

A Billboard Publication

The International Music-Record-Tape Newsweekly

February 15, 1975 • \$1.50

Seek Aid To Raise C&W Dips

By BILL WILLIAMS

NASHVILLE—With crowds at country concerts across the nation off some 25-30 percent, a special symposium will be called here for talent agencies, radio stations, building managers, promoters and artists to take steps to stop the decline.

Dick Blake, president of the Hubert Long Talent Agency, says an experiment in Charlotte, N.C., already has indicated that the declining situation can be reversed despite the sagging economy.

The Charlotte experiment involved Paul Buck, manager of the Coliseum there, who reduced the price of tickets for the first time for a package show in an effort to "bring families back to the shows." It was a success, and will be accelerated with a package show scheduled for Feb. 22.

Buck reduced the adult ticket price by 50 cents and cut duets for children under 12 in half. In the next show, featuring seven acts, adult prices will be dropped a dollar across the board (about 25 percent)

(Continued on page 10)

Multiple Speaker License Dispute To Supreme Court

By JIM MELANSON

NEW YORK—The validity of performing licenses for locations playing broadcast music through multiple speakers is due for consideration by the U.S. Supreme Court.

In a brief filed with the court Jan. 31, copyright owners 20th Century Music and Mary M. Bourne seek a reversal of an appellate court deci-

sion favoring George Aiken, Pittsburgh restaurant owner, that such use does not constitute a "performance" and therefore is not subject to licensing by a performing rights organization.

At immediate stake are 5,510 similar licenses which bring publishers and writers some \$246,000 in annual

fees through ASCAP membership.

Also involved, although not directly, are the effects a Supreme Court's "multiple speaker" decision may have on fees paid ASCAP by wired-music operators, such as Muzak, who have challenged the society's rates as excessive. Such li-

(Continued on page 8)

Dealers Take On Pirates

By IS HOROWITZ

ATLANTIC CITY, N.J.—A campaign launched two weeks ago by a local dealer to alert consumers to the evils of tape piracy has already enlisted the aid of 18 other record and tape retailers in Southern New Jersey.

Idea for the educational drive came to E. Charles Chiarello, manager of the Russ Miller Record Shops here and in nearby Margate City, when his attention was called to the antipiracy album sleeve recently adopted by Mercury/Phonogram (Billboard, Jan. 10).

Via the RIIA, Chiarello was given permission by Phonogram to duplicate the material. To this he added some of his own and printed up a batch of flyers for distribution to his customers.

Chiarello has also made up easel posters displaying the flyer for use on store counters. The posters, headed "Help Us Stop Piracy Now," have been made available to other regional dealers together with quantities of flyers.

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Retailers Wooed At GRT Meets

By BOB KIRSCH

LOS ANGELES—GRT Music Tapes in Sunnyvale, Calif. has launched an ongoing program of individual meetings with key retailers to allow them to "unload their gripes and praises on us and allow us to bounce ideas off one another," reports GRT vice president White Sonner.

In each instance, the dealer will be a guest of GRT at its headquarters.

The first meeting was held recently with Barrie Bergman, president of the 64-store Record Bar chain.

(Continued on page 10)

RCA Launches New Club To Spur 'Q' Penetration

By STEPHEN TRAIMAN

NEW YORK—RCA is launching a Quadraphonic Record and Tape Club with its Music Service operation mailing the announcement to 200,000 prospects.

The action by RCA is the first major direct mail consumer campaign for CD-4 discrete 4-channel software.

Due mainly to key CD-4 manufacturer support, David Heneberry, division vice president, RCA Records music and operation services, expects the "experiment to determine buying interest in CD-4

software" to turn out much better than a low-key test by Columbia House early last year for SQ matrix disks and tapes.

As Bob Walker, JVC hi fi merchandising manager, explains, "This will go a long way toward increasing 4-channel equipment sales and owners' satisfaction by breaking one of the last barriers—direct distribution to consumers in smaller market areas."

JVC intends to promote the new RCA club, which offers both CD-4

(Continued on page 36)

New Features Dominating NEC Convention In D.C.

By JIM FISHEL

WASHINGTON—A record 2,500 students and exhibitors are scheduled to attend the 15th annual NEC national convention here Saturday (8) through Wednesday (12), and a series of new features will highlight the event including a new roving artists program.

More than 450 universities and colleges will be represented, surpassing the old mark of 400, and more than 250 exhibitors will attend, a rise of 50. The convention will be housed in two hotels across the street from each other, the Sheraton-Park and the Shoreham Americana.

The roving artists program will premiere with nine acts performing

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8-Track And Cassettes Equal Club Disk Sales

NEW YORK—Although five LPs are sold at retail for every two prerecorded tapes in all configurations, at Columbia House and RCA Music Service—two major direct mail club operations—the combination of 8-track and cassette equals or outsells disks.

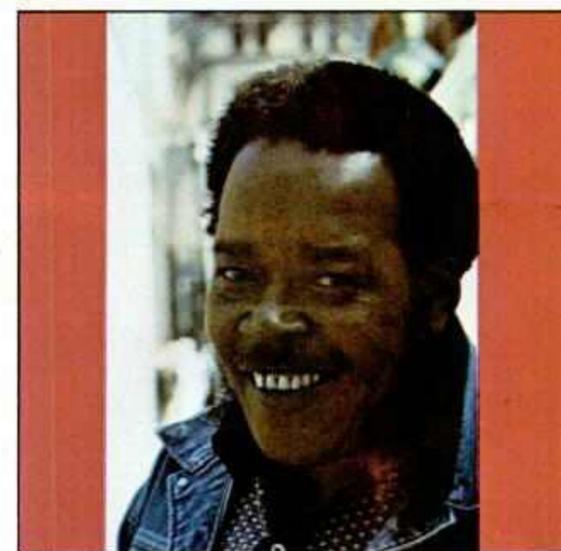
Columbia House has seen the ratio shift from 75-25 LP over tape to an almost 50-50 split in less than two years. RCA Music Service has maintained a steady 75-25 stereo 8/cassette superiority over disk since

(Continued on page 10)



OLIVIA... she's starting the new year with a stunningly beautiful album. We at MCA Records can't think of a better gift for you. Try it, she'll put you in a mellow mood, nice and easy. OLIVIA NEWTON-JOHN "Have You Never Been Mellow." Produced by John Farrar (MCA-2133)

(Advertisement)



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STYX

Manufactured and Distributed by RCA Records



Chicago Kid
Productions

WNS/P8WN-1012



Tara Asking \$10 Mil In Breach Suit Against ABC

By RADCLIFF JOE

NEW YORK—A \$10 million breach of contract suit has been filed in State Supreme Court here by Tara Productions Corp. against American Broadcasting Companies, Gulf + Western Industries, Paramount Records, Famous Music Corp., Dunhill Records, and two principals of the companies, I. Martin Pompadour and David Judelson.

The charges by Tara, U.S. distributor of such international recording artists as Mocedades and the Irish Rovers, developed out of alleged mishandling by Famous of a 1973 Tara/Famous contractual agreement authorizing Famous to manufacture and distribute certain Tara products.

The 85-count complaint also ac-

cuses ABC of perpetuating the breach of contract following its acquisition of Famous last year.

The suit argues that even before the acquisition of Famous by ABC, Famous had breached its contractual agreements with Tara through a reduction in normal Famous sales, promotion and public relations staff; and a subsequent failure by Famous to live up to normal trade practices in promoting and distributing the Tara record label.

The suit further charges that ABC, following its acquisition of Famous, "systematically proceeded to destroy the Tara label by purposefully and willfully failing and refusing to distribute any of the records issued by Tara."

New California Piracy Law Would Nail Guilty Dealer

Okla. Antipiracy Bill Wins a 91-0 Victory In House

OKLAHOMA CITY—By an overwhelming 91-0 vote, members of the Oklahoma House of Representatives voted to pass antipiracy bill 1182 authored by Democrats Fred Ferrell of Elgin and Finis Smith of Tulsa at their Wednesday session last week.

The measure, calling for severe penalties to those found guilty of illegally reproducing or selling sound reproductions, now goes to a State senate committee.

Excluded from the measure are recordings more than 40 years old.

Bill 1182 specifies that for a first offender, a fine not exceeding \$500 be levied. But for a second conviction, the fine leaps up to "not more than \$25,000 and/or two years in the state prison."

If passed this spring, the bill would become law next Sept. 30.

LOS ANGELES—A bill to make tape and record piracy a felony with a minimum one year jail sentence and fines up to \$25,000 for first time offenders, has been introduced in the California Legislature by Assemblyman Mike Antonovich.

Second time offenders would receive a minimum of three years and a maximum of 10 in jail and be subject to fines running up to \$100,000.

A significant factor in the proposed bill would be the involvement of the retailer in the act. Retail merchants willfully selling pirated merchandise would be guilty of a misdemeanor and subject to civil suits.

Antonovich, who represents several suburban Los Angeles communities, including Burbank and Glendale, will see his bill tested in hearings before the state's criminal justice committee chaired by Assemblyman Alan Sieroti.

Felony penalties would be imposed on manufacturers, distributors and wholesalers of pirated products, and possession of pirated goods would be declared a public nuisance, subject to seizure or destruction.

Symphonies Adopt Radio Funds Pitch

By DAVE DEXTER JR.

LOS ANGELES—An unconventional funds-raising project inaugurated by the Cleveland Orchestra five years ago is spreading year by year to other symphonic groups in other cities and will be attempted for the first time in San Francisco over a three-day period starting Feb. 28.

San Francisco Symphony officials propose to raise at least \$100,000 via the 56-hour broadcast over KKHI. The event is being co-chaired by Mrs. John R. Upton and Mrs. John G. Rogers, prominent Bay Area classical buffs.

Back in 1970 when the Clevelanders conceived the project, at a time when the late George Szell was the group's renowned conductor, the receipts amounted to \$39,840. By 1974 the net had increased to \$73,530 and a total of \$281,388 over a five-year span.

Boston was second to present a

radio marathon and in 1974 netted \$84,000 in its fourth year. Cognizant of a relatively new device for acquiring desperately needed funds to counteract perennial operating losses, Denver and Washington, D.C. launched similar events a year ago with nets of \$42,000 and \$68,000, respectively.

The upcoming San Francisco event works this way:

A catalog is published containing a list of records from which the public may request specific selections ranging from \$15 a play to \$3,500. In addition to having their choice of music played on KKHI, donors hear their names on the broadcast.

"Our coming marathon," says Mrs. Upton, "will offer everyone in our area an opportunity to personally participate in producing substantial revenue for our symphony."

Camelot Dreams Of 100 Stores

By JOHN SIPP

NORTH CANTON, Ohio—Feb. 5, 8 a.m. Every executive and manager of Stark Record Service here is promptly on time for the breakfast which opens the second day of the firm's second annual convention. The banquet the previous night lasted till midnight.

Feb. 5, 6:20 p.m. It's 28 above, cars are groping homeward through a driving sleet. A few cars are huddled in the huge Hillsdale shopping center parking area. Inside the mammoth Clarkins discount store, there are 18 customers. Nine of them are congregated in the Stark leased department.

