

A Billboard Publication

The International Music-Record-Tape Newsweekly

February 1, 1975 · \$1.50

## N.Y. State Intensifies Its Antipiracy Stance

By ROBERT SOBEL

NEW YORK—The State Attorney General's office is swinging into legal action against tape and record pirates and bootleggers here. It will submit a bill in the next few weeks which strengthens the penalties against offenders, amends the penal law and repeals the general business law in relation to unauthorized

recordings. Important in the new bill is the fact that record stores would be considered offenders in certain cases.

A similar bill has already been introduced and submitted by State Sen. Roy M. Goodman at the State Legislature in Albany. The Good-

(Continued on page 86)

## Nightclubs Doggedly Hold Own In Recession Struggle

LOS ANGELES—Nightclubs are fighting back aggressively against the current tight-spending economy in the U.S. and in most cases they're holding their own.

A national survey of key niteries by Billboard reporters reveals that live entertainment audiences are still eager to turn out for good quality artists whose names are familiar through records. But they will be less likely to chance their shrinking dollars on a less pre-sold artist.

Thus the availability of artist draws has become increasingly cru-

cial to the very survival of the nightclub circuit.

Another apparent trend is the raising of nightclub prices—whether for admissions, cover charge, drinks or food—in order to meet rising artist prices and other cost boosts.

Niteries owners are caught in a crunch between operating expenses skyrocketing with inflation and profit limits tied to the audience capacity of their facilities. A number of clubs report they are remodeling in order to increase audience-holding

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## AT MIDEM

### U.S. Pubs Warned On C'right Life

By MIKE HENNESSEY

CANNES—A warning that American music publishers should "take seriously the statement that there will be no further extension of copyright on songs which would normally have gone into public domain before a new copyright bill is passed" was made by Sal Chiantia during a meeting of the Light Music Branch of the International Publishers Assn. at MIDEM last week.

Chiantia, on behalf of the U.S. National Music Publishers Assn., was reporting on the present situation regarding U.S. copyright revision. He expressed great concern over a reported statement by Congressman Robert Kastenmeier that "the whole question of the copyright term of life plus 50 years would have to be looked at."

Said Chiantia: "I would take that statement very seriously. It would be sad to see the one aspect of U.S. copyright law over which there has

(Continued on page 70)

## Supreme Court's Refusal To Review Jars Tape Pirates

By MILDRED HALL

WASHINGTON—The Supreme Court gave music publishers a resounding victory over tape pirates last week when it refused to review a U.S. Appeals court decision against Colorado Magnetics.

In a bellwether decision, the U.S.

### Progressive FMers Drift To Mainstream

By CLAUDE HALL

LOS ANGELES—FM progressive rock stations are drifting away essentially from rock and toward the musical mainstream tastes of a mass audience.

This is dramatically reflected in the latest ARB audience ratings, which depict the most commanding audiences ever for progressive stations overall.

David Moorhead, general man-

(Continued on page 8)

Tenth Circuit Court of Appeals had rejected the tape firm's claim of legal right to duplicate non-copyrighted, pre-Feb. 15, 1972, recordings, by paying mechanical royalties to the music publishers, under the compulsory licensing provision of the 1909 law. All recordings made on or after Feb. 15, 1972, have copyright protection under present federal law.

The high court's refusal to review the decision against Colorado Magnetics, made a year ago, will solidify similar findings of infringement against piracy of pre-1972 recordings. The Colorado Magnetics ruling was a reversal of a federal district court decision which found for the duplicators.

Major wins for the music publishers have been made in Western area U.S. Appeals courts of the Ninth and Tenth Circuits, which cover 12 states, including California and Ari-

(Continued on page 8)



LADY LOVE' HAS DONE IT AGAIN... "From His Woman To You," Barbara Mason's hot hit single, is the latest smash from this singer and writer. LOVE'S THE THING, her new Buddah album, fairly glows with Barbara's sexy, soulful splendor, and will follow her dynamite single right to the top! "From His Woman To You," "Shackin' Up" and "One, Two, Three" are just part of what makes "LOVE'S THE THING", an album of gems! (Advertisement)

## Unique Music Talent Forum Slated For June 4-7 In L.A.

### WB's Troupe Clicks On Continental Trek

LONDON—The Warner Bros. Music Show opened its European tour in explosive style with sell-out concerts at Manchester's Free Trade Hall and the Rainbow in London—and all indications are that the triumph will be repeated at all the other European tour venues.

Warners' record chief, Mo Ostin, in London to catch the opening concerts before going to MIDEM, told Billboard "it was organized as an experiment and it has paid off. A loss will be incurred, but nowhere near as large as expected, and with the exception of one venue in Germany all the concerts have been sold out in

(Continued on page 69)

LOS ANGELES—Billboard will hold its first Music Talent Buying Forum here June 4-7 at the Century Plaza Hotel.

The Talent Forum is designed as an open communications meeting for all areas of the live entertainment business associated with contemporary music—concert promoters, nightclub operators, booking agents, personal managers, entertainment attorneys and college entertainment buyers.

For the past seven years Billboard has presented an International Radio Programming Forum designed as a communications bridge between broadcasters and the music/record industries.

An all-star advisory committee has been assembled to participate in programming the Talent Forum.

(Continued on page 56)



LEO SAYER has a second album out: Just a Boy (BS 2836), on Warner Bros. records and tapes. Leo Sayer makes Number One British singles, wrote Roger Daltrey's first album and used to perform in clown makeup but doesn't any more. Leo Sayer put "Giving It All Away" and "Long Tall Glasses" on Just a Boy. Leo Sayer is a real live star. (Advertisement)

(Advertisement)



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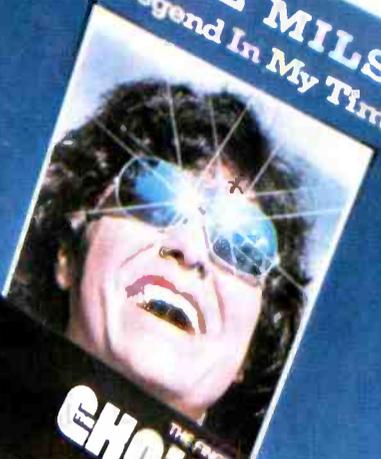
"Bustin' Out"  
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P8S-2035

PURE PRAIRIE LEAGUE  
BUSTIN' OUT



"A Legend In My Time"  
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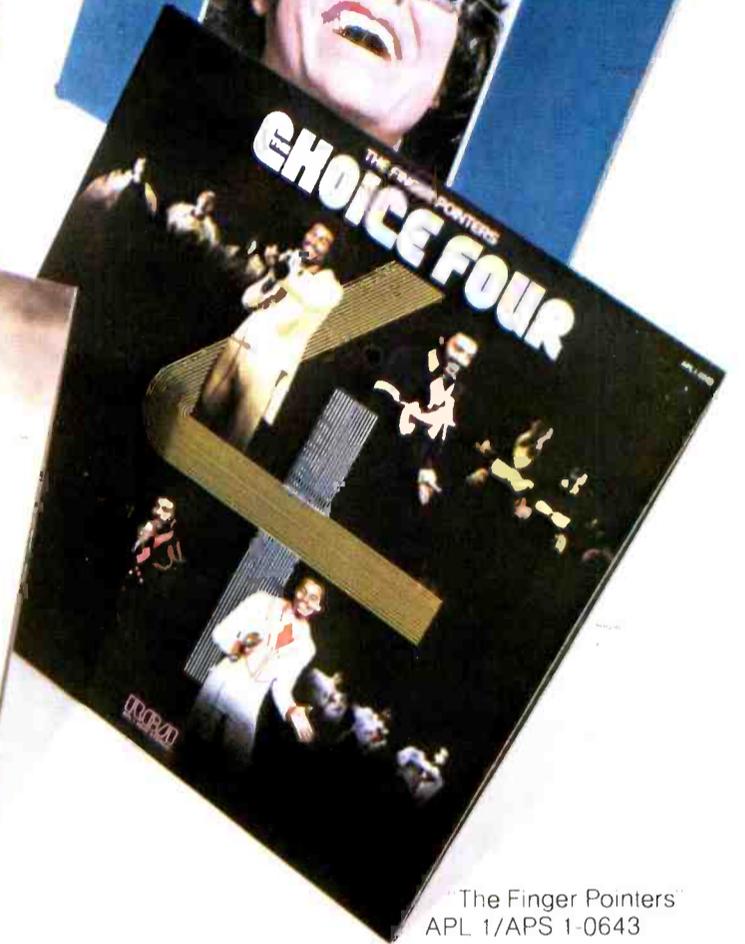
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"Refugees"  
CPL 1-0689



"Zulema"  
APL 1/APS 1-0819



"The Finger Pointers"  
APL 1/APS 1-0643

# 5 WAYS TO PERFORM THE MOST AMAZING ACTS IN MAGIC '75.



# Record Bar Employees Go 'Back To Basics' At Meet

LOS ANGELES—America's fastest growing record/tape retail chain, Record Bar, went "Back To The Basics" during its second annual managers' convention here last week. One-hundred and thirty employees attended.

Recently-appointed marketing director George Schnake, who engineered the basic retailing concepts approach, asked Durham-based department heads to concentrate on primaries during the three-day national confab. Schnake pointed up the need for self-appraisal in that the chain more than doubled its 31 stores of 1973 to 64 currently, with another 16 to 20 stores blueprinted before mid-1976.

The mushrooming chain carries heavy capital responsibility because all of its locations are mall-oriented.

President Barrie Bergman, for example,

urged that store managers be relieved of much procedural responsibility, thus freeing them for the more urgent in-store supervision. Bergman wants more time spent with customers. Rich Gonzalez, operations chief, recommended "low-profile" attention to all shoppers. "Don't just tell the customer where the records he's looking for are located, take him there and help him personally find what he wants.

"Re-approach even the customer who at first said he doesn't need help if that customer is in the store another five minutes," Gonzalez said. He pointed up the long-lasting values of making the customer feel wanted and at home in the store.

Correlative accessory suggesting and indi-  
(Continued on page 77)

# Charts Dominated By WEA For Fifth Year

By BOB WHITE & JOHN SIPPEL

LOS ANGELES—WEA stretched its domination of U.S. corporations earning the largest share of Billboard's Hot 100 and Top LP and Tapes charts for the fifth straight year during 1974.

Columbia held onto its top position as the label with the greatest share of LP and Tape action since 1970. And Capitol dethroned Columbia for the first time in five years as the label getting the most singles action on the Hot 100.

All performances were part of Billboard's fifth annual 12-month chart success analysis recapitulation by the Market Research Section of the Music Popularity Charts department, headed by Bill Wardlow.

A compilation of the total number of

records reflected on each of the three corporate rankings indicates that, despite a decline in total number of record releases in 1974 due to material shortages, approximately 10 percent more LPs and tapes and singles shared chart activity.

Complete results in bar graph form appear on page 12.

LP/tape entries rose from 569 to 638, while singles increased from 429 to 472. In the cumulative ranking, 1973's 988 chart entries elevated to 1,096.

MCA, both as a label and a corporation, displayed the strongest increase in chart activity

(Continued on page 12)

## Business & the Economy

# No Recession Felt By Col's Segelstein

By ELIOT TIEGEL

LOS ANGELES—"I don't see a recession in the record business; I was in the stores here checking and I found good business."

The speaker: Irwin Segelstein, CBS Records president, who emphasizes there is not yet any hard evidence there is a deep depression in the record business parallel to other industries.

There is evidence that January was a good month for retailers, he says. "If you're hot as a pistol when there is a recession, there is no recession for you."

What does concern the executive is what will happen when the credit

extended during the Christmas season runs out. Will accounts pay their bills? Will they ask for additional credit? Will they insist on returns? The answers won't be known until February or March and if the distribution pipeline isn't choked with merchandise, Segelstein sees expansive good times for 1975.

"We're projecting a good year for 1975, one that is better than 1974."  
(Continued on page 78)

# 'Tommy' Album To Receive Strong Polydor Promotion

NEW YORK—Polydor Inc. has acquired the worldwide album and tape rights to the original movie soundtrack of the film "Tommy," and is launching a six-figure dollar promotion campaign in support of the two-record rock opera package.

Included in the large-scale merchandising and promotional drive will be a coordinated effort with Columbia Pictures, distributors of the film, encompassing radio and TV spots, local and national print advertising and display posters. Also planned for stores in key areas are

preview boxes showing excerpts from the film.

In addition, Polydor, according to president Bill Farr, will sponsor on radio stations a pinball machine contest in 15 key areas, with a pinball machine as prize to the winners.

Polydor will release the package in mid-February. The film is to premiere in New York on March 18; a Los Angeles debut is set for the following evening. The premiere will be a star-studded affair in true Hollywood style, according to Farr. Plans also call for the taping of both debuts as a possible TV show on ABC's "Wide World Of Entertainment," to be shown sometime after the live event.

"Tommy" stars Roger Daltry, lead singer of the Who, who plays the title role in a cast which features Elton John, Eric Clapton, Tina Turner, Oliver Reed, Jack Nicholson, Ann-Margret and the Who. Keith Moon, Pete Townshend and John Entwistle, three other members of the Who, appear in cameo roles.

Of the 30 songs or musical sequences in the film, four are new tunes written by Pete Townshend. "Tommy" was produced by The Robert Stigwood Organization. The set will sell for \$9.98 list.

A seminar was held last week in Los Angeles familiarizing the Columbia Pictures regional fieldmen with the picture and record promotion concepts. Polydor personnel who attended the seminar included Farr and Polydor International vice president Mike Von Winterfeldt.

# Antipiracy Bill On Way In N.J.

TRENTON—The New Jersey State Assembly passed an antipiracy bill Thursday (23) 66-0, it was learned at press time.

The bill, sponsored by Assemblyman Joseph A. LeFante, majority leader of the Assembly, prohibits the unauthorized duplicating and sale of sound recordings either in tapes or disks in the state of New Jersey.

LeFante, in sponsoring the bill, says the state is losing revenue from sales tax and that the consumer is being "ripped off" because of the inferior quality of these kinds of recordings.

The bill must now go to the state Senate, then to the governor if approved.

# Tab '75 As Music Year In Memphis

MEMPHIS — Mayor Wyeth Chandler has proclaimed 1975 "Music Year in Memphis" and is urging the entire populace to "recognize, appreciate and patronize our local music industry."

Music, he said, is the second largest business in this Mississippi River city.

The celebration was set up by a group of music men and women, including Al Bell, chairman of the board of the Stax organization; Jim Stewart, co-founder and president of Stax; Mrs. Estelle Axton, president of Fretone Records; Sam Phillips, founder of Sun Records, president of Phillips Records and the "discoverer" of Elvis Presley; Willie Mitchell, vice president of Hi Records, and Knox Phillips, vice president and general manager of Phillips Records.

Also participating were Bob Taylor, president of Local 71 of the AFM; Sidney Stewart, president of the Memphis Chamber of Commerce; Marty Lacker of the Memphis and Shelby County Music Commission; Charles Scruggs, general manager of WDIA Radio, and Roy Mack of WMPA.

"Memphis," says the mayor, "has reaped great benefits from the ability and dedication of our local artists, who have caused our music industry to become a major attraction, which cycles many millions of dollars through our economy, enriches the lives of our citizens and serves as an outlet for talented performers, writers and technicians."

# Aussie Rock Fair An MCA Promotion

LOS ANGELES—Astor Records, which releases MCA Records in Australia, is conducting a Rock Records Fair to promote MCA acts in that country, according to Lee Armstrong, MCA's international vice president.

Neville Smith, general manager of Astor Records and his promotion manager Brian Dawe, are taking over the ballrooms of various hotels throughout the nation with display booths featuring record players and earphones, plus visuals and handouts.

# Listener's Guild Will File A Protest Over WQIV-FM

By RADCLIFFE JOE

NEW YORK—The 7,000-member Listener's Guild plans to file a strike petition with the FCC against WQIV-FM when the station's operating license comes up for renewal Feb. 1.

The Guild is the same organization which fought unsuccessfully last fall to bar the Starr Broadcasting Co. from converting the all-classical WNCN-FM to its present 4-channel all-rock format.

The strike petition, a move designed to have the FCC cancel the station's license, will be based largely on arguments set forward in the original petition.

Guild officials feel that the appeal could have greater clout this time because of growing support from WNCN loyalists.

In granting the format switch to Starr, the U.S. Court of Appeals ordered the station to keep its classical music library intact pending a final

(Continued on page 78)

# 500,000 Units Set As New LP 'Gold Standard'

NEW YORK—The RIAA's Gold Record Award certification requirements for LPs and tapes is now based on the minimum sale of 500,000 units.

The new requirement went into effect Jan. 1 and is based on price increases instituted by record companies in 1974. According to RIAA officials, the move was taken so that the value of the awards would not be diluted. With the new requirements multi-record or tape packages will be assessed as a single unit.

Product released before the new ruling went into effect will continue to be eligible for certification under the old requirements which stipulated \$1 million in manufacturers' sales based on the 33 1/3 percent of the product's list price.

# UA Reissue Series May Confuse, But It's Working

LOS ANGELES—Why would a company that only recently released a successful 12-disk "best of" series call back the 12, add another eight and reservice the whole thing again at a time when some believe the industry is anything but booming?

United Artists has done just that with its current 20-volume "Very Best Of" series, but sales vice president, Sal Licata feels there is a method to this particular madness.

To begin, all 20 of the LPs will carry an attractive \$4.98 list price. The original 12 feature 12 tunes

A complete review of this series appears on page 48.

each, the remainder 10 tunes. Product will be advertised through three radio spots, one focusing on six LPs and the other two zeroing in on seven albums each. Similar musical types will be lumped together. A 30-second TV spot is also being readied which will flash "under \$3" across the picture and will leave time for dealer tags.

The thrust of the campaign is the mass merchandising chains, and the UA merchandising force is readying 2,000 bins to hold 250 disks each, ad

mats, mini mats, pamphlets listing LPs and numbers and contents of each LP, to be available to the consumer as well as the dealer.

Also available is a poster picturing all 20 LPs. The dump bin features a removable top piece, so it can be used for other product in the future.

Artists in the series include Fats Domino, Rick Nelson, Gordon Lightfoot, Cher, Vikki Carr, Ferrante & Teicher, Jay & The Americans, the Hollies, two oldies packages, B.J. Thomas, the Shirelles, Little Anthony & The Imperials, Del Reeves, Slim Whitman, Martin Denny, Dionne Warwick, the Ventures, the Fleetwoods and Bobby Vee.

Material is shipping now, and Licata says some reorders have already come in. "We are going to spend money on this," he says, "but we feel it will pay off. The price is right, there is still a nostalgia feeling around, these are all valid artists who in many cases are still stars today and the campaign will be a major one."

More Late News  
See Page 86

## RCA Inks Contracts To Handle 2 Production Cos

NEW YORK—In the latest in a growing number of independent deals, RCA Records signed separate agreements to manufacture and distribute product by Gryphon Productions and the newly formed Gomelsky/Eggers Music & Information Co.

The first two Gryphon-produced LPs—"Michel Legrand Recorded Live At Jimmy's" and "Susan Barlow"—were released on the RCA label last month.

Composer / conductor / arranger Legrand is one of the Gryphon management foursome that includes Norman Schwartz, former Columbia international a&r, creative services and music publishing director, and producer/arranger/conductor Harold Wheeler who will soon make his RCA debut with an LP titled "Black Cream."

The Gomelsky/Eggers deal involves product released on RCA in the U.S. and Canada, and on a G/E-owned label to be distributed abroad by RCA.

In addition to Giorgio Gomelsky (manager/producer of The Yardbirds and The Rolling Stones) and Kevin Eggers (founder of Poppy Records), also involved in the new company are European project coordinator Dick Zwicker (Dutch band Supersister manager); U.K. project coordinator Colin Symthe (co-manager of Holland's gold disk winner and 1973 Billboard trendsetter Focus); U.S. project coordinator John Lomax; administrative/financial supervisors Ken Greengrass and Phil Lawrence of Greengrass Enterprises and design coordinator Milton Glaser.

## New Markets Set By GRC

LOS ANGELES—The GRC label will be launched in Australia and New Zealand in February through Phonogram-Australia.

Companies involved include GRC, Hotlanta and Aware. Phonogram has appointed Brent Currie as product manager who will handle marketing of the Atlanta firm in Australia and Jay Boelee in New Zealand to act as liaison with GRC.

Plans are for a day and date marketing of GRC product in these two overseas markets with the domestic release time.

Artists involved in the February release include Sammy Johns, Red, White and Blue(grass), Rick Cunha, Moe Bandy, the Rhodes Kids Loleatta Holloway and Ripple.

Additionally, discussions are going on about bringing several GRC artists to Australia for personal and TV appearances in the months ahead. Firms involved in this area are GRC, Phonogram and ATA Artists.

This newest pact for GRC was arranged by Bobby Weiss' One World of Music International licensing firm here.

## John's Long Life

LOS ANGELES—Elton John's "Greatest Hits" LP on MCA remains the No. 1 product on Billboard's Top LPs & Tapes chart for the eleventh consecutive week. It's been quite some time since an artist stayed up there in the top spot so long.

## Jazz Into L.A. Grove Next Month

LOS ANGELES—Nightclub owner Howard Rumsey and his partner Milton Handman have leased the Grove in the Ambassador Hotel and will begin presenting jazz around March 27.

Rumsey, who still operates Concerts By The Sea in Redondo Beach, is planning concert presentations in the large room which has been dark for more than two years.

He says his talent budget will run from \$5,000 to \$15,000 for acts "on the way up or on the way down" with the emphasis on a Tuesday through Sunday setup including some split bookings.

The programs will be billed as Concerts At The Grove.

Presently there is no major room playing jazz in Los Angeles, although there are a number of small clubs in the suburbs including the Lighthouse, Concerts By The Sea, Donte's and The Times.

Rumsey says he hasn't firmed up his opening attraction although he speaks of having admission prices ranging from \$3.50 up, with a light menu and drinks priced to bring in a young audience.

"We want to go for a more intimate feeling in the room by putting the people and the music together," Rumsey says. The room's existing sound system and lighting equipment will be used.

The Grove, which changed its name from the Coconut Grove to the more "modern" Grove around three years ago, was formerly the city's leading top dollar hotel showroom, with the emphasis on MOR acts, but with a large number of contemporary acts working there like Barbra Streisand, Ray Charles, the Supremes, Four Tops and Aretha Franklin.

Jazz station KBCA plans to broadcast at least one hour a week of music in stereo from the Grove, including the opening night.

Rumsey is well known in the Southern California area for his involvement in jazz, starting with his 1949 opening of the Lighthouse in Hermosa Beach to the 1972 opening of his current club in nearby Redondo Beach.

## NARAS Offers All-Femme Panel

NEW YORK—"The Changing Role Of Women In The Music Industry" is the topic for this month's New York chapter of the Recording Academy meeting, to be held at Columbia's 30th St. studios Wednesday (29).

The evening's panel will consist of Ruth Bowen, owner of Queen Booking; Barbara Harris, director, artist relations, Atlantic Records; Susan Holleb, technician, Sound Ideas Studios; Estelle Leviitt, songwriter; Victoria Lucas, owner of Lucas Associates; Carol MacDonald, lead singer of the group Isis; M. Scott Mampe, vice president, classical division, Phonogram Records; Roberta Scopp, assistant editor, Record World; and Pat Cox, director, music department, Rogers & Cowan.

## General News

### Midget Out With First Test Single

LOS ANGELES—Midget Productions has released its first single, "Rainin' Love" by Brenton Wood, a former gold record artist of the '60s, with promotion chieftain Don Graham out to secure public reaction in California before offering the disk to Warner Bros. for national distribution.

Test marketing the product first before offering it to a major label for national exploitation is the firm's operating concept.

Warners has first refusal on all Midget products. The Wood single was produced by Bob Todd and Hal Winn, who along with Graham are equal partners in the company. Wood previously recorded for Winn on the Double Shot label.

The song was written by the three partners and is the first copyright in their just-formed Peanut Music ASCAP).

Graham last week was covering Los Angeles and San Diego with the single and is supposed to be heading to San Francisco this week. The company is working with Record Merchandising in Southern California, with a San Francisco distributor to be set.

On the publishing side, Peanut will be represented in Australia by Sussex Music.

### Heilicher Gets Alligator Label

CHICAGO—Alligator Records has appointed Heilicher Brothers of Dallas as exclusive Texas distributor in a continuing push to expand the Southern market. Recently, distributors in New Orleans, Miami and Atlanta were signed to represent the label.

The Texas distribution appointment precedes a planned tour by the label's Hound Dog Taylor in that state. Koko Taylor and the Blues Machine will tour in Georgia and Florida.

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## Executive Turntable



POPOVICH



LICATA



TASHJIAN

**Steve Popovich**, vice president, national promotion, Columbia Records, switches to Epic Records as vice president, a&r, responsible for the direction and supervision of label a&r departments on both coasts. Popovich, who received Billboard's promotion man of the year award for both 1973 and 1974, joined CBS in the mid-sixties. In 1970, he was appointed national director of promotion for Columbia and, in 1972, was promoted to vice president. In his new capacity, Popovich will report to Ron Alexenburg, vice president and general manager, Epic. Popovich's successor at Columbia has not been named.

★ ★ ★

**Gary Johnson** named manager, national r&b promotion, RCA Records. He was previously Atlantic Records r&b promotion director for the northeast and southeast regions. ... At Tom Cat Records, a new cooperative venture with RCA, **Dan Crewe** appointed executive vice president and **Sal Forlenza** appointed vice president, marketing. ... Veteran talent management executive **Norman Weiss** named president of Jerry Weintraub's Management III firm. Weiss was formerly a senior vice president at CMA, prior to its merger with IFA. ... **Roy Rosenberg** named director of promotion at Audiofidelity Enterprises. ... **Robert Caviano** has exited International Creative Management, where he was an agent in the contemporary music department.

★ ★ ★

**Sal Licata** appointed vice president, sales, at United Artists Records, Los Angeles. **Jay Butler** becomes national director of r&b promotion. ... **Paul Lovelace** named director of country marketing at 20th Century Records and **Ralph Tashjian**, formerly national singles promotion manager, moves up to national promotion director at the Los Angeles-based label. ... **Carol Erwin** becomes coordinator of Motown Records' international division. ... An abrupt exit from A&M Records in New York was made last week by 12-year executive **Jerry Love**.

★ ★ ★

**Charles Link** named president of Electro Sound, Inc., a Viewlex subsidiary. ... New national sales manager of Aiko Corp. is **Hy Foster**, once associated with Davega stores. ... **Jerome C. Nunn** set as director, audio products manufacturing, for Zenith Electronics Corp. of Pennsylvania.

★ ★ ★

**Bernie Ross** joins Marc Gordon Productions as a management associate in Los Angeles. He was formerly with Aarons Enterprises. **Karen Gunderson** named executive assistant to Richard Delvy, executive vice president of Gordon's record division. **Debbie Berkin** joins the firm to work in publishing with Gordon's Caesar's Music Library and Tunesmith Music.

(Continued on page 78)

## BOOK REVIEW

### Money, Power Theme Of Clive Davis Tome

LOS ANGELES—"Clive Inside The Record Business" (William Morrow, \$8.95) is one man's subjective assault on history, his attempt to resurrect and justify his successes so that he is not forgotten.

In putting down his eight years with Columbia Records, former president Clive Davis has written his own preamble, his own master biography, detailing what his life was like as a \$25,000 lawyer and how complex it became as a \$100,000 plus president of CBS Records.

Along the way, Clive has carefully left out those whose presence would detract from his own importance.

The book is a fascinating series of sagas about money and power, about how Clive helped steer Columbia into its well niched position as the leading contemporary record label in the world.

Time Magazine writer James Willwerth, with whom Clive worked on the book six months, has fashioned an easy to read and grasp glimpse into the whys behind Davis' actions and the hows of how Clive met the challenges of helping turn Columbia away from its sluggish middle-of-the-road pop music image into a leader in the rock music field.

For this reviewer the most fascinating tidbits concern money—the value artists placed on themselves as they made themselves available to Columbia.

Clive signed Donovan in 1966 for \$100,000 and a guarantee of \$20,000 a year for five years. In 1970 Donovan signed with Warner Bros. for a \$250,000 an LP for 10 LPs plus financing for a film. Clive matched the WB offer after some tricky legal problems.

Andy Williams, one of the label's main MOR attractions was offered \$1.5 million for three LPs a year for five years. The final terms aren't spelled out by Clive, only that Andy agreed to do the 15 LPs in return for a "high guarantee."

Bob Dylan presented a special situation unto himself. At re-signing time, Columbia offered a 5 percent royalty with \$500,000 up front for five years. But MGM offered 12 percent and a \$1.5 million guarantee for five years. Clive upped the offer to 7 percent, including a 2 percent royalty for an independent producer, plus a 5 percent foreign royalty and 6 percent for England.

Five percent had been the highest royalty given to any artist (Doris Day), but Clive gave Dylan 10 percent for five years, with no minimum amount of LPs required plus the right after five years to repossess his old Columbia LPs except any greatest hit packages. In 1973 Dylan renewed for two LPs plus the "Billy The Kid" soundtrack LP and the guarantee was \$400,000 an LP.

After his association with Asylum, (Continued on page 86)

*Amid the Bullets, an Angel*  
*Minnie Riperton*

After twenty-four weeks on the charts,  
"Perfect Angel" is still ascending, leaping over the competition.

The album, and the hit single "Lovin' You" 3-50057  
are both selling at a fantastic rate in every market.

Who wouldn't welcome a perfect angel.



On Epic Records - and Tapes

\*Not available on tape

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Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069  
(213) 273-7040 Cable: Billboy LA, NY Telex—620523

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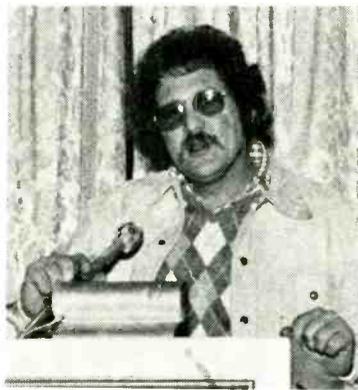
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Vol. 87 No. 5

# ABC Sales Meet Spokesmen



ABC photos

Jerold Rubinstein, ABC Records new chairman of the board, opens the label's recent sales-promotion meeting in Los Angeles (top right photo) with Marv Helfer label vice president on his right. Other speakers include Dennis Lavinthal (top left photo) vice president and in photo below right, Ian Ralfini, Anchor Records president and his right producer Martin Wyatt.



## Cap Rereleasing Old Axelrod LP

LOS ANGELES—In an unusual move, Capitol has rereleased composer/arranger/producer Dave Axelrod's "Songs Of Innocence" LP first issued in 1968.

The label says it receives calls for the LP all the time and it has been a steady seller.

Axelrod has been away from Capitol for several years and last week was talking to the label about a possible reunion as an artist.

He is still affiliated with Fantasy as a producer, calling for three LPs for that Northern California based firm.

Axelrod's most recent effort, "Heavy Ax," was issued on Fantasy, but he says he's pointing more toward a rock connotation, which is not what Fantasy is known for.

He says he is surprised that Capitol reissued the LP, which is supposed to get a new promotional push. Executive Bruce Wendell says the firm has a "basically different promotion staff than the first time the LP was released... and we thought we should give it another shot."

The LP has been a regular favorite at many jazz stations.

Axelrod took new photos for the cover and says the sound on this version is far better than on the original because of Capitol's new mastering equipment.

## Viewlex Charges \$ Owed By Stax

NEW YORK—Stax Records, of Memphis, and its president, James F. Stewart, are defendants in an action by Viewlex, Inc., and six of its subsidiaries for judgment totalling nearly \$850,000.

Filed Jan. 8 in U.S. District Court, Eastern District of N.Y., the complaint alleges that Stax has not paid for certain goods sold and delivered, services rendered in connection with record pressing and tape duplicating, and other manufacturing services, in the sum of \$590,790.

In addition, the complaint alleges that on or about last Sept. 10, defendant Stewart guaranteed to plaintiff Sonic Recording Products, Inc. (a Viewlex subsidiary) the sum of \$250,000 in the event that Stax failed to pay that sum on or before Oct. 4, 1974, which payment has not been made.

## KATZ BOSSES INTERMAGNETICS Firm To Build Tape Factories Worldwide

By BOB KIRSCH

LOS ANGELES—Irv Katz, one of the pioneers of the consumer magnetic tape industry, returns to the industry this week with the purchase of 50 percent of the stock of Intermagnetics Corp. and a plan involving aiding new tape manufacturers around the world and subsequent importation of their tape product.

Katz, who founded Audio Magnetics Corp., says the goal of Intermagnetics is to "put people in various parts of the world in the business of manufacturing magnetic tape in their own areas through selling them tape as well as machinery. Eventually we will import the product. The fourth goal will be to sell our own product, manufactured here."

Katz is chairman and chief executive officer of the company, while Georges Abitboul, who founded Audio Magnetics with Katz in 1961, is president and chief operating officer. Terry Waherlock, who ran EMI's tape operation in London, joins as vice president, while Jim Ward, formerly vice president and operating officer at RCA duplicating joins as vice president, manufacturing. Brian Lundstram, coming from RCA, will be vice president, international, and Carlos Marciel will be vice president, engineering.

"I think we have a good shot at the tape business now," Katz says. "We know what we want to do, we think we know what the world needs and we have the credibility of being able to walk into the industry with the full knowledge of the kind of roller coaster it has been and could be."

Intermagnetics was formed in May of last year, when Abitboul bought some equipment from a bank in New Jersey that had foreclosed on a tape company. He trucked it West and reassembled it in Santa Monica. By September the



Intermagnetics photo

Irv Katz: the world is his market.

plant was operating and is now selling tape on pancakes to OEM accounts, with production of around 60,000 pancakes a month.

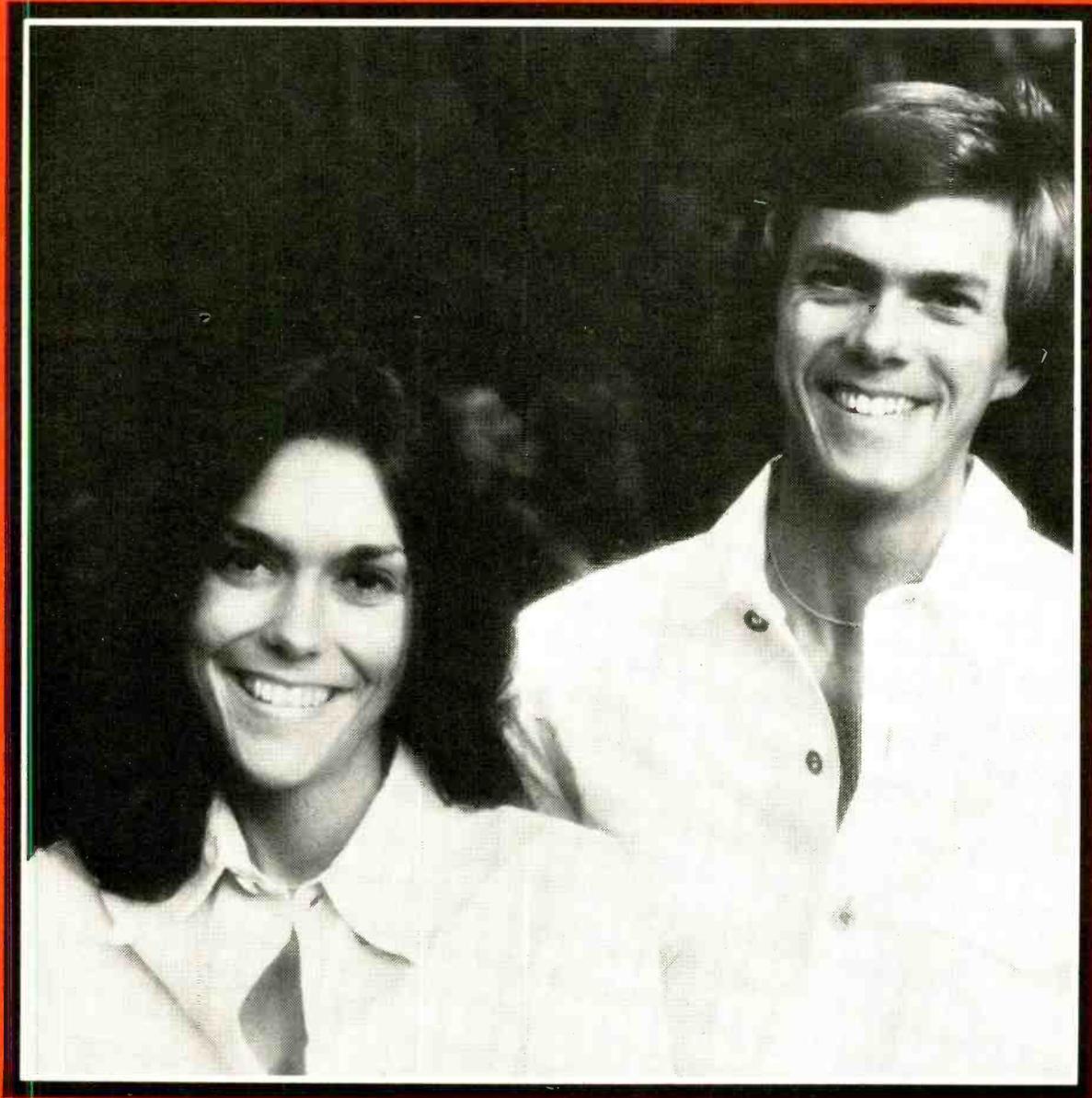
"Let me give you an example of what we are thinking of doing," says Katz. "Say someone needs a complete manufacturing setup in Indonesia. All he has to do is provide us with a building and we can build every piece of machinery required. We will backup the coating lines, slitting lines, assembly lines and supply tools if he is not already manufacturing cassette parts and basically put him totally in business."

"We will also supply this 'someone' with formulation technology and continuous mechanical and chemical support. We can also provide a marketing and selling knowledge and we will bring their people over here to train them. One of our engineers will go back to whatever country it might be to help out as well."

"Next," says Katz, "once we get these various people around the

(Continued on page 41)

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# Progressive FMers Drifting

Continued from page 1

ager of KMET in Los Angeles, has the honesty to admit outright what most general managers and program directors will only allude to: "When I came back to KMET, I had to make a basic business decision. KMET was a critical success and was well-received by a minor esoteric audience... much more esoteric than we really cared to program toward... a very small audience without much potential for increase. And KMET was strictly a snob-ap-

peal station for those few people whose musical tastes, even though they didn't run that way, said they did.

"I personally found the station to be non-entertaining."

Thus, with his ever-expanding staff, Moorhead began broadening "the music base" as early as the fall of 1972. "Very gradually... accelerating in 1973 and even more so in mid-1974."

Scott Muni, program director of WNEW-FM in New York, which, like KMET is owned by Metro-media, is somewhat leery of the word "mainstream," but also talks about the excellent ratings and the profit picture of the station.

Many broadcasters feel that WNEW-FM is probably the most successful FM station in the nation and ranks extremely high among AM and FM operations. "Our au-

dience is growing better in demographics because the people who grew up with our kind of music are growing older. Our audience will go beyond 34 every year."

But, too, there's a growing audience in general which seeks "intelligence and truth" from radio... specifically from the type of radio stations that progressive stations have become. And, while Muni says that Jonathan Schwartz might play a Frank Sinatra record—the format of a WNEW-FM is "freeform" and that can include all kinds of music.

Jerry Stevens, until recently the program director of WMMR in Philadelphia, merely describes his station as "the music station" and hates the progressive tag. Tom Donahue, known as the father of progressive radio, always claims that his KSAN in San Francisco is "the MOR station of today."

The move toward a broader audience base at KMET had to come. "Radio is a business... unless you happen to work for a foundation-supported station," says Moorhead. KMFT "had a broader music base when I left it toward the end of 1970 than when I came back." Moorhead was transferred by Metromedia to manage WMMR, which it then owned in Cleveland.

When moved back to Los Angeles, Moorhead found a station that "was an audience failure." The station was basically aiming at the 20-30-year old.

To take it more toward where he felt it should be in the market and in profitability, Moorhead started a building plan which included enlarging the audience and increasing its services to the 20-30-year old generation "to really reflect the audience in everything from music to sports."

Several progressive stations that didn't fare so well in the last ARB ratings are taking a closer look at their brethren who did. There may be a general trend toward a more pop sound on progressive stations overall in the future. Bill Swan's "I Can Help" is a case in point. Progressive stations felt they could play the record because Swan was a member of Kris Kristofferson's band and closely identified with him.

In years past, progressive stations would have been reluctant to play a record that pop-oriented and wouldn't have even been eager to find an excuse to play it.

The domain of the progressive station is still quite apart from other radio stations in that progressive stations will play new product—product that is often overlooked on purpose by Top 40 stations. Scott Muni plays "The Man With The Golden Arm" by the British group Sweet.

And Muni adds: "I protested when they called our kind of radio 'underground'... we've always been in touch with the mainstream audience."

# Market Quotations

As of closing, Thursday, January 23, 1975

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
20%	11%	ABC	5.4	1224	16%	16%	16%	+ 3/4
4%	2	Ampex	2.7	193	3	2%	2%	- 1/4
2%	1	Automatic Radio	6.2	4	1%	1%	1%	- 1/4
9%	4%	Avnet	2.4	246	5%	5%	5%	- 1/4
25%	9	Bell & Howell	3.8	301	12%	10%	11%	+ 3/4
40%	25	CBS	9.3	1020	33%	32%	33%	+ 1/2
4%	1%	Columbia Pic.	—	746	3%	2%	3%	+ 3/4
3	1%	Craig Corp.	2.5	21	2%	2%	2%	Unch.
52%	17%	Disney, Walt	16	3590	29%	3%	29%	+ 1 1/4
3	1%	EMI	4.1	246	2	1%	2	+ 3/4
29%	18%	Gulf & Western	3.6	527	24	24	24	- 3/4
8%	2%	Handeman	9.1	122	3%	3%	3%	+ 1/4
12%	5	Harman Ind.	2.3	28	7%	6%	6%	- 1/2
7%	2%	Lafayette Radio	3.5	46	4%	3%	4	- 1/2
17%	11%	Matsushita Elec.	5.5	746	12%	12	12	- 1/4
32%	19%	MCA	5.4	535	32%	30%	32%	+ 1 1/4
25	9%	MGM	4.3	1034	25	17%	25	+ 7%
80%	43%	3M	16	2088	46%	44%	44%	- 2%
8%	1%	Morse Elec. Prod.	3.1	66	2%	1%	1%	- 1/4
61%	32%	Motorola	11	2851	36%	34%	36%	- 1/2
23	11%	No. Ameri. Phillips	3.7	59	14	13%	13%	- 1/4
19%	5%	Pickwick Intl.	4.7	429	11%	9%	11%	+ 2 1/4
6%	2	Playboy	4.0	71	2%	2%	2%	Unch.
21%	9%	R.C.A.	74	2889	11%	10%	10%	- 3/4
10%	4%	Sony	9.8	3808	5%	5%	5%	- 1/4
25	8%	Superscope	2.1	144	11	10%	11	Unch.
26	10	Tandy	6.8	218	15%	14	15%	+ 2 1/4
6%	2%	Telecor	2.7	46	3%	2%	3	- 1/2
4	2%	Telex	—	727	3%	3%	3%	+ 3/4
2%	14	Tenna	7.5	134	2.06	1.12	2.06	+ .94
10%	5%	Transamerican	—	2164	7%	6%	7%	+ 1/4
9	4%	20th Century	16	929	6%	5%	6%	+ 3/4
1%	.05	Viewlex	—	34	.09	.08	.08	Unch.
18 1/2	6%	Warner Commun.	3.8	614	10%	9%	10%	+ 3/4
31%	9%	Zenith	8.2	1661	11%	10%	10%	- 1%

As of closing, Thursday, January 23, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	—	1 1/4	1 1/4	1 1/4	Schwartz Bros.	1	3/4	3/4	3/4
Gates Learjet	104	5	4 1/2	5	Wallich's	—	1/4	1/4	1/4
GRT	—	3/4	1/2	3/4	Music City	—	1/4	1/4	1/4
Goody Sam	—	1 1/4	1 1/4	1 1/4	NMC Corp.	—	1/4	1/4	1/4
Integrity Ent.	—	3/4	3/4	3/4	Kustom Elec.	58	1 1/4	1 1/4	1 1/4
Koss Corp.	44	5 1/2	5	5	Orrox Corp.	1	3/4	1/2	3/4
M. Josephson	12	6 1/4	6 1/2	6 1/2	Memorex	—	3	2 1/4	3

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

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## WEA Asks \$5,212

LOS ANGELES—WEA Corp. is suing Billy Jack Productions Inc., in superior court here seeking \$5,212.50 payment for goods it delivered to that film/record production firm.

## MASTER TAPES FOR SALE

By order of the Chancery Court, Davidson County, Tennessee, more than 70 Master Tapes will be sold under sealed bids by the Receiver of Recording Industries Corporation (R.I.C. Records). The tapes include such artists as Rosie Greer, Billie Holiday, Pat O'Brien, Ethel Merman and many others. Terms of sale and complete inventory will be furnished upon payment of \$5.00, to be credited to the successful bidder for same, if received by the undersigned before the 20th day of February, 1975.

The receiver reserves the right to reject any and all bids. Mail request to A. P. Ottarson, Jr., Receiver, 125 Third Avenue North, Franklin, Tennessee 37064.

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# Supreme Court Ruling Jars

Continued from page 1

zona, Colorado and Oklahoma. Also in the Fifth Circuit, which covers six Southern states, including Alabama, Louisiana and Mississippi.

Latest in the publishers' victory parade was the Philadelphia Third Circuit Court of Appeals overturn of a New Jersey U.S. District Court finding in the case of Jondora Music vs. Melody Recording. (Billboard Jan. 11.)

In the long battle of publisher E.B. Marks and others against unauthorized tapers, the Appeals Court decision said "similar use" granted in making further recordings of copyrighted music under the compulsory licensing proviso does not give the right to duplicate existing recordings.

The court said, "similar use" means using the copyrighted music, on payment of mechanical royalty, by making one's own arrangement, hiring artists and musicians, and recording the work.

A brief from the U.S. Solicitor General Robert Bork in mid-January advised the Supreme Court against further review of the Colorado Magnetics case.

The whole question of the legality or illegality of taping non-copyrighted recordings by offering to pay mechanical royalties for the copyrighted music has been left to the courts.

The courts do not rule on the morality of the practice. They can only, as some have said, apply the wording of the law. Lower federal courts have found for duplicators, in several cases—Appeals Courts rule for music publishers and against pirating others' recordings.

Congress has so far refused to make any firm statement on the practice of unauthorized duplicating of non-copyrighted recordings under the 1909 Act in 10 years of copyright proceedings to modernize the old law. Both the courts and the Copyright Office would welcome a clear directive.

## Paul Beaver Dead Of Stroke In L.A.

LOS ANGELES—Paul Beaver, one of the pioneers of Moog synthesized music, died here of a stroke Jan. 16 at the age of 49.

Beaver recorded three Warner Bros. LPs with Bernie Krause, contributed music to such movies as "Candy," "Performance," "Camelot," "Dr. Doolittle," "Dr. Zhivago," "Finian's Rainbow," "The Graduate," "Our Man Flint," "Love Story" and "Rosemary's Baby" and scored "The Outer Limits" TV show. He also scored "The Magnetic Monster," a 1953 movie which was one of the first to use electronic music.

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UA-LA377-E

**MARTIN DENNY**  
 Quiet Village  
 The Enchanted Sea  
 Ball Hal  
 Martinique  
 Hawaiian  
 Wedding Song  
 and more

THE VERY BEST OF  
**MARTIN DENNY**

UA-LA383-E

**FATS DOMINO**  
 Blueberry Hill  
 Ain't That A Shame  
 Blue Monday  
 I'm Walkin'  
 I'm In Love Again  
 and more

THE VERY BEST OF  
**FATS DOMINO**

UA-LA380-E

**FERRANTE & TEICHER**  
 Theme From  
 "The Apartment"  
 Exodus  
 Midnight Cowboy  
 Tonight  
 The Windmills  
 Of Your Mind  
 and more

THE VERY BEST OF  
**FERRANTE & TEICHER**

UA-LA379-E

**THE FLEETWOODS**  
 Come Softly To Me  
 Mc Blue  
 Tragedy  
 Outside My Window  
 He's The  
 Great Imposter  
 and more

THE VERY BEST OF  
**Fleetwoods**

UA-LA334-E

**THE HOLLIES**  
 Bus Stop  
 Look Through  
 Any Window  
 Stop, Stop, Stop  
 On A Carousel  
 Pay You Back  
 With Interest  
 and more

THE VERY BEST OF  
**THE HOLLIES**

UA-LA329-E

**JAY & THE AMERICANS**  
 Come A Little  
 Bit Closer  
 Cara Mia  
 Let's Lock The Door  
 (And Throw  
 Away The Key)  
 She Cried  
 Only In America  
 and more

THE VERY BEST OF  
**JAY & THE AMERICANS**

UA-LA357-E

**GORDON LIGHTFOOT**  
 Early Mornin' Rain  
 Did She Mention  
 My Name  
 If I Could  
 Last Time I Saw Her  
 Black Day In July  
 and more

THE VERY BEST OF  
**Gordon Lightfoot**

UA-LA381-E

**LITTLE ANTHONY  
& THE IMPERIALS**  
 Tears On My Pillow  
 I'm On The Outside  
 (Looking In)  
 Goin' Out Of My Head  
 Hurt So Bad  
 Shimmy Shimmy  
 Ko Ko Bop  
 and more

THE VERY BEST OF  
**LITTLE ANTHONY  
& THE IMPERIALS**

UA-LA382-E

**RICK NELSON**  
 Hello Marylou  
 It's Late  
 Travlin' Man  
 Have I Told You Lately  
 That I Love You  
 Poor Little Fool  
 and more

THE VERY BEST OF  
**Rick Nelson**

UA-LA330-E

**OLDIES VOL. I**  
 Let The Good Times  
 Roll / Shirley & Lee  
 Ooh Poo Pah Oo /  
 Jesse Hill  
 Mockingbird /  
 Charlie & Inez Fox  
 Mother-In-Law /  
 Ernie K. Doe  
 Cry Baby /  
 Garnet Mimms  
 & The Enchanters  
 and more

THE VERY BEST OF  
**OLDIES**  
 VOL. I

UA-LA384-E

**OLDIES VOL. II**  
 It Will Stand /  
 The Showmen  
 Papa-Oom-Mow-Mow /  
 The Rivingtons  
 It's Gonna Work Out  
 Fine / Ike & Tina Turner  
 Fortune Teller /  
 Benny Spellman  
 Tell Him / The Exciters  
 and more

THE VERY BEST OF  
**OLDIES**  
 VOL. 2

UA-LA335-E

**DEL REEVES**  
 Girl On The Billboard  
 Looking At The World  
 Through A Windshield  
 Belles  
 of Southern Bell  
 Lay A Little  
 Lovin' On Me  
 The Philadelphia  
 Fillees  
 and more

THE VERY BEST OF  
**DEL REEVES**

UA-LA378-E

**THE SHIRELLES**  
 Dedicated To  
 The One I Love  
 Soldier Boy  
 Will You Love Me  
 Tomorrow  
 Mama Said  
 Tonight's The Night  
 and more

THE VERY BEST OF  
**Shirelles**

UA-LA340-E

**B. J. THOMAS**  
 Raindrops Keep  
 Fallin' On My Head  
 I Just Can't  
 Help Believing  
 Hooked On A Feeling  
 No Love At All  
 Mighty Clouds of Joy  
 and more

THE VERY BEST OF  
**B.J. THOMAS**

UA-LA389-E

**BOBBY VEE**  
 Run To Him  
 Take Good Care  
 Of My Baby  
 Devil Or Angel  
 Sharing You  
 The Night Has  
 A Thousand Eyes  
 and more

THE VERY BEST OF  
**Bobby Vee**

UA-LA332-E

**THE VENTURES**  
 Walk Don't Run  
 Hawaii Five-O  
 Perfidia  
 Out Of Limits  
 Ram-Bunk-Shush  
 and more

THE VERY BEST OF  
**THE VENTURES**

UA-LA331-E

**DIONNE WARWICK**  
 Do You Know  
 The Way To San Jose  
 I Say A Little Prayer  
 A Little  
 Walk On By  
 Don't Make Me Over  
 and more

THE VERY BEST OF  
**Dionne  
 Warwick**

UA-LA388-E

**SLIM WHITMAN**  
 Rose-Marie  
 Indian Love Call  
 It's A Sin To Tell A Lie  
 Secret Love  
 More Than Yesterday  
 and more

THE VERY BEST OF  
**SLIM WHITMAN**

UA-LA386-E

\*Suggested retail price \$4.98 8 trk \$5.98

"The Very Best Of" Series On United Artists Records & Tapes L/A

# Billboard Trendsetters Presented in N.Y.



Ray Canady, Opryland's marketing director, accepts a special award for planning a U.S.S.R. tour for Tennessee Ernie Ford, Sandi Burnett and George Hamilton IV.



William Madden of 3M accepts for the firm's new blank coating.



Walter Yetnikoff, CBS Records International president, for launching a reciprocal licensing deal with the U.S.S.R.



John Boyden of England's Music For Pleasure for developing a successful budget line.



Joel Siegel, WCBS-TV personality and host for the awards dinner at the University Club, with Florence Greenberg, president of Scepter and her award for developing disco mixes.



Rock promoter Gary Naseef for launching concerts on the Las Vegas Strip.



Ben Digg, director of the New York Community Choir accepts for the Rev. James Cleveland for expanding black gospel music.



Stig Anderson for breaking the act Abba internationally.



George Lee of MCA accepts for Elton John for combining business and showmanship.



Ken Moyer, KOKE general manager, accepts for developing a progressive country format.

Billboard photos by Paul Josef

FEBRUARY 1, 1975, BILLBOARD



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## 'Most Successful Year Ever' For CBS

NEW YORK—Sales results for the CBS Records Group in 1974 produced the most successful year in the company's history, reports group president Goddard Lieberman.

The year-end figures reflect across-the-board growth in market activities by each of the group's components, Columbia, Epic, CBS custom labels and CBS Records International.

In all, Columbia garnered 16 gold records for the period—13 albums and 3 singles. Receiving LP certifications were artists Mac Davis, Chicago, Neil Diamond, Earth, Wind & Fire, Herbie Hancock, Loggins & Messina, Jim Nabors, Santana, Paul Simon, Barbra Streisand and Johnny Winter. In the singles category, Columbia artists bringing home gold disks were David Essex, Streisand and Chicago.

Epic and CBS custom labels received 14 gold certifications for the year—8 LPs and 6 singles. Artists achieving gold LP status were the Isley Brothers, Kris Kristofferson, MFSB, the O'Jays, Sly & the Family Stone, and Edgar Winter. Single gold disks went to the Hollies, MFSB, the O'Jays, Redbone, Billy Swan and the Three Degrees.

Although falling short of the gold mark, other CBS artists credited with contributing to the sales picture included Andy Williams, Johnny

Mathis, Aerosmith, Bruce Springsteen, Billy Joel, the Manhattan, Janis Ian, David Allan Coe, Charlie Rich, the Staple Singers, Johnny Paycheck, George Jones and Tammy Wynette, Freddie Hubbard, Ramsey Lewis, Weather Report, Maynard Ferguson, Stan Getz, Labelle, Minnie Riperton, Rick Derringer, Kansas, Larry Gatlin, Dave Loggins, Steppenwolf and Dan Fogelberg.

Equal success was also achieved by CBS Records International artists. Notably, 60 percent of the division's sales were from music by non-U.S. artists.

According to label executives, a major breakthrough was the launching of the "Philadelphia International Sound" overseas, primarily through tours by the Three Degrees, MFSB and the O'Jays. Other U.S. label artists scoring strong overseas sales results included Neil Diamond, Paul Simon, Leonard Cohen, Charlie Rich, Albert Hammond, Art Garfunkel and Santana.

### Dismiss Radio Suit

LOS ANGELES—A copyright infringement suit filed against Station KSOM in nearby Ontario in March, 1974, by a group of ASCAP writers and publishers, has been dismissed without prejudice to the defendants. The federal court dossier reveals that the station filed an answer, in which it said it had audited its performances and admitted that from \$2,000 to \$3,000 in royalty payments was due.

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# RECORD BAR SALUTES THE TOP PERFORMERS OF 1974.

## **MANAGER OF THE YEAR**

Danny Wynne, Record Bar #8,  
Pitt Plaza, Greenville, N.C.

## **NEW MANAGER OF THE YEAR**

(Jerry Baker Award)

Ed Hardy, Record Bar #47,  
Puente Hills Mall,  
City of Industry, Cal.

## **ASSISTANT MANAGER OF THE YEAR**

Mark Bobonic, Record Bar #18,  
Northwoods Mall, Charleston, S.C.

## **STORE OF THE YEAR**

Record Bar #9, Dutch Square,  
Columbia, S.C.

## **NEW STORE OF THE YEAR**

Record Bar #59, Lincoln Mall,  
Matteson, Ill.

## **SUPPLIER REPRESENTATIVE OF THE YEAR**

Mike Smith, RCA, St. Louis Branch

## **ARTIST OF THE YEAR**

Elton John, MCA



These outstanding performances were recognized at the Record Bar Managers' Convention in Los Angeles on January 21, 1975, as the best in our business. Special recognition is also due to the other 62 store managers and many sales representatives who did their jobs so well and made it hard to pick the winners. **Record Bar**

# Market Share Report On Single-LP Sales

## SINGLES

How The Top 10 CORPORATIONS Shared The Hot 100 Chart Action

RANK/Corp	No. of Singles	% Share of Chart
W.E.A.	102	15.7
CBS	83	13.6
CAPITOL	50	10.5
POLYGRAM	46	8.1
RCA	43	7.1
ABC	39	7.0
MCA	23	6.4
MOTOWN	33	5.8
A&M	27	4.8
ARISTA	26	3.6

How The Top 10 LABELS Shared The Hot 100 Chart Action

RANK/Label	No. of Singles	% Share
CAPITOL	32	6.6
RCA VICTOR	36	6.4
MCA	23	6.4
COLUMBIA	36	5.9
ABC	21	5.1
ATLANTIC	23	4.4
A&M	22	3.8
TAMLA	17	3.2
MGM	13	3.1
MERCURY	18	2.9

## LPs & TAPES

How The Top 10 CORPORATIONS Shared The Top LP And Tape Chart Action

RANK/Corp	No.	%
W.E.A.	185	29.3
CBS	134	17.2
CAPITOL	62	9.0
MCA	35	6.8
RCA	45	6.3
A&M	43	5.4
POLYGRAM	45	5.1
MOTOWN	29	4.8
ABC	40	4.2
U.A.	20	2.4

How The Top 10 LABELS Shared The Top LP And Tape Chart Action

RANK/Label	No.	%
COLUMBIA	83	10.8
WARNER BROS.	46	7.1
MCA	35	6.4
RCA VICTOR	37	5.9
ATLANTIC	38	5.2
A&M	33	3.9
CAPITOL	32	3.9
ABC	18	3.1
ASYLUM	13	3.1
EPIC	25	2.9

## COMBINED

LPs, Tapes & Singles

How The Top 10 CORPORATIONS Shared The Hot 100 and Top LP/Tape Chart Action

RANK/Corp	No.	%
W.E.A.	287	26.6
CBS	217	16.3
CAPITOL	112	9.2
MCA	58	6.7
RCA	88	6.3
POLYGRAM	91	5.7
A&M	70	5.3
MOTOWN	62	5.1
ABC	79	4.7
U.A.	32	2.3

How The Top 10 LABELS Shared The Hot 100 and Top LP/Tape Chart Action

RANK/Label	No.	%
COLUMBIA	119	9.8
MCA	58	6.4
RCA VICTOR	73	6.0
WARNER BROS.	63	6.0
ATLANTIC	61	5.0
CAPITOL	64	4.4
A&M	55	3.9
ABC	39	3.5
EPIC	39	2.9
TAMLA	26	2.8

FEBRUARY 1, 1975, BILLBOARD

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- Led Zeppelin—Houses of the Holy—ATL 7255
- Led Zeppelin—III—ATL 7201
- Bobbi Humphrey—Satin Doll—UA 344
- Bobbi Humphrey—Blacks & Blues—BN 142
- Ohio Players—Best of—Westbound
- Funkadelics—Best of—Westbound
- Stylistics—Greatest Hits—Avco
- Helen Reddy—Free & Easy—Cap 11348
- Herbie Hancock—Thrust—Col 32965
- Stevie Wonder—Fulfillingness—Tamilia 332
- Baker—Gurvitz—Army—Janus 7015
- John Denver—Greatest Hits—RCA 0374
- Paul Anka—Anka—UA 314
- David Bowie—Hunky Dory—RCA 4623
- Electric Light Orch.—Eldorado—UA 339
- Carly Simon—Hot Cakes—Elektra 1002
- Jimmy Smith—Greatest Hits—BN 89901
- Herbie Hancock—Greatest Hits—BN 89907
- Billy Joel—Street Life—Col 33146
- John Denver—Rocky Mountain High—RCA 4731
- John Denver—Rhymes & Reasons—RCA 4207
- John Denver—Take Me To Tomorrow—RCA 4278
- Beatles—Let It Be—UA 34001
- War—All Day Music—UA 5546
- War—World Is A Ghetto—UA 5652
- Bobby Womack—Greatest Hits—UA 346

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- Cream—Heavy—Poly 3502
- Derek & the Dominos—Layla—Poly 3501
- Lennie—Original Soundtrack—UA 359

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ALL 7.98 LIST TAPES ..... **4<sup>45</sup>** ea.  
(This Offer Good Through  
January 31, 1975)

### Arista FM Promo By Phone

NEW YORK—Arista Records utilized an innovative promotional approach for its releases on the Free-

dom label by introducing them in a conference call with programming personnel from nine progressive FM stations across the country.

### Piracy Charged To Philly Man

NEWARK—The U.S. Attorney's office here, continuing its investigation into unlicensed duplicating activities in New Jersey, has filed a criminal charge alleging James F. Garber of Philadelphia with the selling of pirated tape product at an auction in Pilesgrove Township, N.J.

The charge states that Garber violated copyright law by offering for sale unauthorized copies of Elton John's "Greatest Hits" LP on MCA. It is understood that investigators seized several hundred copies of the alleged pirated product.

If convicted, Garber faces a maximum jail term of one year and/or a maximum fine of \$25,000.

Director of FM promotion, Michael Klenfner, organized the call along with Steve Backer, coordinator of the Freedom project for Arista.

In addition to presenting the product, the call also provided an opportunity for the programmers to exchange views on the current status of contemporary progressive music and jazz on their respective stations.

Participating in the call were Bonnie Simmons, KSAN, San Francisco; Norm Winer, WBCN, Boston; Dennis Wilen, WMMR, Philadelphia; Tom O'Hair, WQIV, New York; Shelly Graffman, KSHE, St. Louis; Stan Garrett, KZEL, Eugene, Ore.; Jim Petrie, WABX, Detroit; Dave Perry, KWST, Los Angeles; and Jim Hilty, KLOL, Houston.

### ASCAP Reveals Board Nominees For Coming Term

NEW YORK—Slate of writer candidates for election to ASCAP's board for a term starting April 1 has been validated to president Stanley Adams by Louis Alter, writers' nominating committee chairman.

In the popular/production category, incumbent writers are Stanley Adams, Harold Arlen, Cy Coleman, Hal David, George Duning, Arthur Hamilton, Gerald Marks, Arthur Schwartz and Ned Washington. New nominees are Jeff Alexander, Clint Ballard Jr., Marilyn Bergman, Leon Carr, Benny Carter, Gene De Paul, Frank De Vol, Sherman Edwards, Ray Evans, Sammy Fain, Tom Jones, Mitch Leigh, Mitchell Parish, S. Bickley "Bix" Reichner, Bill Rice, Ann Ronell, Stephen Schwartz and Billy Taylor. Nominated as alternates are Martin Charnin, Joseph Darion, Mercer Ellington, Joe Meyer, Joe Myrow, Harold Rome and Leonard Whitcup.

For the standard field incumbents are Aaron Copland, Morton Gould and Vincent Persichetti. Other candidates are Carlisle Floyd, Ezra Laderman, Peter Mennin, A. George Rochberg, Virgil Thomson and Ollie W. Wilson. Alternates are Barbara A. Kolb, Salvatore Martirano and Conrad Susa.

David Sengstack, publishers nominating committee chairman, presented nominees in the popular/production publishing field.

Incumbents are Leon J. Brettler, Shapiro, Bernstein & Co., Salvatore T. Chiantia, MCA Music; Irwin Z. Robinson, Colgems Music Corp.; Wesley H. Rose, Milene Music; Larry Shayne, Larry Shayne Music; Alan L. Shulman, Belwin-Mills Publishing Corp.; Ed Silvers, Warner Bros. Music, and Norman Weiser, Chappel & Co.

Newly nominated are Joseph Auslander, Piedmont Music Co.; B. Tom Collins, Chess Music; Snuff Garrett, Senior Music; Larry Gordon, Keca Music; Robert Gordy, Jobete Music Co.; Dean Kay, T. B. Harms Co.; David Rosner, Kohaw Music; Michael Stewart, United Artists Music Co.; Glenn Sutton, Starship Music, and Gerald E. Teifer, American Broadcasting Music. Alternates nominated are Buzz Cason, Buzz Cason Publica-

(Continued on page 77)

### WEA Dominate Charts

• Continued from page 3

across the board. As a label, it upped its ranking as follows: Hot 100 from 10 to 3; Top LP and Tape, 8 to 3; and combined, 8 to 2. Corporately, MCA advanced in singles from 9 to 7; LPs and Tapes, 8 to 4; and combined, 8 to 4.

In order to maintain its current spotlight on the ever-changing record /tape mart, Billboard will be initiating a quarterly Share-of-Market report, the first of which will appear early in April.

For the past five years, Billboard has recapped label and corporate chart activity rankings on an annual basis only.

The rankings are based on the total number of products sharing chart

activity and the relative success of each product during its chart life. Points accumulate on the basis of the inverse ratio of chart positions to total chart positions on each respective survey.

Grand totals on each product are combined for each label and corporation to determine the periodic rankings.

### Heider Demands Pay

LOS ANGELES—Wally Heider recording studios seeks \$6,420.18, allegedly due from General Recording Corp., for 14 different services performed between April 29 and June 9, 1974. The superior court filing indicates that the defendant firm paid \$37.32 on a total delinquency of \$6,457.50.

# More, higher and longer.

Billboard's annual year-end awards are based on chart performance. Records, artists, and even companies are given scores based on the amount of time spent on the charts and the ultimate position reached on the charts. Here are some of the 1974 winners.

