

See
Center
Section

GEORGIA

the state that's on our minds

NEWSPAPER

08120

Billboard

80th
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

May 25, 1974 • \$1.25

Sony Corp. Unveils Video Card System

By STEPHEN TRAIMAN

NEW YORK—Sony Corp. has unveiled Mavica—its trade name for Magnetic Video Card—as its challenge to the still developing video disk technology in showings at Tokyo and Toronto.

David MacDonald, Sony national video product manager, explains that the new system simply has increased the recording density of videotape by 10 times—providing 10

minutes of playback in color and stereo on a flat chromium oxide card measuring 6¼ x 8½ inches.

The new Mavica system offers realtime recording much less expensive than non-realtime video disk mastering, with the additional advantage of high-speed mass duplication similar to a printing press, with use of a thermal drum.

In volume, each blank Mavica card will cost several cents. It consists of two sheets of videotape which are separated after insertion within the player. One sheet provides an audio signal with a 38 db signal-to-noise ratio, the other a video signal with

(Continued on page 38)

EMI, Larry Uttal Form Independent Record Company

NEW YORK—EMI and Larry Uttal are joining forces to form a new record company here committed to the concept of independent operation, both in production and distribution, which will function in the United States entirely apart from the EMI/Capitol organization.

Uttal has resigned as president of

(Continued on page 12)

Capitol Extending Int'l Promo Films

By BOB KIRSCH

LOS ANGELES—Capitol Records, which announced plans last year (Billboard, July 28, 1973) to stimulate singles and LP sales and artist tours through the use of promotional films has now completed five such films with future plans calling for one every six weeks.

(Continued on page 12)

Benson Aims Gospel at MassMarket

By BILL WILLIAMS

NASHVILLE—In an unprecedented move in the gospel field, the John T. Benson Co., owners of Heart Warming and Impact Records, will switch over from albums to singles, place 12 promotion men in the field and concentrate on country markets, stations and the traditional religious outlets.

The actions follow the start of a market research program in which demographics are being studied, and a firm answer may be found as to the buying habits of both country and gospel consumers.

(Continued on page 40)

Stopgap Bills On Copyright Urged

By IS HOROWITZ

LONDON—Stopgap legislation is essential to protect expiring record and musical copyrights to contend with the certainty now that a revised U.S. copyright act will not win passage this year. This warning was voiced during IMIC-5, by Ed Cramer, president of Broadcast Music Inc.

"I know of no one in or out of government who feels that revision has any chance this year. We must start all over again next year," Cramer said.

The two problems Cramer singled out for immediate attention are legislative action extending beyond

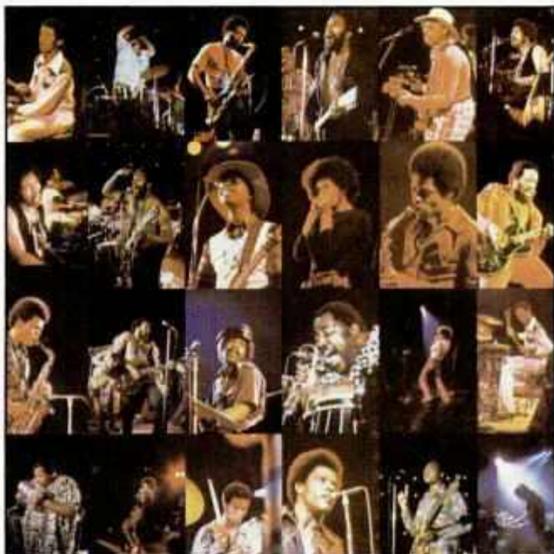
1974 copyright protection in recordings, and yet another temporary extension of musical copyrights pending eventual passage of the copyright act, which would provide protection for life plus 50 years.

IMIC Coverage On Pages 16-20

If record protection is allowed to lapse, said Cramer, it would, in effect, legalize record piracy in the U.S.

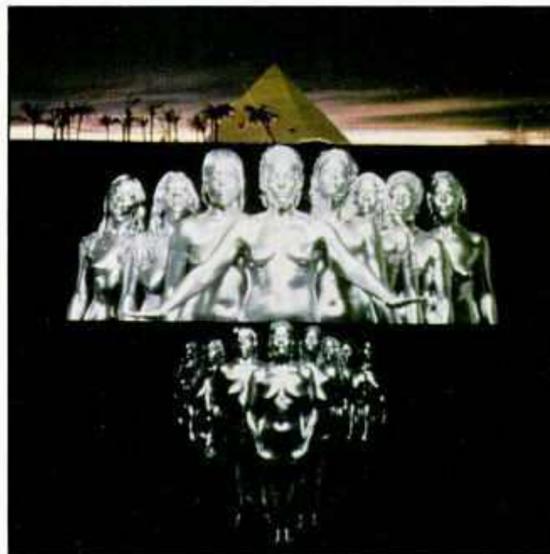
Should composers and authors not receive a further temporary

(Continued on page 17)



BALLERO (UA-XW432-W), freely translated, means "little dancer." BALLERO, freely played, is the latest single from WAR, pulled from their WAR "LIVE" album by popular demand. This means that the hottest party record for Summer '74 is on the streets. BALLERO/WAR on United Artists Records.

(Advertisement)



ISIS—a truly different band. ISIS—eight superb musicians: Electric, ecstatic, funky, sensual, hard rock, Latin jams and sizzling spheres of horns. Josh Mills: "The most exciting, powerful live music I've heard!" Crawdaddy: "The most auspicious debut album!" ISIS—simply unique, simply fantastic! On Buddah Records and Ampex Tapes, from the Buddah Group.

(Advertisement)

Production Hikes Solving Japan's Disk \$ Squeeze

LONDON—The Japanese record industry, suffering a profit squeeze between the tightening jaws of escalating costs and only modest rises in selling prices, hopes to maintain earnings by continued sharp increases in production.

Atsutaka Torio, of Victor Music Publishing, Japan, told a plenary session at IMIC-5 here that dollar volume of disk production in his country has quadrupled since 1965, but that costs have more than kept pace with the rise.

An example of inflating costs cited by Torio showed a 70 percent increase in the expense of jacket manufacture since 1969. Major cost

(Continued on page 20)

(Advertisement)

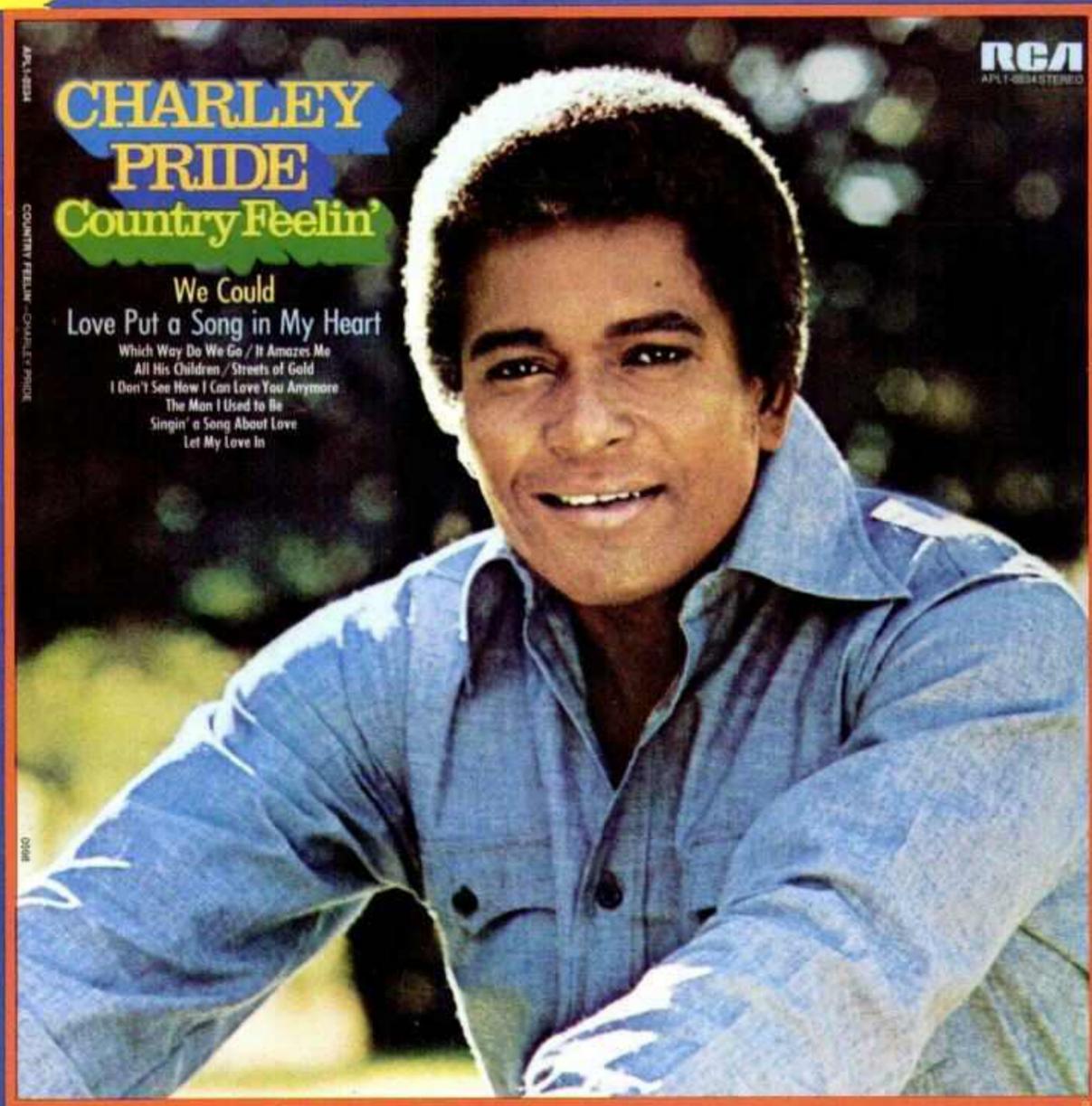


00C 79100

Bill Wyman: Monkey Grip On Rolling Stones Records & Tapes.

Distributed by Atlantic Records.

PRIDE OF AMERICA



"WE COULD"

Charley Pride's big single from his new album "Country Feelin'."

Opening at the Las Vegas Hilton May 21st.

RCA Records and Tapes

Copyrighted material



FRANKLIN ENTERTAINS: Jazz pianist Les McCann, seated, recently performed at Franklin Music's center-city outlet in Philadelphia as part of Franklin/McCann promotional campaign. Joining McCann for the occasion are, from left to right, Irwin Goldstein, Franklin's director of advertising; Edward H. Rosen, president of Franklin's parent company, Raymond Rosen & Co.; Andy Stanley, regional manager; and Dick Albertson, the store's manager.

Labor Dept. Urges New Vinyl Rules

NEW YORK—The U.S. Department of Labor has proposed a new set of regulations that would outlaw the exposure of workers to detectable levels of vinyl chloride.

The rules would require workers to wear respirators in situations where the vapor is measurable, and manufacturers to provide annual physical examinations for all its employees.

The regulations stem from the recent discovery that workers in vinyl chloride processing plants may be subject to a rare type of liver cancer. Earlier emergency standards limit-

(Continued on page 74)

N.C. Opposing Camps Gird for Piracy War

By JIM MELANSON

NEW YORK—A move to form an unlicensed duplicators association to coordinate lawsuits and to unify lobbying and public relations efforts is being spearheaded by a duplicating equipment sales representation firm.

The company, Vastech Inc. of Charlotte, N.C., has sent notices to some 200 unlicensed duplicators throughout the U.S. seeking both their participation and financial support for the association. The mailing was primarily directed at Vastech's accounts.

In the letter, George E. Paire, Vastech staff attorney, says that the Independent Music Assn. is being formed to "combat the legislation that is now in effect in 23 states." He also states, "If we do not organize and get proper suits filed and remedial legislation introduced while we

(Continued on page 74)

By JOHN SIPPEL

BURLINGTON, N.C.—Jim Spillman, credited as the individual who spearheaded passage of the recent state antipiracy law (Billboard, May 11), is collecting a "war chest" to fund a law firm, which would oversee enforcement and prosecution of the statute.

Ironically, Spillman also paced the fight to kill a similar antipiracy proposal in 1972 when he was selling unlicensed tapes. Spillman said he changed sides when he opened a record/tape store here and later in Danville, Va., both of which are called "Stereo Village."

He points out that the state enforcement authorities in Virginia, where the law passed in 1973, and in North Carolina can utilize all the aid possible from interested outside parties. He says he is calling on individual record labels, the Recording Industry Assn. of America and record industry leaders in his state to bankroll the project. He says that Charlie Schafer, Custom Recording, N. Augusta, S.C., has already pledged financial aid for the project.

Spillman credits Jim Long, Burlington attorney who serves in the state House of Representatives and authored bill #1592 in January, with its rapid passage in the House and Senate. Others who helped included: Joe Voynow, Bib Dist.; Jim Epting, Phonodisc; and Roger Helms, WEA Dist., all of Charlotte; and Schafer.

Televak Launches Global Plan In Videocassette Store Promos

By ELIOT TIEGEL

LOS ANGELES—Televak, a company which supplies videocassette systems for retail store promotions, is going worldwide after launching the concept locally.

The firm was a recent participant at IMIC-5 in London where vice president Gary Van Haas set up meetings with executives from England, France, Germany, and Japan.

Televak's specialty is arranging videocassette programming using Sony U-Matic 3/4-inch color cassettes which play one-hour tapes of entertainment provided by record companies.

Van Haas claims he has already signed one-year contracts with such retailing chains as Licorice Pizza locally; the Record Bar on the East Coast; Disc Records, owned by John Cohen; Tower Records locally; and Korvettes in New York.

This is the way the system works: a record company pays a \$10,000 monthly fee for an hour's coverage on 100 units each playing the promotional material for one month. Labels will also be able to buy 15 and 25 minute participations at lower costs.

Televak installs the Sony videotape player plus TV monitor and

stereo speakers if the store does not have its own speaker installation. Televak owns the Sony hardware. The labels give Televak their footage (videotape, 16mm or 35mm film) and Video Cassette Industries converts the footage to a videocassette.

The plan is for six hours of programming in which six one-hour

(Continued on page 12)

FBI Seize Tapes In Philly Raids

PHILADELPHIA—FBI agents raided three stores here and one in nearby Chester, Pa., last week, confiscating 5,800 allegedly pirated stereo tapes.

Center-city outlets hit were the Electronic Hi-Fi Distribution Center and a nearby discount shop known as Crazy Charley's. The third local store, Damark Systems, is located near the University of Pennsylvania campus. The store raided in Chester was United Discount Records.

While the alleged bootleg tapes

(Continued on page 6)

Fantasy Ups LP List Price

SAN FRANCISCO—Fantasy/Prestige Records here has raised the list prices on its entire catalog from \$5.98 to \$6.98 for single pocket LP's while its two-fer vintage sets went from \$6.98 to \$7.98. The price rise will become effective June 1, according to Ron Granger, executive assistant to the president.

Promo Pays Off On RCA Singles

NEW YORK—RCA Records' new stress on singles promotion is paying off. The company reports more than one million singles sold in the week ending Friday (17), spearheaded by heavy action on entries by William Devaughn, John Denver, the Hues Corporation and Elvis Presley.

ABC Records & Tape Sees Strength In Growth

SEATTLE—ABC Records & Tape will become an even stronger entity in industry marketing, according to Lou Lavinthal, who was elevated from president to chairman of the board last week.

He confirms that he is negotiating with Sound Classics Inc., Indianapolis, for its purchase. Deal will probably be closed Monday (20). The firm, a longtime factor in distribution, rackjobbing and one-stopping in Indiana, would be the eighth major acquisition for ABC since 1967 when they bought out Lavinthal and his partners, Stan Sulman and Stan Jaffe, in their local wholesaling business.

Lavinthal points up the importance of Mike Mallardi, who succeeds Lavinthal as president and

will move here from New York, where he was in ABC corporate executive (see Executive Turntable). Lavinthal notes that Mallardi has worked with ABC Records & Tape for over four years. An exclusive feature section in the Feb. 19, 1972, issue of Billboard carried a picture of Lavinthal and Mallardi in conference, at which time Mallardi was in corporate planning.

(Continued on page 74)

Kodak Adding Video Dealers

By STEPHEN TRAIMAN

ROCHESTER, N.Y.—When its new VP-1 Super 8mm Videoplayer comes on the market next month, Kodak will have a new breed of dealer involved who must provide full servicing as an essential requirement of a new type V6 dealership contract.

Although the company lists more than 336 existing audiovisual dealers, only some of these will be involved when the Videoplayer is launched with a \$1,095 retail price in the pilot New England market. With the first contracts to be signed this

(Continued on page 35)

Salute to Jule Styne

NEW YORK—A host of stars were scheduled to appear here Sunday (19) at a benefit to salute Jule Styne. Proceeds of the show, called "Jule's Friends at the Palace," will go to the American Musical and Dramatic Academy, and the National Hemophilia Foundation.

Adopt Uniform Pricing, No-Return Policy on Product—Jeff Kruger

By ROBERT SOBEL

NEW YORK—Jeff Kruger, head of Ember Enterprises, multi-faceted company based in London, has boldly suggested that major U.S. labels adopt a uniform pricing system and to change to a no-return policy regarding product.

Kruger, in an interview here, says that uniform pricing is working successfully in England and is helping to achieve an over-all stability in the industry there. Kruger feels that a similar system, if utilized here, would stem the tide of instability, which he says, "spells danger to the record industry. Of course, uniform pricing is illegal in the U.S. because of antitrust laws, but perhaps something can be done to change or even to modify them." He also faulted distributors for offering discounts to mass merchandisers.

Regarding the no-return policy suggestion, Kruger says that the system is wholly successful in the U.K. and is an important factor in creating a better economy for the industry there. "We used to have a 7 percent maximum return policy, but this was abolished and changed to no-return in January of 1973, in a campaign spearheaded by EMI." The new policy, according to Kruger, has resulted in a free cash flow. The program also includes a 30-day payment plan. "It has also enabled the manufacturer to put more

money back into the business, for promotion, the concentration on new artists.

"Retailers here would be more selective in what they buy as would the distributor, and the manufacturer would be more discriminating in what he produces and releases. Quality, not quantity, would be important."

Ember Enterprises is the umbrella

(Continued on page 8)

CBS Garners 41 Chart Spots

NEW YORK—CBS Records has 41 positions on this week's Billboard Top LP chart, slightly over 20 percent of the positions available.

Columbia Records accounts for 25 albums on the chart, while Epic and Columbia custom labels garner 16 LP positions.

MCA Promo to Push Sales for Country Roster

LOS ANGELES—MCA Records will hold a "Country Partners" sales promotion campaign on behalf of its country roster, beginning this week and ending at Nashville's Country Music Fan Fair 1974.

The promotion will feature LP product release in three phases and a merchandising campaign consisting of posters, streamers, stand-up displays, mobiles and T-shirts for dealers and promotion men. There will also be spots on certain country radio stations, according to Rick Frio, MCA vice president, marketing.

(Continued on page 6)

**NEW MUSIC FROM
TWO OF THE WORLD'S
MOST SIGNIFICANT
ORCHESTRAS.**

Mahavishnu John McLaughlin.

**The Mahavishnu Orchestra,
with Jean-Luc Ponty.**

**The London Symphony Orchestra,
conducted by Michael Tilson Thomas.**

(Orchestrations by Michael Gibbs.)

"Apocalypse."

Produced by George Martin.

On Columbia Records  and Tapes

MAHAVISHNU ORCHESTRA
APOCALYPSE



With the London Symphony Orchestra
Michael Tilson Thomas, Conductor

KC 32957

This One



3YQU-TGU-EOT5

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Weekly Country Radio Show Offered Free to Stations on a 'Barter Basis'

NEW YORK—A weekly one-hour syndicated country radio show, designated "Country Music Magazine of the Air," is being produced by Country Music Magazine and will be offered free to subscribing radio stations on a "barter basis."

The show, scheduled for release in August, will incorporate interviews with top country artists, as well as special features, remote broadcasts, and live and recorded performances.

According to Country Music Magazine's circulation director, John Hall, participating radio stations will be encouraged to develop and submit their own interviews and/or remotes with country artists. For this they will receive payment plus credit for the contributing station and deejay.

The show's format provides for 12 one-minute spots in a 55-minute period, Hall says. The magazine will sell four of these to national advertisers, while keeping two for its own use in promoting the program. The remaining six spots will be sold by the participating stations to either local advertisers or non-competing national companies.

The show will be made available in a stereo mode for participating FM stations. It will be available on a 13-week basis, and stations wishing to cancel at the end of that period will have to give five weeks notice.

Hall says that Country Music Magazine of the Air, which is being produced in Nashville, is being designed for "an audience of millions in about 200 C&W markets."

The show is expected to appeal to a mass country audience with no particular slant in appeal or advertising. Says Hall: "We are trying to develop a fairly uniform audience across the country."

Country Music Magazine is launching a promotional campaign in support of the show. This promotion, according to Hall, will include custom spots tailored to the city and call letters of participating stations;

a print campaign in Country Music Magazine and other selected publications: blown-up cover pictures of artists, reprints of interviews, and free copies of Country Music Magazine.

The show's syndication manager will also be available to work with radio station program directors on any special promotional idea they may generate.

A pilot of the show has already been sent to some 600 country stations across the nation. The final format will be based on feedback received from responding stations.

MCA Promo

• Continued from page 3

At the fan fair, June 12-16, MCA country artists including Loretta Lynn, Conway Twitty, Jerry Flower, Mart Robbins, Bill Anderson and Olivia Newton-John will perform and sign autographs. MCA's booth will be giving away a souvenir book along with artist posters and autographs.

NARAS In L.A. Elects 21 To Serve as Governors

LOS ANGELES—The Los Angeles Chapter of the Record Academy (NARAS) has elected 21 new governors to serve two-year terms on the chapter's board of governors.

Those elected and the membership categories they represent are:

Cellar Door Inks Pact to Stage Concerts In D.C.

WASHINGTON—Cellar Door Productions has signed a five-year exclusive agreement to stage concerts at Capital Centre here. Abe Pollin, chairman of the board of Capital Centre, and Jack Boyle and Sam L'Hommendieu, owners of Cellar Door Productions, reached the agreement.

Boyle said he intends to promote more than one show a week at the Capital Centre.

"I want to bring all types of music (including rock, folk, country and popular) to the Capital Centre," he said. "We want our concerts to reach all the people of the greater Washington metropolitan area."

The Capital Centre, Washington's largest indoor facility (19,000 seats), is located in Largo, Md., and serves Washington and the Maryland and Virginia suburbs.

State Attorneys Participate In Piracy Seminar

NEW YORK—A special seminar on antipiracy law enforcement and legislation was presented at the Eastern Association of Attorneys General Conference at the Newport Treadway Inn, Newport, R.I., Thursday (16) through Sunday (19).

The conference was comprised of state attorney generals from the New England states, the Virgin Islands and Puerto Rico, as well as a number of Federal law enforcement officials, including Assistant U.S. Attorney Henry Peterson.

Directed jointly by Don Biederman, general counsel, CBS Records, and Jules Yarnell, special counsel, RIAA, topics of discussion included the stepped up enforcement of antipiracy statutes already in effect in a number of New England states, as well as ways of introducing new legislation to combat unlicensed duplicating operations. Also taking part in the seminar were Ed Kelman, Columbia Records attorney, and Barry Slotnick, RIAA attorney.

vocalist/singers, Ray Charles and Sally Stevens; leaders/conductors, Don Ellis and Peter Matz; producers, Kelly Gordon and Bones Howe; songwriters/composers, Mel Larson and Jerry Marcellino; engineers, Bruce Botnick and Ben Jordan; and instrumentalists, Jay Cooper and Vince DeRosa.

Also elected were: arrangers, Perry Botnick and Artie Butler; art directors/annotators, Bob Cato and Dave Dexter; spoken word, Milt Larsen and Ruth White; and classical, Peter Christ, Don Christlieb and Mario Guarneri.

The governors-elect will attend their first board meeting June 4, joining the incumbent governors. On that date, new chapter officers for the coming year will be elected.

Executive Turntable

Larry Uttal, president of Bell Records, a division of Columbia Pictures Inc., will leave the label June 30 at the conclusion of his present contract to form his own label in conjunction with EMI (see separate story). Uttal has been with Columbia Pictures Inc. for the past five years. Irwin Biegel, executive vice president and general manager, will assume operating responsibilities for Bell upon Uttal's departure.



UTTAL



BOWEN



LAVINTHAL



MALLARDI

Jimmy Bowen has been named president of MGM Records. Beside his duties as MGM president, Bowen will be responsible for Nashville operations for the label. He was most recently head of a&r operations for Reprise Records, a position he has held since 1964.

★ ★ ★

At ABC Record and Tape Sales Corp., Louis Lavinthal has been named chairman of the board and Michael P. Mallardi has been named president. Lavinthal has headed the company since 1967, when his own corporation, Consolidated Distributors Inc., was purchased by ABC Records Inc. Mallardi has been vice president for planning and analysis of American Broadcasting Companies Inc., since March, 1971. Prior to that, he was vice president, general manager and treasurer of Straus Broadcasting Group Inc.

★ ★ ★

At 20th Century Records, Tom Hayden is named artist relations manager. . . . George Sherlock has left MGM Records where he was administration director, national promotion. He intends to remain in the business.

★ ★ ★

Bruce Shindler has been appointed local promotion man in New York for Elektra/Asylum Records. He was most recently with Budah Records, where he handled regional promotion duties for the northeastern markets. . . . David Kerner has been named vice president, finance and operations, for Caytronics Corp. He was previously with Columbia Records as assistant controller. . . . Heddie Tracy has been appointed director of the College Coffee House Circuit, recently purchased by the Great Metropolitan Gramophone Co. She was most recently an assistant to Sid Bernstein at Management III. Bernstein has also left the firm to form his own company (see talent section).

★ ★ ★

W. Clay Matthews has been elected executive vice president at Bell & Howell Co. in Chicago. Matthews, group executive for the Business Equipment and Electronics & Instruments Groups, has been given the added responsibility for the Consumer & Audio-Visual Products Group and the Communications Materials Group. . . . Eastman Kodak Co. has appointed Leonard F. Coleman regional sales manager of the Midwestern region and John M. McDonough regional sales manager in the Southwestern region of the motion picture and audiovisual markets division of the U.S. and Canadian Photographic Division. . . . Joseph H. Burleigh has been appointed vice president of franchising at Tech Hifi in Massachusetts.

Shelley Cooper has been appointed national advertising manager for Warner Bros. Records. She will be responsible for the production and placement of all television, radio and print advertising, including tour and outdoor advertising and album release advertising for the Warner/Reprise family of labels. . . . Mark E. Engbretson has been promoted to marketing manager, industrial/professional sound products at Altec's Sound Products Division. He will have the marketing responsibilities for new product development, advertising, literature, technical letters, the sound system design and annual educational clinics. Also at Altec William D. Symmes has been appointed regional manager for New England and Northern New York State.



COOPER



ENGBRETSON



PERRY



HYLAND

Mike Hyland has been appointed vice president in charge of publicity and artist relations for Capricorn Records. Hyland is assisted by John Bogart and Gail Giddens and is headquartered in the label's administration offices in Macon, Ga. . . . Michael Ochs is leaving Shelter Records, where he was director of publicity. He intends to remain in the business. . . . Terry Atkinson has left Capitol Records where he was Western publicity business. He intends to remain in the business.

(Continued on page 74)

Philly FBI Raids

• Continued from page 3

were confiscated, no arrests were made by the FBI agents operating under the direction of Richard J. Baker, special agent in charge of the Philadelphia office.

Assistant U.S. Attorney James Manning here said the 8-track copies were on sale for \$2.99 each, while the retail value of the originals is \$7 to \$8. The confiscation was based on the fact that the original tapes are all copyrighted, Manning said.



A GOODY VISIT: Alan Ross, left, of the U.K. rock group Ross and Bill Oakes, right, president of RSO Records, visit a Sam Goody outlet in New York to check out sales on their latest LP and to chat with store personnel. Joining the duo is William Kirkpatrick, the store manager, flanked by two salesmen.

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INSIDE INSANE ASYLUM: WHY KATHI McDONALD CHOSE IT ONE WOMAN'S STORY

THE EARLY YEARS

Kathi McDonald was background singer/twister/shouter for Ike & Tina, Leon Russell, Joe Cocker, Delaney & Bonnie, The Rolling Stones, Freddie King, Rita Coolidge, Dave Mason, Big Brother, and Grin.

★ ★ ★

THE STAR ASCENDS

Kathi McDonald moves from the background to the foreground by recording her debut album, *Insane Asylum*, with a little help from some friends:

SECRET
CONFIDENTIAL
and producer, David Briggs.

★ ★ ★

WHAT THE AUTHORITIES FIND

"The album is loud, lusty and good. Kathi seems dedicated to fun and soulful crooning, and the combination of this point of view with the great backup and intelligently-selected material make *Insane Asylum* an Lp worth hearing."

—Tom Dupree, *Zoo World*

Whisky—Los Angeles "The former backup singer... makes the transition into the spotlight with a confidence and style that should insure her considerable success. Her choice of material is as important and impressive as her native talent."

—Richard Cromelin,
Los Angeles Times

★ ★ ★



WHAT'S IT LIKE INSIDE?

Kathi McDonald's "Insane Asylum" album includes Heat Wave, Heartbreak Hotel, Somethin' Else, If You Need Me, and To Love Somebody. Neil Young wrote a song especially for Kathi—Down To The Wire. *Insane Asylum* is by Willie Dixon. All I Want To Be is by Peter Frampton. Freak Lover is by Mark Unovski. Kathi and Pete Sears wrote two of the tracks, Bogart To Bowie and Threw My Love Away.

PICK UP A COPY TODAY.

INSANE ASYLUM (ST-11224)
BY KATHI McDONALD

HER DEBUT ALBUM ON CAPITOL RECORDS AND TAPES FEATURING THE SINGLE, HEAT WAVE. (3880)

KATHI McDONALD 
Insane Asylum



*Names of singers and musicians not allowed to be used for advertisement purposes, but can be found on the back of Kathi's album cover.

Agency: ATI

Management: Art Linson Productions



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Founded 1894

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EDITOR IN CHIEF: Lee Zhitto (L.A.)

EDITOR EMERITUS: Paul Ackerman (N.Y.)

MANAGING EDITOR: Eliot Tiegel (L.A.)

NEWS BUREAUS & REGIONAL OFFICES

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ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires; **AUSTRALIA**: John Bromell, 97 Wyadra Avenue, Manly, N.S.W. 2100. **AUSTRIA**: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43-30-974; **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977; **CANADA**: Marty Melhuish, 167 Roxborough St. W., Toronto, Ontario. Tel: 416-924-3661; **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. Tel: 26.16.08; **DENMARK**: Knud Orsted, 32 Solhjoevaenget, DK 2750 Ballerup, Copenhagen, Ballerup, Denmark. Tel: (07) 97.71.10; **FINLAND**: Kari Helopaitio, 01860 Perttula, Finland. Tel: 27.18.36; **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75-Paris 9 France. Tel: 878-4290; **GREECE**: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel: 416621; **HOLLAND**: Frans van der Beek, Saturnus 1, Duivendrecht, Netherlands. Tel: 020 981271; **HUNGARY**: Paul Gyongy, Derektuca 6, 1016 Budapest, Hungary. Tel: 45.46.45; **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Eire. Tel: 97.14.72; **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel. Tel: 23.92.97; **ITALY**: Germano Ruscitto, Il Guscio, Residenza 1, Cing Fo, Guanzante, Como; **MEXICO**: Enrique Ortiz, Nuelo Radie Mil, Insurgentes Sur 1870, Mexico 29, D.F.; **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington; **NORWAY**: Espen Eriksen, Bestumveien 21D, Oslo 2, Norway. Tel: 55.71.30; **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. Tel: 34.36.04; **PORTUGAL**: Fernando Tenente, R Sta Helena 122 R/c, Porto, Portugal; **PUERTO RICO**: Antonio Contreras, 26 Gertrudis St., Santurce; **RUMANIA**: Octavian Ursulescu, Str. Radude la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. Tel: 13.46.10, 16.20.80; **SPAIN**: Maria Dolores Aracil, Andres Mellado, 22, Madrid. Tel: 449.14.68; **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. Tel: (08)629.873; **REPUBLIC OF S. AFRICA**: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal; **URUGUAY**: Carlos A. Martins, Martin Garcia 2108, Montevideo; **U.S.S.R.**: Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. Tel: 15-33-41; **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, W. GERMANY. Tel: (04551) 14 28; **YUGOSLAVIA**: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia. Tel: 645-692.

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Vol. 86 No. 21

This Week's Legal Action

CBS, NBC Win Tape Piracy Case

NEW YORK—A Circuit Court judge in St. Louis has issued permanent injunctions barring Donald Ray Nance, Gayron (Moe) Lytel, Vancil Foods Inc., and J.P. Vancil of St. Louis from making, selling or offering for sale alleged pirated versions of sound recordings.

Judge James Ruddy also ordered the defendants to account for sale and profits derived from the manufacture and sale of pirated sound recordings.

Judge Ruddy's rulings marked the culmination of actions brought against the defendants by the Columbia Broadcasting System Inc., and the National Broadcasting Co.

Inc., charging Nance with producing pirated tapes under the labels of "Magnasound," "Stereo 3," and "Cool Products USA."

In another antipiracy suit, defendants Martin Stern, Skaggs Companies Inc., et al. of Phoenix agreed to a permanent injunction barring them from duplicating, selling or offering for sale, unauthorized duplications of legitimate sound recordings. They also agreed to pay damages to the plaintiffs.

The suit, heard in Federal District Court, Phoenix, had been brought by Dunhill Records, A&M Records, Warner Bros. Records, and the Columbia Broadcasting Co.

5 Platters File \$10 Million Suit

NEW YORK—The Five Platters Inc., have brought a \$10 million civil suit against the Shoreham Hotel, Washington, its parent company, American Airlines, and the New Century Co., charging fraud, misrepresentation, breach of copyright and plagiarism.

The suit, filed in U.S. District Court for the District of Columbia, developed from an engagement in April, 1973, by a group which calls itself "New Century Platters," at the Shoreham.

The suit alleges that the New Century Platters were allowed to play the Shoreham, despite warnings by attorneys for the Five Platters, that the show would constitute fraud, misrepresentation and plagiarism.

The Five Platters further claim that as a result of that Shoreham engagement by the New Century Platters, they (the Five Platters) have sustained serious and severe monetary loss, and damage to their reputation.

Attorneys for American Airlines have asked for an extension of time to study the suit before replying to it.

From 1967 to the present time the Five Platters have brought no fewer than 23 civil suits against so-called imposters, their booking agents and the organizations that have booked them. Some of the suits have resulted in injunctions against the imposters.

Greene Settles Suit With Preston's WEP

LOS ANGELES—Joe Greene, co-writer of the Billy Preston gold single "Outta-Space," settled his \$500,000 suit against Preston's WEP publishing. Settlement of the suit filed last year in Superior Court here was for an undisclosed five-figure sum and co-publishing of all unreleased and future songs cowritten by Preston and Greene, according to Greene's attorney, Jack Gold.

Max Morath: Story Of Rags to 'Riches'

By IS HOROWITZ

NEW YORK—Joshua Rifkin, Marvin Hamlisch and Gunther Schuller may be pulling in most of the ragtime disk dollars, but compared to Max Morath they are newcomers to the form.

Morath's first rag album was issued in 1954. Since then he has built a career touring as a rag performer and has appeared on 15 LP's devoted to the music of Scott Joplin and other ragtime composers.

Current interest in Joplin has upped his concert fees and the demand for performances, but for some time now he has performed a practical limit of some 200 dates a year, both in short runs and one-nighters. Morath's one-man show "The Ragtime Years," booked by the Kolmar-Luth Agency, consists of piano renditions, songs and monologues, occasionally accompanied by slide shows.

Campus demand for his act has recently spiraled, Morath says, a situation he attributes largely to the Joplin revival.

Morath looks to a change in instrumentation as the next logical extension of the booming interest in ragtime. He believes the use of fretted instruments and vocal performances will attract an even larger number of young people to the form.

While he feels much of the appeal of Joplin lies in his melodic inventiveness, Morath considers rhythmic syncopation the essence of ragtime. "Their harmonies, with much use of diminished chords, are right out of

19th century classics," he says. I can hear lots of Chopin in the genre," perhaps explaining the attraction of rags to classical labels.

"One never hears traces of the blues in rags," says Morath, "even though four out of five rag composers were black."

Later this month, Morath is scheduled to record some rag singles for Vanguard, his current label affiliation, in addition to a new album. He is also preparing an album of little known Irving Berlin ragtime songs.

Morath was in Washington last week for an autograph session at Discount Records plugging his latest Vanguard album, "The World of Scott Joplin." Earlier Morath records have appeared on the Epic, RCA and Canada's Arpeggio labels.

Antipiracy Law

• Continued from page 3

knowledge that it will be used to reproduce unauthorized duplications of sound recordings. Second violations of the law are punishable by a fine of up to \$2,000 and/or imprisonment of up to one year in jail.

Under the new law, sound recordings sold within the state are also required to carry the name and address of the manufacturer and the name of the featured performer or group prominently displayed on the outside jacket of the recording.

Discreet Bowing In Europe With WB Records Intl

LOS ANGELES—Discreet Records, the Frank Zappa-Herb Cohen label, bows in Europe through Warner Bros. Records International, with Cohen and Harold Berkman, newly appointed vice president and general manager, visiting the Continent in late May to aid the debut. The label is distributed in the U.S. through WEA Distributing.

The two executives' European itinerary includes: London, May 13-14; Milan, 16; Zurich, 17; Amsterdam, 20; Hamburg, 21, and Copenhagen, 22.

Cohen says the new administrative setup of the label will free Zappa for more creative effort. He will tour at least eight months during the next year.

Zappa will tour Europe in September and make his first Japanese and second Anzac swing in 1975 with his group. Zappa is also working on a 10th anniversary TV special for the Mothers of Invention and a "monster" feature film.

Seminar Will Probe Legal and Business Problems of Industry

NEW YORK—The Practicing Law Institute will present the seminar "Legal and Business Problems of the Record Industry" at the St. Regis Sheraton Hotel here July 17-19.

A panel of attorneys will examine such topics as contracts and negotiations from the viewpoints of both record company and the artist; current issues in music publishing; music for television and motion pictures; and tax considerations, including the bunching of income and gift and estate problems.

Attorneys on the panel are Paul A. Baumgarten, of Krause, Hirsch & Gross; William Krasilovsky, of Feinman & Krasilovsky; Theodore Nussbaum, of Mayer, Nussbaum & Katz; and Albert A. Rettig, of Lazarow, Rettig & Sundel. Donald Riederer, general attorney for CBS Records, will chair the seminar.

AFE Executive Touring Europe

NEW YORK—Carl Shaw, Audiofidelity Enterprises' (AFE) director of international operations and a&r, is touring Europe to call on the company's licensees and to gather additional representation for its catalogs. Shaw is also seeking new material for its classical label, the First Component Series, as well as its Audio Fidelity and Thimble labels.

AFE has named two new distributors to handle their various labels. Chips Distributing in Philadelphia and Associated Distributors in Arizona will handle AFE in their areas.

Uniform Pricing

• Continued from page 3

company for Ember Film Distributors, which is based in London and has a Hollywood office; Sparta Florida, publishing firm; Ember Concerts, with offices in London, New York, Los Angeles; and Paramount-Ember, record division.

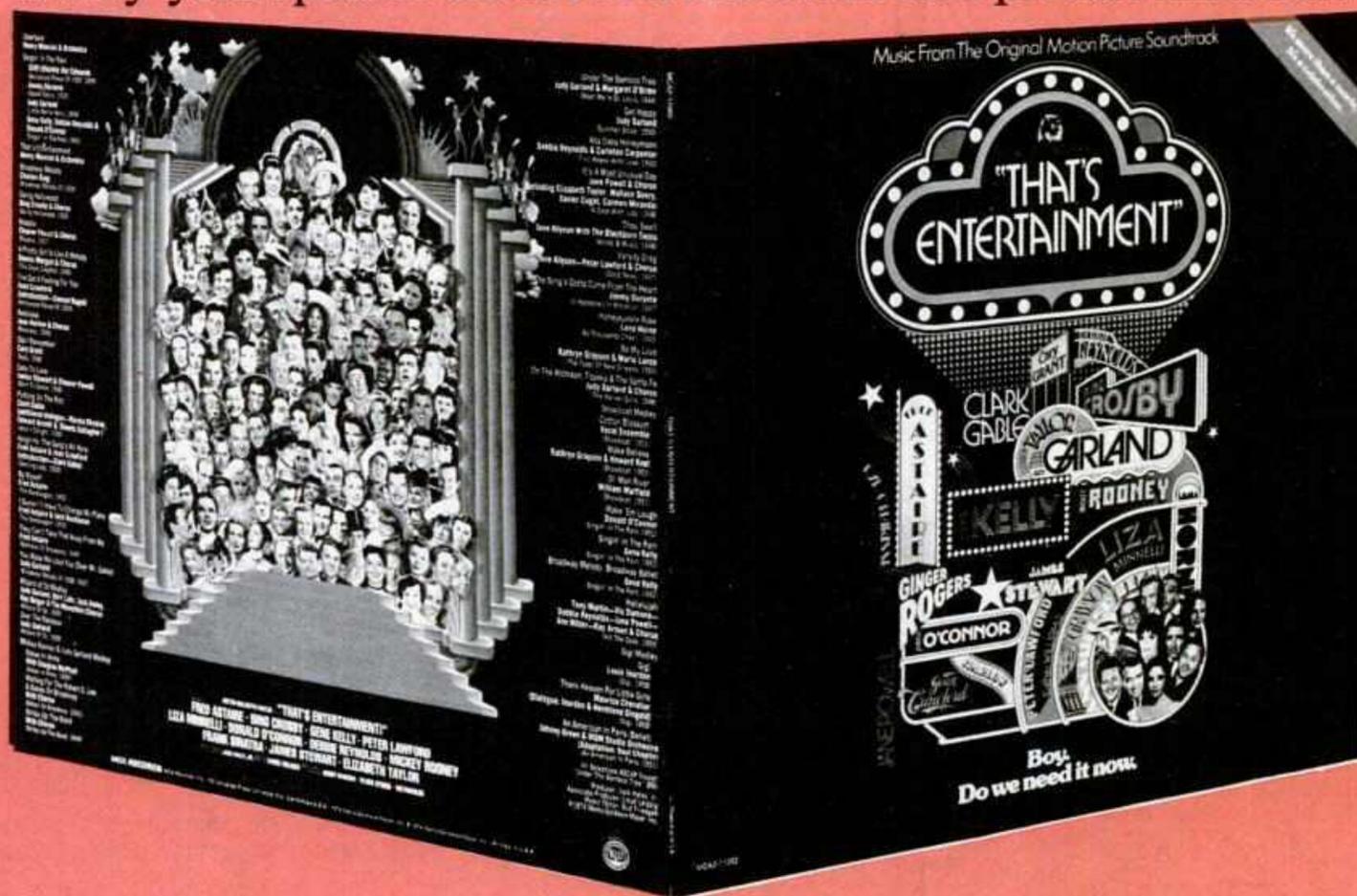
A Famous Music spokesman states that Kruger's opinions are his own and does not reflect Famous Music's business concepts.

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MCA2-11002

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Album produced by Jack Haley, Jr. Associate Producer Lloyd Leipzig · Music Editor Bud Friedgen

MCA RECORDS

Schwartz Gains In Retail Sales; Problems Still In Distrib, Racking

LOS ANGELES—The strength of Schwartz Brothers Inc., Washington, D.C., is rapidly shifting to music retailing from wholesale distribution and rack merchandising.

The company's Harmony Hut retail chain accounted for approximately 30 percent of its sales last year compared to 12 percent, or \$2 million, three years ago.

Wholesale distribution accounted for 37 percent of the company's sales volume, while rack merchandising accounted for 33 percent last year.

Schwartz Brothers reported sales of \$20,780,768 and earnings of \$252,333, or 33 cents a share, in 1973, compared to sales of \$20,520,865 and earnings of \$414,931, or 55 cents a share, in 1972.

Last year's performance reflects two factors in the company's operations: growing contribution to profits from the retail chain and the continuing problems besetting distribution and rack merchandising, according to Schwartz Brothers.

"Problems in wholesale distribution are attributable to decreasing volume resulting from some large record companies instituting their own direct distribution operations

and the increasing costs of handling the lower volume," the company said. Schwartz Brothers also lost several accounts which went out of business.

The company's rack merchandising volume was depressed as a result of the loss of a major customer.

Although rack merchandising has contributed about 33 to 34 percent of the company's net sales since 1970, its contribution to earnings (pre-tax) has dwindled from a high of 35 percent in 1970 to a low of 26 percent in 1973. At the same time, wholesale distribution went from a sales high in 1970 of 55 percent to a low of 37 percent last year. Distribution accounted for 29 percent of the company's earnings (pre-tax) last year, a steady drop from a 59 percent contribution in 1970.

Why Schwartz Brothers is concentrating on retailing can be seen by the following statistics:

The Harmony Hut chain contributed 45 percent of the company's earnings (pre-tax) last year. In successive years, the music chain's earnings have gone from 6 percent in 1970 to 21 percent in 1971 to 35 percent in 1972.

Market Quotations

As of closing, Thursday, May 16, 1974

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
13%	9%	Admiral	—	—	—	—	—	—
28%	21%	ABC	8.8	579	25	24	24	- 1/8
4%	3%	Ampex	8.1	239	3%	3 1/2	3%	Unch.
3%	2%	Automatic Radio	13	321	4%	2%	3%	+ 1/8
9%	7%	Avnet	3.9	274	7%	7%	7%	- 1/8
25%	19%	Bell & Howell	5.8	201	20 1/2	19%	19%	- 1/4
15%	5%	Capitol Ind.	7.8	—	—	—	—	—
38%	25	CBS	11	571	38	37 1/2	37 1/2	- 1/8
4%	2%	Columbia Pictures	—	227	2%	2%	2%	- 1/8
3	1%	Craig Corp.	2.9	48	2%	2 1/2	2 1/2	Unch.
6%	3%	Creative Management	5.0	17	4%	4	4	- 1/8
54%	35%	Disney, Walt	27	954	45%	42%	42%	- 3/8
3	2%	EMI	66	99	2%	2%	2%	Unch.
29%	22%	Gulf & Western	4.8	442	25 1/2	24	24	- 1 1/8
8 1/2	6	Handleman	5.6	111	7	6%	6%	- 1/8
12%	10%	Harman Ind.	3.9	46	11%	10%	10%	- 1/8
7%	4%	Lafayette Radio Elec.	3.3	162	5	4%	4%	- 1/8
17%	14%	Matsushita Elec. Inc.	6.9	782	16%	16%	16%	- 1/8
27%	19%	MCA	7.4	84	27	26%	26%	- 1
15%	9%	MGM	9.0	51	13%	12%	13%	- 1/8
80%	60%	3M	26	2400	72%	70%	70%	- 2 1/8
8%	4%	Morse Elect. Prod.	2.5	145	4%	4%	4%	- 1/8
61%	40%	Motorola	18	942	57%	56	57%	- 1 1/8
23	17%	No. Amer. Phillips	6.0	111	19%	18%	18%	- 1
19%	13%	Pickwick Int.	7.2	59	14%	14	14	+ 1/8
6%	4%	Playboy	6.5	176	4%	4%	4%	- 1/8
21%	16	R.C.A.	7.0	2616	16%	16	16	- 1
29%	20%	Sony	18	1113	27%	26%	26%	- 1/2
25	17%	Superscope	3.9	93	18%	17%	17%	- 1/8
26	17 1/2	Tandy	14	344	24%	23 1/2	24%	- 1/8
6%	4%	Telecor	—	33	5%	5%	5%	Unch.
3%	2%	Telex	—	946	3%	2%	3%	+ 1/8
2%	1%	Tenna	—	16	1%	1%	1%	Unch.
10%	7%	Transamerican	6.4	1605	7%	7%	7%	- 1/8
9	5%	20th Century	8.4	107	6%	6%	6%	- 1/8
1%	1	Viewlex	—	71	1.02	1.00	1.00	Unch.
18%	9%	Warner Communications	4.7	450	13	12%	12%	- 1 1/8
31%	24%	Zenith	10	449	25%	24%	25%	+ 1/8

As of closing, Thursday, May 16, 1974

OVER THE COUNTER*	VOL.	Week's Week's Week's			OVER THE COUNTER*	VOL.	Week's Week's Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	0	1 1/2	1	1	M. Josephson	1	7%	7%	7%
Cartridge TV.	—	.02	.02	.02	Schwartz Bros.	3	1 1/4	1 1/4	1 1/4
Data Packaging	0	5	5	5	Wallich's	—	—	—	—
Gates Learjet	83	8 1/4	8%	8%	Music City	—	—	—	—
GRT	—	1%	1%	1%	NMC Corp.	—	—	—	—
Goody Sam	—	1%	1%	1%	Orrox	3	1 1/4	1 1/4	1 1/4
Integrity Ent.	—	—	—	—	Kustom	22	2%	2%	2%
Koss Corp.	53	8%	8	8	Memorex	—	4 1/2	4 1/2	4 1/2

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

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

Earnings Reports

MEMOREX CORP.

3 mos. to	1974	1973
March 31:		
Revenues (rental)	\$24,419,000	
Net sales	24,384,000	
Total revenues	48,803,000	\$41,900,000
Net loss	5,000	
Per share	b	

a—Not comparable because of accounting policy change. b—Less than 1 cent per share on 4,312,133 average common shares outstanding.

PLAYBOY ENTERPRISES (Playboy Records)

3rd qtr. to	1974	1973
March 31:		
Revenues	\$48,900,000	\$46,922,251
Net income	1,058,000	2,859,028
Per share	.11	.30
Average shares	9,248,427	9,410,939
nine-months		
Revenues	153,068,000	140,953,812
Net income	4,673,000	9,346,221
Per share	.50	.99
Average shares	9,294,502	9,409,358

LAFAYETTE RADIO ELECTRONICS

3rd qtr. to	1974	1973
March 31:		
Sales	\$21,444,293	\$20,181,849
Income	737,870	b1,051,628
Special credit	—	34,730
Net income	737,870	b1,086,358
Per share	.30	a.43
Average shares	2,418,130	2,450,397
nine-months		
Sales	66,494,588	61,744,930
Income	2,262,647	2,907,776
Special credit	—	34,730
Net income	2,262,647	2,907,776
Per share	.93	a1.19
Average shares	2,420,241	2,450,225

a—Based on income before special credit. b—Equal to 44 cents a share in the quarter and \$1.20 a share in the nine months.

COLUMBIA PICTURES INDUSTRIES (Bell Records)

3rd qtr. to	1974	1973
March 30:		
Gross income	\$62,429,000	\$56,608,000
Net (loss) cont. oper.	315,000	(6,414,000)
Per share (loss)	.04	(.82)
Net income (loss)	b487,000	(6,479,000)
Per share (loss)	.06	(.83)
nine-months		
Gross income	187,474,000	169,920,000
Net (loss) cont. oper.	968,000	(16,831,000)
Per share (loss)	.13	(2.26)
Net income (loss)	c2,578,000	(17,086,000)
Per share loss	(.33)	(2.29)

a—Restated to reflect accounting changes. b—After including \$172,000, or 2 cents a share, from sale of film division. c—After loss \$3.54 million from discontinued operations of its hotel closed-circuit programming division disposed of in May.

PHILIPS NV

Qtr. to	1974	1973
March 31:		
Sales	\$2,320,000,000	\$2,010,000,000
Net income	95,800,000	73,900,000

Results have been computed at the guild's current rate.

Off the Ticker

MATSUSHITA ELECTRIC INDUSTRIAL (Panasonic) says soaring costs of raw materials brought on by the oil crisis resulted in a 10 percent drop in first quarter net income. Sales increased as a result of the inflationary period at the end of 1973. The company also expects a "set-back in earnings" for the current quarter.

Matsushita says increased sales of stereos, tape recorders and some appliances offset a leveling-off in demand for color television sets in Japan, where a "high saturation rate has been reached," the company says.

THE NEW YORK Stock Exchange Chairman James J. Needham says that inflation is "depressing and haunting" the securities industry and could bring on a drastic shortage of investment dollars in the future if it is not controlled.

MOTOROLA spurned **Zenith's** offer to buy two TV manufacturing plants. Zenith's offer followed a U.S. Justice Department action delaying the proposed sale of Motorola's plants to **Matsushita Electric Industrial Co. Ltd.**

Zenith criticized the proposed sale as a "flagrant" violation of U.S. anti-trust laws.

3M hasn't been seriously affected by raw material shortages and doesn't expect to be, says Raymond Herzog, president. He notes also that the expiration of the government's economic controls on April 30 has permitted the company to "increase prices on a wide range of products."

INTERSTATE STORES (White Front, Topps), which has acknowledged that the failure this week of a merger bid may threaten its survival, may be delisted. The New York Stock Exchange says it plans to suspend trading before the opening on May 28 and will ask the Securities & Exchange Commission for permission to delist all Interstate securities.

ORROX, Opelika, Ala., reports sales of \$2,333,669 and earnings of \$52,938, or 2 1/2 cents a share, in 1973 compared to sales of \$672,215 and net loss of \$101,868, or 6 cents a share, in 1972.

The company, initially involved in magnetic oxides, has branched into video products with the acquisition of **Barger/Calfor**, which builds disc drive systems, and **Videomax**, which rebuilds professional TV recording heads. Orrox has recently acquired **CMX Systems, Sunnyvale, Calif.**, developer of computerized systems for editing videotape.

Orrox continues to operate a plant in Opelika, which manufactures iron oxides for recording tape and is aligned with **Bayer AG, Leverkusen, West Germany**, in combined research in magnetic materials.

MEMOREX has switched its auditor to **Haskins & Sells** from **Arthur Andersen & Co.** due to a policy disagreement. . . . **RCA** is the subject of a securities report by **Cowen & Co.**

COLUMBIA PICTURES (Bell Records) reports third-quarter net earnings were bolstered by a profit of \$172,000 from the sale in February of the company's educational products division.

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volume two
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Copyrighted material

Capitol Extending Promo Films

• *Continued from page 1*

The strategy of making the films has changed somewhat since the original concept, however, says Bill Boyd, Capitol's director of marketing for the international division.

The original films were often concept pieces, such as the "Delta Dawn" movie on Helen Reddy which featured an actress playing out the storyline of the song. Capitol has found, says Boyd, that a straight performance number works best in the international market primarily because of the language barrier. Newer films, such as one on Tavares and another on Skylark, are more in the strictly performance vein.

Films have been shown in England, Germany, the Scandinavian countries and South Africa, either on TV as fillers or in small auditoriums or movie theaters.

The films, each the length of a song and in color, are also available for domestic use of Capitol salespeople or for TV "bandstand" type shows.

Gene Weed, president of the Film Factory, who has made films on Merle Haggard, Ms. Reddy, Skylark, Tavares and Susan Raye for Capitol, says he has also made similar films in the past year for MCA, 20th Century and United Artists.

"We've found in making these movies that the performance is the important thing," Weed says. "We also see that there is more involvement on the part of the firms we are dealing with in the international market through promotional films.

"For example, we just finished two films on Lynard Skynard for MCA, and we did one last year on the DeFranco Family for Russ Reagan at 20th Century. We've also done Dobie Gray for MCA.

"On an international promotional film, we often find ourselves confined to a three-minute spot because

Televak Launches Global Promos

• *Continued from page 3*

tapes are rotated up one hour each day over a week's time.

Televak puts the programming together and reserves editing rights so that each hour's tape includes performances by a number of acts from different labels. This insures that everyone gets exposure during what Van Haas claims are the peak traffic hours in record shops: 3 and 7 p.m.

Someone in the store assigned to operate the equipment, also changes the tapes, Van Haas explains.

Although the company is using TV monitors this year on which to view the programming, it promises to install 50-inch screens next year and firms signing up now will receive the screens free when they become available.

Last year, the Licorice Pizza chain in the Los Angeles area ran a two-hour tape comprised of Warner Bros. acts in five of its prime locations for three months. It was the first utilization of videotape promotional entertainment by the chain and by Televak in the record retailing community.

Earlier, according to Van Haas, the company had been into rock concert promotions and video exploitation for artists in other California cities.

Jacobs Forms Firm

LOS ANGELES—Burt Jacobs has formed Burt Jacobs Management. Clients will be announced in the near future.

that's all the TV stations will give us. So, we may take an act like the DeFranco's and make a montage of the hit they are coming off of and their new record."

Weed adds that in some cases he may do transferring and try and hold the quality of prints on already existing films. "This is not our business," he says, "but if there is a good quality film, like one United Artists did on Paul Anka, there is no sense in making another one."

The average price of a promotional film is between \$4,000 and \$5,000, says Weed.

During the heyday of the syndicated "bandstand" type TV shows, Weed's firm operated its own distribution arm for promotional movies. "With the Larry Kane decision over," (Billboard, May 11), says Weed, "I think we may see more such syndicated shows springing up.

This could mean more such shows and we could conceivably open up a distribution wing again. But this is looking ahead."

Weed says a movie is made by listening to a particular song "40 or 50 times," coming up with an idea and discussing the idea with the record company, artist and possibly the writer.

Rick Frio, MCA's vice president, marketing, adds: "Our promotional movies have been quite successful in the international area so far. We've done them on Gray, Lynard Skynard and Rick Nelson recently, and they are available to our domestic people as well as our international.

"They're used as TV fillers primarily and are done in color, and are the length of a song. We will be doing more of these in the future and we've found them a generally valuable tool."

EMI, Uttal Forming Indie Record Label

• *Continued from page 1*

Bell Records, effective June 30 (see Executive Turntable), and will begin implementation of the company in July. The move finally disposes of persistent rumors during the past year which had Uttal reportedly shifting to the head spot of a number of other labels.

While the new label, yet to be named, will be marketed to the trade in this country through independent distributors, and will have its own label identity in the U.S. and Canada, it will be handled by the international EMI network in the rest of the world.

Financing of the new venture will be in the "multi-million dollar" range. L.G. Wood, EMI group director of music and records, says, "Uttal will have operating autonomy."

The EMI chief described creation of the new firm "as a novel move in that it is a co-owned company. Our investment is something less than 50 percent, but we will have an equal say on all policy matters. It's not as much a question of why we should have a new company, as why shouldn't we."

In contrasting the road he and Uttal have taken as compared to conventional licensing deals, Wood said American companies "tend to make heavy demands on royalties and advances. The alternative we have gone for is to play a direct part in setting the company up.

"This is not something one would

do with someone forming a totally new company and who had no track record. But I have known Larry Uttal for a long time and respect his great abilities."

No executive assignments for the new enterprise have yet been made. Uttal says he is not at liberty to explore these matters until the expiration of his contract with Bell. "I haven't talked to anyone, or even looked for office space."

Uttal denies any substance to speculation that Dick Leahy would join him in the new company. Leahy, head of Belk's U.K. operation for the past four years, has announced his departure from the firm (see International Section).

Uttal says the new label will cover a "broad spectrum of today's music. It will not have one identifiable sound."

Uttal's conviction is that "the independent represents the life-blood of the industry. Conglomerate and branch expansion has reached the saturation stage. I believe the future of the independent manufacturer and distributor looks better than ever."

Uttal characterizes his decision to leave Bell as "one of the most difficult in my life, and I have given it much thought. However, the excitement of creating a brand new label in partnership with the largest and most powerful record company in the world is enormously challenging. The prospect is irresistible."



TAKING A BREAK: Irwin Segelstein, second from left, president of CBS Records, chats with Mott the Hoople members Overend Watts and Ian Hunter backstage at the Uris Theater, following the group's opening night performance on Broadway. Listening in is Hunter's wife, Trudi.

CBS-TV Preparing Special

NEW YORK—CBS Television is preparing a special 60-minute broadcast examining vinyl chloride as a health hazard.

Produced by Gen DePoris, the special will take a look at the suspected link between vinyl chloride, a main ingredient in record produc-

tion, as well as numerous other plastic products, and liver cancer.

The program will also examine governmental and private sector investigations into the possible long-range ramifications of exposure to vinyl chloride. An airing date for the broadcast has not been set.

MAY 25, 1974, BILLBOARD

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"Melanie's best LP in years."—Mike Jahn, Cue Magazine

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The Tour:

5/17 Massey Hall; Toronto, Canada

5/18 Hamilton Place, Canada

5/24 Akron Civic Center, Ohio

5/25 County College of Morris; Dover, N.J.

5/30 Newark State College, N.J.

6/15 Central Park, New York

7/16 Pine Knob Pavilion; Detroit, Mich.

7/17 Summerfest; Milwaukee, Wisc.

7/28 Garden State Art Center; Holmdel, N.J.

"Her recent party at the famed Metropolitan Opera House was a smashing success on all levels."—David Budge, Cash Box Magazine

"Seeing Melanie perform on stage is a rare delight."
—Rick Atkinson, The Sunday Record, Hackensack, N.J.

"Melanie has come of age. At the Ford Auditorium last night she proved she deserves a place as one of popular music's great ladies."—Bill Gray, The Detroit News

On Neighborhood Records
and GRT Tapes

Distributed by Famous Music Corporation
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Produced and Directed by
Peter Schekeryk

General News

NAIRD Survival Hopes Brighten As Veterans, Newcomers Attend

CHARLOTTE—Hopes for the survival and growth of the National Assn. of Independent Record Distributors (NAIRD) brightened at the fifth annual convention here May 10-12 with the strongest turnout of veteran members buttressed by a record new-member attendance.

Founding members like label owners Bob Koester, Delmark, Chicago, and Arnie Caplin, Biograph, Canaan, N.Y., feel the organization's 1975 conclave, slated for Los Angeles in March, will be the make-it or break-it event. The convention will be before or after the NARM convention in Los Angeles.

NAIRD, formed originally principally by small independent labels to try to interest distribution, saw a strong influx of first-timers. Labels making an initial appearance included: Nashboro/Excello, Bud Howell; Dave Freeman, County; Ralph Cox, Billingsgate; Dave Last, Seeco; Bob Trout, King Bluegrass; and a group of recently formed labels (see separate story).

Independent distributors new at the convention were: Les Reid, Summit, Chicago; Bill Ewell, New Music Distribution Service, New York; Phil Goldberg, Bertos, a local firm; and Ted Neumann, Richman Bros., Philadelphia.

In order to facilitate travel to the 1974 convention, a committee will investigate a charter flight from New York City with one stop in the Midwest, most probably in Chicago.

It was decided that the base of NAIRD will be moved from Denver to Detroit, enabling Mr. and Mrs. Billy Thomas of Tant Enterprises,

Detroit, who jointly plan the convention and also act as treasurer, to operate more easily. The Thomases and Bob Koester, who edits and publishes the regular newsletter, were voted \$500 yearly salaries.

Plans are under way for NAIRD to work out national advertising programs to collectively benefit all members. In addition, they are investigating the possibility of a consumer newsletter campaign.

A Los Angeles group will contact

Phonolog to see if NAIRD label releases can be listed regularly, while a Chicago group will confer with Tunis, another record cataloguing service, about inclusion of product regularly.

Charley Mitchell, Takoma Records, Santa Monica, Calif., was elected president. Other officers include: Bill Schubert, Philo Records; Dick Freeland, Rebel Records, secretary; and Billy Thomas, Tant Enterprises, treasurer.

NAIRD CONVENTION

Labels Keep Lid on Prices as Costs Rise

By JOHN SIPPEL

CHARLOTTE, N.C.—Though only one independent label admitted a production lag in record pressing and jacket fabrication, almost all labels at the National Assn. of Independent Record Distributors (NAIRD) convention here May 10-12 admitted paper and polyvinyl chloride (PVC) shortages had seriously raised their operational costs.

The labels in NAIRD are essentially very vertical and smaller-volume firms. Where they had generally been paying about 30 to 32 cents for pressings in normally short runs under 1,000 six months ago, they reported that pressing costs has risen to from 39 to 47 cents. Their short-run jacket fabrication had risen

about 30 percent overall in the past half year, they stated.

Despite the squeeze on their profit margin, most labels reported they would stay at \$5.98. Charlie Mitchell of Takoma and Bob Koester of Delmark were the only labels who said that some of their catalog might go to \$6.98. Koester, the only one who said he had experienced lags in getting out needed LP's, said he would definitely keep his entire blues catalog at \$5.98, but other repertoire might be headed up a buck. Koester pointed out that he had already purchased a small vintage jazz catalog from a Southern label and that other small specialized jazz and blues labels were negotiating to possibly sell because of the paper and PVC shortages.

Others like George Hanson, Symposium; Bruce Iglauer, Alligator; Nick Perls, Blue Goose/Yazoo; Arnie Caplin, Biograph; Gene Rosenthal, Adelphi; Ralph Cox, Billingsgate; Bob Trout, King Bluegrass; Dave Freeman, County; and C.R. Freeland, Rebel, all want to hold to \$5.98. Several pointed out that their lines are not discounted at retail as heavily as the majors, and they felt the hike to \$6.98 would be a ripoff to their faithful consumer buyers. Freeland said he had acquired an album fabrication machine and had bought a substantial supply of chip board so he could keep his jacket cost down.

New Indie Labels Go To NAIRD Confab

CHARLOTTE, N.C.—A number of new independent labels surfaced at the National Assn. of Independent Record Distributors' (NAIRD) convention here May 10-12.

Bruce Kaplan, one of the founders of the University of Chicago's annual blues festival and a producer for Rounder Records for three years, has formed Flying Fish Records in Chicago. He has released a single pocket LP by Erwin Helfer and Jimmy Walker at \$5.98 and is preparing a two-pocket set by Vassar Clements, David Bromberg and Doug Jernigan at \$7.98.

Two new labels have been formed in Michigan. Fred Reif, who operates a blues booking office in Saginaw, has formed Black Kettle Records, same name as his booking agency. First release is by Arthur Gunter, once with Nashboro-Excello. Milt Andrews, who has operated the Blind Pig, an Ann Arbor blues club for two years, has released a Boogie Woogie Red album and plans about six releases per year.

Two big band nostalgia labels were present. Graham Slater of New York City, former RCA and Columbia tape producer and Dynamic House employe, will release Rumble Seat LP's from material contained in the associated Transcriptions library. Albums by Tommy and Jimmy Dorsey, Eddie Condon and Bob Crosby are being readied. British Decca has been signed as U.K. affiliate. October is the kickoff for the line, Slater said. Charley Garrod of Spotswood, N.J., is releasing a series of books and correlative albums, with recorded material from many sources including V-Disks. He plans books and LP's on bands like

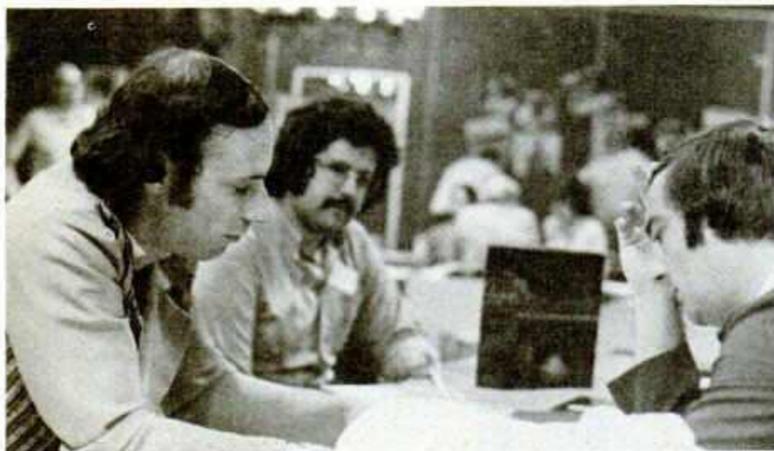
Artie Shaw, Charlie Barnet and Jan Savitt. Label is Joyce Records. Both Joyce and Rumble Seat will list at \$5.98.

German-born composer Heiner Stadler has started Blue Labor label in New York City, with distribution through New Music Distribution Service, New York City. The \$5.98 LP's coming include Sonny Terry and reedman Tyrone Washington.

(Continued on page 74)



Jack M. Kall, head of Stinson Records, Los Angeles, talks it over with Les Reid, sales manager of Summit Dist., Chicago.



President-founder Nick Perls of Yazoo/Blue Goose labels sells his line to Randy Sanders, Southland Dist., Atlanta, extreme right, as Bruce Kaplan, Flying Fish label, Chicago, looks on in the background.



Mr. and Mrs. Saul Melnick, A&L Dist., Philadelphia, seated left, appear pleased with the pitches of Jerry Valburn and Marv Goldsmith, co-owners of Jazz Archives, New York City.



George Hocutt of RR Dist., Glendale, Calif., takes notes on the Innisfree and Leviathan labels, operated by Butch Lockwood, left.

NAIRD Convention Draws New Label Distributors

CHARLOTTE, N.C.—Several new independent label distributors visited the fifth annual convention of the National Assn. of Independent Record Distributors here May 10-12.

Alan Renfrow, formerly in retail with Sound 2000, Lexington, Ky., has gone into distribution with Wild Turkey Dist. in that city. The three-month-old operation has labels like Arhoolie, Alligator and Billingsgate, working Kentucky, Tennessee and West Virginia from Lexington.

Record People, New York City, has been opened as an adjunct to the Gramophone Store by Bob Friedman. Art Zimmerman of Zim Records, Jericho, L.I., N.Y., who has been primarily in export-import of recorded music for the past year, has taken over U.S. manufacture and distribution of the Spotlite vintage jazz label from England. Within the next 60 days, he intends to be distributing a minimum of four LP's from that catalog.

MAY 25, 1974, BILLBOARD



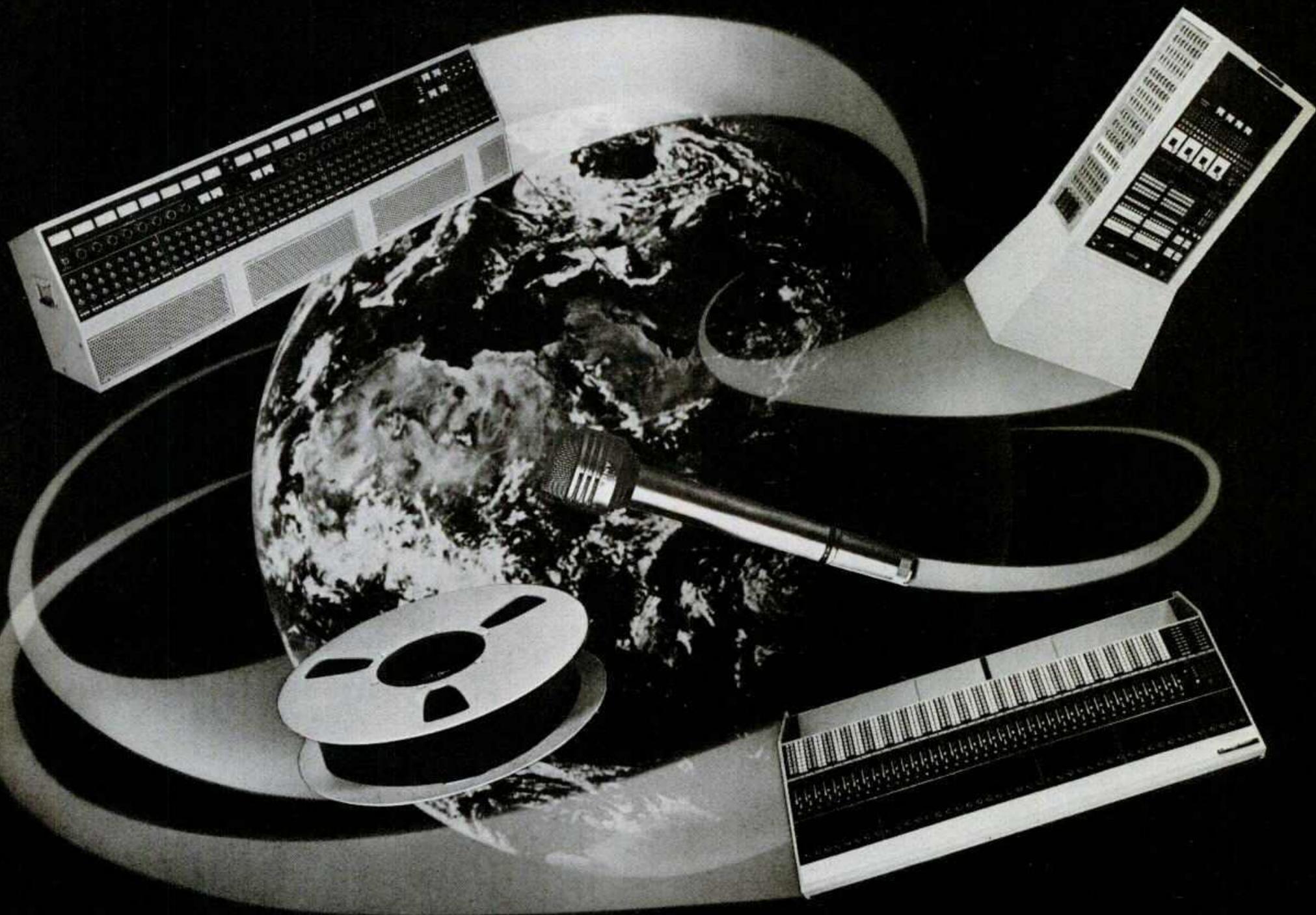
Bill Ewell, assistant manager, New Music Distribution Service, New York City, talks about distribution with Matt Barkley, New Departure label, Charleston, S.C.



The traditional country cats get together as Bob Trout, King Bluegrass, Cincinnati; Lou Ukelson, Vetco, Cincinnati; and C.R. Freeland, Rebel, Mt. Rainier, Md., confer over mutual manufacturing problems.

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Aggressive Vigil Against Pirates Urged by Wood

LONDON—The record industry worldwide has to maintain its aggressive stance against piracy while seeking legislation to provide royalty recognition for record manufacturers, Len Wood, group director for records and music at EMI, told the closing IMIC-5 luncheon.

The respected British industry figure, the guest of honor at the luncheon ending the four-day conference, which drew over 600 persons from 29 nations, suggested that the music business call itself a "community" rather than an industry and stop trying to debate whose contributions are the greatest. All facets of music and broadcasting contribute to show business, Wood said, each in its own distinct manner.

Music's greatest threat comes from the pirates, and legislation and legal action are the proper means of combatting this evil, the executive pointed out.

Geoffrey Bridge, director general of the British Phonographic Indus-

try, in introducing Wood, cited his over 40 years with EMI and called him the "anchor man" for the British industry.

Wood, in lauding IMIC-5, called it "constructive and productive and contributing to the music industry." He said IMIC "matures and evolves" to meet the needs of the industry.

Alistair Cooke, the noted broadcast journalist, suggested that the international industry seriously consider the creation of a special commemorative album to celebrate the 100th anniversary of recorded sound which takes place in 1977.

Cooke, the luncheon's guest speaker, said that profits from such a venture should go to charity and he emphasized that all companies get involved in the project. "If you do this you'll gain the title of music makers," he said, "not people in the music business."

Earlier, Cooke had taken excep-

(Continued on page 64)



IMIC 5

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

U.K. Dealers See Proper Staffing As Priority in Selling Records

By REX ANDERSON

LONDON—Two leading U.S. and U.K. record dealers agreed in "the challenge of retailing" IMIC-5 session that the chief problem facing both of them was finding, training and keeping knowledgeable staff.

Jim Greenwood, owner of the 10-shop Licorice Pizza chain in Southern California, spoke of the way staff selection and training was carried out by his firm. "We hire 10 to find one," he noted, pointing to the efforts made to create an enjoyable working atmosphere, to give people the responsibility and authority to create their own success and "increasing rewards when individual performance enhances the company's goals."

He also mentioned that the staff is encouraged to read music magazines and to listen to the records as they come out.

"We give more and more time and energy, in these areas to produce honest, loyal and dependable people who stay involved and keep growing. We don't make a mistake in hiring the wrong person, only in not firing him," he said.

Laurie Krieger, head of Britain's largest private chain, the 52-shop family-controlled Harlequin stores, also expressed his belief in giving staff "responsibility and authority." "I have always been firmly in favor of all ordering being done at the shop level in order to achieve maximum sales. Only that particular manager knows that there is a customer interested in fairground organ music. The head office wouldn't know or care and it is in these areas that valuable extra sales are made."

"All we ever order at the head office level are cutouts, special offers or back-up stocks of fast moving items."

Krieger paid tribute to his many long-serving employees. "The supreme challenge of record retailing in the U.K. is having a staff capable of ordering correctly, and keeping them." He said that he had been lucky in finding a staff which had stayed during the past 13 years, some for over 10 years and many for more than six.

Greenwood emphasized his belief that it is in music stores—and not

through racks and leased departments—that the challenge of retailing in America can best be met.

But he stressed that it is essential to pinpoint a "target market" and decide which customers he can best service profitably and then, by stocking the right categories of music, make every effort to attract them into the store.

In Greenwood's case, the target is the 15-30 year old buyers. By specializing in a relatively small group of categories, and carrying hits and best-sellers in others, it has been found possible to provide customers with 95 per cent of what they wanted in competition with stores carrying two or three times as large an inventory.

Krieger also declared his firm believes in specialization, declining to stock hardware and holding only records and tapes. Harlequin, he explained, had certain stores for certain types of music—country, films and soundtracks, progressive or MOR. In Oxford there are two stores close together, one specializing in classical and the other in pop.

While discounting is normal practice in America, Krieger said that, despite fears that the abolition of resale price maintenance would create a price war, the situation had not changed in Britain where about 95 percent of all retail outlets sold at the same price. This was due to high overheads and the expensive costing situation. Most serious discounting was confined to mail-order. But, Krieger concluded, the average customer could not be bothered to buy through the post or shop around for bargains "as long as he receives first class service and selection from his favorite record dealer."

