

Billboard

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MCA Plans Licensee Meets During IMIC

LONDON—MCA Records will hold its annual meeting of international licensees here May 8 in conjunction with the fifth International Music Industry Conference, it was announced last week by Lee Armstrong, vice president of international operations for the company.

"So many of our licensees will be attending the conference anyway that we thought this would be an excellent opportunity to get together with them. We hope to develop a flow of information between all of our licensees in order to further develop our catalog."

The record company, headed by J.K. Maitland, recently concluded agreements with several new licensees, and Armstrong said he felt the

Soviets Make Deluxe Units

By VADIM YURCHENKOV

MOSCOW — National audio equipment manufacturing companies will for the first time be offering deluxe models here in 1974 lines. Of nine new models, three will be in the deluxe classification, whereas heretofore only 5 percent of Russian radio and tape players were stereo. Disk equipment still predominates.

Even a superficial insight into the Russian record/tape market will easily reveal the fact that records and record playing equipment are still the major items on the market enjoying greatest sales. The latest statistics available at the moment show that over 500,000 record players were sold in 1971.

This continuous popularity of
(Continued on page 54)

AGAC Sets New Renewal 'Alert'

By JIM MELANSON

NEW YORK—The American Guild of Authors and Composers (AGAC) has instituted a computerized copyright renewal notification system for its songwriter members.

Lewis Bachman, AGAC executive
(Continued on page 82)

new lineup gave MCA Records one of the strongest market positions in the world. MCA just lined up (see separate story) Discos Musart for Mexico. The agreement with Music Vertrieb in Switzerland has just become effective, too.

There will be 50 licensees at the one-day meeting and dinner, and all will be also attending IMIC May 7-10 at Grosvenor House, London. Attending the meetings from the U.S. label will be president Maitland, plus vice presidents Lou Cook, Artie Mogull, and Armstrong.

Among those licensees attending will be Gerry Oord, head of EMI Records, England; G. Giannini of CBS/Sugar in Italy; R. Kruize of Bovema in Holland; Neville Smith of Australia, G. Schotze and K. Richter of Teldec, Eduardo Baptista of Discos Musart in Mexico, and Peter Gallo of Gallo Records in South Africa, plus two representatives of the Cinerama International Corp., a film distribution firm.

All of the new licensees are performing excellently, Armstrong said, and he pointed out that EMI has come up with three hits in England since the deal was concluded the first of the year, including bringing back that eternal hit of Bill Haley's
(Continued on page 64)



Ann Peebles, best known for her "99 POUNDS OF SOUL," is currently receiving well-deserved recognition from an audience that spans the R&B, Top 40 and Progressive market. All due to the success of her recent single "I Can't Stand The Rain." So now, the "I Can't Stand The Rain" album which includes seven penned songs, plus her new single "(You Keep Me) Hangin' On." Produced by Willie Mitchell. On Hi Records, distributed by London Records. (Advertisement)

Col Explores Plan to Hike Single Price

ST. LOUIS—Columbia marketing executives were canvassing local record people here 10 days ago, prior to their NARM appearances, about the possibility of increasing the price of singles to \$1.29.

A check of St. Louis retailers at NARM indicated that they had unanimously told the Columbia researchers that such a price raise would benefit lagging retail profits at a time when spiralling operating costs required more black ink.

(Continued on page 82)

Copyright Bill Seen Moving To Committee Before Easter

By MILDRED HALL

WASHINGTON—The Senate bill to revise the entire 1909 copyright law will get final markup next week during executive hearings by the Copyrights Subcommittee, April 9 and 10. Sen. John L. McClellan, chairman of the subcommittee, would like to have the bill reported to the full Judiciary committee before the Easter recess, which starts April 12—but individual members may want more time to study or amend some controversial issues.

Gripes Voiced at NARM Convention By Rival Factions

By JOHN SIPPEL

HOLLYWOOD, Fla.—Competitive groups within the National Association of Recording Merchandisers (NARM) are hoping that the 1975 convention at the Century Plaza, Los Angeles, March 2-5, will provide more vertical sessions where their individual problems can be more thoroughly discussed.

The complaint of John Cohen, founder-president of Disc Records,

Cleveland-based national retail store chain, was typical. Cohen pointed to the second-rate citizen rank of national retailers like himself and Barrie Bergman, Record Bar stores, Durham, N.C., who fulfill the qualifications for receiving the same sub-distributor price and advertising advantages accorded rack jobbers, who serve manned de-
(Continued on page 16)

NARM Complete Coverage
on Pages 3, 10, 13, 16

Mitchell Blasts Hi-Fi Discounts

By RADCLIFFE JOE

MOONACHIE, N.J.—The unrestricted growth of mail-order, discount hi-fi retail chains could seriously impair the growth and credibility of the high fidelity industry.

The warning comes from Bernie Mitchell, president of U.S. Pioneer Electronics, who further warns that hi-fi equipment manufacturers are hurting their industry by indiscriminately appointing dealers with little or no expertise in the hi-fi field.

Mitchell, in a pull-no-punches assault on the merchandising and marketing ills of the hi-fi equipment industry, charged that an increasing number of manufacturers with an over-zealous approach to marketing
(Continued on page 54)

Action Urged on Kastenmeier Bill

WASHINGTON—Rep. Jerome R. Waldie (D., Calif.) has urged fast action on the recently introduced Kastenmeier Antipiracy Bill to assure continued right of protection for copyrighted recordings under the federal copyright law. The California congressman has introduced a duplicate of the Kastenmeier bill, which would make record piracy a
(Continued on page 14)



NATURAL FOUR: In '74 it's the Natural Four, a San Francisco quartet of four superb lead singers. "Can This Be Real" was their first Top 40 smash! "Love That Really Counts" is now hot on its heels. And their debut album NATURAL FOUR is a runaway hit already! In '74 it's the Natural Four, for sure. On Curtom Records, from the Buddah Group. (Advertisement)



Twice Removed From Yesterday,
the first Robin Trower album on Chrysalis,
established the English band—guitarist Robin Trower,
vocalist/bassist Jimmy Dewar and drummer Reg Isadore—
as one of last year's hottest acts. Now they're back even hotter
with a new Chrysalis album, Bridge of Sighs.

Chrysalis



CAT STEVENS'
BUDDHA AND THE
CHOCOLATE BOX



**THE NEW
CAT STEVENS
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“BUDDHA AND THE
CHOCOLATE BOX”
ON A&M RECORDS**

(SP3623)

Produced by Paul Samwell-Smith and Cat Stevens

LICENSED BY ISLAND RECORDS, LTD

Suit Seen Affecting Sound-Alike Rhubarb

COLUMBIA, S.C.—The controversy over making sound-alike tapes will probably get its first court dissection here soon following filing of a 32-count recorded music copyright infringement suit by the U.S. Attorney John Krisso against Charlie Schafer and Custom Recording Inc. of Augusta, S.C.

The suit enumerates 32 alleged violations which occurred between Mar. 6, 1972, and Jan. 12, 1973. Schafer told Billboard in 1972 that he was converting his operation from unlicensed duplicating of pre-Feb. 15, 1972, recorded material to sound-alikes.

Schafer at that time maintained he went to great expense and effort to record the sound-alikes primarily in Nashville. In the interim, Schafer had he has recorded much sound-like material at new studios which constructed in Augusta.

It is expected that the federal authorities conducting the litigation involving Schafer will probably unveil a concept, spoken about at last week's National Association of Recording Merchandisers conven-

Myrrh to Distribute Good News Product

LOS ANGELES—Good News Records has signed with Myrrh for domestic distribution. The Fred Piro headed label had previously been distributed by UA. Located in North Hollywood, the company operates out of a building complex which houses Mama Jo's Recording Studio.

NEWSMAKER LIEBERMAN:

New NARM President Vows Full Steam Ahead

By IRENE CLEPPER

HOLLYWOOD, Fla.—“We must continue to put more emphasis on the quality of product and the quantity of profit,” urges David Lieberman of Minneapolis, the new president of the National Association of Recording Merchandisers (NARM).

“In the last 10 years, other voices have joined Dave Kapp's in denouncing ‘the profitless prosperity,’” he continued. “Kapp may have been a voice in the wilderness when he keynoted a NARM convention and talked about the great volume and the great market and the lack of profit, but more people are

John Murphy, an executive in the Justice Department, said that the government has devised a method to test whether a sound-alike is a legitimate imitation of a hit recording or an aberrated copy of the original music.

Schafer, it was learned, surrendered to federal authorities Wednesday (20) and was released on his own recognizance.

(Continued on page 82)

Lewis One-Man Pirate Smasher

HOLLYWOOD, Fla.—While many recording artists have actively engaged in promoting the fight against antipiracy by appearing before state legislatures and acting as witnesses in court cases, Jerry Lee Lewis has taken the bull by the horns.

John Polk, RIAA investigator based in Nashville, told a NARM antipiracy seminar, that Lewis recently pulled up to a gas station in the south and noticed a rack of pirate tapes in the station. He asked who owned the rack and when told that an unidentified man serviced it weekly from the trunk of his car, Lewis took the rack outside the station and smashed it. When the station operator asked him what he should do when the route man came and asked what happened to his rack, Lewis replied: “Tell him ‘Killer’ was here.”

coming to that point of view. Our business has really grown up.”

Lieberman, a University of Minnesota history graduate, tends to frame his thinking in historical reference, to examine trends, both within the industry and against the backdrop of economic development. Tracing the history of NARM members (Lieberman himself is third generation), he recalls that the industry evolved from tremendously creative people who weren't always as equally gifted as administrators or economists. “Now, while we still

(Continued on page 70)

Constant Vigil vs Piracy Urged

By JOHN SIPPEL

HOLLYWOOD, Fla.—Despite 22 antipiracy state laws and 22 convictions for violations of the post Feb. 15, 1972, federal piracy provision, the fight against unlicensed duplications must be continued locally and statewide by industry individuals, a National Association of Recording Merchandisers' workshop was held here last week.

John Murphy, chief of the government regulations section, criminal division, Department of Justice, a leader among federal agents working with the industry, explained that judges' decisions have often been lax

and more concrete evidence is essential to back 1,178 investigations pending. In the past two years, federal law enforcement agencies have carried out 2,449 copyright investigations, of which 1,302 have been completed. Only an unabated effort can keep pirates “underground and dead,” he said.

Jules Yarnell, RIAA piracy legal counsel, said pirates are on the run. He noted that the federal fight has now been joined by postal inspectors (Billboard, March 30) and the tax intelligence staff of the Internal Revenue Service, seeking mail fraud and tax evasion suits, respectively, against pirates. He called recent countersuits against record labels and the FBI and industry associations (Billboard, March 30) “base-

Keynoter Smith Urges End to Mfr., Merchandiser Bitterness

By IS HOROWITZ

try “that are supposed to have the same interest.”

Smith recalled the “old days” when relations between producers and sellers were more closely knit and even affectionate. “But in the last decade each has gone its own way. Contact has been minimal.”

The “uncomfortable and unforeseen events” of the past year—material shortages, spiraling costs, investigations, and the “agony” of CBS—should have demonstrated to manufacturers and sellers alike that the only friends they can rely on are

each other, Smith declared. But through “all this nastiness one thing persisted: hostility between manufacturer and merchandiser.”

Makers and Sellers Faulted

The Warner Bros. chief called

(Continued on page 10)

Singer One-Stop

CHICAGO—Gus Tartol, 41, with Singer One-Stop here for 21 years as manager, is forming his own one-stop operation dealing strictly with jukebox operators called Singer One-Stop For Ops. He has inherited the Singer name from the original one-stop that recently closed after 23 years in business. (See Billboard, March 9.)

Tartol also will handle former Singer accounts from Illinois, Wisconsin, Michigan, Iowa and Indiana.

Tartol will offer full catalog service, from an inventory of 50,000 to 100,000 singles next day delivery, and Star title strips. He will also handle little LP's. “The little LP market has been dropping over the last few years, but is still alive in small towns,” Tartol said.

Tartol expects to pick up some local accounts, but will be competing with other one-stops in the area, notably Galgano, Lomar and Sounds Unlimited.

Stock will be set up in wall racks, with 600 different titles on display in color coded boxes with title, artist.

(Continued on page 80)

Stones Gain Court Award

NEW YORK—Confirmation of an arbitrator's award to the Rolling Stones in their dispute with ABKCO Industries, Inc. (Billboard, March 9) was handed down by a New York Supreme Court judge here last week.

The Rolling Stones had filed an affidavit asking quick confirmation of the arbitrator's award (Billboard, March 30), following ABKCO's request for delay until a related decision on a dispute between the litigants involving copyrights was handed down by another arbitration panel (Billboard, March 16).

The award affirmed ABKCO ownership of all Stones masters produced prior to Aug. 31, 1970, except for three albums turned over to the artists; held that ABKCO could not issue any unreleased masters without the Stones' consent; and permitted the Stones to tape live concerts in which protected titles were performed so long as the material was not released for sale on disk or tape.

HOLLYWOOD, Fla.—An urgent plea for an end to the abrasiveness that has characterized much of the relationship between manufacturers and merchandisers of recorded product was voiced here last week by Joe Smith, president of Warner Bros. Records.

In his keynote address before the NARM convention Monday (25), Smith said that “both sides were at fault,” and that it would be “a mark of sanity to recognize our interdependence” and erase the bitterness between elements of the indus-

Inventory Control Program As Paring Returns Is Cited

HOLLYWOOD, Fla.—A workable program of inventory control, designed to increase yearly turnovers and pare returns, was presented at a poorly attended (about 225) session Wednesday (27).

Bill Schoolman, head of his own inventory management consultant

firm, emphasized the need for greater concentration on control of the top selling 400 titles in an inventory of 2,200 titles which he used as his sample. His study indicated that this 20 percent of the inventory accounted for 81 percent of the net shipments made from the warehouse. He pointed out that this hot merchandise turned 5.8 times per year, while the remaining 80 percent turned 2.6 times. Schoolman utilized actual inventory weeks' supply to illustrate how if the hot 20 percent inventory was decreased from a six to five week supply, turnover yearly increased from 8.7 to 10.4 times annually.

Schoolman noted that 5 percent of all releases make Billboard's charts, further indication of the need to go all-out with current hot product. He noted that his experience included study of the food industry, where a three-day inventory is maintained leading to greater turn and more profit on asset investment.

He urged that a hand-tabulating

(Continued on page 82)

Columbia Slates Apr. Jazz Month; 214-Title Drive

NEW YORK—“Jazz '74,” a sales and promotional campaign to back jazz product on Columbia, Epic and Columbia custom labels, goes into effect Monday (1) and is scheduled to run through April 26, according to Rich Blackburn, director of sales and distribution for Columbia Records.

He stated that the campaign has been spearheaded by the release of 14 new jazz titles in the CBS catalog, as well as the reseriving of over 200 selections from the label's catalog.

The campaign will be supported by national advertising, both in print and on radio, with radio spots primarily aimed at jazz and progressive radio stations. The campaign will also focus attention on college newspaper and radio station advertising.

New releases being backed by the program include product by such artists as Ramsey Lewis, Miles Davis, Herbie Hancock, Michael Urbaniak, Billy Eckstine, Coleman Hawkins/Ben Webster, Chase, Dave Brubeck, Cab Calloway, Weather Report, Dick Hyman/Joe Venuti, Jelly Roll Morton, Chico Hamilton, and Jeremy Steig.

Suit Ousted vs Music Makers

NEW YORK—A class-action suit brought in U.S. District Court here against the Music Makers Group and 10 other defendants by stockholder Nathan Dreier, has been thrown out by District Court Judge Gagliardi on the grounds that a claim for pendent jurisdiction could not be sustained.

The judge ruled that the complaint, which sought injunctive relief and damages for alleged violations of the Securities Exchange Act of 1934, and the Securities Act of 1933 be dismissed except insofar as it alleged a claim arising out of the 1967 sale of Music Makers common stock to Dreier. He directed the plaintiff to file an amended complaint within 30 days.

less” and an indication of what “cornered rats” would do.

Barry Slotnick, Yarnell's aide, urged local and state support, explaining that local and state law-makers and enforcement officials worked better for potential voters. He instructed those who wished to report alleged violations by illegal duplicators and sellers to get names and full addresses of the sellers, full descriptions of the tape and samples of the counterfeit tapes, and names and full addresses of the manufacturers.

Preliminary

Don Biederman, Columbia Records legal counsel who heads the label's legal campaign against piracy, explained how time-taking and ar-

(Continued on page 80)

Lieberman Heads NARM —‘Pure’ Retailer to Board

HOLLYWOOD, Fla.—In an interesting move, NARM last week named a “pure” retailer—John Cohen of Disc Records in Cleveland—to the board of directors, indicating the expanded scope of the organization today.

David Lieberman of Lieberman Enterprises in Minneapolis was named president of NARM, replacing Peter Stocke, president and director of Taylor Electric Co. in Milwaukee. Jay Jacobs of Knox Records in Knoxville, was name vice president, Daniel Heilicher of J. L. Marsh Co./Heilicher Bros. in Minneapolis, was named secretary. Jack Silverman of ABC Records and Tapes, Des Moines, is the new treasurer. Others named as directors were Peter Stocke, George Souvall of Alta Records in Phoenix; Cohen and Norman Hausfater of Musical Isle of America in St. Louis; and David Press of D and H Distributing, Harrisburg, Pa.

More Late News See Page 82

Nippon/Col 'Q' Unit To U.S. by End of '74

By RADCLIFFE JOE

NEW YORK—The new Nippon/Columbia UD-4 quadrasonic system will be marketed in Japan and Europe by the middle of this year, and in the U.S. by the end of 1974, according to Takayasu Yoshida, manager, international relations record division, Nippon/Columbia Co. Ltd.

Yoshida's forecast came at a recent showing of the system at the New York Hilton hotel here.

The showing, the first of two 2-day demonstrations scheduled for New York and Copenhagen, was designed to attract hardware and software licensees for the product being

touted by Nippon/Columbia engineers as the "complete" 4-channel system.

The UD-4, developed jointly by Nippon/Columbia and Dr. Duane Cooper of the University of Illinois, incorporates both matrix and discrete quadrasonic formats in a single unit without the need for sophisticated special switching.

Takami Shobochi, president of Nippon/Columbia, calls the system truly universal, pointing out that in addition to its 4-channel capabilities, it can also be used in both stereo and monaural modes with equal satisfaction.

Although the main purpose of the present showings is to solicit licensees, Yoshida said Nippon/Columbia would not delay introduction of the equipment of the system until manufacturers are signed. He said that initially, Hitachi, parent company of Nippon/Columbia will produce the equipment for the Japanese, European and U.S. markets.

In his demonstrations, Yoshida is stressing that manufacturers of available 4-channel systems need make only minor modifications to their own systems to accommodate the UD-4. "It is a simple matter of adding another position to the 4-channel mode switch," he said.

Nippon/Columbia and Dr. Cooper have also developed a UD-4 discrete 4-channel broadcast system which is currently under consideration by the National Quadraphonic Radio Committee along with other systems by Zenith, General Electric and others.

Epic Marketing Push on Chase

NEW YORK—Epic Records has begun a merchandising program to back the group Chase's latest LP, "Pure Music."

The campaign, designed to coincide with club bookings for the group in Chicago, New York and Boston, among other cities, includes radio and television spots; in-store displays; consumer and trade print advertising; posters; and over 500,000 promotional stickers to be distributed by Epic's field force. The campaign will also include a separate promotional and merchandising thrust at the college markets in the U.S.

Chess/Janus Sets M'media Country Line

NEW YORK—Chess/Janus Records has acquired Metromedia Records country line.

Marvin Schlacter, Chess/Janus president, stated that the agreement between Metromedia and Chess/Janus involved the purchase of artist contracts and a number of masters, and is part of Chess/Janus' continued expansion program.

He said that plans call for the release of the country product on the recently reactivated GRT Records label in Nashville. Distribution and sales of country product will be handled by Chess/Janus.

Also, Dick Heard, former general manager of the Metromedia country line, has been named GRT's general manager (see Executive Turntable).

RCA Bows 2 New Sleeves

NEW YORK—RCA Records has introduced two new sleeves for its singles releases, one designed for regular weekly single releases and the second slated for RCA's Gold Standard Series singles.

The new designs were unveiled during RCA's national sales and promotion meeting, held last weekend in Nashville (Billboard, March 30), and will go into service immediately.

Regular releases will now come in a new sleeve featuring graduated tones of yellow, orange and black, with the RCA logo repeated four times. The Gold Standard sleeve is gold and blue, featuring a vintage tone arm.

New jackets were requested by Tony Montgomery, manager, national singles sales, and were designed by Craig DeCamps under the supervision of Acy Lehman, manager, packaging design.

Chess/Janus Moves

NEW YORK—Chess/Janus Records will move to new offices here at 1633 Broadway Monday (8). The move, which follows the recent acquisition of larger quarters by the label in Los Angeles, is part of a Chess/Janus expansion program.

Executive Turntable



HEALY



WILLIAMS

Berle Adams has joined Motown Industries as executive vice president, chief operating officer, a new post. Adams was formerly president of WMA Sports, a division of the William Morris Agency. Prior to his WMA association, Adams served with MCA for 20 years in various executive capacities, including executive vice president for all divisions. . . . John T. Healy has been named vice president, planning and administration, of the ABC Leisure Group. Healy had been director of planning and development for American Broadcasting Companies, Inc., since June, 1972. He joined ABC in August, 1970, as associate director of corporate planning. . . . Henry Allen has been named vice president/director of r&b product for Atlantic Records. He will be responsible for r&b talent signings and acquisition of new masters, as well as the overseeing of all phases of r&b product, from the recording session to the packaging of product, including promotion, publicity and advertising. Allen had been in charge of national promotion for the label for the past eight years.



SUTHERLAND



LA ROCCO



GELORMINE



GOLDMAN

Dick Williams has been named director of western marketing for Shelter Records. He will be responsible for all merchandising, sales and promotion west of the Mississippi for all Shelter product. Previously with MCA Records in charge of special projects for the eastern and midwestern markets, Williams now headquarters in Shelter's Los Angeles offices. . . . Sam Sutherland, most recently with Billboard as talent editor and campus news editor, has joined the press relations department at Elektra/Asylum Records. Sutherland will report to Karin Berg, national press relations director, and will work out of the label's New York offices. . . . Also departing Billboard's editorial staff is Phil Gelormine. He will be involved in full-time freelance writing activities, as well as photography. Gelormine will also be managing the New Jersey-based rock group Listen. . . . Carole Goldman has joined Philadelphia's Electric Factory Concerts, as executive concert coordinator. . . . Marilyn LaRocco has joined Unlimited Professional Management, Inc., as director of record promotion. . . . At Esp-Disk, Leslie Fratkin has been named campus radio and concert coordinator; Chris Thomas has been named deputy director of administration and Jackie Shaw has been appointed director of press relations. . . . Dan Bottstein, former Billboard staffer, has left CBS television, where he was a freelance writing consultant, publicizing entertainment specials. He will announce plans shortly. . . . Dude McLean has joined Dawnbreaker Music in San Fernando, California, as head of country music. He was previously a manager and a writer.

★ ★ ★

Wayne C. Luplow has succeeded Mel Moore as director of quality reliability and safety engineering for Zenith Radio Corporation. Moore was named director of quality control in the firm's manufacturing division. . . . Maurice Watkins has been appointed regional southeastern r&b promotion manager for General Recording Corp. (GRC). Prior to joining GRC, Watkins was a southeast regional promotion marketing manager for Mercury Records. He also was affiliated with Motown and Brunswick as an independent promotion consultant. . . . Robert P. Ambrisco has been appointed vice president and director of planning and administration for the consumer electronics group of the Magnavox Company. He has been associated with the firm for seven years, having served most recently as controller of systems and data processing for the consumer electronics group. . . . Barry Knittel has been appointed manager of the New York district office of ASCAP. . . . Sidney Dicker has been named regional sales manager for Preferred Sounds, Inc., a Longines Symphonette company which produces blank magnetic recording tape. He was most recently sales manager for Park Record and Tape Distributors, East Hartford, Conn.

★ ★ ★

Jules Rubin, executive vice president, marketing and sales, of TDK Electronics has resigned. The position which he took over from George Saddler less than two years ago will probably be eliminated, and the regional managers whom he supervised will report directly to Shohei Tokuda, TDK vice president and general manager. Rubin's plans have not yet been announced. . . . Al Shapiro, Jerry Weiman and Lee Neumann, named Eastern, Midwest, and

(Continued on page 82)

APRIL 6, 1974, BILLBOARD

AS SEMINARY

Rabbi Buys Fillmore E.

NEW YORK—The Fillmore East, one-time bastion of rock music in New York, is being turned into a seminary. The huge, ramshackle theater on the city's East Side, was sold by auction last week to Rabbi Eugene Jacobs of Yeshiva B'er Shmuel, who plans to convert it into the liberal arts division of his seminary.

During the 1960s, under the management of Bill Graham, the Fillmore was the showcase of every known, and many an unknown rock musician, and the ultimate meeting place of every groupie.

Two years ago Graham stopped promoting concerts in the theater, and since then, except for an abortive attempt by a consortium which tried to revive its image as the Village East, the Fillmore has been shuttered.

Rabbi Jacobs paid \$190,000 for the building.

Gemigo, Ampex License Deal

NEW YORK—Gemigo Productions has entered into an exclusive tape licensing agreement with Ampex Music Division (AMD). The pact, which gives Ampex tape duplicating and marketing rights to Gemigo product in the U.S., Canada and Mexico, was signed by Marv Stuart of Gemigo, and Thomas Davis, vice president and general manager of AMD.



UNITED ARTISTS Records president Mike Stewart, right, receives Israel Presidential Standard from Israeli United Nations Ambassador Yosef Tekoah, center, at recent Beverly Hills dinner honoring Stewart's Israel Bonds activities. At right is former UA Films chief David Picker, president of Two Roads Productions.

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80,000 ADVANCE:

Calif. Speedway Jam Zooming

By NAT FREEDLAND

LOS ANGELES—With 80,000 advance \$10 tickets sold two weeks before the Saturday (6) California Jam at Ontario Motor Speedway, the 12-hour show with eight headliner acts is already the highest-grossing one-day musical event ever held in California. And the show's backer, ABC Television's Entertainment Division, has proclaimed it is in the concert business to stay.

The California Jam is 18-month-old ABC Entertainment's first concert promotion, after investigating and rejecting three other production

offers. Also in preparation at ABC Entertainment is a theatrical film, "American Jam," being assembled of clips from the ABC-TV "In Concert" series.

ABC Entertainment budgeted \$1.2 million for the Ontario race-track concert, one-third of the sum for a massive videotape crew recording the entire event. It will be edited to make up no less than four entire "In Concert" segments.

Leonard Stogel is credited with bringing the above concert proposal to ABC Entertainment, and his Lans Music company is co-promoting the event with Pacific Presentations, credited as coordinators.

Event is being held on the speedway infield, with two 50-foot-high speaker towers and a stage made of four railroad boxcars mounted on tracks. One half of the boxcars will be offstage, for setting up the next act while a performance is going on.

Top-billed are Deep Purple and the show-closing Emerson, Lake & Palmer. Rest of the acts are Black Sabbath, Seals & Crofts, Black Oak

Arkansas, the Eagles, Rare Earth and Earth, Wind & Fire.

ABC Entertainment special projects chief Sandy Feldman said now that this first concert has already proved a financial success without saturation advertising, the TV network division will seek a variety of rock concert promotions.

MPIRS Acquires Bliss Mailings

NEW YORK—MPIRS Associates, Inc. has acquired the assets of Bliss Mailing Lists as part of an over-all expansion program to provide additional data processing and consulting services to the entertainment industry.

Through the new acquisition, MPIRS Associates will provide and compile mailing lists for music and record companies. The firm will also develop computerized management reports in order to evaluate a mailing's effectiveness and to compare the performance of mail campaigns.

SERIES REVIEW:

6 Heavies Start MGM Jazz 2-fers

LOS ANGELES—Wes Montgomery, Charlie Parker, Bill Evans, Cal Tjader, Oscar Peterson and Stan Getz are analyzed in a new "Return Engagement" two-fer series on Verve.

The LP's all have a modern geometric oriented cover design but lack any significant indepth detail about the musicians on the dates.

The Montgomery LP features arrangements by Don Sebesky, Claus Ogerman and include "Con Alma," "Goin' Out of My Head," "Tequila" and "Midnight Mood." These are cuts from the period in which Creed Taylor was bringing Montgomery's style into clear focus for the pop as well as jazz fields.

The Parker cuts include several which were his last before his death in 1955, recalling his sessions with Dizzy Gillespie, Thelonius Monk, Buddy Rich, Max Roach, plus cuts from "Jazz at the Philharmonic" and the famous "Parker With Strings" dates, all done by Norman Granz.

Included are "Confirmation," "Oh, Lady Be Good," "Leap Frog," "April In Paris" and "I Get a Kick Out Of You."

The Bill Evans LP touches on the modern scene with past recollections of his appearances at Montreux and in the studio as a soloist or with bassist Eddie Gomez and drummer Shelly Manne.

Highlights include: "I Loves You Porgy," "Someday My Prince Will Come," "Blue Monk" and "These Things Called Changes."

The Cal Tjader recollections are all Latin jazz, with several cuts already re-released within recent months by other labels. Familiar works include "Doxy," "Manha De Carnaval," "Afro-Blue" and "Maramambo."

The Oscar Peterson LP reaffirms what all jazz buffs know: that this man's genius is ever present and timeless. The tight sound of the trio, with Ray Brown on bass and Ed Thigpen on drums, is a delight to hear again and again. Especially on such cuts as "Con Alma," "Waltz For Debby," "My One and Only Love," "Blues For Basie" and "C Jam Blues" are done with a larger instrumentation.

The Stan Getz package has several of his pop hits, notably "Desafinado" along with "I Remember When" from the "Focus" LP which won a Grammy. On one cut, "Dynasty," the players are all Europeans while on others the likes of Chick Corea, Ron Carter and Gordy Tate are heard.

These Creed Taylor productions are a welcome addition to the nostalgic movement which permeates much of the jazz reissue field today.

ELIOT TIEGEL

Axelrod Disks for Fantasy

LOS ANGELES—Producer Dave Axelrod, who's been working on several artists for Fantasy, has recorded his first LP for the Berkeley based label.

The project is a first for two reasons: it marks the first time he has not done a concept type album and is the first time he has not been his own producer.

Julian (Cannonball) Adderley, with whom Axelrod has worked on Capitol and now at Fantasy as an artist, has traded places with Axelrod on the LP "Heavy Axe" which is scheduled for release next month.

The LP features Axelrod's big band contemporary charts for four pop tunes plus four originals. Guest soloists include Adderley, Gene Ammons, Johnny (Guitar) Watson and George Duke. The music is designed to be played in and out of the jazz field.

Axelrod is responsible for two of Fantasy's current hot soul acts: Betty Everett and Funk, Inc. He wrote the chart for Ms. Everett's current chart single, "Sweet Dan" and co-produced the disk with Johnny Watson. He just finished her next Fantasy LP which is scheduled for release next month.

Having produced Funk, Inc.'s LP "Super Funk," he is set to handle its next LP.

Axelrod returns to his producer's role for Adderley's next LP which is

produced for Fantasy through Ju-Nat Productions.

He has also written two originals plus all the charts for a Gene Ammons jazz LP which Orrin Keepnews is producing.

In addition to the non-exclusive production work for Fantasy, Axelrod is expanding his freelance a&r work. But he is a newly signed exclusive artist on Fantasy.

MCA License Deal in Mexico

LOS ANGELES—MCA Records has just concluded a licensing agreement with Discos Musart for Mexico. The agreement was reached by Lee Armstrong, vice president of international operations for MCA Records, and Eduardo Baptista, head of Discos Musart, Mexico City. Discos Musart, founded by Baptista's father, is a total operation with recording studios, pressing plants, jacket manufacturing operations, and distribution. MCA product will be pressed in Mexico for distribution there.

Named as manager for MCA at Discos Musart is Luis Sanmartin; he has been with Discos Musart for about a year and prior to that was with Orfeon Videovox, previous licensee for MCA.



NOTED COMPOSER Harry Warren, left, was honored by the American Guild of Authors and Composers for his long-standing contributions to popular music and motion picture music during a belated AGAC birthday tribute for him at the Continental Hyatt House in Los Angeles March 20. Presenting the plaque to Warren was Ervin Drake, AGAC president.

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Drums

HUGH McCracken
Guitar

RALPH MacDONALD
Percussion

GENE PAUL
Engineer

CLAIR KREPPS
Mastering

We are very grateful,
Roberta & Joel



Off the Ticker

HANDLEMAN CO., Detroit, declared the regular quarterly dividend of 17 cents a share, payable April 28, to stockholders of record on March 22. . . . **Badisch Anilin & Soda-Fabrik AG (BASF)**, Germany, which acquired **Wyandotte Chemical Corp.** in 1969, reported 1973 sales rose 20 percent and pretax earnings 45.6 percent compared with 1972.

MARVIN JOSEPHSON ASSOCIATES, Los Angeles, has purchased 125,000 of its common shares from a group of insurance companies at \$8.25 a share. The company now has 907,000 shares outstanding. It has also repaid \$4.1 million of debt to the group of insurance companies. . . . **Minnesota Mining (3M)** said that expenditures for equipment and plant facilities are expected to exceed \$200 million this year, an increase from \$178.5 million in 1973. About two-thirds of the outlays will be spent in the U.S.

INTERPHOTO, New York, has agreed in principle "with a company in the consumer electronics industry" to sell the inventory and certain other assets of its **Ross Electronics** division. Interphoto said the sale will result in an estimated loss of \$2.3 million, which, when added to estimated fiscal 1974 operating losses of the Ross division, will total \$5.5 million.

COLUMBIA PICTURES INDUSTRIES, New York, reported to stockholders at its annual meeting (and released recently in a separate report) that "the record company (**Bell Records**) is doing very well in England, but has experienced a decline in domestic due to dislocations in the industry, and the lack of significant breakthrough records."

Alan J. Hirschfield, president and chief executive, said the "music publishing division had done extremely well and continues to do so."

In its six-month statement, re-

leased to shareholders in February, Hirschfield said, "The music publishing division remains very strong." . . . "however, the record division remains at a level below last year's results."

RCA, New York, reported that "despite a new high in worldwide sales, **RCA Records** felt the adverse effects of a decline in its U.S. sales through retail outlets coupled with sharply increased operating expenses."

Management said that the "increase in volume resulted not only from growth in the overseas phonograph record business but from rising sales in RCA's record and tape clubs. New management is restructuring domestic operations with the goal of a return to profitability."

The introduction of **SelectaVision** **MagTape** video recorder/player was delayed, the report stated, by the cost-price environment and the need for refinements in the system's design. A clearer picture of the total market for home video equipment is expected to emerge once manufacturing and field test evaluations of RCA's proposed equipment are completed, the company said.

BOTTOM LINE: Columbia Broadcasting System wants shareholders to okay **CBS Inc.** as its new corporate name. . . . **Capehart**, New York, expects to report substantial fiscal gains this year because of some \$10 million of capital investment made to make it a full-line manufacturer of radio and stereo equipment. . . . **3M** is spending \$1,250,000 to promote its recording tape in both trade and consumer media. Network television, radio and magazine ads are scheduled. . . . **Television Bureau of Advertising** reports **Dynamic House** budgeted \$4,717,000 in spot-tv in 1973 plugging music and records; **K-Tel International's** outlay was \$4,619,200; and **Texas Instruments** budgeted \$1,700,000 in spot-tv advertising for electronic calculators. . . . **MCA DiscoVision** is doubling the size of its research and development laboratories in Torrance, Calif., to 24,000-square-feet.

CAPITOL INDUSTRIES-EMI, Hollywood, has extended its cash tender offer for all of the approximately 1,350,000 shares, 30 percent of its outstanding common stock held by holders other than **EMI Ltd.**, London. Extended offer will expire April 15 unless further ended. **Blyth, Eastman, Dillon & Co.** is dealer manager.

Earnings Reports

RECOTON CORP.			
Year to Dec. 31:	1973	1972	
Sales	\$5,267,000	\$4,917,000	
Net income	77,000	167,000	
Per share	.21	.46	
CAPEHART CORP.			
Year to Dec. 31:	1973	1972	
Sales	\$52,873,713	\$28,219,029	
Net income	3,194,323	1,801,738	
Per share	1.26	.81	
Average shares	2,539,158	2,230,813	
fourth-quarter			
Sales	21,031,226	13,135,802	
Net income	1,192,284	880,325	
Per share	.47	.39	
BASF			
Year to Dec. 31:	1973	1972	
Group sales	\$5,400,000,000	\$4,500,000,000	
Pretax income	398,000	273,000	
BASF AG (parent company)			
Sales	2,600,000,000	2,200,000,000	
Pretax income	265,000,000	233,000,000	

a—West German deutsch mark 2.65 equals \$1 representing the average parity prevailing in 1973. also applied to 1972 data for comparison.

Market Quotations

As of closing March 28, 1974

1974		NAME	P-E	(Sales 100's)	As of closing March 28, 1974			Change
High	Low				High	Low	Close	
13%	9%	Admiral	7.9	1030	13%	12%	13	Unch.
28%	21%	ABC	9.2	724	26%	24%	24%	- 1%
6%	4%	AAV Corp.	3.8	37	5	4%	4%	- 1%
4%	3%	Ampex	7.8	359	4%	4	4	- 1%
3%	2	Automatic Radio	9.5	107	3%	3%	3%	- 1%
8%	6%	Avco Corp.	5.8	252	7 1/4	6%	6%	- 1%
9%	7%	Avnet	4.5	386	8%	8%	8%	- 1%
25%	20	Bell & Howell	6.0	747	22%	20%	20%	- 2%
15%	5%	Capitol Ind.	8.7	445	15%	15%	15%	+ 1/2
35%	25	CBS	10	1211	35 1/4	34	34 1/4	- 1/2
4%	2%	Columbia Pictures	-	283	3	3	3	- 1/2
3	1 1/2	Craig Corp.	3.7	100	2%	2%	2%	- 1/2
6%	3%	Creative Management	5.8	45	5%	5%	5%	- 1/2
54%	35%	Disney, Walt	29	2144	50 1/2	48 1/4	48 1/4	2%
3	2%	EMI	6.3	94	2%	2%	2%	Unch.
61	51%	General Electric	17	4418	56 1/2	54 1/4	54 1/4	+ 1/2
29%	22%	Gulf + Western	5.0	854	27	25%	25%	- 1/2
8%	6%	Hammond Corp.	5.8	58	7%	7%	7%	- 1/2
8 1/2	6	Handleman	6.1	129	7%	7%	7%	- 1/2
-	-	Harvey Group	-	5	1 1/2	1%	1%	- 1/2
29 1/2	23 1/2	ITT	5.8	3420	24 1/2	23 1/2	23 1/2	- 1/4
-	-	J.V.R.	-	-	-	-	-	-
7%	5%	Lafayette Radio Elec.	4.2	252	6%	6%	6%	- 1/2
17 1/2	14 1/2	Matsushita Elec. Inc.	7.5	1147	17 1/2	17%	17%	+ 1/2
4%	2%	Mattel, Inc.	-	492	3	2%	2%	Unch.
25	19 1/2	MCA	7.2	178	23	22	22	- 1 1/2
15%	9%	MGM	9.0	67	14	13%	13%	- 1 1/2
10%	7%	Metromedia	5.8	294	9%	8%	9	- 1/2
80%	68 1/2	3M	29	1130	77%	74%	74%	- 1 1/2
8 1/2	5	Morse Elect. Prod.	3.3	225	6%	6	6	- 1/2
61%	40%	Motorola	19	4317	61%	57	57	- 1
23	17%	No. American Phillips	5.7	101	21%	20%	20%	- 1/2
19%	13%	Pickwick Int.	9.0	109	18	17 1/2	17 1/2	- 1/2
6 1/2	5 1/2	Playboy	6.1	73	5%	5%	5%	- 1/2
21 1/2	17 1/2	RCA	8.2	2417	20%	19%	19%	- 1
29%	20%	Sony	22	1636	28%	27%	28 1/2	+ 1 1/2
25	19%	Superscope	4.8	246	20%	20%	20%	- 1/2
26	17 1/2	Tandy	13	768	25%	24%	24%	+ 1/2
6%	4%	Telexor	5.1	17	5%	5%	5%	- 1/2
3%	2%	Telex	-	341	3	2%	2%	- 1/2
2 1/2	1%	Tenna	-	24	2 1/2	2	2	- 1/2
10%	8 1/2	Transamerican	7.5	1073	9%	9%	9%	- 1/2
14	11%	Triangle	6.0	25	13%	13%	13%	- 1/2
9%	5%	20th Century	9.8	709	8%	8%	8%	- 1/2
1%	1	Viewlex	-	57	1.04	1.00	1.04	Unch.
18%	9%	Warner Communications	6.5	560	15%	14%	14%	- 1/2
9%	6%	Wurlitzer	66	22	6%	6%	6%	- 1/2
31%	24%	Zenith	10	395	29%	28%	28%	- 1 1/2

As of closing, Thursday, March 28, 1974

OVER THE COUNTER*	VOL.	Week's			OVER THE COUNTER*	VOL.	Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	12	2	1 1/2	2	Wallich's	-	-	-	-
Bally Mfg. Corp.	4462	29 1/2	21 1/4	21 1/2	Music City	-	3/4	1/4	3/4
Cartridge TV	-	.08	.08	.08	MMC Corp.	-	3/4	3/4	3/4
Data Packaging	10	5	5	5	Seeburg	192	10%	8%	8%
Gates Learjet	190	8%	8%	8%	Orrox	42	2 1/4	2 1/4	2 1/4
GRT	-	1 1/4	1 1/4	1 1/4	Kustom	61	3%	3%	3 1/2
Goody Sam	-	1 1/4	1 1/4	1 1/4	Memorex	-	3%	3%	3%
Integrity Ent.	-	3/4	3/4	3/4	Recoton	-	-	-	-
Koss Corp.	15	9	8%	8%	Omega-Alpha	-	1	7/8	1
M. Josephson	17	8%	8%	8%	Mills Music	-	-	-	-
Schwartz Bros.	0	1%	1%	1%	Trust Units	-	-	-	-

*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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Grants to 12 Students

MIAMI—Twelve students were awarded a total of \$48,000 in college scholarships at the 1974 NARM Convention's scholarship foundation dinner here March 26. BASF Records flew the winners to the meet.

Presented annually to children of employees of regular and associate members of NARM, each scholarship is in the amount of \$4,000, or \$1,000 for each academic year of college. Applicants for each scholarship are judged on a combination of academic achievement and financial need, with the final decision being made by the NARM scholarship committee and board of directors, along with consultation by a professional educator.

The following is a list of the 1974 scholarship winners, along with donor members of NARM and in whose name the scholarships were presented:

1974 NARM SCHOLARSHIP WINNERS

STUDENT	COMPANY	NAME OF SCHOLARSHIP
Adler, Margo J.	Roskin Distributors	Harold N. Lieberman Memorial
Barnett, Michael Jeffrey	J. L. Marsh, Inc.	Leonard H. Goldenson
Davis, Lorrie Joanne	ABC Record & Tape Sales	Goddard Lieberman
Dumm, Philip Edward	RCA Records	Morrie Price Memorial
Grant, Patricia Darlene	Warner/Elektra/ Atlantic Corp.	Harry Schwartz Memorial
Haas, Cathryn Elaine	Southland Record Dist.	David Schwab Memorial
Hughes, Laurie Ann	Record Merchandising	Jim Croce Memorial
Kaufman, Lorraine Ruth	Ivy Hill Lithograph Corp.	Ira M. Jacobs Memorial
Kurtz, Melinda	The Wherehouse	Capitol Records
Slavin, Bruce Michael	ABKCO Industries	Bell Records Scholarship
Stern, Deborah	Mid-America Specialty Dist.	RCA Records
Davis, Joyce Lynn	Audio Devices	Harry Womak Memorial

Seiberts Sets Subsidiary

LITTLE ROCK—Seiberts Inc., a multi-state distributor of records, tapes, magazines and books, has formed a subsidiary company, Stout Advertising.

Roger Stout, former advertising director of Sieberts, will assume the general management of the new firm.

The advertising company will provide creative services for the following clients: Sieberts Inc., Ronco Surplus & Salvage, Madcats, and McCarty Leasing. Similar services will be provided for the record and book departments at Magic Mart Stores; Wal-Mart, Russellville, Ark.; Belscot Stores, Tulsa; Spartan-Atlantic Stores, Tulsa, Wichita and Kansas City; Steinmart Stores, Greenville, Miss., and the Boston Store, Ft. Smith, Ark.

Smith Asks End To Bitterness

• Continued from page 3

both segments of the industry to account in his talk.

Record companies, he charged, often make market-affecting decisions without consulting their customers. As examples, he cited changes in returns policies, and the licensing of masters to TV promoters whose advertising "proudly proclaims the albums cannot be bought in record stores." He further charged that manufacturers have been known to use advertising "as a weapon to punish, rather than as a selling tool." He advised producers to employ people "more tuned in to the problems of merchandisers."

As for dealers and rackjobbers, they frequently consider "price the only criterion" for doing business, Smith said. They pressure record companies and artists with "demands for more of everything," and show little understanding of manufacturer problems.

"So we hammer away at each other," Smith said. He urged all in the industry to recognize that "the sickness or failure of any one of us sets us all back," in calling for a more rational approach to the solution of industry problems.

Double B Opens New Warehouse

NEW YORK—Double B Records & Tape Corp., a metropolitan area one-stop, has opened a new wholesale warehouse facility in Newark, N.J.

The location will be utilized by Double B to serve market retailers, mass merchandisers and jukebox operators with a full line of oldies product, as well as a full line of current single, LP and tape product. The warehouse operation will be headed by Howie Mentin, formerly of King Karol Records here.

Radio Magazine Is Bought by 2

MEMPHIS—Mitch McCracken and George Bryant here have purchased Bob Hamilton's "Radio Magazine" and will publish the first issue Monday (1).

McCracken said the magazine will continue to offer the same services it did when Hamilton owned it, and will locate in the same offices. Subscription prices will remain the same for the present.

THEY DIDN'T SPEND ALL THE TIME AT THE POOL



THE IMPACT of advertising on record/tape sales got a thorough examination from a panel that included: left to right, Larry Shaw, Stax Records; Dennis Killeen, Capitol Records; Alan Perper, J.L. Marsh, Minneapolis; Russ Solomon, Tower Records, Sacramento, Calif.; Bill Solch, Newspaper Advertising Bureau; Willard Dougherty, TV Advertising Bureau and David Rubinson, David Rubinson and Friends.



NARM did a convention version of its own "Meet the Press" when trade press representatives, including Billboard editor/publisher Lee Zhitto, threw questions at record company heads, left to right, Joe Smith, Warner Bros.; Irwin Segelstein, Columbia; Jerry Moss, A&M; and Ewart G. Abner, Motown.



MRS. FLORA CROCE, mother of the late Jim Croce, stands beside ABC-Dunhill president Jay Lasker as he gives Laurie Ann Hughes a memorial scholarship in the name of the artist. The girl's father is Dick Hughes, manager of the new Record Merchandising branch in San Francisco (Billboard, March 30).



THE MOOD became more somber as the above speakers got into the piracy seminar. They are, from left to right, Stan Gortikov, RIAA president; John Murphy, Justice department executive; Jules Yarnell, RIAA legal counsel, Barry Slotnick, his aide; and Don Biederman, CBS attorney who has been heavily involved in the piracy fight.



THE IMPORTANCE of local and state piracy campaigns was outlined by a panel made up of, left to right: Seymour Greenspan; Summit Dist., Chicago; Leonard Singer, Associated Distributors, Phoenix; Bob Carteaux, Car Tape Dists., Ft. Wayne; Sam Marmaduke, Western Mdsers., Amarillo; and Otis Thrasher, Phoenix, and John Polk, Nashville, both RIAA investigators.



THAT WIDE-EYED look on Pete Stocke, NARM retiring president, and Jules Malmud, its executive director, isn't from dilation due to eye drops. Both were keyed up by NARM convention activity.

Sony Videocassette Units Fly on Airline's DC-10's

NEW YORK—American Airlines is equipping its DC-10 aircraft with Sony color video-cassette systems, it was learned last week.

The equipment which is being installed by the Avicom Division of Bell & Howell will be in operation in at least 25 planes by July.

According to an American official, decision to use the videocassette system was based on its flexibility and ease of operation. He added, "with the film systems we had to get a Bell & Howell technician aboard the planes each time we needed to rewind the program. However, the videocassette player is so easy to operate that any one of our stewardesses can do it."

One color videocassette player/recorder will be used on each plane in conjunction with three 25-inch color TV monitors. They will be used to show full-length movies, sports, special interest features, short subjects, local TV programs while the plane is on the ground, and for onboard announcements with video.

The use of the videocassette equipment is a sort of pilot project for American which is hoping that if its performance measures up to expected standards, the equipment can be used to replace film systems currently in use aboard the airline's Boeing 707 and 747 airplanes.

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His new single, "Traveling Boy."
From "Angel Clare," his gold album.
On Columbia Records*



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In Los Angeles:
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Los Angeles, California 90069
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150 North Wacker Dr
Chicago, Illinois 60606
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TV Growth Seen as Medium for Message

HOLLYWOOD, Fla.—Greater use of television advertising by manufacturers was predicted at a NARM seminar here Tuesday (26) that also heard sharp criticism of advertising that limited its pitch to low prices on hit albums.

Columbia Records is getting deeper into TV promotion, according to Al Teller, vice president, merchandising, who chaired the meeting. Selective testing of catalog merchandise is planned by the label to learn if the expense of the medium can be justified by the extra sales it generates. A Fred Astaire album as well as other nostalgia packages designed for dealer sales are in preparation and will soon hit the market, he disclosed.

Dennis Killeen, director of merchandising for Capitol Records, said company is also developing dealer product and programs suitable for TV exploitation. He credited TV mail-order firms with breaking "creative" ground. "They woke us up," he said.

Retailers at the seminar claimed that TV advertising was too expensive for them to undertake, and asked manufacturers to assume that promotional burden to stimulate store traffic.

Artist Development

Artist manager and producer David Rubinson sharply attacked the advertising stress laid on low prices for hit albums. Selling hits alone is "shortsighted," he said. "I can't understand the focus on price." "People buy records for music, not

price." Rubinson maintained that media promotion of artists would reap benefits over the long haul. Promoting and developing talent is the best way to spend advertising dollars, he said.

Some retailers objected to being tagged on manufacturer radio spots. This was often done without their knowledge, they said, and could stimulate inquiries they were not prepared to satisfy. In some cases, they complained, they were not even adequately stocked on items advertised.

In this connection, Teller noted that Columbia has recently earmarked half its national radio time—buy budget for co-op use by dealers who can tailor local radio advertising.

(Continued on page 72)

Vanguard LP, 45 Campaign Bows

NEW YORK—Vanguard Records has begun a promotional and marketing campaign to back the LP "The Eleventh House, Featuring Larry Coryell" and an upcoming single by the group, "The Funky Waltz."

The campaign includes dealer co-op and consumer print advertising; radio time buys on FM and college stations; in-store merchandising displays; flyers; and stickers. The campaign has been designed to coincide with the group's U.S. tour, currently under way.

On Jolting the Shoplifter

HOLLYWOOD, Fla.—A new radio transmission device now being tested may help the record industry rid itself of shoplifting, according to Lincoln M. Zonn, president of the Zonn Corp. Speaking here Tuesday (26) at a luncheon meeting of the National Association of Recording Merchandisers, Zonn said that "schools" are training shoplifters who operate upon graduation at the rate of \$500 a day, fencing material for \$75-to-\$150 a day and that albums and 8-track cartridges were especially susceptible because of high value in comparison to size. He spoke of one store just ripped off for \$21,000 by an employee since December.

The new radio transmission device would set off an alarm if product left the store without passing the checkout counter.

Record stores that are suffering only as much as 4 percent shrinkage are actually losing money at the ratio of \$100 to every \$4 item stolen, Zonn said, because it takes that much in sales to make up for a \$4 loss. There are three ways to create shortages, he said: Faulty paperwork which allows an employee or some business associate to wind up with money in their own pockets; shoplifting; and internal theft. He said that half of shoplifting can be cut down if employees would merely ask everyone coming into the store: "May I help you?" To a shoplifter, that means they may have been spotted. This applies to warehouses as well as retail stores.

Lie Detector

The lie detector can be used

highly effectively, he said, in the hands of an expert. "It has saved many businesses." He referred to employee thefts.

He suggested that stores should watch youngsters who cluster in groups; that if a closed circuit TV dummy system was used, a real camera and screen should be set up to give illusion the entire store was under TV camera surveillance; that,

possibly, redesigning the store might help cut down shoplifting losses.

By offering customers a free gift, maybe a record cleaner, if they find their items have been totaled wrong at the cash register, store owners may cut down on the clerk stealing. The local Chamber of Commerce should be able to supply any record store with details on shoplifting laws, Zonn concluded.

Youth Mart Soars, Younger

HOLLYWOOD, Fla.—Out of the 41 million people between 14 and 25 years of age, 80 percent are record buyers, according to George Mihaly, president of Gilbert Youth Research. He also stated that there has been an "intensifying" of volume purchasing of records by individuals and that the starting age when youths buy records has grown younger. Speaking here at the annual convention of the National Association of Recording Merchandisers Tuesday (26) at the Diplomat Hotel, Mihaly said that youth today has \$135 billion to spend. Of the 41 million youths, 16-to-17 million are in high school and about 9 million in college. Ninety percent read magazines, 85 percent read newspapers, 90 percent watch television even though they might tell you that they don't, and 93 percent listen to radio.

Their musical tastes have spread out, he said, and cover a wide range of music ranging from rock to country and jazz. As they grow older, they lose tendencies to follow fads.

Most of them expect records to be available to them for purchase as a

matter of fact; their record collections are something very precious. Quadrasonic records and tapes, as a listening mode, is welcome to them, but not all that much is known about it yet. Some felt it wasn't necessary.

To most, records have outstanding quality overall. The usual feeling was that not enough information is being displayed on the album jacket.

The record was the No. 1 choice of purchase by most of the kids. The nostalgia craze seemed to be popular out of a basic psychological desire to slow down.

When it comes to buying habits, about a third of the people Mihaly has interviewed over the years for such firms as Columbia Records said that they were buying more records, another third were buying less, the final third spending about the same amount of money as in the past.

Sales are very important to young people. The suggested list price is suspect. On a major artist, however, the price doesn't make any difference if they want the album bad enough.



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Copyright Bill Seen Moving To Committee Before Easter

• Continued from page 1

a margin of time to act before the end of 1974, when the present bill will die with the exit of the 93rd Congress.

The speedup on revision action was made possible by a softening of the ten year old standoff between

Cable TV interests on one side, and broadcaster and copyright interests on the other. The film and sports interests have threatened to scuttle the McClellan bill if it did not meet their demands—but the recent Supreme Court decision that Cable TV is not presently liable for copyright fees on

either near or distant TV station pickup reversed the whole situation. Early copyright legislation is now a must for the copyright owners if they ever hope to collect fees from the Cable TV systems. (Billboard Mar. 16.)

On the House side, the copyrights

subcommittee would also gain time, because the easing of the Cable TV standoff reduces the need for lengthy hearings on that controversy. But offsetting the gain is the massive preoccupation with impeachment by the House Judiciary Committee. The committee would

have little time left to act on copyright revision unless an early resignation by President Nixon ended the impeachment proceedings. This would give the revision a slightly better—if still very slim—chance of making the Dec. 31 deadline for full congressional action to be completed.

Recording interests, to play it safe, will have to keep pressing for both the revision bill and the separate antipiracy copyright bill recently introduced by Rep. Robert W. Kastenmeier, chairman of the House Copyrights Subcommittee. The continuance of copyright protection for recordings made on or after Feb. 15, 1972 is a feature of both bills—but they would provide different penalties for piracy in the federal copyright law.

Should the revision bill pass, by some miracle, a decision will have to be made somewhere along the line on what penalties to impose for unauthorized duplication of copyrighted recordings. The Senate bill contains misdemeanor penalties with a maximum jail sentence of one year. The Kastenmeier antipiracy bill H. R. 13364, as introduced, would make piracy a felony with a three-year penalty, but Rep. Kastenmeier has expressed doubts about keeping the heavier penalty. (Billboard Mar. 23.)

Action Urged on Kastenmeier Bill

• Continued from page 1

felony with up to three years and/or \$25,000 fine for the first offense, and up to seven years and/or \$50,000 for repeaters (Billboard, March 23).

Waldie, who is a member of the House Judiciary Committee, but not of the Copyrights Subcommittee, wrote subcommittee chairman Kastenmeier asking for "immediate hearings" on the bill. Rep. Waldie pointed out the importance of the record industry to California, and said that there is no question about the need for Congress to correct the "serious deficiencies" in the existing copyright law.

The 1971 amendment to the law did provide copyright protection against unauthorized duplication for recordings made on or after Feb. 12, 1972—but a terminal date of Dec. 31, 1974 was put on the amendment by the House side to keep up pressure for passage of a general copyright revision bill, which also contains protection for recordings.

In view of the uncertainty about passage of the revision bill before the end of this year, the Kastenmeier bill would remove the terminal date and make record copyright a permanent part of the U.S. Copyright Statute (see separate story on revision).



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RIAA Gold Record Winners
Singles

Jim Stafford's "Spiders and Snakes" on MGM; his first gold record.

Albums

Greg Allman's "Laid Back" on Capricorn; his first solo effort.

Uriah Heep's "Sweet Freedom" on Warner Bros.; Group's first for the label.

Light Shine

Jesse Colin Young's new album on Warner Bros. Records
Let his light shine on you.



Gripes Voiced at NARM Meet

• Continued from page 1

partments and have their own store chains, which compete with these retailer chains.

It was further pointed out that in the important seminars, like the one on returns, the point of the discussion by Bill Schoolman was on rack experience. In 1973, when Frye Associates did a particularly incisive initial study on returns, racks were also used as the basis of the research.

There is a continuing breach in distribution ranks, which manifested itself during the annual awards luncheon Wednesday (27) when Jerry Wexler of Atlantic and Joe Smith of Warner Bros. accolladed the W/E/A Distributing branches, headed by Joel Friedman, in accepting the artists' awards. Larry Uttal, Bell president, followed

Wexler and Smith to the podium, where, when he accepted the artist award, he asked all his indie distributors to stand and take a bow for their effort.

Meetings Held

Friedman held a number of meetings with his branch managers during the convention. The majority of attendees at the distributor meeting Sunday (24) were independent distributors. Attendance, too, at a general membership meeting later that day was topped by indie distributors.

The 1974 convention topped all others for attendance, as was expected (Billboard, March 30). Over 1300 regular members and their wives set a new record. No actual count of associates and unregistered attendees was available, but a good guesstimate would be near 2,000.

Optimism, as predicted, tinged all meetings (see separate NARM story pages 3, 10 & 13). Though men like Irwin Segelstein of Columbia and Mike Maitland, MCA chief, both of whose firms operate large record pressing facilities, warned that the PVC shortage was still critical, rival segments of distribution and retailing unanimously noted little or no effect from shortages of product. All felt the crunch had enforced sterner controls on inventory control, product release and allocating, all of which benefitted business.

Piracy, while not defeated, was definitely scaling down. Sound-alikes got more attention than unlicensed duplication. Indications were that at least 10 states in 1974 would join the 22 who already passed state piracy provisions.

Well & Growing: Press Told

HOLLYWOOD, Fla.—Four record company presidents told a group of journalists here Monday (25) that the record industry is alive and well and all expected consistent growth for years to come. Ewart G. Abner, Motown Records, said he expected "significant growth this year and next" because music is such an important aspect of life today and has cultural value. Also appearing on the panel to answer questions were Jerry Moss of A&M Records, Irwin Segelstein of Columbia Records, and Joe Smith of Warner Bros. Records.

There was a difference of opinion about whether the vinyl shortage was over yet or not; Moss said "it looks as if it's over," but Segelstein commented that he couldn't see any end to the vinyl shortage yet. And several other record company executives throughout the entire National Association of Recording Merchandisers convention here at the Diplo-

mat Hotel warned about being still cautious with vinyl usage.

Moss stated at one point that he was somewhat concerned that the industry wasn't seeing as many million-sellers as in the past. It was "the duller possible time in radio, which hasn't sent people in swarms to the record stores." But records have been selling "because people have been trained right."

Regarding the bombardment of television packages, a point of pain

to most of the mass merchandisers who feel rightly that they're being bypassed, Abner stated that record labels via TV have discovered a "tremendous amount" of unknown record buyers. . . . that perhaps retailers needed this same kind of in-depth market penetration.

In reply to a question about how the business could be made fun again, one of the record company presidents joked that "well, you get a

(Continued on page 80)

Threat to Rack Posed at Inventory Scanner Showing

HOLLYWOOD, Fla.—Threats to the position of the rackjobber in record marketing took over as focal point of a discussion about the racks' changing role in record/tape distribution at the NARM convention here last week.

It began Sunday (24) when Jim Schwartz, Schwartz Bros., Washington, D.C., suggested, after a demonstration and talk about the Norand optical scanner, that providing such an inventory control system to the industry might see the racker supplanted by a machine operation bought by the retail chain which he once served. Schwartz said the automated control usurped some of the important functions which the racker now performs for his customer.

During a Monday (25) panel of varied industry composition, rackers, including Danny Heilicher of J.L. Marsh, and Dave Lieberman of Lieberman Enterprises, both in Minneapolis, gingerly treated suggestions from Bill Cox, Lechmere Sales, Boston; Al Geigle, Montgomery Ward, Chicago; and George Schertzinger, Rose stores, Chicago, that manufacturers should work more closely and directly with them, and providing more information.

Stan Snyder, Columbia Records, only manufacturer executive on the panel, said his label had no intention of going direct to the customer. He said Columbia would remain "low profile," passing data of an information and systems level only when necessary.

Geigle pleaded for more communication with labels' "higher ups," stating "manufacturers should talk to us. You gotta be in these stores." He urged manufacturers and rackers to visit actual retail departments more regularly to get the current flow of ideas. Cox said he is buyer for a number of other fields, in "which manufacturers are much more direct in their contact with me."

Heilicher keyed a discussion on more qualified management at all levels. He called the quality of management "an indication of survival." Lieberman and Barrie Bergman, president, Record Bar, Durham,

(Continued on page 80)

'Q' Spells Confusion At Broadcast Session

By CLAUDE HALL

HOLLYWOOD, Fla.—In a session highlighted by a quadrasonic broadcast featuring the Sansui QS matrix system here Wednesday (27) during the 16th annual convention of the National Association of Recording Merchandisers, confusion seemed to reign on the quadrasonic disk situation—not only among distributor and rackjobbers, but among record labels and retailers, as well. And retailers reported great confusion among consumers.

J.K. Maitland, president of MCA Records, led off the session with details about MCA Inc.'s new video disk system, speaking of a 12-inch disk with 40 minutes of programming per side in color. Consumers will be able to tie in the video to their television set and the audio to their hi-fi equipment for better acoustic sound. Playback unit is expected to retail for between \$400 and \$500, and disks in the laser read-out system are expected to cost anywhere from \$3 to \$10, depending on subject matter.

On the panel were Dick Schory of Ovation Records, Tom Anderson of Pacific Stereo, Ira Heilicher of J.L. Marsh, and retailer Al Franklin. The radio quadrasonic demonstration was performed by WSHE-FM in Fort Lauderdale and was aired during the session with program director Gary Granger on hand.