#1 pop albums label:  
Columbia

#1 pop singles label:  
Columbia

#1 jazz album label:  
Columbia

#1 soul album label:  
Philadelphia International

#1 easy listening singles label:  
Columbia

#1 country album artist:  
Charlie Rich

#1 country singles artist:  
Charlie Rich

#1 country album:  
"Behind Closed Doors," Charlie Rich

#1 easy listening singles artist:  
Charlie Rich

#1 male vocalist, pop singles:  
Charlie Rich

#1 pop single:  
"The Way We Were," Barbra Streisand

#1 soul LP:  
"Ship Ahoy," The O'Jays

#1 jazz LP:  
"Head Hunters," Herbie Hancock

#1 new female artist, pop albums:  
Minnie Riperton

#1 and #2 pop producers:  
Thom Bell; Kenny Gamble & Leon Huff

Special Trendsetter Award:  
CBS Records International

**The Columbia, Epic,  
Philadelphia International  
and CBS International  
chart story.**

# Billboard Singles Radio Action

Playlist Top Add Ons • Playlist Prime Movers • Regional Breakouts & National Breakouts

Based on station playlists through Thursday (1/23/75)

## TOP ADD ONS - NATIONAL

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)

**ADD ONS**—The two key products added at the radio stations listed, as determined by station personnel.

**PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist, as determined by station personnel.

**BREAKOUTS**—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- Never Been Mellow (MCA)
- ★ ELVIS PRESLEY—My Boy (RCA)
- ★ OHIO PLAYERS—Fire (Mercury) 11-2
- ★ LINDA RONSTADT—You're No Good (Capitol) 10-5

### KUPD—Phoenix

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ NEIL DIAMOND—I've Been This Way Before (Columbia)
- ★ AMERICA—Lonely People (W.B.) 25-16
- ★ OHIO PLAYERS—Fire (Mercury) HB-19

### KQEO—Albuquerque

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 23-13
- ★ OHIO PLAYERS—Fire (Mercury) 27-18

### KPOI—Honolulu

- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ STYLISTICS—Star On A TV Show (Avco)
- ★ HUES CORP.—Rockin' Soul (RCA) 28-19
- ★ HARRY CHAPIN—Cats In The Cradle (Elektra) 18-8

## Pacific Northwest Region

### TOP ADD ONS:

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- LABELLE—Lady Marmalade (Epic)
- RINGO STARR—The No No Song (Apple)

### PRIME MOVERS:

- DOOBIE BROTHERS—Black Water (W.B.)
- EAGLES—Best Of My Love (Asylum)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)

### BREAKOUTS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- LABELLE—Lady Marmalade (Epic)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)

### KFRC—San Francisco

- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ LABELLE—Lady Marmalade (Epic)
- ★ EAGLES—Best Of My Love (Asylum) 23-13
- ★ DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea) HB-20

### KYA—San Francisco

- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 25-16
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 13-5

### K101-FM—San Francisco

- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ JOHN LENNON—#9 Dream (Apple)
- ★ DISCO TEX & SEX-O-LETTES—Get Dancin' (Chelsea) 19-7
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 14-8

### KSJO—San Jose

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ LABELLE—Lady Marmalade (Epic)
- ★ AMERICA—Lonely People (W.B.) 20-14
- ★ OHIO PLAYERS—Fire (Mercury) EX-15

### KLIV—San Jose

- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 12-4
- ★ EAGLES—Best Of My Love (Asylum) 19-12

## PRIME MOVERS - NATIONAL

- DOOBIE BROTHERS—Black Water (W.B.)
- OHIO PLAYERS—Fire (Mercury)
- LINDA RONSTADT—You're No Good (Capitol)

### KJOY—Stockton, CA

- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ DAN FOGELBERG—Part Of The Plan (Epic)
- ★ PHOEBE SNOW—Poetry Man (Shelter) 29-14
- ★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 28-19

### KNDE—Sacramento

- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ STYX—Lady (Wooden Nickel)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 21-11
- ★ LABELLE—Lady Marmalade (Epic) HB-21

### KJR—Seattle

- ★ RINGO STARR—The No-No Song (Apple)
- ★ LABELLE—Lady Marmalade (Epic)
- ★ AMERICA—Lonely People (W.B.) 22-12
- ★ JOHN DENVER—Sweet Surrender (RCA) 26-16

### KING—Seattle

- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ OHIO PLAYERS—Fire (Mercury)
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 20-12
- ★ EAGLES—Best Of My Love (Asylum) 9-4

### KJRB—Spokane

- ★ STYX—Lady (Wooden Nickel)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-21
- ★ LINDA RONSTADT—You're No Good (Capitol) 16-9

### KTAC—Tacoma

- ★ LABELLE—Lady Marmalade (Epic)
- ★ CAROLE KING—Nightingale (Ode)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 10-6
- ★ GLORIA GAYNOR—Never Can Say Goodbye (MGM) 14-10

### KGW—Portland

- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ RANDY EDELMAN—Everybody Wants To Find A Bluebird (20th Century)
- ★ LINDA RONSTADT—You're No Good (Capitol) 8-1
- ★ AMERICA—Lonely People (W.B.) 20-13

### KISN—Portland

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 27-21
- ★ JACKSON FIVE—I Am Love (Motown) 27-21

### KTLC—Denver

- ★ RINGO STARR—The No-No Song (Apple)
- ★ DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 29-15
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 26-14

### KIMN—Denver

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ MARIA MULDAUR—I'm A Woman (Reprise)
- ★ BAD COMPANY—Movin' On (Swan Song) HB-18
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) HB-20

### KKAM—Pueblo, CO

- ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 18-7
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 19-15

### KYSN—Colorado Springs

- ★ HELEN REDDY—Emotion (Capitol)
- ★ MIRACLES—Don't Cha Love It? (Tamla)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 17-8
- ★ EAGLES—Best Of My Love (Asylum) 27-20

### KPCX—Salt Lake City

- ★ AMERICA—Lonely People (W.B.)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ HELLO PEOPLE—Future Shock (ABC/Dunhill) 29-14
- ★ EAGLES—Best Of My Love (Asylum) 10-3

### KRSP—Salt Lake City

- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ B.J. THOMAS—Hey Won't You Play (ABC)
- ★ JOHN LENNON—#2 Dream (Apple) EX-17
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) EX-18

## Southwest Region

### TOP ADD ONS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)

### PRIME MOVERS:

- LINDA RONSTADT—You're No Good (Capitol)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)

### BREAKOUTS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- OHIO PLAYERS—Fire (Mercury)

### KILT—Houston

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ TOM T. HALL—Sneaky Snake (Mercury) 36-23
- ★ PHOEBE SNOW—Poetry Man (Shelter) 27-17

### KRBE-FM—Houston

- ★ LABELLE—Lady Marmalade (Epic)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) EX-11
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 15-6

### KLIF—Dallas

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ LINDA RONSTADT—You're No Good (Capitol) 16-8
- ★ EAGLES—Best Of My Love (Asylum) 15-5

### KNUS-FM—Dallas

- ★ DAVID GATES—Never Let Her Go (Elektra)
- ★ CAROLE KING—Nightingale (Ode)
- ★ PHOEBE SNOW—Poetry Man (Shelter) 31-18
- ★ DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea) 24-13

### KFJZ—Ft. Worth

- ★ AMERICA—Lonely People (W.B.)
- ★ CAROLE KING—Nightingale (Ode)
- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 25-18
- ★ OHIO PLAYERS—Fire (Mercury) 16-10

### KXOL—Ft. Worth

- ★ STYX—Lady (Wooden Nickel)
- ★ OHIO PLAYERS—Fire (Mercury)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 29-21
- ★ JIM STAFFORD—Your Bulldog Drinks Champagne (MGM) 21-15

### KONO—San Antonio

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- ★ OHIO PLAYERS—Fire (Mercury) 18-11
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 23-17

## BREAKOUTS - NATIONAL

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- STYX—Lady (Wooden Nickel)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)

### KELF—El Paso

- ★ CHARLIE ROSS—Thanks For The Smiles (Big Tree)
- ★ DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- ★ LINDA RONSTADT—You're No Good (Capitol) 13-6
- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 19-13

### XEROK—El Paso

- ★ OHIO PLAYERS—Fire (Mercury)
- ★ BILLY PRESTON—Struttin' (A&M)
- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 20-11
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 12-7

### KAKC—Tulsa

- ★ STYX—Lady (Wooden Nickel)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 29-21
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 17-10

### KELI-Tulsa

- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- ★ YES—Soon (Atlantic)
- ★ OHIO PLAYERS—Fire (Mercury) EX-23
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) EX-24

### WKY—Oklahoma City

- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ BAD COMPANY—Movin' On (Swan Song)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 40-32
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 32-19

### KOMA—Oklahoma City

- ★ SAM NEELY—I Fought The Law (A&M)
- ★ B.J. THOMAS—Hey Won't You Play (ABC)
- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO) 27-19
- ★ DOOBIE BROTHERS—Black Water (W.B.) 20-14

### WTIX—New Orleans

- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- ★ LINDA RONSTADT—You're No Good (Capitol) 26-6
- ★ OHIO PLAYERS—Fire (Mercury) 10-4

### KEEL—Shreveport

- ★ LABELLE—Lady Marmalade (Epic)
- ★ DAN FOGELBERG—Part Of The Plan (Epic)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 24-11
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 27-20

## Midwest Region

### TOP ADD ONS:

- DOOBIE BROTHERS—Black Water (W.B.)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)

### PRIME MOVERS:

- LINDA RONSTADT—You're No Good (Capitol)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- JOHN DENVER—Sweet Surrender (RCA)

### BREAKOUTS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- JOHN DENVER—Sweet Surrender (RCA)
- STYX—Lady (Wooden Nickel)

### WLS—Chicago

- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ JOHN DENVER—Sweet Surrender (RCA)
- ★ LINDA RONSTADT—You're No Good (Capitol) HB-10
- ★ EAGLES—Best Of My Love (Asylum) 7-4

### WCFL—Chicago

- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 24-16
- ★ JOHN DENVER—Sweet Surrender (RCA) 33-24

### WOKY—Milwaukee

- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ AMERICA—Lonely People (W.B.)
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 21-14
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 17-12

### WZUU-FM—Milwaukee

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ JACKSON FIVE—I Am Love (Motown)
- ★ GLORIA GAYNOR—Never Can Say Goodbye (MGM) 15-9
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 14-8

### WIFE—Indianapolis

- ★ OHIO PLAYERS—Fire (Mercury)
- ★ STYX—Lady (Wooden Nickel)
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 27-15
- ★ LINDA RONSTADT—You're No Good (Capitol) 16-7

### WIRL—Peoria, IL

- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ SAM NEELY—I Fought The Law (A&M)
- ★ GEORGE HARRISON—Ding Dong, Ding Dong (Apple) 38-27
- ★ DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea) 22-16

### WDGY—Minneapolis

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ OHIO PLAYERS—Fire (Mercury) 24-14
- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla) 11-7

### KDWB—Minneapolis

- ★ DARYL HALL/JOHN OATES—Can't Stop The Music (Atlantic)
- ★ GUESS WHO—Dirty (RCA) 28-20
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 24-18

### KOIL—Omaha

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ BAD COMPANY—Movin' On (Atlantic)
- ★ AMERICA—Lonely People (W.B.) 19-9
- ★ STYX—Lady (Wooden Nickel) 29-19

### KIOA—Des Moines

- ★ OHIO PLAYERS—Fire (Mercury)
- ★ DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- ★ LINDA RONSTADT—You're No Good (Capitol) 14-5
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 20-13

### KKLS—Rapid City, SD

- ★ RON DANTE—Midnight Show (Bell)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Bean (A&M)
- ★ LINDA RONSTADT—You're No Good (Capitol) 20-11
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 26-18

### KQWB—Fargo, ND

- ★ DAN FOGELBERG—Part Of The Plan (Epic)
- ★ CHARLIE DANIEL—The South Is Gonna Do It (Buddah)
- ★ PHOEBE SNOW—Poetry Man (Shelter) 40-21
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 38-26

### KXOK—St. Louis

- ★ STYX—Lady (Wooden Nickel)

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(Continued on page 16)

To begin with . . .

the album has been on the charts for 58 consecutive weeks,  
has been #1 in the three trades on thirteen  
different occasions, has gone from gold to platinum  
to double platinum, contains the gold single of the same name,  
was voted the #1 pop album in Record World's  
year end awards, coupled with the #1 Top Featured Vocalist  
and #1 Vocal Combination awards.

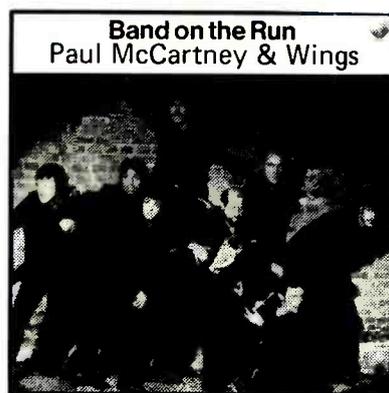
And now, three Grammy nominations . . .

ALBUM OF THE YEAR  
(Artist and Producer)

BEST ENGINEERED RECORDING  
Non-classical

BEST POP VOCAL PERFORMANCE BY A DUO,  
GROUP OR CHORUS

It's been quite a year for a  
**BAND ON THE RUN.**





# PHOEBE SNOW

"As a singer, songwriter and overall stylist she emerges as a new force."

PHILADELPHIA SUNDAY PULCHETIN

"This may well be the most uncompromisingly personal, individualistic musical statement by a new artist to get on the Hot 100 in recent times."

BILLBOARD MAGAZINE

"Phoebe Snow has made it. On a musical level, she shows the potential of becoming a great jazz singer. Among confessional pop songwriters she immediately ranks with the finest."

ROLLING STONE MAGAZINE

"She has an uncanny ability to range at points of giving added lyric

to vocal sis, thus superb ized

## Air Play

WIP  
WCOL  
WTUE-EM  
KSTP  
WDGY  
WKIX  
WMPS  
WTIX  
KEEL  
KFJZ  
WKY  
KILT  
KYA  
KJOY  
KNDE  
KJRB  
KIMN

KISN  
WHHY  
WRFC  
WKLO  
KQWB  
WJON  
WLOF  
WORD  
KAAY  
WLAC  
WMC-FM  
WFLI  
KXOL  
KNUS-FM  
KOMA  
KUPD  
KRUX

K101  
WRFC  
WHOT  
WCRO  
WWCK  
WLAY  
WYSL  
WNCI  
WVOV  
KIP

and many more

## Shelter Records and Phoebe Snow

Would like to cordially invite you to a private audio screening of selected tracks from Ms. Snow's first album titled "Phoebe Snow". It will only take a few minutes of your time but it will make your day!

"It's not very often that a songwriter's words look sensible written out like this, but Phoebe's lyrics conquer the test time and again, and it's about time. She is such a natural that you hear notes rave building up-in the back of your head."

CHICAGO READER

"Twenty-two year old Phoebe Snow, born in New York, raised in Teaneck, discovered at an amateur night at the Bitter End, has rendered the sleeper album in 1974. You shouldn't be without it."

GOOD TIMES MAGAZINE

New Artist of the Year"

ROLLING STONE MUSIC AWARDS

"Top FM picks this year."

RECORD WORLD ACTION REPORT

"Top Pop albums Female Artists."

BILLBOARD TALENT IN ACTION YEAR END

"Singer-songwriter" has become such a common description, but Ms. Snow is most uncommon. As they say in the trade, she is gonna be a monster.

MILWAUKEE BUGLE AMERICAN

DECEMBER 28, 1974



## TOP FM PICKS OF '74

COURT & SPARK—Joni Mitchell—Asylum  
D CO.—Swan S—FILLINGNES—MALE—Steve W—PADER—SN—

re of new

"Once that tremor potential and wanted to assist at her recording nativity. Phoebe's intriguing voice maintains a gusty quality without ever getting coarse."

THE HARTFORD COLTANT

"Phoebe Snow has a great voice. It's sweet without being whiny. It's a voice that stands out above the rest of standard FM programming. It's a voice that will store."

CREAM

## MEMO

Poetry Man, her new single is snow-balling up the charts.

THE 1974 ROLLING STONE MUSIC AWARDS

New Artist of the Year Phoebe Snow



# Radio-TV Programming

## KDAY, KHJ Top L.A. Sales Influence On Disks And Tapes

LOS ANGELES—KDAY and KHJ are the two major radio stations influencing sales of records and tapes, according to the latest Source audience survey, fall 1974.

Among teens 12-17, KDAY had, per average quarter hour throughout the week, 18,300 who purchased one or more singles; 15,700 who purchased one or more albums; 10,600 listeners who purchased four or more albums; 6,600 who bought one or more tapes; 5,000 who bought four or more tapes.

This compares with KHJ, which led in some specifics, with 17,900 listeners who bought one or more singles; 16,800 who bought one or more albums, 9,300 who bought four or more albums, 8,000 who bought one or more tapes; 4,500 who bought four or more tapes.

KKDJ did well in teens, too, with

10,300 buying one or more singles, 10,800 buying one or more albums; 6,500 buying four or more albums; 8,600 buying one or more tapes; 3,400 buying four or more tapes.

KLOS had 7,200 teens buying one or more singles; 12,500 buying one or more albums; 9,000 buying four or more albums, 5,300 buying one or more tapes; 2,500 buying four or more tapes.

Interestingly enough, country-formatted KLAC had more men 18 years old and over buying tapes than albums; 5,600 bought one or more singles; 7,900 bought one or more albums; 3,300 bought four or more albums; 9,200 bought one or more tapes; 7,000 bought four or more tapes. In women 18-plus, KLAC had 9,600 listeners buying one or more albums and 7,000 buying four or more albums, beating the men in the same purchases.

KHJ had 12,100 men listeners 18-plus per average quarter hour buying one or more albums. KDAY had 11,700 listeners buying one or more singles, KDAY was ahead of KHJ. In women 18-plus, the dominance of KDAY was quite stronger.

The format of KDAY is soul; KHJ is Top 40. The obvious conclusion is that blacks are buying more records than whites. However, KDAY only had KGFJ to compete with in soul music, while KHJ had several radio stations to compete with on both singles and albums and tapes.

In mass album purchases, women 18-plus, the stations in order of influence (or listeners who happened to buy more than four albums during the year) were: KDAY, KHJ,

KLAC, KLOS, KNX-FM, KABC, KOST and KMET. In men 18-plus who happened to buy more than four albums, the ranking stations in order were: KLOS, KDAY, KHJ, KMET, KNX-AM, KABC, KNX-FM.

The obvious indication is that many albums are being bought by people who may not listen that much to music radio, since KABC is two-way talk and KNX-AM is an all-news station.

### PAT O'DAY OPINES

## Radio Dictates 'Fine' Balance

*EDITOR'S NOTE: This is the second in a three-part interview with Pat O'Day, who recently retired as general manager of KJR in Seattle to launch a new multi-media firm in conjunction with Les Smith and Danny Kaye of Kay-Smith Enterprises. O'Day now heads up Pat O'Day Productions, Seattle. The interview was conducted by Claude Hall, Billboard Magazine.*

**HALL:** We were talking about the freedom you gave the program directors who worked for you. . . .

**O'DAY:** I gave them freedom up to a point. And then, simply because I felt it was my responsibility to them, to disk jockeys and to the ownership to go back and try to reassemble the ingredients that stand for KJR. Those ingredients are a toughie. I mentioned the spoken word . . . radio is a fine balance of those ingredients, providing you have the good people. It becomes a fine balance between the advertiser's needs and the listener's needs . . . if you can keep that balance just right, then everyone wins all the way around. If that balance gets off . . . and you have competition . . . you may have trouble with ratings and the proper P and L.

**H:** You've a reputation for having an affinity for music and the music of a radio station.

**O:** Yes . . . but, again I've always tried to delegate that responsibility away. You're familiar, Claude, with our music meeting at the station and how it works. I drew myself out of that meeting as soon as I felt I could. But there is nothing more critical to a radio station than its record selection.

**H:** And yet you always played more records than most radio stations . . . your list was longer.

**O:** Absolutely. I just don't know how any program director can confine the listeners' tastes to 30 records. Unless the program director is satisfied with a less than 10 percent share of the market.

**H:** But there are radio stations today playing as few as 12 records . . . or 17 records.

**O:** I suppose that if the station isn't interested in getting the most out of a thing called "broadcast," if the station doesn't really want to communicate with people, if they don't want to be entertaining and an influence in people's lives, then they can settle for being a specialized little thing—a machine that produces the top 12 records.

**H:** I take it you were always against a shorter playlist?

**O:** At KJR, we were everywhere from a high of 60 to a low of 42. Of

## Programming Comments

Marion Woods, Program Director  
KOKO, Warrensburg, Mo.

Our record service had been fairly good until recently. That is, until Capitol and RCA decided they could do without us. We've always had trouble with UA. I get all kinds of promises from the area man and nothing ever happens. Some of those guys don't have the guts to just lay it on the line that they either can't or won't service us.

What really hacks me off is when some of the other stations in the area, who don't have nearly the audience we do or do the job we do, get promotion records from some of these guys. What do some of the companies and distributors do? Draw names from a hat? Thanks for letting me blow off a little steam.

### Bellevue's KBES Switches To KZAM

BELLEVUE, Wash.—KZAM are the new call letters of KBES, which has just switched to a rock format. "Actually, these were the original call letters issued the station when it was first licensed," says program director Rich Osborn.

"After numerous changes in formats and calls, we are back with the KZAM. Bellevue sits right next to Seattle and with our 100,000 watts we cover the entire Puget Sound region. We employ a request line and, to our surprise, more than half our calls are coming out of Seattle."

The AM station will continue featuring an MOR syndicated programming package.

## New York's WNBC May Sound Rocky But Actually It's MOR

NEW YORK—Don't be misled. Though you may hear some rock music from time to time on WNBC-AM here, the format is middle-of-the-road. "We're MOR in music, but contemporary in presentation," says John Lund, program director.

He compares it to a rock station in the 1960s . . . "that same type of fun" but you "certainly couldn't call us a rock station." The station may also be compared to WGAR in Cleveland, which Lund programmed a year or so ago, but more MOR in music concept. This includes the oldies. Last week, for instance, an Andrew Sisters record was aired.

All of the records, old and new, must be familiar.

A couple of weeks ago, the giant powerhouse signal operation added a new twist to its programming with what it termed as "total listener response" music radio.

The current programming, which became effective Jan. 1, was preceded by a week of on-the-air encouragement to listeners to phone their requests into the station daily from seven in the morning until 11 p.m.

According to Lund, the campaign resulted in some 10,000 listener response cards being filled out for use as a basis for the new format. Ten operators were assigned for the period to handle the incoming calls on a specially designated telephone line.

Why the alteration in format? Lund says: "We felt that we needed to ascertain the musical tastes of our listeners, and believed that this was the best way to do it."

The campaign also took on the aspects of a station survey as listeners were asked their age and preference of commercials being aired by NBC. Information gathered during the period has been fed into computer banks and will be used to better

(Continued on page 22)

tern in reaction to the music . . . because a hit record is a hit record and that's the formula for success of a Top 40 station. If there's a hit album of drag racing sounds, in quad, in your market, you show a little flexibility and not play it, but other than that, you should stay with the hits . . . don't send in a pinch hitter for your batting champs. The percentage is with you, even if you're off one month. Maybe you don't understand that the sound isn't really off. Who has that infinite knowledge about music?

**H:** You always had good rapport with record promotion executives.

**O:** Loved them. The key is respect. They provided us with our program-

(Continued on page 23)

## Bubbling Under The HOT 100

- 101—WALKING IN RHYTHM, Blackbyrds, Fantasy 736
- 102—DISCO-TEKIN, Reunion, RCA 10150
- 103—HIJACK, Herbie Mann, Atlantic 3246
- 104—ONLY ONE WOMAN, Nigel Olsson, Rocket 40337 (MCA)
- 105—WOLFMAN JACK, Todd Rundgren, Bearsville 0301 (Warner Bros.)
- 106—EMMA, Hot Chocolate, Big Tree 16031 (Atlantic)
- 107—SATIN SOUL, Love Unlimited, 20th Century 2162
- 108—JACKIE BLUE, Ozark Mountain Daredevils, A&M 1654
- 109—CHANGES (Messin' With My Mind), Vernon Burch, United Artists 587
- 110—COOCHI COOCHIE COO, Hudson Brothers, Casablanca 816

## Bubbling Under The Top LP's

- 201—JERRY GOODMAN & JAN HAMMER, Like Children, Nipper NE 430 (Atlantic)
- 202—5TH DIMENSION, Soul & Inspiration, Bell 1315 (Arista)
- 203—RAY MANZAREK, The Whole Thing Started With Rock & Roll, Now It's Out Of Control, Mercury SRM-1-1014 (Phonogram)
- 204—MAC DAVIS, All The Love In The World, Columbia PC 32927
- 205—THE SENSATIONAL ALEX HARVEY BAND, Impossible Dream, Vertigo VEL 2000 (Phonogram)
- 206—THE JONESES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)
- 207—GODFATHER Part II/SOUNDTRACK, ABC ABCDP 856
- 208—JOHNNY BRISTOL, Hang On In There Baby, MGM M3G 4959
- 209—MELANIE, As I See It Now, Neighborhood NB 3000 (Arista)
- 210—EARTHQUAKE/ORIGINAL SOUNDTRACK, MCA 2081

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The Natural Four (CMS 0101)*



## Oldie Format Coming To Philly's WPENs

By MAURIE H. ORODENKER

PHILADELPHIA—WPEN-AM-FM went off the air last week, preparatory to switching to an oldies format.

Julian H. Breen, president of the programming consulting firm of Broadcasters Workshop, is to become program director of the new operation (he has folded his consulting firm), but refused last week to comment about the new format of the station. Breen had been working for Greater Media, new owner of the two radio stations.

The new owners announced they had shut down the stations to allow for extensive renovations and modernization of studios and offices. One of the conditions of the sale was that all existing union contracts be expired by the date of sale.

WPEN has lost \$4 million in the last five years. Local real estate de-

veloper Martin Field purchased the William Penn company—previous operators until now—but the Fidelity Bank which financed the purchase had all but operated the station for the past two years. The new owners paid \$4.3 million for the stations.

Air date for the new operation is not known, but Breen has been lining up an air staff, thus the date shouldn't be too far away.

Once the premiere radio station in the city and the first to feature disk jockeys with Joe Grady and Ed Hurst being the big record spinners here until Dick Clark's "Bandstand" hit the scene, WPEN stumbled to a dismal standing in radio ratings. Jerry Wexler, general manager and one of the few to be retained by the new owners, feels the station might be dark for several months; he says the new format is a company secret. The FM, however, will be in stereo.

WPEN had been MOR at one time; lately, the station had been featuring a variation of Top 40.

Market leaders are WFIL in Top 40, WIP in MOR, and WCAU-FM in an oldies format.

The new WPEN has its work cut out for it. However, the oldies format to be launched—according to air personalities who've been applying at the radio station for work—is expected to be personality-oriented more like WGAR in Cleveland and WNBC in New York. On the other hand, Breen comments that he doesn't think a format like that would be too successful.

## W&R Concerts Firm 28 Dates

LOS ANGELES—Wolf & Rissmiller Concerts are planning a minimum of 28 concerts between now and March 20, with seven of the shows headlining Jethro Tull.

Concerts will be presented in San Bernardino, Los Angeles, Sacramento, San Diego, Long Beach, Phoenix, Inglewood, Tucson and Santa Monica, with five of the Tull dates set for the Inglewood Forum. This marks the first time a group has played that hall for more than four nights.

### CHART METHODOLOGY

## 25 Stations, Not Just One, Shove 'Lucy' On Hot 100

*EDITOR'S NOTE: From time to time, there arises a question about chart methodology that warrants an in-depth answer . . . and Billboard is happy to reply. Billboard features the only auditable chart in the United States and the only one that meets the requirements of the Federal Trade Commission, among other government agencies. If you have a question or merely a comment, we'll respond.*

I would like to report "Sweetheart" by Maria Muldaur in her "Waitress In A Donut Shoppe" album is moving right along in the central Pennsylvania area. I might note that we are the only station playing it. We were also first in the area with Bobby Vinton's "My Melody Of Love." We obviously know how to pick the winning sounds in this area.

Also, could you please tell me how it is possible for a record to go from nothing to No. 48 on your Hot 100 Chart, i.e., Elton John with "Lucy In The Sky," without even having been heard by a substantial portion of the country? A record which, in many cases, is not even available in a music store?

William Kauffman  
Music Director  
WHP  
Harrisburg, Pa.

### REPLY

Regarding "Sweetheart" by Maria Muldaur, you are to be complimented for playing it in your area. It is also being played on WMMR, WSAW, WYSP, WIP and WRCT in the Philadelphia area; by WZUM and KDKA in the Pittsburgh area and by KSAN, KOME, K-101, KLRB, KSFM, KNBR, KZAP, KJOY, KCRA, KTIM and KSFO in the San Francisco area.

Billboard shares the honors with you of being first with Bobby Vinton's "My Melody Of Love" having been the first music paper to recognize this as a hit by bringing it onto the Billboard Hot 100 Chart of Sept. 14, 1974.

As to the initial placement of Elton John's "Lucy In The Sky With Diamonds" in Billboard's Hot 100 of Nov. 30, the reasoning behind this is that 25 of the 63 radio stations Billboard tracked at that time were playing it as of Tuesday, Nov. 19, including KAKC, KCBQ, KCPX, KIMN, KIOA, KJR, KJRB, KKOI, KQV, KRUX, KTLK, WABC, WCFL, WCOL, WFIL, WHB, WIBG, WKPQ, WLS, WOKY, WPIX, WPRO, WQXI, WSGN and WZZM.

So you can see a substantial portion of the country had been listening to this record and that was the basis of placement. Radio airplay brings records to the chart; sales and radio then continue the product up the chart.

Bill Wardlow  
Chart Director

## 2 More Sue Over Debit Fees Beef

LOS ANGELES—Lawrence Wagner and Eliot Ingber, songwriters-sidemen who have challenged in federal court the longtime industry practices of debiting royalty accounts for promo records and withholding cash reserves for possible returns, have been joined by two other writers in a similar suit in local superior court.

In this suit, in which they are joined by Seth Klein and Martin Kibbee, they again sue ABC and Dunhill Records. In the earlier federal court suit, their class action seeks \$25,006,500 in damages for three classifications of defendants (Billboard, Jan. 18). The cumulative damages increase to \$68,006,500 for the three classifications, plus an additional \$70 million in exemplary and punitive damages.

The superior court complaint adds eight songs to the original six in the federal class action.

## Euro-American Co. In 2 Cities

NEW YORK—Euro-American Records, a new indie label with offices here and in Memphis, makes its product debut this week with singles by Viola Wills and Carol Grimes and an album by Druick & Lorange.

The label, headed by Nigel Thomas, will be involved in several musical genres, including r&b, country, pop/rock and MOR. With additional product slated for release shortly, E.A.R.'s artist roster also includes such acts as Mike Harrison, Chris Stainton, Area Code 615, Glen Turner Tar and Mike Patto.

Mick Jones, vice president, a&r, runs the New York operation. Working with him are Marie-Claire Nivelte, assistant promotion director, Tony-Wade Farrall, sales and marketing director, and Donna Sheets, publishing director. The label's promotion department is located in Memphis, and is headed by Barry Ginsberg. Former Stax-staffer Hy Weiss is a distribution consultant for the firm.

## U.K. Radio To Pay \$1.2 Mil?

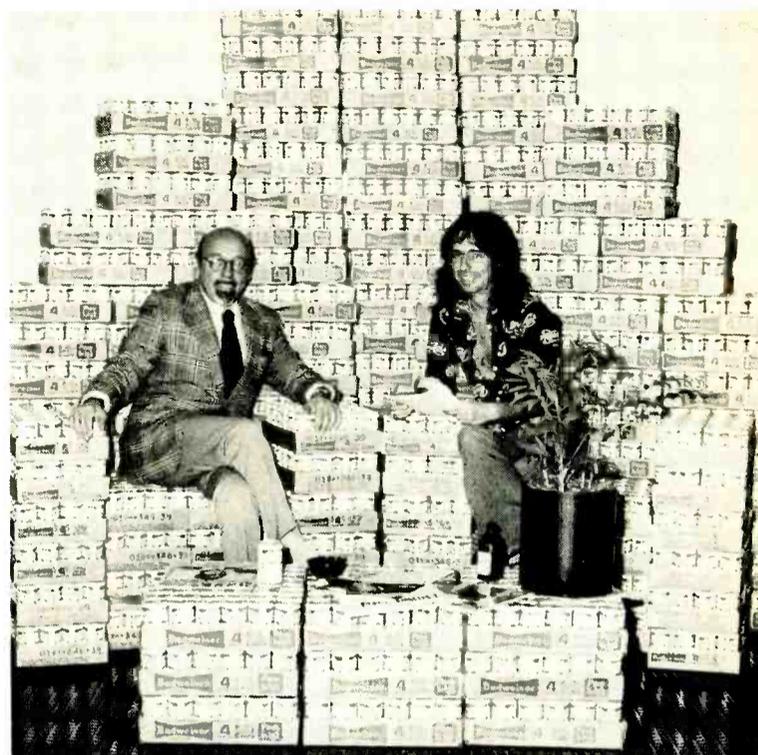
LONDON—Commercial radio in Britain could pay the Performing Right Society as much as \$1.2 million in royalties this year if the "sanguine forecasts" of the commercial broadcasters are realized.

This projection is made by the PRS in its publication, Performing Right. The PRS says that the first distribution of commercial radio royalties included in the October 1974 distribution was in respect of revenue from five stations operating for all or part of the period from Oct. 8 1973 to June 30, 1974.

Says Performing Right: "The amount involved in the first distribution—in the order of \$108,000—was relatively modest . . . but "sanguine forecasts by the commercial broadcasters themselves refer to a \$24 million industry in 1975, which, if realized, could produce PRS royalties of around \$1.2 million.

## One More Time For 'Sound Of Music'

LOS ANGELES—RCA Records' "The Sound Of Music" soundtrack album will have another chance for life. Twentieth Century-Fox Film Corp. will grant ABC-TV one network telecast of the movie in the fall of 1975. The film is also slated for a second theater reissue.



A "BEERY" BIG DEAL—Alice Cooper and Ahmet Ertegun, chairman, Atlantic/Atco Records, relax at Atlantic offices in New York, following an announcement that the label will distribute the soundtrack LP from Cooper's "Welcome To My Nightmare" television special to be aired in mid-spring. Distribution will be for the U.S. and Canada. The Beer? It was Cooper's way of spreading the cheer among Atlantic staffers.

## Lexington's WLEX-FM Is Now Automated WKQQ-FM

LEXINGTON, Ky.—WLEX-FM has switched call letters to WKQQ and installed an automated progressive rock format. The format is being mixed by Lee Abrams, programming consultant, in Atlanta. Abrams is also consulting WGLG, an AM station here, that just switched to an MOR format.

Roger Jennings from Chapell Hill is the general manager of the AM station; Harold Hinson, who previously managed WBT-AM-FM in Charlotte, N.C., is manager of the FM station. Tom Taylor is program director of both operations.

The AM MOR-format station will be live, featuring mostly oldies, but without billing them as oldies. Target audience is 25-55 age persons. Music will range from the Carpenters and Andy Williams to softer Beatles material. Air personalities include Jack Pattie in the morning, Paul Hughes in mid-day, and Skip Olsen in afternoon. WBLG had been featuring mostly religious programming. The FM station had featured an automated oldies package from a national syndicator.

## 7 New Buyers For CaVox' 5 Series

LOS ANGELES—CaVox Stereo Productions, a radio syndication firm here headed by Lee Tate, has just lined up seven new customers for its five variations of formats. Tate, executive director, says that the five formats are basically MOR in nature but trend toward beautiful music. "There's a little bit of MOR and beautiful music in each of the five formats, depending on how it's blended."

Stations using CaVox services include WGET, Gettysburg, Pa.; KDSX, Denison, Tex.; KACA, Prosser, Wash.; KDBM, Dillion, Mont.; WJIG, Tullahoma, Ind.; WKAI, Macomb, Ill.; and KTHO-FM in South Lake Tahoe, Calif. More than 75 radio stations worldwide now use CaVox programming, according to Tate. The firm started about 18 months ago.

## Programming Comments

ROB SINGLETON, Music Director  
KRE-AM-FM, Berkeley, Calif.

Basically, we have what I call a progressive rhythm and blues and jazz format . . . one that has evolved over a period of about a year and a half. When I first started here, the station was an MOR personality format on AM, simulcast on FM during the day, with a jazz and blues show on Friday and Saturday evenings on FM. As jazz and blues grew in popularity . . . and eventually in airtime, the MOR format was driving the AM into a bottomless pit. By March, the jazz and blues had expanded to seven nights a week and Saturday and Sunday afternoons. It was decided that an AM-FM simulcast at night with jazz and blues was the only smart thing to do. Thus, the AM daytime format was changed to an adult contemporary sound to bring it closer to the jazz and blues nighttime sound. And both AM and FM began a 24-hour broadcast schedule.

What we have now is the final product—there was no sense having two similar but different formats on AM in the same day. A mixture of the two was perfectly suited to the musical tastes of the Bay Area. We've been doing that with success ever since and we hope to continue, letting our music continue to evolve with what I believe to be a viable trend in modern American music—the growing influence of jazz on other forms of music. Our music is not strictly formatted—each jock pulls his own show, mixing it up with singles and LP cuts. All I do is keep the library straight and mark new albums as they come in and keep the best of the contemporary singles available for airplay.

# Unusual Team Effort Credited For KLAC's Country Success

LOS ANGELES—"Involvement"—most of it off the air—is one of the major keys to the success of KLAC, a Metromedia radio station here that's country and proud of it.

The involvement, guided by general manager Bill Ward who generally ducks his head and attributes most of the ideas and efforts to one or more of his staff, ranges up and down the promotional spectrum. Some of the events are laborious and massive... some rather slight and not exactly spectacular, but highly effective, too, in their own way.

But it is the total effect that is quietly stunning. In total, the promotions lend the station an overwhelming image in the market place as well as with the audience.

Just recently, the station had six air personalities—Larry Scott, Dick Haynes, Harry Newman, Art Nelson, Jay Lawrence and Chuck Sulli-

van involved in the 43rd annual Hollywood Santa Claus Parade. Right after that, the radio station sponsored and conducted a radiothon at the Palomino Club in Los Angeles for the benefit of the John Edwards Memorial Foundation, a non-profit foundation that collects and preserves artifacts of country music. The performers at the live noon-9:30 p.m. event included Pat Boone, Connie Van Dyke, Merle Travis, Dorsey Burnette, Jimmy Wakely, Mayf Nutter, Nudie, Smokey Rogers, Eddie Dean, Tex Williams, Mac Curtis, Johnny Bond and others. Forty-one employees of KLAC—all but one who was on duty elsewhere—participated in the radiothon. And general manager Bill Ward was one of those doing double duties. Stuart Hamblen, who does an hour each Sunday morning on KLAC called the "Cowboy Church," was persuaded to do his show live from the nightclub early Sunday morning under the condition that Ward would produce the show. So Ward got to the club about 8:15 for the 9-10 a.m. show and joined Stu in a cup of coffee while the engineer set up the equipment.

First, one man came in and asked if he could bring his family in to watch: "just drove up from San Diego." In a few moments, more than 200 fans were on hand for the show to start the radiothon. The radiothon raised around \$12,000 for the foundation and 25-30 recording artists contributed their time and efforts right with the station. Tommy and Bill Thomas, owners of the nightclub, donated their facility and aid.

Ward actually got involved in the foundation about five years ago at the prompting of Ken Griffis. Griffis "is an inspiration... an example of a businessman who takes an active interest in his hobby—country music," says Ward. "He got me to thinking: Here are all of these radio stations across the nation who're going to a country format because they can't make money in anything else. But, as country music radio people, we've got to do more than just play the hits... something more than just take the money and run. A country music audience is naturally more loyal than any other radio audience. And we have a responsibility to them. A radiothon is not only a good thing for the audience—good programming—and a benefit for the foundation, but it also did a lot for KLAC... it brought the staff together in a teamwork project, it was good promotion for the station, and it demonstrated the station's total involvement in country music."

The radiothon, of course, was just one of countless events constantly being done by the station. These range from live concerts to talent contests. A little over a year ago, Ken Griffis came up with an idea for a dinner to honor the Sons of the Pioneers and all of its members over the years: the station got involved and even taped the entire event for the archives of the foundation. It was music director Carson Schrieber who came up with the idea to do "Cowboy Church" from the Palomino Club the other day.

Other people have had ideas that have benefited the station, such as it's involved as the auto racing station of southern California. Air personality Jay Lawrence is the spokesman for racing and attends all of the races, including the Indianapolis 500 broadcast by the station.

Larry Scott is King of the Trucker when he hits the air each night at midnight. And he doesn't just do a radio show aimed at truckers—he is a trucker, licensed and all, and occasionally takes a truck on the road just to be able to communicate better with the people who make up the majority of his audience at night. Scott does his nightly show remote from the Dodge Saloon at a truck stop in Los Angeles. KLAC is providing him with a CB license and equipment so truckers can call in precise weather and road conditions for broadcast. Scott also appears as an emcee at other clubs, as does Harry Newman who does the introduction chores quite frequently at the Palomino Club.

This past summer, KLAC held its fourth birthday party at Busch Gardens; for \$6, fans got to see three simultaneous shows featuring such as Conway Twitty, Wanda Jackson, Don Gibson, Barbie Benton, Jerry Naylor, and others such as Johnny Bond and Stuart Hamblen. Naturally, KLAC air personalities were on hand at all of the three stages.

The mayor of Los Angeles, Tom Bradley, recently visited with air personality Dick Haynes to proclaim country music month and Bill Ward promptly presented the mayor with a Stetson hat.

Scott just recently held his third annual truckers Christmas party at the Palomino Club.

And when the first annual arm wrestling championships took place at Busch Gardens on Dec. 28, KLAC was there not only with remote broadcasts, but its own entries from the American Truck Driving School and the Dodge Saloon and the Palomino Club.

These and other endless promotions keep the station in the public view.

And this past year has been the biggest in the station's history under Metromedia ownership... positive proof that Ward's motivation to "be the best country station there is" pays off financially.

The station had been a country music station for a year when Ward joined it as program director. "The ratings indicated that people had tried it and left. We felt people on the air were apologizing for being country. So, we hired Dick Haynes, who'd been killing us at KFOX. And we talked such people as Stuart Hamblen into going back on the air.

"And we went hard country to let people know we were there. We're country, proud of it, and don't try to be anything else.

"Best of all, I've got these old pros working with me, on the air and off. We all come up with ideas for involving ourselves with the public. KLAC is a good team effort."

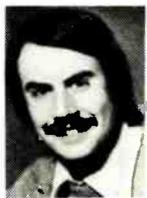
## Services Held For Dr. Thor Johnson

NASHVILLE—Services were held at the Home Moravian Church in Winston-Salem, N.C., Sunday (26) for Dr. Thor Johnson, musician, educator, and conductor of the Nashville Symphony Orchestra.

Dr. Johnson died here of a brain tumor following a lengthy illness. The body rested in state here for two days. Memorial services also were held here, in Traverse City, Mich., at Bethlehem, Pa., and in Cincinnati. They were held at Moravian Churches.

## Programming Comment

John Gehron, Program Director  
W L S, Chicago, Ill.



GEHRON

I am concerned with stations using "time warping" to hype ratings. "Time warping" is usually done at the most critical points in the hour, where two quarter hours touch. A station will give the time as 2:20 when in reality it is 2:16. Since ARB requires a minimum of 5 minutes of listening in a quarter hour to receive credit for that quarter hour, you can see how this hypes. There are honest ways of capitalizing on this principle without having to lie to your audience.

I hope programmers will think twice before using this practice. The Federal Trade Commission and ARB define hyping as "activities calculated to distort or inflate such data." Stations have received short renewals and fines for hyping during ratings. Station managers should be sure their programming is clean.

George Wilson is right: "time warping" does work, but it is hyping. I think it is consumer fraud and am concerned about this hype method being used against responsible broadcasters. This is certainly not in the public interest. WLS has made an official complaint to ARB about this practice in Chicago. If a station is aware of it in their market, they should protest to ARB, too.

You can be a professional programmer who wins with skill or you can program with deception and dirty tricks. Every program director should ask himself what kind of programmer he is.

You can win honestly. We are at WLS.

## HOT CLOCK MATHEMATICS

# Playlists Are Like Tires; Mere Portion Of the Whole

By ERIC G. NORBERG

It's amazing, but a lot of people in radio seem to believe that a playlist of a certain length is the key to fame and fortune. That's like saying it's the tires that makes the car go! The tires are merely the means of transmitting the engine's power to the road; the mechanics of the music rotation are the means by which specific listener goals—in specific market situations—are implemented. There's no one kind of tire for all weather, geographical, and load conditions, and likewise there is no one pattern of music programming that invariably spells success or failure in every competitive broadcast situation.

The purpose of this article is to explore the reasons behind making playlist decisions, to help make the options clearer.

Many successful radio stations use automation machinery to crank out almost continuous soft music; unambitious radio stations in MOR, rock and other formats use the same technology to grind out a steady stream of their type of music. All such stations are "service" outlets, relying on the consistency of the music alone to gain them an audience. These stations are relatively cheap to run (after a sizeable initial investment), but invite use as an aural "background" to which little attention is paid—and they're vulnerable to competition, since they develop virtually no listener loyalty. Listeners are loyal to the music service, rather than to the station, and they'll tune to get the music rather than the "station."

Only a radio station which succeeds in developing its own identity to the listener, and thus seems greater than the sum of its parts (including its music, if it's a music station), can really consider itself a "radio station"—rather than as simply a wireless conduit, through which a commodity flows! And I'm talking about *radio stations* in what follows.

Unless a station is highly specialized musically, as with classical music for example, its first decision is not what kinds of music to include, but what kinds of music to leave out. Start with the general, then move to the specific.

Trends in the last decade to the contrary, Top 40 radio is—by definition—something for everybody radio. It's after the largest possible audience in all age groups, and thus represents a compromise to every listener. What keeps people listening despite the large quantity of material that doesn't appeal directly to them is the station image, which includes music elements such as contrast, pace and consistency.

An important point: Consistency does not, and should not, mean eliminating contrast factors and

looking only for a particular "sound"—it merely means being predictable in the kind of variety being offered.

The Top 40 station also generates a large audience by being a synthesis of the current state of the popular culture... and news coverage and the if-it's-a-hit-we'll-play-it attitude both have important roles here. But all radio stations have the same type of aura to their listeners, if they're programmed correctly. The MOR station reflects the current rural culture; the ethnic station reflects the state of the ethnic culture as interfaced to the dominant culture, and so forth. People select radio stations for entertainment and information, but also because the station reflects them, as individuals, in the context of the society of which they are a part.

So here we have a second important point: People can relate to music they don't like, if they relate to the context within which it appears! This also explains how people can regularly listen to and enjoy a personal universe of totally dissimilar stations. For example, KMPC's program director, Mark Blinoff, and I have gone through ARB diaries and found that for KMPC (personality MOR) in Los Angeles, our listeners are most likely to listen also to only three other dissimilar stations in town. It is our *mix* of music and features, to the extent that it is consistent with the overall concept of our station, that gets and holds our listeners: no one record is that dreaded "tuneout" unless it is inconsistent with the overall concept of the station.

The Top 40 station generalizes—seeking to dominate by getting a percentage of the entire available audience. Specialized formats try to dominate by developing a high efficiency in one particular section of the available audience. So getting back to my earlier statement, the

programmer starts with generalized popular music and then subtracts the records that are not consistent with his station concept. To complete the process, he then augments the remainder with records with special appeal to audiences of his particular format of station—but never with stiff records. "balance." Every record counts: the successful programmer has a good reason in mind for every record he adds. A stiff played for balance is a waste of the listeners' time, and it weakens the image, or concept, of the station.

All right, with the basics out of the way, let's get down to rotation.

Let's diagram the types of music material that a station might program:

### I. CURRENT RECORDS

- Picks
- Rising hits
- Monster hits
- Fading hits

### II. OLDIES

### III. MUSIC FEATURES

- Formatted "pick" record
- Album cuts (if not programmed merely as current records)
- Music "specials" (artist profiles, documentaries, syndicated programs)

The current records usually receive the most intense attention; "hot clocks" are devised before hooded lanterns in dark garrets and DJs are sworn to secrecy, yet they're much misunderstood—most often being structured to counterprogram against another radio station. A programmer must not be indifferent to the activities of his competition, and should be aware of how the potential audience relates to each station in the market; but the important thing is to build station identity. A station that vigorously counterprograms is telling the listeners subconsciously that another station is better than it is.

# Vox Jox

By CLAUDE HALL

"How does **Buzz** get that kind of space in Time magazine? He have a publicity agent?" the air personality asked. I told him that I thought **Buzz Bennett** and **Don Kelly** had teamed up and that Don was managing Buzz. Something like fighters have. But, in this case, not necessarily for a return engagement with **Johnny Bond**. I pointed out that the article wasn't necessarily laudatory. "But, hell, man! Nobody reads those things. They just see them and think he's big because he got the attention." Later, after finishing talking with the angered jock, someone on another phone call told me that Buzz is actually leaving KDWB in Minneapolis the first week in February to open a programming consulting firm in Los Angeles.

**Jerry Stevens** has resigned as program director of WMMR, progressive station in Philadelphia. Says he's going to start a production and

syndication firm. . . . **Jerry Love**, once **I.M. Flowers** (and how many of you will remember who and what I.M. Flowers was?) has resigned from A&M Records, New York, where he was East Coast director of artist relations, promotion director the past six years. Before that, he was with a company that was really off-the-wall—Kama Sutra. Love is looking for work and if you know of a job for him or just want to say hello, call him at 212-423-1689. You can ask him about Flowers when you call. . . . **Harv Moore** is out as program director of WPGC-AM-FM in Washington; he'd done a fantastic job programming that daytime-FM operation; new owners evidently thought he was earning too much money; they'll learn. Anyway, **Jim Collins** is new program director; he's the afternoon personality.

**Les Garland** has suddenly, at the whim of **Bill Drake** evidently, left

## New York's WNBC Rocky?

• Continued from page 18

meet the tastes of the station's audience, says Lund.

Even with the new format, Lund says that the station does not expect to use a playlist of more than 30 songs. Notably, the listener canvas resulted in oldie product dominating the requests by a healthy 99 percent.

Lund says that WNBC, rather than having an oldie list of several hundred selections, is compiling a master list of several thousand songs to be used on the air. The station will still program current product, continues Lund, with a repeat frequency on top selections every 3-4 hours. Oldie records will be repeated every 3-4 weeks.

"If anything," says Lund, "we intend to play familiar records, both current and old."

The station will reinforce the listener response activity with a similar telephone campaign "Possibly every four months," according to Lund.

Complementing the move, the outlet has also created all new NBC jingles advertising the station's new direction.

Lund says that this jingles package was the largest in PAMS history, necessitating three trips to Dallas for production. "We probably have more cuts on the air than most stations have in their library."

The deal with PAMS calls for 140 cuts initially and that's just one-half of the 1975 package. With personality intros, Lund says that around 100 cuts are currently being used. Many of these center around the world's most-known music logo—the old NBC chimes.

Air personality lineup at the station now includes Don Imus, Al Brady, Bruce Morrow, Bob Vernon, Oogie Pringle and Dick Summer.

## Stevens On His Own

PHILADELPHIA—A new radio syndication firm—as yet unnamed—will be launched here by Jerry Stevens, veteran program director who has just left WMMR-FM, a progressive station here. The production firm will be involved in syndicating features, public service programming and specials.

KIQQ in Los Angeles. New program director of the rocker is **Eric Chase**. Of course, it is suspected that Drake himself is pulling the real programming strings. . . . **Humble Harv Miller** is no longer at KKDJ, Los Angeles. . . . **Jack Casey** is the new program director of WEEL out in the suburbs of Washington. He'd been at WMOD in that beautiful city. . . . **Tom Krimmier** pops up at WINZ-FM in Miami, which is already or going to be progressive, I'll bet. . . . **KOWN**, Escondido, Calif., is looking for an air personality.

Morning air personality **Dick Culom** at WISE in Asheville, N.C., is now teamed with his wife **JUDY** on the air. She's doing the news. Rest of the lineup on the station includes **Mikes Mead** 9 a.m.-1 p.m., **Bruce Bisson** 1-4 p.m., program director **Bob Kagan** 4-7 p.m., **Mark St. John** 7-10 p.m., **Ray Baker** 10 p.m.-2 a.m., **John Foster** 2-6 a.m., and weekend men **Jeff Ryan** and **Jerry King**. . . . WKXA is a station with a contemporary MOR format with some country and jazz blended in. The station needs an afternoon personality and program director **Larry Martin** says a guy or gal will do, as long as they can communicate. Station is located in Brunswick, Me.

WBEE morning man **Marty Faye** was honored at a Rib 'N Roast sponsored by record company executives, and attended by 300 record, radio and TV friends Jan. 13 at Mr. Kelly's, Chicago.

On the dais were **Irv Kupcinet**, Sun-Times; **Aaron Gold**, Tribune; **Bill Manning**, general manager, WJPC; **Paul Gallis**, independent promotion man; **Frank D'Rone**, singer; and **Chuck Bill**, WLS-TV. **Red Quinlan**, former vp, ABC Channel 7, was toastmaster. Special guest was **Frank Fontaine**.

Faye was honored for his 22-year career in local radio and television.

Pulse show KIOA in Des Moines No. 1 in men and women 18-24 and No. 1 overall. **Peter McLane**, operations manager of the rocker, says: "Let's hear it for the major secondary!" . . . Just got my unautographed copy of the X-rated LP by **Don Imus** called "This Honky's Nuts." It's on Bang Records. It was recorded during the last International Radio Programming Forum in New York when Imus was appearing at Jimmy's and invited everyone at the Forum to the show free. That is, we all got past the gate free. The drinks, however, were \$7 a piece and it cost \$134 for you to hear me laughing in the background on this LP, which is kinda expensive chuckles.

**Phil Taylor**, who'd been at KOY in Phoenix, is looking. You can reach him at 602-278-7537. He got in some part-time work at KUPD in Phoenix, but **Chuck Dunaway** has jelled his staff there, so Taylor needs an air job. He was replaced at KOY by **George Weaver**. . . . One of the commendable things in programming at KLAC in Los Angeles, among many commendable things, is its "Inside Radio" series. **Don Page**, feature writer for the Los Angeles Herald-Examiner, produces and moderates the programs. The second is slated for Jan. 5 at 8 p.m. and will feature **Bruce Johnson**, president, RKO Radio; **Stan Spero**, general manager, KMPC; **Jim Simon**, program director, KABC; **Will Lewis**, general manager, KPFK; **Chuck Southcott**, program director, KGIL; and **Bill Ward**, general manager, KLAC. All are from the Los Angeles area. Idea of series is to promote radio in general. Good series.

# Jukebox Programming

OPENING NEW MARKETS

## Country Spillover Into Polkas Noted

By ANNE DUSTON

CHICAGO—Adding country flavor and American lyrics to polka songs is broadening the scope of listeners and opening new markets.

The "Americanization" of polka creates a crossover into all ethnic groups, and the country touch is adding Southern country listeners, says Ed Blazonczyk, president of Bel-Aire Records here.

The most recent example of country flavored polka is the new Jimmy Sturr's Starr Records album, "This Is Polka Country," produced at Bradley Studios in Nashville with The Nashville Edition.

One cut from the album, "The World Needs A Melody," is getting a lot of airplay. The album sound is similar to Danny Davis & The Nashville Brass, according to Blazonczyk.

Some singles that are adding the country touch are The Versatones' "Popcorn Polka" from an old country song, and "Sweet Rosie," an old country waltz, on Bel-Aire Records.

"The Bobby Vinton record, 'Melody Of Love,' has helped our market, with distributors asking for Polish vocals now in addition to American lyrics," Blazonczyk says.

Distribution of polka music has been growing in California and along the East Coast from Mas-

sachusetts to Maryland. The strongest Southern state has been Florida, because of a large retired population there.

While there are about 25 major polka recording companies nationally and in Canada, many bandleaders record their own music and sell it either by direct mail or from bandstand. Carl Rohwetter, editor of The Michigan Polka News, believes this has been holding back the popularity of the music. He suggests that regionally popular bands could join together to form a distribution company.

About 500 stations nationally offer some polka programming, and locally WIND, WGN, WTHU, WOPA and WYLO include polka in their formats.

## Polka Maestro Dies

IRON RIDGE, Wis. — Polka bandleader Herold Steinbach, 36, was killed recently in a tractor accident. His Herold Steinbach Orchestra was popular in Wisconsin, Michigan, Illinois and Minnesota and had six albums on the Cuckoo label on the market at the time of his death. He leaves a wife and four children.

## Hard Work, Not Lib, Ups Ms. Bojko To Assn. Pres.

MORRISTOWN, Pa. — Not women's lib, but conscientious hard work has brought Helen Bojko from record girl six years ago to 1975 president of the Eastern Pennsylvania Amusement Machine Assn. Ms. Bojko is also general manager of the S & S Amusement Co., Trenton, N.J., a branch office of the main firm in Toms River.

Ms. Bojko sees the association as a service organization that can bring better information on the national industry picture to benefit the mostly rural mom and pop operators. By inviting manufacturers and distributors to speak at the meetings, operators can be brought up to date, and have a chance to discuss individual problems.

## Operators Welcome To Tour Rock-Ola

CHICAGO—Jukebox operators visiting Chicago have an open invitation from Rock-Ola executive vice-president Ed Doris to tour the manufacturing plant here, and nearly 100 operators took him up on the invitation during the recent MOA.

The operators watched each production step from the arrival of raw materials, to the testing of each individual part, to the final assembly.

The final testing is done by a computer that indicates the exact part or component that requires attention during a grueling subjection to the worst possible conditions.

Included in the tour was a demonstration of Rock-Ola's new Quad-Phonic sound.

## Dates & Sites For MOA State Meets

CHICAGO—The following dates have been set for 1975 MOA state association annual conventions:

Jan. 17-18—Oregon Amusement & Music Operators Assn., Salishan Lodge, Glendon Beach, Ore.

Feb. 8-9—South Carolina Coin Operators Assn., The Carolina Inn, Columbia, S.C.

April 12-13—Wisconsin Music Merchants Assn., Midway Motor Lodge, La Crosse, Wis.

July 18-20—Montana Coin Machine Operators Assn., Kalispell, Mo.

Sept. 18-20—West Virginia Music & Vending Assn., Heart O'Town Motor Hotel, Charleston, W. Va.

She also sees 1/25-cent play as one way to give the industry a raise, although there is still resistance from locations who want to give patrons something free, usually jukebox time. "Good businessmen understand the problems of rising costs of equipment and service, but not every location owner is a good businessman."

Goals for 1975 include getting new members and encouraging members to educate themselves by attending the MOA seminars in South Bend, Ind. in April.

Other elected officers for the 25-member association include: vice-president, Harold Yergey, G. H. Yergey Co., Pottstown, Pa.; secretary-treasurer, John Molettieri, Molettieri Amusement, Lansdale, Pa.

Directors are Bernard Miller, Bob Amusement Co.; Sam Schembri, Lansdale Amusement Co., Lansdale, Pa.; Sam Daub, Jr., Daub Vending, Stowe, Pa.; Fred Kaenz, Paul Vending, Allentown, and John Kirkhoff, Kirkhoff Music Machines, Pottstown, Pa.

Manager of the association is Harry M. Sablosky.

## Williams With Fest

LOS ANGELES—Songwriter/performer Paul Williams has been named spokesman for the 1975 American Song Festival. He'll rep the festival at public appearances in this country and abroad. The event will award \$129,776 in cash prizes later this year in nine categories.

# Radio-TV Programming Billboard



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## Radio-TV Programming

### Radio Dictates Balance

• Continued from page 18

ming material. And the material and the information about it was invaluable. They are hardworking people who want to succeed... I think they deserve, at all radio stations, a maximum of respect.

H: Who, among the program directors you've known over the years, would be your top 10?

O: Anybody would say that Chuck Blore is a great program director; no question about that. And I don't appreciate the people who kinda laugh because KIIS in Los Angeles didn't become a giant. I think that Chuck very courageously tried something new and innovative in radio there... in spite of signal limitations... all kinds of limitations... how many other people in this industry have the courage to try something new? We must respect anyone who'll put their life and income and reputation on the line to try to make our industry better. How many people have that kind of belief in an idea today? Instead, they believe in someone else's idea. Kent Burkhardt is another great program director. That man has always enjoyed a remarkable radio moxy, an ability to assemble information and see it in its proper perspective. That's what programming is: Handling people and collating information and putting it in its proper perspective. Ken Dowe, to me, has a great deal of moxy. I don't know how often he uses it, but he has it. Don Keyes has that certain sixth sense about what you can do with a listener... what can be achieved. Earl

McDaniels, although his programming stint at KFVB was brief, faced problems that were substantial; but I think he has a great sense about broadcasting and he's proving it at KGMB in Honolulu... although the station was strong when he got there, he sure hasn't hurt it any. I liked Lee Sherwood, but then: Which Sherwood? I liked the one at WFIL in Philadelphia. I like Paul Drew for at least one thing: He's consistent in being consistent for what he stands for... whether I agree with what he stands for or not... if he believes in something, he stays with it. Ron Jacobs... a man of awesome potential because he works so hard. I like Ted Atkins a lot... a very intelligent man. The list of my favorite program directors could be long, except that they kept changing stations... walking into unpredictable circumstances and unable to do what they are capable of doing... and, as a result, that somewhat tarnished their records. And casted a question mark over what their credentials really are. If they'd put down that impulsive desire to move about and negotiate for the kind of money and situation with management—something that might take a lot of patience and time, but be eventually rewarding—they might have shown up better over the long haul. They might have a better track record today. My list might have been longer, but too many other program directors were inconsistent.

**EDITOR'S NOTE:** Next installment is about air personalities... who, when, what and how.

### Miami's WBUS Moving Into Jazz Concert Field

By SARA LANE

MIAMI—WBUS, one of Miami's first fully quadrasonic stations, is branching out into the community. Not satisfied with servicing its listeners' needs over the airwaves, this aggressive FM station is producing jazz-oriented concerts inside the community and broadcasting live simulcasts of the events.

Upcoming concerts sponsored in conjunction with the University of Miami in its new multimillion-dollar Gussman Auditorium will include UM's Jazz Band under the direction of Whit Sidener and will feature such jazz greats as Joe Williams, Maynard Ferguson and James Moody.

Recently WBUS was an active participant in the formation and debut of the Miami Community Orchestra. The orchestra is a community-oriented project comprised of professional musicians who live in the Miami area. Their music is a composite of jazz, rock, electronics, blues, classical, country and folk.

Under the direction of Stephen Nicholas II, the MCO presented its first performance at Barry College to an enthusiastic audience. The event was sponsored by WBUS and Barry with cooperation from Miami Mayor Maurice Ferre and the Miami City Council.

### Oregon's KGAL Loves 'Em All, Airs Daily Salutes To Rival Radio Stations

ALBANY, Ore.—Because KGAL here felt that too many listeners take radio for granted, the station has been broadcasting a series of "salutes" to radio stations throughout the nation.

The stations that have been saluted thus far range from KHJ in Los Angeles to KLRA in Little Rock, Ark., and KBOL in Boulder, Colo.

Jim Iverson, program director at the station, says that one of the reasons for the series of salutes is to wake up listeners. They "turn on the radio and expect to find their favorite station right there every time. I sometimes wonder what they would do if all the radio stations would shut down for a day? So, one of the reasons for the salutes is to tell listeners that we fill their daily needs—music, news, entertainment—whatever they need, we're there and always will be."

The salutes actually started Dec. 1, 1973, and will run through the end of this year. Salutes are broadcast five times per day, seven days a week. "We are saluting as many stations as possible in all 50 states."

And this includes saluting other local stations in the Albany area.

Ron Hughes is general manager of the 1,000-watt station, which is owned by Juniper Broadcasting. The lineup has Iverson doing the 6-10 a.m. show, followed by Ernie (Johnny Roberts) Hopseker 10 a.m.-

2 p.m., Mike Shannon 2-6 p.m., Gary Nickels 6-10 p.m., and Tom Wells 10 p.m.-2 a.m., with Steve Morris and Wally Newman helping on weekends. Hopseker and Iverson write the salutes, which basically pay tribute to radio in general.

"I feel everyone involved in radio—jock, salesman, manager—should work together and not against each other. By saluting other radio stations, we want them and the listeners to know that we don't just think we are the one and only. I guess you could say we're just trying to be friends with everyone."

### WEEO Blends Opposing Music

SUFFOLK, Va.—WEEO has bowed on the air here featuring a blend of modern country records and adult rock tunes. Assistant general manager Carroll R. Gilreath II says that oldies from the late 50s and early 60s will also be blended into the programming.

Jack Inman is general manager and the lineup includes Gilreath on the morning show with the air name of Scott Jefferies, Rick Jenison 9 a.m.-2 p.m., program director Joey Moore in the afternoons. The daytime station features the "OK Country" jingles package from William Tanner.

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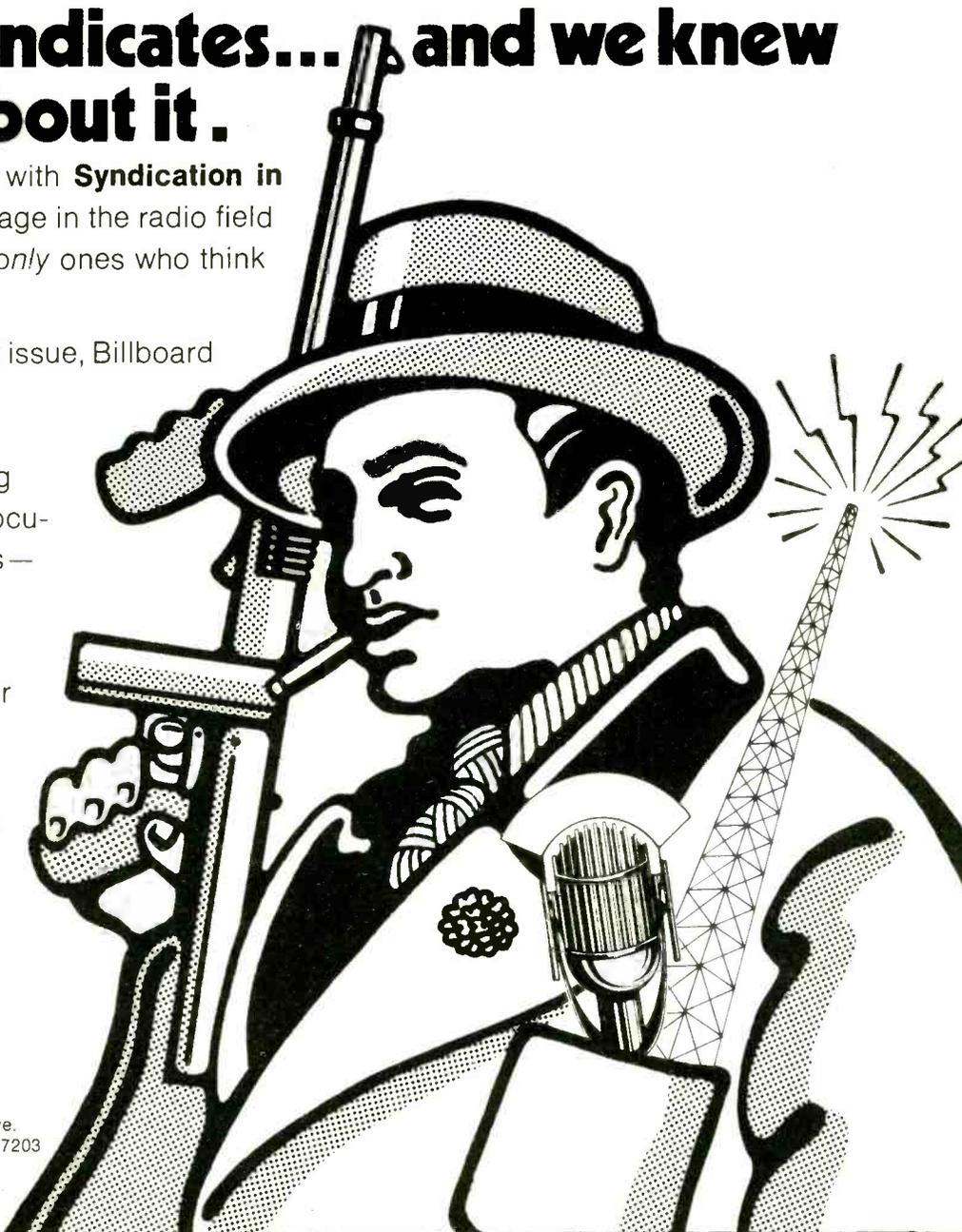
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## CUTS POP ALBUM IN MOSCOW

# Conniff Praises Russians But Translations Slow Recording

By ELIOT TIEGEL

LOS ANGELES—Ray Conniff, the first American pop star to record in Moscow, says the equipment and musicians there were top-notch.

The only problem was in having to translate all his directions and when a problem arose, patiently waiting while the musician asked a question, the translator told Conniff who came back with an answer which the translator relayed to the musician who replied and on and on and on.

Nevertheless, Conniff completed his 12 cuts of Russian popular tunes with warm feelings for the 18 musicians and 16 singers who were hired by Melodiya.

Prior to leaving for Moscow where he spent the Dec. 8-20 period on the project, Conniff had prepared all the arrangements here.

The four recording sessions took place in what was previously a church. The project took 20 hours to record; normally Conniff does an LP in nine, he says.

All the music was cut on a 2-track master with a 16-track machine running as backup. The Soviet engineers also provided Conniff with a 4-track tape for quad, although the LP, when it comes out within the

Ray Conniff rehearses his Russian chorus and orchestra in Moscow for his historic recording session as the first American pop artist to record there.



next few months in Russia, will not be in quad.

Conniff worked with two translators. "I would say on letter A I want you to make it more rhythmic or let's do it with lots of life like you're going on a picnic and they'd respond," Conniff says.

The LP, which may not be released in the U.S. (it's up to CBS in New York to decide whether there is a market for an exclusive Russian LP), has a bright, crisp sprightly sound. The singers do an excellent

job of re-creating Conniff's syllable style. Their "da das" are perfect, prompting Conniff to note: "They can't say 'da da.' They'd say dough, dough, but after three days they said da da perfectly."

All the songs are in a minor key. Conniff did all the editing there and left the completed tapes with the Soviets.

One problem involved the control room being at the back of the church with the musicians set up in the front where the altar used to be. Communication was through a talk-back system. One time Conniff wanted to hear the percussionists who were positioned in the left and right channels.

The left channel musicians came through clearly. But nothing came out of the right channel. After repeated requests by the translator for the right channel to come alive, Conniff went onto the studio floor to discover there was no right channel percussionist. His wife was sick so he was home.

One tune took 21 takes, with Conniff noting the players were determined to work their hardest for him. He never felt any pressure was on the musicians because of the historic nature of the recording session.

Still, he was interviewed by Pravda, Tass, the Russian news agency, the Voice of America and an English speaking disk jockey from Radio Moscow. The Government TV network sent a crew to film Conniff and they wound up recording a take which was unusable because of the noise of the 16mm camera.

The LP includes an original, "Conniff In Moscow," which is also the LP's title. The Soviets have asked Conniff to come back and do a second LP of folk songs. But with his commitment to do three LPs a year for Columbia in the U.S. plus an ex-

(Continued on page 56)

## SEDAKA FLYING HIGH

# Elton John's 'Crazy' Prediction On Target

By NAT FREEDLAND

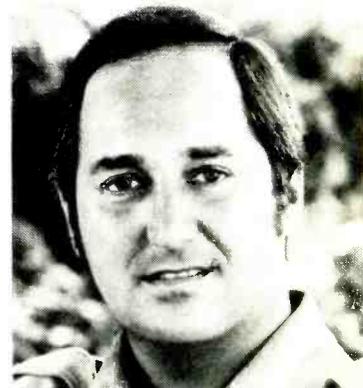
LOS ANGELES—"Elton John said things could get really crazy very soon," Neil Sedaka says laughing. He has just cancelled a scheduled Hawaiian holiday after a three-day "U.S. comeback" stand at the Troubadour which can only be described as triumphant.

His "Laughter In The Rain" single is high on the Hot 100 and his TV schedule in the next four days includes appearances on "Midnight Special," "American Bandstand," and the talkshows of Dinah Shore and Merv Griffin.

So Sedaka, starting his second career at the age of 35, rests smiling by the Beverly Hills Hotel pool as he considers which of the many manager and agent bids he should choose to handle his spring tour of America—which will include Carnegie Hall May 14.

Last year saw striking returns to hit single form by Paul Anka, Bobby Vinton and Sedaka, all pioneers of early '60s rock. But Sedaka's re-emergence may well be the most important artistically, for the '70s.

Fifteen years ago, there were so many brilliant pop records flooding



Rocket photo

Neil Sedaka: better than ever in the "Comeback of '75."

the market that Sedaka's craftsmanship tended to be partially lost among the work of more flamboyant personalities. Also, Sedaka's publisher-managers tended to discourage him from extensive touring so he could write more melodies.

Today, the vocal sensitivity of his phrasing, the pure melodic beauty of his rich tenor sound and his dynam-

(Continued on page 56)

# Just What The Doc Orders; Carol Douglas Hogs Charts

By STEPHEN TRAIMAN

NEW YORK—It's not often that any single—let alone an artist's first effort—hits four Billboard charts at the same time.

But "Doctor's Orders" by Carol Douglas on Midland International last week was No. 13 on the Hot 100, No. 13 starred on Soul Singles, No. 49 on Easy Listening and No. 11 on Disco Action Audience Response, after topping that chart earlier.

Only the label's third release under its recent distribution deal with RCA, "Doctor's Orders" gave Carol an instant boost from early disco exposure, moving onto the r&b chart after airplay and then crossing over to pop. Now it's close to achieving gold status, according to an RCA spokesman.