Another difference between the two nations, apart from the opposed attitudes over returns, is in the matter of store promotion.

Greenwood described "a constant, identifiable advertising cam-

(Continued on page 18)

INTL. LAW PANEL

Focus on EEC; Cite Arbitration

By NIGEL HUNTER

LONDON—The continuing plague of piracy and developments affecting member nations of the European Economic Community were the main topics at an IMIC-5 session on international law and the music industry.

In the chair was Stephen Stewart, director general of the International Federation of the Phonographic Industry, and the panel included Rolf Budde of Budde Musikverlage, Germany; Pierre-Jean Goemaere, managing director of Inelco, Belgium; Alastair Hirst, special assistant to the legal adviser of the Performing Right Society; Harold Orenstein, of Orenstein, Arrow, Silverman and Parcher, New York; Lee Phillips, American attorney; Bertram Pratt, managing director of the Mechanical Copyright Protection Society, U.K.; Hans Sikorski, president of Musikverlage Hans Sikorski, Germany; Adrian Sterling, Interpar U.K., and Dr. von Rauscher, legal adviser to the IFPI in Germany.

In his opening address, Stewart stressed the serious extent of piracy on an international scale. He made the distinction that piracy is the unauthorized reproduction of records or tapes as opposed to bootlegging, which is the unauthorized recording and sale of live performances. Piracy of recordings is rampant in Asia, Africa and the U.S.A., he said.

"Until recently there was no law protecting the phonogram in the U.S.A.," said Stewart, "and that situation was the beginning of the evil. In 1971 a law was introduced protecting all recordings made after February 15, 1972, and to date over 24 State legislatures have passed laws protecting the phonogram."

1971 also marked the Geneva International Convention on the protection of copyrights, and in the ensuing three years it has been ratified

by 14 countries, including the U.S.A., U.K., and Germany.

"Japan is one of the major territories still outstanding in ratifying the Convention," continued Stewart, "but we're fairly hopeful on this. However, in some countries such as Belgium and Holland there is no law as yet protecting the phonogram, and in these areas one has to proceed under the law of unfair competition."

"To combat piracy, you have to get the law right first and then get the court procedure right. You have to obtain an immediate injunction, followed by fast criminal proceedings and you require a body to produce the evidence. You've got to win your first case—preferably your first 10 cases."

Lee Phillips commented on the "continuing fight" to obtain nationwide protection in the U.S. and mentioned the setback that efforts in this direction have recently received in Wisconsin.

Adrian Sterling recalled being horrified by the situation concerning piracy which existed in Hong Kong five years ago.

"There was a large number of people engaged in unlawful dupli-

(Continued on page 18)



LOS ANGELES retailer Jim Greenwood, center, talks retailing with Hal Cook of Billboard Publications, and Peter Meneer, right, of the British Market Research Bureau.

CREDITS

Photos by Doug McKenzie.
• Editorial material written by Is Horowitz, Claude Hall, Mike Hennessey, Brian Mulligan, Eliot Tiegel, Richard Robson, Rex Anderson and Nigel Hunter • IMIC-5 coverage this week and last week was a joint effort by Billboard reporters from England and the United States.

'New Theaters' Break as Showcases, Managers Hear

LONDON—A series of theaters-in-the-round, such as those located in the New York City area and upstate New York are now springing up everywhere in the U.S., reported Kal Ross, president of the Conference of Personal Managers West, in the U.S., at a meeting on talent management.

Ross was one of your people on an IMIC panel moderated by Bob Brenner of Brenner Associates in the U.S. and Marcel Stellman, international sales and promotion manager of British Decca Records.

On the panel were Mrs. Misa Watanabe of the Watanabe Music Publishing Corp. in Japan; promoter Mervyn Conn of the U.K.; Seymour Heller, president of Seymour Heller and Associates, a personal management firm in Los Angeles and a British impresario.

Mervyn Conn had earlier made the suggestion that record labels should become a partner in putting a rock act on the road because of the enormous expense of outfitting a group with equipment and maintaining them on tour. A promoter cannot afford to take a chance on a half-known group, he said. He didn't think that MOR artists needed this type of support as much since their artistic lifespan was usually longer. And the same applies to country artists.

Heller pointed out that many "steps" that used to exist, namely television shows and a slate of nightclubs, were mostly gone. He pointed to Johnny Carson, Merv Griffin and Mike Douglas as still having viable TV showcases. Today, however, you need a couple of record hits to launch an artist. Heller was hopeful that more record labels would support the development of artists in the U.S.

Ross said that George Burns, the comedian, once stated that there was no place today for a new entertainer "to go and be lousy." "We need the help of the labels in building artists," he said, but then pointed out that after labels had helped create an artist in most cases, strangely enough, the artist resented interference in his career from the label.

Mrs. Watanabe, whose firms find, develop, and control the careers of many artists in Japan, said her companies try to keep an artist popular "forever." This includes finding the best songs for the artist and produc-

ing TV and movie shows for them as well as records. She said that in order to train new artists, she established five music schools throughout Japan.

In discussing the relationships between managers and their artists, Ross said he had lost artists over the years that he'd poured time, money and lifeblood into. "In many cases, we're the keepers of neurotic children" and unless a manager can handle them, Heller said, he shouldn't be involved with them.

When the growing prices demanded by many artists or their managers was discussed, Conn pointed out that MOR artists can now only play 25 to 30 cities in the U.K., while major rock acts can play only seven or eight cities because of the lack of large concert halls needed to pay their prices. On the continent taxes in Holland hurt promoters when it comes to big groups. And there are very few places big acts can work in France or Spain. Conn worries about the tendency in the U.K. toward 8 and 10 pound tickets.

Stellman pointed out that he felt artists should plan longer stays than just a day or two in order to give the public a better chance to see them. Mrs. Watanabe also stated that international acts were pricing themselves so high that most Japanese could not afford to see them. Ross said he managed several artists who earned from \$200,000-\$400,000 a year, but he was having difficulty in finding a promoter who'd bring them to Europe at any price.

Conn noted that many of the artists he'd brought to the U.K. had been willing to work at a "fair and reasonable price" in order to help establish a market for them.

Marc Gordon, manager of the Fifth Dimension, stated from the floor that many managers would be willing to work with a promoter when it was economically feasible and there was time permitting, but that many promoters tended to try to outbid each other, thus raising the price of the artists. Conn came back with the comment that this was part of "the sport," and Gordon asked why artists also couldn't get involved with the sport.

Ross said that the growing number of theaters-in-the-round would give the public a chance to see a Las Vegas type acts at a reasonable price.

President's Role Termed Lonely & Hard; Disk Exposure as Problem

LONDON—While the drug and payola investigations seemed to be topics that no one wanted to discuss—they drew a long loud silence from an IMIC-5 panel of record and industry presidents—the role of management development got more enthusiastic response during a president's roundtable. Fourteen company presidents more or less agreed that even presidents have to start out at the bottom, work anywhere from 14 to 24 hours a day, pay their dues, build up good secondary management and continue paying dues.

Hal Haytin, president of Telecor Corp., U.S., stated that if a president thought he was "at the top of the heap, it's a mistake... you're really at the bottom of an inverted pyramid. And sometimes the decisions a man has to make turns the job into a very lonely one."

Except for a couple of hot spots, the session was calm and contained. Jay Lasker, president of ABC/Dunhill Records, U.S., pointed out that one of the biggest problems in the industry today was in getting records exposed. Stations have gone to a top-15 format and even secondary rock radio stations in the U.S. wanted to see proof that a record was already selling before putting it on their playlist. He referred to the situation as "the cancer of radio in the United States."

The panel was moderated by Harvey Schein, president, Sony Corp. of America. On the panel were Richard Asher, managing director, CBS, U.K.; Clarence Avant, president, Sussex Records, U.S.; John Fruin, managing director, Polydor, U.K.; Ken Glancy, president, RCA Records, U.S.; Stephen Gottlieb, chairman, Polygram Leisure, U.K.; Mike Maitland, president, MCA Records, U.S.; Fred Marks, marketing manager, Walt Disney European Music and Records; Gerry Oord, managing director, EMI Records, U.K.; Russ Regan, president, 20th Century Records, U.S.; Piet Schellevis, president, Phonogram International, Holland; Larry Uttal, president, Bell Records, U.S.; and Mrs. Misa Watanabe, president, Watanabe Music Publishing Corp., Japan.

The videodisk was discussed at length, with Maitland stating that MCA engineers believe 60 minutes of information per disk side will be a

possibility soon. The general feeling, he continued, was that the videodisk as at least two years away from a marketing reality, and that it would be the corporations with movie divisions who might move ahead faster in the videodisk field.

Lasker commented that he didn't feel the videodisk would affect record sales. Regan said he felt that companies with movie divisions would be responsible for promoting and marketing the product in any case because the sales patterns would be much the same. Haytin pointed out that the videodisk was a software business and that it was going to come and record companies would be making a mistake if they didn't stake out a piece of the pie—estimated at \$2.5 billion in a few years—for themselves.

In a discussion on Top 40 radio, Lasker backed Regan's statement that radio stations would be trending back towards a longer playlist. Stations with playlists of 17 records found that their ratings increase, but it was for a decreasing audience, Lasker said, because listeners became bored and turned their radios off. Radio stations may have not realized it yet, but this also was a contributing factor in the declining advertising revenues of the past several months, he said.

Fruin, with regard to proper management techniques, said that business affairs in the record industry were often amateurish. He felt that record companies had done amazingly well around the world, but that practical business techniques would be needed for the future.



INTERNATIONAL presidents at a roundtable session include, from left; chairman Harvey Schein of Sony, U.S.; Hal Haytin of Telecor Corp., U.S.; Larry Uttal of Bell Records and Ken Glancy of RCA, U.S.

MAY 25, 1974 BILLBOARD

Multimedia Project Marks Recorded Sound Birth

By MIKE HENNESSEY

LONDON—An ambitious international scheme to mark the centenary of the invention of sound recording in 1977 with a multimedia project, Sounds of a Century, was unveiled during IMIC-5 in London when the first meeting of the organizing committee was held at the Grosvenor House.

It was pointed out at the meeting, presided by Mort L. Nasatir, Billboard's president of international operations and temporary acting chairman of the committee, that the official date of the invention of the phonograph by Thomas Alva Edison was Aug. 12, 1877, and the centenary year would provide the world's recording industry with an extraordinary opportunity to promote its achievements.

The idea of the scheme was to get all the major record companies to pool their resources to make 1977 a unique and productive year.

Projects discussed included a Sounds of a Century album, highlighting the great moments in 100 years of recording; a Sounds of a Century book; a TV documentary series; a radio documentary series; an internationally mounted traveling exhibition for museums; and a planned public relations campaign with coverage in magazines and newspapers world-wide.

The scheme also envisaged planned efforts to obtain worldwide recognition of recordings as cultural media, equivalent to books, and to seek wider acceptance of the prin-

ciples of protection of intellectual copyright.

Present at the inaugural meeting were Polygram director Dieter Bliersbach; Phonogram International president Piet Schellevis; Bill Townsley, director, Decca Record Co. Ltd.; Peter Andry (EMI); Stephen Stewart, director general of the International Federation of the Phonographic Industry; Alistair Cooke and Roland Gelatt, who worked on the EMI 75th anniversary project; Hal Cook, vice president Billboard Business Publications; W.D. Littleford, president Billboard Publications; Andre de Vekey, regional publishing director, U.K. Billboard Publications and Lee Zhitto, Billboard's editor in chief.

Unable to attend the meeting, though expressing keen interest in the idea, were CBS president Goddard Lieberson and RCA president Ken Glancy. Stan Gortikov, president Billboard Business Publications of America was unable to be present at the meeting because of illness.

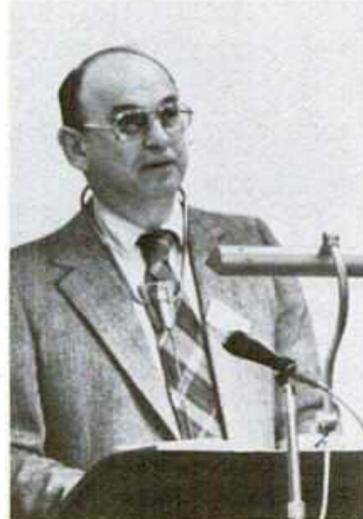
It was decided that Hal Cook would be appointed co-ordinator of the Sounds of a Century project and would work with Roland Gelatt to seek the co-operation of the RIAA and of the National Association of Recording Merchandisers Inc. (NARM). Record company representatives agreed to review the project with their staffs and appoint a delegate to attend future meetings of the organizing committee.

Stopgap Legislation 'Essential,' Cramer on Copyright Protection

• Continued from page 1

copyright extension, all works written prior to 1919 would be thrown irrevocably into the public domain, he warned. Protection of such works has been periodically extended over the past 10 years, ever since introduction of the proposed act. Cramer said there is good reason to hope that both interim measures will receive favorable attention before the end of the year.

In the course of his address before the assemblage of international musicians, the BMI president charged that the present copyright law, virtually unchanged since 1909, "was full of inequities as far as the music industry is concerned," discriminatory measures applying only to music exempt jukeboxes from paying performance fees, set a 2-cent ceiling on mechanical royalties, and specifically exempt non-profit pub-



ED CRAMER, BMI's president, discusses American copyright revision proposals.

lic performance from royalty obligations, he noted. No similar restrictions are placed on payment for the use of other creative works, he said.

Main elements of interest to the music industry slated for eventual attention in a new copyright bill, said Cramer, are the issues raised by cable television, a performance royalty on records, elimination of the jukebox exemption, the duration of copyrights, and the removal of the "for profit" limitation on performance payments. Each of these elements faces a varying degree of opposition, and the defeat of any one proviso spells defeat for the entire act, he warned. Cramer underlined the difficulty facing future attempts to achieve passage of a comprehensive revision bill by reminding the audience that the current bill, with few changes, has rested in Congress since introduction in July, 1954.



THE WORLD of classical music involves panel members, from left, Evan Senior of Music Week; Peter Munves of RCA Red Seal and special projects, U.S.; David Rothfeld, vice president with Korvettes in New York, and Anthony Pollard, publisher of the Gramophone, England.

Deficient Promotion Inhibiting Growth of Classics, Experts Say

By IS HOROWITZ

LONDON—Inadequate promotion is inhibiting the growth of the classical record market worldwide. That is all that participants in the IMIC classical forum could agree upon during a heated interchange that showed a sharp divergence in outlook among European and American companies represented.

A warning by Peter Munves, director of marketing, RCA Red Seal Records, that the classical record industry may face obliteration if it doesn't break down repertoire barriers, was countered by spokesmen for EMI and Deutsche Grammophon, who felt a more traditional approach to increase the market was called for.

"The classical record business is not in the doldrums," said Peter Andry, general manager of EMI's international classical division. "It is in a healthy state." This view was supported by Dorothee Koehler, DG classical marketing manager, who reported that attempts to merchandise classics as pops failed in Germany.

A middle ground was taken by Paul Myers, CBS director of Masterworks in Europe. He admitted to the success of such packaging concepts as "greatest hits" in the U.K. But argued that promotion particularly on radio, is the master key to continued growth.

A plea for more radio promotion

U.K. Dealers

• Continued from page 16

paign" using selected media, but particularly the radio with 60-second talk-only spots which had proved effective in making Licorice Pizza different from the competition.

He also mentioned special service phone calls to customers when new music is released, information sheets, giveaways, free special-order service and a "hassle free" exchange policy.

In addition there were special sales—all-night sales, catalog sales, glitter sales, new release sales, mad night sales—all designed to expose customers to the excitement of product and prices.

Krieger, however, indicated the problems faced by the U.K. retailers in utilizing the media for promotion, and actually selling records. He pointed out that it was illegal to sell after 6 p.m. (sometimes 8 p.m.) and on Sundays. Apart from exceptional cases, advertising was impractical on television or national newspapers because of the cost.

was also voiced by David Rothfeld, vice president divisional merchandising manager for Home Entertainment at Corvettes in New York. He decried the attitudes of American manufacturers belittling the market for classical records. More than 20 percent of his chain's annual record and tape volume of \$35 million is in the classics, he disclosed.

A substantial inventory of classics, knowledgeable clerks and strong promotion will attract sales, he insisted. "The market is there."

Rothfeld charged that manufacturers didn't stay with their classical products long enough. "They should not permit a computer to decide what to delete without exploring all possibilities."

Munves urged the industry to eliminate all barriers and forget about tradition. "Records have nothing to do with the concert hall," he said. He suggested that "Third Stream" music is a profitable route to follow. He pointed to successes with movie music, jazz and synthesizer LP's as markers on the road to a larger classical market.

Much of Munves' thesis was put down as (gimmickry) by American classical broadcasters present. Henry Fogel of Sentinel Heights FM Broadcasters, said "Third Stream" may sell, but it won't lead consumers to buy standard classics. Richard Kaye of Charles River Broadcasting, also said such music doesn't really convert anybody.

Overproduction was cited by John Pollard, publisher of the Gramophone, and evil working against effective marketing. He noted that the U.K. catalog now lists some 20,000 records and is being increased at the "fantastic rate of 150 a month. The industry is throwing its product again," he charged. "It can't possibly promote so many records."

Allied to the problem of overproduction is that of title duplication, in the view of Myers. "Too many artists are chasing the same repertoire," he said.

Panel members agreed that contemporary music, with few exceptions, is not yet a viable magnet for new record buyers. Ms. Koehler started a contemporary program about five years ago, gearing its price structure and promotion to the youth market. "The marriage was not a success," she said. "Young people didn't buy it."

No one quarreled with panelist Alan Frank of Oxford University Press when he noted that "much perfectly adequate music is written today, but far too little that is exciting."

Artist Involvement In Creation Of Product Called Healthy Trend

LONDON—The increasing involvement of artists in all aspects of the creation of recorded product was seen as a healthy trend by some participants in a "creative trends" panel at IMIC but was sharply criticized by others who viewed such activity as a "dangerous enterprise" that often leads to excesses and inferior commercial and artistic results.

Panel chairman George Martin of Air London, said the producer functions best as a member of an "artistic team," and with experienced groups can no longer assume a "Svengali" role and dictate all decisions. Bob Cato of United Artists, cautioned that "it is hard for an artist to evaluate his own work."

Ian Ralfini of Anchor Records, took the position that for the most experienced groups, such as a Led Zeppelin or Yes, self-production almost invariably results in a better product. In these cases a producer may be more of a hindrance than a help, he felt.

The producer continues to be an essential element in the creation of a record by artists working with studio musicians playing arranged material, maintained Tony Stratton-Smith of Charisma Records. In some cases, his function is best limited to a "budget watchdog," another panelist noted.

As the importance of the producer has declined, that of the engineer has been enhanced, others pointed out. The engineer who travels with a group and mixes his own live concert sound, is as much an artistic member of the group as any other participant. In such situations a pro-

ducer is superfluous, said Ralfini, and the engineer begins to assume the role of the producer.

Geoffrey Watts of Rupert Neve and Co., was wary of the power technology has placed in the hands of the engineer. His true function, said Watts, is "to convey what is possible. But he should never take it upon himself to make decisions."

The best advice given during the meeting to groups producing their own records came from someone in the audience who said, "If their records sell, they should continue to make them. If not, they should get a producer."

Involvement of artists in packaging decisions was similarly supported and decried. The star album designer, said Cato, engages in a

kind of "graphic calisthenics." His true function should be that of a "graphic journalist," interpreting in art what the performer is trying to convey on the record.

Ralfini felt that performers should be allowed a great deal of control over the visual appearance of their albums. He saw album covers as an extension of their artistic communication, and an integral part of the total impact of the record.

But Stratton-Smith asserted that when an artist interferes with company graphic decisions, he impinges on the manufacturer's marketing prerogative. "A crisis is coming in the relationship between artist and record company," and he posed the question: "are we giving the artist too much power?"

International Law Panel

• Continued from page 16

and as many as 10,000 outlets selling illegal product in the area. We wanted to turn this wilderness into a garden and we decided as lawyers that the one way to do it was through the law.

"Hong Kong law was not extensive or precise enough to reach our objective, and a mere policy of negative destruction of pirated material would not succeed. After a long series of representations to the Hong Kong Government, with much opposition, we managed to get the U.K. law extended to Hong Kong."

The situation there now, following changing the onus of proof, is that the possessor of unauthorized material has to prove that he did not know it was pirated. The fine stands at 500 Hong Kong dollars per article on conviction, and for a second offense, a fine and a jail sentence of up to 12 months. Sterling added that rapid action was now possible in the courts by a system of locally sworn affidavits for proof of copyright of recordings from outside the U.K.

Pierre-Jean Goemaere stated that piracy on the European mainland was evident in two forms. The biggest was the import of pirated product from the U.S., mostly in tape form and the second was locally pirated material. He said that some vendors of pirated material endeavored to look innocent by paying publisher copyright fees and import duty on their wares. Action to stem piracy was inevitably weak in countries where the Geneva Convention was not operative.

Japanese, U.S. In Rap

LONDON—A Japanese business forum during IMIC-5 produced a broad look into all aspects of the music industry.

The number of Japanese participants exceeded that of the foreign attendees and topics discussed were both meaningful and involving.

Bobby Weiss, president of One World of Music in Los Angeles, pointed out that it is important for Japanese record companies to recognize the rights of foreign sub-publishers with respect to their use of foreign songs which they print and give away with records.

This practice deprives the sub-publisher and the original publisher of proper royalty payments.

Song publishing seemed the one topic most persons were interested in.

Marty Craft of the U.K. noted that this kind of event has a lot of meaning. "It was a great opportunity to talk directly with people about an area which has great interest for us," he said.

Among Japanese participants were Tako Chiba, Masayuki Hashimoto, Toshihiko Hirahara, Yasuhiro Igarashi, Akira Ikuta, Masaru Inoshima, Mitsugu Kumamoto, Murn Murakami, Junichi Ogawa, Masakazu Sunadoi, Masatsu Suzuki, Ichiro Asazuma, Atsuta Torio and Misa Watanabe.

Chairman of the forum was Ben Okano, president of Music Labo, who put the program together. It was the last event of the conference following the closing luncheon honoring Len Wood of EMI. *

Sound Is Called Universal

By RICHARD ROBSON

LONDON—The question of top-selling locally produced records in one country selling equally well in another was discussed at an IMIC-5 seminar titled "A United Europe versus the United States?"

Talking from the American point-of-view, Richard Broderick, president of Tara Int'l, while conceding that "there will always be the regional hit," said that if a record tops the charts in a foreign country, it should be released in America.

He continued: "Too many U.S. companies say 'it can't sell here' because it's got a German sound or a French sound but this is nonsense. Increasingly we are seeing in America foreign product getting onto the charts."

Pierre-Jean Goemaere, managing director of Inelco, Belgium, noted

that during the past 18 months, there has been a tremendous increase in the output of local material in Europe.

He felt that one of the reasons for this is the high price British and American record companies are asking for their catalogs which is keeping down the amount of product from these two countries that is being released on the Continent.

Another factor, he added, is the high price U.K. U.S. acts are asking to tour European countries—prices, that in some cases, Continental promoters are not prepared to pay.

Consequently, some acts are not getting the exposure they could get in Europe and local talent has a better chance of breaking through as the competition from product from these two countries is not so great.



IMIC-5 receives a musical salute from the State Trumpeters of the Blues and Royals Regiment in the Ballroom of the Grosvenor House as the international conference is called to order.



Hugh Jenkins, minister for the arts, discusses the importance of British music as Geoffrey Bridge of the British Phonographic Industry listens.



Goddard Lieberman, president of the CBS Records group, left, and Lee Zhito, Billboard's publisher, following Lieberman's speech on music in the U.S.



Three publishers discussing the worldwide market include from the left: Sal Chiantia of MCA Music, U.S.; Felix Faecq of World Music, Belgium, and Stig Anderson of Sweden Music.



Bob Cato, creative director for United Artists Records, discusses working with artists during the session on talent management.



England's Fred Marks of Walt Disney Europe listens to Jay Lasker of ABC/Dunhill Records, U.S., during the roundtable.



Bruce Somes-Charlton, MBKTS Video Systems consultant, provides insight into the English home and industrial video markets.

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Oriental and Western views of talent management are discussed by Akira Nakamura of Watanabe Productions, Europe, left; Mrs. Misa Watanabe of Watanabe Publishing, Japan and Mal Klein of the American Song Festival, Los Angeles.

Perry Como makes his presence felt during IMIC-5. Ken Glancy, RCA's president spends time with him during a reception in his honor; Como accepts an award for performing his first English concert ever for charity, and Mr. C is at home with a ballad on stage at the Palladium.



Alistair Cooke, the respected broadcaster, entertains the closing day luncheon for EMI's Len Wood.



Mrs. Tex Ritter accepts the Billboard/Record and Radio Mirror international country music ambassador award. Flanking her are Mort Nasatir and Hal Cook, both of Billboard Publications.



W.D. Littleford, president of Billboard Publications, announces an IMIC-6 for next year.





Mort Nasatir, president of international operations for Billboard Publications, opens the conference.



Lee Zhito, Billboard's publisher, welcomes registrants to the international event.



John Fruin, managing director of Polydor England, delivers the keynote address.



Norman Garrod of Garrod and Lofthouse, England, discusses shortages in the paper industry.



E.A. Everest of the British Plastics Federation, relates the raw materials outlook for England.



Ian Miles of Multiple Sound Distributors, London, left, and Dave Hubert of A&M's international operation jot notes during the session on international marketing trends.



Radio programming provides a lively topic for, from left, Russ Regan, of 20th Century Records, U.S.; Henry Fogel, Sentinel Heights FM Broadcasters, U.S.; Richard Kaye, Charles River Broadcasting, U.S., and Stan Hibbert, British Musicians' Union.



Mervyn Conn, British impresario, left; Kal Ross of the Conference of Personal Managers West, Los Angeles, center, and Seymour Heller, U.S. personal manager, participate in a seminar on talent management.



International law draws a powerful panel of world experts, including, from left: Bertram Pratt of the MCPS; European publisher Josef Weinberger; Pierre-Jean Goemaere of Inelco, Belgium; Adrian Sterling of Interpar, U.K. and Rolf Budde of Budde Music, Germany.



Adding their presence to the president's roundtable are, from left: Stephen Gottlieb of Polygram Leisure, U.K.; Russ Regan of 20th Century Records, U.S.; Dick Asher of CBS, U.K. and Clarence Avant of Sussex Records, U.S.

MAY 25, 1974, BILLBOARD

Importance of Record Industry Stressed In Video Disk Future

By CLAUDE HALL

LONDON—While stating firmly that it was "natural and logical" that video disks be regarded as products for the record industry, Bruce Somes-Charlton, MBKTS Video Systems consultant and chief executive of the United Video Corp., U.K., pointed out that most record people have either been left out of planning activities for the video disk world or "they have deliberately wished to disassociate themselves from such a project."

Somes-Charlton, chairman of an IMIC-5 session on both audio and visual applications, said that many record people might feel disadvantaged by their lack of "intrinsic knowledge" of the new audio-visual concepts. But then he assured record men that they could play a very important role in the new audio-visual world because they had valuable know-how and experience in dealing with a&r, combined with a great ability to find and promote new artists, as well as novel ways of marketing. He advised all record men to start thinking of audio-visual presentations for music.

He felt that there must be closer collaboration between hardware and program interests if the market is to be effectively developed.

The TV hardware people will especially benefit from the video disk because it will give them new prod-

ucts for a market virtually saturated with TV sets.

Regarding software, he pointed out that selling prices must be realistic and there has to be an adequate supply of product.

But he felt that the video disk was at least three years away from serious market penetration in either the U.S. or Europe. From the Japanese, however, he felt there may soon be a "sudden announcement."

On the panel with Somes-Charlton were: John Chittock, industrial film correspondent of the Financial Times; Hal Haytin, president, Telecor Corp., U.S.; Ben Okano, publisher, Music Labo, Japan; Bertram Pratt, managing director, MCPS, and George Wightman, managing director, Crown Cassettes.

Wightman felt the big market was in videocassettes, pointing out that it was already here and practical, while the video disk has yet to come along. Any video system demands new marketing techniques, but the big application of video systems was in service areas as well as entertainment. He spoke of video being able to help records sell now via point-of-purchase video shows of the artist and he also detailed a new projector type unit which would produce a picture three times life size for use in nightclubs and other leisure centers. This would enable a record company to get the name of an artist or a

group firmly established via use in clubs.

Haytin, pointing out that the industry had been on the brink of many developments constantly, stated that company after company in the audio-visual field has collapsed pursuing the "illusory" video world. However, videocassette systems were alive and well in schools, hospitals, and factories... it was the home entertainment applications that had so far failed to materialize to any great extent.

A \$500 price would be a breakthrough in playback equipment. But he warned about various pitfalls, such as the growing pay CATV field. Music, however, could be a significant factor in video disks. Still, what songwriter or artist was presently working on a visual application to his song? The audio-visual world may be a new artform—music to watch.

Stereo and 4-channel quadrasonic sound is here to stay, Haytin said, but questioned must TV be handicapped with its present limited audio capabilities?

Chittock likened the video industry to TV in 1938, but then pointed out that 16mm film was surviving quite well on a limited market basis, especially in universities. Audio-visual cassettes or disks might provide a new way for companies to sponsor
(Continued on page 64)

Production Increases Seen Offsetting Japan \$ Pinch

• Continued from page 1

increase, he said, has been in wages, which have multiplied dramatically during the past five years.

Some manufacturers have had difficulty coping with the changing economic picture and, for the first time, have had to lay off workers. TEAC was said to have abandoned well-advanced plans to enter the record field because of the cost factor.

However, the general outlook for the record industry is highly optimistic, said the executive. Per capita income in Japan is enjoying the fastest growth rate of all major market areas, he said, and per capita record consumption is also increasing rapidly.

Statistics offered by Torio showed that the percentage of families owning stereo equipment rose from 13.5 in 1965, to 44.4 in 1974. There were 16 record companies active last year, double the number in 1965. LP's now account for 70 percent of the Japanese record market, with the percentage shift away from singles accelerating.

The Japanese record industry is beginning to measure the potential for expanding into other Asian countries, Torio said. The beginnings of trade with mainland China and other neighboring high-population-density nations holds great promise, and he predicted that the Japanese industry will gain in im-



ATSUTAKA TORIO of Victor Music of Japan discourses on the Japanese music industry.

portance as long-range plans are implemented.

Torio reported that his country was gradually trending away from western artists in its disk preferences. In 1965, some 44 percent of recorded music was of Japanese origin, but the domestic percentage rose to 59 in 1973, he said. Exposure of Japanese recording artists on radio and television was given as nine times that of foreign acts.

In 1973, foreign labels represented in Japan numbered 132. But Torio charged that demands for heavy pressing fees, as high as 20 percent in some cases, was a factor slowing greater representation.

Talent

'NEWLYWED GAME' HOST

Eubanks: Country on His Mind

By BOB KIRSCH

LOS ANGELES—Bob Eubanks is probably best known to most Americans as the host of ABC-TV's "Newlywed Game," but over the past two years he has become one of the most important country music promoters in the nation, as well as a personal manager and a member of the board of directors of a country booking agency.

Since the end of 1973, when Eubanks' Concert Express purchased all of calendar 1974 for Merle Haggard and the Porter Wagoner Show, he has become Barbara Mandrell's personal manager. Also American

Management Inc., formed by partner Mickey Brown, has become the booking representative for Dolly Parton and Ms. Mandrell.

Eubanks started his Los Angeles career as a disk jockey on KRLA-AM and moved into the promotion business in the early Sixties, bringing the Beatles, Rolling Stones and

Bob Dylan among others to Los Angeles. His operation was called Concert Associates, now run highly successfully by Steve Wolf and Jim Rissmiller. He also began his TV show around this time. "I gave it all up except for the TV show," he says. "But I found I really couldn't stay out of the business so I got back into

rock promotion, doing Neil Young, Dave Mason and others. But one night at a Las Vegas show I saw a little girl collapse in front of me and I said, 'That's it, I'm getting out.' I know I'll never do another rock concert."

In November, 1972, Eubanks did a series of dates for Merle Haggard.

"I was raised with country music," says Eubanks. "Merle then came to us and we purchased his entire 1974 year. We did a few dates with Porter Wagoner and purchased his year also. We felt the next logical step was management, so I became personal manager for Barbara Mandrell. Then came American Management Inc., which books Dolly and Barbara. We are looking for possibly three other artists."

Concert Express has a staff of seven, including Eubanks, Mickey Brown has been with Eubanks since

(Continued on page 24)

Talent in Action

MOTT THE HOOPLE

Uris Theater, New York

At the May 7 opening of their four-day run on Broadway, Mott the Hoople presented a show that could overturn and shatter preconceptions about the limitations of rock theater and of theater in general.

There may never have been a more complex or better realized barrage of commentary offered on a Broadway stage. Mott, Columbia recording artists, can no longer be thought of in terms of recording alone. As the best of studio producers can use not only the instruments but the relationships among the instruments as a medium of expression, Mott the stage act use the content of their songs, the role of the pop star in society, and the very existence of a pop society as elements which mirror and comment on each other.

They accept a whole web of basic assumptions, including the long and turbulent evolution of the rock scene in general and Mott the Hoople in particular. Yet just as their masterful way of wearing images underlines the odd phenomenon of image, so the cultural terms become more evident for being unspoken.

Only a band of unquestionable musical excellence, at the forefront of trends but never outside them, could have begun to use the implications of their own public identity as a platform from which to launch a show. Coherent, direct and understandable, Mott manage to speak on a number of different contradictory levels at once. One of these levels is laughter, some of it the laughter of knowing in total perspective the exact value of what it is they are doing. It is a very great value indeed.

NANCY ERLICH

QUEEN

Uris Theater, New York

While Mott the Hoople (Columbia) pulled down top billing during this four-day run on Broadway, joining them on the bill as "special guests" was the U.K. rock group Queen, making their U.S. and Broadway debut.

A four-piece band, featuring Freddie Mercury, vocals, Brian May, guitar, Roger Meddows Taylor, drums, and Deacon John, bass guitar, Queen showed more than a glimpse of why they currently have a strong cult following across the ocean. Hard metal rockers from the outset of their May 8 show, the group worked its way through selections from both their "Queen I" and "Queen II" LP's and shook an enthusiastic audience out of their seats into the aisles—Broadway surroundings and all.

As competent as they are musically, though, the group tends to be a bit tedious—working a song past the bone level. Also, Mercury, who

handled himself well vocally, leaned a little too much on stage dramatics.

Nevertheless, only good things should come from the group. They will have to tighten up their material and presentation, but they seem to have the credentials to do it. Best selections for the night were "Keep Yourself Alive," "Son & Daughter" and "Liar."

JIM MELANSON

GEORGE CARLIN

KENNY RANKIN

Carnegie Hall, New York

Feel like laughing? The solution is simple—check into one of George Carlin's concert performances. For those fans who did just that April 27 here, the payoff was more than ample.

Delayed from doing his thing because of a faulty sound system, Carlin at first tried to relax an over-anxious audience by off-the-cuff chatter and antics on a piano parked on-stage from the previous act. Deciding to exit and re-enter when repairs were completed, Carlin, once into his routine, erased any audience uneasiness from the technical difficulties.

Citywise with his material, Carlin displayed a sharp insight into what has to be termed as the "humor of the '70s"—black comedy at times, but, nevertheless, as cutting as it is timely. He strolls, fidgets and mimics, but what comes across is an artist in complete control, constantly building an over-all comedic pattern with few flaws.

While those past 30 might have a Lenny Bruce to build memories on, today's hipsters will carry similar reflections of Carlin.

Kenny Rankin, dividing his time between piano and guitar, was presented as a surprise guest for the concert. He proved a welcome attraction.

JIM MELANSON

ANNE MURRAY

JOHN ALLEN CAMERON

TORONTO SYMPHONY

ORCHESTRA

Massey Hall, Toronto

It is frustrating to see the momentum of a show broken by something as annoying as a faulty microphone but that is exactly what happened to Anne Murray during her concert with the Toronto Symphony.

It had been declared Anne Murray Day by Toronto Mayor David Crombie and the stage was set for Anne to come on with a bang. She came out to the first bars of "What About Me" and wild applause from the audience, but when she opened her mouth to sing, the mike went dead. Someone adjusted the cable and the song started again but throughout the rest of the

(Continued on page 22)

New on The Charts



Atlantic photo

OSCAR BROWN JR. "Lone Ranger"—85

After a 13-year career as one of the most respected and distinctive writer-singers around, Oscar Brown Jr. seems to have reached his most commercial chemistry yet with a switch to Atlantic. From his debut "Movin' On," LP produced by Joel Dorn for the label, comes a funkily catchy novelty that dramatizes the old joke about Tonto disassociating himself from the Lone Ranger when the pair is surrounded by hostile Indians. Simple chorus structure has the sprightly quality of "Cisco Kid," and the melodic feel is like "The Snake." Yet though more basic than most Oscar Brown Jr. material, it demonstrates the punchy lyrics and swooping melodic circles so characteristic of this fine soul-jazz-pop individualist. Brown has recently moved from his native Chicago to Los Angeles and is working out new manage representation ties.

Everybody Will Be Making Eyes at Lena

By NAT FREEDLAND

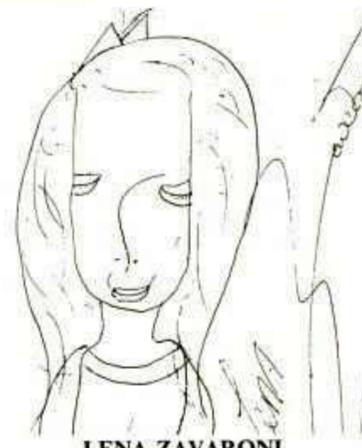
LOS ANGELES—America might as well get ready, because there's no way Lena Zavaroni isn't going to be a hit via massive TV talkshow and variety hour exposure. Lena is a Scottish 10-year-old who just happens to have a voice about as powerful as Ethel Merman's.

With her career less than a year old, she has had an English top 10 single of the Tin Pan Alley oldie, "Ma, He's Making Eyes At Me" from her debut LP, won Britain's important TV talent contest show "Opportunity Knocks" five weeks running and this Easter made her live debut before two capacity houses at the seaside resort of Blackpool.

Stax has made a considerable investment in the U.S. rights to her recordings and is mounting a determinedly lavish push behind Lena. For example, when they sent out her single to key reviewers they included a portable phonograph to make sure the disk got played immediately.

Strictly on the basis of the record, it might seem dubious why Stax has so much faith in Lena. After all, it seems unlikely that top 40 AM radio is eagerly awaiting a loud, showbiz-type rendition of "Ma, He's Making Eyes At Me," even if the singer has the novelty value of being 10 years old, 4-foot-1 tall and weighing 62 pounds.

The secret of Lena Zavaroni's shot at success became apparent during her first U.S. interview this week. The session turned into playtime within the first three minutes, with Lena reciting some of her impressive poems and original songs as well as drawing pictures all over the re-



LENA ZAVARONI

porter's notebook. Her self-portrait illustrates this article.

Despite Lena's formidable gifts in

(Continued on page 24)

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Sid Bernstein Forms Firm In Mgt., Concert Promotion

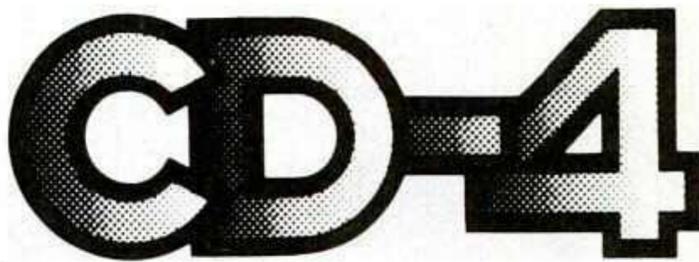
NEW YORK—Sid Bernstein Enterprises Inc., a personal management and concert promotion firm, has been formed here by Sid Bernstein, formerly president of Management Three Ltd.

Negotiations are under way between the firm and a number of artists for personal management. Plans call for a "selective" roster for representation, Bernstein explains. Also in the works is a series of concerts in the New York market. Details are not available.

Included in Bernstein's achievements are the presentation of the Beatles in their U.S. debut in 1964, 10 years of promoting concerts for Charles Aznavour and the Grand Funk Railroad concert at Shea Stadium in 1971. In addition, Bernstein managed the Rascals until the group's dissolution two years ago.

Bernstein says that talks are also under way aimed at securing a London affiliate for the company. He states that plans call for the representation of a number of U.K. acts as well.

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SINGING COWBOY—Neely Reynolds (3rd from l.) is the upcoming Nashville singer-writer who beat out several thousand competitors in the generally campy Singing Cowboy auditions. He is now signed to (from l.) Russ Reagan of the 20th Century Records, TV packager Pierre Cossette and disk producer Wes Farrell.

Gary Glitter Shines As a Visual Artist

By BOB KIRSCH

LOS ANGELES—England has been funneling her superstars to the United States at a rapid rate since the Great British Invasion of 1964, and if events in the land of the Beatles and the Rolling Stones are any indication of what we will be getting next, Gary Glitter could be the next major export.

Glitter has been a superstar in England for two years, running up a streak of No. 1 hits such as "Rock and Roll, Part One," "Do You Wanna Touch Me (Yeah)," "Hello, Hello, I'm Back Again" and "I Didn't Know I Love You 'Til I Saw You Rock and Roll," but only the first mentioned disk hit the top 10 here.

Why hasn't a man who wears silver and sequined suits on and off stage and who performs with 15 motorcycles made it here?

"It's difficult for me to answer that," says Glitter, "because I'm not that familiar with what goes on here. Of course, I am a very visual artist and I haven't had a chance to tour here, so that obviously has something to do with it.

"It's very important for people to be able to relate on a direct basis to what I'm doing. It's like built-in audience participation. For instance, we have a part for the audience on most of my records, like in 'Do You Wanna Touch Me,' where the kids all yell 'Yeah.' People here have never seen me, so they don't know about all that."

Glitter says he hasn't toured because his first hit broke in the U.S. and Britain simultaneously, and he elected to work his homeland first. Since then, he says, he has been busy touring Britain, Australia and Europe and simply hasn't had time to tour this country.

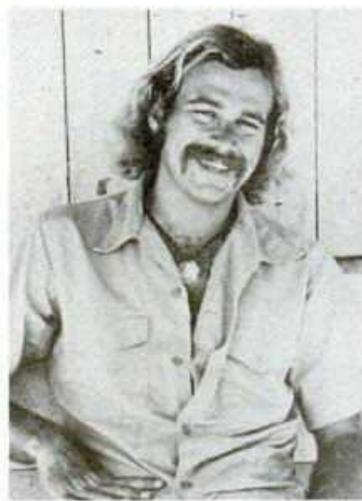
Most of Glitter's disks sound remarkably similar, but, he says, "There is a Gary Glitter sound. Too many people confuse a song with a sound. My songs are different, but the sound is the same. And we feel we are letting the fans down if we don't give them the sound they want. After all, this is a sound they have expressed their liking for, and they pay the money."

Glitter and producer-manager-cowriter Mike Leander made the first single for the British discotheques, and Glitter says his music "carries no intellectual pretensions. It's there for the kids to enjoy. And I'm quite happy to be considered a singles artist."

Glitter does tour some 8 to 10 months a year. "I'm really going out to thank my audiences and I try and duplicate my records," he says. "I think people want to hear what they hear on record, but I also think they want to see a show. There's a lot of excitement generated when you have 15 choppers revving up on stage and you can actually smell the oil spillage. Really, my show is kind of a reaction to the nonpresentations that have been so abundant over the past five years. But there's no gimmicks for gimmicks' sake."

Glitter says he will tour here "when America is ready" for him, not when he's ready for America. Meanwhile, he's enjoying a vacation here, talking to movie producers about releasing a documentary on himself here and getting set for a visit to Detroit to make sure his custom-made car is the right color.

New on The Charts



ABC photo

JIMMY BUFFETT
"Come Monday"—91

It now becomes apparent what ABC/Dunhill had in mind during their lengthy and admirable support of the eccentric talents of Jimmy Buffett, an easygoing rock satirist from Alabama who now hibernates in Key West between gigs. ABC saw the next Jim Croce. Unlike other highly musical rock clowns like Martin Mull, Buffett is not unwilling to come out with an occasional straight love ballad. He may be doing it more often, with the chart-tailored success of this very pretty, soft production that diaries the singer missing his spouse during hectic West Coast nitery engagement. Buffett is a charming, kooky in-person entertainer. Management by Nashville heavy Don Light.

Folk Festival Set at Drexel

NEW YORK—The Second Annual Philadelphia Folk Festival will be held at Drexel University in Philadelphia Saturday (25) and Sunday (26).

The festival will feature two evening concerts and daytime workshops at the Creese Student Center on campus.

Included in the artist roster for the festival are such acts as Bryan Bowers, Victoria Spivey, Lewis London, Margaret MacArthur, the Southern Mountain Boys, the Pennyshistlers, the Highwoods String Band, Frankie Armstrong, and Ted Lundy, among others.

Tickets are priced at \$12 for an all-festival ticket, \$5 for each concert and \$4 for daytime events.

Signings

Bobby Womack has signed with Lieber-Krebs Management.

Gunilla Hutton of TV's "Hee Haw" signed to Dot Records.

John Rowles, New Zealand MOR artist, signed with Pye Records.

Epic Records artist **Bill Robey** has signed an exclusive writing/copublishing agreement with Marks Music. . . . **Silverlight**, featuring **Barry Miles**, has signed with London Records. The group is currently in the studio with producer **Tony Camillo**, and their first London product should be released in early summer.

Bobby Whiteside, Chicago specialist in radio-TV jingles, is first white artist signed to Curtis Mayfield's Curtom label.

Who/Where/When

(All entries for Who-Where-When should be sent to Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

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

EAST

AEROSMITH (Columbia): Palace Theater, Providence, R.I., May 24; Cape Cod Coliseum, Mass. (25); Central Maine Youth Center, Lewiston (26); JFK Hall, Manchester, N.H. (27).

LYNN ANDERSON (Columbia): Aqueduct Racetrack, Queens, N.Y., May 25.

***OSCAR BROWN** (Atlantic): Mahoney Hall, City College, N.Y., May 24.

GUESS WHO (RCA): Portland, Maine, May 28.

MOTT THE HOOPLE (Columbia): Shubert Theater, Philadelphia, May 31-June 1.

TOMMY OVERSTREET (Dot): Paradise Park, E. Brady, Pa., May 26.

QUEEN (Elektra): Shubert Theater, Philadelphia, May 31-June 1.

JOHNNY RODRIGUEZ (Mercury): Arlington Race Track, Chi., May 25.

SLADE (Warner Bros.): Civic Center, Harrisburg, Pa., May 30; Felt Forum, N.Y. (31).

FREDDY WELER (Columbia): Paradise Park, E. Brady, Pa., May 26.

JOHNNY WINTER (Columbia): Memorial Auditorium, Buffalo, N.Y., May 30; Coliseum, New Haven, Conn. (31).

WEST

***JOAN BAEZ** (A&M): Coliseum, Portland, Oregon, May 25; Univ. of Oregon, Eugene (26); Univ. of Utah, Salt Lake City, (31).

CHARLES BEVEL (A&M): Ebbetts Field, Denver, Colo., May 21-26.

CHASE (Epic): Whiskey A GO GO, Los Angeles, May 20-21.

CLIMAX BLUES BAND (Sire): Cow Palace, San Francisco, May 31.

QUINCY JONES (A&M): Disneyland, Anaheim, Calif., May 25-26.

EDDIE KENDRICKS (Tamla): Soul Train Club, San Francisco, May 21-26; Good Earth, Boulder, Colo. (28-June 2).

ALBERT KING (Stax): Tulagi Club, Boulder, Colo., May 21.

LYNYRD SKYNYRD (MCA): Phoenix, Ariz., May 24.

STEVE MILLER (Capitol): Feyline Fields, Phoenix, Ariz., May 24; Community Center, Tucson, Ariz. (25); Ice Palace, Salt Lake City, Utah (27); Arena, Seattle, Wash. (30).

MOTT THE HOOPLE (Columbia): Bruce Hall, Milwaukee Auditorium, Wisc., May 22.

POCO (Epic): Long Beach Auditorium, Calif., May 24; Warner Theater, Fresno, Calif. (26); Golden Hall, San Diego, Calif. (27).

QUEEN (Elektra): Milwaukee Auditorium, Wisc., May 22.

REDBONE (Epic): Disneyland, Anaheim, Calif., May 25-26; San Jose Civic Auditorium, Calif. (27).

JOHNNY RODRIGUEZ (Mercury): Magic Mountain, Valencia, Calif., May 31-June 1.

BOZ SCAGGS (Columbia): Community Center, Tucson, Ariz., May 25; Feyline Field, Phoenix, Ariz. (26); Salt Palace, Salt Lake City, Utah (27); Arena, Seattle, Wash. (30).

THREE DOG NIGHT (ABC): Memorial Arena, Green Bay, Wisc., May 27; Dane County Coliseum, Madison, Wisc. (29).

FREDDY WELER (Columbia): Museum Club, Flagstaff, Ariz., May 22; Rocky Mountain Palace, Longmont, Colo. (24).

MID-WEST

LYNN ANDERSON (Columbia): Six Flags over Midwest, St. Louis, Mo., May 31.

***CLIMAX BLUES BAND** (Sire): Oklahoma City Civic Center, Okla., May 20; Southern Ill. Univ. Shryoock Auditorium, Carbondale, (21); Century Two Convention Center, Wichita, Kansas (22); Aragon Ballroom, Chicago (24); Bush Stadium, Indianapolis, Ind. (25).

AL GREEN (London): Reed Fieldhouse, Kalamazoo, Mich., May 23.

***GUESS WHO** (RCA): EXPO Center, Columbus, Ohio, May 21; State Univ. Bowling Green, Ohio (22); Masonic Temple, Detroit (24); Arena, Cleveland, Ohio (26); Springfield, Mass. (27).

LITTLE MILTON (Epic): Ethel's Cocktail Lounge, Detroit, May 31-June 3.

STEVE MILLER (Capitol): Coliseum, Vancouver, B.C., May 31.

MOTT THE HOOPLE (Columbia): Ma-

sonic Temple, Detroit, May 20; Auditorium Theater, Chicago (21); Morris Civic Auditorium, South Bend, Ind. (23); Sports Arena, Toledo, Ohio (24); Allen Theater, Cleveland, Ohio (25); Mershon Auditorium, Columbus, Ohio (26); Massey Hall, Toronto, Canada (27).

***ANNE MURRAY** (Capitol): Ohio State, Columbus, May 21; Oklahoma City, Okla. (24); Century II, Wichita, Kansas (25); Municipal Auditorium, Tulsa, Okla. (26).

TOMMY OVERSTREET (Dot): Beef n Boards, Harrison, Ohio, May 20; Frontier Club, Minneapolis, Minn. (24).

POCO (Epic): Cincinnati Gardens, Ohio, May 21.

QUEEN (Elektra): Masonic Temple, Detroit, Mich., May 20; Auditorium Theater, Chicago (21); Morris Civic Center, South Bend, Ind. (23); Toledo Sports Arena, Ohio (24); Allen Theater, Cleveland, Ohio (25); Ohio State Univ. Mershon Auditorium, (26); Massey Hall, Toronto, Ont., Canada (27).

REDBONE (Epic): Kings Island Amusement Park, Cincinnati, Ohio, May 31.

BOZ SCAGGS (Columbia): Coliseum, Vancouver, B.C., May 31.

STRAWBS (A&M): Detroit, Mich., May 28.

THREE DOG NIGHT (ABC): Cincinnati Gardens, Ohio, May 21; Roberts Memorial Stadium, Evansville, Ind. (24); Mississippi River Festival, Edwardsville, Ill. (25); St. Peter, Minn. (28); Fairgrounds Coliseum, Indianapolis, Ind. (30).

PORTER WAGONER (RCA): Memorial Coliseum, Fort Wayne, Ind., May 27.

JERRY WALLACE (MCA): Municipal Auditorium, Pratt, Kansas, May 23; Memorial Hall, Joplin, Mo. (24); Civic Center, Muskogee, Ohio (25).

LITTLE DAVID WILKINS (MCA): Tiger Club, Columbia, Mo., May 20-June 1.

SOUTH

CHARLES BEVEL (A&M): Great Southeast Music Hall, Atlanta, Ga., May 28-June 2.

CHASE (Epic): Village Inn, Houston, Texas, May 27-June 2.

CLIMAX BLUES BAND (Sire): Aragon Ballroom, Dallas, Texas, May 23; West Palm Beach Auditorium, Fla. (26); St. Bernard Civic Center, New Orleans, La. (27).

GEORGE HAMILTON IV (RCA): Benefit, Winston-Salem, N.C., May 20.

LITTLE MILTON (Stax): Currie's Manhattan Club, Memphis, Tenn., May 24.

LYNYRD SKYNYRD (MCA): Albuquerque, N.M., May 21.

STEVE MILLER (Capitol): Civic Center, El Paso, Texas, May 23.

MOTT THE HOOPLE (Columbia): Mosque, Richmond, Va., May 30.

KENNY PRICE (RCA): Meridian, Miss., May 23.

JEANNE PRUETT (MCA): Salisbury Civic Center, Md., May 25.

DEL REEVES (United Artist): 4-Star Golf Tournament, Nashville, Tenn., May 20-21; Lebanon, Va. (23); Tomestone Junction, Parkers Lake, Ky. (26); Chet Atkins Golf Tournament, Knoxville, Tenn. (31).

JOHNNY RODRIGUEZ (Mercury): Legion Park, Culpepper, Va., May 26.

LEON RUSSELL (Shelter): Richmond Coliseum, Va., May 21; Scope Plaza, Norfolk, Va. (22); Old Florida State Fairgrounds, Tampa, Fla. (25); Macon Coliseum, Ga. (31).

BOZ SCAGGS (Columbia): Civic Center, Albuquerque, N.M. (20).

THREE DOG NIGHT (ABC): Memorial Auditorium, Greenville, S.C., May 22.

DIANA TRASK (Dot): Vickie Brittons, Dallas, Texas, May 21-25; Cabaret, Ft. Lauderdale, Fla. (26-June 1).

PORTER WAGONER (RCA): 4-Star Golf Tournament, Nashville, Tenn., May 20-21; Cumberland Bowl Park, Jonesville, Va. (25); Chet Atkins Golf Tournament, Knoxville, Tenn. (31).

FREDDY WELER (Columbia): Hitchin Post, Albuquerque, N.M., May 23.

***EDGAR WINTER** (Epic): Univ. of South Carolina, Columbia, May 23; Barton College, Little Rock, Ark. (24); Cook Convention Center, Memphis, Tenn. (25).

When Answering Ads . . .

Say You Saw It in Billboard

Talent in Action

• Continued from page 21

show the mike crackled menacingly at regular intervals.

Even with these setbacks, Anne's voice was as strong as ever and her back-up band, Richard, after getting over the jitters, tightened up a bit and everything began to gel.

Opening the show was folk singer John Allen Cameron whose arrival was announced by the appearance of a bagpiper dressed in kilts. His repertoire ranges from old Scottish ballads to recent folk compositions by himself and he is as comfortable on the fiddle as he is on guitar. Cameron is very much at home on a stage and his infectious humor quickly won the audience.

MARTIN MELHUISH

ROD MCKUEN

Avery Fisher Hall, New York

It was a more casual-than-usual Rod McKuen, if that can be believed, who greeted

(Continued on page 24)

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Studio Track

By BOB KIRSCH

Lots of activity at **Wally Heider Recording** in Los Angeles over the past few weeks. **Carl Palmer** of **EL&P** has been working on his solo effort with **Peter Granet** engineering; **Tom Waits** working on his next LP with **Bones Howe** handling production and engineering; **Tim Buckley** working on next album with **Joe Falsaia** producing and **Stan Agol** at the control boards; and **Hugh Masakela** did his LP with **Stu Levine** producing and **Rik Pekkonen** mixing.

Recent remote work from Heider included **Brian Auger's Oblivion Express** at the Whisky for **RCA**; **Joni Mitchell** concerts in L.A. and at Berkeley with **Henry Lewy** and **Ken Caillat** engineering; and **Johnny Winters** and **Black Oak Arkansas** for **F.I.R.** with **Ed Barton** mixing and **Bill Broms** and **Jerry Stroud** assisting.

Up in Canada, a lot of work going on at **Can-Base Studios**. Among the artist who have been in are **Terry Jacks**, producing himself; **Chilliwack**, produced by **Mike Flicker**; **Susan Jacks**, produced by **Terry Jacks**; **Alexis**, produced by **Steve Douglas**; **H.P. Riot**, **Jayson Hoover**, **Songbird** and **Tom Middleton**, all being produced by **Mike Flicker**; **Comox**, being produced by **Bob**

Scottish Lass

• Continued from page 21

music and other arts, there is nothing of the showbiz prodigy about her as yet. She is a delightful, lively child away 12 months from her hometown on the tiny island of Bute, off the coast of Scotland.

Thus she is a natural for U.S. television exposure and that's what will sell the records for her here. A string of bookings is being set for throughout this spring and summer, which will make Lena a familiar personality on the TV screen. She already won her credibility before the elite of the TV-film industry with a smash appearance at the annual **SHARE** charity benefit her first week in the U.S.

Lena's Italian surname comes from an immigrant grandfather. Her parents operate a fish & chips restaurant on Bute and perform regularly at the island's main pub. Lena began joining the singing along at the age of two.

She was "discovered" by veteran English hit producer **Tommy Scott** during a fishing vacation on the island and signed with top managers **Phil** and **Dorothy Solomon**.

Brooks; **Ptarmigan**, with **Paul Horn** handling production; and the **Incredible Bongo Band** being produced by **Perry Botkin, Jr.** and **Mike Viner**.

In New York, **Electric Lady Studios** has contributed its studio facilities and time for live recordings and production of the theme song of the upcoming **One-to-One TV** special featuring **Geraldo Rivera** and set to air June 1. **Dave Palmer**, the studio's director of recording, will be at the controls. The special is for the benefit of the mentally retarded.

★ ★ ★

In Philadelphia, at **Queen Village Recording Studios**, **Warner/Reprise** group **Life** has been working on material for an LP. Also at the studio, **Les McCann** has been working on his next set with **Joel** and **Jon Dorn** producing and the **Dixie Hummingbirds** are beginning their next set.

Promotional music for the **Rolling Stones'** new movie, "Ladies and Gentlemen, the Rolling Stones," was cut at **Sheffield Recordings Ltd.** in Timonium, Md. **Bob Freeze**, who was also involved in the film, produced the spot. Music was composed and arranged by **David Horak**, with **Gene Meros** engineering the sessions.

Besides participating in the **One-to-One** show, **Electric Lady** has also been busy with artists in the studio. **Jobriath** has been in, with **Eddie Kramer** producing and engineering; **Spooky Tooth** has been working on an LP, with **Gary Wright** and **Kramer** producing and **Kramer** handling engineering chores as well; **Tommy James** has been recording with **James** and **Bruce Staple** producing and **Staple** engineering; **Ronnie Foster** has been cutting with **George Benson** producing; and **Jennifer O'Neil** is being produced by **Billy Meshel**, with **Bruce Staple** doing the engineering.

★ ★ ★

The **Beach Boys** have opened **Brother Studio** in Santa Monica, Calif. At **Castle Studios** in Lake Geneva, Wis., **Atlantis Philharmonic** has finished their first LP for **Dharma Records**, with **Perry Johnson** producing and **Andy Waterman** engineering. **Pete Fountain** has completed an LP at **Studio in the Country** in Bogalusa, La. Also at the studio, **Johnny Winter** has been producing a set for **Thunderhead** and **Mandrill** has been recording. At **Generation Sound** in Denver, **Randy Handley** is being produced by **John Simon**.

Talent

Eubanks: Country On His Mind

• Continued from page 21

he started in the business. **Michael Davenport** handles booking and purchase ads, **Teri Brown** handles publicity and TV activities and **Jim Wagner** does booking.

"We think we can compete with the major agencies because we offer personal services," says Eubanks. "When we go into a town we make sure interviews are set up for the artist, we see that they meet the local disk jockeys, we have a bus that alternates between tours and we carry our own sound system. We put food in the dressing rooms and we have limousines ready.

"A lot of this is held over from my rock days. I didn't know that country acts didn't call for special foods or limousines. But we still do our most important work from the office. We're not a babysitting firm."

As for dealing with the people in Nashville, Eubanks says that "Nashville is and always will be the country music center. But I think we can deal with the TV people both from this end and offer some other services to the artist. However, we are not in the business of stealing acts. We are working well with a lot of the Nashville bookers, and I think we've proven that a country music concert can operate successfully from the West Coast."

Eubanks feels one reason that country is doing so well now is because of the lull in pop music. But he also feels that when and if a new pop phenomenon comes along, country will certainly maintain its current popularity level. He also attributes much of the success of country to the fact that it has two organizations, the **CMA** and **Academy of Country Music**. No other form of music, he points out, has such organizations.

As for the future, Eubanks will be promoting an upcoming **George Jones & Tammy Wynette** tour, sees **Concert Express** doing 100 dates as a promoter this year and **AMI** booking 200 dates for **Ms. Mandrell** and 150 for **Ms. Parton** when she leaves the **Porter Wagoner Show**. And Eubanks will continue, as in the past, to attend every **Haggard** show.

Hunter College: Classical Over Rock Due to Security

NEW YORK—Throughout the past 30 years, there has been a classical concert series at New York's **Hunter College** that has rivaled all other local competition, including **Carnegie Hall**.

Now under the direction of **Courtney Callender**, this musical series through the auspices of the school's **Humanities and Arts Department** has flourished since 1943.

While classical music is so readily available at this hall, rock acts have all but been banned. "We don't encourage rock concerts at Hunter because of the security problem," Callender's assistant, **Ken Ernest**, said. "With our current security system it is very hard to manage crowd control."

Ernest said no rock music is allowed in the hall during the school week, because it interferes with classes and causes the area to become over-congested.

"Technically, rock concerts are allowed, but they are screened as to the type of music," he said. "We discourage big-name rock acts and we would rather they go somewhere else."

Callender and Ernest have helped to present some of classical music's biggest names. Their organization, the **Hunter Arts Concert Bureau**, presents two different subscription series each school year; the **Saturday evening series** and the **Sunday afternoon series**.

Some of the artists who have graced the stage of the 2,166-seat hall in the past included **Rudolf Serkin**, **Itzhak Perlman**, **Isaac Stern**, **Marian Anderson** and **Artur Schnabel**.

The series was privately staged until the 1972-73 season, according to Ernest. "While the series has always been artistically very good, we have almost always lost money," he said. "We still have a debt to work off that has been with us for several years."

"We have always been supported by the **New York State Council of the Arts** and without them we would be in bad shape."

Unlike most other concert series in the **New York City** area, these shows are held in a "Neighborhood concert hall" that draws most of its audiences from the **East Side**, Ernest explained.

The schedule for the 1974-75 season has already been worked out and the **Saturday afternoon series** includes **Pinchas Zukerman**, **Gina Bachauer**, **Jamie** and **Ruth Laredo**, the **Boston Symphony Chamber Players**, the **Beaux Arts Trio**, **Michael Ponti** and soprano **Elly Ameling**. The **Sunday afternoon series** also promises to outdo itself next season by presenting **Loring Hollander**, **Grace Humbry**, **Gary Graffman**, **Byron Janis**, **John Browning** and the **American debut** of the 22-year-old pianist **Pascal Roge**.

Tickets for the series are sold by subscription as well as by single orders, Ernest said. "We sell the seats by subscription, first, and then we put the single ticket on sale."

Tickets for the **Saturday evening shows** are scaled between \$4 and \$7.50, while **Sunday afternoon tickets** are priced from \$2 to \$5. **Hunter College students** are allowed a half-price discount on all tickets. Ernest said the series' outlook for the future is good. "We don't ever make a lot of money, but the people who come enjoy themselves and artistically the concerts are very good."

"Since we are a nonprofit organization, all we ever really try to is break even. The final goal of the **Hunter Arts Concert Bureau** is to put on good concerts," Ernest stated.

Loeb & Weems Open Mgt. Firm

LOS ANGELES—Two veteran talent representatives, **William Loeb** and **Bill Weems**, have started a **Beverly Hills management firm**, **Loeb & Weems**.

Weems spent 17 of his 27 years in the business as a **CMA vice president**. Loeb was a founder of the **Conference of Personal Managers**.

Talent in Action

• Continued from page 22

and treated his **Lincoln Center** legions to a lengthy first annual "un-birthday" concert May 4. **McKuen** turned 41 April 29 and for the last several years has marked the occasion by a **New York appearance**.

Supported only by piano, bass, drums and guitar, instead of his customary full-piece orchestra, many of the post's works lacks the depth only full instrumentation can provide. Any audience dismay was overcome quickly and easily by the little boy lost quality of the **McKuen** on-stage persona. He recounted several incidents of streakers disrupting his performances, debuted a scathing ode to **Watergate** and had words with the house audio technician for repeated microphone problems.

McKuen performed many favorites during the course of his almost three-hour performance. Admittedly a songwriting singer, the **Warner Bros.** artist who also records for **Buddah** and his own **Stanyan Records**, nonetheless carried tunes such as "Jean," "If You Go Away" and the reactivated "Seasons in the Sun" with quiet intensity. A new song, "There Goes a Man Who Tried," seemed **McKuen's** answer to "My Way" and received the biggest hand of the evening. His rendition of "Amsterdam," always a concert highlight, again proved the artist's dramatic approach to music.

All in all, a bit of an uneven **McKuen** performance, but one which appeared to please the majority of young couples populating the not quite sold-out auditorium. **PHIL GELORMINE**

HOT TUNA BILLY COBHAM

Academy of Music, New York

Grunt recording group **Hot Tuna**, now down to its two founding members, played well into the morning hours for a responsive full house at their **May 3 late show**. This was an "acoustic" version of **Hot Tuna**, as the band is being billed on this tour. The **Jefferson Airplane** offshoot originally began as an acoustic act, later to expand and develop as a tight, refined electric band. Electric violinist **Papa John Creach** was added still later.

But the nucleus of **Hot Tuna** remains the tandem work between guitarist **Jorma Kaukonen** and bass player **Jack Casady**. Together, they delved into material from the first **Hot Tuna** album, such as the traditional "Hesitation Blues" and "How Long Blues." New songs from an upcoming acoustic album included "I Am the Light of This World" and "Genesis." It was only when the band performed its electric material that the set lagged. "Candy Man" sounded empty without the soaring violin leads and heavy back beat. Ideally, the first half of a **Hot Tuna** set might well be acoustic, with the band performing its electric material last. Credit the **Kaukonen-Casady** combination, however, with some very fine country blues which sustained the audience into the wee small hours.

Drummer-producer **Billy Cobham**, **Atlantic**, opened the show, with a sizzling set displaying a showmanistic sense of time and a powerhouse of a band. **PHIL GELORMINE**

WAYLON JENNINGS HARRIET SCHOCK

Troubadour, Los Angeles

Waylon Jennings has made a reputation for himself over the past few years as one of the "renegades" of country music, but his performance here (14) did nothing to reinforce that opinion. Rather, it showed him as a fine country singer and musician versatile enough to handle other kinds of music as well.

Working with a top notch backup band (especially **Ralph Mooney** on steel guitar), **Jennings** ran through a number of his most well known tunes ("Only Daddy That'll Walk the Line," "You Can Have Her," as well as material from his latest LP such as "Pick Up the Tempo" and "This Time." He also ran through several country standards, like **Jimmie Rodgers'** "T for Texas." **Jennings** still possesses one of the most powerful voices in country music, is a fine guitarist when he takes time to handle a solo and has a certain charisma about him that few stars in any musical field have. While his "renegade" reputation may have helped fill the **L.A. rock club**, he proved to one and all that he is above all a country singer and one of the best at that.

Singer/songwriter/pianist **Harriet Schock** played under somewhat difficult circumstances, as it was an obvious **Jennings** crowd. The singer's fine material (particularly tunes like "Hollywood Town") won over the crowd, however, and she is still at the beginning stages of her career. **Ms. Schock** is an original and talented performer and writer who should be around for some time. **BOB KIRSCH**

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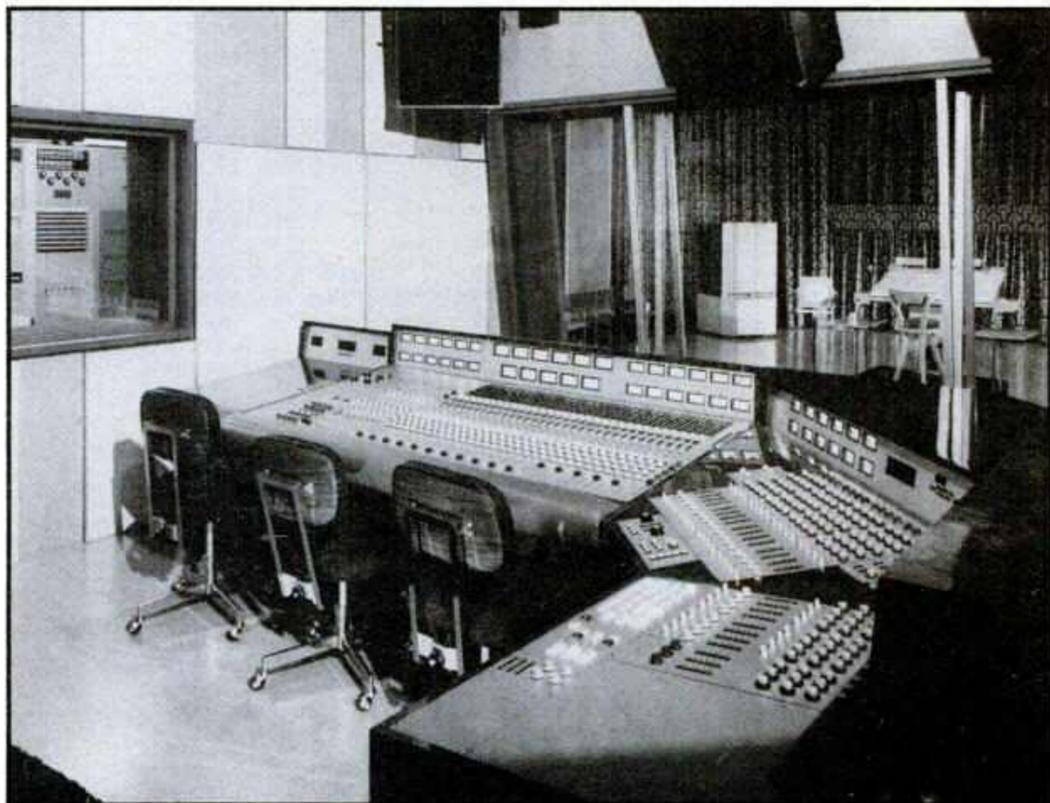
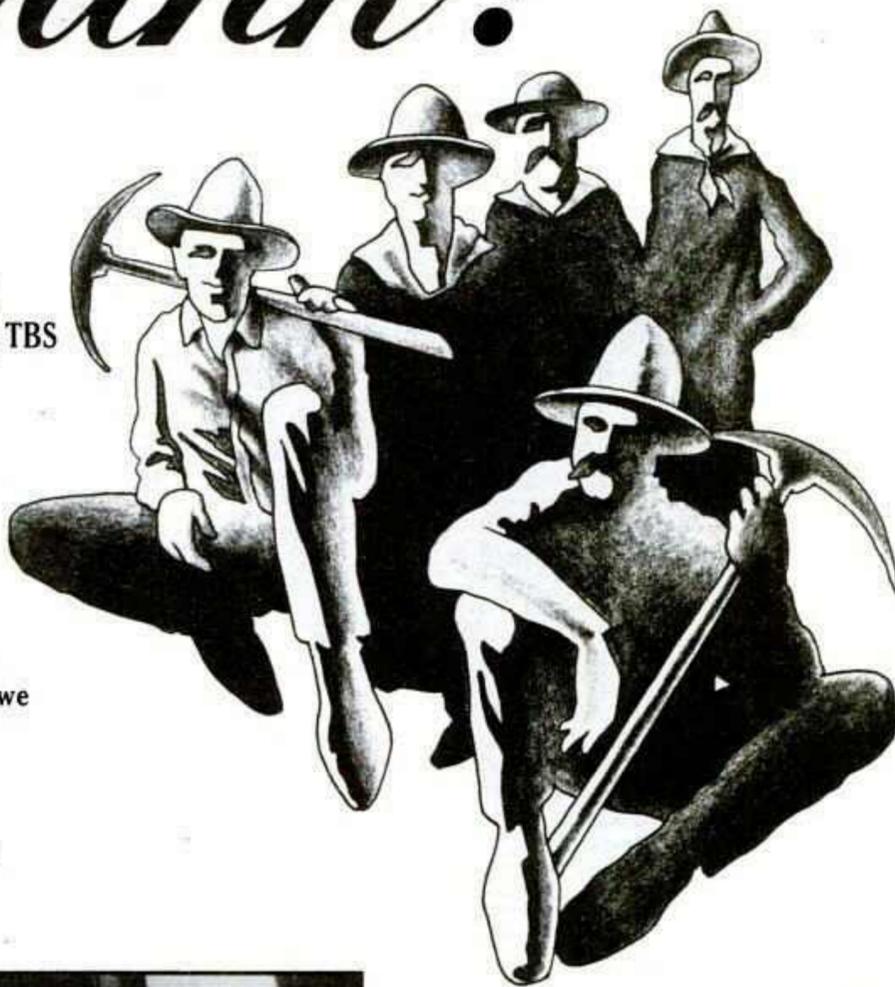
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INTERVIEW

KIIS Puts Imprint on Radio

EDITOR'S NOTE: The interview started here is more or less a sequel to a previous interview conducted with Chuck Blore, chairman of the board of Chuck Blore Creative Services in Los Angeles, a world-famous commercials firm, and consultant to KIIS AM, Los Angeles. In the first interview, also directed by Claude Hall, radio-TV editor of Billboard, Blore predicted success for the station and his efforts have been vastly more beneficial to the station than anyone else. Still, he hasn't achieved exactly the glory for the station that he'd desired. And this interview explores the intrinsic mystery of programming and the search for the ever-elusive goal which all program directors seek.

HALL: How come it took a year for you to reach your present level of programming with KIIS-AM?

BLORE: There were just so many problems that I had no idea existed. I had thought it was going to be like several years ago when I was running KFVB-AM in Los Angeles and all I had to do was say something and all of a sudden the magic happened and it was a fact. But at KIIS-AM, I'd say something and it went off into this giant sponge, never to be heard from again... it kind of seeped away.

Q: And that was because the people there didn't know...

A: Because none of us knew what to do. I'd say: Let's do this. And they'd say: What is that? Because they'd never done it before. In everything we did, there was no place to go to learn. We had to do it right there... learn it on the air. So, the lessons were very expensive. Because we'd work on something for two or three months and then the new ratings would come out and we'd say, ah hah! Here's where we goofed and here's where we didn't. We had to wait, literally, for the ratings services to tell us whether we were right or wrong. For example, we were very big, very quickly, in the women only area. But that's not

what we wanted, so we changed our radio station considerably. In the beginning, we had sounded like we were owned by Hallmark greeting cards... all lacy and frilly. We had so many things on the air that the basic thrust—the celebration of life—the positive attitudes toward everything—the looking at love over and over again in its many aspects... we had these little cassettes that we would drop in to continue the mood... sustainers. We found out now that we should have three or four every hour. But we didn't know what to do in the early days. We'd put on six. We'd put on two. We'd have to put them on and listen. We had no reference about how to program them. Or any standard by which we could say: This is good and that was bad. Back in the old days of rock when Todd Storz was doing his thing in one area, and Gordon McLendon in another and I somewhere else, we could all relate to each other—and we all did. We talked together a lot. Discussed things that worked and things that didn't. And when KFVB-AM was going strong, it was, literally, a combination of all those proven things. Gordon proved the value of local news, Todd proved the value of repetitive music. And I proved the value of the showbiz aspect of radio, you know? But at least you had a point of reference, because many things had been proven over a period of time. But the things that we were trying with KIIS-AM had not been proven elsewhere. As a matter of fact, you may recall that one of the things I was trying to do was make the station totally clichéless. Well, we'd put things on the air and the listeners would very quickly tell us whether they agreed with us or not. We could see in the ratings that they were acting positively and negatively and forcefully. It was a very reactive audience. Remind me to tell you later about what I call the "collective genius." It's not an idea so much as a putting into words the feeling that a lot of people have.

Very interesting. No, I'd better tell you now or it won't make any sense later. There exists a collective genius. It's the mass audience. Now, you and I could sit here and listen to a record and we might like it, but we don't know if it's a hit record or not. Nobody knows. Name the top record producer; they do not know. Nobody really knows except the audience. Put that record on the air and the collective genius says yes or no. And they're never, ever, wrong. You could go to a movie and enjoy it or not enjoy it and you'd never know if it was going to reach out to the masses and be a hit or not. But if you fill that movie house up and sit there and pay attention, not only will you know if it's a good movie or not, but whether it's funny or sad and where it's funny or sad... all these things will be told to you by that audience and you are a partner in that collective genius during the movie. But, move those people out of the room and sit there alone again and you will suddenly lose your barometer. It is that collective genius that is never ever wrong. A Broadway show is the same thing... you can get the very best people as writers, actors, stage managers, costumers... lighting technicians, musicians... really experts. And what they do is go out of town to open the play because none of those experts are really sure that they have anything worth a damn... not until they bring in these untrained, not theatrically educated people to tell them whether their theater is any good or not. That audience will say this part is good, that

one is not so good... but it's done collectively. Well, this same type of collective genius works on radio formats. They say: This is good; that is poor. But, in order to fully exploit the collective genius and use it as a barometer, you must use control. You can put on only one thing at a time for them to judge. You couldn't, for example, put on a sports program and then change your music policy, because you wouldn't know what they would be reacting to. That's obvious, of course, but nevertheless using this collective genius as a gauge takes a long, long time.