Franklin called on record companies to standardize with one system and David Rothfeld of the Korvette chain commented later from the audience that there was "no sense whatsoever to go into double inventories "on both stereo and quadrasonic albums if the albums were really compatible as claimed by record manufacturers.

Anderson stated that quadrasonic hardware sales had dropped in his chain from 15 percent last year to 10 percent. In regards to hardware, he said it was difficult to advise a customer which way to go in quadra-

sonic equipment because of the state of the software industry, referring, of course, to the fact that two matrix systems and the CD-4 discrete systems are competing with each other. He recommended that the record industry should nominate a blue-ribbon panel to point the "record industry in the right direction from a technical point of view." Until software is available in a big slate, hardware manufacturers are not going to make a total commitment, he said. "The record industry needs to get together on one system," he said.

Mixing Down

Schory spoke of several record manufacturers, in spite of the fact that they're not committed at this time to any particular disk system, still mixing down for future quadrasonic releases and putting them away. He then got into a tiff with David Heneberry, division vice president of RCA Records, accusing CD-4 of having technical difficulties. From the floor, Heneberry pointed out that he didn't want to get into an argument and wouldn't bother pointing out the various handicaps of any matrix system. He then discussed the double inventory problem, pointing out that RCA Records had tried single inventory on its early quadrasonic releases, but it hadn't worked. He pointed out that RCA had sold more than 2 million copies of an Elvis Presley 2-LP set released in quadrasonic only and that fact alone should indicate CD-4 was compatible. Quadrasonic CD-4 LPs are selling in ranges up to 130,000 on other artists. RCA will release more than 50 quadrasonic albums this year. The day is going to come when it will be a quadrasonic world, he said; "you can't expose yourself to quadrasonic without becoming a devotee."

Rothfeld again commented that if the industry would settle on a single system, "quadrasonic would take off."

TV Ads Assailed as Snarl to Business

HOLLYWOOD, Fla.—TV-advertised recorded product, sold through non-record outlets and by direct mail, took assorted lumps throughout the NARM convention here last week.

At individual distributor, retailer and racker meets from which the press was barred Sunday (24), each of the marketing segments urged manufacturers to curtail licensing recorded music to the TV merchandiser, reporting that it took heavy traffic away from record/tape outlets. At a general meeting Sunday, the TV record package which collates current hits, was most strongly attacked. Members said that as distributors they were asked to sell an album, which perhaps had one hit and 10 assorted numbers by the artist, for from \$5.98 to \$6.98, while a TV viewer was pitched the single plus 30 other current hits for \$5.

Barrie Bergman, Record Bar chain, Durham, N.C., said he didn't feel TV marketing was hurting him badly and would never displace retailing. He also said that it gave the public more awareness of record artists. Al Geigle, Montgomery Ward, said TV marketing benefitted his chain's department which carries the records. He and David Rothfeld, Korvettes, New York, locked horns

when Rothfeld said he felt Korvettes should be allowed to sell the TV advertised product more often. Geigle countered that Korvettes would discount it and hurt the industry. Geigle blasted discounting in general. Rothfeld said TV-advertised product can't be discounted because of the agreement set up between manufacturer and retailers. Dave Lieberman, Lieberman Enterprises, Minneapolis, felt that the heavy daytime TV advertising helped bring in more housewife traffic to all record outlets.

Irwin Segelstein, president of CBS Records, told a meeting Monday (25) that his label would soon begin a pilot study of TV-advertised product, which it was learned is being set for Atlanta (see separate story). The concept would follow the lines of the W/E/A Distribution package of contemporary rock star product, which has been selling regionally with tagged spots for nine months. It's understood that Jerry Moss of A&M has been researching the possibility of a label TV package through record outlets. E.G. Abner, president of Motown, told NARM that their one-time TV mail order package made the firm realize how many thousands of buyers it was missing.

3 NARM Awards to Croce

HOLLYWOOD, Fla.—The late Jim Croce equalled the Beatles' previous high of three best-selling awards in a single year from the National Association of Recording Merchandisers, when he topped the album, new male artist and male artist categories. Deodato received awards for jazz artist and orchestra/instrumentalist.

Other best-selling winners were: Hit Single, "Tie a Yellow Ribbon 'Round the Ole Oak Tree," Tony Orlando and Dawn; Soundtrack Album, "American Grafitti"; Female Artist, Helen Reddy; Male Country Artist, Charlie Rich; Female Country Artist, Donna Fargo; Male Soul Artist, Stevie Wonder; Female Soul Artist, Gladys Knight tied with Roberta Flack; Group, the Carpenters; Classical Album, "Switched-On Bach" by Walter Carlos; Children's Line, Disneyland; Economy Album, Elvis Presley; Economy Line, Pickwick; Comedy Artist, Cheech and Chong; New Female Artist, Bette Midler; and New Group, Doobie Bros.

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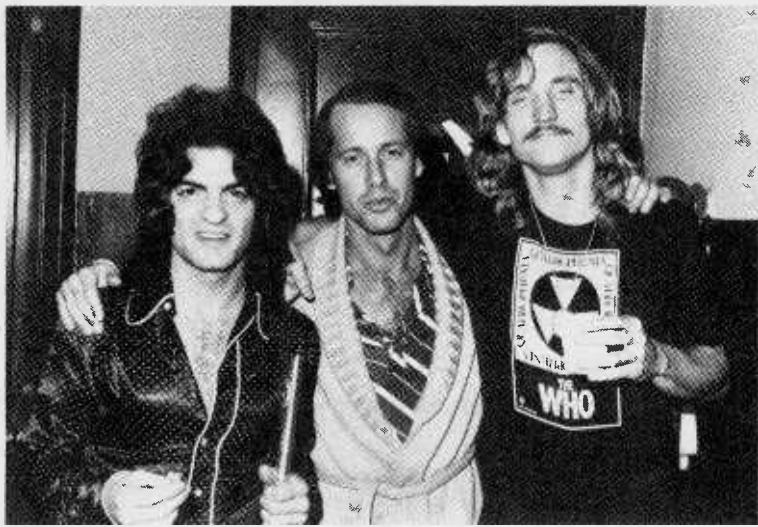


ON TOUR: March 26—East Oregon College, La Grande, Ore. March 27—Boise College, Boise, Idaho March 28—Calif State Univ., Cerritos, Calif. March 30—Memorial Aud., Sacramento, Calif. April 1—Regis College, Denver, Colo. April 2—Fort Lewis College, Durango, Colo. April 3—Paris Ballroom, Salt Lake City, Utah April 5—Celebrity Theatre, Phoenix, Ariz. April 6—Ontario Motor Speedway, Ontario, Calif. April 7—U.C. Santa Barbara, Santa Barbara, Calif. April 8—The Shell, Honolulu, Hawaii April 19—Independence Hall, Baton Rouge, La. April 21—Texas A&M, Bryan, Texas April 21—Texas Hall, Arlington, Texas April 22—N. Louisiana State, Monroe, La. April 23—Louisiana Tech, Ruston, La. April 25—Univ. of Illinois, Champaign, Ill. April 26—Aragon, Chicago, Ill. April 28—North Iowa State (aft), Cedar Falls, Iowa, Univ. of Missouri (eve), Columbia, Missouri April 30—Civic Center, Pittsburgh, Pa. May 2—Civic Center, Providence, R.I. May 3—Erie Comm. Coll., Buffalo, N.Y. May 4—S.U.N.Y. (Geneseo Coll.), Geneseo, N.Y. May 5—S.U.N.Y., Fredonia, N.Y. May 7—Yale Univ. (Woolsey Hall), New Haven, Conn. May 8—Boston Music Hall, Boston, Mass. May 10—Akron Civic Center, Akron, Ohio May 11—Ohio Univ., Athens, Ohio May 12—Univ. of Dayton, Dayton, Ohio May 13—Ohio State, Columbus, Ohio May 16—Mosque Richmond, Va. May 17—Constitution Hall, Washington, D.C. May 18—Capitol Theatre, Passaic, N.J. May 19—Schubert Theatre, Philadelphia Pa. May 20—Academy of Music, N.Y.C.

EAGLES' OWN "ROCK CONCERT" TV SPECIAL WILL BE SHOWN APRIL 13, WITH FRIENDS JACKSON BROWNE & LINDA RONSTADT

Talent

Signings



AFTER PLAYING his first shows at New York's Academy of Music as a headlining act, ABC/Dunhill's Joe Walsh (right) celebrates backstage with drummer Joe Vitale, left, and concert producer Howard Stein. Response to Walsh's last appearance there as a supporting act led Stein to schedule two shows, with the early show selling out and the late show pulling 90 percent capacity, despite bad weather.

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.

EAST

- *AEROSMITH (Columbia): Holy Cross Univ., Worcester, Mass., April 27.
- *DAVID BROMBERG (Columbia): Cellar Door, Washington, D.C., April 1-6; Academy of Music, Philadelphia (7); Duck Soup, Philadelphia (9-10); Academy of Music, N.Y. (13-14); Trenton State College, N.J. (19); Cornell Univ., Ithaca, N.Y. (20).
- ROY BUCHANAN (Polydor): Valley Forge Music Fair, Devon, Pa., April 14.
- *CHAMBER BROS. (Avco): The Joint in

the Woods, Parsippany, N.J., April 3; Westport County Playhouse, Conn. (4); Ocean County College, Toms River, N.J. (5).

- *HARRY CHAPIN (Elektra): Ryder College, Trenton, N.J. (18).
- BILLY COBHAM (Atlantic): Bottom Line, N.Y., April 10-14.
- ROY CLARK (Dot): Spectrum, Philadelphia, April 24.
- JOHN DENVER (RCA): Capitol Center, Washington, D.C., April 28.
- JONATHAN EDWARDS (Atlantic): My Fathers Place, Roslyn, N.Y., April 1-2.
- *ELECTRIC LIGHT ORCH. (United Artists): Philharmonic Hall, N.Y., April 3; Camden Community College, N.J. (4); Warner Theater, Pittsburgh, Pa. (9).
- BARBARA FAIRCHILD (Columbia): Manchester, N.H., April 27.
- GENESIS (Charisma): Auditorium Theatre, Rochester, N.Y., April 22; Music Hall, Boston, Mass. (24); A.G. Hall, Allentown, Pa. (25); Century Theater, Buffalo, N.Y. (27).
- GRAHAM CENTRAL STATION (Warner Bros.): Spectrum, Philadelphia, April 6.
- GRAND FUNK (Capitol): Boston Gardens, Boston, Mass., April 15; Civic Center, Providence, R.I. (20); Coliseum, New Haven, Conn. (21); Madison Square Garden, N.Y. (22).
- *HERBIE HANCOCK (Columbia): Mosque Univ. of Pittsburgh, Pa., April 10; Academy of Music, Philadelphia (12); Carnegie Hall, N.Y. (13); Warner Theater, Washington, D.C. (14-15); Syracuse Univ., N.Y. (26); Buffalo Univ., N.Y. (27).
- *ISLEY BROS. (Epic): New York State Univ., Albany, April 27.
- MILLIE JACKSON (Polydor): Masonic Temple, Portchester, N.Y., April 6.
- RAHSAAN ROLAND KIRK (Atlantic): Village Vanguard, N.Y., April 2-7.
- *KRIS KRISTOFFERSON (Epic): West Point Military Academy, N.Y., April 20; Kingston, N.Y. (21).
- CLEO LAINE (RCA): Anneberg Center, Philadelphia, April 2.
- *CHARLIE LOUVIN (United Artists): Central School Auditorium, Silver Creek, N.Y., April 19; Sr. High School Auditorium, Pottstown, Pa. (20).
- JOHNNY MATHIS (Columbia): Latin Casino, Cherry Hill, N.J., April 1-11.
- ANNE MURRAY (Capitol): Lewiston, Maine, April 22.
- *GRAHAM NASH (Atlantic): Hofstra Univ., Hempstead, N.Y., April 1; Academy of Music, N.Y. (11).
- JOHNNY PAYCHECK (Epic): Sunset View Inn, Brownsville, N.J., April 26.
- HELEN REDDY (Capitol): Westbury Music Fair, N.Y., April 29-May 5.
- TODD RUNDGREN (Bearsville): Orpheum Theater, Boston, April 17; Carnegie Hall, N.Y. (19).
- *GRACE SLICK, PAUL KANTNER & THE JEFFERSON STARSHIP (Grunt): Academy of Music, N.Y., April 1; C.W. Post College, N.Y. (4); Spectrum, Philadelphia (5).
- STEELY DAN (ABC): Lincoln Center, N.Y., April 3; Palace Theater, Providence, R.I. (13); Civic Arena, Pittsburgh, Pa. (17); Orpheum Theater, Boston (18).
- DIANA TRASK (Dot): The Spectrum, Philadelphia, April 27.

(Continued on page 20)

Policy Shift in Vegas

LAS VEGAS—The newly named Las Vegas Convention and Visitors Authority revamped its somewhat turbulent rock concert policy during a lengthy meeting Tuesday (19).

The facility department of the LVCA will now be authorized to book rock concert dates rather than having to get the board to approve a concert date.

Previously, a rock concert promoter had to wait for approval of the board before bookings could be scheduled.

The LVCA also approved a change whereby a promoter may now book consecutive dates if he wants, rather than having to stagger bookings with other promoters.

A third change was made when the LVCA agreed to allow flexibility in bookings rather than having fixed dates and expecting promoters to fill in those specific times.

Several promoters recently vacated spots they had reserved be-

cause they could not confirm acts for specific dates set by the LVCA.

Members, however, agreed that it would be a good policy to see that no rock promoter booked an act into the Las Vegas Convention Center or stadium two weeks before or 10 days after another promoter had already signed for a specific date.

Earth Rock Fest April 3

NEW YORK—Mandrill, Ray Barretto, the Voices of East Harlem and Elephant's Memory will headline a roster of music and dance acts set to bring Latin, rock and r&b into the Cathedral of St. John the Divine here on Wednesday (3) for the Earth Rock Festival, a special benefit concert on behalf of the Environmental Planning Lobby (EPL), state wide environmental group.

Also featured will be Zulema, the Morse Donaldson Dance Company and special surprise guests. Acting as co-hosts will be Felipe Luciano, host of WRVR-FM's "Latin Roots" program, and Marian-Etoile Watson of WNEW-TV's "Black News."

Net proceeds from the concert will support EPL's legislative action in Albany. The group's membership numbers several thousand, headed by chairman David Sive, environmental attorney and activist.

Tickets are \$7.50 and \$6.50, and are available at all Ticketron outlets, the Record Shack, Burdell's, Record Spectacular and Stan's Records. All tickets at the door will be \$1 higher.

The festival is being produced by Sound Environment, Inc., Rockjam Productions, Ltd., and Quintessence Productions.

Starship 1st Tour

NEW YORK—Jefferson Starship, Grunt Records recording act comprising members of Jefferson Airplane and other Bay Area bands, has embarked on its first tour as a performing group, beginning with recent dates in Chicago, Detroit, Cincinnati and Cleveland.

Past studio line-ups for the Starship have varied widely. On tour are Grace Slick, Paul Kantner, David Freiberg, Papa John Creach and John Barbata, all of various Airplane configurations; Peter (Kaukonen) Kangaroo, another Grunt artist, and Craig Chaquico of Grunt act Steelwind.

Dates extend through mid-April.

Hancock to Score Film

NEW YORK—Herbie Hancock, Columbia Records artist, has been signed to compose the score for a new Dino De Laurentiis film, "Death Wish," currently shooting in New York.

This marks the third film assignment to date for the composer, whose earlier scores include "Blow-Up" and the recent "The Spook Who Sat By The Door." A Columbia soundtrack LP for the latter film has just been released.

Director Michael Winner selected Hancock for the current assignment, to be started in May when Hancock takes five weeks off from his projected concert tour.

Mayall Tour Is Delayed

NEW YORK—John Mayall, Polydor Records artist, has pushed back his upcoming European tour at least a month following a broken leg sustained by the artist.

Mayall fractured a kneecap and heel in an accident at his Los Angeles home, thus necessitating an earliest possible kick-off for the tour in mid-May.

The May tour will last six weeks, with a make-up tour covering cancelled dates to be made later this year.

Purple Sage Concerts

NEW YORK—The New Riders of the Purple Sage have embarked on a 23-city concert tour, beginning with a special concert for students of Cuesta College, San Luis Obispo, Calif., held last Friday (29).

Tour includes nine college appearances as well as two-day engagements at the Academy of Music here and at San Francisco's Winterland, where the tour ends the first week of June.

The group records for Columbia Records.

Ronson Sets U.S. Tour

NEW YORK—Mick Ronson, whose first RCA album has just been released, embarks on his first U.K. tour next Wednesday (10), with dates to extend through the end of the month.

Tour, being coordinated with Ronson's management firm, MainMan, will feature Ronson backed by Trevor Bolder and Mike Garson of the Spiders From Mars, David Bowie's back-up, and Mark Pritchard and Richie Dharina. The band will also use five reed players and three vocalists.

Country Nitery Opens in N.Y.

NEW YORK—C.B.G.B. and Omfug has opened here as a country music club. The room is located at 315 Bowery, near Bleecker Street.

Opening night was Thursday (28) and featured vocalist Elly Greenberg.

More Talent
See Page 27

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Talent in Action

CONWAY TWITTY

Palomino, Los Angeles

After so many years as one of the superstars of country music, it seems strange that Conway Twitty's recent appearance here was his Palomino debut, but that's what it was and the local fans turned out in force to see and hear one of country's major powers.

Twitty manages to blend rock and country perfectly in his show, with the aid of a fine backup band that is adaptable to both musical genres. Opening with "Proud Mary" Twitty moved through a number of rock and country hits such as "Memphis" and "I Walk the Line" before settling into a closing medley of his own biggest numbers, including "There's a Honky-Tonk Angel," the excellently written and brilliantly sung "You've Never Been This Far Before" and his biggest rock hit, "It's Only Make Believe" which gave him a chance to show off his exceptionally powerful voice.

The show did seem to lag at times, but Twitty also appeared to have a slight cold which may have explained why he didn't make more use of the usual power in his voice. Yet even sounding a little hoarse, Twitty is a fine performer with a personal repertoire of hits that would make any artist proud. He still crosses into pop once in awhile, but his basic strength remains in country. More than anything else, however, Twitty is a fine singer who should appeal to one and all.

BOB KIRSCH

LYNN ANDERSON
DAVID BROMBERG
DOUG KERSHAW

Felt Forum, N.Y.C.

In staging any show where more than one act is involved, it is always ill-advised to put the main attraction on first. When this happens, the show invariably has no place to go but downhill. The Lynn Anderson show at the Felt Forum, March 16, was no exception.

Caught in the crunch of the energy crisis, and the resultant irregular airline schedules, Ms. Anderson, who had to be on the West Coast the following day, opened the show, leaving her supporting acts to carry on the concert following intermission.

Naturally it did not work. The hardcore country audience that packed the auditorium, having seen their star, quickly showed signs of boredom and restlessness. David Bromberg, Columbia Records, who opened

the second half of the show, did little to help alleviate this situation. Bromberg, who is a fine performer with multi-faceted talents, just could not cut the ice with the audience.

However, there were a few occasions when, with some good fiddling and harmonica works by his supporting musicians, he sparkled, and even received some mild support by the crowd: unfortunately, his choice of an encore, "Nobody," a blues ballad written about a Greenwich Village bar, left the audience cold.

Doug Kershaw, Warner Bros. Records, is a wild fiddler and a flamboyant showman. He combines these talents to produce a show that is always highly entertaining. He exploited these talents to their fullest in an effort to recapture and sustain some of the show's lost momentum.

Ms. Anderson, a Columbia Records act, utilized a mix of professionalism, charisma and old "down home, ya all come" camaraderie to have the audience eating out of her hands.

Her selection of tunes included "On Top of the World," "Let Me Be There," "My Man," "Go on and Cry," "The Auctioneer," complete with mini-auction, "If I Kiss You," dedicated to a member of the audience who gave her a flower, and "Daddy Sang Bass," with back-up singers selected from the audience.

Who/Where/When

Continued from page 18

MARSHALL TUCKER BAND (Capricorn): Spectrum, Philadelphia, April 5; Henry Memorial Gym, Washington, Pa. (6).

TANYA TUCKER (Columbia): New York, April 3; Union High, Reimersburg, Pa. (6); Pierre Hotel, N.Y. (24).

BOBBY WOMACK & PEACE (United Artists): The Spectrum, Philadelphia, April 6.

WEST

BRIAN AUGER (RCA): Ebbets Field, Denver, Colo., April 3-6.

HOYT AXTON (A&M): Troubadour, Los Angeles, April 23-28.

ROY AYERS (Polydor): Gallery, Seattle, Wash., April 1-6; Orphanage, San Francisco (7-9); Lion's Share, Sausalito, Calif. (10-13); Univ. of Colorado, Greeley (18); Ebbets Field, Denver, Colo. (19-21); Whiskey A Go Go (24-28); Memory Lane, Los Angeles (29).

BROWNSVILLE STATION (Bell): Portland, Oregon, April 3; Seattle, Wash. (4).

JOHNNY CASH (Columbia): Las Vegas, Nevada, April 30-May 6.

THE CRUSADERS (Blue Thumb): Univ. of Hawaii, April 5; Paramount Theater, (26); Paramount Theater, Seattle, Wash. (27).

DEEP PURPLE (Warner Bros.): Municipal Auditorium, Denver, Colo., April 3-4; Ontario Motor Speedway, Calif. (6); Big Surf, Phoenix, Ariz. (7); San Diego Sports Arena, Calif. (9); Community Center, Tucson, Ariz. (10).

EARTH, WIND & FIRE (Columbia): Ontario Motor Speedway, Calif., April 6.

EMERSON, LAKE & PALMER (Manticore): Ontario Motor Speedway, Calif., April 6.

BARBARA FAIRCHILD (Columbia): Disneyland, Anaheim, Calif., April 7; Auditorium, Kenosha, Wisc. (21).

FOGHAT (Bearsville): Green Bay, Wisc., April 8; Riverside Theater, Milwaukee, Wisc. (9).

BOBBY GOLDSBORO (United Artists): The Nugget, Sparks, Nev., April 11-24.

GRAND FUNK (Capitol): Dane County Coliseum, Madison, Wisc., April 28.

JACK GREENE/JEANNIE SEELY (RCA): Municipal Auditorium, Sheboygan, Wisc., April 27.

DOYLE HOLLY (Barnaby): Colorado Springs, Colo., April 8-21.

ENGELBERT HUMPERDINCK (London): The Riviera Hotel, Las Vegas, Nev., April 3-23.

ISLEY BROTHERS (Epic): Civic Plaza, Phoenix, Ariz., April 12; Sports Arena, Los Angeles (13); Oakland College, Calif. (14); Fresno, Calif. (19); Seattle, Wash. (20); Portland, Oregon (21).

THE JACKSON FIVE (Motown): MGM Hotel, Las Vegas, Nevada, April 10-23.

DOUG KERSHAW (Warner Bros.): Ft. Lewis College, Durango, Colo., April 9.

GLADYS KNIGHT & THE PIPS (Bud-dah): Las Vegas, Nev., April 25-May 8.

O.B. McCLINTON (Stax): Memorial High School, Eau Claire, Wisc., April 5; Waupun High School, Wisc. (6).

ANNE MURRAY (Capitol): Oscar Awards, Los Angeles, April 2.

TOMMY OVERSTREET (Dot): Mr. Lucky's, Phoenix, Ariz., April 18; Civic

Creative Trends

Steppenwolf Is Reunited!

By NAT FREEDLAND

LOS ANGELES—Steppenwolf may well be the biggest-selling rock group yet to get back together with its original membership intact after breaking up for several years.

On ABC/Dunhill, during their four years together Steppenwolf sold \$42 million of records worldwide. Eight of their nine albums were gold and they had three gold singles. In concert, they appeared before two million people and grossed \$7 million.

After splitting in 1971, Steppenwolf is now back together and far along the basic tracks for a new album they are independently producing at the well-equipped eight-track studio in lead singer John Kay's home. They are planning to sell the LP as an independent master

to kick off a new recording contract, now that their ABC contract period has run out.

Now managing Steppenwolf is Bobby Roberts of Landers-Roberts and Mums Records, who formerly managed the Mamas & the Papas. According to Steppenwolf, they already have a firm offer for their new LP on the basis of the first rough tracks—from the label that was their first choice. But now that Roberts has entered the picture, he is shopping around for the most advantageous deal for the group.

"We've seen a lot of groups stay on top as long as possible while they fight back the inner conflicts and tensions," said Kay. "Then they have a giant explosion and break up, hating each other too much to get back together for a long time, if ever again."

According to Steppenwolf's view, they decided to go into "temporary retirement" early enough to stop while still on good terms between themselves.

As Kay puts it, "The main problem was that we'd gotten into a comfortably boring routine at the time, and we were probably getting desperate to try other things. It was supposed to make it easy for us to work on our own songs and music, because we were in the pattern of only going out to work weekends. We'd play two or three concerts and fly back home. But unfortunately, by the time we unwound enough from each trip to start some writing, it was time for the next weekend flights."

Steppenwolf plans to vary their routine a lot more this time. Mostly, though, they will spend several consecutive weeks on the road and then remain home for extended periods of writing and recording.

They also hope that with their image softened by a lengthy hiatus, the public will accept more versatility in their music. Another irritation leading to the Steppenwolf split was

that because their first gold single was the smash "Born To Be Wild," neither radio programmers nor concert audiences would allow them to do anything but heavy-metalish rock blues with Kay stalking the stage in black leather and the sinister shades, he must wear because of his extremely poor vision. Kay, who didn't leave his native Germany till the age of 14, is generally acknowledged as one of rock's most articulate and musically aware stars in person. The rest of the group seems relaxed and mature in interview: They are guitarist Bobby Cochran, drummer Jerry Edmonton and Goldy McJohn on keyboards.

Only newcomer is bassist George Biondo. Steppenwolf's original bass player exited the group some months before the breakup and there had been no permanent replacement till now.

After the layoff, McJohn and Edmonton assembled a new group called Manbeast but never went beyond the rehearsal stage. McJohn gives as the reason that several of their new recruits turned out to be "loonies."

As for Kay, he turned out two ABC solo albums that were nicely reviewed but sold only 100,000 for "Forgotten Songs & Unsung Heroes" and half that on his "Sporting Life" follow-up. These albums were laid-back and acoustic and Kay says that by doing them he got his long-pent desires to perform this kind of music out of his system.

Several months after Steppenwolf's official breakup, they toured Europe for some previously committed concerts. Kay's new folkie group was the opening act. "The Steppenwolf portions of the concert got such tumultuous audience response and made us feel so good, that we all knew it was only a matter of time till we started playing together again," said Kay.

—Billboard photos by Bonnie Tiegel



A regrouped Steppenwolf rehearses at leader John Kay's studio. Top row shows Kay and drummer Jerry Edmonton, while from the left on the lower row are bassist George Biondo, guitarist Bobby Cochran and keyboard man Goldy McJohn.

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Vintage 74

Studio Track

By SAM SUTHERLAND

At New York's **Media Sound**, studio president **Bob Walters** has been bubbling lately, his schedule now ranging from Latin and r&b dates to country and (honest) British blues bands.

As for the U. K. contingent, that has included **Climax Blues Band**, in a few weeks back to cut their next Sire LP with producer **Richard Gottelmer**, which they did in roughly a week's time at Media. Their countrymen in **Renaissance** are due in shortly to work on their next Sovereign/Capitol album, while one time Muscle Shoals stalwart **Steve Smith**, now a producer and engineer who bases his activities around Island in London, in handling a variety of projects for that label, using local musicians.

Meanwhile Avco's **Hugo and Luigi** have been recording and mixing a new **Stylistics** LP for Avco, along with an album from **Van McCoy**, while **Kool and the Gang** are wrapping up their next album for DeLite. . . . **Michel Legrand** continues sessions at Media, where he's been laying tracks down for awhile, toward a new Bell LP. Walters noted that an estimated 20 tunes had already been cut. Pointing toward a two-disk set. For **Tico/Roulette**, **Joe Cain** has been producing **Hector Rivera**. . . . Spring Records' **Brad Shapiro** has been in with **Joe Simon**, mixing Simon's next album for the label. Also in for Spring was **Ray Godfrey**, producing and mixing albums for **Garlin Greene** and **Millie Jackson**.

As for one time L. A. wolfman **John Phillips**, he's back in his old stomping grounds to record wife **Genevieve Waite Phillips**, as reported earlier. In addition to those sessions at Media, though, Phillips is also producing an LP for his first wife, **Michelle**, concurrent with his current spouse's oeuvre.

Another Avco project underway at Media Sound is an LP from the **Newark Boys Choir**, produced by **Malcolm Dodds**. The boys recorded their special energy crisis single at Media as well, with that track achieving a kind of local notoriety when it was picked up for a Path Mark supermarket video spot. . . . **Big Tree's Doug Morris**, along with partner **Dick Vanderbilt**, have been back with **Brownsville Station**, who just finished their next album there. . . . **Jimmy Castor** and his **Bunch** have been in, working on their first single and album for Atlantic (see Signings column), while country artist **Phil Davis** cut tracks for a Ford Records album produced by **John Abbott**.

Also in was **Mike Barbiero**, erstwhile Media engineer and now handling a&r assignments for Paramount. Barbiero's been mixing an album for **Stephanie Mills**, a new artist for the label.

Meanwhile, Media's mastering unit has been gaining momentum, and latest staff additions include engineer **Jack Malkin**.

* * *

Starting with next week's column, Studio Track moves to Los Angeles, where **Bob Kirsch** takes over as editor and confidante for disgruntled studio managers, misunderstood tape operators and other back room types. Any news or special events sent via New York should eventually hit the column, but if possible contact Kirsch in the Los Angeles office.

* * *

At the New York site of the old Capitol Records Studio there, **Sound Ideas**, the 16-track operation that opened up last year, has been somewhat restrained owing to construction in their new C room, a 16-track setup. Upstairs, Studio A has been hosting sessions including dates for a new **James Brown** LP, recorded and mixed for Polydor there.

Also it was **Fred Wesley** and the **J.B.'s**, working on an LP, as were **Maceo and the Macks**, and vocalist **Lyn Collins**, all members of Brown's wide-ranging production complex. All those dates, including Brown's album, were engineered by **Bob Both**, assisted by **David Stone**.

Meanwhile **Dramita Jo** was in working on a new single produced by **Griffin and Cooper**. . . . **Leslie West** and **Corky Laing** have been handling sessions for Windfall. . . . Senior engineer **Geoff Daking** brought in the master tapes for the new **Foghat** album for remix work there recently. . . . Another act reportedly in was the **M.T. Blues Band**, recording for Blue Thumb with some support from **Mary Travers**.

The Best For Last: With practically every promo man in the nation trying to contrive new "streaking" angles for pushing vinyl (we always knew sex sold records best), it's fitting that the practically immortal **Hank Ballard** cut a new single called "Let's Go Streaking." True to the trend and to his own form, Ballard worked with it in the raw, cutting his **Sound Ideas** date au naturel.

Also note that **Bob Schaffner**, formerly the manager up at AdVantage Sound Studios, has taken over as studio manager at Sound Ideas.

Talent

Who/Where/When

Continued from page 20

PAUL WILLIAMS (A&M): Performing Arts Center, Milwaukee, Wisc., April 7; Troubadour, Los Angeles (9-14).
JOHNNY WINTER (Columbia): Coliseum, Portland, Oregon, April 2; Coliseum, Seattle, Wash. (4)

MID-WEST

LYNN ANDERSON (Columbia): Arrowhead Home Show, Duluth, Minn., April 4-7.
HOYT AXTON (A&M): Ambassador Theater, St. Louis, Mo., April 5; Egress Club, Vancouver, B.C. (16-20).
DAVID BROMBERG (Columbia): Michigan Palace, Detroit, April 27.
BROWNVILLE STATION (Bell): Vancouver, B.C., April 2; Detroit, Mich. (8).
ROY CLARK (Dot): Fairgrounds, Tulsa, Okla., April 20.
***JOHN DENVER** (RCA): Ill. State Univ., Normal, Ill., April 4; Vets Auditorium, Des Moines, Iowa (7); Univ. of Dayton, Ohio (19); Civic Center, St. Paul, Minn. (20); Aire Crown Theater, Chicago (21).
DRAMATICS (Stax): Twenty Grand Club, Detroit, Mich., April 19-28.
ELECTRIC LIGHT ORCH. (United Artists): Auditorium Theater, Chicago, April 15; Orpheum Theater, Minneapolis, Minn. (16-17-18); Cowtown Ballroom, Kansas City, Mo. (19).
EMERSON, LAKE & PALMER (Manticore): Assembly Civic Center, Tulsa, Okla., April 2.
BARBARA FAIRCHILD (Columbia): Rodeo, Ardmore, Okla., April 5-6; Marnaduke, Kansas (12); Auditorium, Freeport, Ind. (20).
FOGHAT (Bearsville): Sports Arena, Toledo, Ohio, April 3; Albee Theater, Cincinnati, Ohio (5); Keil Auditorium, St. Louis, Mo. (6); RKO Orpheum Theater, Davenport, Iowa (10); Convention Center, Indianapolis, Ind. (11); Morris Civic Center, South Bend, Ind. (12); Allen Theater, Cleveland, Ohio (13).
GENESIS (Chrisma): Orpheum Theater, Davenport, Iowa, April 3; Univ. of Toledo, Ohio (6); Guthrie Theater, Minneapolis, Minn. (7); Auditorium, Chicago (11); Convention Center, Indianapolis, Ind. (12); Kiel Auditorium, St. Louis, Mo. (13); Memorial Hall, Kansas City, Mo. (14); Ford Auditorium, Detroit, Mich. (16); Congress Centre-Hilton Quebec Place, Canada (18); Civic Center, Ottawa, Canada (19); Sports Center, Univ. of Montreal, Canada (20-21); Allen Theater, Cleveland, Ohio (28).
GRAND FUNK (Capitol): Civic Center, Springfield, Ohio, April 13; Cobo Hall, Detroit (25); Hara Arena, Dayton, Ohio (26).
HERBIE HANCOCK (Columbia): Jazz Festival, Wichita, Kansas, April 20-21; Convention Center, Indianapolis, Ind. (22); Taft Hall, Cincinnati, Ohio (25); Columbus, Ohio (28).
DOYLE HOLLY (Barnaby): Sulphur, Okla., April 5.
DAVID HOUSTON (Epic): Rodeo, Ardmore, Okla., April 3-4.
KISS (Casablanca): Agora Club, Cleveland, Ohio, April 1; Agora Club, Toledo, Ohio (2); Agora Club, Columbus, Ohio (3); Packard Music Hall, Warren, Ohio (4).
***GLADYS KNIGHT & THE PIPS** (Bud-dah): Univ. of Toledo, Ohio, April 17; Univ. of Mich., Ann Arbor (18).
KRIS KRISTOFFERSON (Epic): Indianapolis, Ind., April 18; Chicago (19).
CLEO LAINE (RCA): Music Hall Center, Detroit, April 5-6.
BRENDA LEE (MCA): St. Louis, Mo., April 28.
***CHARLIE LOUVIN** (United Artists): Central Jr. High School Auditorium, Findlay, Ohio, April 6.
BOB LUMAN (Epic): Karavan Club, Rantoul, Ill., April 5; Toledo, Ohio (12-13); St. Claire, Mich. (21); Horseshoe Club, Toronto, Canada (25).
LYNYRD SKYNYRD (MCA): Municipal Auditorium, Kansas City, Mo., April 19.
O.B. McCLINTON (Stax): Shrine Mosque, Peoria, Ill., April 7; Country Palace, Toledo, Ohio (19-20).
***H. MELVIN & THE BLUE NOTES** (Epic): Akron College, Ohio, April 14.
***ANNE MURRAY** (Capitol): Auditorium, Chicago, April 14; Civic Auditorium, Portland, Oregon (17); E. Montana College, Billings, Mont. (19); Montana State Univ., Bozeman (20); Vancouver, B.C. (21).
NARVEL FELTS (Cinnamon): Kincheloe AFB, Sault St. Marie, Mich., April 5-6.
NAZARETH (A&M): Ambassador Theater, St. Louis, Mo., April 6; Morris Civic Auditorium, South Bend, Ind. (12); Orpheum Theater, Davenport, Iowa (13).
***NEW BIRTH/NITELITERS** (RCA): Community College, Flint, Mich., April 5; Reed's Arena, Youngstown, Ohio (6).
JOHNNY PAYCHECK (Epic): Mr. Yuk

Club, Grove, Okla., April 16; NCO Club, Ft. Sills, Okla. (19); Cotillion Ballroom, Wichita, Kansas (20).
POINTER SISTERS (Blue Thumb): Orpheum, Minneapolis, Minn., April 1; Oklahoma City, Okla. (4); Kansas City (5).
RAY PRICE (Columbia): Executive Inn, Evansville, Ind., April 26.
REDBONE (Epic): Packard Music Hall, Warren, Ohio, April 10; McCormick Place, Chicago (12).
***DEL REEVES** (United Artists): Sr. High School, Macon, Ohio, April 20; Midwest Nashville, Toledo, Ohio (26); Municipal Auditorium, Sheboygan, Wisc. (27).
***TODD RUNDGREN** (Bearsville): Univ. of Neb., Pershing Auditorium, Lincoln, April 1; Memorial Hall, Kansas City, Kansas (2); Ambassador Theater, St. Louis, Mo. (3); St. Paul Auditorium, Theater Section, Minn. (5).
SEALS & CROFTS (Warner Bros.): Tulsa, Okla., April 17; Oklahoma, Okla. (18).
JEAN SHEPARD (United Artists): Hugo, Minn., April 27.
HANK SNOW (RCA): Place D'Arts, Montreal, Que., Canada, April 3; Hamilton Place, Ont., Canada (4); Massey Hall, Toronto, Ont., Canada (6); Civic Theater, Akron, Ohio (7).
SOUL CHILDREN (Stax): Vallaire Ballroom, Des Moines, Iowa, April 27.
***STEELY DAN** (ABC): Masonic Temple, Detroit, April 16; St. John Arena, Ohio State Univ., Columbus (19); Allan Theater, Cleveland (20); Univ. of Ohio, Cincinnati Field House, Ohio (21).
NAT STUCKEY (RCA): Joker's Club, Benton Harbor, Mich., April 1.
HANK THOMPSON (Dot): Satellite Club, Lincoln, Nebr., April 1; Field House, Beaver, Okla. (20); KTOW Show, Tulsa, Okla. (21); Old Municipal Airport, Kansas City, Mo. (27).
THREE DOG NIGHT (ABC): Stampede Corral, Calgary, Canada, April 5; Coliseum, Vancouver, B.C., Canada (6); Kinsmen Fieldhouse, Edmonton, Canada (7).
DIANA TRASK (Dot): Auditorium, Des Moines, Iowa, April 22; Auditorium, St. Louis, Mo. (26); Auditorium, Omaha, Nebr. (30).
MARSHALL TUCKER BAND (Capricorn): Convention Center, Indianapolis, Ind., April 11; Allen Theater, Cleveland, Ohio (13).
TANYA TUCKER (Columbia): Flint, Mich., April 7.
SARAH VAUGHAN (Mainstream): Scot's Inn, Columbus, Ohio, April 1-6; Mr. Kelly's, Chicago (8-20).
PORTER WAGONER SHOW (RCA): Joplin, Mo., April 5; Springfield, Mo. (6).
DOTTIE WEST (RCA): The Prom Ballroom, St. Paul, Minn., April 6.
PAUL WILLIAMS (A&M): Ambassador

Theater, St. Louis, Mo., April 5; Auditorium Theater, St. Paul, Minn. (6).
JOHNNY WINTER (Columbia): Coliseum, Vancouver, B.C. (3); Cobo Hall, Detroit (8).

SOUTH

***LYNN ANDERSON** (Columbia): Univ. of Tenn., Knoxville, April 20.
***BRIAN AUGER** (RCA): Univ. of Kentucky, Lexington, April 27.
SHERRY BRYCE (MGM): Citrus Showcase, Winter Haven, Fla., April 6.
***ROY BUCHANAN** (Polydor): Atlantic Christian College, Wilson, N.C., April 4.
JOHNNY CASH (Columbia): Houston, Texas.
***CHAMBER BROS.** (Avco): Orange Bowl, Miami, Fla., April 11; Georgia Tech College, Atlanta, Ga. (24).
HARRY CHAPIN (Elektra): Cellar Door, Washington, D.C., Apr. 8-13.
ROY CLARK (Dot): Greensboro, N.C., April 1; Temple Theater, Meridian Theater, Miss. (6); Memorial Auditorium, Dallas, Texas (18); Dorton Arena, Raleigh, N.C. (26).
***DANNY DAVIS** (RCA): First American Center, Nashville, Tenn., April 4; Municipal College, Lubbock, Texas (5); Diplomat Hotel, Hollywood, Fla. (9).
***DEEP PURPLE** (Warner Bros.): Univ. of New Mexico, Fieldhouse, Albuquerque, N.M., April 2.
***JOHN DENVER** (RCA): N.D. State Univ., Fargo, N.D., April 5; Civic Center, Bismarck, N.D. (6); Civic Center, Lake Charles, La. (11); Municipal Auditorium, Mobile, Ala. (12); Civic Center, Monroe, La. (13); Coliseum, Charlotte, N.C. (25); Coliseum, Richmond, Va. (26); Dorton, Arena, Raleigh, N.C. (27).
DEODATO (CTI): Charlotte Fairgrounds, N.C., April 19.
BARBARA FAIRCHILD (Columbia): Convention Center, Abilene, Texas, April 2; Convention Center, El Paso, Texas (3); Municipal Auditorium, Tucson, Ariz. (4); Dyersburg, Tenn. (13).
FOGHAT (Bearsville): Louisville, Ky., April 7.
GRAHAM CENTRAL STATION (Warner Bros.): Richmond Coliseum, Va., April 5.
GRAND FUNK (Capitol): Coliseum, Hampton Roads, Va., April 5; Coliseum, Greensboro, N.C. (6); Civic Center, Roanoke, Va. (7).
JACK GREENE/JEANNIE SEELY (RCA): Florence, S.C., April 5; Farmville, N.C. (6); Lynchburg, Va. (7); Mchenaire Western Club, Yantis, Texas (19); Lubbock, Texas (20).
***HERBIE HANCOCK** (Columbia): Fisk Univ., Nashville, Tenn., April 8; Jazz Festival, New Orleans, La. (19).
DOYLE HOLLY (Barnaby): El Paso, Texas, April 6; Athens, Ga. (26-27).

(Continued on page 27)

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Classical Music

Philips Is Bullish on Brendel —Release 9 LP's in Yr. & Half

By ROBERT SOBEL

NEW YORK—In these days of PVC shortages, repackaging and reissues of classical product, Philips Records continues to release a harvest of new product. One artist whom Philips is especially keen on and supporting with new releases is Alfred Brendel, noted pianist who the label signed in 1971.

Since his signing, Philips has released nine Brendel albums. But what makes this figure more impressive is that all of these have been released in about one year and a half. Also, two more albums, one by Brahms, the other a Mozart, have been set for release by the end of this year.

Philips is bullish on Brendel because his records have been selling "extremely well" and the releases reflect that the company's goal is to establish him quickly as a Philips artist. Before the Philips' signing, Brendel recorded some 30 albums, most of these were with Vox Productions, although he has recorded for Vanguard and DG as well.

Brendel's Schubert sonatas are especially good sellers, according to M. Scott Mampe, head of Phonograms classical division. Five of the albums released featured Schubert repertoire.

Brendel recently began his fourth extensive tour of the United States, starting with a date in Boston recently. The tour ends with a concert on May 3 in Los Angeles. The pianist is one of those rare classical artists who perform in a major city more than once every three or four years. And when he completes his upcoming tour, he will have performed 10 concerts in New York, 11 in Los Angeles and 18 in Chicago over the last four years. Carnegie Hall plans to present him in a third series of recitals next season. He still has two more dates to fill this year at Carnegie, one on April 7, the other April 21. He completed a concert there March 17.

The pianist said that he doesn't like to perform every night. "three concerts a week are enough with periods of rest in between." Brendel gives about 85 to 100 concerts a year but intends to pare this pace slightly to devote more time to study and to reconsider other literature for his concert program.

Brendel, who also writes provocative analyses of composers' works (he writes the liner notes for almost all of his recordings), is an artist who does not yield artistic integrity for overnight commercial success. "I don't compromise easily in concerts. Ninety-eight percent of the works I play are what I want to play. I be-

lieve an artist should lead the people somewhere and enhance their understanding—not just fill commercial needs," the pianist said.

James Murtha of Gurtman and Murtha, public relations firm for Brendel, underscored Brendel's non-conformist attitude. "Regarding promotion, for example, most artists are very happy about the in-house program tie financed by the record company involved. It's a matter of an

ego trip for the artist. We would rather see monies spent in a more practical manner. One excellent way would be in co-op advertising in newspapers with the dealers."

The public relations company has lined up appearances for Brendel on the Bob Sherman Listening Room and Command Performance, both on station WQXR, and an interview on WNCN-FM, in conjunction with his tour dates in New York.

Delos in New Plans

By BOB KIRSCH

LOS ANGELES—Delos Records, formed here six months ago (Billboard, Oct. 20, 1973) to focus on recording domestic classical artists, has added two releases to its catalog, expanded projections so that 20 releases are expected by year's end and is negotiating for European and Far Eastern distribution of product.

The firm's two new releases are by pianist Carol Rosenberg and harpsichordist Malcolm Hamilton.

Upcoming releases, according to founder Amelia Haygood and vice president Jeanne Hansen, include an LP from Eva Heinitz as well as recordings from baritone Doug Lawrence and Boston's Musica Viva, a contemporary classical group. Also in the works is a "definitive" series on various instruments as well as several live recordings.

The firm has mounted a strong advertising campaign, using magazines such as Clavier and a number of FM guides. In addition, approximately 250 questionnaires were mailed recently to radio stations and

critics, asking for reaction to the sound quality of the recordings, the artists on the roster, jacket design (most of which is contemporary in appearance) and general service.

The company pressed about 5,000 each of the first three recordings and is now getting reorders on these, and is also looking into purchasing some European masters as well as doing original recording. A deluxe series is also in the works, featuring double-fold covers.

Stein Joins Connoisseur

NEW YORK—Zack Stein has been appointed sales manager for Connoisseur Society records, replacing Rosana Silver, who was recently appointed marketing director of the company.

Prior to the appointment, Stein was buyer for Discount Records, since 1972, a post held in Scarsdale, N.Y.



CLASSICAL PIANIST Anthony Newman, who records for Columbia Records, made a stop at the Harvard Coop during a recent visit to Boston. On hand was a two-manual Herz harpsichord on which Newman played an impromptu two-hour concert for the store's customers, for whom he signed copies of his albums after the recital.



ANNETTE SMASON of Smith's Record Center in New Orleans, congratulates London Record's tenor Luciano Pavarotti after a recent triumphant concert in the Municipal Auditorium. Pavarotti's London recordings are all good sellers in the store.

Execs Named At Hurok Co.

NEW YORK—Thomas W. Moore, president of Tomorrow Entertainment, has announced that Sheldon Gold, George Perper and Walter Prude have been appointed executive vice presidents of Hurok Concerts. Moore added "Gold, Perper and Prude, all of whom have been closely associated with Hurok for many years as vice presidents of Hurok Concerts, will continue the work of the corporation. No outsider will be brought into the firm, nor will any president of Hurok Concerts be appointed at this time."

Hurok Concerts is a division of Tomorrow Entertainment, a subsidiary of General Electric.

Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 4/6/74

Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI)
2	5	7	THE LORD'S PRAYER Sister Janet Mead, A&M 1491, (Almo, ASCAP)
3	9	4	KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI)
4	2	11	SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI)
5	10	5	I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
6	4	10	SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP)
7	3	11	DARK LADY Cher, MCA 40161 (Senor, ASCAP)
8	16	5	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
9	6	11	STAR Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
10	20	6	PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
11	11	8	MOCKINGBIRD Carly Simon & James Taylor, Elektra 45880, (Unart, BMI)
12	7	15	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
13	21	10	THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Mulltmoood, BMI)
14	8	21	ERES TU/TOUCH THE WIND Mocedades, Tara 100 (Famous), (Radmus, ASCAP)
15	12	14	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
16	14	17	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
17	15	8	THERE WON'T BE ANYMORE Charlie Rich, RCA 0195, (Charles Rich, BMI)
18	22	6	BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips, Buddah 403, (Keca, ASCAP)
19	13	15	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
20	27	8	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potatoe, ASCAP)
21	19	25	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
22	25	7	TELL ME A LIE Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP)
23	17	17	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
24	18	17	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
25	29	5	SKYBIRD Neil Diamond, Columbia 4-45998, (Stone Bridge, ASCAP)
26	23	10	HOUSTON (I'm Comin' To See You) Glen Campbell, Capitol 3808, (Kayteekay, Hudmar, ASCAP)
27	34	4	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
28	33	7	SINGIN' IN THE RAIN Sammy Davis, Jr., MGM 14685, (Robbins, ASCAP)
29	26	6	LOVING ARMS Kris Kristofferson & Rita Coolidge, A&M 1498, (Almo, ASCAP)
30	28	6	NICE TO BE AROUND Maureen McGovern, 20th Century 2072, (Fox Fanfare, Almo, BMI, ASCAP)
31	31	4	HOOKED ON A FEELING Blue Swede, EMI 3627 (Capitol), (Press, BMI)
32	42	3	OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP)
33	35	3	TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP)
34	32	5	I'M A TRAIN Albert Hammond, Mums 7-6026 (Columbia), (Leeds, ASCAP)
35	37	4	OH MY MY Ringo, Apple 1872 (Capitol), (Brintree, BMI)
36	38	4	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
37	40	3	HAPPINESS IS ME AND YOU Gilbert O'Sullivan, Mam 3636 (London), (Mam, ASCAP)
38	36	9	TAKE CARE OF HER/I'VE GOT A THING ABOUT YOU BABY Elvis Presley, RCA 0196, (George Paxton/Swamp Fox, White Haven, ASCAP)
39	41	4	TOUCH A HAND MAKE A FRIEND Staple Singers, Stax 0196 (Columbia) (East/Memphis, BMI)
40	44	3	VIRGINIA (Touch Me Like You Do) Bill Amesbury, Casablanca 0001 (Warner Bros.) (Bay, BMI)
41	39	5	WATCHING THE RIVER RUN Loggins & Messina, Columbia 46010, (Jasperville/Gnoss/Portafino, ASCAP)
42	46	2	BAD, BAD LEROY BROWN Frank Sinatra, Reprise 1196 (Warner Bros.), (Blendingwell, American Broadcasting, ASCAP)
43	45	2	ALL IS FAIR IN LOVE Barbra Streisand, Columbia 158975, (Stein, Van Stock, Black Bull, ASCAP)
44	43	7	MUSIC EYES Heartsfield, Mercury 73449, (Phonogram) (House of Living, ASCAP)
45	50	2	TOUCH and GO Al Wilson, Rocky Road 30076 (Bell), (Fullness, BMI)
46	47	2	HILL WHERE THE LORD HIDES Percy Faith and His Orchestra, Columbia 4-46013, (Screen Gems—Columbia/Rohaba, BMI)
47	-	1	SUNDOWN Gordon Lightfoot, Reprise 1194 (Warner Bros.), (Moose, CAPAC)
48	-	1	PRISONER OF LOVE Vogues, 20th Century 2085, (Mayfair, Sherwin, ASCAP)
49	-	1	THE YOUNG AND THE RESTLESS The Ventures, United Artists 392, (Screen Gems—Columbia, BMI)
50	-	1	TRAVELING BOY Garfunkel, Columbia 4-46030, (Almo, ASCAP)

Latin Scene

MIAMI

Cindy Rodriguez, daughter of the late Tito Rodriguez, was in town recently to promote her first single on the TR label, "Siempre Junto a Ti." ... Mayito Cabrizas of Club Montmatre says he will close the club's doors if the city of Miami doesn't issue him the 3 a.m. closing license he has been seeking for years. Other clubs in the area have the license and Cabrizas claims he is losing money steadily. If he closes, it will be a big loss to the entertainment industry of the Latin community. ... Felix de Rosario (Borinquen) has a new LP of merengues. ... Mate Records artists Luisito Marti and Anthony Rios joined Johnny Ventura and his band in a concert at Miami Beach Auditorium Saturday (30). Also on the bill were Conjunto Universal (Velvet) and Jovenes del Hierro (Sound Triangle).

Rogelio Lopez of Parnaso in town to find a location for his new branch offices and warehouse. ... Cafe (Vaya) performed at Hialeah Race Track during the running of the famous Widener Handicap, March 23. ... All distributors here report a tight money situation and slow business lately. ... Charytin, a girl singer from Santo Domingo, has a new LP out on Alhambra Records. ... Sunday March 24th saw many famous artists receive gold records from Chin Martinez' TV En Espanol, among which were Nydia Caro, Pedro Tamayo, Roberto Yanes, Olga Guillot, Luis Garcia, Maricola, Evelyn Souffrant, Sergio Fiallo, Orlando Contreras, Nico Membiela, Tata Ramos, Conjunto Universal and Jovenes del Hierro.

Harvey Averno, president of Coco records, has bought the rights to Cesta Records and will release the Cesta All-Stars LP, the stars being Charlie Palmieri, Cheo Feliciano, Kako, Yayo el Indio, Joe Quijano, Willie Rosario, Jimmy Sabater, Louis Ramirez and Victor Paz. Joe Quijano, former owner of Cesta, also signed a recording contract with Coco. ... Vitin Aviles new LP on Alegre and Javier Vasquez' on the same label are selling extremely well locally. ART (ARTURO) KAPPER

SANTO DOMINGO

Before Johnny Ventura's presentations in New York at the Manhattan Center in February he was threatened seriously by unknown individuals in an endeavor to intimidate the artist. Ventura in an interview stated that he had no intention of giving up his gigs neither at home or abroad. ... Dominican singer/composer Ramon Leonardo on the Karen label has a hit here with his controversial composition titled "La Pildora" (The Pill).

Puerto Rican recording artist Daniel Santos (RCA) had bookings for concerts at the El Conquistador nightclub and presentations on TV. Santos was signed by the nightclub artistic agent Lope Balaguer and his visit was planned to coincide with the celebration of the XII Central American & Caribbean Games ... Dominican group Felix del Rosario released a new single with titles: "No Hay Ma' Na'" and "Una Mujer" on the Borinquen label.

AMUCABA's III Dominican Folk Festival to take place on March 14-17 at the new Sport's Palace, constructed for the XII Central American & Caribbean Games. The Festival included the participation of such artists as: Elenita Santos, Maria Antonieta Ronzini, Vinicio Franco (Ansonia). Special performances were given by Johnny Ventura and his group, Rafael Solano (Kubaney) and his orchestra, Felix del Rosario and his combo (Borinquen), el Cieguito de Nagua and others.

Cuban recording artist La Lupe (Tico) had bookings for shows at the newly inaugurated Water & Light Theater. La Lupe was accompanied by Hector de Leon and his orchestra. The show also included a local cabaret act produced by choreographer Josefina Minino and her group and the St. Germain Latin Fever entourage from the U.S. ... Johnny Ventura and his group (Discos Dominicanos) are getting airplay with their new single "La Proclama." Ventura was booked for carnival celebrations together with Papa Molina and his orchestra at the Acoustic Shell at the Hotel Embajador. FRAN JORGE

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:

WUAL-FM, U. of Alabama, University
 WBRF-FM, Brandeis U., Waltham, Mass., Lisa Karlin
 WCHP-AM, Central Michigan U., Mt. Pleasant, Bruce Mansfield
 WRCU-FM, Colgate U., Hamilton, N.Y., Cott Thompson
 KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance
 WLSU-AM, Louisiana State U., Baton Rouge, David Brandao
 WLPI-AM, KLPI-FM, Louisiana Tech, Ruston, Bill Richardson
 WLTU-FM, Lowell Technological Institute, Lowell, Mass., Nick Fountas
 WNTE-FM, Mansfield State College, Mansfield, Pa., Gary Allen
 WMMR-AM, U. of Minnesota, Minneapolis, Michael Wild
 KPCS-FM, Pasadena City College, Pasadena, Calif., Leonard Leon
 WRCC-FM, Rockland Community College, Suffern, N.Y., Chipper McKearnin
 WRBB-FM, Northeastern U., Boston, Donna Hochheiser
 KUER-FM, U. of Utah, Salt Lake City, Robert Howard
 WSRM-AM, U. of Wisconsin, Madison, Saul Spivack
 WVXU-FM, Xavier U., Cincinnati, Greg Picciano

★ ★ ★

BRIAN AUGER'S OBLIVION EXPRESS, Straight Ahead, RCA (LP): KLCC-FM, WLTU-FM, WRCC-FM
 BADFINGER, Warner Bros. (LP): WSRM-AM
 MAGGIE BELL, Queen of the Night, Atlantic (LP): WCHP-AM, KLCC-FM
 BIG STAR, Radio City, Ardent (LP): WLSU-AM, WVXU-FM
 BLOODROCK, Whirlwind Tongues, Capitol (LP): WMMR-AM
 BREWER & SHIPLEY, ST 11261, Capitol (LP): WBRF-FM, KPCS-FM
 DONALD BYRD, Street Lady, Blue Note (LP): KUER-FM
 CARAVAN, For Girls Who Grow Plump In The Night, London (LP): WLSU-AM
 CHICAGO, VII, Columbia (LP): KLCC-FM, WSRM-AM
 COUNTRY COOKING, Barrel of Fun, Rounder (LP): WBRF-FM
 DEODATO, In Concert, CTI (LP): WRBB-FM
 DOOBIE BROTHERS, What Were Once Vices Are Now Habits, Warner Bros. (LP): KLPI-FM, WNTE-FM
 EARTH, WIND & FIRE, Open Our Eyes, Columbia (LP): WMMR-AM
 PETER FRAMPTON, Somethin's Happening, A&M (LP): WUAL-FM, WRCU-FM, WLTU-FM
 GENESIS, Selling England By The Pound, Charisma (LP): WNTE-FM
 GRAND FUNK, Shinin' On, Capitol (LP): WUAL-FM, KLCC-FM
 STEVEN GROSSMAN, Caravan Tonight, Mercury (LP): WRCU-FM, WMMR-AM
 BO HANSSON, Magician's Hat, Charisma (LP): WRBB-FM, WVXU-FM
 HOT TUNA, The Phosphorescent Rat, Grunt (LP): WNTE-FM
 HUMBLE PIE, Thunderbox, A&M (LP): KLPI-FM
 JEFFERSON AIRPLANE, Early Flight, Grunt (LP): KUER-FM

JO JO GUNNE, Jumpin' The Gunne, Asylum (LP): WNTE-FM
 KANSAS, Kirshner/CBS (LP): WRCC-FM
 THOMAS JEFFERSON KAYE, First Grade, ABC (LP): WUAL-FM
 HERBIE MANN, London Underground, Atlantic (LP): KUER-FM
 MANFRED MANN'S EARTH BAND, Solar Fire, Polydor (LP): WRCU-FM
 VAN MORRISON, Too Late To Stop Now, Warner Bros. (LP): WCHP-AM
 MOSE JONES, Mose Knows, Sounds of the South/MCA (LP): KUER-FM
 ANNE MURRAY, Love Song, Capitol (LP): KLPI-FM
 NAZARETH, Loud'n'Proud, A&M (LP): WLSU-AM
 RICK NELSON & THE STONE CANYON BAND, Windfall, MCA (LP): WVXU-FM
 OREGON, Distant Hills, Vanguard (LP): WRBB-FM
 SHAWN PHILLIPS, Bright White, A&M (LP): WNTE-FM
 POINTER SISTERS, That's A Plenty, Blue Thumb (LP): WRBB-FM
 RAINBOW CANYON, Rollin' In The Rockies, Capitol (LP): WLTU-FM

LOU REED, Rock'n'Roll Animal, RCA (LP): WCHP-AM
 BUFFY SAINTE-MARIE, MCA (LP): WSRM-AM
 BOZ SCAGGS, Slow Dancer, Columbia (LP): KPCS-FM, KUER-FM
 PAUL SIMON, Live Rhymin', Columbia (LP): WUAL-FM, WLTU-FM, WSRM-AM
 SPINNERS, Mighty Love, Atlantic (LP): KLPI-FM, WBRF-FM
 STEELY DAN, Pretzel Logic, ABC (LP): WUAL-FM, WRCU-FM, WLSU-AM, WLTU-FM
 B. W. STEVENSON, Calabasas, RCA (LP): WLSU-AM, WMMR-AM, WVXU-FM
 AL STEWART, Past, Present & Future, Janus (LP): WRCC-FM, WBRF-FM
 STRAWBS, Hero & Heroine, A&M (LP): WCHP-AM, WLSU-AM, KLPI-FM
 GABOR SZABO, Rambler, CTI (LP): WBRF-FM
 THE TALBOT BROS., Warner Bros. (LP): WVXU-FM
 MICHAL URBANIAK, Fusion, Columbia (LP): KPCS-FM
 JIMMY WEBB, Crying In My Sleep, Asylum: WMMR-AM
 JOHNNY WINTER, Saints & Sinners, Columbia (LP): WCHP-AM
 ALLEE WILLIS, Childstar, Epic (LP): WRCU-FM

IBS Sees a Record Attendance at Meet

NEW YORK—Intercollegiate Broadcasting System heads are projecting a record attendance for this year's IBS National Convention, which kicks off Friday (5) at the Hotel Statler Hilton here. Initial registrations have dramatically exceeded comparable responses in past years for the three-day meeting, despite a possible cramp on travel accommodations originally expected by IBS heads.

To offset any possible travel problems, IBS communique on the upcoming meet are stressing use of mass transit, charter buses, AMTRAK group rates and other measures designed to cut overall travel costs. IBS regional directors are coordinating travel plans for area members interested in group plans, while the IBS convention committee is assembling a list of those N.Y.C. garages offering the best rates for those members who must drive.

This year's theme, "Infortainment," will be explored through a balance of workshops, again classified as "Micro-sessions," and larger meetings, or "Macro meetings," covering public affairs, carrier current engineering, music programming, and other topics. The smaller sessions will focus on a broad range of topics, including news announcing, cable FM, FCC rules and policies, jazz programming, sportscasting, radio drama, music licensing, computers and news programming, production techniques, studio engineering, radio comedy, sales, alternative news and public affairs, women in broadcasting, magazine formats and investigative reporting.

Among speakers expected to participate are Geraldo Rivera of WABC-TV News, IBS director of engineering Ludwell Sibley, WBAI-FM personality Marshall Efron, WEVD-AM's Joel Plavin, NET general counsel Robert Freedman, ABC

Radio Networks vice president Bob Mahlman, WRVR-FM news director Art Alpert, GT&E vice president William Malone, LPB, Inc. president Richard Crompton, UPI broadcast services vice president Pete Willis, WPKN-FM (U. of Bridgeport, Conn.) general manager Jeff Tellis, WLIR-FM air personality and operations manager Jim Cameron, Steve Glauber and Rod Collins, director, radio television center, U. of Virginia.

While outside activities sponsored by professional exhibitors are still being planned, CBS Records has already scheduled a special studio reception, to be held on Friday (5) evening, while a special industry-sponsored show will be held Saturday evening (6).

Additional information is available from chairman Robert S. Tarleton at 89 Longview Road, Port Washington, N.Y. 11050.

Wisconsin U. Radio Meet

MENOMONIE, Wisc.—The University of Wisconsin, Stout, will sponsor its first college radio meet this weekend when Stout station WVSS-FM holds the first annual Wisconsin University Radio Conference here.