The \$60,000-stocked record/tape/accessory/sheet music area stands out. It's newly carpeted, has its own check-out counter with two alert employees hovering over the browsing patrons.

These two aforementioned incidents graphically back founder Paul David's prediction at the Tuesday night banquet that the firm's 30-store Camelot chain will reach 100 by 1980. For the esprit de corps the taciturn Lebanese has molded through his own outstanding example continually produces exam-

(Continued on page 66)

Harvey Sells Disco Hardware Via New N.Y. Demo Facilities

By STEPHEN TRAIMAN

NEW YORK—Harvey Sound, with seven locations in the metro area, is the first major hi fi chain to spotlight the disco hardware boom with the official opening last week of a discotheque demonstration room at its 45th St. store off Fifth Ave.

Harvey officials had noted the growth in interest for specific disco audio hardware—bigger amps and more "muscular" speaker systems to handle the typical high sound vol-

ume—over the last year. As a result, a foursome of Mike Klasco, Bruce Dorfman, Steve Levine and Tom Schwartz set up G.L.I., Inc., in Brooklyn, which now supplies Harvey and others with special mixers, preamps, speakers and a new mixing "desk" that folds like a trunk for portable operations.

In a large ad in The New York Times, the chain featured:

- G.L.I.'s Disco 3800 mixer for two stereo LP players and a tape deck, \$325, and Disco 3200 stereo preamp with multiple tape inputs and power amp outputs, \$235.
- McIntosh MC 2300 stereo power amp with 300 watts per channel RMS, \$1,299.
- Bozak CMA-10-2D stereo mixer/preamp with 4 stereo and two mic/line inputs, program and input-cueing monitor, \$595.

- Bose 800 pro loudspeaker system, \$650 per pair.
- Sculptured Sound MIS III compact speaker system, \$795 each.
- ESS professional column two-way speaker system, \$480 each.
- Thorens TD-125AB Mark II transcription turntable with built-in strobe, \$410.

The room itself, set up by assistant manager Steve Golub, has been operating "unofficially" for several months. Now the approximately 12 x 15-foot space will display a wide array of disco hardware with hook-ups available to show virtually any combination of effects, he says.

As Harvey's Roger Dawson explains, the average disco sound system can easily run \$5,000-\$6,000 to handle the trend toward more spacious rooms with high volume

(Continued on page 10)

E.C. TAPE SUBPOENAS 6 EXECES

MILWAUKEE—Subpoenas were issued here this week asking that executives of six major record companies file depositions in federal court in connection with a recent contempt of court decision against David Heilman and his E.C. Tape Inc.

Heilman's attorney, Bob Friebert, demanded depositions from Goddard Lieberman of CBS Records, Jerry Moss, A&M; Joe Smith, WEA; Mike Maitland, MCA; Jerold Rubinstein, ABC, and Herb Goldfarb of London Records after Heilman filed a civil rights action in the U.S. court of Judge John Reynolds seeking to enjoin the state court from holding Heilman in contempt in connection with advertising tape products.

Sen. Scott Urging Performers Royalties

WASHINGTON—Senate Republican leader Hugh Scott has taken his message to two trade unions urging legislation to require royalties to performers when recorded works are played for profit.

Scott's determination to seek performance royalty through amendment of the copyright laws was stated in an article written for simultaneous publication in two trade union quarterlies, Interface and AFTRA, in their winter issues, out this week.

Interface is published by the Council of AFL-CIO Unions for Professional Employees, which represents more than 1 million professional and technical people. AFTRA is published quarterly by the AFL-CIO and represents 34,000 performers.

More Late News See Page 66

Business & the Economy

Don't Run Scared, Neil Bogart Urges

By NAT FREEDLAND

LOS ANGELES—Casablanca Records president Neil Bogart believes the current overall economic recession offers valuable opportunities for any record label that doesn't cut back or run scared. And he's living up to his own advice by expanding his independent operation on practically all fronts.

Bogart expects to open Casablanca's first New York office in March and also to hire a nationwide field staff of sales-promotion representatives to coordinate with the 26 independent distributors who

handle Casablanca product. He's even seeking a president to replace himself in administrative duties.

"Economic hard times are when the record industry should loosen their belts even more than usual, not cut back on sales and promotion staffs as some of the majors did just before Christmas," says Bogart.

"The big depression of the 1930s was a boom period for all the entertainment media because the public had a strong need for escape. And records are clearly far and away the

(Continued on page 66)

In England, You Can Buy Disk Pitch On 8-Tracks

LONDON—Recent BBC cutbacks in airtime have prompted three men to form a company, Wilde Rock Promotions, which will promote new record releases by syndicating 8-track compilation tapes to more than 2,000 outlets throughout the U.K.

The company has been set up by Dennis Higginson, Barry Anthony and David Borg, whose idea is that the record companies "buy" time on the tapes and promote their latest product. The tapes will then be distributed on a regular basis to shops, boutiques, hairdressers and similar outlets.

Anthony says that BBC cuts had made it even more difficult for rec-

ord companies to get their new records heard by the public. "Our idea is that 8-track tapes be compiled, featuring the new records of the week, including album tracks, and they will be distributed to various outlets. The result will be that records, which probably would never be heard by radio audiences, will still find a big listening public."

He adds that retailers would be provided with 8-track cartridge players where necessary and the tapes would be supplied free. "Everybody has been looking at the ordinary retailer for years and wondering how to use them, but never quite knowing how. We have all

(Continued on page 51)

DAVID COMBS *ASCAP's West Coast Chief Works To Erase a Snooty Image*

By DAVE DEXTER JR.

LOS ANGELES—ASCAP's diligent three-year campaign to lose its long-time image as a snooty outfit that is interested only in composers of the Cole Porter and Irving Berlin mold is now paying off.

That's the view of David Combs, who is ASCAP's new West Coast regional director here. Now 38, Combs has worked for the performing rights society 10 years, most recently in New York as director of membership.

Combs points to the recent acquisition of Steve Stills, Phoebe Snow, Jim Stafford and Gino Vanelli as proof that the younger generation has accepted ASCAP.

"We also have turned like Stevie Wonder, Marvin Gaye and Smokey Robinson in the fold," Combs says.

"Until 1940, ASCAP had them all—pop, country, classical, musical comedy—and then BMI was formed and hundreds of young writers turned to the new society. Our entrance requirements were complex and we scared a good many fine unknown talents away.

"But that's all changed now," Combs declares. "Four years ago, only 12 percent of the writers who had songs on Billboard's Hot 100 were ASCAP members. Last week, that percentage had accelerated to 54 percent. Now that's impressive progress in a short time."

Working closely with Combs, who majored in radio and TV at Texas Christian University in his home town of Fort Worth, are Tad Maloney, his assistant, and a new membership representative, Jerry Gooze, who joined ASCAP's office here only last week.

All three men spend evenings in night clubs seeking new writing talent. They get tips from music publishers, lawyers, musicians and ASCAP members.

"It's a lot like a football coach recruiting new players," Combs says.

Combs says ASCAP attempts to aid struggling young classical composers even though the sonatas, con-

certos and symphonies they compose may never be performed by a professional orchestra. "In certain cases," he says, "we advance composers from \$100 to \$1,500 just to encourage them."

But emerging, skilled rock-jazz-pop-country writers receive substantially more from ASCAP, Combs admits.

"What we'd like to do in our Los Angeles office is set up some sort of workshop, or showcase, for unknown writers. They could walk in and demonstrate their songs in front of professional composers—ASCAP members—and thus improve their skills. I think we'll be able to work a

weekly event like this out in the near future," Combs adds.

"ASCAP is extremely anxious to meet all striving writers regardless of what kind of music they conceive. They are welcome to visit our offices in Hollywood. We will even demonstrate to them how ASCAP payments are made to our 20,000 members, based on performances of the thousands of old and new songs which we control."

Combs estimates that about 40 percent of those 20,000 ASCAP members reside on the West Coast. "This," he says, "is where it is in the mid-70s. I'm delighted to be a part of the scene."

WB Recalls Hendrix LPs

LOS ANGELES—Warner Bros. Records is recalling several posthumous LPs of Jimi Hendrix from distributors and retailers "in deference to the extremely high quality of a series of new Hendrix albums" stemming from almost 1,000 items of recordings recently rediscovered by Alan Douglas.

Warner Bros. executive director for label management Don Schmitzerle says the move is being made because Warner's feels the LPs released after Hendrix's death by Warners and other firms were not of the best quality. The new LPs, he says, are of top Hendrix caliber. Best cuts from the recalled LPs will eventually be placed in a "Smash Hits" type album.

The new tapes represent most of Hendrix's output during 1969 and 1970, and include a blues/soul LP,

"Crash Landing" set for release late this month. Other LPs feature pop, blues and improvisational jazz.

Alan Douglas and Tony Bongiovi are co-producers of the LP.

CHAIN GIVES \$300 REBATE

LOS ANGELES—Taking a cue from the automotive industry, the Licorice Pizza chain here is offering a \$300 cash rebate with the purchase of 1,000 LPs.

Customers are allowed to team up with a friend, says Jim Greenwood, Licorice Pizza president, who bosses the 12 stores in Southern California. A 13th store will unshutter the end of February in the Pacific Beach area of San Diego.

Radio Panel's Subject At NARM's Opening Session

LOS ANGELES—A panel of nine experts, chaired by Warner Bros. Records president Joe Smith, will highlight opening day sessions of the National Assn. of Recording Merchandisers (NARM) at its 17th annual convention starting March 3 at the Century Plaza Hotel here.

The subject will be "Radio Promotion Today: Does It Really Exist?"

Panelists for the Monday curtain-opener will include Jerry Moss, A&M Records; Russ Regan, 20th Century Records; Ron Alexenburg, Epic Records; Bill Gavin of the Gavin Report, Bob Wilson, Radio And Records; George Wilson, Bartell Media, and Paul Drew of RKO General Radio.

Representing the merchandising segment of the industry will be Louis Lavinthal, ABC Record and Tape Sales Corp., and Ira Heilicher of the J.L. Marsh/Heilicher Bros. companies.

The keynote address is to be delivered by the president of Pickwick International, Amos Heilicher. Also planned is an address by Stan Cornyn, vice president of creative services for Warner Bros. Records, whose subject will be "The Day Radio Died."

Chairman Smith once was a disk jockey himself and has served, through the years, in numerous ca-

pacities with the Burbank organization.

About 1,300 are expected to attend the conclave. Jules Malamud, NARM executive director, says it is a sellout.

"The convention is coming at a very crucial time," he adds. "We have a number of problems to attack."

Massachusetts Wins Its First Piracy Victory

SOMERVILLE, Mass.—In a first conviction under the Massachusetts antipiracy law, Walter Paul Analitto, a distributor here who does business under the name of "Poor Paul's," was found guilty last week of wholesaling pirated tapes.

The four-jury trial in Middlesex County Court followed seizure of some 18,000 suspect tapes. Analitto was convicted on three counts involving CBS product, receiving one-year suspended sentences on each count. However, the court placed him on probation for two years.

