Calif. Jam Best Run in Rock & Tops in $5

LOS ANGELES--With nearly 175,000 paid admissions at $10 in advance or $15 at the gate, the California Jam 15 hour rock show Saturday (60) at the Ontario Motor Speedway grossed close to $2 million and holds the record as the most lucrative single rock event of all time.

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

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

When the gates were opened at 1:30 a.m., nine hours before the concert was to begin, 25,000 youths were already waiting to get in. But only 25 arrests were reported throughout the entire event, all for minor offenses.

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

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

ABC spent about $1.3 million putting on the California Jam, so their profit approaches $700,000. However, one third of the budget went for a massive TV crew videotaping the entire event for broadcast as four complete segments of ABC TV's "In Concert." A condensed theatrical feature may be cut from the footage. Thus ABC will ultimately earn a great deal more from the California Jam.

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

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

(Continued on page 4)

U.S. Singles Mart Shows More International Flavor

LOS ANGELES--The American singles market may be showing its most international flavor in the past decade, with six different nations reflected in the top 50 discs and 20 nondominant singles on the charts overall this week.

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

Five years ago this week there were only 12 non-U.S. singles on the British Official Sets IMIC Talk

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

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

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

Other activities, including the opening day at the Grosvenor House include major talks by John Fruin, Polyphon's managing director, and Godard Lieberstein, president of the CBS Group.

Copyright Revision Bill Moves Fast; Contains Heavy Penalties

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

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

eal and heavy criminal penalties for piracy of copyrighted recordings.

(Continued on page 19)

RCA Breaks New Albums in Cleve.

BY ISH HOROVITZ

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

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

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

RCA's Cleveland branch has ac

(Continued on page 23

Millie's many moods.

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

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

And in her new album, "Millie," she looks at love. New love...lost love...love from a woman with feeling. When you hear it, you'll feel it too.

Spring Records, Cassette, and 8-Track Stereo Cartridges are Distributed by Polydor Incorporated

April 20, 1974

A BILLBOARD PUBLICATION

EIGHTIETH YEAR

The International Music-Record-Tape Newsweekly

TAPE/AUDIO/VIDEO PAGE 30

HOT 100 PAGE 56

TOP LP'S PAGES 56, 60

News
NEW ALBUM

KING CRIMSON
STARLESS AND BIBLE BLACK

SD 7298

DAVID CROSS ROBERT FRIPP JOHN WETTON WILLIAM BRUFORD

KING CRIMSON ON TOUR

April 11, Owings Mill, Maryland, Painter's Mill / April 12, Philadelphia, Spectrum / April 13, Atlanta, Municipal Auditorium / April 14, Gainesville, Fla., Jai Alai Fonton / April 17, Nashville, Mother's / April 19, Tampa, Curtis Hixon Hall / April 20, Hollywood, Fla., Sportatorium / April 23, Boston, Music Hall / April 25, Chicago, Auditorium Theater / April 26, Detroit, Ford Auditorium / April 27, Rochester, Auditorium Theater / April 28, Columbus, Ohio, Veterans Memorial Coliseum / April 29, Pittsburgh, Stanley Theater / April 30, Akron, Civic Theater / May 1, New York, Felt Forum / May 3, Montreal, Forum Theater / May 4, Hamilton, New York, McMaster University / May 7, Cincinnati / June 4, San Antonio, Texas, Municipal Auditorium / June 5, Houston, Coliseum / June 6, Ft. Worth, Tarrant County Auditorium / June 7, Oklahoma City / June 8, El Paso / June 9, Phoenix / June 12-13, San Francisco, Winterland / June 15, Salt Lake City / June 19, Los Angeles, Shrine Auditorium / June 20, San Diego, J.J.'s Club.

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

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www.americanradiohistory.com
**General News**

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

LOS ANGELES—Mississippi has become the 56th state to pass an antipiracy statute. Included in the bill is a provision which touches on the sound-alike problem. This is the first time any state has become involved with the sound-alike situation.

The bill, number 2101, signed by Gov. William Waller Thursday (4) in Jackson, has provisions for the state attorney general to approve, or not, any agreement between performers, individual or group of the recording performance to be perfected on one phonograph record to leave the public unheeded or to record package.

The law makes piracy a misdeemeanor, with not more than a $1,000 fine and 30 days imprisonment for a first offense and not more than $500 fine and a six-month sentence for the second offense.

**Synthesizers Aid Search For New Wonder Sounds**

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

On film, in television, the instrument today gains new devotees and respectability through its patronage by such pop names as Stevie Wonder, Billy Preston and Emerson, Lake & Palmer, among many.

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

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

Five synthesizers are used on the forthcoming quadrophenic LP for RCA: "Hugo in Wonderland."

"We went the synthesizer route with Stevie's songs because he uses so [Continued on page 54]

**L.A. Agencies Press Alleged Payola Probe**

By ELIJOT TIEGEL

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

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

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

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

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

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

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

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

In one, Rosson Rose, who [Continued on page 52]

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

By JIM MELANSON

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

Ron Alexenburg, Epic vice presi
dent, says that the releases, now scheduled for early May, are "not only for the consumer who has an expensive 4-channel P & R affords the black consumer quadromatic r & b availability and to assure that the product is represented in all configurations."

He stresses that the product is entering in its crossover potential throughout the U.S., and that sales results demand across-the-board representation.

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

By CLAUDE HALL

LOS ANGELES—In order to "inactivate record buyers," RCA Records will launch a major television advertising campaign behind the "Sting" movie soundtrack. The film just garnered a gang of Oscars.

And while Mike Mailand, president of the record company, feels there have been a substantial number of registrado to buy the soundtrack, he now wants to reach other potential buyers not as yet closed to an album consumer.

MCA Records has scored some phenomenal success with album soundtracks lately. "American Graffiti" is a million-dollar seller and may hit platinum. The movie treat of "Jesus Christ Superstar" is over 400,000 in sales and still selling (and this follows the enormous success of the original cast LP). And there's the soundtrack of the TV movie "Sunshine" which is just now being released as a movie for theaters in Canada and soon overseas.

It's the TV network "Sunshine" that encouraged MCA Records to assemble a fully-organized special and considerable positions behind the George Roy Hill film "The Sting." Mailand signs the song.

"We were able to effectively test the 'Sunshine' soundtrack via TV advertising because it was on its way up; it was not as low as we thought. We ran spot buys in 15-16 cities, buying the spots locally. And immediately we had 20-30 reports of people buying more on the spots. We were playing the spots next to the most popular spots for the stores to open just so they could buy that album, which is the youngest 18-30 year old.

"Stax/Volt Eying Indie Distrbs?"**

LOS ANGELES—Stax/Volt Records, Memphis, which went from independent distribution to Columbia, BGP and RCA in only two years ago, is exploring the possibility of returning to independents.

In an exclusive interview the firm was heard to receive calls from the firm regarding possible return of the line. Label reps are reportedly asking for "big money out front" if the lines come back.

Nelson P. Bell or Jim Stewart were available at press time for comment.

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

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

Lieberman, president of Lieberman Enterprises, Minneapolis, who placed an active leadership when he became president (Billboard, April 8), is writing this in film form for suggestions on how NARM might provide a better convention.

He emphasizes that members, fresh from the recent conference, should get back to him with suggestions for a meeting, for example, which is now scheduled at the Century Plaza, Los Angeles, March 2-5.

**More Late News See Page 62**

**NEWSMARKS**

**John Kane Will Widen Audio Scope in Field**

By BOB KIRCH

LOS ANGELES—As new president and chief executive officer of Audio Magnetics Corp., John Kane brings with him more than 20 years experience in the consumer electronics field. Kane, one of the leaders in the brand name of N.A.M., is now the ”big name” in Audio’s scope in both manufacturing and merchandising.

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

"I was up there and holiday," he says, "I was considering buying companies, either in the housewares or consumer electronics field. I was really interested in doing business, because of my connection with Echo. It was known to me."

"Blank tape was new to me," he (Continued on page 32)
California Jam Tops in $\$\$

Continued from page 1

Preparation of the promoter team

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

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

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

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

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

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

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

Ellington Is III, Cancels Dates

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

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

Firms File Price Hike

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

Transamerica, owners of United Artists, Blue Note, Fame and other labels, filed for 9.7 percent raise on record prices March 13, and CBS filed for an 11.66 percent price hike on recording studio services and a 9.9 percent rise on custom production, both on March 26.

Barring action to amend or deny the protestations, which is required of all firms making $100 million dollars or more a year. Transamerica, the dollar最关键的 firm, became effective April 14, giving the firm an overall revenue increase of 0.1 percent.

(Continued on page 62)

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Executive Turntable

JONES
LOZEA
PIENEK
MADARA

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

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

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

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

Fred Rice has retired after 27 years with Capitol, during which time he was one of the creative forces behind the development of self-service merchandising aids. Rice's inventions include the browser box, inner sleeve plus special packaging for cartridges and cardboard albums.

For the last 10 years he was the label's national merchandising development manager, creating special packaging and point of sale aids. Prior to that title, he was Capitol's national display manager. He plans working as a merchandising aids consultant for record companies...

Hideaki Ueda joins Sankei Seiki (America) Inc. as general manager, audio division, and Michael A. Reago is the division's new national sales manager.

Bernard Lozca appointed director, contract/A&R administration for RCA Records. He is responsible for preparation of artist and producer contracts, contract administration, recording budget approvals, and studio bookings. Lozca was most recently manager, business and talent relations. Also at RCA, Troy Plemon named director, business and talent relations. He is responsible for artist contract negotiations, publishing and copyright licensing of label releases and general clearance for use of RCA material...

David Goldstein, former West Coast publicity director for London Records, promoted to national publicity director. He relocates to the label's New York offices.

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

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

Double Sales For Double Sets

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

"Most of the double LP sets sold as many copies as a single LP would have. Obviously, the price meant a lot to some people." At that time, most of the product released by the label was double LP sets; this wasn't planned, it just happened that way. Product included the double LP sets of the soundtrack "American Graffiti," plus sets by Sonny & Cher, Whitney and the Who.

The bonus sales, Maitland says, "were quite a surprise."
Aggression unchallenged is aggression unleashed.

"Secret Treaties" of the Blue Oyster Cult. On Columbia Records and Tapes

Produced by Murray Krugman and Sandy Pearlman
San Fran’s NARAS Chapter Organized

San FRANCISCO—Over 500 persons involved in the recording industry in- cluded in the meeting of a local NARAS chapter which is subject to approval by the organization’s national board of directors.

This action is expected within one week, thus making the local chapter’s first meeting possible at any time. The local chapter, formed last month under the leadership of Leo Kukla, the first president, members were previously associated with the Lark Records Oakland, Calif., branch.

San Francisco’s jurisdiction now includes all of the State of California.

BILLY NARIS, a charter member of the Los Angeles chapter, was the first to attend the meeting. He is also a member of the Lark Records Oakland, Calif., branch.

Col, London Hike Radio LP Prices

By ROBERT SOREL

NEW YORK—Colombia and London have raised their promotional price on catalog items to sales prices from $1.25 to $2.25. Both labels claim the price increases were instituted because of rising costs and raw material in- flation in making records.

A check of the various labels reveals that some are attempting to establish the following price increases on their catalog items. One label, Polydor, states that it has no intention of increasing its price to sales.

The new promotional price stays at $2 per disk.

At RCA, a spokesman said the company is studying the possibility of an increase, but that he knows of no plans to do so at present. The present price change is $1.25 for both its pop and classical lines. A Famous Music executive states that his firm will probably increase its price soon from $1 per disk to $2.25.

A Capitol Records executive on the east coast says the price is $1 and that no raise is contemplated at this time. London’s classical imports line will probably increase its price soon from $1 per disk to $2.25.

At Columbia Records, a spokesman said the company is studying the possibility of an increase, but that he knows of no plans to do so at present. The present price change is $1.25 for both its pop and classical lines. A Famous Music executive states that his firm will probably increase its price soon from $1 per disk to $2.25.

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

Alan Price
Between Today
and Yesterday.

An album for everyone,
on Warner Bros. Records and Tapes.
THE COMMERCE DEPARTMENT reported overseas units of U.S. firms will boost 1974 capital expenditures. Spending by American affiliates abroad, including Canada, is expected to rise 18% to $23.4 billion from $20.1 billion in 1973 when spending also rose 18 percent. The upward figure reflects the higher dollar cost of foreign investments resulting from inflation.

Minnesota Mining (3M) announced that expenditures for equipment and plants projected to exceed $200 million this year. About one-third of the outlay will be spent overseas.

MATSUSHITA's acquisition of Metron's television division has come under fire for possible antitrust violations. Sen. Birch Bayh rejected the Justice Department's investigation of the proposed acquisition which is due to take effect April 29. "My concern stems not only from what would appear to be the clear anticompetitive effects of the acquisition, but also from the fact that it is very likely to result in American jobs being exported abroad," Sen. Bayh said.

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

Retail tucker: Mammath Mart has received $11 million in new short-term borrowing credits from a group of four banks. . . . K mart has decided not to open stores in Europe next year because of the continent's fluctuating economy. Meanwhile, K mart's parent company, Kregge, reported record sales, record profits and improved profit margins in 1973. . . . Gibson Discount Centers has borrowed $35 million from a Dulles management group for a $15 million expansion program. At least 60 stores will be added to the chain new operation.

Washington Stores reported substantial sales and earnings increases for 1973. . . . Robert Dewar, Kregge board chairman, predicted the economy will "slow down" and retail sales increases will be moderate, particularly in the first two or three quarters of 1974. We would expect in that environment a greater tendency to trade down and a greater focus on the shopping public—both factors providing Kregge with a comparatively favorable advantage.

WTRWIC, Opelika, Ala., reported substantially increased earnings per share of 2% in cents, compared to sales of $76,720,000, or a loss of $1.2 million. . . . In 1972, the company formed Burger Corporation, Videonox and CMM Systems, all based on the West Coast. Orson, started by J. Herbert Orr, president, is a video products firm.

TANDY, Fort Worth, approved a program to raise its stock price to a minimum of two million the number of outstanding common shares through an exchange offer. On Dec. 22, Tandy said it had 10,542,000 common shares outstanding.

OVER THE COUNTER

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Soul

(Winner of the 1974 Billboard Music Awards)

Schwartz Net Income

WASHINGTON — Schwartz Bros., regional retailers, distributors and rack merchandisers, reported net income for the year ended Dec. 31, 1973, was $255,233 or 33 cents per share on sales of $20,700,796, compared with $26,833, or 3 cents per share on sales of $20,520,865 for the previous year.

Sales for the year were 31.4% of total sales of $65,230,000. Gross profit was $15,600,000, or 24.1% of sales. During the year, the company opened its 25th store, Harmon Hut store and one 8,500 square foot store. There are now 12 stores in the chain. Two thirds of the chain's stores have been open less than one year.

In interpreting sales results for the year, general market conditions, the expense of opening new stores, the increased cost of new local advertising and a decrease in sales volume from wholesale distribution, are key factors in the overall dip. The wholesale drop was seen as the direct result of the entrance of several large volume discount companies into direct distribution of their own product in addition to the effect of several recent going out of business. In 1974, A.B.C. Records' implementation of direct distribution added to the problem. Additional obstacles.
"Son of Dracula"

The new album by Harry Nilsson

From the Apple film Son of Dracula starring Harry Nilsson and Ringo Starr

Includes "DAYBREAK"

On Apple Records
Distributed by RCA Records
Copyright Revision Bill Moves Fast

**MCA Photo**

MIKE MAITLAND, MCA’s president, is one of the international leaders of the recording industry appearing on the panel at the press conference held at IMC 5 in London on May 9.

**U.S. Singles Mart Shows More Int'l. Flavor on Charts**

**Continued from page 1**

that American disk jockeys and the general buying public are showing "an unprecedented attitude toward the world" concerning single records, concentrating on the music rather than the country of origin. That opinion may be heard out with this week’s Hot 100. The No. 1 single is Elton John’s "Bennie & The Jets," which is British in origin. Blue Swede has the No. 3 slot locked up, with "Hooked on a Feeling," and at the group’s name might suggest, the record is Swedish in origin. In the ninth position is Australian Sister Janet Mead’s "The Lord’s Prayer." Canadian Terry Jacks, with a format slot on the No. 14 chart with "Seasons in the Sun," while Mecedades, a Spanish group, have the No. 30 position with "El Sueño." For the first time, the No. 10 slot.