Also directing the meet is the Wisconsin Inter Campus Radio Network, who will be broadly represented during the Friday (5) and Saturday (6) gathering. Key goal will be information exchange, with topics to include the functions of the Inter Campus news network, programming, music service and station management.

Additional information is available from Bill Jaffe of WVSS, conference coordinator.
 APRIL 6, 1974, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 4/6/74

Billboard Hot Latin LP's

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IN CHICAGO

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

IN MIAMI

1	RAY BARRETTO "Indestructible," Fania SLP00456	6	SOPHY "Sophy," Velvet
2	LISETTE "Martes, Dos de la Tarde," Borinquen 1253	7	JULIO IGLESIAS "Soy," Alhambra 16
3	LUIS GARCIA "Cerca de Ti," Audio Latino 4000	8	OPUS "Opus," Sound Triangle 7779
4	ROBERTO ROENA "Apollo Sound #5," Fania 443	9	JOHNNY VENTURA "Salsa," Mate 19
5	GRAN COMBO "#5," EGC 005	10	TITO RODRIGUEZ "En La Soledad," TR 700

Who/Where/When

• Continued from page 22

DAVID HOUSTON (Epic): Country Music Palace, Jackson, Miss., April 5; Keesler AFB, NCO Mess, Biloxi, Miss. (6); Orlando, Fla. (10); J. Naval Air Station CPO Open Mess, Jacksonville, Fla. (11); Appalachian Lake Park, Bruceton Mills, W. Va. (20); 7 Points Western Club, Kemp, Texas (26); Bar G. Western Club, Commerce, Texas (27).

ENGELBERT HUMPERDINCK (London): Houston Theater, Texas, April 30-May 4.

***ISLEY BROTHERS** (Epic): Richmond College, Va., April 5; Macon College, Ga. (6).

***BILLY JOEL** (Columbia): Univ. of Miss., Oxford, Miss., April 28.

***DOUG KERSHAW** (Warner Bros.): Liberty Hall, Houston, Texas, April 11-14; Western Place, Dallas, Texas (23-25); Univ. of New Mexico, Albuquerque (28).

***GLADYS KNIGHT & THE PIPS** (Bud-dah): Deauville Miami, Fla., Apr. 9-14; Civic Auditorium, New Orleans, La. (19); Barton College, Little Rock, Ark. (20); Civic Auditorium, Monroe, La. (21).

KRIS KRISTOFFERSON (Epic): Albuquerque, N.M., April 5; El Paso, Texas (6); Corpus Christi, Texas (12); Houston Music Hall, Texas (13); Boone, N.C. (17); Little Rock, Ark. (26); Monroe, La. (27).

BRENDA LEE (MCA): Montgomery, Ala., April 19; Lubbock, Texas (26); El Paso, Texas (27).

LITTLE MILTON (Stax): Longhorn Ballroom, Dallas, Texas, April 1; Club Delisa, Tyler, Texas (6).

CHARLIE LOUVIN (United Artists): West Palm Beach Auditorium, Fla., April 12.

BOB LUMAN (Epic): Florien, La., April 6; Macon, Ga. (18); Ft. Rucker, Ala. (20).

LYNYRD SKYNYRD (MCA): Coliseum, Jacksonville, Fla., April 12; West Palm Auditorium, West Palm Beach, Fla. (13).

O.B. McCLINTON (Stax): Appalachia Lake Park, Bruceton Mills, W. Va., April 27.

H. MELVIN & THE BLUE NOTES (Epic): Warner Theater, Washington, D.C., April 5-11.

JONI MITCHELL (Asylum): Ellis Auditorium, Memphis, Tenn., April 2; The Coliseum, Knoxville, Tenn. (3); Opryland, Nashville, Tenn. (4); The Omni, Atlanta, Ga. (6).

***ANNE MURRAY** (Capitol): Jackson, Miss., April 5; Independence Hall, Baton Rouge, La. (6); Performing Arts Center, New Orleans, La. (7); Troy State College, Ala. (8); Symphony Hall, Atlanta, Ga. (9); George Washington Univ., Washington, D.C. (12); Crysler Hall, Norfolk, Va. (13).

NARVEL FELTS (Cinnamon): Newport News, Va., April 20.

***NEW BIRTH/NITELITERS** (RCA): W. Va. Univ., Morgantown, W. Va., April 7.

TOMMY OVERSTREET (Dot): Nashville West, Alamogordo, N.M., April 17; Talk of the Town, Gallup, N.M. (22); Glenns Club, Hobbs, N.M. (25); Sweeny Gym, Santa Fe, N.M. (26).

JOHNNY PAYCHECK (Epic): Southern Club, Atlanta, Ga., April 8-13; Appalachian Lake Park, Bruceton Mills, W. Va. (27); Latonia Race Track, Florence, Ky. (28); Big Steel Club, Ft. Myers, Fla. (30).

POINTER SISTERS (Blue Thumb): Houston, Texas, April 6.

***REDBONE** (Epic): N.M. State Univ., Las Cruces, April 20; Independence Hall, Baton Rouge, La. (24); Blackburn College, Lafayette, La. (25); St. Bernard's Civic Center, New Orleans, La. (26).

CHARLIE RICH (Epic): Convention Center, Abilene, Texas, Apr. 2; Convention Center, El Paso, Texas (3); Coliseum, Roanoke, Va. (19); Coliseum, Charlotte, N.C. (20); Coliseum, Macon, Ga. (21); Disney World, Orlando, Fla. (27-28).

JOHNNY RODRIGUEZ (Mercury): Southern Club, Atlanta, Ga., April 1-6.

SEALS & CROFTS (Warner Bros.): San Antonio, Texas, April 15; Dallas, Texas (16); Houston, Texas (20); Corpus Christi, Texas (21); Austin, Texas (22).

JEAN SHEPARD (United Artists): Bluefield, W. Va., April 12; Richland, Va. (13); Morgantown, W. Va. (19); Hagerstown, Md. (20).

SAMMIE SMITH (Mega): Coliseum, Memphis, Tenn., April 26.

HANK SNOW (RCA): Opryland, Nashville, Tenn., April 14.

***SOUL CHILDREN** (Stax): Macon, Ga., April 6; Charlotte, N.C. (7); Kentucky State College, Frankfort (19).

STAPLE SINGERS (Stax): The Scope, Norfolk, Va., April 6.

***STEELY DAN** (ABC): Univ. of N.C., Cul-

lowhee, April 4; Clemson College, S.C. (5); Cumberland County Auditorium, Fayetteville, N.C. (6); Park Center Auditorium, Charlotte, N.C. (7); Electric Ballroom, Atlanta, Ga. (8-9); JFK Center, Washington, D.C. (12).

NAT STUCKEY (RCA): Moose Lodge, Hopewell, Ga., April 6; Carousel Club, Augusta, Ga. (8-13).

HANK THOMPSON (Dot): Cabaret Club, El Paso, Texas, April 18; Playboy, Amarillo, Texas (19); Civic Center, Pascagoula, Miss. (24).

THREE DOG NIGHT (ABC): Charlotte Fairgrounds, N.C., April 19.

DIANA TRASK (Dot): Field House, Williston, N.D., April 9; Civic Center, Bismarck, N.D. (11); Classic Country, Ar-

lington, Va. (19); Ford Motor Hotel, Chilhowie, Va. (20); Auditorium, Albuquerque, N.M. (29).

***MARSHALL TUCKER BAND** (Capricorn): Pfeiffer College, Merner Gym, Misenheimer, N.C., April 3; Univ. of Tenn., Martin Branch, Tenn. (9).

***TANYA TUCKER** (Columbia): Austin, Texas, April 18; College, Brownwood,

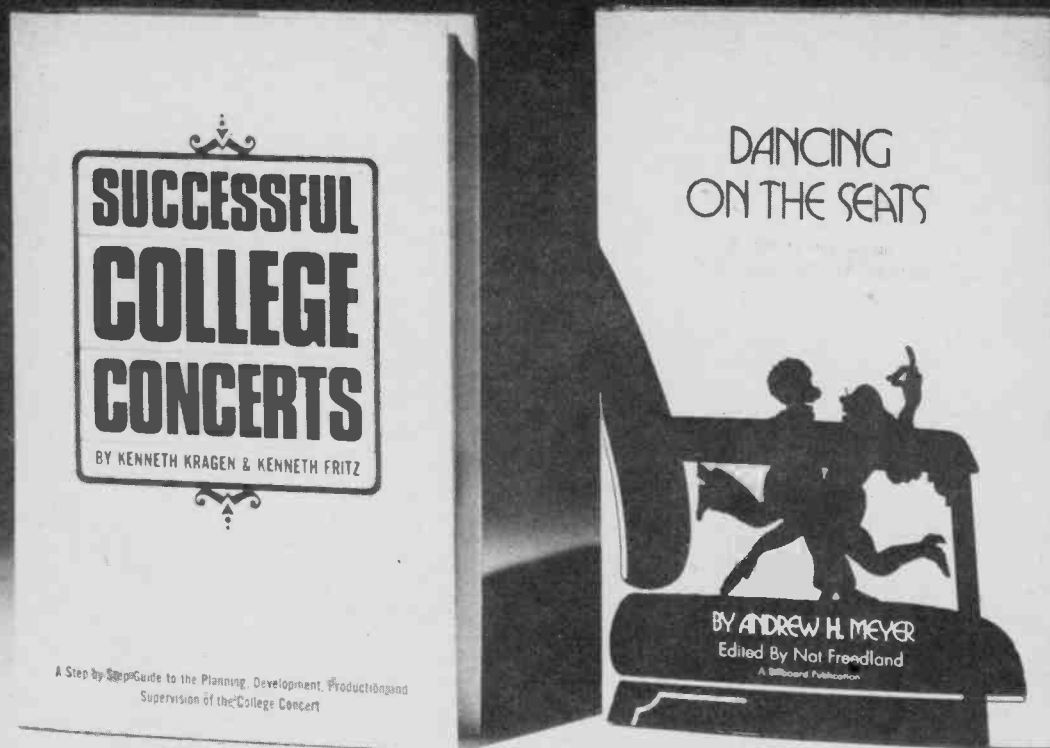
Texas (19); Sumpterville, Fla. (20); High School, Seminole, Texas (25).

SARAH VAUGHAN (Mainstream): Disneyworld, Orlando, Fla., April 22-May 5.

DOTTIE WEST (RCA): Captain's Table, Nashville, Tenn., April 8-13.

BOBBY WOMACK & PEACE (United Artists): Coliseum, Richmond, Va., April 5.

NOW YOU CAN PRODUCE SUCCESSFUL COLLEGE CONCERTS THAT'LL HAVE THEM DANCING ON THE SEATS!



You can get these two remarkable books right now if you take advantage of this special offer. By filling out the coupon below *Successful College Concerts* by Ken Fritz and *Dancing On The Seats* by Andrew Meyer — a regular \$8.95 value — can be yours for only \$4.99, including postage and handling. Don't delay! If producing College Concerts is your bag then these are your books. Send your check or money order to Billboard Books, 2160 Patterson Street, Cincinnati, Ohio 45214.

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Radio-TV Programming

Drury: 'Comfort Zone' Key to Successes Of Susquehanna's AM and FM Stations

By CLAUDE HALL

YORK, Pa.—“The Comfort Zone” is one of the most important concepts in programming a radio station—especially for medium markets. This is the feeling—and the major guideline—that Dick Drury, national program director of Susquehanna Broadcasting, operates under and his chain features some of the most successful radio stations in the nation.

The comfort zone? Well, it's a sound. Using an intensity scale of one-to-10, with 10 being absolutely screaming, Drury advises all of his program directors and air personalities to strive for a ratio of four-to-seven. “This isn't true of all of our radio stations. But it includes all facets of programming, including programming the commercials as well as the music and all of our stations take great care and time in choosing the right music to play.”

“I know that kids are going more

and more to FM radio. I have already decided that any available kids will go to the stations with the lowest commercial loads—FM.

“But rather than operating a *more music* station, I would much rather have a *more interest* station. We have as many as 18 minutes of commercials an hour.” And he indicated that a station well-programmed can handle that many commercials and still sound interesting.

Between Music

“I still operate from the same basics—the basics of radio that Todd Storz and Gordon McLendon started . . . namely, it's what happens *between* the music that is still the most important.” He harked back to the days when Bill Randle was on WERE-AM in Cleveland and one of the nation's most important personalities. “He was probably the first real Top 40 air personality, though he probably didn't know it at the time, But what a talent! He *conditioned* the minds of the listeners and kept them eager to hear what was going to happen next in his show.”

At Susquehanna stations, all of the production is low key. Air personalities use a one-to-one presentation and talk with people and not at them. The stations feature occasional specials, like one on exorcism in which people were interviewed coming out of the theater. These were produced into ten 9-second vignettes. They were promoted a week ahead on the air. A special on streaking is coming up.

Philosophy

“I use a lot of philosophy in what we do at Susquehanna. We try to do

things that people can *relate* to. I call it: *Touching people*. If people have lost a dog or a cat, we'll put it on the air. Produced short, of course. But there's seldom anything closer to a person than their own loved ones or a pet. Broadcasting a lost pet gets that listener *involved*. It's just logical grassroots radio.

“But I program not so much for demographics as for demographic lifestyles . . . people who listen not just for the music. If a station is built on just music, one can always challenge them . . . you're subject to destruction by someone who plays the same hit music better. But look at your WCCO-AM's . . . WJR-AM's . . . KDKA-AM's . . . those are the solid *banks* of radio . . . the truly great radio stations.

'Programs' Key to Chicago \$\$

CHICAGO—WFMT-FM, considered one of the most successfully-programmed classical music radio stations in the nation, boosted broadcast revenues 24 percent last year “and similar gains are occurring this year,” according to radio station president Ray Nordstrand.

“Remember the days when Jello sponsored Jack Benny on radio and there was still a Bell Telephone Hour on television? Well, 40 percent of WFMT-FM's broadcast revenue now consists of program, rather than spot, sales. And we are observing a strong trend, at least for our format, toward program sponsorship.”

Two new corporate accounts be-

“Unfortunately, it's not every station that will spend the time or the money to build for the long-haul. Music is such a fickle thing, but a KMPC-AM lasts and lasts. It's comfortable radio.”

Susquehanna FM stations feature basically bright MOR format, all live, but programmed from York. The six AM stations are all basically young adult stations programming to 18-49 age groups. None, he said, were true rockers . . . each were programmed in dayparts and with emphasis on the personalities.

“I don't care if a personality talks for five minutes . . . as long as it's interesting. We even put people on the air at some of the stations . . . constantly stroke our audiences and try to make them feel like friends.”

gan program sponsorship in March over WFMT-FM in campaigns to reach business executives—Interlake Inc., a Chicago-based producer of steel, storage systems, and packaging producers, and Nardi and Company, an industrial real estate firm. Interlake is sponsoring a weekly series called “Profiles of Greatness” hosted by Normam Pellegrini. First artist analyzed on the program was Arturo Toscanini. Nardi and Company is co-sponsoring the Sunday afternoon concerts by the Cleveland Orchestra.

Interlake and Nardi bring to 20 the number of advertisers sponsoring programs in contract to the more traditional spot announcements which are used by 200 other advertisers on the station. “There has been an increasing trend toward the purchase of feature programs in which the advertiser becomes fully identified with a particular property and a specific audience,” Nordstrand said.

“One other fact about sponsorship is that it tends to be much longer-term advertising. In fact, once they become identified with a particular property, advertisers tend to go on a 52-week or ‘till forbid’ basis and continue year after year. This is in sharp contrast to the in-and-out nature of spot buying which plagues so much of broadcasting.” Pointing to

RCA's Q Radio System Shown

HOUSTON—RCA Corp. unveiled its 4-channel discrete FM broadcasting system here at the 52nd annual convention of the National Association of Broadcasters (no system has been approved yet by the Federal Communications Commission, but this is one of several systems being studied by the National Quadraphonic Radio Committee of the Electronic Industries Association).

Byron E. Fincher, manager, RCA Radio Station Equipment, said at the March 17-20 meeting that the transmitter will be made available to the NQRC. The unit features an FM transmitter employing RCA's standard BTS-1B stereo generators modified for 4-channel capability, turntable, tape machine, audio console, and receiver.

KOAQ-FM Hitting Air

DENVER—KOAQ-FM are the new call letters and the format will be the George Burns-developed and TM Programming-distributed syndicated rock music service airing here. The station was the KOA-FM operation.

A New Release by
Jimmy Dockett

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Jim (J. Paul Anderson) Coleman, KCCC-AM, Carlsbad, N.M.: Thanks. It was a very appreciated gesture. I was through town, but only for a couple of hours. Would like to shoot the bull with you when I'm back again this summer or if you ever get out toward Los Angeles. . . . Miles David, head of the Radio Advertising Bureau, said that AM radio stations have grown by 11 percent since Dec. 31, 1963. FM radio stations, however, have increased 113 percent. Radio advertising revenue for both AM-FM grew 121 percent in that period. He made these statements during the annual convention of the National Association of Broadcasters recently in Houston. One of the other interesting bits heard at the meeting was a plan to put call letters on roadside signs. This was brought out by Charlie Jones of the NAB during one of the sessions. The roadside signs would tell travelers-through where they could dial for weather and highway

information, logically the big MOR station in town, right?

★ ★ ★
Ron McDonald, 609-446-3579, an Australian, has been working in Trenton, N.J., and is currently looking for other possible markets. Has eight years of experience. . . . Don Cohen, 517-372-8282, has been working at WJIM-AM in Lansing, Mich., and is looking for an MOR-personality job. . . . Dave Scott, formerly with WMOH-AM in Hamilton, Ohio, is looking and has a first ticket. Says that he has good references and works *hard* (no allusion to the current streaking fad, of course) and can be reached at 919-851-5540. . . . By the way, I guess the grapevine has already informed you about the progressive streakers who streaked KFRC-AM and KYA-AM in San Francisco the other day to bare the big news about whipping them in the ratings.

★ ★ ★
The 23rd annual convention of the American Women in Radio and Television will be May 8-12 at the New York Hilton in New York. The chicks will have their day of glory, but none of the females I know—Mardi Kierbass, Yvonne Parapar, Loretta, Gini Nickell, Kathy Gori, Allison Steele, Mary Turner, Betty Breneman, Gertie Katzman, Bonnie Simmons, Rachel Donahue, etc. There are some darn good females in radio, but the AWRT goes in for ladies such as Tomi Jackson, women's director, WCHD-AM in Detroit, and Gertrude Trobe, direc-

Bonneville Name Change Announced

NEW YORK—The name of Bonneville Program Services has been changed to Bonneville Broadcast Consultants. Marlin Taylor is head of the operation, which produces and syndicates lush music programming for automated radio stations. Taylor has also been involved in consulting programming and the announcement states the name change is to “more fully describe our broad scope of activity.”

(Continued on page 29)



SCOTT SHANNON, right, program director of WMAK-AM in Nashville, receives a plaque for helping break “Time in a Bottle” by the late Jim Croce. Presenting the award is Sammy Alfano, co-ordinator of national promotion for ABC Records. The song was used in the soundtrack of the ABC-TV movie of the week “She Lives.” Shannon began to play it from the LP “You Don't Mess Around With Jim.”

Cleveland Country

CLEVELAND — WNCN-FM here is switching to a modern country music format either March 4 or 11. Murray Green is general manager and new program director is Ben Payton. Format will be the syndicated programming service of Drake Chenault Enterprises, Los Angeles. However, Payton will do a live show either in morning drive or afternoon drive. Previous staff was notified last week of the changes.

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Programmer's Digest

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(615) 385-2277



LATE-NIGHT WLS-AM air personality Steve King, left, chats with Epic Records artist Charlie Rich, who visited the Chicago rock station while in town.

WOW! Where did that D.J. get all that info?



D.J.'s lay on the artist info!!!

Rock Bio's Unlimited will mail you informative background material on at least a dozen different groups and artists every week. We research, edit, index, print and distribute biographies of over 600 top groups. Join these leading radio stations WLS, KMPC, KSFO, WKBW, WFIL and others. Get the facts, it's a sound investment for only a buck a week. Send today for your free sample.

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808 365-7091

• Continued from page 28

tor, women's activities. WBVP-AM-FM, Beaver Falls, Pa. All of the chicks I know would spit in your eye if you even *hinted* they were women's director of anything; everyone of them competes for their jobs on the same level as men and do it just as good if not better in many cases.

★ ★ ★

Dean (Daddy Love) Alfred Harrison has been working on KBOK-AM in Sinop, Turkey, where he was stationed in the military service. But he's due to be released about the time you read this and is looking for work. Can anyone give him a job part-time where he can learn more commercial radio? Write him care of 127 Ricardo Place, Hackensack, N.J. 07601. ... For all of you guys who like to listen to other radio stations, especially those in faraway cities at night, might I suggest you call toll-free Larry England at 800-854-7769. His firm, McKay Dymek, has a new shielded ferrite rod directional AM antenna with frequency and sensitivity controls to really pinpoint distant stations. England stated that he couldn't change the personalities, "but we can certainly make them sound better on the receiving end."

★ ★ ★

Johnny Magnus, legendary evening air personality at KMPC-AM in Los Angeles, is now at KAGB-FM in Los Angeles.



An old friend of mine from New York days manages the station—Del Shields. Magnus is doing the 3-6 p.m. show. ... Miller Gardner is the new AND MAGNUS general manager of WCLR-FM in Chicago; he'd been national sales manager for KMBZ-AM in Kansas City. ... Kenton Morris, son of the late Chester Morris, an actor known to many as Boston Blackie, was named assistant program manager for WGN-AM, Chicago. He has been a producer for the station since 1969. ... Tom Rounds, president of Watermark, Los Angeles, writes: "Like I reported on the phone this morning, we're all excited about some small but very important increases in both share and total

May Sets Up 2 hr. All 'Q' Air Show

LOS ANGELES—Fred May, a 10-year music industry artist-manager-producer veteran, has been single-handedly producing an all-quadrasonic two-hour-weekly radio show no broadcast on Anaheim's KEZY-FM and the CABL-FM channel of Theta Cable Television here.

Because so few current releases are available in four-channel sound, May generally does his own mixing at his home studio. He encodes the original two stereo channels into a 4-signal matrix master which he describes as enhanced stereo rather than true quadrasonic, but still far fuller than most of what is on the market.

May's four-month old show also carries artist interviews and is seeking more current disks from labels in order to convert them to a 4-channel mix for the show series.

More
Radio-TV Programming
See Page 32

Vox Jox

audience figures for 'American Top 40' in New York. Per the Jan./Feb. 1974 ARB, AT40 now leads all the rockers except WABC-AM and WCBS-FM. Overall, we're No. 3 in men 18-34 and No. 2 in teens. Neil McIntyre, program director at WPIX-FM in New York, which runs AT40 Sunday mornings from 10 a.m.-1 p.m., and I spent several minutes congratulating each other on the phone this morning. Neil has pulled the station from a rank in the market somewhere in the 30's up to No. 18 and the upward movement continues. With about 260 success stories to tell about 'American Top 40,' WPIX-FM is one of our proudest because it represents a big success for the show against some very tough competition."

★ ★ ★

Lineup at WGH-AM in Norfolk, Va., now includes George Crawford 5-9 a.m., Jim Stewart 9-noon, Rob Wayne noon-3 p.m., Mike Patrick 3-6 p.m., Jeff Davis 6-10 p.m., Dale Parsons 10 p.m.-1 a.m., and Commander Tom 1-5 a.m.; Stewart is program director and a contest called "Simon Says" is driving the phone company up the wall. If you'd like to give ol' Ma Bell a little static, call up Stewart and get the details. ... I listened to only a little radio in Houston the other day. Well, actually, I listened a hell of a lot to KILT-AM and everything I heard was excellent. Couldn't turn my dial. But I started listening in Houston on March 18 to Jim Taylor on KENR-AM about 4:20 a.m. He was good and had a smooth comfortable de-

livery and was very personable in conversation. Did a good thing regarding local firemen, as if they were all listening and I'll bet they were. Like most everyone I listened to, he plugged the NAB convention. The music he played was good, his production was good and he blended the music good. He chopped a Roy Clark disk off a little too suddenly. But, even though I was being as critical as hell, I couldn't really find anything to complain about. Incidentally, I later learned that the station is all carts and the air personality can't fade down the end of a record.

★ ★ ★

I've got to tell you a few things about the NAB convention in Houston.
(Continued on page 32)

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Las Vegas stars hob-nob with Stewart T. Sloke?



New Bedford, Mass. can't wait to hear the Fame Game winner on WNBH. A trip to Vegas to rub shoulders with celebs is just the start. The winner also gets 100 gallons of fuel, interest on 5 Million Dollars for an hour, daily wake-up service by station personalities, their own red carpet and more, more, more! How can you follow an act like Fame Game? For your demo call or write The Chicago Radio Syndicate, Two East Oak Street, Chicago, Illinois 60611 (312) 944-7724. **CRS**
From the producers of Chickenman & Tooth Fairy.

Soul Sauce

Singer Bevel Boosted by Jerry Butler

By LEROY ROBINSON

LOS ANGELES—"Mississippi" Charles Bevel is easily one of the most envied people in the record business. He found a singing career and received a recording contract at the age of 31, and with nothing more than a bunch of original songs, and a singing style that had nothing more than, say, shower stall training.

But a recording contract was granted. First, through the belief and efforts of Jerry Butler, who signed him to his Foundation Records label and then "shopped" the tyro singer to several record companies before A&M made the purchase.

The unusual had happened. A recording contract was given to an artist who had never performed in public, on radio, television, or by accident and his first and only recording experience was to make the tapes that would eventually gain for him a recording contract.

Bevel told Butler when the suggestion was made that he start singing: that "I'm not into music. I don't perform. I don't sing. I'm just trying to sell some songs." Bevel did sell some songs to Butler who, in turn, sold Bevel on the idea that his songs were too unique for anyone but himself to sing.

This was not true, obviously, when Isaac Hayes purchased some songs from Bevel during his earliest period of songwriting for The Staple Singers. They, too, didn't find his "I'm a Lover" too alien to their own unique and well received style and recorded it. And it didn't bother Bevel either when "one morning I received a royalty check for \$800, something I never expected."

Bevel's lack of expectations, however, did not stop his desire to write songs. The money definitely encouraged it and his own experiences as a civil rights fighter, and a world traveler provided him very much material to draw from. His earliest experience working in a television station in Cleveland as a television engineer

(Continued on page 32)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	BEST THING THAT EVER HAPPENED TO ME —Gladys Knight & The Pips (J. Weatherly), Buddah 403 (KECA, ASCAP)	33	42	6	WHO IS HE AND WHAT IS HE TO YOU —Creative Source (B. Withers, S. McKenney), Sussex 509 (Interior, BMI)	67	66	6	IT'S BAD FOR ME TO SEE YOU —Betty Wright (P. Sawyer, G. Jones), Alston 4620 (Atlantic) (Jobete, ASCAP)
2	1	11	LOOKIN' FOR A LOVE —Bobby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI)	34	27	8	WILLIE PASS THE WATER —Ripple (Dee Ervin, Ruth Robinson), GRC 1013 (Act One/Divident, BMI)	68	68	6	I'M YOURS —Syl Johnson (S. Johnson, D. Carter, B. Johnson), Hi 45-3260 (London) (Jec, BMI)
3	4	9	OUTSIDE WOMAN —Bloodstone (Harry Williams), London 45 1052 (Crystal Jukebox, BMI)	35	37	8	NEWSY NEIGHBORS —First Choice (Al Felder, Norman Harris), Philly Groove 183 (Bell) (Silk/Six Strings, BMI)	69	83	3	TRIBE —Tribe (E. Foster, E. Romias, R. Apodaca, B. Little, D. Eubank), ABC 11409 (ABC/Dunhill, BMI)
★	10	6	TSOP —M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)	36	29	9	BEST THING THAT EVER HAPPENED TO ME —The Persuaders (J. Weatherly), Atco 6956 (Keca, ASCAP)	70	79	5	ONE BRIEF MOMENT —Timmy Thomas (T. Thomas), Glades 1719 (T.K.) (Sherlyn, BMI)
5	6	7	TOUCH A HAND, MAKE A FRIEND —Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	★	45	6	TOUCH AND GO —Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fullness, BMI)	71	76	6	WHERE THE LILLIES GROW —Sidney Joe Quails (C. Davis, C. Scott, K. Davis), Dakar 4530 (Brunswick) (Julio-Brian, BMI)
6	3	12	HOMELY GIRL —Chi-Lites (Eugene Record, Stan McKenney), Brunswick 55505 (Julio-Brian, BMI)	★	55	4	CARRY ME —Joe Simon (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI)	72	75	5	I DON'T NEED NOBODY ELSE —Lou Courtney (L. Courtney), Epic 5-11088 (Columbia) (Emalou/Ragmar, BMI)
7	8	7	HONEY PLEASE, CAN'T YA SEE —Barry White (Barry White), 20th Century 2077 (Sa-Vette/January, BMI)	39	24	18	SEXY MAMA —Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	73	70	6	IF YOU AIN'T GOT NO MONEY —Willie Hutch (W. Hutch, R. Hotch), Motown 1287 (Jobete, ASCAP)
★	11	11	JUST DON'T WANT TO BE LONELY —Main Ingredient (Barrett-Freedman-Eli), RCA 0205 (Ingredient, BMI)	★	40	3	SUMMER BREEZE (Part 1) —Isley Brothers (J. Seals, D. Crofts, T. Neck 2253 (Columbia) (Dawnbreaker, BMI)	74	81	5	YEAR OF DECISION —Three Degrees (K. Gamble, L. Huff), Philadelphia International 3539 (Columbia) (Mighty Three, BMI)
★	13	11	IT'S BEEN A LONG TIME —New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rutri, BMI)	41	30	13	THAT'S THE SOUND THAT LONELY MAKES —Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)	75	84	4	HEY BABE —The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI)
★	10	5	THE PAYBACK —James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynalene/Belinda/Unichappell, BMI)	42	31	17	I LIKE TO LIVE THE LOVE —B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)	76	85	4	LEAVE YOUR HAT ON —Etta James (R. Newman), Chess 2148 (Chess/Janus) (Warner Bros./Randy Newman, ASCAP)
11	12	10	KEEP IT IN THE FAMILY —Leon Haywood (Leon Haywood), 20th Century 2065 (Jim Edd, BMI)	43	32	12	I JUST CAN'T GET YOU OUT OF MY MIND —Four Tops (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI)	77	86	3	EYE WITNESS NEWS —Lenny Welch (McCou, Welch), Mainstream 5554 (Lifestyle, BMI)
12	9	11	THANKS FOR SAVING MY LIFE —Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-3538 (Columbia) (Mighty Three, BMI)	44	38	12	YOU SURE LOVE TO BALL —Marvin Gaye (M. Gaye), Tamla 54244 (Motown) (Jobete, ASCAP)	★	—	1	CHICAGO DAMN —Bobby Humphrey (L. Mizell), Blue Note 395 (United Artists) (Alruby, ASCAP)
13	5	12	MIGHTY LOVE, PART 1 —Spinners (J.B. Jefferson, B. Hayes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)	45	39	18	TRYING TO HOLD ON TO MY WOMAN —Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullet Proof, BMI)	79	88	3	THE LONE RANGER —Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)
★	22	6	MIGHTY MIGHTY —Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI)	46	40	14	SWEET DAN —Betty Everett (Johnny Watson), Fantasy 714 (Jowal, BMI)	80	89	4	YOUR FUNNY MOODS —Skip & The Casuals (R.J. Williams, J. Purdie), D.C. Int'l 5003 (Dimetr, BMI)
15	7	15	BOOGIE DOWN —Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	★	47	3	SATISFACTION GUARANTEED —Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	81	90	3	YOU'RE MY LADY —Eddie Holman (J. Diamond, A. Kenneth), Silver Blue 807 (Polydor) (Silver Blue/Martinet, ASCAP)
★	16	5	HEAVENLY —The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)	48	52	10	LOVING YOU —Johnny Nash (M. Stevenson), Epic 5-11003 (Columbia) (Mikim, BMI/Cayman, ASCAP)	82	91	3	PUT A LITTLE LOVE AWAY —Emotions (D. Lambert, B. Potter), Volt 4106 (Columbia) (ABC/Dunhill, BMI)
17	19	9	I WOULDN'T GIVE YOU UP —Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI)	49	50	7	AND I PANICKED —The Dramatics (Jimmy Roach), Volt 4105 (Columbia) (Groovesville, BMI)	83	92	2	BENNIE & THE JETS —Elton John (E. John, B. Taupin), MCA 40198 (Dick James, BMI)
18	15	9	MY MISTAKE WAS TO LOVE YOU —Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones), Motown 1269 (Jobete, ASCAP)	50	57	7	CHAMELEON —Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)	84	93	2	MESSING UP A GOOD THING —John Edwards (F. Johnson, T. Woodford, C. Ivery), Aware 037 (GRC) (Short Bone/Act One, BMI)
★	34	5	DANCING MACHINE —The Jackson 5 (L. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)	51	53	10	SHE CALLS ME BABY —J. Kelly & Premiers (Gary Knight, Gene Allen), Roadshow 7005 (Stereo Dimension) (Screen Gems, BMI) (JRP, BMI)	85	94	2	LET'S GO, LET'S GO, LET'S GO —Chambers Brothers (H. Ballard), Avco 4632 (Lois, BMI)
20	14	13	I WISH IT WAS ME —Tyrone Davis (Leo Graham), Dakar 4529 (Brunswick) (Julio-Brian, BMI)	★	69	4	CAN YOU HANDLE IT —Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None)	86	95	2	LIFE AND DEATH —Chairman Of The Board (S. Stewart), Invictus 1263 (Columbia)
21	16	13	WE'RE GETTING CARELESS WITH OUR LOVE —Johnnie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia)	52	60	6	PEPPER BOX —The Peppers (P. Arpadys, M. Camison), Event 213 (Polydor) (New York Times, BMI)	87	96	2	MAKE UP FOR LOST TIME —Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)
22	17	19	JUNGLE BOOGIE —Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	★	73	3	HELP YOURSELF —The Undisputed Truth (N. Whitfield), Gordy 7134 (Motown) (Stone Diamond, BMI)	88	97	2	CAN YOU TALK —Ron Holden (Williams, Green), Now 6 (Original Sound) (Ootzie/Williams, BMI)
23	25	7	I GOT TO TRY IT ONE TIME —Millie Jackson (Millie Jackson, Bud Shapiro), Spring 144 (Polydor) (Gaucho/Belinda/Double Ak-Shun, BMI)	55	62	4	I BELIEVE —The Ebony (E. Orake, I. Graham, J. Shirf, A. Stillman), Philadelphia International 7-3541 (Columbia) (Crownell, ASCAP)	★	—	1	LOVE THAT REALLY COUNTS —Natural Four (J. Hutson, S. Hatson, M. Hawkins, J. Reeves), Curtom 1995 (Buddah) (Silent Giant, Aopa, ASCAP)
24	18	16	I'LL BE THE OTHER WOMAN —Soul Children (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI)	56	67	7	TIN PAN ALLEY —Little Milton (Robert Geddins), Stax 0191 (Columbia) (Four Star, BMI)	91	—	1	DON'T GET FOOLED BY THE PANDER MAN —Brinkley & Parker (G. Tobin, Macaluso), Darnel 111 (Chardax, BMI)
25	28	10	SOUND YOUR FUNKY HORN —K.C. & Sunshine Band (H.W. Casey, C. Reid), T.K. 1003 (Sherlyn, BMI)	57	51	9	WHEN THE FUEL RUNS OUT —Executive Suite (Harris, Felder, Sigler), Babylon 1111 (Golden Fleece/Mighty Three, BMI)	92	98	2	SHE'S FOR REAL (Bless You) —Dynamics (R. Shannon), Black Gold 11 (P.I.P.) (Million Seller/Vignette, BMI)
★	33	7	SWEET STUFF —Sylvia (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI)	58	63	7	THAT'S HOW HEARTACHES ARE MADE —Jerry Butler (B. Raleigh, B. Halley), Mercury 73459 (Phonogram) (Sea Lark, BMI)	93	99	2	THE FUNKY BIRD —Rufus Thomas (J. Bridges, T. Nixon), Stax 0192 (Columbia) (East/Memphis/Stripe, BMI)
★	43	4	YOU MAKE ME FEEL BRAND NEW —Stylists (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)	★	71	3	THE SAME LOVE THAT MADE ME LAUGH —Bill Withers (B. Withers), Sussex 513 (Interior, BMI)	94	100	2	TELL ME WHAT'CHA GONNA DO —General Crook (G. Crook), Wand 11270 (Scepter) (Germaine-Dur Children, BMI)
★	47	3	LET'S GET MARRIED —Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI)	★	80	2	BE THANKFUL FOR WHAT YOU GOT —William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)	95	—	1	UNDER THE INFLUENCE OF LOVE —Love Unlimited (B. White, P. Polit), 20th Century 2082 (Fox Fanfare, Very Own, BMI)
29	26	10	SAME BEAT —Fred Wesley & The JB's (James Brown), People 632 (Polydor) (Dynalene/Belinda, BMI)	★	—	1	DON'T YOU WORRY 'BOUT A THING —Stevie Wonder (S. Wonder), Tamala 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	96	—	1	I CAN PLAY (JUST FOR YOU AND ME) —Maceo & The Macks (J. Pankow), People 634 (Polydor) (Big Elk, ASCAP)
30	23	16	PUT YOUR HANDS TOGETHER —O'Jays (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	60	67	7	ONE WOMAN MAN —Lawrence Payton (L. Perry, P. Townsend), Ounhill 4376 (ABC/Dunhill/Rail, BMI)	97	—	1	COME DOWN TO EARTH —New Censation (Van McCoy), Pride 406 (Van McCoy, BMI)
31	36	6	POWER OF LOVE —Martha Reeves (Gamble, Huff, Simon), MCA 40194 (Blackwood/Gaucho/Belinda, BMI)	61	72	5	THIS HEART —Gene Redding (D. Lambert, B. Potter), Haven 7000 (Capitol) (ABC/Dunhill, BMI)	98	—	1	HAVE YOU EVER TRIED IT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Brothers 7781 (Nick-O-Vai, ASCAP) (Warner Bros.)
32	35	7	GOIN' DOWN SLOW —Bobby Blue Bland (J.D. Odom), Dunhill 4379 (St. Louis, BMI)	★	—	1	I'M IN LOVE —Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	99	—	1	GETTIN' WHAT YOU WANT (LOSIN' WHAT YOU GOT) —William Bell (W. Bell, R. Hanson, J. McDuffe, E. Gordan), Stax 0198 (Columbia) (Azrock, South Memphis, BMI)
				66	74	5	FUNCTION AT THE JUNCTION —Energy (F. Long, E. Holland), Shout 302 (Web IV) (Jobete, ASCAP)	100	—	1	HONEYBEE —Gloria Gaynor (M. Steals, M. Steals, M. Ledbetter), MGM 14706 (Dramatis, BMI)

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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
 LONG BEACH: KNAC-FM, Ron McCoy
 NEW HAVEN: WPLR-FM, Gordon Weingarth
 NORFOLK: WOWI-FM, Larry Dinger
 ORLANDO: WORJ-FM, Mike Lyons
 PHILADELPHIA: WMMR-FM, Dennis Wilen
 PROVIDENCE: WBRU-FM, Dick Wingate
 ROCHESTER: WCMF-FM, Bernie Kimball

AEROSMITH, "Get Your Wings," Columbia: WRAS-FM, WORJ-FM
 LUTHER ALLISON, "Luther's Blues," Gordy: WIOT-FM, WOUR-FM
 APPLE & APPLEBERRY, ABC/Dunhill: WIOT-FM
 ARGENT, "Nexus," CBS (Import): CHUM-FM
 BABE RUTH, "Amar Caballero," Harvest: WCMF-FM, WRAS-FM
 MAGGIE BELL, "Queen Of The Night," Atlantic: KYLE-FM
 BREWER & SHIPLEY, "ST11261," Capitol: WCMF-FM, WBRU-FM, KSJO-FM,
 WOWI-FM, WPLR-FM, WRAS-FM, KSHE-FM
 BRINSLEY SWARTZ, "Please Don't Ever Change," United Artists (Import):
 WOUR-FM
 DONALD BYRD, "Street Lady," Blue Note: CHUM-FM
 CAPTAIN BEEFHEART, "Unconditionally Guaranteed," Mercury: WVVS-FM,
 WRAS-FM

CARLSON/GAILMOR, "Peaceable Kingdom," Polydor: WVVS-FM
 CHASE, "Pure Music," Epic: KYLE-FM
 CHICAGO, VII, Columbia: KSJO-FM
 RITA COOLIDGE, "Fall into Spring," A&M: WOWI-FM, WVVS-FM
 CHICK COREA, "Piano Improvisations Vol. I," ECM: WPLR-FM
 COWBOY WITH BOYER & TALTON, Capricorn: WOWI-FM, WVVS-FM
 CREATION, Atco: KNAC-FM
 CRUSADERS, "Scratch," Blue Thumb: WCMF-FM
 RICH CUNHA, "Cunha Songs," GRC: WPLR-FM, WOWI-FM, WOUR-FM
 EL CHICANO, "Cinco," MCA: WGLF-FM, WORJ-FM

ENO, "Here Come The Warm Jets," Island (Import): CHUM-FM
 ESPERANTO, "Danse Macabre," A&M: WOWI-FM
 DAVE ESSIG, "Redbird Country," Woodshed (Canadian): CHUM-FM

MICHAEL FENNELLY, "Lane Changer," Epic: WPLR-FM, WORJ-FM
 TOM FOGERTY, "Zephyr National," Fantasy: KNAC-FM
 PETER FRAMPTON, "Somethin's Happening," A&M: WORJ-FM

GENESIS, "Trespass," ABC/Dunhill: WMMR-FM, WVVS-FM
 GOLDEN EARRING, "Moontan," Track: CHUM-FM, WORJ-FM
 GRAND FUNK, "Shinin' On," Capitol: KYLE-FM, WGLF-FM, WORJ-FM,
 KSHE-FM
 STEVEN GROSSMAN, "Caravan Tonight," Mercury: WRAS-FM, CHUM-FM

EDDIE HARRIS, "E.H. In The U.K.," Atlantic: WRAS-FM
 FREDDIE HUBBARD, "Sky Dive," CTI: WIOT-FM

KANSAS, Kirshner: WCMF-FM, WRAS-FM
 THOMAS JEFFERSON KAYE, "First Grade," ABC/Dunhill: WORJ-FM, WOUR-
 FM, WGLF-FM
 ERIC KAZ, "Col-de-sac," Atlantic: WOWI-FM

SAN JOSE: KSJO-FM, Douglas Droese
 ST. LOUIS: KSHE-FM, Shelley Grafman
 TALLAHASSEE: WGLF-FM, Dan Spears
 TEMPLE: KYLE-FM, George Bruce
 TOLEDO: WIOT-FM, Dave Loncao
 TORONTO: CHUM-FM, Benjy Karch
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis

JERRY LA CROIX, "The Second Coming," Mercury: WOWI-FM
 KEN LYON & TOMBSTONE, Columbia: WBRU-FM

MALO, "Acension," Warner Bros.: WPLR-FM
 MAMA LION, "Give It Everything I've Got," Family: CHUM-FM
 MELISSA MANCHESTER, "Bright Eyes," Bell: WCMF-FM, WMMR-FM,
 WVVS-FM, WPLR-FM, KSJO-FM
 MELANIE, "Madrugada," Neighborhood: WMMR-FM, WVVS-FM
 TIM MOORE, Small/Famous: WOUR-FM, WMMR-FM, WVVS-FM
 MARTIN MULL, "Normal," Capricorn: WOWI-FM
 ELLIOT MURPHY, "Aqua Show," Polydor: WPLR-FM

OSANNA, "Milano Calibro 9," Cosmos: WOWI-FM
 OREGON, "Distant Hills," Vanguard: CHUM-FM, WIOT-FM

PROCOL HARUM, "Exotic Birds & Fruit," Chrysalis: WBRU-FM

QUEEN, "II," Elektra: WPLR-FM

RAINBOW CANYON, "Rollin' In The Rockies," Capitol: WIOT-FM
 LARRY RASPBERRY, "Tight Steppin' & Fancy Dancin'," Enterprise: WOUR-
 FM
 RIPPLE, GRC: WOUR-FM

SAVOY BROWN, "Boogie Brothers," London: WOUR-FM, WBRU-FM, KSJO-
 FM

SLADE, "Stomp Your Hands, & Clap Your Feet," Warner Bros.: WPLR-FM
 PAUL SIMON, "Live Rhyming," Columbia: WIOT-FM

BUFFY ST. MARIE, "Buffy," MCA: KSHE-FM
 STEELEYE SPAN, "Now We Are Six," Chrysalis: WBRU-FM
 STEELY DAN, "Pretzel Logic," ABC/Dunhill: KSHE-FM

CAT STEVENS, "Buddah & The Chocolate Box," A&M: WMMR-FM, WVVS-
 FM, KSJO-FM, CHUM-FM, KNAC-FM, WRAS-FM, WPLR-FM

B.W. STEVENSON, "Calabasas," RCA: WIOT-FM, CHUM-FM
 AL STEWART, "Past, Present, & Future," Janus: WIOT-FM, KSHE-FM,
 WOUR-FM, WRAS-FM, WORJ-FM

HOUND DOG TAYLOR, "Natural Boogie," Alligator: WOWI-FM
 B.J. THOMAS, "Longhorns & London Bridges," Paramount: WVVS-FM
 THREE DOG NIGHT, "Hard Labor," ABC/Dunhill: WGLF-FM, KSHE-FM
 ROBIN TROWER, "Bridge Of Sighs," Chrysalis: KSJO-FM

MICHAEL URBANIAK, "Fusion," Columbia: WIOT-FM

VANGELIS O., "Earth," Vertigo: WRAS-FM

VARIOUS ARTISTS, "The Guitar Album," Polydor: KNAC-FM
 VARIOUS ARTISTS, "The History Of British Rock," Sire: WGLF-FM, WOUR-
 FM

BILL WITHERS, "+ 'Justments," Sussex: WGLF-FM

Bubbling Under The Top LP's

- | | |
|--|--|
| 201—STEALERS WHEEL, Ferguslie Park, A&M 4419 | 209—THE CRUSADERS, Scratch, Blue Thumb BTS 6010 |
| 202—BLACK HEAT, No Time To Burn, Atlantic SD 7294 | 210—DAVID WERNER, Whizz Kid, RCA APL1-0350 |
| 203—TOM SCOTT & THE L.A. EXPRESS, Ode SP 77021 (A&M) | 211—THE DELFONICS, Alive & Kicking, Philly Groove PG 1501 (Bell) |
| 204—AHMAD JAMAL, Jamaica, 20th Century T 432 | 212—LEO SAYER, Silverbird, Chrysalis BS 2738 (Warner Bros.) |
| 205—BOBBY DARIN, Darin 1936-1973, Motown M813V1 | 213—KISS, Casablanca, NB 9001 (Warner Bros.) |
| 206—ROY CLARK, Entertainer, Dot DOS 1-2001 (Famous) | 214—BUDDY RICH, The Roar Of '74, Groove Merchant GM 528 |
| 207—DON SEBESKY, Giant Box, CTI 6031/32 | 215—CHARLIE MCCOY, Fastest Harp In The South, Monument KZ 32749 (Columbia) |
| 208—OZARK MOUNTAIN DAREDEVILS, A&M | 216—LEE MICHAELS, Tailface, Columbia KD 32846 |

Bubbling Under The HOT 100

- | | |
|---|--|
| 101—NICE TO BE AROUND, Maureen McGovern, 20th Century 2072 | 107—IF I WERE A CARPENTER, Leon Russell, Shelter 40210 |
| 102—I TOLD YOU SO, The Delfonics, Philly Groove 182 (Bell) | 108—MADELAINE, Stu Nunnery, Evolution 1088 |
| 103—SWEET STUFF, Sylvia, Vibration 520 (All Platinum) | 109—WILLIE PASS THE WATER, Ripple, GRC 1012 |
| 104—I WOULDN'T GIVE YOU UP, Ecstasy, Passion, & Pain, Roulette 7151 | 110—US AND THEM, Pink Floyd, Harvest 3832 (Capitol) |
| 105—SAXAPHONES, Jimmy Buffett, Dunhill 4378 | 111—THIS HEART, Gene Redding, Haven 700Q (Capitol) |
| 106—LET'S GO, LET'S GO, LET'S GO, The Chambers Brothers, Avco 4632 | 112—STEAM HEAT, The Pointer Sisters, Blue Thumb 248 |

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	1	11	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	31	42	2	WAR LIVE United Artists UA-LA 193-J2
2	3	10	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	32	38	3	KNIGHT TIME Gladys Knight & The Pips, Soul S 741V1 (Motown)
3	8	23	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	33	33	8	EBONYS Philadelphia International KZ 32419 (Columbia)
4	4	8	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433	34	25	15	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)
5	6	9	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996	35	39	3	JAMALCA Ahmad Jamal, 20th Century T 432
6	2	21	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	36	40	20	ROCKIN' ROLL BABY Stylistics, Avco AV 11010
7	17	4	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)	37	27	50	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 40Z
8	5	16	THE PAYBACK James Brown, Polydor PD2-3007	38	29	15	LAST TIME I SAW HIM Diana Ross, Motown M 812V1
9	7	15	1990 Temptations, Gordy G-966V1 (Motown)	39	43	3	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)
10	11	32	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	40	45	21	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1
11	9	34	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	41	35	15	PRESS ON David T. Walker, Ode SP 77020 (A&M)
12	15	9	BLUE MAGIC Atco 7038	42	37	30	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
13	24	4	LET ME IN YOUR LIFE Aretha Franklin, Atlanta SD 7292	43	36	5	THE MAN Leroy Hutson, Curtom CRS 8020 (Buddah)
14	16	25	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	44	-	1	THAT'S A PLENTY Pointer Sisters, Blue Thumb BTS 6009
15	10	15	UNREAL Bloodstone, London XPS 634	45	41	13	LOVE'S MAZE Temprees, We Produce XPS 1903 (Columbia)
16	12	15	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	46	44	8	DO YOU HAVE THE TIME Younghearts, 20th Century T-427
17	14	19	STONE GON' Barry White, 20th Century T 423	47	49	31	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
18	19	20	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	48	-	1	STREET LADY Donald Byrd, United Artists BW LA 140-F
19	22	6	EUPHRATES RIVER Main Ingredient, RCA APL1-0335	49	53	3	BACK DOOR WOLF Howlin' Wolf, Chess CH 50045 (Chess/Janus)
20	21	8	GRAHAM CENTRAL STATION Warner Bros. BS 2763	50	34	13	BACK FOR A TASTE OF YOUR LOVE Syl Johnson, Hi XSHL 32081 (London)
21	13	26	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	51	46	11	IT'S ALL IN THE GAME Tyrone Davis, Dakar DK 76909 (Brunswick)
22	20	10	CHECK IT OUT Tavares, Capitol ST 11258	52	56	29	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
23	26	30	LET'S GET IT ON Marvin Gaye, Tamla T 329 V1 (Motown)	53	52	9	UNBONDED Chambers Brothers, Avco 11013
24	18	44	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	54	58	3	WILLIE DYNAMITE/ SOUNDTRACK MCA 393
25	23	16	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804	55	-	1	BEST OF THE MOMENTS Stang ST 1019 (All Platinum)
26	28	5	KOOL JAZZ Kool & The Gang, De-Lite DEP 4001 (P.I.P.)	56	-	1	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
27	30	7	MAKOSSA MAN Manu Dibango, Atlantic SD 7276	57	48	4	SOME SINGIN' Maxine Weldon, Monument KZ-32588 (Columbia)
28	47	2	MIGHTY LOVE The Spinners, Atlantic SD 7296	58	59	2	MEL & TIM Stax SIS 5501 (Columbia)
29	32	22	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	59	51	6	SYLVERS II Pride PRD 0026 (MGM)
30	31	18	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163 (ABC)	60	54	4	LOVE, TOGETHERNESS & DEVOTION A&M SP 3602

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FLO & EDDIE chat with guest star Alice Cooper as the music rolls on the duo's new comedy-rock spectacular over KROQ-AM-FM in Los Angeles. The show, produced by the radio station's program director Shadoe Stevens, is being readied for syndication. From left: Mark Parento of WABX-FM in Detroit, Mark (Flo) Volman, Bob Brown of Alive Management, Alice Cooper, Stevens, and Howard (Eddie) Kaylan.

Yesteryear Hits

TEN YEARS AGO

April 4, 1964
SINGLES

- 1 CAN'T BUY ME LOVE
Beatles (Capitol)
- 2 TWIST AND SHOUT
Beatles (Tollie)
- 3 SHE LOVES YOU
Beatles (Swan)
- 4 I WANT TO HOLD YOUR HAND
Beatles (Capitol)
- 5 PLEASE PLEASE ME
Beatles (Vee Jay)
- 6 SUSPICION
Terry Stafford (Crusader)
- 7 HELLO, DOLLY!
Louis Armstrong (Kapp)
- 8 SHOOP SHOOP SONG
Betty Everett (Vee Jay)
- 9 MY HEART BELONGS TO YOU
Bobby Vinton (Epic)
- 10 GLAD ALL OVER
Dave Clark Five (Epic)

TEN YEARS AGO

April 4, 1964
ALBUMS

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

FIVE YEARS AGO

April 5, 1969
SINGLES

- 1 DIZZY
Tommy Roe (ABC)
- 2 AQUARIUS/LET THE SUNSHINE IN
5th Dimension (Soul City)
- 3 TIME OF THE SEASON
Zombies (Date)
- 4 YOU'VE MADE ME SO VERY HAPPY
Blood, Sweat & Tears (Columbia)
- 5 GALVESTON
Glen Campbell (Capitol)
- 6 RUN AWAY CHILD, RUNNING WILD
Temptations (Gordy)
- 7 ONLY THE STRONG SURVIVE
Jerry Butler (Mercury)
- 8 TRACES
Classic IV (Imperial)
- 9 MY WHOLE WORLD ENDED (The
Moment You Left Me)
David Ruffin (Motown)
- 10 PROUD MARY
Creedence Clearwater Revival (Fantasy)

FIVE YEARS AGO

April 5, 1969
ALBUMS

- 1 GLEN CAMPBELL
Wichita Lineman (Capitol)
- 2 BLOOD, SWEAT & TEARS
(Columbia)
- 3 IRON BUTTERFLY
Ball (Atco)
- 4 THE CREAM
Goodbye (Atco)
- 5 IRON BUTTERFLY
In-A-Gadda-Da-Vida (Atco)
- 6 DONOVAN
Greatest Hits (Epic)
- 7 ASSOCIATION
Greatest Hits (Warner Bros.)
- 8 TEMPTATIONS
Cloud Nine (Gordy)
- 9 TOM JONES
Help Yourself (Parrot)
- 10 CREEDENCE CLEARWATER REVIVAL
Bayou Country (Fantasy)

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

Vox Jox

• Continued from page 29

ton. A lot of good people came by to see me and I really appreciated the company, but what I wanted to mention was the PAMS suite in the Holiday Inn downtown. It sang in more ways than one. Bill Meeks, president of PAMS, and Bill Stewart, a programming god who now works for PAMS, had brought in the PAMS singers. Yep, the same ones on all of the jingles you hear anywhere in the world. They sang special jingles in the suite (Meeks had smuggled in a truckload of Coors, so listening was more than enjoyable). When they spotted a VIP in the audience, they fed his name into the live jingle (the music itself was on tape). Fantastic! There's only one mystery about the whole scene. I don't understand what Bob Bruton of PAMS meant in his comment to Bill Stewart: "With six, you get eggroll." Sonny Fox and Tom Krimser (I know, I misspelled your name, Tom) were on hand while I was there.

Johnny Gilbert, who was doing the news traffic report, has just died in a plane crash and the general manager of KULF-AM, Houston, did a very tasteful tribute. After a listen to KRTH-AM, changed to KILT-AM and heard Hudson and Harrigan doing a very excellent show. Also recall listening to John St. John in a good show. . . . Tommy Otis of KENR-AM, Houston, transported a bunch of nuts, meaning me and Jay Blackburn and Loretta, to the airport as we left town. Bill Lewis went along for the ride. All of us agreed to chip in and pay for driving lessons for Otis, especially after that ride. Loretta, previously with KAFM-FM in Dallas is now doing the all-night show on the progressive station there—KZEW-FM.

Innervision in Deal With WB

NEW YORK—Warner Bros. Records has concluded an agreement to distribute and merchandise Innervision II, a newly-formed Chicago soul label set to release its first single, by label group Windy City, this week.

First record, "If By Chance," is on rush release, and marks a debut for the sextet.

Tom Shanahan, with WEMP-AM in Milwaukee over 25 years, now as program director, is being roasted at a Rib & Roast Stag Testimonial lunch April 1 at the Mark Plaza Hotel by over 500 area radio and record people, including, on the dias, Paul Gallis, independent promo man, chairman; Bob Shanahan, Tom's brother co-chairman; Ted Moore, sports, WEMP-AM, Andy Spheeris, general manager, WEMP-AM, Gordon Hinkley, WTMJ-AM, Milwaukee; George Wilson, program director, Bartel Radio Chain; and Pete Stocke, president, Taylor Electric, distributors.

Singer Bevel Boosted by Jerry Butler

• Continued from page 30

("I did everything from moving cameras to directing them, to loading film chains") created a song, "Sally B. White," which is making a strong bid for some position on the charts.

"Sally B. White" is typical of most of Bevel's material. This song is about a young woman Bevel experienced who, as Stokely Carmichael once said: ". . . is a Negro with the potential of being black." Bevel's lyrics reveal her shortcomings. The creation reflects Bevel's sagacity as a blues-folk poet.

Bevel's earliest preparation for his new career which was founded during his 31st year of life, began in Itabina, Mississippi as the 14th child in a family of 17. Being that far down the Bevel totem pole is reason, indeed, to want to be heard. It might surely have contributed to the urgencies of Charles Bevel who admits "you know, I'm really a conversationalist."

At the very first public appearance for Bevel at the Ice House in Pasadena, California, audiences new to the blues singer (and he to an audience) were afforded the first nervous moments of his rap. This writer was a part of that audience, and part of the acceptance that was cordially given a deserving new artist who, before long, might easily rank with such postalaureates as Smokey Robinson, Stevie Wonder and Marvin Gaye.

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an international songwriting competition

Prognosis: Promising



A
Billboard
Spotlight

First American Festival Offers Promise For International Entrants

\$128,000 in cash prizes offered by its backer, Sterling Recreation Organization

By Eliot Tiegel



Jeff Greenwald operates a mag card typewriter which helps process applicants' information.

THE FIRST SONG FESTIVAL EVER presented in the United States is being developed from the bottom up. Or as Larry Goldblatt, its founder, says, "There's no manual. We're writing it."

The American Song Festival, scheduled for the Labor Day weekend in Saratoga Springs, N.Y., thus becomes the latest entry into the international song festival field. Overall, there are some 82 festivals around the world, but the American seeks to become the most extensive offering the largest cash prizes, the largest number of competitors and operating with an open competition concept rather than by invitation only.



Larry Goldblatt: he had an idea. And now he and his associates are taking care of business so that the song festival makes its mark.

So when he got back to the States he began investigating putting on his own spectacular. He called three large outdoor facilities to inquire if they would be interested in having such an event. One, the Saratoga Springs, N.Y. Performing Arts Center (which has booked his acts before), indicated strongly that they liked the idea.

Goldblatt told the facility's administrator how much money he would need and what was involved and the people of the community responded to the idea and raised the cash Goldblatt asked for. He also put in his own money toward the goal.

"Then it took me the rest of the year to realize I couldn't do it," Goldblatt admits. He started collecting a staff of friends to work on the project but he didn't have the business acumen.

It was a trial run in which the "staff" had to figure out all the rules. Goldblatt was working out of New York at the time. He had a public relations company place two advertisements announcing the festival in *Billboard* and the *Los Angeles Times* and several thousand entries came in each with its \$5.35 entry fee.

There still wasn't enough to defray all the internal costs of putting the festival together, so eventually the event fizzled out, leaving Goldblatt financially in debt, but still optimistic about the idea of there being a song festival for pros and amateurs in the United States.

Once he realized how herculean a task it was to build a new event from the ground up, Goldblatt went with his wife to her hometown of Seattle where he hoped to interest the city in sponsoring the event.

Fred Danz, president of the Sterling Recreation Organization, a firm in operation since 1906 which operates movie theaters, radio stations and bowling centers, is a member of the mayor's cultural committee and when he heard about the event, he became interested in the project.

Danz sent the idea to his general executive and broadcast division chieftain, Mal Klein in Los Angeles for his comments. Klein knew Goldblatt through a project the two worked on involving a TV special of an Iron Curtain tour by BS&T.

Klein and other executives of SRO did a complete analysis and evaluation of the project, discussed it with associates in the entertainment field and decided it was a worthwhile venture.

Klein and Goldblatt met in early September of 1973, with Goldblatt being offered a position with Sterling to work on the festival and help expand the company's activities in other entertainment areas.

"The way we were mapping out the festival, it was all new and had never been done anyplace," Goldblatt says. International festivals, Goldblatt explains, are always sponsored by some governmental body. This festival would be privately sponsored. Festivals are never open to public participation; the sponsors usually invite only professionals. This festival would have an open competition for non-pros.

Sterling saw the potential of an annual event with spinoff opportunities like a television show, record album and magazine for songwriters.

Whereas Goldblatt and several friends comprised the staff of the first song festival, today there is a complete staff of professionals working on the program and the Sterling organization stands behind the event with its computers, business savvy and hard dollars.

Five days after meeting with Klein, Goldblatt met with Sterling officials in their Seattle corporate headquarters and the marriage was consummated.

Under terms of the arrangement Sterling has dominant ownership in the festival and has paid off certain debts incurred by Goldblatt during his own efforts of the previous year.

On October 1 of 1973 Sterling officially made the song festival a wholly-owned subsidiary.

Why has Goldblatt persisted in building an American festival? "I wanted to personally feel like I was making a valid contribution to the music business," is his answer. "As a manager it was always frustrating representing someone else's creativity."

The song festival is organized on a strict business principal basis. Goldblatt, as founder and chairman of the board, is principally in charge of the creative decisions with regard to the artists and music industry relations.

The format that he established in the first year has been amended somewhat, but the concept remains essentially the same. Klein, as president is the chief operating office and guides the organization in implementing Goldblatt's creation.

The festival is actually divided for operating purposes into three parts. The first is the marketing or the solicitation of entries; the second is the screening of entries and the third is the concert festival itself where the winning songs will be performed and finally judged.

The marketing consists of advertising and public relations to spread the story of the event employing all media. Of particular effectiveness have been the personal appearances of the festival's official spokesperson, Helen Reddy, and a nationwide tour by Goldblatt and Klein hitting radio, TV and newspapers in major cities as well as in Canada.

Goldblatt also attended MIDEM to extend invitations to the international music community to participate.

In order to satisfy the growing need for experienced marketing and production personnel, the festival hired Milt Hoffman, a veteran broadcasting figure as production vice president.

The processing of entries is a most sophisticated activity involving accuracy, promptness and security. Tad Danz, the business affairs vice president, established procedures and supervises this activity.

Sterling has committed approximately \$1 million to the festival and looks to turn a profit in the second or third year. The principal sources of income are from entry fees and admissions to the concerts. Some ancillary income will eventually be generated from merchandising and licensing. But festival officials emphasize this one point: they are not in the music publishing business.