Items seized included tapes by Johnny Cash, Lynn Anderson, Blood Sweat & Tears, Jim Reeves, John Denver and Glen Campbell. In one of the rare cases where a classical item has surfaced in a piracy action, a spurious Van Cliburn tape was also found.

Among witnesses in the trial were Ed Kelman, CBS Records attorney; Barry Slotnick, of the legal department of the RIAA; and salesman Burt Whitman (CBS) and Jim Johnson (Capitol). Massachusetts state trooper Edward Whelan also testified.

The state antipiracy statute became effective Oct. 31, 1973.

Adams, David West

LOS ANGELES—President Stanley Adams and Hal David, co-chairman of the ASCAP executive committee, will report on society activities at the semiannual West Coast membership meeting Feb. 26 at the Century Plaza Hotel here.

Executive Turntable



LUCE



WILSON



THETFORD

MCA Distributing Corp. has promoted Vince Duffy to vice president, production. He is a 13-year employe and began his MCA career, for the old Decca label, as advertising production manager. . . . Pat Luce, for the last three years East Coast publicity director for A&M Records, is named director of artist development at A&M. . . . Hosea "The Zay" Wilson upped to vice president in charge of r&b operations at 20th Century Records. Wilson was with the firm when it was founded by its president, Russ Regan. Robert T. Bloomberg is the new president and chief operating officer at Quasar Electronics Corp. . . . The new general manager of the Medallion Automotive Products division of Midland International Corp. is Robert J. Thetford. Midland markets car sound products. . . . Ned Padwa named general manager, tape duplicating division, at Superscope in Sun Valley, Calif. Also promoted are Harvey R. Gleckman to director, corporate communications, and Flynn Rankell to manager, corporate communications. . . . Edward Bohlke is new director, material planning and control, for Zenith Radio Corp. James A. Stark moves to Zenith's director of purchasing on the corporate level. . . . Charles Kester has joined Acoustic Control Corp. as protection manager, overseeing warranty and service operations.

Mike Martucci to single sales coordinator and Perry Cooper to national album coordinator at Arista Records. . . . John Brown to regional promotion, Northeast, r&b division, for ABC Records. . . . Stan Scotland to New Directions Management. He brings with him a variety of artists that he handled for the past 17 years at CMA, where he headed the agency's club date department.

Norman Rubin to Arc/Regent Music as professional manager. . . . Bill Johnston has severed ties with Beaver Productions and has no immediate plans. . . . At Columbia Records, Diane Brooks to manager, east coast studio sales; Norm Anderson to manager, Nashville studio sales; Annette Covello to supervisor, studio administration; Marilyn Mozian to studio scheduler for all New York studio activity; Sharon Drankoski to tape product manager, and Kay White to supervisor, tape production. . . . At Dolby Laboratories, Elmar Stetter to European sales manager; Adrian Horne head of advertising and information; and Ian Harcastle to licensing manager. . . . Harold Brown to sales manager of Tone Distributors, Miami. . . . Leonard Scheer to vice president and general manager of Southwind Records.

Jim Scully has been replaced by Bob Jameson as CBS Records Cleveland branch manager. Scully returns to Chicago, his home town, as branch manager for CBS. . . . John Horn has joined PIKS Distributing, Cleveland, as sales manager.

Sheryl Feuerstein shifts from Connie De Nave's office to East Coast publicity manager for Phonogram-Mercury Records, New York. . . . At United Artists Records, Debi Fleischer takes over as West Coast press coordinator for the label. . . . Brenden S. Okrent, formerly with Warner Bros. and Blue Thumb, is a new account executive in the Norman Winters public relations quarters in Los Angeles.

Sonny Woods named national promotion director for the r&b and jazz divisions of Motown Records, Los Angeles. . . . Leona Craft set as Midwest r&b promotion chief for ABC Records, based in Detroit. . . . In Atlanta, Lee Michaels is the new Southeast regional r&b promotion manager for Phonogram, Inc. The same firm has made Steve Massie Minnesota promotion manager. . . . Gus Barba has left Playboy Records and become promotion director of Fretone Records, Memphis.

Linda Grey has been named vice president at Levinson Associates, Los Angeles. She had worked for A&M Records. . . . Mary Goldberg set as associate director of Arlyne Rothberg, Inc., an agency. . . . Joe Cal Cagno joins the PR Service as senior vice president and media consultant in Los Angeles. . . . Joining Mark Roy Productions as an independent producer and packager of shows is Tony Mann.

FBI Seizes 8,000 N. Carolina Tapes

NORTH BELMONT, N.C.—FBI agents seized about 8,000 allegedly pirated prerecorded tapes from a warehouse here. Also found were 50 cartons of tape duplicating supplies.

A search warrant was served on Howard Walls, who was on the premises when the search was conducted, according to Louis A. Giovanetti, special agent in charge of the FBI office in Charlotte. No arrests were immediately made.

Arista Gets Plumb

LOS ANGELES—Arista Records has signed Neely Plumb to supervise production of the original soundtrack LP of the motion picture, "Stardust."

The album, says Plumb, will contain 40 songs, many of them hit tunes from the '50s and '60s. David Essex, star of the picture, composed a new "Stardust" tune which Plumb will incorporate into the album, a two-record set.

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The year of Fogelberg.

1975 — the Dan Fogelberg cult becomes the Dan Fogelberg majority, on Top-40 and FM alike.

Beginning with the super-selling album, "Souvenirs," moving strongly on the air and just as strongly up the charts. Reinforced by the single

"Part of the Plan": a hit that's bulleted in all three trades.

"Part of the Plan" is rising fast, after an explosive Denver breakout and heavy play in Philadelphia, Boston, D.C./ Baltimore, Chicago, Milwaukee, Cleveland, Pittsburgh, Minneapolis, Seattle and San Francisco.

"Part of the Plan." 8-50055
The hit single from the hit album, "Souvenirs."
Dan Fogelberg.
His year starts here,
On Epic Records 

Founded 1894

The International Music-Record-Tape Newsweekly



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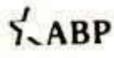
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Vol. 87 No. 7

CBS Labels Fuel-Up For '75 Sales



Taking part in Columbia, Epic and CBS custom label "start-of-the-year" meetings and talent showcases are: top, from left to right, the group Redbone (Epic), Irwin Segelstein, president, CBS Records, Ron Alexenburg, vice president and general manager, Epic/CBS custom labels, the Three Degrees (Philadelphia International), and bottom, from left to right, Aerosmith (Columbia), Bruce Lundvall, vice president and general manager, Columbia, Jack Craig, marketing, CBS Records, and U.K. singer David Essex. Held in Atlanta, Ga. for some 400 CBS staffers, the meetings covered sales, marketing, promotional and merchandising strategies for the new year, along with a&r plans, including a finders fee to be paid to both Epic and Columbia field personnel for discovering talent.

This Week's Legal Action

Antitrust Action Hits Diskeries, 2 Retail Chains

SAN FRANCISCO—Seven major record companies and two chain retailers have been named in an antitrust suit alleging price and other discriminatory practices here.

The suit was filed in U.S. district court by Mr. and Mrs. Charles Zoslaw of Mill Valley, Calif., who operate the Marin Music Center.

Named by the Zoslaws are Capitol, CBS, RCA, ABC, Warner Bros., MCA Distributing Corp. and Eric-Mainland Distributors. Also named are two chain operations, Integrity Entertainment Corp. (Warehouse Stores) and Tower Records.

The suit demands damages and a permanent injunction against the nine defendants enjoining them from discrimination in prices by violation of the Robinson-Patman act. The Zoslaws also ask that CBS be required to divest itself of the Discount chain of record stores as well as Pacific Electronics, Inc., operator of Pacific Stereo stores.

Judge George B. Harris will hear the case.

Lafayette Sued By JBL Sound

LOS ANGELES—James B. Lansing Sound (JBL) is seeking a cumulative \$200,000 exemplary and general damages in superior court here from Lafayette Radio.

JBL claims it contracted with the defendant April 7, 1974, franchising Lafayette under terms of its fair trade agreement. The plaintiff claims that Lafayette's stores across the country and five stores in Southern California discounted JBL prices under what the fair trade agreement spelled out.

The complaint lists the following alleged price cutting: Catalog no. L16, fair traded price: \$135, advertised by Lafayette at \$99.88; L26, \$156, \$114.88; L36, \$198, \$139.88, and L100, \$297, \$199.88.

In a second action, JBL was

awarded an ex parte injunction against Stereo Equipment Sales Inc., Timonium, Md. JBL's complaint alleged that Stereo Equipment Sales offered and sold JBL products at prices which were below those established under existing fair trade laws.

The injunction restrains the Maryland firm from advertising, offering for sale or selling in the state of Maryland or outside the state JBL products at prices which are less than the minimum resale prices "now or hereafter established by JBL under JBL's valid and existing fair trade agreements or applicable law."

The complaint also asks for a permanent injunction, compensatory and punitive damages.

Holmes Signs Pact With Famous Music

NEW YORK—Famous Music has signed Wally Holmes, writer-producer for the Hues Corp. to an exclusive worldwide pact. Holmes penned the group's "Rock The Boat," "Rockin' Soul" and many others.

Holmes will continue to be executive producer and writer for the Los Angeles-based group, which he also discovered and manages, but he will be involved with additional outside assignments on behalf of Famous Music.

Heart Attack Kills Jordan As French Booking Is Set

LOS ANGELES—A heart attack, the second he suffered in four months, was fatal to Louie Jordan Tuesday (4) at his home here.

Jordan's records, for the now-defunct Decca label, dominated the pop charts through the 1940s. Louie played alto saxophone, sang and occasionally composed songs. His Tympany Five was one of the first all-black combos to bridge the then-prevailing chasm that separated pop and r&b music.

Ironically, his manager Harold Jovien received a contract on the day of Jordan's death calling for Louie to work three weeks in Nice, France,

AFM Entering Snow Litigation

LOS ANGELES—The superior court here is being asked to confirm an arbitration award to Phoebe Laub aka Phoebe Snow by the International Executive Board of the AFM.

Miss Laub asked union intervention after she alleged she did recording sessions for Shelter Records during November and December 1973, for which she claimed she was not paid or was improperly paid. The IEB turned the hassle over to arbitrator Mike Werner, who awarded Miss Laub \$4,338.95 Jan. 9, 1975.

\$16,464 Sought By AIC Corp.

LOS ANGELES—Audio Industries Corp. (AIC) here, a supplier of professional recording equipment, is suing Cetec, Cetec Corp. and Computer Equipment Corp., seeking \$16,464.75 in sales commission it alleges it is owed.

AIC alleges that an oral agreement was made providing it would receive a 15 percent commission when it helped Cetec make a sale. Cetec owes the amount because AIC claims it helped the defendants sell Sunwest Recording Studios here a \$109,765 console and accessories plus some service assistance.

starting July 7. Jordan spent much of last Tuesday shopping with his wife, Martha. When they returned to their home here he collapsed and died while Jovien was trying to reach him by telephone.

Jordan was an alumnus of the old Chick Webb Orchestra of the '30s but it was during the World War II years that his Tympany Five became a top name. They recorded with Bing Crosby, the Andrews Sisters and other stellar attractions.