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

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

Oddly enough, Capirol Records, which dominated nondomestic product 10 years ago with Beatles product productions, is now showing an extremely strong position among artists of non-U.S. origin, with product from Britain, Sweden and Canada for a total of five of the 20 U.S. chart products. The remainder of the product is handled by Warners Bros., Columbia, A&M, MCA, Atlantic, Phonogram, Bell, Asylum and RCA.

Joyce Reps Haley

NEW YORK—The agency booking for Bill Haley & His Comets 38 issue of Campus Attractions was incorrect. Haley continues to be represented by the Jolly Agency, of Philadelphia, which has been his exclusive agent for the past 17 years.

**MCA Pushes Campaign**

Continued from page 3

potential record buyers is all of the active packages being sold through TV. Look at how well RCA Records has sold that Eddy Arnold package. But the RCA Records campaign on "The Sting" will use regular record dealers rather than bypassing them. "We want to help them increase their sales."
ANOTHER CRUEL LOVE
CPR 0049
the foot-stomping single
just pulled from
THE MARSHALL TUCKER BAND
album
A NEW LIFE.
Moving out and moving up
strong and fast.
On Capricorn Records, Macon.
Talent

Bergmans Works on Barbra LP

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

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

Alan Bergman points out that "we are also writing an album for Barbra, which will be a concept LP of sorts. We are working very closely with Barbra's brother, Mike LeGrand, and will be handling the melodies."

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

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

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

Barbara Mandrell's Star Continues Rise

LOS ANGELES—The influx of younger people into country music is undoubtedly one of the primary reasons for its growing popularity over the past several years, and at the age of 25, Barbara Mandrell is one of the most impressive of these new stars.

Ms. Mandrell has been in country music for approximately 18 months when she took up steel guitar and saxophone within a period of two weeks. "I always had a love for guitar," she says, "because my mother taught music and my father had a guitar shop. In fact, I learned to read music before I learned to read English." Barbra Ruth Woods was raised in California, but her first job was as a photographer at a musical instrument convention for a magazine dealing with steel guitar.

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

"Joe was the father why he hadn't told him about me and a few months later I went to Vegas with Joe. I just started performing with Joe at the Sahara and when he went back in the Coast and was regular on the 'Town Hall Party' show for a year."

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

"You have to understand," she says, "that country music had been my life. I was not used to having played with my family, but I'd played with people like Johnny Cash, but I was still determined to stay retired."

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

Ms. Mandrell eventually received a number of offers, and chose first, with Billy Sherrill as her producer. Since then she has run through a long list of hits on her own ("Tonight My Baby's Coming Home", "Show Me", "You Are Nothing"") and has enjoyed several successful albums with David Houston.

The growth of the appeal of country music is pleasing to Ms. Mandrell, but she also says she "kind of differs with people who want something real and basic, which is what country is to me."

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

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

While Mandrell is on the road some 200 nights a year, and one reason is because she feels it's important to stay in touch with her fans. "The fans I have now will be with me for years unless I do something to lose it," she says, "and I think country fans are the best loyal."
CONGRATULATIONS AND APPRECIATION…

A.B.C. Entertainment Inc.        Premier Talent Associates        Deep Purple
Imero Fiorentino Associates     International Famous Agency          Emerson Lake & Palmer
Ontario Motor Speedway          American Talent International        Black Sabbath
City of Ontario                  Sandy Feldman                      Seals & Crofts
Toby Roberts Tours               Jórn Winther                      Black Oak Arkansas
Tom Field Associates             Josh White                        Eagles
Tycobrahe Sound                  Don Branker                       Rare Earth
Narsai Restaurant                Lenny Slogel                      Earth Wind & Fire
Mike Brown Grandstands           Denny Vosburgh                    and the Entire ABC and Event
                                 Gibson & Stromberg

FOR MAKING CALIFORNIA JAM THE BEST PRODUCED
AND LARGEST GROSSING CONCERT IN HISTORY.
WE ARE PROUD TO HAVE BEEN ABLE TO
COORDINATE THIS EVENT AND
WE THANK EVERYONE.

PACIFIC PRESENTATIONS

Gary Perkins        Sepp Donahower
Talent in Action

ALAN PRICE
AL STEWART

The Bottom Line, New York

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

Dressed in black velvet trousers, Price worked with a 12-piece band behind his electric organ. Long a popular attraction in the U.K., Price took the set's very opening, evenly displayed why.

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

During his performance almost safely on a new Warner Bros. LP. "Between Today and Tomorrow," Price's highpoints could very easily equal as the entire album's contents—this's the way he was, the way he went.

"There's a rumor going around about an ad agency that not only does great ads but designs record covers, labels plus 8 other fascinating services..."

To find out more about this rumor...!

Talent in Action

NEW ON THE CHARTS

MELBA MONTGOMERY

Not Charge

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

Who/Where/When

(EAST)

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

REACH BOYS (Riviera): Scranton, Pa. (April 16); Civic Arena, Pittsburgh, Pa. (17); Slippery Rock State College, Pa. (21).

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


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

COMMANDER CODY (Paramount): My Father's Place, Friday, N.Y., April 15-16; The Joint in the Woods, Pennsylvania, N.Y. (17); SUNY, Albany, N.Y. (19); Dome Arena, Rochester, N.Y. (19); SUNY, Stony Brook, N.Y. (21).

FIRST CHOICE (Both Century Theater, Patterson, N.J., April 26; Rutgers Univ., New Brunswick N.J. (27).

HENRY GROSS (A&M): State Univ. of N.Y., Buffalo, April 30.

B.B. KING (ABC): Apollo Theater, N.Y., April 15-20.

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


MOUNTAIN (Capitol): Capitol Theater, Passaic, N.J., April 19-20; Brooklyn College, N.Y. (21).

TASMAC CORPORATION

5440 McConnell Avenue
Los Angeles, Calif. 90066

Series 70 Recorder/Reproducers

When you've got more talent than money

TASCAM Series 70 recorder/reproducers were designed for people who've outgrown high-end consumer audio products but can't afford full professional studio gear.

Whether you need single, two or four channels, you define the Series 70... it doesn't define you. Your choices are expanded, not restricted, without paying a performance penalty.

The versatile Series 70 electronics come in two versions, one for direct recording and one for use with a mixing console like our Model 10. Whichever you need, you'll get uncommon quality and reliability. But this time you can afford it.

Series 70 recorder/reproducers. When you've got more talent than money.

(Continued on page 24)

www.americanradiohistory.com
Linoleum on the floors, a small waiting room with metal folding chairs, a jukebox, the bedrooms out back. No drugs, no liquor, no teen-age girls, no fancy extras. That's Edna's Fashionable Ranch and Boarding House, better known to the 3,000 people of La Grange, Texas, as "the Chicken Ranch."

"LA GRANGE." The first single by ZZ TOP. Just released from their latest album "TRES HOMBRES."


"LA GRANGE." The first hit single by ZZ TOP.

ZZ TOP ON TOUR:

April 16 ............... ST. LOUIS ............... Ambassador Theatre
18 .................. BINGHAMTON, N.Y .............. Binghamton Coliseum
19 .................. NIAGARA FALLS, N.Y .............. Convention Center
20 .................. CHARLESTON, W.VA .............. Charleston Civic Center
21 .................. BALTIMORE .................. To Be Announced
22 .................. BATTLE CREEK .................. To Be Announced
24 .................. PITTSBURGH .............. Mosque
26 .................. HAMPTON, VA .............. Hampton Roads Coliseum
27 .................. CLEVELAND .............. Allen Theatre
May 3 ................. PASSAIC .............. Capitol Theatre
4 .................. PROVIDENCE .............. Palace Theatre

Produced by Bill Ham

www.americanradiohistory.com
Nobody ever made a monitor that could match this sound.

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

A virtually flat frequency response from 30 to 20,000 Hz. Minimum phase shift throughout the entire band pass. Extraordinary response to onset and transient signals. Carefully controlled, semi-diffuse dispersion pattern throughout the frequency range. Uniform sound characteristics from ppp to fff dynamic markings. Extremely low transducer distortion within the recommended dynamic range values of more than 90dB. High sensitivity for maximum conversion efficiency.

But, wait. A spec is not a sound. Come hear the 4350 and see how far sound can go.
Until now.

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Four monitors. Virtually one sound. A matched set: you could record on one, play back on another, mix on a third and master on a fourth. Four monitors. Their only differences are acoustic output, cost and size. Hearing is believing. Come hear what you can do.
Rodriguez Slated for Magic Mt.

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

The hot country singer will guest-star at four shows this June at the 3,400-seat Showcase Theatre.

Johnny Zahnert, entertainment director for the 200-acre family funspot located in Valencia, continues promoting for a broad range of entertainment.

Magic Mountain draws many of its riders from the San Fernando Valley and since the client of the entertainment acts are generally Spell in music, will be a nice change for Johnny's fans.

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

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

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

Mandrell Star Continues Rise

A ticket for Mandrell's show will go for $3.95, they will see you before they hear you. I don't think they want to see someone dressed just like them. You owe your audience a good show visually as well as musically and you should look like a performer.

Talking about the growing number of country crossovers hits, Ms. Mandrell says, "It's a very nice record but it would have to be a country record.

I think if you come up to me after a show and says, 'I never really liked country but I really enjoyed what you did and I'm going to start listen-

Ms. Mandrell is produced by Stills, who has had a number of successes with crossovers hits, but she adds that "I've heard Billy say that he tries to record the country record first.

Concerning the growing numbers of young artists entering country, Ms. Mandrell says that "I don't know of any period in history when country has gone backward. I've studied musical history and country has always been powerful.

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New Musical Express
1974 Reader's Poll
(World Section)
Best Single:
RADAR LOVE

New Musical Express
1974 Reader's Poll
(World Section)
Best New Group

1974 Tour
(Partial Listing)
5/1 Washington, D.C.
5/3 West Palm Beach
5/4 Tampa
5/5 Miami
5/8 Atlanta
5/10 Jacksonville
5/11 Philadelphia
5/12 Painters Mill, Baltimore
5/15 Houston
5/17 Dallas
5/18 Denver
5/20 Albuquerque
5/23 San Francisco
5/24 San Francisco
5/25 San Francisco
5/26 Phoenix
5/30 San Diego
5/31 Los Angeles
6/3 Pittsburgh
6/6 Charleston, S. Carolina
6/7 Greensboro
6/8 Roanoke
6/10 New York
6/11 New York
6/12 New York
6/13 New York
6/14 New York
6/15 Boston
6/17 Central Park, N.Y.
6/19 Detroit
6/21 Chicago

MOONZTAH
MCA-399

Golden Earring

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

By RAY BRACK

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

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

With good record industry rapport, WXIT-AM, riding a "more music" rock format, has surged out of ratings oblivion and is currently challenging rock-formatted WKAZ-AM for dominance in a primary listening area of 200,000 people. The rise of WXIT-AM over the past two years has been the major factor in Steele's 
half-year increase of 20 percent in Charleston from what could be called the "classic-country market" (dominated by a single station, WCAQ-AM), into a rock market, with country running a creditable second and WXIT-AM running a distant third.

"We've surprised people with our growth," Knightstep notes, "because we have no audience history. But we have the local numbers."

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

With additional time (which required additional products), Knightstep initiated procedures which much more than a "sanguine approach to record programming." In sharpening programming, Knightstep has been careful to have a "promotion arm of the record industry be of great assistance to a station," WXIT-AM seeks and gets that assistance.

WXIT-AM, like its top-rated sister station, WRM-AM in Kalamazoo, Mich., is community-oriented. So Knightstep improved local news content and sees to it that phones aren't left off the hook in the studio. The requests are an integral part of playlist compilation.

Every record received by the station is placed into a computerized hit compilation of the 30-title playlist, Knightstep said. Contemporary products, such as records from the smaller labels, held until the trades are scanned, local retailers and one-tops are surveyed and request/rate-line data is compiled. There is a supplemental list of 15, and 10 titles are drawn into play after 6 p.m. L.P. cuts are limited to about two-a-week.

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

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

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

Spero Back With Country Series

By JANE SCOTT

CLEVELAND—Herman Spero, who once produced the pop-rock "Upbeat Show" and "Polka Varieties" show at the same station, is back in the same series. Spero's Shirley Enterprises Inc. has produced the "Calgon Country Music Festival," a series of 30-minute TV programs.

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

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

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

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

Soul in Two Work Set Up For Radio Syndication

By PAUL JAULUS

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

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

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

Host soul music names are the feature of each show serving as week end disc jockeys for the participating stations.

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

All the great disc jockeys will be playing records culled from Billboard's Hot Soul Single Chart along with surveys and play-lists supplied by the participating stations carrying the weekend show. The first of the shows will be ready to air in April on some 50 stations coast-to-coast.

Prior to the formation of WEN, Porter and Johnson's combined soul radio credits include WCHB-AM, Detroit; WYON-AM, Chicago; KSOL-AM, San Francisco; WWOZ-AM, New Orleans; WXIT-AM, Chicago; and KFCA-AM, Salt Lake City.

Offices and studios for World Entertainment Network have been set up in Detroit and San Francisco.

Porter and Johnson management will head the Detroit operation while program director Johnson bases in San Francisco.

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

"With all of this being true, then why leave it all and suddenly move to a remote island? You are one of the few people that can really understand that. Claude. The conflict between the social aspects of drinking, drugs, rock, rumors, etc. and radio itself became just too great. This is a really true statement. I wrote about a year ago still seems in total existence with little progress toward better radio. Things are too serious. Apparently, I have missed the boat somewhere in my ability to wake people up. I am too serious a world to think of radio as a game of numbers, whether those numbers are ratings, money, ego points or whatever."

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

Programming Comments

HOWARD KESTER, general manager

KYA-AM

San Francisco

What has happened to Top 40 radio? Well, there is a future for Top 40 because the radio station with the greatest number of 12-to-17-year-old listeners is Top 40. And frankly, there are few Top 40 stations in the Francisco than in 1970 ... a few more males, a few more females.

"However, the greatest number of increased potential audience is 25-to-34, where we have seen a change in demographic groups. For example, since 1970 men 25-34 went from 273,000 to 363,000. Women in that age group went up 98,000. This may not be a lot, but it is enough. And so I believe the MOR format on FM is doing well. Top 40 radio is the same, it's the audience that has changed. A clear channel is it's best now. Back in the day it was hit and movie and hit album—both aimed at 25-34 demographics.

I think a lot of people will be getting out of Top 40 radio formats in order to "perk" for big mass 25-34 demographics. MOR stations are beginning to pick up those 25-34 audience falls straight out as they did big fishman.
we welcome
suzi quatro

First Tour In The U.S.A.

April 12-13 • Michigan Palace • Detroit
April 15 • Auditorium Theatre • Chicago
April 16 • Ambassador Theatre • St. Louis
April 18-19 • Allen Theatre • Cleveland
April 21 • Bottom Line • New York
April 23 • Bijou • Philadelphia
April 24-25 • Performance Center • Cambridge
April 26 • Cowtown Ballroom • Kansas City
April 29-30 • Whiskey A Go Go • Los Angeles

As Featured In Her Album
Bell 1302

SUZI'S CURRENT SINGLE
"48 crash"

Produced by Mike Chapman & Nicky Chinn
on Bell #45,401

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
Radio-TV Programming

Vox Jox

WOW! Where did that D.J. get all that 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, KEN, KGO, WRK, WFL. and many more. Get the facts. It's sound investment for only a buck a week. Send today for your free sample.

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

Radio- TV Programming

Vox Jox

22

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

"So, if you want to help me, you could tell the folks that read your column that I was forced out of the magazine not because of financial difficulties, but because of the little voice in my head that loudly proclaimed over and over: Be free! This place with its $3 an hour salaries and its hitchhiking to town doesn't care how heavy or lightweight you are. Journalists, insurance executives, etc., are all doing the same thing--having little material in order to find the true 'reality' of this world. Chris and I have never been better. If you have a couple of lines, I would appreciate you telling everyone that. In addition, I'm pleased to turn the magazine over to dedicated young folks. We're not getting any younger, Claude.

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

Bill Dowd has left WKQR-FM in Cincinnati to become program director of WDAI-FM in Chicago. . . . Jim Rose, formerly weekend man at KFIZ-FM in Fond du Lac while doing afternoon drive at KJIM-AM in the city under the name of Jim Nelson, is now working the 1-5 p.m. show fulltime at KFIZ-AM. . . . Tom (Hugh Thomas) Calumeyer has resigned his 6-11 shift with WLNC in Laurinburg, N.C., to become a newsman with WNNR-AM in Folly, Va. He'd also been music director at WLNC-AM.