(Continued on page 50)



Danny Klein mails out an application to an out-of-state interested songwriter.

It wants to draw the top professional and amateur talent around the world and this year with the help of a professional staff of people who know how to promote, administer and sell the concept of a song festival, the American Song Festival looks like it will accomplish its goal.

Only it's taken Goldblatt two attempts to see the light of day. The 33-year-old former personal manager of Blood, Sweat and Tears and David Clayton-Thomas, originally came up with the idea for an American song festival in 1972 after attending the Rio event at which Clayton-Thomas performed and won a cash prize.

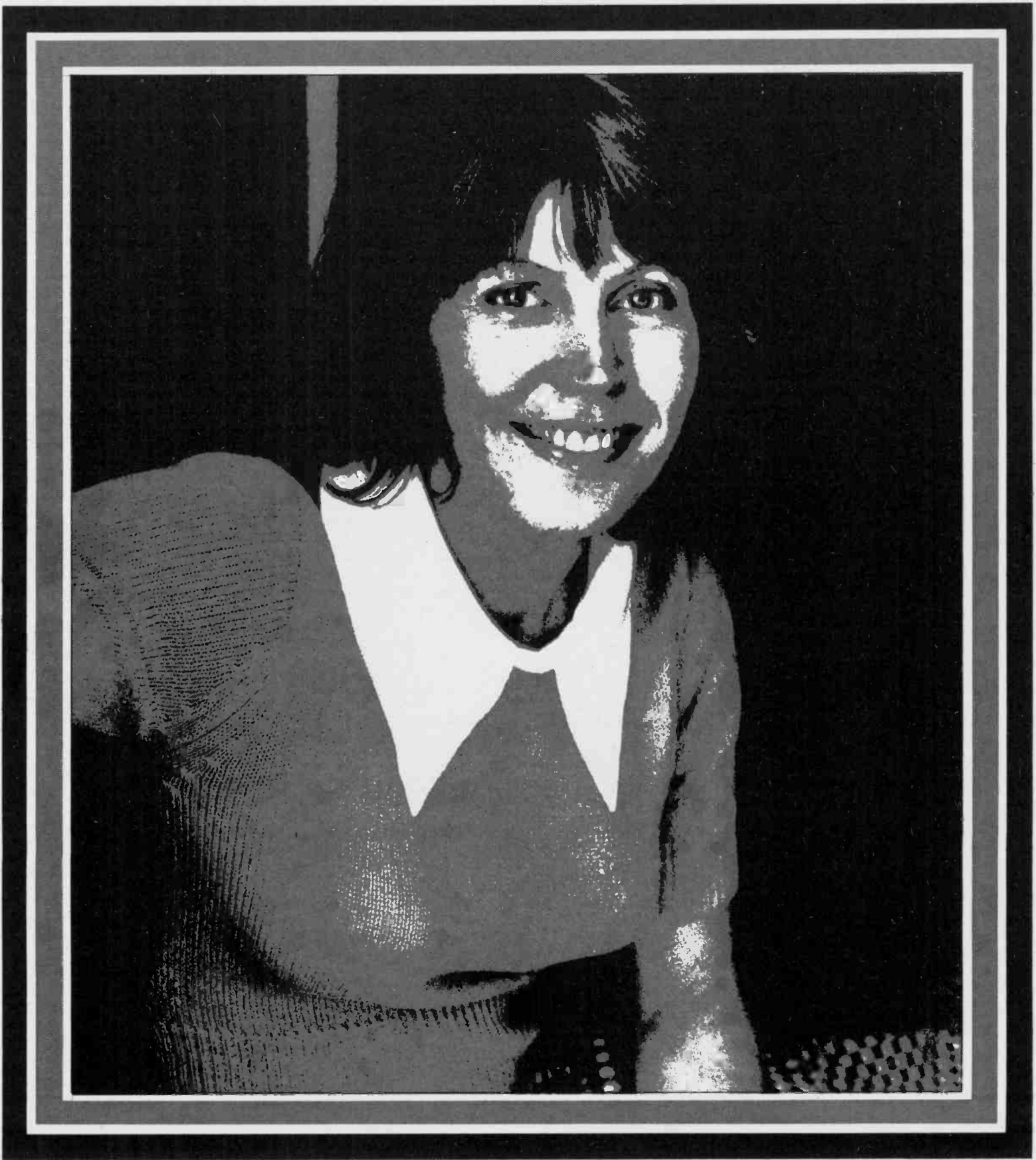
He was asked at that time by the Brazilians to offer suggestions on how the event could be improved. After typing out five pages, he realized he was writing an outline for a song festival—his own kind of song festival.



an international songwriting competition

The First Annual American Song Festival
Saratoga Performing Arts Center, Saratoga Springs, New York
August 30th through September 2nd, 1974

STARRING



HELEN REDDY

Executive Offices: 5900 Wilshire Blvd., West Pavilion, Los Angeles, Calif. 90036 / (213) 937-7370



Sterling Recreation Organization:

70-Year Old Company's History Spans Vaudeville, Films And Radio Participation

THE STERLING RECREATION ORGANIZATION, backer of the American Song Festival, is a strong and diversified West Coast leisure-time corporation in the fields of film exhibiting, radio broadcasting and bowling centers.

The 70-year-old Seattle-based company has seen three generations of Danz family owner-management. SRO is headed by Fredric A. Danz, whose father John founded the chain with vaudeville houses in Seattle, Spokane and Portland. Fred's son Tad is filling a key post with the song festival, planning and overseeing the systems by which thousands of song entries are now being processed.



Sterling's accounting department in its Seattle headquarters has a warm, comfortable feeling.



The song festival's Wilshire Blvd. offices in Los Angeles.



Sterling's corporate home: modern all the way.



Data processing: one of the contemporary tools of doing business (above); Fredric Danz, Sterling's president (left).



Fredric A. Danz, 60, took over the helm of SRO after W.W. II and has seen its holdings expand to 60 film theaters, six AM radio outlets, two FM stations, six suburban bowling centers with attached bar-lounge-restaurant operations.

An example of the way SRO has been quick to sense new public demands for different forms of leisure-time activity is its recent expansion into four showground operations. Showgrounds can be defined as private fenced-in outdoors areas which may be used for such attractions as the increasingly popular swap meets, for regional fairs or even rock concerts.

SRO is housed in an ultra-modern new building at the Seattle suburb of Bellevue. A staff of 40 is based there. Total staff at all SRO companies is 17,100, with an additional 200 added during the summer peak season.

SRO is used to adapting to sweeping changes in the public's entertainment habits. The onslaught of television into the nation's movie-going habits was one of the main spurs to their more diversified stance today. When the nation's appetites for going bowling peaked, SRO was able to consolidate its equipment into the four elaborate shopping mall entertainment centers it retains at strong profit now.

SRO's big push into radio is no more than five years old. The company's profits in this area have been building steadily, since SRO has made it a practice to buy stations which have been losing opera-

tions and then turn them around by aggressive programming changes tailored to the needs of the market.

SRO first made contact with Larry Goldblatt's plans for the American Song Festival through mutual civic business figures in Seattle, where Mrs. Goldblatt's family has long been active.

"Sterling Recreation was attracted to this idea of showcasing America songwriters because although it has never been done before in this country, such festivals have grown to be very successful throughout the world," says Fred Danz.

"SRO can be described as an expanding recreation entertainment corporation actively seeking promising new areas for investment," Danz continues. "This company has developed a very strong corps of executives and I am proud to say that practically all of them developed through the ranks of SRO itself. So a deciding factor in our tie to the American Song Festival is that SRO has the management depth to insure a project of this scope is controlled on a professional business-like level.

Danz pledges without any hedging that Sterling Recreation will stay with American Song Festival for as long as it takes to make it a total success. "I expect it to be an artistic success from the very first year," he says. "I'm not counting on earning back our entire investment in 1974. We realize an event like this generally requires two or three years to establish itself.

Our job is to make sure from the start that every detail of the festival is brought off properly with no compromise with quality accepted by us."

Danz also praises the cooperation and enthusiasm of upstate New York's Saratoga Performing Arts Center management in supporting the festival and says he sees no reason why the event can't continue there indefinitely.

Sterling Recreation is underwriting the entire \$1 million budget for the American Song Festival debut this Labor Day Weekend.

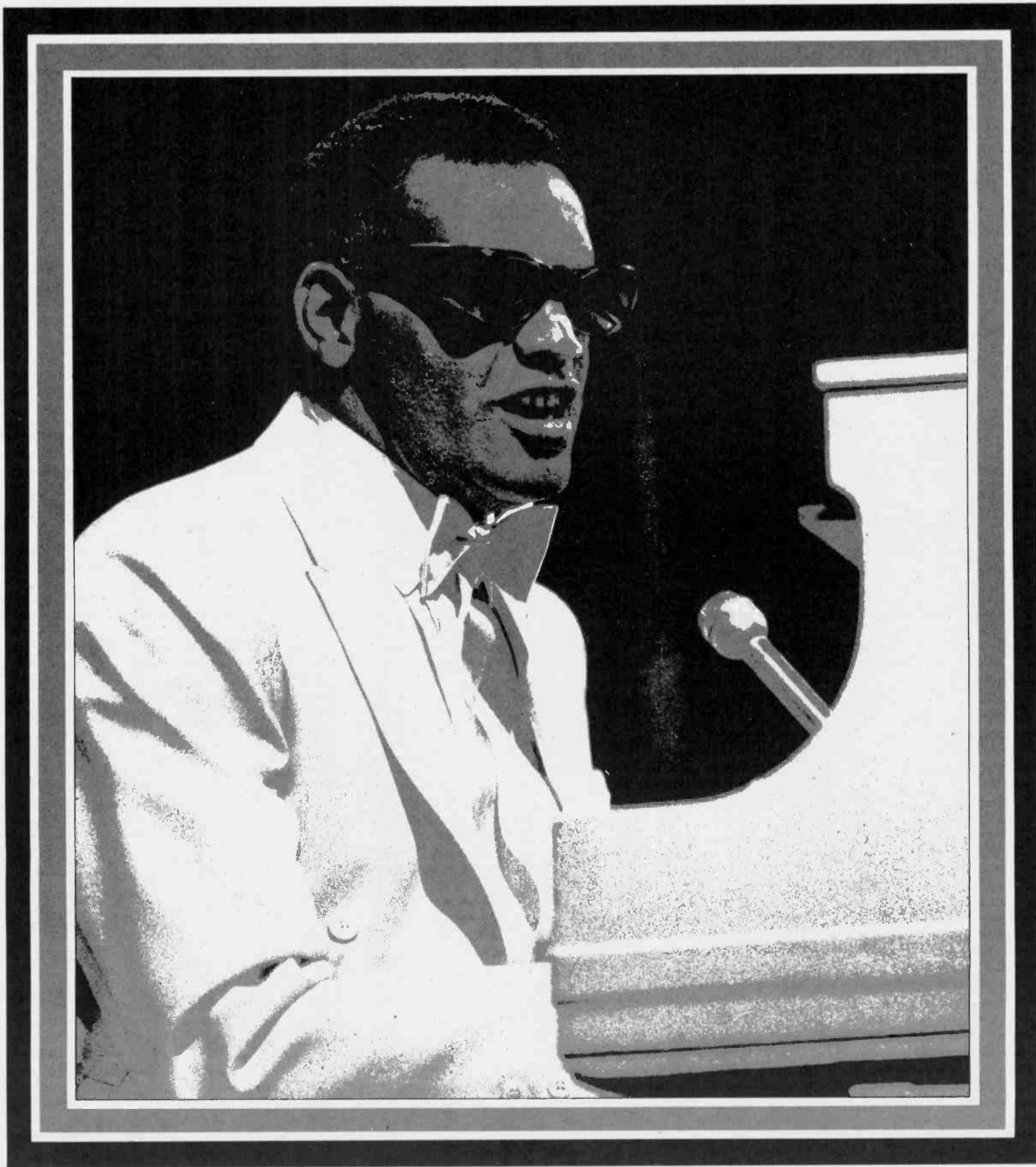
All photos by Pierre Chanteau except those from the Saratoga Performing Arts Center; cover illustration, art direction Bernie Rollins; section editor Eliot Tiegel.



an international songwriting competition

The First Annual American Song Festival
Saratoga Performing Arts Center, Saratoga Springs, New York
August 30th through September 2nd, 1974

STARRING



RAY CHARLES

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Mal Klein's Viewpoint

The Festival Is An Image Builder For Songwriting And An Alternative To Songshark Frustrations

By Claude Hall

FOR THE FIRST TIME, songwriters in the United States have their own song festival and hope, at least, of reaping fame and fortune with their creative brainchildren. And the man who's helping to bring them that opportunity, veteran radio-TV broadcaster Malcolm C. Klein, who doubles in brass as president of the American Song Festival and triples in enthusiasm and drive, can present three dynamic and essential purposes for a song competition:

- First, primarily because of the way the song competition is structured, it "provides the first legitimate method for both amateur and professional songwriters to get their material exposed to both the music industry and the world without risking both themselves and their songs to legal hassles.

"Generally, if a songwriter who isn't known sends his material to a publisher unsolicited, it's returned unopened. To protect themselves against potential lawsuits, publishers prefer to avoid material that doesn't come through professional channels. The result is that new or undiscovered songwriters are often frustrated. They end up going to songsharks. On a recent trip coast-to-coast, I appeared on several radio and television programs and people would call up and say they had as much as \$2,000 invested in songsharks.

"The legitimate publisher spends money, not charges it, on a good song.

"So, the first purpose of the American Song Festival is to provide an orderly and legitimate means for any songwriter to bring his songs to the attention of the music industry and the public.

- "Second, the festival will permit the music industry itself to tap sources of new writers not reached before . . . and provide them an orderly marketplace. The song festival will



Mal Klein

never do away with record producers having to hang out in the clubs and at concerts, but it can help funnel to professional channels a lot of new music not available otherwise.

- "Third, the song festival will provide an honest competition where eminent judges can select the best songs in various categories and reward those writers."

He points out that the American Song Festival has budgeted \$128,000 in rewards for songs—the largest in any songwriting competition.

"Thus, the American Song Festival is actually intended as a tribute to the American songwriter . . . without the songwriter we would have no music at all."

And the American public is respondent with songwriters who're seeking means of bringing their songs to professional attention, he adds. "In my 25 years in broadcasting, one of the most frequently asked questions listeners would put to the station was: How can I get my song played on the radio?"

And he recalls that when he was on the Roy Leonard show on WGN-AM in Chicago talking about the festival, the station received 150 letters. That kind of impact convinced the station they should be the official song festival station in the market. Thus, Klein quickly added another station was added to his roster of song festival stations.

Actually, the festival is being marketed in various manners. These include not only radio stations getting actively involved, but TV spots by artists such as Paul Williams and Helen Heddy, advertising in newspapers and magazines, ties with national firms (Yamaha Pianos is not only providing a piano as one of the prizes for the finals, but is distributing posters and application forms to 1,000 music stores), and agents. Lou Lavinthal of ABC Records and Tape Sales, Seattle, is sending out posters about the festival and entry blanks to 1,500 record stores; Joel Friedman, who heads up

distribution for the WEA Group of labels—Atlantic, Warner Bros., and Asylum/Elektra—is distributing the same kit to about 800 major retailers. The NEC is distributing 125,000 applications to 700 college campuses along with posters and counter cards.

It's in Canada that agents are being used and Linda Shapiro in Toronto is handling promotion and distribution of applications and posters there, while Michel Goodwill is doing much the same thing in Montreal and even translating the application form into French for the local population.

Klein himself is constantly on the phone while in his office and when he isn't in his office is more than likely winging his way to places as farflung as New Orleans or Atlanta for interviews in the press or on TV or radio.

The work has paid off, with approximately 100 stations. Among the stations who're signed as festival stations.

"As you can see, they range from MOR formats to soul to country and even progressive," he says.

It's the radio station that will, more than likely, become the prime exposure medium in the future for the song festival because it's the natural music link with the public.

"What we're really doing this year is laying the groundwork for next year's promotion on the festival," Klein says. "You see, one of the most important factors—and problems—in a song festival like this is creating and maintaining credibility. Because people have constantly been ripped off by songsharks. So, one of our major problems has been getting the message out to the world that there is a song festival . . . and then having to turn around and say: And we're legitimate."

"Credibility is established by the people involved, the systems employed and the strength of the financial and organizational backing. Our advisory board includes some of the most prestigious leaders in the music industry.

"Helen Reddy functions as our spokesperson. Jeff Wald, Helen's husband and manager, is extremely protective of her career. He examined all of the aspects of the organization and then gave his OK. Others have joined in including Loggins and Messina to do a concert as has Paul Williams. As other artists join in, the credibility and reliability of the festival in the eyes of the public grows.

"We have the utmost in security systems to protect the songs submitted to the festival." He points out that everyone internally who listens to a song has to sign affidavits; that each cassette becomes a number and not a writer's name until the semi-finals.

"There's no 100 percent safety in anything . . . not in this day and age of Watergate . . . but we're doing everything humanly possible to keep this festival strictly up and up. We check everything with our attorney . . . and without advisory board of music industry leaders."

And the people are proving not only that the U.S. needs

(Continued on page 48)

Milt Hoffman's Involvement

Getting The Promotional Message Out To The Man On The Street

By Bob Kirsch

If we're going to have a successful American Song Festival, the first thing we're going to have to do is let people know that such a thing exists and tell them what it is. And this is no easy trick considering the U.S. has never had a song festival before."

These words are both the opinion and the job of Milt Hoffman, vice president in charge of production for the first annual American Song Festival.

"I see the areas of promotion as several-fold," says Hoffman, who appears to have mapped out a solid strategy plan which has worked every step of the way so far. "First, we have to let everyone know the festival is coming and at the same time let them know what it is. To those in the music business, the festival concept is nothing new. They have had them in San Remo, South America and Japan for years. But we've never had one here and the man on the street has to be educated.

"So," Hoffman says, "we started by hiring the public relations firm of Rogers, Cowan & Brenner and went the press route so everyone could read about the event. We felt that for credibility, we should tell who and what the festival is and for this we decided to sign spokespeople who are well known to the public to talk about the festival and appear there.

Helen Reddy, Paul Williams and Wolfman Jack are three examples of whom we are talking about. Helen was the first, and she's been on the Carson, Griffin and Douglas TV shows as well as doing phone interviews and in-person appearances on radio shows. Paul Williams is doing the same.

"While this has been going on," Hoffman continues, "we have been running ads in major papers such as the New York Times and L.A. Times, as well as the rock press, trade magazines, religious magazines, country music magazines, any print media that covers the categories of music involved."



Milt Hoffman

Hoffman points out that the ads are designed to show potential participants that there is a festival, to explain the rules and regulations of entering, to let the reader know that the festival is not a rip-off and to let everyone know everything in advance.

The approach to the ad copy itself is interesting. The headline copy differs according to the type of reader the newspaper or magazine reaches. One headline reads, "That song in your heart could put cash in your pocket," and goes on to state that \$128,000 in cash prizes are waiting, offers a brief explanation of the festival, discusses the categories of songs, tells how winners are picked, explains how to enter, explains that ownership of a song is not relinquished upon entry and gives deadline dates. At the bottom of the ad is an entry coupon. All rules and regulations are covered. Another ad is headlined, "Fame and fortune can be yours for a song" and covers basically the same information.

Still another ad leaves out the references to money and fame and headlines with the simple, "Announcing America's first international songwriting competition." And another ad did not include an entry coupon, but added an address for writing for such a coupon.

"Once we had the print ads set and some personalities signed," Hoffman continues, "we decided that radio exposure was a must for anything that had to do with music. So we sent out some 2,000 mailers and offered stations the opportunity to become official American Song Festival Radio Stations. We now have over 100 signed.

How, in this day and age, did Hoffman convince a station to become an official American Song Festival Station without the incentive of making money? "There are other incentives," smiles Hoffman, who has obviously heard the question before. "What we are doing is providing a station with a publicity

campaign which enables them to look for young songwriting talent in their own area. We also give them display cards to place in retail outlets in their listening area and the promo spots from major personalities. Further, if any of the 36 finalists are from a station's area, we fly a representative to Saratoga for the four days of the festival as our guests. If the overall grand winner is from an area, we give the station a \$5,000 scholarship which they can donate to any college or university in their name.

"We could have bought spots," Hoffman says, "but this was not what we were looking for. We were looking for stations who were really interested and wanted to get involved. And these stations will stay with us as the festival progresses. After the entry deadline, they will promote the festival itself and the artists who will appear.

"We want to make this a year around activity. This whole campaign is not like traditional radio commercials. The stations adopt the material to their formats as long as they stick with the basic content of the copy."

Hoffman also used direct mail in his promotional blitz. "All of the major publishing organizations, such as ASCAP, BMI, SESAC and the Gospel Music Assn. were kind enough to help get applications to their members. We went to the National Entertainment Conference (NEC) and they agreed to send out 125,000 applications on some 800 campuses. The Grand Ole Opry distributed 30,000 applications for us.

"There has been one main theme running through all of our campaigning," says Hoffman. "That theme is, and it can't be emphasized enough, that you do not have to be a songwriter or a singer to enter. If you have an idea in your head, you can win. We will send you the cassette and you can hum, whistle or do anything else behind the lyric. Your entry will be judged on content. The production quality or the quality of the singing or the musical background has no effect on the judging. We will arrange and conduct the winning entries. If an entrant can't think of a tune, we recommend that he take a public domain song and match his lyrics to that."

The festival committee also felt that a TV special centering around the event was appropriate and Hoffman is happy with the choice of Pierre Cossette, a veteran of the Grammy Awards and several other specials as co-producer. "We will act in an advisory capacity to Pierre," Hoffman says, "but the show will be pretty much his baby. It will be a live telecast originating from Saratoga on the final night.

"Originally," says Hoffman, "we weren't sure if we should budget TV into our campaign. Then we did a test spot on KHJ-TV in L.A. with Paul Williams and the reaction was so great that we have decided to make a number of other spots. These are 60-second spots and we will buy spot markets rather than networks. For one thing, the cost is less. For another, we can reach exactly the audience we want to reach at a particular time."

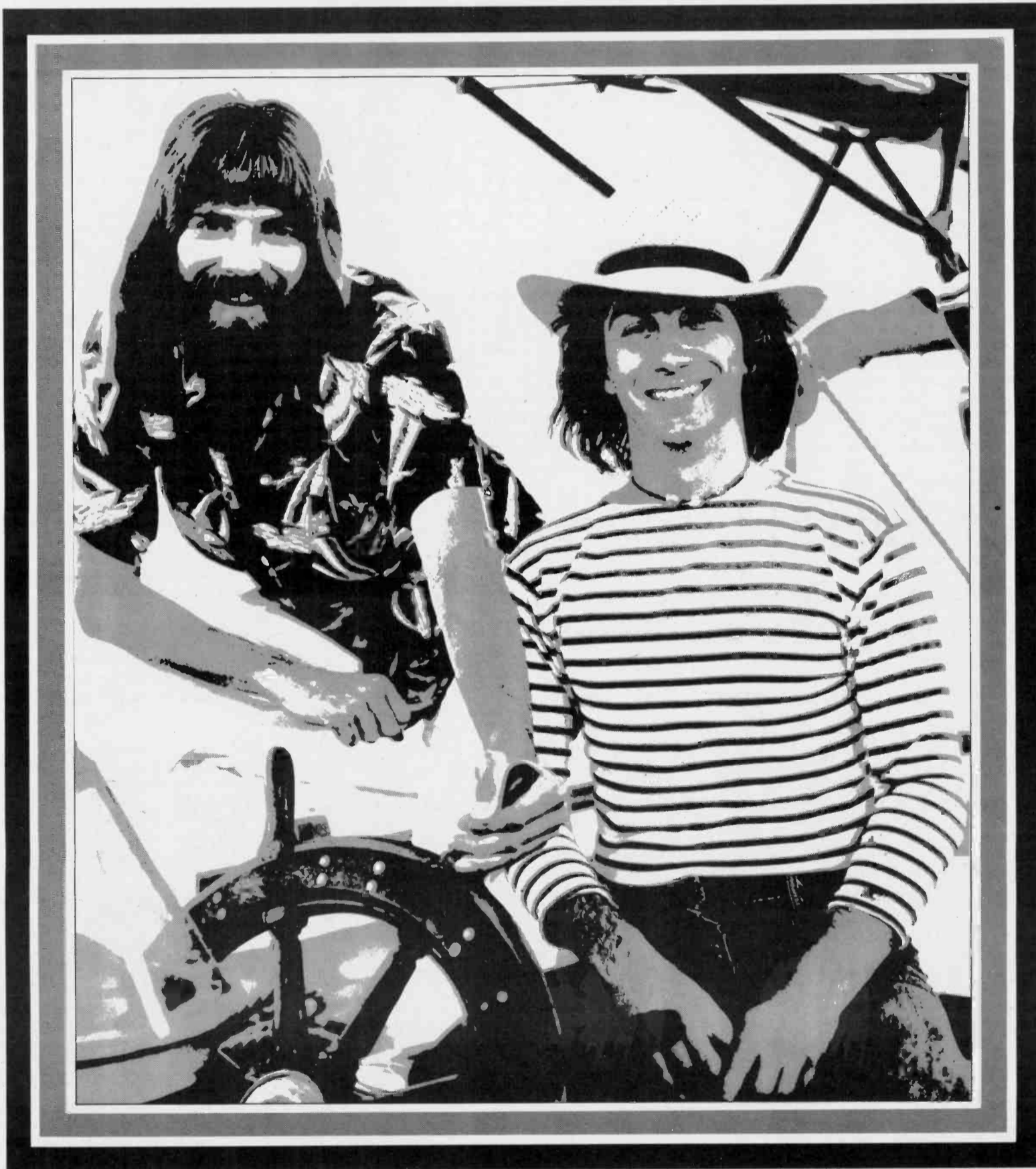
(Continued on page 48)



an international songwriting competition

The First Annual American Song Festival
Saratoga Performing Arts Center, Saratoga Springs, New York
August 30th through September 2nd, 1974

STARRING



LOGGINS and MESSINA

Executive Offices: 5900 Wilshire Blvd., West Pavilion, Los Angeles, Calif. 90036 / (213) 937-7370

Sterling Recreation's 4 Top Executives: Lots Of Business Savvy



Song Festival foursome Milt Hoffman, Larry Goldblatt, Tad Danz and Mal Klein cover all business aspects for the event.

MALCOLM C. KLEIN, a pioneer in broadcast management for 25 years, is general executive of Sterling Recreation Organization, director of Sterling Broadcasting and now president of The American Song Festival.

Prior to joining Sterling in November of 1972, Klein was a management consultant to such clients as The Ford Foundation, Public Broadcasting Corporation, Corporation de Radio y Television Mexicana, and Sterling itself.

Klein served as President of Filmways TV Presentations (Filmways, Inc.). Prior to that he was vice president of the Na-

tional General Corp. and president of National General's television production and distribution companies as well as its record and music publishing subsidiaries.

For eight and a half years he was vice president and general manager of the RKO-General TV station in Los Angeles, KHJ-TV. There he was responsible for the creation of many innovative programming concepts including the famous Hollywood Bowl Concerts and the public affairs "Tempo" shows, both of which earned him Emmy Awards.

Klein also served as vice president and general manager of WNTA-AM-FM-TV, New York, the famous station responsible

for the creation of such highly awarded programs as "The Play of The Week," "Open End" with David Susskind and "The Mike Wallace Interviews."

Klein started his broadcast career in Los Angeles in 1948 at KLAC-TV (now KCOP) following his graduation from UCLA as a Bachelor of Science in Business Administration. For about five years he acted as sales manager for KABC-TV also Los Angeles.

Among his creative accomplishments are a number of highly awarded TV specials including "The Marcel Marceau," the famed Hollywood Bowl concerts, and he created TV's first contemporary music concert, "In Concert: Creedence Clearwater Revival." He was also Executive Producer on "Blood, Sweat and Tears: An Iron Curtain Odyssey."

Larry Goldblatt has been involved in managing performers since he was 15 when he began booking a singer friend who was all of 16. At the University of Washington, Goldblatt presented a local, and then unknown, quartet of fraternity brothers called The Brothers Four.

At 20, Goldblatt started his own advertising agency in Minneapolis, specializing in clients with interests in the entertainment business. Concurrently, he produced public concerts with Count Basie and his band and the Limelites.

During 1961, Larry sold the agency and moved to Los Angeles. There he started a firm called National Talent Consultants, representing college concert attractions. He was elected to membership in the Conference of Personal Managers in 1963 as the youngest member they had ever admitted.

The following year, Larry began producing films. His first endeavor was "A Swingin' Summer," which starred actor Jim Stacy and introduced a new actress named Raquel Welch. The music for the film was provided by two new groups—The Righteous Brothers and Gary Lewis And The Playboys, both of which went on to successful recording careers.

During this time, Goldblatt returned to the personal management field. He introduced a group called the Yachtsmen to Paris, and returned to the United States with a group called Them, featuring lead singer Van Morrison, and the Bachelors, a highly successful British trio. He was also co-owner of two music publishing companies.

From 1969 through 1972, he represented Blood, Sweat, & Tears, David Clayton-Thomas, Al Kooper, Miles Davis and Edward Bear. Larry took Blood, Sweat and Tears on the first rock concert tour behind the Iron Curtain, including Rumania, Poland and Yugoslavia. As a result of this successful tour, Goldblatt is one of three private citizens to have been cited by the U.S. Department of State for "making a significant contribution to international communications through the arts."

Milt Hoffman's name has come across home television screens with regularity since 1953. His career up until he associated with the song festival has been in broadcasting.

(Continued on page 48)

Tad Danz's Responsibility

Precision And Thoroughness Are Built Into
The Festival's Processing Department

By Nat Freedland

THE PRECISION AND THOROUGHNESS with which the American Song Festival management is pursuing every element of preparation for its Labor Day 1974 debut may be seen in the painstaking precautions being taken to insure the most balanced and secure method of judging thousands of song entries.

In charge of this aspect of the festival is Tad Danz, son of Sterling Recreation Organization owner Fredrick A. Danz whose company is backing the \$1 million event.

Tad has previously been active in booking films for SRO's 60 theaters in the Pacific Northwest. "I'm not one of the music experts on the song festival staff," says Tad. "My background is in systems planning and merchandising. What my team is doing isn't the actual judging, but the storing and safeguarding of the song cassette entries."

The best way to make clear the process of how songs are to be processed and judged is by following the progress of a prototype entry as it arrives at festival headquarters in the immaculate new Wells Fargo highrise building on Los Angeles' Wilshire Blvd.

If the entrant has not enclosed an official application fee of \$10.85 he is sent an entry blank which more fully explains the rules of the festival. The prospective entrant may have heard about the festival via word of mouth, on the growing spread of TV spots and radio commercials, print ads or record store counter displays, or have seen a media publicity interview by a festival spokesman.

At any rate, the same day the entry fee arrives, the festival mail office sends out a full entry kit. "We never expect to be



Tad Danz, Ms. Wendy Pedersen, left, the processing department supervisor and her assistant Ms. Beryl Peterson, check a computer printout.

more than a day behind in replying to the entries," promises Danz.

This entry kit consists of: an official Capitol Industries cassette with mailing box, step-by-step instruction sheet for preparing entry song, an extremely informative "Songwriter's Handbook," extra entry blanks for additional songs and an individually numbered final entry form which is the key to the entire process.

From the time the cassette returns to the office until the 36 semifinalist winners are chosen, each entry will be known only by its number.

The number is assigned with the mailing of the kit, at which time a seven-part label-and-filing form with both the address and digits of each entrant is prepared. This form includes a sticker which attaches the number to the cassette.

Filing of the form alphabetically by last name enables the festival to promptly check mailing dates in reply to any queries about missing kits or other problems.

Incidentally, because the post office has recently begun X-raying much mail as a standard precaution since the arrival of several deadly letter bombs at embassies in Washington D.C., all festival kit envelopes and cassette boxes are marked "Recording Tape: Do Not X-Ray." This precaution is necessary because the sound on a magnetic tape can be destroyed by X-ray.

Because of the volume of entries already pouring in, kits are assembled and posted by a large bonded independent mailing service in Los Angeles. Festival headquarters only prepares the seven-part address form.

Cassettes and entry forms come back to headquarters of

the festival. Numbered cassettes are filed according to the category in which they have been entered. Potential crossover songs may be judged in several different categories with payment of \$6.25 for each additional category.

Then promptly the cassettes are taken to a locked security storeroom in a bonded warehouse whose location is known to the fewest possible festival staffers. "Our need is to assure each contestant of the fairest possible song judging and also to ensure that there is absolutely no possibility of a cassette being lost or the song plagiarized," says Tad Danz.

The cassettes will be moved from the security storeroom only under guard to be taken to security listening rooms, then returned as soon as evaluation has been made. Only after the



Processing department workers handle the input of entrants on a daily basis.

36 semifinalist cassettes have been chosen will festival staffers find the numbers in the file and disclose the names and addresses of the winners.

Now we get to the actual preliminary judging itself. Supervising the screening of all entries will be Norma Weiser, president of Chappel Music, long-established publishing firm. Weiser's firm will hire and assign listeners, with assistance from other publishing giants.

The screeners themselves will be music professionals such as record a&r men or publishing professional managers. This is different from the big-name panel of judges actually present at the Labor Day finals.

Physically the preliminary screening auditions will probably take place in hotel suites rented for this purpose. Listening will be scheduled so that regular job schedule will not prevent the festival from obtaining services of top-flight working professionals.

(Continued on page 48)



an international songwriting competition



LOGGINS and MESSINA

"It is about time something was done to find young songwriters in this country. We believe the American Song Festival will give a chance to anybody who ever thought they could write a song; that is why we will be there."

PAUL WILLIAMS

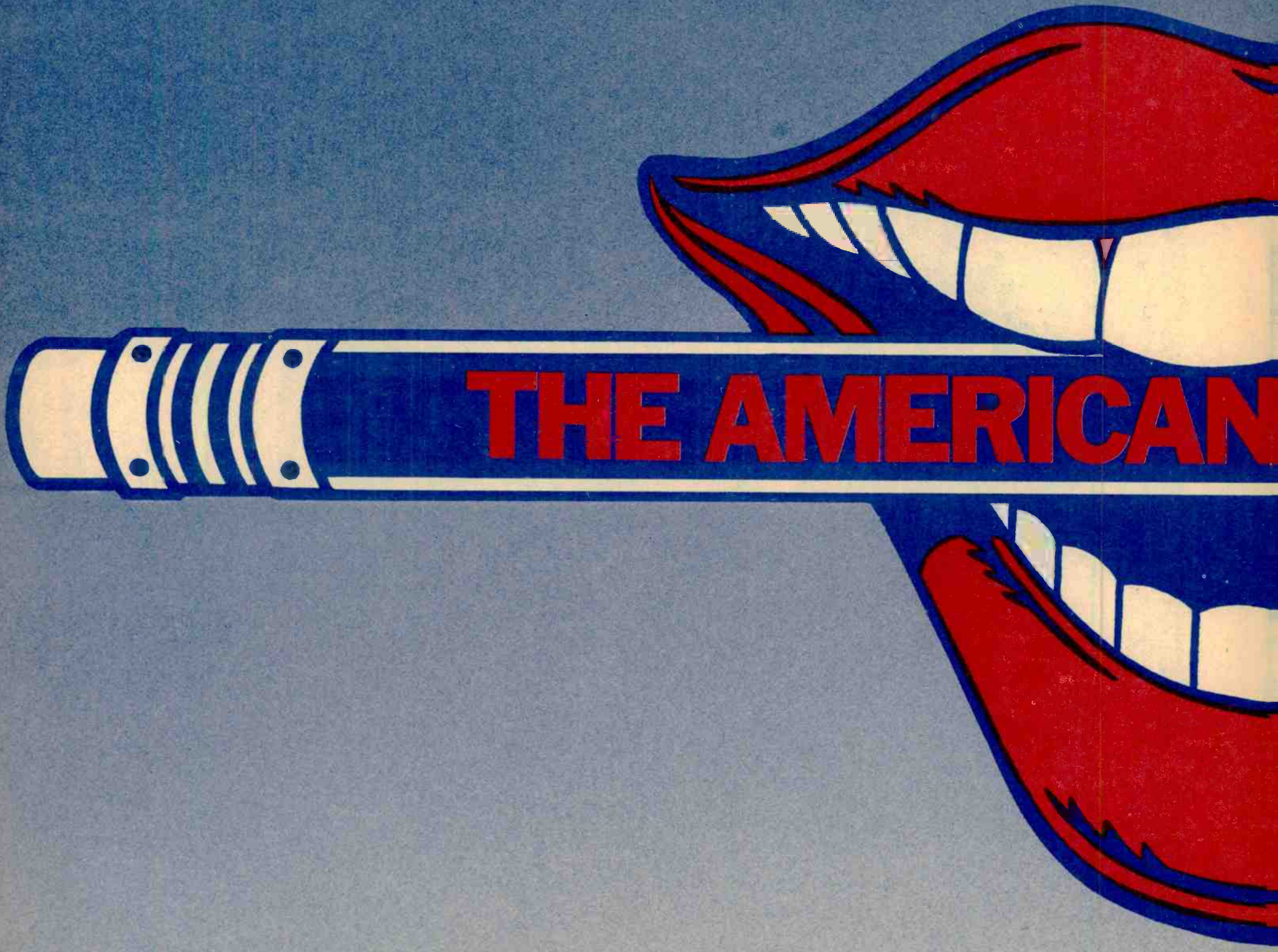
"America is the only major country that does not have a festival and it is time that we get involved. Also it sounds like it is going to be one hell of a party."



WOLFMAN JACK

"I get over 200 phone calls and letters a day from people saying I have written a song what can I do with it? The American Song Festival is the place where their song can be heard. The Wolfman is happy to be howling at the Festival."





THE AMERICAN

The first annual international
to be held in the

PRIZES: \$-

Conce
Saratoga Performing Arts Center
August 30th through

Executive Offices: 5900 Wilshire Blvd., West F



Annual songwriting competition
in the United States.

28,000

Finals:

Saratoga Springs, New York

September 2nd, 1974



Los Angeles, Calif. 90036 / (213) 937-7370

RON LIEBERMAN



an international songwriting competition



HELEN REDDY

"Months ago I became the official spokesperson for the First Annual American Song Festival because I firmly believe it will serve the cause of musical enrichment.

Along with my husband, Jeff Wald, we feel America has long needed a songwriting contest of its all-encompassing nature, with both amateur and professional divisions. In the crowded, highly competitive field of music unknown and unheard talent abounds. Now that talent has open opportunity to achieve the recognition it deserves.

I'm personally aware of what such an avenue to cherished goals can mean. It was victory over 1,358 rivals in a vocal contest in my native Australia that enabled me to realize a dream of introducing my singing style to the United States, the world's music capital. The American Song Festival gives aspiring songwriters a splendid chance to be as lucky as I."

RAY CHARLES

"Congratulations."



THE POINTER SISTERS

"We are proud to be among the first artists to be recognized by the American Song Festival and want to encourage new and talented young people by our appearance. Sure as hell beats telephone calls from Houston at two o'clock in the morning."

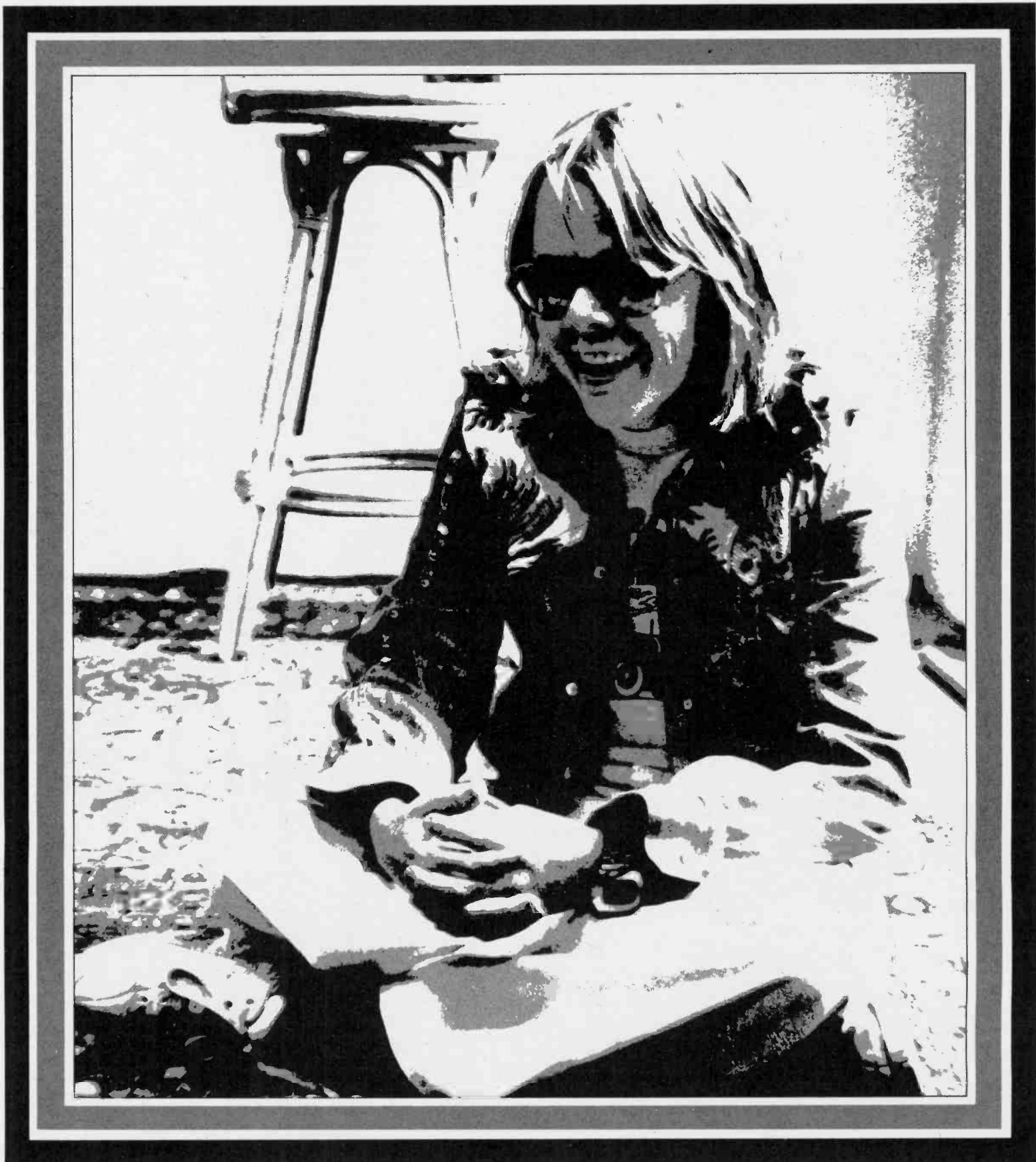




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PAUL WILLIAMS

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Grammy Show Production Veteran Plans Bringing Festival To Television



GRAMMY AWARDS
CBS
MARCH 2
GRAMMY SALES
OSCAR
CBS
MARCH 30

THE PROUDEST THINGS WE DO. PIERRE COSSETTE PRODUCES

Yet he feels strongly that there is far too little music on TV today, and that the music which is available is seen through almost a tunnel vision attitude.

"I'm not 100 percent sure of the format of the show itself yet," says Cossette, who has just finished another Grammy special as well as several other time-consuming projects. "But I know the format of the festival and I have some definite ideas of what I would like to do and what I think needs to be done.

"I would like to put together a narrative, musical documentary," he continues. "What we have to do is explain to and remind the TV audience of the power of the music industry because there is very little relationship between music and the powerful TV medium. Television really pays attention to the recording industry except for a little lip service skirting the edges, such as late night rock shows, a special once in a while and an awards show a few times a year. But generally, the power of the recording medium has never come through the medium of TV."

To Cossette, music and the recording industry have been the prime artistic forces over the past 50 years. "Take an example," he says. "Elvis Presley, all by himself, through the recording industry, had every kid in the world wearing jeans 20 years ago. Following Presley, the Beatles came along and started the long hair style.

"When you have this kind of powerful entertainment medium going," he continues, "and it doesn't relate to another one like television, there's something wrong. So, I want to start blending the two and spell out in the song festival what music has done to move the world. I want to show people that music shouldn't be taken for granted and that every kind of music is available for every kind of person."

Cossette believes there is still an attitude in many quarters that music is only for young people and habitual record buyers. "This is wrong," he says, "but there are reasons for this. One is that the only really pure music shows on television today are aimed at the young market and the record buyer. They are not prime time and you have to be a real fan to stay up late enough to see them. Somebody like a Dick Clark has done as much as anyone to get music into prime time and he's done a good job. But I'm sure he has not had the chance to do all that he wants.

"The major reason for the mass reaction to music," Cossette says, "is that when the rock sound came in it was much more of a feeling than a song. The average man

in the street got turned off because he couldn't hum every single tune as he could in the days of the old Hit Parade. But," he continues, "in the past few years things have softened up as far as popular music is concerned. You have the milder country influence as well as artists like Helen Reddy, Paul Williams (both performers for the festival special), Mac Davis, the Carpenters, Bette Midler, Stevie Wonder and many others. And there are a lot of great songs. Wonder's 'Sunshine of My Life' may be classified as soul but this is a song that everyone has done and one that I'm sure will be a standard.

"So," Cossette adds, "the American Song Festival is a method through which the broad mass audience can be brought into a feeling that they belong and that music is no longer for a limited group. And by marrying TV with a musical festival, everyone can see this fact. For one thing, the special is aimed at the man in the street, not at a specific demographic group. And the festival people are drawing from the man on the street to get their material. The special should show people where music is today, in a number of categories, and should also show how easily all kinds of music and TV can mix."

Cossette says that on the show itself there will be taped highlights of the final three days leading up to the night the winners are decided, showing songs being performed as well as interviews with some of the writers. The final night—when the judging for the winners takes place—will be live and feature the prize-winning songs.

"The terrific thing," Cossette adds, "is that virtually every type of music will be heard with virtually every kind of performer singing. The average guy has no idea who Deep Purple or Emerson, Lake & Palmer are. They may have heard of the Rolling Stones, but I'm sure they don't know their hits. I think this is terrible, because without exception, I would say that every top artist or every member of any top group has some very special talent going for him.

"Television has never put a rock group on as anything but a rock group. They never tell anything about the guy and never help the audience realize that they are watching very talented individuals. I don't want just performers on the special. I want a story going under it so it will all become more meaningful."

A major plus for the festival and the special, Cossette emphasizes, is that the average person can feel that it could be his or her song that a famous star is performing. "Everybody is a songwriter," he says, "and everyone has written a song, be it in the shower or the car or anywhere else. And the great thing is that anyone can write a song.

"Not everyone can write an opera or a book or a play, but anyone who can think up words or hum a tune can write a song. It may not be a great song, but it's a song. At least, everyone has the feeling they can write a song.

(Continued on page 48)

TV producer Pierre Cossette: from the Grammys to the song festival.

THE TELEVISION SPECIAL centering around the American Song Festival is a means through which the mass audience can be given a feeling that music is a part of their lives and not the exclusive property of the hardcore record buyer.

This is the feeling of Pierre Cossette, who will co-produce a 60 or 90-minute special on the first annual American Song Festival, set for Sept. 2.

Cossette, who has handled production chores on the Grammy Awards for a number of years, is no stranger to the combination of music and television.

Top Artists Set To Perform 36 Semi-Finalist Songs



Thousands flock to Saratoga for classical music. The hope is the same for pop songs.



A modern look adds strength to the Performing Arts Center building.

THIRTY-SIX SONGS will comprise the semi-finalists for the Labor Day weekend competition. Eighteen will come from the amateur ranks, 18 from professionals.

Three songs from each of the six major categories will be chosen. These 36 songs will be presented by top artists during the first three nights. One artist will perform the three songs that are competing in each category.

A 12-member jury of eminent music industry figures will select the best song from each category. At each of the first three nights concerts, two categories from both amateur and professional division will be presented, producing four winning songs each night.

On the final night, the 12 category winners will be presented and the best amateur and best professional songs will be selected.

Finally, the best song of the festival will be selected and its creator will be awarded the grand prize, \$25,000 plus a Yamaha concert grand piano.

Overall \$128,000 in prize money is being offered.

The 36 semifinalists each receive \$500 and a trip to the festival. The category winners each receive an additional \$500.

In addition to the presentation of competing songs, each night will feature a headline concert attraction performing music that made that performer famous.

Each night will be hosted by a top music personality. On

(Continued on page 48)

Section Sponsored by the American Song Festival

APRIL 6, 1974, BILLBOARD



an international songwriting competition

The First Annual American Song Festival
Saratoga Performing Arts Center, Saratoga Springs, New York
August 30th through September 2nd, 1974

STARRING



THE POINTER SISTERS

Executive Offices: 5900 Wilshire Blvd., West Pavilion, Los Angeles, Calif. 90036 / (213) 937-7370

Saratoga Performing Arts Center Festival Site:

A Luxurious Summer Home For Ballet, Symphony

THE SARATOGA PERFORMING ARTS CENTER, home of the first annual American Song Festival, was officially opened July 9, 1966 and since then, has made a name for itself as an outstanding venue for the presentation of musical events.

But the history of the Center actually began three years prior. In 1963, the press reported that the New York Philharmonic was looking for a summer home in Stowe, Vermont. A group of people, knowing of the natural amphitheater in the Saratoga Spa State Park and wanting the orchestra to stay in New York State, initiated the idea for the center. As it turned out, the New York Philharmonic decided to stay in New York City. But the wheels were already set in motion. The New York City Ballet immediately wanted to make Saratoga its summer home and soon after The Philadelphia Orchestra agreed.

Ground was broken for the amphitheater on June 30, 1964 by Gov. Nelson A. Rockefeller. The site was cleared during the ensuing summer months. So were parking areas—large enough to accommodate 5,000 cars. Construction of the amphitheater was initiated in October, 1964. The Center was dedicated by the governor on Conservation Day, June 16, 1966 and then on July 9 came the opening performance with "A Midsummer Night's Dream" danced by the New York City Ballet.

In August came The Philadelphia Orchestra who, on the very first night of their inaugural season, performed the overture "The Consecration of the House." The City Center Acting Company which performs in the Spa Summer Theater became a part of the Saratoga Festival with its first appearance on July 3, 1972—then under its old name of the Juilliard Acting Company.

The Saratoga Performing Arts Center has since become the Company's summer home, as is also true of the New York City Ballet and The Philadelphia Orchestra. The film festival was incorporated as part of the Festival in 1968. Both classic and contemporary films are shown at the Filene Hall on the Skidmore College campus.

The Saratoga Performing Arts Center, an autonomous non-profit organization with the State of New York as its landlord, is situated on 150,000 square feet within the 1,500 acre Saratoga Spa State Park. Albany, Schenectady, Troy, and

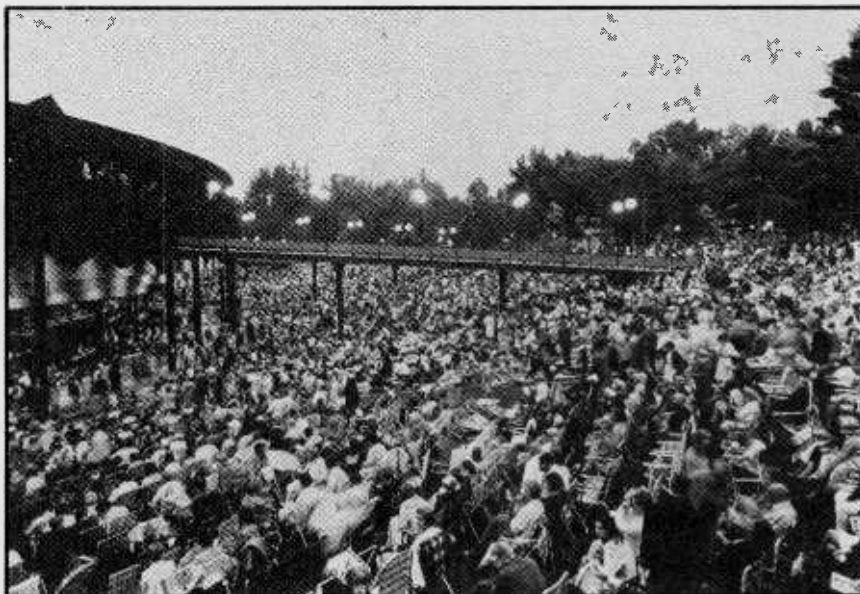
Glens Falls are approximately 30 minutes from the Saratoga Spa. The combination of the Thruway and the Northway brings approximately 25 million people within comfortable and scenic driving radius.

The amphitheater, with its shape and color those of nature, was designed by Vollmer Associates of New York City and built in 410 days. The Saratoga Performing Arts Center with complete ballet and concert facilities was completed for less than \$500 per seat as compared to equivalent winter facilities costing at least \$7,000 per seat. Including site development and construction, the overall cost of the Center—raised mainly by contributions—was approximately \$4 million. The amphitheater seats 5,103 and the sloping lawn, which forms its outdoor mezzanine, has accommodated as many as 30,000.

The stage was specifically designed for the New York City

Ballet. It floats freely by special construction techniques. This main stage is 100' x 60' and above it hang 104 set lines to hold scenery and backdrops. Backstage, there are rehearsal rooms—one is the same area as the main stage so that the dancers' steps do not have to be altered for the actual performance, and a second room of half the main stage size.

Also backstage are the wardrobe and dressing rooms, located in easy proximity of the stage. Star dressing rooms, located next to the Green Room, are used by orchestra conductors, New York City Ballet directors and special event performers. The Green Room is the official reception room of the amphitheater, where The Philadelphia Orchestra's Maestro Eugene Ormandy has a tradition of meeting guests after performances. Performers often relax in this room before and after performances and Saratoga Festival executive meetings are also held there.



Under a warm summer sky, music lovers gather on the lawn of the Performing Arts Center (above). E. Craig Hankerson (right), the facility's general manager, keeps attuned to all the arts.



Mal Klein

• Continued from page 38

such a song competition but that they trust this festival's management. From one test series of nine TV spots on KHJ-TV in Los Angeles on one weekend, the festival drew more than 725 responses by mail and phone. On one recent Thursday entries were up 50 percent over the previous Thursday. They're coming in from everywhere. On February 22, for example, the festival drew entries at the rate of 107 from California along and entries from nearly every state in the nation, plus Spain, England, Colombia and Ireland. In Hawaii, the famous air personality Hal (Aku) Lewis is the official spokesman and entries are coming in from there.

"Wolfman Jack and Don Imus of WNBC-AM, New York, are also official spokesmen. Sammy Cahn, president of the Songwriters Hall of Fame and Al Kasha, winner of last year's Academy Award also speak regularly on behalf of the festival.

"We have something very worthwhile to offer—the opportunity for people to let their music be heard. And a potential start on a lucrative career in the music business."

TV Show

• Continued from page 46

"On this special," he continues, "I want to show that the record industry is interested in the average guy, through the use of star names singing the entries. And I want to show the importance of the record industry. Using this format over the next five years, I want to help to bring the record industry and the TV industry much closer together. Let's have the stars talking to the participants as well as singing their material. Let's get the audience to know the writers as well as the singers. And let's give the recording star the same kind of rapport with a mass audience that a Gary Moore or an Arthur Godfrey had 15 years ago or that a Johnny Carson or a Merv Griffin has today."

The fact that the song is back as a song has been a major help, Cossette feels, with lyric and good melody being more important than ever.

But he sums up what he would really like to achieve with the special with a specific example. "The Partridge Family characters had a musical relationship with the mass TV audience," he says, "but for the most part, these were actors put into a musical role by television. I want to do just the opposite. I want to take record stars and make them television stars as well."

Sterling Execs

• Continued from page 40

This career begins in 1957 with a staff producer-director's post with the CBS Radio Network. From 1953 until 1956 he was the producer of the daytime "Tennessee Ernie Ford" show on NBC-TV.

From 1957-58 he returned to radio as a staff producer with CBS, but was back in TV with the "Ernie Kovacs Show" on ABC from 1959-1961. From 1961 until 1964 he produced the "Steve Allen Show" which was syndicated by Westinghouse from a small studio adjacent to the Hollywood Ranch Market.

Hoffman then left syndicated entertainment TV to go with Universal as director of tape development, a post he held for two years and then joined RKO General's KHJ-TV as executive producer.

While with KHJ-TV (channel 9) he developed the "Tempo" show which eventually won an Emmy. Leaving RKO General in 1969 he joined National General Corp. as vice president in charge of TV production, a post he held for two years. Then in 1971 he joined Filmways TV where he was executive producer for its special of the month series.

In that post one year, Hoffman left to form his own TV production company, People Production.

Hoffman joined the American Song Festival organization in 1973.

Tad Danz, the song festival's business affairs vice president, knows how to apply his MBA from Columbia to the field of preparing a new musical extravaganza.

He's in charge of preparing the processing system for ensuring that all song entries are protected, logged and listened to in a totally professional manner.

Tad Danz

• Continued from page 40

Most of the screening will be done in Los Angeles, but New York and Nashville will also have screening panels set up. Screening begins at entry deadline of June 3 and will be finished as close as possible to July 15 so work on orchestrations can begin.

A predetermined percentage of the best songs at each session will go on for further screening. It is only the song being judged, not the musical performance on the audition cassette.

Thus the American Song Festival has taken all possible steps to give the would-be songwriter the best breaks and utmost safeguards for becoming a big prizewinner.

Milt Hoffman

• Continued from page 38

Perhaps the most sensitive spot of the entire promotion was overcoming any ill will that may have been generated by the failure of the festival to come off last year after a great deal of publicity. Hoffman is the first one to admit that this was a problem, but in a methodical yet sincere way, he has apparently overcome what might have been a major disadvantage.

"We did have some problems because the festival didn't materialize last year," Hoffman says, "but most of these have been solved."

"All the people who had entered last year were contacted and offered the option of remaining in the festival or having their money refunded. To our pleasure, the majority decided to remain contestants."

"A few newspapers were a bit wary of taking ads after the failure last year, but once they found out that Sterling was a major part of the operation and that we had already posted the \$128,000 prize money in a bank, that problem was solved. We also had the advisory board list to show them, which consists of a number of industry leaders and we found quite a turnaround in attitude."

"There are other things that have helped, too," Hoffman adds. "For one thing, we are making it very clear that we are not a publishing organization and that each person who enters retains the rights to their song. For another, the kit that we send to the entrants is very comprehensive, including a songwriter's handbook written in layman's terms and describes copyright law, and how a publisher operates."

Hoffman is convinced the festival will work, and he feels the human interest aspect of it is as important as anything else. "Imagine having Helen Reddy or another superstar sing your song to a national TV audience," he says. "We're selling fun, credibility, money and the opportunity to enter the music business."

Top Artists

• Continued from page 40

The final night all performers will appear on a TV special. A special LP will also be taped of performances from this evening.

Mike Post, the festival's music director, will select the orchestra for the competition. He'll coordinate the arrangements with the guest artists and eventually produce whatever LP comes out of the competition. Post's credit's include a Grammy for "Classical Gas" by Mason Williams.



an international songwriting competition

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Cape Girardeau, Mo.	KGMO-AM/FM	Rock	Appleton, Wisc.	WHBY	Easy List.

First Festival

• Continued from page 34

After Sterling entered the picture, its first step was to mend fences after the first attempt failed.

Each previous entrant received a letter from Goldblatt and Sterling explaining that the competition was open again and giving them an opportunity to leave their song in at the old registration price plus being able to enter any new song at that \$5.30 price until December 31. Or they could withdraw and receive a refund.

Several hundred wanted their money returned, and some of them have since re-entered their songs at the new entry fee cost of \$10.85.

To make the event an international event, the festival is associating with publications and concert promoters in England, Canada, Australia, France, Greece and Holland. They are supposed to promote the event and some will receive entries which will be passed onto the processing office in Los Angeles.

The festival is looking for songs in these categories: rock, rhythm and blues, pop, country, folk, jazz and gospel.

Goldblatt has lined up an advisory board of music industry professionals who are supposed to provide expertise when questions arise. Chappel executive Norman Weiser heads a screening committee of 120 persons from top publishing firms.

Ultimately there are 36 semi-finalists (three from each professional and amateur category). These will then be judged at the festival by a 12-member panel including Duke Ellington, Jerry Wexler, Leonard Feather, and Bill Lowry.

The categories were developed so that songs of different moods would not be competing against each other.

Goldblatt sees all the international festivals as being "performers' contests." Whoever does the best job of singing the song often wins a prize, he claims. The American Song Festival is designed to be a song competition.

Twelve top recording artists will each perform three competitive songs during the three semi-final nights. On the final night the 12 winning songs will be performed by the same 12 artists and the best amateur and best professional song will be selected by the judges. In addition, on each night, a top artist will perform a full concert during the second half. A TV special is being prepared of this final evening.

"A song should be judged by how it can be done by a performer," Goldblatt says. Each performer will have his own arranger do his charts. Mike Post, the brilliant Los Angeles based producer, is the festival's music director and will conduct the festival orchestra.

The song festival is not touching any of the copyrights

Songwriter's Handbook Probes Music Business

"Never send money to a publisher who guarantees to publish your song." This is but one of the cautions to songwriters described in the informative "Songwriter's Handbook" which is given to every entrant in the American Song Festival.

This book contains authoritative information on the laws of copyrights, the role of a publisher, the functions of the performing rights societies, the importance of independent producers, a list of references that will help the songwriter find his way through the complexities of the music business.

In short, "The Songwriter's Handbook" contains everything a songwriter should know before he attempts to enter the music business.

The handbook presents information in simple layman's language and is principally designed for the amateur songwriter.

The handbook was prepared by Cristina Fisher Goldblatt who researched the material for two years, not only studying existing reference material and the copyright act, but also conducting numerous interviews with association heads, writers, producers, publishers and record company executives.

The Song Festival is not a music-publishing organization, though it does intend to publish a series of booklets and magazines that will contain valuable information and tips to the songwriter.

In "The Songwriter's Handbook" it is indicated that the most important contact that a songwriter has is with his publisher. The book describes the ways in which legitimate publishers can be contacted by new songwriters and what the

which become available as a result of the competition, Goldblatt points out. So that each writer is free to negotiate any deals without feeling any pressure from the sponsoring organization.

Professional writers don't have to enter their songs on a cassette as do the amateurs. They can submit a disk or open reel tape. But amateur writers will send in their tunes on the blank cassette which comes with each entry kit.

The festival's talent budget is \$150,000. The festival's major concern is to prove it's for real. It's the one key question that keeps its executives active and enthusiastic about the future. The Sterling organization believes it is endowing the festival with all its professional experience to guarantee it's being for real this first year.

But the real key as Sterling sees it, is in the quality of the songs that will emerge. Outstanding songs will guarantee the festival of a bright future.

relationship of the songwriter and his publisher should be. The book describes a number of alternative routes that the songwriter can follow in trying to market his songs.

Though future plans call for the book to be published and marketed on an open basis, the only way that a person may obtain the book this year is by making application to the Song Festival.

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More than 1,000 Yamaha music dealers throughout the United States will display American Song Festival counter cards with applications to the Festival. Yamaha conducts two amateur song competitions in Japan each year as well as the World Song Festival.

In making this announcement, Kazumi Ujihara, general manager of Yamaha's learning exploration division here in the United States, says, "Song Festivals are so valuable in stimulating creative activities throughout the world and have become so important in the cultural life of the countries that hold song festivals that Yamaha is delighted to participate in the first annual American Song Festival."



Kate McLaughry, a song festival executive secretary observes Larry Goldblatt and Tad Danz in a strategy session.