Q: What have you been doing, manipulating this collective genius?

A: Constantly. Well, not manipulating, because I don't think you can manipulate them. But exposing things to them. Asking them: Do you like this? Do you like this? Do you like this? The things they like, we leave on. The things they don't like, no longer exist. This is a good time for this interview because it's only now—and it's been damned near a year and a half—that this station is coming together. And, in the first place, I wanted so much to not sound like a typical radio station... I wanted people to know it was a different station the instant they tuned in. Well, they knew that... but the fact of the matter is that it wasn't a radio station. It was just a collection of stuff, you know?

Q: Well, who helped organize it into a radio station?

A: That's what I'm getting around to. One of the happiest asso-

ciations I've had in radio is when Ted Atkins came to spend six months with us... that's all he had to spend and that's all we knew he could spend with us. But in those six months he put much organization into the station... he built programming foundations that we are still using. But we needed something to build on. And he put down all of those bricks... all of that mortar.

Q: You were the theoretical man and he was the practical?

A: The people at the station used to call us the poet and the picayune. I was creating all of these beautiful, ethereal things, but it was Ted who picked at them and put them in place. He would say: This fits here and this relates to this and fits here. But once the foundation was there, it was fairly easy to put the other things on... to see if they worked. Because, all of a sudden things were working like a concert. If you inserted something out of context, it

(Continued on page 27)

FCC Members Tour Small Market Radio

WASHINGTON — Twenty-five members of the Federal Communications Commission and members of the small market radio committee of the National Association of Broadcasters toured WFLS-AM and WFVA-AM in Fredericksburg, Va., and WJMA-AM in Orange, Va., last week. Reason for the tour was to give FCC staff a first-hand view of small market radio.

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Australian Disk Men, Broadcasters to Hold Confab June 21-24

SYDNEY, Australia—Australian broadcasters and record men will hold their annual radio programming convention here June 21-24. The four-day meeting is being hailed as "Radio 75" and several U.S. broadcasters will be on hand as speakers.

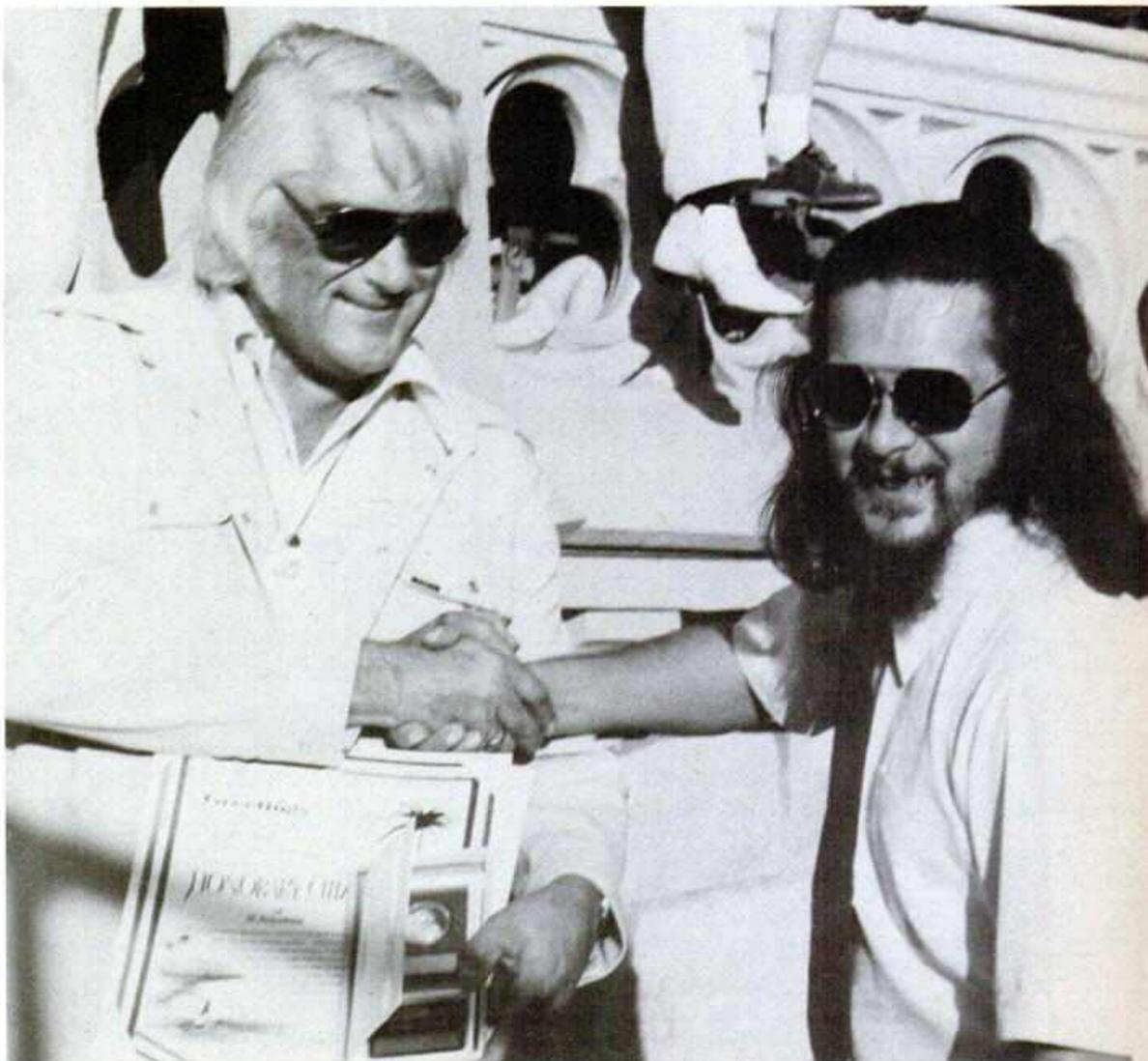
Among those giving keynote addresses will be Howard Kester, general manager of KYA-AM in San Francisco, and Bruce Johnson, head of radio for the RKO General chain. Kester will be talking on "selling FM" and Johnson will speak on color television and radio sales. Pat Whitley, program director of WNBC-AM in New York, will be on a panel discussing current programming trends in radio.

Also on the panel will be John Burnley of WSM Radio, Sydney; Mike Webb, 2NX Radio, Newcastle; Dick Heming, 3XY Radio, Melbourne; and radio men from Brisbane, Adelaide, Perth, and Trevor Smith Digamae of Sydney. The panel will be moderated by Rod Muir.

Kevin O'Donohue, 2SM Radio, will open the meeting and welcome those attending. Other speakers will include John Sturman, managing director of APRA, who'll talk on the affiliation between record companies and radio stations, and Jack Neary, vice chairman of the Australian Broadcasting Control Board.

A formal debate on the topic, "Are record companies doing as much for Australian artists as radio stations," will also be an event during the four-day meeting. The record quota will also be discussed.

Claude Hall, radio-TV editor of Billboard Magazine, will be attending the event and will be participating in a "hot seat" session whereby various industry executives are grilled by moderators.



MORNING MAN DON WALLIS of WQYK-AM-FM in Tampa/St. Petersburg, Fla., introduces recording artist Charlie Rich during one of his shows at Walt Disney World's country music spectacular weekend and gives him a Franklin Mint sterling silver coin from Tampa, plus honorary citizenship from St. Petersburg. Wallis, right, and the radio station gave away tickets to the event, plus Charlie Rich and Dottie West albums; Ms. West appeared also during the weekend event.

Music Is King at KDAY-AM

By TODD GRAY

LOS ANGELES—Style is the goal most everyone strives for during their professional career. Jim Maddox, program director for soul station KDAY-AM, says his station is still trying to attain style in their format. Meanwhile, the five-month-old station is waging a strong war against the more than 10-year reigning soul station. And KDAY-AM's going for broke.

"I don't want KDAY-AM to be just the top soul station," says Maddox. "We're capable of being the top AM station in the city. Our talent is just as enjoyable as anyone else's in town. Our format is not cluttered like the average soul station with all of the vocals on reverb and the jocks talking through 20 seconds of the music. Our jocks know that the music is the most important thing. As soon as they introduce a piece, their mikes are off. Music is king at KDAY-AM."

Although music is the main concern, Maddox adds this is not to imply their lineup of Don Mack 6-10 a.m., Maddox 10 a.m.-2 p.m., Tom Reed 2-6 p.m., and Steve

Woods 6-11 p.m. are restrained or in the least inhibited while on the air.

Maddox's personal tastes include MOR and Top 40, which are the main reasons he does not trust his ears and follows the charts closely to determine what gets on the list. "We were the first to jump on the O'Jays 'For the Love of Money.'" When our music director, Don Mack, and I listen to product all we think about is the listener... what they want to hear. Albums as well as oldies make up our playlist.

"We're 50,000 watts. We have the power to reach a lot of listeners—and do. We play non-threatening music. Music that will make you feel good as opposed to music that brings on bitterness. That's the reason we didn't pick up James Brown's 'Payback.'" It's about revenge and violence. We play songs with hope, where the message is more like "I know things are bad, but I'm thankful for what I got."

"The other soul station hadn't given away a thing until we started having contests and handing out albums. They hadn't played album tracks and rarely played oldies until we started. We stay on top of things by constantly asking our listeners what do they want to hear. We conduct polls at high schools and get their responses, whereas the other station will ask their listeners what they want taken off of the play sheet, never what do you want us to add on."

The type of music programmed is consistent throughout the day. In the morning technical information—the time, weather and traffic reports are given at frequent intervals. The music stays in the middle ground: no extremes, soft or blaring.

KDAY-AM receives a good deal of business aplay, thus, raising the mode and tempo of the music hour by hour. By 5 p.m., sizzling singles and mellow ballads can be heard as the programming dictates variety from early evening on. New product is aired during the night hours.

"We're always on the lookout for new things to do or give away," says Maddox. "It is important to try and keep one step ahead of everyone else. Being open to new ideas and keeping aware of new trends... we don't have to look over our shoulder, just look ahead. By having the cleanest format we are sure we will not alienate our audiences. In the past... well, I suppose the present also... soul-formatted stations tended to program their music so it was digestible to black audiences only. We are aware of our obligations to the black community, but we are also aware that they are not the only people listening to us. Progressive r&b with a mixture of Top 40 is what you'd label our format—the best from both sides."

(Continued on page 28)

Programming Comments

Paxton J. West
Operations Manager
KRCB-AM-FM
Council Bluffs, Iowa

Assembling a MOR sound isn't as easy as it used to be, although I sincerely believe there's going to be a resurgence in the popularity of MOR formatting. Considering the response I've been getting from record distributors, however, it would appear that people right now are more interested in the Top 40, country and progressive operations, particularly as places in which to break new acts. As a result, MOR stations like KRCB-AM have to go begging for records and that's wrong, vinyl shortage or no vinyl shortage. I think industry leaders will soon find that those MOR stations they've been ignoring will again take the lead as programming innovators and market leaders and will again command the respect they deserve. I only hope it's in the near future. I'm a bit tired of being sent to the back of the bus.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Don Berns, music director of WKBW-AM in Buffalo, notes: "We would like to make available for any interested radio stations a K-B-eatles Production called 'The Beatles Reunion' narrated by me, written by me, Bob MacRae, Al Anderson and Jim Pastrick of the staff here at WKBW-AM, and edited by production engineer Al (Fingers) Laffer. The tape, by the way, was inspired by a home tape done by three high school girls and brought to us last week. We have it on the air, to incredible response, and would like to share it with other stations; just send us a reel of tape for dubbing."

* * *

Peter C. Cavanaugh, program director of WTAC-AM, Bay City, Mich., writes: "What! Me streak?? The picture sent to you was that of Pete Flanders, our all-night guy, who is crushed that credit was given another for his remarkable feat (he even caught a cold). My own streaking is confined to the privacy of my closet with the lights out and even I don't look." My apologies to Flanders... Bo Wiley, afternoon personality at WNCR-FM, Cleveland, is resigning to become a regional promotion director for country music with RCA Records... Bob Miller has left WHOA-AM in San Juan, P.R., where he was program director to become program director of WSTX-AM in St. Croix, Virgin Islands, a Top 40 station. Says he's always interested in hearing airchecks. Replacing him at WHOA-AM in San Juan is Jim Wilson, formerly of JORO-AM, Okinawa, and John T. Galanses, who was with FIFI-AM in Philadelphia. He needs rock disks for WSTX-AM.

WABX-FM, Detroit, has moved to 20760 Coolidge, Detroit, Mich. 48237. This was one of the nation's first progressive rock stations... Earl L. Trout tells me that he has resigned as operations and program director of KWIZ-AM-FM, Santa Ana, Calif., in order to devote more time to acting and freelance production. He'll stay on as afternoon drive personality and Bruce Phillip Miller takes over his old position... Although station WRNO-FM in New Orleans has canceled the services of Abrams/Fox, the consulting firm, Lee Abrams of that firm will continue consulting the progressive station on an independent basis. Tom Krimier of KSFY-FM in San Francisco has joined WRNO-FM as operations director.

* * *

Lohman and Barkley, the morning duo on KFI-AM in Los Angeles, have an album on MGM Records

(Continued on page 28)

Atlanta's WSB Salutes Local Artists In Show

ATLANTA—"Atlanta Calling America" is the title of a four-hour special broadcast last Saturday night by WSB-AM, a 50,000-watt clear channel station here, that paid tribute to local artists.

The 8:05-midnight show featured artists such as Ray Stevens, Mac Davis, Dennis Yost and others. A copy of the book "Welcome South Brother" was mailed to the first person writing the station from each of the 50 states saying that they'd heard the show.

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Puts Imprint on Radio

Continued from page 26

would go blah! And we'd say: Well, we can't use that. And off it would go. Or, otherwise, it would seem to fit. And we knew how many cassettes we could use and how many mini-dramas and how many features. Then, of course, we had the tremendous problem with the deejays... trying not to be deejays. We told them: Don't be a Top 40 jock, don't be an MOR jock, don't be a this kind of a personality, don't be that. What are you going to be? You're going to be this KIIS kind of guy. What is a KIIS kind of a guy? Well, we all had to learn that, too, the jocks fumbling here and there. We told them they would have to do two bits an hour. But they didn't know what a bit was. Well, a bit is something that philosophically enhances the image of the radio station or advances the character of the station. And, as everything on KIIS-AM, it must earn its right to be there. And it could only do that by being either entertaining or fascinating.

Q: Remind me not to go to work for you anytime near soon.

A: That, anyway, is what the personalities had to do. And he had to have these bits twice an hour and was on the air for four hours, so eight times a day he had to come up with something that would fit into those areas. It required an awful lot of material. The guys were spending... and are today... well, they were spending 24 hours a day on their shows, but are, literally, spending about eight hours in preparation for a four-hour show. So, they're working these 12-hour days. But, it makes it. When the bits are right. The only problem is that the jock has to make the judgment himself whether the bits are either entertaining or fascinating. The danger is that when a guy writes something, he's in love with his own stuff. At least, for that day. You have to wait three or four days in order to be more objective

about something you write. So, a lot of stuff might get on the air that the jock would think is fascinating, but isn't. So most of the guys are now writing three or four days ahead.

Q: When you described the format in our first interview, you described it as fragile. Is it still fragile?

A: Not as fragile as I imagined. In the original concept, it might have been fragile. Because there was this constant exposing of love. And things, which by their very nature, are gentle. Or not distortable... if you tried to distort them, they'd break. Or disappear. This ethereal kind of things.

Q: But you toughened up your concept?

A: Once we had a foundation for the format, things didn't seem to be quite so breakable. Because the things that we put on the air that worked were solid and pulled their share of the load. And we got into much more contemporary thoughts and ideas and language. An example would be the cassettes—the mood sustainers. They used to be like this: Love looked at hate, and cried. A lovely thought... and it fits. But they were all like that. There was just too much of it! The station sounded dainty and feminine, which was not what we wanted. We brought in Don Richmond for a wry look at sports type of program... not reporting sports, but giving an amusing look at things in sports. And we began to toughen up the other things. The cassettes, for instance, became more like: You cannot leave footprints in the sands of time while sitting on your butt. After all, who wants to leave butprints in the sands of time? And another one, very contemporary and earthy, was: They made a movie of my sex life and it was rated G. These kinds of things. And even today we're very careful not to be ethereal. As to be vaporous, you know?

EDITOR'S NOTE: To be continued in a future issue.

New Forum Registrations

These are the latest registrants to the seventh annual International Radio Programming Forum, which will be held Aug. 14-17 at the Plaza Hotel, New York. To register, use the registration form below.

STEVE DICKOFF
Operations Manager
WEAQ-AM, WIAL-FM
Eau Claire, WI

BOB FUGATE
Production Manager
WEAQ-AM, WIAL-FM
Eau Claire, WI

KEITH DANCY
General Manager

CFTR-AM
Toronto, Canada

CHUCK CAMROUX
Station Manager
CFTR-AM
Toronto, Canada

GERALD N. KENDRICK
Program Director
CHNS-AM
Halifax, Canada

Thank You

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Bill Hennis
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Vox Jox

• Continued from page 27

called "Greatest Hits of Lohman and Barkley" and the station press release, obviously written by the duo's staff of humor writers, notes that the LP is "now available at better record stores in limited quantities and in worse record stores in large quantities. This is volume seven of a series of the greatest hits of Lohman and Barkley though volumes one to six have not yet been recorded." The LP was recorded before a live audience at the station.

★ ★ ★

Bill Conway has left KAOK-AM, Lake Charles, La., where he was program director, to become program director of WBUD-AM in Trenton, N.J. ... New lineup at WCLG-AM in Morgantown, W. Va., includes **Dick McGraw** 6-10 a.m., music director **Fred Hiser** 10 a.m.-2 p.m., program director **Bob Sherman** 2-6 p.m., and new man **Ken Williams** from WESA-AM in Charleroi, Pa., until signoff. A new FM goes on the air this summer and Sherman plans to play LP's toward the 18,000 students at West Virginia University and needs albums. Can you record guys get him some albums down there? ... **Larry Lee**, newsman at KSAN-FM in San Francisco, has been promoted to acting program director of the progressive station, replacing **Thom O'Hair**, who has resigned. Thom had been there quite a while.

★ ★ ★

Here's a letter from **Ron Arnold**, station manager of WTTI-AM in Dalton, Ga., that male chauvinist pigs will no doubt enjoy reading: "Women in radio are playing an important role at WTTI-AM. As a 10,000-watt daytimer, signing on as late as 8:45 a.m. in the winter months and sandwiched in between rockers in Chattanooga and Atlanta, plus strong local competition, I feel we've proven that women can get the

job done. Our staff consists of 10 members, including part-time employees, of whom six are women. **Jeanne Burr**, who formerly worked in Buffalo, N.Y., does a daily talk show and news interviews. **Joanne Liner** from Huntsville, Ala., with three years of experience in radio is the latest addition to our staff. She is assistant to the manager, has her first phone, and has Dalton's male chauvinist pigs standing on their ear with her midday air shift. She is appropriately labeled Dalton's First Lady of Rock. **Lamar McClure** is working mornings and holding down the program director's slot. **Chris Edwards** and **David Lee** complete our afternoon lineup." And Ron finishes with the statement that the book I recommended, "Modern Radio Programming" by **J. Raleigh Gaines**, is one of the best investments he had ever made. That book, incidentally, is available from Tab Books, Blue Ridge Summit, Pa.

★ ★ ★

Tom Hogan has left the air at WPLJ-FM in New York and launched a commercials production firm called **Tom Hogan Productions** located in the suburb of Larchmont, N.Y. It's an advertising agency, too. His idea is to produce quality radio spots to give suburban New York radio the kind of "production that the New York market is used to." Says his costs are fair. ... **L. Brent Hill** has been elected vice president of administration and radio operations for Cosmos Broadcasting. He'd been general manager of WIS-AM in Columbia, S.C., and will be giving that up to handle corporate affairs, including the development of electronic data processing operations, financial matters, etc. I remember when Hill was program director of WSB-AM in Atlanta. ... **Gordon F. Mason** is general manager now of KJOI-FM, automated beautiful music station in Los Angeles. He'd been station manager of KBIG-AM and KXTZ-FM in Los Angeles.

★ ★ ★

WDOT-AM in Burlington, Vt., is celebrating its 20th anniversary April 19 and program director **Joe Dennis** wants all of the old air personalities to come back and help the station celebrate. Lineup at the station now includes **Val Carter**, who has been with the station since it went on the air in 1954, 6-10 a.m.; **Jon Dennis** 10-noon; **Charlie Cunningham** noon-2 p.m.; **John Hill** 2-7 p.m.; **Ken Barlow** until 1 a.m.; **R. J. Potter** and **Mari Siegre** on weekends.

★ ★ ★

Donna L. Halpen, music director and air personality at WMMS-FM, Cleveland, writes: "I would like to commend **Judy Briscoe** for the fine job she is doing and also mention that several companies in the East have also hired excellent promotion women. Unfortunately, though, they are still the exception, not the rule. As a woman in radio, I must take issue with Ms. Briscoe's statement that most women don't try to get into radio.

"What I have observed in my seven years in the industry is that all too many of the women who do try get channeled into secretarial jobs. I have seen far too many men who are threatened by an intelligent or aggressive woman; I have watched many qualified women become discouraged at having to constantly prove themselves.

"So, they give up and refuse to take a secretarial job. After several years of responsible positions 'behind the scenes' as a writer, musicologist, music director, etc., I tried to get on-the-air work and had to go

through a number of humiliating and very annoying interviews during which I was patronized and/or propositioned.

"It took me until 1973 before I found a station that would hire me as a person. And now I'm fortunate enough to be at WMMS-FM where we have three women on the air and it isn't even an issue. But, although times are changing, change is slow and there are still stations which hold on to the old stereotypes about women not sounding good on the air or not being reliable.

"What encourages me is the number of people who have come to realize that women in radio are necessary and can, in fact, be an asset. I hope this trend continues and I look forward to more **Judy Briscoes**: Creative people, whether male or female, can only help the entire industry to grow." But look at the bright side, Donna: You could have been born black and female and those would have really been some tough apples to overcome.

★ ★ ★

Jim Stone, president of KCUB-AM in Tucson, writes: "While you were listening to KHOS-AM, KCEE-AM, and KIKX-AM, everyone else in Tucson was listening to KCUB-AM, KIKT-AM, and KAIR-AM." Yep, that's why I didn't. I might add that I got tremendous flack, mostly adverse, on my brief rundown of the Tucson market. Some guys said I didn't have the right to criticize; others pointed out that I could have been more constructive than destructive.

Remember **Gordon Sinclair's** "The Americans" record. Universal's Education and Visual Arts division is going to make it into a film for schools and libraries. ... **David Rolling**, WTOB-AM programming consultant (not another one!) reports that the new lineup on the Winston-Salem Top 40 station includes **Russ Spooner** on WMAK-AM in Nashville in morning drive; **Bob Dale** in mid-day; program director **Tommy Walker** 1-3 p.m., **Bob Langdon** 3-7 p.m., **Jefferson Stone** 7-midnight, **Jimmy Dean** from WZOO-AM in Asheboro, N.C. midnight-6 a.m., with **Dave Rock** and **Roll Rollins** and music director **Jay McDaniel** on weekends.

Lee (Baby) Simms is down at WMYQ-FM, Miami, working for a program director—**Gary Allyn**—who reportedly fired him several times in the past. And that's the radio business, folks. ... **KNUS-FM**, Dallas, needs a new person. Talk to **Mark St. John**. ... **KRCB-AM**, MOR-formatted station (any day now) in Omaha area, needs a good personable personality. ... **Bwana Johnny**, half of his unoriginal butterball size because of a diet, has been seen on the TV movies in Miami, introducing horror flicks or something similar.

Instrument From 18th Century Taught

CORAL GABLES, Fla.—The Viola d'amore, an 18th century 14 stringed instrument, is making a "comeback" here at the University of Miami. Music professor **Victor Stern** is teaching the instrument which went out of favor with the advent of large orchestras and the increased popularity of the violin as a solo instrument.

The instrument costs \$1000. Only seven of its 14 strings are actually played upon. The remaining seven are strung underneath the fingerboard.

Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 5/25/74

Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	11	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
2	3	7	I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP)
3	1	17	THE ENTERTAINER Marvin Hamlisch, MCA 40174, (Multiwood, BMI)
4	6	10	OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP)
5	7	6	YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclen, BMI)
6	4	12	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
7	11	8	SUNDOWN Gordon Lightfoot, Reprise 1194 (Warner Bros.), (Moose, CAPAC)
8	9	7	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
9	5	11	KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI)
10	8	12	I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
11	10	15	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potato, ASCAP)
12	14	5	THE STREAK Ray Stevens, Barnaby 600 (Chess/Janus), (Ahab, BMI)
13	20	6	(I'VE BEEN) SEARCHIN' SO LONG Chicago, Columbia 46020, (Big Elk, ASCAP)
14	12	13	PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
15	16	10	TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP)
16	19	6	DON'T YOU WORRY 'BOUT A THING Stevie Wonder, Tamla 54245 (Motown), (Stein & Van Stock/Black Bull, ASCAP)
17	13	9	ALL IN LOVE IS FAIR Barbra Streisand, Columbia 4-46024, (Stein, Van Stock/Black Bull, ASCAP)
18	22	7	MY GIRL BILL Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
19	15	14	A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI)
20	18	13	BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips, Buddah 403, (Kecca, ASCAP)
21	17	12	I'M A TRAIN Albert Hammond, Mums 7-6026 (Columbia), (Leeds, ASCAP)
22	24	6	FOREVER YOUNG Joan Baez, A&M 1516, (Rams Horn, ASCAP)
23	21	14	TELL ME A LIE Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP)
24	26	7	RHINESTONE COWBOY Larry Weiss, 20th Century 2084, (20th Century, House of Weiss, ASCAP)
25	29	5	GEORGIA PORCUPINE George Fischhoff, United Artists 410, (United Artists, ASCAP)
26	28	5	STANDING AT THE END OF THE LINE Lobo, Big Tree 15001 (Atlantic), (Kaiser/Famous, ASCAP)
27	34	5	YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI)
28	39	2	HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
29	33	4	FOX HUNT Herb Alpert And The T.J.B., A&M 1526 (Almo, ASCAP)
30	31	4	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
31	30	11	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
32	36	3	I DON'T KNOW WHAT HE TOLD YOU/WEAWE ME AT THE SUNSHINE Perry Como, RCA DJBC 0274, (Donert, Roncom, ASCAP)
33	40	3	BAND ON THE RUN Paul McCartney, Capitol 1459 (McCartney, ATV, BMI)
34	38	4	SONG FOR ANNA Herb Ohta, A&M 1505 (Tancy, Dotted Lion, Poplico, ASCAP)
35	44	2	BILLY, DON'T BE A HERO Bo Donaldson And The Heywoods, ABC 11435 (Intune, PRS)
36	35	4	RHAPSODY IN WHITE The Love Unlimited Orchestra, 20th Century 2090 (Sa-Vette, January, BMI)
37	43	3	THE AIR THAT I BREATHE The Hollies, Epic 5-11100 (Landers-Roberts, April, ASCAP) (Columbia)
38	46	3	I DON'T SEE ME IN YOUR EYES ANYMORE Charlie Rich, RCA 0260 (Laurel, ASCAP)
39	41	5	I ONLY HAVE EYES FOR YOU Mel Carter, Romar 716 (MGM), (Warner Bros., ASCAP)
40	47	2	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
41	-	1	YOU'LL NEVER KNOW Denny Doherty, Paramount 0286 (Famous) (Bergman, Vocco & Conn, ASCAP)
42	45	4	CIRCLES Mary Travers, Warner Bros. 7790 (American Broadcasting, ASCAP)
43	42	5	JUST DON'T WANT TO BE LONELY The Main Ingredient, RCA 0205, (Bellboy, BMI)
44	50	2	I'M A YO YO Rick Cunha, GRC 2016 (Martin-Cooper/House Of Fargo, ASCAP)
45	49	2	DAVY Shirley Bassey, United Artists 387 (Almo, ASCAP)
46	-	1	THE EVERYWHERE CALYPSO Ramsey Lewis, Columbia 4-46037 (Sonrol, BMI)
47	48	2	SMILE, SMILE, SMILE Kate Smith, Atlantic 3022 (Godspell, Valando, ASCAP)
48	-	1	DAYBREAK Nilsson, RCA 0246 (Blackwood, BMI)
49	-	1	THE OLD FASHIONED WAY Petula Clark, MGM 14708 (Chappell, ASCAP)
50	-	1	SOUNDS OF SILENCE Paul Simon, Columbia 4-46038 (Paul Simon, BMI)

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Latin Music

Cuban-Puerto Rican LP Series By Carino Spotlights Past Era

By JIM MELANSON

NEW YORK—Carino Records, a subsidiary of Caytronics Corp. and U.S. distributor of RCA Latin product, is releasing a "coleccionista series" of Cuban and Puerto Rican recordings, spanning 1944 through 1956.

Slated to be on the market by the end of May, the first offering in the series will be 10 albums, along with a special "Latin Roots" disk with 10 of the best selections from the other LP's. Each record will carry a suggested last price of \$4.98.

Ralph Lew, Caytronics executive, says that the series will be backed by a special merchandising and promotional campaign. A rack package will be available containing 50 albums—five of each selection. Also, UHF television advertising, along with print ads and in-store displays

will be utilized in a number of major markets. The main thrust of the campaign will be directed at Chicago, New York, Miami and Puerto Rico.

The series will also feature extensive liner notes, both in Spanish and English, written by musicologist Rene Lopez and independent producer/collector Andy Kaufman. The notes trace the history of each artist, along with a number of top Latin recording acts who were to emerge from various Latin "big bands" of the era.

"The series is culturally important to both the Latin and American artist of today," says Lopez. He says that music of the era represents some of the finest recordings of Latin music, and that the series will better clarify the roots of today's Latin sounds. Kaufman, who like Lopez is an avid collector of Latin product, says that he sees the series as the "first scholarly approach to Latin music." Both men were prime movers in getting RCA to release the material from their archives and in negotiating a deal between Carino and RCA.

As part of the promotional campaign behind the series, Lopez, who also lectures on the history of Latin music, will be speaking at a number of U.S. college campuses.

Product in the first release of the series includes recordings by such artists as Arsenio Rodriguez, Antonio Arcano, El Conjunto Modelo, Belisario Lopez and his orchestra, Jose Curbelo and his orchestra El Conjunto Kubavana de Alberto

Ruiz, Arcano y Sus Maravillas, Cesar Concepcion, Rene Alvarez y Su Conjunto Los Astros, and Jose Curbelo and his orchestra. Also heard are such singers as Tito Rodriguez, Joe Valle, Miguelito Cuni, Rene Soull, Conrado Copero, Carlos Ramirez, Pedro L. Sarracent, Joseito Nunes, and Higoberto Diaz.

The initial pressings will be for 5,000 units of each album in the series.



ALHAMBRA PARTY: Juan Antonio Estevez, third from left, director of Alhambra Records of Puerto Rico, joins three label artists at a recent reception in their honor. Enjoying the occasion are, from left to right, Julio Iglesias (Spain), Charitin (Dominican Republic) Estevez, and Frank Ferrer (Puerto Rico).

Latin Scene

PUERTO RICO

Ralph Lew of Mericana Records very pleased with the sales of the album and single of "El Caminante" by singer Roberto Torres. Torres is also an executive with Cayre Distributors (Mericana labels) in New York. ... Joe Cain, Tico-Alegre-Roulette Records, may have a big record seller in his recently signed artist, singer-composer Lolita de La Colina. This young lady certainly knows how to get publicity for her compositions and television shows.

Alhambra Records of Puerto Rico hosted a party (April 7) for their new artists Charitin, singer from Dominican Republic and Frank Ferrer, Puerto Rican, and his salsa-rock orchestra. Both Charitin and Ferrer presented their respective first LPs for Alhambra at the party. Juan Antonio Estevez, head of Alhambra and assisted by his popular promotion man and TV personality, Ricardo Fabregues, conducted this well-organized affair at Casa de Espana. Nydia Caro and Julio Iglesias, the two top-selling artists for the Alhambra label were also at the party. ... Leonel Vaccaro, singer from Guatemala, and at present resident of Puerto Rico, is the latest addition to the Alhambra roster. Vaccaro, who has a weekly variety TV show over our Channel 7, leaves soon for Spain to record his first album for Alhambra. ... Palito Ortega (Fania International) announces through Nicolas Nardone, promo man, that next June he will leave Buenos Aires for a long tour of Mexico, Central America, Puerto Rico and possibly New York. Ortega, formerly with RCA records, is known in Argentina as "El Rey" (The King) and is considered one of the wealthiest and best paid entertainers, singer-composer, film star and show business producers in Latin America.

Capitol Records executives Jerry Brackenridge and Ed Bobar from Miami and Atlanta, recently visited Puerto Rico and also hosted a luncheon at La Zaragoza in Old San Juan for their dealers in this area. Present at this friendly gathering were: Carlos Julia and Felix Rodriguez (Martinez Vela, Inc.), Lino Fra-

goso (Fragoso Ents), Jim Hineman (Eddin Ents.), Bernardo (Sonny) Herger (Island Records of P.R.) and his son, Alfred D. Herger, general manager of "La Gran Cadena" chain of six AM-FM radio stations covering Puerto Rico. Brackenridge and Bobar also visited with Jose H. Rodriguez, public relations man for Empresas El Mundo (leading Puerto Rico daily, WKAQ Channel 2 TV, WKAQ AM-FM and Film Dubbing of P.R.).

Roberto Page, head of Velvet Records of P.R., in his office in Cerra Street, very pleased with the excellent 8-track and LP sales of Danny Rivera's "Danny Rivera (Live) en Concierto." Page admits that he was worried when this two-record/two cartridge item was in the works not only because of the expense involved but also due to the well-known apathy of local buyers to former two-unit items. Nevertheless, Rivera's concerts were all sellouts and his popularity is at top spot so that Page is a very happy Cerra Street man.

ANTONIO CONTRERAS

LOS ANGELES

Mocedades (Tara) recently flew here from Spain to tape a Midnight Special show. They were given a cocktail party by Ross Burdick of Famous Music Corp., during which their "Eres Tu" followup single, "Dime Senor," was presented. ... The Million Dollar Theater here presents a showcase program with Imalda Miller, Hermanas Nunez and Trio Los Panchos Saturday (25). ... Lee Shapiro of Caytronics is putting a promotion package together for artist Vicente Fernandez's latest LP. The campaign will be utilized by all

Zody's stores in southern California.

Mario Duarte, radio station KCSN-FM disk jockey, presented the first radio Latin marathon here April 28, featuring 18 hours of Salsa music. The show included 14 disk jockeys, and turned into quite a success. ... Ken Cayre of Mericana Records was in town with Joe Bataan to promote Bataan's latest LP, "Salsoul." His new single, "Latin Strut," is already picking up airplay here, on r&b stations as well as on Latin stations. ... Amer-Mex has a strong seller with Los Humildes (Fania) in Chicago, Texas and Los Angeles. ... Sapo, a Latin-rock Chicano band, recently debuted at the Whiskey Go Go here. They were well received, as has been their new LP on Bell Records.

Salsa news. ... The first Salsa rock show was held here at the Hollywood Palladium April 14. Appearing on the program were such artists as Azteca, Tierra, Johnny Martinez, and Willie Colon, who was the headliner. Attendance for the show was weak. But, six days later, another Palladium Salsa program drew close to 4,000 people. On that bill were Willie Colon, Eddie Palmieri and Azuquita Y su Melao. Local promoters are now looking to bring Tito Puente here in July.

Another salsa night success was held at the Coconut Grove on April 20, featuring Miguelito Valdez, Nico Membiela and Stella Lee. Mazacote provided musical backup. ... Promoter Jim Parra of Par-Tel Productions, San Diego, will bring a Latin salsa explosion dance and concert to Mission Bay. On the bill are such artists as the Eddie Cano Orchestra, Johnny Martinez, Azuquita Y su Melao, and the Royal Breed. RAY TERRACE

Billboard SPECIAL SURVEY for Week Ending 5/25/74

Billboard Special Survey Hot Latin LP's

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	MOCEDADES "Eres Tu," Tara TRS 53000	9	LOS FREDDYS "Quiero Ser Feliz," Echo 25109
2	LOS BABYS "Album De Oro," Peerless 1749	10	RAY BARRETTO "Indestructible," Fania 456
3	JULIO IGLESIAS "Soy," Alhambra 16	11	FREDDY MARTINEZ "Es La Onda Chicano," Freddy 1014
4	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	12	LARRY HARLOW "Salsa," Fania SLP-00460
5	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG 1254	13	VICENTE FERNANDEZ "La Misma," Caytronics 1359
6	EDDIE PALMIERI "University of P.R.," Coco DCLP 107	14	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
7	WILLIE COLON "Lo Mato," Fania SLP-00444	15	LOS MUECAS "Presagio," Caytronics 1389
8	ROBERTO TORRES "El Caminante," MYS 114 Mericana		

IN LOS ANGELES

1	JUAN TORRES "Vol 19," Musart 1624	9	VICENTE FERNANDEZ "La Misma," Caytronics 1359
2	MOCEDADES "Eres Tu," Tara TRS 53000	10	LOS BABYS "Album De Oro," Peerless 1749
3	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	11	EDDIE PALMIERI "Sentido," Magno 103 (Coco)
4	LOS DIABLOS "#4," Musimex 5050	12	LUCHA VILLA "Mis Canciones Favoritas," Musart 1625
5	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	13	ANTONIO AGUILAR "Jose Alfredo Jimenez," Musart 1625
6	LOS MUECAS "Presagio," Caytronics 1389	14	ROSONDA BARNAL "Rosonda Barnal," Latin International DLS-5006
7	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235	15	AMALIA MENDOZA "La Tariacuri," GAS 4111
8	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379		

Latin Anthology Set for Concert

NEW YORK—"Afro-Latin American Percussion Ensemble," an anthology of Cuban music and its influences on traditional and contemporary music, will be presented at Town Hall here Friday (24).

The concert will feature pianist/composer Marcho Rizo, playing the works of Saumell, Cervantes, Roldan, Caturia, Lecuona and Varona, among other. Tickets range from \$4 to \$6.

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Hits**

FIVE YEARS AGO

May 24, 1969

SINGLES

- 1 GET BACK
Beatles (Apple)
- 2 AQUARIUS/LET THE SUNSHINE IN
Fifth Dimension (Soul City)
- 3 LOVE (Can Make You Happy)
Mercy (Sundi)
- 4 HAIR
Cowsills (MGM)
- 5 OH HAPPY DAY
Edwin Hawkins Singers (Pavillon)
- 6 IT'S YOUR THING
Isley Bros. (T-Neck)
- 7 ATLANTIS
Donovan (Epic)
- 8 THE BOXER
Simon & Garfunkel (Columbia)
- 9 GITARZAN
Ray Stevens (Monument)
- 10 THESE EYES
Guess Who (RCA)

FIVE YEARS AGO

May 24, 1969

ALBUMS

- 1 HAIR/ORIGINAL CAST
(RCA Victor)
- 2 BLOOD, SWEAT & TEARS
(Columbia)
- 3 BOB DYLAN
Nashville Skyline (Columbia)
- 4 GLEN CAMPBELL
Galveston (Capitol)
- 5 DONOVAN
Greatest Hits (Epic)
- 6 TEMPTATIONS
Cloud Nine (Gordy)
- 7 IRON BUTTERFLY
In-A-Gadda-Da-Vida (Atco)
- 8 CREEDENCE CLEARWATER REVIVAL
Bayou Country (Fantasy)
- 9 ROMEO & JULIET/SOUNDTRACK
(Capitol)
- 10 TOM JONES
Help Yourself (Parrot)

TEN YEARS AGO

May 23, 1964

SINGLES

- 1 MY GUY
Mary Wells (Motown)
- 2 LOVE ME SO
Beatles (Tollie)
- 3 HELLO, DOLLY!
Louis Armstrong (Kapp)
- 4 CHAPEL OF LOVE
Dixie Cups (Red Bird)
- 5 LOVE ME WITH ALL YOUR HEART
Ray Charles Singers (Command)
- 6 BITS AND PIECES
Dave Clark Five (Epic)
- 7 (Just Like) ROMEO & JULIET
Reflections (Golden World)
- 8 RONNIE
4 Seasons (Philips)
- 9 IT'S OVER
Roy Orbison (Monument)
- 10 A WORLD WITHOUT LOVE
Peter & Gordon (Capitol)

TEN YEARS AGO

May 23, 1964

ALBUMS

- 1 THE BEATLES' SECOND ALBUM
(Capitol)
- 2 HELLO, DOLLY!/ORIGINAL CAST
(RCA Victor)
- 3 DAVE CLARK FIVE
Glad All Over (Epic)
- 4 FUNNY GIRL/ORIGINAL CAST
(Capitol)
- 5 MEET THE BEATLES
(Capitol)
- 6 AL HIRT
Honey In The Horn (RCA Victor)
- 7 ELVIS PRESLEY
Kissin' Cousins (RCA Victor)
- 8 INTRODUCING THE BEATLES
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- 9 BARBRA STREISAND/THE THIRD ALBUM
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- 10 PETER, PAUL & MARY
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Soul Sauce

Ms. Wilson: An Artist for All Seasons

By LEROY ROBINSON

LOS ANGELES—For some artists, the recording studio is all the home they have. In some instances it is all the work that they get, and will get unless some kind of "hit" results.

There is, of course, another kind of recording artist whose recording studio appearances have dwindled to far less than a precious few, which doesn't necessarily matter because the past product remains high on the deejay's programming.

Such an artist is singer Nancy Wilson, whose last appearance on anybody's record charts far exceeds any record company's desire of their artist under contract. This would be a detrimental situation for anyone else, possibly, but not for Ms. Wilson, who remains a perennial favorite to both record buyers and disk jockeys with nothing more than nostalgic, but excellent, product that made the lovely singer from Ohio shine as a star.

Ms. Wilson as of this writing, is still with Capitol Records, where she's been since she entered the recording business. It has been a viable and successful marriage, tantamount to such other marriages at the same label as that of the late Nat King Cole. Ms. Wilson's success as a recording artist does not necessarily equal Cole's, but her ability to sing almost anything that offers a special kind of musical magic when embraced by her earthy style, is most assuredly equal.

The fact that a Nat Cole recording of "Too Young" will get great numbers of ears to listen is no different from Ms. Wilson, who told this writer recently; "I can't get through a nightclub performance without doing 'Guess Who I Saw Today.' They want to hear the old ones."

Sure, they're oldies, but they're goodies as well. And most of all they're Nancy Wilson, "... and there's no other singer but Nancy who can sing the songs we all know and love her for," said one disk

(Continued on page 33)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	I'M IN LOVE—Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	33	26	14	HONEY PLEASE, CAN'T YA SEE—Barry White (Barry White), 20th Century 2077 (Sa-Vette/January, BMI)	68	42	13	POWER OF LOVE—Martha Reeves (Gamble, Huff, Simon), MCA 40194 (Blackwood/Gaucha/Belinda, BMI)
2	4	9	BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)	34	45	5	TIME WILL TELL—Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 7796 (Kupello, ASCAP)	69	55	8	CHICAGO DAMN—Bobbi Humphrey (L. Mizell), Blue Note 395 (United Artists) (Alruy, ASCAP)
3	7	7	FOR THE LOVE OF MONEY—D'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	35	48	4	ARISE AND SHINE—Independents (C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP)	70	89	6	LONG AS THERE'S YOU (I GOT LOVE)—Leon Haywood (L. Haywood, M. McQueen Jr., B. Williams Jr.), 20th Century 2065 (Jim Edd/Mother Wit, BMI)
4	2	8	DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (S. Wonder), Tamla 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	36	27	15	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (J. Weatherly), Buddah 403 (Koca, ASCAP)	71	87	4	ROCK THE BOAT—Hues Corporation (W. Holmes), RCA 0232 (High Ground, BMI)
5	10	7	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Ganz/Delightful, BMI)	37	33	14	GOIN' DOWN SLOW—Bobby Blue Bland (J.D. Odom), Dunhill 4379 (St. Louis, BMI)	72	79	5	IT'S WORTH THE HURT—Gwen McCrae (C. Reid), Cat 1992 (T.K.) (Sherlyn, BMI)
6	3	12	DANCING MACHINE—The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)	38	34	18	JUST DON'T WANT TO BE LONELY—Main Ingredient (Barrett-Freedman-Eli), RCA 0205 (Ingredient, BMI)	73	83	3	BEHIND CLOSED DOORS—Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI)
7	5	12	THE PAYBACK—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynamone/Belinda/Unichappell, BMI)	39	35	13	TOUCH AND GO—Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fullness, BMI)	74	80	4	THE BOY NEXT DOOR—Betty Swann (P. Hurtt, A. Bell), Atlantic 3019 (Cookie Box/Mom Bell/Catillon, BMI)
8	6	10	SATISFACTION GUARANTEED—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	40	36	13	WHO IS HE AND WHAT IS HE TO YOU—Creative Source (B. Withers, S. McKenney), Sussex 509 (Interior, BMI)	75	96	2	WHERE DO WE GO FROM HERE—Traumpe (R. Baker), Golden Fleece 3253 (Columbia) (Golden Fleece/Mighty Three, BMI)
9	9	11	CAN YOU HANDLE IT—Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None)	41	38	26	THIS HEART—Gene Redding (D. Lambert, B. Potter), Haven 7000 (Capitol) (ABC/Dunhill, BMI)	76	90	2	POSITIVE THING—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave), Polydor 14235 (Intersong U.S.A./Mandrill, ASCAP)
10	11	10	THE SAME LOVE THAT MADE ME LAUGH—Bill Withers (B. Withers), Sussex 513 (Interior, BMI)	42	56	4	IT'S BETTER TO HAVE (And Don't Need)—Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmap, BMI)	77	58	9	MESSING UP A GOOD THING—John Edwards (F. Johnson, T. Woodford, C. Ivory), Aware 037 (GRC) (Shortboe, BMI)
11	8	10	LET'S GET MARRIED—Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI)	43	62	3	WHAT COMES UP (Must Come Down)—Tyrone Davis (L. Graham, J. Sibley), Dekar 4532 (Brunswick) (Julio-Brian, BMI)	78	92	3	ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)
12	12	11	YOU MAKE ME FEEL BRAND NEW—Stylists (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)	44	63	4	JIVE TURKEY (Part 1)—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI)	79	84	4	COME AND GET YOUR LOVE—Redbone (L. Vegas), Epic 5-11036 (Columbia) (Blackwood/Novatene, BMI)
13	28	6	ONE CHAIN DON'T MAKE NO PRISON—Four Tops (D. Lambert, B. Potter), ABC 4386 (Dunhill, BMI)	45	53	8	GETTIN' WHAT YOU WANT (LOSIN' WHAT YOU GOT)—William Bell (W. Bell, R. Hanson, J. McDuffe, E. Gordon), Stax 0198 (Columbia) (Azrock, South Memphis, BMI)	80	85	2	A FUNKY SONG—Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)
14	20	6	SIDESHOW—Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)	46	54	5	I'M FALLING IN LOVE WITH YOU—Little Anthony & The Imperials (J. Davis), Avco 1640 (Mighty Three, BMI)	81	99	2	I'VE BEEN BORN AGAIN—Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI)
15	15	9	BENNIE & THE JETS—Elton John (E. John, B. Taupin), MCA 40198 (Dick James, BMI)	47	52	9	MAKE UP FOR LOST TIME—Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)	82	70	7	SCRATCH—The Crusaders (W. Henderson), Blue Thumb 249 (Four Knight, BMI)
16	13	13	TSOP—M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)	48	51	6	RHAPSODY IN WHITE—Love Unlimited Orchestra (B. White), 20th Century 2090 (Sa-Vette/January, BMI)	83	88	4	TREAT ME LIKE I'M YOUR MAN—Johnny "Guitar" Watson (J. Watson), Fantasy 721 (Jowat, BMI)
17	14	13	MIGHTY MIGHTY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI)	49	43	7	SWEET RHODE ISLAND RED—Ike & Tina Turner (T. Turner), United Artists 409 (Huh/Unart, BMI)	84	-	1	MACHINE GUN—Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)
18	29	5	THERE WILL NEVER BE ANY PEACE—The Chi-Lites (E. Record), Brunswick 55512 (Julio-Brian, BMI)	50	73	2	I'M COMING HOME—Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)	85	93	3	WHAT ABOUT ME—First Class (J. Hammond), Today 1528 (Perception) (Twenty Eight East/Patrick Bradley, BMI)
19	23	10	HELP YOURSELF—The undisputed Truth (N. Whitefield), Gordy 7134 (Motown) (Stone Diamond, BMI)	51	71	3	TOO LATE—Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI)	86	91	3	MAKING MY DAYDREAM REAL—We The People (L. McNeal), Lon 164 (MGM) (Unichappell, BMI)
20	24	11	HEY BABE—The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI)	52	76	3	FISH AIN'T BITTIN'—Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI)	87	95	2	GIVE IT UP OR TURN IT A LOOSE—Lynn Collins (C. Bobbi), People 636 (Polydor) (Dynamone/Belinda/Unichappell, BMI)
21	17	10	SUMMER BREEZE (Part 1)—Isley Brothers (J. Seals, D. Crofts), T-Neck 2253 (Columbia) (Dawnbreaker, BMI)	53	67	4	YOU KEEP ME (Hanging On)—Ann Peebles (B. Mizel, I. Allen), Hi 2265 (London) (Alanbo, BMI)	88	97	4	STRANGE FUNKY GAMES AND THINGS—Jay Dee (B. White), Warner Bros. 7798 (Sa-Vette/January, BMI)
22	19	11	CARRY ME—Joe Simon (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI)	54	50	6	SLEEPIN'—Diana Ross (R. Miller, T. Elinger), Motown 1295 (Stein & Van Stock, ASCAP)	89	98	2	LOUISE—Ray Charles (L. Robin), CrossOver 974 (Famous, ASCAP)
23	18	14	CHAMELEON—Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)	55	69	3	I WISH IT WAS ME YOU LOVED—Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI)	90	-	1	MY LOVE—Margie Joseph (P. McCartney, L. McCartney), Atlantic 3032 (McCartney/ATV, BMI)
24	31	5	WONDERFUL—Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI)	56	66	5	SHO-NUFF BOOGIE (Part 1)—Sylvia & The Moments (H. Ray, S. Robinson, A. Goodman), All Platinum 2350 (Gambi, BMI)	91	-	1	LIVING TOGETHER IS KEEPING US APART—Invitations (C. Reid, W. Clarke), Silver Blue 809 (Polydor) (Sherlyn, BMI)
25	21	14	TOUCH A HAND, MAKE A FRIEND—Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	57	49	9	CAN YOU TALK—Ron Holden (Williams, Green), Now 6 (Original Sound) (Dootsie/Williams, BMI)	92	74	5	WHAT AM I GONNA DO—Gloria Scott (V. Wilson, T. Anderson), Casablanca 0005 (Warner Bros.) (Va-Detta, BMI)
26	32	8	LOVE THAT REALLY COUNTS—Natural Four (J. Hutson, S. Hutson, M. Hawkins, J. Reeves), Curtom 1995 (Buddah) (Silent Giant, Aopa, ASCAP)	58	78	2	ON AND ON—Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curtom, BMI)	93	-	1	STUMBLIN' BLOCKS, STEPPIN' STONES—Justie Jo Armstrong (J. Armstrong), Truth 1214 (Columbia) (East/Memphis/Jo Steady, BMI)
27	30	10	THE LONE RANGER—Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)	59	65	6	THAT'S THE WAY IT WILL STAY—Tomorrow's Promise (M. Matthews), Capitol 3855 (Astronomical, BMI)	94	-	1	(These Are) THE MOMENTS—David Harris (D. Harris), Pleasure 45-1104 (Top Stuff/Duchess, BMI)
28	16	16	OUTSIDE WOMAN—Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI)	60	72	3	WILDFLOWER—New Birth (Edsel & Aloud, BMI)	95	-	1	SWEET LOVING WOMAN—Garland Green (R. Gerald), Spring 146 (Polydor) (Gaucha/Belinda, BMI)
29	46	3	SON OF SAGITTARIUS—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 5457 (Motown) (Stone Diamond, BMI)	61	64	7	DISRESPECT CAN WRECK—Escorts (G. Kerr, R. Walker), Alithia 6062 (Sound Ideas, ASCAP Horn Of Plenty, BMI)	96	-	1	WHO ARE YOU—B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAnn, ASCAP)
30	47	5	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—Impressions (E. Townsend), Curtom 1997 (Buddah) (Cherntown, BMI)	62	39	11	I BELIEVE—The Ebonys (E. Drake, I. Graham, J. Shirr, A. Stillman), Philadelphia International 7-3541 (Columbia) (Cromwell, ASCAP)	97	100	2	JUST IN THE NICK OF TIME—Chocolate Syrup (J. Crawford), Brown Dog 9000 (Mainstream) (Lifestyle, BMI)
31	22	12	HEAVENLY—The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)	63	68	5	WE CAN MAKE IT LAST FOREVER—Ronnie Dyson (H. Cosby, R. Glover, J. Harris), Columbia 46021 (Blackwood/Teammuck, BMI)	98	-	1	YOU'RE MY LIFE—Botton & Company (J. Boyce), Motown 1291 (Short Bone/Botton & Co., BMI)
32	25	14	SWEET STUFF—Sylvia (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI)	64	57	9	TELL ME WHAT'CHA GONNA DO—General Crook (G. Crook), Wand 11270 (Scepter) (Germaine Our Children, BMI)	99	-	1	I AM THE BLACK BOOK—Dixie Drifters (T. Morrison, A. De Coteaux), IX Chains 7003 (Mainstream) (Admont, ASCAP)
				65	82	2	IT'S HER TURN TO LIVE—Smokey Robinson (W. Robinson, M. Taglin), Tamla 54246 (Motown) (Tamil/Jobete, ASCAP)	100	94	4	SECRET AFFAIR—Nature's Gift (D. Crawford, C. Mann), ABC 11422 (American Broadcasting/DaAnn, ASCAP)

MAY 25, 1974, BILLBOARD

B.B. KING

BLUES

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Until
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Billboard FM Action Picks

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

- ATLANTA, Ga.: WRAS-FM, Drew Murray
- BABYLON, N.Y.: WBAB-FM, Malcom Davis
- BALTIMORE, Md.: WKTK-FM, Joe Buccheri
- COMPTON, Cal.: KJLH-FM, Rod McGrew
- DENVER, Colo.: KCFR-FM, Bob Stecker
- EUGENE, Or.: KFMV-FM, Janice Whitaker
- HOUSTON, Texas: KLOL-FM, Jim Hilty
- KENT, Ohio: WKNT-FM, Harry Suttmiller
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas
- ACE SPECTRUM, "Inner Spectrum," Atlantic: KJLH-FM
- AIRIO, "Virgin Land," Salvation: KCFR-FM
- HERB ALPERT AND THE TJB, "You Smile The Song Begins," A&M: KJLH-FM
- HORACEE ARNOLD, "Tales of Exonerated Flea," Columbia: KCFR-FM, WRAS-FM
- TONY ASHTON AND JON LORD, "First of The Big Bands," Warner Bros.: WKNT-FM
- PHIL AUSTIN, "Roller Maidens From Outer Space," Epic: KLOL-FM
- BADGER, "White Lady," Epic: KZAP-FM, WORJ-FM, WKTK-FM
- JOE BATAAN, "Sal Soul," Americana: KJLH-FM
- BLACKBYRDS, Fantasy: KJLH-FM
- RITA JEAN BODINE, "Sitting On Top Of My World," 20th Century: KFMV-FM
- BREAD, VOL II, Electra: CHUM-FM
- J.J. CALE, "Okie," MCA: KLOL-FM
- CARAVAN, "Girls Who Grow Plump In The Night," London: WBAB-FM
- CLIMAX BLUES BAND, "Sense Of Direction," Sire: WNEW-FM, KSHE-FM
- DAVE ALLAN COE, "Mysterious Rhinestone Cowboy," Columbia: KLOL-FM, WNEW-FM
- RY CODDER, "Paradise And Lunch," Reprise: WRAS-FM, WORJ-FM, WMMR-FM, WIOT-FM, WOWI-FM, KYLE-FM, KLOL-FM
- RITA COOLIDGE, "Fall Into Spring," A&M: KLOL-FM, KFMV-FM, CHUM-FM, KZAP-FM
- CRUSADERS, "Scratch," Blue Thumb: CHUM-FM
- SANDY DENNY, "Like An Old Fashion Waltz," Island: WMMR-FM, WIOT-FM
- DR. JOHN, "Anytime, Anyplace," Barometer: WKTK-FM
- EMBRYO, "We Keep On," BASF: KCFR-FM
- FLASH CADILLAC, "There's No Face Like Chrome," Columbia: KFMV-FM
- PETER FRAMPTON, "Something's Happening," A&M: WBAB-FM
- FRESH START, "What America Needs," ABC: KSHE-FM, WKTK-FM
- MARVIN GAYE, "Anthology," Motown: WBAB-FM
- ARLO GUTHRIE, Warner Bros.: KYLE-FM, WIOT-FM, WNEW-FM, WORJ-FM, KLOL-FM, WRAS-FM
- LANI HALL, "Sundown Lady," A&M: KLOL-FM
- ISAAC HAYES, "Tough Guys," Enterprise: KJLH-FM
- CATFISH HODGE, "Dinosaurs and Alleycats," Eastbound: KFMV-FM, KYLE-FM
- HOLLIES, Epic: WBAB-FM
- PAUL HORN, "Visions," Epic: KZAP-FM
- HOWDYMOON, A&M: WORJ-FM, WKTK-FM
- BOBBI HUMPHREY, "Blacks And Blues," Blue Note: CHUM-FM
- JANIS IAN, "Stars," Columbia: KLOL-FM
- IF, "Not Just Another Bunch Of Pretty Faces," Capitol: WIOT-FM, WOWI-FM
- ISIS, Buddah: WNEW-FM
- WAYLON JENNINGS, "This Time," RCA: WOWI-FM
- SAMMY JOHNS, GRC: KEMY-FM
- QUINCY JONES, "Body Heat," A&M: WKTK-FM, KJLH-FM
- NORFOLK, Va.: WOWI-FM, Larry Dinger
- ORLANDO, Fla.: WORJ-FM, Mike Lyons
- PHILADELPHIA, Pa.: WMMR-FM, Dennis Wilen
- SACRAMENTO, Cal.: KZAP-FM, Robert Williams
- ST. LOUIS, Mo.: KSHE-FM, Shelley Grafman
- TEMPLE, Texas: KYLE-FM, Bill Grant
- TOLEDO, Ohio: WIOT-FM, Dorian Paster
- TORONTO, Can.: CHUM-FM, Benjy Karch
- KINKS, "Preservation Act Pt. 1," RCA: WKNT-FM
- KRIS KRISTOFFERSON, "Spooky Lady's Sideshow," A&M: WRAS-FM, CHUM-FM, KZAP-FM, WIOT-FM
- LINDA LEWIS, "Heart Strings," Warner Bros.: WMMR-FM, WOWI-FM
- DAVE LIEBMAN, "Lookout Farm," ECM (Import): WOWI-FM
- KEN LYON AND TOMESTONE, Columbia: KFMV-FM
- LEFT END, "Spoiled Rotten," Polydor: WITO-FM
- MACEO AND THE MACKS, "Us," People: KJLH-FM
- MAGNA CARTA, "Lord Of The Ages," Vertigo: CHUM-FM
- MAHAVISHNU ORCHESTRA, "Apocalypse," Columbia: WRAS-FM, KZAP-FM, WIOT-FM, KCFR-FM, WORJ-FM
- RAY MANZAREK, "Golden Scarb," Mercury: KZAP-FM
- MIGHTY SPARROL, "Hot And Sweet," Warner Bros.: WMMR-FM
- MOONQUAKE, Fantasy: KFMV-FM
- THE BEST OF THE MOVE, A&M: WMMR-FM, CHUM-FM
- NEKTAR, "Remember The Future," (Import) Passport: WKTK-FM, KSHE-FM, KLOL-FM
- NEW YORK DOLLS, "Too Much, Too Soon," Mercury: WBAB-FM, WORJ-FM
- RAB NOAKES, "Red Pump Special," Warner Bros.: KYLE-FM
- QUEEN, "Queen II," Electra: CHUM-FM, KZAP-FM
- GENE REDDING "Blood Brother," Capitol: KJLH-FM
- REFUGEE, (Import), Charisma: WOWI-FM
- ACHIM REICHEL, "Autovision," (Import), Zebra: WKNT-FM, WOWI-FM
- RENAISSANCE, "Turn Of The Cards," Sire: WNEW-FM
- ROSS, RSO: WRAS-FM
- SIEGEL-SCHWALL, "Last Summer," Wooden Nickel: WKTK-FM
- SHA NA NA, "Hot Socks," Buddah: WKTK-FM
- BEN SIDRAN, "Don't Let Go," Blue Thumb: WOWI-FM, KLOL-FM
- LYNYRD SKYNYRD, "Second Helping," MCA: WMMR-FM
- JAMES LEE STANLEY, "Three's The Charm," Wooden Nickel: WIOT-FM, WORJ-FM
- JOHN STEWART, "Phoenix Concerts Live," RCA: KZAP-FM, WIOT-FM
- STYLISTICS, "Let's Put It All Together" Avco: KJLH-FM
- TASAVALLAN PRESIDENTI, "Milky Way Moses," Janus: WRAS-FM
- TEN YEARS AFTER, "Positive Vibrations," Columbia: WKTK-FM, KSHE-FM
- THIN LIZZY, "Vagabonds Of Western World," London: WRAS-FM
- TOLONEN, Janus: KCFR-FM
- TOMITA, "Snow Flakes Are Dancing," RCA: KZAP-FM
- RICHARD TORRANCE, "Eureka," Shelter: WKNT-FM
- GINO VANNELLI, "Powerful People," A&M: CHUM-FM
- VARIOUS ARTISTS, Mule Skinner, Warner Bros.: KFMV-FM, KCFR-FM
- DOC AND MERLE WATSON, "Two Days In November," Poppy: KCFR-FM
- RUSTY WEIR, "Stoned Slow Rugged," ABC: WOWI-FM
- WHITE WITCH, "A Special Greeting," Capricorn: KYLE-FM, WRAS-FM
- WET WILLIE, "Keep On Smiling," Capricorn: WORJ-FM, WOWI-FM, KFMV-FM, WIOT-FM, KYLE-FM
- EDGAR WINTER, "Shock Treatment," Epic: WORJ-FM, WNEW-FM, KFMV-FM, WMMR-FM, CHUM-FM, KZAP-FM, KSHE-FM, WKTK-FM, WRAS-FM

Bubbling Under The HOT 100

- 101-STANDING IN THE RAIN, The James Gang, Atco 6966
- 102-TOO LATE, Tavares, Capitol 3882
- 103-WHEN THE MORNING COMES, Hoyt Axton, A&M 1497
- 104-PLEASE COME TO BOSTON, Davie Loggins, Epic 11115
- 105-THE GOLDEN AGE OF ROCK 'N' ROLL, Mott The Hoople, Columbia 46035
- 106-SADIE TAKE A LOVER, Sam Neely, A&M 1523
- 107-TRAVELLING BOY, Garfunkel, Columbia 46030
- 108-SWEET STUFF, Sylvia, Vibration 520 (All Platinum)
- 109-I ONLY HAVE EYES FOR YOU, Mel Carter, Romar 716 (MGM)
- 110-YOU KEEP ME (Hanging On), Ann Peebles, Hi 2265 (London)
- 111-GEORGIA PORCUPINE, George Fischhoff, United Artists 410

Bubbling Under The Top LP's

- 201-CHARLIE RICH, Fully Realized, Mercury SRM 2-7505 (Phonogram)
- 202-DARYL HALL & JOHN OATES, Abandoned Luncheonette, Atlantic SD 7269
- 203-VELVET UNDERGROUND, Live With Lou Reed 1969, Mercury SRM2-7504 (Phonogram)
- 204-KANSAS, Kirshner KZ 32817 (Columbia)
- 205-ROBERT KLEIN, Mind Over Matter, Brut 6600
- 206-BLACK HEAT, No Time To Burn, Atlantic SD 7294
- 207-HISTORY OF BRITISH ROCK, Sire SAS 3702 (Famous)
- 208-NATURAL FOUR, Curtom CRS 8600 (Buddah)
- 209-ZOMBIES, Time Of The Zombies, Epic KEG 32861 (Columbia)

Ms. Wilson: All Seasons Artist

Continued from page 32

jockey after playing another of Ms. Wilson's all-time favorites, "You Can Have Him."

Ms. Wilson's personal appearances have most recently been limited to a few concerts and nightclub dates. Television has also become a part of her career expansion; appearing as an actress in such television series as "Hawaii Five-O" and "The FBI."

Most recently, however, Ms. Wilson is gleaming with joy over a new talk-variety series, aptly titled, "The Nancy Wilson Show," for KNBC-TV which is being looked at very seriously for national consideration.

Perhaps the most important news to all her record buying fans are the plans of Ms. Wilson to return to the recording studios the end of this month. Asked what kind of material we could expect from her long overdue date, Ms. Wilson explained:

"Well, I don't know just yet, I've been thinking about doing some of the material of the outstanding young composers. I've been talking with one in particular, and we're planning a nice surprise."

Surprise, or not, it will be with pleasure that this writer, along with, we're sure, countless other Nancy Wilson enthusiasts, will listen to this graceful and stylistic singer who could do a complete album singing a cappella and blow our minds.

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	*STAR Performer-LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	7	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	31	33	5	MEETING OF THE MINDS Four Tops, Dunhill DSD-50166
★	5	28	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	32	29	10	KNIGHT TIME Gladys Knight & The Pips, Soul 5 741V1 (Motown)
3	3	9	MIGHTY LOVE The Spinners, Atlantic SD 7296	★	41	15	GRAHAM CENTRAL STATION Warner Bros. BS 2763
★	7	17	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	34	23	30	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141
5	1	11	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	35	36	4	ALIVE & KICKING Deftones, Philly Groove PG 1501 (Bell)
6	8	11	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)	36	25	41	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)
7	4	23	THE PAYBACK James Brown, Polydor PD2-3007	37	27	33	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)
★	11	32	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	38	40	4	FOXY BROWN Willie Hutch, Motown MG-811 S1
9	6	9	WAR LIVE United Artists UA-LA 193-J2	39	43	3	NATURAL FOUR Curtom CRS 8600 (Buddah)
10	10	22	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	★	50	2	WHIRLWINDS Deodato, MCA 410
11	12	7	+ JUSTMENTS Bill Withers, Sussex SRA 8032	41	45	2	THE OHIO PLAYERS EMI Capitol ST-11291
12	13	13	EUPHRATES RIVER Main Ingredient, RCA APL 1-0335	★	52	3	DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VDS-9501 (Columbia)
13	14	8	STREET LADY Donald Byrd, United Artists BW LA 140-F	43	48	2	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 0598 (Buddah)
★	18	5	BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749	44	34	38	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
15	16	5	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)	45	37	26	STONE GON' Bunny White, 20th Century T 423
16	17	16	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996	46	51	3	COME LIVE WITH ME Ray Charles, Crossover CR 9000
17	15	10	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)	47	39	37	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)
★	22	4	ANTHOLOGY Gladys Knight & The Pips, Motown M792	48	49	7	ETHNIC STEW Tribe, ABC ABXC 807
19	19	5	ANTHOLOGY Marvin Gaye, Motown M9 791A3	49	42	27	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)
20	9	15	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433	50	44	22	1990 Temptations, Gordy G-966V1 (Motown)
21	21	6	SCRATCH The Crusaders, Blue Thumb BTS 6010	51	53	3	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
★	32	4	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	52	-	1	THAT'S HOW LONG I'LL BE LOVING YOU Bunny Sigler, Philadelphia International KZ 32859 (Columbia)
23	24	8	BEST OF THE MOMENTS Slang ST 1019 (All Platinum)	53	57	29	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
24	26	18	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	54	46	6	THEY SAY I'M DIFFERENT Betty Davis, Just Sunshine JSS-3500 (Famous)
★	31	4	ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 R3	55	58	2	LOVE, SEX & THE ZODIAC Cannonball Adderley, Fantasy F 9445
26	28	16	BLUE MAGIC Atco 7038	56	-	1	SUPERTAYLOR Johnnie Taylor, Stax STS-5509 (Columbia)
27	20	8	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)	57	59	2	SAVE THE CHILDREN Motown M800-R2
28	30	7	I CAN'T STAND THE RAIN Ann Peebles, Hi XSHL 32079 (London)	58	60	2	NO TIME TO BURN Black Heat, Atlantic SD 7294
★	35	3	CROSSWINDS Billy Cobham, Atlantic SD 7300	59	-	1	FRICTION Soul Children, Stax STS-5507 (Columbia)
★	38	4	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	60	-	1	THREE DOWN AND FOUR TO GO Escorts, Alithia AR 9106

MAY 25, 1974, BILLBOARD

EMI, Soviet Pub Enter New Pact

LONDON—A new three-year agreement was recently signed between EMI and Russian publishing organization Mezhdunarodnyia Kniga (M.K.) providing for continued issue by HMV of Russian-made Melodiya recordings, in Britain, Eire, Australia and New Zealand, plus an exchange deal by which EMI Imports will bring in a number of Melodiya recordings and will in turn make British records, both classical and pop, available in Russia.

Agreement runs from June 1, and was completed by M.K. vice-president Mme. Raisa Kalianko and Lev Yershev representing the U.K. Russian Trade Delegation, on the Soviet side, and EMI Classical division

general manager Peter Andry, financial planning manager Tony Locantro and international marketing manager, Douglas Pudney, for EMI. Agreement will have important cultural link sidelines including encouragement of young Russian recording artists so far unknown here, visits by these artists to Britain, recordings to be made outside Russia by outstanding artists including pianist Sviatoslav Richter and Mstislav Rostropovitch, and if future talks also succeed, possible co-production of major recordings by EMI and Melodiya in Moscow, one of which may be a large-scale Russian opera. Later in the year Douglas Pudney will visit Moscow for talks on repertoire.

"We are delighted that we have reached agreement," Andry told Billboard. "Our relations with M.K. that have continued since 1968 have proved successful, and this new agreement will not only benefit the trading relations between our two countries but will also help the continued artistic relations."

WCLV Issues Baedeker List

NEW YORK—The 1974 edition of the WCLV Classical Music Radio Station Baedeker list 170 commercial and non-commercial stations in 136 cities that broadcast a significant amount of classical music. It is included in the June issue of the WCLV Cleveland Guide.

Each station entry in the Baedeker includes frequency and indication as to whether it broadcasts any of a number of special programs such as The Cleveland Orchestra, Cleveland Orchestra Pops, Boston Symphony, and Pops, Philadelphia Orchestra and Karl Haag's "Adventures in Good Music."

This is the fourth year that WCLV has published the Baedeker.

Composers to Cite Ms. Sterne

NEW YORK—The American Composers Alliance will honor Teresa Sterne, director of Nonesuch Records, at a reception Wednesday (22) at the Faculty House of Columbia University here. At the fete, The Alliance will present Ms. Sterne with the Laurel Leaf Award for Distinguished Service to Contemporary Music.



WHEN Metropolitan Opera stars Anna Moffo and Richard Tucker recently went to Korvettes on Fifth Avenue, New York, to autograph copies of their new RCA Red Seal album, highlights from Halevy's opera, "La Juvie," David Rothfeld, center, Korvettes vice president, Divisional merchandising manager, greeted them.



THE CLASSICAL division of Phonogram was struck by fire a year ago, and has moved back to its newly remodeled offices. M. Scott Mampe, director of the division, is shown next to the division's "latest" playing equipment. Ms. Mampe holds album cover of Philips' latest opera recording by Colin Davis, Mozart's "Don Giovanni." A Galaxy of Stars, the advertising slogan to be used in conjunction with the set, appears on a full color showcard designed for in-store displays. Coordinated radio premieres across the country are scheduled for this month. Full advertising support is planned in conjunction with this set's release.

Audio Fidelity Set To Expand 1st Series

NEW YORK—Audio Fidelity Records plans to expand its First Component Series line of classical recordings during the coming months. The repertoire will be more varied, embracing solo works for piano, violin and cello, chamber music, choral works, and operatic as well as symphonic material. Also planned are boxed sets containing the complete Brandenburg concertos of Bach, the four Brahms symphonies, the five Beethoven piano concertos, and other works which lend themselves to this kind of packaging. In preparation for early release are works by Bach, Mozart, Schubert, Chopin, Haydn, Beethoven, Wagner, Brahms and Paganini.

Recent releases included the first new recording in years of the complete sonatas and partitas for solo violin performed by Ruben Varga.

To be released this Fall is an album by Ruben Varga containing the only recording of Paganini's Variations on the theme "God Save the Queen" as well as other Caprices by Paganini and Varga. Audio Fidelity Records recently issued its first album of chamber music, a recording of Schubert's Trout Quintet. Carl Shaw, Audio Fidelity's classical a&r director, is in Europe, seeking new material for the First Component Series because of expansion plans.

Kenton Signs Pact to Push More Concerts

CHICAGO—Jazz artist and composer Stan Kenton, 61, has signed a long-term personal management agreement with the Scott A. Cameron Organization Inc.

Scott Cameron, president, says he will concentrate on more auditorium concert engagements and mount a bigger push in the high school and college concert market. Cameron helped develop the high school clinic concert concept for Kenton three years ago as vice president and head of the Willard Alexander Agency in Chicago.

Willard Alexander Inc. continues as agency representation, and publicity will still be handled by Kenton's Creative World operations in Los Angeles, which include Creative World Records, Creative World Publications, and Kentonia, Inc.

SMG to Issue Vox on Tape

NEW YORK—Vox Productions has concluded a deal with SMG Distributors whereby SMG has the right to issue Vox recordings on cassettes and 8-track tapes, under the SMG label. A recent issue erroneously stated that Vox and SMG had formed a tape manufacturing operation.

Billboard Best Selling Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	46	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
2	3	46	SCOTT JOPLIN: THE RED BACK BOOK Gunther Schuller, Angel S-36060 (Capitol)
3	2	46	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
4	7	18	KING OF THE HIGH C's Luciano Pavarotti, London 26373
5	8	21	SWITCHED ON BACH II Walter Carlos, Columbia KM 32659
6	9	46	SWITCHED-ON BACH Carlos/Folkman, Columbia MS 7194
7	4	10	VERDI: I VESPRI SICILIANI Arroyo/Domingo/Milnes/Raimondi, New Philharmonic (Levine) RCA ARL4-0370
8	5	21	RACHMANINOFF: VESPERS U.S.S.R. Russian Chorus & Soloists, Melodiya SRB 4124 (Capitol)
9	6	10	CASABLANCA: CLASSIC FILM SCORES FOR HUMPHREY BOGART National Philharmonic (Gerhardt), RCA APL1-0422
10	13	28	PUCCINI: TURANDOT Sutherland/Pavarotti/Caballe/Ghiaurov/Krause/Pears, (Mehta), London OSA 13108
11	14	40	PUCCINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
12	20	18	THE CHRISTOPHER PARKENING ALBUM Angel S-36069 (Capitol)
13	10	5	ALBENIZ: IBERIA Alicia De Larrocha, Piano, London CSA 2235
14	27	22	BEETHOVEN: SYMPHONY #9 Chicago Symphony (Solti), London CS P8
15	-	1	SCOTT JOPLIN: Palm Leaf Rag Southland Stingers With Ralph Grierson, Piano (Spoonholtz) Angel S-36074 (Capitol)
16	12	24	E. POWER BIGGS PLAYS SCOTT JOPLIN Columbia M 32495
17	11	46	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
18	26	46	BACH BRANDENBURG CONCERTOS Ristenpart, Nonesuch 73006 (Elektra)
19	32	13	BERLIOZ: LA DAMNATION DE FAUST Gedda/Bastin/Veasey/London Symphony Orch. & Chorus/Ambrosian Singers (Davis), Philips 6703 042 3 (Phonogram)
20	-	1	BOITO: MEFISTOFELE Treigle/Domingo/Caballe London Symphony Orchestra & Ambrosian Opera Chorus (Rudel) Angle SCLX 3806 (Capitol)
21	15	5	TCHAIKOVSKY: SWAN LAKE BALLET IN 4 ACTS, OPUS 20 Netherlands Radio Philharmonic (Fistoulari) Phase 4 2SPC 21101 (London)
22	22	38	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra)
23	18	46	MAHLER: 8th SYMPHONY Chicago Symphony Orchestra (Solti), London OSA 1295
24	17	30	CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic of London (Gerhardt), RCA ARL 1-0183
25	16	24	PRIMO TENORE: LUCIANO PAVAROTTI London OS 26192
26	21	5	JANET BAKER SINGS SCHUBERT Seraphim SIB 6083 (Capitol)
27	28	26	ROSSINI: WILLIAM TELL Caballe/Gardelli, Angel SEL 3793 (Capitol)
28	24	34	MAHLER: 5th SYMPHONY Chicago Symphony (Solti), London CSA 2228
29	-	1	MORE SCOTT JOPLIN RAGS New England Conservatory (Schuller) Golden Crest GRS 31031
30	19	30	PROKOFIEFF: ROMEO AND JULIET (complete ballet) Cleveland Orchestra (Maazel), London CSA 2313
31	25	10	MAHLER: SYMPHONY #10 New Philharmonic Orch. (Wyn Morris), (Phonogram) Philips 6700067 (Mercury)
32	-	1	BELLINI: NORMA Sills/Verrett/Di Giuseppe/Plishka New Philharmonia Orchestra (Levine) Audio Treasury ATS-20017 (ABC)
33	35	5	WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
34	-	1	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Karajan) DGG 2530 402 (Polydor)
35	30	5	ZUKERMAN PLAYS AND CONDUCTS VIVALDI Columbia 32693
36	-	1	HALEVY: LA JUIVE (Highlights) Arroyo/Moffo/Tucker/Giaiotto New Philharmonia Orchestra (de Almeida) RCA ARL1-0447
37	-	1	STEINER: GONE WITH THE WIND National Philharmonic Orchestra (Gerhardt) RCA ARL1-0452
38	33	13	THE BEST OF JOHN WILLIAMS Columbia M3X 32677
39	40	5	THE GREAT RACHMANINOFF CONCERTOS: Van Cliburn RCA ARL2-0318
40	36	5	BEETHOVEN: SONATA #23 IN F MINOR (Appassionata) BEETHOVEN: SONATA #21 IN C MAJOR (Waldstein) Vladimir Horowitz, Piano, Columbia M-31371

Blank Tape Sales Prove Surprising

By EARL PAIGE

LAS VEGAS — The electronic distributor is viewed as an increasingly important factor in blank tape sales.