Dave Mann is the new music director and afternoon drive personality at WTHAM in Gary, Ind.; he'd been at WYFE-AM in Rockford, Ill.

A note from Clete Baker, KGFW-AM, Kearney, Neb.: "I tried with interest the mention of the NAB plan to put call letters on roadside signs. You thought it might be possible to know (even if your travels haven't brought you to this way) that the state of Nebraska has had frequencies (on call letters) listed on roadside signs for over a year now, under the heading: Radio Travel Information. "Now it seems that the great state of Nebraska plans to remove the signs. For what reason, I don't know. I've heard nothing but praise from tourists and interstate commuters. Locally, all frequencies, both AM and FM, are listed within their prime coverage areas, including even class D educational 10-watt stations."

Jim Ray, WWWZ-FM, Charleston, S.C., 909-760-1984, would like to hear from some black air personalities who've retired, passed the torch, done some sort of progressive . . . Art Roberts is now doing the noon-3 p.m. show at WOYK-AM, Milwaukee; he was formerly in the air in Chicago at both WLS-AM and WCFL-AM (at different times, of course) and even programmed one of those goatees at one time . . . The annual convention of the Broadcasters' Promotions Assn. has been moved to June 4-8 in Atlanta. Talk to Dave Denney at WABF-FM-TV in Baton Rouge, La., if you might be interested in going. She will give you details.

WHK-AM Tries Country Format

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

New program director is Dave Donohue, previously program director of WITL-AM in Lansing, Mich. Joe Finan, well-known in the market, is the new morning personality. Years ago, the station was the leading Top 40 operation in the market.
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MAJOR RADIO MARKET STATION OF THE YEAR '73: One Million Over (WFL) Philadelphia, KJX Los Angeles, CKLW Detroit, WINS (Atlantic), WBLS (Boston), KRT (Cleveland), WSBW (Buffalo), WOYX (Milwaukee), KMIN (St. Paul)

MAJOR PROGRAM DIRECTOR OF THE YEAR '73: Jay Cook (WFL), Jack McCoy (WMYQ), Bill Hennes (CKLW), Robert L. Cullina (WYR), Gary Paleman (WRPO), Dave Ambrose (KUL), Eric Stevna (WFL), DJ J. Jordan (WRPO), Al Leonard (WBSS), Rob Wilde (WFL)

MAJOR MUSIC DIRECTOR OF THE YEAR '73: Nick Aaron (WFL), George Michael (WFL), Marge Bush (WFL), Steve York (WFL), Barry Chase (WXO), Randy Robbins (KWJ), Chuck Roberts (KLS), Jason O'Brien (WXO), Paul Christy (WCAV), Candy Westing (WXO)

MAJOR PERSONALITY OF THE YEAR '73: Wollman Jack (WNBC), Larry Lujack (WFL), Ted Kline (KSL), Robert W. Morgan (KUL), Charlie Tune (WPSD), Dan ingram (WABC), John Landecker (WXO), Gary Owen (KMC), Jim Wood (WFL), Don Rose (WFL)

SECONDARY RADIO MARKET OF THE YEAR '73: 269.00 to 299.99 WAYS (Charlotte), WHUQ (Macon), KEEL (Shreveport), WFLD (Hartford), WCCL (Columbus), WRMA (Washington), WSSB (Richmond), WPOL (Hartford), WAPE (Jacksonville), KOMA (Oklahoma City)

MAJOR PERSONALITY OF THE YEAR '73: George Klein (WBCR), Jay Thomas (WAV), Larry Ryan (KEB), Bob Parks (WIL), Ted Moyer (WGR), Brian McKinley (WCCO), Scott Shannon (WMIA), Charlie Parker (WRPO), Paul Todd (WNC), Robin Walker (WFL)

SECONDARY PERSONALITY OF THE YEAR '73: Ron Montgomery (KEEL), Tim Bird (WAFO), Sonny Martin (KAS), Gary Major (WJL), Jay Clark (WPGF), Beau Matthews (WAV), J. Robert (KROM), D. J. Lambert (WFY), Doug Welton (WRAK), Jay Stevens (WAV), Robert Thomas (WAV)

MEDIUM PERSONALITY OF THE YEAR '73: Dick Keny (WLAC), Robert B. Mitchell (WFL), Ken Roberts (WFL), Charlie Cusack (KSN), Scooter Segovias (KAK), John Thompson (KINT), Flashwood Gray (WXO), Terry Nelson (WOKV), Chuck Diamond (WFL), Dean Kelly (KUL), Dave Morgan (KYSN)

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Latin Music TV Breakthrough

Continued from page 1

The major network time throughout the country.
The show, filmed in San Antonio, Tex. Feb. 10, to be aired on both Jose Feliciano (RCA) and Trini Lopez, as well as the rock group El Chicano (Mercury) and singer/comedienne Liz Torres.

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

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

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

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

The "Latin Music Festival" also marks a breakthrough for network television as each of the major networks continues to see the Latin market as an important and valuable audience. Previously, Latin music oriented programming was relegated to either UHF television or local cable broadcasts.

While Feliciano, Lopez and Rodriguez were both scored in the crossover market, mainly due to their Americanization of product, a number of leading Latin music industry executives here feel that the inherent talent strength within the Latin market will be enhanced by television packages such as this one.

Although pleased at the prospect of bringing greater attention to Latin music, these executives feel that a greater representation of traditional Latin sounds will be necessary for further growth. A majority of the executives point to the growing impact of "salsa" on both coasts, as well as the strength of the Tex-Mex sound in Texan, and in the country's heartland, as examples of Latin music's potential when not totally Americanized.

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

NEW YORK

Salsa is catching on in the mid-west, says Merciana Records artist Mike Martinez, who has just returned from a college tour of the market. Tico Records has released La Bella De Colina's single "En Un Cuarto De Hotel." It's cut from the LP "Desde Mi Casa Con Amor." "Palace Martinez is in the studio preparing a new album for Alegre Records. Alberto Roche opened at the Chateau Madrid here Sunday (14). Bandleader Martin is recovering from a recent illness, and will be back on the stage soon. Joe Lain, managing director of Tico/Alegre Records, is also recovering, having recently undergone heart surgery. "Bataco Salto" Joe's latest LP on Merciana, is breaking in Chicago, says Ralph Low, Merciana general manager. "Car兵e Hall will be the scene for a performance by the Tico/Alegre All-Stars May 24. The bill will feature Tito Puente, Israel Rivera, Charlie Palmieri, Joe Cuba, Vocabelos Vailes, La Lupe, Yayo El Indio, Javier Vazquez, Hector Rivera, among others.

JIM MELANSON

MIAMI

Audio-Latino Records has released an album by the African Zulu, and is preparing a new release by Luis Garcia.... and his Court (Sound Triangle) are receiving sizzled attention with their single "Cookie Crumbs." .... WHRC-AM, formerly WIRZ, the newest Spanish stations here, premieres the only major bilingual all-salsa show in the market Monday (15).

Musician8ocumented... Steffon Amonioso's latest LP, "Lego Sencito." ... Parroti has been named Miami promotion man for Fania Records. ..... Omar Marchant has a new release ready for release Monday night. The Channel 12 program features dancing to primarily salsafocused product. New releases on Peerless Records include LPs by Pina Newport and Fernando Rios, both of whom will be attending the KOCR Music Festival in San Antonio, Tex. .... Collectors will be looking for a new release of the hits of Genaro Salinas (Peerless). Jerry Masseci was in town to attend the opening show of Blanca Rios. .. her new LP was rushed here in coincide with the club opening.

ART (ARTURO) KAPPER

Who/Where/When

Continued from page 14

DELFONICS (Bells): Civic Center, Denver, Colo., April 22-23.
THE LEMMENSTROMS (Capricorn): Sawyer Auditorium, La Crosse, Wisc., April 19; Univ. of Wis., Stevens Point, Wisc. (20); Coe College, Cedar Rapids, Iowa, Wisc. (21).
KATHY MCDONALD (Capitol): Boarding House, East Elyria, Ohio, April 14; Toronto, Ont., April 30.
BROWN OWENS (Capitol): Mr. Luckies, Phoenix, Ariz., April 24-25.
RUSSELL RAY (Capitol): Mr. Luckies, Phoenix, Ariz., April 24-25.
JOHNNY RUSSELL (RCA): City Auditorium, Redding, Calif., April 25.
JEAN & TINA TURNER (United Artists): Embassy, Washington, D.C., April 19; Univ. of Oregon, Eugene (20); J. J.'s San Diego, Calif., April 29; Celebrity Theater, Phoenix, Ariz. (27).

MIDWEST

GREGG ALLMAN (Capitol): Music Hall, St. Louis, Mo., April 24.
MIKE STONE (Capitol): Sacred Heart Temple, Detroit, Mich. (21); Auditorium Theater, Chicago, April 19; City Auditorium, Cincinnati (18); John Carroll Auditorium, Cleveland, April 20; Ambassador Auditorium, Detroit, Mich. (21).
MERLE MARGAGLIATO (Capitol): Century, Wisc., April 14; Myriad Theater, Oklahoma City, Okla. (25); Asbury Center, Tulsa, Okla. (26).
THE LETTERS (Capitol): Auditorium, Duluth, Minn., April 18.
LITTLE MILTON (Burning Spear, Chicago, April 19-20.
STEVEN MILLER BAND (Capitol): Univ. of Ohio, Athens, April 19; Coliseum, Indianapolis, Ind. (20); Univ. of Dayton, Dayton, Ohio (21); Masonic Auditorium, Detroit, Mich. (23); Cleveland, Ohio (24); Central Mosque Auditorium, Alexandria, Va. (25); Central Mosque, Alexandria, Va. (25); Central Mosque Auditorium, Cleveland, Ohio (24).
CHARLIE DADLIANIAN (Capitol): Grand Rapids, Mich., April 26; Speck's, Toledo, Ohio (26); Alberteen Co., Middletown, Conn. (26); Auburn, N.Y. (27); Buffalo, N.Y. (27).
JOHNNY RUSSELL (RCA): Civic Auditorium, Decatur, Ill., April 21.
JOE SIMPSON (Bowing Spear, Columbus, Ohio, April 20-21.
FRANK SINATRA (RCA): Olympia Stadium, Detroit, Mich., April 18; Chicago Coliseum, Chicago, Ill. (28); Coliseum, Madison, Wisc. (28); Madison Coliseum, Madison, Wisc. (28).
JAMES TAYLOR (Warner Bros.): Convention Center, New Orleans, La. (29); Omni, Atlanta, Ga. (30); Denver Coliseum, Denver, Colo. (31).
EDGAR WINTER (EC): Assembly Hall, Bloomington, Ind. April 19; Hara Arena, Dayton, Ohio (20); Municipal Auditorium, Sioux City, Iowa (25); Memorial Auditorium, St. Paul, Minn. (26); Henry Levitt Arena, Waco, Texas (27); Capital Auditorium, Des Moines, Iowa (28).

SOUTH

BECCH BOYS (Regency): Univ. of W. Va., Coliseum, Morgantown, April 18.
CHARLES BEVEL (A&M): The Pier, Richmond, Va., April 19 (27).
TONY BOOTH (Capitol): Imperial Room, Tampa, Fla., April 15-21; Sanoma, Atillo, Texas (26); Shore Club Music Hall, Leon, Ga. (27).
JAMES BROWN (Polydor): Coliseum, Cleveland, Ohio; 10th Street Auditorium, Kansas City, Mo.; Ambassador Auditorium, Detroit, Mich. (21); A&M College, Tallahassee, Fla. (21); Peabody Auditorium, Daytona Beach, Fla. (26); Sports Arena, Orlando, Fl. (26); Fort Hollyer Auditorium, Tapas, Fla. (27); West Palm Beach Civic Auditorium, (28).
MERLE HAMILTON (Capitol): Tarrant Co. Convention Center, Fort Worth, Texas, April 21-22; Sanoma, Arlington, Texas (20).
LITTLE MILTON (RCA): Coliseum, Memphis, Tenn., April 27; Lerner Univ. Auditorium, (29); Arena, Seattle, Wash. (30).
THF (Capitol): Civic Auditorium, Northfield, Vic. (26).
BARRY MANILOW (Columbia): High School, Atlanta, Ga., April 19.
LITTLE MILTON (RCA): High School, Columbus, Ohio, April 19.
CHARLIE PRIDE (RCA): Civic Center, Saint Paul, Minn., April 15; Alumni Auditorium, St. Louis, Mo., April 17; Beirut, Lebanon, April 25; Limon, Colo., April 27.
SUSAN RAYE (Capitol): High School, Glendale, Ariz. (20).
FRANK SINATRA (RCA): Civic Center, Dallas, Tex., April 18-20.
SUSAN RAYE (Capitol): High School, Glendale, Ariz. (20).
EDGAR WINTER (EC): Convention Center, Louisville, Ky., April 23.

The Grateful Dead's new $200,000 sound system, as introduced at the Cow Palace Monday night, is an integrated system which mixes his own sound through independent systems built into the master one.
Talent

Talent in Action

B.W. STEVENSON
DENY BROWN
Max's Kansas City, New York
The old and the new B.W. Stevenson are about to play at Max's here April 6. To be sure, the aging process came from the material performed, and not from Stevenson's ability to put a song across. The first half of the set was devoted to such selections as "We Must," an sideman favorite, "I Feel" and "Five O'Clock In The Morning," with Stevenson's voice more than compensating for some rough edges in his backup group. Audience response was fine, but it was not until Stevenson and group began showcasing tunes from their latest RCA Victor album, that things seemed to be together. Far from being an overpowering, or even pure, vocalist, Stevenson mixed into the numbers with an air of confidence, working his pipes to the fullest. It seemed to run off on the group, and then they seemed to lighten up. The result was more. Best selections for the night were "Little Bit Of Understanding," "Look For The Light" and "Roll On With What You've Got!"

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

LEO SAYER
The Bottom Line, New York
Leo Sayer, in the midst of his first U.S. tour, really laid it on the line here during his New York debut April 8. It was almost as if Sayer, in chalk-white painted face and streamlined clown's suit, was there to introduce what the sound of the Seventies is really supposed to be all about. Complemented by an extremely tight musical backup, including the likes of Willie Smith, bass, Theodore Thunder, drums, Dave Ross, keyboard, and Jim Lichtenhein, guitar, Sayer rocked, potent and flashed his way through selections from "She's Gone," "I'm A Winner," and "One Of These Nights." And while at every turn the temptations to compare him to Jagger creep in, close behind comes the realization that there is something different, fresh in his presentation and alive with electric vibrations.

These vibrations, behind such selections as "The Dance," a touching number done in an allmost juvenile voice, "Don't Say It's Over," "I'm a Lover," "The Show Must Go On," and "Oh Well A Life," clearly defined Sayer as one of the slickest new talents on the market today.

KINKS
HENRY GROSS
Felt Forum, N.Y.
A word ought to be said about the role of the Felt Forum staff in the Kinks/Henry Gross early show. There is something less than logic in the security guards' allowing crowds to move 25 rows deep around the stage, and then chasing reeling chauvinists off the steps of the building.

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

ASW's Henry Gross, probably the most busily multi-tasked rock 'n roll yet to emerge from Brooklyn, seemed to keep his good spirits while his music gradually moved into a tolerable balance. Halfway through the set the shell-tore guitars got under control and the music started to fill up the room instead of cut through it. There was still none of the clarity of his earlier produced albums, but it's impossible to say whether the group or the engineers were at fault. The Kinks still throw a great party, but it's getting to be the same party every year. It's the same audience; they know all the songs and the cues. Granted, the group is making an effort to give the expected cues and then switch songs, just to take out the crowd. And there are still more people on stage each time around.

Everything's an up, even "Demolition," and everybody has a deep air kind of good time. However ambitious the Kinks' new business plans may be, as a performing act they seem to be satisfied to have settled into a groove. Yet the state of the art changes while they stand still, and it is now more obligatory for a writer of Ray Davies' reputation to let his music rise to the material than to hold a rock 'n roll circus. Perhaps "Preservation Art I, II, and III, to be released on RCA, will give an indication of whether the Kinks still continue to develop.

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(continued from page 18)
‘Teen’ Rufus Thomas Has Acting Bug

By LEROY ROBINSON

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

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

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

And that’s exactly what Rufus would like to do. With all his inexperience, he would trade his music background to get a fuller and extended taste of something new that’s currently coming into his busy show business, acting.