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PATCHES \$2.40 A DOZEN. 1000 OTHER NOW items. House of Ripps, 38 N. Mac Quisten Parkway, Mt. Vernon, New York 10550. tfn

CONCERT KITS TM, PIPES, PAPERS, clips, black lights, and other youth oriented items. Contact Linco, Dept. Z, 43 Milbar Blvd., Farmingdale, New York 11735. (516) 420-0022. ap27

DISTRIBUTORS WANTED—EXORCISTS Posters, Strobe lites, electric pipes, blacklights, etc. Decora Industries, Philadelphia, Pa. 19134. (215) 426-9700. (Store inquiries invited). ap6

WANTED TO BUY

Wanted Immediately

5 to 10 slave duplicating line. Need 8-track convertible to cassette, but can use two independent lines. One 1-inch master loop bin complete with electronics.

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Billboard, 1515 Broadway,
New York, N.Y. 10036 tfn

WANTED—LP'S, 45'S, TAPES, DJ'S, collections, etc. Cash top \$ paid. Phone: (215) MA 7-8159. Heller Record Buyer, 1542 Pratt, Philadelphia, Pa. 19124. ap20

(Continued on page 67)

Doyle, Lantz See 8-track Boom in Players, Tapes—Blank 8's Soar

By BOB KIRSCH

LOS ANGELES—The popularity of the 8-track configuration, both in hardware and software, is at an all time high and shows no signs of slowing down in the future, according to president of Pioneer Electronics of America Jack Doyle and Audio Magnetics' vice president of sales Jim Lantz.

According to Doyle, 1973 saw five million car tape players sold in the U.S. Of this number, approximately 80 percent were 8-track. Doyle added that the shift to smaller cars has had absolutely no bearing on sales either in Detroit or in the aftermarket.

"We are looking for a 15 percent increase in 8-track sales this year," Doyle said. "Sales were up 20 percent over the first two months, but we expect it to balance off to around 15 percent."

(Continued on page 56)

Plan Initial Deluxe Units For U.S.S.R.

• Continued from page 1

record as against tape is chiefly due to a relatively low cost of records and record players: e.g. an average price of an open-reel or cassette monaural playback unit (tape recorder) varies from 170 to 220 roubles (about \$230-\$300) while a record player of the same class retails at 55 roubles (about \$75). Prerecorded open-reel or cassettes (40-45 minutes playing time) retail price is from 5 to 8 roubles (\$7-\$11), while an LP disk is 1.5 to 2 times cheaper.

But at the present time the line of record players offered at the national market is quite limited as compared with that of radios and television sets, and record player sales do not exceed 1.5-2 percent of the overall sales of consumer electronics during the last three years (according to Kommertcheskii Vestnik-Commercial Herald publication).

(Continued on page 57)

NEWCOM '74

Giant Parts Dist. Show; Consumer Products Push

By EARL PAIGE

LAS VEGAS—The NEWCOM '74 parts distributors convention here May 8-10 at the Convention Center will be the biggest ever and feature the group's most aggressive push into consumer audio and video products as plus business for parts wholesalers, said Lawrence Kaufman, a coordinator.

Six seminars relating to consumer products are set under the theme "Consumer Products Can Fill Your Vacuum Tube Vacuum." Kaufman, of Market Communication Associates, Chicago, said the theme reflects the disintegration of volume parts distributors enjoyed in

vacuum tube days, now that solid state is arriving so fast.

"The more or less general line distributor, who was getting half his business from vacuum tube replacements is not necessarily now doing that much volume in semi-conductors or transistors. Consumer products represents a new area of logical expansion.

NEWCOM, which represents the evolution of the wholesale electronic parts business, still is pushing for more consumer product exhibitors. The show reflects an enormous diverse group of exhibitors and as of Mar. 4

(Continued on page 57)

Mitchell Rips Discount Selling

• Continued from page 1

and distribution were appointing dealers and mail-order distributors who worked out of what was little more than basements and garages, and had no concept of the specialty approach needed to sell hi-fi products.

Charging that this kind of indiscriminate distribution pattern could, in the long run, harm more than help the industry, Mitchell said that high fidelity equipment is and always will be a specialized product that would thrive best in a controlled distribution environment.

The Pioneer executive said that largely because of the present approaches to distribution, there were in the vicinity of 7,000 hi-fi dealers strung out across the nation. "The job of marketing could be done a whole lot more effectively with 1,000 dealers who know what they're doing," he said.

Mitchell's concept of the ideal environment for merchandising hi-fi equipment includes a carefully planned showroom with sound rooms, and above all that essential

expertise in merchandising and selling the equipment.

Mitchell also feels that hi-fi trade shows are largely an outmoded vehicle for the marketing of today's sophisticated equipment. Pointing out that their most useful period was the early era of hi-fi, when the concept was just moving from being the hobbyhorse of a small bunch of audiophiles to big money business, he said trade shows had virtually outlived their usefulness and the money sunk into them every year could be better spent in hard-nosed media advertising.

Citing a recent west coast hi-fi show to support his argument, Mitchell said it cost in excess of \$350,000, and was attended by an estimated 15,000 people. "This," he said, "worked out to about \$25 per person, an incredibly high figure which could have been better spent in putting together a commercial TV package that would have been beamed to almost the entire state of California.

Although he cited TV as a relatively more effective vehicle than trade shows for carrying the hi-fi

message to the people, Mitchell readily admits that his company has not yet had the success it anticipated in working with TV.

He said that for the past four years Pioneer has been sponsoring TV sales spots on a test basis in a number of small markets across the country, and although they prove that TV can pay for themselves, it was a difficult undertaking trying to develop its use to that point of profitability that would make it worthwhile.

While Pioneer continues to use TV sales spots on a test basis in selected markets, its emphasis is still heavily geared to the print media with a selection of magazines which address themselves to such age groupings as the under 18 youth market, the 18 to 35 male buyer, and the over 35 affluent.

The ad formats utilize layman language, audiophile language, and the human appeal of famous or influential people.

Looking to the future, Mitchell predicts that the hi-fi industry will grow by about 400 percent by 1978, and will set the pace for the home entertainment industry taking over from television.

The Pioneer executive further predicted that the hi-fi sets of the future will incorporate FM tuners that will pick up TV bands and allow for the two and even 4-channel reproduction of the audio on TV.

Also adding to the sophistication and acceptance levels of the hi-fi equipment of tomorrow are receivers and amplifiers incorporating the full logic 4-channel concept expected to give consumers access to the complete quadrasonic system, and tuners and receivers designed for the acceptance of discrete 4-channel broadcasts now in various stages of testing by the National Quadrafonic Radio Committee around the nation.

3M Push in U. K.

LONDON—A promotion to boost sales of Scotch blank cassettes has been launched by 3M. The full scale promotion, aimed at the youth market, involves heavy press advertising and regular 15-minute "Scotch Cassette Show" slots on Radio Luxembourg throughout February and March.

3M marketing co-ordinator, Nigel Cobb, said the campaign was a follow up to a heavy pre-Christmas promotion of Scotch cassettes—in which Scotch became the first blank cassette brand to be advertised on television. "We are doing this promotion because we want to stay on top as brand leaders in blank cassettes," Cobb said.

"The country may be depressed," (Continued on page 56)

APRIL 6, 1974, BILLBOARD

Import Rate Slower; Japan Change Noted

By MILDRED HALL

WASHINGTON — Commerce Department reports state that imports of home entertainment audio and video products are still high, but the rate of increase has been slower overall in 1973 than in 1972, and the slowdown is expected to continue in 1974, due to a slackening of U.S. demand, as well as production adjustments in Japan.

Bucking the slowdown trend are imports of auto radios, which leaped 53 percent in units and 71 percent in

dollar value over the 1972 shipments. Also, the rate of import of color TV sets is still running higher than in 1972.

Tape recorders and players are still highest of all home entertainment imports both in volume and dollar value—but their rate of import has slowed considerably from the phenomenal 33.6 percent leap in 1972 over the previous year. In 1973, while volume remained

(Continued on page 55)

ALAN AUDIO II

How Indie Dealer's Ads Inform, Stimulate

By VICKORA CLEPPER

EDITOR'S NOTE: Don Rhodes, former college math professor and now owner of Alan Audio, explains in this second installment why advertisements should both inform and stimulate (Billboard, Mar. 30).

BLOOMINGTON, Ind.—Alan Audio's advertising philosophy reflects the basic thinking of the firm in that it is not flashy but useful, said owner Rhodes, a former professor with a Ph.D. in functional analysis. Recent examples include an ad on Advent speakers and one explaining an amplifier clinic.

Aside from heavy emphasis on service, Rhodes places much importance on top brand names. The store carries such lines as Advent, EV, ESS, Pioneer, Sherwood, Marantz, Maxell, Shure, Dual, Crown International, Integral Systems and Sony/Superscope,

Copy in the speaker ad noted: "In this price-conscious market it's good to remember that while a discount is always nice, it can never make housebrand (or otherwise peripheral) speakers sound like Advents. And if you don't get good speakers, it doesn't much matter how good the rest of your system is."

Ad layout is very clean and sparse. Copy at the bottom of this ad listed the store's address and separate sales and service phone numbers. "We welcome trades" was balanced with store hours: Sundays and evenings, closed Saturday.

Copy for the clinic explained the hours (Sunday through Thursday, noon-7 p.m.), the tests and the conditions and then a detailed explanation of why a home-grown clinic.

Tests: 1) power output at 20 and 1,000 Hz, both channels driven into 8 ohms; 2) intermodulation distortion in 5 dB increments up to rated power; 3) hum and noise.

Conditions: 1) owner must be present while unit is tested; 2) only operable equipment—no "dead on arriv-

als" please; 3) amplifiers, preamplifiers, receivers, but no P.A. equipment, tuners or radios; 4) Alan Radio is not responsible for damage to equipment subjected to routine testing.

As for the reasons, ad copy stated (Continued on page 55)



RHODES



AUDIO equipment is closely grouped (above) to readily demonstrate contrasts at Alan Audio in Bloomington, Ind. At far left, the speaker lineup and (center) owner Don Rhodes with young customer during a recent amplifier clinic. As an independent dealer, Rhodes believes service is one of the most important points he must offer. He offers a two-year warranty on parts and labor.

Rep Rap

Harry Haugen and Roy Hidok have joined forces in Minneapolis, while retaining their individual firm names, Harry Haugen Associates, and Four-R Company. Harry specializes in the mass merchandiser, with Sharp, Bigston, B&B, Pioneer of America and Audiomagnetic Tape. Roy's forte is the audio specialty store, handling Nikko, Bose, and Glenburn/McDonald. The firms cover Wis., Minn., N.D. and S.D. from offices at 4901 W. 77th St., Minneapolis 55435 (612) 835-3292.

Indie Dealer Ads

• Continued from page 54

that amplifier clinics are a hangover from the days of tube-type units and measure harmonic distortion at full rated power. "Two factors make such a test less meaningful today.

"First, solid-state amplifiers, unlike tube type units, tend to produce more distortion at lower volume levels than they do at full volume, which makes it necessary to measure distortion at a variety of loudnesses to get an accurate picture.

"Second, intermodulation distortion, not harmonic distortion, is the type that is most audible, and even small percentages can give a harshness to the sound, contributing to listening fatigue. Therefore, IM distortion measurement gives a better idea than measurement of harmonic distortion.

The ad goes on to explain how Alan Audio uses a Crown intermodulation analyzer capable of resolving distortion down to .001 percent. When Rhodes opened the store in 1972, one of his first moves was to purchase \$3,000 worth of amplifier test equipment, a move he feels bolstered the firm's reputation and subsequent growth.

Import Rate Slower

• Continued from page 54

high, at 22,339,000 units, this was only a 2.6 percent lift over the 1972 volume. Dollar value reached \$656,539,000 in 1973, a lift of only 13.1 percent over the 1972 importation—which had been 41.8 percent over the 1971 value.

Auto radio imports in 1973 leaped to 4,459,000, an increase of 52.5 percent, in contrast to 1972 when imports numbered only 2.9 million, a drop of 7 percent from the 1971 unit total. The \$91,271,000 dollar value of 1973 auto radio imports was a phenomenal 71 percent higher than the 1972 amount of \$53.3 million, a scant \$2 million increase over 1971.

Phonographs, record players and turntables made only a 12 percent change from 1972 in volume, with 8.2 million units in 1973. In contrast, the 1972 unit import rate had jumped nearly 37 percent over 1971, going from 5.3 million to 7.3 million units. In dollar value, the 1973 phonograph import category was up to \$98.9 million, or 17 percent over the 1972 value of \$84.5 million. The 1972 value was a sizable 36 percent above the 1971 value of \$62.2 million.

Imports of radio-phonograph combinations scarcely changed in dollar value, going from \$87.4 million in 1972 to \$87.6 million in 1973. Unit volume dropped 8.4 percent, from 2,213,000 in 1972 to 2,027,000 in 1973.

Japan remained the leading source of supply, with home entertainment product sales to U.S. valued at \$1.2 billion. But Taiwan continued to eat into Japan's share of the U.S. market with significant gains, its total running over \$329 million. Japan's share of the total is 61.7 percent, Taiwan's 17.2 percent, and Hong Kong is next with 6.1 percent.

The men are working on a across-the-board involvement with the Dayton-Hudson Corp., designing and building sound rooms for high end systems from \$299 to \$2,500, and assisting in the merchandising, marketing, display and training of sales persons, for the seven Minneapolis based Dayton stores.

The ERA Chapter of the Year award was presented for the first time to two chapters, the Chicagoland, and the Northern California groups, for excellence in membership services, and program planning and activities.

Accomplishments cited by ERA president Robert Trinkle by the Chicagoland chapter, included: sponsoring two major social events, doubling meeting attendance, add-

ing 16 new member firms, creating a chapter directory and distributing 6,000 copies, and re-creating the major events of the Interface Marketing Conference for local members.

Frank Abbett, partner in Coakley, Boyd & Abbett, Inc., Needham, Mass., reports that his firm has made the decision to drop consumer electronic lines in favor of industrial accounts. "We were going in too many directions, with 26-28 lines, and had to make a commitment to one area.

"We did try to set up separate organizations to handle industrial and consumer lines, but found we couldn't handle both companies," Abbett said.

The Northern California Chapter was

cited for sponsoring 18 Vendor Fairs, adding 12 new member firms, and initiating a Mini Show with 55 key engineers and buyers, as well as initiating co-sponsorship with the Southern California Chapter of WESCON.

Travis D. Fretter has joined the William J. Purdy Co. as manager of sales administration, supervising customer service from order processing, information retrieval, updating of back order status, shipping, receiving, and liaison with the suppliers. He received his BA degree from the University of California at Berkeley, and has studied at the University of Geneva, Switzerland, and the Sorbonne in Paris. The William J. Purdy Co. is at 770 Airport

Blvd., Burlingame, Calif. 94010 (415) 347-7701.

New officers elected to the Southern California Chapter, ERA, are: president, Rick



WEISS

the National ERA Executive Committee, as vice president, audio division.

Weiss, Ellard Strassner Co.; vice president and program chairman, Mark Markman, Markman Co.; treasurer, Len Rosen, Halbar Associates; and national delegate, Harrison Frank, Halbar Associates. Jack Carter, Carter Associates, has been elected to

Win an Acapulco Holiday for Two! ...or any of 137 other Sweepstakes prizes! ...and earn valuable gifts too!

Enter TDK's "GOING PLACES" Program today!

Imagine! You can win a dream vacation for two at the exciting Condesa del Mar Hotel in Acapulco, including roundtrip air transportation, first-class accommodations, meals and sightseeing. Or any of 137 other great GOING PLACES Sweepstakes prizes!

If you are involved in the retail sale of tape, you can earn one GOING PLACES point for every TDK cassette or other TDK tape product you sell. Ten points give you an entry in the GOING PLACES Sweepstakes, and another chance to win the Grand Prize or any of 137 others. AND under the two-part GOING PLACES Program, every point you earn is redeemable for valuable gift merchandise.

Here's how to enter: If you haven't already received your GOING PLACES Program Kit from your TDK Rep, fill out and send in the coupon below. It registers you in the Program and becomes your first entry in the Sweepstakes. We'll send you your Program Kit with all the materials you need to submit additional Sweepstakes entries, and to earn valuable gift merchandise points.

So get started in TDK's exciting GOING PLACES Program NOW! Mail in the coupon today and you'll be on your way . . . maybe to Acapulco.

GOING PLACES SWEEPSTAKES PRIZES

- 1—ACAPULCO HOLIDAY FOR TWO, Grand Prize!
- 2—Bell & Howell Movie Camera & Projector Outfits
- 10—American Tourister 3-Piece Luggage Sets
- 25—Schick Electric Shavers or Hair Dryers
- 100—Seth Thomas Travel Alarms



OFFICIAL RULES

TDK'S "GOING PLACES" SWEEPSTAKES & INCENTIVE GIFT PROGRAM

1. The program runs from April 1, 1974 thru May 31, 1974. All Sweepstakes entries must be received by June 5, 1974; all Incentive Gift orders must be received no later than June 30, 1974.
2. All retail sales of any ten (10) TDK products made during this period, when recorded on a TDK GOING PLACES Tally Sheet and verified by the retailer's management, qualifies as an entry in the Sweepstakes, and also constitutes ten (10) Incentive Gift Points toward the redemption of Gift merchandise shown in the GOING PLACES Incentive Gifts Catalog.
3. Sweepstakes winners will be determined by random drawings conducted by an independent judging organization. All prizes will be awarded. Winners will be notified by mail, and 1st and 2nd Prize winners will be announced at the CES Show in Chicago. Only one Sweepstakes prize will be awarded to any individual; there is no limit however, on the number of incentive gifts which may be earned.
4. No substitutions or exchanges of Sweepstakes prizes, other than the choices listed will be permitted. Winners will be responsible for payment of any applicable local, state or federal taxes.
5. The GOING PLACES Program is open to all sales personnel in all US retail sales outlets which handle TDK magnetic recording tape products.
6. This program is subject to all federal, state and local laws, and is void where taxed, prohibited or otherwise restricted.

Name _____
 Home Address _____
 City, State, Zip _____
 Store Name _____
 Address _____

Yes! I want to participate in TDK's "GOING PLACES" Program. I am actively involved in the retail sale of TDK tape products, and agree to comply with the rules of the "GOING PLACES" Program. Please enter this coupon as my first entry in the Sweepstakes, and send me my complete Program Kit.

the new dynamic world of



TDK ELECTRONICS CORP.
 755 Eastgate Boulevard, Garden City, New York 11530

Maxell Dealer, Rep Trips

By RADCLIFFE JOE

NEW YORK—The Maxell Corp. of America, encouraged by the success of its "Dial-A-Trip" incentive program for its dealers and reps, will expand the program to include a "Dial-A-Cruise" incentive plan that will give participants a choice of Caribbean cruises aboard the Home Lines ship, the S.S. Oceanic.

The plan is being structured by Maxell and Universal Incentives, Ltd., which originated the "Dial-A-Trip" plan and also helped in the planning of Maxell's program, and the Home Lines authorities, owners of the S.S. Oceanic.

Like the Dial-A-Trip plan, Dial-A-Cruise shies away from the group vacation incentive plan, and offers participants in the contest a variety of different individual vacations which can be taken at the participant's leisure.

According to David Monosom, marketing consultant to Maxell, the Dial-A-Trip concept allows the participating company to offer a wide selection of destinations to the people they wish to motivate. "This variety of trips permits a high degree of flexibility in that various levels of achievement can be appropriately rewarded," he said.

Monosom explained that the en-

tire program revolves around a two-part dial which lists the various trips offered and the various options available. According to Monosom, the front part of the dial is die-cut and lists departure cities. "The participant," said Monosom, "simply rotates the dial to line up with the vacation of his choice, and he is immediately acquainted with all the requirements, as well as everything he can expect to receive, through the die-cut windows."

Maxell's official announcement of its participation in the Dial-A-Cruise plan is expected to be made shortly before the Summer CES, however, Universal Incentives has already entered a standing reservation for 10 deluxe rooms on the Belvedere deck of the S.S. Oceanic on every Caribbean cruise departing from New York and Miami.

Barry Tracht, president of Universal Incentives said it was necessary to do this if berths for the contest winners were to be assured. He explained that Home Lines cruises are usually booked as much as 12 months in advance of sailing.

Tracht also said that the Dial-A-

(Continued on page 57)

... TDK Trip To Acapulco

NEW YORK—A trip for two to Acapulco, Mexico, is the main plum in a bag of goodies being offered by TDK Electronics in a new sales incentive program called, "Going Places."

The program described by TDK officials as a double-barreled sweepstakes and incentive gift sales promotion plan, is aimed at rewarding retail sales personnel for selling TDK tapes.

The TDK official explained that for each piece of TDK merchandise cassette, 8-track or open-reel—that is sold by contesting sales personnel, a point is earned that goes toward a gift from the incentive gift book.

For each 10 points earned, the contestant can submit an entry to the TDK "Going Places" sweepstakes and possibly win the Acapulco trip. The trip includes round trip air fare, hotel, meals and sightseeing.

There are 137 prizes available in the program which runs from Monday (1) to May 31. The gifts include Bell & Howell movie outfits, and Seth Thomas clocks. Winners will be announced at the summer CES.

Doyle, Lantz See Tape Boom

Continued from page 54

Doyle added that "In the past, more than 75 percent of the units sold went to males between 18 and 25 years of age. This figure will hold steady, but where there is expansion, we expect to be among those in their late 20's or early 30's. These are the people who have now settled down, have families and homes and are pretty well set in their jobs. They are also on their second or third car, and they generally have more disposable income. As far as we can see, the oil crisis has had no effect on the auto tape market."

Doyle also said that 24 percent of the auto stereo buyers put units into cars that are 1965 models or older. This is why the secondary market,

meaning the older group of buyers, is growing. In addition, in-dash units are continuing to gather strength in sales and for this reason, insurance is no longer the problem that it once was.

Audio's Lantz pointed out that blank 8-track sales in 1973 jumped some 46 percent from the previous year, and his firm is predicting an increase of 35 to 40 percent this year. Approximately 18 million units (software) were sold at retail in 1973.

"As far as dollar volume is concerned," Lantz said, "prerecorded is still growing at a rapid rate. Industry wide, we feel that dollar volume jumped from \$425 million in 1972 to about \$500 million last year."

Talking about blank 8-tracks again, Lantz said that last year, approximately 38 percent were sold in discount stores, 22 percent in hi-fi outlets and the remainder was spread among military bases, rack-jobbers, automotive chains and independent dealers.

"By 1980," Lantz said, "we see about a 400 percent growth in blank 8-track sales. Approximately 94 percent of these sales are not handled by rackjobbers. There are basically three major new areas for 8-track blank sales.

"The first," said Lantz, "is the automotive chain store where hardware and software are displayed side by side. We're talking about chains like Cotter & Co., a Chicago based firm with 4,458 outlets under the True Value name. Pep Boys in L.A. would be another example. A second major growth area is the catalog showroom, while the third is the hardware chain store."

Lantz said the average selling price of a blank 8-track is between 85 and 88 cents, and added that 45 and 90-minute are the most popular lengths.

3M Push in U.K.

Continued from page 54

but people are still buying blank cassettes," he added. The promotion, in which a voucher in "Melody Maker" will give 12-c off Scotch cassettes, is also timed with a special dealer incentive scheme, in which dealers with the best Scotch tape in-store displays can win scooters.

New Products



SOUNDCRAFT'S low cost tape recording accessories. Line includes splicing tape, colored leader tape, conductive cueing and reversing tape and Magna-See, a chemical solution making magnetic tracks recorded on any tape visible without altering the sound.



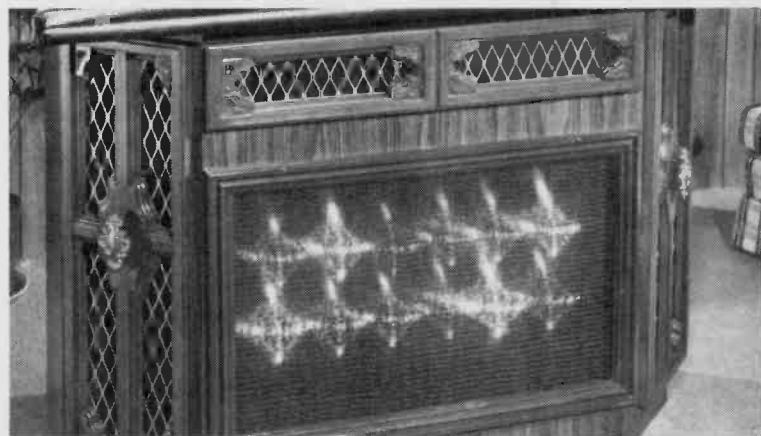
KENWOOD introduces its KR-3400 stereo receiver with 22 Watts per channel (both channels driven) measured into 8 ohms at 1 KHz. Among many special features are direct coupled, pure complementary symmetry output circuitry for flat frequency response, precision tonal compensation for low distortion, tape monitor and dual speaker system. List price: \$259.95



LEAR JET STEREO'S 2 + 4 Perfect Balance speakers with two full 5" air suspension speakers and four 2" tweeters matched in chrome and black grill wedges with bass power 5 oz. magnets.



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SPECIAL DESIGNS ON REQUEST

Car Stereo

CHANNEL MASTER PLAYER PROMO

ELLENVILLE, N.Y.—Channel Master has introduced an improved and larger capacity car stereo dealer display unit as an adjunct to its three-unit 9750 display available for the past three years, said Russ Roy, advertising manager. The new 9752 allows for A/B comparisons between nine units and speakers.

A strictly two-step distribution manufacturer, Channel Master will be exhibiting at NEWCOM '74 in Las Vegas and showing the new display, Roy said. NEWCOM is the firm's major trade show.

The new display measures 36-in. wide by 40-in. high, will stand on the floor or counter, is made of vinyl covered flake board, will accommodate both stereo and quadrasonic players and has pilfer-proof mountings.

Maxell's Incentives

• Continued from page 56

Trip and Dial-A-Cruise programs, because of their individuality, give a company the greatest possible latitude in planning its incentive program.

He added, "It also gives the assurance of having incentive costs relate directly to the results of the program. No commitments need ever be made in advance, and management does not run the risk of having pre-bought too many, or too few vacations."

Tracht also pointed out that one of the keys to the attractiveness of the program was that winners are assured of the vacation of their choice, at the time of their choice, without the fear of being continuously subjected to sales meetings and company personnel.

Although Maxell is the first consumer electronics company to adopt Dial-A-Cruise as part of its overall incentive program, other companies such as General Electric, 3M, Sharp Electronics, Toshiba America, Inc., Lanier Corp., and Miida Electronics have already used or are using Dial-A-Trip, and Monoson feels it is just a matter of time before other companies follow Maxell's lead and expand their program to include Dial-A-Cruise.

The three-unit 9750 is still available too and measures 19-in. wide, 21-in. high and 11-in. deep and features smoked plexiglass on a wood base with clear shelves that make the players appear to float in the air.

Deluxe Units For U.S.S.R.

• Continued from page 54

The low sales can be explained by a little variety of the models offered and by still low quality of the products. Most of the players manufactured in 1972-1973 (as well as before) were portable monaural. Out of the overall yearly record player output only 5.7% were stereo players. In 1972 a national company offered a line of nine models, with only two players of the first class (in Russia all radio/tape equipment used to be divided into four categories: third, second and first class, and deluxe class).

Absence of automatic record changers at the national market is still a great problem for 1974. Another shortcoming is still a big unification of the players offered: 40 percent of all the output constitute players of the same class and quality.

In a special survey Kommertcheskii Vestnik a bimonthly published by marketing service of the USSR Ministry of Trade, summarized the problems of the record market in Soviet Union and submitted recommendations to the national companies involved in record and consumer electronics manufacturing:

—To develop and set up mass production of a line of record players of different classes (and prices);

—To expand the family of record playback equipment, by developing and offering to the market new types of equipment like LF amplifiers, sonic systems, automatic record changers and turntables, record carrying and storage cases and cabinets;

—To develop and set up manufacturing of quadrasonic records and players.

Tape Duplicator

By ANNE DUSTON

director, Skeist Laboratories, Inc., Livingston, N.J.; Arnold M. Varner, program coordinator and moderator; John Andras, product engineering manager, D-M E Corp., Madison Heights, Mich.

Also, John Fleischmann, product manager, In-Line Screw Injection Equipment, Stokes Equipment Division, Pennwait Corp., Philadelphia; Alex Seres, president, Incoe Corporation, Troy, Mich.; Ronald E. Greenwood, president, Unicast Development Corp., Pleasantville, N.Y.; I. Martin Spier, president, Beacon Plastic & Metal Products and the Marlad Corp., New York, N.Y.; Lowell C. Horwedel, president, Microseal Corp., West Lafayette, Ind.; W. J. B. Stokes II, president, Electromold Corporation, Trenton, N.J.; David Lunday, manager, mold base department, VCA Marland, Inc., Pittsfield, Mass.; and Charles W. E. Waters, president, Application Engineering Corp., Elk Grove Village, Ill.

Registration can be made through Robert Strong, (212) 953-7266, or (212) 687-8540.

Audio cassettes of the International Tape Association's fourth annual seminar workshops are now available through the ITA, Tucson

International Airport, Tucson, Ariz., for a total cost of \$59.95. Individual workshop tapes are available as follows: audio, about eight hours, \$29.95; video, about nine hours, \$34.95; and copyright, about two hours, \$10.95.

MarketDyne Television Communications will hold a one day seminar on the use of videotape and videocassette as training and communications tools in insurance and financial institutions, May 17, at the Marriott Motor Inn, Philadelphia. Participants include Herb Wolff, vice-president, New England Life Insurance Co.; Ken Winslow, executive director, National Industrial Television Association; Dave Hunt, manager, Telecommunications of the INA Corp.; and Ken Ford, president, Market Dyne International.

A three day conference by the Western Audio-Visual Dealers Association beginning June 3, at Caesars Palace, Las Vegas, Nev., will highlight a dealer's look at selling to industry, a producer's discussion of selling to educators, and a major management learning seminar, president Ted DeGroot, Audio Graphic Supply, Inc., San Bernardino, Cal., announced.

The Third National Tooling for Plastics Conference will be held in three locations: April 18-19, Atlanta, Sheraton Olympic Hotel; May 1-2, Boston, Parker House; and June 3-4, Toronto, Constellation Hotel.

General topics of the two day conferences will be Building the Mold, Getting the Most For Your Tooling Dollars, Specialty Molds, and Trends in Tooling.

Speakers include: Dean Denis Sinclair Phillips, New York University; Ernest J. Csaszar, director of sales and engineering, Newark Die Co., Springfield, N.J.; Richard W. Deacon, regional manager, Micro Seal Corporation, New Britain, Conn.; George Mars, director and plant superintendent, Superior Mold Builders, Felton, Pa.; Martin D. Pallante, general manager, Mold-Tech Detroit, Warren, Mich.; Francis R. Donchez, metallurgical supervisor, Bethlehem Steel Corp., Bethlehem, Pa.

Also, Samuel D. Pierson, executive vice-president, ABA Tool & Die Co., and president, Plastics Gearing Technology, Inc., Manchester, Conn.; Robert J. Fitzgerald, senior marketing engineer, Unicast Development Corp., Pleasantville, N.Y.; Manilal Savla, assistant laboratory

NEWCOM Consumer Products

• Continued from page 54

there were 227 as opposed to that amount for the total show last year here.

Among prominent names in consumer products are BASF, Fidelitone, Irish, J.F.D., Channel Master, Le-Bo, Midland, Mura, Mallory, Recoton, Robins-Fairchild, Revox, Saxton and 3M.

Other aspects of NEWCOM's growth: each firm is taking additional space with 350 booths sold now as opposed to 322 this time last year; 27 conference units are booked vs 24; 6,000 square feet of arena space vs 2,500.

Booth space is \$575 for a 10x10.

Seminars

First consumer products seminar is at 8 a.m., Wednesday, May 8, "Rep Overview of Opportunities" with Herman Sacks, Markal Sales, Chicago, and Mark Markman, Markman Co., Los Angeles.

This will be followed by three case histories. Paul Grossinger, Electronic Dist., Inc., Chicago, will present a 2-step view, "Consumer Products, Yes, Brown Goods, No," alluding to the distributors' role with smaller car stereo and home equipment units. Ed Closterman, United Radio, Cincinnati, will present "You Can 2-Step Brown Goods." Tom Andersen of Pacific Stereo will give the 1-step view.

Thursday seminars will focus on financial aspects with Ed Miller, Mill-Tronics, Dallas. "Consumerism and the Distributor" will be presented by Frank McLaughlin of the Federal Office of Consumer Affairs whose subject is "Profile of the Consumer." John Robins of Super-scope will present the warranties implications for distributors moving into consumer goods.

Then on Friday in an unprecedented seminar, five seminar groups will get together. These are the consumer products, industrial, general line service dealer, new markets and professional sound and video. Larry

Wilson, president, Wilson Learning Corp., will present "You and I Against the World."

NEWCOM will be here again

next year then move to New Orleans in 1976 and Atlanta in 1977 before returning here for three more years, Kaufman said.



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Country Music

Special Events Added By Wembley Festival

LONDON—Special events will be added to this year's Sixth International Festival of Country Music at Wembley Pool near here, in addition to the most impressive cast of artists ever offered.

Mervyn Conn, promoter of the event, listed some of these extra activities:

The British Tea Council will hold the finals of their competition to find Miss Country Music, 1974.

There will be a special marquee featuring a nonstop program of Irish Country Music talent.

A BBC radio marquee will act as a radio studio through the festival.

April 13-14, with Wally Whyton presenting the artists of the festival in a series of six one-hour radio shows that will be taped for transmission in the coming events.

A third marquee is being sponsored by the British Country Music Association in conjunction with the Billboard/Record and Radio Mirror. During the two days soloists and groups from all over the United Kingdom will compete for the British Country Music Awards. The four finalists will be presented with Awards at the intermission on the Sunday evening show.

Another major event is the presentation of the annual International Billboard Group Awards at the Saturday night concert, to be televised by the BBC.

Among the record labels taking part in the exhibitions are EMI, Atlantic, Warner Brothers, RCA, Polydor, CBS, Shannon, Phonogram, and scores of musical instrument manufacturers.

MCA's Bill Anderson not only will entertain, but will act as master of ceremonies (compere) for the event along with Pete Brady.

U.S. artists (in the order of their appearance) taking part in the festival this year will be Terry Stafford, Jeanne Pruett, Bill Monroe, Anderson, Wanda Jackson, Tompall Glaser, Kitty Wells and Johnny Wright, The Oak Ridge Boys, Johnny Rodri-

(Continued on page 61)

Clark Special Completed at Oral Roberts

TULSA—Production for the first syndicated television special for Roy Clark was completed here last week at Oral Roberts University.

Broadcast of the one-hour musical and comedy variety show "Especially Roy," has been confirmed during prime time in more than 30 southern markets, according to Clark, who mentioned St. Louis, Atlanta, Tulsa and Oklahoma City.

Under the sponsorship of OTASCO (a hardware chain), the program was produced by Roy Clark Productions, Inc.

"That way I've got nobody but myself to blame for the outcome," laughed the Country Music Association's "Entertainer of the Year." "This is the first time I've ever done anything like this and I'm anxious to see the outcome," added Clark.

Four-time "Emmy" winner Ray Clevenger was selected to direct the show scheduled for viewing in late April in most markets.

With the exceptions of three totally instrumental numbers, background for all selections was recorded the week of March 10 at Clement Studios in Nashville, according to Jim Halsey, Clark's manager booking agent.

All vocal tracts were cut on the set in Tulsa.

Accompanying Clark are Diana (Continued on page 59)

ESCFMI Parley April 18-21 —3 Major Labels to Attend

MONTICELLO, N.Y.—At least three major labels will take part in this year's Eastern States Country Music (ESCFMI) convention here in the Catskills April 18-21.

Dot, United Artists and Elektra officials have agreed to hold seminars, according to Mickey Barnett, president of ESCFMI. Others may be added.

Headquarters again will be Kutsher's Country Club, which hosted the 11-state event last year and may well become a permanent home. Following the convention, Kutsher's opened its doors to a series of successful country music shows, and country quickly spread through this resort area of Sullivan County. In previous years the convention had been held at Wheeling, W. Va. Attendance last year numbered 700, an all-time record.

Barnett, a leading recording artist, admits that the Northeast is lagging behind the rest of the nation in the growth of country music. He feels the gap has been at least partially filled. Through the past year, the Monticello Raceway and other resorts in the area featured country music, drawing huge crowds in most cases.

ESCFMI draws its membership from New England, the Mid-Atlantic States and Ohio. It works closely under the guidance of the Country Music Association in Nashville.

"We never wanted to be a separate organization," Barnett explained, "but rather a regionalized

group working hard in this area under the auspices of CMA." In contrast, the Academy of Country Music on the West Coast works as a totally separate entity.

In addition to the record company seminars this year others are planned, including one to be conducted by Clyde Otis, noted record producer and songwriter. The New Yorker has written numerous songs, including those recorded by Eddy Arnold and Sonny James.

CMA Antipiracy Meet

HOLLYWOOD, Fla. — Meeting here to coincide with the NARM convention, the officers and directors of the Country Music Association discussed, among other things, the possibility of stronger antipiracy legislation on both state and local levels.

CMA has been actively involved in this continuous battle and chose this occasion to give a further progress report. The organization also met jointly with both NARM and RIAA to discuss the struggle.

The board, while in session, looked at historical film clips; discussed plans for the International Country Music Fan Fair, and the next board meeting, set for June in Japan.

Connie B. Gay, founding president of CMA, entertained board members and officers at his winter home in Key Biscayne.

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
2	2	50	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
3	4	19	NEW SUNRISE—Brenda Lee, MCA 373
★	9	4	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
5	6	13	LET ME BE THERE—Olivia Newton-John, MCA 389
6	3	13	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
7	8	7	I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous)
★	11	5	JOLENE—Dolly Parton, RCA 0473
★	14	4	WOULD YOU LAY WITH ME—Tanya Tucker, Columbia KC 32744
★	15	5	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-6999 (Phonogram)
11	12	16	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
12	5	14	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
★	18	4	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276
14	7	12	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
15	13	8	THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264
16	17	6	KID STUFF—Barbara Fairchild, Columbia KC-32711
★	30	3	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
18	15	16	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
19	10	13	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
★	24	21	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
21	19	12	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
22	23	14	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
★	31	3	THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
24	20	13	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury SRM 1-690 (Phonogram)
25	27	7	SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia)
★	35	2	SPIDERS & SNAKES—Jim Stafford, MGM SE 4947
★	34	5	FULLY REALIZED—Charlie Rich, Mercury SRM 2-7505 (Phonogram)
28	29	17	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
29	21	15	AMAZING LOVE—Charley Pride, RCA APL1-0397
30	32	7	HOUSE OF THE RISING SUN—Jody Miller, Epic KE 32569 (Columbia)
31	22	14	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
32	25	20	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
33	37	3	DON WILLIAMS, VOL. II—JMI 4006
34	39	31	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
35	38	4	SHE'S GOT EVERYTHING I NEED—Eddy Arnold, MGM 4912
36	41	6	THE PILGRIM—Larry Gatlin, Monument KZ-32571 (Columbia)
37	40	2	THE BEST OF BUCK OWENS VOL. 5—Capitol 11273
★	—	1	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, MGM SE 4937
39	42	3	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
40	26	11	KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous)
41	43	4	HAPPY HOUR—Tony Booth, Capitol ST-11270
42	28	10	KENTUCKY SUNSHINE—Wayne Kemp, MCA 369
43	46	15	IF YOU CAN'T FEEL IT, (It Ain't There)—Freddie Hart, Capitol ST-11252
44	48	2	THE OAK RIDGE BOYS—Columbia 32742
45	49	2	THAT'S THE WAY LOVE GOES—Connie Smith, Columbia 32581
46	33	10	RED, WHITE & BLUE (Grass), GRC 5002
47	50	2	LIVE AT THE PALOMINO CLUB—Del Reeves, United Artists UA 204-F
48	36	16	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
49	—	1	PHASES AND STAGES—Willie Nelson, Atlantic SD 7291
50	—	1	BACK IN THE COUNTRY—Roy Acuff, Hickory 4507 (MGM)

Clark Special Completed

• Continued from page 58

Trask and John Brown University's Sound Generation.

The show was taped Monday (25) for airing Mar. 28.

Songs include "Alabama Jubilee," "Yesterday When I Was Young," "Thank God and Greyhound," "Honeymoon Feeling," and "Dueling Banjos" (with Buck Trent).

Country Music

Nashville Scene

By BILL WILLIAMS

Josh Graves has signed a contract with Columbia-Epic, and has recorded an album. He performed originally with the Flatt and Scruggs team, later went with Lester Flatt, and then returned to Earl Scruggs.

Conway Twitty has joined the long list of country male artists adding backup girl singers to his show.

Ricci Mareno, one of the leading independent producers, has done a session with Gunilla Hutton of "Hee Haw." Ferlin Husky, O.B. McClinton and David Houston will be the headliners at Jimmie Rodgers Day in Meridian, Miss., this May.

George Jones and Tammy Wynette have been booked into the spot preceding the Cleveland Indians-Baltimore Orioles game in Cleveland July 26th. Faron Young will head the show at Disney World over the big July 4th Holiday.

Tommy Cash went on the road Jan. 31 and doesn't return to Nashville until the 6th of April. Mel Street has moved from his West Virginia home to Nashville, bringing his family along.

Singer-songwriter Will Sherman has done a session for Del-Mar in Nashville before returning to Texas. The annual Great Alabama Stars for Special Alabama Children Benefit weekend receives its official kick-off April 28 in Montgomery with Gov. and Mrs. George Wallace hosting a dinner.

On hand will be Tammy Wynette, George Jones and Jeanne Pruett. Skeeter Willis came through throat surgery in fine shape.

Joe Stampley took time off in a blizzard in Utah to free a mule deer from entanglement with a fence alongside a highway. Fifteen of the Atlanta Falcons made reservations for Johnny Paycheck's opening night at the Southern Club in Atlanta.

Richard Garratt, lead singer and highly talented member of the Four Guys, has departed the group to perform on his own. RCA's Johnny Russell has a new single and an album upcoming.

A postscript to the new Grand Ole Opry House opening. Porter Wagoner has an aversion to flying. Yet, to make the show, he flew in from Fresno, Calif. and back to Tucson to be on hand.

Ronnie Sessions flew both his mother and grandmother to Hawaii while he was touring there. When Del Reeves put on a heart fund benefit at Centerville, Tenn. he was joined by Stan Hitchcock, the Kendalls and Chase Webster.

ESCM President Mickey Barnett flew into Nashville to record at Nuggett Studios, under the production of Clyde Otis. Bold Records has released a single on Walt McKenzie, from Baton Rouge, produced by Skip Williams and Lee Rascone at Creative Workshop in Nashville. McKenzie is being booked by Maggie Cavender.

Leda Ray's new club at Knoxville had a successful opening with Ronnie Dove and his Revue. The big room, called the Showcase, handles 900 people. Commander Cody and his Lost Planet Airmen, start a 22 city concert tour in April, starting at Villanova and concluding in June at Winterland in San Francisco.

Six of the May dates are with the New Riders of the Purple Sage. A couple of weeks ago we gave a Billboard country pick to Mickey Gilley's "Room Full of Roses" on Astro Records. Someone else thought it was good too. Playboy Records has picked it up. Charlie McCoy, Anne Murray, Roy Clark and Bobby Goldsboro are performing for the \$50 a plate charity dinner this year at the Greater Greensboro Open. Boots Randolph had played it the

past two years. Bonnie Hess is recovering from open heart surgery.

Jan Howard has signed an exclusive artist contract with the Joe Taylor agency. Joe and Roger Burch will handle all of Jan's booking affairs.

Mac Wiseman not only will go to England for the Wembley festival, but will tour over there in September.

The yo-yo which President Nixon took out of his pocket to give to Roy Acuff wasn't his idea. The idea and the yo-yo were both planted by National Life chairman Bill Weaver en route from the airport.

Brian Shaw has taped three more shows in the "Big Daddy Country" series syndicated out of Houston. He was accompanied by Joyce Owens, head of artist relations at Owens-Fair.

Sandy Rucker had a big surprise while guesting on Cathy Clayton-Hall's "Noontime Nashville" show. A tape she had recorded at the age of eight years was brought to light, and played, all of this engineered by John McMean of the Shorty Lavender Talent Agency.

Gene Poag, Jr. set to shoot the pilot of a television series in Nashville, with leading country artists as guests.

A big Freddie Hart Day, put on by KJJJ-AM in Phoenix, went over very well. Freddie then went to St. Louis for an in-store promotion.

George Hamilton IV getting rave reviews, as usual, in England. Jimco, a Plano, Texas firm, has provided a two-hour live performance of bluegrass music by four groups for next Saturday on KERA-TV, hosted by Johnny Dallas and put together by Jim Shell.

The groups used are Changin' Times, Shady Grove Ramblers, Silver Moon Bluegrass Band, and Stone Mountain Boys.

Highly talented Jimmy Buffet did a successful week at the Exit Inn in Nashville, then appeared with Linda Lovelace at the University of Alabama. Porter Wagoner squeezed in a couple of fishing days between his just completed western tour, TV tapings of commercials, and his own television show.

Jerry Clower may write his own autobiography. When Crystal Gayle posed for a UA album cover, it was done at the Governor's mansion.

The label flew in Doug Metzler from Los Angeles to do the photography. Ronnie Sessions and Patty Teirney of MGM will entertain at the Tennis Classic in Orlando, another first for country.

Tickets for Merle Haggard's New York concert debut are selling so fast that producer Al Aronowitz has scheduled a second late show performance. Both are expected to be sellouts.

Giant Show Set May 25 at Track

NEW YORK—The biggest show of country music talent since Willie Nelson's production in Dripping Springs, Texas, will be held at the Aqueeduct Race Track here May 25.

The 10-hour long program will feature 11 headline acts. Listed alphabetically, they are: Lynn Anderson, Donna Fargo, Tom T. Hall, Waylon Jennings, Jerry Lee Lewis, Ray Price, Charlie Rich, Johnny Rodriguez, the Earl Scruggs Revue, the Statler Brothers and Tanya Tucker.

Lou Flax and Concert Spectaculars Limited have contracted the track in Queens for the extravaganza.

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Billboard Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	7	7	A VERY SPECIAL LOVE SONG—Charlie Rich (B. Sherrill, Norro Wilson), Epic 5-11091 (Columbia) (Algee, BMI)	★35	50	4	NO CHARGE—Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	68	76	4	REFLECTIONS—Jody Miller (R. Lane, R. Porter, N.B. Johnston), Epic 5-11094 (Columbia) (Tree, BMI, Cross Keys, ASCAP)
2	3	13	MIDNIGHT, ME & THE BLUES—Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI)	36	26	16	I LOVE YOU, I LOVE YOU—David Houston & Barbara Mandrell (D. Walls, M. Wilson, S. Lyons), Epic 5-11068 (Columbia) (Algee, BMI)	69	74	6	SPIEDERS AND SNAKES—Jim Stafford (J. Stafford), MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
★3	8	7	HANG IN THERE GIRL—Freddie Hart (Freddie Hart), Capitol 3627 (Blue Book, BMI)	★37	46	6	SILVER THREADS AND GOLDEN NEEDLES—Linda Ronstadt (J. Rhodes, D. Reynolds), Asylum 11032 (Central Songs, BMI)	70	73	7	WHAT A WAY TO GO—Del Reeves (J. Chesnut), United Artists 378 (Passkey, BMI)
4	5	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)	★38	47	10	SUPERSKIRT—Connie Cato (R. Hellard, Gary S. Paxton), Capitol 3788 (Acoustic, BMI)	71	68	6	SILVER THREADS AND GOLDEN NEEDLES—Charlie McCoy (J. Rhodes, D. Reynolds), Monument 8600 (Columbia) (Central Songs, BMI)
5	1	13	WOULD YOU LAY WITH ME (In a Field of Stone)—Tanya Tucker (David Allen Coe), Columbia 4-45991 (Window Captive, BMI)	★39	52	4	HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Coastic, BMI)	★70	88	2	PURE LOVE—Ronnie Milsap (E. Rabbit), RCA 0237 (Briarpatch/Pi Gem, BMI)
★6	12	9	HELLO LOVE—Hank Snow (Betty Jean Robinson, Aileen Mnich), RCA 0215 (Four Star, BMI)	★40	55	5	COUNTRY BUMPKIN—Cal Smith (D. Wayne), MCA 40191 (Tree, BMI)	73	82	4	LAST OF THE SUNSHINE COWBOYS—Eddy Raven (E. Raven), ABC 11421 (Milene, ASCAP)
7	2	12	THERE'S A HONKY TONK ANGEL—Conway Twitty (Troy Seals, Danny Rice), MCA 40173 (Danor, BMI)	★41	51	5	JUST ENOUGH TO MAKE ME STAY—Bob Luman (J. Weatherly), Epic 5-11087 (Columbia) (Kecca, ASCAP)	★74	85	2	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy (S. Schafer, D. Owen), GRC 2006 (Blue Crest/Hill & Range, BMI)
★8	10	7	I'LL TRY A LITTLE HARDER—Donna Fargo (Donna Fargo), Dot 17491 (Famous) (Prima Donna, BMI)	42	28	10	HOUSTON (I'm Comin' To See You)—Glen Campbell (David Patch), Capitol 3808 (Kayteekay/Humdamr, ASCAP)	75	79	4	SOMETHING BETTER—O.B. McClinton (M. Kasser, R. Vanhoy), Enterprise 9091 (Columbia) (Tree, BMI)
★9	13	8	(Jeannie Marie) YOU WERE A LADY—Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous) (Ricci Moreno, SESAC)	43	27	16	DADDY, WHAT IF—Bobby Bare (Hal Silverstein), RCA 0197 (Evil Eye, BMI)	★76	—	1	STOP THE WORLD (And Let Me Off)—Susan Raye (C. Bellew, W.S. Stevenson), Capitol 3850 (Four Star Music, BMI)
10	11	11	TWENTIETH CENTURY DRIFTER—Marty Robbins (Marty Robbins), MCA 40172 (Mariposa, BMI)	44	36	10	LISTEN—Wayne Kemp (Jay Marshall, Ray Griff), MCA 40176 (Blue Echo, ASCAP)	★77	90	2	WHEN THE MORNING COMES—Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)
11	4	14	SWEET MAGNOLIA BLOSSOM—Billy "Crash" Craddock (Rory Bourke, Gayle Barnhill), ABC 11412 (Chappell, ASCAP/Unichappel, BMI)	45	29	14	LOVING YOU HAS CHANGED MY LIFE—David Rogers (Jerry Foster & Bill Rice), Atlantic 45-4012 (Jack & Bill, ASCAP)	78	80	6	SHE STILL COMES TO ME—Henson Cargill (D. Feller), Atlantic 4016 (Vector, BMI)
★12	21	6	THINGS AREN'T FUNNY ANYMORE—Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI)	46	32	15	ANOTHER LONELY SONG—Tammy Wynette (B. Sherrill, M. Wilson, T. Wynette), Epic 5-11079 (Columbia) (Algee/Aitan, BMI)	★79	97	2	SOMETHING—Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrisongs, BMI)
13	6	11	BABY DOLL—Barbara Fairchild (J. Crutchfield, D. Earl), Columbia 4-45988 (Duchess, BMI)	47	44	7	J. JOHN JONES—Marie Owens (Billy Ray Reynolds, K. Phyllis Powell), MCA 40184 (Claremont House, BMI)	80	81	5	YOU BET YOUR SWEET LOVE—Kenny O'Dell (K. O'Dell), Capricorn 0360 (Warner Bros.) (Voice Of Gold, BMI)
★14	25	6	IS IT WRONG (For Loving You)—Sonny James (W. McPherson), Columbia 4-46003 (Hill & Range, BMI)	★48	64	4	STORMS OF TROUBLED TIMES—Ray Price (J. Weatherly), Columbia 4-46015 (Kecca, ASCAP)	81	83	3	TOY TELEPHONE—Johnny Bush (L. Kingston, F. Bycus), RCA 0240 (Owepar, BMI)
★15	19	9	IT'S TIME TO CROSS THAT BRIDGE—Jack Greene (Ben Peters), MCA 40179 (Ben Peters, BMI)	★49	62	8	SUNSHINE ON MY SHOULDER—John Denver (Denver, Kniss, Taylor), RCA 0213 (Cheery Lane, ASCAP)	82	89	2	TORE DOWN/NOTHING BETWEEN—Porter Wagoner (P. Wagoner), RCA 0233 (Owepar, BMI)
★16	20	10	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC—Hank Thompson (Curley Putnam), Dot 17490 (Famous) (Tree, BMI)	50	53	9	DON'T STOP NOW—Sherry Bryce (Sherry Bryce), MGM 14695 (Sawgrass, BMI)	83	86	6	WALKIN' IN TEARDROPS—Earl Richards (B. Emerson, J. Emerson), Ace Of Hearts 0477 (Golden Horn, ASCAP)
17	17	9	(We're Not) THE JET SET—George Jones & Tammy Wynette (B. Bradlock), Epic 5-11083 (Columbia) (Tree, BMI)	51	54	8	BACK IN THE COUNTRY—Roy Acuff (Eddy Raven), Hickory 314 (MGM) (Milene, ASCAP)	84	91	2	THE SAME OL' LOOK OF LOVE—David Houston (C. Taylor, G. Rickey, N. Gilson), Epic 5-11096 (Columbia) (Algee/Aitan, BMI)
18	18	9	GUESS WHO—Jerry Wallace (Max Powell), MCA 40183 (Four Star, BMI)	52	56	7	ORLEANS PARISH PRISON—Johnny Cash (D. Feller), Columbia 4-45997 (House Of Cash, BMI)	85	87	5	BOB, ALL PLAYBOYS AND ME—Dorsey Burnette (C. Williams), Capitol 3829 (ATV, BMI)
19	9	13	WRONG IDEAS—Brenda Lee (Shel Silverstein), MCA 40171 (Evil Eye, BMI)	53	61	4	MY PART OF FOREVER—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11090 (Columbia) (Jack & Bill, ASCAP)	86	92	3	JOHN LAW—Homer Joy (H. Joy), Capitol 3824 (Blue Book, BMI)
20	14	12	WHEN YOUR GOOD LOVE WAS MINE—Marvel Felts (Jerry Foster, Bill Rice), Cinnamon 779 (Jack & Bill, ASCAP)	54	60	7	I USE THE SOAP—Dickey Lee (David Gates), RCA 0227 (Ipaahu, ASCAP)	★87	—	1	I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton), RCA 0234 (Owepar, BMI)
21	24	9	I'M LEFT, YOU'RE RIGHT, SHE'S GONE—Jerry Lee Lewis (B. Taylor, S. Kesler), Mercury 73452 (Phonogram) (Hill & Range, BMI)	★55	71	3	ON THE COVER OF THE MUSIC CITY NEWS—Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI)	88	93	5	I'M FREE—Stan Hitchcock (J. Foster, B. Rice), Cinnamon 782 (Jack & Bill, ASCAP)
★22	31	7	AT THE TIME—Jean Shepard (Bill Anderson), United Artists 384 (Stallion, BMI)	★56	66	5	BORN TO LOVE & SATISFY—Karen Wheeler (B. Rice, J. Poster), RCA 0223 (Jack & Bill, ASCAP)	★89	—	1	THE TELEPHONE CALL—Tina and Daddy (B. Sherrill, C. Taylor), Epic 5-11099 (Algee, BMI)
23	15	16	THERE WON'T BE ANYMORE—Charlie Rich (Charlie Rich), RCA 0195 (Charles Rich, BMI)	57	58	9	LET THE FOUR WINDS BLOW—Jack Reno (D. Bartholomew, A. Domino), United Artists 374 (Travis, BMI)	90	96	4	BITTER THEY ARE, HARDER THEY FALL—Larry Gatlin (L. Gatlin), Monument 7-8602 (Columbia) (First Generation, BMI)
★24	30	6	WE SHOULD BE TOGETHER—Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	58	59	6	LORD, HOW LONG HAS THIS BEEN GOING ON—Doyle Holly (L. Morris), Barnaby 5030 (MGM) (Sing Me/Backyard, ASCAP)	91	—	1	FRIEND NAMED RED—Brian Shaw (S. Weedman, G. Taylor), RCA 0230 (Dunbar, BMI)
25	22	16	WAKE ME INTO LOVE—Wilma Burgess & Bud Logan (R. Lane, R. Porter, T. McKeon), Shannon 816 (N.S.D.) (Tree/Cross Keys, BMI)	★59	72	2	LAST TIME I SAW HIM—Dottie West (M. Messer, P. Sawyer), RCA 0231 (Jobete, ASCAP)	92	95	2	GEORGIA KEEPS PULLING ON MY RING—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40200 (Battleground/Emerald Isle, BMI)
26	16	9	THE CRUDE OIL BLUES—Jerry Reed (Jerry R. Hubbard), RCA 0224 (Vector, BMI)	60	63	6	I GAVE UP A GOOD MORNING—Red Steagall (R. Steagall, S. Linard), Capitol 3825 (Willex, ASCAP)	93	—	1	THE PILLOW—Johnny Duncan (J. Duncan), Columbia 4-46018 (Algee, BMI)
★27	35	5	SOME KIND OF WOMAN—Faron Young (J. Peppers, T. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI)	61	67	9	TELL ME A LIE—Sami Jo (B. Wyrick, B. Buckins), MGM South 7029 (Fame, BMI, Rick Hall, ASCAP)	94	—	1	HAVE IT YOUR WAY—Dave Dudley (D. Dudley), Rice 5067 (New Keys, BMI)
★28	38	5	RAINY NIGHT IN GEORGIA—Hank Williams Jr. (T. White), MGM 14700 (Combine, BMI)	62	65	7	HELLO TROUBLE—Lawanda Lindsey (E. McDuff, O. Couch), Capitol 3839 (Blue Book, BMI)	95	—	1	GOOD MORNING LOVE—Larry Kingston (L. Kingston), JMI 37 (Orvepar, BMI)
29	33	7	SEASONS IN THE SUN—Bobby Wright (Rod McKuen, Jacques Brel), ABC 11418 (E.B. Marks, BMI)	63	49	13	I JUST HAD YOU ON MY MIND—Sue Richards (Sue Richards), Dot 17481 (Famous) (Ensign, BMI)	96	100	2	JUST FOR OLD TIMES SAKE—Eddy Arnold (H. Hunter, J. Keller), MGM 14711 (Screen Gems-Columbia, BMI)
30	34	8	I'LL NEVER GO AROUND MIRRORS—Lefty Frizzell (S.D. Shafer/L. Frizzell), ABC 11416 (Blue Crest, BMI)	★31	40	5	SMILE FOR ME—Lynn Anderson (R. Bourke), Columbia 4-46009 (Chappell, ASCAP)	97	99	3	TEXAS LAW SEZ—Tommy Glaser (J. Riley), MGM 14701 (Fifteen Years, BMI)
31	40	5	YOU NEVER SAY YOU LOVE ME ANYMORE—Nat Stuckey (Gayle Barnhill, Johnny Christopher), RCA 0222 (Unichappel/Easy Nine, BMI)	64	70	3	CAPTURED—Terry Stafford (R. Bourke, E. Rabbit), Atlantic 4015 (Norma/S.P.R., BMI)	98	—	1	BLOODY MARY MORNING—Willie Nelson (W. Nelson), Atlantic 3020 (Willie Nelson Music, BMI)
32	37	7	RAINBOW IN DADDY'S EYES—Sammi Smith (Dallas Frazier, Sanger Shafer), Mega 204 (Blue Crest, BMI)	★55	75	2	LEAN IT ALL ON ME—Diana Trask (J. Whitmore), Dot 17496 (Famous) (Al Gallico, BMI)	99	—	1	YOU GOT EVERYTHING THAT YOU WANT—Pat Roberts (R. Moreno, B. Fischer), Dot 17495 (Famous) (Ricci Moreno, ASCAP)
33	23	12	I NEVER GET THROUGH MISSING YOU—Bobby Lewis (Arthur Kent, Frank Stanton, Biff Collie), Ace Of Hearts 0480 (Golden Horn, ASCAP)	★56	77	3	DALLAS—Connie Smith (L. Williams), Columbia 4-46008 (Acuff Rose, BMI)	100	94	4	WELCOME HOME—Peters & Lee (J. Dupre, S. Beidone, B. Blackburn), Philips 40729 (Phonogram) (Bello, ASCAP)

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Four Country Academy Awards Won by Rich

LOS ANGELES—Charlie Rich's Epic Records' recording of "Behind Closed Doors" earned him four major awards at the ninth annual Academy of Country Music Awards Show at the John Wayne Theatre, Knotts Berry Farm, Buena Park, March 28, nationally telecast on ABC-TV, 11:30 p.m.-1:00 a.m.

Among the awards captured by Rich were Top Male Vocalist of the Year, Single of the Year, Song of the Year and Album of the Year for "Behind Closed Doors."

Dot's Roy Clark won Entertainer of the Year honors for the second consecutive year.

Other awards included Top Female Vocalist of the Year, Loretta

Killen, Vanderbilt Set 2nd Series

NASHVILLE—The Vanderbilt graduate school of management, in a second of a series, utilized the services of Dial and Tree vice-president Buddy Killen for its second "simulated recording" audition.

Dot president Jim Foglesong inaugurated the unusual series a few weeks ago. He also attended the second program as an advisor.

Under the program, selected students go through what would be almost similar to an actual audition for a recording contract. The record executive then gives a critique, both on the selection of material, its delivery, and gives an honest appraisal of what he considers to be the future of the artist or group in question. The executives are aided by their producers, engineers and others in giving the critique.

Both video and audio tapes are made of the entire session by Vanderbilt. The group heard this week by Killen is known as Weedman & Taylor.

Re-trial on Contract Suit

NASHVILLE—Chancellor Ben Cantrell has taken under advisement "for 85 to 90 days" a suit charging country music entertainer Loretta Lynn with illegally breaking a contract with the Wilburn Brothers.

This is a total re-hearing of an earlier case, which was sent back for re-trial. Miss Lynn, meanwhile, has filed a countersuit against the Wilburn Brothers, owners of the Wilhelm Agency, asking for \$500,000 damages on grounds the Wilburns have damaged her career.

The Wilburns contend Miss Lynn broke her 20 year employment con-

Lynn; Top Vocal Duet of Group, Brush Arbor; Most Promising Male Vocalist, Dorsey Burnette; Most Promising Female Vocalist, Olivia Newton-John; Radio Personality of the Year, Craig Scott of WJJD-AM, Chicago; Radio Station of the Year, KLAC-AM, here; Country Night Club, The Palomino, here; Non-Touring Band, the Sound Company, and Touring Band, Brush Arbor.

The Academy All-Star Band Awards went to Larry Booth, bass; Jerry Wiggins, drums; Billy Armstrong, fiddle; Al Bruno, lead guitar; Floyd Cramer, piano; and Red Rhodes, steel guitar.

The Jim Reeves Memorial Award went to Jim Lovelle of KLAC and a special Pioneer Award went to the late Hank Williams. There was also a special tribute to the late Tex Ritter.

Presenters for the first nationally telecast show included: Bob Eubanks, Jerry Wallace, Sue Ann Langdon, Barbara Mandrell, Kenny Rogers, Joyce Bulittant, Los Angeles Mayor Tom Bradley, Tex Williams, Charlie Rich, James Drury, Roy Clark, Loretta Lynn, Barbi Benton, Gunilla Hutton, Frank Jones, Lee Majors, Conway Twitty, Linda Cristal, Donna Fargo, George Lindsay, Tanya Tucker, Freddie Hart, Patsy Montana, James Brolin and host Roger Miller.