"Choo Choo Ch'Boogie" sold more than 1 million singles under Louie's name. His "Buzz Me, Baby,"

(Continued on page 10)

OH HENRY!

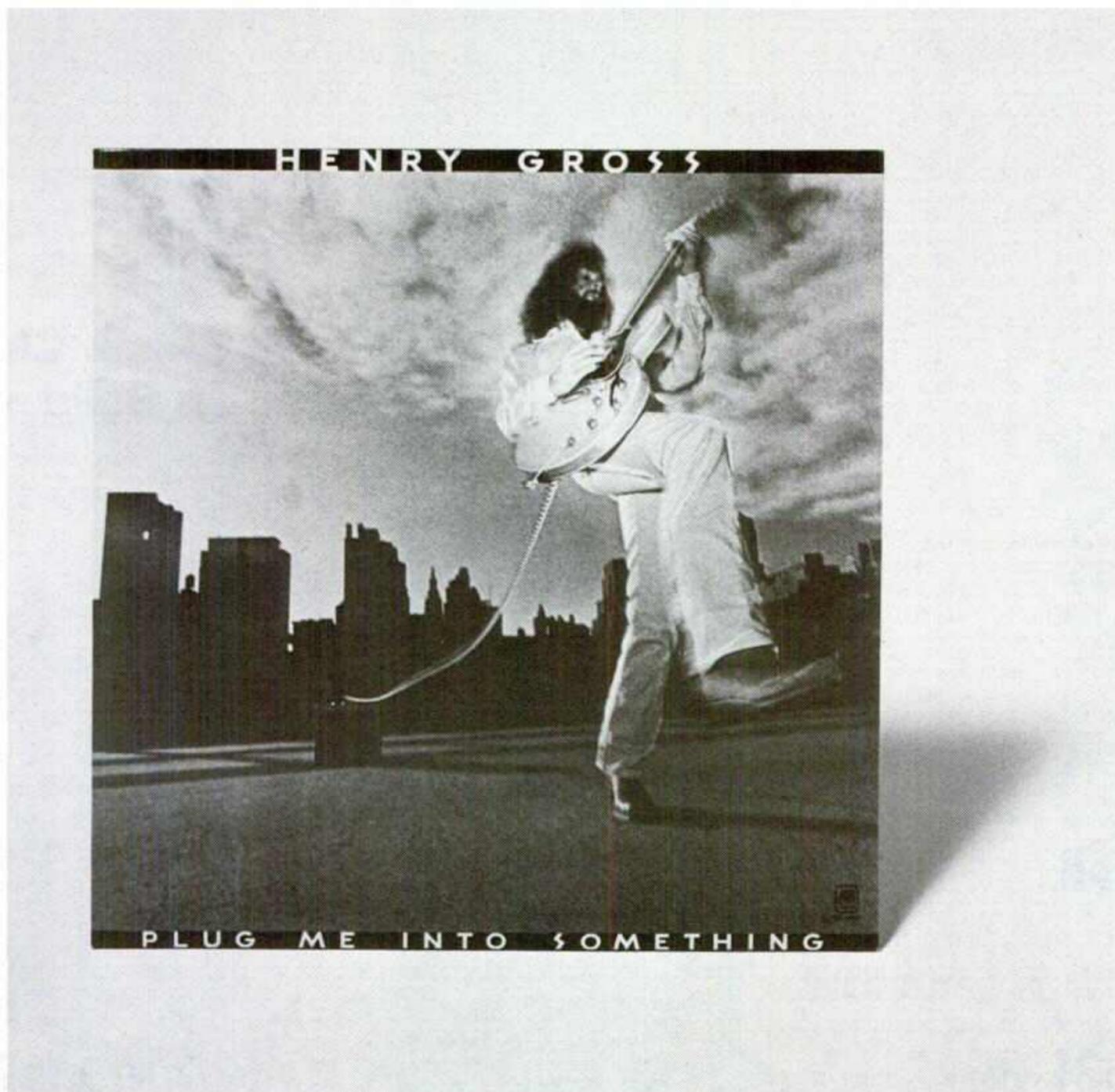
The new Henry Gross album is getting airplay from coast to coast. It's been picked by Walrus and all three trades. And within two weeks of its release, we've had reorders in ten major markets. A few plugs:

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—Billboard

"Piercing vocals coupled with energy that runs rampant even throughout his most tender love songs . . ."
—Cash Box

"Plug Henry in and turn yourself on! Disc packs a commercial punch . . . Leads to one conclusion—Oh Henry!"
—Record World

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Billboard photo by John Sippel

RUSTIC HOME—Warner Bros. new home is nearing completion on the Burbank film studio lot. Although the record company has not yet moved in, WEA Corp. and WEA International are already operational in the three-story modernistic, wooden structure. WB Music will remain in Hollywood on Sunset Blvd.

Dispute To Supreme Court

• Continued from page 1

censes currently bring ASCAP performing revenues of \$2.1 million annually.

In fact, a case is pending between ASCAP and Muzak in a lower court at this time, and observers generally assume a settlement will not be reached until a ruling is handed down by the highest court on the multiple-speaker action.

The case now before the Supreme Court stems from an action brought against Aiken by plaintiffs 20th Century and Ms. Bourne in U.S. District Court, Western District of Pennsylvania, for copyright infringement of the works "The More I See You" and "Me And My Shadow," respectively owned by the two parties.

In the case, plaintiffs charged Aiken with failure to pay performing licensing fees when their works were played over a five-speaker system at a fast-service food establishment owned by the defendant.

On March 26, 1973, District Judge Weis Jr. ruled in favor of the plaintiffs, awarding them both judgments in the sum of \$250.

During the hearings, Muzak was permitted to file a brief as "friend of the court."

Attorneys for Aiken appealed the case and won a reversal in the U.S. Court of Appeals June 21, 1974. Circuit Judges Van Dusen, Hunter and Garth ruled that the case was similar to recent Supreme Court decisions exempting CATV operations (Fortnightly and Teleprompter) from licensing fees on the grounds that their activities do not constitute a "performance."

Counsels for the plaintiffs are now challenging the appellate decision on the grounds that the Supreme Court did not intend the CATV rulings to extend to the music industry. They cite a Supreme Court decision in 1931 (Jewell-LaSalle) as the basis for the argument.

"Jewell-LaSalle," involving a hotel proprietor and the licensing of music played on multiple speakers in his establishment, has not been overruled by the CATV decisions, they say. Rather, counsels emphasize, the Court's main thrust was to avoid burdening a new industry (cable television) with retroactive responsibilities which otherwise might have been incurred under previous Supreme Court rulings.

Counsels for the plaintiffs also stress that "Jewell-LaSalle" has long been used as a guideline for performing licenses, and to overrule it at this stage would inflict damage on the cultural institution of music.

Both industries (cable television and music), they continue, should be viewed as separate entities, and treated as such under the law.

Defendant Aiken has 30 days from plaintiffs filing date to respond.

Disclose Country Nominees

LOS ANGELES—The Academy of Country Music has set final nominees for its annual awards show, set for Feb. 27 at the Aquarius Theater here.

Nominees for male vocalist of the year are Merle Haggard, John Denver, Ronnie Milsap, Cal Smith and Conway Twitty. Nominees for female vocalist of the year are Donna Fargo, Loretta Lynn, Anne Murray, Olivia Newton-John and Dolly Parton.

In the top vocal category, nominees are Brush Arbor, Conway Twitty/Loretta Lynn, Porter Wagoner/Dolly Parton, Rebel Playboys and Statler Brothers.

Most promising male vocalist nominees include Brian Collins, Mickey Gilley, Danny Michaels, Red Steagall and Billy Swan, while most promising female vocalist nominees are Kay Austin, Crystal Gayle, La Costa, Sharon Leighton, Linda Ronstadt and Marilyn Sellers.

Single record of the year nominees are "Back Home Again" from John Denver, "Country Bumpkin" from Cal Smith, Billy Swan's "I Can Help," Ronnie Milsap's "Legend In My Time" and Merle Haggard's "Things Aren't Funny Anymore."

Song of the year nominees are "Back Home Again" from John Denver, "Country Bumpkin" from Cal Smith, Billy Swan's "I Can Help," "One Day At A Time" from Kris Kristofferson and Haggard's "Things Aren't Funny Anymore."

Album of the year nominees include John Denver's "Back Home Again," "Country Bumpkin" from Cal Smith, Bob Wills' "For The Last Time," Merle Haggard's "Hag's 30th Album" and Loretta Lynn's "They Don't Make 'Em Like My Daddy."

Entertainer of the year nominees are Roy Clark, Mac Davis, Merle Haggard, Loretta Lynn and Ronnie Milsap.

Radio personality nominees are Dick Haynes, Jay Lawrence, Harry Newman and Larry Scott (all from KLAC-AM) and KVOO-AM's Billy Parker.

Radio station of the year nominees are KCKC-AM in San Bernardino, KFOX-AM in Long Beach, KGBS-AM in Los Angeles, KLAC-AM in Los Angeles and KVOO-AM in Tulsa.

Productions By Macmillan

NEW YORK—Macmillan Inc. extended its reach into the entertainment industry last week with the formation of a subsidiary to package productions for the stage, movies, television, and where applicable, for records.

The giant book publishing firm is the parent of G. Schirmer and Associated Music Publishers, and only recently signed a \$1 million deal with the Soviet copyright agency YAAP to exploit all Russian music in the Western Hemisphere.

The new subsidiary, Macmillan Performing Arts Inc., is headed by Charles Adams Baker, for many years in charge of the William Morris Agency theater department.

First project of the new Macmillan wing is an original Broadway musical to be written by Edward Albee, and to be based on the upcoming Vera Brodsky Lawrence book, "Music For Patriots, Politicians And Presidents." Ms. Lawrence was instrumental in stimulating the Scott Joplin revival several years back by collecting and republishing rags long unavailable.

ATV Grabs Troggs

NEW YORK—Exclusive rights to release records by the Troggs, British combo, in the U.S. have been obtained by ATV Records. ATV is the American operating arm of British Pye Records. First single to be released will be the Troggs' version of the old Beach Boys hit, "Good Vibrations."