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

A past possibility of getting an impressive and continuing role in the hit television series, "Sanford and Son," and a brief appearance in a "Police Story" were the bugs that hit Rufus. His energy for more-as-an-actor-spot is "the some things." Thomas is talking about. But it’s not an unusual desire for this ageless performer (he’s also a disk jockey for WDIA in Memphis) who’s done just (Continued on page 49)
Jukebox Sales Poll Predicts Gain in '74

Jukebox Sales Poll Predicts Gain in '74

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

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

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

According to the distributors, recount realignments are becoming a new source of jukebox sales. Fast food outlets are also bending to the trend of having recorded music available to customers and distributors predict more sales in this area. Unusual locations reported included: high schools and department store one. Reasons given for new locations was that the jukebox was replacing live combos.

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

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

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

What's Playing?

A weekly programming profile of current and older selections from locations around the county.

BEAVER DAM, WISC.-POP. (Country)

Pete Trumper R. B. A. BP 3030

"Keep On Singing" (P. L. Reddy)

"The Entertainment," Marvel Humphries, MCA

"What's You're Going On," Artie Agnus, Dee. 4999

COUNTY BUREBUDDY, "L" Emmett Davis, Jr., MGM 4085

"Stop The World," Susan Raye, Capitol 4931

CHICAGO, POP PURCHASES

Burtzee Happy Valley Moonlight Mile 4257N Vincente No 4318

"I Won't Last A Day Without You," Carpenters, A&M 1521

"Singing In The Rain," Sammy Davis, Jr., MGM 4085

"I Am What I Am," Lani-Fletcher, Playback 5069

"Tell Me A Lie," Sonny Bono

"Star Baby," The Guess Who, RCA 62017

"The Entertainer," Mantovani-Hallmark, MCA 46714

DENVER, SOUL POP PURCHASES

Apollo Store Music 1412

"Dancing Machine," Jackson 5, Motown 1286

"I'm In Love," Anetha Franklin, Atlantic 1999

"Under The Frustration Of Love," Love Unlimited, 20th Century 1082

"Let's Go," P.T. Ten-London 203

"Virginia (Touch Me Like You Touch Her)," Bill Armstrong, Capitol 3001

"Happiness Is Me And You," Gilbert O'Sullivan, MAM 3616

"All That Love Was Wanting," Charlene Duncan, Motown 1290

"Won't Last A Day Without You," Carpenters, A&M 1521

EMPIRE KANSAS POP COUNTRY PURCHASES

Harold Meiners-Records

"Summer Breeze," The Monkees, T-Neck 2253

"I'm In Love," Anetha Franklin, Atlantic 1999

"Oh! Very Young," Cat Stevens, A&M 1507

"Heavenly," Temptations, Gom 7143

"A Dream Goes On Forever," Heart, Epic 1099

COUNTY: We Could,' Chatfield Bros., RCA 3271

"Use The Soup," Dickey Lee, RCA 3272

"I'll Fight The World," Ron Reeves, RCA 6255

"She's In Love," Johnny Russell, RCA 3248

"Telephone Call," Tina Turner, Epic 1099

JACKSON MISSISSIPPI SOUL COUNTRY PURCHASES

Marvin Burtchel

"Sweet Groove," Mervynette Davis, Columbia

"Rhythm Machine," Jackson 5, Motown 1286

COUNTRY: The Stated Harm's "Country" Songs

"If You Love," Olivia Newton-John, MCA 4085

"I Can't Make You Love Me," Martha Reeves, Capitol 3028

"I Wash My Hands In Muddy Water," Charlie Rich, Mercury 7346

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BAZAVOL, N.Y.; WBAB FM, Kathy Cunningham
Baltimore, Md.; WPRB-FM, Joe Bushcei
Denver; KUOM-FM, Jean Veil"oz
Eugene, Ore.; KFRM-FM, Janice Whitaker
Kent, Ohio; WOR-FM, Bob Mattmiller
New Haven, Conn.; WPLR-FM, Gordon Weingarten
Norfolk, Va.; WOR-FM, Larry Dinger
Orlando, Fla.; WOR-FM, Mike Lyons.
Philadelphia, Pa.; WSPY-FM, John Tashorn
Princeton, N.J.; WPBS-FM, Danielle McLane.

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

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

** Billboard FM Action Picks **

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

PROVIDENCE, R.I.; WIRR-FM, Dick Wingate
San Diego, Calif.; KGB-FM, Art Schreoder
San Jose, Calif.; KPOJ-FM, Douglas Donee
Santa Barbara, Calif.; KTS-FM, Mike Stallings
Tallahassee, Fla.; WTUS-FM, Dan Spanier
Temple, Texas; KYLE-FM, George Hart
Toledo, Ohio; WDT-FM, Dan Lacopo
Utica, N.Y.; WOR-FM, Tom Yorken.
Valdosta, Ga.; WBBY-FM, Bill Tullis
Waramaug, Pa.; WRRW-FM, Max Patch

** Colleague on Casadesus**

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

Casadesus' widow, the pianist Mme. Gaby Casadesus, heard on at least two of the albums, contributed heavily to the preparation of the album.

The album, "A Tribute to a Great Artist," is: Record I: Scarlatt: Eleven Sonatas (Casadesus' first recordings); Schubert: Andantino Vari for Piano, Four Hands; Bach: Concerto No.2 in C Major for Three Piano and String Orchestra (Pierre Dervaux conducting the Concerts Colonne).

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

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

** London Cites Stokowski in 6-Release Fantasy Series **

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

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

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

** Reunion on Country **

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

Casadesus' widow, the pianist Mme. Gaby Casadesus, heard on at least two of the albums, contributed heavily to the preparation of the album.

The album, "A Tribute to a Great Artist," is: Record I: Scarlatt: Eleven Sonatas (Casadesus' first recordings); Schubert: Andantino Vari for Piano, Four Hands; Bach: Concerto No.2 in C Major for Three Piano and String Orchestra (Pierre Dervaux conducting the Concerts Colonne).

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

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** Billboard Under The Top LPS **

201—OZARK MOUNTAIN DAREDEVILS; A&M SP 4411
202—MARTY STOKES; A&M SP 4412
203—DAVE CLARK; A&M SP 4414
204—MELISSA MANCHESTER; A&M SP 4415
205—THE FIELD; A&M SP 4416
206—BOB KOLOS; A&M SP 4417
207—NIGHT CRIES; A&M SP 4418
208—ROBERT KLEIN; A&M SP 4419
209—RICKY NELSON; A&M SP 4420
210—NICE TO BE AROUND; Motown M 6001
211—LOVE THAT REALLY COUNTS; Four, Corton 1995 (Buddah)
212—TOO YOU SO, The Delphines, Philly Groove 182 (Bet)
213—YOU WOULDN'T GIVE UP YOU, Ecstasy, Posse 4, Jasmine 7515
214—SWEET STUFF, Sylvia, Vibration 520 (All Platinum)
Motorola TV Sale to Japan Co. at Impasse

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

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

Upset with Flexing with the investigation because of an April 29 deadline for its consummation, Washington believes that organized labor may be the driving force behind Bayh's objections to the sale.

The Sen. says it is unlikely to result in hundreds, if not thousands of American workers being laid off at both Motorola employees and their best competitors.

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

Just two weeks ago Motorola's auto-
tive division head Oscar Ku-
isto said that the spinoff of the TV manufacturing business reflected an interesting trend in capitalization of other divisions including the automotive products group.

Only recently the planned acquisition by White Consolidated Indus-
tries, of the consumer electronics assets of the home entertainment products division of Philco-Ford has been questioned after the Justice Dept. called a halt to the proceeding.

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

Topp Will Introduce Two New Juliette Sound Units

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

The units, models C930-82 and C930-82, will both incorporate switching equipment for discrete and SQ matrix functions, and are both basically the same except that model C930-82 will also feature a full-size, built-in automatic BSR changer with dust cover. According to Topp, the units will include FM/AM/FM stereo multi-
plex with the ability to receive mu-
tain encoded 4-channel broadcasts in addition to their other functions.

Editor's Note—In three past installments, Topp's merchandising manager Pete Kallaos has been reviewing the history of the pace-setting 8-unit chain. He has also been look-
ing at its handling of the radio and matrix oparors. In this final installment, Kallaos addresses himself to the role that radio manufacturers should play in helping to establish credibility and vi-
ability of a chain.

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

Kallaos also feels that factory rep-
resentatives could play more posi-
tive roles in helping the dealer streamline his operations and en-
hance his public image.

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

And they don't always have the scope from the factory on new models.

"Trouble is new models keep coming out which embody features not even the factory knows" says Kallaos. "This is where it takes someone from the factory who has been here for 20 years to guess at this point in time what is important."

The factory people are often the ones who can enlighten us on that feature.

"As alert factory rep pitches in on training but also supplies stores with all the literature and sales training aids and consumer literature available. But I must admit I'm like the rest of the people in the retail area, nothing impresses me like having a factory man dropping in and saying "hello" and "how's it going" and then just removing his name from the paper to do business with us.

Pete Kallaos says he is finding it harder all the time to maintain price points and is one of the first to blame this problem by sharper, higher quantity buying. The attitude is that if a man has a funnel on him and expects a substantial quantity of mer-
chandise then they have problems with deliver-
y, etc., often arise. "If we can't commit for a minimum of 1,000 pieces, we know we're not really in the running," the merchandising manager declared. "We know we won't have a favorable position on delivery. Unfortunately, some sup-
pliers are off the shelf right away and we're being able to commit to good per-
formance.

Product Delivery

The product delivery perplexity concerns the people at Topp Elec-
tronics and all other members of the industry. Kallaos says supply situa-
tions are holding back the growth of the business and he feels it is partic-
ularly sad because the industry is so under-developed at this time. He

Kallaos也感到，工厂代表本可以承担起更多积极的职责协助经销商优化操作和增强其公共形象。他本希望工厂能够亲自拜访经销商或者分发调查清单。清单中的内容可作为指导经销商了解他们从工厂处可以得到的支持。培训是其中的一个。加洛斯认为，大多数代表不熟悉他们能为经销商做什么。

"在培训方面，代表往往能提供帮助，同时也提供所有必要的文献资料和销售指引，包括消费指南。但我必须承认，就像我们其他人一样，我们对工厂的人留下深刻印象，他们能来现场拜访，和我说:"你好，我们怎么样？"，然后他们简单地说了句再见就走了。加洛斯说，"这是我从工厂的人身上学到的，他们在这行已经干了20年了，他们能了解这个行业当下的重要性。

加洛斯发现，产品价格越来越难维持。他将其归咎于销售量的大幅增加。态度是：如果一个人有漏斗，他们会对大量货物产生问题，所以交货，等等，经常会出现问题。"如果我们要承诺1,000件，我们都知道我们没有在跑，"商品经理说。"我们知道我们没有在有利的位置上。

送货。不幸的是，有些供应商早早脱销，因此我们可能无法按承诺送货。luckily, we won’t have a favorable position on delivery. Unfortunately, some suppliers are off the shelf right away and we’re being able to commit to good performance."

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Pro Racketeers Join In Tape Piracy-BPI

By GRAHAM PUNTER

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

He said piracy is now more confined to over-enthusiastic dealers and amateurs. Firms are importing pirate tapes from America and one company—known to the police—has added illegitimate copies to their smugsmuggling racket, Bridge says.

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

The BPI's anti-piracy campaign has been gaining momentum and in just over a year it has won more than 64 cases in the High Court and been awarded damages and costs for more than $250,000.

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

But warned dealers that if they are approached with offers of doubtful tapes "you should not touch them with a barge pole."

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

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

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

• No familiar trademark.

• No pictures of the artists.

• Suspicious-looking labels.

• Many artists on the same tape.

• Acclaim that royalties have been paid.

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

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

Kallaos Urges Closer Ties

by L. T. Garland

In his keynote address to the Exhibition of Audio Visual Manufacturers and sound manufacturers and so many are still in the growing stage. He wishes more factories would take polls of dealers and ask the question, "what should we have in our electronic?" They don't do this, but instead decide to build 10 million units, and later, take an appropriate look at the market and decide to cut a 1,000 units test and decide how it looks. Then go into production. If a product is strong, the demand isn't there and start cutting the price and affecting dealers of manufacturers which curtail sales possibilities. Or they sell half as many more money, and they can't avoid and can't afford them. They seldom ask the dealer for his recommendations, simply under-project, get caught and the only compensation the retailer has is to take on other lines. "Communication between retailer and factory is, to make an understatement, uncertain and inconsistent."

Kallaos complained, "Nobody ever asks what the price point should be produced. They simply fly off to Japan and by the time any valid advice filters through to top management it is too late."

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

Advertising

The program embraces radio, newspaper and television. Though newspaper seems to get the biggest chunk of the advertising money, television recorded and off-brand. And for this very reason, the premise, said Paul Kallaos that "some people don't read newspapers." TV commercials are produced by a local agency and Kallaos claimed, categorically, "You can't put anything in advertising that is too expensive." Commercial run with institutional-sounding copy at some brand and product and the idea, as in many of the TV copy and 60-second spots are filmed inside a store, showing the audio room, etc.

Radio is frequently coupled with newspaper and here again the copy lines that takes advantage of brand, names, selection, etc., featured.

Tipton recently completed a nationwide survey to determine awareness of the main people providing an encoder for use on broadcasting-6 channel 24 hours a day. Probably the most single progressive piece of advertising is the weekly full-page spread in the newspaper which featured boxed item on a variety of subjects, with prices printed plainly. Here you see packages ranging from $999 to $978 and low-end Sanus receivers and Garrard changers. A minimum of three 4-channel component packages are included in this line which also has the $998 and $298 Pioneer compacts.

These full-page layouts, which play up price and brand, and through the indirect means to individualize each offer, have been a big factor in attracting buyers who have started showing up to drag sound mass merchandisers for the $100 and $125 compacts. And were a year later showing them away in the year with placing them with something good. Where the dollar price-tag was scarin' the high prices people week after-week newspaper spread shows them quality component packages aren't really that hard on pocket-books.

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

Continued from page 3

Kane answers, "But I know the company is built on a solid foundation and that previous management has done a fine job. But, being the new guy, there are obviously some changes I'd like to make and some areas I'd like to place particular emphasis on."

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

Kane adds that there may be some expansion of manufacturing facilities as well. "I don't mean using bricks and mortar for new plants," he says, "I mean adding to the capacity of present plants, either through additions or using the facilities in a slightly different manner. And I think that our technological prowess has been demonstrated in a lot of points, most recently through the development of our XHE cassette tape and audio tape." Kane says one of the first things he will be doing in his new position is to look at the fundamentals, such as broadening marketing and sales distribution plans in all areas, as well as adding to manufacturing and technology.

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

"As an example, say a firm has 22 percent of an industry and concentrates only on that one field. In a few years, you may have great expertise in your area but you may also have missed some other opportunities of growth that are available in your field but have only 15 percent of the industry." Kane says the firm will also "definitely be moving into some new product areas, but they will just as definitely not be hardware. Our new products will be related to magnetic tape. There are gaps in the industry and we want to fill the voids." 

The international market is one area that Kane feels has great potential. "And while you must be cautious, there is a lot of opportunity here and we will be taking a harder look at areas of merchandise."

Kane says, "We will be expanding our volume there."

"We will broaden our product areas in that we're going to be looking at increasing production capacity in our Portuguese plant."

Kane says the firm will be moving into new areas of retail. "We have always been a major factor with that merchant," he says, "and we will certainly keep our emphasis here. But we are also moving into other retail outlets, such as audio stores on a heavier basis."

"The XHE is one intro. This may mean we will have to learn a little more heavily on our distributors and reps, but it does not mean we will have to take on new ones. If we present good, qualified products to the end user, they can handle the reason why they cannot handle it. We will also be doing some new things in packaging and merchandising for the consumer area."

In industrial, Kane feels that "this is an area of growth."

In the industrial area, the quality levels are general, Kane says that is a possibility, that but that will be a future consideration.

Close Ties Urged

Continued from page 31

about 30% higher than stereo and even some "blank" tapes.