Performers included: Miller, Rich, Ms. Lynn, Clark, Donna Fargo, Twitty, Hart, Tanya Tucker, Tom T. Hall, Doug Kershaw.

Academy president Cliffie Stone read a letter from President Nixon congratulating the Academy on its work in country music, and the souvenir program featured layouts of the course for the First Annual Academy of Country Music Celebrity Golf Tournament, held March 23 and 24 at Camarillo Springs Golf Course.

tract which she signed in 1966. Miss Lynn claimed that Doyle Wilburn, who also served as her road manager, did not perform his duties properly. She said his conduct and business disagreements with the firm caused her to leave the agency.

In week-long testimony, Miss Lynn's attorneys also argued that the contract was voided because actual ownership of the agency had changed. The Wilburns, through their attorneys, denied such a change and took issue with the charges concerning conduct.

The case was first tried in Chancery Court here, and went in favor of Miss Lynn. But the State Court of Appeals overruled the trial court, said she had not been released from her contract, and the case went to the State Supreme Court. It ruled that neither court was correct, and ordered a new trial.

Wembley Fest

• Continued from page 58

quez, Mac Wiseman, David Rogers, Patsy Sledd, Narvel Felts, George Jones and Tammy Wynette.

The non U.S. acts are Rankarna & Mats Radberg, the Hillsiders, Jonny Young, Kathie Kay, Ray Lynam and Philomena, Begley, Frisco, Caroline Hall, the Czech Country Beat, Larry Cunningham, Miki & Griff.

Trio Takes ACM Golf Tournament

LOS ANGELES—The first annual Academy of Country Music Celebrity Golf Tournament, played Mar. 23-24 at Camarillo Springs Golf Course, found the winning celebrity team made up of Academy president Cliffie Stone, singer Pat Glasser and Tom Raeney of Columbia Records.

Other winners were: in the celebrity gross field: Charlie Lane, Donna Caponi Ypung and Kathy Martin; in the celebrity net field: actor Claude Aikens, footballer David Ray and movie star and former Sons of the Pioneers member Nat "Shug" Fisher; in the individual gross area: David Trask, RCA's Richard Burns and Jack Grimes; and in the individual net field: Marvin Joiner, Pat Glasser and Warren Brown.

David Trask won a prize for the longest drive and Les Me-all also received a citation. Celebrity Golf Classics put on the tournament.

Hoss Label Formed in L.A.

LOS ANGELES—Hoss Records, a strictly country label, has been formed here by marketing and promotion executive Ray Lawrence, with first release an LP by Pete Graves, "Bummin' Around."

Lawrence, who has set 23 independent distributors for the label, also has LP's upcoming from Hollywood Squares host Peter Marshall, top country fiddler Billy Armstrong and Ruth Berman. Other artists, set with single product, are Archie Francis and Carol Wynn.

Each artist signed to the label will be guaranteed three singles and one LP. Monarch will do the pressing for the label. Lawrence will also tie three publishing firms in with Hoss: Logger Music (ASCAP); Cork Boot (BMI); and RAVBUZZ (BMI).

Distributors include: Alta in Arizona; Apex Martin in New Jersey; All South in New Orleans; Beta in New York City; Bee Gee Records & Tapes in Albany; Bib Distributing in Charlotte, N.C.; Best Gold in Baltimore; Chips in Philadelphia; Disc in Boston; and Eric-Mainland in San Francisco.

Other distributors are: General Record Service in Seattle; Godwin in Atlanta; Heilicher Brothers in

Minnesota; Heilicher Texas in Dallas; Hot Line in Memphis and Nashville; One-Stop Music in Hartford; Jay-Kay in Detroit; M S Distributing in Chicago and Milwaukee; Pan American in Denver; PIKS Corp. in Cleveland; Rare Records in Los Angeles; Roberts in St. Louis; and Tone in Miami.

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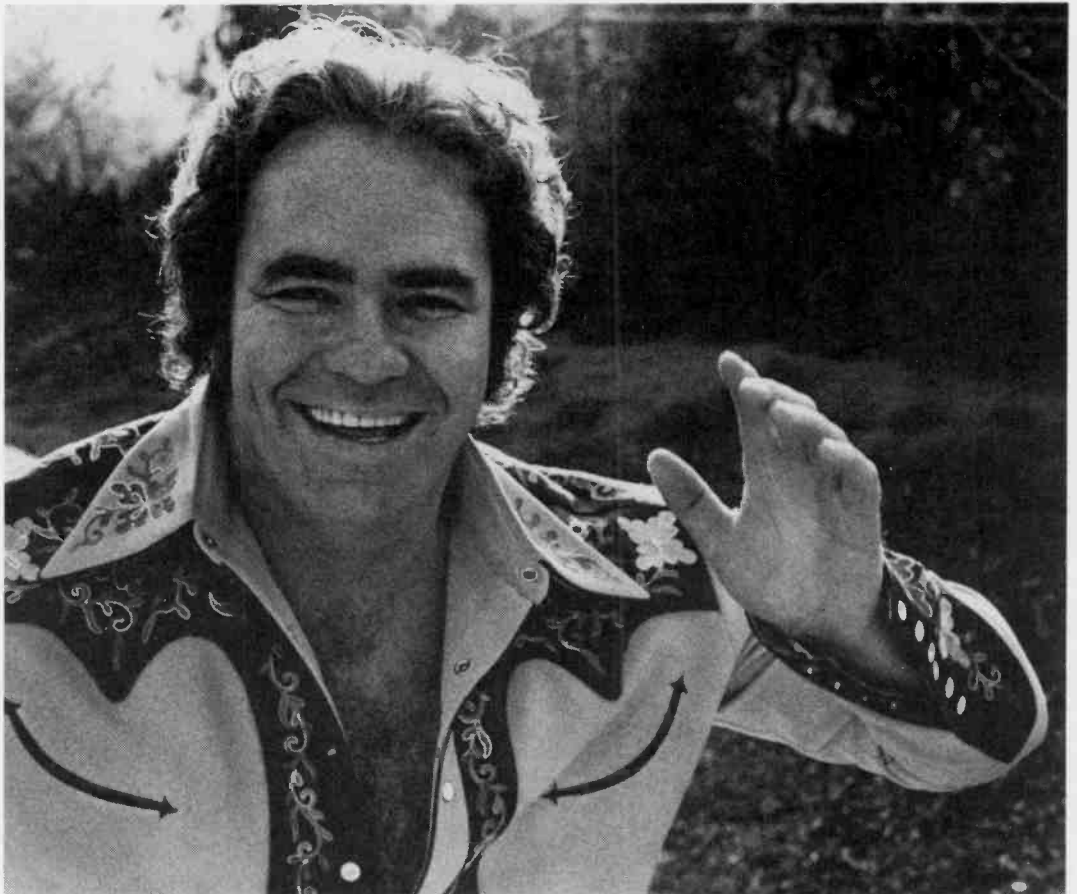
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U.K. Disk Industry Seen Needing 20,000 Tons of PVC During '74

By RICHARD ROBSON
(Music Week Staff Member)

LONDON—Presuming that the forecasts of continuing growth for disk sales this year turn out to be accurate, the U.K. record industry is going to need about 20,000 tons of PVC to press enough product to satisfy the expected demand during 1974.

Whether the industry will be able to lay its hands on this amount of vinyl, however, is a different matter. Indeed, there is every indication at the moment—albeit still early in the year—that it will have to contend with considerably less than the required tonnage.

In addition to now facing the most acute raw material shortage it has ever known, the industry has also had to bear price increases during the past 12 months of up to 100 percent in the cost of vinyl.

Prices are still rising—some firms predict their PVC bills could be up by another 25 percent before the end of the year. While record companies have done their best up until now to absorb the additional costs, the spiralling prices of raw materials must inevitably lead to higher record prices.

It is a harsh reality of every industry that when times are hard, it is the smaller, privately-owned companies that feel the pinch most and the music business is no exception.

The independent labels and custom pressing plants are suffering in the current crisis far more than the majors—the Independent Record Plants Association was formed earlier this year after the shock disclosure that some custom plants were so low on PVC that they had sufficient for only a few days' work.

All the majors have long-term contracts with one of the three primary suppliers of vinyl to the UK industry—ICI (RCA, EMI and Pye), Rhone Progil (Phonodisc and CBS) and BP (Decca). This means that they have some protection against runaway prices unlike independent plants which are increasingly finding themselves in the unpleasant situation of having to pay what they are asked for what little they can get.

Another Factor

Another factor in some of the majors' favour is that certain of them—notably, EMI, Decca and Pye—buy the co-polymers (ingredients of finished PVC) and mix them themselves rather than buying PVC ready to be fed into the presses.

Understandably, it is cheaper to buy unmixed co-polymers rather

than finished PVC and although both have been subjected to exactly the same percentage price increases, firms buying the co-polymers have not had to dig so deeply into their pockets as those buying finished PVC granules.

Even so, it must be stressed that the majors are suffering along with everybody else. EMI's decision to temporarily suspend half its current album catalogue together with the firm's announcement last week that due partly to the raw materials shortage it is rethinking its profit projections for the second half of its current financial year merely underlines the severity of the situation facing the whole industry.

Although the escalation of prices of PVC and the shortage of the material are obviously linked to some extent, it is by no means a clear-cut case of one being due to the other.

PVC, like all plastics, is a derivative of crude oil and in particular, of naphtha—for PVC, the all-essential substance among others into which crude oil is initially broken down. From naphtha, ethylene is made for mixing with other chemicals to produce the co-polymers to make finished PVC.

Up until about 18 months ago, naphtha, in one PVC supplier's own words, was virtually given away by the petrol companies which almost regarded it as little more than a waste product incurred during the process of refining crude oil. This is why plastic of all types has always been a relatively cheap material.

However, the sharp rise in world demand for plastic of all types, followed at the end of last year by the Arab oil crisis which sent crude oil prices soaring to astonishing new levels, changed all that.

Naphtha

Naphtha suddenly became an expensive commodity—prices in just 12 months have risen from around £10 a ton to the present level of around £540 a ton. Consequently, PVC prices have had to be very sharply increased.

The shortage of PVC has also of course fuelled the price spiral and while this too is partly due to the oil crisis in the Middle East and the Arab suppliers cutting back the output of crude oil to the West, there are also other underlying and rather more ominous factors.

It is often forgotten that up until the middle of 1972, PVC prices had actually been steadily dropping for

four or five years reaching a low in the summer of that year.

The record industry throughout Europe, meanwhile, had been steadily expanding and demand for PVC for the hungry presses was increasing all the time but it was at this point that the PVC suppliers made the first of several decisions which have been partly responsible for the situation today.

The manufacture of PVC for record pressing is a relatively exacting and complicated process compared with what is required to make ordinary polystyrene and sheet plastic for general industrial and domestic use.

Consequently, with this in mind and with prices depressed, suppliers decided to step up production of more basic types of plastic instead of making the necessary investment in extra capacity to produce more raw material for the record industry.

What is particularly disturbing is that this investment in extra PVC capacity is still not being made on anything like the scale it should be and while some record manufacturers are confidently predicting the current shortage is only temporary, the suppliers are rather less optimistic.

Explained Philip Gray, an executive with Chemimetals, Rhone Progil's U.K. subsidiary: "It is part of what would normally be an ordinary economic cycle—prices drop, demand builds up supplies are squeezed, prices go up, extra capacity is put in to cope with the added demand, prices drop again and the whole cycle starts once more."

"We've seen a similar pattern before—although not nearly so marked. There was a shortage of PVC towards the end of 1969."

"However, the investment in extra PVC capacity this time round is being kept to a minimum by suppliers, first because it's easier and more economical to make ordinary, more basic types of plastic, secondly because of the continuing uncertainty over Arab oil supplies and thirdly, because some companies are now beginning to doubt whether oil will in fact be the energy of the future that we all thought it would be."

Gray added: "It's hard at this stage to see exactly what is going to happen."

This, then, is why the price of co-polymers for mixing has risen in the U.K. in 12 months from around £140 a tonne to £270 to £300 a tonne and finished PVC from around £250 a tonne 12 months ago to between £450 and £500 a tonne now.

Rationing

The shortage is becoming so serious that both ICI and BP rationing even their contract customers and some record companies are finding they are being allocated up to 30 percent under the tonnage they need.

A further aggravation, particularly for independent plants which don't have long-term contracts with suppliers, is the invidious black market for vinyl that is developing particularly in Europe.

The rise in the prices of both co-polymers and finished PVC has been even more dramatic on the Continent than in the U.K.—co-polymers for mixing, for instance, now cost around £450 a tonne across the Channel.

Taking advantage of this situation, certain small organisations in Europe have been buying co-pol-

(Continued on page 66)



SINGER Reihard Mey, left, receives a gold disk for 250,000 sales of "Ein Achtel Looberblatt." He is seen with producer Richter, center, and Inter-Record director, Dr. Udo Unger.

Ralfini Named Head Of Probe in the U.K.

LONDON—Ian Ralfini, managing director of the American Broadcasting Company's new London-based Anchor label, will head ABC-Dunhill's Probe label in the U.K.

Ralfini will take on the added responsibilities as a result of the decision of Probe m.d. Dave Chapman to leave the company.

Chapman will depart at the end of the month after a five-year association, due to what he describes as policy differences. "The direction which the company is about to take made me decide it was time for a change," commented Chapman, who is planning to form his own label, possibly in association with Dunhill.

Jay Lasker, president of ABC-Dunhill, told Billboard that Anchor

is to be distributed in North America through ABC and it is envisioned that in 18 months time when the U.K. contract with EMI expires that the two companies will be administered jointly.

He stressed that they would not be competitive and that any new signings in the U.K. would be for Anchor, with ABC concentrating on American talent.

Lasker was in London to complete a sub-licensing agreement for the U.S. and Canada for Konk Records, the production outlet of Konkwest, newly formed by Ray Davies of the Kinks and Tony Dimitriadis.

Lasker described the three-year deal as an "open agreement" under which Konkwest would deliver four or five albums a year.

President Buys Enterprise

LONDON—President has bought the assets of Enterprise Records and has formed a new company called Enterprise Records 1973.

Cliff Fraser, who has been with President for some years, is appointed managing director, and Paul Ellis and Tony Collins have come from the old company as director and sales manager, respectively. Enterprise went into the hands of a receiver in October.

With the acquisition of Enterprise's distribution system, President now has complete control over the whole chain of record production, since the Regent Sound Studio, the British Homophone pressing plant, and the Kassner publishing company are all part of the parent group chaired by Eddie Kassner.

Stock and premises of the old company have also been acquired, together with Enterprise's catalogue, mainly budget-line material. The distribution of Pickwick and Redifusion labels will be continued by the new company.

The Kassner group is now releasing about 10 albums a month, with simultaneous release on tape, and a turnover of around \$1.8 million is anticipated for 1974.

Eddie Kassner said: "We are involved in a tremendous expansion programme at the moment. We are proud of the fact that we are now an entirely independent recording organisation and at no stage do we have to rely on anyone but ourselves. Apart from buying Enterprise, we have also acquired a licensing agreement with the Henry Stone group of companies in Florida, which is strong in rhythm and blues."

President, which was formed in

1967, now has more than 500 albums on catalogue, and the company is currently devoting its efforts to the promotion of "Let it Be Me," a single made by the Doyley Brothers in the wake of their success on "Opportunity Knocks," the TV talent show.

K-Tel Meets 'Imitators' In Germany

HAMBURG—The K-Tel marketing organization is running into problems in the German Federal Republic. After considerable success with albums at \$7.50 nearly all major record companies in Germany have imitated the company's 20-hot-hits formula. One company director commented: "We don't see why our well known artists should be misused by a foreign company. We prefer to do the sales ourselves."

K-Tel succeeded in the past in persuading record companies to donate productions by well known artists free. Strong publicity on radio and TV has already cost K-Tel more than \$2 million. To make back that much money, the organization, based in Frankfurt, granted only a 20 percent discount to the retailers.

Up to now, K-Tel has released "Power Hits," "Dynamic Hits" and "Classic Hits." Recently, the German retailers have refused K-Tel activities because they claim they get more topical productions through local record companies at the same price and with higher discount when large turnovers are involved. GEMA also claims that K-Tel is having difficulty with copyrights.

APRIL 6, 1974, BILLBOARD



ABC RECORDING artist B.B. King who made his first New Zealand tour early this month was greeted at Wellington airport by the staff of EMI (New Zealand) Ltd. Left to right are Chris Inight, sales manager EMI, New Zealand Ltd.; Louise Warren, public relations; B.B. King; Graham Feasey, manager; Bruce Ward, ABC/Dunhill label manager.

GRRC Confab Highlights Distrib, Margins, Returns, \$\$ Structure

LONDON—A simplification of prices, distribution, tape margins and returns, were among the topics discussed by a panel of managing directors and dealers at the GRRC Conference last week.

Representing the manufacturers were Geoff Hannington (RCA), Dick Asher (CBS), Walter Woyda (Pye) and Tony Morris (Phonogram), while the dealer team comprised, Dennis Baxter (Avarde Gallery, Manchester), Roger Gray of East Grinstead, Thelma Hill (Recorderie, Satmore) and Music Week's Counterintelligence retailers correspondent, Mike Davison (Ali Baba Records, Liverpool). The session was chaired by Geoffrey Bridge, BPI director.

The chief obstacle preventing manufacturers introducing standardisation of price categories, it was pointed out, was the Restrictive Practices Act, which makes collusion on such matters illegal.

However, there was considerable sympathy for the dealers' difficulties and Bridge offered the BPI's support to the GRRC in attempting to devise a system which would be acceptable legally. GRRC committee member Christopher Foss said that he had been working on a scheme which he felt was non-collusive in which interest had been expressed.

Thelma Hill suggested one solution was for dealers to employ their own system of price classification as had been introduced in the Recorderie shops. This involved breaking down prices into 24 categories and prominently displaying them on a board in various parts of each shop.

The idea of an all-companies distribution system to cut down on the number of deliveries and to economise on transport costs met with no support from the manufacturers.

Morris felt that a sharing of facilities could make for worse problems. "I am not sure that rationalisation

would lead to savings. Large organisations, as we know to our cost, are more difficult to control and systems which have to be introduced are often more costly than the resulting savings."

Woyda made the point that inter-company distribution would mean a warehouse so large that it would take two or three days to pull orders. He pointed out that dealers still expected overnight delivery, but failed to take sufficient regard of their own profit margins by continually paying small-order surcharges, rather than placing one large order weekly.

Gray, a former EMI salesman, said that deliveries in his experience were satisfactory and felt that dealers should use common sense rather than risk "fouling up the system" by ordering four or five times a week in the hope of receiving one delivery.

In reply to a call for trade discounts on tape to be more closely related to records, it was explained that manufacturing costs made this impossible until such time as cassettes or cartridges could be produced as simply as records. A cassette costs twice as much as a record to manufacture, the meeting was told.

Woyda suggested that in view of the expense of promoting tape that it appeared manufacturers were not getting sufficient support from dealers in stocking it. He wondered how many of those who claimed that 25-30 percent of turnover was on tape were devoting an equivalent amount of space to displaying it.

Asher suggested that tape prices were too low, in relation to manufacturing costs, as a result of the industry trying from the earliest to keep them in line with the price of discs. The cost structure did not support the difference of about \$1.25. The outcome was that both manufacturers and trade were suffering from a profit point of view.

The growing problem of faulty records was spotlighted by Thelma Hill, who said that in recent weeks two members of the staff had been working full-time in assembling records for return.

It was suggested that manufacturers made it difficult for dealers to return "faulties" and Geoff Hannington commented that the manufacturers' problem was the number of retailers who returned records which were patently not faulty, but had been made so deliberately. Woyda also suggested that manufacturers were less to blame for poor quality tapes than was believed. "We test every tape which is returned and have closely analysed the faults and 70 percent are not due to the manufacturer, but to misuse or being played on bad equipment."



ORNELLA VANONI, one of Italy's top singers, has formed her own music and record company, Vanilla. Record distribution has been assigned to Fonit-Cetra for three years. Pictured at the signing of the contract are, left to right: M. Minoretti, administrative manager of Fonit-Cetra, Ornela Vanoni; and Giuseppe Lamberto, Fonit-Cetra general manager. In the background, from left to right, are Luigi Arduino, commercial and sales manager; Terzi, sales inspector; Germano Ruscitto, Billboard's Italian correspondent; Domenico Di Venosa, a Milan record wholesaler and two Fonit-Cetra salesmen.

From the Music Capitals of the World

LONDON

Virgin Group of Companies, whose record company released "Tubular Bells," has made a bid for the Chateau D'Herouville, France's internationally famous studio which has closed down in recent weeks due to lack of finance. Virgin managing director, Richard Branson, visited the Chateau, just outside Paris recently.

Composer Michel Magne says he is prepared to sell the building and freehold for no less than 2.5 million francs. It was in fact Magne who attracted such artists as T. Rex, Canned Heat, Grateful Dead, and Bill Wyman to the studio. It was firmly placed on the musical map when Elton John recorded an album there and named it Honky Chateau. Since then it has been used by groups such as Pink Floyd, Uriah Heep and David Bowie.

April Music has won worldwide co-publishing rights to most songs by Mott the Hoople—the band featured in one of CBS's most ambitious promotion campaigns. The deal is with H.H. and H. Music, the company formed by Mott members Ian Hunter, Pete Overend Watts and Buffin Griffin who write the band's material. April will handle the catalog in the U.K. and April-Blackwood in the states.

Creole Records has released its first record for nearly five months after delays caused by changing premises. The single, on the Rhino label, is "Monster Reggae," by Frank 'n' Stein. Tony Cousins, co-director of Creole, said: "This is our first release since Nov. 1. The delay has been through changing offices, MIDEM, recovering from MIDEM, opening a shop and introducing a three-van distribution service." ... Paul Rodriguez Music has signed a three-year sub-publishing deal to represent the Deaver Enterprises' catalog for the world excluding the U.S. and Canada. Deaver Enterprises, the publishing company of John LaBarbera, Buddy Rich's main arranger, has material on many of Rich's old albums included in its catalog. ... Island Music has signed a world-wide publishing deal for American writers Ronnie and Russell Mael's material of the next five years, but will have no representation on their back catalog.

Two record companies have won two more pirate tape cases in the High Court. The actions were

brought by EMI and the Gramophone Company of India. In the first case Pravin Paramar, trading as Milans, of Cricklewood, London, agreed to pay \$1,325 damages and costs. In the second case Harilac Sheth, and other members of his family trading as Mahavir Sweet Mart in East Finchley, agreed to pay costs and an undisclosed amount of damages.

Rondor Music has renewed representation of Skyhill Publishing for the U.K. after a recent deal signed between Rondor general manager Bob Grace and Skyhill head Don Williams. The catalog includes a number of Leon Russell compositions. ... Rock and progressive music is proving a winner with BRMB, Birmingham's new commercial radio station. Program director, John Russell said the biggest and best surprise after the initial weeks of operation is the unexpected high audience figures for evening broadcasts. Taking into account the relative sizes of the listening population, London's six million to Birmingham's 1.3 million, figures released from a survey by National Opinion Polls shows that the new Birmingham station is capturing audiences proportionally as large as London's Capital Radio.

British Audio equipment manufacturers could be exporting up to \$20.62 million worth of hardware a year to Japan by 1976, according to a report published by the British

Overseas Trade Board. The report forecasts that the demand for audio equipment in Japan should rise during the next three years at an average rate of 28 percent despite the current recession in the country due to the energy crisis.

James Gray, a former director of Decca Records and member of the company's main Board, died at his home in Banchory, Aberdeenshire, last week, aged 76. He had been ill for some time. ... Granada Television is launching a new, fully networked pop series aimed at the singles market. The six-show weekly series called 45, begins on Thursday (4). Topping the bill on the first show will be Gary Glitter, with the Bay City Rollers, John Christie, Ayshea and Zig-Zag. ... The Daily Express national newspaper's mail-order offer of Andy Williams' Solitaire album plus a free single for \$5, is not to be confined to readers. CBS will offer dealers similar terms to the Express which, managing director Dick Asher said recently, is paying full dealer-price for the albums. He said he expected the Express offer to run for about 10 days, but that CBS would extend the offer to the trade for a longer period.

MARTIN THORPE

More
International
See Page 66

Metronome Bows Sales Campaign on Barclay Disks

HAMBURG—For the first time in record history, a German company has launched a massive sales campaign for French chanson disks. Metronome Records, in Hamburg, has conceived and put into action an all-embracing sales drive to promote the French Barclay label. From the catalog of 80 Barclay albums carried by Metronome, the company's marketing experts have selected 20 albums and five double albums featuring the cream of French chanson and musical artistry, including Charles Aznavour, Jacques Brel, Jean Ferrat, Leo Ferre and Juliette Gréco.

Metronome's Barclay label man-

ager, Rainer Etzrodt, said, "With this all-out push on Barclay we are really fulfilling an old retail trade demand that has existed for many years that the outstanding Barclay albums should always be available in the stores. With this request in mind we are also supplying special browsers and display cards.

Metronome has also printed 100,000 full color catalogs complete with the names and addresses of 120 of the biggest Barclay specialist dealers. These catalogs have not only been distributed among the dealers, but also sent to all foreign embassies, schools of language, universities and other cultural institutions. To round off, Metronome has placed adverts in all the major papers and magazines and has had poster and shop-window hangers printed.

Metronome has been successfully selling the Barclay catalog in Germany for the past 20 years and this campaign represents a new climax for this Franco-German disk operation. French record magnate, Eddie Barclay, is very enthusiastic about this new Metronome sales offensive. He said, "We have always felt very much at home with Metronome in Germany and admire their efforts to sell our product. With this new sales drive Germany remains, with France and Japan, one of the big three at the head of Barclay's balance sheet."

Dutch Music Directory

AMSTERDAM—The 1974 Dutch Music Industry Directory published by Pop Telescoop here, is the most comprehensive guide yet to the major music companies and personalities on the Dutch music scene.

The 130-page book included lists of record companies, record dealers, instrument dealers, music publishers, recording studios, fan clubs, producers, radio and TV companies, disk jockeys, discotheques, music journalists and critics, publicity and promotion companies, theaters, film companies, artists and artist managers.

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From the Music Capitals of the World

TORONTO

Stax Records is interested in opening up a Canadian branch office concerned with the development of Canadian talent, and feelers are being put out to various majors based in Canada with an eye to getting distribution in this country. ... **Julie Budd** will appear at the Beverly Hills Hotel, Hook and Ladder Club in Toronto from July 8-14. She will tape the "Everything Goes" show in Toronto on Wednesday (10). ... Montreal-based group the **Wackers** have just been re-signed to Polydor in Canada and are readying a single entitled "All I Want to Do Is Love You." ... **Chick Corea** will appear at the Place des Arts for **Donald K. Donald** on April 23. ... Celebration recording artists **Chester** have been awarded gold records by Quality Records for their first single "Make My Life A Little Bit Brighter." ... **Wednesday's** latest single on Ampex is "Teen Angel" and is already play-listed at CHUM, CFTR, CKOC, CHAM, CFUN, CFRW, CFCF, CFRA, CFGO and CKPT. ... The **Munch Brothers** from Louisville, Kentucky recently played at MacKenzie's Corner house in Toronto. While in Canada the band is being promoted by **Skip Fox** of Media Man who had many Canadian music industry influentials down to see the band, all of whom were impressed with what they saw. ... **Mood Jga Jgaos** album for Warner Bros. was shipped to coincide with their Toronto appearance at the Colonial Tavern from March 18-23 and **Father's Moustache** in Montreal from March 25-30. ... **Gary Shannon**, formerly with CKLC and CKWS is now music director at CFTK, Terrace-Kitimat. ...

CTV's new music show "Roq" premiered on March 16. The program is produced by **Gerry Rochon** and hosted by **Terry David Mulli-**

gan. ... **Bachman-Turner Overdrive** will headline on "In Concert" which will be shown April 26. They share top-billing with **Loggins and Messina**. Rhythm guitarist **Blair Thornoton** has joined the group in place of **Tim Bachman** who will work in the area of production and engineering in the record industry. BTO's second album is Polydor's top selling album. ... GRT Canada has picked up distribution rights to the new A Small Record Company label headed by **Johanan Vigoda**. GRT will handle distribution for a new artist, singer/songwriter **Tim Moore**. **Vigoda** who is the attorney for **Stevie Wonder** and **Ritchie Havens**, and **Harris Goldberg**, a promoter for Woodstock negotiated the deals with GRT of Canada President, **Ross Reynolds**.

Genesis have added two more dates to their Canadian agenda: **Hilton Quebec Place**, April 18 and **Massey Hall**, Toronto, May 2. ... **Gerry Lacoursiere**, president of A&M Records of Canada, has announced the promotion of **Peter Beauchamp** to the position of a&r manager and **Doug Chappell** to national promotion manager. A&M Distributors has announced the appointment of **Paul Bartsch** and **Ray Rosenberg** as Ontario sales representatives. ... Canadian band, **Stringband** has released an album entitled "Canadian Sunset" under their own label **Nick Records**. One of the interesting points of this project is that none of the album covers are alike. Each cover utilizes a different postcard which depicts various Canadian scenes. ... **Chuck Mangione** will appear at the O'Keefe Centre in Toronto Tuesday (9) to Saturday (13). ... On the occasion of the fiftieth anniversary of the city of Oshawa, local station CKLB presented the city a birthday card with over 5,000 people on it. **MARTIN MELHUISE**

'H-1' Status: Examination

OTTAWA—One of the biggest problems facing Canadian entertainers who wish to expand their horizons and work in the United States is the difficulty in obtaining the necessary "H-1" status under the U.S. immigration laws, even though Canadian laws in this regard are much more slack for U.S. performers wishing to work in Canada.

The problem was worsened in 1968 when the new immigration laws came into effect in the U.S. In mid-1969 **Mitchell Sharp**, the Canadian minister in charge of external affairs met with the former U.S. Secretary of State **Rogers** and a task force was set up to seek ways in which this problem could be alleviated. There were a number of meetings of the committee but in the meantime, legislation was introduced into the U.S. Congress which was designed to overcome some of the difficulties which the 1968 act posed for American individuals and companies as a result of restricting classes of Canadian-immigration to that country. The catch was the draft legislation was restricted to those classes of Canadians such as corporate managers etc. whose absence is felt in the U.S.

It does not specifically refer to Canadian entertainers. Representations have been made by the Canadian Department of External Affairs but it is unlikely that any changes will be forthcoming in the near future even though the department has been led to understand that some re-

lief may be possible through administrative procedures.

In a case where a Canadian performer or artist does not qualify for "H-1" status it is possible to apply to the appropriate State Department of Labour for certification as "H-2" performers. In this case, a certification from either the Secretary of Labor or his designated representative must be obtained stating that qualified persons are not available in the U.S. in the same field of endeavour and that the performers entering the U.S. will not adversely affect the wages and working conditions of entertainers in the U.S. similarly employed.

In a recent letter from **Mitchell Sharp**, Canada's Secretary of State for External Affairs to **Alderman Ben Nobleman**, the president of the Society for the Recognition of Canadian Talent dated March 11, 1974, **Sharp** stated, "The inequities of the U.S. regulations on access to the United States for Canadian performers, entertainers etc. is a matter that we have repeatedly brought to the attention of the U.S. authorities. To date our effort has not given any tangible result, despite our continuing policy of granting ease of access to U.S. performers and entertainers into Canada. I can assure you that it is a matter which I do not wish to see ignored or left to resolve itself. We will continue to make representation to the U.S. authorities in the hopes of change being effected in their regulations."

MCA in Canada Marks First Year As a Total Branch Operation

By **MARTIN MELHUISE**

TORONTO—Recently MCA Records (Canada) completed their first year as a total branch operation, coinciding with the fact that 52 years ago, in February 1922, the Compo Co. Ltd., which eventually was bought by Decca Records in 1950, received its charter. In 1964 MCA Inc. bought full control of Decca Inc. and Compo became part of the MCA corporation.

The Compo Co. was started in Canada by **Herbert S. Berliner** the son of **Emile Berliner** who invented the disc record and the method of duplicating which remain basically unchanged today.

When the company first opened its doors, the one thing that he desperately needed was product and to that end **Berliner** opened recording studios in both Montreal and New York and also approached all the independent record companies in the U.S. and obtained the license to manufacture and distribute many of them in Canada.

In his desperation to obtain record product in the 20's, **Berliner** made his studio available to any Canadian musicians and while a number of his Canadian recordings were accepted in the Canadian market, he was never able to come up with an international hit. He was particularly successful in the French Canadian market and one of the first artists ever to be recorded in Canada, **Madame Bolduc**, is still listed in the MCA catalog today and sells close to 10,000 copies a year.

Got License

In 1934, Decca Records Inc. of New York was created and Compo received the license to distribute the line in Canada.

In the late thirties, **Berliner** used his private telephone to record a program of an artist from **Prince Edward Island**. The artist's name was **Don Messer** and from the subsequent releases of his records, there were in excess of 20,000,000 singles and albums sold in 34 years. His records are still in the MCA catalog.

In the 40's, **Apex Records Ltd.** was started with **George Offer** as vice president and sales manager, and in 1950, the **Berliner** years ended when during a long illness, he decided to sell Compo to Decca. At the first board of directors meeting under Decca, R.A. **Chislett** was named vice president and general manager; **S.D. Roberts**, vice president and sales manager; and **George Offer** was reappointed to his position with **Apex Records Ltd.**

In 1956, **Phil Rose** was given the task of going after U.S. independents for Canadian distribution and by the early 60's Compo was handling such labels as **Caedmon**, **Cadence**, **Colpix**, **Deutsche Grammophon**, **Everest**, **French Polydor**, **Reprise**, **Roulette**, **United Artists** and **Warner Bros.** It was during this time that **UA** signed **Gordon Lightfoot** and with the promotional push out on him by Compo's national promotion manager, **Al Mair**, he became a big star in this country and finally internationally. **Mair** now manages **Lightfoot**. By the end of 1964 Compo represented 25 or more different U.S. and European labels and the sale of Canadian product had doubled since 1961.

In 1968 when it was apparent that 8-track tape was here to stay, Compo installed a tape duplicating department and in April of 1969 produced its first 8-track tape followed by its first cassette.

July, 1970 saw the opening of MCA's new building in Toronto which housed the various divisions of the company and in December of that same year MCA Canada Ltd. was launched officially.

Watch for Talent

Compo had always been on the lookout for Canadian talent and developed such artists as the **Irish Rovers**, **Lightfoot**, **Don Messer** and under the auspices of **Yvan Dufresne**, Compo had developed many artists in the French market in Quebec including such names as **Michel Louvain**, **Donald Lautrec**, **Pierre Lalonde**, **Ginette Reno**, **Dominique Michel** and **Denise Filiatralt**.

Today MCA Canada under the

guidance of **Richard Bibby**, vice president of marketing and **Scott Richards**, the national promotion director have shown increased sales in most areas of Canada acting almost exclusively as a clearing house for foreign product.

On March 1, 1973 MCA opened branches in Vancouver, Calgary, Winnipeg and Moncton with a warehouse located in Calgary to service Western Canada.

"Since opening these branches, we have increased our business by 63 percent over the previous year," said **Bibby**. "The most dramatic increase was realized in our Alberta branch which had an increase of 133 percent."

Engineer Speaks Out On His Frustrations

TORONTO—Even though the recording facilities and engineers in Canada are as good as any that you might find around the world at the moment, the processes that are involved after the initial recording including lacquering and pressing are "atrocious" in this country, according to **Mark Smith**, a recording specialist at the RCA studios in Toronto who has worked with such acts as the **Bachman-Turner Overdrive** and the **Stampeders** in Canada.

Said **Smith**, "A 10 percent sound quality loss is not unusual in using lacquering facilities in Canada. **Jack Richardson** is installing a lacquering channel at his **Nimbus Nine** operation in Toronto. Knowing **Richardson's** concern for his artists, it should be an improvement on most of the facilities currently available.

"Another of the more frustrating things that I run into as an engineer is the final pressing of the record. You can get a good one but you have to send it back up to ten times before you finally get what you want and of course that drastically effects your release date. There are a couple of pressing plants in Canada at the moment that do consistently good work. **Precision** which is a division of the **Ahed Corporation** is one and in some cases, **Quality Records**."

Smith has been offered a job at **Wally Heider's** studio in Los Angeles and will be moving down in the middle of April, still retaining some of the clients that he has worked with in Canada who feel

that **Smith** has established a specific sound for them.

"One of the reasons that I am looking forward to working in Los Angeles is the fact that when I work on an act, I can expect that when it has been through the lacquering and pressing process it is going to sound the same, within bounds, as when I sent it out. For my last few projects in Canada I have had them lacquered in the U.S."

When **Smith** returns to Canada to work with clients here, he indicated that he wouldn't necessarily be coming back to RCA. "I intend to look around and use the studio which will give me the type of sound that I want for the job at hand," said **Smith**.

Vancouver Club Is Reopened

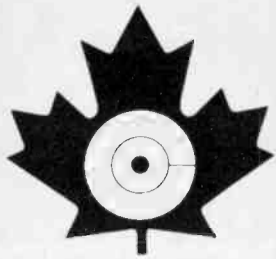
VANCOUVER—The Cave, one of Canada's oldest night clubs based in Vancouver, has opened again after being closed for a few months while new owner **Stan Grozina**, renovated the building. The club, whose interior is designed to look like the inside of a cave complete with the craggy ceilings and walls, is capable of seating over 600 people and is equipped with a raised dance floor and a raised two-level stage. **Grozina**, who was previously a car dealer, acquired the complex from **Ken Stauffer**, one of a long line of the club's owners since its opening in 1938 who have been unable to keep it going profitably. **Stauffer** acquired the Cave, from **Danny Baceda** who was reportedly determined to build a club empire for himself. **Baceda** had even installed waterfalls on either side of the stage which have been taken out now.

The latest opening was held on March 18 with much of Vancouver's press and media crowd in attendance. The opening acts were **Flash Cadillac** and **Southern Flavour**. According to **Rick Davis** the club's talent co-ordinator and promotion representative, this will be the usual structure of acts presented. One well-known act to showcase and another to provide dance music.

The Cave's general manager, **Fred Raeside**, announced that upcoming acts will include **Crowbar**, April 1-6; **Checkmate Ltd.**, April 11-20; and **Lighthouse**, April 22-27. **Ike & Tina Turner** appeared from March 28-30.

APRIL 6, 1974, **BILLBOARD**

Capitol



Canada

APRIL 6, 1974

THORNBERRY & ORIGINAL CASTE

This pair of Century II acts was caught part way through the most extensive musical tour of the Canadian West every made, and Gerry Massop reviewed them in his column, "Canadian Sounds" in words we wish you could have read.

Here, where wishes come true, we're going to let you do just that. In part:

Russell Thornberry came on by his lonesome, doing a very fine job of entertaining the crowd... (and proved) that he has a tremendous talent for songwriting in the contemporary folk style.

THE ORIGINAL CASTE: From the first chords of "Mr. Monday" to the



dying words of "I hate it but I'll drink it anyway," this Trio succeeded in keeping the audience spellbound. Watching Bruce (Innis) play his guitar, it would seem that every note was drawn from the bottom of his heart, and that he felt and lived every vibration of his strings...

Dixie Lee (Innis), the lead singer of the trio, belts out a tremendous song with a voice like you wouldn't believe. Dixie Lee deserves a lot of credit, six months pregnant, and working harder for the audience than any female singer I've seen in a long while.

Gary Carlson, a native of southern California, showed his talents as a bluegrass singer and guitar picker, and did a tremendous job...

There is no sideman in the Original Caste. Each one of the trio is an integral part of the group and all of them are main attractions. The combined sound makes for a dynamic performance that truly reaches the audience and rings their chimes.



NEW POTATOES pictured with CHUM's Dave Charles (white sweater). Toronto Sun critic Gerald Levitch pinpointed the musical ambience of New Potatoes delightfully when he described it in a recent column as "light rock soufflé into country with a little folksy meringue on the side." The particular occasion was a recent appearance at the supper club Egerton's and it serves well to describe the disarmingly pretty songs on their up-coming album.

IMPORTS

BEST SELLERS

The Imports Division of Capitol Canada had its story celebrated in these pages at the time of its first anniversary seven months ago.

At that time, thanks to the able leadership of Jacques Marchand, it was already turning a profit for the company. Sales results were coming in from nearly a thousand album titles from France, Germany, Italy, Holland and England.

Since then the Import Catalogue (which includes only the albums kept in stock) has been expanded by some four hundred more titles, many of them from a new source—India. And the new division has become a strong arm.

This strength is welcomed by CAPITOL RECORDS-EMI of Canada. True, a number of the import titles duplicate those in the Capitol catalogue, but providing a higher-priced foreign pressing and packaging of a locally available album can only increase total sales. In fact outside of import salesman Harry Foster and Real Cloutier's territories (Ontario and Quebec respectively) sales of import product are handled by Capitol salesmen themselves.

And in addition to its purely economic benefits, the Import Division opens the doors of communication two ways. New European contacts

HOT FLASHES

PLUS RIEN N'EXISTE, the latest single from dynamic Suzanne Stevens, had 3 playlists last week. This week, of our 28 correspondent stations from all fromats in Quebec, 19 are playlisting it, 5 have already given it a number, and one of those numbers is #2! English-language reviewers across the country are being sent copies, and plans are to follow suit with English-language radio stations.

Zoo World (April 11) gives Anne Murray's "Love Song" the #2 review, says of her that she "possesses one of the finest voices around," and singles out YOU WON'T SEE ME: "This song, unfortunately not the single from the album, absolutely leaps off the turntable and astonishes you... knocking you out with her virtuoso aural performance... superbly arranged, drivingly produced, and alone is worth the price of the record." Now it is the single.

are turning into unexpected markets for Canadian albums and in-person talent. And in the other direction, Imports are in effect test-marketing untried talent.

The best demonstration of this is the case of Babe Ruth. The British band's debut album, "First Base," became such a hit as an import in Ottawa and then in the Province of Quebec that Capitol Canada finally elected to release it; even now, while their second Capitol album "Amar Caballero" is being distributed, the import version is selling as fast as it can be shipped in from England—and the first album is still high on the charts in Montreal.

What else is selling? Heading the list still are albums by The Beatles and Pink Floyd but there are other regional successes which should become national stories.

From France the steadiest reward is the catalogue of Edith Piaf, and, especially in Quebec where instrumental music does exceptionally well, the ten by Frank Pourcel. A number of Quebec stations are currently giving regular airtime to Nicholas and Alexandra and IL from his album, "Amour Danse et Violons No. 39" (062-11988).

From Germany, the top is band-leader Hugo Strasser and his nineteen albums of international hits for dancing. Leading them all is his latest, "The Dancing Clarinet" (062-29493). And breaking out in Montreal at the moment is another

German import, an old rock album called "Just a Poke" by Sweet Smoke (062-29996).

Holland tends to have collections and repackages sooner than any one else, and recently they have pushed forward with "The Best of Jeff Beck" (054-92207) and "Pink Floyd: Masters of Rock" (054-04299), a greatest hits compilation which includes some cuts not available on other albums here.

England does very well for us with the King's College Choir albums, and, especially in Ontario and Vancouver, with their fine marching band and military tattoo albums. A half dozen albums by Cliff Richard and The Yardbirds are also brisk sellers. And coming on strong are three Pink Floyd spin-offs: two solo albums from Floyd's ex-leader Syd Barrett, "The Madcap Laughs" (SHVL 765), and "Barrett" (SHSP 4007)—and, just released, "Music From The Body" by Ron Geesin and Roger Waters of the Floyd (SHSP 4008).

Jacques Marchand expects that the demand for imports will continue to soar as more and more people become aware of the new sound available and demand the superior pressings and the greater length found in many of the European albums.

His main objective for this year is to enlarge the volume of his distribution at the rack level. (Spread the word).



A TRIO of smiles prevails as Rolf Harris (center) is surrounded by Western Canada's Capitol contingent Wes Franchuk (left), regional promotion representative, and Harry Cunningham (right), Western Region Manager. The occasion for jubilation was the February 27th concert performance in Calgary at the Jubilee Auditorium.



A Foot in Coldwater are back into writing, practicing and performing with a new vigor. Lead guitarist Paul Naumann's broken chording wrist has healed in time for the band's concert with Fludd and April Wine at the Kitchener Memorial Auditorium March 28 and for the upcoming Eastern Easter tour. And John Anthony, producer of Queen, Lindisfarne, Genesis, et al has agreed to co-produce with Frank Davies their next album. Recording time is being booked in Toronto for later this spring.

EMI HITS CANADA

It's not actually an invasion—more of a seduction. EMI is sending four of the smoothest voices in the world over to Canada this spring.

Frankie Vaughan has been sharing the songs he has discovered and made famous for twenty years since MY SWEETIE WENT AWAY was recorded back in 1954. Two decades of regular appearances on record, in concert and cabaret, and on television have made his name, face and voice famous around the world. (His seasons at London's famed "Talk Of The Town" night-spot now total eight). Even his nickname—Mr. Moonlight—has come to trigger warm responses in many



countries since he found GIVE ME THE MOONLIGHT in a backstreet music shop in Glasgow and rode with it to international stardom.

This month he is returning to Canada to headline in the annual visit of the London Palladium Show. The show runs one week at the National Arts Centre in Ottawa April 9-13 and for two weeks at the O'Keefe Centre in Toronto April 15-27.

On the horizon is a good-looking and wonderfully mellow young rocker named Malcolm Roberts whose new album, "Living For Life" is being introduced to Canadians by our Import Department.

Last week he came to Toronto from the NARM Convention in Miami Beach (where he was performing at the Diplomat Hotel) and made his first Canadian appearance on the Global TV network's "Everything Goes."

Tino Rossi, the Bing Crosby of France, is midway through an entire month at the Theatre des Varietes in Montreal, and both audience turnout and major media reaction have been enthusiastic. So far, Suzanne Stevens has performed with his orchestra three times during his run, turning his audiences on to her new single, PLUS RIEN N'EXISTE and to other songs from her forthcoming album.

And Salvatore Adamo will return to Canada and spend twenty days touring the major concert halls in Quebec May 7 to 27 before playing Carnegie Hall in New York on the 28th.

BUT, without question, EMI's strongest musical export right now is the records of an act which has never visited North America. HOOKED ON A FEELING by Blue Swede went from #26 last week to #1 this week on CJET in Smith Falls, and the big urban stations are following suit: in Vancouver, CKLG took it from #5 last week to #1 this week; Toronto's CFTR from #21 to #9; Montreal's CKGM from a Hitbound to #18.

Joseph Sees New Distrib Pattern Shaping in U.K.

LONDON—Dealers will have to learn to live with a completely different distribution pattern during the next two years, predicted Nat Joseph, managing director of Transatlantic.

Speaking as a member of a panel of independent manufacturers, in company with Dick Leahy (Bell), Graham Pauncefort (CRD) and John Deacon (A&M), Joseph said, "I think it may happen that dealers will have to become used to a once a week delivery."

He felt that this was tied in with the need for small daily ordering to be cut out, the cost of deliveries and the energy crisis which would cause both companies and trade to make longterm adjustments. Joseph also envisaged the possibility of some independent companies banding together so that records became available from one or two sources which would "make the dealers' life easier and ours too."

Dealing with a question regarding the severe out-of-stock situation throughout the industry, Joseph said he felt that manufacture in Britain had failed to cope with demand because there had been a failure to look ahead and he also felt that plants were not run as efficiently as in other countries.

"We have the ridiculous situation where pressing plants, both major

and independent, are pleading for work between April and August, but can't cope around Christmas, yet very few have made a move towards making arrangements for customers to press during the quiet period to ensure that stocks are at a reasonable level in the peak season." Joseph added that although his supplier RCA was co-operative in this respect, "lots of independents" claimed that co-operation with their suppliers was not possible.

He also said that because of the demand, European sources of supply had been sought and "the service in general beats the English hollow." He predicted that a lot of companies would continue to do business with Europe.

But A&M's John Deacon, while agreeing that there had been a failure on the British companies' part to plan for the massive expansion in business, felt that the cost of bringing records in from abroad—which doubled the cost of an LP pressing—was a point against the use of European facilities once the British industry could cope again.

Deacon also spoke of what he called the "atrocious" quality control of imported records. He mentioned that 88,000 Carpenters' album imported from the U.S. had been faulty.

A&M in U.K. Is Planning Dealer-Co. Ad Schemes

LONDON—A&M, which initiates its own sales force next month with the switch of manufacturing and distribution from Pye to CBS, is looking to utilizing joint dealer-company advertising schemes once the team is properly established.

Making this point at the company's introductory sales conference in London, attended by president Jerry Moss, sales manager John Mair said, "We want to use ingenuity and originality in selling A&M product. In addition to co-operative advertising, Mair indicated that A&M would also look at the possibility of occasional s-o-r arrangements.

"We are not going to offer s-o-r

overall, but we are prepared to use it as a tool if we feel it worthwhile. We will not be giving 5 percent returns, but will give dealers a higher margin on the purchase price," said Mair.

"A lot of dealers had no previous contact with A&M representatives and there are those who still think we are part of a larger company, therefore we are placing a lot of importance on label identification."

First album releases being tracked by the new sales force will include "Hero and Heroine" by the Strawbs, "Journey To The Centre of the Earth" by Rick Wakeman, "Something's Happening" by Peter Frampton, "Dance Macabre" by Esperanto and Ozark Mountain Daredevils.

Plans Mapped for 1st U.K. Indie Disk Delivery Co.

By RICHARD ROBSON

LONDON—Plans are going ahead for the formation of the U.K.'s first independent national record and tape delivery service. Its backers claim they will be able to deliver product anywhere in the British Isles within 24 hours and with major record companies now facing soaring distribution costs, the setting-up of such a service for use by all labels could have considerable implications.

The service is the brainchild of John Curtin and Edwin Styles, di-

rectors of Transeunt, a general van delivery service set-up nearly three years ago and which has been successfully used by Pye and Precision in the London area.

It was in fact because of the success of the Pye and Precision operations that Curtin and Styles have decided to try and phase out the other lines handled by Transeunt and offer their company as an all-industry record and tape delivery service.

Curtin and Styles are planning to change the name of the firm to REIDS—Recorded Entertainment Industry Delivery Service—and have retained Colin Hadley's McKinley marketing company to handle the sales and marketing aspect of the operation.

The firm will utilize its fleet of vans operating out of around half a dozen regional centres throughout

the country to which product for delivery will be initially taken from record manufacturers' warehouses.

Hadley has already talked about the scheme to several record companies—all of whom, he says, have expressed interest—and expects to be able to announce the name of the company's first account at the end of this week. The service is scheduled to start operations mid-April.

Said Hadley: "We want initially to sign one or two major anchor accounts with which to get the service started. After that, I think others will follow. Every record company is now faced with growing distribution overhead, due to such things as the sharp increase in the price of petrol, and delivery is one non-competitive area of every record firm's operation which it could share with other companies if the right sort of service was offered."

Italy Disk Prices Up On April 1

MILAN—Italian record prices will be increased Monday (1) following a meeting between sales managers of most companies here to discuss rising cost of production. The immediate effect will be felt by the retailer who will now have to pay \$1.00 for a single compared to \$0.86, and LPs priced between \$3.70 to \$4.16 will now be \$4.45.

This is likely to be passed on to the public to the extent that singles will probably increase from \$1.40 to \$1.60 and albums will increase from \$6.00 to \$7.00.

Budget line prices to retailers has been increased from \$1.00 to \$1.16—an increase from \$1.60 to \$1.90 for the public. Leading companies here are showing a drop-off of interest in this area due to the PVC increase from \$0.36 per kilo to \$1.00 at the official rate and up to \$1.50 on the open market to which most companies will have to apply due to the limited amount of PVC available at government controlled prices.

There is a trend now to establish a new economical line at a price to the public of \$3.00, which would cream the best from the present budget lines which would be gradually abandoned. Jukebox special price singles are also being neglected by several record companies.

U.K. PVC Need in 1974 to Amount to 20,000 Tons

• Continued from page 62

ymers in the U.K. at British prices and then trying to sell stocks back to British record companies either as they are or mixed as finished PVC at Continental prices.

Other suppliers have been offering stocks at even more exorbitant prices—£800 and even £1,000 a tonne for finished PVC has been quoted some British firms.

Record companies have tried hard to absorb the increases—most firms have now reduced the weight of both singles and LPs by about 8 percent to cut consumption of PVC. However, the fact remains that the cost of the vinyl used to press one LP has risen from around 3p a year ago to around 9p today.

Serious Situation

Commented Ian Miles, managing director of Multiple Sound Distributors, which owns a plant in Leicester, who buys finished vinyl from the British DO&E company: "The situation is certainly serious. The necessary investment by the suppliers in new capacity is just not being made and quite frankly, in the short term at any rate, I think the shortage will just get worse and worse."

"Prices are still rising and I am expecting finished PVC prices to pass the £600 a tonne mark before the end of the year."

Ted Williams, Pye's factory manager who reckons he will need between 1,600 and 1,800 tonnes of PVC this year for the Mitcham pressing plant, agreed with Miles about the suppliers' reluctance to step up PVC production.

However, he added: "I am not that pessimistic about the future. Things are not good at the moment and there is little doubt that it is going to be a sticky year but I think the situation will sort itself out given time."

Nobody, rather frighteningly, knows what the eventual outcome of the PVC crisis will be.

However, in the short and mid-terms, most record companies are agreed that they are facing the most serious threat to their profitability that they have had to contend with for a long while.

EMI, in addition to temporarily suspending half its album catalog, has also stopped all custom pressing work. Every company has had to

start being far more selective when signing new artists, and the release of some new LP's, again particularly by new acts, has been postponed indefinitely.

Budget record companies, which work on much tighter margins than the majors, are already predicting the £1 budget LP and there is now a real possibility that the future some small labels could be in jeopardy.

All this is because there is not enough vinyl.

A few industry executives felt at the beginning of the year that with the economic gloom prevailing in the nation, consumer demand for records and tapes must drop which would naturally ease the pressure on what stocks of vinyl are available.

However, the theory has already been proved wrong. Every indication is that sales are continuing to grow and although it is hard to forecast exactly what is going to happen in view of the political and economic uncertainty in the country, it seems unlikely that this trend will be reversed particularly now that Britain is back on a five-day week.

Record companies would be understandably less anxious if they could see a glimmer of light at the end of the tunnel.

German Sales Up 10% in Yr.

HAMBURG — The German record industry increased its turnover last year by more than 10 percent, according to the documents of the Bundesverband der Phonografischen Wirtschaft. The exact figures will be issued by the association in April. The German record industry regrets that record prices have been spoiled by imports from England, Holland and France undercutting local prices. Imports probably account for more than 10 percent of the entire market.

Low-price records are still expanding their part of the market. In Germany, especially, department stores are depriving other record retailers of a part of their turnover. The large stores account for 50 percent of German record sales. Several pressing factories have raised their album prices by 20 percent.