Midland is following up the hit single with "The Carol Douglas Album," due for release early this month, featuring the hit and "Hurricane," expected to be her next single release, she says.

Carol launches her new club act, backed by Satyr, her seven-man band recently signed by RCA Feb. 8 at Madison Square Garden's Felt Forum. "It's a great kick to be on a bill featuring Eddie Kendricks, Harold Melvin & The Blues Notes, and Disco-Tex," she exclaims.

Also shaping up is a disco package tour being framed by Norby Walters Associates for 25 key cities kicking off in mid-March. Al Downing is already set with Carol, with a possibility of Gloria Gaynor as well. All three have gotten a boost from disco exposure and have had key Disco Action hits.

It was Walters who brought her to producer Jay Ellis' attention through a family friend, Mike Varona, and he in turn brought her to Midland where she auditioned for "Doctor's Orders." Jay produced the disk, also does the "Hello!" on the hit, and is now her manager as well as Gloria Gaynor's. From that point she also credits label president Bob Reno and general manager Eddie

O'Loughlin, who produced her first LP, with guiding her career.

The career got its start when she won the Apollo Amateur Hour in Harlem at age 10 for tap dancing, went to Quintano School for Young Professionals with Patty Duke and Bonnie Bedelia, studied acting with Eleanor Rabb and is still studying ballet with Henry Latang.

"My biggest acting thrill," she notes, "was appearing off-Broadway in "Moon On A Rainbow Shawl" which launched the careers of James Earl Jones, Cicely Tyson, Rosalind Cash and Bill Gunn, among others."

But both acting and ballet have taken a back seat to Carol's recording career, which is now getting TV exposure as well. She was on the Jan. 10 "Midnight Special," was in Los Angeles to tape a "Dick Clark Show" airing Saturday (1), and also is set for a "Soul Train" taping. She isn't forgetting the disco scene which gave "Doctor's Orders" its real lift, and will be making key appearances in the metro area before the tour begins.

FEBRUARY 1, 1975, BILLBOARD



Conniff turns artist to autograph copies of his first Melodiya LP release in the U.S.S.R. featuring material recorded for CBS in the U.S.

## Signings

Three Dog Night signed to exclusive management contract with Joel Cohen's Kudo III Management Co. Cohen was once road manager for the group. ... Street Corner Sym-

phony, a cappella group, to GTO Records. ... Michael McCarty, to ABC Records, where he will be produced by Michael Omartian. ... Ken Laguna to the ABC music publishing companies as a songwriter.

Mudcrutch, Gainesville, Fla. group, to Shelter. Band will be produced by Shelter president Denny Cordell. ... Tom Bresh to MGM as a recording artist. First single, "You're The Best Daddy In The World," just released. ... George Lindsay, a regular on "Hee Haw" and former co-star of the Andy Griffith Show, to Bryan Records as a recording artist. First product to be released in three weeks.

Singer/songwriter Joel Zoss to Arista Records. ... Indiana group Jackdaw to Jack Douglas' Waterfront Productions. Group currently completing a demo and will be looking for a label deal. ... Flying Island, Connecticut-based jazz/rock group formerly known as Road Apple, to Vanguard Records. Producer will be Ed Bland.

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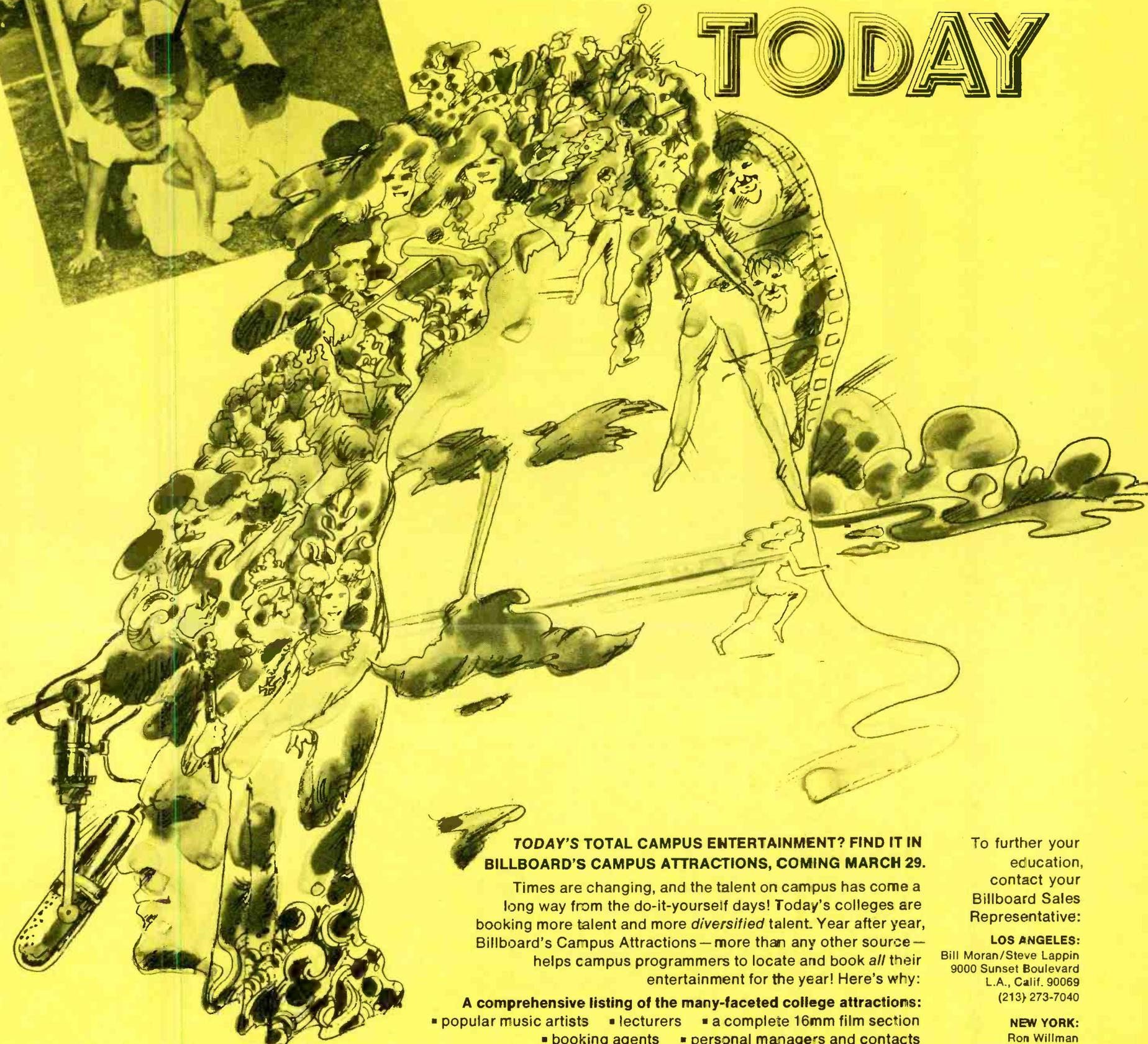
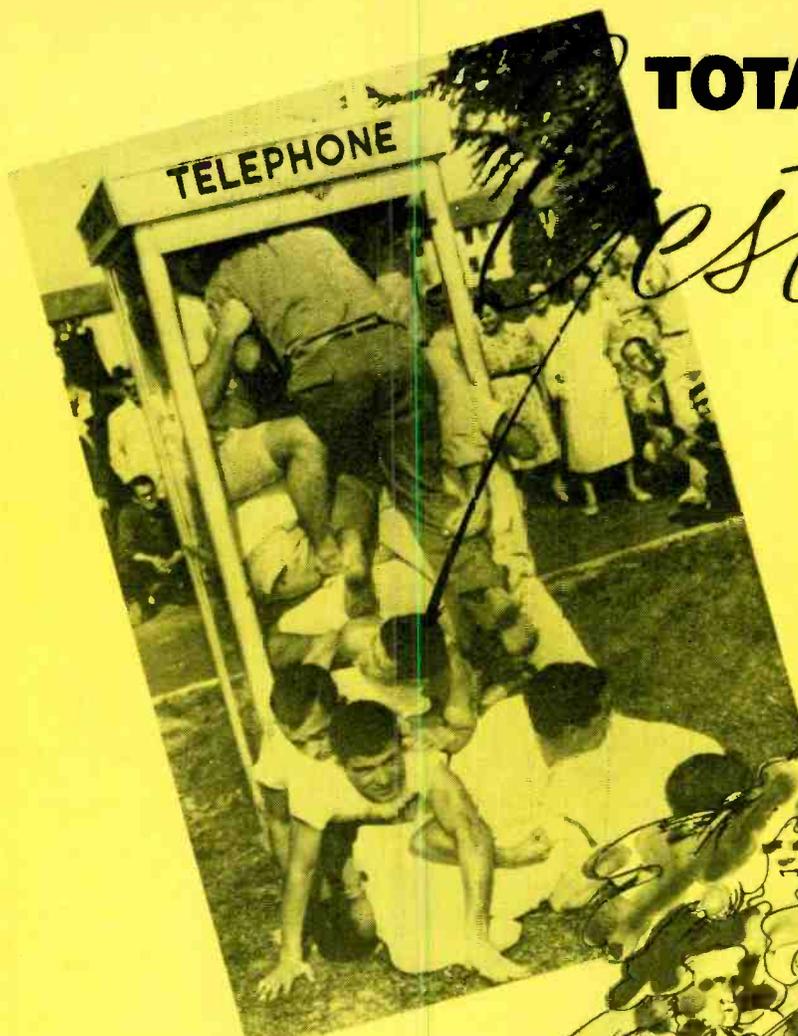
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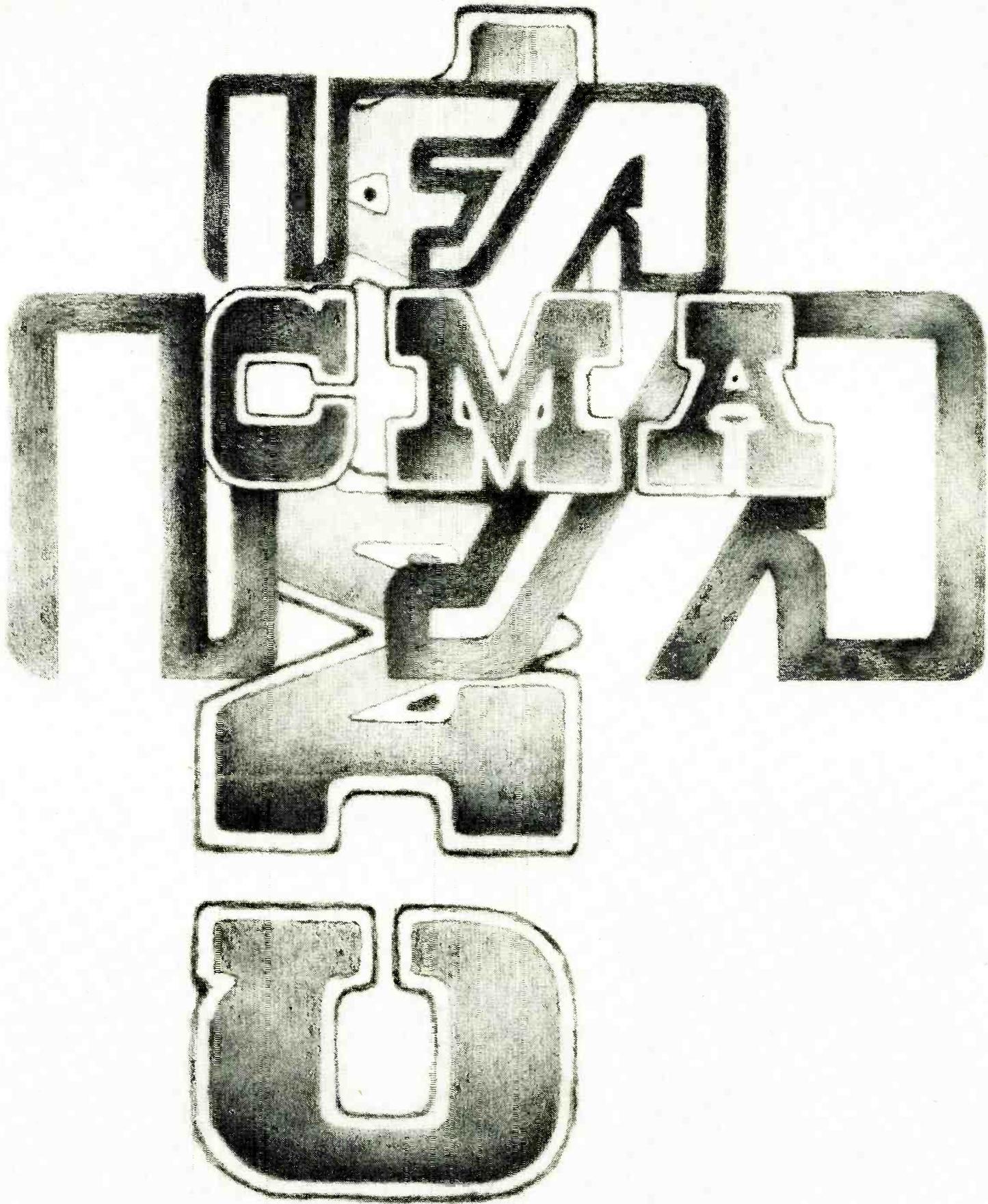
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## Talent

# Clubs Holding Own In Economy

• Continued from page 1

capacity, in one case by removing the kitchen and food service.

A club with a capacity of under 300 seems to be in a particularly difficult position in bidding for recording-artist talent today. As previously reported in Billboard, a fall-off in concert booking dates by medium-level artists has made clubs scramble for name attractions who were previously available for short fill-in dates between concerts.

This is particularly a problem in hinterlands cities away from the media centers and recording bastions of Manhattan and Los Angeles.

The hard fact is that some highly respected clubs have reported business down 15-20 percent in 1974 and that club closings seemed higher than usual even in this high-mortality field. But nightclub operators are, if anything, rugged individualists to the nth degree, and it's unlikely to expect many of this breed to quit the business as long as audiences for live music still exist.

**New York's Bottom Line**, with co-owners Allen Pepper and Stanley Snadowsky, has been in operation for a little less than a year now and already it has built a reputation of being one of the top night spots on the East Coast—not to say anything of its virtual dominance of the club scene locally.

According to Pepper, business has been good—even with the effects that the economy has had on the entertainment dollar. In fact, Pepper sees this shrinking money availability as his main competitor, not other clubs and/or concert halls.

Open seven nights a week, with two shows a night the norm, the Bottom Line seats 400 and must clear \$15,000 a week to cover expenses. Ticket prices range from \$4 Sunday through Thursday to \$5 on Friday and Saturday nights.

Pepper says that there are plenty of new attractions to book in the club, but that big-name acts are not touring as much these days. Whichever act might be playing the club during a given week, though, the shows presented at the Bottom Line cover a broad spectrum of musical tastes—from jazz to blues to folk to rock.

Also in New York, Reno Sweeney's, farther uptown and on the West Side, reports excellent business. Musical tastes there are described as "anything and everything, as long as it's good."

Just recently the club has begun looking more toward using label acts as headliners.

The club is open seven nights a week and usually features two shows an evening. A dinner club, Reno Sweeney's carries a \$3 cover charge and a \$6 minimum per person. Acts perform in the Paradise Room, which seats 150. The show is closed-circuit televised to the bar area and another room with a capacity of 50 persons.

Moving out to Long Island, My Father's Place in Roslyn holds a prominent spot on the local club scene. Owned by Jay Limehan and managed by Michael "Eppy" Epstein, it has been open some 20 years now. The last three have seen the operation move into the pop bag, while prior to that it booked mainly country talent.

According to Limehan, business is good, but the economy has been forcing them to be more careful as to the amounts paid to artists. "Now," says Limehan, "we never guarantee an act more than \$2,000, not including percentage of the gate."

With a capacity of 350 persons,

the club's policy is to have two shows a night on weekends and usually one on weekdays. Tickets are in the \$3-\$3.50 range, and there is a \$2 minimum.

In Boston Paul's Mall, owned and operated by Tony Mauriello and Fred Taylor, is adjacent to the Jazz Workshop. The locations have a seating capacity of 260 and 150, respectively.

Business is good, reports Mauriello. He states that the Mall deals

for 30 to 50 percent cancellations or no-shows on audience reservations.

The Door needs a comparatively modest \$8,500 weekly to cover operating and talent costs, before profit starts. Cover charge is \$3 during the week and \$4 on weekends. "Local bars have just about come up to our prices on drinks—about \$1.50 to \$1.75 a drink."

Georgetown is the hub of a substantial college crowd in the District and nearby Virginia and Maryland



Billboard photo by Eliot Tiegler

**Doug Weston: he's kept the Troubadour alive for 18 years in Los Angeles.**

primarily in acts with name value—99 percent of which are signed to a label.

Both spots are open seven nights a week, with a ticket price range of \$2-\$4.50. To see their way clear in Paul's Mall, they have to draw at least 2,000 patrons per week. The club usually has three shows a night.

On talent availability, Mauriello feels that it's on the decrease. And, adds Taylor, a good deal of the credit for the situation can be given to booking agents who hold out for large concert dates for their acts, rather than have them play clubs. Quite often the act ends up not working. "The club is still the backbone of the industry," Taylor states. It's there 52 weeks a year and it's an important tool to reach the public.

**Washington's "Cellar Door"** in the heart of Georgetown, is about the only bona fide nightclub booking nationally known talent in this politically oriented city. So—the Door has no direct competition—but there are other problems. From booking acts to no-shows on reservations.

Finding and signing good performers for the Door's six-nights-a-week shows is getting harder, says manager Jim Geisler. "There is no abundance of super new acts—but it was even worse last year."

The nationally known spot has a contemporary clientele, ranging in age from about 18 to 35. "Right now the trend seems to be toward country music and singers, with instrumentals leaning to jazz and some rock."

The club traditionally booked star performers for all six nights a week, when possible. But lately there is more splitting, with well known groups who are free and can pull an audience the first part of the week. For the rest of the week the Door can use talent that is well known but not quite as sure a draw. Local talent is used for openers, "about six or eight groups in a year," Geisler estimates.

The state of the economy has pulled down entertainment spots, including the Door, to some extent. "But much less than might be expected. The entertainment dollar is holding just about where it was six or eight months ago." Even in the best of times, the club has to allow

suburbs—which means competition from college-based concerts, but manager Geisler can't estimate how much.

A fairly recent interview quoted owner Jack Boyle as being ready to sell the famous Cellar Door—but manager Geisler doesn't think he really means it.

**Doug Weston**, who has operated the Troubadour in Los Angeles for 18 years, can still on occasion end a week of crowded shows with a net profit of only \$50.

This happened recently when John Sebastian decided to support his new LP with a three-night stand at the club, but doing only one show nightly. A newer record artist headlined the rest of the week but didn't draw quite enough to overcome Weston's weekly operating expenses of some \$11,000.

Weston began the original Troubadour with an investment of \$6,000 and has been offered \$1.2 million for the operation. His most profitable year ever netted him \$190,000 profits. Weston worries that his profit picture is tied too closely to record label support of their artist appearances—via guest-list tabs and half-price admission. And he is currently studying his price policy closely in regard to upping the menu and admissions.

Weston pioneered the three-option system of booking new artists at the Troubadour. He feels that when his club takes a chance on booking an unknown artist, he should be guaranteed several more playdates before the artist prices himself into the concert stratosphere forever. The options cover a two-year period at mutually convenient dates and provide for a sharply increased payment to the act.

If the artist doesn't wish to play a week at the 325-seat club for his option, he has the choice of letting Weston promote a concert for him at the Los Angeles Music Center.

Although Los Angeles is not considered a particularly thriving nitery region, a number of clubs have been thriving for years in rather specialized operations.

Elmer Valentine's Whisky A Go Go on the Sunset Strip specializes in

(Continued on page 35)

# Disk Cutting Business Rising As a Vital Industry Component

By BOB KIRSCH

LOS ANGELES—"Ten years ago," says Kent Duncan, owner and studio manager of Kendun Records here, "nobody was in the independent disk cutting business. Now there are about 20 of us, and I find this growth of an industry within an industry one of the more exciting aspects of the studio world."

Duncan has a right to be excited, because in just 18 months, Kendun has grown into one of the three or four leading disk cutting rooms.

"We opened three years ago as an 8-track studio," Duncan says, "even though all of my experience had been in the area of cutting. But I didn't have the money necessary to open a cutting room. So we used the studio to get a track record for ourselves and convince the money people to help finance a cutting room for us."

According to Duncan, all records were mastered at the record companies until a decade ago. "For a long while at the labels," he says, "the transfer from tape to disk was considered to be a one to one situation. A master was cut just as it sounded on the tape. If there were any changes in echo or equalization, one had to go a generation down by making a tape copy with all those changes on it."

"What we and the other independent cutters, as well as most of the labels, now offer, is the ability to make all of the changes needed while you are going to the lacquer. Consumer hi fi has become sophisticated enough over the past few



Billboard photos by Bonnie Tiegel  
Kendun owner Kent Duncan (left) and engineer John Golden in the firm's newly renovated 24-track studio.

second session and "apply his personal taste."

"A cutter can save a marginally recorded LP by adjustments, such as the equalization," Duncan says, "and we are now in the process of automating that."

Duncan considers word of mouth the most important advertisement for a cutter, and says he maintains good relationships with a number of local studios. "It really takes the output of about 20 studios to keep a room busy," he says, "and we keep two rooms busy, seven days a week, 24 hours a day. We have \$400,000 invested in the main room, because I feel if you are going to do something, you should do it the best possible way."

"It's a good business, but I think the fact that it is a high pressure business with most material behind deadline when you get it and the additional facts that you cannot open a room for less than \$150,000 and it almost has to be in Los Angeles, New York or Nashville to make it, has kept people out of the business."

Kendun has also recently remodeled its original studio. Now featured is the Automated Processes console with computer mixdown, 30 new Dolbys, an Ampex 24-track machine, a 3M 4-track, about 60 mikes and extras such as volume controls on the music stands and headphones. Built by Tom Hidley at Westlake, who has now built around 75 rooms in this country, the room includes only a piano and a Fender Rhodes as instrumental equipment, with Duncan feeling most musicians prefer their own instruments.

Rates are \$100 for 24-track, \$95 for 16-track, day, night, weekend or holiday. Kendun encourages independent producers and engineers to work in the studio. Westlake JBL and Mastering Lab 604 speakers, which Duncan feels are the two fairly universally accepted systems, are featured.

## Loyola Marymount Mixes Music, Film

LOS ANGELES—Music students attending an organ concert at Loyola Marymount University here Jan. 31 will find their session sugar-coated. The repertoire will stress music employed a half-century ago in silent movie theaters and a Buster Keaton 1923 comedy, "Cops," will be shown.

The 1926 Wurlitzer on campus was donated to the school by A.H. Wittenberg of Beverly Hills.

Among product Kendun has mastered are the most recent LPs from Rod Stewart, the Eagles, Don Fogelberg, Deep Purple, Ronnie Wood, Stevie Wonder, Helen Reddy, Fleetwood Mac, Minnie Riperton, Leon Russell, Joe Cocker, Quincy Jones, Nitty Gritty Dirt Band, Joe Walsh, Keith Moon, Bachman-Turner Overdrive and Bonnie Bramlett. And Duncan is particularly happy to note that the disk cutting industry has finally been recognized by NARAS, with a grammy available for the best mastered LP.

# Campus

## Paterson University Site Of New Musical's Opening

LOS ANGELES—Paterson University in Paterson, N.J. will be the site of the opening of the musical "Gambler's Paradise" starring Alfred Drake.

The play is written by Mel Mandel and Norman Sachs who have been preparing their 13 songs for the past year-and-one-half.

"The university was interested in putting up the money for the sets, costumes and providing us with their theater," Mandel explains. "This gives us a good tryout theater where we can see how the play works without the usual Broadway wise guys."

Mandel says more and more uni-

versities are aligning themselves with productions, which gives the school a strong theatrical image and allows its community to savor a professional work.

The score is being published by The New York Music Co., but the two playwrights have not yet become concerned with any original cast rights or with recording from the score.

The musical is scheduled to open

(Continued on page 48)

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Engineer Rick Collins masters an LP.

years that the direct tape to disk situation is often objectionable."

What is disk mastering? "After an LP is mixed to 2-track," Duncan explains, "it is brought to us to transfer to the lacquer master. This is sent to a pressing plant where it is plated to a metal master. This is plated again to get a mother and this is plated to get a stamper to press the records."

"When an LP is mastered," he adds, "we can make changes in level, equalization and echo and we don't lose a generation doing it. We don't try and make each song sound like the others. We just want to put it in perspective and make sure the product flows. And the cutting engineer has become instrumental in the final sound."

Kendun's cutting room features Neumann lathes, Studer machines and JBL Westlake monitors. There are three full Neumann cutting chains including consoles, and everything is double channelled.

Duncan, or one of the other engineers working in the two cutting rooms, generally spends about six hours listening to an LP before cutting a reference dub. What he then prefers to do is send the dub to the producer, who can come back on the

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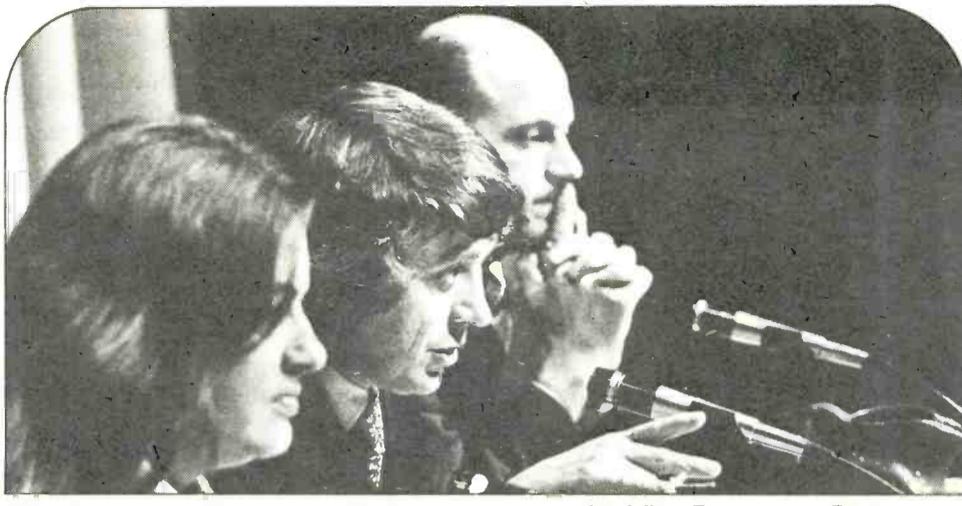
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# This Business Of Music:

Insights By The Experts—Presented by UCLA Extension in cooperation with Billboard



Mrs. Frances Preston: "Music brings culture to the 'Athens Of The South.'"



BMI vice president Mrs. Frances Preston shares stage with fellow Tennesseans Bledsoe and Denny.



Bill Denny: "Board members of the CMA work hard, unselfishly and pay their own expenses."

## Nashville: Growth Of A Music Center

By DAVE DEXTER JR.

Cooperation.

That's the word which was repeatedly used last Tuesday (21) as a compatible panel of four examined business in Nashville.

Chairing the discussion was Mrs. Frances Preston, a vice president of Broadcast Music, Inc. Participating with her were J. William "Bill" Denny, president of Cedarwood Music Publishing, Inc.; Ron Bledsoe, vice president of Nashville operations, CBS Records, and Frank Jones, vice president and general manager of the country division of Capitol Records.

"For nearly a century," Mrs. Preston said,



Frank Jones emphasizes the importance of the Country Music Foundation.

"Nashville folk promoted their city as a seat of learning and culture—as the 'Athens Of The South.' And although we are indeed proud of our great schools it wasn't until we became known as Music City U.S.A. that the rest of America, and the world, did recognize Nashville, did come and visit, did spend their dollars with us and did revel in our culture—our musical culture."

Mrs. Preston emphasized how everyone in Nashville works together, unselfishly, to promote the single common cause—music.

"The city, the county, the state as well our local music population toiled jointly to create our renowned Music Row. Each major bank has an officer assigned to music accounts and they not only compete but are more than willing to assist in building and expansion programs. The Chamber of Commerce as well as the state public relations agencies extoll the virtues of Music City constantly. Dorothy Ritter, widow of the late Tex Ritter, is employed by the state to act as a representative between the music industry and the state government.



Ron Bledsoe gabs with an attendee on how to submit talent to Columbia Records.

"All of us cooperate. We Nashville folk help each other. Competing companies work together. Rivals sit in on committees together. Writer helps writer. Artist helps artist. Musician helps musician and so on up and down the chain."

Mrs. Preston said she believes the unselfish system works in Nashville and fails in other communities because the others "are so turned inwards toward a personal or selfish success that they have never recognized the need for cooperative community effort that must be expended before a strong musical family can survive." She specifically pointed at Detroit, Memphis, West Texas and New Orleans.

"This is not rhetoric but facts," she declared. "The building of the Country Music Hall of Fame and Museum was accomplished by a board of directors who paid their own expenses and took time away from their own work." She also paid tribute to the cooperative efforts of many who formed and have maintained a strong, aggressive Country Music Assn. The Nashville NARAS chapter also was noted. Its membership now is at 700.

"The last four governors of Tennessee, Browning, Clement, Ellington and Dunn have lent their personal and political help to the continuing growth of Nashville and our new governor, Ray Blanton, already has made known his interest in continuing that alliance," she said.

"Whether we continue to work as a community and sustain the vision of the early industry leaders is impossible to predict, but I believe that the precedent of community responsibility is firmly established and that quality which has made Nashville unique will insure its continuance."

Mrs. Preston then introduced the three additional guests, all of whom reside and work in Nashville. "We are a dilapidated foursome," she said. "All four of us feel poorly with colds, the flu and bad backs."

Denny's remarks concentrated on the CMA. "Over 15 years," he said, "CMA has worked to promote country music. First, we knew we had a product that was broad

enough to include a great many tastes. Second, we knew that we needed to get more exposure for our product—songs and artists—to see our industry grow. The CMA board is a working board. Each member must attend meetings and pay his own expenses to meetings in places like London, Tokyo and Vancouver, and serve on committees.

"Your company affiliation is forgotten. All emphasis is on the success of the CMA. It's a strictly cooperative situation."

Denny warned the audience of several hundred that Nashville is not a "small, sleepy Southern town." He said it is the financial and banking center of the South, with more millionaires per capita than any other Southern city.

"With a market area of more than 750,000 persons, Nashville has plenty of good businessmen who are extremely cooperative. They know that for an industry to thrive and grow it needs cooperation and backing. And that's what we've got."

Bledsoe, who has worked in Los Angeles and New York, noted that the "atmosphere" is different in Nashville and that musicians and singers there reflect a "refreshing" dedication. "There is a rapport in the studio that's rare in other cities," he said.

Bledsoe also commented on the warm, cooperative attitude of the unions in Music City. "They understand our problems and we thus are more inclined to understand theirs," he said. "It isn't like L.A. and New York."

He also pointed to a recent development in which more and more pop artists are going to Nashville to utilize the superior musicians and excellent technical facilities for cutting both singles and albums. "This trend," he said, "is certain to grow."

Jones took the mike in fourth spot and concentrated on the Country Music Foundation's activities. He has been a driving force in the organization for five years.

"It's a major national research center for the study of country music. The most visible portion of its work is the Hall of Fame and Museum, which was visited by more than 400,000 persons in 1974 alone.

"The Museum contains a fine collection of historical musical instruments and costumes and also makes use of film, slides and audio tape. It helps educate the public to country music.

"It is so successful," said Jones, "that by 1976 it will be more than twice its present size."

Jones mentioned the Foundation's admirable research programs, and its collection of 60,000 historical records, 5,000 books and thousands of photos, news clippings and bound volumes of periodicals.

Once again, Jones pointed to the remarkable cooperative spirit of Nashville industry personnel. Canadian-born, he has racked up 21 years in the record business and indicated that such spirit as he witnesses every day in Nashville is missing in other cities in which he has worked.

With their prepared addresses concluded, Billboard's Hal Cook, who serves as moderator every Tuesday, invited the audience to hurl questions at the Music City quartet. And what had at times appeared to be a humorless Chamber of Commerce meeting sud-



"Cooperation is the keyword in Nashville," Mrs. Preston says while the three-man panel relaxes.

denly erupted into a chummy, warm and at times funny gathering in which everyone became involved.

An unemployed Los Angeles musician asked the panel if he should go to Nashville and attempt to break into the little circle of studio musicians.

He was advised, by all four guest speakers, that competition is acute "but somehow new musicians break in and make it big. If you've got originality and are dependable your chance to prosper in Nashville is as good as the next guy's."

The four guests amiably attempted to answer questions for about an hour, questions which dealt with songwriting, publishing, chart activity and how best to submit tapes for audition.

At next Tuesday's (28) session John "Mike" Maitland, president of MCA Records, will serve as chairman. Panelists will include MCA's Lou Cook, Ned Shankman, attorney and artist manager, and John Reid, manager of Elton John and president of John Reid Enterprises. **Art direction: Bernie Rollins**

FEBRUARY 1, 1975, BILLBOARD

# Nightclubs Hold Their Own In Economy Crisis

• Continued from page 28

hard rock and danceable soul music. The Whisky regularly gets hit record acts in this genre and, with the right attraction, customers still line up around the block.

Even when the headliner is simply a local group struggling to win a record contract, the Whisky still draws enough boogie fans to stay in the profit ledgers.

In the beach city of Santa Monica, McCabe's Guitar Shop hosts acoustic and jazz acts on weekends in a room that seats 150. Yet the club has played record artists such as Jackson Brown and Batdorf & Rodney. Guitar accessory purchases by customers drawn to the shows are part of the McCabe's profit picture.

In Pasadena, Bob Stane's Ice-House presents three acts on a bill and has shown a remarkable flair for discovering big names of the future. Last year, the Holiday Inn of Torrance began operating Nero's Nook, successfully booking Vegas-style MOR acts such as Rosemary Clooney and Frank Sinatra Jr.

Even more specialized is Art Laboe's, which draws its 450 capacity each weekend strictly with '50s oldies rock acts.

Jazz seems to fluctuate and infatuate club owners the most in L.A. The Lighthouse in Hermosa Beach remains the area's oldest running club, booking all the top names on the circuit. Former owner Howard Rumsey operates a new club, Concerts By The Sea, in nearby Redondo Beach, which plays the same kinds of attractions.

In the San Fernando Valley, Donte's, which started out as a local hangout spot in North Hollywood, books many of the names who've played the Lighthouse as well as major local names like Supersax or Joe Pass. A new operation, The Times, in Studio City, has been booking sidr names who don't normally wander out of the L.A. region. In the East Los Angeles area, Memory Lane books the soul-flavored jazz artist.

Although country music is not as competitive for artist bookings as is rock, the biggest draws concentrate on concerts. Yet the Palomino in North Hollywood, run by the Thomas brothers, regularly fills its 400 seats with touring stars and crossover artists like Linda Ronstadt by giving them the entire door admissions and taking the club profits from drinks and food.

San Francisco Bay Area nightclub managers report business is generally holding steady and that a good act will draw a crowd anytime,

though some owners say business has slipped 15-20 percent over recent months.

David Allen of The Boarding House says that "for good acts people come out in droves. That's not the problem. The major problem

**This Billboard national survey of the nightclub business was compiled by Nat Freedland from dispatches filed by Jim Melanson, Anne Duston, Jack McDonough, Bill Williams, Mildred Hall and Maurie Orodener.**

is the price of the acts, the fact that margin of profit is so low. In so many ways we're in competition with the larger places. For instance, Waylon Jennings was in here recently for one night. It was the highest grossing night we ever had, but we didn't make any money. Still I figure that anytime you have a chance to have an act like Jennings without it costing you money, then do it.

"Food also may be a problem. I think some restaurant clubs like us will seriously consider curtailing food, because you can't reflect the food price increase accurately. If you raise liquor prices a bit—which have always been rather inflated anyway—nobody cares but everyone always notices if you raise food prices at all."

Allen says that from his standpoint there are plenty of new attractions and to illustrate gave acts upcoming in the next few months: "Barry Manilow is new. Melissa Manchester is new as a headliner. Flying Burritos have been out of it for so long they're new. Manhattan Transfer is dead new. Waiters are new in the sense that they certainly have not overexposed themselves around here and there are a lot of people who haven't heard of them."

The competition Allen worries about most is the competition for the artist. "But not competition for the show. Other clubs don't hurt me. The more clubs that operate the better. It gets people in the habit of going out."

Lion's share (San Anselmo) owner Mike Considine agrees with Allen's outlook on other clubs. "I'm all for competition," says Considine. "The more the better. I'd love it if a club like mine opened up across the street and drew more people to this area. That wouldn't hurt my business. What has hurt my business is hard liquor bars with live acts with no cover charge, places where the bands are not showcased but where they play just so people can mingle and dance."

Considine's business was off 22

percent in 1974 compared to the year before, though, he says, "people are still coming out for name acts. Even though business was off, I still had record-breaking nights at the door in 1974—with Van Morrison, for instance."

Considine, like most other managers, cites a small operating margin as his chief concern: "not enough money to put back into sound systems, etc."

The Lion's Share is a rock club that features a lot of local talent and Considine says there is no lack of it. "There are either too many groups or not enough clubs. We have auditions here once a week, usually five bands a night, and they're booked up a month in advance."

Orphanage owner William von Sultzer, whose club is in a favorable nook between Broadway and the financial district, says his business is off 15 percent over the past two-three months, and as a consequence he has laid off 14 employees and "gone back to working day and night. I'm even thinking about selling my Rolls Royce while the selling is good." Von Sultzer is also cutting out guarantees at this club, with the bands now only to work off what the door brings in.

Von Sultzer says that getting headliners had been a problem "but now since the articles about concert business being off, everybody's consenting to play smaller clubs again. So I'm coming back next month with Commander Cody, the New Riders, Graham Central and Van Morrison. And there are plenty of new groups. I've never been hit so hard on the phone from bands as during this past week. We always have a log of 150 bands to fall back on all the time."

At the Great American Music Hall, Tom Bradshaw says he's been doing well. "We were packed last night with Woody Herman. We'll be packed again tonight for Mose Allison."

Bradshaw is a believer in the specialized audience and likes to experiment, and "since I'm continually doing new things I can't say just how good or bad business is because I have nothing to compare it to. I think of us more as a small concert hall than a night club. I think musical tastes are very highly specialized, there are so many cults for so many performers, and that's how I try to book. I rarely have an act for more than a couple of nights. So the audience I have here on a Friday night may be entirely different from the one on Saturday."

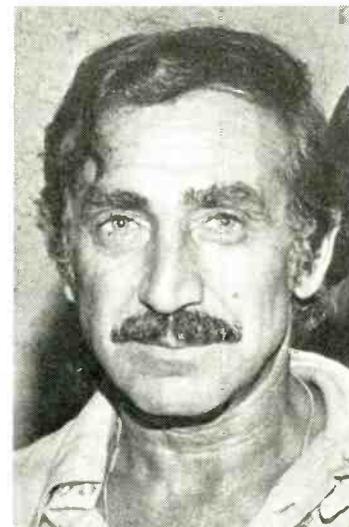
One concession Bradshaw has made to the pinch is that "now if I don't have a good strong act I just don't open."

Lew Chin at the Soul Train—a club that books only recording acts and therefore does not concern itself too much with brand new talent—agrees that "if the attractions are here the people will be here. I mean, one week you can't believe it, and the next week... well, you can't believe that either. But the economy does not seem to have hurt our business."

Sue Christensen, entertainment buyer at the Fairmont Hotel's Venetian Room, says her business is good. "The Mills Brothers opened last night to a first show crowd of 250 which is fine for January, which is always the worst month. With Tony Bennett we were charging \$15 cover and selling out every single night. People still have the money to spend on the entertainment they want to hear. My problem is that there are very few good acts I can book for a venue like the Venetian Room, acts that will sell out every night. There aren't that many Tony Bennetts and Joel Greys and Ray Charleses

around. Las Vegas has created great problems for entertainment buyers like me with a limited budget. They can pay quadruple what I can and I lose a lot of people that way."

She notes that the Venetian Room has no really direct competition: "We stick to the old tradition in the elegant supper club of offering dining and dancing, and we're about the only elegant supper club left in



Paul Colbu: veteran New York operator opens a new Other End room.

San Francisco—or in California, for that matter."

Tennessee alcoholic "dryness" existed during much of its history which up until seven years ago, severely affected the club business. Club life in a state with two massive music centers was in a state of limbo at best, and at the worst, it was impossible to showcase talent. No liquor, no entertainment.

Memphis made an abortive try to obtain liquor-by-the-drink for its people. Nashville learned from the Memphis mistakes, and brought the change into being seven years ago. Memphis had to wait two years to try a second time, and finally carried it off. Meanwhile, Nashville had the jump.

So in those years the clubs and entertainment have moved out of the speakeasy environment of the "notorious" Printer's Alley, a strip of nightclubs in downtown Nashville which operated on the shady side of the law, to locations just about everywhere.

Today Printer's Alley attracts mostly tourists rather than local clientele. It offers everything from strip shows to the Western Room, where only country acts are booked. Local artists, and there are hundreds of them, drop in for unscheduled but expected guest appearances. Although acts are featured weekly there are always surprise performers up from the audience.

Also in the Alley, the Carousel Room features two regular performers: Boots Randolph and Ronnie Prophet. Over the years they have become fixtures.

Nashville has a most unusual club in the Exit/In, which is listed among the top 20 showcase clubs in the U.S. It's the only one of its kind in Nashville, with a seating capacity up to 250, and often it bulges beyond capacity. It features known names in all facets of music, including Taj Mahal, Doc Watson, Goose Creek Symphony, Jerry Lee Lewis, Dottie West and coming up, such acts as Kinky Friedman, Alex Harvey, Jack Clement, Michael Murphy, Phoebe Snow, Jonathan Edwards, Larry Raspberry and the Hi-Steppers.

Due to the high costs of these artists, the club has to have a full house just to break even. But its aim at being a showcase is met successfully.

Auditorium concerts don't seem to hurt the club, as most of the acts

appearing in concert eventually appear at the Exit/In, with the exception of those with massive productions.

It's not unusual for an artist of group to play a Nashville club for as much as a year or more, as long as the crowds keep coming, and they do. David Wilkins, a great entertainer, continually packs crowds into one of the Irelands chains rooms. Ronnie Prophet has been at the Carousel for years. The Imperials have been at a Ramada Inn for three years.

Memphis, Too, has a number of clubs, some of them on the rooftops of such hotels as the Rivermont and the Peabody. But it has never kept pace with the Nashville growth.

Perhaps the greatest success story of all in this part of the country is that of Mario Peralta, who has performed in two of the rooms at the Regency Hyatt in Atlanta for a number of years playing his bandoneon, a remarkable instrument in the accordion family. In that time, he not only works back and forth in the clubs (one the revolving Polaris Room), but has managed to sell tens of thousands of his albums to the clients who keep coming back. He continually has been offered multi-year contracts.

The club situation in the Southeast seems alive and well and, with liquor by the drink, quite prosperous.

In Chicago, a lack of walk-in business contributed to the closing Jan. 26 of The London House, a 29-year-old landmark in downtown Chicago that began life as the Dearborne Grille in 1946, changed to London House in 1949, and added top entertainment in 1955. Manager Paul Wimmer, who also owns Mr. Kelly's, a popular Rush St. club, found the location hurting the venerable jazz spot despite a broadening spectrum of entertainers in the last year and a half, including Fats Domino, B.B. King, Danny Davis & The Nashville Brass, Jerry Butler, the Hues Corp. and Barry Manilow. Wimmer is consolidating signed acts into Mr. Kelly's while searching for a suburban location for the London House, "a show lounge with separate restaurant and probably different kinds of act for the more casual, middle-aged suburbanite."

"There is no substitute for an intimate nightclub," ex-restaurateur Wimmer explains, but the old ways have helped to kill them, like the captain system and, seating gratuities. "The clubs were shortsighted, making no plans for the day when the dollar was not plentiful, and they ripped off the public."

Wimmer intends to change that at Mr. Kelly's, replacing the maitre d' with a manager system and forbidding seating gratuities. He will change to a six-day week, two shows a night, to get some people he couldn't get before. He is also flirting with the idea of eliminating food to increase seating from 325 to between 400-500 to make an evening out more economical, and to reduce personnel costs.

Currently his profits are figured on a 50 percent fill and cover charges from \$5 to \$8. While he claims it is no time to experiment, his recent Blood, Sweat and Tears booking at Mr. Kelly's played to standing-room-only crowds.

Another club that was born and died during 1974, was Paul Magit's The Medium. The short-lived venture into contemporary music, including the downstairs Jazz Medium, created an \$80,000 loss for Magit during his six-month tenure. Without a liquor franchise, and with only 287 seats—and no support from the press—"the \$5-\$6.50 ticket sales

(Continued on page 46)



Elmer Valentine: still going strong with hard rock at the Whisky.

Billboard photo by Eliot Tiegel

FEBRUARY 1, 1975, BILLBOARD

# Soul Sauce

By JEAN WILLIAMS

LOS ANGELES—"Shame Shame Shame" by Shirley & Company, on the Vibration label, was written and produced by Sylvia, the gold record winner for her "Pillow Talk" record. Shirley is formerly of the famed duo of Shirley and Lee.

Weldon McDougal, a&r director for Philadelphia International Records in Philadelphia, clues us in to a television special that is being planned for Billy Paul and MFSB.

Cliff Holland, vice president of operations at WOOK, Washington, D.C., is filling in as music director for Rene DuBoise who is no longer with the station. . . . And Enoch Gregory of WWRL, New York, admits, because of their high ratings in the past, they became lax in their programming, but have changed their format to "Black Action" and are now regaining their audience. WWRL is known to be one of the more "personnel stable" r&b stations in the country.

Rick Roberts, program director of WYOK, Houston, reports on their new slogan for 1975, "Dynamite Radio." The station has become more community service oriented and now gives financial reports (because of economic conditions). Members of WYOK are planning their fifth annual charities show. Four previous events enabled the station to donate \$125,000 to various local charities.

## Motown Sued By Ex-Exec Adams

LOS ANGELES—Motown Records has been sued here by Berle Adams, until recently its executive vice president and chief operating officer, who charges breach of contract.

Adams alleges in the superior court suit he was contracted for a term of three years at an annual salary of \$150,000 and claims Motown breached its agreement last Nov. 18.

## 'Aisles' Is Gold

LOS ANGELES—Joni Mitchell's Asylum LP, "Miles Of Aisles," has been an RIAA certified gold album since Nov. 27, 1974. Last week's magazine failed to show the RIAA seal on the LP chart.

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 2/1/75

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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	<b>FIRE</b> —Ohio Players (J. Williams, C. Satchel L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	33	38	7	<b>EXPRESSWAY TO YOUR HEART</b> —Margo Thunder (K. Gamble, L. Huff), Haven 7008 (Capitol) (Double Diamond/Downstairs, BMI)	68	73	5	<b>GET DOWN Pt. 1</b> —Joe Quatterman and Free Soul (J. Quarterman), Mercury 73637 (Phonogram) (Free Soul/Unichappell, BMI)
2	6	7	<b>HAPPY PEOPLE</b> —Temptations (J. Bowen, D. Baldwin, L. Richie), Gordy 7138 (Motown) (Jobete, ASCAP)	34	43	6	<b>FEEL THE NEED</b> —Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI)	69	63	9	<b>I CAN'T MAKE IT WITHOUT YOU</b> —Tyrone Davis (R. Parker), Dakar 4538 (Brunswick) (Julio-Brian, BMI)
3	4	13	<b>I BELONG TO YOU</b> —Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)	35	26	19	<b>WHEN WILL I SEE YOU AGAIN</b> —Three Degrees (K. Gamble, L. Huff), Philadelphia International 83550 (Columbia) (Mighty Three, BMI)	70	64	12	<b>I WANT TO TAKE YOU HOME (To See Mama)</b> —Syl Johnson (D. Carter, B. Johnson), Hi 2275 (London) (Jec, BMI)
4	9	10	<b>LET ME START TONITE</b> —Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)	36	29	13	<b>I FEEL SANCTIFIED</b> —Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)	71	66	10	<b>HOT DAWGIT</b> —Ramsey Lewis & Earth, Wind & Fire (M. White, C. Stegney), Columbia 3-10056 (Saggiare/Elbur, BMI)
5	12	8	<b>RHYME TYME PEOPLE</b> —Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	37	42	15	<b>SHOORAH! SHOORAH! TONIGHT'S THE NIGHT</b> —Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsant/Warner-Tamerlane, BMI)	72	67	18	<b>SHA-LA-LA (Makes Me Happy)</b> —Al Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)
6	11	10	<b>I AM, I AM</b> —Smokey Robinson (W. Robinson), Tamla 54251 (Motown) (Tamla, ASCAP)	38	30	14	<b>(People It's Bad)</b> —James Brown (J. Brown), Polydor 14258 (Dynatone/Belinda/Unichappell, BMI)	73	88	2	<b>SUPERNATURAL THING, Part 1</b> —Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)
7	7	14	<b>DON'T TAKE YOUR LOVE FROM ME</b> —Manhattans (A. Felder, B. Sigler), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	39	54	5	<b>JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another)</b> —Gloria Scott (B. White, V. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI)	74	90	2	<b>REMEMBER WHAT I TOLD YOU TO FORGET</b> —Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)
8	10	11	<b>PICK UP THE PIECES</b> —Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	40	44	9	<b>GET DANCIN'</b> —Disco Tex & The Sex-O-Lettes (B. Crewe, K. Nolan), Chelsea 3004 (Hearts Delight, BMI/Kenny Nolan/Corral Rock, ASCAP)	75	81	7	<b>SINCE I FOUND MY BABY</b> —Cornelius Brothers & Sister Rose (E. Cornelius), United Artists 534 (Unart/Stage Door, BMI)
9	15	8	<b>DON'T CHA LOVE IT</b> —Miracles (F. Perren, C. Yarian), Tamla 54256 (Motown) (Jobete, ASCAP)	41	53	4	<b>SUPER DUPER LOVE Pt. 1</b> —Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)	76	70	12	<b>SAD SWEET DREAMER</b> —Sweet Sensations (D.E.S. Parton), Pye 71002 (ATV) (Leeds/Jacktone, ASCAP)
10	13	9	<b>DOCTOR'S ORDERS</b> —Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	42	48	8	<b>TELL ME WHAT YOU WANT</b> —Jimmy Ruffin (J. Ruffin), Chess 2160 (Chess/Janus) (Ruffin-Ready, BMI)	77	78	4	<b>THE BERTHA BUTT BOOGIE</b> —Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)
11	14	8	<b>STRUTTIN'</b> —Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEA, BMI)	43	32	15	<b>HEAVY FALLIN' OUT</b> —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)	78	89	2	<b>LOVIN' YOU</b> —Minnie Riperton (M. Riperton, D. Rudolph), Epic 8 50057 (Columbia) (DickieBird, BMI)
12	16	7	<b>MIDNIGHT SKY Part 1</b> —Isley Bros. (R. Isley, O. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia)	44	39	11	<b>DO YOUR THING</b> —James & Bobby Purify (I. Hayes), Casablanca 812 (East/Memphis, BMI)	79	NEW ENTRY		<b>CRY TO ME</b> —Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC)
13	3	12	<b>I WOULDN'T TREAT A DOG (The Way You Treat Me)</b> —Bobby Blue Bland (M. Price, D. Walsh, S. Barri, M. Omarihan), ABC/Dunhill 15015 (American Broadcasting/Holocaustus/Golden Clover, ASCAP)	45	62	3	<b>STAR ON A TV SHOW</b> —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4649 (Avco, ASCAP)	80	83	5	<b>AIN'T NO NEED OF CRYING</b> —Rance Allen Group (D. Porter), Truth 3210 (Stax) (Robosac, BMI)
14	8	9	<b>ONE TEAR</b> —Eddie Kendricks (L. Caston), Tamla 54255 (Motown) (Stone Diamond, BMI)	46	52	7	<b>NEVER CAN SAY GOODBYE</b> —Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP)	81	79	6	<b>MS. GRACE</b> —Tymes (J. Hall, J. Hall), RCA 10128 (Hall, BMI)
15	2	13	<b>YOU'RE THE FIRST, THE LAST, MY EVERYTHING</b> —Barry White (B. White, T. Sepe, P.S. Radcliffe), 20th Century 2133 (Sa-Vette/January, BMI)	47	41	8	<b>LOVE IS WHAT YOU MAKE IT</b> —New York City (J.B. Jefferson, B. Hawes, C. Simmons), Chelsea 3008 (Mighty Three, BMI)	82	84	3	<b>WANNA BE WHERE YOU ARE</b> —Zulema (A. Ross, L. Ware), RCA 10116 (Stein & Van Stock, ASCAP)
16	21	8	<b>LADY MARMALADE</b> —LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP)	48	51	6	<b>LOVE, DON'T GO THROUGH NO CHANGES ON ME</b> —Sister Sledge (P. Grant, G. Guthrie), Atco 457008 (Music Montage/Atco, BMI)	83	86	3	<b>SOME OTHER TIME</b> —Simtec Simmons (R. Simmons, R. Simmons), Innovation II 8047 (Warner Bros.) (Quintrac/Simtec, ASCAP)
17	23	7	<b>TOBY, THAT'S HOW LONG</b> —Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)	49	74	2	<b>EXPRESS</b> —B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O'/Jeff Mar, BMI)	84	92	2	<b>TUNE UP</b> —Dramatics (W. Schofield), Cadet 5706 (Chess/Janus) (Groovesville, BMI)
18	22	8	<b>MY MAIN MAN</b> —Staple Singers (B. Crutcher, M. Rice, B. Manuel, L. Nix), Stax 0227 (Columbia) (East/Memphis, BMI)	50	37	12	<b>WITHOUT LOVE</b> —Aretha Franklin (R.J. Hunter, C. Franklin), Atlantic 45-3224 (Probe II/Pundt/Alghan, BMI)	85	80	6	<b>BREAKIN' BREAD</b> —Fred Wesley & The New JB's (J. Brown, F. Wesley), People 648 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
19	27	7	<b>SUNSHINE Part II</b> —O'Jays (B. Sigler, P. Hurt), Philadelphia International 8-3558 (Assorted, BMI) (Columbia)	51	61	3	<b>MOTHER'S SON</b> —Curtis Mayfield (C. Mayfield), Custom 2006 (Buddah) (Camad, BMI)	86	NEW ENTRY		<b>BACK FROM THE DEAD</b> —Bobby Byrd (No info available), International Brothers
20	5	11	<b>FROM HIS WOMAN TO YOU</b> —Barbara Mason (B. Crutcher, L. Snell), Buddah 441 (East/Memphis, BMI)	52	59	7	<b>PARTY IS A GROOVY THING</b> —People's Choice (S. Brunson), TSOP 8-4759 (Columbia) (Mighty Three, BMI)	87	95	3	<b>GRAB IT</b> —Olympic Runners (B. Hammond), London 216 (Burlington/Uncle Doris, ASCAP)
21	17	13	<b>LONG AS HE TAKES CARE OF HOME</b> —Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)	53	40	17	<b>I FEEL A SONG (In My Heart)</b> —Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etude/Kama Sutra, BMI)	88	91	4	<b>CAN'T GET OVER LOSING YOU</b> —Baby Washington (Master 5) (Information Not Available)
22	18	15	<b>KUNG FU FIGHTING</b> —Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)	54	56	7	<b>GIVE THE LITTLE MAN A GREAT BIG HAND</b> —William DeVaughn (W. DeVaughn), Roxbury 2005 (Melomega/Corral Rock/American Dream, ASCAP)	89	NEW ENTRY		<b>WALKING IN RHYTHM</b> —Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)
23	34	6	<b>YOU'RE AS RIGHT AS RAIN</b> —Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Belbooy, BMI)	55	65	4	<b>YOU AND YOUR BABY BLUES</b> —Solomon Burke (S. Burke, J. Styner), Chess 2159 (Chess/Janus) (First Central, BMI)	90	82	4	<b>GETTING IT ON IN '75</b> —Dennis Coffey (P. Coffey, M. Theodore), Sussex 631 (Interior, BMI)
24	31	6	<b>I GET LIFTED</b> —George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	56	47	12	<b>PLAYING ON YOU</b> —Jerry Butler (Z. Grey, L. Hulston), Mercury 73629 (Phonogram) (Butler, ASCAP)	91	NEW ENTRY		<b>BOOGIE DOWN</b> —Van McCoy & The Soul City Symphony (F. Wilson, L. Caston, A. Poree), Avco 4648 (Stone Diamond, BMI)
25	19	10	<b>GUILTY</b> —First Choice (R. Roker, G. Shury), Philly Groove 202 (Arista) (ATV, BMI)	57	60	6	<b>PEOPLE SAY</b> —Meters (L. Nocentelli, A. Neville, J. Modeliste, G. Porter, Jr.), Reprise 1314 (Phineland, BMI)	92	NEW ENTRY		<b>INSPIRATION INFORMATION</b> —Shuggie Otis (S. Otis), Epic 8-50054 (Columbia) (Off The Wall, BMI)
26	46	4	<b>SHAME, SHAME, SHAME</b> —Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	58	45	12	<b>BABY YOU KNOW (I'm Gonna Miss You) Part 1</b> —Montclairs (P. Perry), Paula 409 (Jewel) (Frye/Su Ma, BMI)	93	93	4	<b>TOO LITTLE IN COMMON</b> —Newcomers (H. Bank, C. Hampton), Truth 3213 (Stax) (East Memphis, BMI)
27	33	6	<b>I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE</b> —Al Wilson (P. Williams, R. Nichols), Rocky Road 30202 (Arista) (Almo, ASCAP)	59	50	9	<b>MAN TO WOMAN</b> —Lonnice Youngblood (F. Murphy, M. Thomas), Shakat 708 (Chess/Janus) (Jans, BMI)	94	96	3	<b>ONLY SO MUCH OIL IN THE GROUND</b> —Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 8055 (Kupitilo, ASCAP)
28	28	9	<b>GIRLS (Part 1)</b> —Moments and Whatnauts (H. Ray, A. Goodman, V. Dodson), Stang 5057 (All Platinum) (Gambi, BMI)	60	36	15	<b>WHATEVER YOU GOT, I WANT</b> —Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)	95	97	3	<b>THE JONESES (Part 1)</b> —S.O.U.L. (L. Lovett), Musicor 1500 (Arista, ASCAP)
29	20	10	<b>HEARTBREAK ROAD</b> —Bill Withers (B. Withers), Sussex 629 (Interior, BMI)	61	58	12	<b>YOU AND I</b> —Johnny Bristol (J. Bristol), MGM 14762 (Bushka, ASCAP)	96	99	2	<b>I'LL BE WHAT YOU WANT ME TO BE</b> —Charles Brinkley (H. Beatty, G. Tobin), Music Machine 3145 (High Sierra, ASCAP)
30	24	11	<b>BABY HANG UP THE PHONE</b> —Carl Graves (L. McManus, L. Pedroski), A&M 1620 (Tiny Tiger, ASCAP)	62	72	5	<b>LOVE IS A FIVE LETTER WORD</b> —Jimmy Witherspoon (G. Barge), Capitol 3998 (Cheris, BMI)	97	NEW ENTRY		<b>SOME KIND OF WONDERFUL</b> —Grand Funk (J. Ellison), Capitol 4002 (Dandelion/Crash, BMI)
31	35	9	<b>BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear)</b> —Leon Haywood (L. Haywood), 20th Century 2146 (Jim Edd, BMI)	63	77	3	<b>THE RAP/IF LOVING YOU IS WRONG</b> —Millie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Clandike, BMI)	98	100	2	<b>TOM CAT</b> —Tom Scott & L.A. Express (T. Scott), Ode 66105 (A&M) (Hollenbeck, BMI)
32	25	12	<b>BOOGIE ON REGGAE WOMAN</b> —Stevie Wonder (S. Wonder), Tamla 54254 (Motown) (Jobete/Black Bull, ASCAP)	64	85	2	<b>I AM LOVE, Part 1 &amp; 2</b> —Jackson 5 (M. Larson, J. Mane, D. Fencelone, R. Rancifer), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI)	99	NEW ENTRY		<b>GIVE ME YOUR BEST SHDT BABY Part 1</b> —Ebb Tide (F. Fioravanti, P. Rakes), Sound Gems 100 (Melomega, ASCAP/Philmela, BMI)
				65	68	6	<b>I'LL BE HOLDING ON</b> —Al Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI)	100	NEW ENTRY		<b>RUMBLE IN THE JUNGLE</b> —Don Covay (D. Covay, E. Watts), Mercury 73648 (Phonogram) (Ragmop, BMI)
				66	71	5	<b>I'M A PUSHOVER</b> —K.C. & The Sunshine Band (H.W. Casey), TK 1008 (Sherlyn, BMI)				
				67	69	6	<b>VANISHING LOVE</b> —John Edwards (S. Dees), Aware 045 (GRC) (Moonsong, BMI)				

FEBRUARY 1, 1975, BILLBOARD

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# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	<b>FIRE</b> Ohio Players, Mercury SRM-1-1013 (Phonogram)	32	37	4	<b>PRICED TO SELL</b> Funk Inc., Prestige P 10087 (Fantasy)
★	7	6	<b>KUNG FU FIGHTING AND OTHER GREAT LOVE SONGS</b> Carl Douglas, 20th Century T-464	33	24	7	<b>FOR YOU</b> Eddie Kendricks, Tamla T6-335 (Motown)
3	5	10	<b>DO IT 'TIL YOU'RE SATISFIED</b> B.T. Express, Scepter SPS 5117	34	40	40	<b>SKIN TIGHT</b> Ohio Players, Mercury SRM1-705 (Phonogram)
4	4	10	<b>CAUGHT UP</b> Millie Jackson, Spring SPR 6703 (Polydor)	35	39	14	<b>DO IT BABY</b> Miracles, Tamla 334V1 (Motown)
5	6	9	<b>FLYING START</b> Blackbyrds, Fantasy F-9472	36	41	18	<b>THRUST</b> Herbie Hancock, Columbia PC 32965
★	8	6	<b>NEW AND IMPROVED</b> Spinners, Atlantic SD 18118	★	48	6	<b>BLACK BACH</b> Lamont Dozier, ABC ABCD 839
★	9	6	<b>WITH EVERYTHING I FEEL IN ME</b> Aretha Franklin, Atlantic SD 18116	38	27	11	<b>HEAVY</b> Stylistics, Avco AV 69004
★	13	26	<b>FULLFILLINGNESS' THE FIRST FINALE</b> Stevie Wonder, Tamla T6-33251 (Motown)	39	35	34	<b>RAGS TO RUFUS</b> Rufus Featuring Chaka Khan, ABC ABCX-809
★	11	5	<b>RUFUSIZED</b> Rufus Featuring Chaka Khan, ABC ABCD 837	★	NEW ENTRY		<b>REALITY</b> James Brown, Polydor PD 6039
★	14	6	<b>AVERAGE WHITE BAND</b> Atlantic SD 7308	41	42	4	<b>JAMAL PLAYS JAMAL</b> Ahmad Jamal, 20th Century T-459
11	12	8	<b>SATIN DOLL</b> Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)	42	34	9	<b>ROCKIN' SOUL</b> Hues Corporation, RCA APL1-0775
12	2	9	<b>EXPLORES YOUR MIND</b> Al Green, Hi SHL 32087 (London)	43	38	5	<b>GET UP WITH IT</b> Miles Davis, Columbia KG 33236
13	3	15	<b>TOGETHER FOR THE FIRST TIME LIVE</b> B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	44	36	17	<b>THE KIDS &amp; ME</b> Billy Preston, A&M SF 3645
14	16	21	<b>CAN'T GET ENOUGH</b> Barry White, 20th Century T-444	45	49	2	<b>GITTIN' DOWN</b> Love, Togetherness & Devotion (LTD), A&M SP 3668
15	18	4	<b>TOTAL ECLIPSE</b> Billy Cobham, Atlantic SD 18121	46	43	7	<b>ME 'N ROCK 'N ROLL</b> David Ruffin, Motown M6-81851
16	17	8	<b>THE BADDEST HUBBARD</b> Freddie Hubbard, CTI 6047S1 (Motown)	47	44	16	<b>LIGHT OF WORLDS</b> Kool & The Gang, De-Light DEP 2014 (PIP)
17	10	11	<b>I FEEL A SONG</b> Gladys Knight & The Pips, Buddah BDS 5612	48	47	7	<b>GREATEST HITS</b> Bobby Womack, United Artists UA-LA199-G
18	19	8	<b>THE BADDEST TURRENTINE</b> Stanley Turrentine, CTI 6048S1 (Motown)	★	NEW ENTRY		<b>BREAKIN' BREAD</b> Fred & The New JB's, People PE 6604 (Polydor)
★	26	9	<b>ALL IN LOVE IS FAIR</b> Nancy Wilson, Capitol ST 11317	50	51	15	<b>IN HEAT</b> Love Unlimited, 20th Century T-443
★	25	4	<b>THE MAGIC OF THE BLUE</b> Blue Magic, Atco SD 36-103	51	43	12	<b>BORBOLETTA</b> Santana, Columbia PC 33135
21	23	5	<b>SUN GODDESS</b> Ramsey Lewis, Columbia KC 33194	52	50	9	<b>DEATH WISH/SOUNDTRACK</b> Herbie Hancock, Columbia PC 33199
22	22	11	<b>PIECES OF DREAMS</b> Stanley Turrentine, Fantasy F-9465	53	53	3	<b>BURGLAR</b> Freddie King, RSO SQ 4803 (Atlantic)
23	15	11	<b>WHITE GOLD</b> Love Unlimited Orchestra, 20th Century T-458	54	54	10	<b>GOT TO FIND A WAY</b> Curtis Mayfield, Curtom CRS 8604 (Buddah)
★	33	45	<b>MIGHTY LOVE</b> The Spinners, Atlantic SD 7296	55	57	3	<b>SHE'S GONE</b> Lou Rawls, Bell 1318 (Arista)
★	31	14	<b>HIGH ENERGY</b> Freddie Hubbard, Columbia KC 33048	55	55	2	<b>SOUL &amp; INSPIRATION</b> 5th Dimension, Bell 1315 (Arista)
26	29	28	<b>DREAMER</b> Bobby Blue Bland, ABC/Dunhill DSX 50169	57	58	2	<b>YOU FUNNY MOODS</b> Skip Mahoney & The Casuals, D.C. International DCI 3001
27	30	35	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617	58	NEW ENTRY		<b>WOMAN TO WOMAN</b> Shirley Brown, Truth TRS 4206 (Stax)
28	28	33	<b>THAT NIGGER'S CRAZY</b> Richard Pryor, Partee PBS-2404 (Stax)	59	45	38	<b>MARVIN GAYE LIVE</b> Tamla T6-333S1 (Motown)
29	32	3	<b>EVERLASTING LOVE</b> Carl Carlton, ABC ABCD 857	60	NEW ENTRY		<b>URBAN RENEWAL</b> Tower Of Power, Warner Bros. BS 2834
30	20	12	<b>SOUTHERN COMFORT</b> Crusaders, ABC/Blue Thumb BTSY-9002-2				
31	21	19	<b>LIVE IT UP</b> Isley Bros., T-Neck PZ 33070 (Columbia)				

## WRITING OWN SONGS, TOO

# Funky Pianist McCann Stressing Vocals To Boost His Following

By ELIOT TIEGEL



Les McCann: a new confident vocalist.

LOS ANGELES—Les McCann is emphasizing his vocal prowess after building a reputation as a funky pianist. The jolly performer, shorn of 100 pounds and with a newly found confidence in his vocal skills, says his entire show is now almost all vocals.

All but one cut on his new Atlantic LP, "Another Beginning," are vocals.

Actually McCann has been singing for a number of years with his funky "Compare To What" a distinct signature tune for him.

But he's moved into singing with greater emphasis in the belief that it will help create new audiences and sell more albums.

"There was a part of me that was afraid of singing," he admits. But these inadequacies about singing have since disappeared.

His voice sounds both smooth and ragged at times—effects of not being a professional, but McCann is working on techniques which will not

make him to hoarse at the end of an engagement.

"When you sing every night," he says, "your voice gets raspy."

McCann now writes his own lyrics and music, with a close friend, identified on the LP as Rev. B collaborating with him on the lyrics on "My Soul Lies Deep."

McCann says he grew up believing he had to fit the image of the jazz musician—working for a hidebound, tight audience. But in addition to his new vocal stance, he has moved exclusively into electronic instruments and this additional ingredient gives his music a new dimension.

He now plays the electric piano, clavinet and several Arp synthesizers. With the synthesizer he can recreate the sound of 36 orchestral instruments, but hasn't used them all.

## 20th Century Big Winner Of 1975 NAACP Honors

LOS ANGELES—20th Century Records' Barry White and Love Unlimited helped the label sweep all six record industry categories in the eight annual Beverly Hills-Hollywood chapter of the NAACP's Image Awards, Jan. 18 at the Hollywood Palladium.

20th's winners included: Album of the year: Barry White "Can't Get Enough." Female vocal group: Love Unlimited. Male vocalist of the year: Barry White. And producer of the year: Barry White.

Other winners in the recording industry category: Male vocal group: The O'Jays. Female vocalist of the year: Minnie Riperton. Combination vocal group: Gladys Knight & the Pips. Best song (record of the year): "Feel Like Making Love" and "Then Came You." Gospel vocal group: The Mighty Clouds of Joy. And, jazz artist of the year: Quincy Jones.

Presenters were Neil Sedaka, De De Dabney, Barry White, Hues Corp., Vaughn Sheppard (Miss Black America), Richard Pryor, Wolfman Jack and Charles Wright.

In the motion picture category, the best musical score was won by Curtis Mayfield for "Claudine."

The sparkling event also offered performances by Syreeta Wright of Motown Records, a reading by actor Brock Peters on the history of the NAACP in the entertainment industry, Red Foxx and Scatman Crothers singing "All Of Me," plus Shirley Brown. The Jackson Sisters, Richard & Willie, Donald Byrd and the Blackbyrds and the Main Ingredient.

Dick Gregory captured the Leonard H. Carter Humanitarian Award. Ray Charles received the President's Award and the Founders Award was presented to Al Bell, president of Stax.