Market Quotations

As of closing, Thursday, February 6, 1975

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
20%	11%	ABC	6.1	921	19	18	19	+ 1/4
4%	2	Ampex	4.2	1568	4%	3%	4%	+ 3/4
2%	1	Automatic Radio	6.7	16	1%	1%	1%	+ 1/4
9%	4%	Avnet	2.9	743	6	5%	6	+ 1/4
25%	9	Bell & Howell	4.6	784	14%	13%	13%	+ 1/4
40%	25	CBS	10	1999	36%	36%	36%	- 1/2
4%	1%	Columbia Pic	—	1382	4%	3%	4%	+ 1/4
3	1%	Craig Corp.	2.5	28	2%	2%	2%	- 1/4
52%	17%	Disney, Walt	18	6529	31%	30%	31%	+ 2%
3	1%	EMI	5.6	88	2%	2%	2%	- 1/4
28%	18%	Gulf + Western	4.0	852	28%	27	27	Unch.
8%	2%	Handelman	11	270	4%	4%	4%	+ 1
12%	5	Harman Ind.	2.8	103	8%	8%	8%	+ 1
7%	2%	Lafayette Radio	4.3	240	5	4%	5	+ 1/4
17%	11%	Matsushita Elec.	6.6	223	14%	12%	14	+ 1
33%	14%	MCA	5.6	511	33%	32%	32%	+ 1/4
26%	9%	MGM	4.6	484	25%	25%	25%	- 1
80%	43%	3M	18	7544	49%	46	49%	+ 4%
8%	1%	Morse Elec. Prod.	3.5	176	2%	2%	2%	Unch.
61%	32%	Motorola	14	1520	45%	41%	45%	+ 5%
23	11%	No. Amer. Phillips	4.3	158	16%	15	16%	+ 1%
19%	5%	Pickwick Intl.	6.0	304	13%	13	13%	+ 1/4
6%	2	Playboy	4.4	107	3%	3	3	- 1/4
21%	9%	R.C.A.	9.5	8142	13%	13%	13%	+ 1
10%	4%	Sony	16	17611	8	6%	7%	+ 1%
25	8%	Superscope	2.8	618	14%	12%	14%	+ 1%
26	10	Tandy	7.0	1294	21	19	21	+ 1%
6%	2%	Telecom	4.2	211	4%	4	4%	+ 1/4
4	1%	Telex	—	4120	1%	1%	1%	- 1/4
2%	1%	Tenna	7.5	80	2.08	2.02	2.02	- 0.04
10%	5%	Transamerican	12	2556	8	7%	7%	- 1/4
9	4%	20th Century	19	676	8	7	8	+ 1/4
1%	.05	Viewlex	—	76	.12	.10	.12	+ .03
18%	6%	Warner Commun.	4.3	1011	12%	11%	11%	+ 1/4
31%	9%	Zenith	11	2337	14%	13%	14%	+ 1/4

As of closing, Thursday, January 30, 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.	6	1%	1%	1%	Schwartz Bros.	1	1%	1%	1%
Gates Learjet	117	6%	6	6%	Wallich's	—	—	—	—
GRT	—	3%	3%	3%	Music City	—	1%	1%	1%
Goody Sam	—	2%	2	2%	NMC Corp.	—	—	—	—
Integrity Ent.	—	3%	3%	3%	Kustom Elec.	21	1%	1%	1%
Koss Corp.	62	4%	4%	4%	Orrox Corp.	1	1%	1%	1%
M. Josephson	1	6%	6%	6%	Memorex	—	3	2%	3

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Radio Shack Chain Profit Rises To Solid \$14.2 Mil

FORT WORTH, Tex.—Tandy Corp., parent of the Radio Shack chain of audio retail stores, has realized profits of 30.1 percent in both the second quarter and six months ended Dec. 31. Earnings during the quarter amounted to \$14.2 million or \$1.56 a share, compared with \$10.9 million or \$1.02 a share a year earlier.

final profit figure at \$19.2 million or \$2.10 a share.

Meanwhile, the Radio Shack division expects to net about \$80 million from sales during fiscal 1975 despite the economic crunch.

Following losses exceeding \$1.6 million in 1973, and more than \$1 million last year, final net earnings were \$13.1 million or \$1.45 against \$9.2 million or 87 cents. The company's sales have also increased 21.6 percent to \$217.3 million from \$178.7 million.

For the six-month period, earnings from operations netted \$20.2 million or \$2.21 per share against \$15.5 million or \$1.45 a share. Sales for the six-month period totaled \$368.8 million against \$297.5 million, a gain of 23.9 percent. A loss from discontinued operations set the

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Delaware	Iowa	Massachusetts	New York			
District of Columbia	Kansas	Michigan	North Carolina			
Florida	Kentucky	Minnesota	Ohio			

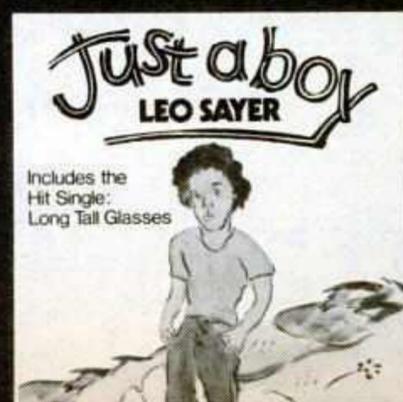
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ALWAYS IN STOCK ALL LATEST TOP-SELLING SINGLES SOUL, POP and FULL CATALOG SERVICE!



**Right this minute a hit single
is being born. Its name is
"Long Tall Glasses." It's a Leo.**

**Leo Sayer's "Long Tall
Glasses" (WBS 8043)
Breaking nationwide
on Warner Bros. records.**



**From the album
Just a Boy (BS 2836)**



8-Track, Cassettes Equal

• Continued from page 1

merging its separate tape club into the LP operation in 1971.

"My guess is that a lot of product is not easily available at retail, and by carrying a wide variety we've picked up that market," a Columbia spokesman observes. "It's similar to the reel-to-reel situation years ago—which is still very healthy for Columbia House despite much wider open reel distribution today."

At RCA, which just announced a new Quadraphonic Record & Tape Club, David Heneberry, division vice president, music and operation services, notes that the original tape club was started because distribution was "less than perfect" in the late 1960s.

Since the merger into what is now

the umbrella RCA Music Service, the disproportionately high ratio of tape versus LP buyers has continued, he notes, "inescapable evidence of how this type of club fills a marketing gap even today with better tape distribution."

RCA also picked up a steadily increasing proportion of tape buyers when it acquired certain assets—including membership fulfillment service—of the Capitol Record Club from Longines (Westinghouse).

A former Longines club executive says the LP ratio was ahead of tape "only because we stopped advertising for new members for the tape division in late 1973. If we had been involved in a continuing campaign, the Capitol club probably would have shown a similar shift to tape, as it was heading in that direction."

Eight-track dominates tape purchases at both Columbia and RCA, with 95 percent of the former's product and virtually 100 percent of the latter's offered to members in either cartridge or disk. Cassette offerings are growing, but account for only about 25 percent of overall RCA club sales and about 10 percent at Columbia.

Both major club operations find a heavy proportion of 8-track sales in the country field, due in part to heavier penetration in rural areas where its appeal is strongest. The car stereo market, with owners holding onto cars longer but trading up to better cartridge and cassette units, also is credited with helping boost club tape sales.

—SPECIAL TO MOR STATIONS—

JAMES FRASER

Compelling New Release

"A BROKEN MAN"

B/W

"LVIN', LAUGHIN',

LOVIN'"

(One By One)

Centaur 205

DJ Copies (and photo)
on request.

VEN PITONI, Prom. Mgr.
82 Aldine Street
Rochester, N.Y. 14619



RCA photo

YOUNG HIT-MAKERS—Seen under the protective umbrella of RCA Records regional r&b promotion man Leroy Phillips is one of the country's younger singing groups, the 21st Century, have a new record breaking out in their native Chicago entitled "Remember The Rain?" Averaging 17 years old, the group, left to right, comprises Pierre Johnson (15), Alonzo Martin (14), Frederick Williams (23), Tyrone Moores (17) and Alphonzo Smith (17). Phillips is probably smiling, because he brought the group to the label.

GRT Romances Retailers

• Continued from page 1

Sonner says that the ideal situation is to hold a meeting each month with a different retail leader, but adds that a completely regular schedule is not a necessity.

"If we have ideas for ads, displays, posters or anything else pertaining

to the retailer, we will bounce them off our guests," says Sonner. "We are obviously not taking anyone's word as gospel, but we will certainly listen. If a dealer is down on one of our ideas and has good reasons for being down, we're ready to take another look."

Sonner adds that "Music and tape retailers are closer to the customer than we are, and our goal is certainly to reach that ultimate customer, just as the retailer's goal is."

Other meetings will discuss new designs and how to mix product, as well as showing dealers projects in various stages of completion and getting reaction at each stage.

Emphasis will also be placed on the need to order releases in reasonable quantities. In other words, if someone thinks they will need 5,000 tapes, it is best to order some of that and reorder rather than become overloaded on inventory.

"The whole program is really part of a fail safe effort to keep ourselves from doing something stupid," Sonner adds.

Herb Hershfield, GRT vice president, says a number of subjects came up during the Bergman meeting, including the need for open display of prerecorded tape, the advantages of breadth over depth of inventory (offer more than just the top 50 best sellers if a dealer is to reach all customers) and the availability and use of point of purchase material.

"We feel that we learned a lot from even one meeting," Hershfield says, "and we believe the meeting was educational for both of us. It's simply a chance to talk on a direct basis, share our problems and share the things that are going well."

82 Years Old, 'Little Caesar' Leaves The AFM

LOS ANGELES—Virtually buried in the AFM's announcement last week of several changes in its national headquarters office was the retirement of James Caesar Petrillo, who since 1965 has headed the union's civil rights division.

Petrillo, 82, once a Chicago trumpet player, reigned over America's professional musicians as AFM president from 1940 to 1958 and in that period was revered and reviled as one of the most aggressive, strong-willed and dominating bosses in the long history of labor unions.

In 1942, he flatly decreed that "no musician will ever make a record again" as he called a strike against record companies which lasted 18 months. Again in 1948 he struck the fast-growing industry with a similar strike but it lacked the effectiveness of the first and he was forced to settle within a few months. The second strike failed because many musicians in Los Angeles, Chicago and New York simply refused to heed it. They recorded prolifically despite the Petrillo edict.

Franklin D. Roosevelt battled Petrillo and so did many other national figures in Washington. As recently as last summer, while on union business in Springfield, Mo., Petrillo in a Billboard interview raked Richard Nixon during the televised impeachment hearings.

Other changes in the AFM find Jerry Zilbert the new West Coast representative, succeeding the resigned Sam Middleman. National treasurer Stanley Ballard also resigned. His replacement is J.M. Emerson from the AFM's Washington Local. Eugene Frey, president of the Cincinnati Local, will take over Ballard's place on the executive board. The new Southwestern states representative is Marvin Howard, secretary-treasurer of the San Diego Local.

It is the checkout of Petrillo, however, that rates major attention. He was the AFM's snarling, arrogant, dominant figure as no one has been since.

Aid Needed For C&W Dips

• Continued from page 1

and early ticket sales indicate the crowd may be up as much as 50 percent. The package includes Tom T. Hall, Porter Wagoner, Jean Shepherd, Tommy Overstreet, Mel Street, Lamar Morris and Billy Thundercloud and the Chieftones.

Black and other bookers propose to bring the various promoters, managers, artists and radio station personnel together March 12-13, just before a scheduled Country Music Radio Seminar.

"We're hoping to get some of the radio people in early this way," Blake said, "and they are our most important advertising media. It also will be good for them."

Blake also noted that everyone to whom he has talked, from other talent agents to artists of the stature of

Harvey Sells

• Continued from page 3

sound. The chain also provides installation service and is working on "12 West" in Manhattan, opening soon as a posh private club with a sound system that will involve an investment in excess of \$12,000.

"There was no place for a disco owner to hear a sound setup," he notes, "and our efforts just seemed to spread through the disco underground to the point where we're now doing as much business in South America and the Caribbean as in this area."