Blank Tape

Except for demonstration purposes, the company doesn't stock pre-recorded tape. However, blank recording tape in two major brands, Maxell and Memorex, will be sold and regarded as important. Both from the standpoint of revenue generated and serving the customer. Standup rack displays black tape are located by the customer-service counter in the center of the store and a girl at the checkout is trained to suggest tape to customers. The saleswoman who makes the sale of a component is trained to mention this item. The opinion is that the saleswoman who sells 3000 tape recorder and fails to get at least a couple of quality tapes in the sale isn't on his base. In too many instances, says Kalloos, the customer who has spent 400 for a cassette outfit winds up buying cheap tape at the drugstore and then having problems which can be traced to a defect in the tape. It is plainly evident that the standup displays and the checkout counter and diligent suggestive selling turn a lot of blank recording tape sales for the company. The company doesn't push many of the so-called exotics but quadraphonic decks and modulators are given prominent display and cartridges are also stocked.
Majors & Indies Push Country Chart Total

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

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

Ron Huntsman Forms Own Disk Promotion Firm

NASHVILLE—Former radio executive Ron Huntsman has formed his own independent record promotion firm here, with concentration on the Southeast.

Huntsman, who was operations manager for WFDA-AM and program director for WFDA-FM, will work specifically on the Atlanta, Miami, Memphis, Louisville, Birmingham, Nashville, Knoxville, Chattanooga and Bowling Green, Ky. markets.

His first promotion is for the Charlie Daniels Band's Buddah Record of "Whiskey." The firm, Ron Huntsman promotions, will be based here.

Huntsman's broadcasting career began with Armed Forces Radio and Television in Portugal, and included positions in Denver, Kansas City, Oklahoma City and Wichita as well as Nashville.

Country Music

Roy Drusky to Be Admitted To Hall of Fame June 22

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

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

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

Four new events are added to this year's gathering: one, a discussion of taping piracy, and the other a seminar for musicians.

"The growth of country music in Colorado is constantly on the up-

Golf Deadline Near

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

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

The event will be at the Old Hickory Country Club April 29.
TODAY'S PERFORMANCE—Singles reaching greatest proportionate upward progress this week.

**Country Music**

**Nashville Scene**

By Bill Williams

Norro Wilson has made the switch from RCA to Capitol and has cut his first session. Musicians say it’s superb. ... Peggi Little, on Epic, has cut what sounds like a smash hit. It’s her best ever. ... Chris Noell also has signed with Tora. ... Atlantic has signed Marty Mitchell, only 18 years old, who has been winning friends in the Southwest and in California with his band, Young Country. He’s produced by Kurt Ball and managed by Ball and Cliffie Stone.

... Kelly, the lovely Cinnamon artist, did some self promotion on the West Coast, then hurried home to record before going on the road with Tom Jones. ... G. F. Wilson has worked hard and long to overcome his stuttering impediment, has been elected board of directors of the Bill Wilkerson Hearing & Speech Center where he got his help. ... Charles McCray worked the Capital City Jamboree at Charleston, W. Va. ... then flew to Atlanta to do the National Anthem for the Braves game.

Marty Robbins has signed to do national advertising and promotion of a recently marketed line of automotive products. Marty is a NASCAR fan. ... Something (Continued on page 36)

**Billboard**

**Hot Country Singles**

**The Week Ending 4/20/74**

<table>
<thead>
<tr>
<th>Title-Artist</th>
<th>Label</th>
<th>Rate &amp; Chart</th>
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<tbody>
<tr>
<td>A VERY SPECIAL LOVE SONG—Darrell Pitt</td>
<td>MCA</td>
<td>32 10</td>
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<tr>
<td>HELLO LOVE  — Gayle Watson</td>
<td>RCA</td>
<td>31 10</td>
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<tr>
<td>HANG IN THERE GIRL—Freda</td>
<td>Bell</td>
<td>31 10</td>
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<tr>
<td>I'M GETTING tired OF BEING MISSED—Chuck</td>
<td>Capitol</td>
<td>30 10</td>
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<tr>
<td>SMILE FOR ME—Larry Gatlin and The Gatlin Brothers</td>
<td>MCA</td>
<td>30 10</td>
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<tr>
<td>I'M NOT SURE—Donna Fargo</td>
<td>Bell</td>
<td>29 10</td>
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<td>MIDNIGHT, ME &amp; THE BLUES—Kevin Wynn</td>
<td>RCA</td>
<td>28 10</td>
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<td>COUNTRY BUMPIN—Glen Campbell</td>
<td>Capitol</td>
<td>27 10</td>
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<td>NO CHANGE—Ricky Skaggs</td>
<td>Warner Bros.</td>
<td>26 10</td>
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<tr>
<td>SET—Gene James &amp; Tommy Norville</td>
<td>Bell</td>
<td>25 10</td>
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<td>HUMMUNBANK—Tom Wilson</td>
<td>Capitol</td>
<td>24 10</td>
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<td>WOULD YOU LOVE ME WITH (In A Field Of Worried Women) —Glen Campbell</td>
<td>Capitol</td>
<td>23 10</td>
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<td>THERE'S A HONKY TONK ANGEL—Tanya Tucker</td>
<td>Epic</td>
<td>22 10</td>
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<td>BABY BOLL—Rebecca Frankel</td>
<td>MCA</td>
<td>21 10</td>
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<tr>
<td>SILVER THREADS AND GOLDEN BEANS—Loretta Lynn &amp; Conway Twitty</td>
<td>Columbia</td>
<td>20 10</td>
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<td>I'M NEVER GOING ROUND—George Jones</td>
<td>Capitol</td>
<td>19 10</td>
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<td>ON THE COVER OF THE MUSIC CITY NEWS—Don Everly</td>
<td>MCA</td>
<td>18 10</td>
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<td>SEASONS IN THE SUN—Brooks &amp; Dunn</td>
<td>MCA</td>
<td>17 10</td>
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<tr>
<td>TWENTIETH CENTURY—a song by Phil Vassar</td>
<td>Capitol</td>
<td>16 10</td>
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<tr>
<td>QUIET RAVEN—Wayne Rogers</td>
<td>RCA</td>
<td>15 10</td>
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<td>I'M GONNA LIVE—Guy Meade Jr.</td>
<td>Bell</td>
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<td>YOU CAN'T HELP HIM—Vernon</td>
<td>Bell</td>
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<td>BIDDY MARY MARY—Willie Nelson</td>
<td>RCA</td>
<td>12 10</td>
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<tr>
<td>BACK IN THE COUNTRY—Roy Head</td>
<td>Bell</td>
<td>11 10</td>
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<td>I TOLD YOU I WOULDN'T COME—Tanya Tucker</td>
<td>Epic</td>
<td>10 10</td>
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<td>STORMS OF TROUBLED TIMES—Roy Price</td>
<td>Bell</td>
<td>51 9</td>
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<tr>
<td>I NEVER GET THROUGH—Chuck</td>
<td>Capitol</td>
<td>50 9</td>
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<tr>
<td>I'M LOST—Elvis</td>
<td>RCA</td>
<td>49 9</td>
</tr>
<tr>
<td>PURE LOVE—Gene Pitney</td>
<td>Bell</td>
<td>48 9</td>
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<td>YOU NEVER SAY YOU LOVE ME—Elvis</td>
<td>RCA</td>
<td>47 9</td>
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<tr>
<td>YOU DON'T NEED TO MOVE A MOUNTAIN—Janie Fricke</td>
<td>Capitol</td>
<td>46 9</td>
</tr>
<tr>
<td>AND I'LL BE THERE FOR YOU—Elton John</td>
<td>RCA</td>
<td>45 9</td>
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<tr>
<td>COUNTRY-LOVING—Dave Loggins</td>
<td>Cap.; Columbia</td>
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<tr>
<td>THE HEAVY RAIN—Elvis</td>
<td>RCA</td>
<td>43 9</td>
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<tr>
<td>HOW TO MAKE YOUR WOMAN WANT YOU—Gail Davies</td>
<td>Bell</td>
<td>42 9</td>
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<tr>
<td>I DON'T WANT TO BE THE ONE—Tom Jones</td>
<td>MCA</td>
<td>41 9</td>
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**The Week Ending 5/4/74**

<table>
<thead>
<tr>
<th>Title-Artist</th>
<th>Label</th>
<th>Rate &amp; Chart</th>
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<tbody>
<tr>
<td>TO BE UKNOW—Roy Orbison</td>
<td>Monument</td>
<td>60 7</td>
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<tr>
<td>BOIL ALL PLAYBOYS AND ME—Jesse Colter</td>
<td>Bell</td>
<td>59 7</td>
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<tr>
<td>IF YOU LIKE ME (Lil' Ole Me)—Marty</td>
<td>Capitol</td>
<td>58 7</td>
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<tr>
<td>LAST OF THE SUNSHINE—Chuck</td>
<td>Capitol</td>
<td>57 7</td>
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<tr>
<td>SPACERS AND SMOKES—Jim Stafford</td>
<td>Bell</td>
<td>56 7</td>
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<tr>
<td>BETTER THEY ARE, HARDER THEY FALL—Darrell</td>
<td>Capitol</td>
<td>55 7</td>
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<tr>
<td>GEORGIA CALLS—Frankie</td>
<td>Bell</td>
<td>54 7</td>
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<tr>
<td>YOUR MOTHER'S YOUNGERLove—Guy Meade Jr.</td>
<td>Bell</td>
<td>53 7</td>
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<tr>
<td>THE STRANGE—Dave Loggins</td>
<td>Cap.; Columbia</td>
<td>52 7</td>
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<tr>
<td>FRIEND NAMED RED—Buck Owens</td>
<td>Bell</td>
<td>51 7</td>
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<tr>
<td>I'M TELLING YOU—Parry</td>
<td>Bell</td>
<td>50 7</td>
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<tr>
<td>SUNSHINE ON MY SHOULDER—Joe Devere</td>
<td>Bell</td>
<td>49 7</td>
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<tr>
<td>THE ROAD NOT TAKEN—Don Williams</td>
<td>Bell</td>
<td>48 7</td>
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<tr>
<td>GOOD MORNIN' LOVE—Karen Carpenter</td>
<td>Bell</td>
<td>47 7</td>
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<tr>
<td>WELCOME HOME—Pete &amp; Lee</td>
<td>Bell</td>
<td>46 7</td>
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<tr>
<td>YOU ONLY LIVE ONCE (IN A WHERE)—Tom Jones</td>
<td>Bell</td>
<td>45 7</td>
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<tr>
<td>CLOSE TO HOME—Donny Drake</td>
<td>Bell</td>
<td>44 7</td>
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<tr>
<td>I'M GONNA LIVE—Guy Meade Jr.</td>
<td>Bell</td>
<td>43 7</td>
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<tr>
<td>I WANT TO GET TO YOU—Joe Carter</td>
<td>Bell</td>
<td>42 7</td>
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<tr>
<td>YOU GOTT EVERYTHING THAT YOU WANT—Tim</td>
<td>Bell</td>
<td>41 7</td>
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<tr>
<td>MORNIN' GIRL—Don Williams</td>
<td>Bell</td>
<td>40 7</td>
</tr>
<tr>
<td>COME HOME—Jesse Colter</td>
<td>Bell</td>
<td>39 7</td>
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<tr>
<td>I'LL WANT TO BE THE ONLY ONE (IN A WHERE)—Don Williams</td>
<td>Bell</td>
<td>38 7</td>
</tr>
<tr>
<td>YOU CAN'T HELP HIM—Vernon</td>
<td>Bell</td>
<td>37 7</td>
</tr>
<tr>
<td>LONELY STREET—Rayrough</td>
<td>Bell</td>
<td>36 7</td>
</tr>
<tr>
<td>TEXAS LAW—Faron Young</td>
<td>Capitol</td>
<td>35 7</td>
</tr>
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**Songwriters Put 15 on Panel**

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

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

Others elected are Mary Reeves Davis, John Denney, Dave Burgess, Norro Wilson and Bill Anderson. New inductees are Bob Bamhill, Don Duvaney, Harlan Howard, Charlie Monk, Tom T. Hall, F. Bully Miller, Bob Best and Chuck Rogers. The last four are directors at large.

**AD KORP**

THE NATION’S NEWEST LABEL

Thanks

The More Than 450 Country, MOR and Rock Radio Outlets Currently Spinning

BLUE S, BOOZE
AND BABY

ON MY MIND

BY DONNIE ROHRS

840 W. Front St.
Covina, Calif. 91722

(213) 965-1227/967-5302

David O. Rogers Please Visit,

April 20, 1974, Billboard
Hank Williams, Jr.

‘RAINY NIGHT IN GEORGIA’

MGM # K14700

IT’S THE SMASH SINGLE EVERYBODY SAID IT WOULD BE AND IT’S EARNED A STAR A WEEK AS IT’S EXPLODED UP THE CHARTS. NOW HANK’S AIMING AT THAT #1 POSITION AND TAKING HIS BEST COUNTRY SHOT!

HANK WILLIAMS, JR.

“The Last Love Song”

Produced by Jim Vienneau for Curb-Vienneau Productions

Exclusively on MGM RECORDS

SE.493K
HE MAY BE NEW ON THE COUNTRY SCENE TODAY BUT YOU CAN BET THAT HE WON'T BE TOMORROW. GIVE A LISTEN TO...

**“TELL ME THAT YOU LOVE ME”**

Gusto #117

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

SONNY DUKE

---

**Nashville Scene**

*Continued from page 14*

new has been added to the “Jim-

borne U.S. show in Wheeling, W.Va’s.

raucous band, made up of senior citi-

zens... Billy Thundercloud and the

Chieftains did a pair of benefit per-

formances for the Big Sisters in

Lexington, Ky., drew capacity

crowds and got standing ovations.

... Donna Fargo’s home was dam-

aged in the recent twisters which

wrecked through Nashville, but no-

body was hurt... Bobby Helms,

strong on a comeback, has bought a

new bus for his personal... P.J.

Sherman’s record finally is being re-

leased on Omeara. It was held up

when the pressing plant ran out of

vinyl... Tommy J. Hill did an al-

bum of Jerry Foster and Bill Lee

songs, produced by Tommy Allsup.

Lonz & Oscar have signed for

booking with the Delamont Music

Services... Buffy Sainte-Marie has

been putting a band together in

Nashville... Ray Griff’s “Good

Time Country” TV show in Canada

has the highest audience ratings of

any musical variety show in Canada.

... Roy Clark and Family came back

to Nashville for a second Dot album

session at Jack Clement studios, with

Jim Foglesong producing... Larry

Butler is producing a new LP for

O.B. McClinton on Enterprise...

Johnny Dollar and Tex Clark of

Brite Star are talking about produc-
ting a TV show in Nashville late this

year for a West Coast firm, using

local talent... Freddie Hart

joins a gang of others at a special

show for children in Montgomery,

Ala., to help fight mental retarda-
tion. It’s the third straight time for

Freddie... Roy Clark’s scheduled

network appearance with the Okla-

homa City Symphony was vetoed

by local 377 of the AFM in that city.

... The Statler Brothers, whose last

song was about Randolph Scott, met

the veteran film actor during a visit to

Hollywood... Sue Richards of

Dot Records has signed a contract with

the Joe Taylor Artist Agency,

the agency also has been joined by

Bob Bean... Playboy Records’ exec-

utive vice president Tom Taka-

yoshi has announced the signing of

a country artist Wickey Gilkey to the

label, the first country act since

the company’s inception.

Tennessee’s Wild Life Resources

Agency has selected boastful embryo-

ist Jeanne Seely to support its June

campaign emphasizing safety on

the water... Keith Fairler says the re-
cent show in Memphis headlining

Jack Green, Jeanne Seely, Tanya

Tucker and Jerry Reed was the big-

gest single-show gross in the history

of the Mid-South Coliseum... Jean

Shepard has joined the fight against

tape piracy before the Oklahoma

legislature. She’s a native of the

state... Del Reeves entertained at

the Four Star Basketball Classic in

Nashville to benefit the Vanderbilt

Physical Therapy Unit... Michael

Mollin is has been commissioned a

Commander by the Tennessee Gov.

Winfield Dunn... The Kirby Wells

Family Show in New Kensington,

Pa., is May is supported by the

Bos-

vsk Catholic School for the ben-

efit of the Solitude Marching Corp.

The Four Guys are back for your

four... Richard Garrett left the group

to record on his own for Cinnaman

and has been replaced by Dave Raw-

land, formerly with the Stamps

Quartet. He joined the group in

December, Ala., last week. The Four

Guys also will record for Cinnaman.