Stevie Wonder, called the "70s bridge between Duke Ellington and popular music" by host Billy Eckstine, was a surprise guest, performing his unreleased tune, "It Was Magic," as well as his million seller "Boogie On Reggae Woman."

## Cornyn Tabbed For NARM Talk

NEW YORK—Stan Cornyn, Warner Bros. vice president, will be a featured speaker at the NARM convention's opening business session.

The session will be held March 3, and Cornyn's topic will be "The Day Tour Radio Died," which will include a talk on other avenues open to record manufacturers and merchandisers alike, the promotion of records and the exposure of recording artists via discotheques, television shows, concerts, etc.

Cornyn's talk will immediately follow the keynote address by Amos Heilicher, head of Pickwick International. A panel discussion will then follow entitled, "Radio Promotion Today—Does It Really Exist?" moderated by Joe Smith, president of Warner Bros.

The convention will be held at the Century Plaza Hotel in Los Angeles, March 2 through 5.

## NARAS Offers Audio Session

LOS ANGELES—The local NARAS chapter will screen all selections nominated in the pop category at a listening-discotheque session Monday (3) at Capitol starting at 7 p.m. Sy Mitchell will handle the DJ chores. Classical selections will be available for listening at the chapter's office in Burbank. This is the second year that NARAS has invited members to dance and listen to the pop selections.

On his LP he does create a trumpet with authenticity. Onstage he creates a string section. "My sound has always been funky," he says, "and the first time I touched a Fender Rhodes I said, 'That's my sound.' I checked out all the synthesizers next and explored what fits my groove. When people hear my new record they ask me 'hey, man, who's that trumpet player?' There's no trumpet player. It's me."

In addition to traveling with his three sidemen, McCann carries around an electric keyboard, clavinet, string ensemble synthesizer and a regular synthesizer.

And because he plays his electronic instruments straight, "people who don't like electronics like it. I keep it straight to my feelings. I don't show how hip I can be."

Fifty percent of his bookings in clubs today are on the bill with rock bands. "I love it," he says. Paradoxically, McCann has discovered that when going out on a concert tour with an artist who has a stronger commercial name, he often gets better reviews than the headliner. This happened twice and it made him realize he's too strong to be second billed.

But he also admits that he's not strong enough yet to be the headliner before pop audiences. So that's tomorrow's challenge.

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## Midwest Concert Lounge Circuit Tees In Chicago

By ANNE DUSTON

CHICAGO—A Midwest concert lounge circuit that would guarantee eight dates between concert halls has been set up by John Bracamontes, partner at B. Ginnings in suburban Schaumburg, and Hank LeConti, owner, the Agora Clubs in Ohio.

Bracamontes sees the "package deals" as a distinct advantage to both managers and clubs. "There will be less cancellations if an agent can take advantage of eight to 12 dates between coast-to-coast treks."

Already signed for February are the Mob, Mason Prophet, Deodato, Michael Murphy, the Outlaws, Bonny Branleaf and BTO's Road Crew.

The concept will be expanded, Bracamontes hopes, to include other concert lounge rooms such as the Starwood in Los Angeles, Orphans, in San Francisco; The Bottom Line in New York and Reflections in Cincinnati.

B. Ginnings opened here Sept. 6

with the group Chicago, and is owned by drummer Danny Serpentine with Chicago, John Bracamontes, and Larry Balsamo.

The decor reflects the Chicago backgrounds of the owners, and represents areas of Chicago such as the theater district, the west side, and downtown, even including street signs and trash cans. Three bars serve the 1,000 to 1,500 capacity. There is a stainless steel dance floor for the mostly single, 21-35 patrons.

B. Ginnings anticipates a regular live stereo broadcast series over WDAI with a transmission tower on the roof of the building, transmitting to the Hancock Building. The New Year's Eve concert with the Pez Band was a first attempt at this, but without the tower, and phone lines were utilized to transmit the sound.

The club follows a seven-day schedule, with \$5 charge on week-ends and \$2 during the week. Just initiated is a Monday night audition of new acts. Accurate records are maintained: for example, for one recent night the records showed the audience of 966 total, 59 percent male, 41 percent female, at closing there were 391 persons in the club, and the average per head spent on drinks was \$3.44.

The \$52,000 sound system and \$20,000 light system was designed by George Minol to fit the needs of the group Chicago.

The main system includes a custom designed 24-channel Tascam Model 10 console, interface network with three way variable electronic crossover; SAE monographic equalizer; four SAE MKIII A stereo power amps; four JBL single front-loaded bass cabinets with JBL #2220B bass speakers; two JBL rear-loaded base cabinets with JBL #2205B bass speakers; two JBL #2350 90-degree radial horns with #2482 drivers; two JBL #2350 90-degree radial horns with #2440 drivers; 10 Shure SM57 mikes; 10 Shure SM58 mikes; seven Sennheiser 441U mikes; and for vocal fill on the dance floor, four JBL 4311 control room monitors placed in each upper corner of the dance floor.

The monitor system includes a custom designed 24-channel mix console; GMSC custom designed interface network; two SAE MXXXVII graphic equalizers; two SAE MKIII A stereo power amps; four custom designed floor monitors with two 12-inch and two 8-inch special purpose Wilder speakers in each enclosure; two JBL single front-loaded bass cabinets with #2220B speakers; and two JBL 36-inch slant plates with #2440 drivers.

### So. Conference Set For AFTRA Locals

NEW YORK—AFTRA has established a Southern Conference of Locals following its conference of Local Unions held in Scottsdale, Ariz., Dec. 16-17. The new chapter consists of local unions in Southern and "right-to-work" states.

The conference also discussed more effective representation of minority members, including continued and more intensive representation by AFTRA before the Equal Employment Opportunities Commission.

The informal two-day talks led by Sanford Wolff, national executive secretary, and Kenneth Harvey, national president, resulted in an agreement by local executives of the union to review and refine lists of unfair employers by March 1.

## WIUS Tipsheet Hitting Campus Of Indiana Univ.

BLOOMINGTON, Ind.—Most campus radio stations follow the same general approach on their weekly or bi-weekly playlists—top singles, top albums, new additions and one or two album reviews. WIUS, owned and operated by the Indiana University Student Broadcast Assn. here, has avoided this with a novel concept for its playlist with "Tipsheet."

This 12-page magazine has a combination of ingredients that helps it have a broader readership, according to its editor Bob "Mr. Bear" Richert. Unlike most others, "Tipsheet" is read by a portion of the school's student body, since it is distributed to many of the university's housing complexes. Another reading audience is reached through subscriptions, he says.

Published 10 times per year by a staff of less than six, most of the articles are written by freelance writers. In fact, Richert welcomes contributions from writers here and throughout the U.S.

### 20th Century Sets British Label Deal

LOS ANGELES—Bradley's Records will be distributed by 20th Century Records under an agreement signed by Russ Regan, president of 20th Century and David Chackler and Lee Lasseff of Chalice Productions and Geoffrey Heath, managing director of Bradley's Records and ATV Music. This is the first British label picked up by 20th for distribution; the label just recently acquired Westbound Records out of Detroit on a label/distribution pact.

### Balcony Sets Price

PHILADELPHIA—The Balcony, Upper Darby, Pa., has one-priced its single albums at \$4.49 and 8-track tapes and cassettes at \$5.99. And to keep its prices competitive at all times, and not be undersold, the store invites buyers to "bring in any ad and we will match other advertised specials."

## Okun, O'Donovan Bow New Agency

LOS ANGELES—Irv Okun and Danny O'Donovan have joined forces to form Gemini Artists Management, Ltd., a theatrical agency.

Offices for the agency are set for Los Angeles, New York and London with affiliates in Europe, Australia, New Zealand, South America and the Far East.

Okun leaves William Morris here, where he shared responsibilities for running the personal appearance department. He will be vice president of the agency in charge of U.S. operations. O'Donovan will operate from his London office but is expected to travel frequently.

Additional executives will be appointed in the near future.

Last week, Dan Weiner and Fred Bolander left IFA to start an independent firm, Monterey Peninsula Artists, in Carmel.

## Gordon Forms A Film Division

LOS ANGELES—Personal manager Marc Gordon has formed a film production division for his first project, "Mr. Bojangles." The film division will also move into several areas of black history.

On the record side, Gordon's Colon-United label will provide Larry Utall's Private Stock label with a single, "Bumpin' Bus Stop" by Thunder And Lightning.

Marc Gordon Productions also operates Rock Road Records plus Caesars Music Library and Tune-smith Music.

### ATV Maps Drive To Introduce Pye

NEW YORK—ATV Records has set a marketing campaign to support the release of the firm's first group of albums carrying the Pye logo. Artists featured include Phil Everly, Brian Friel, John McLaughlin in separate issues, and a Scott Joplin set done on synthesizer.

ATV director of sales Carmen La-Rosa will introduce the line at distributor sales meetings this month. The drive will include trade and consumer ads, and distribution of a large merchandising poster promoting the "Plugged In Joplin" album.

### Garrett Goes Into Dorff Partnership

LOS ANGELES—Snuff Garrett has gone into partnership with writer/producer Steve Dorff in Hobby Horse Productions and affiliated music firms. Dorff was formerly a staff producer with Garrett Music Enterprises. He formerly produced sessions for Billy Joe Royal and Sammi Joe and others while with Bill Lowery Music.

### Nero, Brubeck Set With N.O. Symphony

NEW ORLEANS—A unique collaboration between two jazz-pop groups and the New Orleans Symphony Orchestra is planned as the annual Mardi Gras celebration looms.

Peter Nero and his Trio will appear Jan. 31 followed on Feb. 5 by Dave Brubeck and the Darius Brubeck Ensemble with Chris and Dan Brubeck. Tickets range from \$3 to \$7 for both events. The symphony will be conducted by Werner Torkanowsky.

# Classical

## Angel Slates Promo Campaign In Schwarzkopf Farewell Tour Tie

NEW YORK—Angel Records has set a major marketing campaign to tie in with Elisabeth Schwarzkopf's U.S. farewell concert tour which began Jan. 15 in Santa Barbara, Calif.

National advertising, local market display and account-oriented adver-

tising are keying the promotion support plans. Ads carrying the headline: "Talent-Beauty-Intelligence-Schwarzkopf" will be appearing in leading national music and literary publications.

Dealers will be provided, for point-of-purchase display, with a multi-element display kit consisting of a) four self-standing album cover modules—each of which displays two album cover faces, b) a 31"x36" easled/die-cut full color artist portrait, c) a bulk quantity of catalog brochures which present the 49-album discography currently available on the combined Angel/Seraphim catalog, for in-store giveaway, d) ready to run ad mats with accompanying ad mat element slicks, and

e) catalog order/inventory checklists.

National classical merchandising manager, Brad Engel, said that "priority manufacturing schedules were instituted some months ago to assure product availability for accounts in all markets."

Miss Schwarzkopf's tour consists of recital dates in 17 U.S. and Canadian cities. Remaining dates are Torrance, Canada, Saturday (1); Chicago, Feb. 9; New Orleans, Feb. 16.

March dates are Minneapolis (4), Toronto (6), Boston (9). In April she'll tour Ottawa (4), Montreal (7), Newark, Del. (10), Washington, D.C. (13), Detroit (17 & 19) and New York (27).

## Rochester \$\$ Drive

ROCHESTER—The Civic Music Assn., which maintains and operates the 52-year-old Rochester Philharmonic Orchestra, launched its annual campaign on Jan. 20, with a free concert by the orchestra under the direction of music director David Zinman. The concert is the first of several by the complete orchestra, various of its ensembles, and the Rochester Philharmonic Youth Orchestra to take place during the 23-day campaign.

A \$475,000 campaign goal, \$10,000 above the record \$465,000 raised during last year's campaign, has been announced by Mrs. Stephen V. Lines and David Glassman, co-chairmen of this year's drive.

Comprising three divisions—special gifts, corporate and general membership—this year's campaign has enlisted the aid of some 1,200 volunteers, each with a quota of dollars to solicit. Last year some 900 volunteers successfully solicited over 11,200 persons.

## Perahia, Cellist Win First Fisher Award

NEW YORK—Columbia Records Murray Perahia has been chosen with cellist Lynn Harrell as co-recipient of the first Avery Fisher Prize for distinguished achievement in performance by a solo instrumentalist.

Fisher, who created the prize to provide career impetus for United States artists, presented each of the winners a cash award of \$5,000 at a press conference held in Avery Fisher Hall.

Harrell and Perahia, in addition

to receiving the cash award, will perform with the New York Philharmonic during the regular subscription series in the Bicentennial year, present a recital as part of the Lincoln Center Great Performers Series, and each will be offered a performance with the Chamber Music Society of Lincoln Center.

The prize winners were selected by the Executive Committee of the Avery Fisher Award Program from the many nominations of a Recommendation Board. This Board is comprised of leading instrumentalists, conductors, educators, presenters and others knowledgeable about the professional careers of United States instrumentalists.

Perahia was signed to a Columbia pact in 1972. Perahia's schedule (1975-1976) includes appearances with the New York Philharmonic, the San Francisco Symphony, the Los Angeles Philharmonic, Baltimore Symphony and Musica Aeterna Orchestra and many major orchestras in Europe. In 1976-1977 he will make his first tour of Japan and will be heard with more than 10 major U.S. symphony orchestras, including the Boston Symphony in Boston and New York. He also continues a busy recording schedule for Columbia Records.

## Steinberg Quits As Pitt M.D.

PITTSBURGH—William Steinberg will give up his post as music director of the Pittsburgh Symphony Orchestra, effective Aug. 31, 1976.

In a prepared release, Steinberg said that heavy administrative duties which go along with the directorship had forced him to give up that post and "to concentrate purely on conducting. It goes without saying that I am looking forward to the continued relationship with the orchestra on this level."

Ill health in 1972 and 1973 forced Steinberg to miss many conducting schedules after surgery.

John E. Angle, the Pittsburgh Symphony Society president, gave Steinberg credit for raising the orchestra to rank among the best. He said too that the Society board voted to confer on the conductor the title of music director emeritus.

A search committee to find a new music director will be established soon, Angle said.

## Gold Record To Dorati; London Promo On Series

NEW YORK—Antal Dorati has been awarded a gold record to commemorate sales of over 1 million records in his series of the complete symphonies of Haydn. The award, presented to Dorati by Decca/London recently in London, represents the culmination of what is perhaps the largest single recording project in history. It comes just as London Records releases the final volumes in the series.

This latest release consists of two volumes: Volume 9, the "London" Symphonies, numbers 93 through 104, on six records; and a two-record volume of appendices. London plans a major promotion of their budget Stereo Treasury Series headlining this series, coupled with the release of more than 30 Stereo Treasury records in the first three months

## 'Amarcord' Out On Red Seal

NEW YORK—The soundtrack of Federico Fellini's "Amarcord," composed by Nino Rota for the movie judged "Best Picture of the Year" by the New York Film Critics, has been released on RCA's Red Seal label.

The film, which opened in New York late in 1974 to some of the most ecstatic reviews of recent times, will soon begin to open in selected major cities throughout the United States.

The "Amarcord" score was written by Nino Rota, whose composer's credits include the music of such global cinema attractions as "La Dolce Vita," "Rocco and His Brothers" and that other Fellini masterpiece, "8½."

Conductor for the "Amarcord" soundtrack is Carlo Savina.

of the year. The promotion includes introduction of a new STS logo and prints ads in major campus markets. The ads will stress the theme "Extravagance on a Budget," and emphasize that STS records are imported from England, that they feature London's exclusive frrr stereo sound, come in plastic-lined inner sleeves, and still carry a \$3.49 list price.

Dorati conducts the Philharmonia Hungarica in the recordings of all 104 Haydn Symphonies. In addition, the appendices volume contains performances of two early symphonies, labeled "A" and "B," and various alternate versions and substitute movements which are not to be found in the final versions of the symphonies. Altogether, the project covers 48 LPs, packaged in nine volumes plus the appendices set. The entire project required five years to complete. Actual recording was started in the summer of 1969, and was completed in December 1972. There were 281 recording sessions, during which more than 350 miles of tape were used.

The Philharmonia Hungarica is an orchestra formed by refugee musicians forced to leave Hungary in 1956. It now makes its home in Marl, near Dusseldorf, West Germany, where all of the Haydn recordings took place. The recording "studio" was a church in Marl whose excellent natural acoustics were converted by London engineers into a virtually perfect recording environment. The producer for the entire project was James Mallinson; the engineer was Colin Moorfoot.

Dorati has been associated with the Philharmonia Hungarica since its beginnings in 1957. The gold (Continued on page 47)

Billboard  
Top50

Billboard SPECIAL SURVEY for Week Ending 2/1/75

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	<b>BEST OF MY LOVE</b> Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
2	5	6	<b>SWEET SURRENDER</b> John Denver, RCA 10148 (Walt Disney, ASCAP)
3	1	10	<b>MORNING SIDE OF THE MOUNTAIN</b> Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
4	10	6	<b>LONELY PEOPLE</b> America, Warner Bros. 8048 (Warner Bros., ASCAP)
5	3	10	<b>PLEASE MR. POSTMAN</b> The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
6	4	7	<b>ROCK 'N ROLL (I Gave You The Best Years Of My Life)</b> Mac Davis, Columbia 3-10070 (Trec, BMI)
7	16	4	<b>NIGHTINGALE</b> Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
8	6	8	<b>LOOK IN MY EYES PRETTY WOMAN</b> Tony Orlando & Dawn, Bell 45620 (Arista) (ABC/Dunhill, BMI)
9	12	9	<b>SALLY G</b> Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI)
10	21	5	<b>I'M A WOMAN</b> Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
11	7	13	<b>MANDY</b> Barry Manilow, Bell 45613 (Arista) (Screen Gems-Columbia/Wren, BMI)
12	8	11	<b>ONLY YOU</b> Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
13	20	8	<b>THE DOOR OF THE SUN (Alle Porte/Del Sole)</b> Al Martino, Capitol 3987 (April, ASCAP)
14	9	9	<b>WHEN A CHILD IS BORN</b> Michael Holm, Mercury 73643 (Phonogram) (Beechwood, BMI)
15	11	13	<b>MY EYES ADORED YOU</b> Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
16	18	9	<b>LIKE A SUNDAY MORNING</b> Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
17	13	12	<b>ONE MAN WOMAN/ONE WOMAN MAN</b> Paul Anka With Odia Coates, United Artists 569 (Spanka, BMI)
18	14	9	<b>GEE BABY</b> Peter Shelley, Bell 45614 (Arista) (Screen Gems-Columbia, BMI)
19	15	10	<b>LOVING ARMS</b> Petula Clark, ABC/Dunhill 15019 (Almo, ASCAP)
20	27	5	<b>YOU'RE NO GOOD</b> Linda Ronstadt, Capitol 3990 (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)
21	26	8	<b>THAT GREAT OLD SONG</b> George Fischhoff, GNP Crescendo 491 (George Fischhoff, ASCAP)
22	34	4	<b>NEVER LET HER GO</b> David Gates, Elektra 45223 (Kipahulu, ASCAP)
23	22	10	<b>ISN'T IT LONELY TOGETHER</b> Stark & McBrien, RCA 10109 (Star Spangled/American Wordways, ASCAP)
24	39	3	<b>POETRY MAN</b> Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
25	23	9	<b>RUBY BABY</b> Billy "Crash" Craddock, ABC 12036 (Hill & Range/Quintel/Freddy Biensstock, BMI)
26	NEW ENTRY		<b>HAVE YOU NEVER BEEN MELLOW</b> Olivia Newton-John, MCA 40349 (ATV, BMI)
27	25	12	<b>NEVER CAN SAY GOODBYE</b> Gloria Gaynor, MGM 14748 (Jobete, ASCAP)
28	31	8	<b>SAD SWEET DREAMER</b> Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP)
29	37	4	<b>LOVE SAID GOODBYE</b> Andy Williams, Columbia 10078 (Famous, ASCAP)
30	38	3	<b>WE MAY NEVER LOVE LIKE THIS AGAIN</b> Maureen McGovern, 20th Century 2158 (Fox Fanfare/Warner-Tamerlane, BMI/20th Century/Warner Bros., ASCAP)
31	35	4	<b>I'LL STILL LOVE YOU</b> Jim Weatherly, Buddah 444 (Keca, ASCAP)
32	28	7	<b>SHA-LA-LA (Makes Me Happy)</b> Al Green, Hi 2274 (London) (Jec/Al Green, BMI)
33	36	5	<b>PLEDGING MY LOVE</b> Tom Jones, Parrot 40081 (London) (Lion/Wemar, BMI)
34	40	3	<b>CHICO AND THE MAN (Main Theme)</b> Sammy Davis Jr., 20th Century 2160 (J & H, ASCAP)
35	42	3	<b>BIG YELLOW TAXI</b> Joni Mitchell, Asylum 45221 (Siquomb, BMI)
36	30	7	<b>THE ENTERTAINER</b> Billy Joel, Columbia 3-10064 (Home Grown/Tinker Street Tunes, BMI)
37	41	2	<b>STAR ON A TV SHOW, Stylistics</b> Stylistics, Avco 4649 (Avco, ASCAP)
38	NEW ENTRY		<b>I'VE BEEN THIS WAY BEFORE</b> Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP)
39	33	7	<b>HOPPY, GENE AND ME</b> Roy Rogers, 20th Century 2154 (Peso/Lowery, BMI)
40	43	4	<b>DAY TRIPPER</b> Anne Murray, Capitol 4000 (Maclen, BMI)
41	44	2	<b>FRONT PAGE RAG</b> Billy May, MCA 40352 (Duchess, BMI)
42	47	2	<b>YOU ARE YOU</b> Gilbert O'Sullivan, MAM 3642 (London) (MAM, ASCAP)
43	48	2	<b>LOVIN' YOU</b> Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
44	NEW ENTRY		<b>EASTWARD</b> Letterman, Capitol 4005 (Yarone, ASCAP)
45	45	6	<b>WIND ME UP</b> Vikki Carr, Columbia 3-10058 (Music Of The Times/Thunder's Roar, ASCAP)
46	46	5	<b>HIGH ON LOVE</b> Jim Weatherly, RCA 10134 (Keca, ASCAP)
47	49	2	<b>DOCTOR'S ORDERS</b> Carol Douglas, Midland International 10113 (RCA) (Cookaway, ASCAP)
48	50	2	<b>ONE DAY OF LOVE</b> Herb Ohta, A&M 1647 (Almo, ASCAP)
49	NEW ENTRY		<b>I WON'T LAST A DAY WITHOUT YOU</b> Al Wilson, Rocky Road 30202 (Arista) (Almo, ASCAP)
50	NEW ENTRY		<b>THANKS FOR THE SMILES</b> Charlie Ross, Big Tree 16025 (Atlantic) (House Of Gold, BMI)

## HI FI CREDIBILITY Peter Huber, University Stereo's Boss In Los Angeles, Teaches It At UCLA

By EARL PAGE

LOS ANGELES—The credibility gap. It has haunted politicians long before Watergate and it has been endemic with used car salesmen, but now for the first time it is confronting the hi fi dealer. So says Peter Huber, a founder of eight-unit University Stereo here who is doing something about the public's cynicism—he's teaching a UCLA course on how to buy hi fi.

But this isn't half of it.

Peter Huber. You may never have heard the name even though he's been the subject of numerous trade articles. If you missed it, Peter is a longish-hair motorcycle-riding, Viennaborn, 33-year-old bachelor, who worked his way through college rescuing beat-up receivers from pawn shops and who rescues drug addicts through his role as a teacher at Synanon here.

Not averse to publicity, Huber finds he likes working at Synanon, where he has set up a

whole video recording network utilizing cameras from the now-bankrupt Cartrivision system along with Sony and JVC equipment. He is also in cable TV and closed circuit TV, believing that the audio retailer is destined to become involved in video recording.

Why doesn't Huber fret about publicity and public image? Consider how University Stereo started. The chain's theme song was "underdog." It had such bizarre locations as:

- Massage parlor in Westwood;
- Old garage reached by going through a narrow alley in back of a Chinese restaurant;
- A former topless bar in Pasadena;
- A former pet hospital in North Hollywood;
- One joint where a waterbed demo room caused the floor to permanently warp.

Lately, University Stereo has modernized into new locations and will be dropping the

underdog image gradually. Though reps and other supplier sources say the chain has been tight on money, Huber notes that he does intend to expand internally rather than add more stores. The chain's recent growth has been in upgrading its sites. In one year there have been five new locations.

The chain, co-founded by Andre Pilon and not long afterward bringing in Desmond Ho, went from pawn shop to rented house to a three-car garage. Along the way, Huber and Pilon and Ho let J. Gaeunette open a second garage shop at Valley State University.

Huber has some fervent beliefs about the state of today's hi fi consumer:

- The consumer is increasingly sophisticated to the point where all the knobs no longer intimidate him/her.
- The female consumer has to be reckoned with, is turned off by the "honey" approach

and is leery of hi fi salespeople who are not really knowledgeable (he finds that a surprising 5 percent of sales at the \$1,200-\$1,500 level are to women).

- The consumer's ears are steadily educated to a better sound.
- The hi fi customer has been for too long misled by specifications and general obfuscation.

Central to building confidence in University Stereo is a new policy of almost unlimited return privilege on purchasing speakers. If the customer returns the speakers in seven days there is no charge and no questions asked. If, on the other hand, they keep the speakers up to a year and don't ruin them with the beer spills they can receive 85 percent of the price as credit, providing they keep the original packing crate as well. Surprisingly, only about 5

(Continued on page 42)

### CAR STEREO

## Motorola Cuts Workers

CHICAGO—The decline in automobile sales has forced Motorola Inc. to lay off 850 employees during January, for a total layoff of 1,750 employees since Oct. 1, 1974, according to Robert J. Solem, vice president and deputy general manager, automotive products division.

The layoffs involve proportionate reductions of both administrative and production employees at the division plants in Franklin Park, Ill., Quincy, Ill., Chicago, Arcade, N.Y., Seguin, Tex., and Midland, Ont.

The automobile division supplies OEM product for American Motors, Ford, Chrysler and Volkswagen. The layoffs will not affect the continuing development of the discrete quad 8-track entertainment center

being designed for 1976 topline Ford cars. Motorola now is supplying the optional AF, AM/FM and entertainment center with 8-track for the '75 American Motors Pacer.

The aftermarket radio and tape business is expected to do as well or better in 1975 than 1974's record year. Motorola's custom car line for high volume GM and Ford cars, sold through dealers, is expected to continue to grow.

A special promotion prepared for the National Automobile Dealers Assn. (NADA) Jan. 18-21 meeting in San Francisco offered discounted selective models of radios and tape players to encourage greater movement of cars, with an emphasis on the used car market.

## Hi Fi Trade Shows Planned For Washington and S.F.

NEW YORK—Two hi fi trade shows, planned for Washington this month and San Francisco in April, indicated by exhibitor response so far, that the show format—despite recent slackening trends in attendance and growing rumblings by exhibitors—is still a popular form for unveiling new products and attracting new business.

The Washington show, sponsored by High Fidelity Music Shows, Inc., has so far attracted more than 70 exhibitors and will occupy some 89 rooms on five floors of the Washington Hotel. This is an entire floor more than was used by show exhibitors in 1973 when the exposition was last held in that city.

Robert and Terry Rogers, organizers of the show expect to attract more than the record 28,000 visitors that attended the last event.

Exhibitors at the Feb. 7-9 show will include such top industry names as Akai, Altec, BIC, Bozak, Bose, Cerwin-Vega, Benjamin, Concord, Craig, Dual, Dokordor, Dynaco, Onkyo, Panasonic/Technics, Pickering, Pioneer, 3M/Wollensak, Garrard, Toshiba, Electro-Voice, Sansui, Shure, Sony, Tandberg, TEAC, Lenco, Koss, Kenwood, GTE-Sylvania, JVC, ESS, Empire Revox, Radio Shack and Lafayette.

It will include hi fi seminars conducted by the Society of Audio Consultants (SAC), the free distribution of "An Audio Primer" valued at \$1.50, and location broadcasts by a local radio station. Admission to the show remains at \$2.

High Fidelity Music Shows also produces expositions in Atlanta, Detroit, Miami and Philadelphia. The next Philadelphia show is scheduled for November.

The San Francisco event is being sponsored by the Institute of High Fidelity, and will mark the first show using the new experimental format instituted by the IHF to boost attendance and sagging exhibitor morale (Billboard, Nov. 16, 1974).

The first IHF show outside the

(Continued on page 45)

## Action Due On Duties

By MILDRED HALL

WASHINGTON—Treasury Department's Assistant Secretary David R. Macdonald is again promising "action in the near future" on countervailing duty investigations begun before the recent enactment of the new Trade Act.

There is no time limit on the pre-1975 cases, which include a long-pending decision on imposing duties against imports of Japanese consumer electronics, which allegedly benefit from unfair subsidies from their government.

The recently enacted trade reform legislation will require Treasury to come up with a preliminary finding within six months of a complaint and decide whether to impose countervailing duties within an additional six months.

However, there's a catch. Since a new round of international trade negotiations is now getting underway, and will deal heavily with the NTBs (Non Tariff Barriers), the Treasury Department will have a four-year period of "discretion" in deciding whether to impose or forgo duties against trading partners, while the bargaining goes on.

(Continued on page 45)

### HOME ENTERTAINMENT NOT RECESSION-PROOF

## TMC Exec Expects Rough Era

By RADCLIFFE JOE

FT. LEE, N.J.—The home entertainment industry is not completely recession-proof as many industry soothsayers would have us believe. Instead, the insulation against economic malaise is spotty at best, and does not extend beyond software and high-end, high-priced hardware.

This is the opinion of Tom Marchiano, vice president of TMC Sales here, and a manufacturers' representative for home entertainment products for more than a decade.

His opinion is based on the fact that now, as in the last recession of the early 1970s, his company is chalking up "outstanding" software sales, while the sales of hardware products in any price bracket other

than top dollar equipment are sluggish at best.

Marchiano, whose company represents such manufacturers as Wollensak, Maxell, Sonab, Metro Electronics and Duotone, explains that the basic theory that people spend more time at home with their stereos and TVs in times of recession is true. However, he stresses that all but the very affluent are "making do" with their old equipment while expanding their software libraries.

He discloses that software sales for his company exceeded all expectations during the last quarter of 1974. "However, our hardware sales were, at best, pretty sluggish," he said.

The TMC executive continues: "It is our belief that the repair and

### IRV KATZ BACK

## Intermagnetics Worldwide

• Continued from page 6

world in business, and I emphasize they will all be independent, is to buy back either their excess production or all of their production. That way, we do not have to build our own plants all over the world but we can still bring the product in containerized, unlabeled, unpackaged and set up our own private labeling operation.

"So," Katz continues, "we can give customers product made in the Orient, supervised by our quality control and service them from huge

## Quasar Planning Audio Field Entry

CHICAGO—Quasar Electronics Corp. plans to enter the audio field with a select group of products ready for retail by fall of this year. Type of product, price points and introduction date have not been set, according to a company spokesman.

The audio direction is presumed to come from chairman of the board Keiichi "Tex" Takeoka who was formerly top audio man with Matsushita Electric Corp. of America, owners since May 1974 of Quasar.

Quasar's former home entertainment division under Motorola was discontinued three years ago in April 1972.

inventories we will maintain here. If we went to the Orient now and tried to buy the kind of quantities we need, nobody could sell them to us. Basically, we will be helping people get into business, but we will also be creating our own worldwide distribution network."

Katz says the firm is already getting feelers from a number of people overseas and has two firm commitments. "What we will do," he says, "is get one of the operations going and show prospective customers that one. We could show them the Intermagnetics plant, but it's always best to show a prospective customer a satisfied customer."

While Intermagnetics is planning on bringing over merchandise for private label marketing, Katz says the company is not adverse to importing a line and manufacturing that particular line in this country if it is from one of the plants they helped set up. A consumer line of their own is in the offing for the future, but it is not of "ranking priority."

Initial product sold to the consumer will be "a promotional kind of product, with a higher end cassette, more in competition with U.S. manufacturers, also on the boards.

Among the areas Katz is looking at are Southeast Asia, which Katz feels is a bubbling area where there are a lot of people with plastics knowledge as well as reasonably inexpensive labor and South America. "We've had inquiries from Brazil, Chile, Venezuela, Colombia and Argentina already," he says, "and we are talking to someone in Brazil. Brazil is a good market. The demand there is for twice as was sold last year and with a demand like that it's obvious that the people there have to make their own product."

Intermagnetics is also looking seriously at the 8-track lube tape business, to be produced at its 17,000 square foot plant here. Katz sees the plant expanding to 40,000 square feet within the year. There are currently an additional 5,000 square feet of office space.

"This will be a truly international venture," Katz says, "and we expect to be setting up and building plants in 20 to 25 countries eventually, including some in the Eastern European bloc."

The firm is now engaged in designing several new pieces of equipment, including parts and cassette molds to eliminate some current mechanical problems.

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Tape/Audio/Video

Only a Year Old, Leisure Line Goes Into High Gear

STAMFORD, Conn.—Morse Electrophonic has launched a major dealer and consumer promotion on its new line of stereo consoles, introduced on a selected market basis about a year ago.

The line, Leisure Electronics, is designed to appeal "to the flair for elegant living in most people," says sales director Stephen Sherman. It incorporates the traditional stereo console idea into such designs as electric fireplaces, bars, highboys, psychedelic light cabinets and 4-channel systems.

According to Electrophonic officials, with emphasis on quality, styling and attractive pricing, response to the line has been "astounding" with sales accounting for more than 30 percent of the firm's sales figures in the last fiscal year.

Leisure Electronics are now being marketed through discount houses, mass merchandisers, retail chain operations and other channels used by Electrophonic for other products in its line. New marketing outlets are also being created in the furniture and other related businesses.

According to Philip Morse, Electrophonic president, the creation of Leisure Electronics firmly establishes his company as "a pioneer in quality merchandise at competitive prices."

The merchandising campaign on the line includes local advertising support for retailers, as well as a number of promotions and point-of-purchase displays. Also being emphasized are Electrophonic's 3,218 service stations across the country.

The mix-and-match concept pioneered by Electrophonic in its conventional console and compact lines

Speakers Named For Vegas Meet

CHICAGO—Speakers for the concurrent management, sales and purchasing seminars at NEW/COM '75, the electronics distributors show to be held May 6-8, Las Vegas Convention Center, have been announced by Bernard Schnoll, educational chairman.

Introduced for the first time this year will be a pre-show program on the future of citizen band radio and personal communications given by Ray Spence, chief engineer of the Federal Communications Commission.

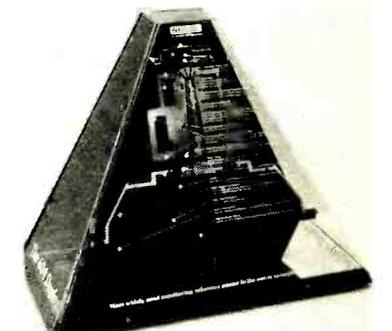
A special seminar series on professional sound and video by Don Davis, founder of Synergetic Audio Concepts, from 1-4 p.m. each afternoon, includes a field trip to tour the sound facilities of the MGM Grand Hotel and Hilton Hotel on the third afternoon.

Management seminars scheduled for Tuesday 8-10 a.m. include: Dr. Gunther Klaus, Institute for Advanced Planning, "Attitude and Success... Inseparable Partners"; Dr. Donald Wass, Wm. Oncken Co., "Time Is Limited, Manage It Well!"; Roger M. Peterson, A.T. Kearney & Co., "Financing, Developing, Preserving Your Business"; and Warner Heineman, Union Bank, "Going To The Money Well."

Tape Duplicator

The media development department of Lincoln Center, headed by John Goberman, is mounting a state-of-the-art video technology exhibit Jan. 28-30 in the New York Public Library at Lincoln Center, coinciding with the annual meeting of the American Assn. for the Advancement of Science.

Philips Audio/Video Systems division, Montvale, N.J., has sold the first 1/2-inch VCR duplicator, a five-slave model, to CEMPAE, Monterey, Mexico, an educational software supplier to the federal government. Bill Amos also reports that Mutual of Omaha has bought a small duplicator for its new Philips VCR network, and that the U.S. dealer network for video equipment is now close to 40 locations.



In-store cutaway display of Altec 604 speaker takes 2 square feet of space (20 wide x 12 deep x 22 high).

Book, Display Part Of Altec Sales Push

LOS ANGELES—A 28-page pocket-size "Basics Of Audio Selling" book for audio department salespeople and a cutaway display of the Altec 604 super-size 15-inch speaker are among elements in a dealer support plan launched by Altec's Sound Products Division.

The book is free and the speaker display is a buy-back item (can be traded for a real 604 at any time). Other elements in the program: counter cards, signs, technical literature, sales contests, business seminars.

Huber On Hi Fi Credibility Gap

percent of all University Stereo's customers take advantage of these consumer protections.

Huber believes Southern California is a trend-setting region for hi fi and tries to back this up by visits at CES time to Detroit, New York, Montreal and Toronto. He believes quadrasonic will be 20 percent this year and that home video recording (when-if) will start here.

Huber believes in the organization and asserts that University Stereo will be on a kick to educate the consumer in ways paralleling ASG. Huber for example agrees with the intent of the new FTC guidelines on pre-conditioning amplifiers during test.

University Stereo's brand lineup reads like a Who's Who in audio: Ampex, Audio Magnetics, 3M, Memorex and Superscope blank tape; EPI, AR and Altec speakers; Sony, Marantz, Toshiba, Harman Kardon, BIC, Garrard, Dual, TEAC, BSR, Koss, Philips and Sanyo (the latter is University Stereo's lone car stereo brand).

(EDITORIAL NOTE: Part II next week will focus on Huber's strong ideas on consumerism hi fi "re-education" he is now putting into practice for a special UCLA workshop.)

First issue of the video industry's premiere tabloid monthly newspaper, Video Trade News, has been published by C.S. Tepler Publishing, 607 Main St., Ridgefield, Conn. 06877. Charter subscription is \$4/year, with a sample copy available from the publisher.

Bell & Howell Co. has announced a reorganization of two of its major groups. The Audio Visual Group and the Avicom Division are now part of the new Communications (Continued on page 45)

AT CES & IHE

Topp Pushes 8-T Record

CHICAGO—Topp Electronics, whose "Juliette" brand of popular-priced compact home entertainment equipment has been gaining acceptance, has highlighted 8-track recording systems among the new features incorporated in its 1975 line. The Miami-based firm was one of the few to exhibit at both the Winter CES and IHE.

Two of the new systems incorporating the 8-track record feature are the models C646-126 and C504-126, according to Charles Kates, Topp executive vice president. The systems, with respective price tags of \$275 and \$235, are said to be identical, but the cheaper of the two units does not have a built-in phonograph and dust cover.

The C646-126 comes equipped with two dynamic microphones, and a 4-way air suspension speaker system, according to Kates. He also points out that the system can be used to record directly from the FM/AM/MPX receiver, built-in phonograph, its two microphones, or auxiliary sources.

The C646-126 also features a toggle switch for playing through two speakers, or for creating a synthesized 4-channel sound when played through four speakers. Other features are illuminated tuning meter, loudness control, speaker balance and automatic complete system shutoff.

## RepRap

**A&L Distributors**, following last October's blaze, is back in business, president **Al Melnick** reports, and will be fully operational by March 15 in a new warehouse/showroom at 451 Penn St., Philadelphia 19050 (215) 474-3300. Firm was recently appointed distributor for **JVC** home entertainment line for So. N.J., E. Pa. and Del., and also added **Sankyo Seiki** and **Record-A-Call** lines.

In software, A&L distributes **Arista** and just added **GRC**, and is rep for blank **Memorex**, **Columbia Magnetics**, **Maxell**, plus the new Super-scope "Storyteller" book cassettes. The sales force has been expanded, and a new rep company, headed by son **Saul Melnick**, was formed in January.

★ ★ ★  
**Paul Seaman**, head of the firm of that name, has formed **Cal West Marketing** to act as exclusive rep for **Kenwood** stereo equipment in California, as of Feb. 1. **Lynn McMillen** is executive vice president, and **Marcus Sorenson**, Southern division manager, of new firm, also headed by Seaman. Southern office is at 11041 Los Alamitos Blvd., Los Alamitos 90720, and northern office at 414 Pendleton Way, Oakland 94621.

★ ★ ★  
**Arnold Leanse & Associates** has been appointed national OEM rep to the RV, marine, truck and bus industries for **Clarion Corp. of America** car stereo line. The 6-year-old firm, headquartered at 1918-B Wilmette Ave., Wilmette, Ill., will rep Clarion through these national sales offices and their respective managers:

Redondo Beach, Calif., **Irv Yudin**; Phoenix, **Bob Pizer**; Portland, Ore., **David Weiss**; Westminster, Colo., **Ray Covato**; Tulsa, **Don Stephens**; Mishawaka, Ind., **Robert Gunn**; Des Moines, **Robert Kelly**; Bethlehem, Pa., **William Weiner**; Marietta, Ga., **John Burford**.

★ ★ ★  
**Frank Weeks** has joined the Indianapolis firm of **Kingston-Sharkey & Assoc.** as vice president of sound and distributors. Frank gave up his own firm to take the position.

Kingston-Sharkey has also made some line changes, dropping **J.I.L.** and adding the **Arthur Fulmer Comfort Products Division** line of autosound products.

## Rep Marchiano On 'Recession'

• Continued from page 41

ers who offer fair trade items at discounted prices. Marchiano feels the ads should be screened by the paper, or failing that, the manufacturers should pressure the publishers to reject ads that flout the law.

Says Marchiano, "Fair trade may not be the best idea in a free trade society, but while it remains on the books the law should be upheld."

For a survival kit during the recession, Marchiano suggests that reps and retailers alike should remain calm and not over-extend themselves in a desperate move to remain solvent.

"The problem," he says, "is that many people are misguidedly believing that by adding a few new lines they would make up for slow sales in other areas. It does not always work out that way," Marchiano warns. "It would be much wiser and profitable in the long run to stay with established lines with which you are familiar and put all your selling muscle into moving them."

Marchiano also takes a shot at the hard-nosed businessmen who would take all the fun out of the CES and other trade shows.

Reviewing the ground swell of discontent that rumbled through the Winter CES, Marchiano says, "People have forgotten what these shows are all about. They are really places where people meet and renew acquaintances, and exchange ideas, and discuss business without letting those discussions become an all-consuming dollars and cents obsession."

**Beams, Inc.** has relocated its St. Louis offices. The new address is 689 Craig Rd., St. Louis, Mo. (314) 564-1061. This follows a recent relocation of their Kansas City office. President **Carl Bobenhouse**, who expects a

good year for the firm in 1975, has everybody going to the Chicago CES. He sees no softening of the communications market and indicated that if he found the right people, there could be room for further expansion at Beams.

## Irish Offers One 8-Track Tape For 2

**NEW YORK**—Irish Magnetic Recording Tape is offering one free 84-minute 8-track cartridge with every two of the same configuration offered.

The offer is part of a merchandising program to introduce Irish's new

line of 8-track cartridges which utilize rubber pinch rollers instead of plastic for smoother operation.

The three-pack offer with an \$11.55 list will sell for \$7.70. They are packaged in two-color, dust-proof boxes. Other available lengths are 32, 42 and 64 minutes.



# The 360S

## ...following the leader.

When we introduced the 450, it became the leader in cassette technology. (It still is.) We followed up with a less expensive version, the 360S, and it became a leader in its price category. Now, you're going to be in for a round of so-called "revolutionary" new cassette machines two years behind the 450.

There will be claims of advanced new drive mechanisms, a few new gadgets and gimmicks, and, of course, mighty hefty prices. But there won't be claims of better overall performance, assuming the claims are truthful. One of the last remaining cassette problems is wow and flutter. The 360S has remarkably little—less than 0.07% WRMS. Oddly, that's the same figure all these "revolutionary" machines are skirting. Naturally, the 360S features Dolby\* noise reduction... separate 3-position bias and equalization switches... a dual function metering system including 70 meters and a peak indicator light... a memory digital counter and automatic shut-off.

If you're looking for a quality cassette deck, your nearby TEAC retailer is an excellent place to start (after all, he's had experience with the machines that started it all). You'll find that our retailers are well informed and helpful in general. Rare qualities, so there can't be many of them. You can find the one nearest you by calling (800) 447-4700.\* We'll pay for the call.

\*In Illinois, call (800) 322-4400

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# No Finance Problem In The Hi Fi Market

By EARL PAIGE

SAN CARLOS, Calif.—The confidence of financial lending companies in the hi fi business and particularly the more depressed tape duplicating business is no contradiction, says Brian Trankle, top sales executive with Otari Corp., a firm moving into new markets in its own efforts to broaden its base.

Just back from the National Audio/Visual Assn. (NAVA) convention in Las Vegas, Trankle is pointing to NAB (National Assn. of Broadcasters), also in Las Vegas, April 6-9. There he will introduce Otari's new ARS 1000 player-only, under-\$1,000 open reel monitor for automated radio stations. A key element in the unit is special bearings for the 24-hour operation of automated stations.

Trankle is also weighing his involvement in the International Tape Assn. seminar and exhibits in Tucson, March 2-6.

At NAVA, Otari exhibited its open reel recorder (\$1,350) that bowed at the fall Audio Engineering Society (AES) show in New York (Billboard, Sept. 14, 21), with several production features for businesses and institutions now more and more doing their own masters. Trankle also showed the in-cassette duplicator (\$6,500 six-at-a-time oper-

ation) but found this unit more appropriate for the custom duplicator than the normal NAVA delegate.

Trankle sees a definite revival of open reel. "The market is correctly called professional after-market," he says. "We are seeing many musicians wanting this higher quality equipment. One factor is that it is very hard to edit with cassette equipment, very hard to splice and so forth."

Pointing to the introduction soon of a full-professional model 7300, Trankle says Otari will be offering for the first time a flooring plan. He says that Westinghouse, Finance America and other lending institutions are looking for new business too, and the hi fi field is one of rich potential.

"What this involvement in flooring amounts to is that the dealer gets the product on his floor interest-free for three months. The theory is that the product gets exposure. The dealer can't sell unless he has the product.

"As for the finance firms, they can watch a dealer and monitor his invoices. They know when inventory changes. They also have 100 percent recourse with the supplier. If the product doesn't sell we take it back. But basically, the lenders are turning 1.7 percent a month and as much as 18 percent a year and they're making money at that rate.

"Yes, I think in the long pull, lending institutions do have confidence in the hi fi business." The thing to work for is for all of us in the business to reflect this confidence, he says.



Billboard photos by Jack Coggins  
"SURROUND SOUND"—Custom Electronics manager Lee Flasnick is seen in theater projection room (left) with quad sound system, and at lobby display touting new ESS speakers that were focus of recent traffic-building Lincoln, Neb. promotion (Billboard, Jan. 4).

## Courts Enjoin 9 Audio Retailers

NEW YORK—Nine audio equipment retailers, one in Connecticut and the others in California, have been permanently enjoined by courts in both states for undercutting prices on Sony fair-traded items.

Firms enjoined, and also required to pay costs, include Ben Polley, Inc., South Norwalk, Conn.; and these California outlets: Frank Keneley (Village Pharmacy), South Laguna; Jack Kobayashi (Koby's Radio Maintenance Co.), Gardena; Joe E. Van Hoff (Parson Electronics), Hawaiian Gardens; Dial TV & Appliance, Inc., San Francisco; Tan Foran Electronics & Sound Center, San Bruno; Tom I. Freistat (Lark Sales Co.), William Foyer (Supreme Sales) and Mizrahi Imports Co., all Los Angeles.

## AT TAYLOR FIRM

# Salesmen Share Rep Profit

By ANNE DUSTON

CHICAGO—Permitting salesmen to own part of the company through stock purchases is one reason Morris F. Taylor attributes to the largest sales volume and most profitable year ever in 1974 for the Morris F. Taylor Co., Inc. rep firm in Silver Spring, Md.

The company celebrated its 45th anniversary by electing James J. Fahy, president. He was vice-president and district manager for the Eastern Pa. area. Morris Taylor, 67, fills the newly-created position of chairman of the board.

The enterprising Taylor set out systematically at 20 to learn as much as he could about marketing radios, "the coming business." That was the year before the '29 stock market collapse. In 1930, after working as

salesman, store manager, with wholesalers, and as a factory rep, he formed his own business.

"Working seven days a week, making the usual percentage of mistakes, and finding the right men who respond to the incentive of owning part of the business," is part of Taylor's success formula.

Except for the Maryland office, all 13 salesmen and district managers work out of their own homes. A close backup is provided from the office in direct mailings, sales leads from the manufacturer, factory advertising and coupons ("we actually handle them and don't throw them away,") detail work, and customer service.

In a tight economy, Taylor pays "lip service" to cutting salesmen's expenses for travel and entertainment. "You trust the men to do what is reasonably necessary to make a sale. It would be impossible to set rules since all the territories differ, and you would only stop the men from making sales," Taylor says.

Taylor isn't worried about 1975, with a sales goal even higher than the record previous year. "It will be a harder sell for the next few months, but people will spend more for home entertainment. We have less reason to worry than some industries like real estate."

The firm began in the electronics parts distributor field, and broadened to audio/visual and hi fi over the years, as these products were introduced to the market.

Consumer electronic lines carried include Nikko, Jensen, Pickering and Recoton; territories cover W. Va., Pa., Southern N.J., Del., Washington, D.C., Md., Va., N. Car., S. Car., Ga., Ala., Tenn., Fla. and Miss.

## Quam-Nichols Bares Speakers

CHICAGO—Quam-Nichols Co. has introduced two air suspension car stereo speakers with a voice coil impedance of 4 ohms for compatibility with the new 4-ohm tape equipment for cars being brought out by some manufacturers this year.

William G. Little, vice president, believes the swing from the standard 8-ohm tape equipment for cars reflects a money savings on the output transformer to manufacturers.

The 5/4-inch model 52C10FEXX4 lists at \$12.50 and the 6 x 9-inch model 69C10TFEX24 lists for \$16.50.

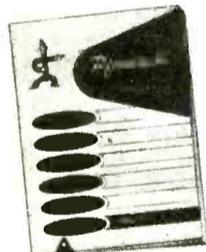
## ITA Sets A Workshop

TUCSON, Ariz.—An in-house TV lighting workshop conducted by veteran consultant Imero "Immy" Fiorentino has been added to the International Tape Assn. (ITA) fifth annual workshop, March 2-6 at Braniff Place here.

Some registrations are still available at \$450 for non-members and \$300 for members, according to executive director Larry Finley, who also announced that IBM is the newest member of ITA.

Special group flight from New York got a further price break from American Airlines (with CAB approval), and those signing up will pay only \$252.73 instead of regular \$336 round-trip. Flight leaves JFK at 9:45 a.m. Saturday, March 1, leaving from Tucson Friday (7) at 11:40 a.m. Information available from Intercontinental Televideo in New York at (212) 697-0347.

FEBRUARY 1, 1975, BILLBOARD



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# Tape Duplicator

• Continued from page 42

Group headed by Lawrence W. Kanaga, 61, group president and corporate vice president.

Robert B. Huff, 33, formerly vice-president for corporate planning, has been named president of the Consumer Photo Products Group. He continues as a corporate vice-president.

Video communications are an important part of Bell & Howell's operations. The company is working with several major corporations and professional societies in helping them establish video communications systems. Bell & Howell is positioning itself to capitalize on the projected growth of the video industry.

Its Avicom Division is concentrating on one segment—the airline industry and its demand for a low-cost, relatively maintenance-free, high quality passenger entertainment system. Avicom, prior to the development of the video system, was a major supplier of film entertainment systems to many airlines. Two major domestic airlines have purchased the video system, American Airlines and United Airlines, Inc. Features offered on American flights, where the system is completely installed, included full length movies and the National Football League Game of the Week. The total market to business and industry is projected at 60,000 units or more than \$36 million.

The Wilding Division is offering to industrial and educational markets its expertise in developing complete video communications systems or providing elements for existing systems. Bell & Howell offers a nationwide video system that includes equipment, creation and production of software, cassette duplication and distribution, installation and service. Total education market unit sales are projected at 40,000 in 1975, an investment of over \$27 million.

\*\*\*

New regional directors elected to one-year terms by the International Industrial TV Assn. (ITVA) include Northeast: Herbert Wolff, New England Mutual Life, Boston; North Atlantic: Michael Kowalski, Smith Kline Corp., Philadelphia; Central Atlantic: Henry Bohne, Bureau of Prisons, Washington, D.C.; Southeast: Billy Bowles,

## Countervailing Action Due?

• Continued from page 41

The discretion is limited, though. In order to justify inaction in cases of valid U.S. business complaint, three conditions must be met. Commerce Department points out: 1. Adequate steps have to be taken to correct the adverse effect of the bounty or grant on competitive U.S. producers; 2. There is reasonable prospect of successful trade agreements ending the disputed practices, and 3. The imposition of countervailing duties would seriously jeopardize trade negotiations.

Also, the new law requires that Treasury list publicly all complaints—in contrast to the former way of issuing public notice only after the department had made some inquiry into the validity of the charges. Treasury has already made public 30 such complaints received since the Jan. 3, 1975 signing of the law. None of the new complaints concerned electronic products.

The Japanese subsidy practices for its manufacturers of home entertainment products in radio, TV, hi fi and stereo components, came under Treasury study in 1972. In July of last year, Magnavox went to court to force Treasury to make a decision on the Japanese subsidies, but Treasury gained more time for study (Billboard, July 24, 1974).

Countervailing duty investigations, which are required under U.S. law, are highly sensitive because they are aimed at practices of the country of origin. Once imposed, the U.S. duty continues until the other government halts the unfair subsidy to its exporters.

Other countries say their subsidies do not outweigh this nation's similar aids to U.S. exports, whether by tax allowances or other programs to encourage exports of U.S. goods.

General Telephone of Florida, Tampa; Great Lakes: Dick Klausen, Western Electric, Chicago; North Central: Rod Korf, IDS, Minneapolis; Central: Ron Green, Mutual of Omaha; South Central: Danny Snow, Haliburton Services, Duncan,

Okla.; Northwest: Gary Holstrom, Diversity Productions, Beaverton, Ore.; Western: Neil Love, Hewlett-Packard, Santa Clara, Calif., and Canada: Brant Ducey, Canadian National Railways, Montreal.

## D.C., S.F. Hi Fi Shows Building

• Continued from page 41

traditional hotel venue, will be held at the San Francisco's Civic Auditorium April 1-5. It will feature rock concerts by professional groups still to be named.

Already more than 30 exhibitors have leased space in the hope that the new format will perk business. IHF will charge an admission fee of \$3, with attendees entitled to a \$1 rebate at a participating hi fi shop after the show closes.

# The BASF 90-minute sale.

## Move more BASF tapes and cartridges with our half-price promotion.

### Give your customers 45 minutes on us. And get new BASF customers for life.

Here's how it works. When your customers buy one of our 90-minute cassettes or 8-track cartridges, they get a second one at half price. BASF's complete line of cassettes and 8-track cartridges is included in this half price sale, so your customers get their choice:

**BASF Low Noise - High Output Super Cassette** is quite simply the best high-density ferric oxide tape that money can buy. It gives your customer less noise and more pure sound. It also provides 50% more playback volume at the same record level—the very ultimate in sound reproduction on any equipment.

**BASF Chromdioxid Cassette: the world's finest.** It brings the brilliance of LP discs or open-reel tape to equipment designed for chromium dioxide cassettes.

**BASF SK / LH** is a Low Noise-High Output cassette that reproduces the best sound with great clarity and distortion-free fidelity, and at a very attractive price. As with all BASF

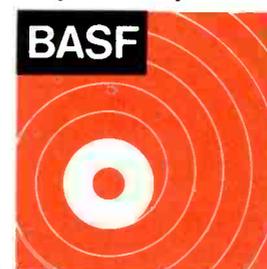
cassettes, our patented Special Mechanism assures jamproof operation.

**BASF 8-track LH Cartridge** is a low noise tape with a remarkably high output. Its dynamic range is far superior to that of other ferric oxide tapes.

**BASF 8-track Low Noise Cartridge** combines BASF quality with unmatched low-noise performance at an economical price.

BASF is underwriting all the costs of this promotion. So half-price for your customers still means full profit margins for you. And to make sure this sale is a big success, we're going to be backing you up with full page consumer ads, newspaper and radio advertising, in-store point-of-purchase materials and consumer direct mail. Contact us today. This offer is available between January 2 and February 14 only (or while the supply lasts).

Call or write Bob Patterson, National Sales Manager, at BASF Systems, Crosby Drive, Bedford, Mass. 01730. Telephone: (617) 271-4000.



# 46 Nightclubs Hold Their Own In Economy Crisis

• Continued from page 35

could not sustain the club. Attempts to buy The Medium from Arts & Leisure Corp. failed, and The Medium and Jazz Medium passed out of the nightclub scene.

Joe Segal's Jazz Showcase moved back into the Jazz Medium building with top jazz names like Count Basie, Thad Jones, Mel Lewis and Bill Evans. Newer jazz sounds from Freddie Hubbard and The Crusaders bring standing lines of young people, Caroline Solomon, president of the Showcase, says.

"Competition for jazz acts is less than for rock, but we try to snare them as they cross the country to save money," Ms. Solomon says, adding that prices for top musicians has climbed. Logically, the \$5 door fee for the 180-seat house pays for the musicians.

Ms. Solomon sees jazz rooms less influenced by the economy because of the different attitude of jazz buffs. "They really follow jazz and know who is in a group," she says of her 4,000 mailing-list devotees.

The Playboy Circuit spends millions yearly for entertainment and includes the Chicago Penthouse and Lake Geneva Playboy Club. The clubs have a hedge against the inflationary spiral in the keyholder, a steady patron.

"We have seen a trend in the last two years of people spending less money for entertainment and we are hesitant to spend money on big acts," Sam DeStefano, booking manager for the local Playboy lounges, says of the showrooms. High level acts still demand top money, however, and the Penthouse

relieves the profit crunch periodically by showcasing local young professional talent.

Rebuilt after a fire a little more than a year ago, the Blue Max in the Chicago Regency O'Hare reopened in September 1973 with tiered seating for 400, a sophisticated sound and light system, a 20-foot semi-circular stage, and a top name policy. The larger seating capacity enables the club to remain competitive in cover charges (\$5-\$7) while booking names like Vic Damone, Frank Sinatra Jr., J. P. Morgan, Red Buttons, and Frankie Avalon.

"The oldest nightclub in the Midwest," in use in various capacities since the turn of the century, is Mangam's Chateau, a 15-minute drive from the Loop in west suburban Lyons.

Under new ownership since Sept. 1, the club opened with Margaret Whiting, and the name list of acts including Hildegard, Carmel Quinn, Phil Foster, Frank Fontaine and The Modernaires, is tied in with the nostalgia decor by producer Danny O'Neil. "We are staying with a tried and true formula but we need to be choosy to keep variety," O'Neil says.

The club is going to a \$3-\$5 cover Feb. 1 from a dinner package deal of \$10 to \$14.

At the Empire Room Muriel Abbott is leaving after 41 years of booking top acts as director of music and entertainment. While Ms. Abbott will continue to book the lounges in the Palmer House, Empire Room bookings will be done by Dick Lane at the corporate Hilton offices in Las Vegas. Artists will be offered a package deal that includes the Empire

Room as well as the two Las Vegas Hilton rooms.

Attendance in the 400-seat Empire Room depends on whether the hotel is filled or not. "People don't come downtown as much as they used to, whether it is the economy or the fear of crime I don't know. The Loop is the second safest spot in Chicago," executive assistant manager Jens Grafe says.

Grafe believes that contracts with top names are too one-sided, especially the 30-day cancellation clause. "Stars usually cancel for more lucrative TV specials, and while we may have lined up the act many months in advance, we are forced to take whatever we can get when we have a cancellation," Grafe complains.

The Empire Room changed from a seven-day policy Jan. 1 to six days with nine shows a week. Cover is \$7.50-\$8.50 for stars such as Peggy Lee, Lainie Kazan, Nancy Wilson and Trini Lopez.

The lack of local radio airplay is causing Richard Harding, of showcase room The Quiet Knight, many hassles in getting acts.

"On a national basis, agents and personal managers have written off Chicago. They don't care if their acts come here or not unless they can get a lot of money, because they know they're not going to get any radio airplay.

"The real problem in Chicago area is the absence of free-form radio, the type on which you can get airplay for acts trying to break. Most of the stations use playlists that are put together in Los Angeles or New York.

"A few years ago we had WDAI, WGLD, WBBM-FM. Those three

had bright young people with good musical tastes. There's none of that any more. If it weren't for the jocks from WXRT, you wouldn't see any radio people in this club. As a result, record companies have given up trying to promote new artists in the Chicago area."

Harding recently raised his cover charge to \$3-\$4 as an added incentive for acts to play his room.

**Almost Suddenly, Philadelphia** after dark is beginning to ruffle its feathers again. In recent years, the traditional nitery floor show carried on its tradition only at the nearby Latin Casino in Cherry Hill, N.J. and at Palumbo's Theater-Restaurant in the South Philadelphia section of the city. Both are still going strong, still depending largely on organization and group sales.

Latin Casino, playing the top names in the field from Sammy Davis Jr. to Gladys Knight and The Pips, has a pre-fixed dinner price of \$9.90 with the supper show crowds on their own and generally slim in attendance. Palumbo's, depending entirely on groups for a dinner show only, spots a few names like Joey Bishop and Sergio Franchi throughout the year to stay in the limelight.

While the intimate rooms with rock, comedy and contemporary singers are limited to the suburban Main Point and the center city Bijou Cafe, recent months saw the return of the "smart" supper club pattern at the tiny center city Cafe Lafitte. Featuring a single songbird, the elegant and expensive French restaurant, seating only 85 persons, caught on fast with Constance Towers and carried on big with Julie Wilson and Helen Gallagher.

While the Main Point sticks close to folk, rock and blues artists; and the Bijou with its varied fare focused on the likes of Bette Midler and The Pointer Sisters, the major jazz room is Al Schmidt's center-city Just Jazz. Top instrumental and vocal jazz names come in each week.

It is significant to note that night clubs are holding on well in face of the heavy weekly calendar of rock concerts, particularly at the 19,000-seat Spectrum. While the Latin Casino will play the 5th Dimension, the Spinners with B.B. King and the Temptations, the hard rock groups get all the concert dates.

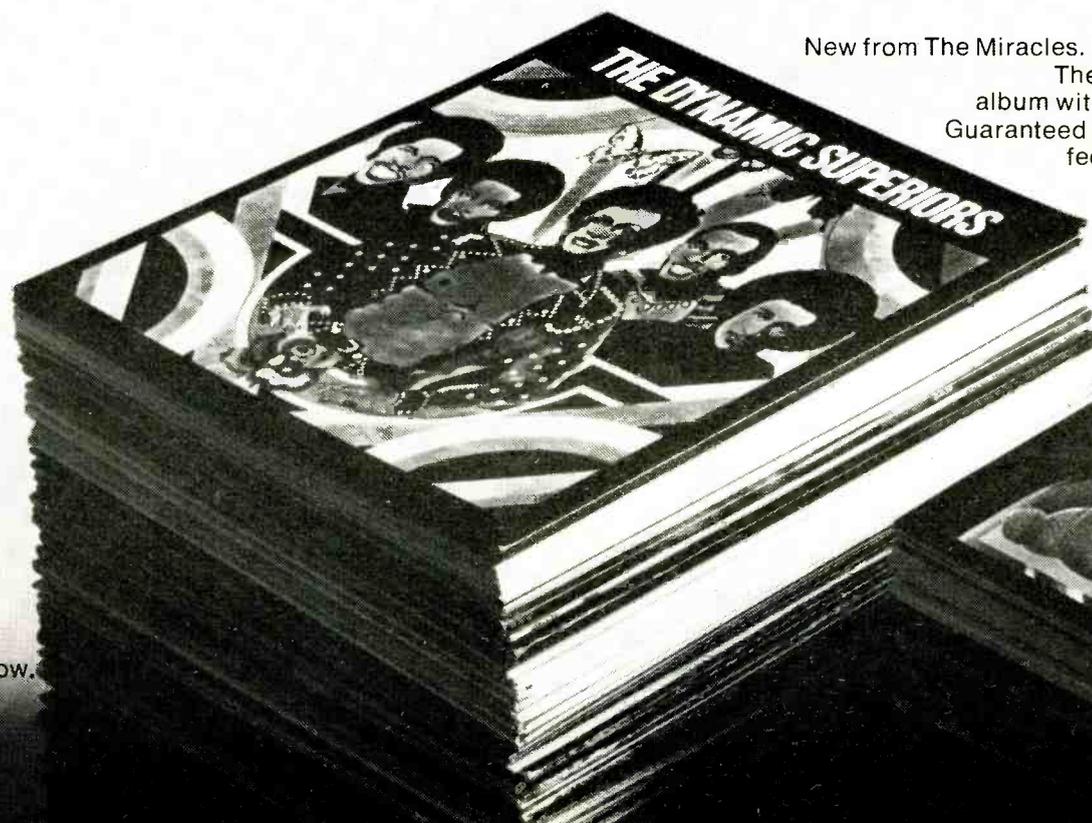
Only real major concern in bookings is the ever-spiraling cost of talent. Nightclub owners point out that when they try to bring back an act who is making it big after doing their break-ins here, the price suddenly skyrockets. Hard hit in this respect is Bill Scarborough, who has an open door policy for up-and-coming performers at his Main Point, and is depending on return engagements so he can keep the door open for other performers.

**Denver** has developed as a particularly active and sophisticated music market in recent years. Ebbets Field, under the aggressive ownership of Chuck Morris, is a leading force in regional rock bookings. However, because of Denver's relatively isolated location, Morris finds himself spending hours each day on the phone with booking agents seeking fill-in dates from acts.

Morris is seriously considering adopting a policy of insisting that record companies pick up all fees for a touring newcomer opening act.

(Continued on page 47)

## Motown '75: New music from new places.



New from The Miracles. **Don't Cha Love It.**  
The ultimate Miracles album with the smash title single. Guaranteed to get you on your feet and movin'.  
If it's energy you want, then take it home and love it.  
T6-336 S1

A new group:  
**The Dynamic Superiors.**  
Their debut album, produced by Nick Ashford and Valerie Simpson. If you wonder what's in a name, the answer is "Everything!"  
Their debut single, *Shoe-Shoe Shine* is already on the charts, and this album is soon to follow.  
M6-822 S1



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# Clubs Block-Booking Aim For New England

By JIM MELANSON

NEW YORK—First round results to organize a block-booking circuit of New England clubs suggest that the concept may become a reality by June 1 of this year, according to Philip Mayo, organizer of effort and manager of the Great Riot Alley Club in Lenox, Mass.

Representatives of several New England clubs met Jan. 20 at the Rusty Nail in Sunderland, Mass., and initial groundwork for the circuit was formulated.

Plans call for a nominal membership fee of \$25 a week for participating clubs, to be used for promotional purposes and operating expenses.

Designed to combat the effects of inflation on club attendance and to help "keep artists working," the circuit will also be geared to place clubs in a better bargaining position with booking agencies, in that the clubs can help secure a series of dates in the area for the agents' artists.

The club owners will also be fed information on the relative success of artists on the circuit, so as to consider the act's impact in their respective markets.

According to Mayo, clubs participating in the discussions to date are all substantial operations, each one

having at least a 400-seating capacity.

While prior to the meeting, the circuit's territory was planned to extend no farther south than New Jersey and to the upper reaches of New York State, those participating in the Jan. 20 confab agreed to open the circuit as far south as Washington, D.C., and to make Buffalo, N.Y., the western boundary.

Mayo says that certain clubs were unable to attend the meeting because of inclement weather, but they were kept apprised via telephone. In all, clubs involved include the Great Riot Alley, the Shaboo, Wilimantic, Conn.; Fat City, Wilmington, Vt.; the Warehouse, Springfield, Mass.; Woodie's House, Washington, D.C.; the Unicorn, Ithaca, N.Y.; the Lion's Den, Stockbridge, Mass.; the Yellow Balloon, Syracuse, N.Y., and the Red Creek Lounge. Booking agencies represented were Lordly & Dame, Don Laws and All American Talent—all Massachusetts-based—and Creative Talent of New Rochelle, N.Y.

Plans call for the circuit to go into effect "informally" by April 1, says Mayo. "Hopefully," he continues, "it will be in full swing by June." Another meeting for the participants has been scheduled in early March, he says.

## Katcher Producing In New Brunswick

NEW BRUNSWICK, N.J.—The State Theater here has signed Barry Katcher's In Town Music to be exclusive producer of contemporary concerts at the 54-year-old facility. George Carlin will debut the new policy Feb. 28.

# Talent In Action

## BLUE MAGIC

*Latin Casino, Cherry Hill, N.J.*

Blue Magic has attained a degree of sophistication that could well establish a precedent for aspiring artists to emulate. The 12-man entourage (seven musicians, five vocalists) ran through a well arranged and brilliantly choreographed set at this posh New Jersey niterly Jan. 20.

The musicians were blended in at key points with Vince Montana's 20-piece house band and served as a dynamic nucleus. Up front the vocal group, costumed in subdued cutaway powder blue suits and black homburgs, completed the offering.

All the singers alternate lead but the distinctive voice of featured singer Richard Pratt is a standout and a readily identifiable signature.

On stage, there is no energy crisis. The vocalists perform classic sets of movement resembling at times a series of karate exercises done in tandem. They alternate microphones and positions so often and so precisely that the constant motion is a trifle confusing to follow but they always seem to know just what they are doing and where they are going. A pro-quarterback doesn't have as many moves as they.

Standout selections for the performance were "Side Show" and "Three Ring Circus," both recent hits.

Headliner for the evening was Jackie Wilson who looked and sounded better than ever. His powerful voice was well accompanied by "The Godfathers," a seven-piece group reminiscent of Blood, Sweat & Tears.

Jackie blended a medley of his hits including such standouts as "Lonely Teardrops," "Night," "To Be Loved," with some of more recent vintage. Watching this veteran artist perform it is difficult to believe that his most famous hits were recorded in the late 50s. He exudes charm and warmth on stage and should frequent the East Coast more often. He's been away far too long. **JIM STEPHEN**

## SLY AND THE FAMILY STONE KOOL AND THE GANG

*Radio City Music Hall, New York*

Back in the days when Sly Stone was the first superstar of the musical idiom that is now called progressive soul he could pack people into the Garden whenever the mood struck him. But that was when Sly was an innovator and those days have long since gone. Nowadays Sly is doing a poor impression of his old act and his Jan. 16 opening night performance could not even fill the orchestra section of Radio City Music Hall.