In fact, Ed Miller, Mill-Tronics of Dallas, said in a presentation at NEWCOM here that his organization could not believe the amount of blank tape that is being sold. He mentioned one distributor who sold \$300,000 worth last year.

In his presentation at a marketing seminar for distributors here, Miller said an investment of \$2,500 (depending on market area) will yield 22-27 percent gross profit for the wholesaler and offer dealer profits of 35-38 percent. Miller sells BASF and Sony, the latter he pointed out as enjoying very limited distribution via distributors.

BASF was here in force with Tom Dempsey, Gerard Berberian, Robert J. Patterson, Richard Dalessio,

James Walker and Joseph Stalteri manning both a booth and a busy hotel suite, the latter involving critical nose-to-nose selling. For Berberian and Patterson, it was a hectic time as they had to hurry up here from the Audio Engineering Society convention in Los Angeles that overlapped NEWCOM (see separate story on the two men's flight home).

Longines Symphonette constructed an elaborate exhibit and plugged such merchandising concepts as its tote box library that comes with two cassettes.

Irish plugged three-packs in both 8-track and cassette.

Not showing a great amount of tape was Mallory, where Frank P. Vendely, general sales manager of Mallory Distributor Products Co., said his firm intends to increase its involvement soon. Another Mallory

(Continued on page 36)

3M to Bow Cassette, Tape, Cartridge Line at CES

ST. PAUL, Minn.—The 3M Co. here is introducing a "Classic" line of cassette, cartridge and open reel tape at the Consumer Electronic Show to be marketed through audiophile and audio specialty stores.

The Classic cassette tape has a dual layer of chromium dioxide and ferric oxide for combined high frequency and low frequency fidelity, and can be played on standard playback equipment. The company recommends using the nonchrome bias switch for best results. On a three position switch, the setting should be at the "high performance" point.

The cartridge tape has a low-noise ferric oxide coating and has a higher sensitivity to both high and low fre-

quencies than standard cartridge tape.

The open reel formula is also low-noise ferric oxide, with a higher performance rating than standard recording tape.

Suggested list prices for the Classic cassettes are \$3.75 for the C-45, \$4.35 for the C-60, and \$6.25 for the C-90. Suggested list for the new cartridge are \$3.75 for 45-minutes, and \$5.00 for 90 minutes. On the open reel, the seven-inch size is \$9.95 for 1,200 feet, \$12.45 for 1,800 feet, and \$16.20 for 2,400 feet. For the 10½ inch reel, suggested list prices are \$23.70 for 2,400 feet, \$28.70 for 3,600 feet, and \$37.45 for the 4,800-foot length.

Concord Bows New Solid State Cassette Deck

NEW YORK—Concord Products has introduced a new solid state cassette deck, which, according to the company's engineers, has been engineered for high performance and designed as a stereo component with front loading.

The unique front-loading design allows the unit, model CD-1000 to fit in places where end load decks would pose a problem. The unit's front panel contains all the controls, including headphone jacks, two VU meters, microphone jacks and a tape counter with memory rewind. The tape motion and direction are visually indicated.

According to Concord's national sales manager, Paul Gonzalez, the unit, with a list price of \$299.95, boasts a combination of other features, including solenoid-assisted piano key controls, Dolby noise reduction system, a selector switch for regular, low noise and chromium dioxide tapes, and built-in illumination for easy head cleaning.

Also incorporated into the CD-1000 is a locking pause control, separate clutch-coupled rotary record, and output controls, and an input line mike selector switch.

Concord is a division of the Benjamin Electronic Sound Corp.

Stricter FTC Audio Rules In Effect Nov. 4

WASHINGTON — The Federal Trade Commission (FTC) has set Nov. 4, 1974, as the effective date for its new, stricter rules on advertising audio power of home entertainment items.

Advertising which makes any power output claims, in print or broadcast, for phonographs, radios, tape equipment and component amplifiers, will have to rate output in continuous power capability (RMS).

Standard test conditions for manufacturers are outlined by FTC in detail and must be met whenever any power claims are made in advertising. Rules were formally promulgated May 3 (Billboard, May 4).

Direct mail literature and catalog merchandising must also observe the Nov. 4 date for audio power claims. However, more leeway will be given for a phase-out after that date, of promotional line folders, spec sheets, wall charts et al. at retail level. This is to ease hardship in cases where promotional literature for new 1975 product lines had already come out before the long-delayed audio power output rules were finally issued.

Retailers who rely on manufacturers' written claims in their adver-

tising will not be held in violation if the claims prove inaccurate or false, provided the retailer had no way of knowing this on his own.

To assure a fair basis for consumer comparison, the commission will ban any performance rating for power in an item that requires outside aids.

As reported in Billboard's May 4 Tape/Audio section, any additional performance characteristics not required under the new rule, such as "peak power" or "music power," must be based on recognized industry testing standards and must be subservient to the main RMS disclosure to avoid confusing the consumer.

The standard test conditions set up by the commission for measuring the disclosed performance claims will permit duplication by the FTC for checkup and enforcement on the advertising claims.

The new power output rules, in the final stages since 1971, are designed to prevent abuse of output ratings and to provide a standard for judging amplification power in terms consumers can understand and compare, the FTC says.

Kodak Videoplayer Nears Debut

• Continued from page 3

week, a Kodak spokesman for the Motion Picture & Audio Visual Markets (MPAVM) indicated that among the first eight dealers announced would be several of the more traditional audio/home electronics type with solid sales and servicing track records.

He also said it is likely that a number of dealers also will have the new \$12,500 Automated Film Processor that develops a 50-foot Super 8 car-

tridge at 10 feet a minute. Featuring a processing time of 8½ minutes, the unit turns out a 50-foot roll ready for showing in 13½ minutes, overcoming one of the main drawbacks to Super 8 as a serious challenge to instant videotape recording.

Videoplayer distribution will be national by year-end, with the market expansion timetable uncertain, depending on increasing production capability. A network of 100-125 dealers is anticipated, with moves by region to the Northeast, Midwest,

Southeast, West Coast and South-west following New England.

The new Videoplayer is compatible with the line of Ektasound cameras and projectors announced by Kodak last year. The new dealers will carry key accessories introduced late last year specifically for the Videoplayer, including the Supermatic 200 existing-light sound camera with omnidirectional microphone on a 12-foot cable, and new Ektachrome SM 7244 film available in 50- and 200-foot cartridges.

Penney Puts Heavy Emphasis on Record/Audio Sales

By GRIER LOWRY

KANSAS CITY, Mo.—The rationale of those who tout the 1,700-store J.C. Penney Co. as one of the two most successful merchandisers in retailing today (the other is said to be Sears) begins to crystallize in a study of the company's tape-record and electronics hardware strategy.

With policy and guidelines for all stores mapped at the New York home base, where Bob Guagnini is home and automotive stereo buyer, and Russ DiGarbo handles tape and record buying, there's solid evidence of the important role these categories have in Penney's profit-and-volume scheme of things.

Not all stores maintain stocks of electronic hardware and software. Smaller stores have no departments, while other stores have departments of varying sizes. But Penney's new full-line stores, which range upward to 200,000 square feet in size, incorporate good-sized displays of all three categories—tape-records, home and automotive stereo.

J.C. Penney is oriented to the vital niche hard and soft lines play in family lifestyles today, are deeply conscious of their traffic, profit-earning, good image and impulse appeal.

Each department manager shops the main competition monthly, us-

ing a shopper's guide as a tool. And if major competition is found to be a few dollars—sometimes even a dime—cheaper on comparable wares, it is a matter of serious concern to management and steps are taken. The prime aim always, says Penney's management, is the best deal in town on price and quality. If another product is needed to make a price point, action is taken to acquire it.

The organization structure of full-line stores includes manager, a sales and merchandising manager (or assistant manager), an operations manager who is responsible for all nonselling areas, merchandising managers for each level of the stores and then department managers who oversee one or more categories.

Tapes and records are supplied Penney stores by the Handleman Co., a rackjobber firm founded by Paul and Dave Handleman, headquartered in Detroit. The company has 17 branches, with a warehouse in each area, over the country. All software basic strategy, including promotions, display practices, stocking methods, etc., are a joint effort of Handleman and Penney's New York personnel. This merchandise is fed into Penney's stores on a weekly basis by rackjobber representatives,



Grier Lowry photo

CHECK IT OUT—Penney's software organization structure consists of head record girl, on-floor supervisor and department manager. At the full-line Blue Ridge Shopping Center store in Kansas City, Evelyn Awander (head sales girl) and Eric Stueve (department manager) go over invoices.

and Penney does no warehousing on it. Only nominal under-stocks are kept in the stores.

Penney does maintain warehouses

in each district for electronic hard lines, and buying is pooled by all stores in the district. The Penney feeling is that this pooling and district warehouse distribution plan is more economical, efficient and faster than with deliveries shipped by individual manufacturers to the stores. Electronics merchandisers in stores compile forecasts of sales for the year, then supply monthly sales breakdown expectations. Overall buying for the company is based on these estimates.

A good example of the approach the company makes in merchandising electronics is shown at the Blue Ridge Mall full-line store in Kansas City. The location is in one of the top shopping centers in Greater Kansas City in the Eastern suburbs with a constantly high traffic count. This is one of the highest-volume shopping centers in the country.

Penney has 16 stores in the Kansas City district, including four full-line stores. The district is supervised from the regional office in Dallas. Stan Jones is sales manager for white goods, furniture and brown goods lines in the Kansas City district.

Penney's at Blue Ridge occupies 108,580 square feet of selling area, which, with stockroom, expands to 125,800 square feet. Ideally located

in the hottest spot in the store, on the lower level with neighboring high-volume categories—toiletries, cameras, soft-cover books and hardware—tapes and records occupy a 700 square foot spread. The location is near the lower level entrance on the path taken by traffic to the escalators. Tapes get about a 216 square foot spread with 10 square feet devoted to basic accessories—mostly carrying cases and racks—and four square feet to blank tape.

Electronic hard lines are located on the second level adjoining home furnishings where 50 square feet is devoted to compacts, 1,500 square feet to portables with components displayed in a 216 square feet recessed demonstration room. Automotive stereo goods utilize about 60 square feet in the large, detached automotive service center.

The software profit and turnover per square foot investment in space is termed excellent by management. Single records dominate the volume as result of unusually high patronage from teenagers who are rock music oriented. A recent month tally sheet on tape and records disclosed that 45's turn 53.2 percent of the sales, albums 37.5 percent and pre-recorded tapes 9.3 percent. Accord-

(Continued on page 38)

GE Forecast Bright; 'Q' Push Planned

By EARL PAIGE

LAS VEGAS—General Electric will aggressively push 4-channel as part of its audio products campaign, says Paul Van Orden, general manager of the electronics products department, who spoke out here on how sensationalism in the trade press has added to the confusion and uncertainty surrounding quadrasonic.

While GE is introducing just one new 4-channel player, it is providing a 4-channel merchandiser, a primer, adding another cartridge of Enoch Light music and providing two dealer stands with headers announcing 4-channel sound center.

"It seems that an item in consumer electronics has to be either selling white hot or going to hell in a handbasket," Van Orden says. "Why hasn't the press picked up on our fantastic job in radios—I suppose that isn't news."

He points out that even though importers jumped first into radios years ago it still increases its share of market, which he says exceeds 35 percent.

Van Orden says he has installed quadrasonic in his bedroom and really believes in the concept. "It is some kind of wild sound in a bedroom, let me tell you."

Other highlights from GE's sales training convention and new product showing:

Last half '74 audio business is characterized by dealers as looking good with current inventories "very thin," says David Perry, vice president and general manager entertainment products division.

Tape units have soared 150 percent since 1969 and GE's tape unit sales have gone up 250 percent, says Walt Williams, marketing manager. Three of GE's new tape units are sophisticated 8-track record machines.

Radios are on a 10-12 percent growth curve and 68 plus government-backed weather report stations will boost sales of receivers such as GE's \$29.95 P4848, says Byron Werges, manager of sales planning for radio products.

The 35 million U.S. households with under 12 year olds represent a great market for youth electronics, says John Dineen, product manager, portable phonograph/youth electronics, who points out how models are being styled after ones the parents own.

How big audio? It will be \$750 million this year and one billion by 1977, says Dick Lewis, manager, audio systems and components.

Tape Duplicator

By ANNE DUSTON

State University College, New Platz, N.Y., is willing to exchange video tapings on a free or rental basis with schools or community groups, offering its own tapes developed for the newly formed Video Committee, says chairman Marc Luchansky. The committee uses half-inch video equipment and tape, and plans bi-weekly showings on communications and entertainment themes, from various campus locations simultaneously.

The technological aspects of manufacturing C-O's was reduced to a primary grade level by TV interviewer Joan Young as she talked to plant manager Paul Gelardi, Shape Symmetry & Sun Inc., Biddeford, Maine. The interview will be broadcast via closed circuit to classrooms, and over Maine Public Television as a segment of "The News Machine Show," aimed at introducing youngsters to the usually invisible technocracy that surrounds them.

The 26th annual Institute for Professional Development sponsored by the National Audio-Visual Assn. will be held July 7-12 at Indiana University. Featured are a week-long Basic A-V Systems Engineering course and workshop, a two-day concurrent seminar series, and five capsule courses. Further information can be obtained from the association, at 3150 Spring St., Fairfax, Va. 22030.

Viewlex Customer Services Division shifted its East Coast sales offices recently to 237 W. 54th St., New York City. The company's telephone number remains the same. The division consists of eight coast-to-coast record pressing, tape duplicating and packaging service plants, plus recording studios.

Loudspeaker Line Bows

NEW YORK—A new line of loudspeakers—the Sound Reproducers—has been developed by Stark Designs of North Hollywood, Calif. The line, according to John Starkweather, co-partner in the company, features three bookshelf-type speakers, models SR1, SR2 and SR3.

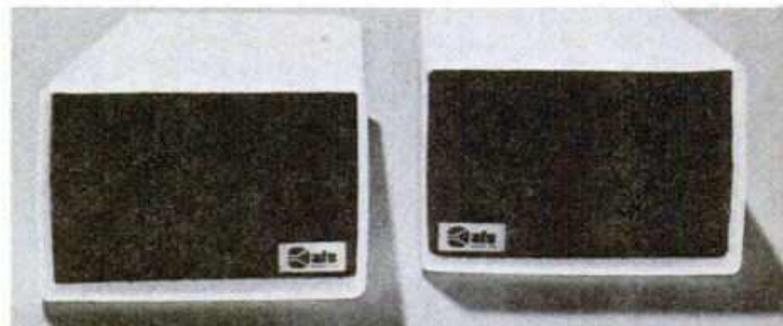
The units are available either in oiled walnut or satin white, and are available with sculptured foam grilles in decorator design colors of crimson red, burnt amber, raven black or ultra blue.

Starkweather says the Sound Reproducers incorporate many widely accepted concepts and techniques. He adds, "Based on the acoustic suspension principle, these three-way systems provide a wide and uniform energy response."

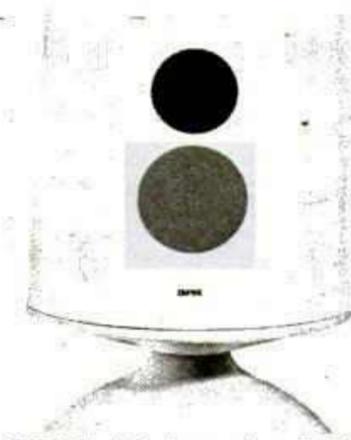
"Our engineers attained a high degree of accuracy in sound reproduction through the innovation of controlling dispersion to provide the versatility needed to function efficiently in today's listening environment."

The speakers are fair-traded at \$135, \$180 and \$225 respectively. An optional base is available at \$15 per pair. Additional grilles can also be purchased at \$15 each.

New Products



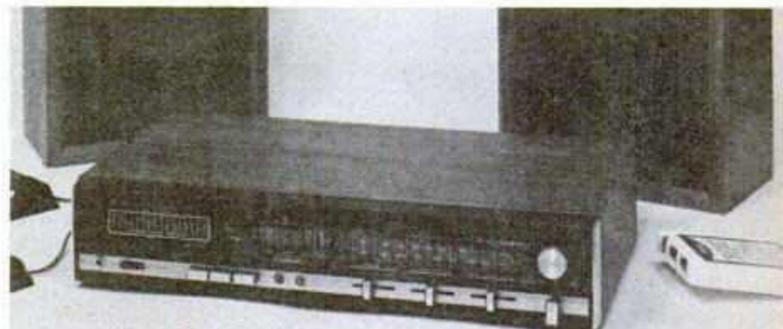
ACOUSTIC FIBER SOUND's new acoustically designed Kar Cricket speaker for small cars features a 3" x 5" full range speaker, a 2.3 oz. magnet and 9/16" voice coil. The KK30 in colorful Naugahyde covers sells for \$32.95.



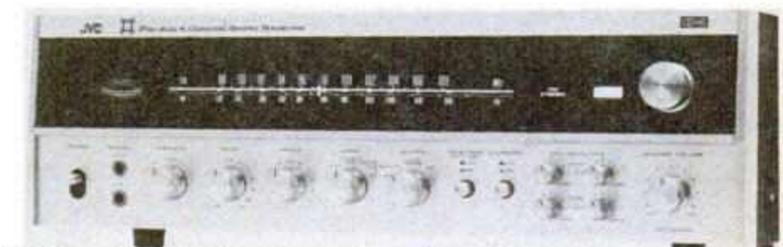
EMPIRE introduces the Jupiter 6500 speaker. The three-way system uses a heavy 12 inch down facing woofer and ultrasonic tweeter with wide angle dispersion. The system is made of white Uniroyal Rubicast and retails for \$149.95.



CARTER Corporation's new cordless demagnetizer and head cleaner. Model 40-150-8 is designed for cartridge application and can be used anywhere. Retail: \$9.50.



JULIETTE's C5000-82 home entertainment system features FM/AM/FM Stereo multiplex, built-in 8-track player with automatic program changer, 6 1/2" duo cone air suspension speakers and 2 microphones. The system is finished in walnut and chrome.



JVC introduces the first 4-channel receiver to incorporate the new IC demodulator. The 5426X has the advanced circuitry and automatic carrier control designed for CD-4, a special low distortion decoder for all matrix systems and 4-channel ready FM for discrete FM broadcasts. Retail: \$399.95.

Safeway 'Hooks' Preferred Tape

NEW YORK—The line of blank tape products produced by Preferred Sounds has been selected by Safeway Stores of California for use in its "J-Hook" display program.

According to Ken Hilt, merchandising manager of Safeway, selection of the line represents initial storewide exposure of the Preferred brand. Hilt expects to see the product merchandised as an impulse in the majority of Safeway's 2,300 outlets.

Safeway's "J-Hook" program is named for the store's display device placed near cash registers. The tapes are currently being made available to the chain's stores.

Blank Tape Sales

• Continued from page 35

division has dropped blank tape.

Here using NEWCOM to launch a new line was Superex Electronics Corp. Director of marketing Marvin Paris said the line will be in two grades with cassette now and 8-track to come. The product is ferric-oxide.

Lengths are 46, 60, 90 and 120. Prices range from \$2.25 list for studio dynamic grade 46-min. to \$3.25 for the same length in professional dynamic grade. Superex will not market open reel blanks, Paris said.

Product is attractively packaged with white blending into shades of red graphics. The lifetime guarantee states it is made by Paco Electronics Ltd., St. Laurent, Quebec.

Car Stereo

Car Stereo Makers Push In-Dash After-Mart Units

LAS VEGAS—Car stereo manufacturers are stepping up their promotion of in-dash after-market units with some aiming at the mass merchandiser and do-it-yourself installation market. There were more car stereo exhibitors here at NEWCOM '74 than ever promoting to the distributors of parts that

form the nucleus of this long-established show.

Firms here promoting in-dash heavily included Krace, California Auto Radio and Audiovox, the latter probably into the concept before any other manufacturer. RCA showed in-dash models, and Automatic Radio's new Rally two-step line includes six custom in-dash models.

Probably as enthusiastic as anyone about in-dash is William Schnell, 34, national marketing manager, Krace. It's probably significant that Schnell spent four years with Boman, where Stan Surlow, marketing vice president, has just announced an aggressive in-dash program for that company (Billboard, May 11).

Schnell claims his company went through 18 months of research determining finally that there is a common denominator of 105mm dashboard opening, which was the smallest domestic opening that had to be accommodated. Krace then developed a program involving 19 kits that Schnell claims will cover 288 models of both domestic and foreign cars.

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Rep Rap

Joe Sheer, Sheer Associates Inc. in Silver Spring, Md. 20901 is looking for an associate to cover Pennsylvania and southern New Jersey. Sheer was at **NEWCOM** in Las Vegas and is located at 409 Hannes St. (301) 593-2477.

E. P. "Pat" Ester just bought out the interests of **George Schiffer** in the partnership firm **Schiffer & Ester Associates**, 3019 Forestdale Drive, Burlington, N.C. 27215. The address and phones remain the same (919) 584-1568. The firm will be **E. P. Ester Co. Inc.** Pat has **Audiovox, Workman, Component Specialists, EV Game, Ultra Electronics**. He said at **NEWCOM** that he was an electronic distributor for 18 years and has been repping now for four.

Wallace & Wallace, 1206 Maple Ave., Los Angeles 90015 are among the rep firms that have steadily gone to a highly specialized product grouping, according to **Ron J. Camp**, vice president. The main product area right now is amateur CB radio, and Camp says that it will not be the bonanza some people in consumer electronics believe, simply because the manufacturers are doing too well, thank you, with present distribution.

Camp, interviewed at **NEWCOM**, speaks of some lines that will take no orders for the rest of the year. The CB field has mushroomed and now represents a respectable per capita business since the average CBER has usually on base station and often two mobile units for at least an investment of \$1,000. Wallace & Wallace phone: (213) 747-0401.

The **Assn. of Electronic Manufacturers Inc.** has begun talks leading to a possible merger with the distributor products division of **Electronic Industries Assn.**, newly elected president of **AEM**, **Jay J. Greengard** announced.

Other officers elected to **AEM-National** are **Herb Taylor, Clarostat**, as vice president; **Gerald Damsky, EV/Game**, as secretary; and **Dave M. Rice, Electronic Publishing Co.**, as treasurer.

Jack Kirschbaum, outgoing president, has accepted chairmanship of the newly formed merger committee, with appointees **Ira Landis of B.B. Smith, Inc.**; **A. N. "Bud" Haas of Bud Radio**; **Bernard Schnoll of Industrial Devices, Inc.**, and president of the **AEM-Eastern** division; and **Arch Hoyne of Argos Products**, president of **AEM-Central**.



NOVAK



GORDON

Changes in the **Jensen Sound Lab** staff include the appointment as regional sales manager, electronics group, of **Joe S. Girard**, former consultant with **Illinois Bell Telephone**, and **Marvin J. Gordon** as national sales manager.

At the **Audio Engineering Society Convention**, **Jensen** chief engineer **James F. Novak** was honored with an esteemed Fellowship to the Society in recognition of his "contribution to the published literature concerning the design and performance of loudspeaker enclosure systems." Novak has an impressive list of achievements in speaker design, including reducing the design of bass reflex speakers to mathematical analysis and development of the "optimum value concept."

Lee Van brings his experience in retail sales and management to the **Mike Stobin Co.** as the newest member of the rep firm's sales staff, and will be covering familiar ground in southern California.

The **Mike Stobin Co.** is at 7353 Greenbush Ave., No. Hollywood, Calif. 91605 (213) 983-1555, with a branch in San Francisco.



VAN



KINDERMANN

Installation of new officers and directors of the **ERA Chicagoland Chapter**, will be held June

3, **Arthur's Restaurant**, Des Plaines, Ill. Taking over responsibilities for 1974-75 are president, **Joseph J. Kindermann of J. J. McBride Sales Inc.**; senior vice president and vice president, programming, **Robert J. Wilson of Crest Associ-**

ates Inc.; vice president, membership, **Russell D. Gawne of G. McL. Cole Co.**; vice president (OEM) material/components, **Lloyd Newell of Hill-Gray Associates Inc.**; vice president, technical/instruments, **Walt Myers of Scientific Sales**

Corp.; vice president, consumer products, **George Sangwin Sr. of George Sangwin Co.**; secretary-treasurer, **Russell F. Diethert of Russ Diethert Co.**; past president, **Barry J. Mitchell of DJM Electronic Sales**; and three year delegates

beginning their second year, **Fred Klem of CEM/S Inc.**, national director/delegate; and **John J. Lightner of Lightner Associates Inc.**, alternate director/delegate, representing the chapter on the national board of ERA.

Here's how you can go to the C.E.S. Show in Chicago without going to Chicago.

Fact is, **Billboard** provides a complete timetable of the **Consumer Electronics Industry** every week of every year, and is unparalleled in reaching the important consumer electronics market.

And at this year's **Consumer Electronics Show** at **McCormick Place**, **Billboard's C.E.S. Spotlight** coming in the **June 15** issue, will be a vital medium to expose your products to an expanding universe of retailers, sales representatives, distributors, importers and manufacturers—all friends of ours who will be attending the **C.E.S.** show. If you take advantage of **Billboard's C.E.S.** issue, we can introduce you to them.

Billboard has consistently provided in-depth coverage of the largest consumer electronics exhibit of its kind. And our editorial staff will be traveling to the windy city to bring you up to date on the latest innovations in home entertainment.

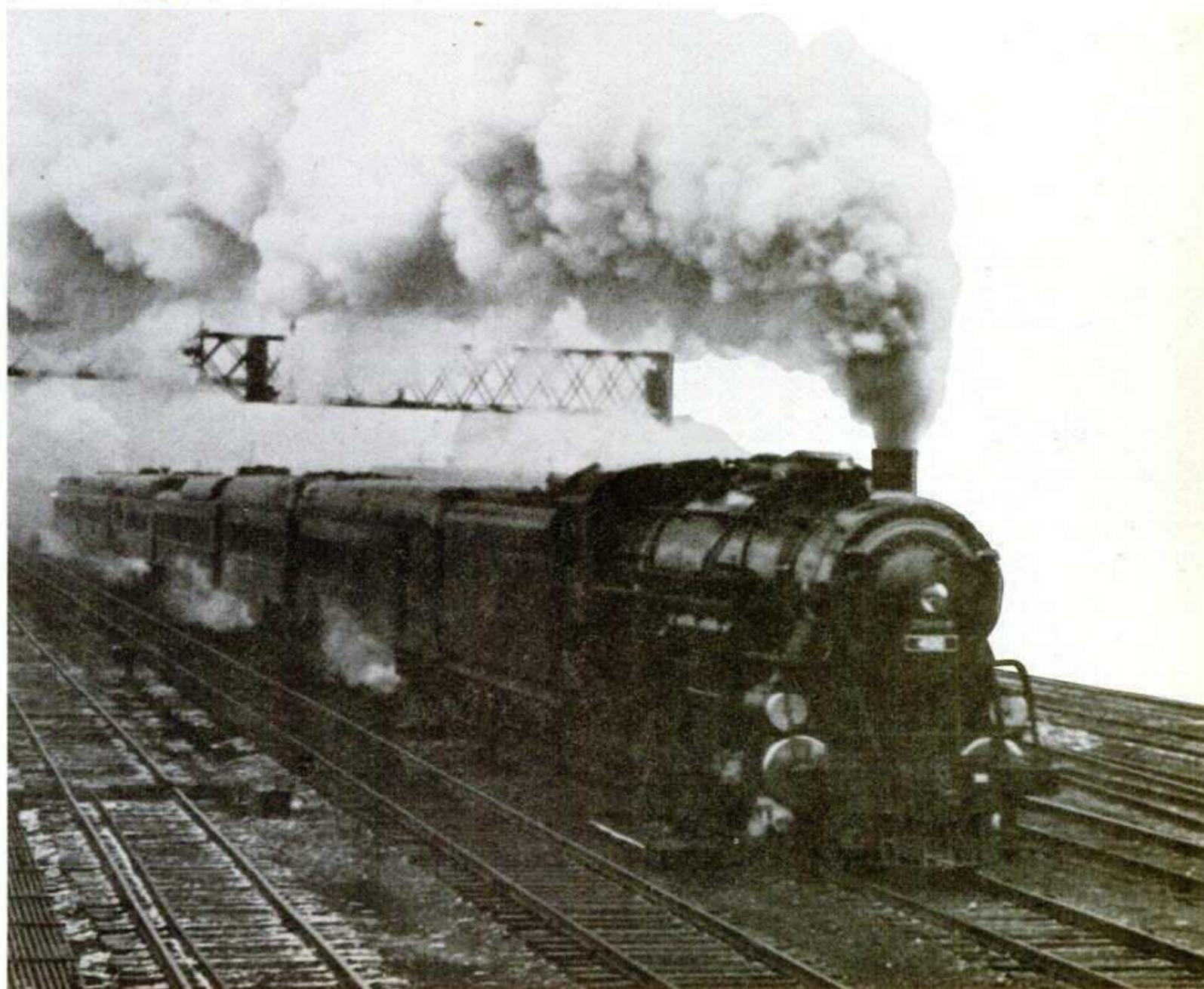
Why not take advantage of **Billboard's C.E.S.** issue and make some new friends? It could be a worthwhile relationship. And if you want a head start, **Billboard's pre-show issue** in the **June 8** issue is just what you're looking for to kick off what promises to be the biggest **Consumer Electronics Show** yet. The ad deadline for the pre-show issue is **May 24**.

You haven't much time left. Get on the phone to a **Billboard** sales representative now. At **Billboard** you've got a friend.

All Aboard Billboard's June 15 Issue!

Pre-show issue date: **June 8**
Pre-show ad deadline: **May 24**

C.E.S. issue date: **June 15**
C.E.S. Deadline: **June 1**



Fisher Expands With New Stereo, 'Q' Line

By RADCLIFFE JOE

NEW YORK—Fisher Radio has developed a line of middle-priced 2-channel and 4-channel component systems, designated "MusiCenter," and aimed at mass merchandising and department store outlets.

Twenty-one component packages are incorporated into the line, which will be bowed at the Summer Consumer Electronics Show in Chicago. Prices will range from \$299.95 to \$499.95 for complete packages, while receivers without speakers or 8-track players will begin at \$199.95. Promotional details of the line are still being worked out.

According to Fisher officials, the new series is designed to provide the mass merchandise market with a quality component line that would sell for a cut above low-end compact products now available. It will also give Fisher much more clout in the popular priced product market.

Admitting that Fisher is trying to carve a new niche for itself in popular priced components, one company spokesman says, "The price range will offer an intermediate step between the low-end of audio and the beginning of component type merchandise."

Development of the new line is part of a major expansion program by Fisher, which also includes the broadening of factory and manufacturer sales representative organizations to seek and serve new retailers for MusiCenter.

Although merchandising plans for the line are still being finalized, indications are that the dealer program being designed for MusiCenter will offer features best suited to the needs of mass merchandisers. The program is expected to incorporate a number of features now included in Fisher Custom Components dealer program.

MusiCenter, the third line developed by Fisher, is designed to continue the success the company has enjoyed in the mass market with its Custom Component products.

Penney Emphasizes Record/Audio Sales

• Continued from page 35

ing to Russ DiGarbo, New York buyer, the SKU figure on tapes and records for all Penney's stores has climbed 25 percent in the past five years.

Overall supervision of software is provided by Bill Kenney; lower-level merchandiser Eric Stueve is department manager with supervision on the floor supplied by Evelyn Awander, head salesgirl.

The 900 to 1,000 titles of 8-track pre-recorded tapes are displayed in four 72-inch rack-style fixtures, which are in straight lines. About 200 titles of cassettes tapes are stocked, covering mostly the Top 100 Billboard titles. A small amount of understock is located in the lower portion of the fixtures.

Penney's has almost a phobia on locking up any merchandise from customers. Their merchandising is based on convenient, unhampered, self-service. As a consequence, pre-recorded tapes are shown in the long boxes with false bottoms and wrapped in security tape, which emit loud crackling noise in the process of unwrapping. Among recommendations which come from the New York office is that the tape fixtures be linked as closely as possible to the cash-wrap counter.

The long package is one weapon applied against shrinkage and another consists of having the three salesgirls constantly walk the record and tape aisles in aiding customers. The girls are briefed to be on guard against pilferage with company training film and tapes the major tools. They are also on the alert for people wearing topcoats in 60-degree weather and groups of teenagers with shopping bags, who, points out Bill Kenney, can get out with 12 tapes and 24 albums before anyone realizes what is happening.

On the matter of the long tape packaging, Kenney says, "It is the belief of the Penney merchandisers that they are as good an antidote as

Students Join Musical Event

NEW YORK—Some 25,000 students from three major Chicago-area universities were recent participants in an eight-hour "Music Hi-Fi Extravaganza" sponsored by Northwestern University in cooperation with U.S. Pioneer Electronics, Playback Inc., Pizza Hut, Pepsi-Cola, MCA Records, Rolling Stone Magazine and Radio Station WSDM-FM.

The students from Northwestern and Loyola universities and Kendall College were entertained by "Buster," a four-man rock group in the Louis Room at Norris University Center on the Evanston campus.

The multi-location event was part of a continuing effort by U.S. Pioneer Electronics to promote the high fidelity component concept through

live music presentations, outstanding personalities and college-oriented happenings.

Following the concert there was a rebroadcast by Radio WSDM-FM of a 90-minute special edition of the King Biscuit Flower Hour featuring the Who. The quadrasonic broadcast, taped from a live show, was reproduced through the use of Pioneer 4-channel sound equipment.

Besides the concert there was a multi-slide show, featuring shots of the Who in concert. According to spokesmen for the sponsors, it was the first time that the King Biscuit Flower Hour was ever heard other than on a Sunday. The King Biscuit Flower Hour is the only regularly

scheduled national FM program broadcast in 4-channel.

During the rebroadcast of the King Biscuit Flower Hour, five of Playback's largest Chicago-area audio stores reproduced the broadcast in 4-channel sound on their premises.

Those at the concert received free pizzas, soft drinks, copies of the Rolling Stone magazine and Pioneer posters featuring the Allman Bros. Band, Blood, Sweat & Tears, Slade, Walt Frazier and the Beatles. Also distributed was Pioneer's book, "Understanding High Fidelity," and full color product brochures. Records, in both stereo and 4-channel modes, were supplied by Columbia, MCA and the WEA Group.

any against shrinkage. But it is also felt they improve the display and are easier for the customer to shop. Customers can check the names of artists and titles without any problem on the long packages."

Penney's stock at the Blue Ridge store covers almost everything in the Handleman catalog. As result of the heavy teenage business, rock music contributes about 60 percent of the total volume, with country and western about 15 percent, movie sound tracks 10 percent and the remainder divided between ethnic and other types.

Among guidelines laid down by the New York office is that 45's always be shown on the feature side and that Top 20 titles are posted at prominent spots on fixtures for convenient customer perusal.

"Tapes and records are grouped by music category and then by artist," Gary Hancock says. "To facilitate shopping, we color-code the backer cards (or divider cards) which separate the different categories and use cards in other colors to separate the major artists."

The price breakdowns on pre-recorded tapes at this store include \$6.95 tapes for \$5.33 and \$7.95 tapes for \$6.18.

Stocking is scheduled weekly by Thelma Turner, Handleman's account representative, who spends a full day pulling off slowmovers, replenishing stocks, rotating it and arranging displays. She also feeds a constant stream of new titles into the display. She works from a catalog in inventorying the department on each visit.

At her elbow on these visits is Evelyn Awander, the store head salesgirl who makes sure the stock includes items she is getting calls for and that sufficient coverage is made on surging sellers.

Kenney feels it is imperative to have enough flexibility and liquidity in buying tapes and records to jump quickly on new items. "We don't like big stocks and we exercise tight stock control with monthly account records a main tool. A large assortment reduces turns and we scrutinize sales and stock records closely in making sure Handleman is taking care of us on the items we should have and not overloading us on others."

A customer-flagger is the 8-foot promotion table which covers discontinued, promotion and catalog tapes and records priced at \$1.22, \$2.22 and \$2.99 in tapes. Some 120 to 250 tapes are usually displayed on this permanent feature, and according to Kenney, it has the good effect of giving the department more punch.

End caps, which focus on current sellers, tie-ins with advertising and

local and television special appearances by major artists, are big in the Penney tape and record program. End displays, with tapes interspersed between the albums, were employed effectively to tie in with the John Denver TV special. A large poster resting on an easel, showing a blown-up photograph of the artist, was placed in the aisle to direct attention to the end display. The display included the artist's "Greatest Hits" and six other albums and tapes. It was heralded as the best promotion ever programmed at a Penney's store in the district by Handleman's Hancock, who reported it a 90 percent sellout.

A close second was the Elvis Presley tie-in with a TV special, which included the same end-cap-poster treatment. In both instances, newspaper advertising helped strengthen the promotion. Other end-cap displays focused on Jim Croce and Warner's "Black Gold" promotion.

Penney's software advertising is formed with the rackjobber and coordinated at the New York office and is shaped jointly by Penney's buying office and Handleman's Detroit office. With both newspaper advertising and radio spots in the picture, the copy is a balanced mix of off-priced and regularly priced records and tapes. Off-pricing with reductions of 10, 15 and 20 percent is used, but hot items such as "The Sting" soundtrack, often are pushed at regular prices.

"A good many software promotions are timed three months in advance at New York, which gives us sufficient lead-time to brace with stocks and displays. A flow of bulletins on upcoming promotions arrive in our store from New York advising us of these promotions. One of the

frustrating experiences in retailing is having good advertising coming up and no merchandise," says Kenney.

"We get unusually good mileage out of weekend promotions which are pushed on radio and in newspaper ads on Thursdays and where we may have four or five top-selling artists featured at special prices."

"Our head record-girl makes certain Handleman's beefs up the inventory for these weekend deals. We boosted our stocks of "The Sting" and "The Way We Were" by about 50 albums and 25 tapes to tie in with the Academy Awards and our end-cap-newspaper-radio promotional fare."

Arnie Gross, the Handleman branch manager, updates salesgirls on various aspects of merchandising and Penney's has regular screenings of training film in sharpening their abilities.

"The No. 1 target in training is expert customer-service," Kenney advises. "A training priority is a what's-going-on-awareness by the girls. This covers a broad spectrum, from a knowledge of titles on Billboard charts to helping the customer who asks, 'Where do I find a Robert Goulet tape?'"

"A knowledge of the location of everything stocked is essential in Penney's format and the girls learn locations by arranging stock. Our teenage rock music customers need little help in finding items and they know the titles they want. But adults often need and seek help."

What is stocked, titles, artists, what's new—these are pieces of information girls should have on the tip of their tongues. But they also must know what we have on special promotions and the prices.

(To be continued)

Sony Video Disk

• Continued from page 1

resolution described as almost up to the quality of the U-Matic VTR.

The recorder/player itself is relatively simple and expected to retail for around \$600 when brought to market. In "stop" motion, the nearest audio frame is also stopped, advancing with the video frame every two seconds. "Slow motion" is achieved in either forward or reverse mode by pressing a "still" button, then manually advancing or reversing with a small crank.

On hand for the Tokyo demonstration earlier this month were officials of CBS/Sony Records who obviously see the mass market entertainment possibilities. Only North American showing planned was a May 16 demonstration at the

International Magnetic Conference in Toronto.

MacDonald emphasizes that Sony would be conducting an extensive market feasibility study on Mavica before any consumer production plans were formalized.

He notes that Sony believes the innate problems of all demonstrated video disk systems are such that even a \$600 player of the Philips/MCA laser type is impossible due to the delicate servo systems involved and the high cost of low-energy lasers.

The announced problems of the already delayed mechanical TED system make it doubtful that it will come in at \$300 for a player/only mode. And the duplicating cost of either disk would be considerably higher before royalties than a comparable Mavica recording.

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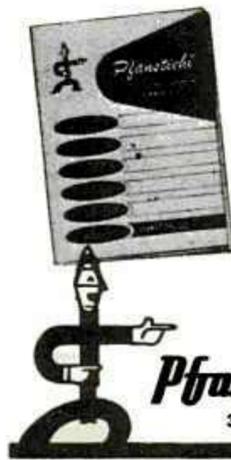
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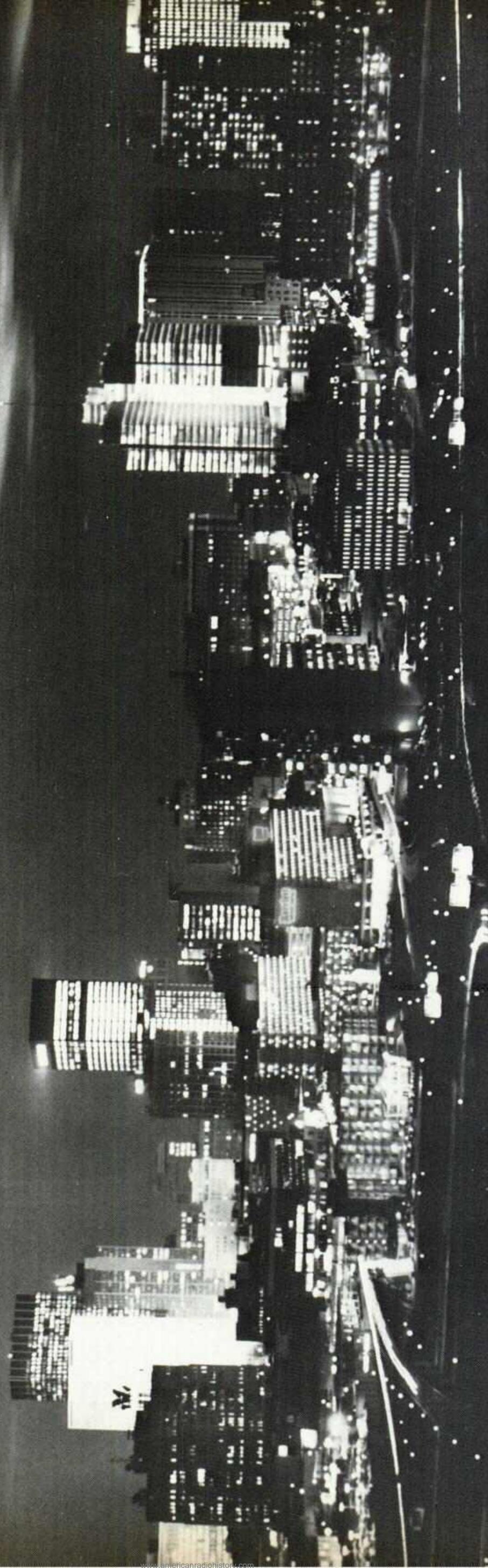
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Georgia is a state of majestic surprises, of honest rural people, of deep south manners, of big city entrepreneurs, of sandy beaches and red clay, more than 600 square miles of water, some swampland, a lot of limestone, and a concentration of textile mills.

Some say that the city of Atlanta and the state of Georgia are different worlds, but each city and town and farm has its identity, as its people also have.

Ever since Ferdinand De Soto came up to talk to the Cherokees and Creeks, and James Oglethorpe opened the doors of Georgia to the poor and persecuted, it has been a state of destiny and history. One of the 13 original colonies, it is dotted with peaches and goobers, and with the sounds of music.

Georgia would rival Texas in the number of songs written about it, and it can hold its own in the number of writers and artists it has produced. Atlanta had a country radio show even prior to the "Grand Ole Opry," and it's as famous for its symphony as it is its pride of the Braves, Henry Aaron. From Lookout Mountain, just over the Georgia line below Chattanooga, to its famous coastal islands, the state has a great deal to offer. It's also, by the way, the home of the Master's Golf Tournament, and the site of some of the fiercest battles of the Civil War.

Great literature has always been a mark of Georgia, and there also is a strong heritage in music. Sidney Lanier, who was born in Macon, combined the two. An accomplished musician, he long contended that music should have its place in the life of every civilized country. A study of his poetry would

provide a modern song writer with enough material to last a life time.

There are others, as well, but the concern is with today. It is a now sound of Georgia, new south and old south, and of the people who are making it happen. The Atlanta market, for example, not only is a source of some of the great hit records today, but also provides one of the strongest consumer product areas of the nation. A record which makes it in this market can be a hit.

This spotlight on Georgia focuses on the individuals and the companies which have made the state a bastion of the industry, and their plans for the future which will further supplement the claims already being laid.

" 'Cause that old sweet song keeps Georgia on my mind."

General Record Corporation

Multi-Label Co. With Global Aims, Georgia Heartbeat 39 Sings Around Atlanta Proclaim GRC to ALL

Forty-three signs around the city of Atlanta proclaim the news: "Welcome to Atlanta, Home of General Record Corporation, Hotlanta, Aware, GRC Records and Tapes, Michael Thevis Enterprises."

That tells the story rather well. Michael Thevis has open arms, and there is no hype in his conversation. He lays matters on the line, and one knows instantly where everybody stands. He is a refreshing breath of honesty.

Thevis owns a lot of corporations; so many, in fact, that it's a little difficult to keep track. But there is no question in the world as to where his devotion lies today, and his energies as well. Although they have been sapped by a serious accident, he refuses to slow down, sometimes operating in pain, but always operating. The vast majority of his attentions have been turned to the music business.

GRC, he will tell you quickly, is a total entertainment concept. Then he'll just as promptly go about proving the point. Thevis was involved in the motion picture industry and in television documentaries before he got into music. And the decision to go into the record business was his own. Functioning as a businessman doing a feasibility study, he visited record companies and studios around the nation, and decided that when he built his own studio, it would surpass all others. He studied distribution and promotion. And much of what he saw turned him off.

Out on the West Coast, he ran into Buz Wilburn, and Wilburn spent much of his time giving Thevis reasons why he should not go into the business. That impressed the multifaceted business leader so much that he hired Wilburn and his expertise for a year's period. At the end of that time he bought out all of Wilburn's holdings and made him president of the General Recording Distributing Corporation (GRDC). It was the first in a series of hirings which brought top level executives into the company.

Wilburn and his Music Marketing, Inc., came to Atlanta a year ago to structure GRC. Now Wilburn has forsaken all of his other interests, including publishing, to devote all of his efforts to the success of GRC.

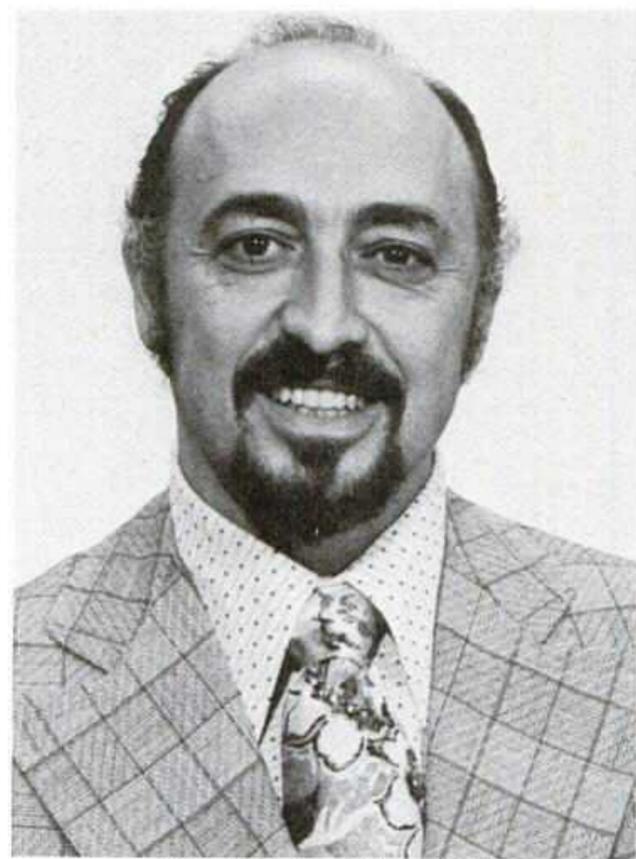
Thevis, in building his staff, interviewed more than 50 people. "I wasn't interested in someone who was in the Executive Turntable every week," he says. "I wanted people with tenure, with experience, and with some loyalty. But I did not want people who were set in corporate ways. Ours was to be, and is, more of a family organization, where decisions are made instantly, without a convening of a board of directors. We like to move swiftly, with gut reaction. We are involved only with the people who are right for us, those who have both ability and stability, and who maintain the right concepts."

Another case in point is Wally Cochran. After 31 years with RCA, Cochran took his retirement and moved to GRC, where he heads the Nashville office. When Thevis brought in Oscar Fields from Bell as vice president for sales, he had to sell him first on the GRC concept.

"We don't attract them with great sums of money," Thevis says. "They are sold on the company plans for action." Thevis admits he moves slowly and cautiously, but every plan of action is followed.

Even his offices are set-up functionally. In Los Angeles, the firm already has 10 offices and a conference room, with nine people operating there, covering all aspects, including publishing. Rick Landy, who was director of writer relations for BMI, has been brought into the publishing fold as manager of the music groups. There he will structure all the publishing companies, which have headquarters in Atlanta, Nashville, Birmingham and Los Angeles. Thevis is working with Bobby Weiss in setting-up the international facets of the operation.

Already Thevis is adding three stories to his Nashville operation, and is going to put up a twenty-eight story structure in



Michael Thevis, president of GRC.

Atlanta, part of which will be leased to others in the music industry. A twenty-eight story structure is a drop-in-the-bucket to Thevis, who owns enough Atlanta real estate to start a city of his own.

Thevis feels strongly about Atlanta, his adopted home. In addition to his complexes there, however, he has studios in Detroit and in Wilson, N.C. About half his product currently comes from Detroit, and thus he can mix the sounds of the cities. He bought the studio in Wilson because, as he puts it, "much of the nation starts in that area," and heretofore the raw talent had no place to go. He gives them that opportunity, and, if they have it, he moves them on to Atlanta.

Unselfish in his outlook, Thevis wants to see other labels and publishers flock to Atlanta. He already has become close to Bill Lowery, for whom he has nothing but admiration and praise, citing what Lowery has already done for the area.

Michael Thevis, through one of his corporations, manages all of the artists. When it comes to writers, he offers them publishing, and all the right things that go with it. Everyone on his roster also has the immediate opportunity to move into movies and television. His writers, in the past year, have scored half a dozen movies, with two currently underway. Most of these films are Thevis-owned.

Thevis is not into booking, and doesn't plan to be. "We want the bookers working for us instead of against us." But management is something else. "It is to reduce the vested interest others have in our artists," he explains. "We are prepared to make the decisions, and we do it in the interest of the artist. And this gives the artist the opportunity to exploit all his own talents, which leads to immediate success."

The Thevis philosophy is to sell himself first as a person, and then sell people on his company.

He has plenty of money to sustain his operation. There is no telling how many millions he is worth, and capital is the least of his problems. Perhaps any one of his dozens of firms could sustain the business. But he plans to make money; it's no write-off.

Thevis currently is looking to acquire product for other countries. He has set a deal with Capitol of Canada for distribution of GRC, and he has just moved into the armed forces aspect. Most of his time has been spent putting GRC into the mainstream in this country, and the others are natural follow-ups. Thevis and Wilburn are going to England in May to set up an operation there, and plans to open an office in September in Japan.

Everything GRC does is laid out well in advance. It's total planning, and apparently it works. Of 14 records put out by the company last year, 12 made it into the Billboard charts. Thevis does not believe in giving front money to artists. Instead, he promises them plenty of promotional money, and work on their records. He has spent considerable time finding and developing new talent, and looks upon himself as something of a "founding father."

"We are creating new jobs, new opportunities, and a lot of new income for Georgia," he is quick to point out. "We are bringing in top paid executives from other cities, and each executive opens five or six other jobs for Georgians." To gather support for his industrial growth, Thevis already has called on Gov. Jimmy Carter, and has set-up meetings with the Mayor of Atlanta to create a similar climate in the city.

To give you some idea of the projected amount for GRC and other related Thevis' entities is well over \$10 million dollars. For his first year of operation, excluding physical plant and the like, he spent more than \$3 million.

It is not unusual for Mike Thevis to start work at 6:30 a.m., which leaves him little time for his family, hobbies and celestial mansion.

One of the most remarkable things of all is that Thevis has, aside from the artists, contracts with no one. He simply doesn't believe in them, but believes instead in mutual trust and respect. Thus nothing is written on paper.

GRC began in early 1973. The first single and LP were released immediately, "Our Love" by Loleatta Holloway, and an LP titled "Loleatta." In the 13 which followed, the most successful was Ripple, with Dorothy Norwood also scoring very well. Albums released that first year included those by Heartwood, Red, White and Blue (grass), Sammy Johns and Rick Cunha, in addition to those mentioned.

Sound Pit, a studio, was constructed right at the start at a cost of more than \$1 million. Shortly thereafter it underwent an expensive remodeling program to restructure the main control room to include the relocation of the 24/32 track control panel and the installation of two additional Westlake monitors. Then a 16-M Dolby noise reduction unit and all new 3M tape machines were installed. This was just in Studio A. In the meantime, studio B, which was equally functional, was used entirely.

Tony DiMaria is manager of the Sound Pit, while the chief engineer is Milan Bogdan and his associate is Glenn Meadows. The Sound Pit this year was the recipient of a special plaque awarded by the Magnetic Tape Division of the Ampex Corporation for the studio's contributions in testing the Ampex 406 and 407 audio tape product. The studio had been selected for testing because of its qualified staff and complete line of recording equipment. The facility has six professional tape machines, a 24-panel audio control console, live-electronic stereo echo chambers, and a full line of studio instruments.

(Continued on page G-9)

MAY 25, 1974, BILLBOARD

Music Publisher, Producer, Studio Builder Bill Lowrey: Inspiration for Georgia NARAS Pioneer, Multi-Faceted Lowrey Group Plans New Facility

It was fitting that Bill Lowrey would be the national president of NARAS, just a few short years after he personally helped put together the Atlanta chapter. Lowrey, first of all, is a doer. He accomplishes things, and he frequently gets them done in a hurry. Also, he had the stature from the beginning. He has built himself a solid reputation over the years in virtually every facet of the music industry, and radio before that.

Paradoxically, the original plan didn't call for Atlanta to become an individual chapter. The Nashville group visited Atlanta to elicit interest in NARAS, and it was Lowrey's native pride which caused him to thank Nashville graciously, and then go ahead with plans for his own city. Five years after the chapter was formed, its membership had grown to more than 300, and was still growing.

This is only one area of the Lowrey career, but it is typical. This tower of strength put Atlanta on the musical map, and took time along the way to support every civic activity, to live and die with Georgia Tech, and to guide the destinies of some of the biggest names in the business. Atlanta was never second to anything in his mind, and the only time it has taken a back seat was during his year in the Academy presidency, when he had to devote all of his work and attentions on a nationwide scale. There is no question but that his own business suffered during that interim, but all segments of it are still strong and will roll again once the office is relinquished.

Such devotion to a city sometimes comes with adoption, and Lowrey selected Atlanta after having lived in Louisiana, his birthplace, California, Arkansas, Oklahoma, Texas and Tennessee. All that by his 23rd birthday, at which time he was managing a radio station in Elizabethton, Tenn.

His move to Atlanta was in 1948, as a football announcer. In 1949, at WQXI, he handled programming. Two years later he was with WGST, and it was there that he established a country character which he called "Uncle Eb." In this role he helped develop talent, and then he was booking talent and sending good recording artists to company executives. It was during this gap that he decided to go on his own.

In 1956, young Cotton Carrier came to him with a tune titled "I Have But One Goal." Lowrey published it, recorded it,

and sold 150,000 copies of it. Carrier is now general professional manager of the Lowrey Group.

Lowrey developed quickly as a publisher. In 1956 he had his first million seller, the Gene Vincent single of "Be Bop A Lula," and then "Young Love," recorded by Sonny James and others. This song sold more than 12 million records. He tried the record business, but had a familiar problem with distributors, and returned quickly to publishing on a full-time basis. His next moves, well planned, were in management and booking, and from his companies came such talents as Joe South, Dennis Yost, the Classics IV, Billy Joe Royal, The Tams, The Candyman, Friend & Lover, the Swinging Medallions, Sammi Jo and dozens of others.

By 1969, the Lowrey Group of Music Publishing Companies was the second largest music publishing house in America.

Never losing his touch for discovering talent, Lowrey came up with such artists as Ray Stevens and Jerry Reed, and helped them on the way to their current successful careers.

The Lowrey Group has many arms: Lowrey Music Co., Inc.; Low-Twi Music; Low-Sal Inc., Low-Rico, Low-Thom, Low-Ja, and Wonder Music. There are literally thousands of songs in the various catalogs.

In addition to Cotton Carrier, a mainstay of the Lowrey organization is Mary Talent, vice president, who is instrumental in all the activities. The attractive Mrs. Talent has been with Lowrey since his radio days.

Lowrey Music is represented by sub-publishers all over the world.

The hottest current thing going for Lowrey is Sammi Jo, who records for MGM South, and is one of Bill's proteges. In publishing, Donnie Osmond revived "Young Love" and took it to the top in England. His country department has been consistent even during this past trying year. One of his most recent songs was cut by Dorsey Burnett.

Lowrey has given up management of all of his acts to devote full time to production and publishing, and just a little bit of booking. Publishing will always be his strongest point. In fact, he went into the production business because it gave him some control over his artists. Never one to insist upon his art-

ists doing songs from his own catalog, Lowrey points out that Billy Joe Royal's next singles comes from another publisher. Nor has Lowrey limited himself to any one kind of music, turning instead to all fields. Some examples of this are his "Games People Play," "Rose Garden," and "Traces of Love." Contrast that to his ownership of the Atlanta Falcon fight song, by John Ragsdale (who is a brother of Ray Stevens).

Lowrey recently has done an LP of songs from his catalog for air play only, because he believes performance keeps copyrights alive.

In the beginning, Lowrey was Atlanta's only publisher, and he welcomes the fact that this has changed. He has an undying belief in the future of the city, and he has encouraged others to get involved in the music business there.

In those first days, however, it was a struggle to get anyone else to believe in Atlanta. The few who did believe included Ken Nelson of Capitol, and Bob Burton of BMI. (Because of his early help from Burton, Lowrey did not even form an ASCAP company until 18 months ago). Still dealing with the early days, Lowrey did his original concentration on country music, and has never forsaken it, although he later added the other dimensions. Working only with Mary Talent in the beginning Lowrey first operated out of an office at WGST, and then in the basement of his home. When he quit radio, Ken Nelson warned that he might starve to death in the music business, but Lowrey has hardly starved. He overcame adversity (a bout with cancer) to become a man with a large body and a huge heart.

Lowrey tells an interesting story of how luck played a part in his earliest days. Still struggling, he took two young artists, Jerry Reed and Roy Drusky, to appear on the Louisiana Hayride, although he was almost down to his last dollar. While he was in Shreveport, he won a new car in a drawing, and his wife, Billye, promptly sold it for \$2,000 cash, and posted 20 one-hundred bills on the wall of their house to greet him on his return. This amount helped sustain the Lowreys for the next six months, and then the hits began to happen.

Anyone who believes Lowrey may be slowing down had best check the facts. Right now he is planning a new building complex in the Century Center of Atlanta, an area which he helped rezone three years ago. It covers 2½ acres right in the bustling city, and it's now worth so much money that it's among the most valuable property in town.

For years Lowrey has been headquartered in an old grammar school building, which has housed all of his offices and his studio. But, after 14 years of the Lowrey wear and tear, and no telling how many years it survived the stampede of the school classes, it's simply about to fall down. Also, huge mounds of dirt and road are being dug out around him to build a transit system, so the move is inevitable. The new site will have, among other things, a running creek, massive trees, picnic tables and the like on the outside, and plenty of conference rooms and other space inside. But more than sentimentality will be left behind. A lot of hits were cut in the present facility, and it's not easy to depart such a place.

However, Lowrey still has his Studio One, with Buddy Buie, which also is a successful studio, and has had its share of hits. And his 1-2-3 Production Company continues producing for MGM South, which currently is in an upward surge.

Always count on Bill Lowrey. Atlanta has for many years.

MAY 25, 1974, BILLBOARD



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Buz Wilburn, president of GRDC.



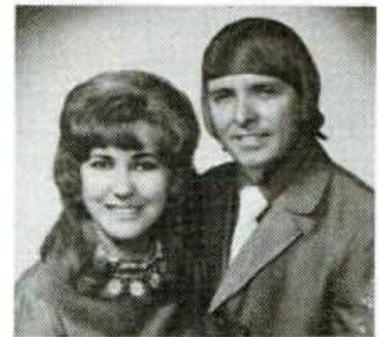
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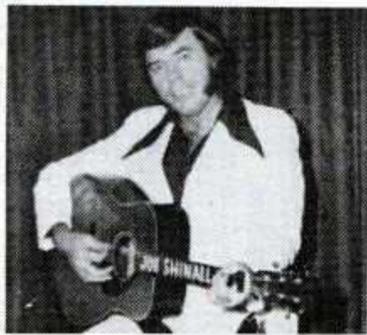
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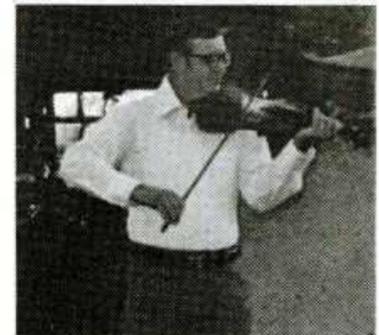
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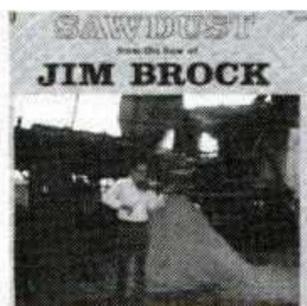


JIM BROCK
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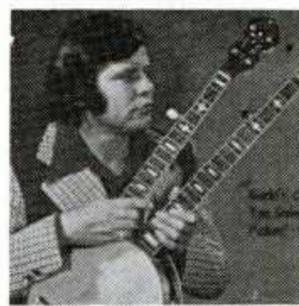
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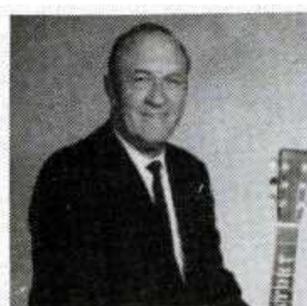
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From Broadway to Atlanta Or How Bang Found Georgia Shout, Bullet Labels, Country Push Adds to Growth Web IV, Turantula Give Publishing Impetus

A lot of pieces have to be put together to figure out what Bang Records is doing in the heart of Georgia. Back in 1965, many will recall, it was at 1650 Broadway in Manhattan, and doing well. It's still doing well, perhaps better than ever, but a lot of things have happened.

Reminiscing for a moment, Bang was begun nine years ago by Bert Berns, in partnership with some familiar names in the business: Ahmet Ertegun, Nesuhi Ertegun, and Gerald (Jerry) Wexler. From the four first names came BANG, and from that came both a publishing company (Web IV) and a label.

Eventually Burns bought out his partners, and distribution moved from Atlantic to independent. Meanwhile, Eddie Biscoe was elsewhere. At the time he was an independent promotion man, working the Baltimore-Washington area for Jim Schwartz. Later he became national promotion man for Motown, and eventually moved to Los Angeles. He worked for White Whale, as vice president for A&R, and was in the process of moving into his own label.

Going back now to 1967, Bert Berns had died, and his wife, Ilene took over and ran the label. Although she did a marvelous job of operating it, including the pick-up of a million-seller called "Cinnamon," she needed the assistance of someone of the calibre of Biscoe. She hired him in 1970 to run the company, and Eddie began making things really click. In 1971, he was made president of the company, and promptly had the biggest year ever for the firm, with three chart albums and three chart singles. But something happened in the interim. Eddie and Ilene were married. They since have had two children of their own, giving them a total of five. It has been an incredibly happy relationship for the entire family.

Biscoe at first wanted to develop new artists, but there simply was more potential for the existing product, with repackaging. This procedure outsold any thing the firm had done before. After all, the product was unusually strong, and the repackaging did the trick. The artists sold this way included Neil Diamond, one of the original Bang artists; the Strangeloves, the McCoys, Derek, Van Morrison, Paul Davis, Freddie Scott and Erma Franklin. They were released on Solid Gold Records, a division of Bang. Some million dollar LP's

came out of that catalog, but possibly the last of them is an album by the McCoys. For now Eddie Biscoe is doing what he wanted to do from the start. He is signing new artists, and building a new roster.

First, though, the move to Atlanta. It was a fresh and refreshing market, and Bill Lowery had paved the way with his work over the years. Biscoe was aware of the talent in the area, of the feeling of the city. It offered a metropolitan center, with enough of the rural surroundings, to provide the raw materials for the music industry. He had been in the area before, and knew of its potential. Although his heritage had been in New York City, the move seemed appropriate, and he made it. He first rented offices from Maurice LeFevre, and did most of his work out of a garage. Now things have changed drastically. He acquired a massive studio, plus 7000 square feet of office space. There he has his publishing firm, his record companies, and Bullet Production Company. Also there is an in-house advertising agency, Bullet Advertising Media, all located in a scenic industrial park in suburban Atlanta.

The story of the studio is interesting in itself. A few years ago, veteran Chips Moman decided he liked the climate of Atlanta more than Memphis. Actually, Chips felt too many record companies were sprouting in the Memphis area, so he packed up all of the equipment from his famous American Studio there and moved it entirely to Atlanta. Moman made a later move, to Nashville, where he now heads up the Warner Brothers offices, and Biscoe had the opportunity to buy not only his studio, but all of its equipment. He did just that and, with constant improvements, he now has the sound he wants—plenty of Atlanta with a little of Memphis left over.

Biscoe has still another label, Shout, which was dormant until 1971, but now has five strong artists, all in the rhythm and blues field. And new artists are being signed. Biscoe's new contemporary label is Bullet, and it covers the wide field that this category implies. In fact, Biscoe has just signed his first country artist, Jim Single, and is moving in that direction as well.

Biscoe is a planner. His Bang roster is purposely small, but it's all-encompassing. All of the artists, for example, also are

signed as writers to WEB IV. And Biscoe also is involved in the firm's creativity and art work, adding the personal touch to work with the artists. On a recent LP by Paul Davis, a unique promotional and marketing plan was innovated.

A group just recently signed, Pyramid, received its release from Columbia, and brought all sorts of talent to Bang. Members of the group, in addition to being artists, are writers and studio musicians. Ron Price is another example of a very talented contemporary writer-singer.

On the Shout label, mostly independent production is involved. Artists include Energy, Ken Seymoure, The Element and Peabo Bryson, the latter a new find from Atlanta. Some of the production is done by Eddie Thomas of Chicago and George Kerr of New York. Kerr, by the way, also is an excellent artist.

Biscoe points with pride to the fact that his studio, although used primarily for his own artists, has been selected by some others whose credits are outstanding. Allen Toussaint uses it to produce hit records. Among those who record there are Frank Miller, Allen Bryant and Taj Mahal.

But he puts out no rate card for custom work. The studio still is basically for use by the artists of the labels under Biscoe's jurisdiction, and they get first call.

Web IV, the BMI company, has more than 250 songs in its catalog. Some eight of these are consistent sellers. Among those who have taken songs from the publishing firm to record are Ike and Tina Turner, Janis Joplin, Brenda Lee, Al Green, El Chicano, Jerry LaCroix, Johnny Rivers and Van Morrison. The ASCAP company is Turantula Music, and it is just now getting off the ground.

Biscoe not only thinks big, but acts accordingly. He has representation in virtually every foreign country, and is adding publishing abroad to his label interests. He also has 26 independent distributors in the United States.

Lowery's Top Songs Over the Years

Song	Writer
Games People Play	Joe South
Young Love	Ric Cartey & Carol Joyner
Dizzy	Tommy Roe & Freddy Weller
Traces	Buddy Buie, J. R. Cobb & Emory Gordy Jr.
Be Young, Be Foolish, Be Happy	Ray Whitley & J. R. Cobb
Walk On By	Kendall Hayes
Don't It Make You Want to Go Home	Joe South
Cherry Hill Park	Robert Nix & Bill Gilmore
Be-Bop-a-Lula	Gene Vincent & Tex Davis
Reach Out in the Darkness	Jim Post
Down in the Boondocks	Joe South
Something I'll Remember	Buddy Buie & J. R. Cobb
The Greatest Love	Joe South
Campfire Girls	Freddy Weller
Jam Up & Jelly Tight	Tommy Roe & Freddy Weller
Walk a Mile in My Shoes	Joe South
Sweet Pea	Tommy Roe
It's Now Winter's Day	Tommy Roe
What Kind of Fool Do You Think I Am?	Ray Whitley
These Are Not My People	Joe South
Change of Heart	Buddy Buie & J. R. Cobb
Jack and Jill	Tommy Roe & Freddy Weller
Children	Joe South
The Funniest Thing	Buddy Buie & J. R. Cobb
Stormy	Buddy Buie & J. R. Cobb
Heather Honey	Tommy Roe & Freddy Weller
I've Been Hurt	Ray Whitley
Sheila	Tommy Roe
Hooray for Hazel	Tommy Roe
Everybody	Tommy Roe
All My Hard Times	Joe South
Birds of a Feather	Joe South
Everyday With You Girl	Buddy Buie & J. R. Cobb
I Have But One Goal	Cotton Carrier
I Hardly Knew It Was You	Dan Welsh
Spanish Fireball	Dan Welsh
I'll Make Amends	Bud Moore
Go Away With Me	Dan Welsh
First Date, First Kiss, First Love	Dan Welsh & Mary Stovall
Hey Little Girl	Buddy Funk
My Fondest Memories	Joe South
That's All You Gotta Do	Jerry Reed
Dark Glasses	Joe South
Misery Loves Company	Jerry Reed
Ahab the Arab	Ray Stevens
Harry the Hairy Ape	Ray Stevens
I Knew You When	Joe South

All the following is re-printed from the Billboard special edition of August 8, 1970.

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John Scher and Monarch Entertainment

Trolley Diversifying With New Emphasis on Publishing Jingle Production Evolves Into Label

The Trolley Group, Inc., is a diversified music enterprise, whose activities are sometimes as unusual as its studio and office complex.

First of all, it consists of Trolley Productions, Trolley Tracks Sound Studio, The Trolley Music Co. (ASCAP), and Peachstate Music Co. (BMI).

The principals are Jim Healy, president; John Duncan, vice president and chief engineer, and Robert E. Lee, general manager.

The Trolley Group began operation in its uniquely renovated studio and office complex in early 1973, located in suburban College Park. Some of the recent credits include the original music and production for Blue Cross-Blue Shield; same for Panama City Beaches, the Putt Putt Golf Courses of America; a campaign that encompassed the gubernatorial race; special sound effects for the film: "UFO Target Earth," and a production for the Ray Charles ABC/Tangerine label.

Right now, special emphasis is being placed on the two publishing companies for the acquiring and placement of new material.

On one of the walls of the modern offices inside an old building is a collage of Billboard magazines. Beyond that is a studio, used mostly now for jingle work, with a custom designed Altec console. The studio has 2-4-8 and 16 tracks.

Trolley plans to put out its first release on its own label this coming week, by a group called Peachtree, a song titled "Stuck in New Orleans."

Both Jim Healy and Robert E. (Bob) Lee are former Memphians, and were artists there. They worked for some time with Chips Moman and Tommy Cogbill. Duncan, an outstanding engineer, helped build Bill Lowery's first studio in Atlanta.



The Trolley Group: John Duncan, vice president and chief engineer; Jim Healy, president, and Robert E. Lee, general manager.

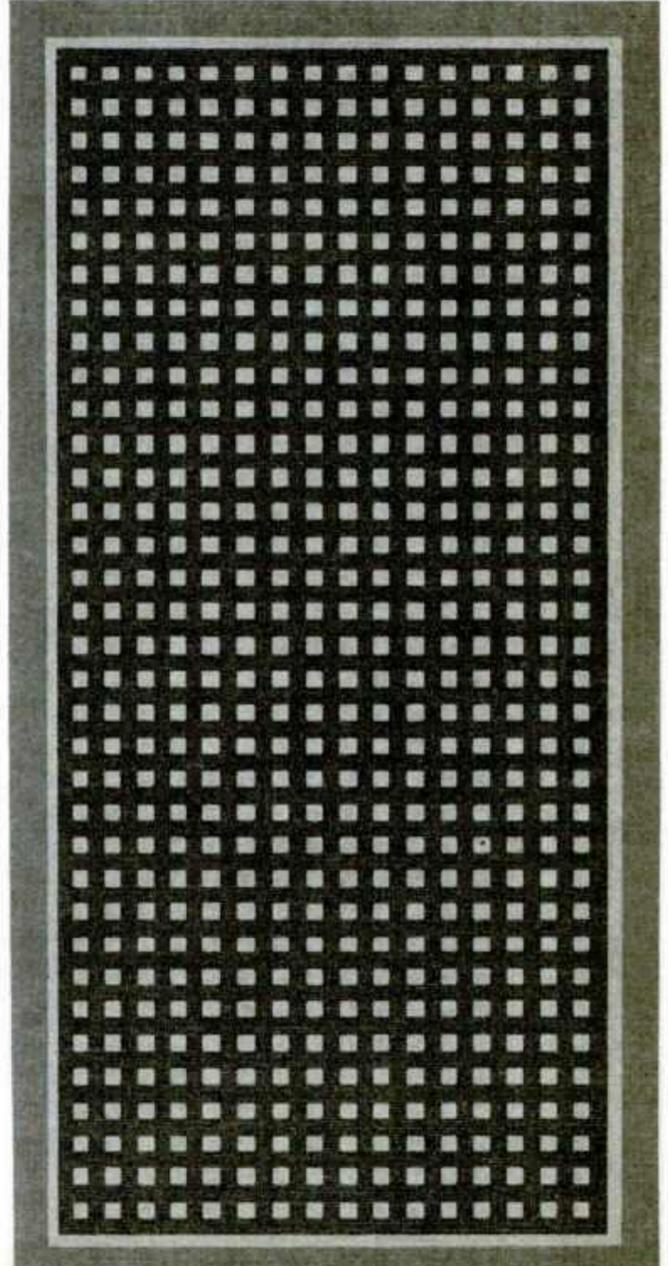
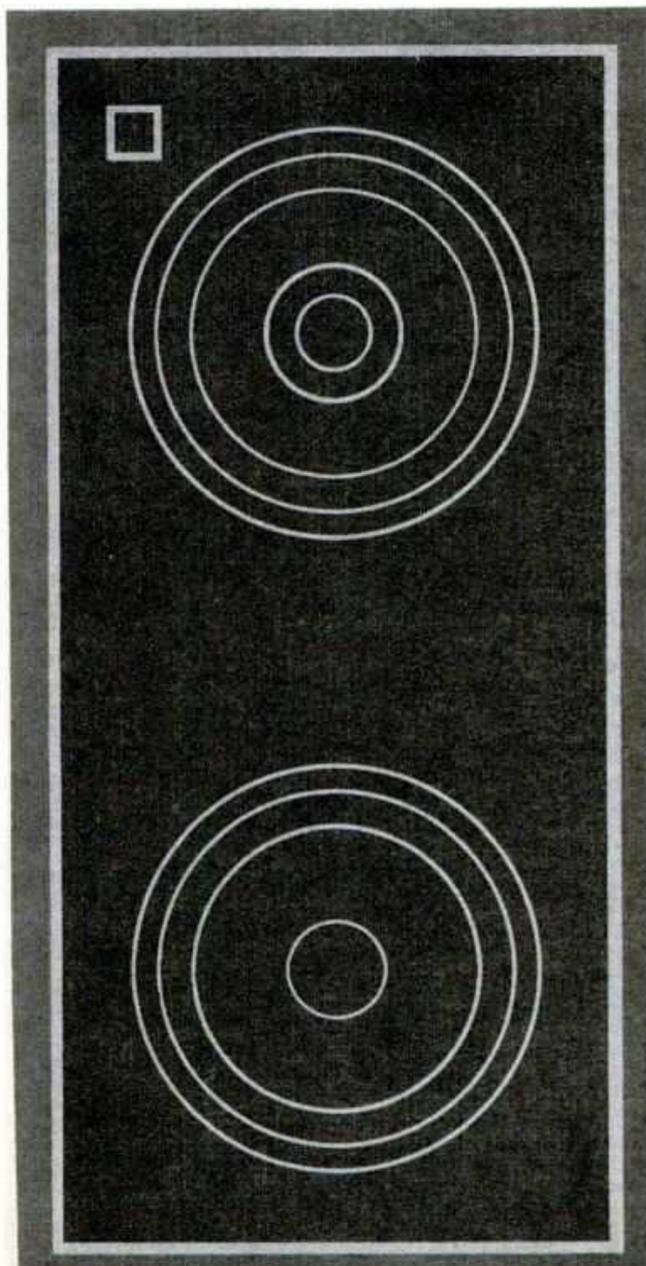
Cover, illustrations, art direction by Jim Johnson;
Sections editor is Bill Williams and Earl Paige.