APRIL 6, 1974, BILLBOARD

LONDON—Line-up for the 19th Eurovision Song Contest to be held in Brighton, Saturday (6) is—

'74 Eurovision Song Contest

COUNTRY	SONG TITLE	ARTIST	SONGWRITERS	PUBLISHER	RECORD COMPANY
FINLAND	Ala Mene Pois (Keep Me Warm)	Carita	Eero Koivistoinen (music) Hector & Frank Robson (lyrics)	Imudico	EMI Finland Ltd.
UNITED KINGDOM	Long Live Love	Olivia Newton-John	Harold Spiro & Valerie Avon	B. Feldman	Pye
SPAIN	Canta y se feliz (Sing & Be Happy)	Peret	Music & lyrics by Peret	Arabella Ed. Musicales	Ariola
NORWAY	Hvor er du (Where Are You)	Anne Karine Strom	Philip Kruse/Frode Thingnaes	Arne Bendiksen	Polydor
GREECE	Krasi, Thalassa, Ke To Aghori Mou (Wine, Sea & My Boy)	Marinella	Yiorgos Katsaros—Pythagoras	Intersong Hellas	Philips (Phonogram)
ISRAEL	Natati La Chayai (I Gave Her My Life)	Poogy	Alon Oliarchik & Danny Sanderson (Lyrics & music)	A Deshe (Pashanei) Ltd.	Hed Arzi
YUGOSLAVIA	Moja Generacija (My Generation)	Korni Grupa	Kornelije Kovac (Lyrics & music)	RTB	RTB
SWEDEN	Waterloo	ABBA (Bjorn, Benny, Anna & Frieda)	Benny Anderson, Stig Anderson, Bjorn	Union Songs AB	Polar Records
LUXEMBOURG	Bye Bye I Love You	Ireen Sheer	Ulvaeus (Lyrics & music)	RMI/Meridian	Polydor
MONACO	Celui Qui Reste, Celui Qui S'En Va	Romuald	Bourtyre & Jourdan (Lyrics & music)	Chappell	Mercury
BELGIUM	Fleur de Liberte	Jacques Hustin	Jacques Hustin (music) Franck Gerald (lyrics)	Essex Music France	Sonopresse/EMI Belgium
NETHERLANDS	* Wie Een Ster (I See A Star)	Mouth & McNeal	Hans van Hemert	Ananas Music Blaricum	Phonogram
IRELAND	Cross Your Heart	Tina	Paul Lyttle (Lyrics & music)	Bardis Music	Polydor
FRANCE	La Vie A 25 Ans	Dani	Christine Fontane (Lyrics & music)	Ed. Paul Beuscher	Vogue
WEST GERMANY	Sommer-Melodie (Summer Melody)	Cindy & Bert	Kurt Feltz, Werner Scharfenberger (Lyrics & music)	Gerig	BASF
SWITZERLAND	Mein Ruf Nach (My Call To You)	Piera Martell	Pepe Ederer (Lyrics & music)	April Music	CBS
PORTUGAL	E Depois Do Adeus (And Then, After Love)	Jose Calvario Jose Niza	Jose Calvario & Jose Niza (Lyrics & music)	Musicat	Arnaldo Trindade & Ca
ITALY	Si	Gigliola Cinquetti	Daniele Pace, Panzeri, Pilat, Conti (Lyrics & Music)	CBS Sugar	CGD/CBS Sugar

Billboard Hits of the World

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AUSTRALIA

(Courtesy Of Go-Set)
SINGLES

- This Week
- 1 MY COO CA CHOO—Alvin Stardust (EMI)
 - 2 FAREWELL AUNTIE JACK—Graham Bond (Picture)
 - 3 SORROW—David Bowie (RCA)
 - 4 THE LORD'S PRAYER—Sister Janet Mead (Festival)
 - 5 I LOVE, YOU LOVE, ME LOVE—Gary Glitter (Bell)
 - 6 HEARTBEAT, IT'S A LOVEBEAT—De Franco Family (20th Century)
 - 7 THE JOKER—Steve Miller Band (Capitol)
 - 8 ROCK ON—David Essex (CBS)
 - 9 LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Capitol)
 - 10 I AM PEGASUS—Ross Ryan (EMI)
 - 11 PHOTOGRAPH—Ringo Starr (Apple)
 - 12 SMOKIN' IN THE BOYS ROOM—Brownsville Station (Philips)
 - 13 48 CRASH—Suzi Quatro (RAK)
 - 14 WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Dawn Featuring Tony Orlando (Bell)
 - 15 MARE, MARE, MARE—Judy Stone (M7) LPs

- This Week
- 1 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 2 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 3 JONATHAN LIVINGSTON SEAGULL/SOUNDTRACK—Neil Diamond (CBS)
 - 4 PIN-UPS—David Bowie (RCA)
 - 5 BAND ON THE RUN—Paul McCartney & Wings (Apple)
 - 6 RINGO—Ringo Starr (Apple)
 - 7 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 8 SABBATH BLOODY SABBATH—Black Sabbath (Vertigo)
 - 9 CAN THE CAN—Suzi Quatro (RAK)
 - 10 TUBULAR BELLS—Mike Oldfield (Virgin)

BELGIUM

(Courtesy of Belgium Radio & TV)
SINGLES

- This Week
- 1 IS EVERYBODY HAPPY—Jackpot
 - 2 THE MOST BEAUTIFUL GIRL—Charlie Rich
 - 3 THE AIR THAT I BREATHE—The Hollies
 - 4 DIRTY OL' MAN—Three Degrees
 - 5 YOU'RE SIXTEEN—Ringo Starr
 - 6 DYNAMITE—Mud
 - 7 JE T' AIME CHERIE—James Lloyd
 - 8 JAMBALAYA—The Carpenters
 - 9 TRIGER FEET—Mud
 - 10 SHADY LADY—Stepstone & Dibbons

- This Week
- 1 40 GOLDEN HITS
 - 2 MY OLD FASCINATION—Demis Roussos
 - 3 JESUS CHRIST SUPERSTAR/SOUNDTRACK
 - 4 THE THREE DEGREES
 - 5 BURN—Deep Purple

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week Last Week
- 1 1 BILLY, DON'T BE A HERO—*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
 - 2 3 THE MOST BEAUTIFUL GIRL—Charlie Rich (CBS)—Gallico/KPM (Billy Sherrill)
 - 3 20 SEASONS IN THE SUN—Terry Jacks (Bell)—Francis Day & Hunter (Terry Jacks)
 - 4 2 THE AIR THAT I BREATHE—*Hollies (Polydor)—Rondor (Ron Richards)
 - 5 6 I GET A LITTLE SENTIMENTAL OVER YOU—*New Seekers (Polydor)—Mustard/Carlin (Tony Macaulay/Tommy Oliver)
 - 6 10 EMMA—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
 - 7 4 YOU'RE SIXTEEN—*Ringo Starr (Apple)—Jewel (Richard Perry)
 - 8 — REMEMBER ME THIS WAY—*Gary Glitter (Bell)—Leeds (Mike Leander)
 - 9 26 ANGEL FACE—*Glitter Band (Bell)—Rock Artists (Mike Leander)
 - 10 7 JET—*Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)
 - 11 12 SCHOOL LOVE—Barry Blue (Bell)—ATV (Barry Blue)
 - 12 18 JAMBALAYA/MR. GUDER—Carpenters (A&M)—Acuff-Rose/Rondor (Richard & Karen Carpenter)
 - 13 9 IT'S YOU—*Freddie Star (Tiffany)—London Tree (Dave Christie)
 - 14 11 CANDLE IN THE WIND—*Elton John (DJM)—DJM (Gus Dudgeon)
 - 15 15 SEVEN SEAS OF LOVE—*Queen (EMI)—Feldman/Trident (Ray Thomas Baxter/Queen)
 - 16 8 REMEMBER—*Bay City Rollers (Bell)—Mews (Bill Martin/Phil Coulter)
 - 17 5 JEALOUS MIND—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
 - 18 21 LONG LIVE LOVE—Olivia Newton-John (Pye)—Feldman

- 19 25 YOU ARE EVERYTHING—Diana Ross & Marvin Gaye (Tamla Motown)—Gamble-Huff/Carlin (H. Davis/B. Gordy)
- 20 22 EVERLASTING LOVE—Robert Knight (Monument)—Peter Maurice (Buzz Cason/Mac Gayden)
- 21 13 WOMBING SONG—*Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.)
- 22 24 WHO DO YOU THINK YOU ARE—*Candlewick Green (Decca)—Belsize (Chas Peate)
- 23 19 BURN BABY BURN—*Hudson Ford (A&M)—Hawkana (J. Ford/T. Allom/R. Hudson)
- 24 28 MA-MA-MA-BELLE—*Electric Light Orchestra (Warner Bros.)—Carlin/Sugartown (Jeff Lynne)
- 25 14 DEVIL GATE DRIVE—*Suzi Quatro (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 26 17 MA HE'S MAKING EYES AT ME—Lena Zavaroni (Philips)—Feldman (Tommy Scott)
- 27 32 ROCK AROUND THE CLOCK—Bill Haley & the Comets (MCA)—Kassner
- 28 23 NEVER GONNA GIVE YA UP—Barry White (Pye)—Schroeder (Barry White)
- 29 — GOLDEN AGE OF ROCK & ROLL—*Mott the Hoople (CBS)—April/H&H (Mott the Hoople)
- 30 31 LISTEN TO THE MUSIC—Doobie Bros. (Warner Bros.)—Warner Bros. (Ted Templeman)
- 31 27 UNTIL YOU COME BACK TO ME—Aetha Franklin (Atlantic)—Jobete London (G. Wexler/A. Mardin)
- 32 29 SMOKIN' IN THE BOYS' ROOM—Brownsville Station (Philips)—R. Mellin (D. Morris)
- 33 30 LOVE'S THEME—Love Unlimited Orchestra (Pye)—A. Schroeder (Barry White)
- 34 36 JUST MY SOUL RESPONDING—Smokey Robinson (Tamla Motown)—Jobete London (Smokey Robinson/Willie Hutch)
- 35 33 SOLITAIRE—Andy Williams (CBS)—Kirshner/Warner Bros. (R. Perry)
- 36 16 REBEL REBEL—*David Bowie (RCA)—Mainman/Chrysalis (David Bowie)
- 37 43 I'M GONNA KNOCK ON YOUR DOOR—Jimmy Osmond (MGM)—Carlin (Mike Curb/Don Costa)
- 39 — THE STING—*Ragtimers (Pye)—Leeds
- 40 50 HOMELY GIRL—Chi-Lites (Brunswick)—Intersong (Eugene Record)
- 42 — DOCTOR'S ORDERS—*Sunny (CBS)—Cookaway/Tic Toc (Roger Greenaway)
- 43 — THE WAY WE WERE—Barbra Streisand (CBS)—Screen Gems-Columbia (Fred Salem)
- 44 48 SHANGHAI'D IN SHANGHAI—*Nazareth (Mooncrest)—Mountain/Carlin (Roger Glover)
- 45 — THE ENTERTAINER—Marvin Hamlisch (MCA)—Multimood (Marvin Hamlisch)
- 46 38 MOCKINGBIRD—Carly Simon (Elektra)—Cinephonic (Richard Perry)
- 46 40 WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Tony Orlando & Dawn (Bell)—A. Schroeder (Hank Medress/Dave Appell)
- 47 34 I'VE GOT A THING ABOUT YOU BABY—Elvis Presley (RCA)—Hilary/Carlin
- 48 46 ALL OF MY LIFE—Diana Ross (Tamla Motown)—Jobete London (M. Randall)
- 49 37 FUNKY NASSAU—Beginning of the End (Atlantic)—Kassner (A. Marlin Prod.)
- 49 39 BOOGIE DOWN—Eddie Kendricks (Tamla Motown)—Jobete London (Frank Wilson/Leonard Caston)
- 50 35 TIGER FEET—*Mud (RAK)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)

DENMARK

(Courtesy of I.F.P.I.)
SINGLES/LPs

- This Week
- 1 MY ONLY FASCINATION (LP)—Demis Roussos (Philips)
 - 2 JOHNNY REIMAR PARTY NO. 7 (LP)—Philips
 - 3 FOREVER & EVER (LP)—Demis Roussos (Philips)
 - 4 NUTBUSH CITY LIMITS (Single)—Ike & Tina Turner (UA)
 - 5 NUTBUSH CITY LIMITS (LP)—Ike & Tina Turner (UA)
 - 6 MY COO CA CHOO (Single)—Alvin Stardust (Ariola/Telafunken)
 - 7 OLD, NEW BORROWED AND BLUE (LP)—Slade (Polydor)
 - 8 LET IT RIDE (LP)—Chi Coltrane (CBS)
 - 9 DODENS TRIUMF (LP)—The Savage Rose (Polydor)
 - 10 HIGHWAY 61 REVISITED (LP)—Bob Dylan (CBS)
 - 11 SVANTES VISER (LP)—Poul Dissing, Benny Andersen (Metronome)
 - 12 KOSAKEN MUSSEN REITEN (LP)—Ivan Rebroff (CBS)

- 13 DEN BEDSTE PIGE (Single)—Klaus & Servants (RCA)
- 14 KANSAS CITY (LP)—The Les Humphries Singers (Decca)
- 15 SCHONES MADCHEN AUS ARCADIA (Single)—Demis Roussos (Philips)

FINLAND

(Courtesy of INTRO Magazine)
SINGLES

- This Week
- 1 OLEN HAUTAUSMAA—Hector (Top Voice)
 - 2 UNEEN AIKA VAIPUU—Kisu (Columbia)
 - 3 JA ROKKI SOI—Rauli "B" Somerjoki (Love)
 - 4 AAMU—Peppe Willberg (CBS)
 - 5 KILLING ME SOFTLY—Roberta Flack (Atlantic)
 - 6 DO YOU WANNA DANCE—Hurricanes (Love)
 - 7 KULTAA JA KUNNIAA—Jukka Kuoppamaki (Satsanga)
 - 8 I LOVE YOU, LOVE ME LOVE—Gary Glitter (Bell)
 - 9 THIS FLIGHT TONIGHT—Nazareth (Philips)
 - 10 TEENAGE RAMPAGE—The Sweet (RCA) LPs

- This Week
- 1 HERRA MIRANDOS—Hector (Top Voice)
 - 2 MA TAHDON ROKATA—Jussi and the Boys (Scandia)
 - 3 LOUD 'N PROUD—Nazareth (Vertigo)
 - 4 RAKKAUDEN SINFINONIA—Fredri (Philips)
 - 5 SUZI QUATRO—Suzi Quatro Band (RAK)
 - 6 MUOTOKUVA I—Rauli "B" Somerjoki (Love)
 - 7 HELLO—Status Quo (Vertigo)
 - 8 NOW AND THEN—Carpenters (A&M)
 - 9 KILLING ME SOFTLY—Roberta Flack (Atlantic)
 - 10 SUMMER GAMES—Jukka Tolonen (Love)

FRANCE

(Courtesy Centre D'Information et de Documentation du Disque)
SINGLES

- This Week
- 1 TITI A LA NEIGE—Warner
 - 2 TENTATION—Ringo (Carrere)
 - 3 LES DIVORCES—Michel Delpech (Barclay)
 - 4 VIENS CE SOIR—Mike Brant (CBS)
 - 5 LA FETE—Michel Fugain et le Big Bazar (CBS)
 - 6 LADY LAY—Pierre Groscolas (Discodis)
 - 7 SERENADE—Christian Vidal (Vogue)
 - 8 PREMIER BAISER, PREMIERE LARME—J. Regane (Disc'AZ)
 - 9 GENTLEMAN CAMBRIOLEUR—Jacques Dutronc (Vogue)
 - 10 PARLEZ-MOI DE LUI—Nicole Croisille (Sonopresse)
 - 11 CHANSON POPULAIRE—Claude Francois (Fleche)
 - 12 QUI C'EST CELUI LA—Pierre Vassiliu (Barclay)
 - 13 TU SAIS SI BIEN DIRE JE T'AIME—Christian Adam (Disc'AZ)
 - 14 GIG/18 ANS—Dalida (Sonopresse)
 - 15 L'AMOUR AU DIAPASON—Sylvie Vartan (RCA) LPs

- This Week
- 1 CHES MOI—Serge Lama (Philips)
 - 2 LA MALADIE D'AMOUR—Michel Sardou (Phonogram)
 - 3 FUGAIN & LE BIG BAZAR NO. 2—Michel Fugain & Le Big Bazar (CBS)
 - 4 BURN—Deep Purple (Pathe-Marconi)
 - 5 QUELQUE CHOSE ET MOI—Gerard Lenorman (CBS)
 - 6 JE SUIS MALADE—Serge Lama (Philips)
 - 7 MOURIR POUR UNE NUIT—Maxime Le Forestier (Polydor)
 - 8 DARK SIDE OF THE MOON—Pink Floyd (Pathe-Marconi)
 - 9 DIALOGUE—Maxime Le Forestier (Polydor)
 - 10 FOREVER & EVER—Demis Roussos (Philips)

GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

- This Week
- 1 TEENAGE RAMPAGE—The Sweet (RCA)—Melodie der Welt
 - 2 DEVIL GATE DRIVE—Suzi Quatro (RAK/EMI)—Melodie der Welt
 - 3 DAN THE BANJO MAN—Dan The Banjo Man (Rare Earth/EMI)—Aberbach
 - 4 THIS FLIGHT TONIGHT—Nazareth (Philips)—Altus/Global
 - 5 KANSAS CITY—Les Humphries Singers (Decca)—Goldy/Sikorski
 - 6 FAHRENDE MUSIKANTEN—*Nina & Mike (Ariola)—Young/Intro
 - 7 TIGER FEET—Mud (RAK/EMI)—Melodie der Welt
 - 8 MY COO CA CHOO—Alvin Stardust (Ariola)—Discoton
 - 9 JUANITA—Nick Mackenzie (EMI)—Melodie der Welt
 - 10 SCHWARZE MADONNA—*Bata Illic (Polydor)—Melodie der Welt
 - 11 SPANIENS GITARREN—*Cindy & Bert (BASF)—RMI/Geig
 - 12 DANCE WITH THE DEVIL—Cozy Powell (RAK/EMI)—Melodie der Welt
 - 13 LA MONTANARA—Heino (EMI)—Bosworth

- 14 NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists)—UA Musik
- 15 ALLE LIEBE DIESER ERDE—*Julio Iglesias (Philips)—Magazine Music
- 16 EINSAMKEIT HAT VIELE NAMEN—*Christian Anders (EMI)—Anders Musik
- 17 THE SHOW MUST GO ON—Leo Sayer (Phonogram)—Slezak
- 18 RADAR LOVE—Golden Earring (Polydor)—Roba Musik
- 19 IT'S ALL OVER NOW BABY BLUE—Them (Decca)—Warner Bros.
- 20 I SHALL SING—Art Garfunkel (CBS)—Neue Welt/Budde

JAPAN

(Courtesy of Music Labo)
*Denotes local origin
SINGLES

- This Week
- 1 NAMIDA NO MISAO—*Tonosama Kings (Victor)
 - 2 GAKUEN TENGOKU—*Finger 5 (Philips)
 - 3 ANATA—*Akiko Kosaka (Elektra)
 - 4 BARA NO KUSARI—*Hideki Saijo (RCA)
 - 5 HANA NI SASAGERU BALLAD—*Kaientai (ELEC)
 - 6 HOSHI NI NEGAI O—*Agnes Chan (Warner)
 - 7 ERIMOMISAKI—*Shinichi Mori (Victor)
 - 8 SHIAWASE NO ICHIBANBOSHI—* Kiyoko Asada (Epic)
 - 9 KUCHINASHI NO HANA—*Tetsuya Watari (Polydor)
 - 10 ENTER THE DRAGON—*Sound Track (Warner Brothers)
 - 11 KOI NO DIAL 6700—*Finger 5 (Philips)
 - 12 KOI NO KAZAGURUMA—*Cherish (Victor)

- 13 HANA NO YOUNI HISOYAKANI—*Rumiko Koyanagi (Reprise)
- 14 HARUKAZE NO ITAZURA—*Momoe Yamaguchi (CBS/Sony)
- 15 SANSHOKU SUMIRE—*Junko Sakurada (Victor)
- 16 KOKORO NO SAKEBI—*Goro Noguchi (Polydor)
- 17 KOIBITOTACHI NO MINATO—*Mari Amachi (CBS/Sony)
- 18 WAKARE NO KANENONE—*Hiroshi Itsuki (Minoruphone)
- 19 AKACHOCHIN—*Kaguyahime (Panam)
- 20 TOTSUZEN NO AI—*Shizue Abe (Canyon)

MEXICO

(Courtesy of Ortiz)
SINGLES

- This Week
- 1 DEJENME SI ESTOY LLORANDO—Los Angeles Negros (Capitol)
 - 2 YO LO COMPRENDO—Victor Yturbe "Piruli" (Philips)
 - 3 LET ME GET TO KNOW YOU—Paul Anka (Gamma)
 - 4 NO DUDES DE MI AMOR—Los Solitarios (Peerless)
 - 5 MI AMIGO EL PUMA—Sandro (CBS)
 - 6 YO SE QUE TE ACORDARAS—Los Brios (Capitol)
 - 7 TU SIGUES SIENDO EL MISMO—Angelica Maria (Sonido Internacional)
 - 8 EL MONSTRUO (Monster Mash)—Luis "Vivi" Hernandez (Orfeon)
 - 9 ODIAME—Estela Nunez (RCA)
 - 10 ADIOS AMIGO—Los Strwck (Son Art)

MARKETPLACE

Continued from page 53

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With three years experience in small market radio, I'm now looking for a step up to a medium or large market station. If there is a program director reading this that appreciates these qualifications: experience in all facets of radio, complete dedication to the station in which I'm employed, dependability to my employer, sincerity and creativity in my air work and the willingness to always learn more. If you're looking for a person like this, write me, and let me prove it to you. I have worked all formats and will deliver any style you wish, from M.O.R. to hard rock. I'm a stable family man, married with two children. Complete resume, references and tape will be sent upon request. Jim Spurgeon 83-421 Capricorn, Apt. "D" Indio, California 92201 Tel.: 714-347-4757.

New LP/Tape Releases

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 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—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.

POPULAR ARTISTS

ACUFF, ROY
Back In The Country
LP Hickory 4507 \$5.95

AEROSMITH
Get Your Wings
LP Columbia KC32847 \$5.98
8T CA32847 \$6.98
CA CT32847 \$6.98

ALBERT, URAL
One Man's Woman At A Time
LP Cinnamon 5004 \$5.98
8T 8176-5004M \$6.95

ALLISON, LUTHER
Luther's Blues
LP Gordy G967V1 \$5.98

ANKA, PAUL
21 Golden Hits
8T APS1-0474 \$6.95

APPLE & APPLEBERRY
Apple & Appleberry
LP ABC ABCX802 \$5.98

ARNOLD, EDDY
She's Got Everything I Need
LP MGM SE4912 \$5.98

Sings Love Songs
LP Victor APL1-0481 \$5.98
8T APS1-0481 \$6.95

ATKINS, CHET
Atkins-Travis Traveling Show,
with Merle Travis
LP Victor APL1-0479 \$5.98
8T APS1-0479 \$6.95
CA APK1-0479 \$6.95

Supersnickers
LP Victor APL1-0329 \$5.98
8T APS1-0329 \$6.95
CA APK1-0329 \$6.95
QL APD1-0329 \$6.98
Q8 APT1-0329 \$7.95

AUGER'S, BRIAN, OBLIVION
EXPRESS
Straight Ahead
LP Victor APL1-0454 \$5.98
8T APS1-0454 \$6.95
CA APK1-0454 \$6.95

BABE RUTH
Amar Caballero
LP Harvest ST11275 \$5.98

BALLIN' JACK
Live & In Color
LP Mercury SRM1700 \$5.98
8T MC81-700 \$6.95
CA MCR4-1-700 \$6.95

BARROW, BARBARA, & MIKE
SMITH
Mickey & Babs Get Hot
LP Bell 1306 \$6.98

BELL, MAGGIE
Queen Of The Night
LP Atlantic SD7293 \$5.98

BLACK HEAT
No Time To Burn
LP Atlantic SD7294 \$5.98

BLUE SWEDE
Hooked On A Feeling
LP EMI ST11286 \$5.98
8T 8XT11286 \$6.98

BODINE, RITA JEAN
Sitting On Top Of My World
LP 20th Century T431 \$5.98

BREWER & SHIPLEY
Brewer & Shipley
LP Capitol ST11261 \$5.98

BREWER, TERESA
In London With Oily Rags
LP Flying Dutchman AM12015 \$5.98

BUFFETT, JIMMY
Living & Dying in 1/2 Time
CA Dunhill 5023-50132C (GRT) \$7.95

BULLDOG
Smasher
LP Buddah BDS5600 \$6.98

BUSH, JOHNNY
Texas Dance Hall Girl
Q8 APT1-0369 \$7.95

CARVER, JOHNNY
Double Exposure
LP ABC ABCX812 \$5.98
8T 8022-812M \$6.95

CHARLES, RAY
Come Live With Me
LP Crossover CR9000 \$6.98

CHASE
Pure Music
LP Epic KE32572 \$5.98
8T EA32572 \$6.98

CHICAGO
Chicago VII
LP Columbia C232810 [2] \$9.98
8T CA32810 \$9.98
CA C232810 \$9.98

CHINNOCK, BILL
Blues
LP Paramount PAS6090 \$5.98

CLARK, ROY
The Entertainer
LP Dot DOS1-2001 \$6.98
8T 8150-2001C \$7.95
CA 5150-2001C \$7.95

The Family Album
Q8 Dot 7150-26018C (GRT) \$7.95

COLEMAN, CY
Broadway Tunemith
LP Columbia C32804 \$4.98
8T CA32804 \$6.98

CONGRESS ALLEY
Congress Alley
LP Avco AV11009 \$5.98

CRAMER, FLOYD
Class Of '73
LP Victor APL1-0299 \$5.98
8T APS1-0299 \$6.95
CA APK1-0299 \$6.95
QL APD1-0299 \$6.98
Q8 APT1-0299 \$7.95

The Young & The Restless
LP Victor APL1-0469 \$5.98
8T APS1-0469 \$6.95
CA APK1-0469 \$6.95

CREACH, PAPA JOHN
Playing My Fiddle For You, w. Zulu
LP Grunt BFL1-0418 \$5.98
8T BFL1-0418 \$6.95
CA BFK1-0418 \$6.95

CROCE, JIM
I Got A Name
Q8 ABC 7022-797C (GRT) \$7.95

CROMARTY, GEORGE
Grassroots Guitar
LP Thistle TH731

The Only One
LP Thistle TH732

CUNNINGHAM, DON, & COMPANY
Presenting Don Cunningham & Company
LP Hendon 1001

DARIN, BOBBY
Darin 1936-1973
LP Motown M813V1 \$5.98

DAVIDSON, JOHN
Touch Me
LP 20th Century T429 \$5.98

DAVIS, BETTY
They Say I'm Different
LP Just Sunshine JSS3500 \$6.98
8T 8156-3500C \$7.95

DAVIS, MAC
Stop & Smell The Roses
LP Columbia KC32582 \$5.98
8T CA32582 \$6.98
CA CT32582 \$6.98

DAVIS, SPENCER, GROUP
Living In A Back Street
LP Vertigo VEL1021 \$5.98
8T VC8-1021 \$6.95
CA VCR4-1021 \$6.95

DELPHONICS
Alive & Kicking
LP Philly Groove PG1501 \$6.98

DENVER, JOHN
Beginnings With The Mitchell Trio
LP Mercury SRM1-704 \$5.98
8T MC81-704 \$6.95
CA MCR4-1-704 \$6.95

DOZIER, LAMONT
Out Here On My Own
CA ABC 5022-804M (GRT) \$6.95

DRAMATICS
Dramatically Yours
LP Volt VQS9501 \$6.98
8T VQ89501 \$7.98

DYLAN, BOB
Nashville Skyline
QL Columbia CQ32872 \$6.98
Q8 CAQ32872 \$7.98

EAGLES
On The Border
LP Asylum 7E1004 \$6.98
8T ET81004 \$6.97
CA TC51004 \$6.97

EARTH, WIND & FIRE
Earth, Wind & Fire
LP Columbia KC32712 \$5.98
8T CA32712 \$6.98
CA CT32712 \$6.98

EL CHICANO
Cinco
LP MCA401 \$5.98
8T MCAT401 \$6.98
CA MCAC401 \$6.98

FAHEY, JOHN
Transfiguration Of Blind Joe Death
LP Takoma R9015 \$5.98

FAIER, BILLY
Banjo
LP Takoma C1037 \$5.98

FAITH, PERCY, & HIS ORCH.
New Thing
QL Columbia CQ32803 \$6.98
Q8 CAQ32803 \$7.98

Remembering The 60's
LP Columbia C32585 \$4.98

FARGO, DONNA
All About A Feeling
Q8 Dot 7150-26019C (GRT) \$7.95

The Happiest Girl
Q8 Dot 7150-26000C (GRT) \$7.95

FELTS, NARVEL
Drift Away
8T Cinnamon 8176-5000M (GRT) \$6.95

When Your Love Was Mine
LP Cinnamon 5002 \$5.98
8T Cinnamon 8176-5002M (GRT) \$6.95

FLATT, LESTER
Before You Go
LP Victor APL1-0470 \$5.98
8T APS1-0470 \$6.95

FOSTER, JERRY
Looking Back
LP Cinnamon 5003 \$5.98
8T 8176-5003M (GRT) \$6.95

FRAMPTON, PETER
Something's Happening
LP A&M SP3619 \$6.98
8T 8T3619 \$6.98
CA CS3619 \$6.98

FRANKLIN, ARETHA
Let Me In Your Life
LP Atlantic SD7292 \$5.98
8T TP7292 \$6.97
CA CS7292 \$6.97

GALLAGHER & LYLE
Seeds
LP A&M SP3605 \$6.98

GIBSON, DON
Snap Your Fingers
LP Hickory 4509 \$5.95

GILLESPIE, DANA
Weren't Born A Man
LP Victor APL1-0354 \$5.98

GOLDBERG, BARRY
Goldberg, Barry
LP Alco SD7040 \$5.98

GRAND FUNK
Shinin' On
LP Capitol SWAE11278 \$6.98
8T 8XZ11278 \$6.98
CA 4XZ11278 \$6.98

GRIFFIN, JAMES
Breakin' Up Is Easy
LP Polydor PD6018 \$6.98
8T BF-6018 \$7.98
CA CF-6018 \$7.98

GRIFFITH, BOBBY G.
Griffith, Bobby G.
LP Ranwood 8124 \$5.98

GROSSMAN, STEVEN
Caravan Tonight
LP Mercury SRM1-702 \$5.98

GUESS WHO
Best Of, v. 2
LP Victor APL1-0269 \$5.98
8T APS1-0269 \$6.95
CA APK1-0269 \$6.95
QL APD1-0269 \$6.98
Q8 APT1-0269 \$7.95

HAMPTON, PAUL
Rest Home For Children
LP Crested Butte CB702 \$6.98

HANSON, LEW
Just For You
LP Audiofidelity AFS6259 \$6.98

HITCHCOCK, STAN
Hitchcock, Stan, Country
8T Cinnamon 8176-5001M (GRT) \$6.95

HOWLIN' WOLF, see Muddy Waters

HULL, ALAN
Pipedream
LP Elektra EKS75075 \$5.98
8T ET875075 \$6.97
CA TC575075 \$6.97

HUMBLE PIE
Thunderbox
LP A&M SP3611 \$6.98
8T 8T3611 \$6.98
CA CS3611 \$6.98

HUMPHREY, PAUL
America, Wake Up
LP Blue Thumb BTS66 \$5.98

HUNTER, IVORY JOE
I've Always Been Country
LP Paramount PAS6080 \$5.98

IAN, JANIS
Star
LP Columbia KC32857 \$5.98
8T CA32857 \$6.98

JACKS, TERRY
Seasons In The Sun
LP Bell 1307 \$6.98
8T L81307 \$7.95
CA L51307 \$7.95

JACKSON, LEE
Lonely Girl
LP Bluesway BLS6083 \$4.98
8T 8051-6083M (GRT) \$6.95

JONES, GEORGE
The Race Is On
LP Camden ACL1-0377 \$2.49
8T ACS1-0377 \$4.95

You Gotta Be My Baby
LP Victor APL1-0486 \$5.98
8T APS1-0486 \$6.95

JONES, JACK
Harbour
LP Victor APL1-0408 \$5.98
8T APS1-0408 \$6.95

KANSAS
Kansas
LP Kirshner KZ32817 \$5.98
8T ZA32817 \$6.98

KAPLAN, ARTIE
Down By The Old Stream
LP Paramount PAS1019 \$6.98

KAYE, THOMAS JEFFERSON
First Grade
LP Dunhill DSX50142 \$5.98

KAZ, ERIC
Cul-De-Sac
LP Atlantic SD7290 \$5.98

KELLAWAY, ROGER, CELLO
QUARTET
Come To The Meadow
LP A&M SP3618 \$6.98

KENDRICKS, EDDIE
Boogie Down
LP Tamla T330V1 \$5.98
8T 8330M \$6.95
CA 5330M \$6.95

KERNOCHAN, SARAH
House Of Pain
LP Victor APL1-0343 \$5.98
8T APS1-0343 \$6.95

KNIGHT, GLADYS, & THE PIPS
Claudine Soundtrack
LP Buddah 80S5602ST \$6.98
8T L85602 \$7.95
CA L55602 \$7.95

Knight Time
LP Soul S741V1 \$5.98
8T M8741 \$6.95
CA M5741 \$6.95

KOTTKE, LEO
Circle 'Round The Sun
LP Symposium SYS2001 \$5.98

LA CROIX, JERRY
The Second Coming
LP Mercury SRM1-701 \$5.98

LAINE, CLEO
Live!!! At Carnegie Hall
LP Victor LPL1-5015 \$6.98
8T LPS1-5015 \$7.95
CA LPK1-5015 \$7.95

LASER PACE
Granfalloon
LP Takoma R9021 \$5.98

LEWIS, BOBBY
Too Many Memories
8T Ace of Hearts 8170-1002M (GRT) \$6.95

LEWIS, JERRY LEE
Southern Roots
LP Mercury SRM1690 \$5.98

LIBERACE
Candlelight Classics
8T GNP Crescendo 8038-1023M (GRT) \$6.95

LINDISFARNE
Roll On, Ruby
LP Elektra EKS75077 \$5.98
8T ET875077 \$6.97
CA TC575077 \$6.97

LITTLE ANTHONY & THE IMPERIALS
On A New Street
LP Avco AV11012 \$5.98

LIVING TRIO
Peg O' My Heart
LP Camden ACL1-0448 \$2.49
8T ACS1-0448 \$4.95

LOCKLIN, HANK
Country Hall Of Fame
LP Camden ACL1-0427 \$2.49
8T ACS1-0427 \$4.95

LUMAN, BOB
Still Loving You
LP Hickory 4508 \$5.95

MAGIC ORGAN
Travelin' With
LP Ranwood 7058-8116C (GRT) \$7.95

MAIN INGREDIENT
Euphrates River
LP Victor APL1-0335 \$5.98
8T APS1-0335 \$6.95
CA APK1-0335 \$6.95

MAMA LION
Give It Everything I've Got
LP Family FPS2713 \$5.98

MANCINI, HENRY
Country Gentleman
8T APS1-0270 \$6.95
CA APK1-0270 \$6.95
QL APD1-0270 \$6.98
Q8 APT1-0270 \$7.95

MASTERFLEET
High On The Sea
LP Sussex SRA8028 \$5.98

MATTHEWS, IAN
Some Days You'll Eat The Bear
LP Elektra EKS75078 \$5.98
8T ET875078 \$6.97
CA TC575078 \$6.97

MAYALL, JOHN
Best Of
8T BF23006 \$9.98
CA CF23006 \$9.98

McCABE, TIM
Songs Of The Mountain
LP Atlantis AS202

McCLAIN, PRATT
McLain, Pratt
LP Dunhill DSX50164 \$5.98

McKUE, ROD
Seasons In The Sun
LP Warner Bros. BS 2785 \$5.98
8T M82785 \$6.97
CA M52785 \$6.97

MILLS BROTHERS
Cab Driver
LP Ranwood R8123 \$5.98

MILSAP, RONNIE
Where My Heart Is
Q8 APT1-0338 \$7.95

MOCEDADES
Eres Tu
8T Tara 8174-53000C (GRT) \$7.95

MOM & DADS
Dance With
8T GNP Crescendo 8038-2078M (GRT) \$6.95

Play Your Favorite Hymns
LP GNP Crescendo GNS2082 \$5.98
8T 8038-2082M (GRT) \$6.95

MOMENTS
Best Of
LP Stang ST1019 \$5.98

MONTGOMERY, MELBA
No Charge
LP Elektra EKS75079 \$5.98
8T ET875079 \$6.97
CA TC575079 \$6.97

MURPHEY, MICHAEL
Murphey, Michael
LP Epic KE32835 \$5.98
8T EA32835 \$6.98

NATURAL FOUR
Natural Four
LP Curtom 8600 \$6.98

NAZARETH
Loud 'N' Proud
LP A&M SP3609 \$6.98
8T 3609 \$6.98
CA CS3609 \$6.98

NELSON, WILLIE
Phases & Stages
LP Atlantic SD7291 \$5.98

NEWTON, WAYNE
Everybody Knows Wayne Newton
LP Camden ACL1-0351 \$2.49
8T ACS1-0351 \$4.95
CA ACK1-0351 \$4.95

NUNNERY, STU
Evolution
8T Evolution 8117-3023M (GRT) \$6.95

OSBORNE BROTHERS
Fastest Grass Alive
LP MCA374 \$5.98
8T MCAT374 \$6.98

PARTON, DOLLY
Jolene
LP Victor APL1-0473 \$5.98
8T APS1-0473 \$6.95
CA APK1-0473 \$6.95

PEEBLES, ANN
I Can't Stand The Rain
LP HiXSHL32079 \$6.98

POINTER SISTERS
That's A Plenty
LP Blue Thumb BT56009 \$6.98
8T L86009 \$7.95
CA L56009 \$7.95

PRESLEY, ELVIS
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GLAZUNOV, ALEXANDER
Stenka Razin
Suisse Romande Orch., Ansermet/Khachatourian; Con. Violin
LP London STS15240 \$2.98

HAYDN, FRANZ JOSEPH
Sinfonia Concertante in B-flat; Symphony No. 90 in C
Vienna Philh., Bohm
LP DG 2530398 \$7.98

Symphonies Nos. 1-19
Philharmonia Hungarica, Dorati (Complete Symphonies of Haydn, v.8)
LP London STS15310/15 [6] \$17.88

Symphonies Nos. 94 in G (Surprise) & 101 in D (Clock)
Vienna Philh., Montoux
LP London STS15178 \$2.98

KHACHATURIAN, ARAM
Concerto For Violin
Ricci, London Philh. Orch., Fistourliari/Glazunov; Stenka Razin
LP London STS15240 \$2.98

Music Selections (Khachaturian Conducts Khachaturian)
Philharmonia Orch.
LP Seraphim 60226 \$2.98

KORNGOLD, ERICH WOLFGANG
Symphony in F-sharp, Op. 40
Munich Philh. Orch., Kempe
LP Red Seal ARL1-0443 \$5.98

LISZT, FRANZ
Transcendental Etudes; Consolations; Liebestraum Bolet (Bolet Plays Liszt)
LP RCA Red Seal CRL2-0446 [2] \$6.98

MENDELSSOHN, FELIX
Concertos For Piano Nos. 1 in g & 2 in d
Katin, London Sym. Orch., Collins
LP London STS15236 \$2.98

MOZART, WOLFGANG
AMDADEUS
Sonata For Two Pianos in D, K. 448; Sonata For Piano Duet in C, K. 521
Eschenbach, Frantz
LP DG 2530285 \$7.98

NIELSEN, CARL
Symphony
Bernstein
LP Columbia M32779 \$5.98
QL MQ32779 \$6.98
QB MAQ32779 \$7.98

POULENC, FRANCIS
Sonata For Clarinet
DeColo
LP Harlequin H3806 \$6.98

PROKOFIEV, SERGE
Quartet No. 2 in F
Carmirelli Quar./Ravel; Quar. in F
LP London STS15152 \$2.98

RACHMANINOV, SERGEI
Concertos For Piano Nos. 1&2
Ashkenazy, London Sym. Orch., Previn
LP London CS6774 \$5.98

Symphony No. 2 in e
London Philh., Boult
LP London STS15181 \$2.98

RAVEL, MAURICE
Quartet in F
Carmirelli Quar./Prokofiev; Quar. 2
LP London STS15152 \$2.98

SAINT-SAENS, CAMILLE
Carnival Of The Animals
LP FCS 50055 \$2.98
8T SCS-8-50055 \$3.98
CA SCS-C-50055 \$3.98

SCHOENBERG, ARNOLD
Quartet No. 1 in d, Op. 7
LaSalle Quar.
LP DG 2530329 \$7.98

SCHUBERT, FRANZ
Lieder
Ludwig, Gage (15)
LP DG 2530404 \$7.98

Quintet (Trout)
LP FCS 50056 \$2.98
8T SCS-8-50056 \$3.98
CA SCS-C-50056 \$3.98

Symphonies Nos. 5 in B-flat & 8 in b
New Philharmonia Orch., Fischer-Dieskau
LP Angel S36965 \$5.98

STRAUSS, RICHARD
Also Sprach Zarathustra, Op. 30
Berlin Philh., Von Karajan
LP DG 2530402 \$7.98

STRAVINSKY, IGOR
Concerto For Violin in D

Kyung-Why Chung, London Sym. Orch., Previn/Walton; Con. Violin
LP London CS6819 \$5.98

TCHAIKOVSKY, PETER ILVITCH
Nutcracker (Suite)
Philadelphia Orch., Ormandy
LP Red Seal ARL1-0027 \$5.98
8T ARS1-0027 \$6.95
CA ARK1-0027 \$6.95
QL ARD1-0027 \$6.98
QB ART1-0027 \$7.95

Sleeping Beauty (Suite)
Philadelphia Orch., Ormandy
LP Red Seal ARL1-0169 \$5.98
8T ARS1-0169 \$6.95
QL ARD1-0169 \$6.98
QB ART1-0169 \$7.95

Swan Lake (Suite)
Philadelphia Orch., Ormandy
LP Red Seal ARL1-0030 \$5.98
8T ARS1-0030 \$6.95
CA ARK1-0030 \$6.95
QL ARD1-0030 \$6.98
QB ART1-0030 \$7.95

Symphony No. 3 in D (Polish); Suite No. 3 (Theme & Variations)
Paris Conservatoire Orch., London Philh. Orch., Boult
LP London STS15237 \$2.98

TIPPETT, MICHAEL
Symphony No. 3
Harper, London Sym., Davis
LP Philips 6500662 \$6.98

VERDI, GIUSEPPE
Un Ballo In Maschera (Highlights)
Tebaldi, Pavarotti, Milnes, St. Cecilia Academy Orch., Bartoletti
LP London OS26278 \$5.98

VIVALDI, ANTONIO
Music (Selections)
Stratta, Baroque Pops Orch. (Viva Vivaldi!)
LP Red Seal ARL1-0442 \$5.98
QB ART1-0442 \$7.95

WALTON, WILLIAM
Concerto For Violin
Kyung-Wha Chung, London Sym. Orch., Previn/Stravinsky; Con. Violin
LP London CS6819 \$5.98

CLASSICAL COLLECTIONS

CASADESUS, ROBERT
A Tribute To A Great Artist
LP Columbia M332135 [3] \$17.98

ELIZABETHAN TRUST
MELBOURNE ORCH.
Rudolf Nureyev's Don Quixote, w. Lanchberry
LP Angel S37008 \$5.98

ERICKSON, RAYMOND
Erickson Tapes
LP Syntonic Research SD66100 \$5.95

ESTRIN, MARTY
Great Hits You Played When You Were Young, v.1
QL Connoisseur Society CSQ2058 \$5.98
Great Hits You Played When You Were Young, v.2
QL Connoisseur Society CSQ 2059 \$5.98

FIEDLER, ARTHUR
Strauss Favorites, w. Boston Pops
LP Camden ACL1-0434 \$2.49
8T ACS1-0434 \$4.95

FISCHER-DIESKAU, DIETRICH
Songs Set To Sonnets By Francesco Petrarch, w. Demus, Moore
LP DG 2530332 \$7.98

GERHARDT, CHARLES
Gone With The Wind, w. National Philh. Orch.
LP Red Seal ARL1-0452 \$5.98
8T ARS1-0452 \$6.95
CA ARK1-0452 \$6.95

HERSCHOFF, CARL
Baroque Lutenist
LP Harlequin H3808 \$6.98

LONDON FESTIVAL BRASS
ENSEMBLE
Baroque Brass
LP London SPC21087 \$5.98

ORMANDY, EUGENE
Yellow River Concerto, w. Philadelphia Orch.
LP Red Seal ARL1-0415 \$5.98
8T ARS1-0415 \$6.95
CA ARK1-0415 \$6.95
QL ARD1-0415 \$6.98

PAVAROTTI, LUCIANO
King Of The High "C's"
LP London OS26373 \$5.98

PEPIN, ANDRE
Baroque Flute Sonatas, w. Leppard (harpsichord) & Viala (cello)
LP London STS15198 \$2.98

SOUTHERLAND STINGERS WITH RALPH GRIERSON
Scott Joplin; Palm Leaf Rag
LP Angel S36074 \$5.98
8T BXS36074 \$6.98
CA X36074 \$6.98

SUTHERLAND, JOAN
Songs My Mother Taught Me
LP London OS26367 \$5.98

STOKOWSKI, LEOPOLD
Stokowski Sound, v.1
LP Red Seal CRL2-0334 [2] \$6.98

TOUREL, JENNY
At Carnegie Hall, w. Leonard Bernstein
LP Columbia M32231 \$5.98

SPOKEN WORD

BURGESS, ANTHONY
Reads From "A Clockwork Orange" & "Enderby"
LP Spoken Arts SA1120 \$6.50

BUTLEY (SIMON GRAY)
American Film Theatre—Soundtrack
LP Theatre Rec'g Soc. TRS362 [3] \$21.94
CA CDL5-362 \$23.85

(Continued on page 80)



PAUL McCARTNEY & WINGS—Band On The Run (5:09); producer: P. McCartney; writer: McCartney; publisher: McCartney, ATV, BMI. Capitol 1459. Slow introduction gradually builds to powerful and extremely well arranged song, using synthesizer and strong electric guitar. McCartney mixes slow ballad and rock, and the result is a smooth combination. Flip: no info available.

O'JAYS—For The Love Of Money (3:45); producer: Gamble-Huff; writers: K. Gamble, L. Huff, A. Jackson; publisher: Mighty Three, BMI. Philadelphia International 3544. (Columbia). Powerful song about the all mighty dollar featuring an almost staccato arrangement with lead voice trading almost perfectly off the background vocals. Change from the smoother rock more commonly associated with the Gamble-Huff sound. Flip: no info available.

TOWER OF POWER—Time Will Tell (3:07); producer: Tower of Power; writers: S. Kupka, E. Castillo; publisher: Kuptillo, ASCAP. Warner Bros. 7796. Ballad utilizing the excellent Tower horn section to its best advantage, as song builds from soft start to strong finish while still maintaining its ballad quality. Song should do well in both soul and pop areas. Flip: no info available.

recommended

ANNE MURRAY—You Won't See Me (3:07); producer: B. Ahern for Happy Sack Prod.; writer: J. Lennon, P. McCartney; publisher: Maclen; Capitol 3867.

JIM STAFFORD—My Girl Bill (3:12); producer: Phil Gernhard & Lobo; writer: Jim Stafford; publisher: Kaiser, Famous, Boo, ASCAP. MGM 14718.

THE HOLLIES—The Air That I Breathe (3:45); producer: R. Richards, The Hollies; writers: A. Hammond, L. Hazelwood; publisher: Landers-Roberts, April, ASCAP. Epic 5-11100.

BADFINGER—I Miss You (2:32); producer: Chris Thomas; writer: P. Ham; publisher: WB, ASCAP, Warner Bros. 7801.



LITTLE ANTHONY AND THE IMPERIALS—I'm Falling In Love With You (3:25); producer: Thom Bell; writer: Jeanne Davis; publisher: Mighty Three, BMI. AVCO 1640.

THE IMPRESSIONS—Finally Got Myself Together (I'm A Changed Man) (3:05); producer: E. Townsend Prods.; writer: E. Townsend; publisher: Cheriton, BMI. Curtom 1997. (Bud-dah).

SEVENTH WONDER—Ain't Nothing Gonna Break Us Up (3:18); producer: Dan Brantley; writer: Dan Brantley; publisher: Excellorec, Sajada Publ., BMI. Abet 9456. (Nashboro).

RONNIE DYSON—We Can Make It Last Forever (3:02); producer: Henry Cosby; writer: H. Cosby, R. Glover, J. Harris; publisher: Blackwood, Teamuck, BMI. Columbia 46021.

MEL CARTER—I Only Have Eyes For You (3:28); producer: Tony Scotti, J. D'Andrea; writer: A. Dubin, H. Warren; publisher: Warner Bros., ASCAP. Romar 716. (MGM).

CHARLES WRIGHT—You Threw It All Away (3:57); producer: Charles Wright; writer: C. Wright; publisher: ABC/Dunhill, Music Power, BMI. ABC Dunhill 4381.



These are new artists deserving of exposure.

ALVIN STARDUST—My Coo Ca Choo (2:47); producer: Peter Shelley; writer: P. Shelley; publisher: Magnet. BMI. Bell 454. Strong late 1950's sound in the Gene Vincent vein. Top British singer could break here with goodtime record.

PROPHECY—Everybody Walking Together (2:58); producer: Jimi Ingram; writer: J. Ingram; publisher: Gambi, BMI. All Platinum 2349. Bouncy tune featuring good lead vocals and plain but tasteful backup instruments. Interesting trade-off lead and backup voices.

JOHN BYRD—Your Thing & My Thing Equals A Good Thing (2:51); producer: Joe Wilson; writers: J. Wilson, G. Byrd, H. Huggins; publisher: 20th Century, Joe Wilson, ASCAP. 20th Century 2078. Good funky sound which is pleasant change from smoother soul sounds so prominent on charts today.

JAY DEE—Strange Funky Games and Things (3:07); producer: Barry White; writer: Barry White; publisher: January, Sa-Vette, BMI. Warner Bros. 7798. Barry White's influence is strongly felt on this heavily orchestrated soul tune.

CHARLIE MITCHELL—After Hours (3:20); producer: Tony Silvester; writer: J.R. Bailey, K. Williams; publisher: A Dish of Tunes, BMI. Janus 227. Soulful song which is derivative of many other chart tunes but still is distinctive.



CHARLEY PRIDE—We Could (2:29); producer: Jack Clement; writer: Felice Bryant; House of Bryant (BMI) RCA 0257. Charley puts new life into an old standard and its a beautiful rendition. Flip is an up-tempo happy song with a south of the border flavor that bears watching. Could be a two sided hit. Flip: Love Put a Song In My Heart (3:05). Producer: same; writer: Ben Peters; Pi-Gem Music (BMI).

JIM REEVES—I'd Fight The World (2:51); producer: Jerry Bradley; writer: Hank Cochran-Joe Allison; Pamper Music (BMI); RCA 0255. Taken from his album by the same name, it's another smooth, tasteful ballad by Reeves with a beautiful string arrangement. Flip: No info.

DAVID HOUSTON—That Same Ol' Look of Love (2:25); producer: Billy Sherrill; writer: C. Taylor, G. Richey, N. Wilson; Algee Music/Al Gallico Music (BMI) Epic 5-11096. With each

new single you wonder how this man could get any better, but he keeps them coming. Beautiful song, beautiful production, and Houston has never sounded better. Flip: no info available.

MARVEL FELTS & SHARON VAUGHN—Until The End Of Time (2:35); producer: A Farah Production; writer: J. Foster & B. Rice; Jack & Bill Music (ASCAP); Cinnamon 793. New duet debuts with a powerful Foster & Rice song of ever-lasting love. Their voices blend beautifully and this first effort should well establish both.

MARTY ROBBINS—I'm Wanting To (2:48); producer: Marty Robbins; writer: Ronny Robbins-Karen Russell; Mariposa Music (BMI); MCA 40172. Marty can handle any kind of song, but give him a soft ballad of unrequited love and he's at his best. Right behind a single now high in the charts, this will take him back to the top. Flip: no info available.

recommended

KENNY STARR—The Highway Of Love (2:38); producer: not listed; writer: Dallas Frazier-Sanger D. Shafer; Blue Crest Music (BMI) MCA 40213.

BUDDY ALAN—I Never Had It So Good (2:49); producer: George Richey; writer: P. Williams-R. Nichols; Almo Music (ASCAP) Capitol 3861.

GEORGE KENT—Take My Life And Shape It With Your Love (2:35); producer: Bud Logan; writer: Royce Porter-Bucky Jones; Above Music (ASCAP) & Beyond Music (BMI); Shannon 818A.

LaCOSTA—I Wanna Get To You (2:02); producer: Norro Wilson; writer: C. Taylor-N. Wilson-G. Richey; Al Gallico/Algee Music (BMI); Capitol 3856.

LLOYD GREEN—San Antonio Rose (2:29); producer: Chip Young; writer: Bob Mills; Bourne Co. (ASCAP); Monument 8608.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

Lieberman: Full Steam Ahead

• Continued from page 3

have creative people in the industry, we are putting more emphasis on businesslike procedures.

The energy crisis, inflation and other problems are "not something we welcome," the new president concedes, "but like many difficulties, they will force us to do the things we should have done anyway!"

He cites the rising cost of doing business, as a prompter to be more profit-conscious. "For years, everyone else's prices were going up and ours were going down. Our industry took a certain direction from rack-jobbing in drug stores and from there to rackjobbing of a different sort in discount stores—a way of doing business that translated super-marketing to general merchandising and, by its influence, forced many general stores into a category known as 'mass merchandisers.' The record department occupied a certain niche as a loss leader department because it could build and sustain traffic. Now, with the cost squeeze on, there is no place for a 'loss leader' department. A loss-leader item, maybe, but not a loss-leader department. It just won't fly!"

The shortage of vinyl, he believes, will also have a positive effect: "The manufacturers assure us that product will be more selectively decided and there will be more emphasis on quality. "I see a positive impact on single records. The economics are such that there are more reasons for producing the single first and, if that works, follow with the album."

Small Playlist

As a distributor, he says, he is dis-

tressed by the "small play list—of perhaps 18 and 28" and the proliferation of golden oldie play. "I'm not criticizing the 'golden oldie' station," he adds. "There is a definite place for nostalgia. Nor am I saying that a balance of current and oldies isn't acceptable. But I make a practice of listening to the radio and I hear a ratio of 1 to 1 and even 2 to 1—two golden oldies to one current. Where do they think the golden oldies of four or five years from now are going to come from?"

As NARM brings its collective thinking and action to bear on these and other problems, it will be continuing to progress along the lines it has in recent years, including the "major accomplishments of the anti-piracy effort."

Dividing the country into action areas for the various segments of the industry to concentrate on gaining legislation and seeing that it's enforced has been a highly effective move, Lieberman observes. The anti-piracy newsletter has been a good method for keeping everyone informed of problems and progress.

With salesmen forming a network of information-gathering, to alert any instances of bootlegging, it will be possible to "bring the problem of piracy down to manageable and less damaging size," Lieberman predicts. "Reports on Circle P or Pre-P on a continuing basis let us know where the fires are stoking."

Piracy

"There has always been some counterfeiting," Lieberman notes, "but it didn't become big business for a long time. Often considered 'legitimate' outside the recording in-

dustry, it operated in a grey area of hard-to-determine legality. There will probably always be some piracy, but if we can get it out of the area of huge profits and back to a sub-rosa operation, it will not be the harmful activity that it became before legislative efforts began to bring it under control. It is, however, something that we must continue a vigilant attitude toward. More legislation is needed and prosecutions must be sought: we must work with the FBI and state law enforcement."

Research will continue under NARM sponsorship—such as the "return" studies done last year.

"Focusing on where we're going," is the chief objective of the upcoming NARM year, says the association's president. "Our 'partnership' theme, emphasizing professionalism and profits, is intended to keep us all aware of our relationship to each other: sometimes associates, sometimes customers, sometimes competitors—whatever we are, we are working together to complete that sale to the ultimate customer. In this business, the sale isn't completed until the customer breaks the record seal, so we in NARM aren't selling to each other, but through each other.

"It's NARM's job to provide encouragement and direction to the retailer, the rackjobber, the distributor, the one-stop and set an organizational example to the individual member. We'll be working through the Manufacturers Advisory committee to cement more successful working relations between retailers, jobbers, manufacturers, and to formulate convention programs that



Dave Lieberman, NARM's new president, finds moments of joy at home with his three sons.

will be valuable to all segments of the industry."

Heads Firm

Lieberman is conversant with many of those segments himself, heading up a multi-ply organization known as Lieberman Enterprises which among other endeavors "continues the business my grandfather, Samuel, started: coin machines."

Lieberman's grandfather and his father, Harold, were both in the coin machine business and Harold Lieberman was in the jobbing business. "Our entry into the music business was the one-stop founded in 1937," David Lieberman says.

"After War II, we became full-line distributors (we distributed Wurlitzer) and still had our one-stop. Through the acquisition of a local

distributor, we entered the distributing business, which we were in until 1972 . . . and that's where I cut my teeth. I started in working summers and after school in the returns room. In 1955, after I graduated from the University of Minnesota, I joined the company, starting in promotion. Promotion led to sales and, in sequence I became sales manager, then vice president and, when my father died in 1967, president of the company.

"In the early '60's we became involved in rackjobbing. By the time I was vice-president, we were divided between distributing and the one-stop and the rackjobbing business."

Traces History

Lieberman finds the evolution of
(Continued on page 72)

You Won't See Me



The Second Hit Single From
Anne Murray's
Fastest-Selling Album, Love Song

U.S.
Single 3867
Album ST-11266



Canada
Single 72727
Album ST-6409



Produced and Arranged by Brian Ahern for Happy Sack Productions, Inc.



Billboard's Top Album Picks

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Number of LP's reviewed this week 32 Last week 36

Spotlight

HELEN REDDY—Love Song for Jeffrey, Capitol SO 11284. Quite possibly this artist's finest LP yet, with a perfect blend of uptempo songs (such as the recent single "Keep on Singing"), rock ballads like "Love Song for Jeffrey" and almost supper club material such as "Pretty, Pretty." While Ms. Reddy has established herself as a top recording and club artist over the past several years, this LP should complete her reputation as a recording star. Her voice is alternately strong and soft where required, and the excellent production of Tom Catalano enhances her singing even more.

THE THREE DOG NIGHT—Hard Labor, ABC Dunhill DSD 501 68. One of America's few real supergroups is back again with a fine mix of material, ranging from their hit single of "The Show Must Go On" to the reggae like "Sitting In Limbo" to the rocking "Sure As I'm Sittin' Here." As always, the singers trade off the lead spots well, the harmonies are tight and just as effective in many places as the leads and the four member band is tight and almost perfect. Exceptionally interesting cover design in the form of a doctor's file makes for good display and cover folds out for good three fold counter display.

styles. Johnston's touch and Murphey's spirited vocals infuse a Nashville all-stars support crew with added momentum, but the real triumph is the writing: try the evocative "Healing Springs," "You Can Only Say So Much," "Holy Roller" and "Southwestern Pilgrimage."

JEFFERSON AIRPLANE—Early Flight, Grunt CYLI 0437 (RCA). A mixed bag of B sides, singles and unreleased album tracks, this is an Airplane flight scheduled primarily for its value to collectors. A broad view of the band from its earliest configuration to the last days of founder Marty Balin, the best moments come with "Runnin' Round The World," "J.P.P. McStep B. Blues" and a cannabis hymn that should offer nostalgic vibes, "Mexico." Even the slightly misfired cover graphics won't impede the response, though, for the best tracks here cut the band's current output nicely.

takes the biting look of the cynic at such topical events as the Agnew Affair, "Crime and Punishment"; The Bobby Riggs/Billie Jean King Tennis match, "Feminine/Masculine"; "Watergate," "Grafitti." Despite its undercurrent of cynicism, there is an absence of malice in Klein's humor, and instead the listener is offered a broader lighter look at upsetting current events.



BOB LUMAN—Still Loving You, Hickory HR4508. Luman can sing any kind of song and he proves it in this collection. There's everything from cajun to country-rock and old Hank Williams ballads. Quite a variety but all good listening.

CONWAY TIWTTY—Honky Tonk Angel, MCA 406. By the same title as his single now high in the charts, this album is pure Conway at his best—singing pure country songs as only he can do. Lots of single potential throughout album. Best cuts: "Making Plans," "Don't Let It Go To Your Heart" and "Before Your Time."

OSBORNE BROTHERS—Fastest Grass Alive, MCA 374. If you're a bluegrass fan, this album is a must. Part instrumental but with several songs with the Osborne Brothers harmony and lots of really excellent pickin'. Best cuts: "Fastest Grass Alive," "Sleddin' Ridin'," "The 7th of December."

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.



GATO BARBIERI—Chapter Two: Hasta Siempre, ABC AS-9263. There are all the trappings of modern Latin music on this date which was cut in Rio with a host of native percussionists. They provide a most unusual yet welcome backing for the saxophonist whose melodic inventions are more down the straight and simple path than has been his wont in past excursions. There is a crying quality to his tenor work as exemplified on "Marissea." But for the avant-gardist clan, "Para Nosotros" is a flagwaver while "Juana Azurduy" combines a soul sound with the open intensity of all the percussion instruments.

BEN WEBSTER & COLEMAN HAWKINS—Giants of the Tenor Sax, Columbia KG 32774. An intelligent repackaging pairs two solid jazz outings from the early '60's. The tenor sax focus, and melodic interplay with trumpet, are strengths for each as Webster teams with Sweets Edison and Hawkins with Clark Terry in separate programs that prove handsomely matched and stylistically sympathetic. The playing is relaxed, the material familiar, with the most compelling moments coming with ballads like "How Long Has This Been Going On" and "Embraceable You" (Webster & Edison) and "Don't Worry 'Bout Me" and "Michelle" (Hawkins & Terry).



ROBERT KLEIN—Mind Over Matter, Brut 6600 (Buddah). The black comedy that has made Klein something of a folk hero among underground audiences, is once more demonstrated here in all its incisive splendor. In this album, Klein

pop

DENNIS COFFEY—Instant Coffey, Sussex SRA 8031. This is a pleasant blending of pop writing with some jazz blowing from top Los Angeles sidemen and sparked by the assertive playing of leader guitarist Coffey. It's a new sound for this label. "Kathy" has a light, infectious feeling.

SERGIO MENDES AND BRASIL 77—Vintage '74, Bell 1305. Mendes has lost none of his fine interpretive touch over the years, and his keyboard playing and arrangements on cuts such as "Don't You Worry 'Bout a Thing."

GOLDEN EARRING—Moontan, MCA 396. Top Dutch band could break here, with interesting mix of hard rock as on "Radar Love" and more gentle material like "Vanilla Queen."

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, MCA 399. Soundtrack of followup to "Jesus Christ Superstar" from composers Andrew Lloyd Webber and Tim Rice works well, especially on cuts like "Close Every Door."

DANA GILLESPIE—Weren't Born A Man, RCA APL 1-0354. The record inside can't match the impact of the elegantly kinky cover art, but expect curiosity for this latest MainMan artist(e), coupled with the customary dazzle of some of London's best players, to pull airplay and some initial sales. The lady? Her voice plays on echoes of Marianne Faithfull, Melanie and other wistful stylists, as well as with a harder rock style. But the occasional voyeurism and prevailing melodrama lend the lady her own aura. Credit Del Newman with the spatious elegance of "Stardom Road" and "Backed A Loser," two of the best offerings.

soul

THE SOUL SEARCHERS—Salt Of The Earth, Sussex SRA 8030. Good, well arranged set with offsetting vocals and instrumentals, particularly on cuts like "Blow Your Whistle."

RIPPLE, GRC GA 5005. There is a catchiness about Ripple's music, with its brassy front lines and earthy rhythm section that portends well for the future of the group. Obviously geared to the musical tastes of younger audiences, Ripple is ideal for partying with such danceable tunes as "Ripplin'," "Willie Pass The Water," "Funky Song" and "Get Off."

FORCE OF NATURE—Tommy, KZ 32758. Force of Nature, one of the first releases on Thom Bell's new label, is a big, brassy 10-member outfit somewhat reminiscent of Chicago. The group, like the label, is new, and still obviously seeking its own directions, but the album with its diversified appeal, tells enough of the group's talents to suggest that music lovers will be hearing much more from them. Suggested cuts include "Dreams," "Clouds," "A Little Bit of Something," "Signs of the Times" and "Fool's Wonderland."

jazz

RAMSEY LEWIS—Solar Wind, Columbia KC 32897. Lewis' distinctive blend of melodic jazz ideas with insistent rhythmic funk has survived the transition to electric piano beautifully, with the stylist now dividing his lines evenly between those keyboards. Steve Cropper's production provides both a spatial openness and enough punch to point up Lewis' r&b feel, with a few crisp Cropper guitar leads added as bonuses, and several compositions as well. Expect broad appeal for "Sweet and Tender You," "Come Down in Time" and the title track.



HARRY NILSSON—Son of Dracula (Soundtrack), Rapple (RCA) ABL 1-0220. With the film collaboration of Nilsson and Ringo Starr yet to hit the screen, Nilsson's fans may find this freewheeling aural precis a bit confusing and rather disappointing for its lack of new material. But listen closer, and the premium Nilsson favorites included derive a new spunk from often funny new intros, notably when "Without You" becomes a lament for a vampire's lost fangs. Of the few new musical moments, "Daybreak" is finest. Continuity with dialogue is excellent, and someone deserves a pat on the back for the one shot label art.

SAVOY BROWN—Boogie Brothers, London APS 638. This group has changed members more than any other group in recent history, with guitarist founder Kim Simmonds the only constant. Somehow, however, they continue to remain commercial yet sincere in their renditions of British blues. This time, with vocals shared between Stan Webb and Miller Anderson and the two also teaming with Simmonds on guitar, they have a fine combination. The three guitars work particularly well on Bo Diddley's "You Don't Love Me" and the group's "Rock 'N' Roll Star" and "Highway Blues."

MICHAEL MURPHEY, Epic KE 32835. After two solid albums for A&M, Murphey moves his ebullient style to Epic and, with the continued support of producer Bob Johnston, turns in another superb blend of country, rock and gospel

New NARM President Vows Full Steam Ahead TV Growth For Message

Continued from page 70

one-stopping and rack-jobbing an interesting parallel with the revolution that was taking place in general merchandising because of the discount house phenomenon. The one-stop came into being because dealers found it easier—even in the late days of the 78's to deal with one company than three, and, later, on LP's, with one company rather than nine. In the late 50's, at the drug store and supermarket level, was the beginning of rack jobbing. Then the discount houses came into being and changed the whole concept of mass merchandising. At the same time, the youth revolution was going on. Both the

Whyte, R&H Manager, Dies

NEW YORK—Jerome Whyte, associated with the Rodgers and Hammerstein firm since 1951, died here March 14 at the age of 65. In 1971 he became the firm's general manager. Whyte is survived by his wife, Jeanette, a sister, Otilie, and a brother, Ben.

old-line stores and the new discount stores wanted to reach the important new youth market.

"It was then that the record departments had to be more substantial—needed something more than the racks that drug stores had been using, serviced by 'rackjobbers.' Now there was a new title: The term 'record merchandiser' connoted total responsibility for the department—fixtures, inventory, replacement, even the advertising.

"Now there was automatic replenishment, with a tear-off tag which was originally handwritten and later coded to contain all kinds of information (how the record got there, by salesman order or original shipment). The record merchandiser functioned almost as a lessee, except that the inventory belonged to the store and the cash register was in the store's control."

Work Together

Now Lieberman Enterprises has branch offices in Oklahoma City, Chicago and Omaha, employs 25 salesmen under the direction of five sales managers. The company has its own advertising department, its own computer system—which services all the businesses within the organiza-

tion: coin machine operation, in a five-county Twin Cities area; electronics distribution (Seeburg, Gottlieb, Williams) and other coin machine lines in Minnesota, North Dakota, South Dakota, and Western Wisconsin; home entertainment; records and tapes; Carousel snack bars (the largest independent snack bar chain in the U.S.). "We all work together. I'm in business with my brother, Steve, in Carousel and with my brother-in-law, Harold Okinow, in the record business—he's responsible for operations and data processing and I'm responsible for sales."

Minneapolis is where it's all headquartered and Minneapolis is where Lieberman will stay. "There may be other places," he begins doubtfully, but he can't persuade himself that there are—nothing that combines the cultural values and physical beauty. He and his wife and four little Liebermans: Samuel, 13; Jonathan, 10; Barbara, 9; and Michael, 4 months, live on the shores of Lake Harriet, where they can walk on the beach, swim and fish. But they can be downtown to the Guthrie theater or to Northrop Auditorium to the symphony in no time. "Minneapolis combines all the advantages of town

and country," Lieberman declares. "When you tell someone in New York that you can be canoeing five minutes after you get home from work, they find it hard to believe. And add to that the 20 or so legitimate theatres, two symphony halls and the various small musical groups—there is just about everything anyone could want here."

Lieberman is active in the community he loves: vice president of the Minneapolis Federation for Jewish Service, member of the State Human Rights Commission; on the board of Temple Israel Jewish Community Center; one of the campaign co-chairmen for the United Way in 1974, to name a few. "I could be at a meeting every night," he sighs, but he allocates his time carefully, allowing plenty of time for involvement with music. "It's not just a product to sell, like shoes or toothpaste," he says. "I love what I'm doing. I like all kinds of music, from country to opera, and while I have no illusions about being part of the youth movement, I am involved in that music. We have weekly meetings to keep current . . . and I listen to the top 40 . . . check to see what the various stations are playing."

TV Growth For Message

Continued from page 13
ing to pitch CBS product in their own way.

CBS Film Shown

The seminar opened with the showing of a 25-minute film on dealer attitudes toward advertising prepared originally by CBS for its sales convention in Nashville last January. Appearing in the film were Jay Schwab, until recently a vice president of Sam Goody, Inc.; Ben Karol of King Karol Records, Linda Stelling of the Harvard Co-op, and John Surico of Alexander's Department Stores.

In his wrap-up comments Teller urged that the industry develop an advertising strategy that would make complementary use of print, radio, TV, direct mail, movie theaters, and in-store and window displays. All are important, he said, and suggested that NARM schedule several seminars on advertising throughout the year.

Much industry advertising is "virtually indistinguishable" from non-entertainment advertising, he said. "I submit that records are not soap or rolls of toilet paper."

The best thing about a night
with Cleo Laine
is the morning after.



She works the audience into a frenzy that carries them
right into the record store, next day.