Sticking mostly to the old tunes from his glory days, Sly struggled through a lackluster

45-minute set that was 10 minutes shorter than the wait that preceded it. The band has simply lost the edge.

What was once imaginative showmanship is now just tired theatrics and not even the elaborate Radio City staging could jazz up his act. When the short set was over the audience left with no desire to hear anymore.

Kool and the Gang opened the show with an uneven set. The band got into some nice jazz-tinged music but the audience was more anxious to hear their familiar upbeat material. The blandness of the set was more than likely due to the sparse crowd as this group has been heard to do better things. **ROBERT FORD**

# Nightclubs Holding Own

• Continued from page 46

With 250 seats at Ebbets Field and weekly operating expenses approaching \$2,000, the \$500 scale payment to an opening act—which generally doesn't draw any business on its own namepower—can be a difference between weekly profit or loss.

A distinctive new type of club operation in Denver, which has been surprisingly successful from the first, is the Warehouse, managed by Peter Rachbach. The club seats 450. It is located in a luxuriously reconverted genuine warehouse. There is a restaurant downstairs, with diners getting preferential reserved seating in the separate showroom. Most interesting is that the Warehouse bookings range from Chuck Berry to Jerry Lewis, pulling in specialty audiences from rockers to MOR-lovers on any given week.

The concept has worked so well that in 1975 the Warehouse has budgeted \$1.2 million solely for talent fees and is planning a syndicated chain of clubs in other cities, with Phoenix the front-runner as next market.

# Gold To Dorati

• Continued from page 40

record awarded him for the Haydn Symphonics recordings is his second such award; he also received a gold record for his recording of Tchaikovsky's "1812 Overture" with the Minneapolis Symphony. Dorati is music director of the National Symphony Orchestra of Washington, D.C. The National Symphony with Dorati also records for London, their most recent release being a recording of Messiaen's "La Transfiguration de Notre Seigneur Jesus Christ" on the new Headline Series.

New from The Temptations. **A Song For You.**  
Titled after their show-stopping rendition of the Leon Russell classic.  
And filled with

an incredible selection of new songs as well.

Look for the album with the jet black cover.

It's beautiful.  
G6-969 S1

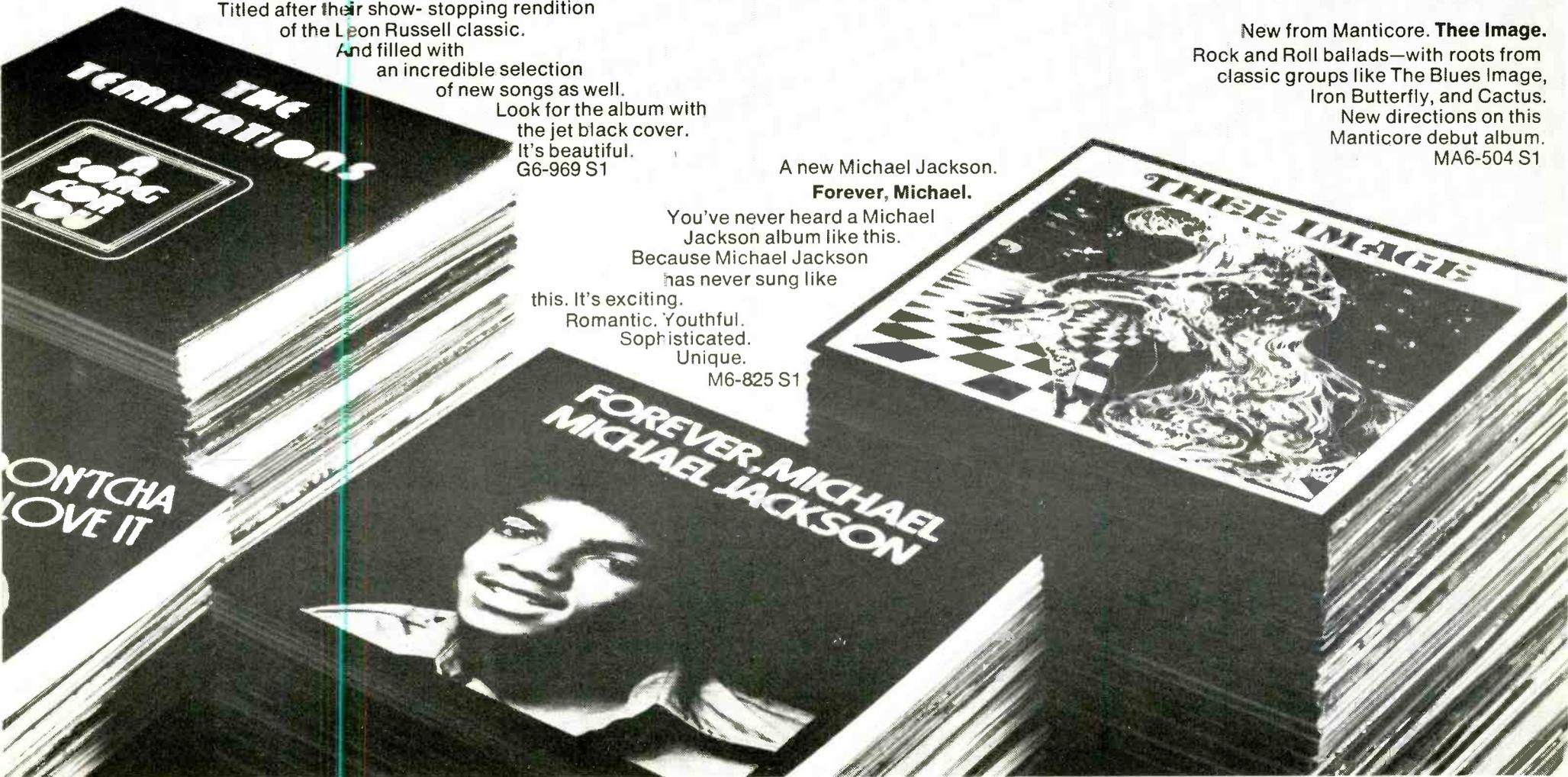
A new Michael Jackson.  
**Forever, Michael.**

You've never heard a Michael Jackson album like this. Because Michael Jackson has never sung like

this. It's exciting.  
Romantic. Youthful.  
Sophisticated.  
Unique.

M6-825 S1

New from Manticore. **Thee Image.**  
Rock and Roll ballads—with roots from classic groups like The Blues Image, Iron Butterfly, and Cactus.  
New directions on this Manticore debut album.  
MA6-504 S1



**SERIES REVIEW**

**United Artists Serves Up 8 More Classic Reissues**

LOS ANGELES—United Artists has added another eight LPs in its fine "Very Best Of" series, tracking the careers of some of the bigger names in the history of pop music.

Culled for the most part from the excellent Liberty, Imperial and United Artists catalogs, each LP features a uniform cover scheme with a photo of the artist at peak popularity or an appropriate scene, such as a photo of breakers for the Ventures' LP. "Very Best Of" and artist name are on the top, to make for easy series display.

LPs will list for \$4.98, and basically cover material from the past 15 years of pop activity.

The Bobby Vee package showcases one of the more consistent hit-makers of the early '60s with some of

his biggest hits, including "Rubber Ball," "Run To Him," "Devil Or Angel" and "Come Back When You Grow Up."

The Rick Nelson set showcases one of the true superstars of the early period of rock, complete with many of his biggest hits including "Travelin' Man," "It's Late," "Stood Up" and "Waitin' In School."

One package features oldies, and offers an insight into some of the songs the early British bands were obviously listening to. Included are the Clovers' "Love Potion #9," later a top five hit by the Searchers. Benny Spellman's "Fortune Teller," covered by the Rolling Stones, and Ike & Tina Turner's "It's Gonna Work Out Fine," covered by Manfred Mann. Other hits include Shirley & Lee's "Let The Good Times Roll," Ernie K. Doe's "Mother In Law" and Inez & Charlie Foxx's "Mockingbird."

The Ventures were and still are one of the top instrumental groups around, and were instrumental in developing the sound copied by so many British and American bands. Hits included in their package are "Walk, Don't Run" and "Hawaii Five-O."

The Fleetwoods had a number of hits in the '50s and '60s, with "Come Softly To Me" and "Mr. Blue" on their set, while the Shirelles LP features "Soldier Boy," "I Met Him On A Sunday," "Dedicated To The One I Love," "Mama Said" and "Baby It's You." The group was one of the more prolific when it came to hits of their time.

Jay & The Americans also enjoyed many hits, with "Cara Mia," "Only In America," "Let's Lock The Door" and "Come A Little Bit Closer" on their set.

The Hollies were one of the first big English bands and are still very much a factor today. Material on their LP includes "Bus Stop," "Stop, Stop, Stop," "Pay You Back With Interest," "Look Through Any Window" and "Just One Look."

Sound quality is good on all LPs, as they are all relatively recent. The impressive thing, however, is that these were not one-shot artists. At a time in rock history when few artists showed any repeat success, most of these stars hit time and again and many are still around today.

**BOB KIRSCH**

**Paterson University**

• Continued from page 29

March 9 for several weeks and then go on tour. University students will comprise the pit orchestra with students and faculty being cast in several roles. Only Drake and several others will be Equity members.

The book was written by Ira Wallach with Christopher Hewett the director. This is the first musical play for Mandel and Sachs, who have worked on "That Was The Week That Was" and have been doing music for commercials.

**Campus Briefs**

Irwin Segelstein, president of CBS Records, was guest lecturer at the opening session Jan. 17 of Syracuse University's new workshop, "Creative Aspects Of The Recorded Music Industry: The Anatomy Of A Record Company." The topic of his discussion was on the role, function and responsibilities of a company president. The undergraduate course which is free and open to the public will continue Friday (24) with a session featuring Mike Bernicker of RCA Records on the topic of company a&r departments. Future sessions include Columbia Records' Don Dempsey on record merchandising, and variety of industry experts on record criticism, and advertising, marketing and promotion departments of the record company. Also slated for discussion are creative aspects including composing, arranging and orchestration in record production.

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Boston's Berklee College of Music has named upperclassman Richard Hohenberger the recipient of its Harris Stanton Award, which recognizes guitarists who excel in the field of performance. Hohenberger has been an active member of Berklee's performing ensembles, including the Thursday Night Dues Band and the Concert Jazz Orchestra. In addition to these performances, he has also participated in several recording sessions for Capitol and Columbia.

\*\*\*

Jazzman Woody Herman has created the Sister Fabian Fund, a special annual scholarship award open to boys and girls selected from the public and private school systems of his hometown Milwaukee. Named in honor of the St. John Cathedral teacher who gave him help and encouragement as a young student and musician in the early 1930s, the fund will be perpetuated through annual benefit concerts presented by the Herman band in the area. The first concert is scheduled for mid-April, 1975, and the scholarship is open to aspiring vocalists and writers, as well as instrumentalists.

\*\*\*

Oakland Community College in Farmington, Mich., has added a new course to its music history curriculum, "History Of Music: The Rock Era." The course will survey the artistic, technical, historical, social, economic and entertainment aspects of rock music. Originator of the course, Dr. Theodore Mann plans to develop other courses dealing with pop music, but began with the rock period because he says it represents the most dynamic period in music history. Mann says he thinks the social and aesthetic importance of the music will eventually force most colleges and universities to add similar courses.

\*\*\*

Concert Canadien, the 10-part documentary series on Canadian artists, has added 13 Canadian affiliates and is in the process of securing many U.S. schools. Already picking up on the series here are The University of Georgia, Rider College, Tennessee State University, University of Connecticut, Appalachian State University and Michigan State University. Included in this series are Buffy Sainte-Marie, King Biscuit Boy, Dom Troiano, Leonard Cohen, Ian and Sylvia and many others.

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

(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 2/1/75

**Billboard** Best Selling **Gospel LPs**

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	14	5	<b>JAMES CLEVELAND &amp; THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b> In The Ghetto, Savoy MG 14322
2	2	47	<b>HAROLD SMITH MAJESTICS</b> James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
3	1	51	<b>ANDRAE CROUCH</b> Live At Carnegie Hall, Light LS 5602 (Word/ABC)
4	3	38	<b>JAMES CLEVELAND</b> With The Southern California Community Choir—I'll Do His Will, Savoy MG 14284
5	6	18	<b>MIGHTY CLOUDS OF JOY</b> It's Time, ABC/Dunhill DSX 50177
6	4	61	<b>ARETHA FRANKLIN</b> Amazing Grace, Atlantic SD 2-906
7	8	18	<b>DIXIE HUMMINGBIRDS</b> Who Are You, ABC/Peacock PLP 52905
8	16	61	<b>SENSATIONAL NIGHTINGALES</b> It's Gonna Rain Again, ABC/Peacock PLP 175
9	5	26	<b>SHIRLEY CAESAR WITH CAESAR SINGERS &amp; THE WHITE ROCK BAPTIST CHOIR</b> Millennial Reign, Hob HBX 2170 (Scepter)
10	10	13	<b>SEANSATIONAL NIGHTINGALES</b> My Sisters And Brothers, ABC/Peacock PLP 59209
11	19	65	<b>JAMES CLEVELAND</b> Give Me A Clean Heart, Savoy MG 14270
12	27	5	<b>SUPREME ANGELS</b> Shame On You, Nashboro 7141
13	12	26	<b>ANDRAE CROUCH &amp; DISCIPLES</b> I Don't Know Why Jesus Loved Me, Light LS 618 (Word/ABC)
14	9	26	<b>JAMES CLEVELAND</b> Down Memory Lane, Savoy MG 14311
15	15	38	<b>THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Vol. 1</b> Specialty SPS 2116
16	7	26	<b>REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE</b> The Harvest Is Plentiful, Creed 3056 (Nashboro)
17	11	65	<b>INEZ ANDREWS</b> Lord Don't Move The Mountain, ABC/Songbird S8LP-225
18	28	5	<b>GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Vol. 2</b> Specialty SPS 2128
19	17	57	<b>JAMES CLEVELAND &amp; THE GOSPEL GIRLS</b> Trust In God, Savoy MG 14302
20	22	5	<b>REVEREND MACEO WOODS</b> Janus Purple, Truth GTS 2704
21	<b>NEW ENTRY</b>		<b>REVEREND ISAAC DOUGLAS</b> Do You Know Him, Creed 3059 (Nashboro)
22	20	34	<b>BILLY PRESTON</b> Gospel Is My Soul, ABC/Peacock PLP 179
23	21	47	<b>JAMES CLEVELAND &amp; THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b> I Told Jesus To Change My Name, Savoy MG 14322
24	30	9	<b>DOROTHY LOVE COATES &amp; HER SINGERS</b> When It's All Over, Nashboro 7138
25	18	9	<b>SARAH JORDAN POWELL</b> Savoy MG 14347
26	13	61	<b>REVEREND W. LEO DANIELS</b> Sermon—Build Your Own Fire, Jewel LPS 0081
27	35	5	<b>REVEREND MACEO WOODS</b> In Concert, Truth GTS 2703
28	<b>NEW ENTRY</b>		<b>SENSATIONAL NIGHTINGALES</b> You & I & Everyone, ABC/Peacock PLP 177
29	<b>NEW ENTRY</b>		<b>N.Y.C. COMMUNITY CHOIR</b> Great Is Thy Faithfulness, Savoy MG 14337
30	29	9	<b>THE CONSOLERS</b> Victory Shall Be Mine, Nashboro 7135
31	<b>NEW ENTRY</b>		<b>JOHNSON ENSEMBLE</b> Christ Is The Answer, Creed 3057 (Nashboro)
32	<b>NEW ENTRY</b>		<b>THE REAL THING</b> Jewel LPS 0087
33	24	38	<b>REVEREND W. LEO DANIELS</b> Straddle The Fence, Peacock LPS 0088
34	34	5	<b>EDWIN HAWKINS SINGERS</b> Live, Buddah BDS 5606
35	31	38	<b>RANCE ALLEN GROUP</b> Brothers, The Gospel Truth GTS 1212

**20th Century To Move Its Offices**

LOS ANGELES—20th Century Records and 20th Century Music are moving to new quarters on Sunset Blvd. here within the next few months.

The companies have purchased the old Metromedia Producers Corp. building and will spend around \$200,000 remodeling it.

20th Century Records and 20th Century Music were launched two and a half years ago by Russ Regan, president of the record label, and Herb Eiseman, president of the music publishing operation.

Since that time, both firms have expanded enormously. Starting out on the top floor of their present location, they soon took over the entire building and now also occupy space next door.

The next structure—closing is in late January—is three times the size of their present facility. Tom Rodden, general manager of the record label, expects that the two firms will be able to move to their new quarters in June.

**UCLA Series Wins Approval Of Accountants**

LOS ANGELES—The California State Board of Accountancy in Sacramento has approved the second series of seminars titled "This Business Of Music" which gets under way Tuesday (7) at UCLA.

Running for seven additional Tuesday evenings at the Ackerman Student Union, the series is co-presented by UCLA Extension and Billboard with Hal Cook serving as administrator.

Approval by the state board means that the course has been accredited for further education for the thousands of CPAs who reside in California. In order to keep his license, a CPA in California must take 80 hours of accredited courses every five years.

**London Push On U.K. Acts**

NEW YORK—London Records will begin a six-week program Monday (20) designed to bring attention to nine of England's top acts of recent years. Included in this campaign are Ten Years After featuring Alvin Lee, Savoy Brown, David Bowie, Cat Stevens, John Mayall and his original Blues-breakers, Keef Hartley, Them featuring Van Morrison, Zombies featuring Rod Argent and Chris Youlden.

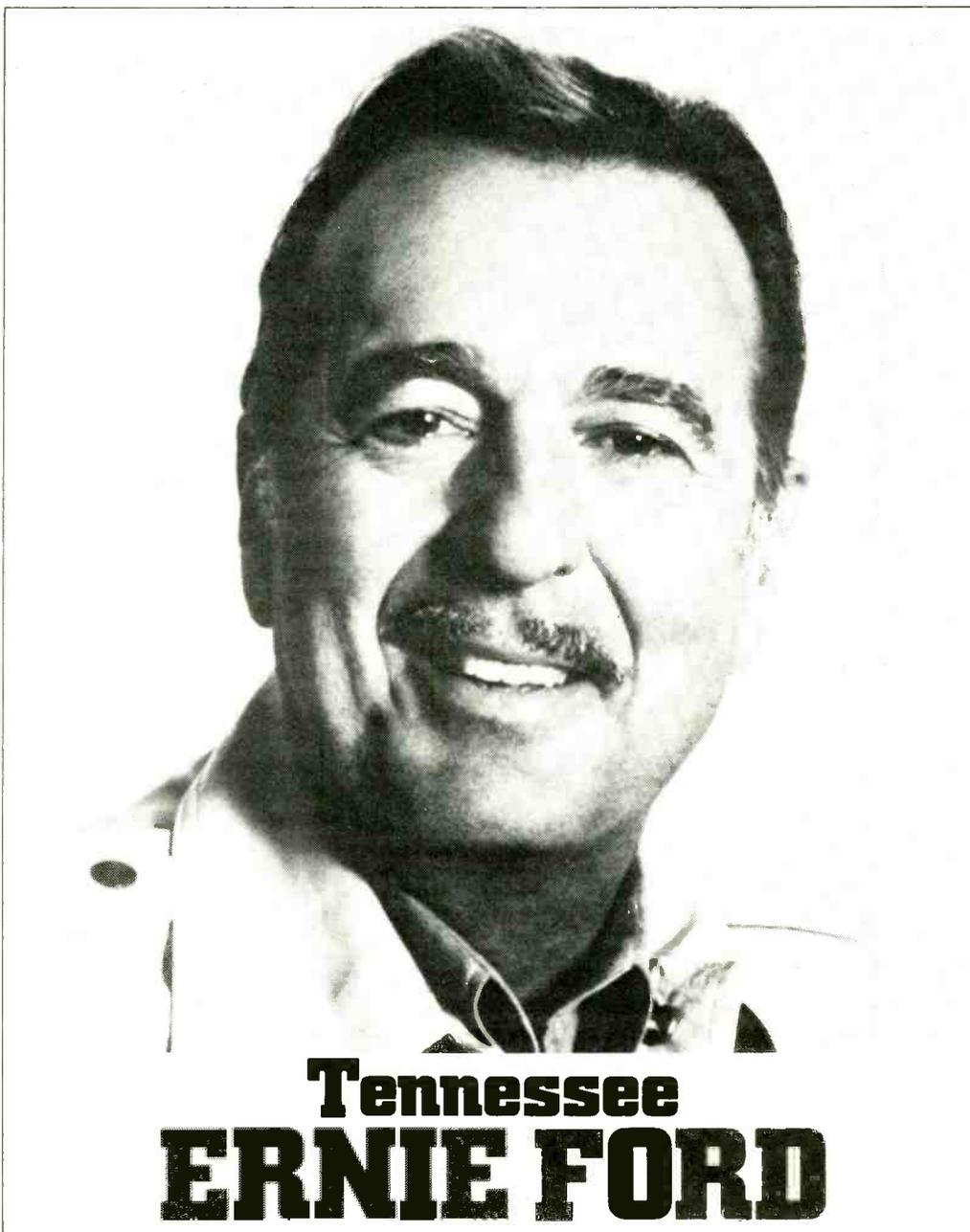
The program will feature special incentive brochures to strengthen sales and other pertinent information. Also included in the promotion material will be a special 10-page order form listing the complete discography of the artists, a tape configuration of their works, and other useful items. Radio stations will be reservised with catalogs.

FEBRUARY 1, 1975, BILLBOARD

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## Bluegrassers' Society To Hold 3-Day Missouri Meet

LAKE OZARK, MO.—An organization known as The Society For the Preservation of Bluegrass Music of America (SPBGMA) has presented its second annual Bluegrass Musicians' Convention and awards banquet here.

Seven states were represented at this national amateur gathering, a prelude to the third annual Bluegrass Festival scheduled for the Lodge of the Four Seasons here Feb. 21-22-23. The event is sanctioned by SPBGMA and sponsored by the Horseshoe Bend Assn.

SPBGMA is a relatively new organization, formed to preserve, promote and encourage new development in bluegrass music. It also has established what it calls rules and regulations for judging bluegrass contests, uniform in nature.

The organization has set up a point system to coincide with the rules and is establishing a team of qualified judges for scoring band competition.

A ballot system also is being used in conjunction with the rules, with ballots this year distributed to the central U.S. at festivals held in such places as Missouri, Oklahoma, Illinois, Kansas, Arkansas, Iowa, Tennessee, Texas, Kentucky, Wyoming and South Dakota. In the future, the organization will get such ballots to all promoters taking part in national balloting.

Among other things, SPBGMA hopes to aid in the preservation of the so-called Bill Monroe original non-electrified bluegrass. It seeks to govern the types of instruments to be used in competition, and any combination of the six basic instruments known to bluegrass are accepted: five string banjo, guitar, mandolin, fiddle, dobro and dog house type bass. All but the dobro are mandatory.

The organization also has begun putting together its first annual in-

formation guide, listing all festivals and bluegrass shows. They would be placed in music stores and record shops.

Winners announced here, on the basis of ballots, were: Clay Collins, Kansas City; Oliver Smith, Gilson, Ill.; Dub Crouch, Norman Ford and the Bluegrass Rounders, St. Louis; Shady Grove Ramblers, Irving, Tex.; Wooten Bros., Center Ridge, Ark.; Jerry Justice, Raytown, Mo.; Ronda Vincent, Greentop, Mo.; Arlen Collins, Kansas City; Jim Scott, St. Louis; Audrey Belt, Kansas City, Kan.; Kenny Cantrell, Fort Gibson, Okla.; Troy Castleberry, Memphis; Mike O'Roark, Kansas City; Ferrell Stowe, Lebanon, Mo.; Mitch O'Roark, Kansas City.

## Country Music Found In College Curriculum

NASHVILLE—Country music has been making inroads into the colleges for a number of years, but not quite in the same manner it is doing so now. It has invaded the classrooms.

While the NARAS Institute has taken music generally into scores of college classes across the nation, there are specific schools zeroing in on country, and getting cooperation from all quarters.

Probably the most ambitious of these is Claremore Junior College in Oklahoma, about 30 miles from Tulsa. There the Hank Thompson School of Country Music is thriving. This is the home of such luminaries as Patti Page and the adopted home town of Will Rogers. More than that, however, one can obtain an associate degree in country music.

Until three years ago this was the Oklahoma Military Academy, and it

## Nashville Awaits Last Benton Art

KANSAS CITY—A mural painted specifically for the Country Music Hall of Fame was completed by famed artist Thomas Hart Benton 48 hours before his death here.

Benton, 85, died at his home. His attorney, Lyman Fields, said he worked continually on the mural, and it seemed to keep him alive until its completion. Benton was commissioned a year ago to paint the mural showing the origins of country music for \$50,000.

Fields described it as the artist's greatest painting, and William Ivey, director of the Hall of Fame, said there was no way to place an evaluation on it now.

The painting is to be shipped early this summer to Nashville. It is six feet high and 10 feet wide.

has grown with such rapid strides since moving into the country music field that it's on the verge of becoming a four-year university.

Classes involving country music majors jumped from 25 the first semester to some 400 now, and it's still growing. The school offers study for performers, and for those interested in the business end of the industry. Many take both.

Claremore has done a great deal of importing, bringing in Nashville songwriters, artists, executives and others to conduct classes or seminars.

The man behind it all is Larry Fowler, dean of development, who put it all together. His chief instructor is George Highfill, a writer for Tree Publishing Company in Nashville. Nearby, of course, is the Jim Halsey Agency, and Thompson is a partner of Halsey's. As a result, some 20 annual scholarships have been established.

The course has brought in students from all over the United States. Many pay their tuition just to audit the course.

While Claremore has a lock on the country scene, other schools lean heavily in that direction. A major in mass communication has been established at Middle Tennessee State University, with country music courses a vital part of it. Belmont College in Nashville utilizes people from the Nashville music industry to teach its courses. There are scores of others as well.

Partly because of what is going on, homecoming at Middle Tennessee State this year will, for the first time, feature all country music. About half of the acts booked in to perform at functions through the year are country.

Bluegrass unquestionably is still the strongest form of country at college concerts, but by no means are the appearances limited to that. The so-called "outlaws," Jimmy Buffet, Waylon Jennings, Tompall Glaser, Mac Wiseman and many more, are an integral part of the college scene.

With more musicologists becoming involved with country music sessions and the like, it no longer is stylish to have missed an education along the way. The country music involvement is growing, on stage and in the classrooms, and some surprising things doubtless will happen in the future.

## 'Opry' Plans Talent Canvass Via Radio

NASHVILLE—The first in a series of events revolving around the 50th anniversary of the "Grand Ole Opry" involves a talent search to be held in conjunction with radio stations around the nation and Canada.

Winners will receive, among other things, a recording contract with Opryland Records (distributed by Capitol), and an appearance on the "Opry" during the birthday celebration next October.

The announcement was made by Hal Durham, manager of the "Opry," who said that top winners from radio stations would compete in semi-final shows to be held this summer in various regions throughout North America.

Specifically hired to handle this job is Mike Slattery, formerly of KSON in San Diego, who is the National Talent Search Coordinator. In addition to the recording contract and "Opry" appearance, there will be guest spots on syndicated shows, cash awards, and other prizes.

The search is somewhat reminiscent of a 1958 event in which the Pet Milk Co., then a regular sponsor of the oldest show in the history of American radio, conducted a similar talent search. The number one winner that year was Margie Bowes, who was signed to Hickory Records, appeared on the "Opry" for a num-

ber of years, made a movie, married Doyle Wilburn, and faded into obscurity as an entertainer, although she subsequently signed with several other recording firms.

Paradoxically, the person who finished number two in that contest was Johnny Tillotson, now both a country and pop artist with Columbia, whose career has climbed steadily over the years.

The "Opry" is hopeful that new talent can be developed in this manner. Anyone over 16 and not under contract to a record label is eligible. Contestants are asked to obtain entry blanks from radio stations in their area that have joined with the "Opry" in the National Talent Search.

## Mutual To Air Country From Denver

DENVER—A Country Music Fair will be broadcast from Cinderella City here over the facilities of the Mutual Broadcasting System in February.

The show is part of a week-long celebration from here, and will be recorded live for network broadcast and provided to radio stations at no cost.

C. Edward Little, president of Mutual, says "if the show gains the acceptance we feel it will, we will aggressively program similar shows across the nation." He and executives of station KERE here said it "could well be the pacesetter for the return of country music to network radio."

George Morgan, a member of the "Grand Ole Opry" and recording artist for 4-Star Records, will headline the show. He will be joined by Connie Cato of MGM, O.B. McClinton of Enterprise, Nancy Walker of 20th Century and Bruce Mullen.

## Hank Williams Changes Plans

NASHVILLE—A complete switch in one of the oldest country bands in existence has taken place with a change of plans by MGM artist Hank Williams Jr.

Young Williams announced the disbanding of his group, The Cheatin' Hearts, most of whom had performed with his late father, and announced intentions of staying off the road for a prolonged period.

The group then reformed with Lamar Morris, known as the Morris Code, and combined with Billy Thundercloud & the Chieftones, to comprise a 10-piece group.

Meanwhile, Williams has decided to return to the road, and is in the process of forming a new band.

Old band members now with Morris and Thundercloud include Jerry Rivers on fiddle, George Edwards on steel guitar, Ronnie Hughes on bass, Warren Keith on piano, and Terry Ishmael on drums. Morris also will play lead guitar.

The entire group will be booked by Buddy Lee Attractions. Among bookings already set are the Florida Citrus Showcase in Winter Haven, the Central Florida Fair in Orlando, the Dallas Sports Show, Harrah's in Stateline, Nev., and a number of state and county fairs.

### PLOT 6 SPECIALS

## Shelter Records In a TV Tie With Texas Brewery

AUSTIN—ShelterVision, the division of Shelter Records based here, is working with the Lone Star Brewing Co. in sponsorship of six one-hour television specials focusing on the Texas country music industry.

The show first will be telecast in the 11 major Texas markets over a two-year period, then will be offered nationally for home video consumption.

The Lone Star series will revolve around Willie Nelson, and will feature many of the young country-oriented contemporary artists such as Jimmy Buffett, Doug Sahm, Doug Kershaw, Waylon Jennings, Jerry Jeff Walker, Ray Wylie Hubbard,

B.W. Stevenson, Rusty Wier, Steve Fromholz, Buffy Sainte-Marie, Sammi Smith, Bobby Bridger, Michael Murphy and traditionalist Kenneth Threadgill.

Also featured will be such groups as Asleep At the Wheel and Greezy Wheels.

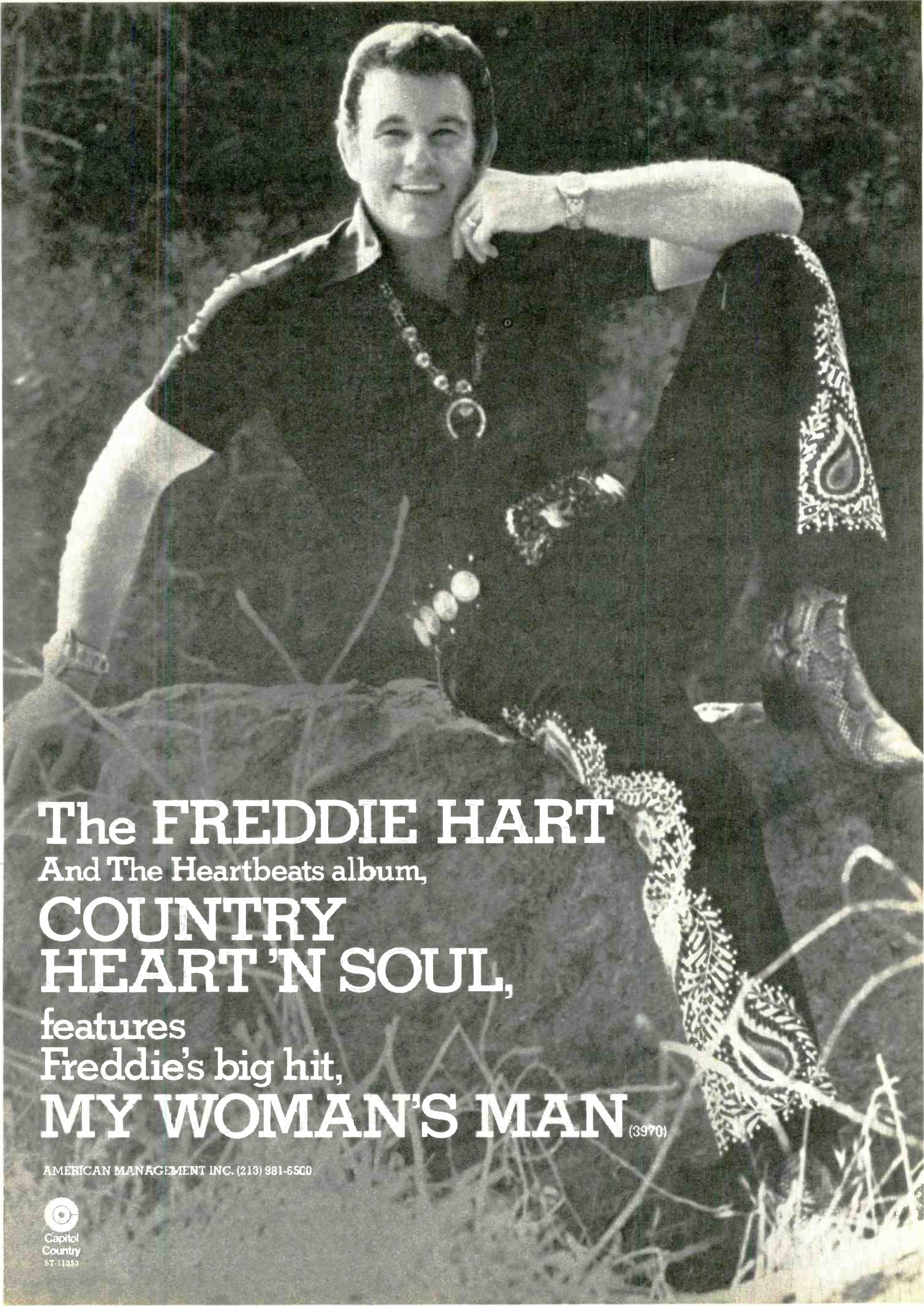
The show's format is carried out at an outdoor concert setting, with a live audience, at the Shelter Ranch. The series will air in Dallas, Houston, San Antonio, Austin, Lubbock, Beaumont, Corpus Christi, Waco, Laredo, Harlingen and San Angelo. Affiliates of ABC-TV, for the most part, are airing the series, which will be simulcast on FM stereo in the first six markets.

## Expect 15,000 At Fan Fair

NASHVILLE—Early predictions of a turnout of some 15,000 for this year's Fan Fair in June seem a certainty now, with more than 2,000 advance registrations already in.

Jerry Strobel, public relations director for the co-sponsoring "Grand Ole Opry," says that puts registration a full 2,000 ahead of last year at this time, when 12,000 eventually took part in the consumer-oriented event.

Begun as a joint venture of the Country Music Assn. and the "Opry," the summertime gathering has grown in numbers and stature from the beginning. It enables fan club members and other consumers to take part in festivities over a four-day span, to mingle with the artists and to attend shows sponsored by the various record companies. It also is used to divert fans away from the "Birthday Celebration" in October, which is industry-directed.



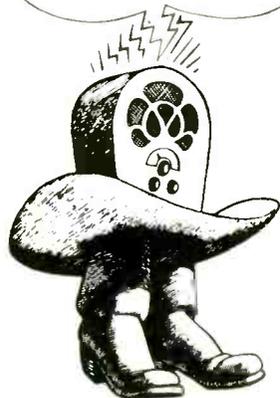
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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 2/1/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	CITY LIGHTS—Mickey Gilley (B. Anderson), Playboy 6015 (T.N.T., BMI)	35	43	5	ROCK 'N ROLL (I Gave You The Best Years Of My Life)—Mac Davis (K. Johnson), Columbia 3-10070 (Tree, BMI)	68	47	14	FOR A MINUTE THERE—Johnny Paycheck (J. Foster, B. Rice), Epic 8-50040 (Columbia) (Hall-Clement, BMI)
2	1	10	(I'd Be) A LEGEND IN MY TIME—Ronnie Milsap (D. Gibson), RCA 10112 (Acutt-Rose, BMI)	36	38	9	NEVER COMING BACK AGAIN—Rex Allen Jr. (L. Butler, J. Crutchfield), Warner Bros. 8046 (Tree, BMI)	69	75	7	CHOO CHOO CH'BOOGIE—Asleep At The Wheel (M. Gabler, V. Horton, D. Darling), Epic 8-50045 (Columbia) (Rytvoc, ASCAP)
3	4	8	THEN WHO AM I—Charley Pride (D. Owens, D. Frazier), RCA 10126 (Hill & Range/Acutt-Rose, BMI)	37	46	5	YOU ARE THE ONE—Mel Tillis & Sherry Bryce (K. Westberry, H. Habour), MGM 14776 (Sawgrass, BMI)	70	78	5	I'LL BELIEVE ANYTHING YOU SAY—Sami Jo (J. Andrick), MGM 14773 (Lowery, BMI)
4	5	9	IT'S TIME TO PAY THE FIDDLER—Cal Smith (D. Wayne, W. Haynes), MCA 40335 (Coal Miners, BMI)	38	40	8	LAY BACK LOVER—Dottie West (S. Pippin, R. Vanhoy), RCA 10125 (Tree, BMI)	71	65	8	POUR IT ALL ON ME—Del Reeves (W. Cross, R. Bowling, P. Richey), United Artists 564 (Brougham-Hall, BMI)
5	3	14	MY WOMAN'S MAN—Freddie Hart (G. Richey, B. Peters), Capitol 3970 (Al Gallico/Ben Peters, BMI)	39	14	16	OUT OF HAND—Gary Stewart (T. Jans, J. Barry), RCA 10061 (Almo, ASCAP/Broadside, BMI)	72	NEW ENTRY		I'LL STILL LOVE YOU—Jim Weatherly (J. Weatherly), Buddah 444 (Keca, ASCAP)
6	10	10	DEVIL IN THE BOTTLE—T.G. Shepard (B. David), Melodyland 6002 (Motown) (Dunbar, SESAC)	40	22	15	LIKE OLD TIMES AGAIN—Ray Price (J. Weatherly), Myrrh 146 (Word/ABC) (Keca, ASCAP)	73	NEW ENTRY		HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (J. Farrar), MCA 40349 (ATV, BMI)
7	7	11	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy (W. Shaler, D. Owens), GRC 2036 (Acutt-Rose/Hill & Range, BMI)	41	45	11	BIG MAMOU—Fiddlin' Frenchie Bourque & The Outlaws (L. Davis), 20th Century 2152 (Peer, BMI)	74	80	4	DON JUNIOR—Jim Ed Brown (T. Romeo), RCA 10131 (Wherefore, BMI)
8	9	15	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds), United Artists 555 (Jack, BMI)	42	52	4	WRITE ME A LETTER—Bobby G. Rice (T. Martin, W. Meskell), GRT 014 (Chess/Janus) (Fox Fanfare/Cakewalk, BMI)	75	90	2	MA MA DON'T 'LOW—Hank Thompson (H. Thompson), ABC/Dot 17535 (Brazos Valley, BMI)
9	11	8	THE TIES THAT BIND—Don Williams (V. Corso, C. Otis), ABC/Dot 17531 (T. Eden, BMI)	43	53	6	CHAMPAGNE LADIES AND BLUE RIBBON BABIES—Ferlin Husky (D. Frazier, A.L. "Doodle" Owens), ABC 12048 (Acutt-Rose/Hill & Range, BMI)	76	88	3	JANUARY JONES—Johnny Carver (R. Bourke), ABC 12052 (Chappell, ASCAP)
10	12	7	I CARE/SNEAKY SNAKES—Tom T. Hall (T.T. Hall), Mercury 73641 (Phonogram) (Hallnote, BMI)	44	57	6	LOVING YOU WILL NEVER GROW OLD—Lois Johnson (D. Silver), 20th Century 2151 (Hank Williams Jr., BMI)	77	83	5	YOURS AND MIND—O.B. McClinton (T. Strong, M. Littlefield), Enterprise 9108 (Columbia) (Hardhead, BMI)
11	13	10	GREAT EXPECTATIONS—Buck Owens (B. Owens), Capitol 3976 (Bluebook, BMI)	45	55	6	WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF—Little David Wilkins (O. Wilkins, T. Marshall), MCA 40345 (Emerald Isle/Battleground, BMI)	78	35	12	I'VE GOT MY BABY ON MY MIND—Connie Smith (W. Shaler), Columbia 3-10051 (Acutt-Rose, BMI)
12	16	7	RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES—Waylon Jennings (W. Jennings), RCA 10142 (Baron, BMI)	46	48	8	HE'S EVERYWHERE—Marilyn Sellars (J. Whitehead, G. Dobbins), Mega 1221 (PIP) (Two Rivers, ASCAP)	79	NEW ENTRY		MY ELUSIVE DREAMS—Charlie Rich (C. Putnam, B. Sherrill), Epic 8-50064 (Columbia) (Tree, BMI)
13	6	13	KENTUCKY GAMBLER—Merle Haggard (D. Parton), Capitol 3974 (Owepar, BMI)	47	50	11	AIN'T SHE SOMETHIN' ELSE—Eddie Raven (J. Foster, B. Rice), ABC 12037 (Jack & Bill, ASCAP)	80	86	5	ME AS I AM—Chip Taylor (C. Taylor), Warner Bros. 8050 (Blackwood/Back Road, BMI)
14	20	7	I CAN'T HELP IT (If I'm Still In Love With You)—Linda Ronstadt (H. Williams), Capitol 3990 (Fred Rose, BMI)	48	51	7	MR. SONGWRITER—Sunday Sharpe (T. Boyce, M. Powers), United Artists 574 (United Artists/Boyce & Powers, ASCAP)	81	87	6	WATCH OUT FOR LUCY—Tony Booth (L. Mack), Capitol 3994 (Danor/Dadgum, BMI)
15	17	11	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye (B. Morris), Capitol 3980 (Blue Book, BMI)	49	37	10	EVERYBODY NEEDS A RAINBOW—Ray Stevens (L. Martine Jr.), Barnaby 610 (Chess/Janus) (Ahab, BMI)	82	89	4	ALL THE LOVE YOU'LL EVER NEED—Cliff Cochran (J. Seely), Enterprise 9109 (Columbia) (Tree, BMI)
16	19	8	LADY CAME FROM BALTIMORE—Johnny Cash (T. Hardin), Columbia 3-10066 (Hudson Bay, BMI)	50	66	3	PENNY—Joe Stampley (G. Lane, S. Davis), ABC/Dot 17537 (Al Gallico, BMI)	83	94	2	THE CROSSROAD—Mary Kay James (A. Reynolds), Avco 605 (Jack, BMI)
17	18	15	SOMEONE CARES FOR YOU—Red Steagall (R. Steagall, G. Sutton), Capitol 3965 (Pala Duro/Rodeo Cowboy, BMI)	51	54	6	BUTTERFLY—Eddy Arnold (Gerard, Bernel, David, Curb), MGM 14769 (Sabachani, ASCAP)	84	77	6	WHOLE LOTTA DIFFERENCE IN LOVE—George Kent (R. Porter, B. Jones), Shannon 824 (MaRee/Porter-Jones, ASCAP)
18	21	12	THERE'S A SONG ON THE JUKEBOX—David Willis (B. Sherrill, C. Taylor), Epic 8-50036 (Columbia) (Algee, BMI)	52	32	12	I WONDER WHOSE BABY (You Are Now)—Jerry Wallace (M. Powell), MCA 40321 (4 Star, BMI)	85	92	2	LONELY MEN, LONELY WOMEN—Connie Eaton (B. Dees), ABC/Dunhill 15022 (Hill & Range, BMI)
19	27	8	I'M A BELIEVER—Tommy Overstreet (S. Barrett, R. Mareno), ABC/Dot 17523 (Ricci Mareno, SESAC)	53	67	4	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender (Y. Keith, B. Peters), ABC/Dot 17540 (Fingerlake, BMI)	86	91	5	EASY LOOK—Kenny Price (S. Throckmorton, C. Putnam), RCA 10141 (Tree, BMI)
20	24	8	LET'S SING OUR SONG—Jerry Reed (J.R. Hubbard), RCA 10132 (Vector, BMI)	54	44	9	OUR LOVE—Roger Miller (R. Miller), Columbia 3-10052 (Alrhond, BMI)	87	93	3	I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)—Price Mitchell & Jerri Kelly (Holland, Dozer, Holland), GRT 016 (Chess/Janus) (Jobete, BMI)
21	28	9	WOLF CREEK PASS—C.W. McCall (W. Fries, L.S. Davis), MGM 14764 (American Gramophone, SESAC)	55	70	3	LIFE—Marty Robbins (M. Robbins), MCA 40342 (Mariposa, BMI)	88	95	2	IS THIS ALL THERE IS TO A HONKY TONKY?—Jerry Naylor (B. Duncan, D. Lee), Melodyland 6003 (Motown) (Brother Karl's/Mandina, BMI)
22	26	10	BUSIEST MEMORY IN TOWN—Dickey Lee (G. Morgan), RCA 10091 (Fi-Gem, BMI)	56	63	7	SALLY G—Paul McCartney & Wings (P. McCartney), Apple 1875 (Capitol) (McCartney/ATV, BMI)	89	NEW ENTRY		COVER ME—Sammi Smith (W. Carson), Mega 1222 (PIP) (Roadridge, BMI)
23	25	10	ANOTHER YOU—Faron Young (J. Peppers), Mercury 73633 (Phonogram) (Coal Miners, BMI)	57	68	3	I'LL SING FOR YOU—Don Gibson (B. Bond), Hickory 338 (MGM) (Acutt-Rose, BMI)	90	98	2	SHOULD I COME HOME (Or Should I Go Crazy)—Joe Allen (J. Allen), Warner Bros. 8052 (Tree, BMI)
24	30	8	IT'S A SIN WHEN YOU LOVE SOMEBODY—Glen Campbell (J. Webb), Capitol 3988 (Canopy, ASCAP)	58	62	7	FORGETTIN' 'BOUT YOU—Jim Glaser (A. Reynolds, D. Williams), MGM 14758 (Jack, BMI)	91	NEW ENTRY		BEST WAY I KNOW HIM—Mel Tillis & Statesiders (J. Chesnut), MGM 14782 (Pasecky, BMI)
25	31	5	SWEET SURRENDER—John Denver (J. Denver), RCA 10148 (Walt Disney, ASCAP)	59	69	4	OH BOY—Diana Trask (T. Romeo), ABC/Dot 17536 (Wherefore, BMI)	92	NEW ENTRY		BLANKET ON THE GROUND—Billie Jo Spears (R. Bowley), United Artists 584 (United Artists, BMI)
26	15	13	SUSAN WHEN SHE TRIED—Stattler Bros. (D. Reid), Mercury 73625 (Phonogram) (American Cowboy, BMI)	60	81	2	THE BARGAIN STORE—Dolly Parton (D. Parton), RCA 10164 (Owepar, BMI)	93	99	2	THE WAY I LOSE MY MIND—Carl Smith (D. Frazier, S.D. Shaler), Hickory 337 (MGM) (Acutt-Rose, BMI)
27	33	8	CAROLINA MOONSHINE—Porter Wagoner (D. Parton), RCA 10124 (Owepar, BMI)	61	85	2	A LITTLE BIT SOUTH OF SASKATOON—Sonny James (C. Smith, S. James), Columbia 3-10072 (Marson, BMI)	94	97	3	PADRE—Judy Lynn (A. Romans, P.F. Webster), Warner Bros. 8059 (Anne-Rachel, ASCAP)
28	42	4	LINDA ON MY MIND—Conway Twitty (C. Twitty), MCA 40339 (Twitty Bird, BMI)	62	71	4	LEAVE IT UP TO ME—Billy Larkin (E. Conley) Bryan 1010 (Blue Moon, ASCAP)	95	96	2	COME ON HOME—Mary Lou Turner (L. Darrell), MCA 40343 (Excellorec, BMI)
29	41	7	THAT'S HOW MY BABY BUILDS A FIRE—Johnny Russell (J. Foster), RCA 10135 (Adventure, ASCAP)	63	79	3	SOULFUL WOMAN—Kenny O'Dell (K. O'Dell), Capricorn 0219 (Warner Bros.) (House Of Gold, BMI)	96	72	9	SEE SAW—Patsy Sledge (R. Davis, H. Pratt, C. Sutton), Mega 1217 (PIP) (Arc, BMI)
30	36	7	HOPPY, GENE AND ME—Roy Rogers (S. Garrett, Dorff, Brown), 20th Century 2154 (Peso/Lowery, BMI)	64	82	3	JUST LIKE YOUR DADDY—Jeanne Pruett (I. Adrain), MCA 40340 (Pick-A-Bit, BMI)	97	100	2	BAD WATER—Gene Watson (J. Holiday, J. De Shannon, R. Myers), Resco 630 (NSD) (Unart, BMI)
31	39	5	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Tanya Tucker (B. Braddock), Columbia 3-10069 (Tree, BMI)	65	74	5	COME ON DOWN—Tennessee Ernie Ford (J. Hayford, St. Stone), Capitol 3916 (Mandina, BMI)	98	NEW ENTRY		I FOUGHT THE LAW—Sam Neely (S. Curtis), A&M 1651 (Acutt-Rose, BMI)
32	23	13	THAT'S THE WAY LOVE SHOULD BE—Brian Collins (M. Blackford, J. Dougherty, D. Gilton), ABC/Dot 17527 (Famous, ASCAP)	66	34	14	ROCK ON BABY—Brenda Lee (J. Wilson, G. Dobbins), MCA 40318 (Chappell, ASCAP)	99	NEW ENTRY		DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery (G.S. Paxton, R. Hellard), Elektra 45229 (Acoustic, BMI)
33	8	13	RUBY, BABY—Billy "Crash" Craddock (J. Lieben, M. Stoller), ABC 12036 (Hill & Range/Quintel/Freddy Bientstock, BMI)	67	84	4	RIDE 'EM COWBOY—Paul Davis (P. Davis), Bang 712 (Web IV) (Web IV, BMI)	100	NEW ENTRY		ONCE AGAIN I GO TO SLEEP—Melody Allen (K. Jean), Mercury 73638 (Phonogram) (Millene, ASCAP)

**U.A. COUNTRY**

# Hot Country Singles



**'TIPS OF MY FINGERS'** UA XW 591 X

**Jean Shepard**

from the coming album  
**POOR SWEET BABY**

**'WRONG ROAD AGAIN'**

UA XW 555 X

**Crystal Gayle**

from the coming album **CRYSTAL GAYLE**



**'BUT I DO'** UA XW 593 X

**Del Reeves**

from the coming album  
**DEL REEVES WITH STRINGS & THINGS**

**'HOW COME IT TOOK SO LONG'**

UA XW 585 X

**Dave Dudley**

from the coming album **SPECIAL DELIVERY**



**'BLANKET ON THE GROUND'**

UA XW 584 X

**Billie Jo Spears**

from the coming album  
**BLANKET ON THE GROUND**

**'MR. SONGWRITER'**

UA XW 571 X

**Sunday Sharpe**

from the coming album **I'M HAVING YOUR BABY**



# Greenwood Records Tops British Market

LONDON—It's a case of optimism for country music's future, coupled with a realistic knowledge of the size of the market and a good merchandising approach, that has made Greenwood Records the leading British retailer in this specialist field.

Another vital factor has been the almost sublime faith in the music shown by the company's administrator and sales director, Godfrey (Goff) J. Greenwood, a faith that has paved the way to retail outlets in Bradford and Doncaster in Yorkshire and a mail order service that spans the world.

A qualified accountant, Greenwood first became aware of the commercial potential for the music in the late fifties when asked by friends to obtain some imported items for them while ordering for himself. At that time he was an enthusiastic collector, with several thousand records in his library.

"At that time country albums were rare and I soon managed to build up a steady mail order business which I ran from my home," he

## Divorce Moves Jones Boys To Tammy Wynette

NASHVILLE—The former band of George Jones and Tammy Wynette now will travel exclusively with Miss Wynette, who has filed a divorce suit from Jones, her husband.

Members of the group notified AFM local 257 here that they had opted to travel with her, but they had not been able to contact Jones to notify him of their decision.

Jones, who went to Florida but subsequently has returned here, is not answering the telephone at the motel room where he was registered.

The bandmen notified the union that they had tried to reach Jones, but were unable to do so.

Jones and Miss Wynette completed an album for CBS before their split, and it is due for release in the near future.

Paradoxically, the name of the band is the Jones Boys. In addition to the band, the road show includes Harold Morrisson and Patsy Sledd.

## Country Academy Golf To Cost \$125

LOS ANGELES—Feb. 28 and March 1 are the dates selected for the second annual Academy of Country Music Celebrity golf tournament at Valencia Country Club.

The tourney again will be managed by Golf Classics, Inc., headed by Dave Pell, Dave Starr and Bill Stevens. Entry fee is \$125 which includes two days of golf, tee prizes and the awards dinner. Proceeds go to the Marty Landau Trust Fund. Bill Boyd, president of the Academy, is overall director of the event.

## Schanz Establishes Photography Firm

NASHVILLE—A full-service photography company has been established here by Bob Schanz. The operation includes traveling staff photographers who can accompany country music artists on the road, or go with them on location.

It also involves makeup artists, hairdressers and the like, and covers photography from album covers to photo buttons.

says. He'll also admit to a certain naivety at that time and confesses that he "nearly lost his shirt" despite holding down a good career outside of the music industry. Not getting paid for items supplied was one of his earliest headaches; now he avoids this problem by insisting on cash with order.

Because of his extensive knowledge of the market, and a constantly increasing demand for the product, Goff Greenwood eventually decided to enter the business full time as a retailer—and opened his first retail outlet in Bradford some three years ago.

### Enthusiasm

Although his involvement in the commercial aspects of the music industry has increased considerably throughout the years, he has never lost the basic enthusiasm that started the ball rolling in the first instance. He has been involved in editorial duties on several country music publications, was the founder of the 4,000-member British Country Music Association along with aides Mike Storey and Jim Marshall (and only recently resigned after five years as secretary) and has been DJ on Radio Leeds' "Country Club" since it took to the airwaves in the late sixties.

Totally committed to the cause of country music, Greenwood is one of the few individuals in Britain whose professional life is wholly centered upon the music and regularly works a 60- or 70-hour week.

In his unique position he can see things from both sides of the fence and is able to make some very pertinent observations.

"There is a lack of realization by the record companies of the long-term sales potential of country albums. Many recordings will be just as steady sellers in two or three years time as they are now. Others will be classics in their own rights, in particular I believe the Nitty Gritty Dirt Band album 'Will the Circle Be Unbroken' will still be selling in 30 years time, just as the recordings of Jimmie Rodgers, the Carter Family and Hank Williams are strong sellers today.

"I deplore the recent deletion lists from all the record companies. They are simply not taking the long-term sales potential into account. Even worse is the appalling cessation of the MCA product. Altogether, recent deletions have resulted in an across-the-board cutout of about 75 percent of the available U.K. country releases."

However, deletions are only one aspect of the picture. Greenwood feels that no one in British record companies has any idea of what to do with country music.

"I get regular phone calls from most of the U.K. companies for advice on what to release and, in this respect Phonogram is one of the better organizations as far as liaison is concerned but I would cite RCA as one of the worst—not from the point of view of releases but rather in the matter of the availability and distribution of their product."

### 30,000 LP's

Currently Greenwood Records carries about 30,000 country albums in stock, with the retail price ranging from \$1.20 to the ceiling price of \$7.20 for imports, the latter price having recently been increased from \$6.35. Despite the competitive prices, however, Greenwood maintains that he is not a discount dealer. "You can't have inventory and give away product as well," he says.

# Country Awards Due On Feb. 27

LOS ANGELES—Billy Strange has been named arranger and conductor for the 10th annual Academy of Country Music Awards Feb. 2 at the Aquarius Theater. The event will be televised on ABC's "Wide World Of Entertainment" March 5.

Gene Weed, president of Film Factory, Inc., is the producer.

Assisting him with production chores are Coffee Walker and Allan Angus, who also is serving as director.

Last year's telecast of the program resulted in the third highest rating share in the history of "Wide World Of Entertainment" series. Still to be chosen are the host, entertainers and presenters, Weed says.



Lonzo (of Lonzo and Oscar) performed solo on the "Opry" last Saturday night. Oscar decided to go fishing, and Lonzo wanted to try it on his own. ... **Charlie Louvin**, scheduled for a single release right now, is going to have to re-cut the session entirely. UA wasn't too happy with the other one. **Kelso Herston** will now produce him. ... The special floor put down on the "Opry" stage for the "In Concert" series caused some serious problems for the square dancers, because it was spongy. They had to cut short their performance. ... **WJJD** backstage at the show, taping promos celebrating 10 years with country music. ... **Lester Flatt** about to announce a new major label, now that he's moved to the **Jim Halsey Agency**. ... For the fourth consecutive year, the Fender Instrument Co. used the **Willis Bros.** for its commercials. ... A British journalist, who shall remain unnamed, talked locally of an interview he had done with "Hank Frost." When told it was Hank Snow he replied: "I knew it had something to do with inclement weather."

**Loretta Lynn's** husband, Mooney, presented her with a new silver Jaguar for their silver wedding anniversary. Now all she has to do is learn how to drive a stick shift. ... **Roy Clark** and sideman, **Buck Trent**, have released a new all-banjo album on ABC-Dot.

**Dolly Parton** doing special benefit performance for her home town of Sevierville, Tenn. with proceeds going to the Sevierville County High School Band, in which Dolly was a drummer during her high school days. ... **Jeannie Seely** taping Schlitz beer commercials at Woodland Studios this week. ... **Moe Bandy** making his Nashville debut at the Palomino club Jan. 31. ... **Barbi Benton** currently touring as "special guest star" with the **Charley Pride Show**.

**Jimmy Buffett** among acts to be showcased at the national convention of the National Entertainment Conference in Feb. ... **Waylon Jennings** taped the **Merv Griffin Show** and the **Dinah Shore Show** aired Jan. 18 and 22 respectively. ... **Ray Price** to appear with The Oklahoma City Symphony Orchestra Feb. 15 at the Oklahoma City Civic Center Music Hall.

Studio One Productions of Tazewell, Va. has distribution deal with International Record Distributing

# Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 2/1/75

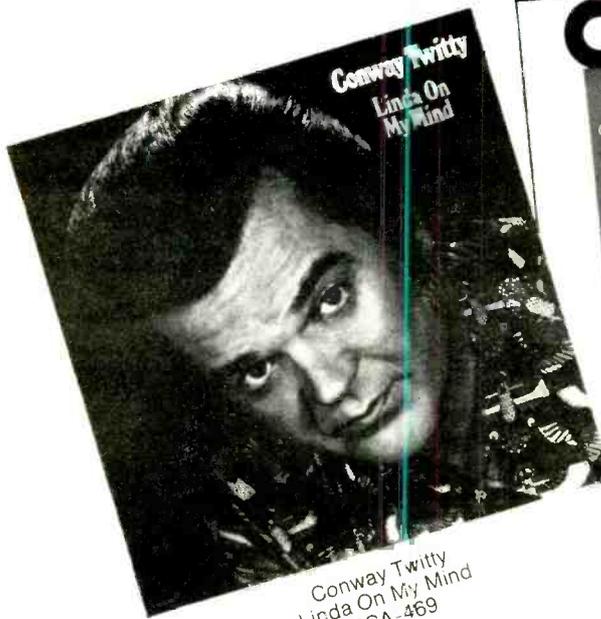
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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	8	CITY LIGHTS—Mickey Gilley, Playboy PB 403
2	3	28	BACK HOME AGAIN—John Denver, RCA CPL1-0548
3	1	7	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
★	8	6	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
5	4	16	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
6	5	7	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
★	11	6	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
8	6	11	GET ON MY LOVE TRAIN—La Costa, Capitol ST 11345
★	12	18	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
10	9	13	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
11	7	32	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★	16	6	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
★	17	11	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
14	15	7	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
★	20	34	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
16	19	10	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
17	14	21	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
★	23	22	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
★	24	93	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
20	13	30	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
21	21	8	REUNION—Glen Campbell, Capitol SW 11336
22	10	12	MISS DONNA FARGO—ABC/Dot D0SD 2002
23	25	5	BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
24	26	11	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
25	29	21	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
26	22	35	PURE LOVE—Ronnie Milsap, RCA APL1-0500
★	38	2	RIDE 'EM COWBOY—Paul Davis, Bang 401
28	18	6	SHE CALLED ME BABY—Charlie Rich, RCA APL1-0685
29	27	13	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
30	28	11	GREATEST HITS—Mel Tillis, MGM M3G 4970
31	32	17	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
32	34	10	GREATEST HITS—Diana Trask, ABC/Dot D0SD 2007
33	30	23	COUNTRY—Anne Murray, Capitol ST 11324
34	37	8	LATEST & GREATEST—Danny Davis, RCA APL1-0774
35	36	14	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
★	36	14	SONS OF THE MOTHERLAND—Stattler Brothers, Mercury SRM-1-1019 (Phonogram)
37	40	12	PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
38	42	3	BARBI DOLL—Barbi Benton, Playboy PB 404
39	35	17	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
★	49	2	THE BEST OF JIM REEVES SACRED SONGS—RCA APL1-0793
41	41	3	WROTE—Dick Feller, United Artists UA-LA349
42	43	5	I WISH I HAD LOVED YOU BETTER—Eddy Arnold, MGM M3G 4961
43	46	4	CHAMPAGNE LADIES & BLUE RIBBON BABIES—Ferlin Husky, ABC 849
44	31	26	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
45	33	14	LIVING PROOF—Hank Williams Jr., MGM 4971
46	50	8	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975
47	45	4	I WONDER WHO'S BABY (You Are Now)—Jerry Wallace, MCA 461
48	48	2	IT COULD HAVE BEEN ME—Sammi Jo, MGM S3G 703
49	NEW ENTRY	NEW ENTRY	I'M A BELIEVER—Tommy Overstreet, ABC/Dot D0SD 2015
50	47	3	EXPRESSIONS—Ray Griff, ABC/Dot D0SD 2011

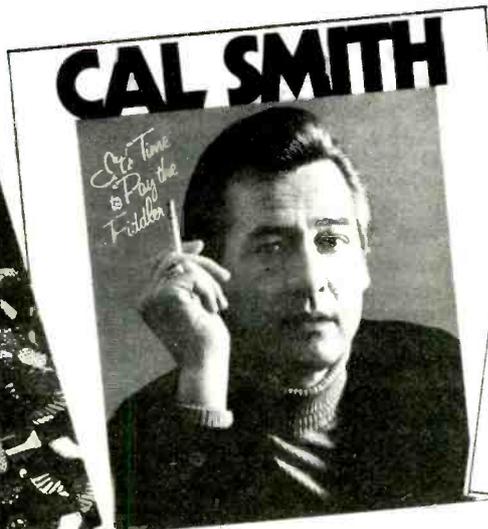
Associates of Nashville. ... Hickory Wind, an authentic mountain string band, has signed with Stone County, Inc. ... **Jerry Clower** has signed a contract with Word Books of Waco for a book to be released later this year. ... **Danny Davis & The Nashville Brass** set for 14 out of 28 days in

February. ... **Earl E. Owens**, tour director of **Jerry Lee Lewis & Co.**, is setting up working arrangements with several booking agencies for cooperative placement of Lewis' show. ... **Joyce Murry** has been signed by the Sunshine label of Arlington, Tex.

# Conway Twitty Cal Smith Bill Anderson Osborne Brothers



Conway Twitty  
Linda On My Mind  
MCA-469



Cal Smith  
It's Time to Pay the Fiddler  
MCA-467



Bill Anderson  
Every Time I Turn The Radio On/  
Talk To Me Ohio MCA-454



Osborne Brothers  
Pickin' Grass and Singin' Country  
MCA-468

**MCA new releases**

# “Feels like country”



# Latin Scene

## TEXAS

In spite of rising production and distribution costs, most manufacturers of Spanish language records in Texas remain hesitant to raise the price of their albums. But those who have done so say that they are optimistic and do not feel that raising the suggested retail price of their albums from \$4.95 to \$5.95 will result in a decline in sales.

During 1975, Texas manufacturers will be able to assess consumer reaction to price increases initiated by Caytronics and Sonido Internacional. "We feel the price increase is justified," says **Tony Menendez** of Marsal Productions. "Because we now have a quality product in high demand. The major English labels have gone through several increases and we have held the line for quite

some time." Marsal Productions records **Angelica Maria**, Mexico's top TV, film, and recording star during 1974 on the Sonido Internacional label.

Texas' Spanish language recording industry started 1974 with a boom and could have had sensational growth for the entire year had it not been for inflationary pressures and the vinyl shortage. Nevertheless, there were some companies that finished the year with over 10 percent increase in sales.

**Manny Rangel Jr.**, who distributes some of the state's top labels out of San Antonio, says there was considerable excitement generated in the industry during the preceding year. But he still sees the Texas market as a segmented market whose varied areas are brought together through

the appearance of a strong artist or group. He stressed that the industry now has an abundance of talent.

**Arnaldo Ramirez** and **Jeanne LeNorman** at Falcon Records note that Texas artists and groups are now developing strong followings in places like South and Central America and parts of Europe. Thus, indications are that 1975 will likely be another interesting year for the growing Texas industry. **LUFÉ SILVA**

## NEW YORK

1975 promises to be a year of great happenings in the world of Latin music. New companies, new artists, fresh ideas, exciting sounds; all the necessary ingredients needed to achieve the place this music so rightly deserves.

Madison Square Garden will once again be the home for the seventh Latin Music Festival presented by Madison Square Garden with **Richard Nader**. A great roster will perform Feb. 14. From Puerto Rico: **Iris Chacon** and her revue, from the Dominican Republic: **Felix Del Rosario** and his Orchestra, **Ismael Rivera** y sus **Cachimbos**, **Hector La Voe** and **Pete "Conde" Rodriguez** and their respective groups, and **Machito** with **Graciela** and his Orchestra.

**Eddie Palmieri** and his orchestra (Coco) in a series of concerts in the West Coast area, has been seen conferring with **Santana**; maybe an LP project?

**Cindy Rodriguez** (TR Records) has a hot single: "Everybody Knows," her new LP is a delight. Also on TR Records, **Orquesta Tipica Novel** and **Kako** are selling well. **Raul Marrero** recording a new LP for DIAL Records. Besides, **Marrero** is a great composer and performer. **Carlos Barberia** y **La Kubavana** has a new LP on Discolando, with three, yes, three lead singers: **Julito Villot**, **Juan Coronel** and **Raul Aspiazu**.

A number of executives in the Latin scene on the way to MIDEM: **Harvey Averde** and **Sam Goff** (Coco), **Jerry Massucci** (FANIA), **Joe Cain** (Tico). **Ramon Segura**, Executive Director of Ariola Records (Spain) visiting New York. On that label, the exciting **Camilo Sesto** is a big seller.

**Ralph Leavitt** y **La Selecta**, a hot group on Borinquen Records, preparing a concert tour through the U.S. in February.

**Tipica 73** (VAYA) on the way to Caracas for the Carnivals. **Roberto Carlos** (Caytronics) has a new single "Actitudes," a sure hit.

A cold month in the New York dance scene. Most ballrooms are not filled, many cancellations, but bright hopes as quite a number of big events are scheduled. The Corso, Hipocampo, Casablanca and The Monastery, are among the most exciting dance places.

**RALPH LEW**

# General News

## Elton John's 'Crazy' Prediction On Target

• Continued from page 24

ically fluent piano accompaniments all put him in the class of a true artist like Charlie Rich. And his current songs, generally more personal than "Laughter," have a style and sensitivity comparable with the finest work of Carole King.

As a pint-sized teenager suddenly enamored of rock 'n' roll after eight years of classical piano training, Sedaka and his first lyricist, Howard Greenfield, were the first writers signed to the legendary Aldon Music by Don Kirshner and the late Al Nevins. Sedaka later brought into Aldon his childhood Brooklyn friend Carole King, for whom he wrote one of his first hits, "Oh Carol."

Sedaka, on the strength of his fine demos, signed as an RCA artist, and until the Beatle invasion of 1964 he was the label's second biggest seller behind Elvis Presley. His memorable records from this period include "Breaking Up Is Hard To Do," "Calendar Girl" and "Happy Birthday, Sweet Sixteen."

While English groups, and then Surfers, Acid Rock and avant-garde writer-singers took over the market, Sedaka raised his family at a woody home in the Catskill Mountains and wrote MOR songs for artists like the Fifth Dimension, Tom Jones and Johnny Mathis. And the Osmonds and David Cassidy did his oldies for the new teen generation.

He toured Australia annually

through the '60s. But in the U.S. he had done very little rock touring, a few of the all-star disk jockey packages at the Brooklyn Paramount and then immediately into the Copacabana circuit, wearing a tuxedo and rarely playing piano onstage.

Sedaka's comeback route via England began by accident but quickly evolved into a determined and effective plan. He was invited to London to play the Royal Albert Hall in 1971 by promoter Arthur Howes, facing a half-filled house of 3,500 who came to hear the oldies but reacted with wild enthusiasm to his new songs.

Sedaka was then booked on a lot of English TV shows and a re-release of "Oh Carol" that year became a top 10 hit in England. Sedaka took an apartment in London and began bringing his family over for three-month stints. He signed with Polydor for overseas distribution and produced two hit albums with no less than five hit singles throughout Europe, with 10 c.c. as his back-up band.

Then, when Elton John and his manager John Reid showed up for a party at Sedaka's London place, he asked the pair if their MCA-distributed Rocket label would take over U.S. release of his records.

"Elton responded by falling off the chair," says Sedaka. His next album, "The Tra-La Days Are Back," is already completed for March release and will contain a duet with Elton as well as a song written by Sedaka's 11-year-old daughter, "Hello Mr. Sunshine."

## First Music Talent Forum To Tee June 4 In L.A.

• Continued from page 1

Overall chairman and chairman of the nightclub committee is Doug Weston, owner of the Troubadour. Bill Graham, a keynote speaker is chairman of the concert promoter committee.