MAY 25, 1974, BILLBOARD

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The MK-IV Speaker System made its debut at the Atlanta High Fidelity Music Show held earlier this year. It turned out to be the most discussed feature of the show. This innovative speaker system was characterized by its low distortion and extremely wide dynamic range. It provides unexcelled performance efficiently both in power as well as in price. In fact it can generate a sound pressure level in excess of 120 db at a distance of three feet in the 125 to 5KHz range with no distortion using only a 60 watt rms amplifier. The sounds of present day rock music can be reproduced as loud as live with virtually no distortion. Orchestral selections can be reproduced with full dynamic realism at levels you can feel. The MK-IV Speaker System is a must for the professional studio or musical group. But enough talk, this system has to be heard to be appreciated. For additional information please contact:

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Custom Electronics Adds to Technological Contribution Quadrasonic Soul Session Mobile Discoteque System

There is, in Chanute, Kansas, a Kustom Electronics. In Georgia, however, there is a Custom Electronics, with a "C," and it's been on the Atlanta scene since late 1971.

That's when Jan Plummer, the president, decided he would try to make a go of doing his own thing. From early childhood he had tinkered with the family radio; he proceeded to build amplifiers and study electronics in high school and

college. He maintained his specialty while in the U.S. Army in Vietnam as a helicopter electronics circuitry troubleshooter.

After service, Jan returned to Georgia and, for three years, took on various jobs in electronics, working as an instructor, technician and engineer. Then, in Atlanta in November of 1971, Plummer left his steady job and took on the task of designing and installing a complete home stereo system for a friend, consisting of various control units through the house, a psychedelic dance floor, a remote control dialing system, a closed-circuit television system, speakers in all of the rooms with monitoring systems and volume controls. Jan invented a unique switching device which he used as a master control unit. Through word of mouth, his capabilities of designing and installing custom home stereo systems kept him busy in various parts of the country. Among the homes in which he installed a stereo system, custom made, was that of Roberta Flack.

Jan's brother, Bentley Plummer, who had been providing financial acumen to the business, was instrumental in incorporating Custom Electronics in May a year ago.

The first project was the design of a custom board for Donny Hathaway. The completed sound system is modular, portable, and relatively light-weight. It includes 20 speakers (including eight monitors), three mixers, 16 microphones and stands, eight boom attachments, and other additions. The speakers and some other technical innovations were original concepts of Jan Plummer. The sound system is designed to produce adequate sound pressure levels for halls seating up to 6,000 persons. In its first use, at the Omni in Atlanta, the sound system produced sound pressure levels in excess of 110 DB with more than 16,000 in attendance at a concert involving Roberta Flack, Donny Hathaway, and Gladys Knight and the Pips. The system weighs only 4,720 lbs., and is under the maximum dimensions for air shipment.

Last summer, Custom established "Soul Session," a mobile discoteque, utilizing the verbal talents of Dave Harris. "Soul Session" can furnish quadrasonic sound complete with stereo lighting for private parties, charitable affairs, and public gatherings. It provided discoteques for a number of local candidates for public office last summer, including more than ten for Mayor Maynard Jackson.

Custom is proudest of its MK-IV speaker system, which

has "overwhelming performance and simplicity of design." It is an innovative speaker system with a wide dynamic range, yet can be driven by an amp with as little as 5 watts rms power. With a 60 watt rms amplifier, the MK-IV system can generate a sound pressure level in excess of 120 DB at a distance of three feet in the 125 to 5KHz range with no audible distortion.

Custom Electronics is presently developing another speaker system, called the MK-IV-T, which has the appearance of an inverted "T" and delivers a very pronounced bass.

Right now the firm is seeking more dealers to market the system, with plans for marketing expansion into the mid-western and western regions of the U.S.

Custom not only has the facilities for developing new contemporary speaker systems, but it also manufactures its speaker systems.



GRC executive vice president Leon Walters.

Kessler: A Name Synonymous With Ga.'s Music Ind.

The boys in Atlanta will tell you that Gwen Kessler is "something else." And the women, who know her, respect her. Most of them even like her, and that's quite a tribute.

Miss Kessler is first and foremost a businesswoman. The fact that she also is attractive, charming, friendly and warm are just additional assets which seem to come naturally.

Gwen is a veteran of 22 years in the business (although she couldn't possibly be that old), and most of her years have been given to Southland Record Distribution Co., which is owned by the Friedman family.

"I don't really have a title," she says matter-of-factly. "Jake Friedman taught me everything about the record business, so I just handle whatever problem that comes up."

(Bill Lowery admits that he tried several years ago to hire her away. "She's the best there is," he said, "and I would have given anything to have had her.")

Her loyalties lie with Southland, and with its current president, Gerald Friedman, the son of the man who taught her so much.

Jake Friedman started as a jukebox operator, and built his firm—with her help—into one of the largest independent distributors in the Southeast.

"I remember well the song that really got them into the record business in 1946," Miss Kessler said. "It was 'Near You' by Francis Craig." She wasn't in the business herself then, but two years later went to work for King in Atlanta, starting with counter sales then moving up quickly to office manager.

"Irv Marcus had the Mercury distributorship back then, and I left King to go with him briefly," she recalls. Then she went to Southland in 1950 as a singles buyer, and the long tenure began.

Mention her name anywhere and it rings a bell in the industry. She is perhaps as well known in New York, Los Angeles, Chicago and Nashville as in her home, Atlanta.

One of the remarkable things about Gwen in this day of albums is her ability to move '45's. "We still do a lot of business with the singles," she said. "In fact nearly 50 percent of all the records we ship are singles. Many of them are r&b, and many are in other fields. But people still are buying singles."

Gwen does not use her feminine wiles to move records, although she would be difficult to turn down. Her telephone conversations are straight-from-the-shoulder, no-nonsense and direct. She stays on top of the charts, knows her artists and labels, and has a reputation for both honesty and fairness. That's quite a reputation to maintain in any business for 22 years.

Miss Kessler is a believer in hard work. She puts in a full day, no matter how she feels, and she said this is something else she learned from Jake Friedman. Apparently it's something contagious. Gerald Friedman is just as likely to be found stocking LP's or doing an inventory in the warehouse as he is in his comfortable office.

Gwen Kessler feels there are many reasons Atlanta has become such a hub of distribution. "King got the idea," she explained. "It saw back then that this city was in a strategic location, and Atlanta can ship virtually anywhere overnight." There are many other things she likes about her city, but she confined her remarks to the record industry, which happens to be her life.

All the following is re-printed from the Billboard special edition of August 8, 1970.

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The Nation's leading independent record production company is presently screening new talent and material for recording possibilities. For more information, feel free to write or call Ms. Jackie Reeves, 2150 Parklake Drive, Suite 390, Atlanta, Georgia 30345—(404) 934-5885. You may call collect.



GREAT WORLD OF SOUND
Recording Corporation of America

New Rock Showcase Adds to Exciting, Varied Nightclub Southernaire Plush Focus Point for Country Music

Atlanta has no shortage of night clubs. They feature everything under the sun. But there are two in particular which have enjoyed unusual success, and have gone to great lengths to bring the right sounds to the patrons, and to showcase top artists.

One of these is the Southernaire, a club devoted to country music, which has just changed ownership. During its early months of operation, it has managed to bring in some of the top talent in the industry. And the crowds have responded.

The beautiful decor is matched only by the outstanding sound, with acoustics perfect in any corner. The plush quarters have caused considerable conversation in country circles, an area of the industry which, at times, has been relegated to something less than comfort. There are other good clubs in America showcasing country music, but this one outdoes itself.

Yet it is not alone in its posh surroundings.

Even though it has only recently celebrated its first birthday, the Atlanta rock club Richards' is well on its way toward being one of the country's showplace rock rooms. The club's phenomenal first year . . . both in a business and an aesthetic sense . . . is the product of careful planning, a sense of ultimate goal on the part of the club's owners, and what even they will admit was a little bit of trail and error . . . learning while you go.

The kudos from all over the industry . . . from patrons, executives and, most importantly, musicians themselves . . . would make any other year-old venue jealous. And the fact that Richards' is located in Atlanta, Georgia, a city not known for clubs catering to rock audiences, makes its rise even more singular.

The American Express magazine, calls Richards' the "best rock club in the country." And performers booked into Richards' have spread the word through the industry that it is an extremely satisfying room to play.

Richards' officials smile at what is perhaps the ultimate left-handed compliment, made by a member of a group booked early in the club's existence: the group was disturbed at the intimacy and audio excellence of Richards', they said, because "you can hear every mistake we make." This type of room is hard to find . . . and who expected it in Atlanta, Georgia?

Richards' (which is most frequently the victim of spelling

errors that place the apostrophe somewhere else than the proper end of the word) is named for the two Richards who are partners in the club, Richard Floyd and Richard Bryan. Both are veterans of concert promotion and production work in the Atlanta market, which they consider one of the hottest markets for pop music in the country today. They came together with the idea for a rock club in Atlanta about a year and a half ago . . . but the idea had been germinating in Floyd's mind for at least four years. "We felt that the time was right to do some rock and roll in Atlanta," Floyd says. "There were no good clubs besides the ones showcasing local talent . . . which had some merit, especially in getting the town used to rock in a club atmosphere . . . but there were just no quality facilities to showcase talent in this town. Basically what we did was to put together a club that we would go to ourselves, with the type of atmosphere of professionalism that the people could enjoy and the musicians could too."

It took some time and some battle to find the location which houses Richards' at 931 Monroe Drive N.E. in Atlanta. The room itself has a colorful history, having been used as a club for widely different clienteles before Bryan and Floyd settled on it. "The room has been everything from a country and western club to a gay bar to a dinner club type of situation," Floyd smiles. The room's turnover of tenants was such that Floyd believes the Richards' management has stayed there the longest time in the past ten years. There was very little change in the physical plant of the room, other than the enlarging of the stage area and the setup of Richards' sound and light system, and the club was ready for opening night on February 1, 1973, with Elephant's Memory as the room's first headliners. Playing with Elephant's Memory was an Atlanta band which has become associated with Richards' atmosphere, having played some of its best gigs there: Mose Jones.

The room was arresting. It featured complete theatrical lighting by Pyramid Lighting Design of Atlanta and a custom sound system which is still one of the main reasons Richards' customers come back for more. "We recognize that we could be even better on our PA system," says Floyd, "but what we get out of it now is head and shoulders above many many clubs with long histories. We try to keep the level so that the music is the dominant factor in the room, but people can still enjoy themselves at Richards' without being bowled over." Mike Hatchett, the club's sound engineer, has command of a 16-

channel mixing board, and most visiting groups have put their trust in the house sound staff . . . to their delight. There is no standard off-the-stage sound at Richards', it is balanced throughout the room through ten fully-equalized JBL speakers. The system was designed by Carlo Sound System of Nashville.

The first-nighter at Richards' in February of 1973 saw the largest stage in an Atlanta club, with cocktail tables, chairs, booths, stools and various nooks and crannies around the room's two bars providing a clear view of the stage from any seat in the house. There is dancing space on either side of the

(Continued on page G-10)

Gen. Record Corp.

• Continued from page G-3

Expansion has been a way of life with GRC. In February, Thevis added a college and progressive radio promotion department, naming Mike Bone to the position of coordinator. The marketing and promotion department expanded its country operation with the hiring of Ann Tant (known best in country circles as Ann Whiten), as national country marketing coordinator. Thevis also negotiated with Leisure Time Marketing, Inc., a southeastern based firm, to handle the promotion, advertising and merchandising of LP's, tapes and singles for several of the artists. The company began its 8-Track production in January. Next came Weiss and his One World of Music Agency, the international representative, with 22 years experience in dealing with foreign licensing markets. Thevis brought in a choreographer, Cholly Atkins, to work with his acts.

The artist management division of the firm is known as Jason Management, and is operated by Leonard Tanner, Ed Glenn and David Jackson.

Publishing companies came naturally. They are Act One Music (BMI) and Grape Vine Music (ASCAP). That was only the beginning. In New Orleans, the firm has Silver Thevis Music (BMI); in that same city, Nolanta Music (ASCAP); in Birmingham, Moonsong Music (BMI), and in Wilson, N.C., Blue Surf

(Continued on page G-19)

MAY 25, 1974, BILLBOARD

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Jim Beam



Richards' owners, Rich Floyd and Richard Bryan, pictured at the entrance to their Atlanta club.

Atl. Nightclubs

• Continued from page G-9
 stage . . . and recently the club added a game room with another bar, which they called "Little Richards' " and filled with video games, football and a pool table. Besides drinks, Richards' also serves food (an early press release from the club said that the food service "is intended only to provide a courtesy to the customers; the main purpose of the club is rock and roll).

What the musicians saw was just as compelling. Backstage at Richards' includes two dressing rooms with private bath and shower, so that both the headliner and the second act have comfortable pre-show surroundings. There is a backstage pool room and a newer addition, a room in which artists can watch the performers onstage through a one-way mirror. Early in 1974, new carpeting, tables and lounge equipment were installed in the dressing rooms.

"The overall atmosphere," an announcement at the time said, "will be one of plush, friendly and intimate surroundings . . . the kind dedicated to music and pleasure . . . ensuring both happy artists and satisfied patrons." Shortly after the immensely successful opening engagement, Richards' received a letter which was the first to articulate a sentiment they would hear many times in the future; it was written on Feb. 5, 1973 by Steve Leber of Leber-Krebs, Inc. in New York about Elephant's Memory's reaction to the new club, and it said in part:

"Since the boys returned to New York, they have not stopped raving about the wonderful time they had playing at Richards'. They informed me that it is one of the finest new clubs they have ever seen and that the sound and atmosphere were incredible. But more important . . . is the warm and friendly relationship which you created with the band immediately.

"On behalf of the entire band, we want to thank you for making their week in Atlanta one of the most enjoyable ones they have ever had in the music business."

Since the opening gig, Richards' has played host to a distinguished lineup of musicians, including Rory Gallagher, Lou Reed, Wet Willie, The Marshall Tucker band, Robin Trower, Elvin Bishop, Muddy Waters, The New York Dolls, Iggy & The Stooges, King Crimson, Terry Reid, Manfred Mann, Tower of Power, Bachman-Turner Overdrive, Cactus, Freddie King, El Rocho, Spirit, Warm, Little Feat, Sopwith Camel and many, many more. Most of the acts playing Richards' have a Monday-through-Saturday engagement (in special cases, they come for part of the week or even stay longer). Both the support act and the headliner play two sets, beginning at 9 and ending about 4 A.M.

Meurice LeFevre's Corporation Is Bringing More Music Business Into It's Music Pow

There are occasional families which are blessed with complete musical talent. And there are those families who have a "black sheep," a fellow who can't carry notes so well, but just happens to be one of the most capable administrators in the music business.

Meurice LeFevre is such an individual. And although he did sing for a short period, he migrated quickly back into the business end of the business, and has been guiding the destinies ever since of the explosive LeFevre Sound Corporation.

The name LeFevre is, of course, synonymous with gospel music. The LeFevre family has been singing as a group since 1922, and thus is the oldest gospel group in the business. But to confine the name to the gospel category is misleading, to say the least.

To set the record straight in this vale of nepotism, there is an organization known as LeFevre's, Inc. This, in essence, is the singing group, and it consists of Meurice's mother, father, uncle and brother, Pierce. Pierce runs their road show (also under LeFevre's, Inc.) and their television program, which is formed under another organization known as Programming, Inc. This latter group now produces only the LeFevre show, but originally did also the Bill Anderson show.

Both LeFevre's, Inc., and Programming, Inc., lease office space from the LeFevre Sound Corp., which is run by Meurice LeFevre, whose title is vice president and general manager. His brother, Pierce, who takes no active part in the operation, is president. They bought the whole thing from the rest of the family in 1967.

That family, nearing its 50th year in the business, still consists of two members of the original group. Pierce joined in 1958 when he was graduated from college, then Meurice joined Pierce and his sister briefly, but even then served mostly in the management capacity.

In the early days, when there were no studios, the LeFevres recorded at various radio stations. (When they finally built their own studio, then went back to remastering their earliest songs to upgrade the quality.) For a time the group cut their sides in Nashville.

First Studio

The LeFevres built their first studio in 1963 and, according to Meurice, it was the first master studio in the state of Georgia.

"We went into the studio business in a sort of self-defense," the young businessman explains. "We were recording on Sing Records, and cutting something every couple of weeks. We had to spend too much time in Nashville."

The first studio was called Sing, but changed when the la-

bel was sold in 1966 to a group of churchmen in East Tennessee. Ownership later passed to a Nashville group, and there now is a matter of litigation which conceivably could return the label to the LeFevres. The Atlanta courts ruled that way, but the matter is being appealed.

When Pierce and Meurice bought out the family three years ago, things began at once to happen. Meurice first built an addition to the structure to double the size of the "old" building. His newest studios reportedly are the largest in the state, and "the only one built from the ground up as a studio." The others are usually converted from something else.

The cost of the new facilities was about \$400,000. Recently Meurice purchased an adjoining acre for still another studio and even more office space to house more music tenants. Construction will get under way the first of the year, but space will be leased only to people in music and those related to the industry. Right now the Rogers Agency is downstairs in the tastefully-designed building with the spiral, carpeted staircase. And this agency has brought in scores of groups for custom work of all sorts at the existing studio. Other portions are leased by Goff Brothers Productions; Talent Management, Inc., and Down South Productions. Of course the family leases some of the space. Atlantic Records is on the waiting list to move into the new building, along with other impressive tenants.

Located far from the downtown area, the LeFevre Sound Corporation is situated among all of the distributors, and is bringing more and more music people to the neighborhood.

"We are building a small music row," LeFevre said with a smile. But it was a serious smile.

His new studio will have a "minimum" of 16 tracks, depending upon the demand. Right now the major part of his billing is to Capitol, Columbia, Atlantic and Liberty, to get an idea of the type of client utilizing the facilities.

In 1969, Meurice LeFevre did 76 LP production jobs in his studio. He expects to at least double that next year. This year's figures already are ahead of those from last year's comparable period.

LeFevre said his job was to record and produce, but not to promote nor distribute. That's a segment of the industry he'd like to remain away from, at least for now.

Meurice doesn't even try to sing anymore. He's known as one of the most capable businessmen in the industry, has the respect of his contemporaries, and has an engaging charm that puts anyone at ease.

But then, he came from a pretty entertaining family.

All the following is re-printed from the Billboard special edition of August 8, 1970.

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Greer Agency

FOR DATES ON

MALE ARTISTS: Rufus Thomas Little Royal	FEMALE ARTISTS: Bettye Swann Jackie Moore Lea Roberts Mary Wells
SINGING GROUPS: Temprees Impressions Dynamic Superiors Blue Magic Soft Tones	SELF CONTAINED BANDS: Ohio Players Presidents Liberation 7th Wonder 3rd World Alpaca's Phase III Sunday Night Affair

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Bookers See Good Southern Bands Still to Be Recorded

Allman Brothers Success a Continuing Momentum

Like countless thousands of other Georgia businessmen, Frank Hughes and Steve Cole list their business address on Atlanta's immortalized Peachtree Street. For Hughes and Cole, however, the address is as much a matter of convenience as prestige, since they use the offices to direct operations of their rock band management firm, and their booking agency, Discovery, Inc.

The two-company operations employs seven people to work in the five-room office. Reviews and photos are hand-taped to the walls. The two firms boast a growing number of southern rock bands which constantly seem to be coming from the region.

Hydra, a native Atlanta four-member rock group has drawn most of the attention from Hughes-Discovery. It recently signed with Macon's Capricorn Records, and expects its first LP to be released early this summer. Though Hughes will continue to manage Hydra, the band's growing success has forced it to leave Discovery and start looking for a national agency.

"The management company is more a sheaf of papers, filing cabinets, and my voice on the telephone than anything else," said Hughes, a 27-year-old Atlanta native and "reformed street person" who handles solely the management careers of Hydra and an Alabama group called Warm.

"Our chief asset is our credibility," Hughes says, referring primarily to Discovery, which books about 20 Southern bands. "People know we're here, and we're very small, but we have a solid reputation, straight up, very honest. We're viewed by a lot of people as comers."

Hughes and partner Cole began their business association from scratch in 1968 with a little help from their friends and literally no prior experience in the business.

Cole, a 31-year-old Tennessee native, books the bands for Discovery. They include Mose Jones, who have had two albums on the Sounds of the South label; Warm; Papa Doc; Choice, and Leviathan, who has done an album for Mach Records distributed by London. The firm also booked Lynyrd Skynyrd, a Jacksonville-based rock band which is now breaking nationally for about nine months in front of their album.

"We believe in grass-roots booking which allows us to build an immense following for a band in a relatively small area," Cole notes.

Some critics argue that the southern resurgence in the popular music field, which began with the Allman Brothers band a few years ago, is fading, but Cole disagrees.

"I think the southern resurgence is just starting," Cole insists. "It's got a little way to go yet. There are just too many good southern bands down here that haven't recorded yet."

It was Cole who helped give Atlanta its first taste of free music in the late 1960s by producing Sunday afternoon concerts in Piedmont Park, which went on for three years. And it was the Allman Brothers band, then almost unknown, who played the park.

Hughes also contributed to the region's current musical revival in the formative stages by managing the Hampton Grease Band for a couple of years. He also produced a light show called the Electric Collage which was staged at the Atlanta Pop Festivals of 1969 and 1970.

"I never took the music business seriously until after the second Atlanta Pop Festival," Hughes said. "But now I think we've got our momentum going for us. We've got some experience and some contacts. A lot of people who look at us from the outside feel we are capable of achieving a certain amount of success. We're heading in the right direction. We've done some things right."



Steve Cole, Discovery, Inc.

Atlanta's Growth Outstrips Other Cities

There is an old story which has often made the rounds to the effect that, when you die you will go either to heaven or hell, but whichever it is you will have a two-hour layover in Atlanta.

This merely attests to the fact that Atlanta has become the fourth largest air center in the world, and has a population that is growing so rapidly it is almost impossible to keep an accurate count. That might be disputed when, looking at the census figures, one sees that the city proper gained only 98 residents in the past decade.

The reasoning is simple: there just isn't any more of that hallowed ground upon which to build houses. So it's out beyond the tight city limits they go, and they never seem to let up. Bill Smith, of the Bell & Stanton firm in downtown Atlanta, points out the decade of the 1960's was so prosperous in Atlanta that the metropolitan growth may have outstripped any other major city in the U.S. during this period in relation to its size.

Smith is quoting the Forward Atlanta Committee of the Atlanta Chamber of Commerce, which did an in-depth study. It found that buying income is up some 80 percent, retail sales up 97 percent, employment up 62 percent, and so it goes.

The population is up some 31.4 percent, and there now are more than one-and-a-third million people in the Atlanta Metro region.

It wasn't always this way, of course. The capital city of Georgia was once literally the end of the line. Stephen Harri-man Long, an engineer, chose a spot near what is the Five Points area of downtown Atlanta as the terminus of a railroad line for which he was surveying. The small town that developed there was called Terminus. Later, because it no longer was the end of the line, it was renamed Marthasville. Finally, because the mythical island Atlantis was supposed to have been the highest point of civilization in the world, the towns-people called their place Atlanta, supposedly the female version of Atlantis. And although Atlanta could not properly be described as a feminine city, it certainly houses some of the most beautiful women and girls of the world. And the city itself has a beauty, surpassed only by its warmth and its drive toward progress.

Back in the Terminus days, there was an Indian village in the area called "Standing Peachtree." From that village, the main street of Atlanta and 15 other Peachtrees (Avenue, Drive, Circle, Boulevard, etc.) take their names. It is rare to find a peachtree on any of the Peachtrees.

While the Margaret Mitchell story, "Gone With the Wind," left a little to be desired in the way of accuracy, the romanticism was there, and Smith feels this has been a strong factor in interesting people in Atlanta. It's true that Sherman marched through and left the ashes, but the city bounced back in a hurry.

The early surveyor, Stephen Long, may have had a great deal of foresight by selecting what now is Atlanta as a railroad hub, even if it was the end of the line. The city now has a preeminent position as a distribution center for the Southeast, and this has been the greatest single factor in the growth of the record distribution business there. From distribution springs industry, and Atlanta now produces more than 3,500 commodities.

Atlanta maintains many historic landmarks, such as the scene of the Battle of Peachtree Creek. In Grant Park is

housed the Cyclorama, one of the two largest paintings in the world. It's 50 feet in height, 400 feet in circumference, and weighs 18,000 pounds.

The Atlanta area has Stone Mountain, the largest solid body of exposed granite in the world. Six Flags Over Georgia is a 276-acre entertainment park. The Robert Burns Cottage, the Memorial Arts Center and the exhibits at the Atlanta Historical Society are points of interest.

Located more than a thousand feet above sea level near the foothills of the Blue Ridge Mountains, Atlanta has a good year-round climate. There are 32 golf courses and 80 tennis courts, including two tennis centers, and 13 riding academies. And there is major league football, the Falcons; soccer, the Chiefs; and baseball, the Braves, with seating for up to 59,000 spectators.

Culturally Atlanta is a southern leader. The Memorial Arts Center is devoted entirely to the Arts, including the Atlanta Symphony Orchestra; there is a new Civic Center where the Metropolitan Opera Company makes an annual appearance.

Nine school systems constitute the public education complex. There are 350 elementary schools, 20 junior high schools and 84 high schools.

Atlanta has 22 degree granting institutions of higher education, 24 business and career schools, 15 vocational and technical training schools and six junior colleges.

Twenty-eight AM & FM radio stations serve the region, and there are seven television stations and five daily newspapers. Atlanta is said to be the only major city in the world which is totally unconfined—that is, no mountains or bodies of water to pen it in on any side. Thus it is free to grow in all directions, which is exactly what it is doing. Perhaps General Sherman was prophetic when, visiting Atlanta some 15 years after the Civil War, he explained that he destroyed the city so it could grow anew.

In September, the National Trustees of NARAS will meet in Atlanta for the first time. They will be housed in the Regency Hyatt House, a creative work of art. There is a 22-story sunlit atrium. Glass bubble elevators move up and down, following a 70-foot fountain. A 13-ton cover over an elevated cocktail lounge in the lobby hangs suspended by a single cable. While this may not be typical of construction in Atlanta, the type of imagination it displays is.

Atlanta still has the advantage of its youth. The land on which it now stands belonged to the Creek Indians less than 150 years ago. Then it became a frontier saloon town. By 1860, four railroad lines met in the city.

But one of the greatest developments in Atlanta's history occurred in about 1885, when "Doc" John S. Pemberton, a druggist, mixed some water, sugar, caramel and a few secret ingredients to produce a syrup, all of it mixed in a three-legged pot in his backyard. He sold 25 gallons of the syrup, which he called Coca Cola. In 1891, Doc Pemberton was bought out by Doc Asa Candler, another Atlanta druggist, and the growth was on. Sales now exceed a billion dollars annually.

And from Atlanta's Morehouse College came the man who won the Nobel Prize for Peace, the late Dr. Martin Luther King Jr., who had a dream.

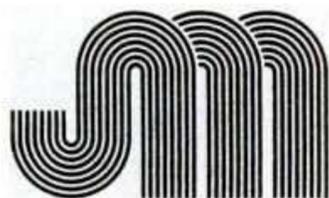
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Frank Hughes, Hughes Management.



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Carl James
& Jackie Irvin
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Dee Ervin

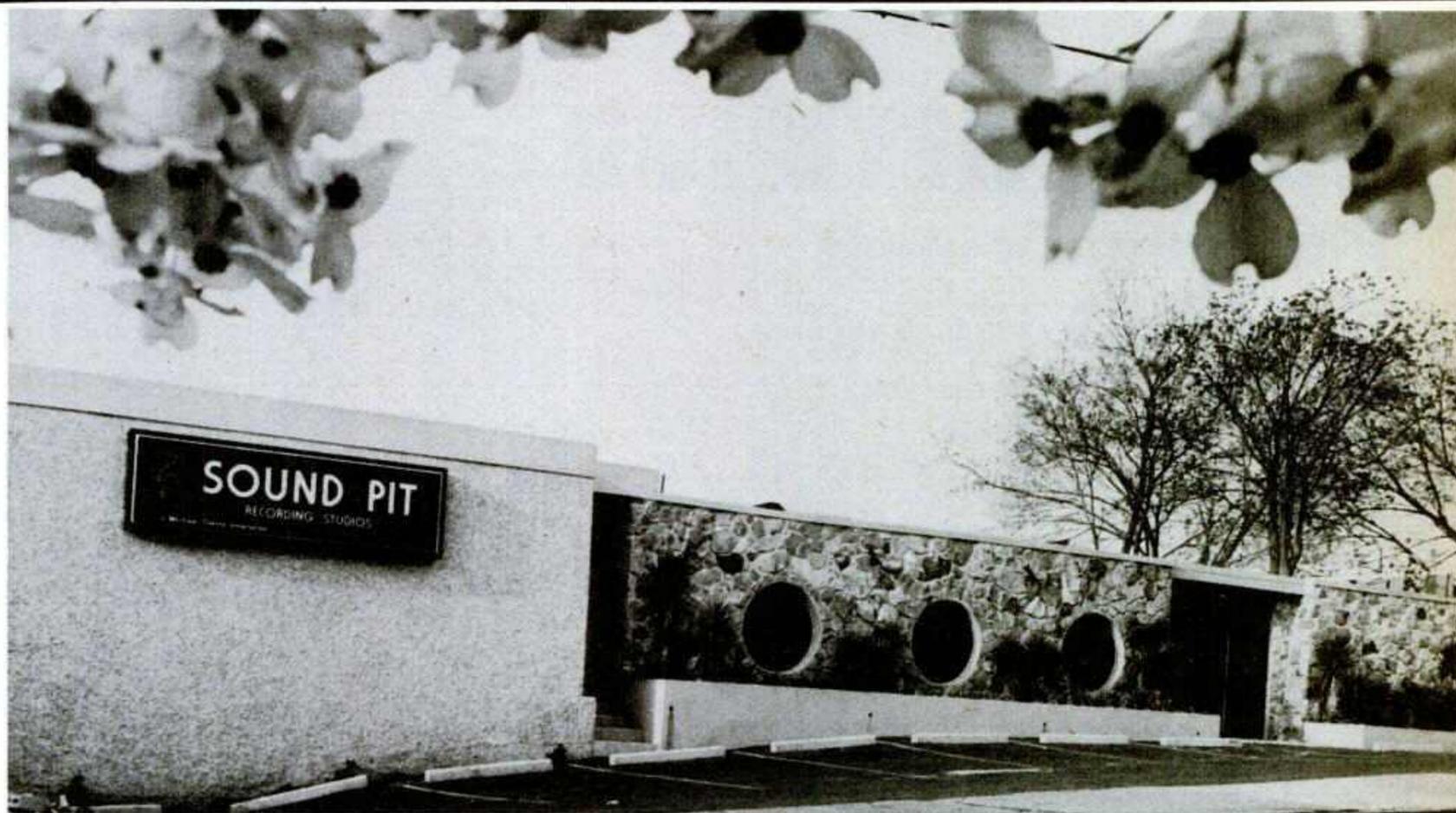
Flood
Mike Greene
Heartwood
Loleatta Holloway
Joe Hinton
Homegrown
Sammy Johns

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Jack Kittel
Jimmy Lewis
Dorothy Norwood
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Allman Brothers Discovery of Artist Brother Team Provides Georgia Industry With New Graphics Center

Things just weren't really happening in Spartanburg for David and James Flournoy Holmes, who happen to be brothers. Still very young and very talented, they went to Atlanta and formed Wonder Graphics.

James is a skilled artist; David a photographer and a businessman. They are, respectively, 26 and 23 years old.

Back in their South Carolina home, they went into the graphics business, and struggled along. After moving to Atlanta and spending 10 days there, they made connections with more music groups than in two previous years of struggling. Now things are really happening.

It all began when the Allman Brothers played in Spartanburg, noted their talents, and asked them to do an album cover for their Capricorn release. They went to Macon, met Phil Walden, and got started there. Then the brothers hitchhiked to Denver, did some work for Tumbleweed Records, and returned to Macon to do some art for Dr. John. Finally the pair settled in Atlanta, and quickly everything turned around.

In quick order, they did the animation for a movie for Michael Thevis at GRC. They were doing work also for the Thevis record label, for Atlantic, for Warner Brothers, for London, for Hi, for Bang, for ABC, for Buddah, and the list goes on.

The young and gifted brothers have both background and native ability. James has a fine arts degree from the University of Georgia. David received his in sociology from Limestone College in South Carolina.

When they first arrived in Atlanta, much of their work (sketches, diagrams, etc.) was done in the lobbies of the respective companies. But the Holmes brothers soon got themselves an office on Peachtree Street. There they set about turning out some of the most meaningful jackets ever found in the industry. With their ability to match music with art, they showed creativity in every production.

Although certainly new to Atlanta, they already have touched nearly every facet of its music business. They are to be reckoned with.

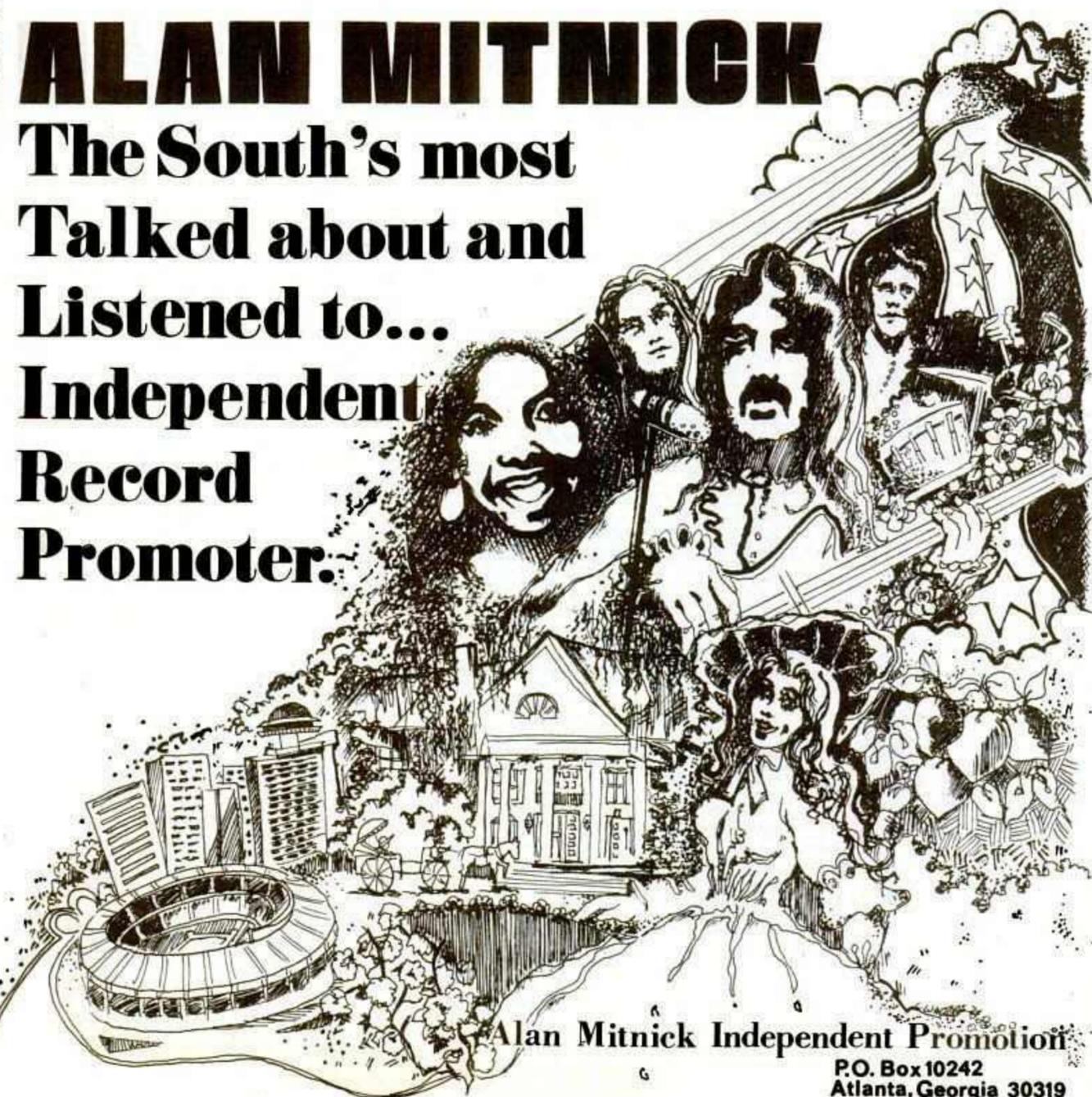


During his recent Southern tour, Wonder Graphics' friend Dr. John dropped by the company's newly located offices in Atlanta to wish them well. Pictured above: Dr. John and creative director J. Flournoy Holmes.

MAY 25, 1974, BILLBOARD

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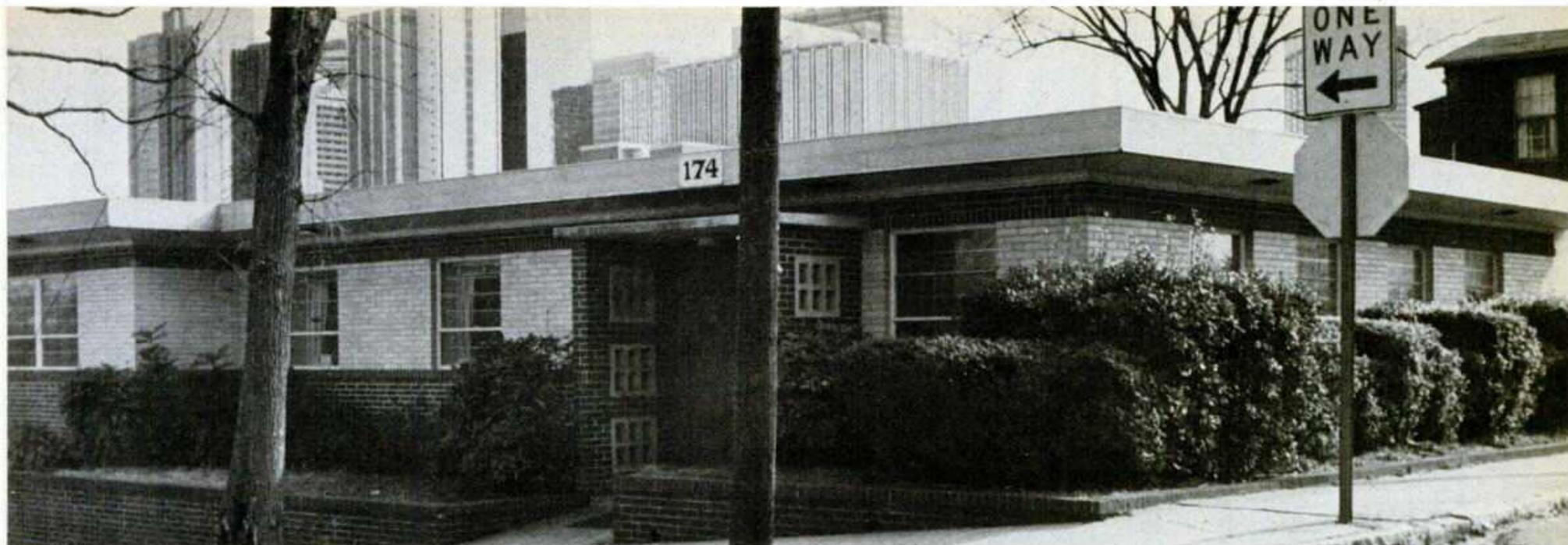
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Atlanta, Georgia



The main GRC office in Atlanta.

Multi-Label Co. With Global Aims, Georgia Heartbeat

• Continued from page G-9

Music (BMI). Landy is general manager of it all, Dee Erwin is the professional manager for west coast publishing; Clinton Moon is the R&B Music publishing manager, and Jesse Lewis is president of Moonsong.

The Nashville office for GRC is headed by Wally Cochran, as noted, while John Silver is market manager, Debbie Simpson and Katie Welch are country marketing assistant.

Thevis, as indicated, has surrounded himself with outstanding personnel. Wilburn, who came up through the ranks, spent a number of years with Capitol Records before forming his own firm. Leon Walters is executive vice president of GRC, while Oscar Fields, who had been with Bell since its inception, is vice president of Sales. Bob Harrington took over as national marketing director after six years with the Wes Farrell Organization. The national marketing manager is Jim Jeffries, after extensive experience in radio and in national pro-

motion for Bell. Mike Walker became operations manager after eight years with Capitol. Curtis Smith, the director of public relations, had a background in the muscular dystrophy program (of which Thevis was a major contributor). Ms. B.J. Justice, charming and efficient, came from Six Flags Over Georgia to become director of press and publicity. Peter Gordy, who was advertising director of Leisure Division, handling the Underground Atlanta account, is now advertising and creative services director. Gus Redmond, who was with Brunswick and a Carl Davis vice president for a number of years, is midwest R&B marketing manager. Joining GRC as southwest marketing manager is Mike Rynkus and Maurice Watkins as southeast R&B marketing manager. And Ms. Christine Calvo, who came from Music Marketing International in Los Angeles, is the A&R coordinator.

The movie business still booms in Georgia, thanks to Thevis. He is president of two motion picture firms, the first of which was Profile Film Productions. One of the first under-

takings of this film crew included redubbing a Chinese produced film into English. Seven local actors were used in the 26 speaking parts, all of which was done on location in Atlanta. Later Thevis started a firm called Modern Films of Georgia, and his first cast included Shelly Winters, Leslie Uggams, Michael Christian, Slim Pickens and Ted Cassidy. As noted, his songwriters are busy scoring others.

GRC now has three labels, and a complete roster of artists. On GRC are Moe Bandy, Steve Ball and Norman Blake, Ginger Boatwright, Rick Cunha, Flood, Heartwood, Homegrown, Sammy Johns, Dorothy Norwood, Lonzo & Oscar, Red, White and Blue (grass), Rhodes Kids, Ripple, Marlys Roe, Mike Green, Carl James & Jackie Irvin, and Jack Kittle. On the Aware label are: the Counts, John Edwards, Loleatta Holloway, and Deep Velvet. And on the Hotlanta label are Joe Hinton, Jimmy Lewis, Danny Johnson, and Dee Ervin.

And the 43 signs are there to welcome anyone else who is interested.



Supermart of Music Ties Nashville/Ga. With More Growth

World Music Corporation is a new publicly held Georgia corporation, located in Atlanta, with close Nashville ties. It's a supermarket-of-music concept, including retail band instruments, master and demo studios, publishing, sheet music, records and tapes, electronic equipment, a booking agency, a record label and even an auditorium, all under one roof.

Fred C. Tallant Sr. is the founder and chairman of the board; Ray Willis is vice president and general manager, and Gail Geringer is assistant secretary-treasurer.

World Music company has formed a publishing division: Hear Here Music (BMI) and Teatime Music (ASCAP), and has begun on a successful note already.

One of the more interesting aspects of the firm is its board of directors, which includes country music artists Faron Young and Porter Wagoner. The company currently has a net worth exceeding \$200,000.

Ray Willis also is well known in Nashville. He formerly was associated with RCA's Jerry Reed, and was manager of Reed's Vector Music during his big hits: "Amos Moses" and "When You're Hot You're Hot." In Atlanta, he collaborated with new writer Jack Donovan on Hear Here's first effort: "She Makes the Living Worthwhile," which is part of the Roy Clark "The Entertainer" album. Other writers include Nashville's Henry Strzelecki, Louis Brown, Clay Willis, Connie White, Sam Wilhoit and Tootie Tanner.

Now World Music Corporation is looking closely at concert bookings, record pressing and, very likely, production as well.



When Kenny O'Dell scored his Grammy successes, Capricorn held a celebration in his honor at the Persian Room of the Beverly Hills Hotel. On hand were Uncle Art Satherly, O'Dell, Paul Williams, and Maureen McGovern.

Country, Rock, Soul—Capricorn Records Is In It All Macon-Based Firm In Booking, Publishing, Management

Capricorn Records of Macon opened a good many eyes a few months back when it reached into the very pillars of Nashville to sign a leading country act: Kitty Wells.

It wasn't Capricorn's first venture into country, but it caused the most raised eyebrows. Earlier the firm had signed

Kenny O'Dell, easily one of the finest writers in the business, and one showing early signs of success as a singer.

Phil Walden, the creative mind behind all of this, has been an innovator for years, so it should have come as no real surprise. An early r&b fan, Walden began his operations in Macon in 1959, and brought the late Otis Redding into the business.

Walden set up a successful agency, took time off to spend time in the service, then returned to rename his agency Walden Artist & Promotions. Then he launched the careers of such greats as Sam & Dave, Arthur Alexander, Jimmy Hughes, Johnny Taylor and Clarence Carter. More were to follow, including Tony Joe White and the Allman Brothers, and the umbrella firm kept growing.

Frank Fenter then came into the picture, built a studio in downtown Macon, and Capricorn Records was launched. Despite a series of tragedies involving the Allman Brothers, the company has continued to grow.

Walden has moved in all directions: booking, publishing, record label, management, and other facets which give him total diversification.

Recently Walden, president of Capricorn, announced the promotion of three of his leading people. Mike Hyland was named vice president in charge of public relations; Dick Wooley was named vice president in charge of national record promotions; and Larry Saul, who moved to Capricorn from ABC-Dunhill, was promoted to vice president and general manager of Capricorn based in Burbank, Calif.

Warner Brothers now handles distribution for the company, whose artists now include Wet Willie, Martin Mull, Boyer & Talton, White Witch, Hydra, the James Montgomery Band, Elvin Bishop, Grinderswitch, Duke Williams and the Extremes, Gregg Allman, Arthur Conley, Livingston Taylor, The Marshall

Tucker Band, Dexter Redding, the James Montgomery Band, and Maxayn.

That, of course, is in addition to Miss Wells and Johnny Wright, whose combined time in the music business total more than 50 years.

MAY 25, 1974, BILLBOARD

ROY CLARK "THE ENTERTAINER"

sings

"SHE MAKES THE LIVING WORTHWHILE"

in his new album

(DOT RECORDS DOS 1-2001)

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A DIVISION OF

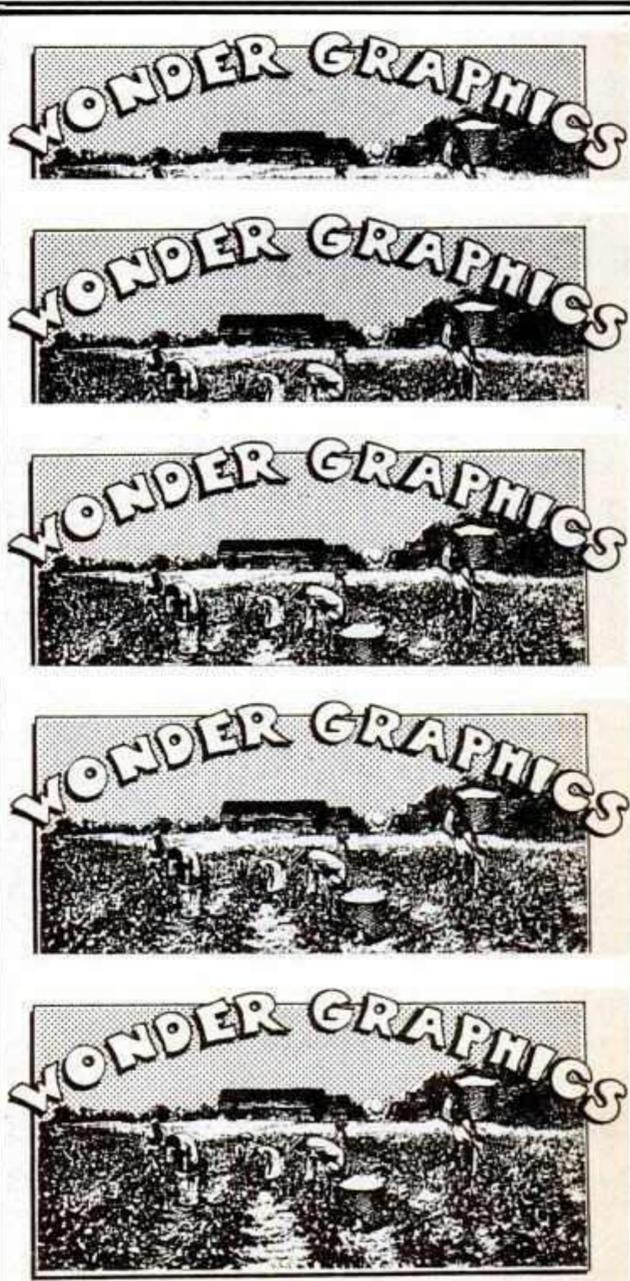


WORLD MUSIC CORPORATION

120 Copeland Rd. N.E., Atlanta, Ga. 30342
Telephone (404) 256-2646



Capricorn's Kenny O'Dell, Grammy winner, at left with Johnny Rivers and Bob Montgomery.



P.O. Box 77287
ATLANTA, GEORGIA 30309
(404) 874-2481

Georgia Bluegrass Blooming With Expanding Atteiram



Bluegrass artist James Monroe, part of the API recording roster.

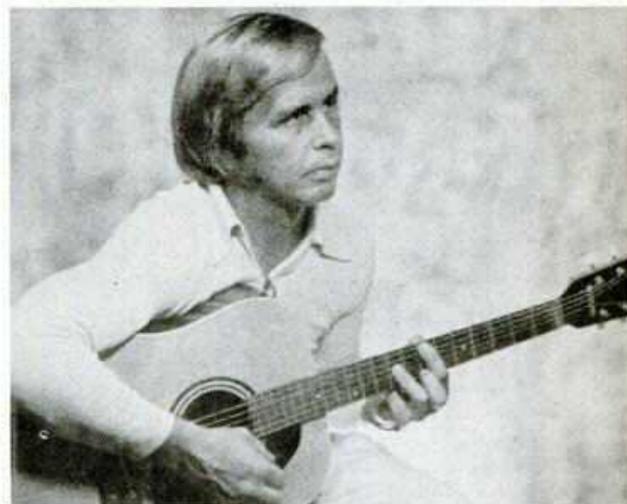
Atteiram is a young record label headquartered in Smyrna, which is in the Atlanta market area. Headed by Carl Queen, its president, the corporate officers also include Bob Abel, vice president. C.W. Mitchell represents the label and the publishing company in the Nashville area.

Atteiram specializes in bluegrass product, and has a catalog of some of the top groups in this field, ten in all. In addition there are 10 country artists, one from the top 40 group, Fluid Ounces, one in rhythm and blues, and one soul.

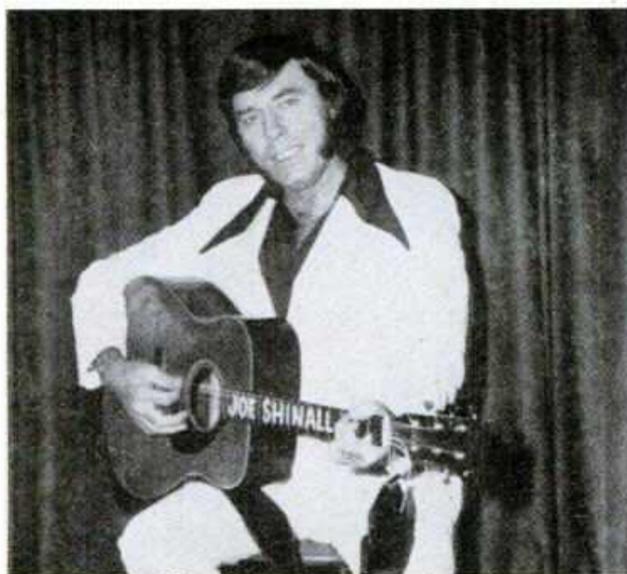
Atteiram has an eight-track studio located in Smyrna, just two miles from the Atlanta loop. Most sessions are cut there, but some are done at Hilltop in Nashville in order to get particular musicians. National promotion is handled by Little Richie Johnson of Belen, N.M. Chuck Chellman and Dick Colonzi are retained to work specific records.

The studio, known as Perfection Sound, does a great deal of custom work, ranging from gospel to rock.

The roster of artists includes James Monroe, Bob & Hazel Wolfe, Joe Shinall, Don Hamilton, Carl Story, The Bluegrass Generation, Randall Collin & Curtis Blackwell, and Jim Brock & Vic Jordan.



Atteiram artist Don Hamilton performs.



Joe Shinall of Atteiram in Marietta, Ga.



The Sound Pit Studio of GRC.

MAY 25, 1974, BILLBOARD



A BRYTE NEW RECORDING STAR!

JUDY BRYTE

VOLATILE ENERGY, VERSATILE TALENT, VIVACIOUS, BUBBLING AND ENTHUSIASTIC ARE JUST SOME OF MANY CHARACTERISTICS THAT DESCRIBE THIS GEORGIA BEAUTY. THAT, ALONG WITH THE MOST COVETED QUALITY, THE STAMP OF HER OWN STYLE. BILLBOARD REVIEWED HER AS "A DELIGHTFUL SINGER, WHO HAS AN UNUSUAL QUALITY IN HER VOICE, AND CAN DELIVER A GOOD SONG" AND HER FIRST RECORD WAS PICKED.

"STANDING ON THE PROMISES"

Opryland #3843

Bookings:



ARNOLD AGENCY, INC.
1280 W. Peachtree Bldg.
Atlanta, Ga. 30309
(404) 873-2001



Dist. by Capitol Records

Atlanta Rhythm Section Georgia Progressive Rock Pioneers Buddie Guie, J. R. Cobb Songs Recorded By 200 Acts

A few years ago, progressive rock was little more than a dream in the minds of forward-thinking Atlanta musicians, producers, and others involved with musical talent. Buddie Guie, an Atlanta producer-songwriter who had considerable successes in the mid-Sixties with the Candymen and Classics IV, decided to form a group to concentrate on this musical form at the time he was setting up the now famous Studio One in 1970 with publisher Bill Lowery and veteran musician J.R. Cobb.

When Rodney Mills, a top engineer, completed Studio One in September of that year, Buddy and others discussed the idea further, and plans for the Atlanta Rhythm Section became concrete. The artistic coterie at Studio One boasted of such talent as guitarists Barry Bailey and J.R. Cobb, drummer Robert Nix, keyboard player Dean Daughtry, and vocalist Rodney Justo. These five and Buddy worked in the studio and on live dates over the next year, and the first album was released

in April of 1972, with the trend-setting progressive rock. Later, Justo left the group and was replaced by Ronnie Hammond. A second Atlanta Rhythm Section LP was released, with supplemental help from Al Kooper, Randall Bramblett and Billy Lee Riley. In 1973, the group left MCA and joined Polydor, and at once put out another hit album.

Buie had entered Auburn University back in 1961 with his close friend, Bobby Goldsboro. They formed a group called The Webs, and spent so much time on their music they jointly flunked out of college. Buddy went back to Dothan, Alabama, where he managed the Webs and set up a successful concert promotion firm. Among others, he booked Roy Orbison as a supporting act. Roy then formed the Candymen, and Buddy became their road manager. Buie continued writing, and wrote tunes recorded by Orbison and Chad & Jeremy.

He became Goldsboro's personal manager, signed him to U-A, and he became a hot property. Buddy later resigned this position to devote more time to his writing. He settled in Atlanta, and the rest is phenomenal history. His material, most of it co-written with J.R. Cobb, has been recorded by more than 200 artists, including Jane Morgan, Charley Byrd, O.C. Smith, The Lettermen, Andy Williams, Bobby Vinton, Henry Mancini and Jackie DeShannon.



Georgia's Judy Bryte signs a recording contract with Opryland Records as producer Jim Bowen, left, and Opryland Manager Bud Wendell look on.



Exhibiting at an Atlanta meeting of the Music Educators National Conference was the NARAS Institute of Creative Development and Training for the Music Industry. Martin Sauser, left, educational Chairman of the Atlanta NARAS Chapter which sponsored the Institute's booth, and Henry Romersa, right, explain the educational programs of NARAS to Dr. Alfred Reed, University of Miami. Romersa is the Executive Director of the NARAS Institute. Some 10,000 music educators and students attended the four-day conference held in Atlanta's Civic Center.

Sam Wallace: A Name Synonymous With RCA

"Just mention the name Sam Wallace," the record man said. "Everyone will know who you are talking about." In Atlanta they'll tell you: "You don't even have to say Sam Wallace. Just mention Mr. Sam." And in Nashville it's been said many times: "Sam is better known backstage at the 'Opry' than any of the performers or even the management."

Sam Wallace has been a part of the record scene for more than 30 years, and those years have been spent with RCA. His name, in the Southeast at least, is synonymous with the label. It is, in fact, synonymous with records.

Although Sam's loyalties have always been with RCA, he has never been above helping anyone or anything in the recording business. He's that sort of man. It's a known fact that a few artists from other labels have come to him for guidance, and Sam is just too generous a man not to help out in some way. But when it comes to the Victor people, that's something special. He has squired them, advised them, counseled them, mother-henned them, promoted them—and he's done a lot of those behind-the-scenes things for which people of his caliber never seek nor receive credit.

Almost to a man, the music people of Atlanta said: "Write something special about Mr. Sam." Many of the non-music people said it, too.

Macon Music Utopia Gets Country Label

Macon, Georgia, is the home of Utopian Enterprises, Inc., the first major country music organization formed in the area.

The company, originated in 1972, is headed by Randy Howard, a former local disk jockey and television personality. John Hart, national promotion director for the Utopian label, has been with the company from the beginning.

Hart concedes that breaking into the business as an independent is tough, but the answer is found in staying in constant touch with programmers and distributors.

The label has had three single releases by Randy Howard, all of which have enjoyed both airplay and sales. Another recent single by the Ocmulgee String Band has attracted attention.

Most of the recording for the label has been done in Nashville and Atlanta, with promotion and distribution handled through the Macon office. The company also has under its wing Utopia Music (ASCAP) and Utopian Productions.



Wade Pepper, right, vice president of Capitol Records who makes his home in Atlanta, visits with the staff of WHN in New York.

His big, warm hand is always extended. His pleasant features make him automatically welcome everywhere. And, of course, what he has done for RCA in his territory could fill a book.

Lonnie Ray, who has worked with Sam for some 25 years (and also is loved and respected by the artists), said this: "What can you say about Sam? Just mention his name and it turns people on."

For the record, Sam now handles things for RCA, but under the auspices of Stereo South, which is a subsidiary of National Tapes and Recording of Georgia, which, in turn, is a subsidiary of the National Tape and Record Corp., headed by Jim Tiedjens.

All the following is re-printed from the Billboard special edition of August 8, 1970.

MAY 25, 1974, BILLBOARD

U.S.A.

Management & Booking

peachtree

randall long

brasstown ball

brother bait

mike boggs
president

stan pressley
agent
mike mauldin
agent

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ascap

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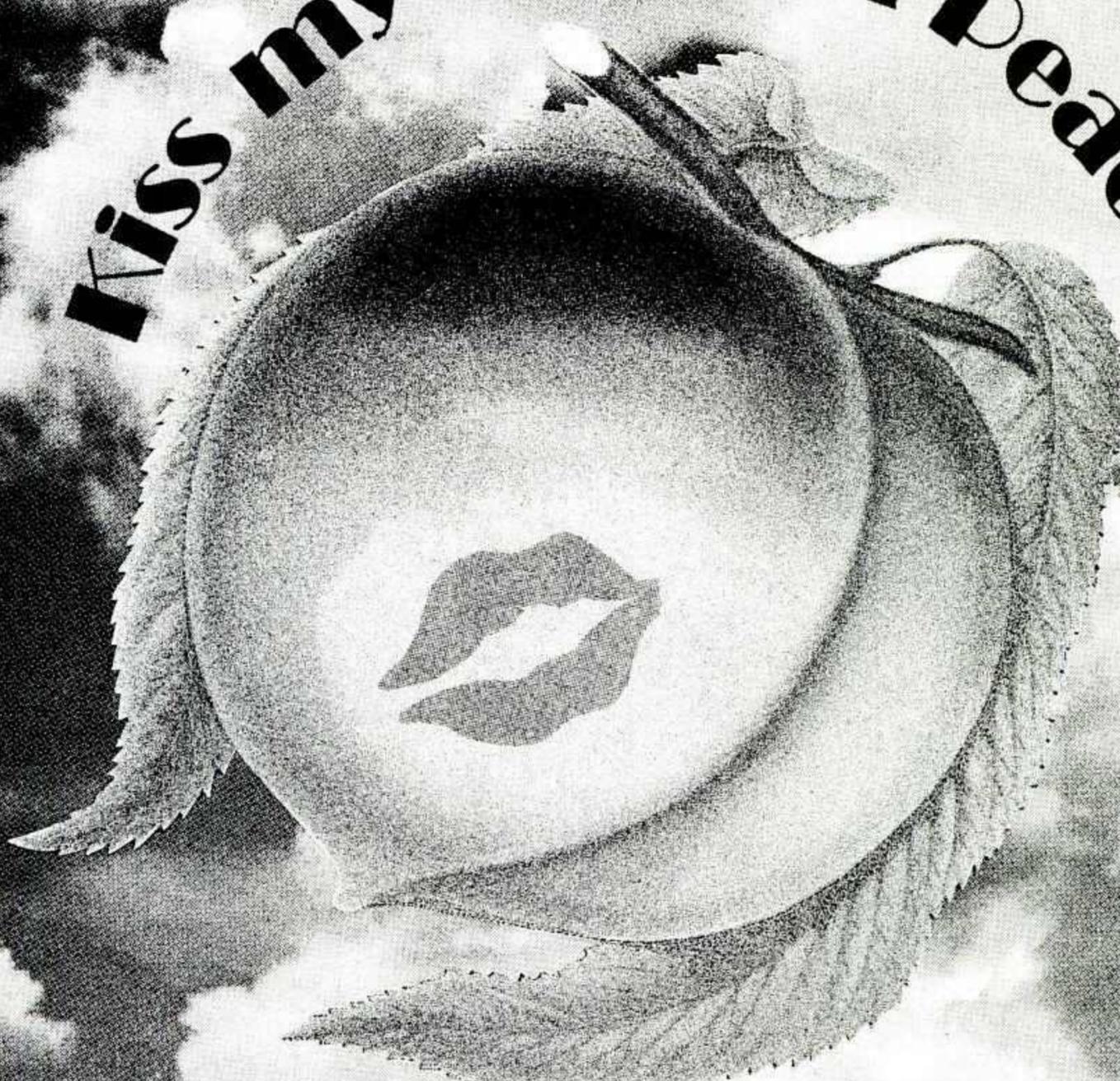
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CLEANING & LAUNDRY

*Available On Bang Records
B&B-401
Atlanta, Georgia.*

Pioneering Efforts Will Continue

(This is the final installment of a three-part series, which first two parts ran in Billboard, April 27 and May 18.)

LOS ANGELES—The 21-full line record/tape and audio departments, operated by Platt Music, in Southern California May Co. stores, will forge even deeper into "hi-fi" hardware, both stereo and quadrasonic, in the next year.

Platt president Herman Platt feels strongly that he has a responsibility to the May Co. and its charge customers to pioneer. "We are into our second generation of compact users. People are more sophisticated about playback. Our essentially young customers know what they want," Platt states.

He points out how the once-dominant stereo console business has changed. The mid-range price \$500 console has peaked and dropped to third behind units from \$200 to \$300 and those over \$750.

Ken Platt, who oversees all audio playback sales in the departments, is filling the console void more and more with componentry. Herman Platt finds the customer himself voluntarily trading up. Tuner/amplifiers, now averaging out at \$450, will head up to \$600 and \$700 soon. Mike Randall, Platt general manager, also feels that "low-fi," his terminology for under \$300 components, is losing out to "hi-fi" equipment over that figure. Stereo still dominates, but Panasonic and Kenwood 4-channel is available at the May Co. Platt says Electro-phononic quadrasonic soon will be available in his departments.

Platt's formula for pricing playback is simple: "Make it reasonably competitive in price and sell at a fair profit." He feels more software in quadrasonic is essential before playback equipment moves out. Platt sees 4-channel bringing the departments more into audio accessories.

The Platt departments carry up to 500 different pieces of playback, 90 percent of which are constantly playable and demonstrable. The South Bay store, considered a kind of a pilot for the entire chain, has four varying-sized Abstracta units, specially designed for Platt.

Each of the four-sided units is an island, capable of holding up to 50 different pieces of audio playback, each of which is jacked into an electrical plug, hidden behind a baffle. Buried in the center of the modernistic island are antennae, capable of providing the finest AM/FM reception.

Complementing the islands are a pair of eight-foot high chrome and smoked glass mirror shadow boxes on which specials and new equipment are featured. Overhead spots on tracks make it possible to develop varied lighting concepts for particular units.

Customers are encouraged to



Photos by Bob Gerstlauer and John Sippel

EXPANDED AREA—Emery Elling, manager of TV, Stereo, Piano and Major Appliance department, South Bay, May Co., and his assistant, Bill Sales, right, move in audio playback units to the new, expanded area.



EQUIPMENT DISPLAY—Eight-foot "shadow box" herald specials and new tape and record playback units, complementing nearby chrome and smoked glass Abstracta modular islands in the Torrance, Calif., May Co. department.



BROWSE AROUND—Topanga shopping mall customers to the May Co. record/tape audio department are encouraged to browse by the free-flow aisles linking the correlative merchandise.

browse and turn on and use the variety of equipment in the department. Platt said he may return to small, unobtrusive signs which several years ago encouraged customers to "touch the merchandise."

Platt, whose personal and family link with the important department stores spans a half-century, sees stronger and larger record/tape and audio departments in each new May store as it opens.

Song Protection Offered

LOS ANGELES—A registration service for complete songs, titles or lyrics has been started here by Helen King, longtime songwriter associate through her years with the American Guild of Authors and Composers local branch.

Dove Label Expands

NEW YORK—Dove Records has expanded its operations, including television production, artist bookings, wholesaling, and publishing, to cover a greater portion of the southern and midwestern markets. The label, based in Orlando, Fla., recently opened offices in Eldorado, Ark. and Atlanta, Ga.

For \$3 for the first work and 75 cents for each additional unit in the envelope to be registered, a writer can register the works with Song Registration Service. The packet can be delivered or mailed. The registrant is given or mailed a numbered receipt for the packet, which is housed in a permanent repository by SRS.

Through SRS, a writer can instantly register a work, now protected by the valid registration. The system is patterned after the Writers Guild of America registration system. Miss King emphasizes the service is completely divorced from her AGAC work.

Slade to Begin Tour on May 30

NEW YORK—British pop group, Slade, will begin a tour of the U.S. on May 30. Theorizing that the audience should be part of the show, the group will host a party at each concert at which everyone will be invited to do the "Seventies Stomp."

The group has promised that in addition to the usual party trappings of balloons, confetti and streamers, there will be a number of surprises at each concert.

Slade's new single, "When The Lights Are Out," will be released to coincide with the tour.

Jukebox Programming National Coin Plans To Double Its Space

By ANNE DUSTON

CHICAGO—National Coin, distributor for Wurlitzer here, is doubling its space despite the loss of the Wurlitzer line of phonographs in March, Mort Levinson, general sales manager, says.

"The announcement in March by Wurlitzer that they were closing their manufacturing facilities and going out of the jukebox business caught us by surprise. However, we have sold more boxes in the last six weeks than in the previous three months. Since March, that is 40 new Wurlitzers.

"Wurlitzer introduced a real nice line in November—the Nostalgic 1050, which has been a very good seller despite its cost, the Cabaret furniture console, and the 3800 Americana.

"The Carousel tape model didn't make money, although we sold eight of the ten we bought. The cassette plays too long for the money, for example, if you set it to play half of a cassette which is six songs, you should charge 50 or 75 cents, but people don't want to put more than 25 cents into the machine.

"We tried to order more new stock

from the Wurlitzer factory, but they are evaluating their situation right now, and orders are being held up temporarily.

On the question of service, Levinson said: "Wurlitzer has guaranteed parts for six years, so we don't anticipate a problem. Also, we have our own service department that programmers can take advantage of when they run into problems their own service people can't resolve."

When asked how the loss of the Wurlitzer line will affect his business, Levinson replied: "The new music business is only a very small part of the total picture. Our music business represents about 12-15 percent of the overall picture, and much of this is in used and reconditioned equipment. It won't affect us at all, in dollars and cents. The bulk of our business is arcade and pinball games."

There is no possibility, for the foreseeable future, that National Coin will handle another line of jukeboxes, since the distributors for competitive lines are well entrenched in the area, Levinson said.

What's Playing?

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

BALTIMORE: SOUL PURCHASES



Jerry Eanet
Evans Sales & Service
829 W. Baltimore 21201
(301) 837-7351

- "On and On," Gladys Knight and the Pips, Buddah 423
- "Son of Sagittarius," Eddie Kendricks, Tamla 54247
- "Who's Julie," Joe Simon, Sound Stage 7 1512
- "I'm Falling In Love With You," Little Anthony and the Imperials, AVCO 4635

"Country Bumpkin," Cal Smith, MCA 40191

- "Stop The World (And Let Me Off)," Susan Raye, Capitol 3850
- "They Don't Make 'Em Like My Daddy," Loretta Lynn, MCA 40223
- "She's In Love With A Rodeo Man," Johnny Russell, RCA 0248
- "Room Full Of Roses," Mickey Gilley, Playboy 50056

DELPHI, IND.: POP. COUNTRY PURCHASES

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

- Pop
- "Billy Don't Be A Hero," Bo Donaldson, "My Girl, Bill," Jim Stafford, MGM 14718
- "Haven't Got Time For The Pain," Carly Simon, Elektra 45887
- "Save The Last Dance For Me," De Franco Family, 20th Century 2088
- "Daybreak," Nilsson, RCA 0246
- Country
- "I Don't See Me In Your Eyes Anymore," Charlie Rich, RCA 0260

CHICAGO: POP PURCHASES



Betty Schott
Western Automatic Music Co.
4206 N. Western Ave. 60618
(312) 463-5300

- "Sounds of Silence," Paul Simon, Columbia 46038
- "Haven't Got Time For the Pain," Carly Simon, Elektra 45887
- "Rikki, Don't Lose That Number," Steely Dan, ABC 11439
- "Sleepin'," Diana Ross, Motown 1295
- "After Midnight," Maggie Bell, Atlantic 3013
- "Rhapsody In White," Love Unlimited, 20th Century 2090
- "I Don't See Me In Your Eyes Anymore," Charlie Rich, RCA 0260

DEADWOOD, S.D.: COUNTRY PURCHASES

John Trucano—owner
Pat Burns
Black Hills Novelty
500 Main St. 57732
(605) 342-2111

- "I Don't See Me In Your Eyes Anymore," Charlie Rich, RCA 0260

PIERRE, S.D.: COUNTRY, POP PURCHASES



Irene Camin
Automatic Vendors, Inc.
217 W. Missouri 57501
(605) 224-2111

- Pop
- "The Streak," Ray Stevens
- "Hooked On A Feeling," Blue Swede
- "Standing At The End Of The Line," Lobo, Big Tree 15001
- Country
- "You Won't See Me," Anne Murray, Capitol 3867
- "We Could," Charlie Pride, RCA 0257

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

Country Music

McBee Bros. Build Triune Into Success

NASHVILLE—Three brothers who started an independent record company two years ago this month with their own financing have seen it grow into a successful operation with an expanding roster.

Jerry, Sam and Tom McBee have taken Triune Records from its humble beginnings to a firm that now includes the label, a production company and two publishing firms with an active catalog.

Begun in May of 1972 with one artist, Bobby Austin, the company has put out 15 releases, six of which have made the Billboard country chart. Additionally, several of the songs from the publishing company done by other artists have been charted.

"It's unusual for three brothers to be working together," said Tom McBee, general manager and national director of operations for Triune. His brother, Sam McBee is

president, and Jerry McBee is vice president, secretary and treasurer. The latter does virtually all the production. Bud Reneau, another producer, handles Harrison Jones.

In addition to the McBees, Naron Penning and Joe Breeden handle the publishing work. The publishing companies are Mamazon (ASCAP) and Yellow Tavern (BMI). New cuts from the catalog have just been done by the Nitty Gritty Dirt Band and Rudi Whaling.

Independent from the start, Triune briefly went to distribution through Musicor, then returned to an independent operation. It still is open, however, for a distribution pact with a major.

Leaning more toward contemporary country, Triune now has on its roster Austin, Dec Mullins, Bob Langston, Harrison Jones, Jimmy Dallas and Jerry McBee.

Stax Expanding Enterprise, Signs Country Artists

MEMPHIS—Stax Records, through its Enterprise label, is taking a massive step in expansion of its country division.

The label has signed a trio of artists, adding to the two country performers already under contract, Merlin Littlefield, country promotions coordinator, said others would be added.

Enterprise, which had only O.B. McClinton in its country division for some time, recently added Connie Eaton, formerly with Chart Records and briefly with GRC in Atlanta, now it has signed veteran songwriter-singer Cliff Cochran, to be produced by Joe Allison and Hank Cochran.

Most of the artists on the label will be produced and recorded in Nashville by independent Larry Butler.

Littlefield also has added to his staff to handle the expansion, naming Bill Hickman and Carol Stevenson to the office.

He stated that Enterprise will concentrate on these artists for the first year, with a building process later on.

Benson Co. Switchover

• Continued from page 1

The 12 field men, besides their other work, will set up promotions for all artists on the label as they make personal appearances. This, too, is new in the gospel field.

While continued emphasis will be given to the growing number of gospel-programming stations, a few of the artists will be pushed into the country airplay and marketing because of their versatility and already-established appeal to the country audience.

The company, one of the largest in the religious field, also is aiming for the racks for the first time. "We will do this through more diversification," says Neil Newton, radio promotion director for the firm. "We will make more direct moves toward the country market as well," he adds.

Noting that the firm has been servicing 1,800 stations with each album release, Newton says it now would be possible to cut expenses considerably while accomplishing more in the way of airplay.

The field promotion men are being set up in San Francisco, Oklahoma City, Denver, Atlanta, Dallas, Chicago, Cincinnati, Portland, Ore., Fresno, Chattanooga, Memphis and Lancaster, Pa.

Heretofore, 60 percent of all Benson sales have been through retail outlets. Newton, instead of changing this pattern, hopes to expand it through other means, principally through racking.

Tillis to Host Series

NASHVILLE—Mel Tillis, MGM recording artist, will host his own syndicated television series, the first 13 weeks of which will be taped on location in Florida.

The show is scheduled to be aired in various markets in late summer or early fall.

Produced by Henry Jaffe Enterprises and TJCJ Productions of Hollywood, the format will include guests from all areas of entertainment and will be light in nature.



MORE AWARDS—BMI's Frances Preston presents million performance awards to Boudleaux and Felice Bryant and the House of Bryant for the song "All I Have To Do Is Dream." Looking on is BMI's Del Bryant.

Nashville Scene

By BILL WILLIAMS

It's good to see a musician get the credit he deserves. Back in the early career of the great Eddy Arnold, Roy Wiggins was his steel player and carried out other duties. He has helped countless artists over the years. For the past year he has worked with George Morgan, and the singer once again is consistently on the charts. Now George is doing an album for MCA, and it will be titled "George Morgan, featuring Little Roy Wiggins." ... Sandi Burnett, the much sought-after singer who was featured last year at Opryland USA, has signed a contract with Columbia, through Doug Gilmore Productions of California. She will cut her songs in Nashville—they could go both pop and country—and eventually will go on the road. ... Bobby Lewis celebrated his birthday and that of his wife by making his first appearance at the new Opry House.

A calamity for Minnie Pearl. After running a high temperature, she lost her voice entirely. Fortunately, she has recovered. ... Jack Pruett, lead man for the David Houston group and husband of MCA's Jeanne Pruett, was hospitalized and was told to slow down. ... Red Lane has moved to Dial Records. ... When Cliff Cochran cuts his first single for Enterprise (Stax), he will be joined in harmony by his cousin, by marriage, Jeannie Seely. ... Jan Howard had a change of heart and has signed with GRC Records of Atlanta. Enterprise thought she was

coming with them. ... Good news for everyone: Jack Blanchard and Misty Morgan are going back on the road. Moving out of their Florida club, they have decided once again to travel around. It will be their first string of personals in three years. One thing they will do first is a benefit at Xenia, Ohio, to help tornado victims. Jack also will produce a session in Nashville for a new artist.

The Statler Brothers are having two new LP releases this month on Mercury. And in their birthday party at Staunton, Va., this year, the brothers will have as their guest Bill Anderson. And there'll be a softball game between Bill's team and that of the Statlers. ... Mitch Johnson, who wrote the new Red Simpson release, is from Toledo, but a little of Nashville must have rubbed off on

(Continued on page 44)

Lee's Son Baptized

NASHVILLE—When Buddy Lee has a baptism, the music industry gets involved.

Lee's youngest son, Tony Dominic, went through the christening while Danny Davis and the Nashville Brass performed, and Lee's friends from the industry enjoyed a banquet that included steak and lobster.

Guests came from more than 1,000 miles to attend the function.

Lee heads Buddy Lee Attractions and manages Hank Williams Jr.



UNITED WAY—New things are happening at United Talent in Nashville. New artists and employees are welcomed by Jimmy Jay, general manager, seated. On hand are Dickey Lee, Barbara Hardin, T. Tommy Cutrer, Reggie Mac and Cal Smith.