Cleo's nights are scheduled for:

3/21 Masonic Auditorium, San Francisco • 3/22 New Paramount, Oakland •
3/23 Marin County Veteran's Auditorium, San Rafael • 3/25 Off Broadway Theatre, San Diego •
3/27 Paladium, Hollywood • 3/29 Kennedy Center, Washington, D.C. • 3/30 Opera House, Chicago
• 4/2 Annenberg Center, Philadelphia • 4/5-6 Music Hall, Detroit •

"England's Empress of Song"
—TIME

"The Greatest all-around singer in the world!"
—L.A. TIMES

RCA Records and Tapes

“And I have lived the greatest love song
That my singer’s ears have ever heard”*



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HELEN REDDY'S

fifth album is a
Love Song for Jeffrey

SO-11284

Includes Helen's hit single:
Keep On Singing

3845

Management: Jeff Wald



Produced by Tom Catalano

Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	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	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL								
1	1	18	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95				36	37	7	CHARLIE RICH There Won't Be Anymore RCA APL1-0433	5.98		6.98		6.98				71	68	21	BILLY COBBHAM Spectrum Atlantic SD 7268	5.98		6.97		6.97					
★	5	16	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		7.98		7.98				37	38	5	THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.)	5.98		6.97		6.97	7.95				72	72	31	CHEECH & CHONG Los Cochinos Dee SP 77019 (A&M)	5.98		6.98		6.98				
3	2	9	JONI MITCHELL Court And Spark Asylum 7E-1001	6.97		6.97		6.97				38	39	14	JAMES BROWN The Payback Polydor PD 2-3007	7.98		9.98		9.98					73	71	15	HARRY CHAPIN Short Stories Elektra EKS-75065	5.98		6.98		6.98				
4	3	22	MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	5.98		6.97		6.97				39	32	17	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	5.98		6.98		6.98				★	108	17	GENESIS Selling England By The Pound Chrysmia FC 6060 (Atlantic)	5.98		6.97		6.97					
5	4	8	BARBRA STREISAND The Way We Were Columbia PC 32801	6.98		7.98		7.98				★	54	4	THE SPINNERS Mighty Love Atlantic SD 7296	5.98		6.97		6.97				75	73	11	GRAHAM NASH Wild Tales Atlantic SD 7288	5.98		6.97		6.97					
★	13	12	MFSB Love Is The Message Philadelphia Intl. KZ 32707 (Columbia)	5.98		6.98		6.98				41	30	8	THE WAY WE WERE/ ORIGINAL SOUNDTRACK Columbia KS 32830	6.98		7.98		7.98				76	75	23	NEIL DIAMOND/SOUNDTRACK Jonathan Livingston Seagull Columbia KC 32550	6.98		6.98		6.98					
7	9	25	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98				42	44	7	JOHNNY WINTER Saints & Sinners Columbia KS 32715	5.98		6.98		6.98				77	80	8	GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2	6.98		7.98		7.98					
8	8	9	LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century T 433	5.98		6.98		6.98				★	60	3	PAUL SIMON IN CONCERT Live Rhym'n' Columbia PC 32855	6.98		7.98		7.98				78	76	51	BARRY WHITE I've Got So Much To Give 20th Century T 407	5.98		6.98		6.98					
9	7	10	CARLY SIMON Hotcakes Elektra E 1002	6.97		6.97		6.97				44	42	21	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98				79	79	123	LED ZEPPELIN IV Atlantic SD 7208	5.98		6.98		6.98					
★	14	11	THE STING/SOUNDTRACK MCA 390	5.98		6.98		6.98				45	50	6	LOU REED Rock 'N' Roll Animal RCA APL1-0472	5.98		6.95		6.95				80	70	15	AL GREEN Livin' For You Hi ASHL-32082 (London)	6.98		6.98		6.98					
★	15	6	DEEP PURPLE Burn Warner Bros. W 2766	6.98		7.97		7.97				46	29	19	RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia)	5.98	6.98	6.98	7.98	6.98				81	86	9	GRAHAM CENTRAL STATION Warner Bros. BS 2763	5.98		6.97		6.97					
★	19	4	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98		7.97		7.97				★	61	2	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98		6.98		6.98				82	78	19	SUNSHINE Original Television Soundtrack MCA 387	5.98	6.98	6.98	7.98	6.98					
13	12	32	AMERICAN GRAFITTI Soundtrack MCA 2-8001	9.98		10.98		10.98	11.95			48	47	56	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98				★	100	23	MARLO THOMAS & FRIENDS Free To Be... You And Me Bell 1110	6.98		7.97		7.97					
14	10	59	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		6.95		6.95	6.95			49	31	31	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98				85	89	9	BOBBY WOMACK Lookin' For A Love Again United Artists UA-LA199-G	6.98		6.98		6.98					
15	6	9	BOB DYLAN Planet Waves Asylum 7E-1003	6.97		6.97		6.97				50	52	9	NEW BIRTH It's Been A Long Time RCA APL1-0285	5.98		6.98		6.98				86	87	32	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98					
16	16	6	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98		7.97		7.97				51	51	22	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98				★	97	4	TERRY JACKS Seasons In The Sun Bell 1307	6.98		7.98		7.98					
17	20	34	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98				52	34	20	GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.)	5.98		6.98		6.98				88	84	51	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	5.98	6.97	6.97	7.97	6.97	8.95				
18	17	47	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98				53	33	19	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98		7.98		7.98				89	88	54	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.97	6.97	7.95				
19	18	13	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98		6.98				54	49	21	BARRY WHITE Stone Gon' 20th Century TC-423	5.98		6.98		6.98				90	95	5	POINTER SISTERS That's A Plenty Blue Thumb BTS 6009	6.98		6.95		6.95	7.95				
★	26	29	MARIA MULDAUR Reprise MS 2148	5.98		6.97		6.97	7.95			55	53	26	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	5.95		6.95		6.95				★	92	73	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98					
21	11	10	YES Tales From Topographic Oceans Atlantic SD 2-908	9.98		9.97		9.97			★	74	5	MAIN INGREDIENT Euphrates River RCA APL1-0335	5.98		6.98		6.98				93	98	70	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97						
22	22	52	JOHN DENVER Poems, Prayers & Promises RCA LSP-4499	5.98		6.98		6.98	7.95			57	36	10	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	5.98		6.97		6.97				★	130	2	STEELY DAN Pretzel Logic ABC D-808	6.98		7.95		7.95					
23	21	11	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98		6.97		6.97	7.95			58	58	5	HUMBLE PIE Thunderbox A&M SP 3611	6.98		6.98		6.98				95	90	15	ELECTRIC LIGHT ORCHESTRA On The Third Day United Artists UA-LA188-F	5.98		6.98		6.98	11.95				
★	77	2	GRAND FUNK Shinin' On Capitol SWAE 11278	6.98		6.98		6.98				59	40	10	GORDON LIGHTFOOT Sundown Reprise MS 2177	5.98		6.97		6.97				96	85	33	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	5.98		6.97		6.97	7.95				
25	23	24	GLADYS KNIGHT & THE PIPS Imagination Buddah BOS 5141	5.98		6.98		6.98				60	62	4	TODD RUNDGREN Todd Bearsville 2 BR 6952 (Warner Bros.)	9.98	11.97	1.97		1.97				97	94	30	MARVIN GAYE Let's Get It On Tamla T329V1 (Motown)	5.98		6.98		6.98					
★	46	2	CHICAGO Chicago VII Columbia C2 32816	9.98		9.98		9.98				61	56	60	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98		6.98				98	92	10	ELVIS PRESLEY A Legendary Performer Vol. 1 RCA CPL1-0341	7.98		8.95		8.95					
27	27	14	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98		6.98				62	66	5	ANNE MURRAY Love Song Capitol ST 11266	5.98		6.98		6.98				99	81	28	ROLLING STONES Goats Head Soup Rolling Stones CDC 59101 (Atlantic)	5.98		6.98		6.98					
★	35	4	ARETHA FRANKLIN Let Me In Your Life Atlantic SO 7292	6.98		7.97		7.97				63	45	14	DAVID ESSEX Rock On Columbia KC 32560	5.98		6.98		6.98				★	143	2	DONALD BYRD Street Lady Blue Note BN-LA 140-F (United Artists)	5.98		6.98		6.98					
29	24	22	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98		6.98		6.98				64	55	25	STEVE MILLER BAND The Joker Capitol 11235	5.98		6.98		6.98				100	102	52	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98		11.98		11.98					
★	43	5	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	5.98		6.97		6.97	7.95			65	65	52	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97				★	102	1	BRIAN AUGER'S OBLIVION EXPRESS Straight Ahead RCA APL1-0454	5.98		6.95		6.95					
★	64	3	WAR War Live United Artists UA-LA193-J2	9.98		9.98		9.98				66	69	4	VAN MORRISON It's Too Late To Stop Now Warner Bros. BS 2760	9.98	11.97	1.97		1.97				103	101	10	LEO KOTTKE Ice Water Capitol ST 11262	5.98		6.98		6.98					
32	25	17	JIM CROCE I Got A Name ABC ABCX 797	5.98		6.98		6.98				67	57	15	TEMPTATIONS 1990 Gordy G-966V1 (Motown)	5.98		6.98		6.98				104	104	22	JACKSON BROWNE For Everyman Asylum SD 5067	5.98		6.98		6.98					
★	41	4	EDDIE KENDRICKS Boogie Down Tamla T 330V1 (Motown)	5.98		6.98		6.98				68	59	18	BETTE MIDLER Atlantic SD 7270	5.98		6.97		6.97				105	105	8	COMMANDER CODY & HIS LOST PLANET AIRMEN Live From Deep In The Heart Of Texas PASI017 (Famous)	5.98		6.95		6.95					
34	28	12	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	5.98		6.95		6.95				69	63	22	THE WHO Quadrophenia MCA 2-10004	11.98	12.98	12.98		12.98				106	110	36	Z.Z. TOP Tres Hombres London XPS 631	5.98		6.95		6.95					
★	48	3	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	5.98		6.98		6.98				70	67	25	LINDA RONSTADT Don't Cry Now Asylum SD 5064	5.98		6.98		6.98				★	118	3	BO										

GET THE BEST
BILLY, DON'T BE A HERO

ABC 11435

BO DONALDSON &
THE HEYWOODS

THE NO.1 SONG
IN ENGLAND

abc Records
TM

PRODUCED BY STEVE BARRI
FOR CHALICE PRODUCTIONS

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	107	29	LYNYRD SKYNYRD MCA Sounds of the South 363	5.98		6.98		6.98			138	127	16	PINK FLOYD A Nice Pair Harvest SABB 11257 (Capitol)	7.98		9.98		9.98				170	167	6	PAUL WILLIAMS Here Comes Inspiration A&M SP 3606	6.98		6.98		6.98	
109	106	39	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98			139	145	14	JAMES GANG Bang Atco SD 7037	5.98		6.98		6.98				171	153	34	GRAND FUNK We're An American Band Capitol SMAS 11207	5.98		6.98		6.98	
110	83	35	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98			140	129	16	AL WILSON Show & Tell Rocky Road RR 3601 (Bell)	5.98		6.98		6.98				172	-	1	MICK RONSON Slaughter On 10th Avenue RCA APL1-0353	5.98		6.95		6.95	
111	93	15	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98		6.98		6.98			141	138	50	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	7.98	9.98	15.96	9.98	11.95			173	171	51	DEEP PURPLE Made In Japan Warner Bros. 2WS 2701	9.98		9.97		9.97	12.95
112	114	22	DAVE MASON It's Like You Never Left Columbia KC 31721	5.98		6.98		6.98			142	142	5	MOUNTAIN Twin Peaks Columbia PG 32818	7.98		8.98		8.98				174	164	70	NEIL DIAMOND Hot August Night MCA 2-8000	9.98		10.98		10.98	11.95
113	99	31	ISLEY BROTHERS 3 + 3 T-Neck K2 32453 (Columbia)	5.98	6.98	6.98	7.98	6.98			143	155	4	BLUE MAGIC Atco 7038	5.98		6.97		6.97				175	148	19	SANTANA Welcome Columbia PC 32445	6.98	7.98	7.98	7.98	7.98	
114	96	34	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95			144	115	15	DIANA ROSS Last Time I Saw Him Motown M 812V1	5.98		6.98		6.98				176	176	6	JIMMY BUFFETT Living And Dying In 3/4 Time Dunhill OSD 50132	6.98		7.95		7.95	
115	119	14	BLOODSTONE Unreal London XPS 634	5.98		6.98		6.98			145	144	44	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98				177	174	21	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98	6.98	6.98	7.98	6.98	
116	113	43	TODD RUNDGREN Something/Anything? Bearsville 28X 2066 (Warner Bros.)	6.98		7.97		7.97			146	128	20	BLACK OAK ARKANSAS High On The Hog Atco SD 7035	5.98		6.97		6.97				178	158	26	TEMPTATIONS Anthology Motown M782 A-3	9.98		11.98		11.98	
117	112	27	JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734	5.98		6.97		6.97			147	136	25	TONY ORLANDO & DAWN New Ragtime Follies Bell 1130	5.98		6.98		6.98				179	163	7	ROY BUCHANAN That Is What I'm Here For Polydor PD 6020	6.98		7.98		7.98	
118	122	4	NATIONAL LAMPOON Missing White House Tapes Banana BTS 6008 (Blue Thumb)	6.98		7.98		7.98			148	139	18	BEACH BOYS In Concert Reprise 2RS 6484	9.98		11.97		11.97				180	161	5	BADFINGER Badfinger Warner Bros. BS2762	5.98		6.97		6.97	
119	125	52	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98		11.98		11.98			149	179	2	PETER FRAMPTON Something's Happening A&M SP 3619	6.98		6.98		6.98				181	195	2	TANYA TUCKER Would You Lay With Me (In A Field Of Stone) Columbia KC 32744	5.98		6.98		6.98	
120	117	61	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95		150	151	8	EDDIE HARRIS E.H. In The U.K. Atlantic SD 1647	5.98		6.97		6.97				182	180	37	CAT STEVENS Foreigner A&M SP 4391	5.98		6.98		6.98	
121	140	3	DEODATO/AIRTO In Concert CTI 6041	6.98		7.98	6.98	7.98			151	150	118	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7	9.98		11.98		11.98				183	181	42	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95	
122	120	84	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.95		152	152	4	MOCEDADES Eres Tu (Touch The Wind) Tara TRS 33000 (Famous)	6.98		7.98		7.98				184	182	40	MARSHALL TUCKER BAND Capricorn CP 0112 (Warner Bros.)	5.98		6.97		6.97	
123	123	93	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98		6.98			153	159	66	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98				185	196	2	SUZI QUATRO Bell 1302	6.98		7.98		7.98	
124	121	10	LINDA RONSTADT Different Drum Capitol ST 11269	5.98		6.98		6.98	6.98		154	160	5	ANN PEEBLES I Can't Stand The Rain Hi-X-SHL 32079 (London)	5.98		6.98		6.98				186	168	5	SLADE Stomp Your Hands Clap Your Feet Warner Bros. BS2770	5.98		6.97		6.97	7.95
125	-	1	ELVIS PRESLEY Good Times RCA CPL1-0475	6.98		7.95		7.95			155	166	4	JIM STAFFORD MGM SE 4947	5.98		6.98		6.98				187	199	2	BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142-G (United Artists)	6.98		6.98		6.98	
126	146	4	REDBONE Wovoka Epic KE 32463 (Columbia)	5.98		6.98		6.98			156	147	6	MANFRED MANN'S EARTH BAND Solar Fire Polydor PD 6019	6.98		7.98						188	-	1	SUPERSAX Salt Peanuts Vol. 2 Capitol ST-11271	5.98		6.98			
127	126	44	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98			157	156	85	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95			189	189	88	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia KC 31044	5.98		6.98		6.98	
128	111	24	ISAAC HAYES Joy Enterprise ENS 5007 (Columbia)	5.98		6.98		6.98			158	157	157	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98				190	-	1	THREE DOG NIGHT Hard Labor Dunhill DSD 50168	6.98		7.95		7.95	
129	124	97	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	6.95		159	184	3	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98		7.98		7.98				191	190	3	MERLE HAGGARD If We Make It Through December Capitol ST 11276	5.98		6.98		6.98	
130	134	19	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98		6.98			160	175	4	GLADYS KNIGHT & THE PIPS Knight Time Soul S 741V1 (Motown)	5.98		6.98		6.98				192	191	70	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95
131	116	8	SMOKEY ROBINSON & THE MIRACLES Anthology Motown M 793 R3	7.98		9.98		9.98			161	141	11	LAMONT DOZIER Out Here On My Own ABC ABCX 804	5.98		6.95						193	-	1	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98	
132	132	27	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	5.98		6.97		6.97	7.95		162	149	21	BILLY PAUL War Of The Gods Philadelphia International K2 32409 (Columbia)	5.98		6.98		6.98				194	172	11	TOM T. HALL For The People In The Last Hard Town Mercury SR-1-687 (Phonogram)	5.98		6.95			
133	109	18	ALICE COOPER Muscle Of Love Warner Bros. BS 2748	5.98		6.97		6.97			163	154	24	B.B. KING To Know You Is To Love You ABC ABCX 794	5.98		6.98		6.98				195	-	1	EL CHICANO Cinco MCA 401	5.98		6.98		6.98	
134	137	6	STRAWBS Hero And Heroine A&M SP 3607	6.98		6.98		6.98			164	165	21	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98		6.98		6.98				196	-	1	CLEO LAINE Cleo Laine Live At Carnegie Hall RCA LPL1-5015	5.98		6.95		6.95	
135	133	32	WAR Deliver The Word United Artists UA LA128-F	5.98		6.98		6.98	7.95		165	170	5	NAZARETH Loud 'N' Proud A&M SP 3609	6.98		6.98		6.98				197	188	3	MALO Ascencion Warner Bros. BS 2769	5.98		6.97		6.97	7.95
136	135	20	STYLISTICS Rockin' Roll Baby Avco AV 11010	5.98		6.98		6.98			166	-	1	BLUE SWEDEN Hooked On A Feeling EMI ST-11286 (Capitol)	5.98		6.98						198	192	46	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98	7.98	6.98	
137	131	70	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98			167	173	2	HERBIE MANN London Underground Atlantic SD 1658	5.98		6.97		6.97				199	186	35	DEODATO Z CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98
											168	169	21	FLEETWOOD MAC Mystery To Me Reprise MS 2158	5.98		6.97		6.97	7.95			200	-	1	KATHI McDONALD Insane Asylum Capitol ST-11224	5.98		6.98			

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 BAND ON THE RUN—Paul McCartney & Wings (Capitol 1459)
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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	HOOKED ON A FEELING—Blue Swede ● (Bengt Palmers), Mara James, EMI 3627 (Capitol)	34	23	20	THE WAY WE WERE—Barbra Streisand ● (Marty Paich), A. Bergman, M. Bergman, M. Hamlish, Columbia 4-45944	68	47	14	LAST TIME I SAW HIM—Diana Ross (Michael Masser), M. Masser, Pam Sawyer, Motown 1278
★	4	8	BENNIE & THE JETS—Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40198	35	25	22	SPIDERS AND SNAKES—Jim Stafford ● (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM 14648	69	43	14	STAR—Stearlers Wheel (Leiber/Stoller), Joe Egan, A&M 1483
3	1	11	SUNSHINE ON MY SHOULDER—John Denver ● (Milton Okun), Denver, Kniss, Taylor, RCA 0213	36	24	14	MY SWEET LADY—Cliff De Young (Gil Rodin, J. Musso), John Denver, MCA 40156	70	69	6	GOIN' DOWN SLOW—Bobby Blue Bland (Steve Barri), J.D. Odum, Dunhill 4379
4	3	13	SEASONS IN THE SUN—Terry Jacks ● (Terry Jacks), J. Brel, Rod McKuen, Bell 45432	37	28	12	ROCK & ROLL HOOCHIE KOO—Rick Derringer (Rick Derringer, Bill Szyczyk), Rick Derringer, Blue Sky 7-2751 (Columbia)	71	71	6	WATCHING THE RIVER RUN—Loggins & Messina (Jim Messina), K. Loggins, J. Messina, Columbia 46010
★	10	7	THE LORD'S PRAYER—Sister Janet Mead (Martin Erdman), A. Strais, A&M 1491	38	33	20	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	★	NEW ENTRY	73	DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)
★	8	13	COME AND GET YOUR LOVE—Redbone (Pat & Lolly Vegas), L. Vegas, Epic 5-11036 (Columbia)	39	49	4	(I'VE BEEN) SEARCHIN' SO LONG—Chicago (James William Guercio), J. Pankow, Columbia 46020	74	81	2	ALL IN LOVE IS FAIR—Barbra Streisand (Tommy Lipuma), S. Wonder, Columbia 46024
★	7	12	DARK LADY—Cher ● (Snuff Garrett), John Durrill, MCA 40161	40	45	7	OUTSIDE WOMAN—Bloodstone (Mike Vernon), H. Williams, London 1052	75	82	3	SUMMER BREEZE (Part 1)—Isley Bros. (R. Isley, O. Isley, R. Isley), J. Seals, O. Crofts, T-Neck 2253 (Columbia)
★	12	6	TSOP—MFSB (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 7-3540 (Columbia)	41	31	13	SEXY MAMA—Moments (S. Robinson, H. Ray, A. Goodman), H. Ray, S. Goodman, S. Robinson, Stang 5052 (All Platinum)	76	75	4	SKYBIRD—Neil Diamond (Tom Catalano), N. Diamond, Columbia 45998
9	6	10	MOCKINGBIRD—Carly Simon & James Taylor (Richard Perry), Inez & Charley Fozz/James Taylor, Elektra 45880	★	56	4	THE SHOW MUST GO ON—Three Dog Night (Jimmy Ienner), L. Sayer, D. Courtney, Dunhill 4382	77	79	5	PEPPER BOX—The Peppers (Storlando Sirocco), P. Arpadys, M. Camison Event 213 (Polydor)
★	14	8	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (Kenny Werner, Richie Wise), J. Weatherly, Buddah 403	43	36	8	I'LL BE THE OTHER WOMAN—Soul Children (Al Jackson, Homer Banks, Carl Hampton), Homer Banks, Carl Hampton, Stax 0182 (Columbia)	★	NEW ENTRY	78	I'M IN LOVE—Aretha Franklin (Jerry Wexler, Arif Mardin, Aretha Franklin), B. Womack, Atlantic 2999
11	7	9	JET—Paul McCartney & Wings (Paul McCartney), McCartney, Apple 1871 (Capitol)	44	39	9	I'VE GOT A THING ABOUT YOU BABY/TAKE GOOD CARE OF HER—Elvis Presley (not listed), T.J. White, RCA 0196	★	89	2	I AM WHAT I AM—Lois Fletcher (Dan Dalton), R. Kerr, S. English, Playboy 50049
★	19	5	OH MY MY—Ringo Starr (Richard Perry), V. Ponica, R. Starkey, Apple 1872 (Capitol)	★	55	7	MIDNIGHT AT THE OASIS—Maria Muldaur (Lenny Waronker, Joe Boyd), D. Nictum, Reprise 1183	80	87	2	LET'S GET MARRIED—Al Green (Willie Mitchell, Al Green), A. Green, Hi 2262 (London)
★	17	7	A VERY SPECIAL LOVE SONG—Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 5-11091	46	52	8	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker (Billy Sherrill), David Allen Coe, Columbia 45991	81	86	4	ROCK AROUND THE CLOCK—Bill Haley & The Comets (Mill Gabler), J. DeKnight, M.C. Freedman, MCA 60025
14	9	13	ERES TU (Touch The Wind)—Mocedades (Juan Carlos Calderon), Juan Carlos Calderon, Tara 100 (Famous)	★	59	11	THANKS FOR SAVING MY LIFE—Billy Paul (Gamble-Huff), K. Gamble, L. Huff, Philadelphia International 73538 (Columbia)	83	88	3	PUT A LITTLE LOVE AWAY—The Emotions (Al Bell, William Brown), D. Lambert, B. Potter, Volt 4106 (Columbia) B-3
15	11	14	BOOGIE DOWN—Eddie Kendricks (Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Poree, Tamla 54243 (Motown)	★	70	3	YOU MAKE ME FEEL BRAND NEW—The Stylistics (Thom Bell), T. Bell, L. Creed, Avco 4634	84	84	8	BEYOND THE BLUE HORIZON—Lou Christie (Tony Romeo), Robin, Whiting, Hapling, Three Brothers 402 (CTI)
★	20	10	LOOKIN' FOR A LOVE—Bobby Womack (Bobby Womack), J.W. Alexander, Z. Samuels, United Artists 375	49	54	8	STAR BABY—Guess Who (Jack Richardson), Burton Cummings, RCA 0217	★	NEW ENTRY	85	A DREAM GOES ON FOREVER—Todd Rundgren (Todd Rundgren), T. Rundgren, Bearsville 0020 (Warner Bros.)
★	17	22	ROCK ON—David Essex ● (Jeff Wayne), D. Essex, Columbia 4-45940	50	57	6	I'M A TRAIN—Albert Hammond (Roy Halee), A. Hammond, M. Hazelwood, Mums 7-6026 (Columbia)	86	92	2	POWER OF LOVE—Martha Reeves (Richard Perry), Gamble, Huff, Simon, MCA 40194
★	22	6	I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce (Cashman & West), J. Croce, ABC 11424	51	53	6	YOUR CASH AIN'T NOTHIN' BUT TRASH—Steve Miller Band (Steve Miller), C. Calhoun, Capitol 3833	87	85	6	BEST THING THAT EVER HAPPENED TO ME—The Persuaders (The Young Professionals), J. Weatherly, Atco 6956
19	13	18	JUNGLE BOOGIE—Kool & The Gang ● (Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.)	★	62	4	HELP ME—Joni Mitchell (NOT LISTED) J. Mitchell, Asylum 11034	88	90	3	LOVING ARMS—Kris Kristofferson & Rita Coolidge (David Anderle), T. Jans, A&M 1498
★	26	10	JUST DON'T WANT TO BE LONELY—The Main Ingredient (Silvester, Simmons, Gooding), Barrett, Freeman, Eli, RCA 0205	★	63	3	THE PAYBACK (Part 1)—James Brown (James Brown), J. Brown, F. Wesley, J. Starks, Polydor 14223	★	99	2	WEREWOLF—Five Man Electrical Band (Les Emmerson for the Trillium), L. Emmerson, Polydor 14221
21	15	16	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (McKinley Jackson), M. Jackson & J. Reddick, ABC 11407	★	60	10	MUST BE LOVE—James Gang (James Gang), T. Bolin, J. Cook, Atco 6953	90	96	2	ONE HELL OF A WOMAN—Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004
★	38	5	THE LOCO-MOTION—Grand Funk (Todd Rundgren), G. Goffin, C. King, Capitol 3840	★	74	4	HEAVENLY—The Temptations (Norman Whitfield), N. Whitfield, Gordy 7135 (Motown)	91	91	3	JUST MIGHT TAKE YOUR LIFE—Deep Purple (Deep Purple), Blackmore, Lord, Paice, Coverdale, Warner Bros. 7784
23	18	11	THERE WON'T BE ANYMORE—Charlie Rich (none listed), Charlie Rich, RCA 0195	56	64	5	MIGHTY MIGHTY—Earth, Wind, & Fire (Joe Wissert & Maurice White), M. White, V. White, Columbia 46007	92	95	2	IT ONLY HURTS WHEN I TRY TO SMILE—Tony Orlando & Dawn (Hank Medress, Dave Appell), E. Levine, L. Brown, Bell 45,450
★	30	9	TELL ME A LIE—Sami Jo (Sonny Limbo), B. Wyrick, M. Buckins, MGM South 7029	57	65	5	ONCE YOU UNDERSTAND—Think (Stallman & Sussler), L. Stallman, B. Sussler Big Tree 15000 (Atlantic) CRI	93	94	2	UNDER THE INFLUENCE OF LOVE—Love Unlimited (Barry White), B. White, 20th Century 2082
25	27	7	TOUCH A HAND MAKE A FRIEND—Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0196	★	68	4	OH VERY YOUNG—Cat Stevens (Paul Samwell-Smith & Cat Stevens), C. Stevens, A&M 1503	94	★	NEW ENTRY	SO GOOD—The Eleventh Hour (Bob Crewe), B. Crewe, K. Nolan, 20th Century 2076
26	21	11	MIGHTY LOVE, Pt. 1—The Spinners (Thom Bell), B. Jefferson, B. Hayes, C. Simmons, Atlantic 3000	59	61	8	VIRGINIA (Touch Me Like You Do)—Bill Amesbury (Amesbury, Gilliland), William Amesbury, Casablanca 0001 (Warner Bros.)	95	97	2	LA GRANGE—Z.Z. Top (Bill Ham), Gibbons, Hill, Beard, London 203
★	34	7	TUBULAR BELLS—Mike Oldfield (Mike Oldfield), M. Oldfield, Virgin 55100 (Atlantic)	★	78	3	THE ENTERTAINER—Marvin Hamlisch (Marvin Hamlisch), S. Joplin, MCA 0174	96	98	2	IF IT FEELS GOOD, DO IT—Ian Lloyd & Stories (Kenny Kerner, Richie Wise), J. Stevenson, Kama Sutra 588
★	35	5	KEEP ON SINGING—Helen Reddy (Tom Catalano), D. Janssen, B. Hart, Capitol 3845	61	44	7	HONEY PLEASE, CAN'T YA—Barry White (Barry White), B. White, 20th Century 2077	97	★	NEW ENTRY	WHO IS HE, AND WHAT IS HE TO YOU—Creative Source (Mike Stokes), S. McKenney, Sussex 509
★	37	7	MY MISTAKE WAS TO LOVE YOU—Diana Ross & Marvin Gaye (Hal Davis), P. Sawyer, G. Jones, Motown 1269	62	46	16	PUT YOUR HANDS TOGETHER—The O'Jays (Gamble-Huff), K. Gamble & L. Huff, Philadelphia International 7-3535 (Epic)	98	★	NEW ENTRY	SILVER THREADS AND GOLDEN NEEDLES—Linda Ronstadt (J. D. Souther, John Boylan), J. Rhodes, D. Reynolds, Asylum 11032
30	32	7	LET IT RIDE—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, C.F. Turner, Mercury 73457 (Phonogram)	63	66	5	TOUCH AND GO—Al Wilson (Jerry Fuller), J. Fuller, Rocky Road 30076 (Bell)	99	★	NEW ENTRY	SATISFACTION GUARANTEED (Or Take Your Love Back)—Harold Melvin & The Blue Notes (K. Gamble, L. Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3543 (Columbia)
★	40	4	DANCING MACHINE—The Jackson 5 (Hal Davis), H. David, D. Fletcher, W.D. Parks, Motown 1286	64	42	17	A LOVE SONG—Anne Murray (Brian Ahern), D.L. George, K. Loggins, Capitol 3776	100	★	NEW ENTRY	BAD, BAD LEROY BROWN—Frank Sinatra (Don Costa), J. Croce, Reprise 1196 (Warner Bros.)
★	32	29	LOVE'S THEME—Love Unlimited Orchestra ● (Barry White), Barry White, 20th Century 2069	★	77	4	DANCE WITH THE DEVIL—Cozy Powell (Mickie Most) P. Denny, M. Hayes, Chrysalis 2029				
★	29	19	PIANO MAN—Billy Joel (Michael Stewart), B. Joel, Columbia 45963	★	76	3	HAPPINESS IS ME AND YOU—Gilbert O'Sullivan (Gordon Mills), G. O'Sullivan, MAM 3636 (London)				
★	7	7		67	67	6	UNBORN CHILD—Seals & Crofts (Louie Shelton), J. Seals, Warner Bros. 7771				

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Best Thing That Ever Happened To Me, Gladys Knight (Keca, ASCAP)..... 2	I'll Be The Other Woman (East Memphis, BMI)..... 43	Last Time I Saw Him (Jobete, ASCAP)..... 68	My Sweet Lady (Cherry Lane, ASCAP)..... 36	Touch A Hand Make A Friend (Al Bell, H. Banks, R. Jackson, C. Hampton, Stax 0196)..... SGC	Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)..... SGC
Best Thing That Ever Happened To Me, Persuaders (Keca, ASCAP)..... 10	I'm A Train (Leeds, ASCAP)..... 18	Let It Ride (Ranbach/Top Sail, BMI Everette, CAPAC)..... 50	Rock Around The Clock (Myers, ASCAP)..... 37	Tell Me A Lie (Fame, BMI/Rich Lane, ASCAP)..... 3	Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)..... SGC
Beyond The Blue Horizon (Famous, ASCAP)..... 84	It Only Hurts When I Try To Smile (Levine & Brown, BMI)..... 92	Let's Get Married (Jec/Ai Green, BMI)..... 80	Rock On (Jerr Wayne, PRS)..... 17	There Won't Be Anymore (Charles Rich, BMI)..... 23	Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)..... SGC
Boogie Down (Stone Diamond, BMI)..... 15	I've Got A Thing About You Baby (Swamp Fox/Whitehaven, ASCAP)..... 39	Love's Theme (Sa-Vette/January, BMI)..... 11	Seasons In The Sun (E.B. Marks, BMI)..... 99	The Way We Were (Colgems, ASCAP)..... 47	Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)..... SGC
Chameleon (Hancock, BMI)..... 83	Lookin' For A Love (Kags, BMI)..... 22	Love's Theme (Sa-Vette/January, BMI)..... 11	Sexy Mama (Gambi, BMI)..... 90	Watching The River Run (Jasperilla/Gnosso/Portofino, ASCAP)..... 71	Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)..... SGC
Come & Get Your Love (Blackwood/Novalene, BMI)..... 6	I'm In Love (Pronto-Tracebobb, BMI)..... 18	Love's Theme (Sa-Vette/January, BMI)..... 11	The Show Must Go On (Chrysalis, ASCAP)..... 41	The Way We Were (Colgems, ASCAP)..... 47	Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)..... SGC
Dancing Machine (Jobete, ASCAP/Stone Diamond, BMI)..... 31	I've Got A Thing About You Baby (Swamp Fox/Whitehaven, ASCAP)..... 39	Love's Theme (Sa-Vette/January, BMI)..... 11	Silver Threads And Golden Needles (Central Songs, BMI)..... 98	Werewolf (Galene/Unichappell, BMI)..... 89	Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)..... SGC
	Let's Get Married (Jec/Ai Green, BMI)..... 80	Love's Theme (Sa-Vette/January, BMI)..... 11	Skybord (Stonebridge, ASCAP)..... 76	Who Is He, And What Is He To You (Interior, BMI)..... 97	Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)..... SGC
	Let's Get Married (Jec/Ai Green, BMI)..... 80	Love's Theme (Sa-Vette/January, BMI)..... 11	So Good (Stone Diamond/Tanny Boy, BMI, Kenny Nolan, ASCAP)..... 94	Would You Lay With Me (In A Field of Stone) (Window/Captive, BMI)..... 46	Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)..... SGC
	Let's Get Married (Jec/Ai Green, BMI)..... 80	Love's Theme (Sa-Vette/January, BMI)..... 11	Spiders & Snakes (Kaiser/Boo/Gimp, ASCAP)..... 35	Your Cash Ain't Nothin' But Trash (Hill & Range, BMI)..... 51	Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)..... SGC

Jukebox Programming Programmers 'Watch' Streaker Theme 45's

By ANNE DUSTON

CHICAGO—The streaker surge, as "exposed" by TV and news media, is sweeping the singles market, with labels rushing into pressings to take advantage of the novelty fad.

While some major labels are involved, the artists are mainly unknown. The rush began about the beginning of March, and Jim McHugh, assistant manager for ABC in Elk Grove Village, Ill., predicts that streaking, as a marketable fad, is already half over.

Operators are receiving samples in the mail, but are receiving no requests, some said, and are unaware of air play.

In Chicago, Atlas Records produced and distributed "Streakin'" by the Red Garter Band within a one

week period. Curtom Records rushed Larry Lujack, WCFL-radio disk jockey, as narrator for "Ballad of the Mad Streaker," and were pushing the recording by tape even before the pressings were completed.

Other records with the streaker theme include: "Speaking Of Streaking/Streak Easy," Harold Hardsell, Dunhill 4384; "Streakin', Pts. I & II," Streakers, ABC 11430; "The Streak/You Got the Music Inside," Ray Stevens, Barnaby 600; "Streakin' With My Baby/Girl Of Mine," Four Guys, Cinnamon 791; "Streakin' Across the USA/Music To Streak By," Rick Springfield, Columbia 46032; "Superstreaker/Naked," Flesh Gordon, Paramount 0289; "Let's Go Streaking, Pts. I & II," Hank Ballard, Stang 5053; "Streakin', Pts I & II," Campus Security, Papa Joe 714; and, "Midnight Streaker/Streakin'," Jimmy Ward and the Streakers, Briarwood 7401.

ABC promoted its single with a full page ad in Billboard's March 30 issue, and McHugh reports that the record is getting secondary air play in Des Moines, Kansas City, and Cedar Rapids.

Mercury Records here reports that while they are not planning to be involved in the fad via a record, last week Robin McBride, A & R/International, streaked through the conference room during an important promotion meeting.

Tartol in Own Firm

Continued from page 3

record label and number on the box, and hanging signs above each section explaining the coding system: red, pop (approximately 30 percent of stock); blue, soul (30 percent); green, country (20 percent); and brown, jazz, (10 percent). The remainder will be oldies, and will be centrally displayed.

Singles will be available to operators at 60 cents, with little LP's, \$1.50.

What's Playing?

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

ALBUQUERQUE: POP PURCHASES

Mary Roth
Servomation of New Mexico, Inc.
2919 Fourth St. N.W. 87107
(505) 344-1626

"Bennie and The Jets," Elton John
"You Make Me Feel Brand New," The Stylistics. Avco 4634
"If I Were A Carpenter," Leon Russell, Shelter 40210
"Keeping On Singing," Helen Reddy, Capitol 3845
"Best Thing That Ever Happened," Gladys Knight & The Pips
"Seasons In The Sun," Terry Jacks
"Hooked On A Feeling," Blue Swede

AMES, IOWA: COUNTRY, POP PURCHASES

Jean Sadler
K.D. Music and Amusement
4813 West Lway 50010
(515) 292-2997

Pop
"Keep On Singing," Helen Reddy, Capitol 3845
"Piano Man," Billy Joel, Columbia 45963
"Tell Me A Lie," Sami Jo, MGM South 7029
"I'll Have To Say I Love You In A Song," Jim Croce
"Oh My My," Ringo Starr
Country
"A Very Special Love Song," Charlie Rich
"Jeannie Marie (You Were A Lady)," Tommy Overstreet, Dot 17493
"Guess Who," Jerry Wallace, MCA 40183
(We're Not) The Jet Set," George Jones & Tammy Wynette, Epic 11083

NEW ORLEANS: MIXED PURCHASES

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

"Bennie & the Jets," Elton John
"Eres Tu (Touch The Wind), Mocedades
"Thanks For Saving My Life," Billy Paul
Philadelphia International 73538
"My Mistake Was To Love You," Diana Ross & Marvin Gaye, Motown 1269
"TSOP," MFSB
"There Won't Be Anymore," Charlie Rich

PIERRE, S.D.: POP, COUNTRY PURCHASES

Irene Camin
Automatic Vendors, Inc.
217 W. Missouri 57501
(605) 224-2111

Pop
"Keep On Singing," Helen Reddy, Capitol 3845
"Spiders & Snakes," Jim Stafford
Covers
"I'll Have To Say I Love You In A Song," Jim Croce
"Seasons In The Sun," Terry Jacks
Country
"Country Bumpkin," Cal Smith, MCA 40191

Cover
"A Very Special Love Song," Charlie Rich
(Heavy Requests)
"There Won't Be Anymore," Charlie Rich

ROLLING MEADOWS, ILL.: POP PURCHASES

Robert Hesch
A & H Entertainers
1151 Rohwing Rd 60008
(312) 253-8300

"Keep On Singing," Helen Reddy, Capitol 3845
"Tell Me A Lie," Sami Jo, MGM South 7029
"Tubular Bells (Exorcist Theme)," Mike Oldfield, Virgin 55100
"Virginia (Touch Me Like You Do)," Bill Amesbury, Casablanca 0001
"I Like To Live The Love," B.B. King, ABC 11406
"Oh My My," Ringo Starr
"Spiders & Snakes," Jim Stafford
"I'll Have To Say I Love You In A Song," Jim Croce
Spinners
"Hooked On A Feeling," Blue Swede
"Seasons In The Sun," Terry Jacks
"Rock On," David Essex
"You're Sixteen," Ringo Starr
"There Won't Be Anymore," Charlie Rich

Industries Should Keep Piracy Vigil

Continued from page 3

duous were the preliminaries to actually filing a creditable complaint with a court. He pointed up the strength of illegal duplicators by citing E-C Tapes, Brookfield, Wis. (Billboard, March 23), which employs 12 full-time lobbyists and spends \$1 per tape for legal fees. Biederman said that a major legal action against major stores which have continually defied warnings to stop selling pirate tapes will begin soon. He also said an omnibus action is being prepared against a major gas producer, who is allegedly encouraging illicit tape sales in its stations nationally.

Leonard Singer, Associated Dist., Phoenix, explained the need to aid in passage of laws in adjacent states because he noted that after the Arizona piracy law passed, illicit duplicators moved from his state to Nevada and New Mexico. Seymour Greenspan, Summit Dist., Chicago, said he and Ernie Leaner, distributor and one-stop chain, Chicago, have 21 legislators in the Illinois legislature behind a projected state proposal.

David Rothfeld, Korvettes, New York, urged all trade associations to unite to create a TV documentary to illustrate piracy threat to the nation. He also suggested an industry-sponsored sticker for legal tapes, to distinguish them from the pirate type.

When a convention delegate queried the presence of Magnetic Video, Farmington Hills, Mich., makers of sound-alike tapes, at the convention, a representative of the firm said they record imitations of hits and consider themselves the same as a record label which covers a hit.

He compared MV's operation to "Pickwick, which also copies the hits."

Record Industry Growing

Continued from page 16

couple of broads and we take off for the Caribbean."

Segelstein said he thought the record industry was fun; "it's the presidency that stinks." And this kind of jovial atmosphere permeated the session except on a couple of points. One point that got a direct feedback from Moss was on whether the independent distributor will survive. Moss said that in October 1972, he had four distributors on hold. "This past year, we have had no distributor on hold . . . and we have been able to build in every market. I find that the independent distributor is moving along and becoming more positive. We're past the point where his survival was under question."

Came at Low Point

Smith said that the WEA Distributing Corp. came along at a "low point" of the indie distributor. He felt that Atlantic Records would have preferred to stay with independent distribution. Today, of course, he doubted that any one outside firm would be able to handle distribution for the complex of labels. He said that returns were running higher than when in the days of independent distribution . . . about

15-to-18 percent, "which we feel is tolerable."

Back on TV packages, Segelstein said that Columbia has a test program coming up in a couple of months. He felt that distributors "will have to learn to cope with TV so it will be mutually profitable" to both record label and themselves.

Smith said he felt that it was obviously a market for records with people "who don't go into Tower." An album of Italian love songs sold around two million and "you couldn't do that through retail stores. The TV market is vital . . . we've reached a nerve of people not buying records before."

Abner pointed out that if distributors were offended by TV packages, "then show us how we can capture that customer."

Rack Threat Posed

Continued from page 16

N.C., both outlined the need for trainee programs. Lieberman said he hoped that additional profit margins could be worked out for racked departments to enable them to have trained clerks to aid in selling merchandise.

Profitless Area

Heilicher said that supermarkets, where racks made their first inroads in record/tape marketing, were now almost a profitless area for racking. Schertzing said his experience with general merchandise items indicated to him that supermarket racks would soon again be a tremendous exposure for "certain types of recorded product." Snyder said he felt the industry gained more when a customer could be induced to visit a retail outlet which carried a broader inventory of repertoire. Dave Rothfeld of Korvettes, New York, lashed out at supermarkets, charging that when hot chart items were carried there, it diverted traffic from broad inventory outlets, where a greater number of units per customer are sold through impulse buying.

Knight Flight For Jet Ports

NEW YORK—Terry Knight, entrepreneur and onetime manager of Grand Funk Railroad, has entered the charter aircraft business with a \$1 million custom-built Cessna jet which will be promoted to traveling rock groups and other artists.

The airplane, a Cessna Citation 500, can carry six passengers and up to 1,000 pounds of baggage. It will be put into service by August.

New LP/Tape Releases

Continued from page 69

A DELICATE BALANCE (EDWARD ALBEE)

American Film Theatre—
Soundtrack
LP Theatre Rec'g Soc. TRS360(3)
.....\$21.94
CA CDL5-360(3)\$23.85

DIARY OF ANNE FRANK

Harris, Julie
LP Spoken Arts SA1116(2)\$13.00
CA 7201-02(2)\$15.90

EARTH DAY

Stacy Keach
LP Caedmon TC1430\$6.98
CA CDL5-1430\$7.95

FORBES, ESTHER

Johnny Tremain (E.G. Marshall & Cast)
American Film Theatre—
LP Caedmon TC2049(2)\$13.96
CA CDL5-2049(2)\$15.90

FOR WHOM THE BELL TOLLS

Soundtrack
QL Stanyan SRQ4013\$5.98

HELLER, JOSEPH

Catch 22 (Joseph Heller)
LP Caedmon TC1418\$6.98
CA CDL5-1418\$7.95

THE HOMECOMING (HAROLD PINTER)

American Film Theatre—
Soundtrack
LP Theatre Rec'g Soc. TRS361(2)
.....\$14.98
CA CDL5-361(2)\$15.90

THE ICEMAN COMETH (EUGENE O'NEIL)

American Film Theatre—
Soundtrack
LP Theatre Rec'g Soc. TRS359(4)
.....\$28.92
CA CDL5-359(4)\$31.80

LEWIS, SINCLAIR

Babbit (Michael Lewis)
LP Caedmon TC2054(2)\$13.96
CA CDL5-2054(2)\$15.90

LUTHER (JOHN OSBORNE)

American Film Theatre—
Soundtrack
LP Theatre Rec'g Soc. TRS363(2)
.....\$14.98
CA CDL5-363\$15.90

MISALLIANCE (BERNARD SHAW)

Mermaid Theatre Prod'n
LP Theatre Rec'g Soc. TRS365(3)
.....\$21.94

CA CDL5-365\$23.85

NESBIT, E.

The Railway Children (Lionel Jeffries)
LP Caedmon TC1426\$6.98
CA CDL5-1426\$7.95

PLAYBOY OF THE WESTERN WORLD (J.M. SYNGE)

Siobhan McKenna, Cyril Cusack & Cast
LP Theatre Rec'g Soc. TRS348(2)
.....\$14.98
CA CDL5-348\$15.90

PRICE, VINCENT

A Graveyard Of Ghost Tales
LP Caedmon TC1429\$6.98
CA CDL5-1429\$7.95

RHINOCEROS (EUGENE IONESCO)

American Film Theatre—
Soundtrack
LP Theatre Rec'g Soc. TRS364(2)
.....\$14.98
CA CDL5-364(2)\$15.90

RICHTER, CONRAD

The Light In The Forest (E.G. Marshall & Cast)
LP Caedmon TC1428\$6.98
CA CDL5-1428\$7.95

RIVERA, GERALDO

What Is Puerto Rico? & Miguel Robles—So Far
LP Caedmon TC1431\$6.98
CA CDL5-1431\$7.95

VONNEGUT, KURT, JR.

Welcome To The Monkey House & Other Stories (Kurt Vonnegut Jr.)
LP Caedmon TC1346\$6.98
8T CDL5-1346\$7.95

COMEDY

BRILL, MARTY

The Missing Tapes
LP Laurie LCS5002\$5.98

NATIONAL LAMPOON

Missing White House Tapes
LP Banana BTS6008\$6.98
8T L86008\$7.95
CA L56008\$7.95
L56008 \$7.95

WARREN, RUSTY

Lays It On The Line
8TGNP Crescendo 8038-2081M (GRT)
.....\$6.95

CHILDREN'S

ALICE IN WONDERLAND

Soundtrack
LP Disneyland ST3909\$3.98

BOOK OF DRAGONS (E. NESBIT)

Judith Anderson
LP Caedmon TC1427\$6.98
CA CDL5-1427\$7.95

CALL OF THE WILD (JACK LONDON)

LP Golden LP287\$1.98

LITTLE WILD ROSE & OTHER FAIRY TALES (ANDREW LANG)

Cathleen Nesbitt
LP Caedmon TC1382\$6.98
CA CDL5-1382\$7.95

MCGRATH, BOB

Sings For All The Boys & Girls
LP Disneyland 1357\$1.98

MUTINY ON THE BONTOY (NORDHOFF & HALL)

LP Golden LP289\$1.98

PETER COTTONTAIL

Soundtrack
LP Disneyland 1234\$1.98

SOUTH SEA ISLAND TALES (ERICK BERRY)

Manu Tupou
LP Caedmon TC1433\$6.98
CA CDL5-1433\$7.95

TALES OF CHINA & TIBET (ISABELLE C. CHANG)

Siobhan McKenna
LP Caedmon TC1423\$6.98
CA CDL5-1423\$7.95

TONGUE TWISTERS (ALVIN SCHWARTZ)

George S. Irving
LP Caedmon TC1423\$6.98
CA CDL5-1423\$7.95

MISCELLANEOUS

SOUND EFFECTS

Volume 16
LP Audiofidelity DFS7056\$6.98

The recent news that the Wurlitzer Company is "no longer in the juke box business" has shocked our entire industry.

We regret to see this happen. We believe the loss of such a longtime, spirited competitor is extremely unfortunate.

This loss, however does not, as reported signal the "end of an era". Not for Seeburg. Not for the coin music industry.

We at Seeburg foresee, not the end of an era, but opportunities for new growth, new innovation, greater progress, greater prosperity.

And let me make this promise to you, Seeburg is going to be a part of this new excitement...we are planning for it now. This is a long range commitment to ourselves, to you, to our industry.

Seeburg has been a strong leader in coin music for over 70 years. As such, we look forward to participating with you in the many years of growth that lie ahead.

Louis J. Nicastro
Chairman of the Board





KUDOS FOR printing were presented to Chappell Music for two recent contemporary songbooks, "Kristofferson: Sunlight and Shadows" and "Fresh Sly and The Family Stone," as Dr. Paul Noble (left), president of the Printing Industries of Metropolitan New York, gave two of its annual awards for those titles to (from left, second) Howie Harnne of Hampshire Press, Chappell's publications department head Tony Lenz, and Vivien Friedman, director of public relations for Chappell. Chappell was the only music publisher so honored in the 1974 awards.

Hit Emphasis Spurs Profit

• Continued from page 3

system be initiated by a firm seeking to improve inventory control because "only if it can be worked out manually can you eventually put the system into a computer." He said he felt that rack jobbers lacked adequate systems because when he went to them for actual inventory control

Rogers & Cowan Buy Back Firm

LOS ANGELES—The public relations firm of Rogers, Cowan & Brenner has been bought back from Realty Equities Corp. by Henry Rogers and Warren Cowan. Under the new ownership, the firm has been re-named Rogers & Cowan, Inc.

RCA's TV Ads On Reed LP

NEW YORK—RCA Records has launched a major market television advertising campaign in support of Lou Reed's recently released live album, "Rock 'n' Roll Animal."

The time buys for the campaign have been focused on New York, Los Angeles, Chicago, Cleveland and Boston, to run between 10 and 14 times in each market over a two-week period. The spots will air on late-night rock shows and around late-night horror movies.

The 30-second spot being used was produced jointly by RCA's creative services department and Direction Plus, New York based production company.

experience to illustrate his NARM talk, he received only a few replies.

Labels' Revaluation

Dave Glew, Atlantic Records sales chief, said the record manufacturer must switch from a promo and sales orientation to great inventory management knowledgeability. In a banter between him and racks and distributors, it was agreed that labels needed a truer picture from these important sources. Charts were attacked as being too radio and store-based. Ira Heilicher of J.L. Marsh said a rackers' intercommunication network indicates the charts are too fast and don't represent true rack action. Glew said too much attention was being placed on satiating managers and their acts with new product progress reports. Dave Press, D&H, Harrisburg, commented that rackers do not get enough volunteered information from their rack customers.

When asked about automated systems of inventory control, Schoolman urged patience in that he felt technologically no system had really been fully perfected where it was standout. "Eighty percent of your assets are in inventory," Schoolman finished to point up the imperative need for better controls.

Sound-Alike Suit

• Continued from page 3

The authenticity of sound-alikes was a matter of much private and public discussion during NARM. During a piracy session, an exhibitor was queried by a delegate and defended himself on the floor (see separate piracy story). Two other firms were exhibiting sound-alike series.

Col Explores Plan to Hike Single Price

• Continued from page 1

But one-stop operators feel that such a price increase would prove a deterrent if applied to juke operators. If the list price of singles rises 31 cents, they feel operators' price for juke singles, now between 48 cents by mail from the east to between 50 and 55 cents in the midwest, would increase between 5 and 10 cents, a boost of 10 to 20 percent, which they feel the operator could not amortize at the present juke box play cost.

Word of the possible singles' rise spread rapidly through the convention. Label executives said it was premature to comment, but one could easily feel their interest. All agreed that singles have shown consistent and even, in some cases, rising sales, during the energy crisis.

AGAC Sets New Renewal 'Alert'

• Continued from page 1

director, said that the new setup will, for the first time, provide members with notification of foreign copyright renewals, effective with material due for renewal in 1975. Previously, the guild notified members only of U.S. copyright renewals.

Renewal notification, sent out in the form of a computer readout sheet, will be received by members one year in advance of actual renewal deadline. It will list the date on which the material was originally copyrighted and the deadline for renewal. The copyright law provides that renewal can be obtained by the material's legal owner from the first day of the 28th year of copyright protection up to the last day of the 28th year.

Another feature of the system is that member authors and composers, who previously were notified of copyright renewal by the guild on a song by song basis, will now be alerted to the status of their material in catalog fashion.

While AGAC does not involve itself in contractual negotiations between the writer looking for renewal and his publisher, the Guild does register renewals in Washington, D.C. for writer members who have been verified as legal owners of the material in question. The member must respond to the guild by registered mail with a \$7 fee enclosed, of which \$4 goes to the Copyright Office and \$3 to AGAC for financial maintenance of the service.

Ervin Drake, AGAC president, described the system as "being consistent with the way corporate business is now being done. If anything," he continued, "it moves AGAC into the fourth quarter of the 20th century." He also noted that the new system includes cross-reference files for writers who have worked under any number of pseudonyms.

Drake stated that the move to computerize AGAC's renewal service was part of the Guild's overall plan to better serve today's writers in a sophisticated business world. He added that AGAC has formulated plans to increase its activities throughout the U.S., notably in the southern regions of the country.

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

Inside Track

Growing rifts among members of a leading southern rock band may result in an early parting of the ways for all concerned.

It had to happen sometime during the run of the NARM convention in Florida last week. So no one was too surprised when an unidentified fem stalker dashed across the floor during the awards banquet Wednesday (27). Irwin Segelstein, CBS Records president, who had just been called to the stage, disclaimed responsibility. . . . Security guards at the confab were kept busy parrying attempts by unregistered musicians to attend NARM business seminars. But clusters of these unbadged entrepreneurs were seen doing business at the pool, cabana displays and in the Diplomat Hotel lobby. . . . Most jarring note was the robbery of Mrs. Marion Kaplan, wife of Handelman's John Kaplan. Two masked bandits maced her in her hotel room and escaped with some personal jewelry.

Hutch Carlock, owner of longtime Music City Dist., Nashville, introducing his son, Bruce, a recent graduate, who is joining the firm. . . . Louis Kwiker, formerly president of Transoon, was with the Handelman Co. NARM entourage. Kwiker was with Handelman before he joined Transoon. . . . Joan Bernstein, wife of Jack, manager of Heilicher Bros. of Dallas, has written a book of poems. . . . The Gerald Friedmans (he's boss of Southland) expect No. 3 in 60 days. . . . Basil J. McElwee, ABC-Dunhill country sales chief, continues to top all industry body builders who sunned at NARM. . . . Bob Rolontz headed for a big job with WEA corporately?

Tom Jones, Bell's Coast sales rep, was late for NARM when his wife was injured in a bus-car collision. Rick Blackburn, Epic sales head, topped all banqueters at NARM in a white brocaded suit. . . . Betty Chiappetta is reactivating the VeeJay record label now that she has fully cleared the old catalog from several legal holds.

Elton John's manager John Reid sentenced to month in New Zealand jail for punching a model and reporter at parties during John's tour, according to Australian music paper, Go Set. . . . Bobby Womack set \$50,000 scholarship fund for underprivileged students in memory of his murdered brother. . . . James Gang starring in syndicated summer TV series. . . . Jimmie Rodgers co-wrote kiddie movie script. . . . Gladys Knight & Pips, Frank Sinatra, Sammy Davis, Jr., Henry Mancini and Jack Benny appear at 21st annual SHARE fundraiser gala. . . . BMI feted its West Coast classical composers at Beverly Hills hotel. . . . Gerald Freed scoring "Birds Do It, Bees Do It," while Jack Goga does likewise for "The Photographer."

Andy Williams just cut "Free as the Wind," the theme from the film, "Papillon," for the Japanese record market where his other love themes from "Love Story" and "The Godfather" have had considerable successes. . . . Firesign Theatre begins its first national tour this week. . . . Ed Freeman, Don McLean producer, to cut Columbia's Diana Markovitz. . . . New York's Max's Kansas City renovating its interior for sound and comfort. . . . Tom Rush preparing new album after two year hiatus. . . . Ed Simon, who teaches guitar technique in NYC, will accompany twin brother, Paul Simon, on a six-concert tour of Japan shortly. . . . Jerry La Croix, has joined Blood, Sweat & Tears. He will write for the group as well as play sax and share lead vocals with Jerry Fisher.

Executive Turntable

• Continued from page 4

Western regional sales managers respectively at Audiovox Corp. They will direct the marketing of Audiovox car stereo and home entertainment equipment. Paul Glass, also of Audiovox has been promoted to internal sales manager, and will be responsible for the servicing of all regional sales managers and representatives with sales promotion material. . . . Larry Phillips appointed marketing coordinator, TEAC Corp. He assumes duties previously held by Ron Tansky, who resigned to become an account executive with Stafford/Austin & Associates. Phillips comes from Stafford/Austin where he was also market coordinator. Robert Steindler, recently named director of marketing at TEAC continues in that position.

★ ★ ★

Elliot Davis has resigned as senior marketing manager at Superscope. He will not be replaced. The product, national sales and marketing managers who reported to Davis will now report directly to Fred Tushinsky, Superscope's senior vice president marketing, sales and new products. . . . Ed Carrier named product manager, audio components, the Magnavox Co. He was originally hi-fi product manager with JVC America. Carrier was succeeded at JVC by Bob Walker, former advertising consultant to the firm. Steve Brickley who held the position now assumed by Carrier, has been moved to Selmer Music, the music instrument subsidiary of Magnavox. . . . C. Michael Budd, named field manager, national accounts and special sales for the consumer products division of North American Philips Corp. Budd succeeds Phil Jordan who resigned. Budd who comes from Cooper Laboratories will handle national chain, catalog group, and military and premium sales programs for Norelco. . . . Gene Schillinger has resigned as national sales manager. Grunding by Amerex. Schillinger joined the company late last year coming from Hitachi. His plans will be announced.

★ ★ ★

Hal Yoergler has been named West Coast professional manager of the ABC music publishing companies. He was most recently West Coast professional manager of Beechwood Music. . . . Ralph Cousino has been named director of engineering at Capitol Records. He will coordinate all research and development activities of Capitol Industries in this new position. Cousino was most recently director of recording operations for Capitol.

APRIL 6, 1974, BILLBOARD

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

IMIC-5 REGISTRANTS

For flight information and reservations between . . .

LOS ANGELES/LONDON
Via PAN AM 747 JET

PHONE
WIRE
AIR MAIL

Rick Hubacher
Trafalgar Tours USA, Inc.
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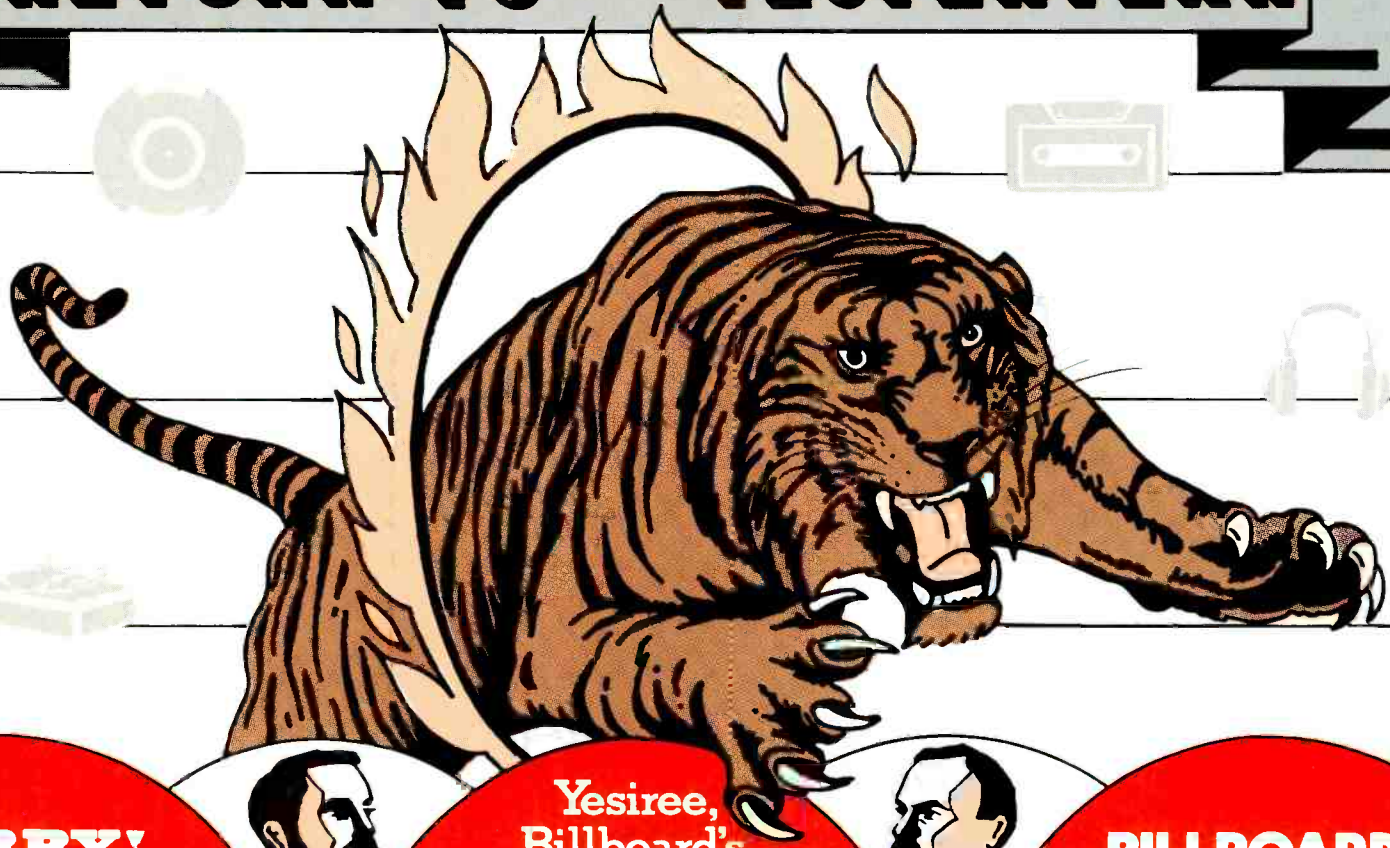
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Billboard

RETURN TO YESTERYEAR



**HURRY!
HURRY!
HURRY!**

Step right up to the biggest little issue in town as Billboard celebrates it's 80th birthday in the May 4 issue! It remembers, it informs, it sells!

Yesiree, Billboard's **RETURN TO YESTERYEAR**

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Hurry!
Hurry!
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AMERICA'S LEADING

**AD DEADLINE:
APRIL**

16

**ISSUE DATE:
MAY**

4

AMUSEMENT WEEKLY

**NINE MONTHS
IN THE
MAKING**



MARIA MULDAUR

MARIA MULDAUR'S first album was released by Reprise August 3. MARIA MULDAUR'S first single - MIDNIGHT AT THE OASIS - was released November 7. Through nine months of persistence, MARIA MULDAUR has now emerged as one of the true radio, retail and concert stars of 1974. WARNER/REPRISE is very persistent.