Chairman of the personal manager committee is Elliot Abbott of BNB Associates. Frank Barsalona of Premier Talent will head the booking agent committee. The record label-artist relations committee is

chaired by Bob Regehr, Warner Bros. vice president, a pioneer in developing modern policies of record company support of public appearances by their artists.

The Talent Forum will include evening showcases for new acts, with details to be announced later. The forum will run from Wednesday afternoon to Saturday afternoon, with a program of panel discussions and seminars by leading figures in the field of contemporary live musical entertainment.

The idea for the Billboard Talent Forum arose from the national meeting of nightclub operators held in Denver last November. At that meeting it became clear that there exists a need for annual communications meetings between all factors of the live musical entertainment business.

Time will be set aside at the Billboard Talent Forum for private meetings of the nitery association.

Director of the Talent Forum is Nat Fredland, Billboard's talent editor. Billboard's Bill Moran will be administrative coordinator. Forum admission fees, travel and hotel arrangements will be announced as details are finalized.

## Conniff Praises

• Continued from page 24

panded concert tour schedule, he's not sure he'll have the time to return to Moscow.

Conniff's royalties for the LP will appear on his regular CBS statement which he receives every six months.

He feels the Russians may invite other MOR artists to record there, but they'll shy away from hard rock or music "which will excite their youth."

## Billboard SPECIAL SURVEY for Week Ending 2/1/75

# Billboard Special Survey Hot Latin LPs™

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### IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>VICENTE FERNANDEZ</b> El Idolito de Mexico, Caytronics 1420	8	<b>LOS FREDDYS</b> Epoca De Oro, Peerless 10041
2	<b>CELIA &amp; JOHNNY</b> Quimbara, Vaya XVS-31	9	<b>LUCHA VILLA</b> Los Discos De Oro, Musart 1636
3	<b>ROSENDA BERNAL</b> La Esposa Olvidada, Latin International 5027	10	<b>EDDIE PALMIERI</b> The Sun of Latin Music, Coco 109XX
4	<b>ANGELICA MARIA</b> Angelica Maria, Sonido Internacional SI-8009	11	<b>JUAN TORRES</b> A Borinquen, Musart 1640
5	<b>LOS BABYS</b> Como Sufró, Peerless 1769	12	<b>LOS HUMILDES</b> Un Probe No Mas, Fama 524
6	<b>LOS MUECAS</b> Roguera De Amor, Caytronics 1413	13	<b>LOS ANGELES NEGRO</b> A Ti, Arcano DKL-1-3271
7	<b>FREDDIE MARTINEZ</b> Pure Gold, Freddie 1021	14	<b>NELSON NED</b> Nelson Ned, United Artists 1550
		15	<b>CORTIJO &amp; ISMAEL RIVERA</b> Juntos Otra Vez, Coco CLP-113XX

### IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>CELIA &amp; JOHNNY</b> Quimbara, Vaya XVS-31	8	<b>OLGUITA</b> Quando Estoy En Tus Brazos, Borinquen 1271
2	<b>JULIO IGLESIA</b> A Flor De Piel, Alhambra 19	9	<b>RICARDO REY &amp; BOBBY CRUZ</b> 1975, Vaya 33
3	<b>CAMILO SESTO</b> Camilo Sesto, Pronto 1011	10	<b>VICTOR ITURBE</b> Victor Iturbe, Miami 6098
4	<b>PALITO ORTEGA</b> Yo Tengo Fe, International 458	11	<b>THE JUDGE'S NEPHEWS</b> The Judge's Nephews, Audio Latino 4070
5	<b>NELSON NED</b> The Magic of Nelson Ned, United Artists 324	12	<b>ISMAEL MIRANDA</b> En Fa Menor, Fania XSLP-00466
6	<b>CONJUNTO UNIVERSAL</b> Tremendo Disco Con Universal, Velvet 487	13	<b>LUISA MARIA GUELL</b> Luisa Maria Guell, Gema 5018
7	<b>CORTIJO &amp; ISMAEL RIVERA</b> Juntos Otra Vez, Coco CLP-113XX	14	<b>LISETTE</b> Lisette, Borinquen 1261
		15	<b>LUIS GARCIA</b> Canto A L'Amor, Audio Latino 4065

**ARCANO RECORDS**



**ARCANO RECORDS**

Announces

**MARIA VICTORIA**

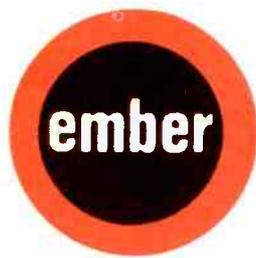
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**Richard Nader**, producer of the seventh Latin Music Festival at Madison Square Garden Feb. 14 signs **Iris Chacon** who will perform with her TV revue.



## 21 YEARS OF ENTERTAINMENT

Sponsored by the Ember Organisation

FEBRUARY 1, 1975, BILLBOARD

THAT MIDDLE initial in the name Jeffrey S. Kruger well might stand for "Success", for certainly that is the word that typifies his professional activities during the past 21 years at the helm of Ember.

As chairman of the burgeoning entertainment complex, Kruger can proudly reflect upon this coming-of-age period as one of planned growth, as years in which reality replaced vision at each juncture of expansion.

And, where Kruger will be quick to lay credit with the professionals who surround each and every one of the Ember enterprises, these people would be equally quick to heap the lion's share of praise upon the man at the helm and his inspired leadership.

No one works harder.

No one works to greater result.

Even as current objectives are being met, Kruger's mind and activities are turned to the next set of goals, for he is one to anticipate need, keep pace with progress, and frequently run several steps ahead of eventuality.

He is the prototype, meanwhile, of the self-made man — boasting special characteristics that rapidly distinguish him from others of the same mould.

The commanding personality is there and, too, the vigor that denies a routine working day and often refuses to recognize the clock whatsoever. An 18-hour day is no novelty in the Kruger schedule and, when necessary, he'll make three hours of sleep suffice.

"I carry two watches," smiled Kruger. "One with British time and one with Los Angeles time. I am often on the phone between midnight and 2 a.m. speaking to Los Angeles, so I work when I feel like it often into the early hours, and tend to sleep away the next morning."

He commutes between his ranch-style house at Hove on the Sussex coast and London in a chauffeur-driven Lincoln Continental. The chauffeur is not a manifestation of self-proclaimed success: he enables Kruger to utilise the commuting hours by dictating letters on to tape, listen to sample discs and tapes on the car's eight-track system, or communicate with his office and business associates by the radio telephone.

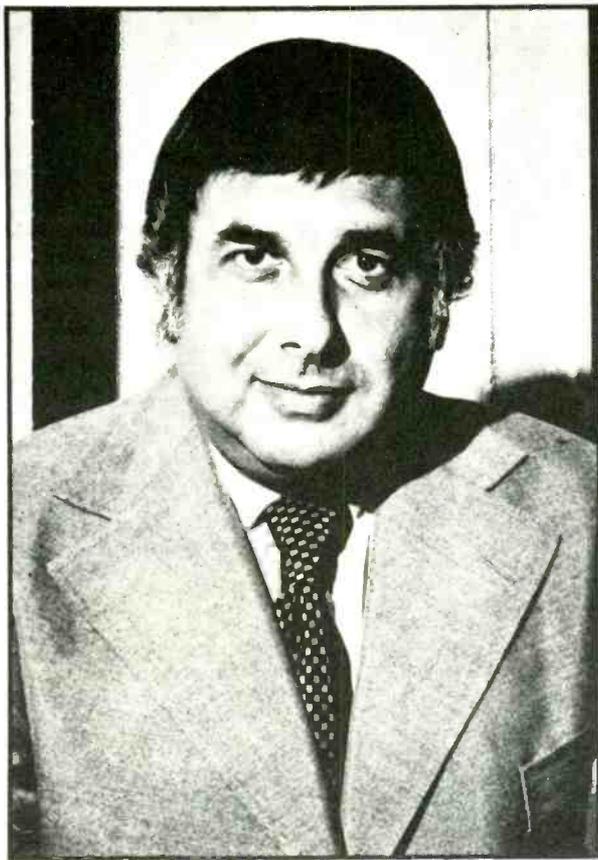
Kruger approves of the telephone, telegram, telex and letters as necessary adjuncts of modern communication and commerce, but rates personal contact and conversation as the best method of all. Hence he averages an annual 200,000 miles of international travel on his bi-monthly round trips to New York, Miami, Nashville, Tulsa, Los Angeles, Las Vegas, Toronto and back to London without taking into account his European mainland expeditions.

Born in 1931 in the East End, he then moved to the Stoke Newington district of north London, a tough area on hard times in the thirties which inculcated a fierce and lasting determination in him to succeed and stay successful, and avoid the misery and squalor of deprivation or failure. His father was a hard-working, seven-days-a-week hairdresser, and Kruger recalls that he and his two sisters never went without any of the basic necessities of life, although he strongly suspects that their parents often did. One of the most gratifying moments he experienced in later years was when he finally persuaded his father to give up hairdressing and become a partner in his clubs instead.

Kruger became interested in the piano when still small, and, unlike most young pupils, actually liked practising scales and exercises without any parental prompting. And then with the coming of World War 2 the family was evacuated to Letchworth in Hertfordshire, where Kruger continued his avid interest in piano playing and developed a strong taste for the jazz piano stars and big bands. After the war the Kruger family moved to Harrow. An early pianistic triumph for him was winning a talent contest at the Harrow Coliseum with a performance of Gershwin's "Rhapsody in Blue".

"At about 17 I was ready to leave school, and apart from wanting to play music, I also wanted to get into the film business. In those days you couldn't get into the film business unless you belonged to a union, and you couldn't get into the union unless you belonged to the film business. That was probably what started my personal feelings against blind unionism and the 'City Hall' attitude."

Kruger took a job at a radio factory in London's Highbury district, got interested in audio generally, and enrolled for a course at the Regent Street Polytechnic, winning an Inter Bachelor of Science Degree. He got a job in a West End sound company, one of whose directors was pianist Dick Katz, now a



Jeffrey S. Kruger — President of the Ember Records Group of Companies.

MAM executive. Kruger played gigs on piano with local London bands or watched Katz in action with the then Ray Ellington Trio. National Service in the Army interrupted this routine, and on his discharge, Kruger was unable to find any suitable employment until his parents noticed an advertisement in a London evening newspaper for a messenger at Columbia Pictures.

"I went rushing up to see the personnel officer in Wardour Street," he recalled. "This was the closest I'd been to the film business, but when I got there, the job had gone. The personnel man must have seen the disappointment on my face because he asked me if I knew anything about logging and barring. I said no, but give me five minutes and I would."

Kruger started logging and barring — logging how many copies of the films being released were available and barring them from certain cinemas if they were already booked into another in the neighborhood. He graduated to the sales force, and won a gold watch for his efforts in his first years. He reckons he owes most of his success as a salesman to Eric Greenspan, at that time general manager of Columbia Pictures sales division, and now head of Kruger's film distribution arm.

Kruger was still playing piano in his spare time, including quite a few club dates, but got dissatisfied when he compared his union scale fee for a night's work with what the club were taking at the door. He also disliked the dingy, dirty premises, and when he met club compere Tony Hall and suggested finding a decent environment to present modern jazz to the public, Hall agreed to participate.

Kruger persuaded the manager of the old Mapleton Restaurant in Coventry Street to let them use the basement for jazz, and booked Johnny Dankworth's Seven and Kenny Graham's Afro-Cubists. He needed 600 people to attend the first session to cover his outlay, and in the event over 700 packed in, and the Flamingo Club was in business, increasing from one to three nights a week, with his parents and sisters coming in to help, and Kruger himself still travelling extensively by day in his Columbia Pictures sales capacity. He later moved to Eros Films, run by Eric Greenspan's brother Leslie, which eased his travelling commitments somewhat, and opened another club called the Florida on the Cafe Anglais premises in Leicester Square.

(Continued on page 64)

IF THE sum is equal to the parts, so then are the parts responsible for the total. And with almost that same finite degree of geometric certainty, the overwhelming, all-encompassing achievement that has come to characterize Ember Enterprises over the past 21 years is due in major measure to each operation within the show business organisation.

Operating as separate entities or interdependently, whichever way circumstances and the best result dictate, are Ember Records Ltd., the Sparta Florida Music Group Ltd., Ember Film Distributors Ltd., and the Ember Concert Division.

By dint of concept, organization and staffing, each has become an economically-operated, profit-creating part of the Ember dynasty carved out in this score (plus one) of years by chairman Jeffrey S. Kruger.

"Within each sector, the mandate is for the finest work possible at the lowest practical expenditure," explains Kruger, "leading to realisation of exceptional profits and, at the same time, avenues for future growth."

He adds, "After all, Ember are not in business to fail."

It starts with Ember Records (International) Ltd., catalogued as "a diversified entertainment and leisure-time company," and the parent umbrella for the various divisions. It is the production and distribution arm of Ember Records and Ember Tapes under the Ember label in the United Kingdom, with affiliations throughout the world.

The publishing division, Sparta Florida Music Group Ltd., is a major publishing house with subsidiaries and associates in key countries around the world, and Ember Film Distributors Ltd. is a distributor of theatrical motion pictures and television specials. The Ember Concert Division presents concerts on the British and European stage by major stars such as Glen Campbell, Anne Murray, Gladys Knight and the Pips, Faron Young, Diana Trask, the late Jack Benny, Helen Reddy, Connie Smith and Charley Pride.

"On the concert scene, the reason why I'm able to attract major stars and persuade them to leave the big money markets in the States is personal association with the artists and their managements," declared Kruger. "They know that when they do a tour with us, it's first class all the way. They travel first class by plane, there is always a Rolls Royce to meet them, they travel to dates in Rolls Royces or chartered planes, and they stay at the best hotels."

"We make it a very personal situation. I go on all the major dates with the artists, and they always know that Mike Regan, Stuart Dingley or Leslie Lewis will be on hand. We also liaise very closely with the record companies, and get them to spend in the best way the maximum amount possible to promote the artist and the tour. I think this is what makes the concert division unique in that we don't have to do concerts to make so much profit a year, but rather do the tours we want to do, knowing they'll make a profit, and we deal in quality rather than quantity."

Kruger is very conscious of the depressing doldrums in which the film industry finds itself these days, and is aware that there is no imminent silver lining to this particular cloud. It's reflected in the Ember Films operation.

"The film side is the area that is probably going to be the toughest in which to achieve growth," he said. "Since less films are being made, even major companies now are going after the best independent movies, and we are having to compete with the money that the majors have available to put out for a film."

"This makes life tremendously difficult since they have unlimited funds, and we of course have to watch every penny. If I had any concern at all for any division, I would have to say truthfully that the film one is it, but between Eric Greenspan and I, I'm confident that we will continue to find two or three good pictures a year that we can distribute quietly and efficiently, and this does enough to show us a profit."

The precarious economic situation casts a wide shadow over the length and breadth of the world of commerce, but Kruger is not downcast, particularly in respect of Ember's operation.

"One has to be mindful that if there is a shortage of money, the first thing that people would stop spending on is records and entertainment, although this isn't really the case. It's been found that when money is tight, people tend to spend more on entertainment to forget their blues and problems. I see the record side carrying on pretty steadily,

(Continued on page 60)



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# EMBER IN THE USA

IF EMBER in Britain is a dream realized, Ember in the United States is a vision in transition, for during the past two years the organization has made the directional moves necessary to secure ultimately its position as a viable and significant entity in the American Music marketplace.

At the helm, of course, giving the kind of focus and substance, the brand of aggressive and visionary leadership that became his hallmark at home, has been Jeffrey S. Kruger.

There was nothing arbitrary about either Jeff Kruger's decision to penetrate the U.S. market or his approach. His outlook was borne of years of dealing that confirmed a belief Ember could prosper and profit by establishing a business beachhead outside the U.K.

As his trans-ocean dealings multiplied over the years and his criss-crossing of the continents to create or conclude business matters made him one of the pioneers of jet age commuting, Kruger took pains to study and to learn. He presumed nothing, instead adopting the attitude that eventual success in America called for a mastery of American methodology bolstered by systems and techniques that had served Ember to advantage in Britain.

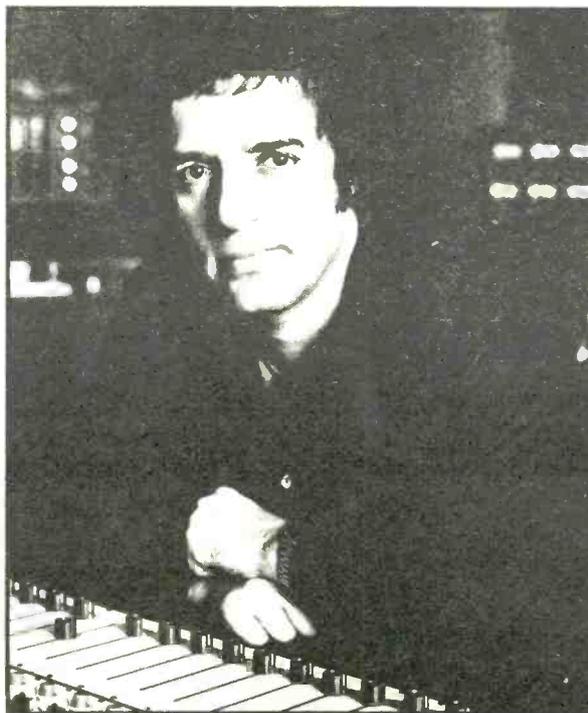
"Patience was a hallmark of the approach", he recalls. "I wasn't getting into this to set any speed records, nor was I inclined to move before I'd built a team that made sense and had a plan guaranteeing, as much as anything of this nature can be guaranteed, success of the venture."

What eventually evolved was Ember Enterprises, Inc., a New York-based corporation whose assets include two publishing companies, Kenwood Music, Inc. (BMI) and Hillbrow Music Inc. (ASCAP).

But at the core of the operation was a corps of people in whose expertise Kruger could base complete confidence. While he's the first to confess to a proclivity for overseeing every aspect of his organization, he also advocates, "Surround yourself with professional people, then give them the room and the authority to do what it is they do best."

What seems a contradiction in cause and effect, in fact, has worked to the extreme advantage of Kruger. The people who join his ventures have a tendency to rack up the type tenure that other operations can only envy.

A leading example is Louis Zinman, whose association with Ember and with Kruger now totals more than 10 years. Zinman, senior member of the New York accounting firm of Zinman and Weitz, began tending to scattered financial matters for the British operation's U.S. concerns.



John Madera — his first hit was "At The Hop", and one of his latest is "And Then Came You". (Photo by Kent Miles).

He's now a board member and officer in Ember Enterprises, Inc., and still the man in charge of keeping the corporation on a solid financial footing and in the black. In fact, Ember in the U.S. has always finished its fiscal years on profitable footing, and Kruger is quick to credit Zinman for this.

In an area notorious for short-term relationships, public relations, Ember and Kruger have retained the firm of Levinson Associates, Inc., for more than six years. The mandate here has not been publicity for the sake of publicity, Kruger notes, but rather a practical formula for the kind of public relations that secures and expands corporate image.

The Los Angeles and New York-based PR firm's president,

Bob Levinson, has total authority to act for Kruger in those instances where Kruger is absent or unavailable and a quick decision is required, so exceptional has this PR relationship become.

"Invariably, he thinks as I do," says Kruger. "Just a combination of common sense and sound business logic," shrugs Levinson.

Also among those on Ember's board of directors is Stanley B. Schneider, principal in the firm of Gertz, Solomon & Schneider, Los Angeles, and business manager to Glen Campbell. This association began more than eight years ago, during the initial phases of Kruger's ongoing relationship with Campbell and has persisted unabated to the present.

Robert S. Dickerman joined Ember's board some three years ago, when organization of the corporation began in earnest. Former board chairman and president of Microdot, Inc., and an active participant in the affairs of several leading national corporations, Dickerman gave Ember a practiced, practical counsel in the sometimes complicated gyration of American business.

"He knows that field better than anyone I've ever encountered," says Kruger, "and we've benefited from the logic of a gentleman who has that rare ability to anticipate pitfalls and help avoid them. Other companies starting out have fallen apart for lack of this guidance, a fact that keeps us continually obliged to and in awe of Bob Dickerman."

Creative substance and direction in the United States has come from John Madara, enlisted by Kruger as vice president — creative affairs almost the moment Ember Enterprises, Inc., became an American corporation of record.

Madara, who brought to Ember a substantial record of success as a record producer, operates from the company's offices in Los Angeles when he's not in a studio overseeing sessions by artists signed to the label. Assisting John is Candy Van Duser.

Artists currently include Denny Doherty, formerly of the Mamas and the Papas, whose first Ember single was a top MOR chart entry; Mother Truckee, a British-based band of woman libbers, whose debut LP Madara is now completing;

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## The men and women behind Ember



(Left to Right): Leslie Lewis, Jeffrey L. Horton, Gerald Fifer (above) and Eric Greenspan (below), and Mike Regan.

WHEN YOU read "The Ember Concert Division presents" ... this really means the Ember team presents, for until the curtain comes down on an Ember Concert Presentation, it will have taken months of top notch discussion and planning to get our star of the evening on the stage.

It begins with yet another flight to Los Angeles or Nashville by Ember's Chairman, Jeffrey S. Kruger, who commutes the Atlantic like most of us use the tubes or buses. On arrival, Jeff meets with, Charley Pride's long time manager, Jack Johnson, and they discuss available dates, finance, travel and other major details and agree terms and issue contracts. Jeff is used to these discussions, for he has been negotiating deals with such names as Glen Campbell, Anne Murray; Sarah Vaughan; the late Billie Holiday; Gladys Knight and the Pips; Liberace; Vic Damone; Moody Blues; David Bowie; the Jack Benny; Faron Young; Desmond Dekker; Helen Reddy and countless others for many years.

The news that the Ember Concert Division is to present Charley Pride is phoned to London and then Stu Dingley, who heads the Ember Concert Division, starts finding out which concert halls are available, in which cities and on what dates.

At this point, Mike Regan, Ember's tour co-ordinator, and assistant to the Chairman, starts to book hotels, plane reservations, limousines and coaches and books musicians; Geoff Wright begins layouts for the advertisements you read in the papers; Gerry Fifer, Ember's Art Director and his assistant Steve plan their promotion layouts and Jeffrey Horton, Ember's head of finance, shakes his head and okays the payment of all the pre-tour expense cheques by Chief Accountant, Zacky Zackariya. Nicky, Rosie and Lorraine work late hours preparing schedules, mailouts, arranging work permits and all the other details and liaisoning with Vic Lewis, our associate over at Nems Enterprises.

Tony Barrow prepares the press handouts and David Fellerman, head of Theatregraphics plans the tour brochure for final approval of Jeff Kruger, when he returns home. Eddie Powell, our road manager books all the equipment and the vast caravan begins its journey to the Concert Hall and so it begins ...

After the concert is over, Dennis Vane, Jeffrey Kruger's personal chauffeur, will drive Charley and Jeff back to the hotel and so to the next show.

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# WORDS FROM AMERICA



Jeffrey S. Kruger with Liberace.

Continued from page 57

apart from the effort we're going to put into the American scene."

Kruger regards Ember and its well-entrenched position as a useful parallel boost for the activities and prospects of the Sparta Florida Music Group.

"The strength of Ember will obviously help the growth of the publishing company, and since we represent such great catalogues and with the enthusiasm that Hal Shaper has, I think we can see growth in this area over the next few years. We have been trusted with a lot of good catalogues and a lot of good songs, and we are constantly reviewing and covering them. Having our own recording outlet makes life a lot easier."

Viewing the future generally, Kruger predicts widespread expansion in the tape sector of the business.

"I'm thinking in terms of visual cassettes and cartridges rather than just audio. I believe the time is going to come very soon when we are going to plug in a cassette or cartridge and see the visual on our own TV screens. Home video is going to become very big, and I think it's only a matter of time before the prices come down enough for the general public to be able to afford video machines."

It's that type vision and business acumen that makes Ember work - the Ember parts and the Ember sum.

If the first 21 years have shown phenomenal growth, merely imagine what the next 21 are likely to bring.

**GLEN CAMPBELL:**

"JEFF Kruger is something else... His faith in me years ago, from the very beginning of my career, his promotion of my records on the Ember label and my three consecutive tours for Ember's concert division, are really what made the big difference for me in Britain. It's great to have Jeff as a friend and, meanwhile, I'm sure looking forward to this year's visit in the U.K."

**JACK BENNY:**

"Jeff Kruger handled my personal appearance tour in Great Britain. He was a wonderful promoter and did a brilliant job. He's a very nice person, and I like him a lot."

**FARON YOUNG:**

"In my 22 years as a performer in country music, I don't know when I have enjoyed working for a person any more than I did in February, 1972, when I worked an English tour for Jeff Kruger's organization. As far as I'm concerned, Jeff Kruger is fantastic, very professional"

**ANNE MURRAY:**

"Our association goes back to 1971, when Jeff and I met backstage at my Greek Theatre appearance in Los Angeles. He believed in my talent, and he was the first promoter to present me live to the English audiences, in 1973. And, now, Jeff is working on foreign distribution for my TV special, 'Talk of the Town'."

**JIM HALSEY:**

"We have a very close relationship with Jeff and his Ember organization. He represents all of our artists - including Roy Clark, Diana Trask and others - in Great Britain for recording deals. And, he has also worked extremely hard on promoting Country artists in packages over there."

**HERB EISEMAN:**

"Jeff Kruger is an extremely bright person, acutely aware of what's happening in the music business. He's very innovative and he likes to set trends. Our relationship here at 20th Century Music with Jeff's Ember organization and his publishing companies has always been a fruitful one."

**SIDNEY SEIDENBERG:**

"Jeff Kruger, whom I consider a very dear friend, has done a great job for Gladys Knight and the Pips on their first two visits to England. We at SAS congratulate Jeffrey on his continued growth in all facets of the music business."



Jeffrey S. Kruger with Canadian songbird Anne Murray and American star Helen Reddy.



Jeffrey S. Kruger, his wife René Kruger, and the late Jack Benny.

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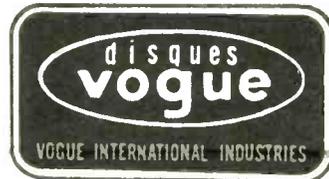
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Happy Birthday dear Ember.  
Happy Birthday to you-u-u.'*

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## Kruger Country

by Bill Williams

IT'S SOMETHING of a truism that every Englishman since King George has been misunderstood, at least to a degree, in America. Controversial, too.

Thus, when Jeff Kruger spoke his piece in London during last year's International Country Music Festival, there were some damning phrases spoken all the way to Nashville.

Fortunately, those who knew Kruger (primarily, those who have had dealings with him) knew what he was saying, and knew also that he knew whereof he spoke.

In essence, the British promoter suggested that the Wembley annual Easter-weekend show was not a true criterion of the acceptance of country music in the United Kingdom; that some of the acts on that show would not fill houses on a regular tour of Britain, and that country music still had a long way to go in the Motherland. Though out of context, that seemed to be the gist of what he was saying.

Country artists, with a history of self-consciousness, tended to bristle. In fairness, it is extremely difficult for any American involved in country music not to realize that the incredible explosion which has taken place in the U.S. has not been paralleled in other parts of the world, particularly with the outward success of Wembley.

Nor can Americans for the most part accept the notion that a big name in the 50 states is not similarly big in the U.K., Europe, Africa or the Far East.

Few could argue convincingly, however, that Kruger not only has been close to the situation in Britain, but has been an integral part of it. Thus, while the arguments were weak, the resentment obviously was there: resentment which grows out of the barrier of geography.

Those who knew, however, knew Kruger was not being a critic of country music. On the contrary, he long has been one of its most avid supporters, and the acts he has taken on tour there lavishly sing his praises. And there is a consensus concerning the man which is the highest possible compliment from any American: he is honest and he is fair.

One of those paying such homage is Billy Deaton, the long-time manager of Faron Young. The "Singing Sheriff" had become a household word in England because of his great hit song, "Four In The Morning, which was reflected in the British charts. Thus a Faron Young tour was logical, from a standpoint of good business sense, and the American had a successful tour.

Deaton (and Young) were wise enough to realize a couple of important facts: the British wage earner is generally less



(Left to Right) - René Kruger, Faron Young, Jeffrey S. Kruger, Mrs. Deaton and Billy Deaton - at the annual Country Music Awards dinner in Nashville, Tennessee.

affluent than his counterpart in America, and consequently box office money is more dear; and any American artist who has not had full exposure in the UK owes it to himself (as well as to his audiences) to take on such a tour for a realistic rate. Flexibility, then, becomes an important factor. Once this was agreed-upon in advance, Young, through Kruger, built a following which has stimulated his record sales there and established him as a returnable act. It also has laid the groundwork for additional expansion eastward through Europe.

Jim Halsey, the very successful agent-manager in Tulsa, is another who understands and likes the workings of Kruger. Various artists under his wing have made the jet-lag flight, only to be enriched by the results. The "fair and honest" accolade was raised again.

There are those, quite frankly, who reject such tours. Their argument is this: we have built a following in this country which more than satisfies our needs, and we can command the top dollar. Therefore, why should we involve ourselves in an overseas tour for less?

On the surface it sounds reasonably valid, but Kruger has been trying to persuade artists (and their agents) in Nashville and elsewhere that it falls short of fulfillment.

First, no complete artist remains only national in nature. For longevity, for new horizons, and for the sake of all country music, he (or she) must make himself available to the people of the U.K. One may be self-serving by staying close to home, but there is more at stake. There is the long-range view of one's own career, and the overall good which can be done for country music generally, a philosophy closely akin to the thinking of the Country Music Association.

Yet there are those who will not bend, and Kruger is not

(Continued on page 68)

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# HOW EMBER WORKS IN THE UK

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JEFFREY HORTON is the Managing Director of Ember Records Limited, but is in no way typical of the image usually accorded to young executive heads of record companies. This is because Ember is not the usual stereotype record company working for the hits and trying to develop artists like other companies do. Ember lives off its catalogue of three hundred albums which sell week in and week out, and is the corner stone of the strength of the company, making it a viable proposition without the necessity of having to have a hit or a break through artist to make it a viable entity. Jeffrey Horton has one basic motivation and that is to make the label and the Ember Group of Companies, a profitable operation. He is at once the Administration Director for the Group; the Co-ordinator and the trouble shooter for the whole Organisation and is in charge of everything not directly attributable to creative or artistic endeavours within the Group. His background has been in Accountancy and Commerce and he has been with Ember eleven years, joining them in 1963 initially to re-organise the accounting system. By setting out to learn each facet of the operation, he moved from being an invaluable accountant, through the ranks to head the company under Jeffrey Kruger's Chairmanship. "Except for major policy decisions, I have the complete authority to make all decisions relevant to the Group and for the good of the Group and basically, I am here to see the business runs smoothly. Being a lover of classical music I have delved into the launch of the new Ember Classical series and have been responsible for getting that on its feet. Basically my task is to evaluate and revise our forecasts, always striving to improve our performance and increase our profit margin, and this takes into account our world-wide operation, since no one balance sheet of our Group shows the true picture of the world-wide operation."

"My biggest problem is sorting out taxes and keeping our family of people working smoothly and harmoniously and it is a family when you consider how long so many people have stayed with us." Our Chairman, is no less demanding on all of us than he is on himself, and we work together as a team and all arguing is limited to inside our four walls and we have a concerted outside front together, and we all realise that the strength of the company is the strength of our own individual futures, and we all have a piece of the action, as our incentive."

"In association with Pye our distributors over here, we look forward to a long and successful road ahead."

HAL SHAPER heads the Sparta Florida Music Group, the publishing arm of the Ember family. Ember have been in the publishing business since 1957, and Hal has been with the group since 1963. Under its present identity, it came into being in 1968, when, four companies run by Shaper joined forces with fourteen publishing enterprises under the aegis of Kruger, who was already a partner in Shaper's Sparta Music operation.

Shaper gained his wide publishing experience during three years with David Toff and seven with Robbins Music, which provided valuable knowledge of film music through its links with 20th. Century Fox and MGM Films. He started Sparta in April, 1964, and scored worldwide success with copyrights by the Moody Blues, David Bowie, Paul Anka, the Young Rascals, Desmond Dekker, the Foundations and others.

Sparta Florida handles the Glen Campbell songs for the world except the USA and Canada, the Newkeys catalogue with hits copyrights such as "Harper Valley PTA" and "Six Days On The Road", the Charlie Rich catalogue, and the Barton Music catalogue, 1975, the 60th. year of Frank Sinatra who has an interest in Barton, will be a year of major activity for the catalogue, according to Shaper. "The association with Jeff has spanned the past eleven years and started with a handshake that he would put me in business for myself and leave me to run it with him being there at all times to help with the business side, leaving me free to get on with the creative and artistic side." Once the handshake was made, Hal went to work and he started Sparta in 1963.

"Jeff and I have a high regard for each other and it is this mutual respect that has allowed our marriage to blossom in these years together."

Shaper is also a noted song-writer and lyricist (Softly As I Leave You was his first world smash), and Sparta Florida



Sparta chief Hal Shaper (left), and below left, Gerry Oord, Managing Director of EMI Records Ltd with the late Sam Kruger. Above: Jeffrey Kruger with friends in Hollywood (left to right) - Basker Menon, head of US Capitol, Al de Lory, Anne Murray, Jerry Reed, Glen and Mrs Campbell, and Jeffrey S. Kruger.

Redcoat (entertainment organiser and host at the Butlin vacation camps), personal management, EMI artist liaison executive, and press officer for the Moss Empires theatre chain.

"You learn to be an all-rounder as and when required when you're a Butlin Redcoat, and that training has proved to be very useful for my work here at Ember," grinned Regan. "Jeffrey's system of operation is unbelievable, and he must have invented the word 'delegation'. After he has made a decision on any subject, it is up to me to handle a wealth of detail to co-ordinate all aspects for which I am totally responsible, where the word "excuse" or "sorry" is not known. Working with a family like the Ember team there is no margin for error, since the buck stops on each person's desk. There is no back-up team like one gets used to with a big organisation and as such, we all have a strong sense of commitment to get the job done. It is no good trying to forget anything because Jeffrey's memory is phenomenal in every detail, and I am really proud to be working with such an aggressive organisation who trust you to get on with the job."

**LESLIE LEWIS**

"WHEN I was asked to join Ember, I had no idea into how many areas they were involved, albeit - that each was directly involved with the music business. The brief given to me by Jeffrey Kruger was simple - once you have learnt the job, get on and do it and I will back you all the way. Stand on your own two feet and increase our profit and sales every year. As such I was made the Director of Ember's International Division and my task is to watch the interests of the Company throughout the world, and whilst I am directly involved with the record operation in the United Kingdom, most of my effort is involved in the lucrative export in overseas markets. I

CONTINUED OPPOSITE

  
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## CONTINUED FROM PREVIOUS PAGE

have been with Ember for four years and this followed extensive commercial experience I had with the Marks and Spencer and Tesco store chains. It was a challenge to leave the cushion of an Executive job with a major organisation to come into the very personal world of show business, and, in particular, the Ember family."

By the very nature of my job I am a travelling man, and I calculate that I spend up to four months every year on trains and boats and planes, on Ember's behalf. In fact I have just come back from a round the world trip during which I notched up 70,000 miles in ten weeks, visiting Ember's existing thirty-two affiliates in the various territories. "You get a far better reaction by visiting people and getting to know them personally", Lewis opines, echoing his Chairman's policy. "You're honest with them because you will be going back again and the same applies in reverse in their case." "I sell Ember as a catalogue company because it has got something for everybody from pop to classics. It is a bread and butter catalogue that sells indefinitely with some very good names.

GERALD FIFER is art director of the Ember Group, and has been with the company for fourteen years. He is draughtsman, commercial artist, photographer, printing expert and several other useful things rooled into one - "just about everything except sound" is how he describes his activities for Ember.

Fifer met Kruger at an Earls Court exhibition in 1960, and was asked to design and assemble a stand for him then and there. Fifer worked through the night, and it was completed and ready the next day. He says that kind of deal can still happen fourteen years on with "twenty-four hours to complete everything from inception to completion. This involves continuous contact and co-ordination between myself and all other members of the relevant divisions I am involved with, but once I am given the task I am left solely in charge and just bullied to get everything ready to a deadline date." Gerry works from a Harrow studio, assisted by 19-year-old Stephen Scott Clements who is learning to be equally versatile under such expert tuition. Between them they handle all artwork for Ember, covering record sleeves, posters, displays etc. and all photography - "anything visual throughout the Ember organisation".

RAYMOND FINELLA is despatch manager for the Ember organisation with ten years of service with the company to his credit. He spends a lot of time behind the wheels of vans, commuting between the Ember stores at Dagenham, the company headquarters in London, the Pye-Precision (Ember's distributor) offices, and London Airport.

STUART DINGLEY, who runs the Ember Concert Division first met Jeffrey Kruger in 1964 when Dingley was managing the Soul Committee group, a favourite at Kruger's Flamingo Club, and the Ember chief invited him to book regularly for the Flamingo in 1971. It was then that Dingley started Nucleus as a joint management/Agency company with Ember at that time and subsequently, it was closed down and re-appeared as the Ember Concert Division, with it's own identity, two years ago.

Artists who have toured through its auspices to date include, Charley Pride, Glen Campbell, Gladys Knight and the Pips, Faron Young, Connie Smith, Jack Benny, Anne Murray and Liberace, who came in for promotional appearances. The Concert Division is expanding again with the formation of a management company to handle what Dingley describes as "a select roster of artists."

"The primary objective of the Ember Concert Division is not simply to promote concerts, but to arrange the tours for American and European artists with the best interests of those artists, acting almost as a combined manager/agent/business manager/promoter. In short, my job is to do everything in every area relating to the best interests of the artists who we choose to represent or promote."

ERIC GREENSPAN has been in charge of Ember Film Distributors Limited since 1970 and came to the position with a wealth of experience throughout the British film industry. He has had vast experience with the British Lion Organisation and was General Sales Manager for the Columbia Pictures Organisation and also had a spell in the Far East as an overseas Sales Representative, and consultant for five British companies. He loves the challenge and enthusiasm of working with a new distribution outlet, where he is involved not only in taking care of the business side of things, but being involved in every aspect of the company's operations. He has complete autonomy and is a hard-worker. Eric is the first in the office every morning, usually getting in at 8.30 every morning and getting through all the paper work before lunch and spending the rest of the day where it counts, in the offices of the exhibitors picking up additional contracts and sales on Ember's products. "We're purely a distributing organisation at the moment, handling films mostly from America," he explained. "We're open minded in our operation, and if the product's good, I don't mind where it comes from." "Our Kung Fu films have done well, and a good horror programme always does well". "We are building our reputation by using the minimum number of copies to get the maximum number of play dates, thus giving a producer the best possible return on his money and all our producer/partners so far have been exceedingly pleased with our efforts and are coming back to us with more product." We enjoy excellent relationships with EMI/ABC and Rank/Odeon and the major independent exhibitors around the country, since they know that we work on each film that we put out and promote it and do not kid th I try to respect their problems and I believe that they respect ours, and we have a happy and enjoyable relationship which is our platform for growth."

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FEBRUARY 1, 1975, BILLBOARD

## EMBER NEWS

• Continued from page 57

# Kruger: Rock'n'Roll pioneer

A meeting with Harold Pendleton of the National Jazz Federation led to a business association with him, and the formation of Kruger Enterprises (London) Ltd. as a booking agency in 1953 in view of all the bands appearing at the various venues. Kruger brought over Swedish jazz star Lars Gullin for appearances, and then fixed dates in the provinces and at the Flamingo for Billie Holiday and Sarah Vaughan.

He was now so busy in jazz that he resigned his film job, and started booking British bands and instrumentalists into dates on the European mainland. Over there he met Chet Baker and Gerry Mulligan, and brought them to England for engagements. He also succeeded in getting BBC radio interested in jazz, and fixed broadcasting dates for the bands and instrumentalists working his clubs. It was during some of these broadcasts when the producer asked for publishing details of some of the originals to be used and got blank looks in reply that Kruger realised the possibilities in this direction, and founded Florida Music.

"Rock 'n' roll was by this time rearing its head, and I made my first trip to the States to see it in its natural habitat. I left Tony Crombie touring Israel with a band which included Annie Ross.

"In the States I saw the preview of 'Rock Around The Clock', and I made up my mind. I brought Crombie back from Israel, broke up his band, and formed a new group, a six-piece we named Tony Crombie and the Rockets. We opened at the Empire, Portsmouth, on a Monday and did six marvellous nights, taking \$11,200 that week. Then on the Thursday the Bill Haley film opened in London, and everybody went rock mad." And on the following Sunday we were on at the London Palladium, the first time rock 'n' roll had been played there and seen on nationwide TV.

Kruger also put on similar shows featuring acts such as Art Baxter's Rock 'n' Rollers, and produced the first British rock 'n' roll film called "Rock You Sinners" with Terry Dene, Tony Crombie and other exponents in the cast.

His involvement in records began with his association with Angel Music, an American company represented in Britain by his Florida Music division. Angel was part of the American Ember Records Inc., which had scored a big hit with Faye Adams' Shake A Hand and several other disks. Kruger asked Al Silver, president of American Ember, why, instead of licensing his product individually around the world, didn't he set up Ember Records (International), based in London, with Kruger who already looked after his publishing interests. Silver agreed, and Kruger formed the company in 1959.

"At that time Rank Records was running hot, and after I'd set up the company, Silver decided, unbeknown to me, to do a general deal with Rank Records to represent his product. So I was left holding a shell of a company, Ember Records International Ltd., with no catalogue and not one record on release.

"But our publishing company had a hit number Banjo Boy recorded by Jan and Kjeld, and we had a copy of the German record. There were several covers, but no one had released the original. My father asked why I didn't issue it, and I said I didn't know much about marketing records. 'Well, you'll soon learn,' he said.

"So we utilised the dormant Ember label, and Banjo Boy became our first single in June 1960. We had no distribution and no help, but we were truly independent, and had started in the record business."

Thus came the four cornerstones of the present Ember empire — the clubs, the publishing, the agency and the record company, with the film division and full-scale top-name concert promotion to follow. Kruger is nothing if not blunt and forthright in his dealings, and doesn't expect the entire world to love him.

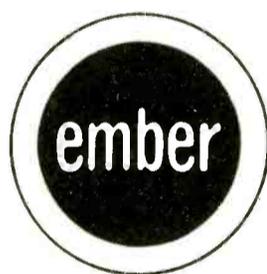
"I'm told I have a reputation for being a very tough businessman to deal with, but the people who deal with me admit that, although they find me tough, they find me fair. Once I make a deal, whichever way it goes, I stick to it, and I expect other people to do the same.

"My wife René is the tactful one in the family, whereas I'm bull-headed and say what I think regardless of the consequences. She is the diplomat, and she has a lot of understanding and compassion, otherwise our marriage couldn't have lasted sixteen years.

"My two children are Lorraine, who is thirteen, and Howard, who will be fifteen by the time this appears in print. He's leaning towards coming into the business without any pressure from me. I've told him that if he does, he's going to start at the bottom and work his way up. I take him on the tours, he meets the artists, I make him sweep the stage and run out for the tea; and let him know that it's not going to be easy. I am not encouraging him, but by the same token I'm not dissuading him."

He is simply being the man that became Jeffrey S. Kruger — and made "Success" his middle name.

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YOUR FRIENDS IN SPAIN

GLEN CAMPBELL

Jeff--

You know how much I appreciate everything you and the folks at Ember have done for me over our years together.

Congratulations on your 21st anniversary, and my best personal wishes for all the years ahead.

Your friend,

*Glen Campbell*

YOUR FRIENDS IN SPAIN

ROD MERTIN

# EMBER NEWS

## Ember in the USA

• Continued from page 59  
 composer-performer Rick Sandler, for whom Madara and Kruger both reserve only their highest praise; and songstress Susan Maughan.

While an Ember Records label was uppermost in Jeff Kruger's mind as he moved into the American phase of his corporate career in music, myriad intermediate steps came first.

And, most of them played back to Britain.

Well-known, of course, is the story of how Kruger's belief in entertainer Glen Campbell, first, brought Campbell to the Ember label in the UK and, thereafter, made Campbell a star of the first magnitude overseas.

Through his Ember Concerts division, Kruger introduced to British audiences Campbell, whose three previous tours for Ember will be followed by a fourth in April, 1975; helped break Gladys Knight and the Pips in the U.K.; and let the legend that was Jack Benny return in triumph for his first British concerts in 20 years.

As Britain's leading advocate of Country music, with an influence unparalleled, Kruger's Ember Concerts presented Charley Pride, on his record-setting introductory tour of England, as well as introducing to audiences Anne Murray, Faron Young, Connie Smith, Diana Trask and others.

Through Ember Film Distributors Ltd., Kruger took American-produced product and gave it profitable exposure throughout the UK (including Country music titles such as *From Nashville With Music*, which starred Marty Robbins, Faron Young, Charley Pride and Merle Haggard, and *Road To Nashville*, starring Johnny Cash, Bill Anderson, Robbins and others).

Ember's publishing operation, operated as the Sparta Florida Music Group Ltd., gave American copyrights new



Left to Right: Jeffrey Kruger, René Kruger and Roy Clark at the opening of Roy's current season at the Sands Hotel, Las Vegas.

exposure, importance and profitability overseas. A most recent example: acquisition by Kruger for foreign exploitation of the Barton Music Group of songs, with important titles associated with Frank Sinatra, such as *Everybody Loves Somebody*, *All The Way*, *Come Fly With Me*, *High Hopes*, and *I Believe*.

As all these operations proved ongoing and profitable, to the American operation as well as overseas, Kruger consolidated the various entities into Ember Enterprises, Inc., and moved into that vital phase of giving the label identity and distribution in the United States.

The appropriate moves made, an association with Famous Music Corporation and introduction of a joint Paramount/Ember label was announced early in 1974. But the realization of another Jeff Kruger objective proved short-lived.

Plagued by other considerations, Famous Music opted to divest itself of record company interests a few months later, and that decision alone gave an abrupt end to Paramount/Ember.

Jeff Kruger is barely dismayed, although there are tinges of disappointment to his present optimism.

"In preparing for a label entry, we spent several years working with various labels on an artist-by-artist, product-by-product basis," he comments. "That program was successful, and I find no reason to presume it can't be successful again during this interim period, as we search out the best possible method for distributing Ember in America as a viable entity."

No one associated with Jeff Kruger during the past 21 years doubts the certainty of his success there, equally as it arrived with all his other ventures.

He has the practiced know-how and the people to make it happen.

And, in fact, if Ember still is a vision in transition in the United States, it is one of those storied, magical visions whose very nature guarantees a pot of gold at the base of the rainbow.

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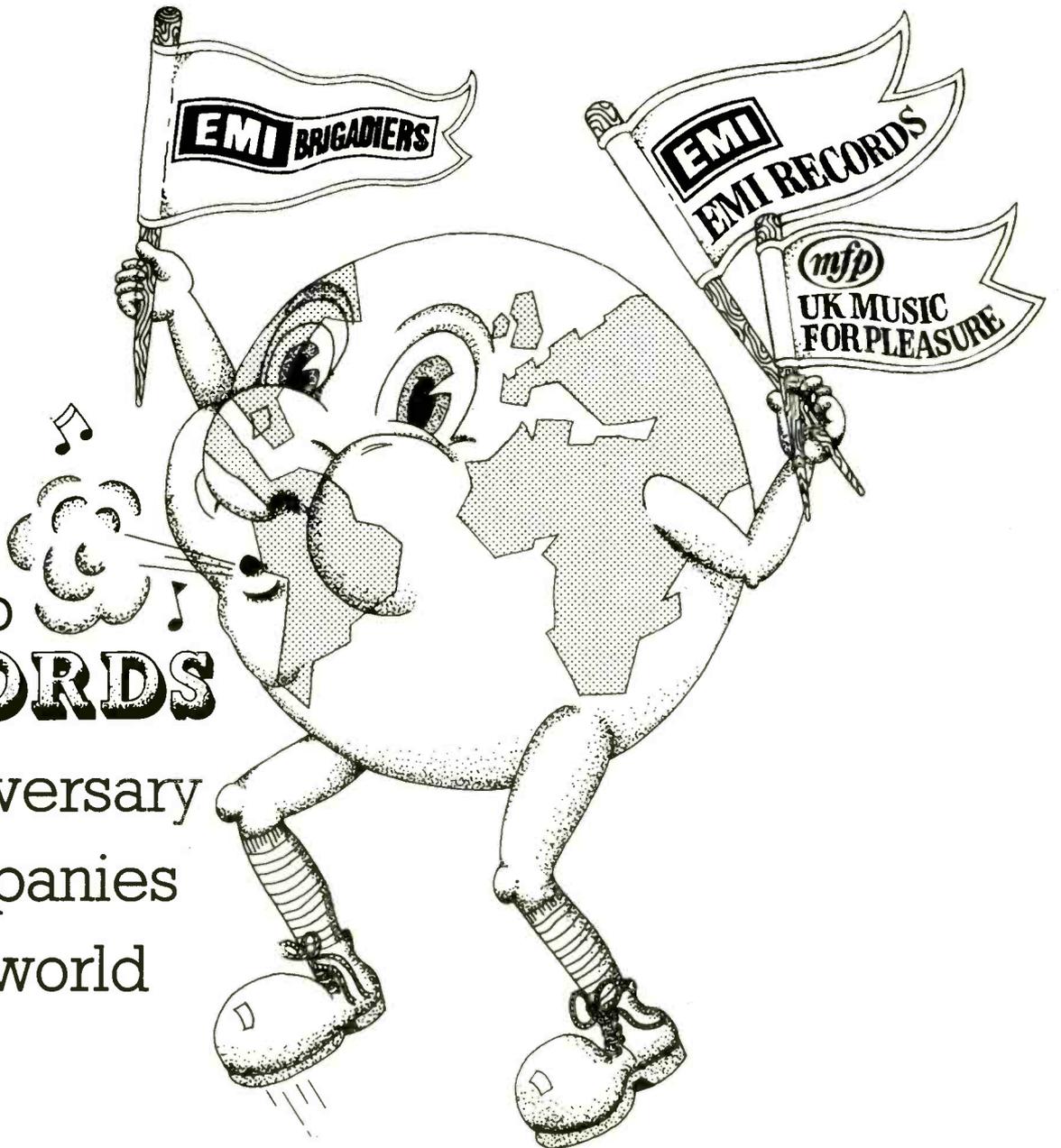
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# EMBER NEWS

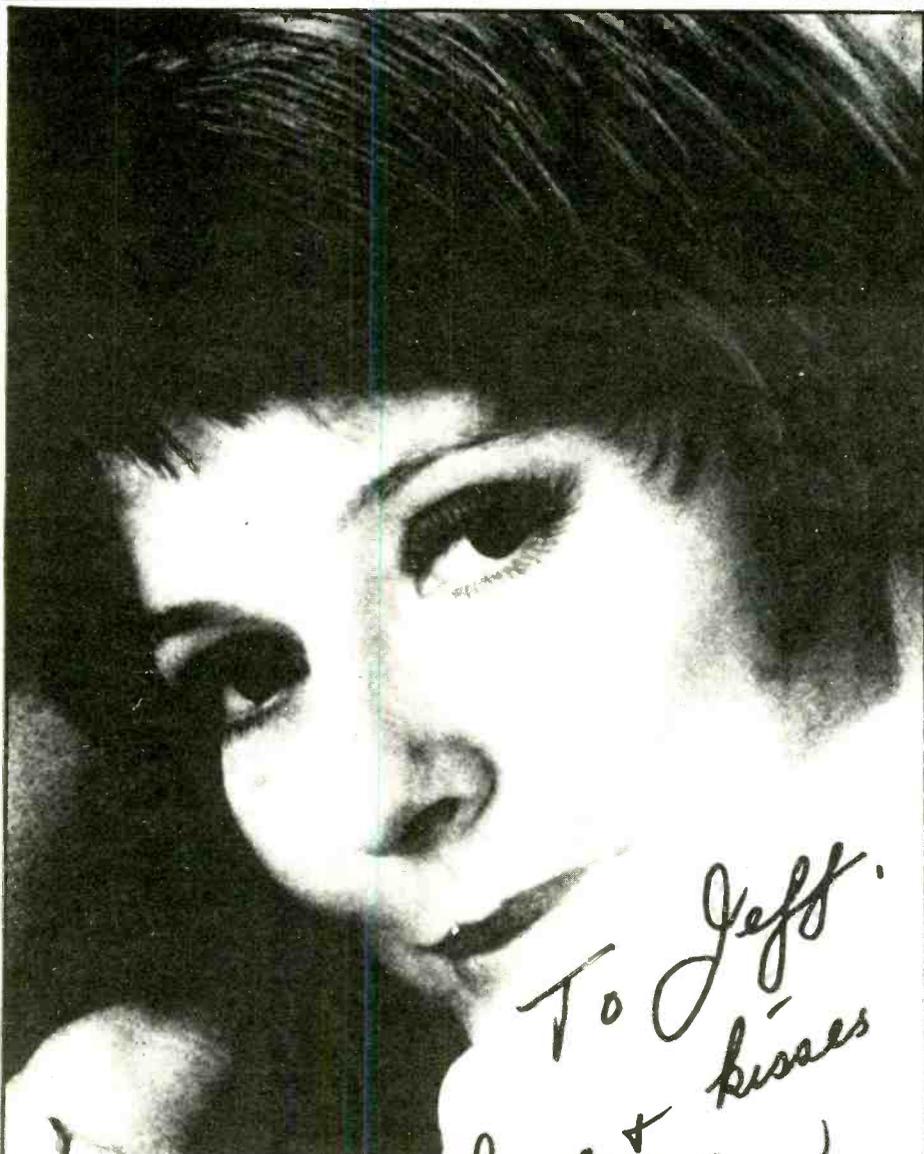


Left to Right - Mrs Glen Campbell, Jeffrey S. Kruger, Diana Trask, Glen Campbell, René Kruger celebrating Glen's 4th UK annual visit.

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Diana Trask

*To Jeff.  
Love + kisses  
Diana  
X X*

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Stephanie - Secretary to Jeffrey L. Horton

# EMBER NEWS



Dingley: head of the Ember Concert Division.

• Continued from page 61

openly critical of them individually. His feeling is almost one of resignation to this admittedly narrow approach.

Kruger was present at Jim Halsey's big "Appreciation Day" picnic in Tulsa, at which time some preliminary plans were made for next year. Hopefully they will materialize. At the conclusion of Halsey's spread at his ranch in Oklahoma, many of the artists, and members of the press would board an aircraft which would fly them directly to London for a massive show (or series of shows) which not only would cement the close relationship of the two nations, but would open new avenues of exposure heretofore unrealized.

The evaluation of Jeff Kruger doubtless is less important to him than the knowledge that country people understand exactly what he is saying. With those who have had the direct dealings, this is no problem. With others, the stinging criticisms linger, and he feels there is little he can do about this other than to explain, in basic English, exactly what he meant by his remarks, and to show other artists first hand how they can benefit by his tours.

Nor was there even the slightest implication of criticism of Mervyn Conn, the man who successfully promotes the Wembley gathering. He regards Conn as an excellent promoter who has capitalized on a holiday atmosphere and who has done a fine job with relatively unknown (in Britain) acts.

He merely was saying that distribution is different in the United Kingdom, tastes are somewhat different, and rarely is an act successful in that part of the world without the meticulous planning that goes into the promotional efforts of such an undertaking. This requires the open co-operation of artists, agents and managers in America, who are far-seeing, and who are willing to go along with a "fair and honest" man.

According to the artists who have made such ventures, they would be in for a pleasant surprise. They would be afforded better treatment than they normally find in the U.S., they would be treated on a par with any "pop" act, and they would find the same warm, friendly cordiality the others have found.

If Jeff Kruger is misunderstood, time will solve the dilemma.

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# International

## MIDEM Starts Slowly But Is Seen As Most Productive Yet

By PETER JONES

CANNES—Despite world economic gloom and the customary slow MIDEM start in terms of hard and fast deals, all the signs are that this year's event, which began Jan. 18, could be the most productive yet.

Statistically, at the ninth annual event, were 5,500 participants, representing 818 companies from 44 countries. One noted trend was for individual countries to be represented by a collective stand, partially subsidized by government and covering all aspects of the industry.

For the first time Ireland was represented by a collective unit sponsored by the Irish Export Board, so following the pattern already established by the U.K., Australia and Canada. Twelve companies were represented on the Irish stand, which was 25 percent subsidized, and already signs are that the company is emerging as a separate entity in the music world, rather than "just a subsidiary of London." There were many early inquiries about Irish folk material.

And MIDEM's importance as an international meeting place for the industry was further underlined by the fact that many companies, among them WEA, Intersong, UA and EMI, are using the event as a setting for their annual international meetings.

Lee Mendell, vice-president of United Artists' international department, commented: "The event seems better organized this year and certainly has been running to the established pattern—slow Saturday (June 18), speeding up on Sunday and chaos starting from Monday." He noted a far better turnout of companies, particularly from the U.S., compared with last year.

Phil Rose, vice president of WEA International, said that MIDEM was an essential event. He thought, however, that it was a pity that no one had taken the initiative and switched it to a more accessible location.

MIDEM was also the formal launching pad for State Records, the new company involving John Fruin, former managing director of Polydor U.K., Wayne Bickerton and Ronnie Beck. It was also the time for new ABC President Jerry Runinstein to be presented to the international industry at a special reception, staged by Anchor Records.

And this year's MIDEM also saw the inauguration of a special British gala, organized by Dick James. He said that John Hamp, Granada TV's head of Light Entertainment, who attended the gala (Alan Freeman presented the Tremeloes, Carl Douglas, Showaddywaddy, and Kiki Dee), was considering the possibility of Granada sponsoring a British spectacular for MIDEM 1976 along with the Music Publishers' Assn.—of which James is president.

Although improvements in the telephone service were noted in the Palais des Festivals, there was a general criticism that the audio equipment, consisting of record player and cassette deck, was below standard—as well as criticism of the soundproofing. And in contrast to previous years, fewer participants have been playing music in the booths, at least during the first part of the week.

One reason why MIDEM's traditionally slow start was slower than usual was undoubtedly the prolonged French postal strike of last year, which held up hotel confirma-

tions and many other vital communications, and people were still putting the finishing touches to their stands on Monday and Tuesday.

Cyril Shane, who has attended MIDEM since its inception in 1967, said he was sure the over-all atmosphere of the event had changed. It started out as a publishers' preserve, but now involved every segment of the music industry, particularly record companies, who used it primarily as a flagwaving exercise, with the result that fewer new deals were finally tied up in the week.

Among the first deal to be announced was Intersong's three-year worldwide contract with Hensley Music, represented here by Tony Evers. Intersong general manager, Adrian Rudge, said it involved the U.K. end of three acts, Zapata, a black band; Tony Angel, currently a big name of the Continent, and Ablution, an extension of the old Quartermass Band, and including Johnny Gustafson. The deal also involves the publishing product of Peter Hallin, who has been Elvis Presley's pianist in the U.S.

Deke Arlon concluded lengthy negotiations for world representation by Chrysalis Music for a num-

ber of acts, including Kenny Young and Ian Page and their publishing interests.

Terry Slater, director and general manager of Robbins and Feldman Music, said that within a couple of days he had been offered eight important deals and had endorsed, "with a handshake" three others. For Penny Farthing, Larry Page announced a deal on behalf The Troggs in the U.S., and Apple's Bernard Brown was involved in deals on behalf of George Harrison's Ganga Publishing. The ex-Beatle is represented by his attorney, Richard Taub.

The opening of MIDEM was marred by a serious accident to Lammie Vandenhout, general manager of Intersong, Belgium, who was struck by a car. His condition was "critical."

At the request of Bernard Chevry, MIDEM organizer, Transatlantic recording act the Pasadena Roof Orchestra will be the stars of the last night gala to be held in the Casino in Cannes, which has recently been refurbished in its original 1925 decor. The orchestra, which specializes in 1920's music, will be seen by 2,500 MIDEM delegates.

## K-Tel Product Makes Big Gains After Slow Start

VIENNA—At the end of November 1974, K-Tel made its first strides into the Austrian market through the full-price albums and cassettes "Pop Greats" and "Music Power."

Dealers generally were not enthusiastic about K-Tel because they got only a 20 percent rebate and no bonus, whereas they would normally expect and get a rebate of 27 percent and a bonus of up to 18 percent.

Gunther Zitha, general manager of Bellaphon, which distributes the "Pop Greats" album, says: "At first, dealers hesitated but when the television and radio advertising spots started, there was tremendous demand. The customers asked for the product, and the dealers ordered."

"The campaign should have ended on Dec. 23, but it was so successful that it was held over until the end of January."

Result: sales of 30,000 albums and 30,000 cassettes of "Pop Greats," with approximately 50,000 albums and more than 40,000 cassettes of "Music Power."

Erich Turan, marketing manager of Polydor, says: "We wanted K-Tel to extend its campaign up to the end of February. In January, we had five

television spots, and an average of three spots daily on "O 3," the pop program of the Austrian Radio Co. We were surprised at the strength of demand after the Christmas holidays."

According to the "Bandwagon-Effect," other record companies sold well on artists featured on the compilation product. Franz Wallner, sales manager of Amadeo: "We have some of the artists featured on the K-Tel records, such as Loving Spoonful, Ohio Express and 1910 Fruitgum Company and notice a strong demand for their records. So we made special couplings and sold more than 5,000 albums of them."

Gunther Zitha added: "Bellaphon distributes not only 'Pop Greats' but also three other older K-Tel albums and a classical double-album. Although there was no specific promotion for these records, we registered a big demand. From now on, K-Tel product will be distributed exclusively by our company in Austria."

The Austrian record industry is astonished at the K-Tel success. K-Tel general manager Gerry Kees says the company will set up its own branch office soon in Austria.

## Music Show Seen Clicking

• Continued from page 1

advance. The long-term benefits of the tour are going to be enormous."

Ostin says the package has fulfilled its twin purpose of establishing the Doobie Brothers, breaking other bands on the tour and giving Warners' product an international image. "Before the tour actually started, sales of the bands' product began to swell and now that the concerts are underway they have really exploded," he says. "The sampler album sold out its initial pressing and other types of merchandising have done well."

"You have to consider the long-term effects—the sales of the bands' records and the fact that the tour has

established Warners as an international company, as opposed to one which was previously concentrating mainly in terms of the U.S. market.

"I'm sure that this experiment will be repeated, although probably not on such a great scale. This tour has been more successful than any of us ever imagined."

Warners' U.K. managing director Ron Kass says the London dates have established a strong selling presence for the company. At one concert alone at the Rainbow, more than 1,000 samplers and 500 other albums were sold. "More could have been sold, but we just hadn't catered for that kind of demand."



**COMPOSER-MANAGERS**—Hit songwriting team Mitch Murray and Peter Callander, whose chart-topping songs include "Billy Don't Be A Hero" and "Night Chicago Died," are moving into artists' management through a deal they have set with manager/agent Derek Rawden. The new company, Derek Rawden Management Ltd., will be run as a separate organization from Murray and Callander's Bus Stop Records and Intune publishing. Left to right: Callander; Rawden; Murray; and Bus Stop/Intune general manager Ron Cole.

## From The Music Capitals Of The World

### LONDON

Bradley's record catalog is to be represented in the U.S. by Chalice Productions and distributed by the 20th Century label. News of the deal was released jointly in Los Angeles by Russ Regan, president of 20th Century and by David Chackler and Lee Lasseff of Chalice Productions and in London by Geoffrey Heath, managing director of ATVMusic and Bradley's.

Teldec, the Telefunken/German Decca label whose product is imported into Britain by Selecta, has introduced a new numerical identification for all its records and tapes. Although the fresh system is already in operation, there is a changeover period during which product already released or scheduled will be provided with new numbers. The rapid growth of Contempo International, parent company of Contempo Records and owner of Blues and Soul magazine, has resulted in several changes in company responsibilities. Bob Killbourn, who has been with the company since it started five years ago, has assumed over-all responsibility for all promotional activities which include radio, television, press and discotheque promotion. Another member of the staff since the start, David Nathan moves to Contempo's offices in New York where he will oversee the company's U.S. operations. Goff Abbey, sales manager for three years, is promoted to international affairs director and will be responsible for all liaison between Contempo's London headquarters and its representatives around the world.

Robin Blanchflower, who has joined CBS from Pye, has been appointed a&r manager, U.K. product. Malcolm Eade has joined Anchor Records as a&r coordinator, reporting to Martin Wyatt. He comes to the company after ten years with Pye during which time he was responsible for the Roulette and Scepter labels. Management Agency and Music is to cut its share dividend in the light of the current economic climate. In his annual report chairman Gordon Mills attributes a large fall in pre-tax profits to the failure of MAM's largest subsidiary, the Gainsmead Group, to achieve profits comparable with those of the previous year. Gainsmead, which installs jukeboxes and amusement machines in public houses, has enjoyed three years of rising profits. Decca managing director Ken East has negotiated his first artist signing since his appointment. Contracted

to the label is Entwistle's Ox, the band formed by Who bass player John Entwistle. Their first album, "Mad Dog," will be issued on British Decca in early March. Trojan recording artist Ken Boothe who topped the U.K. charts with his reggae version of David Gates' "Everything I Own" topped the bill at a concert in New York's Carnegie Hall on Jan. 25. His latest U.K. hit is "Crying Over You."

### HAMBURG

Guenter Tilgert, well-known producer in Cologne, has left Gerig-Musikverlage. Music publisher Gertrud Wollny, of Berlin, died at 73. Sammy Davis Jr. now released in Germany on the Philips label.

BASF to distribute the BUK label from London, which includes Malcolm Roberts and the group Oscar. Bellaphon Records starts a Philly Sound campaign on behalf of Roulette Records. Producer Pete Bellette, who has had great success with girl singer Su Kramer (Telefunken), now working on new singer Stefan Hallbert. Composer Christian Bruhn producing the girl trio Jacob Sisters for M Records in Offenbach.

Hansa Records in Berlin released the first album by girl singer Jasmine Bonnin, "Gelostes Haar," in the series called "The Other Songs." Metronome working on a campaign promoting the Barclay label's "La Musique C'est Barclay," a 10-album release—and Charles Aznavour flew in to Hamburg to promote them, too. His German version of "She," called "Sie," is in the charts here.

Big seller here is "Piccola E Fragile," by Italian singer Drupi. Chris Roberts has a new Ralph Siegel single on the Jupiter label, "Mit Liebe Durch Den Winter." Katia Reising, promotion girl for Metronome in Munich, left to set up independent company. Deutsche Grammophon Gesellschaft in Hamburg starting new promotion on the Brunswick label for big February jazz-marketing launch.

WOLFGANG SPAHR

### PARIS

The Paris Opera celebrated its centenary last month, yet it passed almost without notice here. Strikes by television personnel bit deeply into variety programs—at least three in which Marie Laforet was to have appeared were canceled.

(Continued on page 71)

## State Records In Licensing Agreement With Polydor

LONDON—Despite competitive bidding from two other majors, John Fruin and Wayne Bickerton have placed their State Records venture with Polydor in a three-year licensing deal for the world excluding North America.

Fruin stated, "We had serious talks with both EMI and CBS, but what finally decided us in favor of Polydor was the personal contact we have with so many people within the organization throughout the world. We have gone for a licensing deal in the first three years rather than a distribution deal, which of course is attractive in terms of gross margin, because we want Polydor to feel it is pushing its own records."

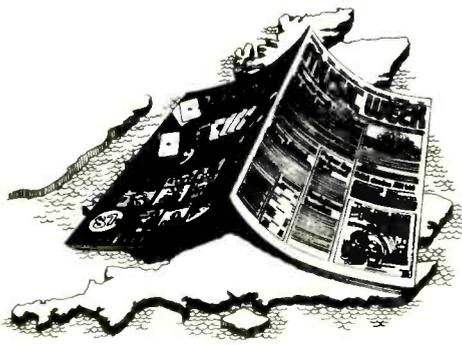
Fruin said that it had been decided not to deal with an American company until after the U.K. Euro-

pean launch. He anticipated that there would be an American release in the spring, but stressed that no project had yet been settled.

First State release will be a Rubettes' single in the third week of February. Because of the group's close association with Wayne Bickerton, Polydor has approved that they should appear on State, although remaining Polydor artists. Future recordings by Mac and Katie Kissoon, a new entry on Music Week's Top 50 with the Bickerton-produced Sugar Candy Kisses, will also be released on State. Two further acts are about to be signed.

"I am delighted we were able to make the deal. The combination of John Fruin, Wayne Bickerton and Ronnie Beck is heavy—to put it mildly," commented Mike Hales, Polydor International head of popular music management. He added that following the release of the Rubettes' single there would be label launches in major territories to coincide with the group's European tour.

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## International

### International Turntable

Serena Williams, Capital Radio's press officer in London, has left the station, returning to head the press department of London's Playboy Club, a post she held before joining Capital last October. An early appointment for the Capital job is expected.

New head of Big Bear Music, the agency division of Big Bear Records in London, is Peter Lorimer, who came to the company from Durham University and has worked in various capacities within the company. Kate Munn, formerly personal assistant to Big Bear director Jim Simpson, now heads the new promotion office and is handling the company's Big Bear Month In January campaign.

Mike Noble has been appointed a&r manager at A&M in London, in succession to Dave Margerson who as previously reported (Billboard, Jan. 18) resigned to become manager of Supertramp. Noble worked previously with John Kongos and has been involved in several areas of the music industry—as musician, songwriter, engineer and producer, as well as in management.

New press officer for the A&M team is Kit Butler, after three years in press and PR with Jigsaw. Mike Ledgerwood, who joined the company 18 months ago, continues as publicity director.

Freddy Haayen, managing director of Polydor, and Tony Morris, managing director of Phonogram, have been appointed by chairman Steve Gottlieb, directors of Polygram Leisure. ... British Talent Management (formerly Scope International) has moved to new premises in 54-56 Stanhope St., Euston, London. Directors of the new company are Miles Copeland, Nicholas Blackburn, Carolann Nicholls and Luke O'Reilly. Space restrictions at the old premises had made it very difficult for both agency and management sides of the company to function efficiently. Sherry-Copeland Artists, the agency side of the business, will operate from the new premises under that name.

Max Clifford Associates, the press and PR consultants have moved to new premises at 109 New Bond St. London (01-408 2350). ... Charles Yager has joined Radio Luxembourg (London) as sales executive. His record includes selling airtime for a Detroit radio station, sales and marketing for film and theatrical companies and was once PR for the Folies Bergere. In the late 1960's he was senior sales executive on the Daily Mail. ... Harum Cazaly has also been appointed sales executive at Luxembourg. He was most recently employed by Westminster Press as advertising manager.