... Joe Douglas, who drew one of

the first execs at the new Omni-

House, works the big trucker’s con-

vention at the Marriott in New Or-

leans, then goes to Houston to work

the prestigious River Oaks Country

Club. He’ll also do a promotion

there for Mel Tillis... Connie

Smith has scheduled a cruise with

James Robertson of Dallas in Day-

ton, Ohio, then goes on to Jackson,

Tenn., for a telethon.
CULTURAL HERITAGE PROGRAM

Vocalists Named for Black Expo

NASHVILLE—The Impressions, the Howard Lemon Singers and Love Train will be among the featured vocalists at Black Expo, a cultural heritage program scheduled here April 12 to 14. The exhibition will feature displays, booths and music acts. Arrangements were made by Donald Wiseman, the Country Music Association's executive director.

Talent Signed For Gospel Fest

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

The talent this year includes the Statemen, the Blackwood Brothers, the Scripture Family, the Thrasher Brothers, the Goffs, the Hemphills, the Kinard Indian Family, the Trinity, London Parish and the Apostles, the Spartans, the Action Players, and Sunny Simmons, who is master of ceremonies.

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

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

Zimmerman Buys 2 Firms

NASHVILLE—Jean Zimmerman, who set up and operated two publishing firms for Bill Noble of Atlanta, has now purchased the companies from him.

Ms. Zimmerman thus assumes the presidency of Inland Music (ASCAP) and Crooked Creek (BMI), Mary Louise Smith, also involved in the purchase, becomes secretary-treasurer.

During this year in operation, the publishing companies had 23 songs recorded, most of them in the country field. Among the most recent are songs by Doyle Holly and Don Ho, more artists, to give recognition to songwriters and to participate in the National Gospel Workshop of America, which will be held this year in Cleveland.

Bluegrass to Bay Area Fest

SAN RAFAEL, Calif.—Plans have been announced for the Golden State Country and Bluegrass festival, the first such event ever held in the Bay Area. Promoted by Paul and Judy Lammers, the festival will feature dozens of top names in the respective fields. It is scheduled here at the Marin Country Fairgrounds, April 26-28.

Already confirmed, according to the Lammers, are Jim & Jesse and the Virginia Boys, Doc Watson, Mac Wiseman, John Hartford, Ralph Stanley and the Clinch Mountain Boys, and Jimmy Martin and the Sunny Mountain Boys. A number of local groups will be performing.

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

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

Tickets are being handled through the Marin Memorial Box Office, Civic Center, here, and at all Macy's stores.
Jeff Jeffery has been added as choir director. He has been in the ministry for 10 years and has been serving at St. John's Church in Nashville. The choir director has been the main force behind the success of the choir's recent performances. The choir has been invited to perform at several local churches and has received positive reviews from the community. The choir leader, who has been in the ministry for 10 years, has been working hard to bring the choir to the next level. He has been working with the choir members to improve their singing skills and has been working on new arrangements to keep the choir fresh and appealing. The choir leader has been working closely with the music director to develop new arrangements and has been working with the choir members to improve their singing skills. The choir has been invited to perform at several local churches and has received positive reviews from the community.
You can take the boy out of the country but you can't take the country out of the boy.
REPORT ON EASTERN EUROPE
A Survey of the Music Industries of Czechoslovakia, Hungary, Poland, Rumania and the Soviet Union.

Copyright Protection Advanced in Poland
By Roman Waschko

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

In Eastern Europe, the first contracts were established with Czechoslovakia and East Germany in 1949 and 1950 when the first Communist East German Republic was established. ZAKS signed contracts with the AWA Society. Poland also has an agreement concerning first public performances with works of the ORF (Austria), OSA and SOZA societies of Czechoslovakia, with Hungary's Artes and with AWA in East Germany and SAKOD in Yugoslavia.

Talks are currently in progress regarding a possible agreement between Poland and the Just Autos Authors' Agency in the U.K., with whom the Polish Society has recently established reciprocal agreements.

Talks with the Soviet Union are already at an advanced stage; both as far as a general agreement between the governments of Poland and the Soviet Union are concerned, and also as regards detailed contracts involved in the various respective agencies. Agreements with Rumania and Hungary are not yet finished. In these countries, too, efforts are being made to organize adequate apparatus for protecting the rights of foreign authors and settng accounts.

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

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

In transferring and exchanging fees and converting them into Polish zlotys, there are no limitations, either in respect of contracts between socialist countries or between Poland and Western Europe.

Some changes in the basis on which the agreements were calculated have been necessary. For example, fees were calculated through BEI but now they are calculated on the basis of reciprocal contracts between individual societies.

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

There are some difficulties preventing the proper regulation of mechanical rights since the progress in technology has outpaced the preparation of documentation. The co-operation of the BEI, of which Poland is a member alongside most European countries, is having problems in catching up with the development of sound carrier techniques in preparing new forms of agreements. No one, for example, quite knows on which basis the agreements for videographs will be set up or what the conditions of payment will be. Even countries with the most advanced music distribution systems like, the United States and West Germany have not yet managed to work out uniform legal norms which would satisfactorily safeguard the creator's rights.

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

Copyright

International Domain
Can't Meet Demand
By Octavian Vrăilescu

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

For several years Rumania imports Unita tape recorders, made in Poland under license from Grundig, and Czechoslovakia-made Tesla tape recorders. Record players are imported from Poland (made under license from Telefunken), East Germany and Czechoslovakia (Supraphon models). Cassette players are largely imported from Poland.

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

For some years now there has been an official Rumanian policy to promote friendly relations with all the countries, regardless of their social or political systems, and this policy has now been followed up with links with the Western countries. The diplomatic visits of Rumania's president in all these countries have led to reciprocal agreements which are now being discussed.

Rumania is a country of Latin origin and there is therefore a considerable demand for French and Italian music. Yet the interest in this among the young people is now largely surpassed by that accorded to Anglo-American pop. In fact the charts compiled by the radio and by various magazines—all of which carry the results of listener votes—show a strong desire for music limited to pop or rockish Anglo-American pop.

The chart of the most popular songs is based on a survey of over 50 percent national readership. 40 percent Anglo-American pop is on top and 10 percent is drawn from the repertoire of other countries and the Eastern bloc. When music from these countries is heard the feelings of some Rumanians is much of the more popular material comprises rural and urban folk music rather than pop music in the Western sense.

The Rumanian public is extremely enlightened about Western musical scene and most of the major Western artists have reached Rumania and have made live appearances in Rumania, booked by the ARIA (Rumanian Agency of Artist Management), and this agency is now planning contracts in Rumania with celebrated jazz artists as Sarah Vaughan, Louis Armstrong, Benny Goodman, Lionel Hampton, Gerry Mulligan, Dave Brubeck or Art Farmer.

There has, unhappily, been less activity on the pop front however Rumanian audiences have much enjoyed visits from Molotov, Canned Heat, Ginger Baker and the Who. The UNICEF Blood, Sweat and Tears and the Fifth Dimension.

Records in Rumania are sold through various outlets covered by general music stores which also sell a lot of sheet music, and through record stores. There are more than 3,000 shops in the co-operative chain where records are sold and more than 1,000 specialist book stores.

The yearly output of the state record company, Electrecord, is around 20 million units, ten million units, mainly EPs and LPs. Only a few singles are issued. About 55 percent of the repertoire consists of folk music, 35 percent light music and ten percent other material—classical, spoken word etc.

Music from Western countries is not terribly well represented in the shops but Electrecord has negotiated deals with Montanta and Metronome (West Germany), B&G Records and Phillips (U.K.), Can-Can (Spain), P.I.P.S. and the World Music Union (Switzerland), Studio 33 (Holland), CBS Sugar and Stop Records (Italy), CBS (Paris) and Trilogi Records (USA). In some cases, Electrecord has agreed on deals to visit Bucharest and record in the company's studios.

Rumania is a signatory to the Berne Convention and Royalty agreements for foreign recordings are made by the League of Composers, whose president is prize-winning composer Ion Dumitrescu.

Because of the intense electrification of the country which is now underway Electrecord finds itself in a position of being able to meet the local demand for records. When a new film has been released, in about five years' time, the situation will be eased dramatically. There will be a parallel development of playback equipment manufacture and this in turn is likely to lead to more intense development of trade between the music industries of Rumania and the Western countries.

Soviet Artists in Japan Compete

Although no Western style international song festivals are yet staged in the Soviet Union, there has been a regular festival of Soviet songs staged in Yassy since 1972, and the Russian music festivals staged in Japanese resorts—over the years and a touring festival, “Melodies of Friends”. The festival attracted pop and rock fans from Europe and other socialist countries and they are attended by capacity crowds. Many of the participating artists are subsequently booked by Goskonsert for examination and tour the country.

Soviet artists have been moderately active on the international festival front. Muslim Magomayev, Edita Pieka, Maria Gorbunenko and Valentin Baglokozov have appeared in the Moscow and London film festivals.

Y.Y.
Qualiton to Build Own Pressing Plant

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

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

As from Jan. 1, 1976, recordings on the Qualiton label will be manufactured on the new plant and this will bring to an end the difficulties experienced in having records custom pressed by companies for whom records were turned out by a bankrupt firm.

The State record company which is nearing its 25th year of existence, can look back at a long and sometimes difficult pro-
tective history. Despite the lack of capital, the company con-
tinues, not only as a result of various Grand Prix awards but also because of the widely acclaimed quality and range of its produc-
tion, particularly in classical music.

In the last few years the company has become the sole dis-
tributor of records in Hungary and has an excellent chain of 54 record retail stores.

The company’s turnover from locally produced records in 1973 was 137 million forint ($8,850,000).

Hungary’s domestic recording studios are not entirely satisfactory at present. Although equipped with up-to-date electronic hardware—manufactured by Telefunken and other companies—there is insufficient capacity, with the re-
sult that many recordings are made in churches where the acoustics are often excellent.

The company promotes the activities at present in obtaining raw material for pressings and production for 1974 is set at 2.2 million LPs (pressed from material imported from West Germany) and 1.05 million singles, pressed from material from Czechoslovakia.

The State company is the sole importer of foreign records and as well as from Norway, Sweden and Czechoslovakia there are imports of Western material on the EMI, Decca, and Deutsche Grammophon labels, among oth-
ers. However, production of records in Hungary is not confined to anything from $4.40 (for a budget line LP) to $12.80.

Skilled management of the Qualiton company by general mana-
ger György Nagy has succeeded in generating a considerable turnover.

Activity in terms of seeking new talent and releasing new product is far from intense and the publication of sales or popular music is mostly by foreign companies. The composers are often of poor quality and the achievements of top-selling artists are not honored by gold or silver disk awards as they were in the past.

Despite all these elements, however, the future of the music industry is very high and optimistic and the excellent growth in the yearly output of recorded music to meet the ever-increasing demand.

Vadim Yurchenkov

Russians Optimistic Despite Drawbacks

The music industry in the Soviet Union can certainly be said to be flourishing. Although the main emphasis in terms of output and quality is firmly on classical and religious music, the music industry is seedling in other areas as well. Moscow is favored with a new state-of-the-art recording studio while the 1974 USSR and the 1974 Moscow World Music Festivals have been a success. The music produced at this year’s Moscow World Music Festival will reach a yearly capacity of 660,000 LPs by 1975.

The all-inclusive market environment has been particularly good this year, the prospects are that in the years ahead, the music industry will continue to grow. The music, in fact, is a leader in the field of software. A new major project for the music industry in the USSR is the creation of music libraries, which are entirely different from those in the West. Instead of being a place for the sale of music, these libraries will beplaces for the distribution of music, including classical music. This will enable the music industry to flourish even more.

The Men from Mars

By Paul Gyongy

The Hungarian Society of Authors, Composers and Music Publishers was founded in 1907 on the initiative of composer József Ferenc Huszka, who was a young composer with the Ministry of Culture. The first years were difficult, involving a hard fight against the stubborn refusal of all music users, who were in the position of being the de facto rights managers in their field. The society was founded under dire circumstances, and the fact that it was the first society in the world to have a legal right to collect and distribute music royalties was a significant achievement.

The Hungarian Society of Authors, Composers and Music Publishers (Hungarian: ORS) is a professional organization of authors and composers in Hungary. It is a member of the International Federation of Performers, Producers and Publishers of Phonograms and Reproducible Phonograms (IFPI) and the International Confederation of Authors Rights Societies (CISAC), and is a member of the International Confederation of Societies of Authors (CISAC) and the International Confederation of Societies of Authors Rights (CISAC).

Hungary faces blank tape shortage

By Paul Gyongy

Hungary will produce 97,000 cassette tape recorders this year through the Budapest Radiotechnical Factory (trade-
mark BRG). This company has a total production in the last five years of 186,000 units, of which 50 percent of the fact-
ty is occupied at present. It is at last beginning to develop on a much more satisfactory scale.

Up to now the factory has produced two models, one selling at $84.60 the other at $128. But the new produc-
tion schedule involves two additional models whose prices have not yet been fixed.

Hungarian tourists traveling in Western countries have, over the years, brought in several thousand cassette record-
ers—mostly of German or Japanese models. In addition, many tourists have brought in their own blank cassette tapes, which have been imported by official agencies and sold through retail outlets at prices varying from $19.30 to $27.70.

As blank cassettes are not manufactured in Hungary, the country depends on imports from BASF, AGFA, Philips and various Japanese sources. The BASF cassettes retail at $5.13, and the AGFA 4.60.

On the initiative of the BRG company, the Kultura Foreign Trade Company has programmed the importation of 14,000 pre-recorded cassettes from the United States, first of 5,000, 30 minutes, and the second of 10,000, 60 minutes. These will have a net value of $50,000. Of these, 50 percent will be sold to recording companies and the rest will be sold to the public.

The Kultura firm has also signed an agreement with the Hungarian company to handle the sale of cassettes.

The Finnish company of Desa has sold 150,000 units of cassettes featuring popular rock music of the State record company. Last year the Swiss company manufactured 1,000 units of each of 40 classical works and five popular recordings of Hungarian classics. This was a model deal worth $1.7 million to the Hungarian company.

Despite the rapid growth of the tape market since 1971, sales are still relatively small because of the minimal penet-
ration of the market. However, the growth is expected to continue, especially with the introduction of new and improved recording technology.
Czechoslovakia's $30,000,000 Industry Is Second Only to Russia's

By Dr. Lubomir Dorzucka

Czechoslovakia is, after the USSR, the biggest producer of records in Eastern Europe. In 1972 the country produced 3,475,000 records, 2,475,000 of which were sold in Czechoslovakia and 1,000,000 mainly LP's were exported.

Records are actually cheaper than in most Western countries, although converting their retail price to dollars on the official exchange rate tends to inflate their value.

Companies in Czechoslovakia, each of them also owning a music publishing affiliate, Supraphon, is by far the largest record company, controlling some 75 percent of the market. It owns a chain of specialist record stores which account for about 70 percent of all sales. About 40 percent of foreign records sold in the country are distributed through Supraphon's subsidiaries.

Supraphon catalog is its repertoire of classical music, ranging from the old masters to leading contemporary composers recorded by top Czech orchestras and soloists such as Karel Gott, Antonin Dvorak, Tadej Voc and EM. It is known that this is of like character which accounts for most of Supraphon's exports, although some pop material—such as the records of singer Karel Gott—is beyond the reach of most of other Eastern European countries.

One, a minor company whose output represents some 13 percent of total sales, belongs to the Czech Musical Fund and was founded to promote contemporary Czech music—mostly of the kind. In the pop field its best sellers are popular music artists.

The third record and publishing company is Opus which is based in Bratislava, the capital of Slovakia. Since 1969 Czechoslovakia has been divided into independent republics, the Czech Socialist Republic and the Slovak Socialist Republic. The Slovak Republic, with its 3,500,000 population, has developed into a country of own independent institutions and direct contact with companies abroad. Opus developed out of what was formerly part of Supraphon and has an agreement with 30 specialist record shops in Slovakia.

Supraphon, Panton and Opus all operate through the whole country. In Supraphon and Panton concentrate mainly on Czech artists. Opus records Slovak artists almost exclusively and sells itself primarily in Slovak territories.

Czechoslovakia is a signatory of both the Berne Convention and of the Universal Copyright Convention. Both protection laws are respected, and all copyright owners are adequately paid.

The sale of records and the sale of music are regulated by the Socialistic state. The Czechoslovakian music industry has two societies, OSA for the Czech Republic and SOZA for the Slovak Republic. OSA was founded as long ago as 1919 and is a member of the International Confederation of Authors, Composers and Publishers. SOZA is a member of the Union of Independent Societies, an association of those organizations. OSA's president, Ivan Jarešek, is a member of the central board of ISM. Since 1969 Karel Gott has been president of the directorial board of OSA and a member of the central board of ISM.