He also documents the boom in portable disco operations which led to the GLI development of the new "desk" that includes two turntables and mixer, ready to hook into any amp and speaker system.

"What we're seeing is a large trend to dancing much like the marathon craze in the '30s depression," he believes. "With the economy down, people just want to dance more, and the private clubs, which can cater to a more homogeneous clientele, are doing much better than public discos."

Dealers Take On Pirates

• Continued from page 1

So far it's all been done by Chiarello at his own expense. But he figures it's worth it from consumer response already noted.

This area has long been a fertile market for tape pirates, particularly in the summer when hordes of vacationers flock to neighboring beach resorts. New Jersey is still without a state antipiracy statute, although one is now being considered by the legislature, and it was only a month ago that a U.S. Appeals Court overturned a district court decision favoring pirates.

Chiarello's flyer gives detailed information on how shoppers may identify pirated merchandise and it duplicates comparison photos of the same tape in both authorized and pirated versions. In a boxed-off section, the customer is urged to fill in details of illegal tapes noted in other retail locations. This information will be forwarded to law enforcement officials and to the RIAA, says Chiarello.

But educating buyers on the facts of piracy can in itself act as a strong deterrent, he stresses. "Informing the public is vital and it can have a tremendous effect on what is bought and what is not."

Chiarello is hopeful that dealers in other areas will institute similar educational campaigns.

Merle Haggard, are willing to "give a little."

"We realize we've got to have a means of getting people into buildings, so we're going back to our basic concept of a family show. Lowering prices will help, and the prices must be lowered down the line by everyone concerned, at least until the economic crunch is over," says Blake.

Heart Attack Fatal

• Continued from page 6

"I'm Gonna Move To The Outskirts Of Town" and a dozen other entries—most of them humorous lyrically—tapped the 500,000 mark in sales, a remarkable achievement in those days before the 45 r.p.m. single was introduced.

Burial was in St. Louis.



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GLORIA GAYNOR/Never Can Say Goodbye, MGM 4982	6.98	3.39
BARRY WHITE/Just Another Way To Say I Love You, TCEN 466	6.98	3.39
(Also, all BARRY WHITE LP's)		3.39
THE DRAMATICS/Full House, ABC 867	6.98	3.39
JIMMY BUFFETT/A-1-A, ABC DUNHILL 50183	6.98	3.39
HOWARD ROBERTS/Equinox Express Elevator, IMPULSE 9299	6.98	3.39
THE FUNKADELICS/Greatest Hits, WESTBOUND 1004	6.98	3.39
THE OHIO PLAYERS/Greatest Hits, WESTBOUND 1005	6.98	3.39
THE DELLS/Greatest Hits Vol. 11, CADET 60036	6.98	3.39
THE STYLISTICS/The Best Of, AVCO 69005	6.98	3.39
LITTLE BEAVER/Party Down, CAT 2604	6.98	3.39
MIAMI/Party Freaks, DRIVE 101	6.98	3.39
THE WHISPERS/Greatest Hits, JANUS 7013	6.98	3.39
KAY GEE'S/Keep On Bumpin', GANG 101	6.98	3.39
BETTY WRIGHT/Danger High Voltage, ALSTON 4400	6.98	3.39
LOVE UNLIMITED ORCHESTRA/White Gold, TWEN CENTE 458	6.98	3.39
(Also, all LOVE UNLIMITED ORCHESTRA LP's)		3.39
CARL DOUGLAS/Kung Fu Fighting, TWEN CENT 464	6.98	3.39
CURTIS MAYFIELD/Got To Find A Way, CURTOM 8604	6.98	3.39
OLYMPIC RUNNERS/Olympic Runners, LONDON 653	6.98	3.50
OHIO PLAYERS/Fire, MERCURY 1013	6.98	3.50
GENE PAGE/Hot City, ATLANTIC 18111	6.98	3.50
AL GREEN/Explores York Mind, HI 32087	6.98	3.50
JAMES BROWN/Reality, POLYDOR 6039	6.98	3.50
RORY GALLAGHER/Sinner And Saint, POLYDOR 6510	6.98	3.50
B. J. THOMAS/Reunion, ABC 858	6.98	3.50
TRIBE/Eat Tribe, ABC 859	6.98	3.50
LOCOMOTIVE GT/All Aboard, ABC 860	6.98	3.50
DEWEY REDMAN/Coincidence, ABC IMPULSE 9300	6.98	3.50
KEITH JARRET/Death And The Flower, ABC IMPULSE 9301	6.98	3.50
SAM RIVERS/Hues, ABC IMPULSE 9302	6.98	3.50
FOCUS/The Best Of Focus, ABC SIRE 7505	6.98	3.50
MILLIE JACKSON/Caught Up, SPRING 6703	6.98	3.50
BOBBI HUMPHREY/Satin Doll, UNITED ARTISTS 344	6.98	3.50

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TO: ALL RADIO & T.V. DISC JOCKEYS & PROGRAM DIRECTORS

Dear Friends:

We believe that PATRIOTISM CAN BE POPULAR - and that it should be! A Canadian - BYRON MacGREGOR helped you prove that to us - AMERICANS.

In keeping with this belief and mindful of the rapid approach of the BICENTENNIAL YEAR of our nation, we have sent you a recording of

TESTAMENT OF AN AMERICAN

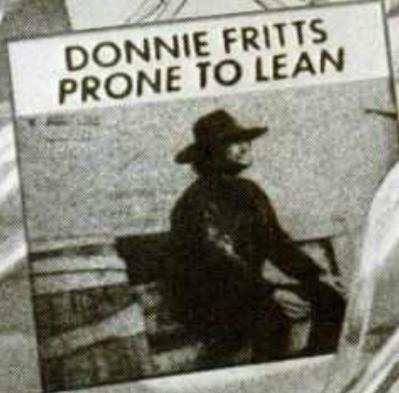
We ask you to please be certain to give your attention to this record as we believe it will provide a timely and moving listening experience for you and your audiences.

TESTAMENT OF AN AMERICAN is a stirring tribute to this land of ours straight from the heart of a man who, like all immigrants, did not take for granted our material and spiritual riches and freedoms. MAX WINKLER wrote the text of this work as his own eulogy twelve years before his death and requested that the "Star Spangled Banner" be played at his funeral. The music was recently composed by ALFRED REED and the narration is by the distinguished actor, TELLY SAVALAS.

We know that you will be moved by TESTAMENT OF AN AMERICAN and most sincerely hope that you will help us voice its statement and emotion.

THANK YOU
The Publishers

P.S. If you do not receive this record, please write or call collect and we will rush a copy to you.



These babies will

The new release from Atlantic/Atco.

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS
Original Sound Track Recording
Atlantic SD 2-1000
Produced by Eric Blau, Mort Shuman and François Rauber

TONTO'S EXPANDING HEAD BAND
ROBERT MARGOULEFF AND MALCOLM CECIL
Atlantic SD 18123
Produced by Robert Margouleff and Malcolm Cecil for Centaur Music Productions

PRONE TO LEAN
DONNIE FRITTS
Atlantic SD 18117
Produced by Kris Kristofferson and Jerry Wexler

MINGUS AT CARNEGIE HALL
CHARLES MINGUS
Atlantic SD 1667
Produced by Joel Dorn and Ilhan Mimaroglu

DEMIS ROUSSOS
Big Tree Records BT 89504
Produced by Demis Roussos

CIRCLE OF LOVE
SISTER SLEDGE
Atco SD 36-105
Produced by Tony Silvester and Bert De Coteaux



take care of you.

ROLLER COASTER WEEKEND
JOE VITALE
 Atlantic SD 18114
 Produced by Ron Albert, Howard Albert and Joe Vitale

PHYSICAL GRAFFITI
LED ZEPPELIN
 Swan Song SS2-200
 Produced by Jimmy Page

ALTERNATE TAKES
JOHN COLTRANE
 Atlantic SD 1668
 Produced by Nesuhi Ertegun

BUTT OF COURSE...
THE JIMMY CASTOR BUNCH
 Atlantic SD 18124
 Produced by Castor-Pruitt Productions

CROSS-COLLATERAL
PASSPORT
 Atco SD 36-107
 Produced by Klaus Doldinger

VIOLA TODAY
KAREN PHILLIPS
 Finnadar Records SR 9007
 Produced by Ilhan Mimaroglu

SILK TORPEDO
PRETTY THINGS
 Swan Song SS8411
 Produced by Norman Smith

MY WAY
MAJOR HARRIS
 Atlantic SD 18119
 Produced by Bobby Eli, W.M.O.T. Productions, Mystro & Lyric and Ron "Have Mercy" Kersey

Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/6/75)

TOP ADD ONS - NATIONAL

- RINGO STARR—No-No Song/Snookey (Apple)
- MINNIE RIPERTON—Lovin' You (Epic)
- JOE COCKER—You Are So Beautiful (A&M)

PRIME MOVERS - NATIONAL

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- LABELLE—Lady Marmalade (Epic)

BREAKOUTS - NATIONAL

- JOE COCKER—You Are So Beautiful (A&M)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- LABELLE—Lady Marmalade (Epic)

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.

KRUX—Phoenix

- NO NEW PLAYLIST

KUPD—Phoenix

- WET WILLIE—Leona (Capricorn)
- HOT CHOCOLATE—Emma (Big Tree)
- RINGO STARR—No-No Song (Apple) 28-40
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 24-11

KQEO—Albuquerque

- PHOEBE SNOW—Poetry Man (Shelter)
- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 29-20
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 22-15

KPOI—Honolulu

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- CARL DOUGLAS—Dance The Kung Fu (20th Century)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 26-20
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 28-22

KING—Seattle

- DAN FOGELBERG—Part Of The Plan (Epic)
- CHICAGO—Harry Truman (Columbia)
- STYX—Lady (Wooden Nickel) HB-13
- CAROL DOUGLAS—Doctor's Orders (Midland International) 20-14

KJRB—Spokane

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- MINNIE RIPERTON—Lovin' You (Epic)
- MARIA MULDAUR—I'm A Woman (Reprise) 29-17
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 12-4

KTAC—Tacoma

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- SWEET SENSATION—Sad Sweet Dreamer (Pye) 19-12
- MARIA MULDAUR—I'm A Woman (Reprise) 20-13

KGW—Portland

- OHIO PLAYERS—Fire (Mercury)
- PHOEBE SNOW—Poetry Man (Shelter)
- LABELLE—Lady Marmalade (Epic) 25-15
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 23-14

KISN—Portland

- STARK & MCBRIEN—Isn't It Lonely Together (RCA)
- QUEEN—Killer Queen (Mercury)
- CAROLE KING—Nightingale (Ode) 18-8
- STYX—Lady (Wooden Nickel) 13-5

KTLK—Denver

- CHICAGO—Harry Truman (Columbia)
- STYX—Lady (Wooden Nickel)
- RINGO STARR—No-No Song (Apple) 22-11
- OHIO PLAYERS—Fire (Mercury) 24-12

KIMN—Denver

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- CHICAGO—Harry Truman (Columbia)
- SAMMY JOHNS—Chevy Van (GRC) 40-26
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 26-15