OPRYLAND RECORDS HAD A FEELING AND

J. DAVID SLOAN

IS ON HIS WAY WITH HIS NEW HIT SINGLE

"I KNOW THE FEELING" #3860

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KING COAL MUSIC
Written by:
BOBBY HARDEN

Exclusively on:
OPRYLAND
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Loretta Lynn's

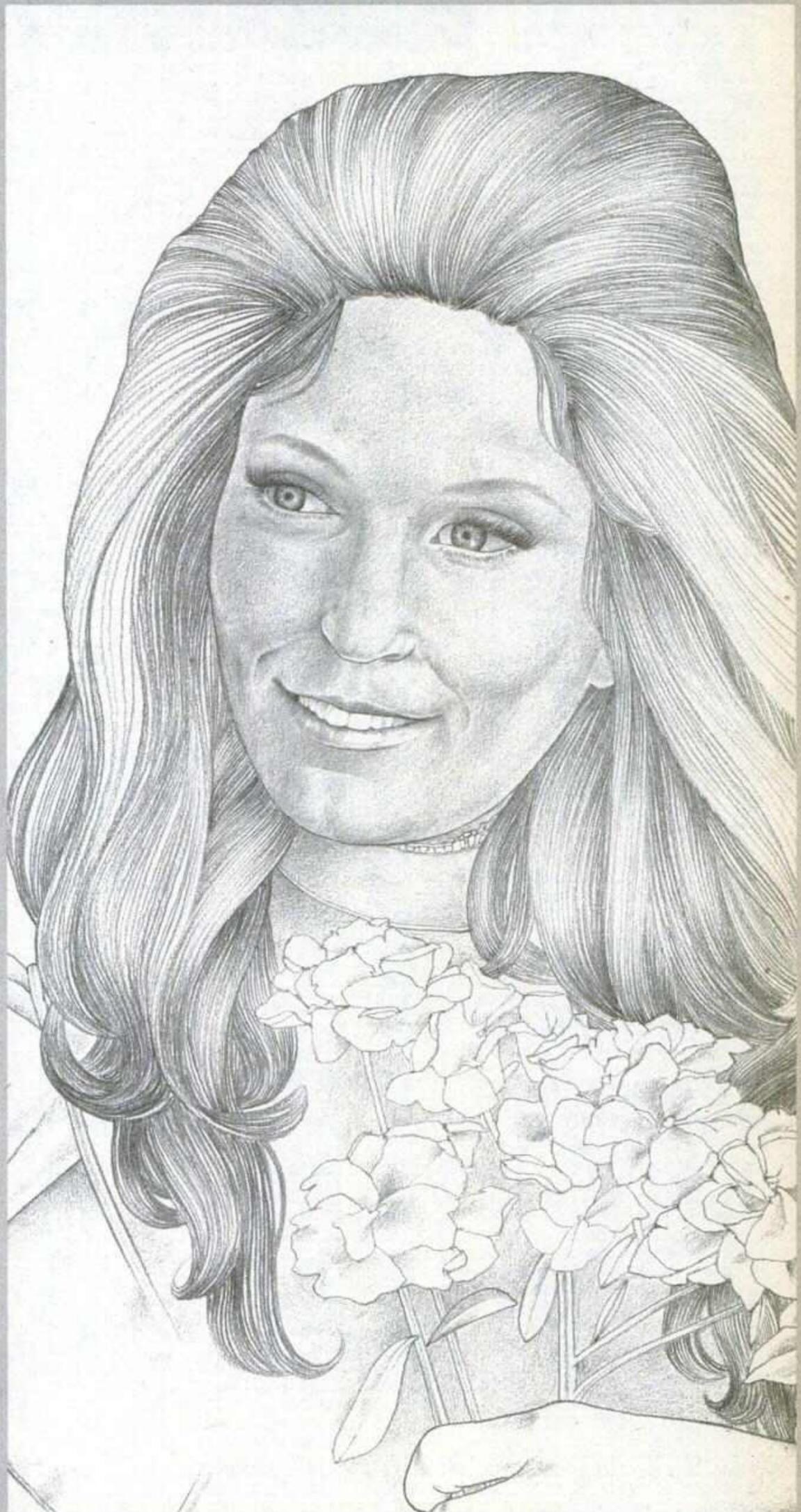
Newest hit single MCA-40223

They Don't
Make 'Em Like
My Daddy

Also look for her new album

Loretta Lynn's
Greatest Hits
Vol. II

MCA-420



MCA RECORDS

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Musicians Get New Opry Pact

NASHVILLE—The American Federation of Musicians, local 257, has just concluded a new contract with the "Grand Ole Opry" which calls for 100 percent increases for musicians on that show.

Johnny DeGeorge, president, calls it one of the "strongest contracts ever negotiated."

Covering a period of three years, the contract calls for immediate increases, and subsequent jumps for the next two years, the latter predicated on a cost-of-living.

While figures were not disclosed, DeGeorge says the contract will benefit both staff musicians and regular road performers who appear on the Opry stage with artists.

The same contract applies to the "Grand Ole Gospel" show, which is aired on Sunday nights from the Opry House.

Another contract was negotiated for the "Ralph Emery Show," giving each musician a substantial raise, plus two weeks vacation and two weeks of sick leave.

Conny Van Dyke Inks New Pact

NASHVILLE—Conny Van Dyke, former Barnaby artist who had a featured role in the Burt Reynolds movie, "W.W. and the Dixie Dancekings," has signed a new recording contract with Dot Records.

Miss Van Dyke also has been signed for the lead in a second movie, "Framed," in which she will not only act but sing the soundtrack with Paul Anka. She also did the soundtrack in the Reynolds movie just completed here.

That movie took its toll, leaving Art Carney, Jimmy Hampton, and Miss Van Dyke's husband, Larry Coates, hospitalized. She, too, was hospitalized briefly with pneumonia and bronchitis.

A one-time r&b singer, she turned to country a couple of years ago, and has been produced by Ken Mansfield and Norro Wilson. No decision has been made as yet as to who will produce her for Dot.

Joe Sun Opens Art Service In Nashville

NASHVILLE—Joe Sun, former air personality and currently a songwriter for the House of Loyd, has opened a new art service here for the music industry.

Labeled Sun Shop, the firm is located in the House of Loyd complex. He will specialize in label design, mailer preparation and illustration.

Sun, once with WMAD, Madison, Wis., said that in his disk jockey days he "became concerned about the number of records that pile up in a radio station without being played simply because there was no interest created by the label on the record itself."

For some time Sun also drew a cartoon series that ran in a Nashville newspaper.

James Cancels Dates

NASHVILLE—Show promoters have received telegrams from the William Morris Agency that Sonny James has canceled all of his scheduled dates for the balance of 1974.

The telegram advises that James has undergone examinations by five physicians who found him suffering from nervous exhaustion and have recommended the cancellations.

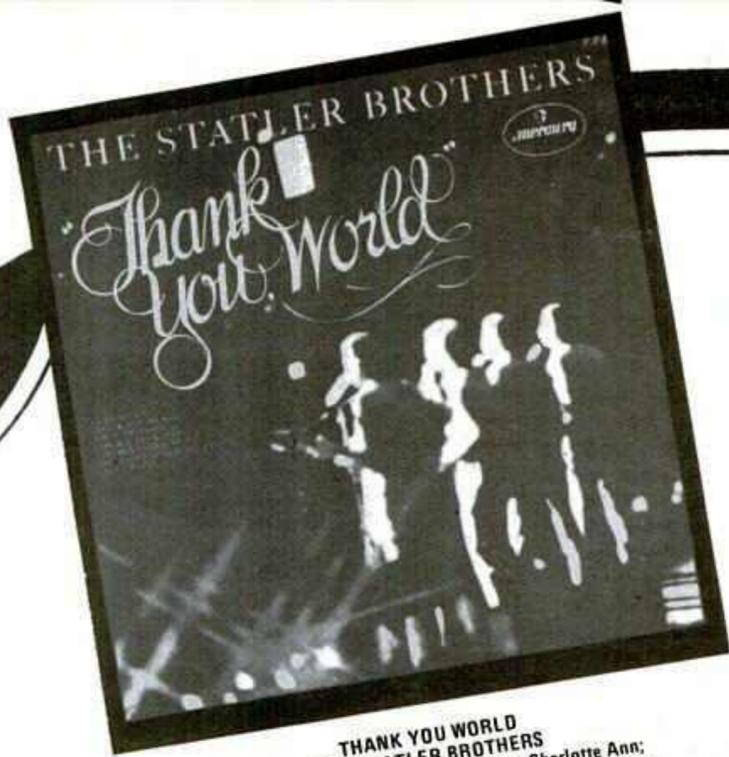
Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 5/25/74

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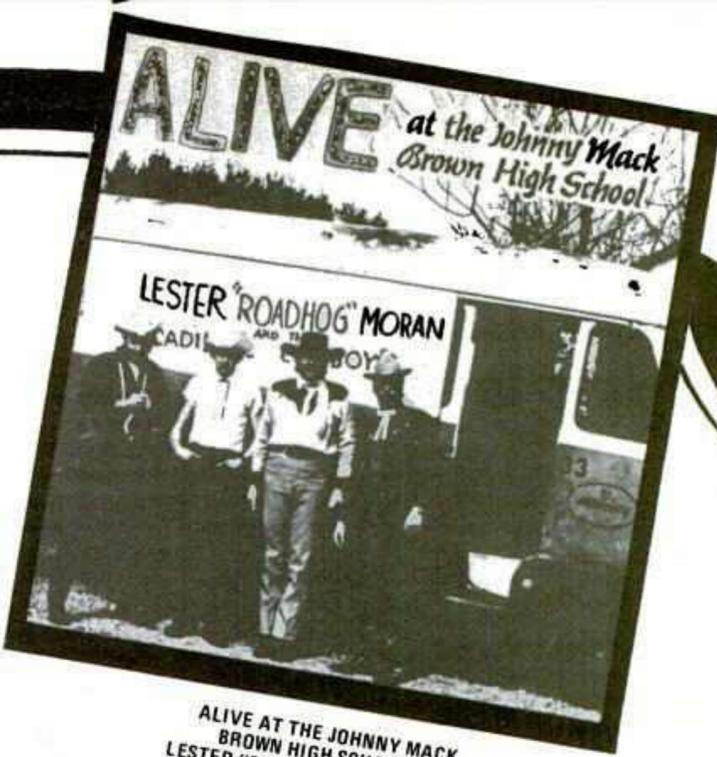
This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	3	4	5	6			7	8	9	10	11	12		
1	2	11	★	★	★	★	NO CHARGE—Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	35	38	9	★	★	★	★	I MISS YOU—Jeannie Seely (H. Cochran, C. Cochran), MCA 40225 (Tree, BMI)
2	3	9	★	★	★	★	PURE LOVE—Ronnie Milsap (E. Rabbit), RCA 0237 (Briarpatch/Pi-Gem, BMI)	36	20	14	★	★	★	★	QUE PASA—Kenny Price (E. Stevens, E. Rabbitt), RCA 0256 (Debbave/Briarpatch, BMI)
3	6	7	★	★	★	★	THE STREAK—Ray Stevens (R. Stevens), Barnaby 600 (Chess/Janus) (Ahab, BMI)	37	29	12	★	★	★	★	GOOD WOMAN'S LOVE—Jerry Reed (C. Cohen), RCA 0273 (Delmore, ASCAP)
4	4	11	★	★	★	★	HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Coustic, BMI)	38	31	12	★	★	★	★	YOU ONLY LIVE ONCE (In A While)—Glen Barber (M. Newbury), Hickory 316 (MGM) (Acuff-Rose, BMI)
5	8	8	★	★	★	★	I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton), RCA 0234 (Owepar, BMI)	39	42	7	★	★	★	★	STATUE OF A FOOL—Brian Collins (J. Crutchfield), Dot 17499 (Famous) (Sure Fire, BMI)
6	7	9	★	★	★	★	SOMETHING—Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrisonsongs, BMI)	40	57	3	★	★	★	★	I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce (J. Croce), ABC 11324 (Blendingwell/American Broadcasting, ASCAP)
7	12	7	★	★	★	★	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill), MCA 40209 (Al Gallico, BMI)	41	51	5	★	★	★	★	STOMP THEM GRAPES—Mel Tillis (R. McCown), MGM 14720 (Sawgrass, BMI)
8	10	9	★	★	★	★	LAST TIME I SAW HIM—Dottie West (M. Masser, P. Sawyer), RCA 0231 (Jobete, ASCAP)	42	35	10	★	★	★	★	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Bobby Goldsboro (B. Braddock), United Artists 422 (Tree, BMI)
9	9	10	★	★	★	★	ON THE COVER OF THE MUSIC CITY NEWS—Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI)	43	53	6	★	★	★	★	SOMETHING ON YOUR MIND—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 11097 (Columbia) (Birdwalk, BMI)
10	1	12	★	★	★	★	COUNTRY BUMPKIN—Caf Smith (D. Wayne), MCA 40191 (Tree, BMI)	44	54	4	★	★	★	★	HEY THERE GIRL—David Rogers (J. Foster, B. Rice), Atlantic 4022 (Jack & Bill, ASCAP)
11	23	6	★	★	★	★	WE COULD—Charley Pride (F. Bryant), RCA 0257 (House Of Bryant, BMI)	45	59	4	★	★	★	★	SOMEONE CAME TO SEE ME—Patti Page (T. Saussy), Epic 5-11109 (Columbia) (Galleon/Easy Listening, ASCAP)
12	5	13	★	★	★	★	IS IT WRONG (For Loving You)—Sonny James (W. McPherson), Columbia 4-46003 (Hill & Range, BMI)	46	58	6	★	★	★	★	PRAYER FROM A MOBILE HOME—Del Reeves (H. Mills), United Artists 427 (Gee Whiz, BMI)
13	16	9	★	★	★	★	LEAN IT ALL ON ME—Diana Trask (J. Whitmore), Dot 17496 (Famous) (Algee/Al Gallico, BMI)	47	49	8	★	★	★	★	CLOSE TO HOME—Roy Drusky (A. Harvey), Capitol 3859 (United Artists/Big Ax, ASCAP)
14	21	7	★	★	★	★	DON'T LET GO—Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI)	48	60	4	★	★	★	★	SEXY LADY—Freddy Weller (F. Weller), Columbia 4-46040 (Roadmaster, BMI)
15	17	10	★	★	★	★	YOU DON'T NEED TO MOVE A MOUNTAIN—Jeanne Pruett (J. Rushing, W. Holyfield), MCA 40207 (Jack, BMI)	49	34	12	★	★	★	★	LOVIN' YOU IS WORTH IT—David Houston & Barbara Mandrell (C. Taylor, Q. Claunch), Epic 5-11120 (Columbia) (Algee, BMI)
16	18	9	★	★	★	★	WHEN THE MORNING COMES—Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)	50	52	8	★	★	★	★	THAT DOESN'T MEAN (I Don't Love My God)—Ray Griff (R. Griff), Dot 17501 (Famous) (Blue Echo, ASCAP)
17	26	6	★	★	★	★	ROOM FULL OF ROSES—Mickey Gilley (Spencer), Playboy 50056 (Hill & Range, BMI)	51	55	6	★	★	★	★	PLEASE HELP ME SAY NO—Mary Kay James (J. Rushing), JMI 38 (Jack, BMI)
18	22	9	★	★	★	★	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy (S. Schafer, D. Owen), GRC 2006 (Blue Crest/Hill & Range, BMI)	52	62	7	★	★	★	★	LONELY STREET—Tony Booth (Belew, Stevenson, Sowder), Capitol 3853 (Four Star, BMI)
19	30	5	★	★	★	★	THIS TIME—Waylon Jennings (W. Jennings), RCA 0251 (Baron, BMI)	53	50	9	★	★	★	★	DON'T YOU THINK—Marty Robbins (M. Robbins), MCA 40236 (Marposa, BMI)
20	24	8	★	★	★	★	STOP THE WORLD (And Let Me Off)—Susan Raye (C. Bellw, W.S. Stevenson), Capitol 3850 (Four Star Music, BMI)	54	45	11	★	★	★	★	STOP AND SMELL THE ROSES—Henson Cargill (M. Davis, D. Severinsen), Atlantic 4021 (Screen Gems-Columbia/Songpainter, BMI/Colgems, ASCAP)
21	11	12	★	★	★	★	SOME KIND OF WOMAN—Faron Young (J. Peppers, T. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI)	55	46	9	★	★	★	★	I'M A YO YO MAN—Rick Cunha (R. Cunha, M. Cooper), GRC 2016 (Martin Cooper/House Of Fargo, ASCAP)
22	28	8	★	★	★	★	BLOODY MARY MORNING—Willie Nelson (W. Nelson), Atlantic 3020 (Willie Nelson Music, BMI)	56	48	10	★	★	★	★	I NEVER HAD IT SO GOOD—Buddy Alan (P. Williams, R. Nichols), Capitol 3861 (Almo, ASCAP)
23	37	4	★	★	★	★	I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Benjamin Weiss), RCA 0260 (Laurel, ASCAP)	57	56	9	★	★	★	★	SATISFY ME & I'LL SATISFY YOU—Josie Brown (B. Dees), RCA 0266 (Tree, BMI)
24	27	10	★	★	★	★	CAPTURED—Terry Stafford (R. Bourke, E. Rabbit), Atlantic 4015 (Noma/S.P.R., BMI)	58	66	5	★	★	★	★	HOW FAR OUR LOVE GOES—Billy Walker (C. Putman, J. Crutchfield, B. Killen), MGM 14717 (Tree, BMI)
25	15	13	★	★	★	★	WE SHOULD BE TOGETHER—Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	59	64	6	★	★	★	★	MY GIRL BILL—Jim Stafford (J. Stafford), MGM 14718 (Kaiser/Famous/Boo, ASCAP)
26	41	4	★	★	★	★	HOW LUCKY CAN ONE MAN BE—Joe Stampley (J. Stampley), Dot 17502 (MGM) (Su-Ma, BMI)	60	75	3	★	★	★	★	PLAY WITH ME—Penny De Haven (J. Foster, B. Rice), Mercury 73468 (Phonogram) (Jack & Bill, ASCAP)
27	33	8	★	★	★	★	THE TELEPHONE CALL—Tina and Daddy (B. Sherrill, C. Taylor), Epic 5-11099 (Algee, BMI)	61	63	8	★	★	★	★	AUCTIONEER'S LOVE—Bruce Mullen (Mullen & Gular), Chart 5215 (Buddah) (Sixteenth Avenue, BMI)
28	39	5	★	★	★	★	HE THINKS I STILL CARE—Anne Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)	62	73	5	★	★	★	★	RESTLESS—Crystal Gayle (E. Bruce, P. Bruce), United Artists 428 (Tree, BMI)
29	25	11	★	★	★	★	STORMS OF TROUBLED TIMES—Ray Price (J. Weatherly), Columbia 4-46015 (Keca, ASCAP)	63	71	2	★	★	★	★	HONKY TONKIN'—Troy Seals (T. Seals, D. Goodman, J. Betts, D. Gillon), Atlantic 4020 (Danor, BMI/Almo, ASCAP)
30	44	5	★	★	★	★	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn (J. Chesnut), MCA 40223 (Passkey, BMI)	64	72	3	★	★	★	★	THE BACK DOOR OF HEAVEN—Nancy Wayne (G. Ballantyne), 20th Century 2086 (New York Times, BMI)
31	32	7	★	★	★	★	COUNTRY LULLABY—Johnny Carver (B. Mann, C. Weil), ABC 11425 (Screen Gems-Columbia/Summerhill, BMI)	65	76	5	★	★	★	★	ONE MORE TIME—Skeeter Davis (R. Light), RCA 0277 (Crestmoor, BMI)
32	19	11	★	★	★	★	MY PART OF FOREVER—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11090 (Columbia) (Jack & Bill, ASCAP)	66	69	5	★	★	★	★	MOCKINGBIRD—Jimmy Nail & Terri Lane (C. Fox, I. Fox), Monument 7-8610 (Columbia) (Unart, BMI)
33	13	13	★	★	★	★	THINGS AREN'T FUNNY ANYMORE—Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI)	66	69	5	★	★	★	★	GIRL OF MY LIFE—Murray Kellum (M. Kellum, S. Ledet), Cinnamon 794 (Toast, BMI)
34	14	15	★	★	★	★	(Jeannie Marie) YOU WERE A LADY—Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous) (Ricci Moreno, SESAC)	67	77	4	★	★	★	★	FRECKLES & POLLIWOG DAYS—Ferlin Husky (D. Owens, D. Frazier), ABC 11432 (Blue Crest/Hill & Range, BMI)

MAY 25, 1974; BILLBOARD



THANK YOU WORLD
THE STATLER BROTHERS
 Thank You World; City Lights; Sweet Charlotte Ann;
 Left-Handed Woman; The Blackwood Brothers By
 The Statler Brothers; Cowboy Buckaroo; She's Too
 Good; The Baptism Of Jesse Taylor; Street Of
 Baltimore; Margie's At The Lincoln Park Inn; The
 Boy Inside Of Me.
 MCB-1-707

MCR4-1-707



ALIVE AT THE JOHNNY MACK
BROWN HIGH SCHOOL
LESTER "ROADHOG" MORAN AND
THE CADILLAC COWBOYS
 Alive At The Johnny Mack Brown High School; The
 Saturday Morning Radio Show No. 2; Rainbow
 Valley Confidential Audition Tape.
 MCB-1-708

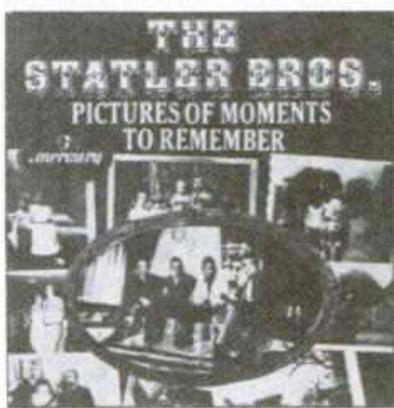
MCR4-1-708

"THANK YOU WORLD" for
THE STATLER BROTHERS
And Thank You (??) Statler Brothers
for Lester "Roadhog" Moran
and his Cadillac Cowboys

For "Statler Brothers Month
Two Explosive New Additions
To The Many Sides of The Statler Brothers!!



BED OF ROSE'S
THE STATLER BROTHERS
 MCB-61317/MCR4-61317



PICTURES OF MOMENTS
TO REMEMBER
THE STATLER BROTHERS
 MCB-61349/MCR4-61349



INNERVIEW
THE STATLER BROTHERS
 MCB-61358/MCR4-61358



THE STATLER BROTHERS
SING COUNTRY SYMPHONIES
IN E MAJOR
THE STATLER BROTHERS
 MCB-61374/MCR4-61374



COUNTRY MUSIC
THEN AND NOW
THE STATLER BROTHERS
 MCB-61367/MCR4-61367



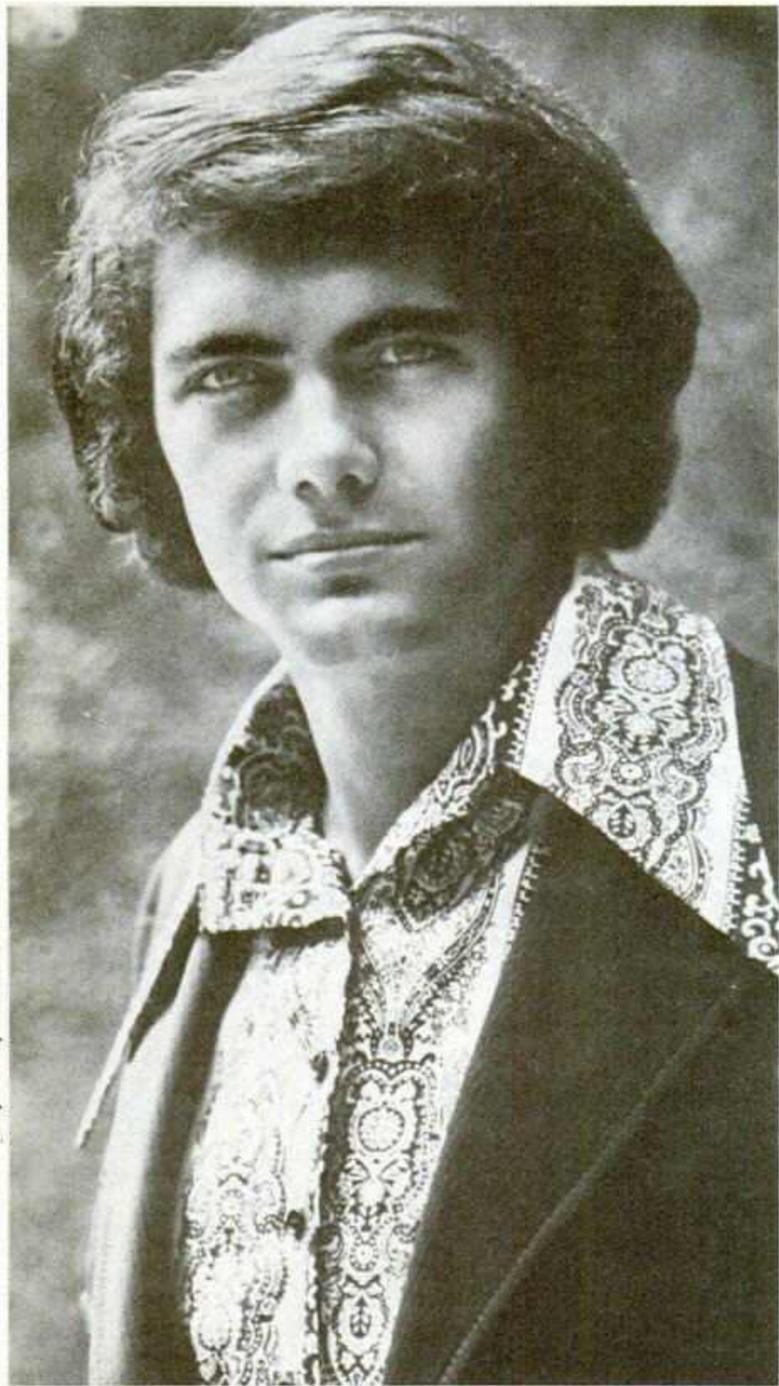
CARRY ME BACK
THE STATLER BROTHERS
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Brian Collins' "Statue Of A Fool" Breaking Fast Nationally, 54,000 reorders in 4 weeks!



MAY 25, 1974, BILLBOARD

#1 On KIKK—Houston. Joe Ladd—Music Director: "Never thought previous hit could be topped but Brian's does. Unbelievable total response for Brian's version of the hit song."

#1 On KENR—Houston. Bruce Nelson—Music Director: "A great version of hit song; phenomenal requests and sales. A must play money-maker for every station."

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THE ALBUM:
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Cassette 5150-26017



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Nashville Scene

• Continued from page 40

him. He married a Nashville girl, the daughter of former newspaperman Louie Little. . . . **Rodge Wilhoit** and the **Band of Gold** drew the second largest crowd ever at Avon's Club in Cleveland. The figure was topped only by **Mel Street**. The club's next big artist will be **Jamey Ryan**. . . . Songwriter **Chris Gantry**, one of the best, has signed an exclusive contract with Famous Music. . . . **Barbara Mandrell** makes her debut as a headliner at the Golden Nugget in Las Vegas, although she once appeared there in her school days. . . . **Jaime Kaye**, 17, from Louisville has signed as a country singer with Mercury, to be produced by **Glen Keener**. . . . Nashville's **Star Spangled Washboard Band** has opened the new Pioneer Hall in Ft. Wilderness, a part of Disney World.

Fan Fair is looking for more softball teams for competition during the big event in June. WEDA now has formed one and plans to play. Others entered so far are the teams of **Bill Anderson**, **Conway Twitty** and **Loretta Lynn**. . . . **Freddie Hart's** visit to Nashville for Pan Fair will include a taping session for the **Jimmy Dean TV Show**, coming on the heels of a West Coast tour with **George Jones** and **Tammy Wynette**. . . . **Charlie Louvin's** successful line of singles with writer **Sonny Throckmorton** continues with his new release, "It Almost Felt Like Love." **Charlie** is so busy this summer he's selling his houseboat. . . . **Eddie Fox** will do 60 road dates with **Marty Robbins** this year, in addition to his production and publishing activities in Nashville. . . . After a busy tour of the East Coast, **Josie Brown** has returned from Fort Worth where she did the KBUY Appreciation Day and then worked Chip and Dance-land in the same city that night. . . . "Big Daddy" **Daniels**, all 500 pounds of him, was a Nashville visitor last week. . . . **J. Anthony Scott** keeps whistling. He does the role of a drunken canary in the current **Rudie Whaling** album on Paramount. . . . The entire staff of **Owens-Fair & Associates** took part in a benefit for the daughter of **Sallie Lordan**, the lady bass player, who was killed in an Illinois car wreck. The show was held on Nashville's lower Broadway, where a lot of hungry pickers have made a few dollars while waiting for their break.

Marty Robbins hosts his fourth **Midnight Special** May 31 on NBC-TV. Appearing with him will be **Anne Murray**, **Bill Anderson**, **Tammy Wynette**, **George Jones**, **Johnny Rodriguez**, **Don Gibson**, **Freddie Hart**, **Tommy Overstreet** and **Charlie McCoy**. **Marty's** last show had the highest rating of any of the specials. . . . A single copy of **Marilyn Sellars' Mega** release, "One Day at a Time" was sold for \$125 at an auction in Austin, Minn., for charity. The buyer was **Milton Kopet**. . . . **Lonzo & Oscar of GRC** have signed a booking agreement with **Smiley Wilson** and **Haze Jones** at Atlas Artist Bureau. . . . **Norro Wilson** has his new release on Capitol. On any label he sounds good. . . . **Dottie West** and her **Sunshine Express** are set for 43 fairs during the summer months. Also heavy with fair dates is the **Kitty Wells Family Show**. . . . **Johnny Dollar** will be guest on the **Carl Tipton TV show** on WLAC in Nashville for two weeks. . . . **Kenny Kay Rogers**, a Brite Star artist, has bookings set in Florida and Georgia. . . . Afternoon personality **Bo Wiley** left

Country Music

Billboard

Hot

Country LP's

Billboard SPECIAL SURVEY

for Week Ending 5/25/74

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

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	57	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	2	11	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
3	3	10	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
4	6	10	THE ENTERTAINER—Roy Clark, Dot DOS 1.2001 (Famous)
★ 5	9	5	GOOD TIMES—Elvis Presley, RCA CPL1-0475
6	7	6	HONKY TONK ANGEL—Conway Twitty, MCA 406
7	8	15	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
★ 8	11	38	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
9	10	7	ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia)
10	4	7	HELLO LOVE—Hank Snow, RCA APL1-0441
★ 11	15	4	THIS TIME—Waylon Jennings, RCA APL1-0539
★ 12	16	22	AMAZING LOVE—Charley Pride, RCA APL1-0397
★ 13	21	20	LET ME BE THERE—Olivia Newton-John, MCA 389
14	17	12	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-699 (Phonogram)
15	18	10	DON WILLIAMS, VOL. II—JMI 4006
16	5	11	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
17	19	7	THE LAST LOVE SONG—Hank Williams Jr., MGM SE 4936
18	13	9	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
19	14	11	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276
20	22	19	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
21	24	20	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
22	23	8	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, MGM SE 4937
23	25	12	JOLENE—Dolly Parton, RCA APL1-0473
24	26	7	SWEET COUNTRY—Charley Pride, RCA APL1-0217
25	28	6	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
26	27	7	SOME KIND OF WOMAN—Faron Young, Mercury SRM 1-698 (Phonogram)
★ 27	33	2	NO CHARGE—Melba Montgomery, Elektra 75079
28	29	3	TORE DOWN—Porter Wagoner, RCA APL1-0496
29	32	3	GREATEST HITS—Bob Luman, Epic 32759 (Columbia)
★ 30	37	4	SNAP YOUR FINGERS—Don Gibson, Hickory 4509 (MGM)
31	12	28	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
32	34	4	THE BEST OF SUSAN RAYE—Capitol ST 11282
33	36	5	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price, Columbia 32777
★ 34	—	1	HANG IN THERE GIRL—Freddie Hart, Capitol 11296
35	38	8	PHASES AND STAGES—Willie Nelson, Atlantic SD 7291
36	39	2	THE BEST OF NAT STUCKEY—RCA APL1-0540
37	35	3	GEORGE HAMILTON IV GREATEST HITS—RCA APL1-0455
38	40	21	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL 2-0290
39	20	12	FULLY REALIZED—Charlie Rich, Mercury SRM 2-7505 (Phonogram)
40	41	5	FASTEST GRASS ALIVE—Osborne Brothers, MCA 374
41	30	6	THE ATKINS-TRAVIS TRAVELING SHOW—Chet Atkins, Merle Travis, RCA 0479
42	43	10	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
43	45	5	WHEN YOUR GOOD LOVE WAS MINE—Narvel Felts, Cinnamon 5002
44	48	3	FOR WIVES AND LOVERS—Jerry Wallace, MCA 408
45	47	2	STILL LOVING YOU—Bob Luman, Hickory 4508 (MGM)
46	42	14	SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia)
47	44	20	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
48	31	13	KID STUFF—Barbara Fairchild, Columbia KC-32711
49	—	1	IN A GOSPEL WAY—George Jones, Epic KE-32562 (Columbia)
50	—	1	IS IT WRONG—Sonny James, Columbia KC 32805

his post at WNCR-AM, Cleveland, to accept a position with RCA as regional promotional director, country music division. . . . **Ray Whitley**, making one of his rare appearances,

sang on the "Opry" last week after dropping off some new songs at Acuff-Rose. . . . **Phil Campbell**, Archie's son, is now doing some serious singing, and he's good.



Bob Wills And His Original Playboys, Waco, Texas, Fall 1933

Left to right: June Whalen, Kermit Whalen, Bob Wills, Johnnie Lee Wills, Tommy Duncan, Everett Stover.

The recording session that resulted in this album was an important event in the history of American music. It reunited Bob Wills and His Texas Playboys, the man and the band that created Western Swing and, for over forty years, influenced popular American music in general and country and western in particular... James Robert Wills first called his band the "Playboys" in 1933 in Waco, Texas. The fact that this album was recorded forty years later tells a part of the story of their enduring popularity and incredible appeal.

On the night before the final recording session for

this album, Wills suffered a severe stroke and his doctors say he cannot possibly regain consciousness. Here then, for the last time, is Bob Wills and His Texas Playboys. They ended their recording career where they began it in 1935, in Dallas. The final session was more than a recording session; it was the human story of a bandleader and musicians who pioneered a completely new music. To the end, the blues, the folk-fiddle music, and the New Orleans jazz were all there, blended into a music that was called Western Swing, but was really Bob Wills.



Bob Wills and His Texas Playboys For The Last Time

is a boxed two-record set produced by Tommy Allsup. Included is an extensive biography of Wills by Dr. Charles R. Townsend, author of *SAN ANTONIO ROSE: THE LIFE AND MUSIC OF BOB WILLS*, soon to be published by the University of Illinois Press. Dr. Townsend also provided us with the many historical photographs used throughout this package, which has been accepted into the Library of Congress. (UA-LA216-J2)



United Artists Records & Tapes

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Country Partners—MCA, the music and the people.

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GEORGE

MORGAN

RED ROSE FROM THE BLUE SIDE OF TOWN
SOMEWHERE AROUND MIDNIGHT MCA-422

MCA RECORDS

www.americanradiohistory.com

Country Music

NARM Groups to Evaluate Confab, Discuss Problems

NEW YORK—Members of the newly appointed NARM Manufacturers Advisory Committee will meet with the NARM board of directors, rackjobbers and retailers Advisory Committee during a series of meetings scheduled for June 4-6 at the Century Plaza Hotel, Los Angeles.

The group will evaluate the 1974 NARM Convention and discuss problems facing retailers and rackjobbers. This is the first time such an approach has been utilized under the NARM banner, according to Jules Malamud, executive director of NARM.

Members of the Manufacturers Advisory Committee are Robert Fead, A&M Records; Otis Smith, ABC/Dunhill Records; David Glew, Atlantic/Atco Records; Irv Biegel, Bell Records; Lewis Merenstein, Buddah Records; Don Zimmermann, Capitol Records; Bruce Lundvall, Columbia Records; Jerry Weiner, Disneyland/Vista Records;

Niagara Jazz To Star Basie, Vaughan, King

NIAGARA FALLS, N.Y.—The Newport Jazz Festival has selected such key jazz artists as Count Basie, Sarah Vaughan, B.B. King, Sonny Stitt and the Staple Singers to appear at the special two-day Niagara Falls segment of the Newport Jazz Festival, scheduled for the Niagara Falls International Convention Center, July 26-27.

Basie, Vaughan, King, the Spinners and a special surprise artist will open the two-day festival on July 26. They will be followed on July 27 by the Staple Singers, the Crusaders, Bill Withers, and the Jimmy Smith Trio with guest artists Gene Ammons and Sonny Stitt.

Reserved seat tickets are already available through the mail at \$5.50, \$6.50 and \$7.50 per person, per performance. In-person ticket locations will be opened in Niagara Falls, Buffalo, Williamsville, Sanborn and Rochester, N.Y.; and Niagara Falls, St. Catharines, Hamilton, and Burlington, Ontario, about June 15.

The Niagara Falls International Convention Center was built at a cost of \$443 million, and was opened in January. Its main auditorium in which the Jazz Festival will be held seats 12,000 people.

Lynn Anderson Receives Award

NASHVILLE—Lynn Anderson, who devotes much of her free time to civic and social work here, has received the 1974 National Women's Executive Assn. Community Service Award.

The CBS artist was cited for her contributions to Cerebral Palsy, the National Lung Assn. and the Mental Retardation Assn.

She appeared this past weekend at Six Flags over Georgia on behalf of the Mental Health Assn. of Georgia.

Agent Suspended

NASHVILLE—The American Federation of Musicians has notified agent Joe Taylor that he has been suspended from his booking contract with the union.

The notification also said his artists were released from their contracts.

No reason was given for the suspension.

George Steele, Elektra/Asylum Records; Herb Hershfield, GRT Corp.; Herb Goldfarb, London Records; Rick Frio, MCA Records; Phil Jones, MGM/Polydor Records; Tom Noonan, Motown Records; Lou Simon, Phonogram/Mercury; Martin Kasen, Peter Pan Industries; Richard Lionetti, Pickwick International; Jack Kiernan, RCA; Warren Gray, Sussex Records; Tom Rodden, 20th Century Records; Michael Lipton, UA Records; Ed Rosenblatt, Warner Bros. Records; and Joel Friedman, Warner/Elektra/Atlantic Corp.

Canyon Issues Indian Albums

PHOENIX — Twenty-three-year-old Canyon Records has just issued seven new LP's of American Indian music. Four additional titles are slated for May release.

The company also duplicates the music in 8-track cartridges which sell for \$5.98—the same price as the LP's.

The label is a one-stop center for Indian disks as well as other labels. Among the artists it handles are XIT, Redbone, Paul Ortega, Floyd Westerman, Zuni Midnighters, Undecided Takers, Navajo Sundowners, Navajo Fenders and several others.

The Indian records represent the cultural sounds of various tribes. In addition there is an educational series, "American Indian Music for the Classroom" available on four LP's or cassettes.

Piracy Crackdowns Mount

NEW YORK—County police in Pico Rivera, Calif. last week raided the headquarters of a tape manufacturer and seized an estimated 1,000 allegedly illegal duplicated tapes and about \$50,000 worth of duplicating equipment. The raided premises, occupied by Paul Michel were said to be producing about 3,000 pirated tapes weekly.

Meanwhile, in Federal District

Dave Mathes to Host Recording Seminar

NASHVILLE — Producer-engineer Dave Mathes will host the first in a series of seminars on the state of the recording arts here June 1-2.

These seminars, according to Mathes, will include lectures, workshops, equipment testing, studio tours, recording sessions, and information concerning the opening of a complete training facility, known as Nashville Sound Laboratories, in mid-November.

Registration for the two-day event is \$50.

Col Will Distribute Zoo World In June

NEW YORK—Retailers across the country can expect yet another form of store tie-in promotion, as CBS Records begins distributing Zoo World, national consumer music publication, to its accounts in June.

Leslie Feldman, the magazine's publisher, says that retailer tags will be placed on a number of Zoo World radio spots in over 71 markets. The spots, part of a tradeout agreement between the magazine and various radio stations, will include a tag to alert listeners to local record stores carrying Zoo World.

3 Country Stars Seeking Help In Fighting Piracy

NASHVILLE—Three artist members of the board of directors of the Country Music Assn. have written a letter to other country artists seeking their help in educating fans about tape piracy.

The three: Charley Pride, Bill Anderson and Hank Williams Jr. make it clear in the letter that "pirates take large sums of money every day from all of us, and from our friends and coworkers."

The letter suggests that the educational process take place in fan club publications, on personal appearances, and in radio and television interviews. CMA, the letter notes, is ready to furnish the artists with the facts.

Warning Issued In Ad Soliciting

NASHVILLE—The Country Music Assn. has issued a warning that persons connected in no way with the CMA or the "Grand Ole Opry" have been soliciting funds for a so-called "official Fan Fair Program."

Fan Fair is set for here June 12-16, sponsored by the two organizations, and the official program is printed by them.

While advertising is sold, it is done only by Jerry Strobel or Sam Littleton at Country Music Fan Fair, Box 100, Nashville, Tenn., 37202. No one else is authorized to do any selling.

Court of Bismarck, N.D., Northwestern Tapes, accused of being a distributor of pirated tapes, and four individuals connected with the firm, pleaded guilty to violating the federal copyright laws. They were fined \$12,000.

In Boston, Federal District Court Judge, Frank Freedman, ordered that a quantity of illegally duplicated tapes and the machines used to duplicate them, be destroyed. Tapes and equipment were owned by Cartridge Club House of America.

Judge Freedman also issued a permanent injunction barring the defendants from reproducing, selling or leasing infringing copies of copyrighted sound recordings, or of using duplicating machines at any of its retail outlets.

Sugar Creek Formed

MIAMI—The Sugar Creek Co., dealing initially with publishing, has been established here by Joe Bill Holderness, who is owner and president.

Holderness, a singer-songwriter, named Warren Conway a&r coordinator. Don Dunaway of Chuffa, Fla., is the first writer signed to the company.

Holderness said record production "and other musical activities" would be part of the future projects.

Ashman, Dot In Pact

NASHVILLE—Best-selling author and TV personality Charles Ashman has signed with Dot as a recording artist and will release a narrative poem at once.

The narrative, coauthored by Maureen Dupuy, is "An American's Answer (To Gordon Sinclair). The record was recorded here and produced by Jim Foglesong.



RONNIE MILSAP IS NOW!

Ronnie is riding high with his latest hit single #2 in Billboard... #6 in Record World... #4 in Cash Box... all with bullets

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RONNIE'S HIT ALBUM APL1-0500

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Makro Opens 5th Center in U.K. In Newest Expansion; 6 More Set

By NICK ROBERTSHAW

LONDON—Makro, the giant Dutch self-service wholesaler, maintained the rapid pace of its expansion program in the U.K. with the recent opening of its fifth British center at Charlton in South London, the first in the capital.

Since the company first came to England in 1971, it has run its operations with military precision, mounting an initial assault on the heart of the cash-and-carry industry in the north, with centers outside Manchester and Liverpool, and consolidating the success of these early ventures with further centers near Birmingham and Newcastle.

During this first phase of expansion, which will be completed later this year with the opening of the sixth center at Leeds, the north was the primary target, but having established a London bridgehead at Charlton, the second phase of Makro's plans, which calls for a further six centers, is expected to include several in the London area. All are built to the same pattern, covering a floor space of between 125,000 and 150,000 sq. feet and stocking around 37,000 lines in over 50 departments.

Makro is at pains to define its method of operation exactly, pointing out that it is neither a conventional wholesaler, since it is self-service, nor a discount house, since it is open only to retailers, who in fact have to provide well documented evidence of their status before acquiring a pass. The service provided is of primary benefit to small independent traders, who are able to obtain goods in any quantity at competitive prices without the expenses of delivery and invoicing. The centers are open till 10 p.m. so that retailers can visit out of shop hours.

Molenaar Wholesalers has acted as buying agent for records, electrical equipment and tapes ever since the formation of Makro in 1968. The business developed from humble beginnings into a 13-company organization with an established repu-

tation as electrical wholesalers on the Continent, and was able to meet all Makro's needs, buying stock on terms which Makro itself might have been unable to negotiate. When Makro came to England, Molenaar came too, occupying premises on the Heywood Industrial Estate in Lancashire. There is now a 70,000 sq. foot warehouse on the site from which goods are distributed, two or three times a week, to all the Makro centers. Molenaar has an option on an additional 80,000 sq. feet at Heywood, and are contemplating acquisition of another warehouse in the South of England to complement their existing sub-depot facilities in that area for the distribution of fast-moving lines such as records and tapes.

Suspicion

Managing director of Molenaar in Britain is Gery Kesler, and he is the first to admit that the arrival of his company was greeted by British manufacturers with a certain degree of suspicion. However, Kesler is a firm and astute businessman, and when it became apparent that Molenaar were mounting a legitimate operation with prompt payment of accounts he was soon able to obtain the goods he required on the terms he stipulated. Only EMI held out, refusing steadfastly to discount on bulk orders, but since the middle of 1973 even they have succumbed. As Kesler's personal assistant Laurie Harney puts it: "An understanding was reached at that time and the resultant business has been very satisfactory."

At Makro's Charlton center, the record racks, which display between five and six hundred titles, are on the ground floor close to the entrance. Makro is also in a sense a shop, and dealers are as prone to impulse buying as the public. Hence the careful arrangement of stock, the carpeting and the piped music. Record prices average around \$3.75 for full-price releases, with budget lines at anything from \$1.25 upwards, plus VAT. Harney says that Molenaar does not go beneath manufacturing price if they can help it, but special offers are available in the Makro Mail which is sent out every fortnight. A series of Andy Williams' LPs, for instance, is offered at \$3.27. Molenaar's record sales in 1973 were more than 500,000 and they are unofficially hoping to achieve three times that figure this year.

Tape Stock

The tape stock is displayed in open racks on the first floor, but Makro is obviously as prone to shrinkage as any other shop, since the tapes are in a special security area for small goods, including jewelry. There are turnstiles at one end of the enclosure and assistants man a check-out point at the other. Almost 500 titles are on display, slightly more in cassette than cartridge, and Charlton has reserve stock of 5,000 tapes, replenished constantly from Molenaar's warehouse stock of more than 15,000. Harney is reluctant to disclose exact figures for tape sales, but a threefold increase is anticipated for this year, analogous to the record sales target. The proportion of cassettes to cartridges sold in Makro stores generally has been rather eccentric in the past, reaching a figure of 60 percent cartridge to 40 percent cassette, but a more conventional balance has now emerged, with cassette sales running at 3:2 against cartridge.

The electrical section itself is also on the first floor, and takes up 15 percent of the total non-food space, displaying 1,400 different items. Profits for the section represent more than 20 percent of the total non-food profit in Makros generally, and Charlton looks like it is no exception.

Molenaar buys substantial quantities direct from the Far East, which is visited by their reps every three months. Equipment is arranged according to type, and there is a broad spectrum of prices between £10 and £200. On Molenaar's behalf, a separate company, De Vries Electro-Service, provides trade servicing facilities for customers, since Makro accepts responsibility for the manufacturers' guarantee on all electrical goods purchased from the section.

Rocket Looks for Big Blast-Off Restructuring, Staff Changes

LONDON—Rocket is restructuring its mission control center in London's Wardour Street in a bid for sky-high sales.

After a pre-countdown briefing the Rocket staff is now organized under the new set-up which brings in EMI label manager, David Croker, as Rocket label manager. A&R responsibilities will be shared between Croker and Gus Dudgeon.

Dudgeon said: "We set up Rocket to give artists a good deal and to show that we could promote them as well, if not better, than other record companies. The problem was the difference between hearing something, liking it and becoming involved in a long term project.

"We all have to be pretty well sold on anything we sign. Because we were so busy, Bernie Taupin, Elton John and I were away a lot of the time and Steve Brown was left to take all the decisions." It was decided to run Rocket with a more autonomous structure similar to most other record companies. Rocket has lost newly appointed label manageress, Penny Valentine along with Brown. Dudgeon said Rocket has deliberately cut down on staff to maximize efficiency. "A lot of intelligent people were sitting around doing nothing for four days and then working to midnight on the fifth."

The Wardour Street offices will now be divided into two floors, the

Polydor New Site

MONTREAL—Polydor Ltd. has moved into newly constructed corporate headquarters in Montreal. Situated at 6000 Cote de Liesse, the new facilities, in addition to all the head office departments, house the company's Montreal branch, tape plant and national distribution center.

The centralization of all offices located in Montreal has been a company concern in the past and, said Evert Garretsen, the company president, "We believe this move will lead to greatly increased efficiency, both internally and in our dealings with other members of the industry."

Beeb to Be Launched With A Top of Pops Compilation

LONDON—The first release on BBC Records' Beeb label will be a compilation album of original hits featured on Top of the Pops from 1970 to 1974.

But the record will not be out until October and it has not yet been decided whether it will be a single or double album.

Roy Tempest, sales and marketing manager, said: "I have talked with about five record companies and the general reaction has been that the Beeb label is a good idea as long as we don't overdo it.

"It seems likely that we will get most of the tracks we want although the royalty position has yet to be worked out."

Tempest said he will be talking to more companies before deciding on the exact format of the album.

"We hope the album will be all top-three chart records. At the mo-

ment it looks like there will be about 14 or 15 tracks on a single album although it may be expanded to a double."

The album will be called BBC tv's Best of Top of the Pops to avoid confusion with Hallmark's budget albums called Top of the Pops.

BBC Records is currently running a dealer incentive scheme geared to the company's 100 top-selling albums. Until the end of June retailers buying 25 will get two free, 50 four free, 75 six free and 100 eight free.

Polydor salesmen also have an incentive under the scheme which could earn them premium bonds.

Tempest said: "I think many dealers are frightened about stocking product like sound effects albums. With this scheme we hope they will take such albums and realize they do sell."

lower devoted to the creative departments and the upper to press and promotion.

"It will be much tighter," said Dudgeon, who will be taking over Kiki Dee's production. They are going into the studio to make a new single this week then she will be touring with Steely Dan before going to America to tour with the

Beach Boys. Most of the company decisions will now be made by Croker and Dudgeon who will confer with Taupin and John. Dudgeon said: "We didn't want to lose Steve but he felt he couldn't work under this system."

Brown said: "I have left because of some musical differences. It is all quite amicable."

Gosewich Keys on CRIA's Progress

MONTREAL—As previously reported (Billboard, May 5/74), Ross Reynolds, president of GRT of Canada Ltd., was elected president of the Canadian Recording Industry Association, succeeding Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd.

Also, Bob Cook, the vice president and general manager of the record division of RCA Limited was elected vice president; Gerry Lacoursiere, the managing director of A&M Records of Canada Ltd. was named to the post of treasurer; and Jean-Paul Rickner, the president of Trans-Canada Musique Services was appointed vice president of the Quebec section.

Gosewich, in a closing statement to the assembled members, indicated that the last year had seen a number of accomplishments including the amendment of the association's by-laws to broaden the scope of industry membership. The number of members has increased from 19 to 31.

Gosewich also stated that an effective coast-to-coast tape piracy network had been re-established and fully implemented across Canada. Tape piracy is still the major area of concern for the CRIA and is their principal focus of activity. The association's detection and legal resources have visibly checked the over-all level of bootleg activity but this area still continues to dominate the association's manpower and financial resources.

Gosewich added that the Royal Canadian Mounted Police has provided excellent cooperation in this problem and stated that since the middle of 1972, the RCMP had made 89 investigations and of 118

raids, 100 involved tape seizures, 28,000 tapes have been seized and two charges have been cited resulting in one conviction.

At the same meeting other threats to the Canadian industry were discussed including the recent appearance of "deletes" on the market in Canada. This is generally American deleted product that sometimes is still on current Canadian catalogues.

The labelling on sound-alike tapes is shaping as another problem area for the CRIA legal staff. Many sound alike versions of original hits are appearing on the market with labelling that does not clearly identify the recording artist.

The CRIA offices are now located at 20 Maitland Street, Toronto M4Y 1C5, Ontario, Canada (416) 967-7272.

Distrib Set for Background Music

PARIS—DMS, DIMA, Mood Music and 3M have jointly formed a special distribution organization to handle background music in a major effort to upgrade the general standard of background music used in French hotels, airports, restaurants and even surgeries.

The tapes being used in such establishments at present are often of poor quality, recorded by amateurs and totally out of keeping with the type of location. However, through the new organization, these four companies will be making special acoustic studies so that the right sort of music can be provided for the various different types of establishments which use background music systems.

Leahy Exists Bell in U.K.

LONDON—Bell Records general manager Dick Leahy, who has successfully steered the American independent's U.K. operation for the past four years, is leaving the company next month.

In a surprise announcement, Leahy revealed he will not renew his contract when it expires June 7. He made his decision known to Bell president, Larry Uttal, who had been in London for IMIC.

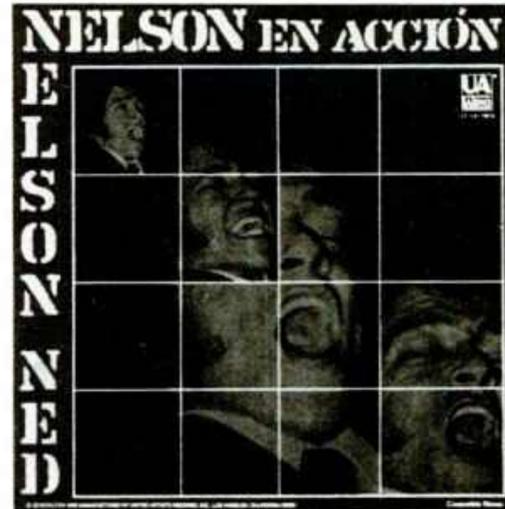
Leahy commented: "I have really enjoyed every minute at Bell but I now feel quite simply that the time has come to do something new." He added that his precise plans have yet to be finalized.

Under Leahy's guidance, the Bell label in this country has enjoyed an outstanding sales record, particularly in the singles market. In the recent Music Week market survey for the first quarter, Bell was fourth in the leading singles companies sector following its success with artists such as David Cassidy, Gary Glitter, the Glitter Band, Dawn, the Bay City Rollers and Terry Jacks.

The current single by

HAPPY BIRTHDAY, MY DARLING NELSON NED

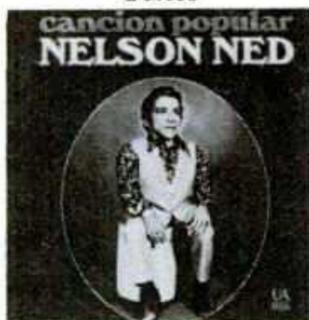
From the UA Latino LP
"Nelson Ned En Accion" LT-LA155-D



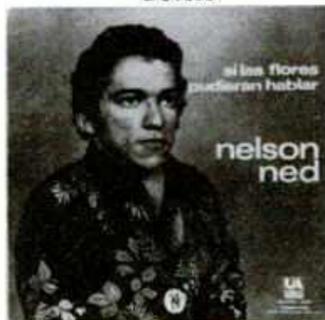
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Brazil**

other great recordings you will enjoy

L 31060



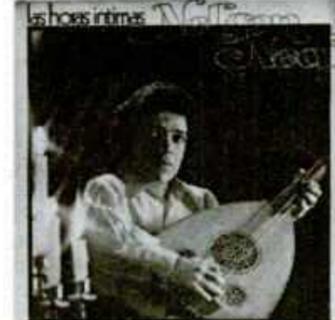
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CENTRO ESPAÑOL, MIAMI, FLA. MAY 10-31
CARNegie HALL, N.Y.C. - JUNE 16

EMI Internal Shake-Up Seen as Boosting Sales

By GRAHAM PUNTER

LONDON—EMI's internal shake-up is a blueprint for climbing sales—that was the reaction from the company's licensed and distributed lines.

One label predicted a 50 percent increase in initial orders of new releases once EMI's new two-tier sales force is in full swing.

The restructuring means two main forces—one for U.K.-originated product and another for U.S. product and distributed lines.

The only reservation in what is a clear vote of confidence in the new moves was whether EMI can draft in all the manpower necessary to fulfill its intentions.

United Artists' sales manager, Denis Knowles, said: "EMI will have to take on a great deal of extra staff to handle the new system."

"The only way this will be paid for is with a massive increase in sales. I don't believe EMI would make such a move without believing this equation will balance and consequently I look forward to a sales boost."

"I feel in the past we have lacked a little in getting individual attention and with this rectified I see our initial sales of new releases reaching another 50 percent across the country once everything is operating."

Bell's general manager Dick Leahy said: "The only problem is

that with all these extra salesmen on the road there won't be room for customers."

"We have had a successful two-and-a-quarter years with EMI and I see this only improving under the new system as long as the manpower is there from EMI and the product is there from us."

John Marshall, managing director of Tamla Motown U.K. said: "I feel this is something EMI had to do but only time will tell whether it works."

"It should mean closer contact between this company and the salesmen looking after it which must be good. As long as there are enough men on the road and telephone backup services are there to cater for increased orders I see our sales increasing."

Lee Gopthal, managing director of B&C, said: "We operate our own sales force augmented by the EMI salesmen. Their salesmen will take dealers' orders for our product and also do a whole selling operation in obscure areas not reached by our people."

"I feel the reorganization will provide us with a more effective backup service by being able to provide more individual attention."

Peter Robinson, label manager of MCA in Britain, said: "We are certainly pleased EMI is creating a separate sales force for U.S. product."

"It can only be to the advantage of licensed lines like MCA. Salesmen will have less product to cope with and do a more thorough selling-in job."

"The setup in the past could be said to have been too unwieldy and the new arrangements should overcome the problem. We certainly expect to see our sales increase."

Contemporary Pubs Set Own Opinion Platform

LONDON—Publishers of contemporary music have set up their own opinion platform attached to the Music Publishers' Association.

A working party has been organized following a recent call by Lionel Conway, managing director of Island Music, for a breakaway music publishers' organization.

The aim of the working party—setup following a special meeting—is to consider any problems handled by the MPA on pop or contemporary music.

David Toff, secretary of the MPA, said: "The meeting was very successful with everyone in favor of the working party."

"I had already been thinking about the younger music publishers but the story in Music Week (Billboard's U.K. paper) prompted me to get them together and see what

emerged." Lionel Conway, elected chairman of the working party, said: "We have been very worried about the existing situation although after the meeting we realized a lot of it was our fault because we never attended the general MPA meetings to voice our opinions. Anyway, we will see how it goes."

From the special meeting emerged the working party comprising seven elected members: Conway; Tony Roberts, managing director, Warner Bros. Music; Pat Fairley, managing director, RSO Publishing; Ronnie Cole, general manager, Intune; Eddie Levy, general manager ATV Music; Graham Churchill, professional manager, Essex Music, and Doug Flett, director, Big Secret Music. The working party will meet every fortnight.



BROADCASTERS participating in the media forum include, from left: Tom Rounds of Watermark, U.S.; Derek Chinnery, Radio 1 BBC, and Alan Freeman, air personality on Radio 1 BBC.

From the Music Capitals of the World

LONDON

A new company, Lyre Music has been formed in conjunction with E.H. Morris Music to administer material from the West End hit stage show "Billy." The company has been set up by the writers of the show, Don Black and John Barry, and already five of the 13 songs in the production are due for single release. These include "I Missed the Last Rainbow" on RCA from Michael Crawford, who takes the title role in this musical adaptation of the Keith Waterhouse/Willis Hall play "Billy Liar." CBS is planning to release a soundtrack album from the Drury Lane show. . . . After a 14-year absence, Sammy Davis is returning to London cabaret with a season at Grosvenor House from July 17-22. . . . Musitapes has been running a beautifully prepared stock car, complete with Mercedes grille, on tracks up and down the country. . . . and Number 8 has been winning. . . . After his South American tour, Tom Jones is recording a soul album at Muscle Shoals and Philadelphia. . . . Music Week caption says Swedish Eurovision Song contest winners Abba, now Abbanother trophy in their collection, which means, in less embarrassing terms they have recently received a silver disk for U.K. sales of their Brighton winner.

Lobo's two-million U.S. selling single "I'd Love You to Want Me" due for British release on Jonathan King's U.K. Records. . . . Writers signed recently to Lion International Jingles include Mitch Murray and Peter Callander ("Billy, Don't Be A Hero"), Doug Flett and Guy Fletcher, and Junior Campbell. Writers available for ATV's jingle company Add Music include Barry Blue, Lynsey De Paul, Paul and Linda McCartney, Tony Hiller, Geoff Stephens and Cyril Orndel. (The ditty dozen.)

MARTIN THORPE

AMSTERDAM

Bovema staged a special concert here to present the group Kayak to the trade. More than 100 special guests were flown in for the concert from the U.S., U.K., Scandinavia, Germany, Switzerland, Italy, Spain, France and Belgium. Kayak got a great reception and now tours are being set up later this year in the U.S. and U.K. Meanwhile, Capitol and EMI are giving intensive promotion to the first Kayak album in all territories. . . . Another Bovema event was the Spring Campaign meeting in Zeist when 20 new Dutch albums were unveiled including LP's by Kayak, the Cat, Jack Jersey

and Jaap Dekker. Details of dealer incentive schemes, consumer incentives and special folders were announced and managing director Roel Kruize told his sales force: "Our aim is to augment the sales of our own productions by 40 percent during the coming year. This means building strongly on the success of our established artists and also coming up with some new local talent." Kruize announced the signing of Debbie who had a world hit with "Everybody Join Hands" on Ariola.

FRANS VAN DER BEEK

HELSINKI

The strike of technicians at Yleisradio, which semi-paralyzed all Finnish radio and television broadcasts for 16 days, has ended. During the strike, blacklegs were able to transmit a certain amount of entertainment on MTV and TV-2, though there were no news programs. On radio, listeners could enjoy taped non-stop music all day long, though so few tapes were used that the situation became something of a musical nightmare, with songs like the Andrews Sisters' "Rum and Coca-Cola" played eight times a day.

Record and tape sales were better than ever at this time of year, and pirate radio broadcasters reappeared. Radio Ular, transmitting from the seaside town of Rauma, announced: "Nothing will stop us now, so come on and listen on 93 MHz." Midnight Sun and Hideaway pirate stations were audible in the Helsinki area, though they were broadcasting at very low power. The Finnish Board of Posts and Telecommunications was prompted to increase its powers to control unauthorized operators.

Heinrik-Otto Donner is leaving Yleisradio as head of Light Entertainment, for personal reasons. No news is available of his plans, but being a first-class composer and record producer, he is likely to settle down in the record industry where he has his roots. Before joining Yleisradio in 1969, he was the top executive with Love Records, the company he founded with Chris Schwindt and Atte Blom. As a left-wing Socialist, Donner revolutionized the jaded program patterns of Yleisradio, bringing new sounds and ideas to the station which did not always make him popular. Socialist and political songs from different countries partly replaced so-called hit-parade material, and there was also more room for domestic music, and for jazz, blues and folk.

KARI HELOPALTIO



A DELEGATION from the Japanese music industry visited the Milan operation of CBS-Sugar en route for the IMIC V event in London and during a luncheon organized by CBS-Sugar central general manager Giuseppe Giannini, were introduced to top Italian singer Gigliola Cinquetti, who is pictured here with some of the delegates. Going clockwise around the table the personalities are: Miss Cinquetti; Ubagai Hideharu, director and chief producer of Top Music Publishing Co. Ltd.; Ikuta Akira, MCA label chief for Victor Musical Industries; Chiba Takao, head of copyright department, Victor Music Industries; Kitagawa Shin, general manager of planning development, Nippon TV Network Corp.; Igarashi Yasuhiro, national a&r manager, Polydor KK; and Hashimoto Masayuki, copyright department manager, Victor Music Publishing Co.

Also in the delegation but not shown were Hirahira Toshihiko, manager of the planning research section of the Nippon Columbia record division; Inoshima Masaru, chief producer, Wide Promotion Co. Ltd.; Sunadoi Masakazu, executive production director, Nippon TV Music Corp.; Suzuki Masakatsu, producer, Top Music Publishing Co. Ltd.; Tsurumi Heichiro, managing director, Toshiba EMI Ltd.; Ryuto Tomonari, manager, artists department, Watanabe Music Publishing Corp.; and Ben Okano and Alex Abramoff of Music Labo, Japan.

During their stay in Milan, the Japanese visitors were received by Giuseppe Giannini and enjoyed a two-hour roundtable discussion on the Italian music industry. Giannini said that the fiscal year ending June 30 promised to be the best-ever for CBS-Sugar. Turnover was projected at \$12 million—double the figure for 1971-72. He reported that tapes and LP's were now outselling singles and the market was now split in even thirds among singles, LP's and tapes.

He referred to the decline in importance of song festivals in Italy and their diminishing effect on record sales and said that the balance of record sales currently was 60 percent foreign repertoire and 40 percent national repertoire.

After the special lunch in their honor, the Japanese delegation visited all CBS-Sugar departments and had a preview of the new \$7 million building which will eventually house the CBS-Sugar group record and publishing departments, recording studios, printing and pressing divisions, duplicating plant, and the Messagerie Musicali shops group and distribution department.

Essex In Large-Scale Push

NEW YORK—CBS Records International European headquarters in Paris has announced its most comprehensive European promotion campaign ever for a new artist. David Essex's third single, "America," will be released in mid-May in all countries outside Britain with a huge centrally coordinated marketing push. Essex's two previous singles "Rock On" and "Lamplight" both have been awarded silver records in Britain.

The European campaign will con-

Quality In Expansion, Promo Shifts

TORONTO—Quality Records Limited has shown a renewed emphasis in their promotion department and a general company expansion with some recent appointments and corporate activity.

Gary Slaight, who has been involved with a number of Ontario radio stations and most recently worked for MacLaren Advertising in Toronto, has been appointed national promotion co-ordinator. His responsibilities will include assisting in the development of publicity concepts as well as the coordination and distribution of material to local and national press. Slaight will work in conjunction with Joe Owens, Quality's national promotion manager, and report directly to Lee Farley.

Also in the promotion department, Sam Murphy, a former member of the RPM music weekly staff, has been appointed as promotion coordinator.

In a corporate appointment, George Struth, vice president and general manager of Quality Records Limited, appointed Harold Moon, the founder and recently retired head of BMI Canada, to the board of directors.

Struth recently signed an agreement with Ember Records of England to distribute and manufacture their product in Canada. The Ember label will be distributed in the U.S. by Paramount as Paramount Ember. Quality will have exclusive rights in Canada to all product released in the U.S. on the Paramount Ember label.

SG/Col Deal

NEW YORK—The Ranbach Music catalog will be administered worldwide by Screen Gems-Columbia Music/Colgems Music. The agreement includes the songs of the Ranbach hit group "Bachman-Turner Overdrive."

centrate on exposing the younger record-buying public to David Essex as an idea and as a major talent. Centrally-manufactured David Essex posters, stickers, T-shirts, and fan-club postcards (in quantities of hundreds of thousands) are intended for the buyers, not merely the retailers and radio DJs. Music magazines in all major markets will carry free promotional material and special David Essex competitions; the number of stickers reaching the public by this means alone will approach 1½ million. CBS Records International in New York has prepared films in support of the campaign.

David will follow through with TV appearances in the second half of May; major shows in France (le Grand Echequier and Domino) and Germany (Hits A Go Go) have been scheduled.

Dischi Ricordi Salesmen In U.S.

MILAN—As a reward for reaching their 1973 budget, the Dischi Ricordi sales force were treated by the company to a nine-day visit to the U.S., April 25 to May 3. (Billboard, May 11.)

The group, consisting of more than 60 people including salesmen, sales inspectors and sales manager Renzo Benini, press attache Luciano Giacobboni and general manager, Lucio Salvini, and their wives and fiancées, visited New York, Washington and Niagara Falls.

In New York the party visited U.S. licensors A&M and WEA and these companies laid on special receptions for the visitors. There was also a "welcome" concert by the Rolling Stones and various other entertainments.

"More than 50 percent of our salesmen were over budget," said Salvini "and this is the first time an Italian company has organized such a premium for its sales force. Thanks to their consistent efforts we have reached our targets and have given great satisfaction to the various U.S. licensors we represent in Italy."

Dischi Ricordi, currently hitting the singles chart with "Blue Shadow," an original instrumental by Birto Bisano, has renewed its deal with A&M, Island and DJM, has acquired Italian representation of Virgin Records and continues to represent WEA and Vanguard from the U.S., Manticore and Rocket from the U.K. and Barclay and Disc'AZ from France. The company also distributes the Italian labels Bla Bla and Carosello.

Yetnikoff in Japan Trip

NEW YORK—CBS Records Int'l president Walter Yetnikoff recently returned from a fact-finding tour of the European continent.

He stopped in Holland to visit the Haarlem pressing plant, which services the bulk of the company's manufacturing needs on the Continent. He also met with John Vis, general manager of CBS Grammofoonplaten, to congratulate him on the Dutch company's present success with The Three Degrees, Chi Coltrane, MFSB, the Trampmps, Charlie Rich and local artists Albert West and Thijs van Leer.

Yetnikoff then travelled to Germany, the third largest international market, where he and general manager Rudy Wolpert discussed the current rise of American artists such as Albert Hammond, Chi Coltrane, Garfunkel, MFSB, The Three Degrees and local artist Costa Cordalis.

Yetnikoff departed last week for Japan, where he will attend CBS/Sony's annual board of directors and stockholders meeting. Presiding at this 6th Fiscal Year Ending meeting is Akio Morita, president of the Sony Corp. and chairman of the board of CBS/Sony. The meetings will determine the business policies, budgets and direction for CBS/Sony in 1975.

Yorke Writes Zeppelin Bio

TORONTO—Ritchie Yorke, rock journalist and former Canadian editor of Billboard, has completed his biography of Led Zeppelin in London, and is moving to Switzerland with his family to begin work on a book on Van Morrison. The Led Zeppelin biography will be published this summer in the U.K. by Charisma Books and by various publishers in other markets. The 90,000 word book will have a jacket designed by English art director and designer John Kosh, whose work includes the Beatles' "Let it Be" record packaging.

Yorke stated that the Led Zeppelin biography may be the "authorized" version "but not necessarily so." The group and its management had cooperated in the researching of the book and they are now examining the manuscript.

Yorke and his wife, Annette, a photographer, were based in Toronto before relocating in England. Recently they celebrated the birth of a son, Christie Amadeus Carter Yorke. They also have a daughter, Samantha.

Yorke is one of the most read rock commentators in the world and has contributed to virtually every major rock publication during the past eight years. In Canada, Yorke invested much of his energy into the development of the Canadian music industry and was the driving force behind the recognition of rock music as a viable export from this country. Yorke is the subject of a forthcoming National Film Board documentary tentatively titled "The Confessions of a Canadian Cultural Revolutionary."

Album Graphics Office

LONDON—Album Graphics Inc. has opened a new office here and named Michael Doud, formerly of A&M Records, to head its operation. AGI has offices in New York, Chicago, and Los Angeles to work on album design and printing.



IN LONDON recently Argentinian artist Rabito, right, visits Decca House and is congratulated on the sale of more than a million singles in South America by Decca chairman, Sir Edward Lewis, left. Standing is Rabito's manager, G. Santitso.

International Turntable

SAGA RECORDS has made three new appointments. Roy Willcox has joined from Contour Records as general sales manager.

He will have special association with conventional outlets for Saga's renewed and enlarged 5000 classical series.

David Baker has joined Saga as assistant sales manager after previously being with CRD and CBS.

Eddie Royce has joined as export manager. He was previously with Decca for five years.

AFTER SEVEN months with Mainman as general manager, Barry Bethell has left to join the contemporary music/variety department of the William Morris Agency in London. He will specialize in booking tours, clubs and cabaret dates and tv appearances. Bethell was formerly with RCA.

JOHN INGHAM has been appointed press officer of Island Artists, the management agency of Island Records. He will be responsible for the co-ordination of press coverage on Island-managed groups and assist Island Records' press officer Brian Blevins.

Ingham was previously an EMI press officer, a position to be filled by Charles Webster, who moves from the Decca press office.

PAUL MYERSON has joined Bus Stop Records and Intune Music as copyright and royalties manager, leaving the royalties department of Chappell's.

STAN WHITE joins RCA Records this week as personnel manager, replacing Ian Austin who is leaving the music industry. White has been personnel manager at CBS Records for the past two years.

JOHN BURROWS, head of

Sinclair Cited By Pa. Group

TORONTO—On May 10, a delegation of 100 civic, business and political leaders from Erie, Pa., were in Toronto to honor CFRB radio news commentator Gordon Sinclair for his editorial called "The Americans."

The Pennsylvania delegation including Mayor Louis Tullio of Erie, a representative of Governor Shapp, and state representative David Hayes, hosted the luncheon at the Royal York Hotel in Toronto. Jack Dennett and Betty Kennedy, two of Sinclair's CFRB colleagues; CFRB president Don Hartford; and news director Don Johnston also attended.

The first broadcast of Sinclair's "The Americans" was read over CFRB on June 5, 1973.

Howard and Wyndham's concert department has been appointed a director. For the past two years he has been head of the company's concert department.

Chess/Janus In Foreign Deals

NEW YORK—Chess/Janus has completed sub-publishing agreements with major firms in 10 foreign markets.

Len Hodes, general manager of the company's three publishing firms, said the company's three publishing subsidiaries will be represented in the U.K. by Intersong Music Ltd., in Germany by Bellver Musikverlag, in France by Robin Song Music, in Italy by Edizioni Musicali Melodi Casa, in Scandinavia by AIR Music Scandinavia AB, in Spain and Portugal by Ediciones Quiroga, in Benelux by Kluger International, in Japan by Shinko Music Publishing Co., in South Africa by Laetrec Music Ltd., and in the West Indies by Woodwater Music Ltd.

Chess/Janus is negotiating with a major publisher in Australia and in South America that will give the label full international representation.

Audiomatic Holds Fete

PARIS—The Audiomatic Corp., which recently opened a European office in the Paris suburb of Courbevoie, organized a reception to introduce tape duplicators and record manufacturers to the company's extensive range of professional equipment.

Industry executives worldwide visited the Audiomatic showrooms to inspect such items as the firm's 8-track duplicating system, Apex on-cassette printer, automatic cartridge inserter, fully-automated hub loader and quality control playback machines.

Film Planned By Barclay

PARIS—Following the recent signing of its distribution deal with Virgin Records, Barclay, in conjunction with RTL, is planning to screen the Tubular Bells concert film in eight French cities—Bordeaux, Tours, Marseilles, Lyon, Rennes, Caen, Paris and Lille. Special showings of the film will also be arranged for local record dealers who have shops in or near these cities.



BENGT PALMERS, manager, a&r, EMI-Sweden, receives a gold record for "Hooked on a Feeling" by Blue Swede, which has been certified a million-dollar seller by the RIAA. Palmers produced the EMI single as well as the group's new LP, also "Hooked on a Feeling." Left to right are: Chan Daniels, director, a&r, operations, Capitol Records, Inc.; Al Coury, CRI vice president, Promotion; Palmers; Rupert Perry, assistant to Brown Meggs, CRI executive vice president; and Mauri Lathower, CRI vice president, a&r.

Hearing June 4 on CRTC Proposals on Commercials

OTTAWA—A public hearing will be held in Ottawa on June 4 on the proposed radio and television broadcasting regulations regarding Canadian production of commercials by the Canadian Radio and Television Commission. The Commission has long felt that commercial messages broadcast by television and radio stations in Canada should be, as far as possible, produced in this country, and make use of Canadian talent. The Commission had previously considered some form of regulation but delayed such action in the expectation that Canadian advertisers would voluntarily achieve higher quotas of Canadian participation in the production of commercials. In reviewing the progress being made in this area in the last few years, the CRTC found that progress has been slower than they liked and have now decided to act in a more formal manner.

The CRTC has proposed that in radio, "No station or network operator shall broadcast any recorded commercial message that has not been produced and recorded in Canada." The commission defined "a recorded commercial message" as being any recorded message that mentions an advertiser; a product or service of an advertiser; and a program of a radio station and includes any musical identification of a radio station but does not include a public service announcement. This regulation will come into force in October 1975.

Though the CRTC is not insisting at present that all television commercials broadcast in Canada be produced in Canada, it strongly reiterated that as large a proportion as possible of television commercials broadcast in Canada should be produced in this country and utilize Canadian creative and performing tal-

ent. The CRTC intends to observe television broadcasting very closely in the future and as an aid to this have proposed a regulation that would make it compulsory for every TV station to register every commercial that the station runs with the CRTC. This will come into force on Oct. 1/74.

Radio in Transitional Period: CHUM Report

TORONTO—Radio is going through one of its greatest transitional periods, according to the May 3 issue of the CHUM Report, a weekly news and information sheet published by CHUM radio in Toronto.

The report also says that radio audiences are changing beyond the usual. "Teen audiences are shrinking, which is why some Top 40 stations are modifying their approach or getting out of Top 40 altogether in order to zero in on the ever expanding 25-34's (age group)," stated the report. "More women are going to work than ever before. As a result, a large part of the mid-day and coffee break audience is disappearing. Then there is the shorter work week plus staggered hours, which probably will be common by the late 70's, all of which points to unprecedented change in the composition of your audience in most, if not all, day parts."

It is noted that radio station playlists are being fattened up, "... listeners want more variety. The tight playlist, it is argued, depresses average hours tuned because it is dull and boring to listen to. Hence, playlists are getting longer, noticeably so, in order to make music mix less predictable."

able working relationship. Being in management I realize the need of the creative source of the industry, the artist and producer, to feel comfortable and part of the decision-making process that decides the outcome of their product."

Kim considers London one of the best distributors in Canada. He continued, "I strongly believe that Fraser Jamieson and Alice Koury have an organization that I consider one of the best in Canada. Their sales force and promotional team have that unique quality that is so essential in our young Canadian industry, a great spirit of cooperation, communication, dedication and desire to do the job."

The CRTC also expects that in 1976 to 1978, Canadian television will achieve the following minimum proportions of Canadian production: 70 percent by the year ending Sept. 30, 1976; 75 percent by the year ending Sept. 30, 1977; and 80 percent by the year ending Sept. 30, 1978.

With regard to the possibility of an increase in the output of Canadian content recordings, the report took on an air of pessimism and stated that it held out little hope for any sort of expansion of Canadian releases despite 30 percent airplay. The report concluded, "In Canada, a merely good or passable group literally has no chance of financial support from record companies these days. It must be outstanding or, better yet, excellent if it is to compete favorably for the limited supply of funds being parcelled out for the production of acts."