Live performances both of local and foreign artists are negotiated through a central concert agency in Prague and Stockholm in Bratislava—both of which operate throughout the entire country and make their own independent contracts. Pragokoncert, the older and larger organization, has a total turnover of 120,000 guilders. Its partners in other East European countries. The trade with Western countries most frequently tax paid by the industry is known in the catalogues of Tchaikovsky, Bartok, Deutch, Schubert, EM, Enke, Jeston, Melodiya and NBC. In Prague, Nagano and London are among the foreign artists who have performed under the auspices of Supraphon and Polydor is Helena Venclovacova who has had a number of records released in Japan and the young Pavel Barek, known for his performances of Nada Urbanova and Ji Korn in the Czech, in addition to their records, had some LP's released by Deutsche Schallplatten in East Germany, while the group Koncert Prag was in the top four of an organ competition held in Monte Carlo. Another talented Slovak rock singer and composer is Pavol Hambel (Banski), singer and composer who has sold more records in South America than in any other country in the world. He has recorded several singles in Brazil.

Since 1971 both Supraphon and Panton have been producing pre-recorded cassettes, concentrating almost exclusively in higher quality. The Italian Trema and World of Music are the most popular foreign companies, and cassette sales are exceeded by expansion enormous.

Intervention Can Reach an Audience Of 100 Million

By Lubomir Dorzucka

PRAGUE—As in the West, television is considered in all socialist countries to be the most important mass communication medium. In Czechoslovakia, television was of the utmost importance, for its role was to contribute to the education of the population in accordance with the principles of the cultural policy of the state. For this reason, the Czechoslovakian government controls the number and entertainment, adheres to standards of good taste with preference given to programs of educational value.

In the USSR and other state-owned companies are possible but they usually take the form of very short features. The production and programming stay fully in the hands of the government and it is customary for companies to sponsor shows.

A close cooperation and exchange of musical programs between the two countries is frequent and through television, created in 1959. The countries who form the membership of the Intervision is the USSR, Poland, Hungary, East Germany, Italy and the Czechoslovakian Republic of New Zealand. Excellent program exchanges are taking place between the USSR and the Czechoslovakian Republic. The trade between the two countries is extensive and is conducted through various channels. Pop music and television have been the most successful medium for popular music. In the USSR, programs are exchanged, and the Czechoslovakian Republic is also a member although it does not participate to such a large extent.

The most popular musical show transmitted by all the Intervision countries may be watched by more than 40 million, not including the USSR. It is more difficult to estimate the number of viewing in the other Intervision countries, but the general opinion is that the figure would be in excess of 50 million. In most Intervision countries between 15 and 20 percent of music programs come from the Western countries.

Co-operation in production and programming may take different forms. Generally these are discussed and settled by the Intervision Commission, to which all member countries send representatives.

The council meets every six months. In most cases a member may also participate in commission meetings and other Intervision meetings. Every country prepares a list of 10 musical programs, including all kinds of music—classical, popular and educational. The Intervision Council decides which programs are transmitted to other member countries in two blocks of five hours each according to a settled schedule. Common screening, in which the same program will be shown at the same time, is very exceptional. Co-operation usually takes the form of creating a common pool of programs and shows which are transmitted to all member countries.

Among the programs which are regularly taken by all Intervision countries, music festivals play an important part. Some of the programs are special and are transmitted once a year. Other programs are exceptional and are rare examples of performances taken by all member countries at the same time. Most of the pop festivals are taped for later transmission. The most popular are the Soviet music festivals, "New Russia" and "Revolution in Moscow." The latter may be at "Revue" and the Prague Madrigal singers have many faithful followers among chamber music lovers abroad.

Music programs also occur during the annual concerts and the Vltava Quartet rank among the strongest string quartets in the world.

On the pop level, Karel Gott, recording for Supraphon and Polydor, has been the undisputed No. 1 singer from Eastern Europe for many years. His recent gold disk for the sale of 250,000 copies of his sampler album "My Czech Favourites" has been the most successful of all. Between 1966 and 1974, Supraphon and Polydor have sold 2,500,000 copies of his albums, and the number is still rising.

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CBS Records International We cover the world of music.
The Strange Case of the Chart Records That Don't Sell!

By Roman Waschko

Until very recently the slow rate of development of the Polish record industry had hindered the establishment of a show business that might be as impressive as that of some countries. Up to now the existing record factories, belonging to Poland's only record company, Polskie Nagrania, were unable to produce enough records to satisfy demand. There have also been problems with the printing of record sleeves which are sometimes delivered months after the record has been pressed.

Furthermore Polskie Nagrania does not consider it worth while to produce singles and this has tended to take some of the vitality out of the music scene. Deprived of its own radio, which records all the leading Polish artists and plays the recordings on the air, is the only medium able to promote pop music. A song played regularly on Polish radio will in time become a hit on the shops. An important and a minimal amount of hardware is available, it is unnecessary to have a great deal of money to make the hits.

Polish Radio, which records all the artists, has done a good job in this respect and the Polish music scene has received a much needed impetus. The Polish music industry is in the process of building a new recording factory which will manufacture a total of 40 million records over the next three years (Bulletin, Feb. 9) and Poland has no shortage of prize money. There are more and more good studio record players and reel to reel tape recorders in the shops and cassettes are available in a delightfully minimal amount of hardware is available, there is nevertheless a great future for pre-recorded cassettes in Poland.

In the context of unavailability of Polish Nagrania over the years, some artists and groups have achieved impressive sales in Poland. In 1972 the British group Christie sold 162,835 copies of their LPs, while the Polish group Rani sold 541,260 copies of their LPs. The Troubadours (70,020), the Gun (69,613), K. Kienston and the Three Cows (67,567) and the Frant Hexet (66,204).


EAST EUROPEAN ADDRESS BOOK

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Song Festivals Open Door to Vast Untapped Market

By Roman Waschko

There is no doubt that the international song festivals staged in the Eastern European countries have, over the years, been the most important elements in establishing mutually beneficial cultural ties between the Western and Eastern European countries. The International Song Festival—The 14th edition of which is scheduled this year for Aug. 21 to 24—is a good example of this.

Initially the idea of the Song Festival was to promote the export of Polish songs. This was an ambitious aim and one which proved immensely difficult to achieve in the early years because Polish music often failed to sell in the Western markets. However, in recent years this has been overcome and Polish songs are now being sold in the Western markets.

The Song Festival is attended by about 10,000 artists and music lovers from all parts of the world. It is a biennial event and has been held in Poland since 1954. The first festival was held in Warsaw in 1954 and was attended by about 600 artists from 30 countries. Since then the festival has grown in size and popularity and now attracts artists from all over the world. The festival is open to all artists and music lovers who wish to compete and perform in front of an international audience. The festival is open to all artists and music lovers who wish to compete and perform in front of an international audience. The festival is open to all artists and music lovers who wish to compete and perform in front of an international audience. The festival is open to all artists and music lovers who wish to compete and perform in front of an international audience. The festival is open to all artists and music lovers who wish to compete and perform in front of an international audience.
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Cassettes Increase Lead in U.K. As Sales of Cartridges Slacken

BY ROBERT SHAW

Outside London the picture is patchy. Dealers in Glasgow, Manchester, Hull and Birmingham report cartridge sales steady, but there are scattered instances of the same fall-off experienced in London. Suggested explanations include seasonal fluctuations, implying an improvement as summer approaches; inadequate selling effort on the part of retailers, which may be a just complaint in some cases but hardly accounts for a sudden fall-off; growing public awareness of the relative merits of cassette and cartridge systems, coupled with large numbers of cartridges returned as faulty; and the effects of the petrol crisis.

Outlets entering for the in-car market are best placed to judge the last explanation, and here the picture becomes further confused, since these non-traditional outlets have experienced no drop-off in cartridge sales, even reporting an increase. London’s Hamilton Car Radio, for instance, has improved its cassette to cartridge ratio from 1:1 last October to 2:3 now. This despite evidence from manufacturers such as Radiomobile of a movement from cartridge to cassette hardware. Nor have sales dropped off in absolute terms, as might be expected if the petrol crisis were really responsible for the cartridge malaise.

It is clearly dangerous to attempt a generalization from what is after all a slender evidence. Some record company tape managers explain the London figures in terms of a freak local variation on a firm national pattern, and it is premature to suggest any general decline when most dealers contacted can find no evidence of a fall in cartridge sales. But the experience of Harlequin, HMV, Chappells and other retailers up and down the country may be a straw in the wind.

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BILLYBOARD

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Artists From All Majors At Country Fest in U.K.

LONDON—All the major record companies were represented at the U.K.'s sixth International Festival of Country Music held during the Easter weekend at the Empire Pool, Wembley. Over two dozen artists took part, including six from England, two from Ireland, one from Sweden and one from Czechoslovakia. Representing the U.S. were Bill Anderson, who hosted most of the proceedings, together with such names as Kathie Kay, Tompall Glaser, Mac Wiseman, Johnny Rodriguez, George Jones and Tammy Wynette, all of whom had new albums released.

Phonogram Single Price Raised Again in England

LONDON—Phonogram has dealt out a double body blow with two releases of price increases within 20 days. No sooner were dealers informed of rises taking effect from March 1 than they received news of another set of increases from March 21. Singles are now £1.63, down from £1.57, on March 1. Thay stood at $1.84. The March 1 rise put them up to £1.53 from £1.38 on March 2. It raised them to $1.76 on March 1 and to $2.07 on March 21.

Chartpools in U.K. Fold

LONDON—Chartpools, the weekly scheme similar to the Pool chart placings, has folded after less than five months of operation. The scheme was the brainchild of Jim Thomas, former music manager of the Dishbar Organisation, who left his company to set up Chartpools which became operative last November.

Thomas stated that he was quite satisfied that there was a demand for such a scheme and that the decision to discontinue it had been forced on him by the general economic climate prevailing in the country at the moment.

He commented: "There was nothing wrong with the principle of Chartpool tremendous interest was shown in the scheme. However, in other areas I had every-thing against me. Over Christmas, there were bad postal delays, which we had not foreseen, and then there were the power cuts, three-day week and general shortage of cash. Last month's budget finally brought things to a head—bitter duty was increased to 40 percent (from 33 percent) and it was announced that postal charges are to be increased again. I suppose if we had more capital to play with we might have been able to carry on, but it has been difficult to discontinue the operation."

Thomas added that in recent years the Unionists and Music company have formed a new bond in a bid to get $1.25. The two unions have set up the joint performers union committee to thrash out negotiations and formulate ways in which to take action.

The two unions have set up the joint performers union committee to thrash out negotiations and formulate ways in which to take action. A joint statement by the two unions says "substantial improvements requested by the British Phonogram Distributors Ltd. that there will be a drive for improvements on the current condition. Eventually, the claim was re-negotiated by a new American contract in a month's time. The first releases under the new agreements will include a first budget album, of greatest hits, and a single, "I've Cried My Last Tear," released on June 12. A new single, "Take Me Back," has been filmed by British Movietone News showing the Siren Park Orchestra's "Take Me Back," released on the U.K. single with "Eyes Level," recording a follow-up single called "Take Me Back.""...

The show will receive extensive broadcast coverage. BBC Radio 2, a new department set up to mark the 40th anniversary of the "Up Country" talent contest.

The show will receive extensive broadcast coverage. BBC Radio 2, a new department set up to mark the 40th anniversary of the "Up Country" talent contest. After the concert, the BBC TV taped the concerts, during which the Billboard/Record and Mirror Radio awards were presented, for two 35-minute shows.

LONDON—Muscle Cars have been hit with the new album of Johnny Rodriguez, Tompall Glase," among the companies which booked exhibitions were EMI, Atlantic/Warner Bros., RCA, Poly-...
'Teen Rufus Thomas Has Acting Bug

---Continued from page 26

about everything else as a performer. For his job as a disk jockey.

Well, it's not just a job. It's a business. Being no DJ and a per-
former, it's no longer just work. And like both of those business.
And to prove his point, Thomas has been a disk jockey for 20 years,
but he's also been a performer 40 years...

But at all times he's concerned about the act that's played for
young people.

A lack of the blues on WDIA brought a rebuff reaction from
Thomas, one he communicated to the other disk jockeys. "You
should be ashamed," Thomas scolded the other young black at the
station when they didn't support his desire for a blues program.
"He further explained, "It's your heritage."

And as the Wall of Nee-

bolo had tumbled if it didn't happen, a blues format was pro-
grated into place from 3:30 to 6:00 with "Blues All the Way."

Playing the blues on radio is not all

Thomas wants to do. "I want to go back and deal with the roots,
cause roots are big."

In other words, aside from a strong desire to become a

new artist.}

We want to go back out in the country and get some of

the feels like Elton James, Lead-

billy, B.B. King, and some guitar

like Muddy Waters for a long time."

"There are a lot of them old boys who can play a funky

string, and I'm gonna do me a real blues...

Sounds like a great plan. If any-

one can show them, and maybe even get the neo-teenagers to listen to
their heritage, it surely might be the "oldest" living-teen-ager.

U.K. Chartpools

---Continued from page 48

weeks, he has been receiving around

500 complete cassettes a week

and that the pool had been paying out dividends of between $150 and $175.

Every Tuesday, Chartpools

mails out cassettes showing the latest

British Market Research Bureau Top 50. Each week, Chartpools

selected eight records and to enter, participants simply had to forecast

in any order which eight placings in the chart the records would occupy

the following week.

IRMA Election

---Continued from page 27

Board members include Moore,

White, Royal, Harris, and Thibeau.

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AUGUST 20, 1974 BILLBOARD

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and reputation. Years of work experience, field service and

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IRMA, BMI or ASCAP. Send along 60¢ for Box Box A4 978 Billboar
d, Atrio Place, New York, N.Y. 10036.

ATTENTION: Looking for a small record company to promote your

record? Call your regional manager or send a self-addressed, stamped

card for information. Chartpool markets are expected to change:

the field is wide open. Call now before your rivals do! Proposed

services will vary. Contact your local Chartpool field man for

details. Call toll-free or direct.

"There's a young man with talent to burn! Experience. TV, radio, Spencerian,

performance, etc. Send for free information. Envelope number one:

Radio City, Nashville, Tenn. 37203. Phone: 206-251-1900.

Nashville, Tenn. 37203.
MANNIE FINEMAN explains how medications are handled in one of the hospital's satellite pharmacies. Mrs. Diane Lewy is among the interested listeners.

SANTA ANITA RACETRACK
Musical 'Experiment' a Winner

LOS ANGELES—Santa Anita racetrack held its third musical weekend Saturday and Sunday (6-7) featuring a jazz program and management feels the "experiment" is drawing new patrons to the facility.

BMI to Showcase Talent

NEW YORK—BMI (Broadcast Music Inc.) will feature the works of a number of aspiring musical theater composers and lyricists at its 11th annual Musical Theater Workshop Showcase at New York's Playhouse Theater on May 7, 14 and 21.

The three-hour performances for professional audiences are part of an annual spring event at which many of the writers' works are performed by professional artists before audiences which include theatrical producers, music publishers, the press and other interested professionals.

The workshop, which was established in 1960, has been the testing ground of such Broadway and off-Broadway shows as "Rainin," and "Fashions." The workshop offers regular sessions in New York, Los Angeles and Toronto, with all costs borne by BMI.

R&H Catalog to Chappell in Pact

NEW YORK—Chappell Music and Rodgers and Hammerstein's Williamson Music have entered a long-term agreement whereby Chappell will manage Williamson's catalog on a worldwide basis, effective May 3. A wide range of services are involved in the agreement. These include catalog promotion and the publication of music to be co-ordinated by Chappell in the U.S. and Western Hemisphere and by its British wing for Williamson Music Ltd. in the U.K. and Eastern Hemisphere.

MCA Music handled the catalog for two years, from May 1972 to May 1974. The Williamson catalog contains show scores such as "The King and I," "Oklahoma!," "The Sound of Music" and "South Pacific," as well as music from other musical shows, films and television specials.

Oscar Ignores Schuller's Work

NEW YORK—Marvin Hamlisch picked up all the musical marbles at the Oscar Awards ceremonies last week, including one for the best original score adaptation for "The Sting," but the Universal film carries more music arranged by Gunther Schuller than by Hamlisch.