## Spring Intl 3-LP Push

NEW YORK—Roy and Julie Rifkind and Bill Spitalsky, Spring Records principals, have announced plans for the international release this month of three Spring albums through Polydor distribution. The LPs are Millie Jackson's "Caught Up," "Disco Par-r-r-ty," and The Fatback Band's "Keep On Steppin'."

This release will be backed by a special Spring/Polydor promotional campaign. In line with the promotion, Roy Rifkind, will visit key European markets beginning later this month.

Rifkind reported the following markets would be initially releasing the Spring product: Millie Jackson:

## Publishers at MIDEM Warned On Extension

• Continued from page 1

so far been no disagreement suddenly endangered."

Turning to the new U.S. anti-piracy law, Chiantia referred to the refusal of the U.S. Supreme Court to hear the appeal of a tape pirate in Oklahoma who was claiming to have compulsory license protection. "That claim has been thrown out," said Chiantia, "and this is a highly significant decision."

Later in the meeting Dick James, president of the British Music Publishers Assn., strongly associated himself with a comment by Chiantia on the need to restore the status of the international publishing industry. The formation of an international coordinating committee of the IPA was proposed with the inaugural meeting in Hamburg in March.

The committee's role would be to consider the next developments in the matter of mechanical rights payments following the International Publishers Assn. reversal of the BIEM proposal that rights should be paid in the country of manufacture and not in the country of sale.

James said publishers had come under "all kinds of attacks" in recent years, and he urged fellow copyright owners to strenuously defend their rights in the new video age. "It is now possible," he said, "for anyone in the U.K." to buy a video machine, put on a tape and immediately breach the copyright act. The next fight we publishers have on our hands is to get our just reward from video."

The publishers meeting was one of several peripheral events which contributed to the overall success of the 1975 MIDEM. There were a number of international company conferences and a meeting of the French record industry to discuss the next moves in securing neighboring right agreements with the French internal and peripheral radio stations.

Major deals were not notably in evidence during the week of MIDEM but there were abundant signs as usual that many fruitful international contacts were initiated. In a survey of U.S. participants, Billboard found that most were satisfied with MIDEM, primarily as a flag-waving exercise and international meeting point.

Seymour Stein, president of Sire and Passport Records, said MIDEM was vital to him because his whole business is based on buying European acts. He picked up Focus from Holland four years ago and last year signed Nektar, the German group.

Marv Schlacter, president of Chess/Janus, said MIDEM had

been very successful, but it amused him to have to come 4,000 miles to do a deal with a fellow American "who lives two blocks away."

Pickwick International president Ira Moss reported a great deal of international interest in the Pickwick stand, but Jules Kurz, international legal representative for Intersong, said that this year's event was less frantic than previous MIDEMS, and the standard of record playing equipment was extremely poor.

Ed Barsky, president of Kester Marketing, reported growing international interest in U.S. closeout product. He received inquiries from Australia, Denmark and Germany and was also in the middle of a major deal to import British deleted product into the U.S.

## East Inks 1st Act as Decca New Director

LONDON—Ken East has negotiated his first artist signing since he became managing director of British Decca. Contracted to the label is Entwistle's Ox, the band formed by Who bass player, John Entwistle. Their first album, entitled "Mad Dog," will be issued on Decca in early March.

"This is a great break in the acquisition of contemporary rock talent," East told Billboard.

Entwistle's Ox is a four-piece, and includes one member from Entwistle's previous band, Rigor Mortis. The new group was born out of "frustration" with the Who, according to Entwistle, who believes his own compositions were not getting an outlet through the Who either on disk or on stage. "Mad Dog" is his third album; the previous two were on the Track label.

Entwistle's Ox is on a four-week tour of U.K. colleges and universities.

## Prices Listed On Melodiya's CBS Product

MOSCOW—Retail prices of records from CBS, licensed here through Melodiya, have been announced, as have the initial releases under the agreement (Billboard, Aug. 14).

First batch, which includes a 1972 Ray Conniff album and with 15,000 units shipped to retailers, will sell at 2.15 rubles (about \$3), or thereabouts.

The Miles Davis album "Legendary Concert In Carnegie Hall," originally out in 1961, is at the same price, with a 10,000 release. Mahler's Eighth Symphony (a two-record set), by the London Symphony Orchestra under Leonard Bernstein, has only a 5,000-unit release and sells at 2.30 rubles. Last in the all-stereo release schedule is Stravinsky's Percephone, again with 5,000 units, but retailing at 1.45 rubles (\$2).

The next batch will reportedly include a three-record set "The Duke Ellington Era, Volume One," collection of monaural recordings made between 1927 and 1940, with a 15,000 issue. It will sell at 5.80 rubles (about \$8).

There is to be an unusually high 30,000 unit release of Ella Fitzgerald's "Newport Jazz Festival—

(Continued on page 71)

## From The Music Capitals Of The World

• Continued from page 69

and further disruption is expected as a result of more reorganization of both television and radio in France.

Spanish artist **Mari Trini** here to record 11 titles written for her by **Claude Lemesle** and one by **Jacques Brel**. . . Musidisc is distributing the music of the new film "Borsalino and Co" featuring **Alain Delon**—this is the second "Borsalino and Co" featuring **Alain Delon**—this is the second Borsalino film, the music is again written by **Claude Bolling**, and Delon is so pleased with the result that he wants to start recording in his own right. All he has also persuaded actress **Mireille Darc** to try out a few songs. . . Enthusiasm for singing by movie stars, unknown until recently, followed the **Jean Gabin** success, and Gabin is reported to be preparing two more records.

Musidisc budget line is expected to exceed a \$15 million turnover for 1974; the catalog includes 2,500 titles, and Musidisc has now signed up the Vanguard catalog. . . Pergola discs distributed by WEA has published a four-color catalog specially for children and it is hoped it will be retained rather than discarded.

Vogue has issued a special cassette for dealers, called Audio Visuellement Vogue, it contains extracts from the latest Vogue novelties. . . Decca here announce a 12 percent increase in turnover. . . **Raymond Legrand**, father of composer Michel

**Legrand**, died at the age of 66. A musician, he became interested in U.S. jazz at the age of 17, collaborated with **Ray Ventura** in 1930, and his orchestra accompanied **Maurice Chevalier** and **Edith Piaf**; **Raymond Legrand** also wrote the music for several important films.

**HENRY KAHN**

### TOKYO

Due to play Japan "in cherry blossom time" are the new **Yes**, **Chicago**, **Emerson, Lake & Palmer**, and **Queen**. Other international recording artists due in April include **Franck Pourcel et son Grand Orchestre**, **Hank Snow**, **Quincy Jones**, and **Sergio Mendes & Brasil '77**. In May: **Art Blakey**, **Barbara**, **Gilda Guiliani & Claudio Villa**, **Grand Funk Railroad**, **Keith Jarrett**, **Percy Faith & His Orchestra**, the **Supremes**, and **Xavier Cugat & His Orchestra**. In June: **Danielle Licari**, **Georges Jouvin**, **Herbie Hancock**, **Kool & the Gang**, and **Mal Waldron** among others.

The **Osmonds'** Japan performance tour scheduled for Feb. 4-11 has been cancelled. . . The MCA recording by **Wishbone Ash** of "There's the Rub" was released here Jan. 25 to mark the British vocal & instrumental group's Japan performance tour, Feb. 18-23. Also being released by Victor Musical Industries, Sunday 21, is "Disco Sound" with 12 cuts by the **Commodores**, **Diana Ross & Marvin Gaye**.

(Continued on page 72)

## International Brazil Hikes Import Duty

RIO DE JANEIRO—Brazil has raised the tariff duty from 55 to 155 percent on imported records.

Officially, the raise was decreed by the authorities to save foreign exchange by reducing the imports of those products considered to be "superfluous." Protection for home industry was not mentioned.

Imported popular music records which sold for 60 cruzeiros (about \$7.50) now sell for over 100 cruzeiros (about \$12.50). Classical music records which sold for 85 cruzeiros (about \$8.50), now sell for 120 cruzeiros (about \$15.00).

The increase was attacked severely by Brazilian music critics. **Mauricio Kubrusly** of the "Jornal da Tarde" of Sao Paulo, said, "It is certain that the price of domestic records will continue to rise and the technical quality will continue to be very low."

Kubrusly believed that "the public prefers Brazilian music. But, the manufacturers go contrary to the law of supply and demand to give the public what it doesn't want because the cost of production of an imported recording is much lower than the cost of a domestic recording."

**Tarik de Sousa** of the *Jornal do Brasil* of Rio de Janeiro, believed that with "the disappearance of competition from foreign-made records, Brazilian recorders who sought to improve their product, will lose interest. And without the ceiling placed by imported records, there will be unchecked increases in the price of the local product."

## Star-Box, a New Danish Co., Formed By Reimar

COPENHAGEN—Johnny Reimar, managing director of Magnet Productions in the Philips-Polydor group, Nordisk Polyphon, has left to start a company, Star-Box. However, Reimar will remain in contact, and all the artists he has produced under contract for Philips and Polydor will still be released on the same labels.

Star-Box will record acts such as the **Olsen Brothers**, **Susanne Lena**, **Peter Belli**, **Birthe Kjaer** and the **Walkers**, and Reimar, himself an artist who has sold over 200,000 records, hopes to sign and break several new acts later this year.

The company will also be a music publishing group, and all material written by artists not contracted to other companies will be signed by Star-Box. Star-Box Booking is to be set up under the control of **Steen Wittrock**, one of Denmark's top booking agents, with an office in Copenhagen. Wittrock has been associated with Reimar for some years, being responsible for booking acts on the "Johnny Reimar Party Show," one of Denmark's most expensive concert attractions.

Video production will be handled by Star-Box Video, though the company has no special facilities of its own and will use existing studios.

Commenting on these developments, Reimar said: "I've been in the business for many years and I thought it was time to start my own company, despite the economic problems that affect everyone at the moment. Entertainment will always

be a good market because people need to relax in this crazy world.

"I am very busy negotiating deals just now, and I think there are great possibilities in the areas we are involved in; video of course is a particularly new and important market. The music company will have international contacts, which is essential in a country with a population of only five million and sales for albums rarely reaching more than 50,000. I would like to break Danish acts in other countries, like the Olsen Brothers, and I think we can do it. The Swedish band **Abba** showed the way."

Negotiations with Phonogram-Polydor managing director **John Winkelman** have been going on for nearly six months, and the final split was extremely amicable. As of Feb. 1, Star-Box has a record label, a production company, a booking company, a publishing company, and a video company.

## Prices Listed

• Continued from page 70

Live At Carnegie Hall, July 5, 1973," a double album which will retail at around \$7. Another **Duke Ellington "Greatest Hits,"** with a 15,000 release, will retail at \$3, and two classical releases, each of 5,000 units and selling at \$2—"Vladimir Horowitz Plays Rachmaninoff," and two Mozart violin concertos recorded in 1956 by the Columbia Broadcasting Orchestra, under **Bruno Walter**.

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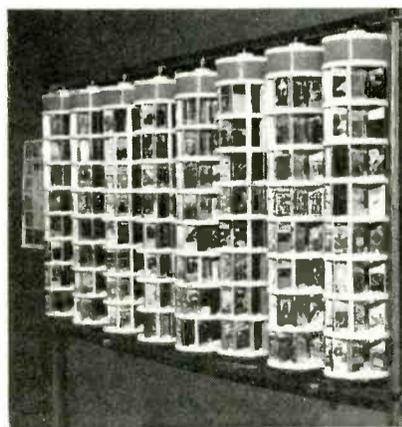
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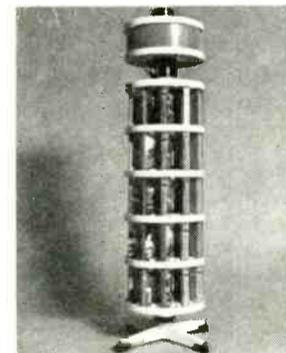
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## Radio Advisor: Producers Should Be More Qualitative

By MARTIN MELHUISE

TORONTO—Ted Randal, radio programming consultant, has taken up residence in Toronto and indicates that he will be working primarily on consulting for Canadian radio stations as well as on some carefully chosen projects. Randal has worked with a number of Canadian radio stations since 1959.

"My consulting is going to be aimed primarily at assisting Canadians in putting on higher quality radio," says Randal. "It will be radio developed with Canada in mind rather than borrowing from the U.S. The attitude of broadcasters in Canada is so positive that it becomes a thrilling atmosphere in which to work. Almost nobody is thinking negatively."

Randal has already formulated some opinions on the workings of the Canadian music industry as a whole and its relationship with broadcasting.

"What Canadian music requires is that the producers here produce on a qualitative level that the rest of the world has set," states Randal. "I'm disturbed with some of the producers, and even more so with record companies, who sat on their duffs while they had the opportunity to get all the play in the world. The government subsidy of a guaranteed

amount of airplay for Canadian-content product is handy for them but they haven't taken advantage of it to produce the amount of Canadian product they should have.

"I'm anxious to get involved in the entire industry in Canada. Not being tied down to a record service and tip sheet will give me the opportunity to concentrate on the areas that are most important. I'm thinking loosely of a convention next year—there's a variety of different possibilities all of which will work specifically for the benefit of the Canadian broadcasting industry."

Randal recently acquired the exclusive Canadian distribution rights for the 13-part "Elvis Presley Story," the radio documentary produced and directed by Ron Jacobs for Watermark of Los Angeles. It was written by Jerry Hopkins and narrated by Wink Martindale.

## Mushroom Sprouting Fast

VANCOUVER — Mushroom Records, a division of Can-Base Productions Ltd. based in Vancouver and operated by Shelley Siegel and Mike Flicker, is experiencing an encouraging acceptance of its diverse product line both in Canada and the U.S.

An ambitious double-album set of Paul Horn material with a 24-page booklet entitled "Paul Horn—A Special Edition" has been on Canadian album charts for over 15 weeks and has close to 40 progressive FM stations programming the set in the U.S. The package was released in the U.S. by Island Records.

An album of electronic music interpretations of Beatles' songs recorded by the New World Electronic Chamber Ensemble entitled "Switched On Beatles" is receiving special attention from Canadian AM stations. CFGO, Ottawa and

## Canada Tyson Show Tour Is Set

TORONTO—A major cross-country tour of Canada has been announced for "The Ian Tyson Show" starring Ian and Sylvia Tyson and featuring the Great Speckled Bird. The tour which began in Ottawa at the National Arts Centre on Jan. 24 will run until Feb. 28.

A second tour of smaller cities and towns in Western Canada is scheduled for the show in the latter part of March with an extensive tour of the Maritimes in the fall of 1975 currently in the planning stages.

The tour of Canada comes on the heels of the release of Ian Tyson's debut album for A&M Records of Canada, "Ol' Eon." No American release of the album has yet been arranged.

Besides hosting a weekly CTV television show, "The Ian Tyson Show," Tyson is producing Sylvia's first solo album for Capitol Records.

CHED, Edmonton did half-hour specials surrounding the music on the album. A single, "Something," backed by "Norwegian Wood," is getting extensive mor play in Canada. Island has released the set worldwide.

The latest single by Jayson Hoover, "She's My Lady," is being programmed on most of Canada's major AM stations. The single is due for release on Island in the U.S. on Saturday (1). Hoover recently completed a tour of Canada and taped "Keith Hampshire's Music Machine" television show in Toronto on Friday (30).

Singles are expected from newly signed act, Heart and Songbird at the beginning of February. Heart's single is "How Deep It Goes" while Songbird follows up their successful "Dirty Work" single with "Much Too Much."

## SRO In New Expansion

TORONTO—SRO Promotions, headed by Ray Danniels and Vic Wilson, continues to expand in concert promotion and artist management after a month-long layoff over the Christmas holiday season.

On the concert side, SRO has announced five productions to take place in Toronto from Feb. until the middle of April. Maynard Ferguson appears at Seneca College on Sunday (2), Sonny Terry and Brownie McGhee with David Amram play Convocation Hall on Feb. 16; Two Generations of Brubeck with guest Gerry Mulligan are in concert at Seneca College on Feb. 17; Chick

Corea appears at Massey Hall on March 13; and B.B. King comes to town for a date at Convocation Hall on April 13.

SRO Productions, the management end of the company, has signed singer/songwriter Joe Mendelson and Toronto-band Max Webster. The company manages Rush, who are recording their second album for Mercury Records; and Liverpool who have just completed club dates in Georgia and Florida.

The company has moved to new offices in Thornhill, just north of Toronto.

## Discos Break In Quebec

MONTREAL — Discotheques have become a major factor in breaking news singles, especially those in the soul/r&b vein, in the predominantly French-speaking Quebec market, according to Richard Glanville Brown, national publicity director for Montreal-based Polydor Records Ltd. Of late, "Pepper Box" by the Peppers; "Do It ('til You're Satisfied)" by BT Express; and Gloria Gaynor's "Never Can Say Goodbye" have had their beginnings in clubs such as Dominique's; the Speak Easy; Limelight; Marlow's; Valentino; and the 2001 Disco in Montreal.

"Four or five months ago we made a conscious policy decision to

concentrate on discotheques and actually treat them much the same way we do radio stations," explains Glanville-Brown. "My impression is that this discotheque scene is unique to Quebec. For instance, these clubs don't seem to have the same influence on record sales in Toronto. Montreal and Toronto, though only 325 miles apart, are two completely different markets."

The latest single by BT Express, "Express," seems to be following the success pattern of the first single in Quebec. With modest radio airplay and exposure on the jukeboxes in Quebec discotheques, Polydor shipped an initial pressing of 15,000 copies shortly after the record's release in Quebec.

## From The Music Capitals Of The World

• Continued from page 71

**Eddie Kendricks, Edwin Starr, the Jackson Five, the Miracles, Smokey Robinson, Stevie Wonder, and the Supremes.** ... As of last December, 14 record manufacturers in Japan represented at least 191 international labels. ... **The Carpenters'** recording of "Please, Mr. Postman" for A&M is currently the best selling international single in Japan, according to Music Labo's "Hot 50" of Jan. 13. It was released by King Record on Dec. 10. ... **Grand Funk's** "All the Girls in the World Beware!!!" album for Capitol is being released here Jan. 20 by Toshiba-EMI. ... **Yutaka Ando**, president of the Japan Phonograph Record Association, says the member manufacturers produced about 185 million disks valued at 135 billion yen retail and 24 million reels of pre-recorded music tape worth 44 billion yen, or total product of 179 billion yen (over \$596 million) last year. The 1974 statistics are scheduled for publication in the JPRO house organ March 31. ... GRC's foreign record licensing agreement with Nippon Columbia is about to be consummated with an initial release next month (March) and a nationwide sales campaign. ... **Yasu-aki Kurata**, Japan's counterpart of Honk Kong's late **Bruce Lee**, is making his vocal debut Feb. 25 with his single recording of "Koborebana" (Scattered Blossoms) for Warner-Pioneer. Meanwhile, Hong Kong recording artist **Roman Tam** is making his Japan debut Saturday (1) with his single recording of "Sasurai no Koi." (Love in Exile) for Tokuma Musical Industries.

Item in last week's column stated that the Millie Jackson album would be released on Pablo. It is being released on Spring Records. ... **Supersax** played to a packed house including Japanese jazz drummer **George Kawaguchi**, pop singer **Izumi Yuki-mura** and musical actor **Tadao Takashima** at its first concert here Jan. 11. "This is **Charlie Parker's** first Japan trip," quips **Mel Flory**, co-leader of the Capitol recording group. ... King Record is releasing "**Engelbert Humperdinck's Greatest Hits**" Feb. 10 to mark the London recording artist's second Japan performance tour, from Feb. 22 through March 3.

The best selling pop international album of 1974 was "Now and Then" by the **Carpenters** (A&M) and the top international single, the theme from "Enter the Dragon" (Warner Bros.), according to Music Labo's "Best 50" charts. ... The NHK TV network's "One-Man Show of the World" series Jan. 6-9 consecutively featured **Yves Montand**, **Oscar Peterson**, **Burt Bacharach** and **Glen Campbell**. ... The Kanagawa Kenmin Hall in Yokohama was opened Jan. 17.

HIDEO EGUCHI

### TORONTO

**Wilder Penfield III** who formerly held the position of national publicity director for Capitol Records-EMI of Canada Ltd. has left the company to continue his writing career. Penfield, before coming to Capitol, was music critic for the Montreal Star and Toronto Star. **Mike Docker** takes over Penfield's position at Capitol with **Jim Macdonald** moving into the position of product manager for some of the labels distributed by Capitol, specifically Arista.

Canadian Music Sales has been named the Canadian distributor for Delmark Records, an independent jazz and blues label that is currently seeing excellent reaction in the U.S. to their new Junior Wells album "Junior Wells On Tap." CMS is expanding into the area of specialist labels. They also handle the Arhoolie, Yazoo and Blue Goose labels for Canada. ... **Ian Robertson** of Gallant-Robertson Management was in Toronto recently for talks with Columbia Records regarding **Patsy Gallant's** future touring and recording plans. ... **Mel Shaw** was in Los Angeles the week of Jan. 20 to oversee the final mix of the **Stamper's** latest album "Steamin'." **Mark Smith** engineered on the session. ... **Ray Materick's** latest album for WEA was released on Jan. 23. ... **Gordon Lightfoot's** album "Cold On The Shoulder" is ready for release. ... Berandol Music, a Canadian independent publishing company, has opened a label under the same name. The first release will be a single entitled "The Badlands" by **Doug Goodeve**. Distribution of the label is expected to be handled by London Records in Canada.

**Marvin Gaye, Tavares and Ike & Tina Turner** will appear at Maple Leaf Gardens on Thursday (6). ... **Richard Glanville-Brown** and **Allan Katz** of Polydor Ltd. were in Toronto on Jan. 21 for a meeting with Columbia Pictures to coordinate the launching of the movie "Tommy" in Canada. Polydor has the soundtrack. ... **Peter Foldy's** new single is "Hollywood" and features such notable Toronto session men as **John Capek, Whitey Glann, Prakash John** and **Bobby Edwards**. ... Capitol Records-EMI of Canada Ltd. held a regional managers meeting in Toronto on Jan. 16 and 17. ... Three **Anne Murray** shows for Hamilton Place, Hamilton on Jan. 21-23, sold out three weeks in advance. ... The new **Christopher Kearney** album is entitled "Sweetwater." ... **Jesse Winchester** appeared at the Hovell in Edmonton from Jan. 24-28.

### MONTREAL

**Alan Gerber's** debut single for Good Noise distributed by Polydor is breaking out in Montreal. Currently playlisted on CKGM, CJMS, CHOM-FM, CJFM in Montreal as well as a charting on CFOM, Quebec City with strong discotheque play. CHUM-FM, Toronto also playlisting the single. ... **Richard Glanville-Brown**, national publicity director for Polydor Ltd., hosted a luncheon in Ottawa for Deutsche Grammophon artist, **Christoph Eschenbach** with local media people. Eschenbach who is currently in the midst of a North American tour played Ottawa's National Arts Centre on Jan. 15 and 16. ... Polydor has just released nine albums from the Jazzmaster/Mercury series featuring such artists as **Eric Dolphy, Dizzy Gillespie, Charlie Mingus, Lester Young, Oscar Peterson** and others. The records were recorded in mono and have been released in mono. They were pressed in Holland.

### VANCOUVER

**Bachman-Turner Overdrive** are taking close to a two month respite from touring. They are currently working on a new album for Mercury. They will tour Europe from April 27-May 14. The band was recently the subject of a four-page cover story in Weekend Magazine in Canada. MARTIN MELHUISE

## McLauchlan Tour Gets Col Tie-In

TORONTO—To coincide with the release of Murray McLauchlan's latest album "Sweeping The Spotlight Away" on the True North label in Canada distributed by Columbia Records of Canada Ltd., and a national tour which begins on Friday (31), Columbia has launched an extensive marketing campaign in behalf of the Canadian singer/songwriter.

Julian Rice, Columbia's national director of merchandising, indicates that in addition to a customer incentive plan covering the complete McLauchlan record and tape catalogue, merchandising and advertising support in the form of wall posters, large artist photos, T-shirts, "now-in-stock" banners, retail ad layouts and in-store displays will be made available to participating accounts.

A special discount of 10 percent on record and tape product will apply throughout the merchandising program with a buy-in in effect for a one-week period that ended on Jan. 20.

In addition to McLauchlan's Canadian dates, he will appear at The Mainpoint in Philadelphia from Feb. 26-March 1 and The Exit Inn in Nashville from March 4-8. Additional American appearances between March 10 and 31 are to be confirmed at a later date.

On April 4, McLauchlan returns to Canada for a concert at the Playhouse Theatre in Winnipeg and other Western Canadian dates until the end of April.

Bernie Finkelstein of The Finkelstein-Fiedler Co. Ltd., McLauchlan's management firm, will travel with him on all dates.

# Just what is going on in the music business in the U.K.?

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Cancer fears threaten to cut back PVC production

Call for blank tape royalties

PRS money increases £1m in '73

Retailers' sales share high in US

Disques Vogue joins Pye in Dutch company



### THE WOMBLES NEW ALBUM



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# Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LPs.

- 1 BOB DYLAN, BLOOD ON THE TRACKS, Columbia:** WMMR, WRAS, CJOM, WBRU, WSDM, KMET, WNEW, WABX, WQFM, WKTK, WOUR, KSHE, WLIR, KZEW, WIOT, WTUL, KBPI, WZMF, WBAB, WORJ, KFMY, KCFR, KFSN, KMYR, KSML, KLBJ, KLOL, KZEL, KOME, KTMS, KZAP
- 2 BAKER GURVITZ ARMY, Chess/Janus:** WKTK, WRAS, WLIR, WOUR, WNEW, WZMF, WBAB, WQFM, KOME, KFSN, WVVS, KSHE, WMMR, KMET, WABX, WORJ, WBEU, KZEL, WPLR, KLOL, KBPI, WBRU, KZEW, KZAP, WAER, CJOM, KMYR, WIOT, KSML, KGB
- RAY MANZARCK, THE WHOLE THING STARTED WITH ROCK N' ROLL, Mercury:** KZEL, WLIR, WOUR, WNEW, WORJ, CJOM, WZMF, WBAB, WQFM, KOME, KFMY, KSML, KMYR, WVVS, WIOT, KSHE, WRAS, WKTK, WABX, WBEU, WPLR, KLOL, KZAP, KLBJ, WBRU, WAER, WZZQ, KMET, CHUM, KZEW
- 3 BONNIE BRAMLETT, IT'S TIME, Capricorn:** WLIR, WBAB, WMMR, CJOM, WORJ, W149, KTMS, WIOT, WVVS, WRAS, WBRU, WAE, WOUR, KSHE, WABX, KZEL, KOME, KMET, KZAP, KFSN, WSDM, WQFM, CHUM, WTUL, WZMF, KFMY, WZZQ, KSML, KLBJ
- 4 LEO SAYER, JUST A BOY, Chrysalis:** WLIR, WORJ, CJOM, WMMR, KZEL, KSHE, WOUR, WBAB, WZMF, KFMY, KFSN, KMET, WRAS, WABX, W149, KOME, KBPI, WIOT, WKTK, WVVS, KZAP, WQFM, CHUM, WTUL, KLBJ
- 5 MAN, SLOW MOTION, United Artist:** CHUM, WIOT, KZAP, KSHE, KFSN, KOME, WQFM, KFMY, WVVS, WBAB, WOUR, WMMR, WRAS, WBEU, KZEL, WBRU, WAER, KLOL, KLBJ, KMET, KMYR, WPLR, WTUL, WZMF
- 6 GUESS WHO, FLAVOURS, RCA:** WORJ, KBPI, WIOT, WNEW, WLIR, WKTK, WVVS, WRAS, WSDM, KSHE, KZEW, KLBJ, KZEL, KZAP, WBAB, WBRU, KMET, WABX, WQFM, CHUM, WZMF, KFMY, KOME
- 7 GIL SCOTT HERON/BRIAN JACKSON, MIDNIGHT BAND; FIRST MINUTE OF A NEW DAY, Artists:** WLIR, WOUR, WORJ, KZEL, WIOT, WNEW, WMMR, WAER, KLBJ, KOME, KMYR, KCFR, KZAP, WBAB, KFSN, WBRU, CJOM, KMET, WABX, WQFM, KSML
- HENRY GROSS, PLUG ME IN TO SOMETHING, A&M:** WRAS, WNEW, WLIR, WKTK, CJOM, KBPI, WMMR, WBRU, WQFM, WOUR, KSHE, WPLR, WTUL, WZMF, WBAB, KMYR, KSML, KLOL, KZAP
- 9 BABE RUTH, Harvest:** WOUR, WQFM, WNEW, WLIR, WMMR, WVVS, WORJ, CJOM, KSHE, WABX, KBPI, WRAS, WSDM, WZMF, KMYR, KSML, KLOL, KOME
- KRAFTWERK, AUTOBAHN, Vertigo:** KSHE, WQFM, KCFR, KSML, WVVS, WRAS, WABX, KZEL, WIOT, KBPI, KLBJ, KOME, WBAB, WSDM, KMET, CHUM, WTUL, WORJ
- 10 THIN LIZZY, NIGHT LIFE, Vertigo:** CJOM, WZME, WQFM, WLIR, WVVS, WIOT, WRAS, WABX, KZEL, WPLR, WORJ, KZEW, WBFU, KZAP, WBAB, WKTK, CHUM
- 11 BRIAN POTEROE, PINBALL, Chrysalis:** WIOT, WNEW, WVVS, WRAS, WOUR, CJOM, WSDM, KLOL, KBPI, KFSN, WMMR, WQFM, WORJ, KFMY, KSML, KOME
- 12 MICHAEL MURPHY, BLUE SKY NIGHT THUNDER, Epic:** KZEW, KLBJ, WMMR, CJOM, WQFM, WOUR, KSHE, WPLR, WLIR, WTUL, WORJ, WZZQ, KMYR, KLOL
- OREGON, WINTER LIGHT, Vanguard:** KSML, WOUR, KZAP, WRAS, KZEL, KLOL, WABX, WIOT, KOME, KCFR, WBRU, WNEW, WAER, KMYR
- 13 DAVID ESSEX, Columbia:** WAFR, CJOM, KSHE, KLOL, WMMR, KMET, WQFM, WZMF, WORJ, KFMY, KZEL, KZAP
- BUFFY SAINTE-MARIE, CHANGING WOMAN, MCA:** WNEW, WOUR, WMMR, WSDM,

- WQFM, WLIR, WIOT, WTUL, WZMF, KLOL, KZEL, KZAP
- 14 JOHN CALE, FEAR, Island:** WMMR, WABX, WQFM, WOUR, WPLR, WBAB, WORJ, KCFR, KSML, KZEL
- SPARKS, PROPAGANDA, Island:** KFSN, WMMR, CJOM, KMET, WABX, WQFM, WLIR, WBAB, WORJ, KZAP
- 15 ENO, TAKING TIGER MOUNTAIN, Island:** CHUM, WAER, WQFM, CJOM, WMMR, WABX, WOUR, WPLR, KFSN
- RORY GALLAGHER, SINNERS AND SAINTS, Polydor:** KMET, WMMR, WRAS, WKTK, WPLR, WLIR, WTUL, KZEL, KZAP
- IRON BUTTERFLY, SCORCHING BEAUTY, MCA:** WIOT, WNEW, KBPI, WMMR, WQFM, KSHE, WTUL, WBAB, KFMY
- 16 GENTLE GIANT, ACQUIRING THE TASTE, Vertigo:** WQFM, KZAP, WOUR, KZEL, KMYR, KCFR, WTUL
- GONG, YOU, Virgin:** KCFR, WMMR, WABX, WQFM, CHUM, WOUR, KMYR
- VARIOUS ARTISTS, IN CONCERT: VOL. 2, CTI:** KZAP, WOUR, WABX, WBAB, W149, WAER, CHUM
- MICK RONSON, PLAY DON'T WORRY, RCA:** CJOM, WABX, WQFM, CHUM, WLIR, WZME, WORJ
- 17 TEMPTATIONS, A SONG FOR YOU, Motown:** KMET, WABX, WQFM, KFSN, KTMS, KZAP
- ROBERT WYATT, ROCK BOTTOM, Virgin:** KCFR, WABX, WQFM, WOUR, WPLR, KMYR
- 18 JIMMY BUFFETT, AIA, ABC:** WRAS, KSHE, WPIR, WLIR, KZEW
- STEVE HARLEY/COCKNEY REBEL, THE PSYCHOMODO, EMI:** WLIR, WMMR, WRAS, WABX, WOUR
- ARTHUR, HURLEY & GOTTLIEB, SUNLIGHT SHININ', A&M:** WLIR, WRAS, CJOM, WOUR, WORJ
- PERCY SLEDGE, I'LL BE YOUR EVERYTHING, Capricorn:** WOUR, KZAP, KMET, WQFM, KSML
- JIMMIE WITHERSPOON, LOVE IS A FIVE LETTER WORD, Capitol:** KMET, WQFM, WOUR, KSML, KOME
- 19 JESSI COLTER, I'M JESSI COLTER, Capitol:** WSDM, KMET, WQFM, WOUR
- AHMAD JAMAL, JAMAL PLAYS JAMAL, 20th Century:** WAFR, KFMY, KLBJ, WABX
- NEKTAR, DOWN TO EARTH (Import), Bellaphone:** WOUR, WMMR, WQFM, WTUL
- NICO, THE END, Island:** WABX, WQFM, WOUR, KCFR
- 20 AMERICAN GYPSY, Chess/Janus:** WMMR, WBRU, WPLR
- EL CHICANO, THE BEST OF EVERYTHING, MCA:** WQFM, WIOT, KZEL
- FORMULA THREE, SOGNANDO D RISOGMANDO MANDO Numero Uno:** KSHE, WRAS, KMYR
- DAVID GATES, NEVER LET HER GO, Electra:** WNEW, WLIR, KTMS
- GROWN, Discreet:** WIOT, WOUR, WQFM
- JOHN McLAUGHLIN, WHERE FORTUNE SMILES, Pye:** WMMR, WABX, WOUR
- MIRACLES, DON'T CHA LOVE IT, Tamla:** WABX, KTMS, KZAP
- BRENDA PATTERSON, LIKE GOOD WINE, Discreet:** WOUR, WQFM, KZAP
- PILOT, EMI:** WRAS, WNEW, WLIR
- PYRAMID, Bang:** KLBJ, WRAS, WQFM
- PATRICE RUSHEN, PRELUSSION, Prestige:** KCFR, WIOT, WAER
- URBAN RENEWAL, MURPHYS LAW, ABC:** KSHE, WLIR, WBAB

- 21 CHUCK BERRY, Chess/Janus:** WNEW, WOUR
- DOUG CARN, ADAMS APPLE, Black Jazz:** WOUR, KCFR
- CIRCLE, PARIS CONCERT, FCM:** WIOT, WABX
- DON COVAY, HOT BLOOD, Mercury:** KZAP, WBRU
- MAC DAVIS, ALL THE LOVE IN THE WORLD, Columbia:** WSDM, KFMY
- EARL & CARL GRUBBS, REBIRTH, Muse:** KSML, KCFR
- BARKLEY JAMES HARVEST, LIVE (Import), Polydor:** WLIR, WAER
- HAMPTON HAWES, NORTHERN WINDOWS, Prestige:** KSML, KZAP
- BURT JANSCH, LA TURN AROUND (Import), Famous:** WLIR, WPRB
- PETE SAMSON, ROAD MAP TO NOWHERE, Gestation:** KLOL, KLBJ
- HARRIET SHOCK, SHE'S LOW CLOUDS, 20th Century:** WOUR, WSDM
- JIM SPENCER, SECOND LOOK, Akashic Records:** WZMF, WQFM
- SWAMP DOG, HAVE YOU HEARD THIS STORY, Island:** WABX, KSML
- THUNDERMUG, TA-DAA! (Import), Axe:** WOUR, CJOM
- TREMELOES, SHINER (Import), DJM:** WLIR, KFMY
- BETTY WRIGHT, DANGER HIGH VOLTAGE, Alston:** WABX, WBRU
- ATLANTIS, OHH BABY (Import), Vertigo:** WOUR, KSML
- 22 DAVID AXELROD, SONGS OF INNOCENCE, Capitol:** WQFM
- LAWRENCE AZAR, RISEN TO THE NEW AGE, Prestige:** WIOT
- CHET BAKER, SHE WAS TOO GOOD TO ME, CTI:** KFSN
- DAVID BEDFORD, STARS END, Virgin:** KMYR
- BE-BOP DELUXE, AXE VICTIM (Import), Harvest:** WAER
- ANTHONY BRAXTON/JOSEPH JARMAN, TOGETHER ALONE, Delmark:** WIOT
- CHILLIWACK, RIDING HIGH (Import), Gold Fish:** WOUR
- CASTON & MAJORS, Motown:** KFMY
- PETER DONATAO, Capitol:** CHUM
- EASY BAY CITY JAZZ, PERFECTLY CLEAR, Perfectly Clear:** WBRU
- JOHN ENTWISTLE, "JOHN ENTWISTLES OX" MAD DOG, MCA:** WQFM
- FRED & THE NEW J.B.S., BREAKIN' BREAD, Polydor:** KZAP
- CARLOS GARNETT, JOURNEY TO ENLIGHTENMENT, Muse:** WOUR
- GLORIA GAYNOR, NEVER CAN SAY GOODBYE, MGM:** WNEW
- MICKEY GILEY, CITY LIGHTS, Playboy:** WQFM
- ROY HARPER, FLASHES FROM THE ARCHIVES OF OBLIVION, Harvest:** WOUR
- EARL DOUD, HENRY THE FIRST, ABC:** WIOT
- HOLLY NEAR, A LIVE ALBUM, Redwood Records:** KZEL
- LARRY HOSFORD, LORENZO, Shelter:** WOUR
- THE IMAGE, Manticore:** KSHE
- ISOTOPE, ILLUSION (Import), Gull:** KMYR
- EDDIE JEFFERSON, THINGS ARE GETTING BETTER, Muse:** KSML

# Disco Action

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By TOM MOULTON

NEW YORK—Helping to keep the disco action hopping in Washington, D.C. these days is an organization known as the Music Unlimited Street Jocks. Started a year and a half ago by former radio disk jockey Daniel Clayton, better known as "Hollywood Breeze," the company is geared to give exposure to disco product normally overlooked by local radio.

Clayton has built the organization to where today it includes 14 disco DJs. They rotate playing at different clubs in town, with the idea of giving dance audiences a variety of spinning styles. Two of the top players in the group are Edward Flanigan "The Mighty Rope" and Harold "Smash" Ashley. Among the top spots on the players' circuit are the Colonial Steak House, which is a restaurant during the day and a discotheque in the evening, and the Pitts Motor Hotel.

The organization also publishes a bi-weekly listing of the top disco records in the local market and disco product which is just starting to break at the club level. According to Clayton, two cuts from the latest Temptations LP, "A Song For You," are creating a lot of good vibrations locally. They are "Shaky Ground" and "Glass House."

Atlantic Records is rush-releasing Jimmy

Castor's "Butt Of Course" LP this week. It contains Castor's disco hit "E-Man Boogie."

Cotton Records will be distributed nationally by Arista Records, with the first record to be handled being Dooley Silver- spoon's "Bump Me Baby" single. To date, there have been problems getting the record outside of New York, report a number of disk jockeys. But, the disk has already scored strong points on the local disco scene here.

Elf Records, a local label out of Boston, has re-recorded Leon Collin's "I Just Want To Say I Love You." While the original has received some disco play, the new version is being touted as the disk that will garner strong results. The record's flip side has the instrumental version of the song, featuring a good sax solo.

Atlantic Records has acquired the rights to the "Barrabas" LP. . . . RCA is re-servicing Neil Carter's "Dreams." . . . Bobby "DJ" Guttadaro, Le Jardin spinner, reports that Rufus' "Once You Get Started" cut from its latest album is getting strong audience response at the club. . . . Last week, 20th Century Records' Billy Smith hosted a luncheon here to present gold record plaques to local disco disk jockeys Mike Cappello (Le Jardin), Bobby Guttadaro (Le Jardin), David Rodriguez (the Limelight) and Frankie Strivelli.

## By Audience Response Top Fifteen

- | This Week | Top Fifteen  |
|-----------|--|
| 1         | SHAME, SHAME, SHAME—Shirley And Company—Vibration                  |
| 2         | I'LL BE HOLDING ON—Al Downing—Chess                                |
| 3         | HIJACK—Herbie Mann—Atlantic  |
| 4         | E-MAN BOOGIE—Jimmy Castor—Atlantic (LP only)                       |
| 5         | HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT—Gloria Gaynor—MGM (LP) |
| 6         | BLUE EYED SOUL—Carl Douglas—20th Century (LP only)                 |
| 7         | EXPRESS—B.T. Express—Roadshow                                      |
| 8         | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia                 |
| 9         | LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO      |
| 10        | LADY MARMALADE/WHAT CAN I DO FOR YOU—Labelle—Epic                  |
| 11        | WHERE IS THE LOVE—Betty Wright—Alston (LP only)                    |
| 12        | HAPPY PEOPLE—The Temptations—Gordy                                 |
| 13        | HEY GIRL, COME AND GET IT—Stylistics—AVCO                          |
| 14        | TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess                           |
| 15        | DOCTOR'S ORDERS—Carol Douglas—Midland Intl                         |

## Colony Records (New York)

- | This Week | Colony Records (New York)                                     |
|-----------|---|
| 1         | SHAME, SHAME, SHAME—Shirley And Company—Vibration             |
| 2         | I'LL BE HOLDING ON—Al Downing—Chess                           |
| 3         | NEVER CAN SAY GOODBYE—Gloria Gaynor (LP)—MGM                  |
| 4         | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia            |
| 5         | HIJACK—Herbie Mann—Atlantic                                   |
| 6         | EXPRESS—B.T. Express—Roadshow                                 |
| 7         | HEY GIRL, COME AND GET IT—Stylistics—AVCO                     |
| 8         | JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca        |
| 9         | LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO |
| 10        | LADY MARMALADE—Labelle—Epic                                   |
| 11        | BLUE EYED SOUL—Carl Douglas—20th Century (LP only)            |
| 12        | THE BOTTLE—Joe Bataan—Salsoul                                 |
| 13        | BUMP ME BABY—Dooley Silverspoon—Cotton                        |
| 14        | YOU'VE GOT TO TRY HARDER—Ronnie Walker—Event                  |
| 15        | ESCAPE FROM TOMORROW—Lalo Schifrin—20th Century               |

## Downstairs Records (New York)

- | This Week | Downstairs Records (New York)                              |
|-----------|--|
| 1         | NEVER CAN SAY GOODBYE—Gloria Gaynor (LP)—MGM               |
| 2         | HIJACK—Herbie Mann—Atlantic                                |
| 3         | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia         |
| 4         | BUMP ME BABY—Dooley Silverspoon—Cotton                     |
| 5         | HEY GIRL, COME AND GET IT—Stylistics—AVCO                  |
| 6         | HEY THERE SEXY LADY—Hank Ballard And The Midnighters—Stang |
| 7         | SHAME, SHAME, SHAME—Shirley And Company—Vibration          |
| 8         | CHANGES—Vernon Burch—UA                                    |
| 9         | JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca     |
| 10        | I CAN DO IT—Louise Freeman—Shout                           |
| 11        | THE BOTTLE—Joe Bataan—Salsoul                              |
| 12        | ALL OUR DREAMS ARE COMING TRUE—Gene Page—Atlantic          |
| 13        | MY SHIP—Tavares—Capitol                                    |
| 14        | WALKING IN RHYTHM—Blackbyrds—Fantasy                       |
| 15        | I FEEL LOVE COMIN' ON—Jay And The Techniques—Event         |

## Melody Song Shops (Brooklyn, Queens, Long Island)

- | This Week | Melody Song Shops (Brooklyn, Queens, Long Island)  |
|-----------|--|
| 1         | NEVER CAN SAY GOODBYE—Gloria Gaynor (LP)—MGM       |
| 2         | HIJACK—Herbie Mann—Atlantic                        |
| 3         | THE BOTTLE—Joe Bataan—Salsoul                      |
| 4         | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia |
| 5         | LADY MARMALADE—Labelle—Epic                        |
| 6         | BUMP ME BABY—Dooley Silverspoon—Cotton             |
| 7         | SATIN SOUL—Love Unlimited Orchestra—20th Century   |
| 8         | EXPRESS—B.T. Express—Roadshow                      |
| 9         | SUPERNATURAL THING—Ben E. King—Atlantic            |
| 10        | I'LL BE HOLDING ON—Al Downing—Chess                |
| 11        | HAPPY PEOPLE—Temptations—Gordy                     |
| 12        | HEY GIRL, COME AND GET IT—Stylistics—AVCO          |
| 13        | STOMP AND BUMP DANCE—Crusaders—ABC/Blue Thumb      |
| 14        | DOCTOR'S ORDERS—Carol Douglas—Midland Intl         |
| 15        | SHOE SHINE BOY—Middle Kendrick—Tamla               |

## Following lists participating stations. Numeral after each specifies selections programmed.

- ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 15, 18, 20
- AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 1, 2, 3, 4, 5, 6, 7, 9, 12, 19, 20, 21
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 14, 15, 16, 20
- BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 4, 6, 8, 10, 15
- BEAUFORT, S.C.: WBEU-FM, Bill Calvert; 2, 5, 10
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 1, 3, 6, 9, 11, 13, 19, 21, 22
- DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 2, 6, 10, 12, 18
- DENVER, COL.: KBPI-FM, Jean Valdez; 1, 2, 4, 6, 8, 9, 11, 15
- DENVER, COL.: KCFR-FM, Bob Stecker; 1, 7, 9, 12, 14, 16, 17, 19, 20, 21
- DETROIT, MICH.: WABX-FM, John Petrie; 1, 2, 3, 4, 6, 7, 9, 10, 12, 14, 15, 16, 17, 18, 19, 20, 21
- EUGENE, ORE.: KFMY-FM, Randy Chase; 1, 2, 3, 4, 5, 10, 11, 13, 15, 19, 21, 22
- EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 5, 6, 7, 9, 10, 12, 13, 14, 15, 16, 20, 22
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 18, 20, 21, 22
- HOUSTON, TEXAS: KLOL-FM, Jim Hilty; 1, 2, 5, 8, 9, 11, 12, 13, 21
- JACKSON, MISS.: WZZQ-FM, Keith Carter; 2, 3, 12
- KNOXVILLE, TENN.: W149-FM, Frank Costa; 3, 4, 16
- LOS ANGELES, CALIF.: KMET-FM, Joe Collins; 1, 2, 3, 4, 5, 6, 7, 9, 13, 14, 15, 17, 18, 19
- MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 2, 3, 4, 5, 6, 8, 9, 10, 13, 16, 21
- MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 2, 5, 8, 10, 12, 14, 15, 17, 18, 20
- NEW ORLEANS, LA.: WTUL-FM, Bryan Melan; 1, 3, 4, 5, 8, 9, 12, 13, 15, 16, 19

- NEW YORK, N.Y.: WNEW-FM, DENNIS ELSAS; 1, 2, 6, 7, 8, 9, 11, 12, 13, 15, 20, 21, 22
- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 6, 7, 9, 10, 11, 12, 13, 14, 16, 18
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 7, 8, 9, 11, 12, 13, 14, 15, 16, 18, 19, 20, 22
- PRINCETON, N.J.: WPRB-FM, Daisann McLane; 21
- PROVIDENCE, R.I.: WBRU-FM, PETER MASI; 1, 2, 3, 5, 6, 7, 8, 12, 20, 21, 22
- SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 6, 7, 8, 10, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22
- SAN DIEGO, CALIF.: KGB-FM, Art Schroeder; 2
- SAN FRANCISCO, CALIF.: KFSN-FM, Bonnie Simmons; 1, 2, 3, 4, 5, 7, 11, 14, 15, 17, 22
- SAN JOSE, CALIF.: KOME-FM, Ed Romig; 1, 2, 3, 4, 5, 6, 7, 9, 11, 12, 18
- SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman; 1, 3, 17, 20
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 2, 3, 4, 5, 6, 8, 9, 12, 13, 15, 18, 20, 22
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 3, 4, 5, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22
- SYRACUSE, N.Y.: WAER-FM, George Gilbert; 2, 3, 5, 7, 12, 13, 15, 16, 19, 20, 21, 22
- TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 15, 20, 21, 22
- TORONTO, CANADA: CHUM-FM, Benjy Karch; 2, 3, 4, 5, 6, 9, 10, 15, 16, 22
- VALDOSTA, GA.: WVVS-FM, Scott Crane; 2, 3, 4, 5, 6, 9, 10, 11
- DETROIT, MICH.: CJOM-FM, Dave Lonco; 1, 2, 3, 4, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 18, 21
- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 1, 2, 5, 7, 8, 9, 12, 16, 17, 20, 22
- KINGS BEACH/TRUCKEE, CALIF.: KSML-FM, Bill Ashford; 1, 2, 3, 7, 8, 9, 11, 12, 14, 18, 21, 22

Billboard

# Hits Of The World

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## BRITAIN

(Courtesy Music Week)

\*Denotes local origin

This Week	Last Week	SINGLES
1	5	MS GRACE—Tymes (RCA)—Hall (Billy Jackson)
2	4	NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)—Jobete London (Monardo/Bongiovi/Ellis)
3	3	THE BUMP—*Kenny (RAK)—Martin/Coulter (B. Martin/P. Coulter)
4	2	STREETS OF LONDON—(Ralph McTell (Reprise)—Essex (Ralph McTell)
5	1	DOWN DOWN—*Status Quo (Vertigo)—Valley/Shawbury (Status Quo)
6	12	HELP ME MAKE IT THROUGH THE NIGHT—John Holt (Trojan)—KPM (Tony Ashfield)
7	15	MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond (MGM)—Warner Bros. (Mike Curb)
8	10	ARE YOU READY TO ROCK—*Wizzard (Warner Bros.)—Roy Wood/Carlin (Wizzard)
9	27	JANUARY—*Pilot (EMI)—Robbins (Alan Parsons)
10	7	STARDUST—*David Essex (CBS)—April/Rock On (Jeff Wayne)
11	11	CRYING OVER YOU—*Ken Boothe (Trojan)—B&C (Lloyd Chalmers)
12	6	I CAN HELP—Billy Swan (Monument)—KPM (Chip Young/Billy Swan)
13	22	PROMISED LAND—Elvis Presley (RCA)—Tristan
14	47	GOODBYE MY LOVE—*Glitter Band (Bell)—Rock Artists (Mike Leander)
15	9	GET DANCING—Disco Tex & the Sex-O-Lettes (Chelsea)—Intersong/KPM (Bob Crewe)
16	14	MY BOY—Elvis Presley (RCA)—Mews
17	8	LOVELY THIS CHRISTMAS—*Mud (RAK)—Chinnichap/Rak (M. Chapman/N. Chinn)
18	44	SOMETHING FOR THE GIRL WITH EVERYTHING—*Sparks (Island)—Island (Muff Winwood)
19	13	THE INBETWEENS/FATHER CHRISTMAS DO NOT TOUCH ME—*Goodies (Bradley's)—Cuckoo/ATV (Miki Antony)
20	49	PURELY BY COINCIDENCE—*Sweet Sensation (Pye)—M&M (Des Parton/ Tony Hatch)
21	42	SUGAR CANDY KISSES—*Mac & Katie Kissoon (Polydor)—ATV (Wayne Bickerton)
22	24	BOOGIE ON REGGAE WOMAN—Stevie Wonder (Tamla Motown)—(Stevie Wonder)
23	29	ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—*Kevin Johnson (UK)—(Kevin Johnson)
24	21	YOU CAN MAKE ME DANCE, SING OR ANYTHING—*Rod Stewart/Faces (Warner Bros.)—Island/Warner (Faces/R. Stewart)
25	39	PLEASE MR. POSTMAN—Carpenters (A&M)—Dominion (Carpenters)
26	45	FOOTSEE—*Wigan's Chose Few (Pye Disco Demand)—Planetary Nome London Ltd.
27	23	YOU CAN HAVE IT ALL—George McCrae (Jayboy)—Southern
28	17	UNDER MY THUMB—*Wayne Gibson (Pye Disco Demand)—Mirage (Terry King)
29	48	BLACK SUPERMAN (MUHAMMAD ALI)—*Johnny Wakelin & the Kinshasa Band (Pye)—Francis Day & Hunter (Robin Blanchflower)
30	50	ANGIE BABY—Helen Reddy (Capitol)—Warner Bros. (Joe Wissert)
31	28	ONLY YOU—*Ringo Starr (Apple)—Sherwin (Richard Perry)
32	18	JUKEBOX JIVE—*Rubettes (Polydor)—Pamscette/ATV (Wayne Bickerton)
33	16	YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)—Screen Gems—Columbia (R. Bachman)
34	—	STAR ON A TV SHOW—Stylistics (Avco)—Avemb/Cyril Shane (Hugo & Luigi)
35	—	NOW I'M HERE—*Queen (EMI)—Trident/Feldman (Roy Thomas Baker/Queen)
36	—	SHORRAH SHORRAH—Betty Wright (RCA)—Warner Bros. (Willie Clarke)
37	35	Y VIVA ESPANA—Sylvia (Sonet)—Rune Ofverman
38	—	PLEASE TELL HIM THAT I SAID HELLO—*Dana (GTO)—Hush/Chrysalis (Geoff Stephans)
39	19	LUCY IN THE SKY WITH DIAMONDS—*Elton John (DJM)—Northern Songs (Gus Dudgeon)
40	34	JE T'AIME—Jane Birkin (Antic)—Shapiro-Bernstein
41	20	WOMBLING MERRY CHRISTMAS—*Wombles (CBS)—Batt Songs (Mike Batt)
42	25	YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (20th Century)—Schroeder (Barry White)

43	—	IT MAY BE WINTER OUTSIDE—Love Unlimited (20th Century)—Ed Kassner (Barry White)
44	31	GONNA MAKE YOU A STAR—*David Essex (CBS)—April/Rock On (Jeff Wayne)
45	26	OH YES YOU'RE BEAUTIFUL—*Gary Glitter (Bell)—Leeds (Mike Leander)
46	33	IRE FEELINGS (SKANGA)—*Rupie Edwards (Cactus)—Creole (Rupie Edwards)
47	40	CHERI BABE—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
48	—	I'M STONE IN LOVE WITH YOU—Johnny Mathis (CBS)—Gamble Huff/Carlin (Thom Bell)
49	43	ZING WENT THE STRINGS OF MY HEART—Trammps (Buddah)—Chappell (Baker/Harris/Young)
50	36	TELL HIM—*Hello (Bell)—Robert Mellin Ltd. (Mike Leander)

This Week	Last Week	LPs
1	1	ELTON JOHN'S GREATEST HITS (DJM)
2	2	TUBULAR BELLS—Mike Oldfield (Virgin)
3	3	SIMON & GARFUNKEL'S GREATEST HITS (CBS)
4	8	THE SINGLES 1969-1973—Carpenters (A&M)
5	5	BAND ON THE RUN—Paul McCartney & Wings (Apple)
6	11	CAN'T GET ENOUGH—Barry White (20th Century)
7	10	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
8	4	DAVID ESSEX (CBS)
9	6	ENGELBERT HUMPERDINCK'S GREATEST HITS (Decca)
10	14	COP YER WHACK OF THIS—Billy Connolly (Polydor)
11	7	SHEER HEART ATTACK—Queen (EMI)
12	13	ROLLIN—Bay Rollers (Bell)
13	12	AND I LOVE YOU SO—Perry Como (RCA)
14	9	MUD ROCK—Mud (RAK)
15	15	SMILER—Rod Stewart (Mercury)
16	20	GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
17	19	NEIL DIAMOND'S 12 GREATEST HITS (MCA)
18	—	ROCK YOUR BABY—George McCrae (Jayboy)
19	16	BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
20	18	RELAYER—Yes (Atlantic)
21	—	SHOWADDY WADDY (Bell)
22	41	COUNTRY LIFE—Rosy Music (Island)
23	—	NOT FRAGILE—Bachman-Turner Overdrive (Mercury)
24	39	SERENADE—Neil Diamond (CBS)
25	35	STORMBRINGER—Deep Purple (Purple)
26	50	RAINBOW—Peters & Lee (Philips)
27	22	BACK HOME AGAIN—John Denver (RCA)
28	—	CRIME OF THE CENTURY—Supertramp (A&M)
29	40	THE THREE DEGREES (Philadelphia)
30	28	KEEP ON WOMBLING—Wombles (CBS)
31	32	REMEMBER YOU'RE A WOMBLE—Wombles (CBS)
32	24	PROPAGANDA—Sparks (Island)
33	30	JUST A BOY—Leo Sayer (Chrysalis)
34	37	THE BEATLES 1967-70 (Apple)
35	—	SOLO CONCERT—Billy Connolly (Transatlantic)
36	—	GLEN CAMPBELL'S GREATEST HITS (Capitol)
37	17	LOVE ME FOR A REASON—Osmonds (MGM)
38	—	THE BEST OF BREAD (Elektra)
39	—	A TAPESTRY OF DREAMS—Charles Aznavour (Barclay)
40	—	BAD COMPANY (Island)
41	21	TOP OF THE POPS, Vol. 1 (Super Beeb)
42	27	I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)
43	—	DIANA & MARVIN—Diana Ross & Marvin Gaye (Tamla Motown)
44	45	THIS IS THE MOODY BLUES (Threshold)
45	—	EVERYBODY KNOWS MILLICAN & NESBITT (Pye)
46	—	SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles (Parlophone)
47	—	DAVID LIVE—David Bowie (RCA)
48	26	THE BEATLES 1962-1966 (Apple)
49	23	MEDDLE—Pink Floyd (Harvest)
50	34	OUR BEST TO YOU—Osmonds (MGM)

## DENMARK

(Courtesy I.F.P.I.)

This Week	Last Week	SINGLES
1	—	DESOLATION BOULEVARD (LP)—The Sweet (RCA)
2	—	STAKKELS JIM (LP)—Gasolin' (CBS)
3	—	SLADE IN FLAMES (LP)—Slade (Polydor)
4	—	GOODNIGHT VIENNA (LP)—Ringo Starr (Apple/EMI)
5	—	PAPA BUE MED LILLER PA DANSK (LP)—Papa Bues Viking Jazzband & Liller (Storyville)

6	—	KAI'S FODS 'DAG (LP)—Kai Lovring (Polydor)
7	—	KUNG FU FIGHTING (Single)—Carl Douglas (PYE/EMI)
8	—	BLGD LYKKE (LP)—Sebastian (Harvest/EMI)
9	—	STORMBRINGER (LP)—Deep Purple (Purple/EMI)
10	—	FAR FAR AWAY (Single)—Slade (Polydor)

## ITALY

(Courtesy Germano Rusiccio)

LPs

This Week	Last Week	SINGLES
1	—	ANIMA LATINA—Lucio Battisti (RCA)
2	—	BORBOLETTA—Santana (CBS/MM)
3	—	WHIRLWINDS—Deodato (MCA/MM)
4	—	BABY GATE & MINA—Mina (PDU/EMI)
5	—	XIXA RACCOLTA—Fausto Papetti (Durium)
6	—	IN CONCERT—James Last (Polydor/Phonogram)
7	—	ANIMA—Riccardo Cocciante (RCA)
8	—	CAN'T GET ENOUGH—Barry White (Phonogram)
9	—	STORMBRINGER—Deep Purple (EMI)
10	—	THE LAMB LIES DOWN ON BROADWAY—Genesis (Charisma/Phonogram)
11	—	CONTRAPPUNTI—Le Orme (Phonogram)
12	—	E LA VITA LA VITA—Cochi & Renato (Derby/MM)
13	—	STANZE DE VITA QUOTIDIANA—Francesco Guccini (Columbia/EMI)
14	—	LA VOGLIA DI SOGNARE—Ornella Vanoni (Vanilla/Fonit/Cetra)
15	—	QUANDO VERRA' NATALE—Antonello Venditti (RCA)

## JAPAN

(Courtesy Music Labo, Inc.)

\*Denotes local origin

SINGLES

This Week	Last Week	SINGLES
1	—	FUYU NO IRO—*Momoe Yamaguchi (CBS/Sony)—Tokyo
2	—	RYOSHU—*Midori Nishizaki (Minoruphone)—FBI
3	—	FUYU NO EKI—*Rumiko Koyanagi (Reprise)—Watanabe
4	—	ANATA NI AGERU—*Mineko Nishikawa (Victor)—Fuji, PMP, JCM
5	—	NAMIDA TO YUJO—*Hideki Saijo (RCA)—Geiei, NET
6	—	HAJIMETE NO DEKIGOTO—*Junko Sakurada (Victor)—Sun
7	—	AMAI SEIKATSU—*Goro Noguchi (Polydor)—Fuji
8	—	WATASHI INOTEMASU—*Toshi Itoh And Happy & Blue (Union)—Watanabe
9	—	WAKE—*Kiyoshi Nakajo (Canyon)—Nichion, Yomi Pack
10	—	THE FUGITIVE—*Kenji Sawada (Polydor)—(CBS/Sony)—Watanabe
11	—	KOGARASHI NO HODO—*Mari Amachi (CBS/Sony)—Watanabe
12	—	YUKINONAKA NO FUTARI—*Megumi Asaoka (Victor)—J & K
13	—	PLEASE MISTER POSTMAN—Carpenters (A&M)—Taiyo
14	—	MIREN—*Hiroshi Itsuki (Minoruphone)—Noguchi
15	—	ONNA NO SADAME—*Tonosama Kings (Victor)—Bon
16	—	ERIMOMISAKI—*Shinichi Mori (Victor)—Watanabe
17	—	SHIROI FUYU—*Fukinoto (CBS/Sony)—P.M.P., Saitani
18	—	TSUIISHIN—*Grape (Elektra)—JCM
19	—	KOI NO DAIOGEN—*Finger 5 (Philips)—Nichion, Tokyo Music
20	—	AI NO SHUNEN—*Aki Yashiro (Teichiku)—Ai

## MEXICO

(Courtesy Enrique Ortiz)

SINGLES

This Week	Last Week	SINGLES
1	—	MI PLEGARIA—Cesar (Capitol)
2	—	FEELINGS—Morris Albert (Gamma)
3	—	TOMAME O DEJAME—Mocedades (Ariola)
4	—	A FLOR DE PIEL—Julio Iglesias (Polydor)
5	—	CANDILEJAS—Jose Augusto (Capitol)
6	—	TE JURO QUE TE AMO—Los Terricolos (Gamma)
7	—	ANOTHER TIME—Marwann (Capitol)
8	—	EL REY—Jose Alfredo Jimenez (RCA) Hnas. Huerta (CBS)
9	—	CONTIGO Y AQUI—Elio Roca (Polydor)
10	—	QUIERES SER MI AMANTE—Camilo Sesto (Ariola)

## NEW ZEALAND

(Courtesy N.Z.B.C.)

SINGLES

This Week	Last Week	SINGLES
1	—	YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
2	—	LONGFELLOW SERENADE—Neil Diamond
3	—	KUNG FU FIGHTING—Carl Douglas
4	—	LONELY LADY—John Hanlon
5	—	DOWN ON THE BEACH TONIGHT—Drifters
6	—	HONESTLY LOVE YOU—Olivia Newton-John
7	—	HAPPY BIRTHDAY BABY—Tony Christie
8	—	(You're) HAVING MY BABY—Paul Anka
9	—	JUNIOR'S FARM—Paul McCartney & Wings
10	—	WINDFLOWERS—Seals & Crofts

## Rock LP Best Sellers

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As Of 2/1/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

1	GREATEST HITS—Elton John—MCA 2128	22	DARK HORSE—George Harrison—Apple SMAS 3418
2	BACK HOME AGAIN—John Denver—RCA CPL1 0548	23	FIRE—Ohio Players—Mercury SRM-1-1013
3	NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004	24	I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond—Kolob M3G 4968
4	IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411	25	GOODBYE YELLOW BRICK ROAD—Elton John—MCA 21003
5	PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835	26	BAD COMPANY—Bad Company—Swan Song SS 8410
6	GREATEST HITS—John Denver—RCA CPL1-0374	27	THE SINGLES—Carpenters—A&M SP 3601
7	SERENADE—Neil Diamond—Columbia PC 32919	28	DARK SIDE OF THE MOON—Pink Floyd—Harvest SMAS 11163
8	GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178	29	BEST OF—Bread—Elektra EKS 75056
9	STOP & SMELL THE ROSES—Mac Davis—Columbia KC 32582	30	ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Grand Funk SO 11356
10	BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247	31	FREE & EASY—Helen Reddy—Capitol ST 11348
11	II—Bachman-Turner Overdrive—Mercury SRM 1-696	32	THIS IS MOODY BLUES—Threshold 2THS 12/13
12	WEDDING ALBUM—Cheech & Chong—Oce SP 77025	33	12 GREATEST HITS—Neil Diamond—MCA 2106
13	AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001	34	LET ME BE THERE—Olivia Newton-John—MCA 389
14	STING (Soundtrack)—MCA 390	35	ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307
15	WAR CHILD—Jethro Tull—Chrysalis CHR 1067	36	HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358
16	CARIBOU—Elton John—MCA 2116	37	IT'S ONLY ROCK & ROLL—Rolling Stones—Rolling Stones COC 79101
17	RELAYER—Yes—Atlantic SD 18122	38	IV—Led Zeppelin—Atlantic SD 7208
18	CAN'T GET ENOUGH—Barry White—20th Century T-444	39	AVERAGE WHITE BAND—Atlantic SD 7308
19	WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Bros. BS 2750	40	POEMS, PRAYERS & PROMISES—John Denver—RCA LSP-4499
20	TOLEDO WINDOW BOX—George Carlin—Little David LD 3003		
21	II—Barry Manilow—Bell 1314		

## Rock Singles Best Sellers

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As Of 2/1/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

1	PLEASE MR. POSTMAN—Carpenters—A&M 1646	21	BOOGIE ON REGGAE WOMAN—Stevie Wonder—Tamla 54254
2	MANDY—Barry Manilow—Bell 45613	22	ANGIE BABY—Helen Reddy—Capitol 3972
3	LUCY IN THE SKY WITH DIAMONDS—Elton John—MCA 40344	23	NIGHTINGALE—Carole King—Ode 66106
4	KUNG FU FIGHTING—Carl Douglas—20th Century 2140	24	LONELY PEOPLE—America—Warner Bros. 8048
5	BLACK WATER—Doobie Brothers—Warner Bros. 8062	25	DOCTOR'S ORDERS—Carol Douglas—Midland International 10113
6	LAUGHTER IN THE RAIN—Neil Sedaka—MCA 40313	26	GET DANCIN'—Disco Tex & The Sex-O-Lettes—Chelsea 3004
7	NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM 14748	27	ONLY YOU—Ringo Starr—Apple 1876
8	ONE MAN WOMAN/ONE WOMAN MAN—Paul Anka/Odia Coates—United Artists 569	28	LADY—Styx—Wooden Nickel 10102
9	JUNIOR'S FARM—Paul McCartney & Wings—Apple 1875	29	RIDE 'EM COWBOY—Paul Davis—Bang 712
10	PICK UP THE PIECES—Average White Band—Atlantic 45-3229	30	THE BITCH IS BACK—Elton John—MCA 40297
11	BUNGLE IN THE JUNGLE—Jethro Tull—Chrysalis 2101	31	DING DONG; DING DONG—George Harrison—Apple 1879
12	BEST OF MY LOVE—Eagles—Asylum 45218	32	DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge 402
13	SOME KIND OF WONDERFUL—Grand Funk—Capitol 4002	33	YOU AIN'T SEEN NOTHIN' YET—Bachman-Turner Overdrive—Mercury 73622
14	CAT' IN THE CRADLE—Harry Chapin—Elektra 45203	34	YOU'RE FIRST, THE LAST, MY EVERYTHING—Barry White—20th Century 2133
15	MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond—MGM 14765	35	CHARMER—Tim Moore—Asylum 45214
16	YOU'RE NO GOOD—Linda Ronstadt—Capitol 3990	36	MY EYES ADORED YOU—Frankie Valli—Private Stock 45003
17	FIRE—Ohio Players—Mercury 73643	37	LONGFELLOW SERENADE—Neil Diamond—Columbia 3-10043
18	SWEET SURRENDER—John Denver—RCA 10148	38	#9 DREAM—John Lennon—Apple 1878
19	ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—Mac Davis—Columbia 3-10070	39	I CAN HELP—Billy Swan—Monument 8-8621
20	WHEN WILL I SEE YOU AGAIN—Three Degrees—Philadelphia International 8-3550	40	YOU GOT THE LOVE—Rufus—ABC 12032

## Columbia Bows Country Drive

LOS ANGELES—CBS Records bows a seven-week country catalog program featuring as incentives an additional 30 days dating on catalog product only.

January shipments are due April 10; February shipments are due May 10. In addition, free goods are offered: six free on 100 LPs or three on 50 with five free on 100 8-tracks or two on 50. There are no free goods on new releases or \$4.98 country product.

Columbia is backing the country

push with ad kits. Special emphasis is placed on in-store merchandisers.

Tom McGuinness, in announcing the program, says that Columbia country product averaged just short of \$2 million monthly in 1974. The country program in the spring of 1974 net billed just under \$5 million, the most successful country program in the history of the label.

Columbia and its custom labels will release 41 new country-oriented LPs during the program.



**JIMMY BUFFETT—A1A**, Dunhill DSD-50183 (ABC). To be in music today, one has to be part philosopher and part humorist, with the ability to laugh at one and all including himself as well as to recognize the sensitive things in life. Jimmy Buffett fits all of these qualifications. As has become habitual with him, he offers a sprinkling of uptempo material and ballads, rock and country, all good as well as being commercial. One of the few pop artists today who can appeal to both rock and country audiences without seeming to aim himself at either. Basically, he is a storyteller who can set either personal or universal stories to song and let one and all understand them and enjoy them. Watch for country, Top 40 and FM play on this one, and hope that Buffett does some more touring.

**Best cuts:** "Makin' Music For Money," "Dallas," "Stories We Could Tell," "A Pirate Looks At Forty," "Migration," "Nautical Wheelers."