Francey Will Manage Telfer

TORONTO—Jay Telfer, recently signed to Axe Records in Canada by label president Greg Hambleton, has signed with the Toronto-based management company Magic Management, headed by Peter Francey.

Telfer's debut album for Axe, "Time Has Tied Me," has just been released and the single of the same name culled from the album is beginning to pick up chart action in Canada.

Telfer has been involved in most areas of the music field in the past including stints as sound engineer at Sound Canada studios; composer of the hit "Ten Pound Note," which established Canadian band Steel River in the international market; guitarist in the Canadian production of "Hair"; drummer on Murray McLauchlan's debut album; producer of "The Irish Rovers Live Album" and John Laughlin's "Morning Moon" album; writer and producer of a film score in which Burl Ives did the vocals; and member of the Canadian group A Passing Fancy, which had four singles on the Canadian charts in 1965.

Telfer will appear at the Chimney in Toronto from Monday (13) to Saturday (25).

UA Distribution Deal With Kot'ai

TORONTO—The Montreal-based label Kot'ai Records has signed an agreement with United Artists Records (Canada) under which UA will distribute all future Kot'ai recordings in this country. The deal was negotiated by Stan Kulin, the president of United Artists Records (Canada), and Robert Nickford, president of Kot'ai Music Inc.

The initial release of product is expected sometime in May and will include albums by Mahogany Rush, Morning Haze and L'Infonie among others. Additional releases will follow shortly thereafter.

From the Music Capitals of the World

TORONTO

CHUM Western Ltd. applied for renewal of its broadcasting license for CFUN in Vancouver, which expires Nov. 30, at a public hearing held by the Canadian Radio and Television Commission at the Winnipeg International Inn, Winnipeg on Tuesday (14). At the same hearing, CHUM Ltd., representing a company to be incorporated, will make an application to acquire the assets of CFRW, Winnipeg from Jim Pattison Broadcasting Ltd. ... Singer Jeff Addams, who has just had his first single "Where Did the Good Times Go" released on Kangi Records, has signed to Magic Management, Toronto. ... Lorence Hud, who has a new single "Sweet Janie Malone" on A&M Records (Canada), has embarked on a two-week tour of the Maritimes with the Stampeders which will close in Kentville, Nova Scotia on Saturday (25).

Charley Prevost (alias Charley Vance) has rejoined A&M Records (Canada) as national publicity director after a short stint as a deejay with CHOM-FM in Montreal. Prevost will work out of A&M, 33 Madison Ave., Toronto office. Debbie Gallinger will now be working closely with national promotion manager, Doug Chappell. ... Calgary-band Trina will appear on CTV's Roq show on Saturday (25) according to manager Al Higbee. ... Rick Davis, former head of publicity and promotion for the Cave in Vancouver, has been appointed to the position of manager at the Kego Club in the same city. ... Francois Peledau of Radio-Canada and president of the Radio-Television News Directors Association of Canada, has announced that the news department of radio station CFGM, Richmond Hill, has won the DAN award for radio documentary news specials for their production of "Agony At Annswell." The DAN award, named for the late Dan McArthur, the first chief news editor of the CBC, is awarded annually for excellence in news documentary programming. The award-winning program will now be submitted in the International RTNDA awards competition in the U.S.

The Guess Who will spend all of May and early June in the U.S. on a concert tour. RCA has released their "Road Food" album to coincide with their schedule which opened May 3 at the Churchill Downs race track in Louisville, Kentucky. ... Casablanca group Kiss will make a short tour of Western Canada starting at the Centennial Hall in Winnipeg on Thursday (16) then moving to the Kinsman Fieldhouse, Edmonton Friday (17); Saskatchewan Arena, Saturday (18); Exhibition Pavilion, Lethbridge, Sunday (19); and Foothills Arena, Calgary, Monday (20). WEA is distributing the first Kiss album in Canada. ... Lori Lieberman, who recently appeared with Murray McLauchlan at the Bitter End in New York, will make her first appearance in Toronto at the Riverboat from May 28-June 2 on the same bill as Eric Anderson. Her third album just released on Capitol is "A Piece of Time." ... Radio station CJBK in London, Ontario has purchased the exclusive radio broadcasting rights of all home, away and play-off games of the proposed Canadian Football League club for London, Ontario. Rick Richardson, president of CJBK, made the announcement.

Faron Young will open a series of Canadian dates at the Horseshoe Tavern in Toronto on Friday (17) and Saturday (18) and then move on to Ottawa, June 5; Kingston, June 6; London, June 7; and Hamilton, June 8. Young's latest single for Mercury distributed by Polydor in Canada is "Some Kind of a Woman." ... Good Noise Records has released the first solo effort by ex-Wacker member, Randy Bishop entitled "Don't You Worry." Besides producing his own single, Bishop handled the production of two current French chart singles: ex-CHOM announcer Doug Pringle's "C'est Pas Le Jeu" and Anne Andersen's "Romeo et Julianne." ... Public response to a music theme accompanying a Salada Tea commercial has prompted a full orchestral version of the theme under the name "The Homecoming" to be recorded by its composer Hagood Hardy and a 20-piece orchestra. The theme has been rearranged, expanded and released by Isis Records in Canada.

Cliff Edwards, former lead singer for the Bells and the host of the Global Network's "Sing A Good Song," will appear at the Friar's Tavern in Toronto with his wife Anne and his brother Brian, for one week starting Monday (13). ... Abraham's Children's new single is "Rockin' in the City" on the Rampage label distributed in Canada by United Artists. ... Pierre Juneau, the chairman of the Canadian Radio and Television Commission, will be the featured guest on CFRB's "Let's Discuss It" show on Sunday (12). ... The annual High Park free concert in Toronto, featuring some of that city's best-known pop groups and singers will be held on May 26. Acts confirmed to appear include Fludd, Stringband, John Mills-Cockell, Dave Nicol, the Downchild Blues Band, John Moran and Kid Bastien's Magnolia Brass Band. ... John Gary will appear at the Imperial Room of the Royal York Hotel in Toronto from Monday (13) to Wednesday (22). ... Brussel Sprout, a band formerly from Michigan now based in Toronto, have just completed their first album with Hilly Leopold producing at Eastern Sound in Toronto according to manager Tom Conner.

A&M's Bruce Miller appeared with pianist Dr. Fingers at Egerton's in Toronto from April 30-May 4. ... Upcoming concerts produced by Martin Onrot Inc. include Billy Joel, Massey Hall, Toronto on May 12; Mott the Hoople and Queen, Kitchener Arena, May 18; David Bowie, Montreal Forum, June 14; David Bowie, Ottawa Civic Centre, June 15; David Bowie, O'Keefe Centre, Toronto, (two shows), June 16; John McLaughlin and the Mahavishnu Orchestra, London Arena, June 28; and John McLaughlin with the Mahavishnu Orchestra and Bearfoot, Hamilton Place, June 30. ... Bruce Innes of the Original Caste was one of the opening acts at Expo 74 in Spokane on May 4.

George Hamilton IV on his return from Russia was in the RCA Toronto Studio at the end of April working on his first album under his new RCA Canada contract. ... A&M's Lorence Hud is currently in Nashville. His latest single is "Sweet Janie Malone" from his album "Dancin' In My Head." Hud will be the opening act for the Stampeders on their Canadian Maritime tour.

MARTIN MELHUISE

Kim Forms Ice Label

MONTREAL—A new label, Ice Records, has been launched in Canada with offices in Montreal and Los Angeles under the directorship of president Joe Kim. The initial product is by Andy Kim, with a single "Rock Me Gently" just released. An album is expected shortly. Ice is distributed in Canada by London Records of Canada.

Said Joe Kim, "The label will serve the creative needs of the recording artist, that is to say the artist or producer will be involved in all phases of his or her product in a professional, constructive, businesslike manner. I do not intend to sign 100 artists tomorrow but I intend to have a select number of artists whereby we can have a personal and profit-

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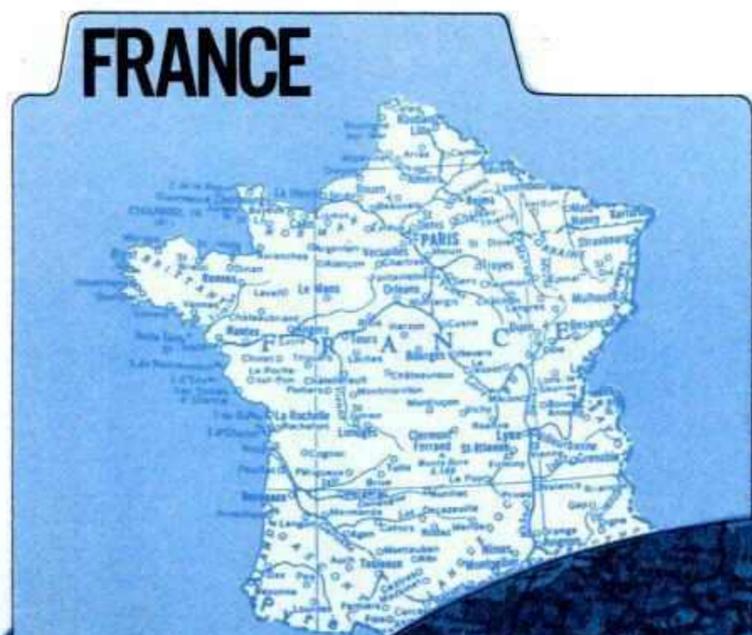
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EUROFILE

A BILLBOARD COMMON MARKET PROFILE

FRANCE



France Is Uniting In A Strong Action In Fighting Piracy

It is natural that a French company should be elated to see the overwhelming predominance of French productions in the national charts; but how does an international company, with a powerful Anglo-American catalog—like CBS—react to this situation?

Says Jacques Souplet, president of CBS France: "As an American company we naturally regret the diminution in the sales of Anglo-American product in France; on the other hand we know this material sells well in other European countries, and our aim is really to promote good product whatever the source and to tailor our output to the needs of the French market."

"From a purely economic point of view it is more advantageous for us to sell foreign-produced repertoire because we are not involved in recording costs—so the heavy emphasis on local production which has been noticeable over the last two years has made a big difference in this respect. What's more, there is an additional disadvantage in local production when you consider that it costs us just as much as the Americans or the British to make a record, but our potential market is much more limited because of the language question—limited, in fact, to France, half of Belgium, part of Switzerland and part of Canada. So the possibility of our getting a return on our investment is that much more reduced."

Souplet estimates that French-produced records account for 70 percent of total sales in France (compared to the situation in Germany where domestic production accounts for about one third of total sales). "We sometimes sell fewer copies of a British record than are sold in Belgium—yet our population is five times that of Belgium," he points out.

He thinks current dominance of French product is due to a combination of factors. Foreign records have become less suited to the French market; Italian influence on French taste has largely disappeared; French songs and recordings today are of an extremely high quality. "We have learned a great deal," says Souplet, "from the Americans and British in the matter of recording quality."

Whereas some French industry leaders believe that the French radio stations, in airing less Anglo-American product, have made a major contribution to the spectacular renaissance of French songs, Souplet feels they are simply reflecting French popular taste which has moved away from English-language product.

In conjunction with the French production boom, there

has been an impressive expansion on the recording studio front—to the point where there is probably far more studio time now available than can be effectively used by the industry. Says Souplet: "The studio sector of the French industry was underdeveloped two years ago; now I think there may be too many studios. Certainly, however, they are extremely well-equipped and sophisticated, and I think France has a higher percentage of 24-track studios than any other country."

Another sector of the music industry which has enjoyed impressive growth is pre-recorded tape. The business grew in 1973 to account for between 12 to 13 percent of total industry turnover, compared with only 6 or 7 percent in 1972. Last year also saw the 8-track cartridge market begin to get established—although it still represents only 2.5 percent of total record & tape turnover. Blank tape sales, however, are extremely healthy.

An ugly aspect of the tape business is the appearance of thousands of pirate cartridges and cassettes on the French market—a market which hitherto had been almost completely free of bootleg or pirated product. However, the industry is taking strong action on this front and CBS has already brought an action to prevent the sale of this material—mostly of American origin and believed to have come into France through Belgium.

Budget records, which have been relatively late in securing a foothold in the French market, are now accounting for a much bigger share of the turnover and all the major companies are currently producing budget lines, albums selling on average for about \$3. Souplet expects to see the budget sector of the market expand still further this year.

Where rackjobbing is concerned, Souplet believes that France has the most balanced situation of any European country, with rack sales representing about 18 percent of the total. He expects it to reach a maximum of 20 percent, then level out.

"France is a country in which wholesalers are important—there are 15 major wholesalers, servicing electrical and hardware shops, which account for 20 percent of sales. A further 20 percent come from the big chain and department stores and those like the FNAC which are not serviced by rackjobbers; conventional retailers account for 38 percent and the

French Briefs

Eddie Barclay is to commission songs from **Mort Shuman**, **Duke Ellington**, **Quincy Jones**, **Francis Lai**, **Burt Bacharach**, **Michel Legrand**, **Claude Francois** and **Paul McCartney** for a new **Jacques Brel** album. . . . Phonogram is planning to reissue all the old single hits by **Johnny Halliday**. . . . The **Gerard Tournier** publishing and production company had a turnover of \$8.3 million in 1973, compared with \$7.6 million in 1972. . . . Editions Barclay has acquired the publishing of songs of **Daniel Guichard**. . . . Chappell is achieving between 8 and 10 percent of its total turnover from the sales of sheet music of its own copyrights. . . . Three computerized consoles made by Automated Processes have been installed in France, two at the Ferber studios, one at the Poste Parisien studio of Euro-pasnor. . . . The Barclay operation, including companies in France, Belgium and Switzerland and the Paris studios, is worth more than \$100 million according to **Eddie Barclay**. . . . One of Editions Barclay's most successful copyrights after the phenomenal "My Way" is "Laisse-moi Le Temps" by **Michel Jourdan**, **Romauld** and **Caravelli**, recorded in France by **David Alexandre Winter** and in the U.S. by **Frank Sinatra** as "Let Me Try Again." . . . Phonogram reports that the 11-LP set of **Georges Brassens** albums in a deluxe package retailing at nearly \$80 has sold in excess of 25,000. . . . Chappell has acquired French rights to half of the catalog of **Michel Legrand**. . . . RCA artist **Patricia** will participate in the Tokyo Song Festival, June 29 and 30, and will sing "Je Suis Romantique" by **G. Cascales** and **N. Passet**.

other 4 percent of turnover is accounted for by various small operations.

The one dark cloud on an otherwise sunny horizon, according to Souplet, is the punitive rate of value added tax in France—33.3 percent.

"Although our retail level is roughly the same as in other European countries, the addition of VAT elevates the price of a record to an intolerably high level," he says. "This high rate of value added tax certainly hinders the development of the record industry in France. If VAT were reduced from the presents highest rate—33.3 percent—to the lower rate of 16.6 percent, this would substantially reduce the cost of records and would be a great boost to the industry."

Barclay Rides the Crest With Household Names & New Talent

By HENRY KAHN

According to Eddie Barclay, the French are not a musical race—but they are coming along. He should know Barclay started a modest business in 1948 with a disk by **Rénee Lebas** pressed by **Pathe-Marconi**. It sold 200,000. Today, Barclay sells six million records a year and is undoubtedly the top French music house.

The great surge forward started in 1960 and he expects it to continue. One reason for this is that people have more time and money to spend on leisure. Faced with growing inflation and rising costs, the price of French records has managed to stay within reasonable limits. Over the past five years prices have increased by no more than 20 percent.

He believes he has an advantage because most of the top French names, such as **Dalida**, **Aznavour**, **Nicoletta**, **Jacques Brel**, **Leo Ferre**, to mention only a few, are his and this, he says, strikes a note of continuity which is very important.

Many of these artists write their own songs and it is rare for any of them to write a song that will disappoint their fans. Accepted that a disk must sell 10,000 to 15,000 quickly to pay, it is easy to see why Barclay likes to keep a hold on artists whose names are practically household words. New talent must also be found, however, because his output is 400 new titles a year and this cannot be produced entirely by the old guard.

He reckons that records today will sell well for about a month and a half. This fickle, but growing demand by the public has led to what he calls overproduction, which nevertheless assures the prosperity of the industry. But finding the talent is not easy and the sifting has to be very thorough. Auditions, cabarets and even cafe terraces can produce talent. Often it is a matter of luck. When Barclay receives unexpected word that there is a great possibility, no matter how far away, he takes the first plane available to fly to listen to it.

"When we started," he says, "lyrics were important. The market was wide open for dramatic songs of the **Damia** type. Those days have gone." Today, Barclay only wants good, simple tunes and he always refers to "Only You" as the kind of music that sells best.

To this end, the artist who is not an author must be provided with suitable material. To prove his argument, that the song rather than the singer—for relatively unknown talent—makes more money, Barclay turns to the discotheques and clubs which, he says, provide the best possible promotion after television. There are about 400 clubs in France. They choose their disks with care and when any one number pulls members out of their chairs onto the dance floor, chances are that it will be a chart number.

An Industry Report on France

"Today," says Barclay, "the best sellers are those with plenty of rhythm and a running, simple and easily remembered melody. They cannot go wrong." For this reason he is by no means certain that jazz, in France at least, is likely to make the impressive comeback everyone is talking about. "It may arouse more interest than it has done for a long time," he says, "but for France today it really takes a seat beside classical music."

Barclay also believes in the selling power of radio and pays great attention to both large and small stations. He denies the suggestion that a quota of foreign songs is imposed in France despite the fact that questions have even been asked in the French National Assembly about the number of foreign songs broadcast. His attitude is that if the song is good then it doesn't matter where it comes from.

Currently, he is doing very well with "Satisfaction" by the **Tritons** which is Italian, and three American songs. He also complains that despite the condemnation of plugging by the authorities, and the different commissions set up by the ORTF to root it out, all stations are very interested in what the French call the assiette au beurre—what we might call the gravy boat.

Today all radio stations insist on co-editions, which means 50 percent of the distributors rights or about 12 percent of the price of every disk sold. Naturally he finds this quite abnormal and in complete contradiction to the professed principles of those running radio. But as radio is a vital ingredient for record success it is impossible to avoid.

Undoubtedly, Barclay's own way of life is also a splendid form of publicity for his house. A man whose name is constantly before the public through newspapers and magazines, who says he never goes to bed before 5 a.m., who has had five wives and is being called the **Beau Brummel** of 1973, cannot help but be a good sales image for his records.

Despite his business acumen and his musicianship, which is vital, he has still had his problems. In 1970 he found himself in the red and there was a lot of talk about his solvency. "Much of it was exaggerated. There was no question of a takeover by EMI except in the imagination of some journalists," says Barclay. This did not mean that the problem was not discussed and examined at various levels with a lot of people.

"The situation arose," he explains, "from too rapid expansion, a problem which often faces large businesses. We overcame it by bringing home capital invested abroad. Today all is well."

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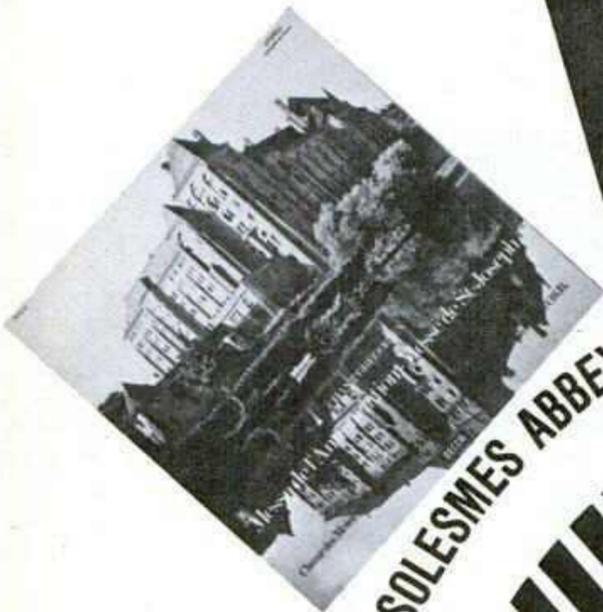
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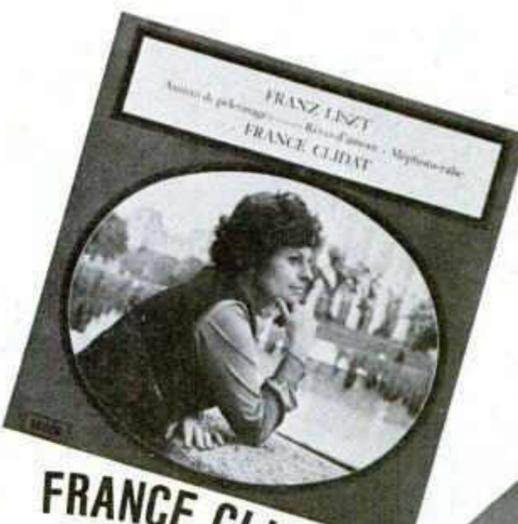
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Carrere's Hit-Packed Career

By MIKE HENNESSEY

When I first began reporting on the French music industry more than 10 years ago, the major talents on the scene were Sheila, Sylvie Vartan, Johnny Hallyday, Claude Francois, Charles Aznavour, Gilbert Beaud, Georges Brassens, Jacques Brel and Dalida . . . among others.

Today, though new stars have arrived and some lesser talents have disappeared, those same superstars still maintain their supremacy. For staying power and consistency, France's singing idols take a lot of beating.

Constantly featured on the Scopitones—the video jukeboxes that were popular in Paris cafes in the early sixties—was "L'Ecole Est Finie" by a 16-year-old girl called Sheila. It was her first record—and it was an instant hit.

Sheila's arrival in the business coincided with that of a young man called Claude Carrere, who had just completed his studies and was keen to enter the record business. Sheila auditioned for him; he wrote, published and produced "L'Ecole Est Finie." Suddenly, both of them were in business.

"Sheila recorded the song on October 26, 1962," says Carrere. "It was released November 13 and, by February 1963, Sheila was a disk millionairess. The single by then had sold 1,300,000 copies."

And the record still sells between 1,500 to 2,000 copies a year. That's durability.

Carrere became France's first full-time independent producer and today he can legitimately claim to be one of the biggest hit-makers. His operation has a turnover of something approaching \$7 million a year and one of the main secrets of his success is that he understands perfectly the special requirements of the French market.

The French record scene is probably unique in Western Europe in terms of the extremely limited amount of foreign product which finds its way into the charts, especially the singles chart.

Says Carrere: "This is not chauvinism—it is necessity. I personally think it is an excellent thing that French productions are so well represented in the hit parade. I admit that one of the reasons why interest in Anglo-American music has declined in France is that the French radio stations are playing fewer foreign records. SACEM (the French performing right society) supports this policy although I, personally, don't think it is a good thing. I believe there should be free competition.

"However, the fact remains that British and American productions over the last two years, apart from the really big hits, have been of little interest to the French market. The French show less and less interest because there seems to be less and less melody in the Anglo-Saxon songs. The French record buyers demand good melodies, good lyrics and good orchestrations—the lyrics are particularly important in Latin countries. When these ele-

ments are not present in foreign songs, we are obliged to make our own hits."

And Carrere certainly knows how to make hits. There hasn't been a month over the last few years when he hasn't had a record in the French Top Ten.

On the subject of the durability of French talent, Carrere says: "The French public is faithful to its stars. Sheila today is part of the French way of life—yet who knows her outside France?"

After her first big hit in 1963, she released a Surprise Party EP which sold 800,000, and from then on she had hit after monster hit. She has made 33 singles of which only one sold less than 175,000, five sold 250,000 and the rest sold upwards of 300,000—including ten that sold a million.

Says Carrere: "When Sheila married another of my artists, Ringo, last February, it was like a royal wedding. There were 15,000 fans outside the town hall. She is as popular today as she ever was."

Carrere has plans to build an international career for Sheila now, concentrating initially on the U.S.A. where he feels her "girl next door" appeal would find a ready response. "But I need to find a really good representative in the States."

After his initial success as an independent producer in the early sixties, Carrere formed a record company in 1967, and five years later set up his own distribution through Sonopresse. He has since presided over the remarkable success of artists like Ringo, whose first four titles sold a total of four million; Canadian Marc Hamilton whose "Comme J'Ai Toujours Envie d'Aimer" was a million-seller; and Belgian Art Sullivan whose five singles have each sold 400,000.

A lot of the hits are written by Carrere—of the hundreds of songs he's composed he reckons that about 50 have achieved hit status. "But my main aim is to find good songwriters. I'm also looking for new producers to work under my supervision."

A steady stream of young hopefuls present themselves at Carrere's Paris office and if Carrere believes in their potential he'll give them a chance. But he won't record them until he's found what he believes to be the right song. Ringo waited a year and a half before having a record released.

Carrere maintains there is no real secret in producing hits so consistently. "It is just hard work and understanding French taste. If I find an artist I can work with, I will work tremendously hard to make things happen for that artist."

One artist who achieved star status with Carrere was Herve Vilar whose "Capri, C'Est Fini" was a giant hit in the early sixties. But after he left the Carrere stable, his impact on the scene diminished considerably, and his singles sales were down to 25,000 a title. He went back to Carrere about two years ago and instantly

scored another major hit with "Caro Amore Bello," which sold 350,000.

Although French product is flourishing as never before in France, Carrere admits that the country is lagging behind in the matter of LP sales. "The single is still king here," he says, "and we are not doing the business we should be doing with albums. A lot more effort needs to be made in this area."

Does he see any possibility of a revival of Anglo-American fortunes in the French market?

"I think the reason that American and British records aren't happening at the moment is because the Anglo-Saxons don't take the French market seriously. They could make songs happen here if they took the trouble to tailor them to accord with French taste. And if they did this, they could enjoy success with certain artists over a long period—because of this French characteristic of long-term fidelity once an artist has established himself."

In addition to his own productions, Carrere also distributes certain foreign material. He handled the English version of "Mamy Blue" by Los Pop Tops, produced in Spain by Alain Milhaud, and sold a million. He also has the Young Blood catalog for France and handles the repertoire of Dutch artist Oscar Benton. He is interested now in securing representation of some American catalogs. "My aim," he says with a smile, "is to achieve an annual turnover of \$25 million."

For a man with Carrere's track record, that does not seem too over-weening an ambition.

RCA Prospects Look Good

1974 promises to be an active business year for RCA France. With international reorganization and a new strategy on the sales front, the French branch of the company is expected to maintain a steady rate of progress through the year.

Last year the company registered a 30 percent increase in sales compared with 1972, mainly accounted for by international, classical and jazz repertoire. The acquisition of the Erato catalog firmly established the company in the classical field and the illustrious RCA jazz catalog has achieved more than one million album sales in France in the last three years. Jazz played a large part in RCA's good export business in 1973, giving the company a 10 percent share in France's export market of finished records.

Meanwhile the company has been strengthening its local repertoire and has enjoyed success with new artists like Alain Souchon and Yves Simon as well as established talents like Sylvia Vartan.

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Tutti Maintains Track Record

The track record of Intersong Tutti, established over the years by such hits as "Love Is Blue," "If you Go Away," "Without a Worry in the World" and "Après Toi" (the 1972 Eurovision winner), is being maintained in 1974 with the Jacques Brel song "Seasons in the Sun" which provided a No. 1 hit in North America for Terry Jacks and has already sold more than two million copies.

Intersong Tutti publishes such major French writers as Georges Brassens—whose albums sell between 100,000 and 200,000 copies and who has been recording for more than 20 years—Jacques Brel, Serge Gainsbourg (of "Je T'Aime Moi Non Plus" fame) and Boris Vian.

More recently, Intersong Tutti has had success with the Celtic Rock of Brittany's Alan Stivell, another artist whose LP's never sell less than 100,000.

The company publishes many of the songs of Nana Mouskouri and of the special arrangements of classical themes written by the founder of the Swingle Singers, Ward Swingle. Other top singers with whom Intersong Tutti has worked are Demis Roussos, Joe Dassin, Johnny Hallyday, Claude Francois, Sylvie Vartan, Vicky Leandros, the Les Humphries Singers, Donna Hightower (her record of "This World Today Is a Mess" sold 800,000), Chicago and Elvis Presley.

The Intersong Tutti group embraces a number of French publishing companies, such as Continental, Pigalle, Paul Mauriat, Alan Stivell, Jip Music, Sikorski France and Wha-Wha Music, and it also has French representation of the catalogs of Tree, Midland Music (Buddah, Kama Sutra), Hudson Bay, Blue Seas Jack, the Aberbach group, Twentieth Century Fox, James Brown, Chicago and Grand Funk Railroad.

The group has a film and TV music department which works principally with Telecip, the Polygram film production division, but also with other producers and directors.

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WEA Filipacchi: A Sleeper That Came Alive & Well

Looking back on the growth of WEA Filipacchi as a major force in the French industry, international manager, Dominique Lamblin says: "To the dismay of many of its French competitors who thought that WEA Filipacchi would not last long when it was launched quietly in July 1971, it has taken less than three years for president Daniel Filipacchi and general manager Bernard de Bosson to establish the company as one of the most successful and highly rated in France."

In the first two years much effort was devoted to the creation of a smooth and efficient distribution network comprising 12 salesmen and two sales managers—Guy Gluck, looking after retail sales, and Guy Leibel, responsible for wholesale sales. Special attention was also given to the warehousing and shipping department and under the expert guidance of Geoffrey de Laz, general sales manager; the combined efforts of the team have been duly rewarded since the WEA Filipacchi

sales force is rated by many retailers and wholesalers as the most dynamic in the business with a high reputation for fast deliveries.

The other aim of the company has been to give the best possible exposure to the vast WEA Anglo-American repertoire and numerous gold record awards testify that this has been very substantially achieved. Among the gold awards are one for each of the three Rolling Stones albums—with "Goats Head Soup" nearing the 300,000 mark; one for the "Clockwork Orange" soundtrack (200,000 sales); and golds also for Neil Young's "Harvest" and Ten Years After's live double on Chrysalis, each of which has sold more than 100,000.

The company is developing a strong roster of local artists and Veronique Sanson, Michel Berger, Jeanne-Marie Sens and Jean-Pierre Castelain have all been launched on successful careers in France and, in some instances, in foreign markets. Established artists like Hughes Aufray, Pierre Perret (on his own Adele label) and Francoise Hardy are achieving greater success than ever.

Although some people considered WEA Filipacchi as an album company primarily, there has been considerable success in the singles market. The Rolling Stones' "Angie" achieved sales of 700,000 and, "Harlem Song" by the Sweepers, produced by Mike Brant's producer, Alain Krief, sold more than 250,000. But the biggest single has been a French record based on the cartoon characters Sylvester the cat and Tweety Pie (better known in France as Titi). This disk, produced by Jean Davoust, who heads the WEA publishing division, has sold more than 750,000.

The single has significantly boosted the popularity of Titi in France and the character has been used widely as a merchandising item. The success of the single prompted the same team to produce an album which looks like achieving gold status this month.

During the latter part of 1973, WEA Filipacchi acquired distribution rights, on the General Music label, of the Ennio Morricone soundtrack of the Sergio Leone film, "My Name Is Nobody," and this has been a big seller.

Important additions were made to the staff, with Jean Claude Desmarty coming from Philips and Europe No. 1, to head the local a&r department, and John Duffin joining as label manager for Elektra-Asylum repertoire, Chrysalis and Manticore. Jean Mareska retains management of Atlantic and its custom labels.

Benoit Guatier was made head of foreign artist promotion; Marie Guillard heads the local artist promotion department.

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An Industry Report on France

Luxembourg Audience Up 12 Percent

Although France has only one home-based broadcasting organization—the state-owned ORTF with two television channels, three radio channels and some regional stations—peripheral radio is an important element in influencing popular taste.

The two major peripheral stations are Radio Luxembourg and Europe No. 1. Each can reach about 60 percent of the population. In addition, there are Sud Radio and Radio Tele Monte Carlo, serving the southern parts of France.

Only the ORTF, with its relay stations, has truly national coverage, but in the areas reached by the ORTF, Luxembourg and Europe No. 1, the peripheral stations are extremely powerful. In fact, Radio Luxembourg is the leading radio station in its zone and claims an average listening audience of two million in the Paris regional alone.

Says Roger Kreicher, head of Radio Luxembourg in France: "France Inter, the popular channel of the ORTF, leads only between 7 and 8:30 a.m., because of the national and regional news. But outside that period, Luxembourg is tops, according to the Centre D'Etudes des Supports Publicitaires, which carries out market research four times a year to determine ratings by questioning up to 10,000 people.

"Our audience in 1973 was 12 percent up on the 1972 figure—and 16 percent up in the Paris region."

Radio Luxembourg's output is 50 percent music, with the emphasis on local product during the day giving way to a more international flavor during the evening. Says Kreicher: "There has been a rebirth of French pop music and a new generation of young record buyers—today we are seeing 10 to 15 years olds buying singles in the supermarkets. Anglo-American music will be represented by no more than two records an hour during the day; then, between 5:30 p.m. and 7:00 p.m. the proportion will go up to one disk in three. From then on the majority will be Anglo-American records."

A most important element in Radio Luxembourg's broadcasting output as far as the record industry is concerned is the daily chart program which solicits listener response to new singles releases. The program plays between 15 and 17 records a day and the two most popular records are retained for the following day's program. The process is repeated and then at the end of the week Radio Luxembourg produces its top 30. The station averages 1,500 calls and between 3,000 and 4,000 letters a day voting on new records.

Says Kreicher: "What is important is that there is a definite rapport between our chart and the sales chart produced by the Centre D'Information et de Documentation du Disque. We find that our chart anticipates the sales chart by anything between four to six weeks."

Another important record promotion program is "Non Stop," which features a major artist and a number of lesser acts each day in a live transmission between 3:30 p.m. and 5:30 p.m.

Kreicher says that it is Luxembourg's aim to become a European station and through its French, English and German services, it is achieving this goal, with growing audiences in the U.K., Germany, France, Holland, Belgium and Scandinavia. The organization has publishing outlets now in 11 countries and the various language services work in close collaboration with one another in the matter of exchanging disks and demos, and discussing programming ideas.

French Arrangers Seek Royalties

Arrangers in France are now entitled to a one-twelfth share of the mechanical royalties from records, provided that the songwriter agrees. This new situation follows agitation last year by some of the country's top arrangers who claimed that their work was an important contribution to the success of a record.

Now the SDRM, the French Mechanical Right Society, has ruled that arrangers can have a one-twelfth royalty, from the songwriter's share, provided that the writer agrees.

Commented publisher Gerard Tournier: "As the media become more complex, so we have to pay the ransom of technique—so it is natural that arrangers, who are important in creating sounds, should seek a bigger stake in the record business."

To support their claim, some of the top arrangers went on strike for a period—and one good side effect of this was that it gave opportunities to some of the countries up and coming arrangers, according to Chappell's Gerard Davoust.

Said Patrick Vilaret of Editions Barclay: "Already a top arranger will get around \$300 for conducting on the recording session—now they can boost their income still further. However, there are not too many top arrangers who can command this new royalty. Jean-Claude Petit is one—he arranges for Serge Lama, Claude Francois, Sheila, Ringo and many others."

Davoust sees complications developing in the new situation. "Does the new royalty apply only to the first arrangement of a song, or to all subsequent arrangements? This is not clear. And if this trend develops the next thing will be that sound engineers will be pressing for royalties."

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The French Song Renaissance

By THOMAS R. DEVERS

Although France is a long way from achieving a production of international hits on the same scale as the U.S. and U.K., there is nevertheless a great resurgence of creativity in the songwriting field.

Music publishers on the whole are, understandably, gratified by this trend if for no other reason than it means a favorable adjustment in the balance of payments situation where mechanical royalties are concerned.

Parallel with the renaissance of the French song with international potential, there has been a significant evolution in the French recording studio industry and the increasing sophistication and expertise of the studios has undoubtedly made an important contribution to the general rise in quality of French recordings.

French studios have, in fact, won considerable recognition abroad and major artists from the U.K. and U.S. have made records in the Chateau D'Herouville, Ferber and CBE Studios, among others.

Herouville, located in a castle 25 miles outside Paris, offers a pleasant combination of a well-equipped set of studios with a first-class engineer plus a relaxed and comfortable environment. The main studio has an automated processes console and the leisure facilities include a tennis court, swimming

pool and a good restaurant. Among the artists who have recorded here are Cat Stevens, Pink Floyd and Elton John.

The Ferber studios are located in a quiet district of Paris and are equipped with the latest hardware, most of it of American manufacture. There are apartments available to producers and Emerson, Lake & Palmer have recorded there.

The great attraction of the CBE studios is owner Bernard Estarty who, as well as being a first-class engineer, is a songwriter and a musician who plays piano, organ, bass and percussion. Paul Simon recorded his last LP at CBE, and a large number of the songs in the French charts over the past 10 years have been recorded there. Among the compositions of Estarty is the "Pelican Dance," which has been recorded by Ray Conniff and Percy Faith.

But what about the music that comes out of French studios? There's no doubt that the foremost French popular composer today is Michel Legrand, who has built an illustrious career in the U.S. with his great film and TV scores. Less prolific in terms of international success, but just as gifted as songwriters, are Gilbert Beaud ("What Now My Love"), Charles Aznavour ("The Old-Fashioned Way") and Jacques Brel, whose "Le Moribond" became a huge international hit recently as "Seasons in the Sun."

Among other top hits to come out of France are "My Way," "My Boy," "It's Impossible," "Pepper Box," "Mamy Blue," and "Amoureuse," "Let Me Try Again," "If I Only Had Time"—and in most cases these songs are created by writers who are very much alive to the qualities of the best American and British popular songs. It is not that writers like Claude Francois, Jacques Revaux, Hubert Giraud, Michel Jourdan, Mat Camison, Veronique Sanson and Michel Rio lack original talent but rather that they are adept in bringing together the best elements in French and Anglo-American song styles.

However, if the French song is making increasing impact abroad, the French artist remains rather less exportable. Giant national talents like Francois, Hallyday, Beaud, Brassens Sheila, Joe Dassin, Julien Clerc and Michel Sardou make little impression beyond French-speaking territories.

Aznavour and Sacha Distel have a fairly substantial following in the U.S. and U.K., and Mireille Mathieu has certainly made a mark in Germany. The instrumental music of Franck Pourcel and Raymond Lefevre has scored internationally success over the years and, more recently the Breton folk music of Alan Stivell has won him acclaim in the U.K. But, on the whole, the response to French recording artists remains as yet very much confined to France and French-speaking Belgium, Switzerland and Canada.

Pathe-Marconi Sales Up 20 Percent

Pathe-Marconi increased its turnover in 1973 by 20 percent and registered a substantial increase in album sales.

Highlights of the year were the celebration by Gilbert Beaud of 20 years in show business—marked by the release of six triple albums containing his complete recorded repertoire—and the presentation of five gold records to the successful Julien Clerc.

Tino Rossi marked his 41st year in the business with a special TV show, sold in 20 countries, and a boulevard named after him in Ajaccio; and two long-established Pathe artists renewed their recording contracts, trumpeter Georges Jouvin after 18 years with the company, and orchestra leader Franck Pourcel after 20 years. Pourcel also received three gold disks for sales in Japan.

Other major names on the artist roster contributing strongly to Pathe's success were Sacha Distel, who scored with an album of his compositions. He recently completed a successful four-week season at London's Talk of the Town; Adamo, Thierry Le Luron and the late Edith Piaf, the 10th anniversary of whose death, in November last year, was marked by the release of a three-LP set.

With illustrious catalogs like Capitol, Impulse, Tamla Motown, Paramount, Scepter and Apple, Pathe also enjoyed success with foreign repertoire, in particular, releases by Pink Floyd, Deep Purple, Suzie Quatro, the Beatles and, leading a nostalgia boom, the Andrews Sisters.

On the classical front the major event was the release of the 1953 recording of the "Ring" Cycle by Furtwaengler, which won an Academie du Disque prize. Also of great importance was the Karajan recording of "Tristan and Isolde." Pathe-Marconi marked the 10th anniversary of the death of Francis Poulenc with a boxed set of all the composer's chamber works, featuring, among others, Yehudi Menuhin, Pierre Fournier and Jacques Fevrier.

The "Psalm XLVII" by Florent Schmitt with the Orchestre National of the ORTF won the prize of the President of the Republic awarded by the Academie du Disque and other key recordings were "Manon Lescaut" with Montserrat Caballe, the world premiere of Verdi's "Joan of Arc," "Die Fledermaus" with Nicolai Gedda and Anneliese Rothenberger and the last recording by Klemperer, Wagner's "Valkyrie."

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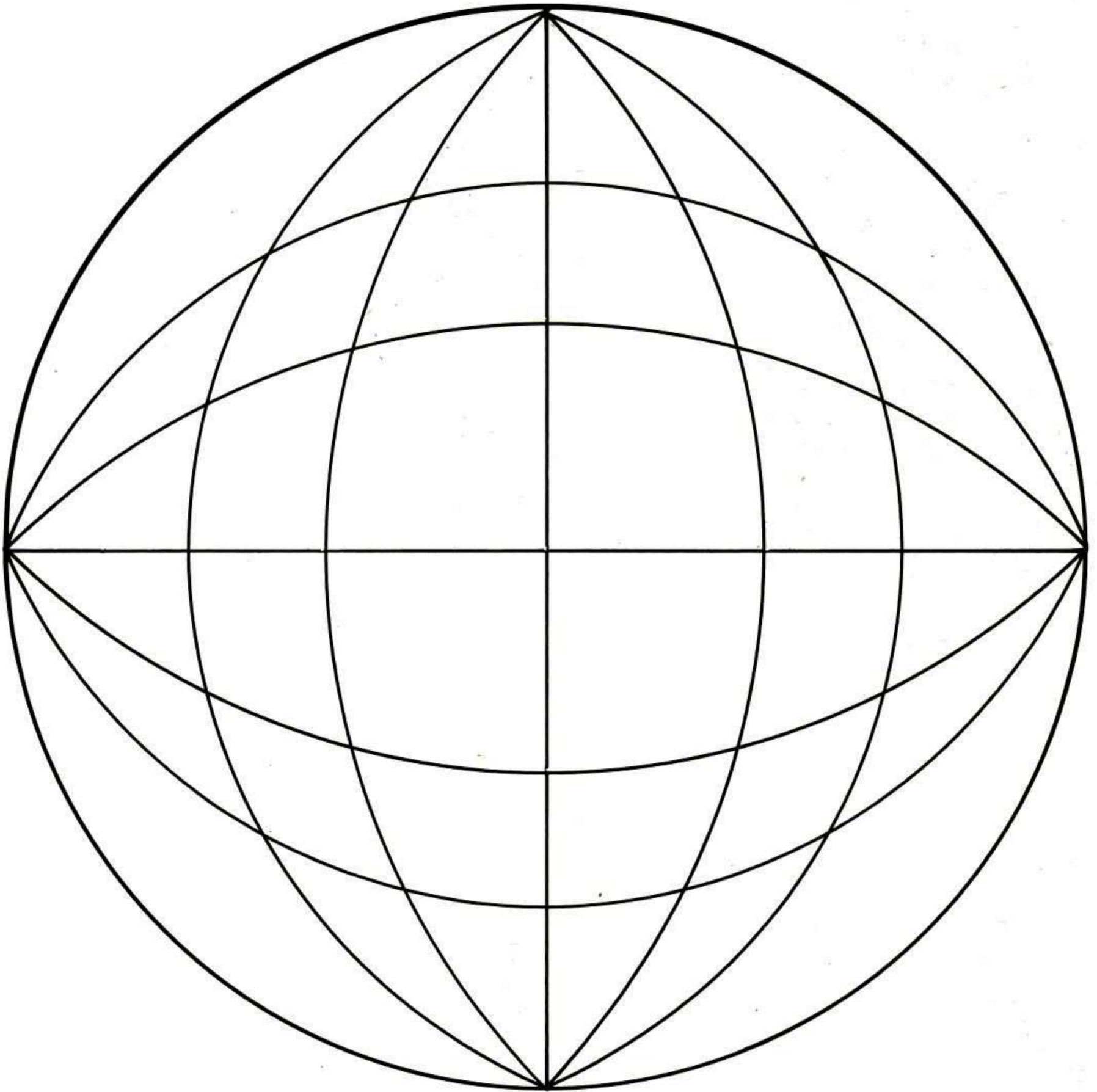
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'74 Is Active Year for Allo Music Firm

It's been a very active year for Allo Music. The company acquired the catalogs of Strange Music, RSO, Proboscis, Catoca Music, Levine Brown Music, 10CC/St Annes Music, and Andy Bown/New York Satyricon for France and also had great success with the songs of Demis Roussos.

Engelbert Humperdinck covered the Roussos song, "My Friend the Wind," and he and Tom Jones are also covering "My Reason" and "When I'm a Kid." Roussos has been a big international success with chart entries in many countries and a highly acclaimed U.K. appearance in April.

Other highlights from the Allo year: Mouth and MacNeal make second place in the Eurovision song contest with "I See a Star," published in France by Allo. . . . Titanic head for stardom in Britain and Germany. . . . Doc and Prohibition have their recording of "Superman" released in the U.S. and British versions are being released in most European countries by Satril. . . . New releases by Joe Dolan, Thin Lizzy, Guess Who, ("Star Baby"), Geordie and Slade. . . . Annie Cordy does French version of "My Gypsy Rose." . . . Andy Fox records "Afrikaan Blue" and "Thank the Lord for the Night." . . . Velvet Glove's "Sweet Was My Rose" shapes up as a French chart certainty. . . . "Radar Love" by Golden Earring is a big success in France. . . . Nana Mouskouri records "Ni Vivre Ni Mourir." . . . Joe Dassin records the Gil Slavin songs, "Fais-Moi De L'Electricite" and "La Dernière Page" and Enrico Macias records "C'Est Ca L'amour." . . . The first album of Marie-Paule Belle, produced by Allo Music, wins a Charles Cross award. . . . Melina Mercouri records five titles—"Je Suis Grecque," "Le Chat et le Souris," "Mes Success D'Hier," "Le Soleil de nos Coeurs" and "Par Dix Par Mille." Georges Moustaki, whose songs have been adapted by Rod McKuen, is a big success in Japan with Japanese versions of "Hiroshima" and "Ma Solitude." Dalida scores with "Il Venait D'Avoir 18 Nans" and "Gig L'Amoroso," which she will also record in Japanese. . . . Claude Francois records the big secret copyright, "A Part ca la Vie Est Belle."

Disc'AZ Boosts LP Product

Having made a major impact on the singles market in France, Disc'AZ has seen as its main objective over the last year the development of LP sales. With this in mind, Disc'AZ director general Paul de Senneville created two new lines—Collections Classiques, a series of pop double albums, and a new budget line collection featuring relatively recent recordings by artists such as Brigitte Bardot and Michel Polnareff.

Following its success with the Twentieth Century-Fox catalog in France and Morocco, Disc'AZ has been offered distribution of a number of other foreign labels; and, conversely, the company has now secured representation of its own catalog in Japan, Canada, Brazil, Argentina, South Africa, Italy, Portugal, Greece and Holland.

Disc'AZ's Delphine label, which features such acts as Anarchic System and the Pop Concerto Orchestra, has found good outlets in South Africa, Belgium, Holland, Switzerland, Spain and Mexico, and a number of masters from the catalog have been placed in Japan, Canada, Germany and Italy and the "Variations Classiques" album has been sold worldwide.

The international department, headed by Jean-Louis Detry, has negotiated to have the Elver label represented in South Africa, Madagascar, Mexico and Argentina.



Disc'AZ director general Paul de Senneville with Twentieth Century Fox chief Russ Regan.

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An Industry Report on France

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Billboard Hits of the World

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AUSTRALIA

(Courtesy Of GO-SET)
SINGLES

This Week	Last Week	Title	Artist
1		MY COO CA CHOO	Alvin Stardust (EMI)
2		SEASONS IN THE SUN	Terry Jacks (Bell)
3		FAREWELL AUNTIE JACK	Graham Bond (Picture)
4		DAYTONA DREAM	Suzi Quatro (RAK)
5		SHE DIDN'T REMEMBER MY NAME	Osmosis (Warner Bros.)
6		THE LORD'S PRAYER	Sister Janet Mead (Festival)
7		YOU WON'T FIND ANOTHER FOOL LIKE ME	New Seekers (Polydor)
8		I LOVE YOU LOVE ME LOVE	Gary Glitter (Bell)
9		SORROW	David Bowie (RCA)
10		LOVE'S THEME	Love Unlimited Orchestra (20th Century)
11		THE JOKER	Steve Miller Band (Capitol)
12		EYE LEVEL	Simon Park Orchestra (Columbia)
13		TEENAGE RAMPAGE	The Sweet (RCA)
14		SHIPS IN THE NIGHT	Vicki Lawrence (EMI)
15		MOCKINGBIRD	Carly Simon & James Taylor (Elektra)-J. O'Keefe/M. McLaren (Festival)

LPs

This Week	Last Week	Title	Artist
1		BAND ON THE RUN	Paul McCartney & Wings
2		GOODBYE YELLOW BRICK ROAD	Elton John (DJM)
3		TUBULAR BELLS	Mike Oldfield (Virgin)
4		MY NAME MEANS HORSE	Ross Ryan (EMI)
5		JONATHAN LIVINGSTON SEAGULL	Neil Diamond (CBS)
6		PIN-UPS	David Bowie (RCA)
7		HOTCAKES	Carly Simon (Elektra)
8		HOT AUGUST NIGHT	Neil Diamond (CBS)
9		RINGO	Ringo Starr (Apple)
10		OLD, NEW, BORROWED AND BLUE	Slade (Polydor)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	SUGAR BABY LOVE	Rubettes (Polydor)-Pam Scene (Wayne Bickerton)
2	1	WATERLOO	Abba (Epic)-United Artists
3	4	DON'T STAY AWAY TOO LONG	Peters & Lee (Philips)-Pedro/C. Shane (John Franz)
4	5	SHANG-A-LANG	Bay City Rollers (Bell)-Martin/Coulter (Bill Martin/Phil Coulter)
5	3	REMEMBER YOU'RE A WOMBLE	Wombles (CBS)-Batt Ent. (Mike Batt)
6	6	ROCK & ROLL WINTER	Wizzard (Warner Bros.)-Roy Wood/Carlin (Roy Wood)
7	14	THE NIGHT CHICAGO DIED	Paper Lace (Bus Stop)-Intune (M. Murray/P. Callander)
8	7	HOMELY GIRL	Chi-Lites (Brunswick)-Intersong (Eugene Record)
9	27	THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US	Sparks (Island)-Island (Muff Winwood)
10	11	RED DRESS	Alvin Stardust (Magnet)-Magnet (Peter Shelley)
11	10	HE'S MISSTRA KNOW-IT-ALL	Stevie Wonder (Tama Motown)-Jobete London (Stevie Wonder)
12	8	A WALKIN' MIRACLE	Limmie & The Family Cooking (Avco)-Planetary Music (Steve Metz)
13	20	YEAR OF DECISION	Three Degrees (Philadelphia)-Gamble-Huff/Carlin (Gamble-Huff)
14	18	SPIDERS & SNAKES	Jim Stafford (MGM)-Famous Chappell (P. Gernhard/Lobo)
15	16	I CAN'T STOP	Osmonds (MCA)-Carlin (Wes Farrell)
16	23	BEHIND CLOSED DOORS	Charlie Rich (Epic)-Screen Gems-Columbia (Billy Sherrill)
17	12	THE CAT CREPT IN	Mud (RAK)-Chinnichap/RAK (Mike Chapman/Nicky Chinn)
18	26	BREAK THE RULES	Status Quo (Vertigo)-Valley/Shawbury (Status Quo)
19	13	LONG LEGGED WOMAN DRESSED IN BLACK	Mungo Jerry (Dawn)-Caesar/Chrysalis (Barry Murray/Ray Dorset)
20	9	SEASONS IN THE SUN	Terry Jacks (Bell)-Francis Day & Hunter (Terry Jacks)
21	29	IF I DIDN'T CARE	David Cassidy (Bell)-Chappell (David Cassidy/Michael Lloyd)
22	37	GO	Gigliola Cinquetti (CBS)-Britico/April (Gianni Daldello)
23	17	DOCTOR'S ORDERS	Sunny (CBS)-Cookaway/Tic Toc (Roger Greenaway)
24	34	THERE'S A GHOST IN MY HOUSE	R. Dean Taylor (Tama Motown)-Jobete London (Brian Holland/Lamont Dozier)

25	25	TSOP	MFSB (Philadelphia)-Gamble-Huff/Carlin (Gamble-Huff)
26	22	ROCK & ROLL SUICIDE	David Bowie (RCA)-Mainman/Chrysalis (D. Bowie/K. Scott)
27	15	YOU ARE EVERYTHING	Diana Ross & Marvin Gaye (Tama Motown)-Gamble-Huff/Carlin (H. Davis/B. Gordy)
28	28	THE ENTERTAINER	Marvin Hamlisch (MCA)-Multimood (Marvin Hamlisch)
29	42	I SEE A STAR	Mouth & MacNeal (Decca)-Brotocs/ATV
30	19	ANGEL FACE	Glitter Band (Bell)-Rock Artists (Mike Leander)
31	30	WOMBLING SONG	Wombles (CBS)-Batt Songs (Mike Batt/Belfry Prod.)
32	46	AMERICA	David Essex (CBS)-April/Jeff Wayne (Jeff Wayne)
33	47	JUDY TEEN	Cockney Rebel (EMI)-Trigram/RAK (Steve Harley/Alan Parsons)
34	-	YOU KEEP ME HANGING ON	Cliff Richard (EMI)-Pedro/Cyrl Shane (D. MacKay)
35	31	ROCK AROUND THE CLOCK	Bill Haley & the Comets (MCA)-Kassner
36	21	I'M GONNA KNOCK ON YOUR DOOR	Jimmy Osmond (MGM)-Carlin (Mike Curb/Don Costa)
37	35	LAST TIME I SAW HIM	Diana Ross (Tama Motown)-Jobete London (Masser/Gordy)
38	-	FOR OLD TIMES SAKE	Millican & Nesbitt (Pye)-Valley (Terry Brown)
39	32	I'LL ALWAYS LOVE MY MAMA	Intruders (Philadelphia)-Gamble-Huff/Carlin (Gamble-Huff)
40	-	TOM THE PEEPER	Act One (Mercury)-Intersong (R. Gerald)
41	33	I KNOW WHAT I LIKE	Genesis (Charisma)-Notebeat/Carlin (John Burns/Genesis)
42	48	WOLD	Harry Chapin (Elektra)-Warner Bros. (Paul Leka)
43	24	EVERYDAY	Slade (Polydor)-Barn (Chas Chandler)
44	-	HEY ROCK & ROLL	Showadywady (Bell)-Bailey (Mike Hurst)
45	36	SATISFACTION GUARANTEED	Harold Melvin & the Blue Notes (Philadelphia)-Gamble-Huff/Carlin (Gamble-Huff)
46	39	THE MOST BEAUTIFUL GIRL	Charlie Rich (CBS)-Gallico/KPM (Billy Sherrill)
47	41	REMEMBER ME THIS WAY	Gary Glitter (Bell)-Leeds (Mike Leander)
48	40	BILLY, DON'T BE A HERO	Paper Lace (Bus Stop)-Intune (Murray/Callander)
49	43	EMMA	Hot Chocolate (RAK)-Chocolate/RAK (Mickie Most)
50	-	GETTING OVER YOU	Andy Williams (CBS)-Hazzard (R. Perry)

BELGIUM

(Courtesy Of Telemoustique)

This Week	Last Week	Title	Artist
1		QUEEN II	(LP)
2		JUDY TEEN	(Single)-Cockney Rebel
3		I KNOW WHAT I LIKE	(Single)-Genesis
4		HOLLIES	(LP)
5		IT'S TOO LATE TO STOP NOW	(LP)-Van Morrison
6		THE HOOPLE	(LP)-Mott The Hoople
7		JERUSALEM	(Single)-Emerson Lake & Palmer
8		NEXUS	(LP)-Argent
9		ROCK 'N' ROLL ANIMAL	(LP)-Lou Reed
10		BUDDAH AND THE CHOCOLATE BOX	(LP)-Cat Stevens

DENMARK

(Courtesy Of I.F.P.I.)

This Week	Last Week	Title	Artist
1		WATERLOO	(Single)-Abba (Polar/EMI)
2		GASOLIN' 1	(LP)-Gasolin (CBS)
3		WATERLOO	(LP)-Abba (Polar/EMI)
4		SEASONS IN THE SUN	(Single)-Terry Jacks (Bell)
5		AN IMAGE TO MY MIND	(LP)-Roger Whittaker (Philips)
6		WATERLOO	(Single)-Lecia & Lucienne (Metronome)
7		THE UNTOUCHABLE	(LP)-Alvin Stardust (Ariola/Telefunken)
8		FLEMMING ANTONY DANSKTOPPARTY	(LP)-Telefunken
9		ET PORTRAET	(LP)-Niels Hausgaard (EMI)
10		OLDIES BUT GOODIES	(LP)-Svenne & Lotta (Polar/EMI)

ITALY

(Courtesy Of Germano Ruscitto)

This Week	Last Week	Title	Artist
1		A BLUE SHADOW	Berto Pisano (Ricordi)
2		AMINA MIA	I Cugini Di Campagna (Fonit/Cetra)
3		UN'ALTRA POESIA	Alunni Del Sole (P.A./Ricordi)
4		RIMANI	Drupi (Ricordi)
5		NON GIOCO PIU'	Mina (PDU/EMI)
6		PRISCOLINENSINAINCUSOL	Adriano

7		POI	Mina (PDU/EMI)
8		CIAO CARA COME STAI	Iva Zanicchi (RiFi)
9		MIND GAMES	John Lennon (EMI)
10		ANGIE	Rolling Stones (Ricordi)
11		GOODBYE MY LOVE	Demis Roussos (Phonogram)
12		NUTBUSH CITY LIMITS	Ike & Tina Turner (UA/MM)
13		ALLE PORTE DEL SOLE	Gigliola Cinquetti (CBS/MM)
14		48 CRASH	Suzi Quatro (EMI)
15		ANNA DA DIMENTICARE	Nuovi Angeli (Phonogram)

LPs

This Week	Last Week	Title	Artist
1		JESUS CHRIST SUPERSTAR	Various Artists (MCA/CBS/MM)
2		FRUTTA & VERDURA/AMANTI DI VALORE	Mina (PDU/EI)
3		WELCOME	Santana (CBS/MM)
4		BURN	Deep Purple (EMI)
5		L'ISOLA DI NIENTE	Premiata Fonderia Marconi (Numero Uno/RCA)
6		PARSIFAL	I Pooh (CBS/MM)
7		PLANET WAVES	Bob Dylan (Asylum/Ricordi)
8		XVII RACCOLTA	Fausto Papetti (Durium)
9		PAT GARRETT & BILLY THE KID	SOUNDTRACK-Bob Dylan (CBS/MM)
10		ORNELLA VANONI & ALTRE STORIE	Ornella Vanoni (Ariston)
11		E MI MANCHI TANTO	Alunni Del Sole (PA/Ricordi)
12		STARLESS AND BIBLE BLACK	King Crimson (Island/Ricordi)
13		FOREVER & EVER	Demis Roussos (Phonogram)
14		1990	Temptations (Tama/RiFi)
15		STASERA BALLO IL LISCIO	Gigliola Cinquetti (CBS/MM)

NEW ZEALAND

(Courtesy Of N.Z.B.C.)

This Week	Last Week	Title	Artist
1		THE AIR THAT I BREATHE	Hollies
2		SEASONS IN THE SUN	Terry Jacks
3		JET	Paul McCartney & Wings
4		BILLY DON'T BE A HERO	Paper Lace
5		THE LORD'S PRAYER	Sister Janet Mead
6		BICYCLE MORNING	Billy Sans
7		I'M A TRAIN	Albert Hammond
8		TAKE ME HIGH	Cliff Richard
9		GOODBYE YELLOW BRICK ROAD	Elton John
10		SOLITAIRE	Andy Williams
11		BABY BLUE	George Baker Selection
12		THE MAN WHO SOLD THE WORLD	Lulu
13		YOU'RE SIXTEEN	Ringo Starr
14		MOCKINGBIRD	Carly Simon
15		DARK LADY	Cher

SOUTH AFRICA

(Courtesy Of Springbok Radio)

This Week	Last Week	Title	Artist
1		SEASONS IN THE SUN	Terry Jacks (Bell)-(E.B. Marks/MCPs)
2		LOVING ARMS	Dobie Gray (MCA)-(MPA)
3		HELLO GIRL	Dr. Marigold's (RTC)-(Francis Day)
4		JOLENE	Dolly Parton (RCA)-(Owepar)
5		SOLITAIRE	Andy Williams (CBS)-(Laetrec)
6		THE ENTERTAINER	Marvin Hamlisch (MCA)-(Belwin/Mills)
7		SEASONS IN THE SUN	Bobby Wright (Probe)-(E.B. Marks)
8		EVERYTHING I WANT TO DO	Albert Hammond (CBS)-(MPA)
9		LOVE'S THEME	Love Unlimited (20th Century)-(Sa-Vette/January/MCPs)
10		JET	Paul McCartney & Wings (Parlophone)-(MPA/Laetrec)

SWITZERLAND

(Courtesy Of Radio-Hitparade)

This Week	Last Week	Title	Artist
1		WATERLOO	Abba (Polydor)
2		SEASONS IN THE SUN	Terry Jacks (Bell)
3		TCHIP TCHIP	Cash & Carry (Barclay)
4		I'M A TRAIN	Albert Hammond (Epic)
5		MEIN NAME IST NOBODY	Ennio Morricone (Ariola)
6		THIS FLIGHT TONIGHT	Nazareth (Philips)
7		TIGER FEET	Mud (RAK)
8		SCHWARZE MADONNA	Bata Illic (Polydor)
9		KANSAS CITY	Les Humphries Singers (Decca)
10		EINSAMKEIT HAT VIELE NAMEN	Christian Anders (Chandrers)

WEST GERMANY

(Courtesy Musikmarkt)

This Week	Last Week	Title	Artist
1		SEASONS IN THE SUN	Terry Jacks (Bell/Polydor)-Aberbach
2		I'M A TRAIN	Albert Hammond (Epic)-Leeds/Gerig
3		WATERLOO	Abba (Polydor)-Schacht

4		DAN THE BANJO MAN	Dan The Banjo Man (Rare Earth/Electrola)-Aberbach
5		JUANITA	Nick Mackenzie (EMI-Electrola)-Melodie Der Welt
6		THIS FLIGHT TONIGHT	Nazareth (Philips)-Altus/Global
7		THE AIR THAT I BREATHE	Hollies (Polydor)-Althus/Global
8		DEVIL GATE DRIVE	Suzi Quatro (RAK/Electrola)-Melodie der Welt
9		DY KANNST NICHT IMMER SIEBZEHN SEIN	Chris Roberts (Jupiter/Ariola)-Meridian/Siegel
10		TEENAGE RAMPAGE	The Sweet (RCA)-Melodie Der Welt
11		JEALOUS MIND	Alvin Stardust (Ariola)-Discoton
12		JET	Paul McCartney & Wings (Apple/Electrola)-Melodie der Welt
13		MY COO CA CHOO	Alvin Stardust (Ariola)-Discoton
14		TIGER FEET	Mud (RAD/Electrola)-Melodie der Welt

15		THE SHOW MUST GO ON	Leo Sayer (Chrysalis/Phonogram)-Slezak CASSETTES
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This Week	Last Week	Title	Artist
1		SING MIT ... II	James Last (Polydor)
2		SEINE GROSSEN ERFOLGE 4	Heino (Electrola)
3		DIE SUPERHITPARADE 20 STARS, 20 SCHLAGER	Various Artists (Ariola)
4		20 TOPHITS ORIGINAL	Various Artists (Ariola)
5		WIM THOELKE PRAESENTIERT DIE STARGALA 3 x 9 AUSGABE 1974	Various Artists (Stern Music/DGG)
6		SUZI QUATRO	Suzi Quatro (RAK/Electrola)
7		M M	Mireille Mathieu (Ariola)
8		20 POWER HITS	Various Artists (K-Tel)
9		BURN	Deep Purple (Purple/Electrola)
10		DIE SUPER HITPARADE 2	Various Artists (EMI Electrola)

Stress Video Disk Future

Continued from page 20

entertainment, thus getting their product across better... it might also be extremely viable in training programs.

Pratt discussed copyright applications of the audio-visual world, stating that there was a view that the video disk came under the same ruling as records. However, he personally felt there was a growing feeling by others that the video disk came under the same rulings as film, and synchronization charges might be in effect.

Okano spoke on quadrasonic, stating that a survey revealed at least 1.5 million playback units in the field in Japan by the end of this year. Via slides, he showed that 20 percent of the playback units contained all three quadrasonic systems—regular

matrix, phase matrix and discrete. Nippon Columbia plans to introduce another system in August, with units on the market by September. While SQ (phase matrix) advocates will have a new IC decoder on the market in May, discrete advocates will have an IC demodulator on the market in June.

Regarding software, he said that a survey in Japan showed there were 350 regular matrix albums out at the end of 1973, 313 CD-4 discrete albums, and 197 SQ matrix albums. Thirteen of 18 labels in Japan have adopted some form of quadrasonic system for albums releases, he said.

Chittock said that the debate between the various systems in audio-visual was currently a red herring because the public would make the final decision on the most successful system at the marketplace.

Aggressive Vigil Urged

Continued from page 16

to background music and in a speech sprinkled with humor, mentioned that 18 years ago he had recorded an album for Columbia as a piano soloist.

A recent appearance in the first installment of his TV series, "America," situated him playing blues at the piano. This footage resulted in queries from the public for more Cooke piano playing, he confessed, but his debut LP has long been deleted. He termed the LP a "collector's item," explaining that a "collector's item is a record that sinks the day it is launched.

"I am not here as a failed recording artist," he said, "but as a layman who loves music." He suggested the record industry always keep the consumer in mind and never venture too far astray from programming for

the person who buys the end product.

W. D. Littleford, president of Billboard Publications, announced there would be an IMIC-6 next year, with the time and place to be determined.

Andre De Vekey, regional publishing director for Billboard Publications and the luncheon chairman, announced that \$87,500 had been raised from tickets to a Perry Como midnight concert at the Palladium. The proceeds are earmarked for charity through the Variety Clubs, with many IMIC-5 registrants attending the black tie event.

Como also donated two pickup vans (called sunshine coaches) to two homes for handicapped children. The concert was his first in England and was coordinated with IMIC-5.

International Law Panel

Continued from page 18

was in fact correct in relation to actual sales.

Dr. von Rauscher stated that the European Economic Community was a supra-national association whose rules superseded the national laws of its constituent countries, and provided for a free flow of goods between those member countries.

Imports from cheap-price countries could not be stopped entering high price countries and he said that French record prices were half those in Germany. Rolf Budde amplified this information by saying that the EEC was a great idea, but an album

costing 22 marks in Germany could be imported from England and sold at 15 marks.

The session concluded with Harold Orenstein advocating the establishment of a voluntary arbitration system within the international music industry to settle disputes. Such a system would preclude lengthy and expensive action in various countries, whose laws often differed widely in concept and interpretation, and costs could be assessed upon the sums involved. His proposals were warmly applauded by the audience.

Billboard's
MAY 25, 1974

Top Album Picks

Number of LPs reviewed this week 66 Last week 45

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THAT'S ENTERTAINMENT MCA, MCA-11002. Soundtrack from the movie of the same name, this LP should be a bonanza for fans of movies made when Hollywood was king as well as fans of just plain good music. Henry Mancini's work in adding certain bits of music and helping record this vintage material is invaluable, but the real stars are the artists, including Judy Garland, Grace Kelly, Fred Astaire, Mickey Rooney, June Allyson, Jane Powell and Maurice Chevalier. The songs will bring back memories for those who saw these great MGM movies and win new fans for those who are now seeing this movie or listening to the record and hearing the songs for the first time. As the cover says, this is a celebration.

Best cuts: "Over the Rainbow," "Singin' in the Rain," "It's a Most Unusual Day," "Ol' Man River."

Dealers: Nostalgia is in the news, this movie is getting great reviews and audiences of all ages should be interested. Cover opens to collage of movie scenes. Display heavily in window and stepdowns.

BOWIE—Diamond Dogs, RCA CPL 0576. A subtler, more aesthetic, Bowie comes to the forefront here. With all new material on the disk, a shift, perhaps not as radical as some folks would like, has taken Bowie into areas which should reinforce his musical presence in the 70's. While acoustic instrumentation never shows up, a number of tunes carry the feeling. Both sides blend extremely well for the best overall results.

Best cuts: "1984," "Sweet Thing," "Diamond Dogs," "Big Brother," and "Rebel Rebel."

Dealers: Cover might turn a few heads, but so should the music.

ARLO GUTHRIE, Reprise MS 2183 (Warner Bros.). As fine a variety of material as Guthrie has ever offered on one set is found here, ranging from folksy material penned by Woody Guthrie to a sarcastic look at the current nostalgia craze to a humorous yet scathing attack on the administration to country tunes. Most of the songs have been written by Arlo, and these only serve to enhance his already strong reputation in this area. Selection of material also offers something for the AM stations, something for the FM's and some for both. Arlo's voice is fuller than on past LP's, and the strings help fill out the songs. Still, the standout point of this album must be the wide variety of material and the excellence with which it is done.

Best cuts: "Won't Be Long," "Presidential Rag," "Nostalgia Rag," "Last to Leave."

Dealers: You have a built-in audience here, so let consumers know the LP is in stock. Display prominently and watch for Guthrie in your area; he tours constantly.

THE KINKS—Preservation Act 2, RCA CPL-5040. Few recall that Ray Davies wrote one of the first rock operas with "Arthur." Now, the man who may well be one of the two or three most brilliant writers in the pop world has come up with another, the story of a tramp who returns to his village green to find it all changed. Davies captures a feeling of reality to perfection with his biting yet too often true barbs at society and his unique voice expresses the material perfectly. Brother Dave on lead guitar and vocals is also a major contributor while the rest of the band plays perfectly and female backing vocals are used to prime advantage. A clear story line, a fine performance, several possible singles and magnificent songs add up to what may be the best concept LP anyone has come up with in years.

Best cuts: "Money Talks," "Mirror of Love," "Nobody Gives," "Salvation Road."

Dealers: The Kinks are one of the three major British bands from the 1964 invasion still around. They have two generations of fans and have never turned in a bad set, so display prominently.

NEIL DIAMOND—His 12 Greatest Hits, MCA MCA-2106. Diamond is one of today's superstars, and this set offers what might very well be the 12 best things he has created so far in his career. LP includes material from many of his best MCA albums and traces his development into the star he is today, both as a singer and songwriter. A perfect sampling for anyone who does not know Diamond's material and a perfect introduction for new fans.

Best cuts: "Sweet Caroline," "Brooklyn Roads," "Play Me," "Song Sung Blue," "I Am... I Said."

Dealers: Diamond is a sure seller for many audiences. Portrait on cover makes for good display.

WET WILLIE—Keep On Smilin', Capricorn CP 0128 (Warner Bros.). Probably the best set this congregation has put together yet, serving up some tasty Southern rock with a funky flavor backed by excellent female vocalists. Band makes good use of guitars and horns, and mixes up fast numbers with slower tunes for a perfect variety. While they have always been known as a "rocker" type group, they show here that their slower material may, in its own way, pack more of a punch. Fine production from Tom Dowd. LP should get strong FM play.

Spotlight



CHER—Dark Lady, MCA MCA-2113. This could finally be the LP that will establish Cher as a major album artist as well as a sure single seller, TV and club star. She has a distinctive style which immediately identifies her, yet she is able to handle songs ranging from straight Top 40 pop to country to show type music to rock to ballads. In short, this set, more than any she has done before, exposes just how versatile this lady is. With top production from Snuff Garrett and Al Caps' fine arrangements, there is little territory not covered by Cher here. She is appealing to all her audiences, not too much for any yet not too little either. In short, she has put together a recognizable voice with fine songs, a set that flows through-out and superb production.

Best cuts: "Train of Thought," "Dark Lady," "Miss Subway of 1952," "Dixie Girl," "Rescue Me."

Dealers: Cher has fans from Top 40, clubs and TV. She is a personality as well as a singer, so display in rock, pop and on stepdowns.

Best cuts: "Country Side of Life," "Alabama," "Soul Jones," "Don't Wait too Long."

Dealers: Band has loyal following, so display prominently.

CLIMAX BLUES BAND—Sense of Direction, Sire 0698. A resounding success for Colin Cooper, Peter Haycock, Derek Holt, and John Cuffley. This LP is just chock full of good material, not to mention a very together performance on the group's part. Vocals and musical arrangements mix well, and the overall results provide the band with another credential as one of the best on the market.

Best cuts: "Shopping Bag People," "Reaching Out," "Amerita/Sense of Direction," and "Nogales."

Dealers: Create a multiply display—album graphics rate it.

OLIVIA NEWTON-JOHN—If You Love Me Let Me Know, MCA MCA 411. Though she has scored heavily in recent months as a singer of country flavored tunes, Olivia Newton-John began her career as a pop and folk singer and this LP is her best showcase yet of her all around abilities. The country material is here, but so are folksy tunes, soft rock cuts and straight ballads. While the artist does not have the most powerful voice in the world, she makes superb use of the range she does have and the production of John Farrar and Bruce Welch help. A good selection of tunes which should receive airplay on Top 40, country and MOR stations.

Best cuts: "If You Love Me (Let Me Know)," "I Love You, I Honestly Love You," "Free the People," "The River's Too Wide."

Dealers: Place in rock and country bins and use portrait on cover for display purposes.

TONY ASHTON & JON LORD—First Of The Big Bands, Warner Bros. BS 2778. Deep Purple keyboard man Jon Lord and Tony Ashton of Ashton, Gardner & Dyke fame combine for a rocking, tasteful set unlike either of the bands the two have been associated with. Lord's keyboard piano is outstanding and Ashton's vocals are coarse but fit the music perfectly. Through a mixture of rock and ballads, strong use of background vocals and several highly orchestrated tunes, the duo come up with a set that should surprise fans of Purple and Ashton yet retains an identity of its own, a tribute to the skills of these fine musicians. Heavy metal is an overused term, but that's what these have been known for. This LP is something different.

Best cuts: "Band of the Salvation Army Band," "Silly Boy," "Celebration," "Ballad of Mr. Giver."

Dealers: Let consumers know where these two come from.

SANDY DENNY—Like An Old Fashioned Waltz, Island SW-9340 (Capitol). Long one of Britain's premier folk talents, first as a member of Fairport Convention and Fotheringay and then on her own, Ms. Denny has always achieved critical acclaim. Now, with this set, she may achieve the mass notice she has always deserved, as she has moved herself more toward a commercial center without any sacrificing of quality. The songs she has written for this LP are as pretty and meaningful as any she has ever done, and her voice still holds the folksy quality which has always made her so charming. But the arrangements here feature more strings and seem fuller than any other effort, while her voice continues to hold the spotlight. Playing with musicians like Trevor Lucas, Richard Thompson, Dave Pegg and Dave Mattacks, Ms. Denny has possibly come up with the best all around album of her career.

Best cuts: "Like an Old Fashioned Waltz," "Friends," "At the End of the Day," "Solo."

Dealers: Ms. Denny has a loyal following. Display in pop, folk and with Fairport Convention (with which she is again singing.)

MAUREEN MCGOVERN—Nice To Be Around, 20th Century, T-439. Most people know Ms. McGovern as the lady who did such a superb job with "The Morning After," and this LP, with its wide variety of styles and fine arrangements bears out the promise she showed on her debut set. The artist has a pow-

erful, belting voice, but she is able to control it to meet the mood of a song, a skill often lacking among young artists. She also possesses that appeal which is almost universal, from the Top 40 audience to adult moviegoers to club and TV audiences. LP should receive wide radio play, with lots of cuts for pop and MOR listeners. Credit also to the fine instrumental backup of the Cleveland Orchestra.

Best cuts: "Nice to be Around," "Everybody Wants to Call You Sweetheart," "Little Boys & Men."

Dealers: Fine portrait on cover for display.

LORI LIEBERMAN—A Piece Of Time, Capitol ST-11297. This could be a long shot of a record, but Ms. Lieberman, who has always showed potential (she sang the original "Killing Me Softly") may finally have found a solid identity with this set. Singing a fine mix of ballads and rock and showcasing one of the finest voices of any female vocalist on the recording scene today, she sings the songs of Norman Gimbel and Charles Fox to their best advantage. Ms. Lieberman has a powerful voice which she molds around each song, and there is no reason why this set should not break her open.

Best cuts: "The World Is Turning," "Stone Canyon," "Before I Say I'm Sorry," "Stand on It."

Dealers: Play in store, and display heavily.

BAREFOOT JERRY WATCHIN' TV, Monument, KZ 32926. Possibly the finest offering from the group to date. Material is basically soft rock with a touch of country, and all of it is good. Vocals by Wayne Moss, notably on "There Must Be a Better Way," are a definite plus. Arrangements and mix are also strong. Should garner the group substantial national exposure on AM and FM stations.

Best cuts: "There Must Be a Better Way," "Watchin' TV (With The Radio On)," "Pig Snoots And Nehi Red," and "Funny Lookin' Eyes."

Dealers: Turn on and watch the sales come in—with the right exposure.

MULESKINNER—Various Artists, Warner Bros. BS 2787. A much more commercial effort than might be expected from a bluegrass-oriented LP which could catch on as a long shot. FM stations are almost sure to pick up on some of the tunes, while country stations will grab some of the the others. Featuring a variety of skilled musicians and singers such as the late Clarence White, banjo and steel guitar man Bill Keith, Richard Greene, Peter Rowan and David Grisman, the group handles traditional as well as original material in bluegrass style. These men all come from country roots and all have had their share of playing in commercially oriented groups, so they come up with an interesting mix.