Music cue sheets for "The Sting" list almost eight minutes of Scott Joplin music arranged by Schuller, while Hamlisch original material and arrangements total just under four minutes. Hamlisch was musical supervisor of the film. Schuller, president of the New England Conservatory, was the conductor on the Angel hit album of Joplin rags, "The Red Book Book."
Dear America

Just to let you know that we prefer the Paper Lace Version of "Billy-Don't Be A Hero"

Yours Sincerely,
England

P.S. After all we made it No. 1
DAVID GEFFEN - The Best of DL, RCA 1-0614. A solid list of everything here. It's a country rock, top-ten, ballad, and it's all the best. They've all been released before, of course, but this is the "Who Makes Me With A Kiss," Every Monday," and "Joe and Maier's Eleven Street Bar and Grill. Decks: A lot of old favorites here.

RAY MANECK - Four Love, 1-0436. Very nice, well sung, with the help of the Piano Factor. Porter again. Everything else is the best of those on "Great Rascals." And it's very, very good.

DEAN'S: The Wagners-Patterson combination of written songs is enough to give this LP a wide audience.
Announcing

The Marvin Gaye Anthology Album.

Motown Records is pleased to announce the addition of the long-awaited Marvin Gaye Anthology to its Anthology Series. Like its companion editions, the Marvin Gaye Anthology is part of the most comprehensive collection of classics ever assembled. The three-record set is virtually a recorded history of Marvin's career—from Stubborn Kind of Fellow to Trouble Man. Included in the deluxe package is a 12-page booklet, filled with color photos of Marvin (some never before published), as well as a definitive, chronological history of Marvin and his hits.

The Motown Anthology Series: Tomorrow’s collectors choice today.

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Five Synthesizers Used for Wonder  

**Continued from page 3**

much of it himself," says Dave Blume, Montenegro’s producer. "In most cases we used the synthesizer not to make it sound like Steve would, but to relate the instrument to the music.

Wonder, a recent winner of five Grammy awards, visited with Montenegro and Blume about six months ago. He had recently toured and needed the arranger for his adventurous spirit and distinctly funk and jazzy sounds. For Montenegro, the Wonder project marks his first interpretation of a contemporary soul artist and is an extension of his own LP program of developing modern interpretations for major pop artists. Last RCA LP was a tribute to Neil Diamond.

For the Wonder LP, Montenegro bought himself a new synthesizer and worked with his own Jon, who owns two synthesizers, in his Palm Springs home. They preplanned the electronic sounds and worked on their development months before going into the studio.

Come are traces of the "old" Montenegro lush, sweet violin sound. Instead, the brand has drifted heavily into black rhythms, spiced with a jazzy overtones.

The LP is the fourth 4-channel project Montenegro has done for RCA over the past two years. It also marks the first time Montenegro has used four synthesizers at one time. He previously worked with two. "Four increases the capability of tonal constructions," he says, " Oscillators, control voltages and filters create the sound in electronic music, so with four synthesizers you have a number of different controls available to you."

Montenegro bought his own synthesizer, "to learn the language" and also to be able to direct the program to the arrange the appropriate sounds wanted.

Why did he choose to rely so heavily on synthesizer for this LP? "The only area in which to look for is electronics. In an instrument, you can’t play the same old instrumentation, so by developing unique sounds through the synthesizer you can create a new experience."

In developing a contemporary rhythm base, Montenegro used such experienced session musicians as Hal Blaine on drums; Carol Kaye and Wilton Felder on electric bass; Bobbye Farrell on electric piano and synthesizer and Bobbie Hall on percussion.

In total amount of work to find the synthesizer sounds which perform each of the 10 cuts so that it’s a "painstakingly slow" process. Montenegro chose to do his programming and with his own Jon before the date to avoid the slowdown to the momentum of the sessions by having the synthesizers in place which the synthesizer is programmed.

The synthesizer is plugged right into the recording machine. The sound is also a mix of the voices.

Montenegro’s traditional acoustic instruments are almost totally deemphasized; so that he uses 10 stings on two "The main voices in addition to the melody are all synthesizer sounds, including some of the percussion sounds," he says. The human voice was also programmed through the synthesizer to create another effect.

There is a great deal of keyboad work done by Larry Malachek, prompting producer Blume to note this jazz influence and prompting Montenegro to acknowledge him as "Montenegro never had this kind of improvisation on any of his previous LPs."

Blume, one hand, just how difficult it is to elicit and create new sounds with the synthesizer. Montenegro remains a convert. But he acknowledges that today’s a pick and seek out kind of situation which requires time. Once computerization comes (and there are signs that it is on the horizon) and sounds can be stored up, Montenegro believes the synthesizer will come into common use just like the Fender Rhodes, clavinet and electric keyboard which are all used regularly today.

Montenegro feels the synthesizer should be used to develop new sounds and not duplicate original instruments like a piano, trumpet or drums.

In addition to devising new sounds for the tunes, the Wonder songbook is also given a new cover through the combination of synthesizer, percussion and keyboards as well as differing tempos from the original.

Analyzing the music as one musician to another, Montenegro says Wonder, uses "backgrounds which don’t sound contrived. He’s a creative musician whose work is in a constant state of growth."

**Country**

BILLY BOB BOUMAN—Thirty Four Cents Till Thursday (3:26); producer: Bob Bigler: writer: Steve Silverman; Evil Eye (BMI); Capitol 2844; Clever lyrics, a good delivery, and the art of the material an asset. Most of the material played well. Good, as well. "Little Things" (3:20); writer: William Folli.

JOSE JOHNSON—Say Me I’ll Say You (2:35); producer: Kaye Kennedy: writer: Brian Donner: RCA 256; song remains a strong one in the genre which gives her an opportunity to do some real singing. It’s also an excellent production. For Proof. No live available.

MURRY KELLOM—Get Me My Life (2:23); producer: Bobby Small: writer: Don Carr: London 107; Right out off the bat into another with his distinctive style and excellent arrangement and production. The arrange with each release will be the same.

LORETTA LYNETT—They Don’t Make Me Like My Daddy (3:18); producer: Don Bradley: writer; Jerry Chesnut; Passay (BMI); RCA 4223: Reminded me of "Heroin Cool Daughter." Loreta continues the writing of Jerry Chesnut) to pay tribute to her late father in a song she might have written herself. Nifty, writer; Jerry Peppers: Coal Miners (BMI) all other credits same.

**Recommended**

TOMMY CASH—Hit the Circle or the Blank (3:14); producer: Larry Butler; arrangement: Larry Butler; Tomcat (BMI); Fox 5:1190.

FERLIN HUSKY—Puttin’ and Pullin’ Away (2:52); producer: Don Carr: writers: Darrell Dallis; Dallas Farris; Blue Crest/Hill & Range (BMI); ABC 11432.

BOBBY GOLDSBORO—I Believe the South is Gonna Rise Again (2:53); producer; Bobby Mengelton & Bobby Gidds: writer; Bobby Roadtree: Trix (BMI); UA 422.

JESS ROSS—I Know the Feeling (2:42); producer: Ron Chaney; writer: Pappy Stoneman; ASCAP (BMI): CTR 62.

NEIL MCDOWELL—You Make Me Feel Like a Man (2:40); producer: Jimmy Predley: writer; John Riggs, Pat Stell (ASAP). CR 602.

ERNIE TUSTIN—Don’t Water Down the Bad News (2:14); producer: Wayne Hayes: writer; Don Wayne (BMI); RCA 4223.

Bobby Bare-Marie Lawrence (2:57); producer: Bobbie Miller: writer: Steve Silverman-Bobbi Taylor: Lost Lane (BMI); RCA (424), from her concept album, Bobby Bare sings of the lady of the swamp with the big eyes and the strange going on, and it’s a powerful song for him. The back side is about as good, and it’s also from the same LP. Flip: "The Mermaid." Written: Steve Silverman-Lee: Hendrix (BMI); all other credits same.

JIM COON BROWN—It’s That Time of Night (2:06): producer: Bob Ferguson: writer: Bob Gahan: Shaw Bell (BMI); RCA 2549; Gahan tried his hand at writing again, and comes up with one as strong as his last effort. "Wishing," which was a hit for Lon Ed. No reason this shouldn’t be one. Flip: No flip available.
PERSONALS—FOR SINGLES ONLY

My Mistake. Diana & Marvin. Two Superstars together make one super-duo. And a super hit. M1269F.

Heavenly. The Temptations. Heavenly is the title. And heavenly is the sound. G7135F.

Sleepin'. Diana Ross. Cashbox says, "no sleeper here, this is a sure shot." M1295F.

Hickory. Frankie Valli & The Four Seasons. "... has a contemporary identity all its own... a certain smash for the Seasons." Cashbox. M1288F.


Son of Sagittarius. Eddie Kendricks. Boogie down with another hit from The Thin Man. It's in the stars. T54247F.

Available Now

Roxanne. Michael Edward Campbell. He says, she sure has a fine design. Or is that a hit design? M1269F.

Help Yourself. The Undisputed Truth. Help yourself. It's a hit. And that's the truth. G7134F.

You're My Love. Bottom & Co. Bottom's up! Up the charts, with a new single from Muscle Shoals' best. M1291F.

Business Opportunities

Sell Motown Hit Singles.

©1974 Motown Record Corporation
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<th>Hot 100</th>
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<td>SSS 105</td>
<td>267-271</td>
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Welcome

Deodato, NARAS and NARM AWARD WINNER

His initial album release for MCA
includes:
Ave Maria, West 42nd Street, Moonlight Serenade

Whirlwinds

Deodato

MCA RECORDS
## Billboard Top LP's & Tape - Week Ending April 20, 1974

**Artist** | **Title** | **Label** | **Week on Chart** | **Peaked at** |
---|---|---|---|---|
**THE AMERICAN NUMBER ONE'S**<br>(**Remixes From The Original Artists**<br>and their respective record companies)<br>(**Recommended purchase**<br>and/or significant performance<br>at your local radio station)<br>(**Available at all record stores**<br>containing this week's list)<br>(**Covered each**<br>by several artists)<br>(**Available at all record stores**<br>containing this week's list)<br>(**Covered each**<br>by several artists)<br>(**Available at all record stores**<br>containing this week's list)<br>(**Covered each**<br>by several artists)

**FOR WEEK ENDING APRIL 20, 1974**

**This Week** | **Last Week**<br>(*Charted from National Popularity Chart*)<br>(**Covering the week ending April 20, 1974**<br>and published in Billboard the following week)<br>(**Charted from National Popularity Chart**<br>by the Music Popularity Chart)<br>(**Covering the week ending April 20, 1974**<br>and published in Billboard the following week)<br>(**Charted from National Popularity Chart**<br>by the Music Popularity Chart)

**SUGGESTED LIST PRICE** | **SUGGESTED LIST PRICE**<br>(*Price for sales of 1 million copies and upwards*)<br>(**Price for sales of 1 million copies and upwards**<br>and published in Billboard the following week)<br>(**Price for sales of 1 million copies and upwards**<br>and published in Billboard the following week)<br>(**Price for sales of 1 million copies and upwards**<br>and published in Billboard the following week)

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Everything has its time. In an age when both music and audience have reached unparalleled heights of sophistication, it's only natural for Strawbs to emerge triumphantly with their newest album, "Hero and Heroine."
With deepest sorrow we announce the passing of
Al Riley
Always to be remembered—
Chess/Janus Records
**Award $1.5 Mil To Etloldod Music**

LOS ANGELES—Etloldod Music, owned by Charley Green, longtime producer-manager of the popular legendary group The Green Bottle Brothers, won a $1.5 million judgment from April Music, a subsidiary of the Columbia Broadcasting System, in a recent Super-10 court jury verdict here. Etloldod, through attorneys Howard Panish and David Greenberg here, sued the CBS affiliated publisher in 1980, charging that the firm lured Jerry Williams away, Williams never had any major hits and his present whereabouts are unknown. Etloldod alleged it had a year-end pact with Williams, with 4 April options, when April per- suaded him to sign.

**Col Soul Promo Is Ready**

NEW YORK—"Soul Spectrum '74," a CBS Records soul album promotional campaign, goes into effect Monday (15), and is slated to run through May. The campaign will utilize some

**Kiki Dee Bow on LP**

LOS ANGELES—The debut LP by the Kiki Dee Band features production by Elton John (with assistance from Clive Franks) plus two R&B hits by John and Berry Taupin. "Loving & Free" is the LP's title track, owned by John and associate Steve Brown. "Greatest Hits," recorded by the band in London, is a plan for the campaign LP for the band's debut American tour scheduled for June.

**File Price Hike**

*Continued from page 4*

CBS's price hikes would take effect April 27, giving the firm an overall increase of 9 per cent as a percentage of the custom record production price rise.

Although the official price and wage contracts expired on April 19, there have been a good number of presentations to establish price rise, just in case Congress does something unpredictable in legis- lating a transition from the New Economic Act's total control, or partial or no control.

**U.K. Minister of Arts to Address IMIC**

*Continued from page 1*

Other opening day speakers scheduled are Geoffrey Bridge, director of the RPI, B.A. Everett of the British Plastic Federation and Norman Green, director of JBL and LGT of Lofthouse, both speaking on the worldwide crisis in raw materials. Afternoon workshops will include such topics as international marketing, the art of music publishing, broadcasting, and classical music.

Schellies, Phonoegraph International; Larry Utell, Bell & Mia Waisname, Wainname Music Japan. The final day's activities include sessions on the Japanese market: United Europe versus the United States, an update on the audio and video tape fields and a special forum on doing business in Japan.

Registrants who have not yet received their confirmations from any IMIC office, are advised to immedi-ately contact IMIC personnel here in London or in Los Angeles.

**L.A. Agencies Press Probe**

*Continued from page 1*

claimed to have done promotion work for Skip Taylor and Canned Heat. It was expected that Skip will sell cocaine and possession of co- caine and sentenced March 11 to a year in prison for a term of 2 to 10 years.

At his trial in Superior Court, Skip Taylor was not employed by him to promote Canned Heat and that (Roet) would be another case, which had been told not to do so.

And in the second matter, Robert Fileback, a music industry man, already on trial on narcotics charges, was arrested in the court- room for allegedly soliciting the murder of a key witness against him. Fitzpatrick had been free on his own recognizance following his ar- rest last December after a grand jury indictment charged him with a vari- ety of narcotics offenses, including being involved in an undercover sheriff's narcotics agent plus conspi- racy to sell marijuana.

The other persons charged in the narcotics case.

The district attorney's office noted that he feels "treading between the two cases and the broadcasting drug probe.

**Chapin to Rap**

NEW YORK—The American Guild of Authors and Composers (AGAC) holds a songwriter "Rap Session" at the Barstow-Plaza Hotel here today (24). The fea- tured speaker will be Elektra Records VP Harry Chapin.
How do you keep up on the needs of the world's recording studios, even if it is four o'clock in the morning?

Billboard's International Directory Of Recording Studios

When you're the National Sales Manager of a large tape manufacturing company, you know that your working hours aren't always 9 to 5. Sometimes you'll get a frantic call at 4 a.m. from a studio in desperate need of software. With Billboard's International Directory of Recording Studios, coming June 8, you'll have all the pertinent studio information needed to supply your customers — no matter where in the world they are — all their software needs. Even if you're too sleepy to ask the right questions, you'll find all the right answers in Billboard's International Directory of Recording Studios.

And because you're always on the lookout for new customers, Billboard's International Directory of Recording Studios provides an up-close look at potential clients. Not to mention a good look at what you have to offer.

Billboard's 1974 International Directory of Recording Studios is coming in the June 8 issue. We can't promise you an uninterrupted night's sleep, but we can promise you the most useful recording studio directory there is.

Ad Deadline: May 10
Issue Date: June 8
Contact a Billboard Sales Representative at any of the following offices:

LOS ANGELES:
Bill Moran
3000 Olympic Blvd.
L.A., Calif. 90066
(213) 279-7649

NEW YORK:
Ron Whitten
1, 30 Rockefeller Plaza
New York, N.Y. 10020
(212) 758-7300

CHICAGO:
Jill Hekla
520 N. Michigan Avenue
Chicago, Ill. 60611
(312) 644-98-89

NASHVILLE:
John McGarvey
1, 000 Broadway
Nashville, Tenn. 37228
(615) 383-3020

LONDON:
7 Cannon Street
London, E.C. 4, England
432-8630

TOKYO:
Kyoto Toshiba Japan Advertising Communications, Inc.
2-3-15, Goyada, Tokyo 114, Japan
On behalf of Dot Records, GRT Tapes and Famous Music, I would like to thank NARM for voting Donna Fargo "Best Selling Female Country Artist," for the 2nd consecutive year.

Thanks,

Tony