**Dealers:** Open to show artist's personal liner notes map.

**GLORIA GAYNOR—Never Can Say Goodbye**, MGM M3G 4982. Ms. Gaynor gained her fame with the title cut, a song that broke first in the discos. And a good disco LP it is, with one side featuring three long cuts and the other songs of a more conventional length. The difference between this and most disco oriented LPs, however, is that there is more here than a percussive beat. Ms. Gaynor possesses a powerful, brassy voice and is a fine stylist who would sell records whether the discos were around or not. Musically, there is the best of both worlds—the horns stand out perfectly while the strings serve as an excellent cushion. Watch for AM and FM play on this one, and listen to one of the few screamers who can control her vocals. Entire LP is uptempo.

**Best cuts:** "Never Can Say Goodbye," "Honey Bee," "Searchin'," "We Belong Together," "Real Good People."

**Dealers:** If you have a disco section, this belongs in it.

**DAVID GATES—Never Let Her Go**, Elektra 7E-1028. Second solo set from former Bread leader proves a much more viable LP both commercially and artistically than his debut. Gates makes good use of his familiar, soft toned voice on several love songs, but also works in a few excellent rockers and an electronic oriented cut. Material here should be welcome to all Bread fans, but should also pull him away from that often hard to lose "ex-lead singer" category. A number of potential singles, but the main point is that Gates is no longer simply singing ballads, and when he tackles a rocker, he does it well.

**Best cuts:** "Never Let Her Go," "Light Of My Life," "Somebody," "Strangers," "Watch Out."

**Dealers:** Display with Bread as well as in solo section, and let consumers know who Gates is.

**MICHAEL MURPHY—Blue Sky, Night Thunder**, Epic KE 33290 (CBS). Murphy has been lumped in a number of categories, including progressive country, Texas rock, country/rock and other areas. Basically, the man is simply a fine singer/songwriter with a soothing voice and a penchant for singing acoustic oriented tunes that deal with the people and things of the outdoors. Most of the songs do have an acoustic sound, and country stations should play certain cuts. Expect biggest action to come from FM, however. Highlight is "Goodbye Old Desert Rat," which characterizes perfectly the feeling of any younger person who has had the joy of knowing and talking to a wiser, older person. Like Dan Fogelberg, who is hitting big now, an easy to listen to artist who has a lot to say.

**Best cuts:** "Carolina In The Pines," "Goodbye Old Desert Rat," "Blue Sky Riding Song," "Without My Lady There," "Rings Of Life."

**Dealers:** Place in rock, but also remember that Murphy does have a "progressive country" following.

**SERGIO MENDES**, Elektra 7E-1027. This is an entirely new Mendes group—primarily studio musicians and two new vocalists. Gone is the Brasil connotation in favor of contemporary rhythms, with a Latin undercoating, and a program of well-known tunes. The two girl voices, Bonnie Bowden and Sondra Catton, have a very strong sound, sweet and flowing. Mendes' influence as a pianist is submerged into the total production handled by Mendes and Dave Grusin, who wrote all the splendid orchestrations. The two-girl voice signature retains Sergio's grasp with his past, but the tunes are very lively and linked to today, not that his past works were all vintage evergreens.

**Best cuts:** "All In Love Is Fair," "Here Comes The Sun," "You Been Away Too Long."

**Dealers:** A fine debut LP by Mendes for his new label.

**ENO—Taking Tiger Mountain By Strategy**, Island ILPS 9309. Second effort from former Roxy Music man and one of the most popular underground figures is a bit of a long shot, but is far more commercial than his debut solo set. Still a quality of strangeness to the whole affair, but the sound on the whole is more likely to whet the appetite of the average listener. And when you get right down to it, Eno begins to sound like another good old rock and roller under a slightly different guise. Some excellent hard rock here, in fact, as well as the kind of off the wall material that will keep his strong core of fans happy. LP has already done well via the import route, but give him a chance at commerciality.

**Best cuts:** "Back In Judy's Jungle," "Mother Whale Eyeless," "Third Uncle," "The True Wheel," "Taking Tiger Mountain."

**Dealers:** Eno has a ready made following, so display strange cover prominently.

**PHIL EVERLY—Phil's Diner**, Pye 12104. Kind of another longshot from the younger of the famous brothers, who, with writing partner Terry Slater, has put together a superb LP

that stands heads above most of the country/rock material that calls itself laid back. The songs here should be covered by many, but Everly himself has done a creditable job. The vocals are as softly soothing as always, and Phil could well be the one to fill that gap between some of the country/rock folk who've let themselves lay back a bit too much and the happy rock sounds of bands like the Hollies. He's been away for a bit, but give him a fresh listen. It will be worth it.

**Best cuts:** "Sweet Music," "Goodbye Line," "Too Blue," "Old Kentucky River," "New Old Song."

**Dealers:** Phil Everly is a mighty familiar song, so exploit it.



**MICHAEL JACKSON—Forever Michael**, Motown M6-825S1. Back with another solo effort and a stronger, more mature voice, Jackson is developing into more and more of a singer and less of a cute kid getting by on some happy singing and good acting. He is at his best on the ballads, which not only give him the chance to show off his excellent voice and skill at handling a song but which also offer the best chance of crossover into a pop marketplace. Among the uptempo things are some disco possibilities that let him seem a bit more like the Michael of old. Yet the best cuts are the slow ones, and it is here that his real star potential as a solo lies.

**Best cuts:** "We're Almost There," "One Day In Your Life," "Cinderella Stay Awhile," "Just A Little Bit Of You," "Daper Dan," "I'll Come Home To You."

**Dealers:** Cover portrait is perfect for display.

**THE DYNAMIC SUPERIORS**, Motown M6-822S1. One of the most exciting and creative of the "new soul" groups, ranking right next to Blue Magic and Ace Spectrum as some of the brightest hopes for the future. Whether working on ballads, mid tempo cuts or a few straight rockers, the group (in combination with several excellent arrangers and producers Nick Ashford and Valerie Simpson) don't miss on any of the tracks. Among their skills are the rather interesting trick of using backup vocals as leads and vice versa, fitting perfectly between Barry White type soul and straight funk and putting themselves in a firm position for the crossover market. Best cuts are the ballads, and if there is such a thing as progressive soul, this is it. Expect AM soul and pop play and FM action.

**Best cuts:** "Shoe Shoe Shine," "Leave It Alone," "Romeo," "Cry When You Want To," "I Got Away," "Release Me."

**Dealers:** Colorful cover is perfect for display.

**BARBARA MASON—Love's The Thing**, Buddah BDS 5628. Veteran songstress comes up with her strongest set in years, featuring a number of the talk/blues/soul cuts she handles so well as well as her answer version to "Woman To Woman." Closest to straight soul than anything she has done in some time, and in some cases she approaches the jazz/blues sounds of a Dinah Washington. Some frenetic rockers here as well. One difference between this and her traditional soul—all but three of the cuts are over four minutes long. But they all work. Set should make this stylist a mainstay on soul radio and charts again.

**Best cuts:** "Shackin' Up," "Your Sweet Love," "From His Woman To You," "What Do You Say," "(There's) One Man Between Us."

**Dealers:** Ms. Mason has been a star for nearly a decade.



**RONNIE MILSAP—A Legend In My Time**, RCA 1-0846. The title is appropriate, because that's what Milsap is becoming. Already the "Male Vocalist of the Year," he should win some new accolades now. The title song is already a winner, and he has some fine support in both old and new numbers.

**Best cuts:** "The Biggest Lie," "She Came Here For The Change," "I'll Leave This World Loving You," and "I'm Still Not Over You."

**Dealers:** The strength of his current popularity should give this a push.

**TOMPALL GLASER—Tompall**, MGM 4977. It wasn't long ago when Shel Silverstein, the great one, put together a concept album for Bobby Bare. Now he has done much the same for Tompall in this exceptional LP which, probably for the first time, gives the native Nebraskan the opportunity to show his versatility, his feel for a song, and his unlimited abilities. The LP is fun, delightful, and well put together, with credits for everyone.

**Best cuts:** Every cut is good, but the best are: "I Ain't Looking For The Answers Anymore," "Country Gospel Good Book Rock & Roll" (a crossover), "Put Another Log On The Fire," and every cut on side two.

**Dealers:** This one should get prominent display and promotion.



**GROOVE HOLMES—Onsaya Joy**, Flying Dutchman BDL1-0827 (RCA). Organist Holmes plays bright, sparkling mainstream music patterned along tight trio lines. Leader has been around since the 60s with a dark, open funky style—long before it was stylish to be funky. His long, flowing solo lines explode with the rapidity of a machine gun. This set

done at the Halfnote in New York represents uncluttered, un gimmicked music, although Holmes has an electronic device for making his bass lines come out clearer.

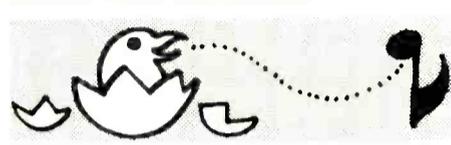
**Best cuts:** "Green Dolphin Street," "Song For My Father," "Misty."

**Dealers:** Solid MOR organ playing which can appeal to adult buyers who recall his presence in the 60s.

**STRIKE UP THE BAND—Bobby Hackett With Zoot Sims And Bucky Pizzarelli**, Flying Dutchman BDL1-0829 (RCA). There is a warm and enticing blues, "Blue Moment" as the second cut on side one and this tune, which allows an all-star band of soloists to really get into the strength of the blues, represents the kind of relaxed, fun type of jazz that once reigned. Therefore it's a gas to hear this kind of music—especially when played by the likes of Zoot Sims, Bobby Hackett, Mel Lewis, Richard Davis and Bucky Pizzarelli. Hackett's melodic trumpet flows ebullently along with Sims' tenor and Pizzarelli's swinging guitar. The rhythm section overcomes the basic 4/4 and dixieland tempos. This is enjoyable music reflecting back on how good things can be.

**Best cuts:** "Blue Moment," "Embraceable You," "These Foolish Things" (with its dixielandish front line sound).

**Dealers:** Hardcore jazz buffs will know who these performers are and what the music is all about.



**AMERICAN GYPSY**, Chess CH60034 (Chess/Janus). Six blacks and one white who get together to cut an LP featuring the styles of the Ohio Players, Barry White, Jimi Hendrix, the Beach Boys and Earth, Wind & Fire and incorporate soul, jazz, blues and rock, and cut the LP in Holland, is an oddity. And here we have just such an oddity, and a good one it is. Most obvious pattern is the mix between an Ohio Players funk style and the satin like soul of a Barry White which works perfectly. Good lead vocals, strong five-man backup harmonies and even a few disco-oriented things. A most interesting new group indeed.

**Best cuts:** "10,000 Miles," "Ooh Why Not," "Lady Eleanor," "Angel Eyes," "Stuck On You."

**Dealers:** Play in store. This one will draw queries.

**THE IMAGE**, Manticore MA6-504S1 (Motown). Former Blues Image/Cactus man Mike Pinera is back with a new trio centering around some tasty guitar from Pinera and Duane Hitchings' keyboard and synthesizer work. Quite basic for the most part, with the straight rock cuts working the best. Rather than the vocals, it is the instrumentals that are the highlight here. Aim this one primarily at the younger FM audiences, but remember that Pinera has a lot of fans over the past few years.

**Best cuts:** "For Another Day," "So Hard To Say," "It Happens All The Time," "Show Your Love."

**Dealers:** Pinera has never been in a band that has not done well.

## Billboard's Recommended LPs

### pop

**MICK RONSON—Play Don't Worry**, RCA APL1-0681. Ex-Bowie, current Mott the Hopples guitarist shows his second solo LP to be a vast improvement over the debut, with more emphasis on his fine guitar work and less on his not always perfect singing. Best cuts are undoubtedly the uptempo ones that let him work out on his guitar. Market for this one is FM. **Best cuts:** "Angel No. 9," "White Heat/White Light," "Girl Can't Help It."

**RICHIE LECEA—It's All Done With Mirrors**, Wooden Nickle, BWL1-0673 (RCA). Second LP from this young singer/songwriter is packed with potential singles and highly commercial material. Lecea seems to sound like everyone in the top of the charts, but it's a bit hard to pinpoint exactly who. **Best cuts:** "Keep On Dreamin'," "Travelling In A Circle," "I'll Take You Home."

**STEVE HARLEY AND COCKNEY REBEL—The Psychomodo**, EMI ST 11330 (Capitol). British group is back with a Bowie influenced LP mixing rock and British folk. Should satisfy their strong following in this country, with FM play expected. **Best cuts:** "Psychomodo," "Cavaliers."

**MICHEL LEGRAND—Live at Jimmy's**, RCA BGL1-0850. Legrand is literally a legend and this record accurately depicts another creative side of the man. Recorded live with a personnel of jazz greats, including Phil Woods, Ron Carter, Grady Tate and George Davis. **Best cuts:** "Watch What Happens," "You Must Believe In Spring."

**HARRY & TONTO—Original Soundtrack**, Casablanca NBLP 7010. From the Art Carney movie which is pulling in good reviews comes a set featuring some interesting dialogue and some pretty music highlighted by piano, synthesizer and strings. Bill Conti handled the music. **Best cuts:** "Harry & Tonto," "Fuge For Tomorrow."

### soul

**ZULEMA—RCA**, APL1-0819. Good, powerful LP featuring some new material and some interesting reworkings of some rock standards. Strong possibilities from this booming young

**WALTER HEATH—You Know You're Wrong, Don't Ya Brother**, Buddah BDS 5615. Interesting soul mix of love songs and tunes attempting to glorify the Superfly here character. With most material dedicated to a brighter future or an unfortunate love affair, Heath shows a roughly smooth voice which should put him in both the soul and pop picture for some time to come. If you're looking for singles, best bet is to choose the ballads, which are primarily the love songs.

**Best cuts:** "You Know You're Wrong (Don't You Brother)," "Jamey," "I Thought You Might Like To Know," "Put Your Love In My Hands."

**Dealers:** Another deserving new artist, so try and expose him.

**SHILOH MORNING**, TRC 51053. It's always nice to find a new group on a reasonably small label that has something to offer, and Shiloh Morning is such a group. Vocalist Jeannie Megill is the singing highlight of the band, sounding a bit like Karen Carpenter but not enough to sound like an imitator. The songs in which she is not handling lead chores sound like a mix between the Moody Blues, CSN&Y and the Eagles. Musicianship is excellent on this acoustic oriented set, and the entire LP is worth a listen.

**Best cuts:** "Riverside," "The Greatest Song I Ever Heard," "Talk It Over In The Morning," "Just Like The Other Day," "Knights In White Satin."

**Dealers:** Some of the best finds are on small labels.

**CHARLES SULLIVAN—Genesis**, Strata-East 7413. A fine effort by a greatly underrated New York musician who displays a great ability to compose. His list of sidemen, although they are definitely more than that, includes such stalwarts as Stanley Cowell, Sonny Fortune, Onaje Allen Gumbs, Dee Dee Bridgewater and Alphonse Mouzon. Pick up on this one.

**Best cuts:** "Evening Song," "Good-Bye Sweet John," "Field Holler," "Now I'll Sleep," "Genesis."

**Dealers:** In-store play is a must.



**DON IMUS—This Honkey's Nuts**, Bang BLP 407. Kind of the white version of Richard Pryor's "That Nigger's Crazy," is often tasteless but is often quite funny, particularly when the famous New York disk jockey is poking fun at himself and the white middle class who poke fun at every ethnic and religious group other than themselves. Nothing on here can be used for airplay, for obvious reasons, yet the Imus name should be enough to sell the LP. Most creative cut is the one dealing with an imaginary, and hilarious newscast.

**Best cuts:** "Uptight White," "Blind Date," "Imus In Washington."

**Dealers:** Good cover for display. And take heed to Bang's wise warning that the LP is not for the kids.

**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 or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tieg, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.**

vocalist. **Best cuts:** "A Whiter Shade Of Pale," "Will You Still Love Me Tomorrow," "It's All Right With Me."

**THE THREE DEGREES—So Much Love**, Roulette SR 3015. Now that the Three Degrees have begun to climb up the charts, this album of older material has appeared. Some very nice pop tunes are included by Jimmy Webb, Bill Withers and Steve Stills, and the orchestrations are very heavy. **Best cuts:** "Magic Mirror," "Love The One You're With," "Ebb Tide."

### jazz

**DOM MINASI—When Joanna Loved Me**, Blue Note BN-LA 258G (UA). New York guitarist Dom Minasi is the first white artist to sign with this label. All of the selections are standards and one highlight of this record is the fact that he uses his own band for studio backing. **Best cuts:** "Spinning Wheel," "When Joanna Loved Me," "On Green Dolphin Street."

**CHIMERA**, Peters International, PILPS 9005. A concept album featuring a combination of jazz, rock and Mideast sounds. The album concept was devised by reedman Gus Vali who has assembled a number of middle eastern musicians as well as Joe Farrell, Joe Beck, Charlie Palmieri and Bernie Leighton. **Best cuts:** "Hadji Baba," "Nosh," "Rockin' Bird."

**THE ENSEMBLE AL-SALAAM—The Sojourner**, Strata-East SES 7418. This group, while based in jazz, sounds r&b many times. Their moods are many and everything is very interesting and current with some new twists including vocalists Beatrice Parker. Khaliq Abdul Al Rouf also displays some fine directions on saxophones, flutes and piccolo. **Best cuts:** "Music Is Nothing But A Prayer," "Circles," "Traces Of Trane."

**LESTER YOUNG—Newly Discovered Performances Vol. 1**, ESP 3017. Lester Young is legendary and these radio performances are a welcome addition. They present him doing what he did best, blowing wildly in a live setting. Sidemen on these sessions include Roy Haynes, Ella Fitzgerald, Hank Jones and several other notables. **Best cuts:** "Lester Leaps In," "I Don't Stand A Ghost Of A Chance," "Just You, Just Me."

# 130 Record Bar Employees

• Continued from page 3

cating the availability of song folios and sheet music of the recorded music the customer is buying often mean more register billing. Complaints must always be handled justly and fairly, he said. Such customer assuaging is a store's best public relations builder. Gonzalez stated.

Ad and sales promo manager Chuck Hafter, in conjunction with Harry Nolan of Cargill, Wilson & Acree, Atlanta, ad agency for Record Bar, explained a comparative survey of in-store and out-of-store record buyer interviews done in seven Record Bar cities. The study showed the emphasis stores must place on the 18-to-24-year-old buyer and rock inventory. Among complaints uncovered in the survey was demonstration music in the store played too loud. Hafter reprised multi-media ad programs over the past six months, in which as many as 14 labels participated. He outlined an accessory co-op venture in which a 12-page customer catalog was produced in quantity.

Pete Smolen, purchasing head, emphasized the importance of early sales feedback from his managers. Record Bar insists on two lengthy phone calls per week from managers to its department heads in Durham. Smolen wants managers to take more initiative based on their intuition and their knowledge of their area.

He urges strong liaison with local radio. Managers must help create the "right inventory mix." He impressed upon managers that they regulate what LPs are in the important current hits section. He advised stores to push a "one-year tape guarantee," noting that such a guarantee was a direct deterrent to often defective pirated tapes.

In general discussions, store managers griped about the lack of contact with label salesmen in many areas. Managers seek more information about new acts, stressing that all

the artsy 4-color artwork doesn't help sell as much as gut data about a new group. In-store merchandising material must be more sales-oriented, they feel. It was pointed out, for example, that the most expensive and effective-visually displays, life-size die-cut figures of record stars,

would sell more if the figure carried a catalog pocket, in which pocket-sized brochures for giveaway could be placed.

Bergman said Record Bar regional supervisors were increased from four to seven to provide greater rapport with the stores, now covering 21 states. Schanke asked labels such as WEA, Buddah, ABC-Dunhill, MCA, RCA, Capitol and 20th

Century, which presented sales presentations, for more lead time on promo and ad campaigns in 1975 so the chain could do a better job.

Artists who appeared during the convention included: Mickey Newbury, Martin Mull, Lori Lieberman, Andre Crouch and the Disciples and Boz Scaggs. At the final banquet, Bergman gave the first annual "Best Of The Year" Record Bar awards,

which include: manager, Danny Wynne, Pitt Plaza, Greenville, N.C.; new manager, Ed Hardy, Puente Hills Mall, City of Industry, Calif.; assistant manager, Mark Bobonic, Northwoods Mall, Charleston, S.C.; store, Dutch Square, Columbia, S.C.; new store, Lincoln Mall, Matteson, Ill.; supplier representative, Mike Smith, RCA, St. Louis; and artist, Elton John.



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### ASCAP Board

• Continued from page 12

tions: Duke Niles, Paris Music Co., and Joan Schulman, Cookaway Music.

Incumbent publishers in the standard field are Arnold Brodido, Theodore Presser Co.; Ernest R. Farmer, Shawnee Press, and W. Stuart Pope of Boosey and Hawkes, Inc. Also nominated are publishers James McIlhenny, G. Schirmer; George H. Shorney, Hope Publishing Co., and Walter E. Volkwein, Volkwein Brothers. Alternates are Fred Bock, Fred Bock Music Co.; Geoffrey R. Lorenz, Lorenz Publishing Co., and Robert MacWilliams, E. C. Schirmer Music.

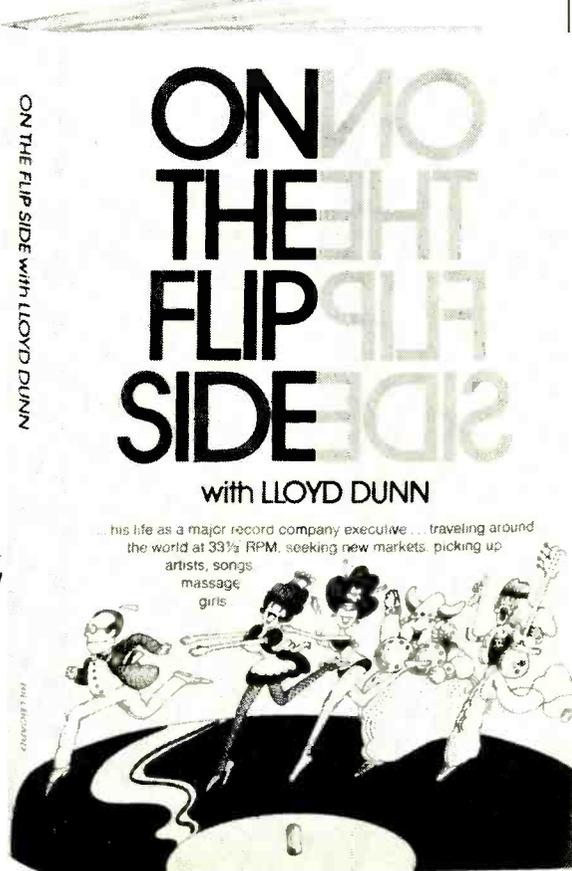
In addition Alter, the writers' nominating committee consists of Lee Adams, Robert Allen, John Corigliano, Bronislaw Kaper and David Rose, the publishers' nominating committee includes William Hall, Jack and Bill Music Co., Nashville, Stanley Mills, September Music, and David Sengstack, Sammy-Birchard Co.

### Chappell Licenses

NEW YORK—Chappell has licensed Hal Leonard Publishing to handle marching bands and stage band arrangements in the U.S. and Canada. Chappell has also licensed Leonard to handle musical instrument publications and several educational catalogs.

### Scorpio In Move

PHILADELPHIA—Scorpio Music Distributors has moved to larger quarters here at 2933 River Rd., Croydon, Pa. The rackjobbing and distributing firm is also one of the largest purveyors of cutout merchandise in the East.





**RINGO STARR—Snookeroo (3:27);** producer: Richard Perry; writers: Elton John-Bernie Taupin; publishers: Big Pig/Leeds, ASCAP. Apple 1880 (Capitol). Ringo follows the ballad "Only You" with an uptempo, happy song which seems better suited, both commercially and artistically to him. Good horn backup, strong use of strings, but most of all it's a perfect Ringo type cut, with a title that acts as a perfect hook and a tune that is instantly memorable. No No Song (2:30); producer: Richard Perry; writer: Hoyt Axton; publisher: Lady Jane, BMI. Flip side of "Snookeroo" is also likely to get a lot of play, with a number of stations already on it. The drug references, even though the singer is saying that he no longer uses drugs, could hurt airplay some. Still, the song is another good, fun Ringo cut.

**EARTH, WIND & FIRE—Shining Star (2:50);** producer: Maurice White; writers: M. White-P. Bailey; publisher: Sagittarius, ASCAP. Columbia 3-10090. Far and away the most commercially appealing cut this well established jazz/rock group has come up with in a long while. Besides the band's own distinctive sound, strong mixes of Santana and War here. Should get pop and soul play as well as disco action. Should also mark their return to Top 40 action.

**CARL DOUGLAS—Dance The Kung Fu (2:59);** producer: Biddu; writers: Douglas-Biddu; publisher: Carren/Woolfsongs Ltd. MCPS. 20th Century 2168. Coming off his number one "Kung Fu Fighting," Douglas sticks with the same method of self defense for his followup. Another fine dance song with the same kind of infectious repetition his big hit enjoyed. Should cross into soul as well.

**ARETHA FRANKLIN—With Everything I Feel In Me (3:22);** producers: Jerry Wexler, Arif Mardin and Aretha Franklin; writer: A. Franklin; publisher: Pundit, BMI. Atlantic 45-3249. Fine, mid-tempo, sexy cut from the Queen Of Soul, backed by a haunting piano and strings with organ and guitar darting in and out. Strong backup vocals aid as the record builds, and Aretha's singing sounds stronger than it has in some time. Kind of material she handles best.

**B.J. THOMAS—(Hey Won't You Play) Another Somebody Done Somebody Wrong Song (3:23);** producer: Chips Moman; writers: C. Moman-L. Butler; publishers: Press/Tree, BMI. ABC 12054. Already on the Hot 100 at 97, Thomas has his best chance in years of going straight to the top with this country oriented rocker. Like "Raindrops Keep Fallin' On My Head," this mid-tempo material is the kind he works best with. Instantly recognizable as Thomas. Perfect for AM radio, MOR and country.

## recommended

**DAVE LOGGINS—Second Hand Lady (3:06);** producers: Glen Spreen and Dave Loggins; writer: D. Loggins; publishers: Leeds/Antique, ASCAP. Epic 8-50069 (CBS).

**THE EDGAR WINTER GROUP—Someone Take My Heart Away (2:56);** producer: Rick Derringer; writer: E. Winter; publisher: Hierophant, BMI. Epic 8-50060 (CBS).

**GENE McDANIELS—Lady Fair (3:33);** producer: Gene McDaniels; writers: Eugene McDaniels-Dennis Collins; publisher: Skyforest, BMI. Ode 66107 (A&M).

**BEVERLY BREMERS—Get Up In The Morning (2:39);** producer: Deke Richards; writer: D. Richards; publisher: 42nd Street, BMI. Scepter 12399.

**THE 5TH DIMENSION—No Love In The Room (3:05);** producer: John Florez; writers: P. McManus-L. Pedroski; publishers: Tiny Tiger/Balloon, ASCAP. Arista 0101.

**KISS—Let Me Go, Rock 'N Roll (2:16);** producers: Kenny Kerner and Richie Wise; writers: Stanley and Simmons; publishers: Cafe Americana/Rock Steady, ASCAP. Casablanca NB 873.

**THE RHODES KIDS—Runaway (2:36);** producer: Al Kapps; writers: Shannon-Crook; publisher: Vicki, BMI. GRC 2052.

**BARNABY BYE—Blonde (2:55);** producer: Jack Richardson; writers: B. Alessi-M. Tilyou; publishers: Willum/Cotillion, BMI. Atlantic 45-3244.

**SEVERIN BROWNE—Romance (2:59);** producer: Larry Murray; writer: J. Shear; publisher: Prodigal Son, BMI. Motown 1333F.

**SONOMA—Dream, Dream (2:53);** producer: Steve Barri; writer: Charlie Merriam; publishers: ABC/Dunhill/Punch Shop, BMI. ABC/Dunhill 15028.



**THE HUES CORPORATION—Love Corporation (3:16);** producer: David Kershenbaum; writer: Wally Holmes; publishers: JiMi Lane/Ensign, BMI. RCA PB10200. Group that has enjoyed two major hits in the past six months comes up with another pop/soul/disco cut, highlighted by alternating lead and harmony vocals and powerful production. Expect this uptempo cut to move to pop.

**EDDIE KENDRICKS—Shoeshine Boy (3:15);** producers: Frank Wilson & Leonard Caston; writers: H. Booker-L. Allen; publisher: Stone Diamond, BMI. Tamla 54257F (Motown). Kendrick returns to his more familiar falsetto style here on a cut that should get heavy disco play. Several interesting changes here, from uptempo to mid-tempo and back. Best soul possibility this established star has come up with in a long while.

## recommended

**BLOODSTONE—My Little Lady (2:45);** producer: Mike Vernon; writer: C. McCormick; publisher: Crystal Jukebox, BMI. London 5N-1061.

**AL DOWNING—I'll Be Holding On (3:07);** producers: Tony Bongiovi, Meco Monardo and Jay Ellis; writers: Al Downing-Lance Quinn-Andrew Smith; publishers: Heavy/Elbomo/Diagonal, BMI. Chess 2158 (GRT).

**CLARENCE CARTER—Warning (2:50);** producer: McKinley Jackson; writers: P. Boyd-M. Jackson; publishers: Dozier/Gemican, BMI. ABC 12058.

**SAM DEES—The Show Must Go On (3:38);** producer: Sam Dees; writer: S. Dees; publisher: Moonsong, BMI. Atlantic 45-3243.

**THE IMAGINATIONS—Searchin' Part I (2:59);** producer: Star-Vue Productions; writers: Maurice Commander-Jerline Shelton; publisher: Jason Sean, ASCAP. 20th Century 2163.

**BOBBY WILSON—Deeper And Deeper (3:16);** producer: Vernon Bullock; writers: R. Wilson-V. Bullock; publishers: Kama Sutra/Mafundi, BMI. Buddah 449.

**GENE HARRIS—Losalamitoslatinfunklovesong (2:59);** producers: Keg Johnson, Jerry Peters and Jim Shifflett; writer: J. Peters; publisher: Parnassis, ASCAP. Blue Note XW590 X (United Artists).

**TOMORROW'S PROMISE—La La La La (She's Mine) (3:02);** producer: Philmar Productions; writer: James Sawyer; publisher: Astronomical, BMI. Mercury 73644.

**FUNKADELIC—Red Hot Momma (3:16);** producer: G. Clinton; writers: B. Worrel-G. Clinton-E. Hazel; publisher: Gold Forever, BMI. 20th Century/Westbound 5000.

**BRENTON WOOD—Rainin' Love (You Gotta Feel It) (2:33);** producer: Midget Production; writers: Graham-Glasser-Todd-Smith-Winn; publisher: Peanut, ASCAP. Midget 101.

**CITY LIMITS—Love Is Everywhere (3:24);** producers: Joseph B. Jefferson and Charles Simmons; writers: J. Jefferson-B. Hawes-C. Simmons; publisher: Mighty Three, BMI. TSOP ZS8 4761 (CBS).

**BLACK IVORY—Will We Ever Come Together (3:26);** producers: Patrick Adams and Black Ivory; writers: Robert John-Michael Gately; publishers: Buddah/Jobette, ASCAP. Buddah 443.

**DONNY MANN—I'm A Weak Man (3:16);** producers: John Collins, Bill Traut and Jim Golden; writer: E. Campbell; publisher: Caesar's Music Library, ASCAP. Wooden Nickel WB-10107 (RCA).



These are new artists deserving of exposure.

**DOOLEY SILVERSPoon—Bump Me Baby, Part 1 (2:35);** producer: Sonny Casella; writer: S. Casella; publisher: Springfield, ASCAP. Cotton 636WEA (Arista). Already an East Coast disco smash, this bouncy cut reminiscent in parts of George McCrae's "Rock Your Baby" could easily hit pop and soul charts.

**GREG PERRY—Come On Down (Get Your Head Out Of The Clouds) (3:33);** producer: J.P. Dirt; writers: L. Perry-K. Davis-M. Cowart; publishers: Cafe Americana/Peabody & Co., ASCAP. Casablanca NB 817. Excellent soul cut backed by full string orchestra and featuring powerful vocals from this young singer.



**BOB LUMAN—Proud Of You Baby (2:44);** producer: Billy Sherrill; writers: Billy Sherrill, Norro Wilson; Algee (BMI); Epic 8-50065. He can sing any kind of a song, and do it with feeling. But there is something special in this ballad, and it really comes across. All the tools there for success. Flip: No info available.

**BARBARA MANDRELL—Wonder When My Baby's Comin' Home (2:10);** producer: Billy Sherrill; writers: Kermit Goell, A. Kent; Great Foreign Songs/Arthur Kent/Galleon (ASCAP);

Columbia 3-10082. The extremely talented lady reaches into the past and adds to her list of credits with this fine number, and demonstrates why she's one of the finest show business entertainers around. Flip: No info available.

**LA COSTA—He Took Me For A Ride (2:45);** producer: Norro Wilson; writers: Taylor, Wilson & Tackitt; All Gallico/Algee (BMI); Capitol 4022. Fresh from her album, this up-tune will demonstrate even more remarkably that she is destined for very big things. Without drawing comparisons with others in the family, she certainly is consistently good. Flip: No info available.

**RAY PRICE—Roses And Love Songs (3:50);** producer: Larry Gordon & Larry Muhoberac; writer: Jim Weatherly; Keca (ASCAP); Myrrh 150 (ABC). They rushed this Jim Weatherly tune from Ray's first album on the label because of the great response, and it promises to be a wise move. It's Price at his best, and that's unbeatable. Flip: No info available.

**CHARLIE RICH—My Elusive Dreams (3:30);** producer: Billy Sherrill; writers: Curley Putman, Billy Sherrill; Tree (BMI); Epic 8-50064. It's a great tune, and went to the top before, and some may question the wisdom of Charlie releasing it now. But he gives it a new interpretation, and a great song is always able to go back up. Flip: No info available.

**BILL ANDERSON—I Still Feel The Same About You (2:54);** producer: Owen Bradley; writer: Bill Anderson; Stallion (BMI); MCA 40351. It's another hit song out of his most recent album, and when he writes and sings, people listen. They also give it airplay and buy the record. So he has another strong one going. Flip: Talk To Me Ohio; all credits same.

## recommended

**NANCY WAYNE—Cheatin' Was The Last Thing On My Mind (2:44);** producer: Eddie Martinez; writer: Richard Burns; New York Times/Dunbar (BMI); 20th Century 2165.

**BOBBY WRIGHT—I Just Came Home To Count The Memories (3:52);** producer: Don Gant; writer: G. Ray; Contention (SESAC); ABC 12062.

**JOHNNY DUNCAN—Charley Is My Name (2:51);** producer: Billy Sherrill; writer: Johnny Duncan; Otter Creek (BMI); Columbia 3-10085.

**DON IMUS—Play That Country Juke Box (2:59);** producers: Paul diFranco, Marc Bellack & Joey Levine; writers: Paul diFranco, Norman Dolph, Pibby/City Island (BMI); RCA 10170.

**GEORGE MORGAN—In The Misty Moonlight (2:50);** producer: Joe Johnson; writer: Cindy Walker, 4-Star Music (BMI); 4-Star 5-1001.

**GLENN BARBER—We've Got It All Together This Time (2:22);** producer: Wesley Rose; writer: Glenn Barber; Acuff-Rose (BMI); Hickory 340 (MGM).

**DON TAYLOR—Warm The Woman In Her (2:45);** producer: Larry Morton; writer: Ann J. Morton; One More/Sue Mirl (ASCAP); Chart 7501.

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.

## No Recession Felt By Col

• Continued from page 3

While saying CBS does not have to fret over developing defensive steps to battle any depressed condition within its operation, Segelstein says the "business of cost control, which is an inflationary question, is something we've been into for some time.

"So we have been very careful in costs—mostly in identifying costs as they go up and that's a financial process.

"Increases occur in artist royalties and manufacturing costs. We are not on a belt tightening, starvation kind

## Guild To Protest

• Continued from page 3

decision by the FCC on other issues in the case. (Billboard 11-9.)

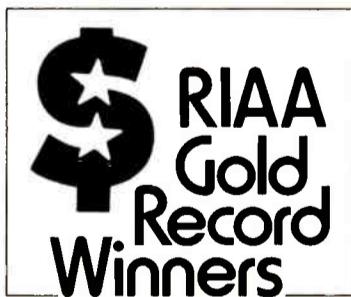
Also, presiding Appeals Court Judge David Bazelon had noted in his ruling that the court's refusal to intervene while the FCC was still investigating the case did not mean that "the allegations pending before the Commission are not serious."

of situation because that in itself is strangulating. We're careful but not suicidal."

CBS is not reducing any of its activities which involve dollars—like salaries or signing artists or production deals. "I suppose what's going on is people will sign artists, talk production with greater selectivity and greater caution," Segelstein says.

"Nobody has shut off the tap and said, 'That's it.' I don't think you can maintain the status quo without it affecting you. This is a creative business and when you recognize talent, you have to go after it. Minnie Riperton would not have happened if we'd said, 'no more.' The name of the game is being more cautious, selective and keeping a lookout on the marketplace and the economy. Nobody can read it well. You just keep watching and be ready to take care of expansion, recovery or disaster."

Industry, the executive notes, is now trying to tighten up, be neat and make what it has work.



## Singles

Al Green's "Sha La-La (Makes Me Happy)" on Hi; disk is his eighth gold single.

The Ohio Player's "Fire" on Mercury; disk is their third gold single.

## Albums

Millie Jackson's "Caught Up" on Spring; disk is her first gold album.

Bread's "The Best Of Bread, Vol. 2" on Elektra; disk is the group's sixth gold LP.

Jackson Browne's "Late For The Sky" on Asylum; disk is his first gold LP.

## Executive Turntable

• Continued from page 4

New national promotion (albums) manager for MCA Records is **Jon Scott**. ... **Gary Buttice** accepts slot at Playboy Records, Los Angeles, as national pop promotion coordinator. He once worked for MCA. ... **John Brown** named boss of regional promotion, Northeast, r&b division, by ABC Records.

★ ★ ★

**Cees Bruynes**, executive vice president of North American Philips Corp. (NAP), elected to same post of Magnavox Co., 84-percent-owned by NAP. ... **Leonard White** appointed national sales manager/direct markets for GTE Sylvania entertainment products group, succeeding **Ernest van Goelpen**, now national sales manager/Firestone accounts.

★ ★ ★

**Robert Benjamin** from manufacturer's rep to national sales manager, Lloyd's Electronics, and **Kenneth Tronsberg** to field manager for new Lloyd's division, Hamburg Brothers, Inc., Pittsburgh. ... At JVC America, **Joe Dino** to factory sales coordinator, N.Y.-N.J. metro area; **John Bogle** to factory salesman, Philadelphia-Southern N.J.; **Dana Graham** to factory salesman, Los Angeles metro area.

★ ★ ★

**Bruce Garfield** joins Far Out Management, Los Angeles, in the agency's artist development branch. He was with Blue Thumb Records. ... **Al Smith** becomes associate director of Heller Management Co., New York, which specializes in personal guidance of music pop artists. ... **Noreen S. Jenney** is new with Edward Shaw Enterprises in Beverly Hills as public relations director.



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## HOLLYWOOD N.A.A.C.P. IMAGE AWARDS



WHERE HIS PERSONAL FRIENDS ARE!

Billboard **HOT 100** \*Chart Bound

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SMOKEEYEE—Earth, Wind & Fire (Columbia) 3-10056  
SHINING STAR—Earth, Wind & Fire (Columbia) 3-10056  
DANCE THE KUNG FU—Carl Douglas (20th Century) 2158  
SEE TOP SINGLE PICKS REVIEWS page 78

Main chart table with columns: WEEK, LAST WEEK, WAS ON CHART, TITLE-Artist, THIS WEEK, and other columns. Includes entries like 'LAUGHTER IN THE RAIN', 'FIRE', 'BOOGIE ON REGGAE WOMAN', etc.

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 upward movement of 4 positions / 21-30 upward movement of 6 positions / 31-40 upward movement of 8 positions / 41-100 upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA MUSIC; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher - Licensee) table listing song titles, artists, and publishers/licenses. Includes entries like 'Ain't That Peculiar', 'Angie Baby', 'As Long As He Takes Care Of Home', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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from his latest hit Motown album,

*“For You.”*





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Roy Clark Month  
and  
his great new album  
exclusively on  
ABC/Dot Records.**



January 23 –Hosts ABC “In Concert” taping from Nashville’s Opryland.  
January 24 –“The Roy Clark Show” episode of The Odd Couple.  
January 31 –Merv Griffin Show airs from Caesar’s Palace.  
February 1 –In concert at the Felt Forum, Madison Square Garden, New York.

February 5 –In concert at Civic Center, Ottawa, Canada.  
February 3-6–Tapes co-hosting of the Mike Douglas show, Philadelphia.  
February 10 –Host of Tonight Show, NBC.  
February 12 –Dedication of Star In Hollywood Blvd. walk way of the Stars, in the television category.  
February 14 –Special guest of the El Paso Symphony, El Paso, Texas.

February 18 –Co-host, The American Music Awards, ABC.  
February 21 –Taping The Mac Davis Show, NBC.  
February 28-  
March 2 –Harrah’s Lake Tahoe, Nevada.  
March 6 –Mac Davis show airing, NBC.  
March 6-19 –Harrah’s, Reno, Nevada.



# TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					REEL TO REEL	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					REEL TO REEL					
				ALBUM	4-CHANNEL	8-TRACK	9-8 TAPE	CASSETTE							ALBUM	4-CHANNEL	8-TRACK	9-8 TAPE	CASSETTE						
107	112	40	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98	7.98	6.98	7.98	6.98	139	140	6	★	JOHNNY MATHIS The Heart Of A Woman Columbia KC 32521	5.98	6.98	6.98	170	178	3	★	TONY ORLANDO & DAWN Knock Three Times & Candida Bell 1320 (Arista)	6.98	7.98	7.98	
108	95	14	SANTANA Borboletta Columbia PC 33135	6.98	7.98	7.98	7.98	7.98	140	104	12		R.E.O. SPEEDWAGON Lost In A Dream Epic PE 32948 (Columbia)	6.98	7.98	7.98	7.98	172	173	40	★	TOWERING INFERNO/ORIGINAL SOUNDTRACK Warner Bros. BS 2840	6.98	7.97	7.97
109	98	8	QUEEN Sheer Heart Attack Elektra 7E 1026	6.98		7.97		7.97	141	143	4		JERRY JEFF WALKER Walker's Collectibles MCA 450	6.98	7.98	7.98	173	148	4		PAUL DAVIS Ride 'Em Cowboy Bang 401 (Web IV)	6.98	7.98	7.98	
110	110	7	KRIS KRISTOFFERSON & RITA COOLIDGE Break Away Monument PZ 33278 (Columbia)	5.98		7.98		7.98	142	134	22		ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	6.98	7.98	7.98	7.98	174	152	37		QUINCY JONES Body Heat A&M SP 3617	6.98	7.98	7.98
111	96	13	FOGHAT Rock & Roll Outlaws Bearsville BR 6956 (Warner Bros.)	6.98		7.97		7.97	143	132	14		STYLISTICS Heavy Avco AV 69004	6.98	7.95	7.95	175	NEW ENTRY		★	GEORGE DUKE Feel BAS/MPS MC 25355	6.98	7.98	7.98	
112	118	12	KISS Hotter Than Hell Casablanca NBLP 7006	6.98		7.98		7.98	144	135	7		THE TRIAL OF BILLY JACK/SOUNDTRACK ABC ABCD 853	6.98	7.95	7.95	176	153	23		ALICE COOPER Greatest Hits Warner Bros. W 2803	6.98	7.97	7.97	
113	114	9	EDDIE KENDRICKS For You Tamla 76-335 (Motown)	6.98		7.98		7.98	145	146	28		BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98	7.97	7.97	177	NEW ENTRY		★	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98	7.97	7.97	
114	125	18	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98	146	150	5		TRAPEZE Hot Wire Warner Bros. BS 2828	6.98	7.97	7.97	178	189	2	★	SHIRLEY BROWN Woman To Woman Truth TRS 4206 (Stax)	6.98	7.98		
115	116	41	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	6.98		7.95		7.95	147	141	7		HISTORY OF BRITISH ROCK (Vol. II) Sire SASH 3705-2 (ABC)	7.98	8.95	8.95	179	157	16		STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465	6.98	7.98	7.98	
116	105	19	RETURN TO FOREVER FEATURING CHICK COREA Where Have I Known You Before Polydor PD 6509	6.98		7.98		7.98	148	162	2	★	DAVID BOWIE Hunky Dory RCA LSP 4623	6.98	7.95	7.95	180	NEW ENTRY		★	ROY BUCHANON In The Beginning Polydor PD 6035	6.98	7.98	7.98	
117	120	5	TELLY SAVALAS Telly MCA 436	6.98		7.98		7.98	149	137	12		THE GREGG ALLMAN TOUR Capricorn ZC 0141 (Warner Bros.)	11.98	12.97	12.97	181	159	18		FRANK ZAPPA/ THE MOTHERS Roxy & Elsewhere Discreet 2D-2202 (Warner Bros.)	9.98	10.97	10.97	
118	100	16	J. GEILS BAND Nightmares... And Other Tales From The Vinyl Jungle Atlantic SD 18107	6.98		7.97		7.97	150	154	5		MILES DAVIS Get Up With It Columbia MG 33236	6.98	7.98	7.98	182	161	18		GRAHAM CENTRAL STATION Release Yourself Warner Bros. BS 2814	6.98	7.97	7.97	
119	121	18	RANDY NEWMAN Good Old Boys Reprise MS 2193	6.98		7.97		7.97	151	156	4		ARGENT Encore Epic PEG 33079 (Columbia)	7.98	8.98	8.98	183	165	97		BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	
120	128	125	CHICAGO Volume II Columbia KGP 24	6.98		7.98		7.98	152	164	2	★	GLENN MILLER & HIS ORCHESTRA Legendary Performer RCA CPM2-0693	9.98	10.95	10.95	184	172	42		FRANK ZAPPA Apostrophe (°) Discreet DS 2175 (Warner Bros.)	6.98	6.98	7.97	
121	145	42	EAGLES On The Border Asylum 7E-1004	6.98		6.98		6.98	153	131	21		MIRACLES Do It Baby Tamla 76-33451 (Motown)	6.98	7.98	7.98	185	175	10		HELLO PEOPLE The Handsome Devils ABC/Dunhill DSD 50184	6.98	7.98	7.98	
122	166	3	STANLEY CLARKE Memphis NE 431 (Atlantic)	6.98		7.97		7.97	154	169	3	★	CARL CARLTON Everlasting Love ABC ABCD 857	6.98	7.95	7.95	186	191	2		LAMONT DOZIER Black Bach ABC ABCD 839	6.98	7.98	7.98	
123	102	89	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	155	142	14		OSMONDS Love Me For A Reason MGM M3G-4939	6.98	7.98	7.98	187	176	52		JONI MITCHELL Court And Spark Asylum 7E-1001	6.98	7.97	7.97	
124	129	6	NILSSON The Point RCA LSPX-1003	6.98		7.95		7.95	156	108	11		KING CRIMSON Red Atlantic SD 18110	6.98	7.97	7.97	188	177	19		GINO VANNELLI Powerful People A&M SP 3630	6.98	6.98	6.98	
125	111	34	RICHARD PRYOR That Nigger's Crazy Partee PBS-2404 (Stax)	6.94		7.95		7.95	157	136	7		JOSE FELICIANO And The Feeling's Good RCA CPL1-0407	6.98	7.95	7.95	189	180	3		LENNY/THE ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA359-H	7.98	7.98		
126	115	22	WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS— LADIES AND GENTLEMEN EMERSON, LAKE & PALMER Manticore MC 3-200 (Atlantic)	12.98		13.97		13.97	158	147	14		DAVE LOGGINS Apprentice (In A Musical Workshop) Epic KE 32833 (Columbia)	5.98	6.98	6.98	190	182	38		AEROSMITH Get Your Wings Columbia KC 32847	5.98	6.98	6.98	
127	133	8	PAUL ANKA Gold Sire SASH 3704-2 (ABC)	7.98		8.95		8.95	159	151	6		P.F.M. Cook Manticore MA6-50251 (Motown)	6.98	7.98	7.98	191	183	10		CAMEL Mirage Janus JXS 7009 (Chess/Janus)	6.94	7.95		
128	101	23	TOMITA Snowflakes Are Dancing RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95	160	NEW ENTRY		★	GLORIA GAYNOR Never Can Say Goodbye MGM M3G-4982	6.98	7.98	7.98	192	186	15		CHARLIE RICH She Called Me Baby RCA APL1-0686	5.98	6.95	6.95	
129	119	18	FLEETWOOD MAC Heroes Are Hard to Find Reprise MS 2196	6.98		7.97		7.97	161	158	41		MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98	6.98	6.98	193	187	11		TIM WEISBERG 4 A&M SP 3658	6.98	7.98	7.98	
130	107	10	POCO Cantamos Epic PE 33192 (Columbia)	6.98		7.98		7.98	162	NEW ENTRY		★	KINKY FRIEDMAN ABC ABCDP 829	6.98	7.95	7.95	194	190	3		JAMES COTTON BLUES BAND 100% Cotton Buddah BDS 5620	6.98	7.95	7.95	
131	123	18	HERBIE HANCOCK Thrust Columbia PC 32965	6.98		7.98		7.98	163	139	14		BOB JAMES One CTI 6043 (Motown)	6.98	7.98	7.98	195	194	29		BEACH BOYS Endless Summer Capitol SVBB 11307	6.98	7.98	7.98	
132	126	18	JACKSON 5 Dancing Machine Motown M6-78051	6.98		7.98		7.98	164	170	4		MAC DAVIS I Believe In Music Columbia KC 32906	5.98	6.98	6.98	196	196	6		STACKRIDGE Pinafore Days Sire SASD 7503 (ABC)	6.98	7.95	7.95	
133	144	2	JAMES BROWN Reality Polydor PD 6039	6.98		7.98		7.98	165	171	4		TONY ORLANDO & DAWN II Bell 1322 (Arista)	6.98	7.98	7.98	197	198	90		CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	
134	117	22	CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100	6.98		7.97		7.97	166	174	3		LES McCANN Another Beginning Atlantic SD 1658	6.98	7.97	7.97	198	197	200		CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	
135	130	19	TRAFFIC When The Eagle Flies Asylum/Island 7E-1020	6.98		7.97		7.97	167	NEW ENTRY		★	GENE PAGE Hot City Atlantic SD 18111	6.98	7.97	7.97	199	200	7		TURTLES Happy Together Again Sire SASH 3703-2 (ABC)	7.98	8.95	8.95	
136	NEW ENTRY		GUESS WHO Flavours RCA CPL1-0636	6.98		7.95		7.95	168	138	15		THE WHO Odds & Sods MCA 2126	6.98	7.98	7.98	200	199	59		PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98	6.98	7.98	
137	NEW ENTRY		GIL SCOTT-HERON & BRIAN JACKSON Midnight Band: The First Minute Of A New Day Arista A 4030	6.98		7.98		7.98	169	181	3	★	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98	7.98	7.98									

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith.....	190	Cheech & Chong.....	92	Gloria Gaynor.....	160	Kristofferson & Coolidge.....	110	Ozark Mountain Daredevils.....	42	Spinners.....	10
Gregg Allman.....	149	Chicago.....	63, 120	J. Geils Band.....	118	Labelle.....	53	Gene Page.....	167	Stackridge.....	196
America.....	81	Stanley Clarke.....	122	Genesis.....	41	Alvin Lee.....	99	P.F.M.....	159	Ringo Starr.....	22
Paul Anka.....	78, 127	Billy Cobham.....	49	John Lennon.....	97	John Lennon.....	97	Shawn Phillips.....	98	Barbra Streisand.....	31
Argent.....	151	Alice Cooper.....	79	Graham Central Station.....	182	Ramsey Lewis.....	50	Poco.....	130	Stylistics.....	143
Brian Auger.....	101	Chick Corea.....	116	Grand Funk.....	13	Dave Loggins.....	158	Elvis Presley.....	102	Styx.....	75
Average White Band.....	6	James Cotton Blues.....	194	Al Green.....	28	Loggins & Messina.....	36	The Prophet.....	33	Supertramp.....	169
Bachman-Turner Overdrive.....	14, 86	Jim Croce.....	51	Guess Who.....	136	Love Unlimited.....	105	Richard Pryor.....	125	Billy Swan.....	21
Bad Company.....	145	CSNY.....	134	Herbie Hancock.....	131	Love Unlimited Orch.....	58	Queen.....	109	Marlo Thomas.....	96
Beach Boys.....	195	Crusaders.....	73	George Harrison.....	7	Lynyrd Skynyrd.....	52, 172	Kenny Rankin.....	177	Three Degrees.....	29
George Benson.....	85	Charlie Daniels.....	81	Hello People.....	185	Les McCann.....	166	Helen Reddy.....	15	Three Dog Night.....	18
Blackbyrds.....	66	Mac Davis.....	107, 161, 164	History British Rock.....	147	Paul McCartney.....	200	R.E.O. Speedwagon.....	140	Tomita.....	128
Blue Magic.....	76	Miles Davis.....	150	Freddie Hubbard.....	138	Barry Manilow.....	12	Charlie Rich.....	25, 192, 197	Tower Of Power.....	70
David Bowie.....	89, 148	Paul Davis.....	173	Engelbert Humperdinck.....	103	Minnie Riperton.....	88	Traffic.....	48	Traffic.....	135
Bread.....	183	Deep Purple.....	47	Bobbi Humphrey.....	64	Rolling Stones.....	57, 82	Marshall Tucker.....	4	Trapeze.....	146
James Brown.....	133	John Denver.....	9, 67	Isley Bros.....	142	Linda Ronstadt.....	4	Jethro Tull.....	106	Marshall Tucker.....	62
Shirley Brown.....	178	Neil Diamond.....	17	Millie Jackson.....	26	Roxy Music.....	106	Stanley Turrentine.....	20	Jethro Tull.....	8
Jackson Browne.....	65	Doobie Brothers.....	36	Jackson 5.....	132	Rufus.....	20	Turtles.....	189	Stanley Turrentine.....	179
B.T. Express.....	11	Carl Douglas.....	47	Bob James.....	163	Todd Rundgren's Utopia.....	93	Who.....	168	Turtles.....	189
Roy Buchanan.....	180	Lamont Dozier.....	186	Jefferson Starship.....	55	Santana.....	108	Barry White.....	72	Who.....	168
Eric Burdon.....	59	George Duke.....	178	Billy Joel.....	77	Telly Savalas.....	117	Johnny Winter.....	90	Barry White.....	72
Camel.....	191	Eagles.....	56	Elton John.....	1, 68, 79, 94	Gil Scott-Heron.....	137	Wishbone Ash.....	95	Johnny Winter.....	90
George Carlin.....	19	Electric Light Orch.....	121	Quincy Jones.....	174	Neil Sedaka.....	45	Stevie Wonder.....	69	Wishbone Ash.....	95
Carl Carlton.....	154	Emerson, Lake & Palmer.....	126	Simon & Garfunkel.....	123	Joe Walsh.....	32	Yes.....	5	Stevie Wonder.....	69
Johnny Carson.....	30	Emerson, Lake & Palmer.....	126	Frank Sinatra.....	84	Tim Weisberg.....	193	Frank Zappa.....	181, 184	Yes.....	5
Harry Chapin.....	16	Eric Burdon.....</									

*Thank you  
Columbia Records  
for our  
second platinum  
album together.*

*You're fantastic!*

*Neil Diamond.*

## Clive Davis Book Review

• Continued from page 4

CBS re-signed Dylan but by then Clive was out and the new terms aren't spelled out.

Janis Joplin and Big Brother and the Holding Company were offered \$25,000 to sign and \$50,000 for an LP in 1967. The band was tied to Mainstream, so Columbia wound up paying Bobby Shad \$200,000 to release the act.

The Electric Flag was signed for \$50,000; Blood, Sweat and Tears for \$25,000; Johnny Winter for \$50,000 an LP for six LPs over three years; Neil Diamond \$4 million or \$400,000 an LP.

In that situation, Clive matched a Warner Bros. offer after Columbia's offer of \$2.5 million for 10 LPs was rejected by the performer.

One act Clive said no to was the Rolling Stones, who were asking \$5-6 million and a "staggering royalty."

Clive is quite clear about his own financial rise, from \$25,000 to \$40,000 to \$100,000 with a \$40,000 bonus. Then in April of 1970 Mo Ostin called with a \$200,000 offer to join Warner Communications which included 20,000 shares of WC stock at \$1 a share.

The stock was selling at \$25 a share but the job couldn't be defined, so Clive felt shaky about accepting it. Instead, he went to CBS and asked for additional compensation. CBS countered with an additional \$25,000 raise plus an option for 10,000 shares, but the stock was never cleared because of fluctuating prices and corporate indecision as to how to best handle this aspect. Clive finally got \$250,000 in cash instead of the stock after signing an employment contract.

The matter of money in show business is always a carefully protected area, so Clive's revelations about his own finances plus the monies he signed CBS up for, are quite revealing and a remarkably candid move on his part.

Revealing these figures seems to indicate Clive's own positive feelings of power in his role as president.

While there is nothing new about Clive's fascination with the rock music he "discovered" at the 1967 Monterey Pop Festival and his strong role as a "personality president," there are intriguing backstage scenes which will read like fresh new drama.

One meets money hungry, deal seeker Jerry Perenchio, temper tantrum throwing manager Marty Erlichman, tricky Mike Curb.

## Peabody Accepts \$10,000 Grant

NASHVILLE—Peabody College here has been given an educational grant of \$10,000 by the CBS Foundation, handled through the NARAS Institute. The presentation was made by Ron Bledsoe, vice president, on behalf of CBS chairman William Paley, President Arthur Taylor and the Board of Directors.

Peabody has been instrumental in providing the music industry with an abundance of outstanding talent.

The college currently is celebrating its 100th anniversary. Its faculty includes both Henry Romersa, executive director of the NARAS Institute, and Bill Williams of Billboard, past president of the Institute.

Mike Curb the sweet all-American kid? According to Clive, Curb was working with Jim Guercio while at Transcon, while Guercio had a production pact with Columbia calling for him to bring CBS three acts and then be free of his obligation.

Clive had heard of a new group called Chicago which Guercio was nurturing, and so when Guercio and Curb called excitedly about a new act, Clive thought they were going to bring him Chicago. He had already signed the Firesign Theatre and Illinois Speed Press. If he signed Chicago that would complete his obligation with Guercio. But Curb and Guercio began promoting the Arbors, who had been dropped by Columbia eight months before. "Curb was trying to sell me this group so Jimmy could get out of his contract," Clive writes, thus allowing Chicago to wind up with Transcon.

As expected, Clive lived his job, breakfasting at his desk, working until 9 p.m., reading material and going to concerts at night, keeping three secretaries busy and his associates hopping.

He was able to claim to raise the salaries for his a&r, marketing, promotion heads against recalcitrant CBS attitudes.

He boasts about conducting the greatest artist raids in the industry's history, introducing variable pricing, one price for mono and stereo LPs and knowing nothing about payola.

Clive says he never saw any payola and never heard anyone propose it to him, prompting the question: would a president be in a situation where HE is approached about payola and not his underlings?

The chapter on his firing is limited in scope because of his lawyer's insistence that nothing be said so long as the CBS civil suit against him is still pending. Still unanswered is the mystery relationship between Clive's firing and the Newark federal grand jury's probe into payola and drug dispensing by CBS to record and broadcasting figures.

The book offers no answers to this highly sensitive and explosive facet of Davis' days with CBS.

The way he was fired is as cold and inhuman as is the CBS corporate mentality which emerges through Clive's own word images.

Clive's philosophies about how a single can aid an LP's sale and how he discovered that sales for MOR acts like Andy Williams increased in proportion to the number of identifiable titles in each LP, are bits of clever business savvy. Clive says that each known title in an Andy Williams LP was worth 5-10 percent of the total LP's sales.

One who wouldn't listen was Tony Bennett, a holdout for established name writers.

The book emphasizes pop music, but there are chapters on classical music (the loss of the Philadelphia over a \$2 million guarantee and bonus, which RCA accepted) and jazz (through a pithy analysis of Miles Davis).

There is bitterness over CBS propaganda campaign to discredit his influence, with Goddard Lieberson saying the rock era began under his reign (actually it did on the Coast in 1962 with the Rip Chords, Bruce and Terry and then the Birds).

Clive points out that CBS excised him from its 1973 convention film and forbid artists from mentioning his name in their liners. This all hurt and one feels this emotion as Clive comes close to ripping into CBS but opts for the gentleman's way of saying he established a success; now men of "Black Rock" let's see what you can do with it. **ELIOT TIEGEL**

Columbia hosted more than 300 persons at the Bistro in Beverly Hills to launch the new a&r freedom for the Los Angeles office headed by vice president Don Ellis. CBS Records president Irwin Segelstein and Columbia vice president-general manager Bruce Lundvall flew out from New York for the bash which drew such artists as Bob Dylan, Neil Diamond, Ray Conniff, Mac Davis, Roger McGuinn, Paul Revere, Mark Lindsay, Joe Zawinul and Wayne Shorter of Weather Report, Earth Wind and Fire and newly signed Jackie DeShannon and Freddie Prinz.

Publishers, artists, managers, agents and producers mingled with Columbia personnel as the label sought to demonstrate its new increase in creative manpower on the Coast.

Organist Jimmy Smith reported talking with Warner Bros. about distribution for his Mojo label. . . . Frank Sinatra's recent stint at Caesars Palace in Las Vegas cost \$40 a head . . . the highest tariff for any show in the city's history. On his last appearance at Caesars, the tab was \$30 plus tax.

Is Sussex Records up for sale?

Since leaving the Rocky Horror Show in Los Angeles, Scepter artist Beverly Bremers has been busy in acting roles. Ms. Bremers has done an NBC World Premier movie, "Journey Into Darkness" and "Enter Horowitz," a series pilot for the network. She is also set to appear on the Easter Seals Telethon. . . . Negram in Holland gets rights to the Casablanca label in that country. . . . Music publisher Irving Mills planning to open a mail-order business dealing with ethnic music, dubbed Around The World Music and located in Hollywood. Jesse Kaye former MGM president, will head the firm. . . . Barbra Streisand set for first live TV concert, taping March 9 in Washington, D.C. James Caan and Dick Cavett will guest on show, which will air on ABC-TV.

Gary Glitter, long one of the major names on the British rock scene, has finally decided to tour the U.S. this year. He told a Billboard reporter several months back that he would tour when the country was ready for him, so now must be the time. . . . Mike Quatro, brother of Suzi, cutting synthesizer and keyboard LP for United Artists in New York's Record Plant. . . . Four ABC-TV "In Concert" Shows were taped at the Grand Ole Opry in Nashville last week. . . . And on NBC, the "Midnight Special" begins its third year with a new concept. Three hosts will perform for a half-hour each during the show's 90 minutes. First show will feature Neil Sedaka, Spinners and Todd Rundgren. . . . ABC artists Pratt/McClain split up, geographically at least, to promote new single. "We've Lost The Magic." Truett Pratt moving around Albuquerque, Galveston, Minneapolis and Philadelphia, among other spots, while Jerry McClain heads off to Seattle, Louisville and Philadelphia.

Jackson Five move into Radio City Music Hall for a week, Feb. 6-12. . . . Ronnie Dove, who had many a pop hit in the '60s, is now on Motown's Melodyland country label. Dove has cut country material before. . . . Charles Wright, whom most people remember as a member of the Watts 103rd Street Rhythm band and now has a solo LP on ABC, started his career as a member of the Shields back in the '50s. Remember "You Cheated, You Lied?" . . . Philly Groove artists, The First Choice, working with choreographer Cholly Atkins, preparing for TV appearances.

Columbia concert pianist Murray Perahia made his first solo appearance with the Chicago Symphony Orchestra recently. . . . Lee Magid, president of LMI Records, will stage an all star blues festival series, beginning Feb. 21, for 30 nights. Featured are Big Mama

## N.Y. State Intensifies Pirate Chase

• Continued from page 1

man bill, drafted by former New York County district attorney Richard Kuh, is twofold.

It repeats the provisions in the general business law relating to unauthorized copying of phonograph records and creates in the penal law the crime of possessing unauthorized recordings.

According to the bill, unauthorized recordings mean any article on which sounds deriving from a master article have been transferred without consent of the owner of such master article (article meaning a phonograph record, wire, tape, film or other substance on which sounds are recorded).

For such possession, the violator would be guilty of various offenses, depending on the type of crime. At any rate, the offender would be guilty of a felony or a misdemeanor

## Inside Track

Thornton and Big Joe Turner. Others included on the tour are Eddie "Clean Head" Vinson, Pee Wee Crayton, Rod Piazza and the Dirty Blues Band. . . . Johnny Tillotson shifts from the Hilton and Flamingo Hotels in Las Vegas to the MGM Grand this year. He'll headline for 12 weeks a year in the Lion's Den Lounge. . . . American Music Awards publicity being handled by Don Rogers & Associates for second straight year. Also on the AMA's, Stevie Wonder reportedly cancelled African trip so he could appear as presenter on the awards. . . . Dionne Warwick to star in her own 60-minute TV special, "Monsanto Night Presents Dionne Warwick." Taping begins this week at Lake Tahoe.

Retired Capitol country music boss Ken Nelson busy playing golf these days near his home in Camarillo, Calif. . . . Jimmy Rowles, pianist, and veteran jazzman Georgie Auld, Red Norvo, Blue Mitchell and others helping back Kay Starr on her "Back To The Roots" LP for GNP Crescendo, label owned by Gene Norman. Agent Henry Miller has booked the Ventures for nearly 100 concerts in Japan this year.

Saxophonist Sam Rivers set for four days of guest soloing with the San Francisco Symphony. . . . Sentencing for William Chadbourne "Chad" Mitchell of New York, popular folk singer of the '60s, has been set for Feb. 12 in U.S. District Court in San Antonio, reports Billboard Texas correspondent Gladys Candy. Mitchell was found guilty in federal court on two counts of conspiracy to possess and possession of marijuana. He could receive a five-year jail term and a \$15,000 fine on each count. Mitchell was a founder of the now inactive Chad Mitchell Trio and cut records for Mercury, Colpix and Kapp. He is currently free on \$25,000 bond.

Mal Klein, president of the American Song Festival, is invited to help judge the IVI International Song Festival in Vina Del Mar, Chile, Feb. 12-16. . . . Top pop group America will make network TV debut on "The Smothers Brothers Show," Feb. 10. . . . Black Oak Arkansas were invited to inaugural day activities in Arkansas Jan. 14 by Gov. David Pryor. Lead singer Jim Dandy Mangrum and manager Butch Stone represented the group in Little Rock. . . . Smokey Robinson due to appear on Dick Clark's American Bandstand. . . . Pointer Sisters taking a break from Nashville recording sessions to come to Los Angeles and tape the Carol Burnett and Dinah Shore shows. The American Music Awards and a "Sesame Street" segment are also set.

Elvis Presley has made a \$75,000 down payment on a jet that is equipped with a gym, sauna and discotheque. . . . The United Cerebral Palsy's 24th annual telethon features Paul Anka as the talent host and a one-hour remote from Los Angeles with Steve Lawrence and Eydie Gorme. This New York based show will also feature a segment from Las Vegas. . . . Junior Wells appears on PBS's "Soundstage" with fellow bluesman Buddy Guy singer-guitarist Bonnie Raitt. . . . The Eastern States Country Music regional talent screening show was held Sunday (26) at O'Lunney's Country Music club in New York. Winners were invited to compete at the organization's spring convention. . . . "The Rocky Horror Show" will play Broadway next month at the Belasco Theater, where the seats are being taken out to turn it into a cabaret.

Composer-musician Don Ellis has been signed to score the music for the sequel to "The French Connection." . . . Flatrock, one of the hotter acts in New York played a live broadcast on WBAI in that city. . . . Bobby Vinton was presented with the world's largest kielbasi by the North-American head of LOT Polish Airlines.

under the criminal code, rather than a misdemeanor under the business law. Having possession of 25 or more unauthorized recordings of the same sounds would constitute an intent to sell and would be ruled a felony; otherwise it would be considered a misdemeanor.

There would be a presumption that possession of 10 records or more would constitute knowledge by the possessor that the recordings were unauthorized. In other cases, the general rules of evidence would apply, particularly as to knowledge.

In supporting his bill, Goodman states that "transfer of prohibitions against unauthorized recordings from the general business law to the penal law will facilitate prosecution of the crime, from the vantage point of police departments, which tend to lend greater priority and vigor to offenses defined in the penal law.

"The bill would create sorely

needed presumptions of scienter (knowledge) and intent to sell; present law requires scienter, but has no presumption, and requires an actual sale. Present law prohibits the actual manufacture of the unauthorized recording, but such a provision is of slight utility; prosecutions practically will be directed mainly against record stores . . . experience has shown that a felony is necessary to deter the widespread traffic in counterfeit records and tapes."

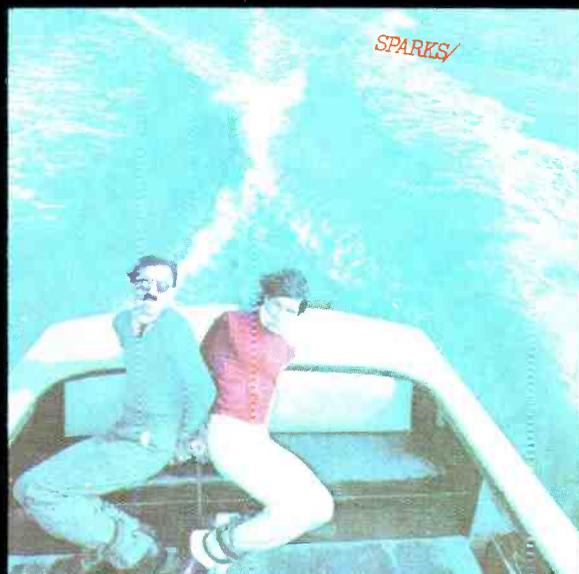
The bill by State Attorney General Louis Lefkowitz's office was written by Lee Miller, executive assistant, and is more extensive. Although actual contents of the bill were not disclosed, it's known it includes as penalty the confiscation and destruction of unauthorized materials. Miller is scheduled to go to Albany on Tuesday (28) in an attempt to have a sponsor introduce the bill to the Committee on Codes.

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