KKAM—Pueblo, CO

- HARRY CHAPIN—I Want To Learn A Love Song (Elektra)
- SAMMY JOHNS—Chevy Van (GRC)
- STYX—Lady (Wooden Nickel) 23-12
- DAN FOGELBERG—Part Of The Plan (Epic) 28-21

KYSN—Colorado Springs

- FANNY—Butter Boy (Casablanca)
- KIKI DEE—Step By Step (Rocket)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 18-8
- HOT CHOCOLATE—Emma (Big Tree) HB-34

KCPX—Salt Lake City

- JIMMY CASTOR—Bertha Butt Boogie (Atlantic)
- RINGO STARR—No-No Song (Apple)
- AMERICA—Lonely People (W.B.) 29-16
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 23-15

KJOY—Stockton, CA

- JACKSON FIVE—I Am Love (Motown)
- SAMMY JOHNS—Chevy Van (GRC)
- LOVE UNLIMITED—I Belong To You (20th Century) 28-15
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 12-2

KNDE—Sacramento

- RUFUS—Once You Get Started (ABC)
- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 14-5
- STYX—Lady (Wooden Nickel) 21-14

KJR—Seattle

- CHICAGO—Harry Truman (Columbia)
- JOE COCKER—You Are So Beautiful (A&M)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 24-10
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 28-17

KING—Seattle

- DAN FOGELBERG—Part Of The Plan (Epic)
- CHICAGO—Harry Truman (Columbia)
- STYX—Lady (Wooden Nickel) HB-13
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- DAN FOGELBERG—Part Of The Plan (Epic) 28-21

KYSN—Colorado Springs

- FANNY—Butter Boy (Casablanca)
- KIKI DEE—Step By Step (Rocket)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 18-8
- HOT CHOCOLATE—Emma (Big Tree) HB-34

KCPX—Salt Lake City

- JIMMY CASTOR—Bertha Butt Boogie (Atlantic)
- RINGO STARR—No-No Song (Apple)
- AMERICA—Lonely People (W.B.) 29-16
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 23-15

KRSP—Salt Lake City

- RINGO STARR—No-No Song (Apple)
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 30-14
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 6-1

Southwest Region

TOP ADD ONS:

- ELVIS PRESLEY—My Boy (RCA)
- PHOEBE SNOW—Poetry Man (Shelter)
- RINGO STARR—No-No Song/Snookey (Apple)

PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- STYX—Lady (Wooden Nickel)
- LABELLE—Lady Marmalade (Epic)

BREAKOUTS:

- PHOEBE SNOW—Poetry Man (Shelter)
- LABELLE—Lady Marmalade (Epic)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)

KILT—Houston

- ELVIS PRESLEY—My Boy (RCA)
- CHICAGO—Harry Truman (Columbia)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 27-11
- LABELLE—Lady Marmalade (Epic) EX-24

KRBE—Houston

- B.T. EXPRESS—Express (Scepter)
- MINNIE RIPERTON—Lovin' You (Epic)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 16-11
- BEN E. KING—Supernatural Thing (Atlantic) EX-16

KLIF—Dallas

- LABELLE—Lady Marmalade (Epic)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- OHIO PLAYERS—Fire (Mercury) 20-14
- STYX—Lady (Wooden Nickel) HB-18

KNUS—Dallas

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- MANHATTANS—Don't Take Your Love From Me (Columbia)
- LABELLE—Lady Marmalade (Epic) 38-19
- MARIA MULDAUR—I'm A Woman (Reprise) 39-20

KFIZ—Fl. Worth

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- RINGO STARR—Snookey (Apple)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- PHOEBE SNOW—Poetry Man (Shelter) 20-16

KXOI—Fl. Worth

- RINGO STARR—Snookey (Apple)
- DAVID GATES—Never Let Her Go (Elektra)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 16-11
- STYX—Lady (Wooden Nickel) 19-14

KONO—San Antonio

- PHOEBE SNOW—Poetry Man (Shelter)
- AMERICA—Lonely People (W.B.)
- DOOBIE BROTHERS—Black Water (W.B.) 15-9
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea) 20-14

KELP—El Paso

- RINGO STARR—No-No Song (Apple)
- PHOEBE SNOW—Poetry Man (Shelter)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 16-8
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-17

XEROK—El Paso

- ELVIS PRESLEY—My Boy (RCA)
- RHODES KIDS—Runaway (GRC)
- OHIO PLAYERS—Fire (Mercury) 16-9
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 10-6

KAKC—Tulsa

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- PHOEBE SNOW—Poetry Man (Shelter)
- STYX—Lady (Wooden Nickel) 25-18
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 29-21

KELI—Tulsa

- BLUE SWEDE—Hush/I'm Alive (Capitol)
- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 25-20
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)

WKY—Oklahoma City

- PAUL McCARTNEY & WINGS—Sally G. (Apple)
- SAMMY JOHNS—Chevy Van (GRC)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 25-17
- JOHN DENVER—Sweet Surrender (RCA) 16-10

KOMA—Oklahoma City

- RUFUS—Once You Get Started (ABC)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- AMERICA—Lonely People (W.B.) 22-10
- DOOBIE BROTHERS—Black Water (W.B.) 12-4

WTIX—New Orleans

- STYX—Lady (Wooden Nickel)
- AMERICA—Lonely People (W.B.) 23-13
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 28-18

KEEL—Shreveport

- ELVIS PRESLEY—My Boy (RCA)
- MINNIE RIPERTON—Lovin' You (Epic)
- STYX—Lady (Wooden Nickel) 18-9
- DAN FOGELBERG—Part Of The Plan (Epic) 26-19

Midwest Region

TOP ADD ONS:

- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)

PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- DOOBIE BROTHERS—Black Water (W.B.)

BREAKOUTS:

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)

WLS—Chicago

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- OHIO PLAYERS—Fire (Mercury)
- DOOBIE BROTHERS—Black Water (W.B.) 12-6
- LINDA RONSTADT—You're No Good (Capitol) 6-4

WCFL—Chicago

- AMERICA—Lonely People (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 32-23
- DOOBIE BROTHERS—Black Water (W.B.) 20-12

WOKY—Milwaukee

- FANNY—Butter Boy (Casablanca)
- LANA CANTRELL—Like A Sunday Morning (Polydor)
- DOOBIE BROTHERS—Black Water (W.B.) 16-5
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 27-16

WZUU—Milwaukee

- SAMMY JOHNS—Chevy Van (GRC)
- HARRY CHAPIN—I Want To Learn A Love Song (Elektra)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 28-19
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 25-18

WIFE—Indianapolis

- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 28-16
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 30-18

WIRL—Peoria, IL

- BAD COMPANY—Movin' On (Swan Song)
- B.J. THOMAS—Hey Won't You Play (ABC)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 22-15
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 15-10

WDGY—Minneapolis

- HELEN REDDY—Emotion (Capitol)
- HOT CHOCOLATE—Emma (Big Tree) 34-16
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-5

KDWB—Minneapolis

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 20-10
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 25-15

KOIL—Omaha

- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- DAVID GATES—Never Let Her Go (Elektra)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 26-12
- CAROL DOUGLAS—Doctor's Orders (Midland International) 17-6

KIOA—Des Moines

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- CHICAGO—Harry Truman (Columbia)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 30-16
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea) 25-18

KKLS—Rapid City, SD

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- HOT CHOCOLATE—Emma (Big Tree)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 20-10
- RINGO STARR—No-No Song (Apple) HB-24

KQWB—Fargo, ND

- RINGO STARR—No-No Song (Apple)
- ELVIS PRESLEY—My Boy (RCA)
- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 25-12
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 37-24

KXOK—St. Louis

- B.T. EXPRESS—Express (Scepter)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- LABELLE—Lady Marmalade (Epic) 20-7
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 26-12

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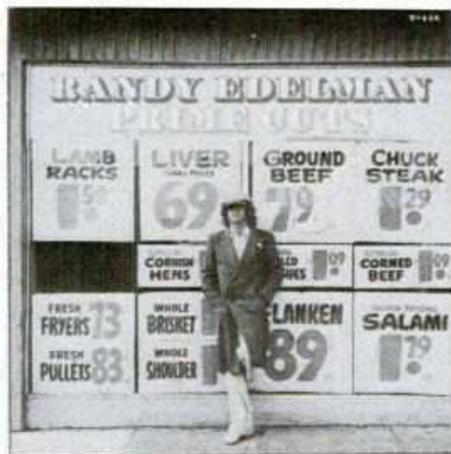
(Continued on page 16)

Randy Edelman "Bluebird"

TC-2155

Another Prime Cut

from



CORNISH HENS

T-448
FRESH
FRYERS **73**

FRESH
PULLETS **83**

WHOLE BRISKET

WHOLE SHOULDER

20TH
CENTURY
RECORDS

A SUBSIDIARY OF 20TH CENTURY-FOX FILM CORPORATION

Where His Personal Friends Are!

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers •

Based on station playlists through Thursday (2/6/75)

Continued from page 14

KSLQ-FM—St. Louis

- DOOBIE BROTHERS—Back Water (W.B.)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 14-4
- ★ EAGLES—Best Of My Love (Asylum) 16-7

WHB—Kansas City

- JONI MITCHELL—Big Yellow Taxi (Asylum)
- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- ★ AMERICA—Lonely People (W.B.) 22-9
- ★ ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.) EX-23

KEWJ—Topeka

- CHARLIE DANIELS—The South Is Gonna Do It (Buddah)
- SAMMY JOHNS—Chevy Van (GRC)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 36-1
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 20-11

North Central Region

TOP ADD ONS:

- JOE COCKER—You Are So Beautiful (A&M)
- MINNIE RIPERTON—Lovin' You (Epic)
- GUESS WHO—Loves Me Like A Brother (RCA)

PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- OHIO PLAYERS—Fire (Mercury)

BREAKOUTS:

- JOE COCKER—You Are So Beautiful (A&M)
- MINNIE RIPERTON—Lovin' You (Epic)
- LABELLE—Lady Marmalade (Epic)

CKLW—Detroit

- MINNIE RIPERTON—Lovin' You (Epic)
- GUESS WHO—Loves Me Like A Brother (RCA)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 24-16
- ★ JONI MITCHELL—Big Yellow Taxi (Asylum) 21-15

WGRD—Grand Rapids

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 23-9
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 14-8

Z-96 (WZZM-FM)—Grand Rapids

- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- RINGO STARR—No-No Song (Apple)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-5
- ★ LOVE UNLIMITED—I Belong To You (20th Century) 29-21

WTAC—Flint, MI

- HOT CHOCOLATE—Emma (Big Tree)
- JOE WALSH—Turn To Stone (ABC/Dunhill)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 21-7
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 29-16

WIXY—Cleveland

- FANNY—Butterboy (Casablanca)
- JOE COCKER—You Are So Beautiful (A&M)
- ★ HELEN REDDY—Emotion (Capitol) 22-30
- ★ MANHATTANS—Don't Take Your Love From Me (Columbia) 37-29