Best cuts: "Mule Skinner Blues," "Whitehouse Blues," "Runways of the Moon."

Dealers: Most of these musicians are known individually to fans, so mention names on header cards. Place in rock, country and bluegrass.



THE PERSUADERS—Best Thing That Ever Happened To Me, Atco SD 7046. Smooth and mellow, with just the right touch of perkiness. A totally successful package by a group that can put it all together on stage and in the studio. Primarily a soul unit, this LP should carry over into pop and MOR markets. Expect good airplay on a number of fronts as well.

Best cuts: "Somebody's Got To Do Something," "Some Guys Have All The Luck," "That's The Way She Is," and "We're Just Trying To Make It."

Dealers: Store play recommended, especially in rack locations.

JOE BATAAN—Salsoul, Mericana XMS-124 (Caytronics). Though known primarily as a Latin star, Bataan has come up

with a set that has very strong potential of crossing into the soul market. One side of this disk is primarily the Latin music he is known for, while the other is primarily a Latin soul blend. Strong points on the set are Bataan's piano playing and his fine arrangements, with his vocals also standing out. Certain cuts should get strong soul play, particularly the ones on which the artists offers his fine, expressive voice.

Best cuts: "Mi Nube," "Latin Strut," "Johnny."

Dealers: Play this in your store and be sure and display in soul as well as Latin. Reaction should come from turntable activity.



PAUL HORN—Visions, Epic KE32837. An excellent offering of pop tunes with jazz arrangements. Quality and imagination abound throughout, with Horn's musical ability on flute, alto sax and clarinet leading the way. Material is also strong, as is musical backup with the likes of Tom Scott, organ, John Guerin, drums, Max Bennett, bass, Joe Sample, electric piano, and Larry Carlton, guitar.

Best cuts: "Chelsea Morning," "Blue," "Visions," "Dida," and "Song With No Words."

Dealers: Display in jazz and pop. Store play should also be considered.

AIRTO—Virgin Land, Salvation SAL 701 (CTI). Another unique set from this fine percussionist and master of special vocal effects. The man can use his voice as an instrument, and with guest star Flora the two combine for some of the most unusual yet intriguing sounds on record. Above all, however, the artist remains a master arranger and percussionist who, with musicians like Stanley Clarke and guitarist David Amaro has come up with a specialized yet fascinating piece of music.

Best cuts: "Stanley's Tune," "Musikana," "I Don't Have to Do What I Don't Want to Do."

Dealers: Place in jazz and pop.

CHARLIE BYRD AND CAL TJADER—Tambu, Fantasy F-9453. Two of the most consistent selling and highly regarded figures in the jazz world get together for this fine mix of Byrd's guitar and Tjader's vibes. The two trade off leads perfectly, never leaving a gap. Most of the material is softer tempo, which fits the two styles best. With the two fans both of these artists have, the LP should prove a good size seller.

Best cuts: "Tereza My Love," "My Cherie Amour," "San Francisco River."

Dealers: Place in the artists' individual bins as well as in small group section.

JOE HENDERSON featuring ALICE COLTRANE—The Elements, Milestone M-9053 (Fantasy). The elements have been an age-old theme in various musical formats, but this LP adds some freshness to the idea, with Henderson's fine sax and flute work (with the sax particularly evident on the cut "Air") and Alice Coltrane's harp and piano. Henderson lets his instruments speak for him, and his interpretation of each element is an interesting one, as he seems to find more peace in the element of fire than in the others. Long solos can often be boring, but this is one of those cases where the skill of the musicians (Michael White, Kenneth Nash and Charlie Hadden being the others) and the arrangements override any chance of boredom.

Best cuts: "Air," "Water."

Dealers: Stock in Henderson's and Coltrane's bins.

IDRIS MUHAMMAD—Power Of Soul, KUDU KU 17. Drummer Muhammed, with help from stars like guitarist Joe Beck, saxman Grover Washington, Jr. and keyboardist Bob James has come up with a flowing set which makes good use of all the instruments involved and verges on soul and MOR in parts as well as jazz. Unlike many drummers, Muhammed does not force his domination on the LP. Rather, he seems to blend most of the time and take his solos only when they relate directly to the music. Fine arrangements from James and Creed Taylors usual top production help.

Best cuts: "Piece of Mind," "The Saddest Thing."

Dealers: Play in store and place in solo and small combo bin.



STEVE BARON—A Wanderer Like You, Paramount PAS 1034 (Famous). Excellent effort from this singer/songwriter/guitarist, who puts an energy into his work lacking in some of the biggest stars. Baron is able to take potentially mundane subjects and make them interesting through his writing and singing styles, and can take advantage of the country craze without sounding like he is cashing in on it. This set is full of

(Continued on page 66)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Free land, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch Radcliffe Joe, Nancy Erlich.

Billboard's Top Single Picks

MAY 25, 1974

Number of singles reviewed
this week **99** Last week **147**

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JOHN DENVER—Annie's Song (2:58); producer: M. Okun; writer: Denver; publisher: Cherry Lane, ASCAP. RCA DJHO-0295. Soft, melodic ballad from the singer who hasn't missed in the past several years. Highly orchestrated arrangement complements Denver's distinctive vocals in this fine love song. Should receive pop and MOR play.

BLUE SWEDE—Silly Milly (2:55); producer: B. Palmers; writer: Bruhn-Priess-Braschoss; publisher: Glenwood, ASCAP. EMI 3893. (Capitol). The "Hooked on a Feeling" group is back with another infectious rocker with the title acting as a strong hook. Good lead and harmony vocals and strong lead guitar work help make this cut perhaps even more commercial than their first hit.

recommended

ELVIS PRESLEY—If You Talk In Your Sleep (2:25); producer: not listed; writers: Red West, J. Christopher; publishers: Easy Nine/Elvis, BMI. RCA DJAO-0280.

EL CHICANO—El Cayuco (3:01); producers: J. Musso, M. Lespron, B. Espinosa, Al. Baeza; writer: T. Puente; publisher: Peer International, BMI. MCA 40240.

JESSE COLIN YOUNG—Light Shine (Edited Version) (3:30); producer: Jesse at Owl Mountain; writer: J. Young; publisher: Pigfoot, ASCAP. Warner Bros. 7816.

JANIS IAN—The Man You Are In Me (2:57); producer: B. Arthur; writer: J. Ian; publisher: Frank, ASCAP. Columbia 4-46034.

LOU CHRISTIE—Good Mornin'/Zip-A-Dee Doo-Dah (3:15); producer: T. Romeo; writers: T. Romeo, Gilbert, Wrubel; publishers: Wherefore, BMI, Anne Rachel, ASCAP, Three Brothers 403. (Creed Taylor).

PROCOL HARUM—Nothing But The Truth (3:08); producer: Chris Thomas; writers: K. Reid, G. Brooker; publisher: Chrysalis, ASCAP. Chrysalis 2032.



THE DRAMATICS—Choosing Up On You (2:35); producers: D. Davis, T. Hester; writer: T. Hester; publisher: Groovesville BMI. Cadet 5704. Flip: Dear To Your Heart (6:30). Strong cut from this major group, leading off with vocals almost over-

riding the instruments and becoming a fine production number. Highlights are the lead vocals with the backups fading in and out perfectly and good breaks for voices and instruments. Should get heavy pop as well as soul play.

recommended

FRED WESLEY & THE J.B.'s—Damn Right I Am Somebody (3:00); producer: J. Brown; writers: J. Brown, F. Wesley; publishers: Dynatone, Belinda, Unichappell, BMI, People 638. (Polydor).

BARBARA ACKLIN—Raindrops (3:15); producer: Now Sound Prods.; writers: S. Flowers, B. Acklin; publishers: Angelshel/Eight-Nine, BMI. Capitol 3892.

THE WHISPERS—Bingo (5:19); producers: Baker, Harris & Young Prods.; writers: A. Felder, B. Sigler, N. Harris; publishers: Mighty Three, Golden Fleece, BMI. Janus 238.

FUNKADELIC—Standing On the Verge Of Getting It On (3:21); producer: G. Clinton; writer: G. Clinton; publisher: Bridgeport, BMI. Westbound 224. (Fanus).

THE ORIGINALS—Game Called Love (3:00); producer: Stevie Wonder; writer: S. Wonder; publishers: Stein & Van Stock, Black Bull, ASCAP. Soul 35113. (Motown).

THE JACKSON SISTERS—(Why Can't We Be) More Than Just Friends (3:12); producers: D. Alfeld, A. Hammond, R. Halee; writers: W. Sams, W. Peele; publishers: Landers-Roberts, April, ASCAP. Mums 6029. (Columbia).

REGGIE GARNER—Half A Cup (3:39); producer: McKinley Jackson; writers: R. Dozier, M. Jackson; publisher: Bullet Proof, BMI. ABC 11400.

BUNNY SIGLER—Love Train (Part one) (3:46); producer: B. Sigler; writers: K. Gamble, L. Huff; publisher: Assorted, BMI. Philadelphia International 3545.

TED TAYLOR—She Loves To Do It As Well As You (3:35); producer: C. McCall; writers: M. McQueen, Jr., W. Williams; publisher: Mother Wit, BMI. Ronn 77. (Jewel).

JOE BATAAN—Mujer Mia (3:20); producer: J. Bataan, J. Cayre; writer: J. Bataan; publisher: Trina Jill, ASCAP. Mericana 7145.

CARL SIMS—Word Is Out (3:07); producer: D. Greer; writer: D. Greer; publisher: Gre-Jac, BMI. Wet Paint 1001.



DUNCAN McDONALD—You Can Take My Love (3:14); producer: Jack J. Gold; writer: P. Ford; publishers: Unart/J.J. Gold, BMI. United Artists 436. Highly commercial entry featuring good storyline, fine vocals buffed against strong backup vocals and excellent arrangement. Should be a natural for AM airplay.

THE SINGING COWBOY NEELY REYNOLDS—Sweet Little Rock N' Roller (3:12); producer: West Farrell; writers: Yellowstone, Danova, Howdar; publishers: Pocket Full of Tunes, Good Music Co., BMI, 20th Century 2101. The winner of the famous singing cowboy contest has come up with a good, commercial rocker reminiscent of the best of the Gene Pitney hits.

RITA JEAN BODINE—Pacified (2:27); producer: C. Carmichael; writer: R.J. Bodine; publishers: Fox Fanfare, Neurotic, BMI. 20th Century 2098. Husky vocals highlight this pounding rocker. Good use of chorus coming in throughout song help. Pulled from artist's excellent debut LP.

MARJORIE McCOY—Shining All Along (2:45); producer: D. Cavanaugh; writer: B. Keith; publisher: Leo Feist, ASCAP. Capitol 3881. Strong rock ballad with fine singing in almost soulful vein should garner strong AM airplay. Flip: Time (Is Such a Funny Thing) (2:51); producer: D. Cavanaugh; writer: D. Janssen, B. Hart; publisher: Fox Fanfare, BMI.

BARBARA & THE UNIQUES—It's Not That Easy (2:41); producer: Vanleer Prods.; writers: H. Hawkins, U. Sheppard; publisher: James R. Vanleer, BMI. 20th Century 2089. Smooth sounding soul tune with excellent arrangements.



BILL ANDERSON—Can I Come To You (2:48); producer: Owen Bradley; writers: Jan Crutchfield, Buddy Killen; Tree (BMI); MCA 40243. Bill whispers, speaks and sings his way through another hit song. Strangely, it's not one of his own, but that doesn't stop him from putting everything into it. Another winner. Flip: No info available.

CHARLIE LOUVIN—It Almost Felt Like Love (2:37); producer: Kelso Herston; writer: Sonny Throckmorton; Tree (BMI); UA 430. Right on the heels of his last big one, Charlie has another, sticking with the same writer. The production is excellent as well. Flip: No info available.

LONZO & OSCAR—Any Old Wind That Blows (2:54); producer: Bill Walker; writers: Don Pfimmer, Dave Burgess;

Single Tree (BMI); GRC 2013. They proved the first time around on this label that they could sing soft ballads, and now they re-establish the proof. Fine harmony, and a very pretty song. Flip: No info available.

DONNA FARGO—You Can't Be A Beacon (If Your Light Don't Shine) (3:18); producer: Stan Silver; writer: Marty Cooper; Martin Cooper/Fargo House (ASCAP); Dot 17506. A change of pace for Donna, who gives it a religious whirl, and it comes off well. Flip: No info available.

NORRO WILSON—Loneliness Can Break A Good Man Down (2:36); producer: Frank Jones; writers: Carmel Taylor, N. Wilson, G. Richey; Gallico/Algee (BMI); Capitol 3886. This is the Norro of old, singing with everything he has, and Frank Jones shows his producing hand is still a strong one. A great deal of feeling in this song. Flip: No info available.

LARRY HENLEY—I'll Come Running Back To You (3:16); producer: Johnny Slate; writer: Sam Cooke; Venice/Big Bopper (BMI); Capricorn 0046. Here is a voice that is different, and fine as well. The song is superb, and Henley handles it with real class. Flip: No info available.

MUNDO EARWOOD—Let's Hear It For Loneliness (1:52); producer: Dick Hart; writers: Ronald Dickson and Raymond Earwood; Mi Cencion (BMI); GRT 003. An up-beat song which turns a sad event into a happy situation. A clever approach. The B side also is good. Flip: "Angeline"; producer: same; writers: R. Earwood, D. Heard; Subbeam (BMI) and Vanando (ASCAP).

recommended

BOBBY AUSTIN—Your Love Made A Man Out Of Me (2:48); producer: Joe Melson; writer: Jerry McBee; Mamazon (ASCAP); Triune 7213.

MARIE OWENS—Just Out Of Reach (3:16); producer: Joe Johnson; writer: V.F. Stewart; 4 Star (BMI); MCA 40421.

JACKY WARD—Good Wine (2:52); producer: Farah Productions; writer: Glen Sutton; Folio (BMI); Cinnamon 800.

SUE THOMPSON—Making Love To You Is Just Like Eating Peanuts (1:55); producer: Wesley Rose; writer: Kallie Jean; Milene (ASCAP); Hickory 320 (MGM).

GERRI JONES—My Kind Of Folk (2:16); producer: Not listed; writer: Leon Kennum; Georgene (BMI); Sully 226.

OSBORNE BROTHERS—Bluegrass Melodies (3:22); producer: Owen Bradley; writer: Darrell Statler; Chappell (ASCAP); MCA 40226.

PAT DAISY—I'll Comfort You (2:21); producer: Roy Dea; writers: Mark James, Gerry Goffin; Screen Gems-Columbia/Sweet Glory (BMI); RCA 0290.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

Billboard's Top Album Picks

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Continued from page 65

potential singles and should also get heavy FM play. Production from Pete Drake is superb, bringing Baron's rich voice to the forefront and allowing each instrument to be heard in its turn.

Best cuts: "I'm a Wanderer Like You," "Letting Go," "Everybody Wants to Get to Heaven."

Dealers: Stock in rock and country and play in store. LP should sell itself.

TASAVALLAN PRESIDENT—Milky Way Moses, Janus JLS 3065 (Chess/Janus). Very interesting combination of rock and jazz from this top Scandinavian group which is currently doing so well in England. Band has managed to combine rock and jazz arrangements without sounding at all contrived, especially on the longer cuts which allow for vocals, guitar, sax and organ, all together but each with a separate identity. Group is new here but has been big in Europe for sometime. Highly skilled musicians all, and Eero Raittien is a fine singer.

Best cuts: "Caught from the Air," "Jelly," "Confusing the Issue."

Dealers: Display with domestic and foreign rock.

ISIS—Buddah BDS 5605. If one glances quickly at the credits of this LP, one might think that this eight woman congregation is the female equivalent of BS&T. Well, they are a horn oriented group, but they are highly original (writing all their own material), skilled instrumentalists and possessors of a top notch vocalist in Carol MacDonald, able to handle everything from pure rock to soul to ballads. Jeanie Fineburg is a highly skilled flutist who constantly stands out. All told, this group (produced ably by Shadow Morton) should carve a niche for itself with little trouble.

Best cuts: "Everybody Needs a Forever," "April Fool," "She Loves Me."

Dealers: Group recently received wide exposure on "In Concert."

THE CATS—The Love In Your Eyes, Fantasy F-9449. Top Dutch band serves up well done vocal and instrumental mix, most often in the softer rock vein. Best cuts are those that allow the group's singers to harmonize. Cats seem to have captured that rare ability to be good as well as commercial, and with a bit more exposure should wind up as a good singles band.

Best cuts: "Be My Day," "The Love in Your Eyes," "One Way Wind."

Dealers: Display with foreign rock as well as in own bin. If you don't have a foreign rock section, now is the time to start one with the vast amount of product coming from the continent.



LORETTA LYNN—Loretta Lynn's Greatest Hits Vol. II, MCA-420. This attractive album is exactly what it says it is; an album of Loretta's greatest hits, ranging from "Love Is The Foundation" to "Hey Loretta."

Best cuts: All previously released.

Dealers: Front cover and title will catch the eye, display up front.

DOTTIE WEST—House of Love, RCA APL1-0543. Utilizing some of the best songwriters around, Dottie has gathered some really great material for this album. Mostly soft love ballads that she does with so much feeling, some up-tempo and some good country blues.

Best cuts: "House of Love," "Good Lovin' You" and "Love As Long As We Can."

Dealers: Attractive cover featuring her current hit now in charts should sell it.

GEORGE MORGAN—Red Rose From The Blue Side of Town, MCA-422. Listening to this album, you'll understand why George is called "Mr. Smooth," as few can match his smooth, professional delivery of a song. Featuring "Little" Roy Wiggins on steel, who has enhanced so many of George's recordings, and contains three singles.

Best cuts: "I Never Knew Love (Until I Met You)," "(My New Love Is) Ruby" and "Hello Pretty Lady."

Dealers: George has a long following of fans and should sell itself.

GLEN CAMPBELL—Houston (I'm Comin' To See You), Capitol SW-11293. If you're a Campbell fan, this album is a must. Probably one of his best yet, by the same name as his current single. Excellent selection of material, and Campbell moves through the up tempo tunes with as much ease as he does the gentle ballads. Album is evenly paced for easy listening with lots of single potential.

Best cuts: "Too Many Mornings," "Lovelight" and "A Beautiful Love Song."

Dealers: Place in country and pop.



SAINT-SAENS: SYMPHONY No. 3—Virgil Fox, organ/Philadelphia Orch. (Ormandy), RCA ARL1-0484. It's one of those rare cases where extravagant cover billing is supported by the contents. Clean, impressive sound, and in the climaxes near overwhelming and viscerally exciting, what one hears is as near a "Super Sound Spectacular" as may be experienced on disk. Performance, too, is of a high order and passionately romantic in concept. But, wow, when that organ blasts through in the closing section!

Dealers: Circus cover art will stop traffic. But be warned that conservative buyers may be put off. Disk is ideal for demonstrating top-quality playback equipment.



THIS IS A RECORDED MESSAGE...

(THE KIND THAT WILL HAVE YOU CALLING BACK FOR MORE*)

***IN JUST 5 DAYS—BURNING UP THE WIRES ON CKLW REQUEST LINE!
THE FIRST VERSION!**

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I Love Her"

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PRODUCED BY HALLEY & GILLILAND FOR AHED MUSIC
BELL #45,472

BELL RECORDS
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Billboard **HOT 100** Chart Bound

Recording Industry Association of America
STAR PERFORMER: Star designates recording showing greatest upward movement compared to previous week's position.

ANNIE'S SONG—John Denver (RCA 0295)
SILLY MILLY—Blue Swede (EMI 3893)
SEE TOP SINGLE PICKS REVIEWS page 58

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	7	THE STREAK—Ray Stevens (Ray Stevens), R. Stevens, Barnaby 600 (Chess/Janus)	34	27	13	I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce (Cashman & West), J. Croce, ABC 11424	68	72		HELP YOURSELF—Undisputed Truth (Norman Whitfield), N. Whitfield, Gordy 7134 (Motown)
2	2	11	DANCING MACHINE—The Jackson 5 (Hal Davis), H. Davis, D. Fletcher, W.D. Parks, Motown 1286	35	34	12	KEEP ON SINGING—Helen Reddy (Tom Catalano), D. Janssen, B. Hart, Capitol 3845	69	76		TIME WILL TELL—Tower Of Power (Tower Of Power), S. Kupka, E. Castillo, Warner Bros. 7796
3	3	10	THE ENTERTAINER—Marvin Hamlisch (Marvin Hamlisch), S. Joplin, MCA 40174	36	45	9	ONE HELL OF A WOMAN—Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004	70		NEW ENTRY	ON AND ON—Gladys Knight & The Pips (Curtis Mayfield), C. Mayfield, Buddah 423
4	5	11	THE SHOW MUST GO ON—Three Dog Night (Jimmy Ienner), L. Sayer, D. Courtney, Dunhill 4382	37	33	14	MY MISTAKE WAS TO LOVE YOU—Diana Ross & Marvin Gaye (Hal Davis), P. Sawyer, G. Jones, Motown 1269	71	92		SIDESHOW—Blue Magic (Norman Harris), B. Eli, V. Barrett, Atco 6961
5	7	6	BAND ON THE RUN—Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1873 (Capitol)	38	48	4	SAVE THE LAST DANCE FOR ME—The DeFranco Family featuring Tony DeFranco (Walt Meskell), Pomus, M. Shuman, 20th Century 2088	72	78		THIS HEART—Gene Redding (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7000 (Capitol)
6	10	10	YOU MAKE ME FEEL BRAND NEW—The Stylistics (Thom Bell), T. Bell, L. Creed, Avco 4634	39	44	11	ROCK AROUND THE CLOCK—Bill Haley & The Comets (Milt Gabler), J. DeKnight, M.C. Freedman, MCA 60025	73	88		FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—The Impressions (E. Townsend Prods.), E. Townsend, Curton 1957 (Buddah)
7	8	14	MIDNIGHT AT THE OASIS—Maria Muldaur (Lenny Waronker, Joe Boyd), D. Nichtern, Reprise 1183	40	42	7	DAYBREAK—Nilsson (Harry Nilsson), H. Nilsson, RCA 0246	74	83		SLEEPIN'—Diana Ross (Ron Miller), R. Miller, T. Ellinger, Motown 1295
8	4	12	THE LOCO-MOTION—Grand Funk (Todd Rundgren), G. Goffin, C. King, Capitol 3840	41	51	6	ANOTHER PARK, ANOTHER SUNDAY—The Doobie Brothers (Ted Templeman), T. Johnston, Warner Bros. 7795	75		NEW ENTRY	TRAIN OF THOUGHT—Cher (Snuff Garrett), A. O'Day, MCA 40245
9	9	11	(I've Been) SEARCHIN' SO LONG—Chicago (James William Guercio), J. Pankow, Columbia 46020	42	43	10	CHAMELEON—Herbie Hancock (David Rubinson, Herbie Hancock), P. Jackson, H. Mason, B. Maupin, H. Hancock, Columbia 46002	76	87		LIVING IN THE U.S.A.—Steve Miller Band (Steve Miller), S. Miller, Capitol 3884
10	14	11	HELP ME—Joni Mitchell (NOT LISTED) J. Mitchell, Asylum 11034	43	39	17	LOOKIN' FOR A LOVE—Bobby Womack (Bobby Womack), J.W. Alexander, Z. Samuels, United Artists 375	77	86		WILDFLOWER—New Birth (Fouqz III Prod.), Edwards-Richardson, RCA 0265
11	12	7	I WON'T LAST A DAY WITHOUT YOU—Carpenters (Richard & Karen Carpenter, Jack Daugherty), P. Williams, R. Nichols, A&M 1521	44	56	3	HAVEN'T GOT TIME FOR THE PAIN—Carly Simon (Richard Perry), C. Simon, Elektra 45887	78		NEW ENTRY	ROCK AND ROLL HEAVEN—The Righteous Brothers (Dennis Lambert, Brian Potter), A. O'Day, J. Stevenson, Haven 7002 (Capitol)
12	20	7	SUNDOWN—Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1194	45	55	3	SON OF SAGITTARIUS—Eddie Kendricks (Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Poree, Tamla 54247 (Motown)	79	81		TEEN ANGEL—Wednesday (John Lee Driscoll), Sussex 515
13	23	6	BILLY, DON'T BE A HERO—Bo Donaldson & The Heywoods (Steve Barri for Chalice Productions), M. Murray, P. Callander, ABC 11435	46	52	7	NO CHARGE—Melba Montgomery (Pete Drake), H. Howard, Elektra 45883	80	89		WONDERFUL—Isaac Hayes (Isaac Hayes), I. Hayes, Enterprise 9095 (Columbia)
14	16	11	OH VERY YOUNG—Cat Stevens (Paul Samwell-Smith & Cat Stevens), C. Stevens, A&M 1503	47	38	20	SEASONS IN THE SUN—Terry Jacks (Terry Jacks), J. Brel, Rod McKuen, Bell 45432	81	90		SCRATCH—Crusaders (Stewart Levine), W. Henderson, Blue Thumb 249
15	19	7	FOR THE LOVE OF MONEY—O'Jays (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, A. Jackson, Philadelphia International 3544 (Columbia)	48	46	18	SUNSHINE ON MY SHOULDER—John Denver (Milton Okun), Denver, Kniss, Taylor, RCA 0213	82	80		TEENAGE LOVE AFFAIR—Rick Derringer (Rick Derringer, Bill Szymczyk), R. Derringer, Blue Sky 7-2752 (Columbia)
16	22	6	MY GIRL BILL—Jim Stafford (Phil Gernhard & Lobo) J. Stafford, MGM 14718	49	40	14	LET IT RIDE—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, C.F. Turner, Mercury 73457 (Phonogram)	83		NEW ENTRY	ROCK THE BOAT—The Hues Corporation (John Florez), W. Holmes, RCA 0232
17	17	8	DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown)	50	54	7	THE SAME LOVE THAT MADE ME LAUGH—Bill Withers (Bill Withers), B. Withers, Sussex 513	84	94		RADAR LOVE—Golden Earring (Golden Earring, Fred Haayen), G. Kooymans, B. Hay, MCA 40202
18	6	15	BENNIE & THE JETS—Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40198	51	37	7	STANDING AT THE END OF THE LINE—Lobo (Phil Gernhard), Lobo, Big Tree 15001 (Atlantic)	85	93		THE LONE RANGER—Oscar Brown Jr. (Joel Dorn), O. Brown, Atlantic 3001
19	11	13	TSOP—MFSB (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 7-3540 (Columbia)	52	57	15	STAR BABY—Guess Who (Jack Richardson), Burton Cummings, RCA 0217	86		NEW ENTRY	KING OF NOTHING—Seals & Crofts (L. Shelton), J. Seals, Warner Bros. 7810
20	24	8	I'M IN LOVE—Aretha Franklin (Jerry Wexler, Arif Mardin, Aretha Franklin), B. Womack, Atlantic 2999	53	60	4	I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Chet Atkins), Benjamin-Weiss, RCA 0260	87	91		DAYBREAKER—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 405
21	15	17	JUST DON'T WANT TO BE LONELY—The Main Ingredient (Silvester, Simmons, Gooding), Barrett, Freeman, Eli, RCA 0205	54	49	14	A VERY SPECIAL LOVE SONG—Charlie Rich (Billy Sherrill), B. Sherrill, H. Wilson, Epic 5-11091	88		NEW ENTRY	I HATE HATE—Razzy (Razzy), R. Bailey, MGM 14728
22	30	4	BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (Frank Fioravanti, John Davis), W. DeVaughn, Roxbury 0236 (RCA)	55	65	6	IF YOU WANNA GET TO HEAVEN—Orzark Mountain Daredevils (David Anderle, Glyn Johns), S. Cash, J. Dylan, A&M1515	89		NEW ENTRY	I'M THE LEADER OF THE GANG—Brownsville Station (Morris Stevens), Glitter, Leander Big Tree 15005 (Atlantic)
23	13	14	TUBULAR BELLS—Mike Oldfield (Mike Oldfield), M. Oldfield, Virgin 55100 (Atlantic)	56	62	4	ONE CHAIN DON'T MAKE NO PRISON—Four Tops (Steve Barri, Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Dunhill 4386	90	98		TAKING CARE OF BUSINESS—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73487 (Phonogram)
24	18	15	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 403	57	61	8	SATISFACTION GUARANTEED (Or Take Your Love Back)—Harold Melvin & The Blue Notes (K. Gamble, L. Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3543 (Columbia)	91	96		COME MONDAY—Jimmy Buffett (D. Gant), J. Buffett, Dunhill 4385
25	31	7	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (John Farrar), J. Rostill, MCA 40209	58	61	8	THE AIR THAT I BREATHE—The Hollies (R. Richards, The Hollies), A. Hammond, M. Hazelwood, Epic 11100	92	95		(Everybody Wanna Get Rich) RITE AWAY—Dr. John (Allan Toussaint), M. Rebennack, Atco 6957
26	21	15	HOOKED ON A FEELING—Blue Swede (Bengt Palmers), Mark James, EMI 3627 (Capitol)	59	71	6	I'M COMING HOME—Spinners (Thom Bell), T. Bell, L. Creed, Atlantic 3027	93		NEW ENTRY	KEEP ON SMILIN'—Wet Willie (Tom Dowd), Hal, Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.)
27	28	10	THE PAYBACK (Part 1)—James Brown (James Brown), J. Brown, F. Wesley, J. Starks, Polydor. 14223	60	84	2	LA GRANGE—Z.Z. Top (Bill Ham), Gibbons, Hill, Beard, London 203	94	85		KISSIN' TIME—Kiss (Kenny Kerner, Richie Wise), Mann, Lowe Casablanca 0011 (Warner Bros.)
28	32	6	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang Enterprises, Inc.), R. West, Kool & The Gang, De-Lite 561 (P.I.P.)	61	63	9	RIKKI, DON'T LOSE THAT NUMBER—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 11439	95	85		SOMETHING—Johnny Rodriguez (Jerry Kennedy), G. Harrison, Mercury 73471 (Phonogram)
29	25	20	COME AND GET YOUR LOVE—Redbone (Pat & Lolly Vegas), L. Vegas, Epic 5-11035 (Columbia)	62	74	3	OUTSIDE WOMAN—Bloodstone (Mike Vernon), H. Williams, London 1052	96		NEW ENTRY	DANCIN' (On A Saturday Night)—Flash Cadillac And The Continental Kids (Toxy French), B. Blue, L. DePaul, Epic 11102 (Columbia)
30	29	12	MIGHTY MIGHTY—Earth, Wind, & Fire (Joe Wissert & Maurice White), M. White, V. White, Columbia 46007	63	59	14	I'M A YO YO MAN—Rick Cunha (Ken Mansfield), R. Cunha, M. Cooper, GRC 2016	97	99		FOX HUNT—Herb Alpert & Tijuana Brass (Herb Alpert), H. Alpert, A&M 1526
31	26	12	OH MY MY—Ringo Starr (Richard Perry), V. Ponce, R. Starkey, Apple 1872 (Capitol)	64	64	5	ALREADY GONE—The Eagles (B. Szymczyk), J. Tempchin, R. Strandlund, Asylum 11036	98		NEW ENTRY	LOVE THAT REALLY COUNTS—Natural Four (R. Tuflo), L. Huston, J. Huston, M. Hawkins, J. Reeves, Curton 1995 (Buddah)
32	36	9	LET'S GET MARRIED—Al Green (Willie Mitchell, Al Green), A. Green, Hi 2262 (London)	65	73	5	RHAPSODY IN WHITE—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2090	99		NEW ENTRY	IT'S HER TURN TO LIVE—Smokey Robinson (Smokey Robinson), W. Robinson, M. Tarplin, Tamla 54246 (Motown)
33	41	6	YOU WON'T SEE ME—Anne Murray (Brian Ahern for Happy Sack Productions), J. Lennon, P. McCartney, Capitol 3867	66	53	14	PIANO MAN—Billy Joel (Michael Stewart), B. Joel, Columbia 45963	100	97		AFTER MIDNIGHT—Maggie Bell (Jerry Wexler, Antasia), J.J. Cale, Atlantic 3013

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HOT 100 A-Z—(Publisher-Licensee)

After Midnight (Viva, BMI).....100	Come & Get Your Love (Blackwood/Novelone, BMI).....29	I'm A Yo Yo Man (Martin Cooper, ASCAP/House Of Fargo, ASCAP).....64	Let's Get Married (Jec./Al Green, BMI).....32	One Chain Don't Make No Prison (ABC/Dunhill, BMI).....56	The Streak (Ahab, BMI).....1
The Air That I Breathe (Lenders-Roberts/April, ASCAP).....59	Help Me (Crazy Crown, BMI).....10	I'm Coming Home (Mighty Three, BMI).....60	La Grange (Hamstein/Glad, BMI).....61	Save The Last Dance For Me (Hill & Range/Trio, BMI).....38	Sundown (Moose, CAPAC).....12
Already Gone (Jazzbird/Benchmark, ASCAP).....65	Help Yourself (Stone Diamond, BMI).....68	I'm The Leader Of The Gang (Duchess, BMI).....89	Living In The U.S.A. (Sailor, BMI).....76	Seasons In The Sun (E.B. Marks, BMI).....47	Taking Care Of Business (Ranbach/Top Sol, BMI).....90
Another Park, Another Sunday (Warner-Tamerlane, BMI).....41	Hollywood Swinging (Delightful/Gang, BMI).....68	It's Her Turn To Live (Tama/Liberty, ASCAP).....99	The Loco-Motion (Screen Gems-Columbia, BMI).....85	Scratch (Four Knights, BMI).....81	Teenage Love Affair (Derringer, BMI).....92
Band On The Run (McCartney/ATV, BMI).....5	Hooked On A Feeling (Press, BMI).....26	Love That Really Counts (Silent Giant/Aopa, ASCAP).....98	The Lone Ranger (Bootblack, BMI).....8	Seasons In The Sun (E.B. Marks, BMI).....47	Teen Angel (ABC/Dunhill, BMI).....79
Bennie & The Jets (Dick James, BMI).....18	I Don't See Me In Your Eyes (Anytime/Laurel, ASCAP).....26	Midnight At The Oasis (Space Potato, ASCAP).....70	Lookin' For A Love (Kags, BMI).....43	Time Will Tell (Kupitilo, ASCAP).....69	Time Of Thought (WB, ASCAP).....75
Best Thing That Ever Happened To Me (Kca, ASCAP).....24	I Won't Last A Day Without You (Almo, ASCAP).....11	Mighty Mighty (Sagfire, BMI).....30	Love That Really Counts (Silent Giant/Aopa, ASCAP).....98	Sideshow (Friday's Child/Poo Poo/Six Strings, BMI).....71	TSOP (Mighty Three, BMI).....19
Be Thankful For What Y'bu Got (Coral Rock/Melomaga, ASCAP).....22	If You Love (Let Me Know) (Al Gallico, BMI).....25	My Girl Bill (Kaiser/Famous/Boo, ASCAP).....16	Midnight At The Oasis (Space Potato, ASCAP).....70	Sleepin' (Stein & Van Stock, ASCAP).....75	Tubular Bells (Virgin, ASCAP).....23
Billy, Don't Be A Hero (Intune, PRS).....13	If You Want To Get To Heaven (Lost Cabin).....55	My Mistake Was To Love You (Jobete, ASCAP).....37	Nothing (Wilderness, BMI).....46	Son Of Sagittarius (Stone Diamond, BMI).....45	Wildflower (Edsel & Aloud, BMI).....77
Can You Handle It (198 FOE, None).....57	I Hate Hate (Nuarts/Hitkit, BMI).....88	No Charge (Wilderness, BMI).....46	Oh My My (Braintree, BMI).....31	Standing At The End Of The Line (Kaiser/Famous, ASCAP).....51	You Make Me Feel Brand New (Mighty Three, BMI).....6
Chameleon (Hancock, BMI).....42	I'll Have To Say I Love You In A Song (Blendingwell/American Broadcasting, ASCAP).....34	Oh Very Young (Achee, ASCAP).....14	On And On (Curton, BMI).....70	Star Baby (Dunbar/Circus, BMI).....52	You Won't See Me (Macien, BMI).....33



The Essential Olivia Newton- John

The girl who won this year's Grammy for Best Female Country Artist, as well as the Academy of Country Music's Most Promising Female Vocalist award, is currently criss-crossing the U.S. in her first major American tour. The name Olivia Newton-John is not yet a household word, but with that curl-up-your-toes voice and remarkable face it's about to be. Here, including a few surprises, is a small history of what is becoming a mighty big talent.

☛ The soft Olivia Newton-John accent is Australian. She was born in Wales, raised in Australia, and moved to England only four years ago.

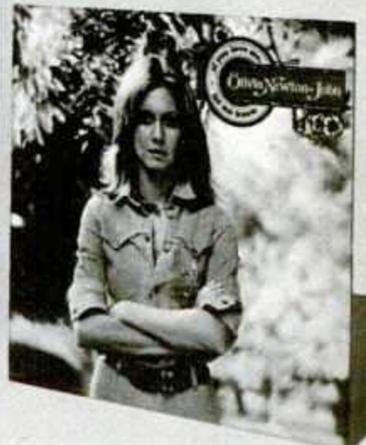
☛ Her first hit was in 1971, and it was also her first record. The song was "If Not for You," and her rendition of Mr. Dylan's tune was a success not only in America but in England, Australia, South Africa, and Belgium.

☛ "Let Me Be There" is the song that won her the country music accolades earlier this year. Her album of the same name reached the top slot in the country music charts, while the single crossed over to become a top 10 pop hit.

☛ Her current single is "If You Love Me (Let Me Know)," bulleted and moving fast in both the country and pop charts. It is also the title of her newest LP.

Which brings up to date the admittedly compact but essentially dynamic life and times of Olivia Newton-John. The girl most likely to.

And she is. On MCA Records and Tapes.



If You Love Me, Let Me Know
Single: MCA-40209
Album: MCA-411

MCA RECORDS

Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE													
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL						
1	1	18	THE STING/SOUNDTRACK MCA 390	6.98		7.98		7.98				36	32	24	JIM CROCE I Got A Name ABC ABCX 797	5.98		6.98	7.95	6.98				71	75	5	NEW RIDERS OF THE PURPLE SAGE Home, Home On The Road Columbia PC 32870	6.98		7.98	7.98					
2	2	7	CAT STEVENS Buddah & The Chocolate Box A&M 3623	6.98		6.98	7.98	6.98				37	33	9	DONALD BYRD Street Lady Blue Note BN LA 140 F (United Artists)	5.98		6.98		6.98					72	76	12	MAIN INGREDIENT Euphrates River RCA APL1 0335	5.98		6.98	6.98				
3	3	36	MARIA MULDAUR Reprise MS 2148	5.98		6.97		6.97	7.95			38	36	13	DEEP PURPLE Burn Warner Bros. W 2766	6.98		7.97		7.97					73	79	7	THE CRUSADERS Scratch Blue Thumb BTS 6010	6.95		7.95	7.95				
★	6	23	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		7.98		7.98				★	53	4	BILLY COBHAM Crosswinds Atlantic SD 7300	5.98		6.97		6.97					★	98	3	POCO Seven Epic KE 32895 (Columbia)	5.98		6.98	6.98				
5	4	25	JOHN DENVER Greatest Hits RCA CPL1 0374	6.98		7.95		7.95				40	41	63	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98					75	80	26	CARPENTERS The Singles, 1969-1973 A&M SP 3501	6.98		7.98	7.98				
6	5	9	GRAND FUNK Shinin' On Capitol SWAE 11278	6.98		6.98		6.98				41	40	29	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98	6.98	6.98	7.98	6.98					76	66	12	THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.)	5.98		6.97	6.97	7.95			
7	7	9	CHICAGO Chicago VII Columbia C2 32810	9.98		9.98		9.98				42	38	59	JOHN DENVER Poems, Prayers & Promises RCA LSP 4499	5.98		6.98		6.98	7.95					77	67	8	BILL WITHERS + Justments Sister SRA 8032	6.98		7.95	7.95			
8	9	16	JONI MITCHELL Court And Spark Aylum 7E 1001	6.97		6.97		6.97				43	43	15	BARBRA STREISAND The Way We Were Columbia PC 32801	6.98	7.98	7.98	8.98	7.98					78	63	10	PAUL SIMON In Concert—Live Rhythim' Columbia PC 32855	6.98		7.98	7.98				
9	8	32	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98				44	48	43	Z.Z. TOP Tres Hombres London XPS 631	5.98		6.95		6.95					79	60	17	YES Tales From Topographic Oceans Atlantic SD 2 908	9.98		9.97	9.97				
10	10	29	MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	5.98		6.97		6.97				45	37	21	JAMES BROWN The Payback Polydor PD 2 3007	7.98		9.98		9.98					80	58	17	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	5.98		7.95	6.97				
11	13	19	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1 696 (Phonogram)	5.98		6.95		6.95				46	45	24	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	5.98		6.98		6.98					81	77	16	NEW BIRTH It's Been A Long Time RCA APL1 0285	5.98		6.98	6.98				
12	12	11	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98		7.97		7.97				47	50	6	JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	5.98		6.97		6.97					82	59	11	EDDIE KENDRICKS Boogie Down Tama T 330V1 (Motown)	5.98		6.98	6.98				
★	22	17	GORDON LIGHTFOOT Sundown Reprise MS 2177	5.98		6.97		6.97				48	42	21	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98		6.98					83	85	28	BILLY COBHAM Spectrum Atlantic SD 7268	5.98		6.97	6.97				
14	11	41	STEVIE WONDER Innervisions Tama T 326 L (Motown)	5.98		6.98		6.98				49	44	12	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	5.98		6.97		6.97	7.95				84	89	9	BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142 G (United Artists)	6.98		6.98	6.98				
15	15	9	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98	6.98	6.98	7.98	6.98				50	39	17	CARLY SIMON Hotcakes Elektra E 1002	6.97		6.97		6.97					85	88	6	THE ORIGINAL SOUNDTRACK RECORDING—THE GREAT GATSBY Paramount PAS 2-3001 (Famous)	7.98		8.95	8.95				
16	17	11	THE SPINNERS Mighty Love Atlantic SD 7296	5.98		6.97		6.97				51	52	8	BRIAN AUGER'S OBLIVION EXPRESS Straight Ahead RCA APL1 0454	5.98		6.95		6.95					86	91	41	BACHMAN-TURNER OVERDRIVE Mercury SRM 1 673 (Phonogram)	5.98		6.95	6.95				
17	14	10	WAR War Live United Artists UA LA193 J2	9.98		9.98		9.98				52	51	28	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98					87	72	18	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98		6.97	6.97	7.95			
18	20	6	EAGLES On The Border Aylum 7E 1004	6.98		6.98		6.98				53	49	80	STEVIE WONDER Talking Book Tama T 319 L (Motown)	5.98		6.98		6.98					88	74	28	BARRY WHITE Stone Gon' 20th Century TC-423	5.98		6.98	6.98				
★	24	6	FRANK ZAPPA Apostrophe (°) Discrest DS 2175 (Warner Bros.)	5.98		6.97		6.97				54	47	16	LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century T 433	5.98		6.98		6.98					89	83	24	GENESIS Selling England By The Pound Charisma FC 6060 (Atlantic)	5.98		6.97	6.97				
20	21	8	THREE DOG NIGHT Hard Labor Dunhill DSD 50168	6.98		7.95	8.95	7.95				55	54	13	LOU REED Rock 'N' Roll Animal RCA APL1 0472	5.98		6.95		6.95					★	101	28	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98		6.98	6.98				
21	23	20	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98	7.98	6.98				★	84	5	OHIO PLAYERS Skin Tight Mercury SRM 1 705 (Phonogram)	5.98		6.95	6.95						★	106	5	OZARK MOUNTAIN DAREDEVILS A&M SP 4411	5.98		6.98	6.98				
22	25	9	STEELY DAN Pretzel Logic ABC D-808	6.98		7.95		7.95				57	55	16	GRAHAM CENTRAL STATION Warner Bros. BS 2763	5.98		6.97		6.97					93	93	38	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98	6.98				
23	19	54	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98				58	56	67	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98	7.95	6.98					94	86	6	PROCOL HARUM Exotic Birds And Fruit Chrysalis DHT 1058 (Warner Bros.)	6.98		7.97	7.97				
24	26	39	AMERICAN GRAFITTI Soundtrack MCA 2 8001	9.98		10.98		10.98	11.95			★	69	5	BLUE OYSTER CULT Secret Treaties Columbia KC 32858	5.98	6.98	6.98	7.98	6.98					95	87	11	REDBONE Wovoka Epic KE 32462 (Columbia)	5.98		6.98	6.98				
★	31	6	ROBIN TROWER Bridge Of Sighs Chrysalis CHT 1057 (Warner Bros.)	5.98		7.97		7.97				60	68	33	KOOL & THE GANG Wild & Peaceful De Lite DEP 2013 (P.I.P.)	5.95		6.95		6.95					96	99	61	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	5.98	6.97	6.97	7.97	6.97	8.95		
26	27	13	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98		7.97		7.97				61	65	6	MARVIN GAYE Anthology Motown M9 791A3	9.98		11.98		11.98					97	95	32	LINDA RONSTADT Don't Cry Now Aylum SD 5064	5.98		6.98	6.98				
27	16	19	MFSB Love Is The Message Philadelphia Intl. KZ 32707 (Columbia)	5.98	6.98	6.98	7.98	6.98				62	70	130	LED ZEPPELIN IV Atlantic SD 7208	5.98		6.98		6.98					98	107	27	STYLISTICS Rockin' Roll Baby A&M AV 11010	5.98		6.98	6.98				
★	62	3	LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98		8.98				63	71	29	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98					99	102	7	SMOKEY ROBINSON Pure Smokey Tama TG 331S1 (Motown)	6.98		6.98	6.98				
29	18	11	ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292	5.98		6.97		6.97				64	57	16	BOB DYLAN Planet Waves Aylum 7E 1003	6.97		6.97		6.97					★	118	6	KISS Casablanca NB 9001 (Warner Bros.)	5.98		6.97	6.97				
30	29	66	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		6.95	7.95	6.95	6.95			65	61	14	CHARLIE RICH There Won't Be Anymore RCA APL1 0433	5.98		6.98		6.98					101	104	6	SAVOY BROWN Boogie Brothers London APS 638	6.98		7.98	7.98				
31	28	6	HELEN REDDY Love Song For Jeffrey Capitol SD 11284	6.98		6.98		6.98				66	64	27	GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.)	5.98		6.98		6.98					102	100	58	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	5.98	6.97	6.97	7.97	6.97	8.95		
32	34	5	MOTT THE HOOPLE The Hoople Columbia PC 32871	6.98		7.98	7.98					★	90	3	QUEEN II Elektra EKS 75082	5.98		6.98		6.98					103	82	11	TODD RUNDGREN Todd Bearsville 2 BR 6952 (Warner Bros.)	9.98		11.97	11.97				
★	46	4	LYNYRD SKYNYRD Second Helping MCA 413	5.98		6.98		6.98				68	73	59	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97					104	111	29	JACKSON BROWNE For Everyman Aylum SD 5067	5.98		6.98	6.98				
34	35	31	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98				★	81	4	KING CRIMSON Starless And Bible Black Atlantic SD 7298	5.98		6.97		6.97					★	157	2	TEN YEARS AFTER Positive Vibrations Columbia PC 32851	6.98		7.98	7.98				
35	30	10	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	5.98	6.98	6.98	7.98	6.98				★	94	4	DEODATO Whirlwinds MCA 410	5.98		6.98		6.98					★	121	4	DR. JOHN Desitively Bonnaroo A&M SD 7043	5.98		6.97	6.97				

In the beginning there was an idea. Ike & Tina Turner wanted to re-examine their gospel roots in the light of their explosive pop/soul sound.

In the middle there was a recording session. And the results were so uplifting and exciting, that Ike & Tina went ahead and recorded all their favorite gospel songs.

In the end there is,



The Gospel According To Ike And Tina



“The Gospel According to Ike & Tina”
A new album from Ike & Tina Turner
on United Artists Records & Tapes
Been to church lately?

UA-LA 203-G



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TOP LPs & TAPE

POSITION
102-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
108	117	68	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	
109	109	8	AEROSMITH Get Your Wings Columbia KC 32847	5.98	6.98	6.98		
110	112	36	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA Sounds of the South 353	5.98	6.98	6.98		
125	4	4	GOLDEN EARRING Moontan MCA 396	5.98	6.98	6.98		
112	116	4	JEFFERSON AIRPLANE Early Flight Grant CYL-0437 (RCA)	6.98	7.95	7.95		
113	115	34	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	5.98	6.97	6.97	7.95	
130	4	4	HARRY NILSSON Music From The Apple Film Son Of Dracula Rhapsody ABL1-0220 (RCA)	6.98	7.95	7.95		
115	110	12	ANNE MURRAY Love Song Capitol ST 11266	5.98	6.98	6.98		
116	108	10	BOZ SCAGGS Slow Dancer Columbia KC 32760	5.98	6.98	6.98		
1	1	1	STYLISTICS Let's Put It All Together A&M AV 69001-698	6.98	6.95	6.95		
139	5	5	CHARLIE RICH The Best Of Epic KE 31933 (Columbia)	5.98	6.98	6.98		
119	103	26	RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia)	5.98	6.98	7.98	6.98	
120	126	61	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	6.97	7.95
134	3	3	THE GUESS WHO Road Food RCA APL1-0405	5.98	6.98	6.98		
122	114	91	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	7.95	
135	11	11	JIM STAFFORD VI MGM SE 4947	5.98	6.98	6.98		
124	129	73	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98		
125	128	59	BEATLES 1967-1970 Apple SK80 3404 (Capitol)	9.98	11.98	11.98		
126	122	15	GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2	6.98	7.98	7.98		
141	6	6	MAGGIE BELL Queen Of The Night Atlantic SD 7293	5.98	6.97	6.97		
128	124	22	AL GREEN Livin' For You Hi ASHL-32082 (London)	6.98	6.98	6.98		
129	123	11	VAN MORRISON It's Too Late To Stop Now Warner Bros. 285 2760	11.98	11.97	11.97		
130	120	37	MARVIN GAYE Let's Get It On Tamla T329VI (Motown)	5.98	6.98	6.98		
131	136	34	JESSE COLIN YOUNG Song For Julie Warner Bros. BS 2734	5.98	6.97	6.97		
132	127	46	CHICAGO VI Columbia KC 32400	5.98	6.98	6.98		
133	137	5	FOUR TOPS Meeting Of The Minds ABC DSD 50166	6.98	7.95	7.95		
134	113	12	HUMBLE PIE Thunderbox A&M SP 3611	6.98	6.98	6.98		
135	105	16	BOBBY WOMACK Lookin' For A Love Again United Artists UA-LA199-G	6.98	6.98	6.98		
136	97	14	JOHNNY WINTER Saints & Sinners Columbia KC 32715	5.98	6.98	6.98	7.98	6.98
137	132	51	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	133	39	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98	6.98	6.98		
139	142	22	ELECTRIC LIGHT ORCHESTRA On The Third Day United Artists UA-LA188-F	5.98	6.98	6.98	11.95	
140	144	59	BEATLES 1962-1966 Apple SK80 3403 (Capitol)	9.98	11.98	11.98		
141	119	9	HERBIE MANN London Underground Atlantic SD 1658	5.98	6.97	6.97		
142	145	92	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95	
143	140	29	THE WHO Quadrophenia MCA 2-10004	11.98	12.98	12.98		
144	138	33	MARLO THOMAS & FRIENDS Free To Be... You And Me Bell 1110	5.98	6.98	6.98		
1	1	1	EDGAR WINTER GROUP Shock Treatment Epic PE 32461 (Columbia)	6.98	7.98	7.98		
146	149	3	MONTROSE Warner Bros. BS 2740	5.98	6.98	6.98		
173	10	10	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98	7.98	7.98	7.98	
148	152	5	TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (A&M)	6.98	6.98	6.98		
149	153	4	ARGENT Nexus Epic KE 32573 (Columbia)	5.98	6.98	6.98		
150	96	13	MANFRED MANN'S EARTH BAND Solar Fire Polydor PD 6019	6.98	7.98			
151	155	51	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98	6.98	6.98		
177	19	19	JACKSON 5 Get It Together Motown M783V1	5.98	6.98	6.98		
153	131	58	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98	6.98	6.98		
154	151	25	BETTE MIDLER Atlantic SD 7270	5.98	6.97	6.97		
172	9	9	SUZI QUATRO Bell 1302	6.98	7.98	7.98		
156	160	4	THE DELLS/THE DRAMATICS The Dells Vs. The Dramatics Cadet CA 60027 (Chess-James)	6.94	7.95	7.95		
188	2	2	LIZA MINNELLI Live At The Winter Garden Columbia PC 32854	6.98	7.98	7.98		
158	161	5	CHASE Pure Music Epic KE 32572 (Columbia)	5.98	6.98	6.98		
159	165	4	MELISSA MANCHESTER Bright Eyes Bell 1303	6.98	7.98	7.98		
160	163	104	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	6.95	
1	1	1	CURTIS MAYFIELD Sweet Exorcist Curtom CRS 8601 (Buddah)	6.98	7.95	7.95		
162	166	95	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia KC 31044	5.98	6.98	6.98		
163	143	38	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98	6.98	6.98		
164	147	13	STRAWBS Hero And Heroine A&M SP 3607	6.98	6.98	6.98		
165	154	21	BLOODSTONE Unreal London XPS 634	5.98	6.98	6.98		
166	171	77	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98
167	170	164	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
195	2	2	GENESIS Live Charisma CAS 1666 (Buddah)	6.98	7.98	7.98		
169	159	35	ROLLING STONES Goats Head Soup Rolling Stones COC 59101 (Atlantic)	5.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	169	125	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 60677	9.98	11.98	11.98		
171	156	22	TEMPTATIONS 1990 Gordy G 960V1 (Motown)	5.98	6.98	6.98		
1	1	1	KRIS KRISTOFFERSON Spooky Lady's Sideshow Monument PZ 32914 (Columbia)	6.98	7.98	7.98		
173	175	8	KATHI McDONALD Insane Asylum Capitol ST-11224	5.98	6.98			
174	150	9	PETER FRAMPTON Somethin's Happening A&M SP 3619	6.98	6.98	6.98		
175	174	42	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98	6.98	6.98		
189	3	3	WEST, BRUCE & LAING Live 'N' Kicking Columbia/Windfall KC 32899	5.98	6.98	6.98		
177	168	15	THE WAY WE WERE/ ORIGINAL SOUNDTRACK Columbia KS 32830	6.98	7.98	7.98		
178	176	40	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	5.98	6.97	6.97	7.95	
179	184	26	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98	6.98	6.98		
180	167	22	HARRY CHAPIN Short Stories Elektra EKS-75065	5.98	6.98	6.98		
181	186	4	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98	6.98	6.98		
182	190	2	WILLIE HUTCH/SOUNDTRACK Foxy Brown Motown M6-81151	6.98	6.98	6.98		
183	187	3	THE HOLLIES The Hollies Epic KE 32574 (Columbia)	5.98	6.98	6.98		
194	2	2	SERGIO MENDES AND BRASIL 77 Vintage '74 Bell 1305	6.98	7.98	7.98		
185	178	100	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98		
1	1	1	RITA COOLIDGE Fall Into Spring A&M SP 3627	6.98	6.98	6.98		
187	179	30	NEIL DIAMOND/SOUNDTRACK Jonathan Livingston Seagull Columbia KC 32550	6.98	6.98	6.98		
188	158	17	LEO KOTIKE Ice Water Capitol ST 11262	5.98	6.98	6.98		
189	197	2	ROXY MUSIC Stranded A&M SP 3627	5.98	6.98	6.98		
190	199	7	THE ELEVENTH HOUSE WITH LARRY COREYLL Introducing Vanguard VSD 79342	5.98	6.98	6.98		
191	192	9	JIMMY BUFFETT Living And Dying in 1/4 Time Dunhill DSD-50132	5.98	6.98	6.98		
192	196	3	MELANIE Madrugada Neighborhood 0698 (Famous)	6.98	7.95	7.95		
193	148	11	GLADYS KNIGHT & THE PIPS Knight Time Soul S 741V1 (Motown)	5.98	6.98	6.98		
194	1	1	STEELEY DAN Countdown To Ecstasy ABC ABCX 779	5.98	6.98	6.98		
195	1	1	QUINCY JONES Body Heat A&M SP 3617	6.98	6.98	6.98		
196	146	8	ELVIS PRESLEY Good Times RCA CPL1-0475	6.98	7.95	7.95		
197	164	8	CLEO LAINE Cleo Laine Live At Carnegie Hall RCA LFL1-5015	5.98	6.95	6.95		
198	162	21	DAVID ESSEX Rock On Columbia KC 32560	5.98	6.98	6.98		
199	191	3	BREWER & SHIPLEY ST 11261 Capitol ST 11261	5.98	6.98			
200	193	3	SUTHERLAND BROTHERS & QUIVER Dream Kid Island SW 9341 (Capitol)	5.98	6.98	6.98		

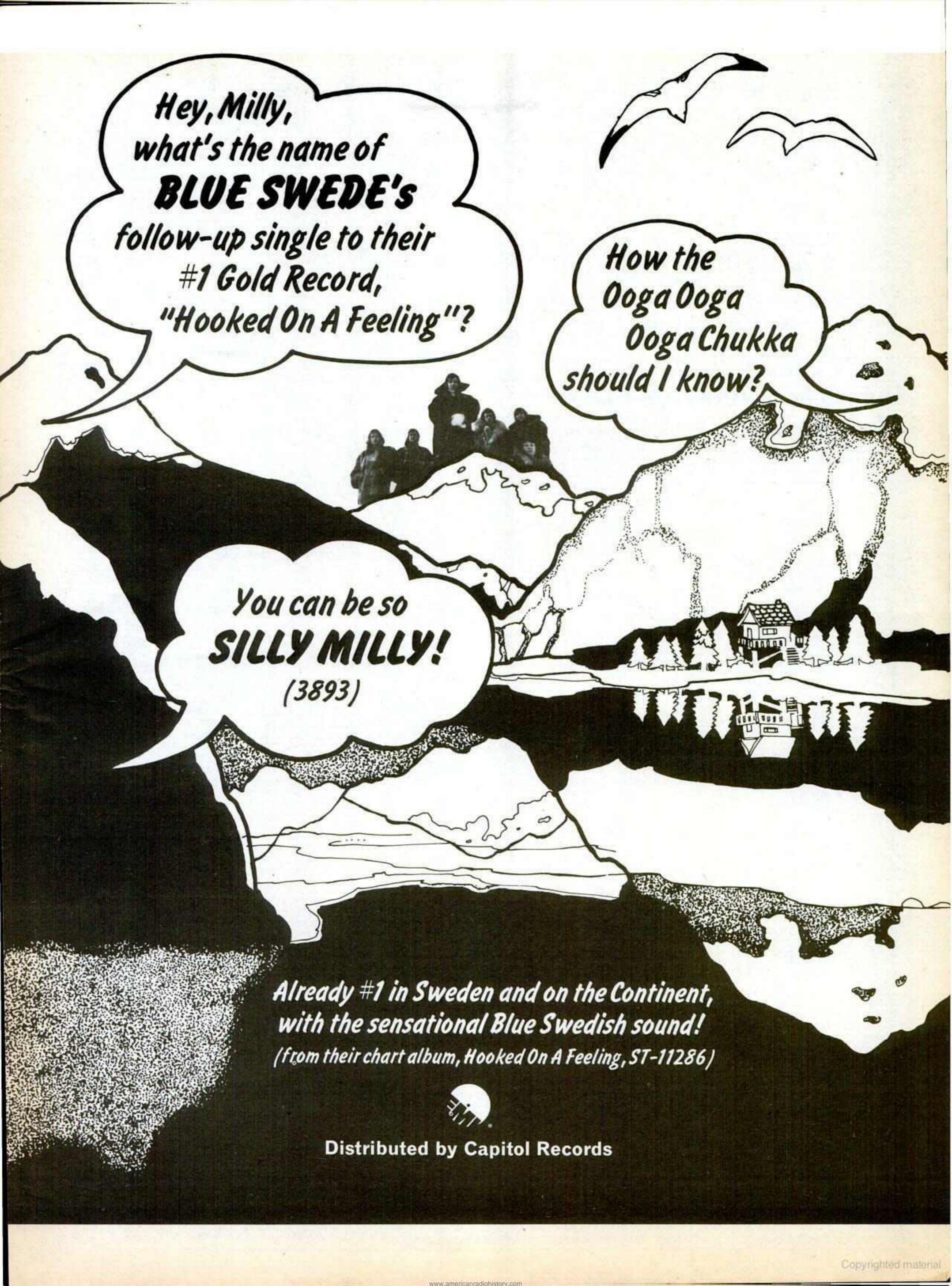
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Hey, Milly,
what's the name of
BLUE SWEDE's
follow-up single to their
#1 Gold Record,
"Hooked On A Feeling"?

How the
Ooga Ooga
Ooga Chukka
should I know?

You can be so
SILLY MILLY!
(3893)

Already #1 in Sweden and on the Continent,
with the sensational Blue Swedish sound!
(from their chart album, *Hooked On A Feeling*, ST-11286)



Distributed by Capitol Records

Executive Turntable

• Continued from page 6

Louis Newman joins DiscReet Records as director of national promotion. He was formerly with Blue Thumb Records as national promotion manager. Newman will maintain offices in Hollywood. . . . **Roger Perry** has resigned as director of new product and acquisition at Motown. He will form Straight Razor Productions, a record production, publishing and management firm in Hollywood.

* * *

Gloria Clark has left 20th Century Records as head of the international department. **Paul Pasternak**, who was in publicity, replaces her. . . . **Don Davis**, veteran sales executive in Los Angeles, last with Sam and Dave Dist., has joined RR Distributing, Glendale, Calif.

* * *

Bob Moering has been appointed to the new position of national product manager for Warner/Elektra/Atlantic Corp. He was most recently the sales promotion coordinator at WEA's Los Angeles Branch. Also at WEA **Rick Cohen** has been appointed branch sales promotion coordinator in Los Angeles.

Perception Ventures Files Chapter XI Petition In N.Y.

NEW YORK—Perception Ventures Inc. filed a Chapter XI petition in U.S. District Court here May 10, claiming assets of \$70,499.45 and liabilities of \$378,319.26.

The petition, filed by Terry Phillips, president and chairman of the board of perception, listed its 10 largest creditors, among them: Bestway Products, Mountainside, New Jersey; Blue Rock Studio, New York; Diskmakers, Philadelphia; and Ivy Hill Litho, Great Neck, New York.

The petition stated, "The debtor's immediate financial problems developed as a result of increasing costs in the manufacture and production of sound recordings, the inability to develop satisfactory channels of distribution, compounded with a weakening of the debtor's financial status due to several legal actions involving among other things, distribution agreements."

Eight companies have filed suits of pending action against Perception.

Labor Dept.

• Continued from page 3

ing the amount of vapor to 50 particles per million were seen by the industry as likely to slow, and make more expensive, the production the materials used in record pressing compound (Billboard, May 4).

It is expected that vinyl chloride producers will request a hearing on the proposed regulations.

ABC Records

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ABC Records & Tape is firmly established as one of the top three wholesaling entities in the U.S., along with J.L. Marsh and the other Heilicher holdings and the Handleman Co.

Indie Labels

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Butch Lockwood, who operates Golden East Studios, New Canaan, Conn., has started a traditional English and Irish folk music label, Innisfree, which will release material primarily recorded in those countries.

First is a two-pocket \$7.98 pipe anthology by Seamus Ennis. Lockwood will also handle Leviathan Records, co-owned with artist Patrick Sky, who will be first artist for that label.

tion, including: Ampex, Cinema Dimensions, Red Bullet Productions and Queens Lithographers.

N.C. Opposing Camp Unifies

• Continued from page 3

are in this favorable position, then we may all be out of business."

The letter to duplicators charged that "major labels have formed a fighting fund by contributing one penny per cartridge to the Harry Fox Agency to help put you out of business." Support for a cash fund for the duplicators association is sought in the notices.

Meanwhile, a spokesman for the Harry Fox Agency says that "there is absolutely no truth to the statement that labels have contributed to a Harry Fox fund."

The notices, mailed two weeks ago, have invoked responses from 20 duplicators to date.

J.J. Peloquin, Vastech president, says that a meeting will be held shortly between a number of duplicators to map plans for association activities.

On IMA's agenda, according to Peloquin, are plans to challenge the constitutionality of North Carolina's antipiracy statute, as well as statutes in other states, and the creation of a duplicator's newsletter, to be sent to members every two weeks.

Contributions sought by IMA, or possible membership fees, were not disclosed by either Paire or Peloquin.

Aside from alerting unlicensed duplicators to the ramifications of various state antipiracy statutes, the association will also attempt to create a "unified front" for lobbying in states which, at present, do not have such legislation.

"I feel that being secretive is not the way to do it for duplicators," says Peloquin. "Unlicensed duplicators have long been characterized as wanton opportunists, and that hasn't always been the case."

Both Peloquin and Paire state that they favor federal legislation which would be "fair to unlicensed duplicators and manufacturers alike."

Vastech, according to the two executives, is not involved in duplicating, but is a manufacturing representative for duplicating equipment, including tape duplicators, winders and sealing machines. The firm was formed a year ago.

Inside Track

Jack Grossman of Grossman Enterprises, Woodbury, L.I., N.Y., meeting with creditors Monday (20). . . . Discount Records' chain reportedly going into day-coding in its store chain. . . . **Marvin Saines**, founder of Discount Records who left that organization recently, reportedly joining a record company.

Sly Stone will marry **Kathy Silva** on stage at Madison Square Garden June 5. The ceremony will be performed by **Tom Donahue**, San Francisco disk jockey. . . . The **Moody Blues** were presented the Ivor Novello Award for services to the music industry at a dinner celebrating the 60th anniversary of the Performing Rights Society in London May 16. . . . **Erroll Garner** wrapped up a 15-city concert tour of Europe May 15 and will open at New York's St. Regis on Monday (27). . . . The **Staple Singers** and **Sarah Vaughan** added to the all-star cast of the American Song Festival Aug. 30 to Sept. 2. . . . Audio-fidelity Records will release a series of records featuring the sound of calliope music to coincide with the annual summer interest. . . . **Genichi Kawakami**, resident of the Yamaha Music Foundation, has been added to the American Song Festival's Board of Advisors. . . . **Terry Sylvester (Hollies)** will record his first solo album to be released in the summer.

Singer-comedienne **Marilyn Sokol** opens a two-week engagement beginning Tuesday (28) at **Bob Fredricks'** New York club. . . . **Jack W. Zucker**, president of the Actors Temple, N.Y. will be honored at a testimonial dinner at the Hotel Esplanade in New York June 9. . . . **Tony Orlando** and **Dawn** have been signed to headline a CBS-TV network summer variety series, with the first of four scheduled hour shows debuting on July 3 in the old **Sonny and Cher** time spot. . . . **Eddy Arnold** will appear in concert with the New Orleans Symphony in that city on June 14-15. . . . **Lou Reed** has left for a tour of Europe and Great Britain. . . . **Flash Cadillac** and the **Continental Kids** open a three-week engagement at the Las Vegas Hilton Wednesday (22). . . . The Eleventh House with **Larry Coryell** is scheduled for two New York City concert dates: Carnegie Hall, June 7, and the Newport Jazz Festival, July 6.

Jerry Vale recording the movie theme from "The Voyage" at CBS studio in New York. The theme is being produced by **Gary Klein**. . . . **Tom T. Hall** decided to put some people on his new Mercury single, "That Song is Driving Me Crazy," and it turned out to be a group that included Mercury's president **Irwin Steinberg**. . . . The annual Great Performance Series at Lincoln Center, New York, has chalked up an 80 percent sellout score for the season just closed. Artists scheduled to appear in next year's series include **Gordon Lightfoot**, **Ella Fitzgerald**, **Harry Chapin**, **Herbie Mann**, and **Kris Kristofferson** and **Rita Coolidge**. . . . **Pinkard Publications Inc.**, has a new owner, **Herman Huff**.

Big shindig (500 persons) marking "Dancing in the Dark," Howard Dietz autobiography on Quadrangle/New York Times Book Co., on May 14 at St. Regis Roof, attracted who's who of entertainment. Notables such as **Bricktop**, **Tilly Losch**, ex-Mayor **Wagner** and **Margaret Whiting** watched **Mabel Mercer**, **Kitty Carlisle Hart**, **Tamara Geva**, **Karen Morrow** and **Ruth Warrick**, among others, perform in a special show. **Marian Seldes** read greetings from **Ray Bolger**, **Adele Astaire**, **Goddard Lieberson** and wife, and **P.G. Wodehouse-Donald Smith** handled publicity.

The National Safety Council is attempting to break the sound barrier between public service and commercial success with a 2:15 recording "Take Time," a rock message for radio produced by **Kelso Hurston Productions**, Nashville, and conceived by **Hervis Binzer & Churchill, Inc.**, volunteer advertising agency. "We could use the money," **Dick Aleskow**, director of radio & tv for the council, said of the hope for a commercial cross-over.

Bachman-Turner-Overdrive broke attendance records set by the Rolling Stones during a two-night appearance at St. Louis' Kiel Auditorium, grossing \$94,200. . . . Mercury acts were showcased by president **Irwin Steinberg** during a mid-May world director's meeting at Phonogram's Baarn, Holland, headquarters. . . . **Don Ringold** becomes east coast regional R&B man for Mercury, out of Philadelphia.

Funeral services were held in Cincinnati last week for trombonist **Daniel Logan**, retired leader of Danny Boy Logan's Band, who died April 21 in Riviera Beach, Fla. He had appeared with such bands as **Cootie Williams**, **Louis Armstrong**, **Cab Calloway** and **Fletcher Henderson**. . . . **John H. Drews**, son of Stanley Drews, owner of the Song Shop, one of the top retail record outlets in Cincinnati, died suddenly April 23.

RCA Records' **Brian Auger**, British born and grown, is looking for a house in Los Angeles. . . . The **Platters**, recently signed with Holland's Phonogram Intl., were detained by Greek government after they arrived in Athens. Seems they had music, instruments, etc., but no passports. Navy Department is straightening out the

snafu. . . . **Ivan Mogull** has acquired the rights to title song and score to "Arnold," film. . . . **Hues Corporation**, RCA act, will perform at first annual dinner of champions honoring former world heavyweight king **Jersey Joe Walcott**, at Cherry Hill Inn, N.J., Friday (17). The affair is sponsored by the South Jersey Chapter of the National Multiple Sclerosis Society.

French singer **Adamo** to give his first solo concert in Carnegie Hall on May 28. . . . RCA's **Lou Reed** off on extensive tour of Europe. . . . **Lucie Arnez** recording "The Party's on Me" from "Seesaw" for Buddah as single. Song was pulled from Broadway but put back on road tour, replacing "Ride Out the Storm." . . .

Sha Na Na, 11-man group who have been at the forefront of contemporary bands doing oldies, are now including some original songs in their stage act. Almost half of the group's latest Kama Sutra LP, "Hot Sox," is also made up of non-oldie material.

Johnny Cash was honored by Union Pacific Railroad for "breathing life into railroad legends by word, picture and song and for giving importance to railroads, past and present." Cash, currently appearing at the Hilton, Las Vegas received a special model of UP's "Big Boy," the world's largest steam locomotive. . . . **Arvid Nelson** quit as entertainment-director of the Sahara Hotel, Las Vegas. He had held that post for the past four years. Assuming the duties is **Herb McDonald**, Sahara vice president. . . . **Charlie Rich**, who is shy and doesn't like crowds, signed by the Sahara-Tahoe to make his casino debut. . . . **Mary Wilson**, sole remaining member of the original Supremes, was wed in Las Vegas during group's engagement at the Riviera. She married **Pedro Ferrer**, actor who also serves as personal manager for the Supremes.

David Essex filming his West Palm Beach concert supporting **J. Geils Band** as part of sequel to his "That'll Be the Day" movie. He'll do the gig in guise of his movie role as superstar **Jim MacLaine** so audience reaction can be filmed. Essex 15-city U.S. tour coming in autumn.

Looking Glass has two new members, first tour in over a year, new producer and manager and a reportedly "heavier" sound than their 1972 hit "Brandy." . . . Warner Bros. Records chief engineer **Lee Herschberg** spoke on four-channel sound developments at Audio Engineer Society conclave in L.A.

Helen Reddy makes film acting debut as nun in "Airport 1975." . . . **James Gang** drummer-founder **Jim Fox** played NYC sessions for **Eric Clapton** and **Steve Stills**.

"Today's Recording Industry" is latest music course with guest heavies at avant-garde Sherwood Oaks Experimental College in L.A. . . . **Paul Bley**, veteran jazz keyboardist, has formed a free rock band, **Scorpio** for advanced electronic improvising.

John Mayall recovered from broken leg at L.A. poolside accident and starting English tour. . . . **Rick Wakeman** cut "Journey to Center of Earth" LP with **London Symphony Orchestra and Choir**.

Bernie Wayne, "There She Is, Miss America" songwriter tapped to theme "Playboy Bunny of Year" TV special. . . . **Kenny Rogers & First Edition** TV special of New Zealand tour distributed by Worldvision.

Ian Hunter, **Mott the Hoople** lead singer, wrote "Rock Star Diary" of U.S. touring scene with 40,000 copies being printed by Panther Books. . . . **Tavares**, Capitol soul artists, now being produced by **Lambert-Potter** team.

Liza Minnelli to star in "Lucky Lady" film for 20th. . . . UC Berkeley holding 8th annual Jazz Fest. . . . **Shelly Manne** taped 13 half-hour shows of a "Let's Play Drums" TV series for syndication.

MFSB has another TV theme now besides their "Soul Train" hit "TSOP." It's their LP title track, "Love Is the Message" for CBS News "Magazine." . . . **KMET-FM** in L.A. had news special on first **Takoma Records** single, "Nixon's the One" satire.

Casablanca, the Rocket Records group not the **Neil Bogart** label, touring England in support of **Arthur Lee & Love**. . . . **Fanny**, the Casablanca Records group, meanwhile touring with costumed stage show capsuling rock history, titled "Rock 'n' Roll Survivors."

Crusaders debut as film scorers with "Coonskin," animated feature by "Fritz the Cat" team. . . . **Gil Melle** scoring **George C. Scott's** "Savage Is Loose." . . . **Guess Who** headlining Canadian National Expo third year straight.

O'Jays got keys to New Orleans. . . . **Jack Jones** commuting from Flamingo Hotel gig in Vegas to cut RCA album in Hollywood. . . . **Gordon Lightfoot** makes L.A. concert theater debut at Greek Theater July 5-7.

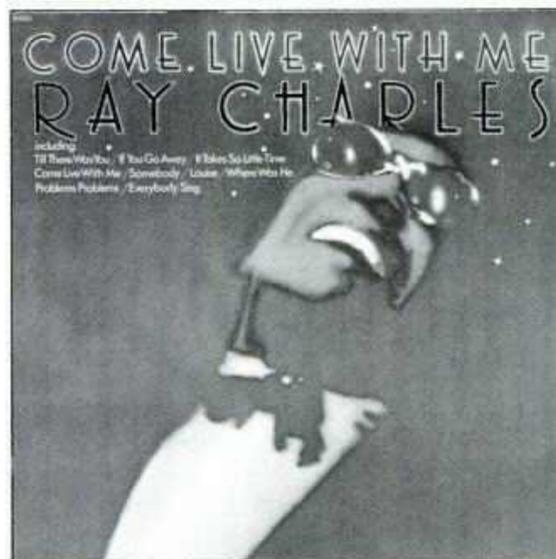
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MAY 30 thru JUNE 2	HOLIDAY INN	MEMPHIS, TENNESSEE
JUNE 3 thru 6		CHATTANOOGA, TENNESSEE
JUNE 7 thru 15	BACHELOR'S III	FT. LAUDERDALE, FLORIDA
JUNE 16 thru 21	BEVERLY HILTON HOTEL	BEVERLY HILLS, CALIFORNIA
JUNE 23 thru JULY 4	SALON CANDIDES HOTEL	MEXICO CITY, MEXICO
JULY 5		MONTEREY, MEXICO
JULY 6		GUADALAJARA, MEXICO
JULY 7		PUEBLO, MEXICO
JULY 30 thru AUGUST 4	WAREHOUSE	DENVER, COLORADO
AUGUST 5 thru 10	OAKDALE MUSICAL THEATRE	WALLINGFORD, CONNECTICUT
AUGUST 12 thru 17	MUSICARNIVAL THEATRE	CLEVELAND, OHIO
AUGUST 19	CENTRAL PARK/WOLLMAN RINK	NEW YORK
AUGUST 20	ROBIN HOOD DELL/ FAIRMONT PARK	PHILADELPHIA, PENNSYLVANIA
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AUGUST 31		SARATOGA SPRINGS, NEW YORK



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PLAY ME
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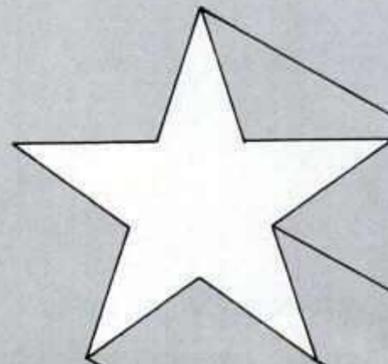
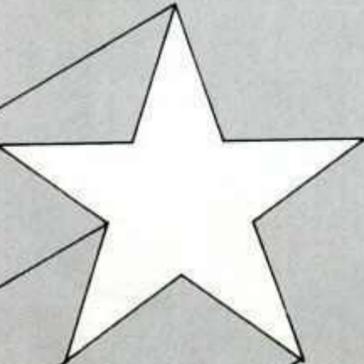
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SWEET CAROLINE
CRACKLIN' ROSIE
SHILO
HOLLY HOLY
STONES
BROOKLYN ROADS
DONE TOO SOON

SWEET CAROLINE
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DONE TOO SOON



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