WGCL—Cleveland

- LABELLE—Lady Marmalade (Epic)
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- ★ CANDI STATON—As Long As He Takes Care Of Home (W.B.) 23-11
- ★ GLORIA GAYNOR—Never Can Say Goodbye (MGM) 14-5

13-Q (WKPK)—Pittsburgh

- BAD COMPANY—Movin' On (Swan Song)
- JOE COCKER—You Are So Beautiful (A&M)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 28-15
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 20-27

KQV—Pittsburgh

- NONE
- ★ FANNY—Butterboy (Casablanca)
- ★ JOE REYNOLDS—Ma Belle You're Swell (Vinyl Shortage)

WKBW—Buffalo

- AMERICA—Lonely People (W.B.)
- STYX—Lady (Wooden Nickel)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 21-12
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-7

WSAI—Cincinnati

- CAROL DOUGLAS—Doctor's Orders (Midland International)
- NEIL SEDAKA—Our Last Song Together (MCA)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 21-9
- ★ OHIO PLAYERS—Fire (Mercury) 28-15

WCOL—Columbus

- B.T. EXPRESS—Express (Scepter)
- JIMMY CASTOR—Bertha Butt Boogie (Atlantic)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 16-2
- ★ MINNIE RIPERTON—Lovin' You (Epic) HB-27

WAKY—Louisville

- SUGAR BILLY—Super Duper Love (Fast Track)
- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- ★ JOE COCKER—You Are So Beautiful (A&M) 19-10
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)

WTUE—Dayton, OH

- BAD COMPANY—Movin' On (Swan Song)
- MINNIE RIPERTON—Lovin' You (Epic)
- ★ OHIO PLAYERS—Fire (Mercury) 22-13
- ★ LABELLE—Lady Marmalade (Epic) 27-19

WBGW—Bowling Green, KY

- PURE PRARIE LEAGUE—Amy (RCA)
- WET WILLIE—Leona (Capricorn)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 30-22
- ★ SAM NEELY—I Fought The Law (A&M) 21-15

WJET—Erie, PA

- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- RINGO STARR—No-No Song (Apple)
- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO) 20-12
- ★ SAMMY JOHNS—Chevy Van (GRC) 27-20

Southeast Region

TOP ADD ONS:

- MINNIE RIPERTON—Lovin' You (Epic)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- JOE COCKER—You Are So Beautiful (A&M)

PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- LABELLE—Lady Marmalade (Epic)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)

BREAKOUTS:

- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- JOE COCKER—You Are So Beautiful (A&M)
- ELVIS PRESLEY—My Boy (RCA)

WQXI—Atlanta

- ELVIS PRESLEY—My Boy (RCA)
- MINNIE RIPERTON—Lovin' You (Epic)
- STYX—Lady (Wooden Nickel) 26-14
- ★ B.T. EXPRESS—Express (Scepter) HB-20

WFOM—Atlanta

- CARL DOUGLAS—Dance The Kung Fu (20th Century)
- RUFUS—Once You Get Started (ABC)
- ★ ELVIS PRESLEY—My Boy (RCA) 18-10
- ★ HELEN REDDY—Emotion (Capitol) 28-21

Z-93 (WZGC-FM)—Atlanta

- MINNIE RIPERTON—Lovin' You (Epic)
- HARRY CHAPIN—I Want To Learn A Love Song (Elektra)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 19-5
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 12-8

WBQQ—Augusta

- PHOEBE SNOW—Poetry Man (Shelter)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 19-30
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 25-10

WSGN—Birmingham, AL

- MINNIE RIPERTON—Lovin' You (Epic)
- WET WILLIE—Leona (Capricorn)
- ★ JOE COCKER—You Are So Beautiful (A&M) 22-8
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 13-1

WHYY—Montgomery, AL

- HOT CHOCOLATE—Emma (Big Tree)
- HARRY CHAPIN—I Want To Learn A Love Song (Elektra)
- ★ FANNY—Butterboy (Casablanca) 20-11
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 16-7

WTOB—Winston/Salem, NC

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- DAVID GATES—Never Let Her Go (Elektra)
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 29-15
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 27-14

WSPA—Savannah, GA

- WET WILLIE—Leona (Capricorn)
- PURE PRARIE LEAGUE—Amy (RCA)
- ★ JIMMY CASTOR—Bertha Butt Boogie (Atlantic) 29-15
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 10-1

WTMA—Charleston, SC

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 25-1
- ★ STYX—Lady (Wooden Nickel) 29-20

WKIX—Raleigh, NC

- GRAHAM CENTRAL STATION—Feel The Need (W.B.)
- JIM GILSTRAP—Swing Your Daddy (Roxbury)
- ★ LABELLE—Lady Marmalade (Epic) 25-18
- ★ SAMMY JOHNS—Chevy Van (GRC) 26-19

WORD—Spartanburg, SC

- THREE DEGREES—I Didn't Know (Philadelphia Int'l)
- FREDDY FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ★ LABELLE—Lady Marmalade (Epic) 22-7
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 17-2

WAYS—Charlotte, NC

- B.T. EXPRESS—Express (Scepter)
- MARIA MULDAUR—I'm A Woman (Reprise)
- ★ LABELLE—Lady Marmalade (Epic) 24-15
- ★ MANHATTANS—Don't Take Your Love From Me (Columbia) 11-4

WNOX—Knoxville

- MINNIE RIPERTON—Lovin' You (Epic)
- MANHATTANS—Don't Take Your Love From Me (Columbia)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 42-22
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 38-26

WGOW—Chattanooga, TN

- ELVIS PRESLEY—My Boy (RCA)
- HOT CHOCOLATE—Emma (Big Tree)
- ★ PHOEBE SNOW—Poetry Man (Shelter) HB-10
- ★ LABELLE—Lady Marmalade (Epic) HB-16

KAAY—Little Rock

- BLUE SWEDE—Hush—I'm Alive (Capitol)
- HOT CHOCOLATE—Emma (Big Tree)
- ★ PHOEBE SNOW—Poetry Man (Shelter) HB-16
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) HB-24

WHBQ—Memphis

- JOE COCKER—You Are So Beautiful (A&M)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 29-19
- ★ STYX—Lady (Wooden Nickel) 23-14

WMPS—Memphis

- MILLIE JACKSON—If Loving You Is Wrong (Spring)
- STYX—Lady (Wooden Nickel)
- ★ MARIA MULDAUR—I'm A Woman (Reprise) EX-16
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) EX-17

WMAK—Nashville

- JOE COCKER—You Are So Beautiful (A&M)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 12-6
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 14-8

WLAC—Nashville

- JACKSON FIVE—I Am Love (Motown)
- RINGO STARR—No-No Song (Apple)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-6
- ★ LINDA RONSTADT—You're No Good (Capitol) EX-9

WLCY—Miami

- DAVIS COATES—Never Let Her Go (Elektra)
- MINNIE RIPERTON—Lovin' You (Epic)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 20-9
- ★ DOOBIE BROTHERS—Black Water (W.B.) 14-5

WQAM—Miami

- NONE
- GEORGE McCRAE—I Get Lifted (TK) 35-20
- ★ ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.) 36-21

WFUN—Miami

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ LABELLE—Lady Marmalade (Epic) 14-2
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 12-1

Y-100 (WHY-FM)—Miami/Ft. Lauderdale

- STYX—Lady (Wooden Nickel)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 28-8
- ★ GEORGE McCRAE—I Get Lifted (TK) 25-16

WQPD—Lakeland, FL

- ODIA COATES—Showdown (U.A.)
- GLADYS KNIGHT—Love Finds Its Own Way (Buddah)
- ★ JIMMY CASTOR—Bertha Butt Boogie (Atlantic) EX-13
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 28-12

WQPD—Lakeland, FL

- ODIA COATES—Showdown (U.A.)
- GLADYS KNIGHT—Love Finds Its Own Way (Buddah)
- ★ JIMMY CASTOR—Bertha Butt Boogie (Atlantic) EX-13
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 28-12

WQPD—Lakeland, FL

- AMERICA—Lonely People (W.B.)
- HOT CHOCOLATE—Emma (Big Tree)
- MINNIE RIPERTON—Lovin' You (Epic)

PRIME MOVERS:

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- LABELLE—Lady Marmalade (Epic)
- OHIO PLAYERS—Fire (Mercury)

BREAKOUTS:

- MINNIE RIPERTON—Lovin' You (Epic)
- JOE COCKER—You Are So Beautiful (A&M)
- LABELLE—Lady Marmalade (Epic)

WABC—New York City

- BEN E. KING—Supernatural Thing (Atlantic)
- DOOBIE BROTHERS—Black Water (W.B.)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 19-8
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 20-11

WPRR—Albany

- MANHATTANS—Don't Take Your Love From Me (Columbia)
- BAD COMPANY—Movin' On (Swan Song)
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 22-14
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 27-18

WPRR—Albany

- MANHATTANS—Don't Take Your Love From Me (Columbia)
- BAD COMPANY—Movin' On (Swan Song)
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 22-14
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 27-18

WPX-FM—New York City

- JACKSON FIVE—I Am Love (Motown)
- HUES CORPORATION—Love Corporation (RCA)
- ★ LOVE UNLIMITED—Satin Soul (20th Century) 20-11
- ★ LINDA RONSTADT—You're No Good (Capitol) 14-7

WBBF—Rochester, NY

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- JOE COCKER—You Are So Beautiful (A&M)
- ★ LINDA RONSTADT—You're No Good (Capitol) 20-8
- ★ LEO SAYER—Long Tall Glasses (W.B.) 23-13

WRKO—Boston

- RINGO STARR—No-No Song (Apple)
- DAN FOGELBERG—Part Of The Plan (Epic)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 29-20
- ★ STYX—Lady (Wooden Nickel) 19-11

WMEX—Boston

- SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ STYX—Lady (Wooden Nickel) 17-9
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) EX-20

WVBF-FM—Framingham, MA

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- JONI MITCHELL—Big Yellow Taxi (Asylum)
- ★ STYX—LADY (Wooden Nickel) 19-11
- ★ DOOBIE BROTHERS—Black Water (W.B.) 14-7

WPRO—Providence

- STYX—Lady (Wooden Nickel)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 29-7
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 9-4

WORC—Worcester, MA

- DOOLEY SILVERSPHON—Bump Me Baby (Cotton)
- HUES CORPORATION—Love Corporation (RCA)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 25-13
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 12-2

WDRG—Hartford

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ LABELLE—Lady Marmalade (Epic) 18-6
- ★ DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea) 23-16

WPOP—Hartford

- RICHARD HARRIS—The Prophet (Atlantic)
- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- ★ OHIO PLAYERS—Fire (Mercury) 27-8
- ★ AMERICA—Lonely People (W.B.) 18-4

WTRY—Albany

- SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- RINGO STARR—No No Song (Apple)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) HB-26
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-25

WVLE—Richmond VA

- DAVID GATES—Never Let Her Go (Elektra)
- HUES CORPORATION—Love Corporation (RCA)
- ★ LABELLE—Lady Marmalade (Epic) 30-18
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 23-14

WVLE—Richmond VA

- DAVID GATES—Never Let Her Go (Elektra)
- HUES CORPORATION—Love Corporation (RCA)
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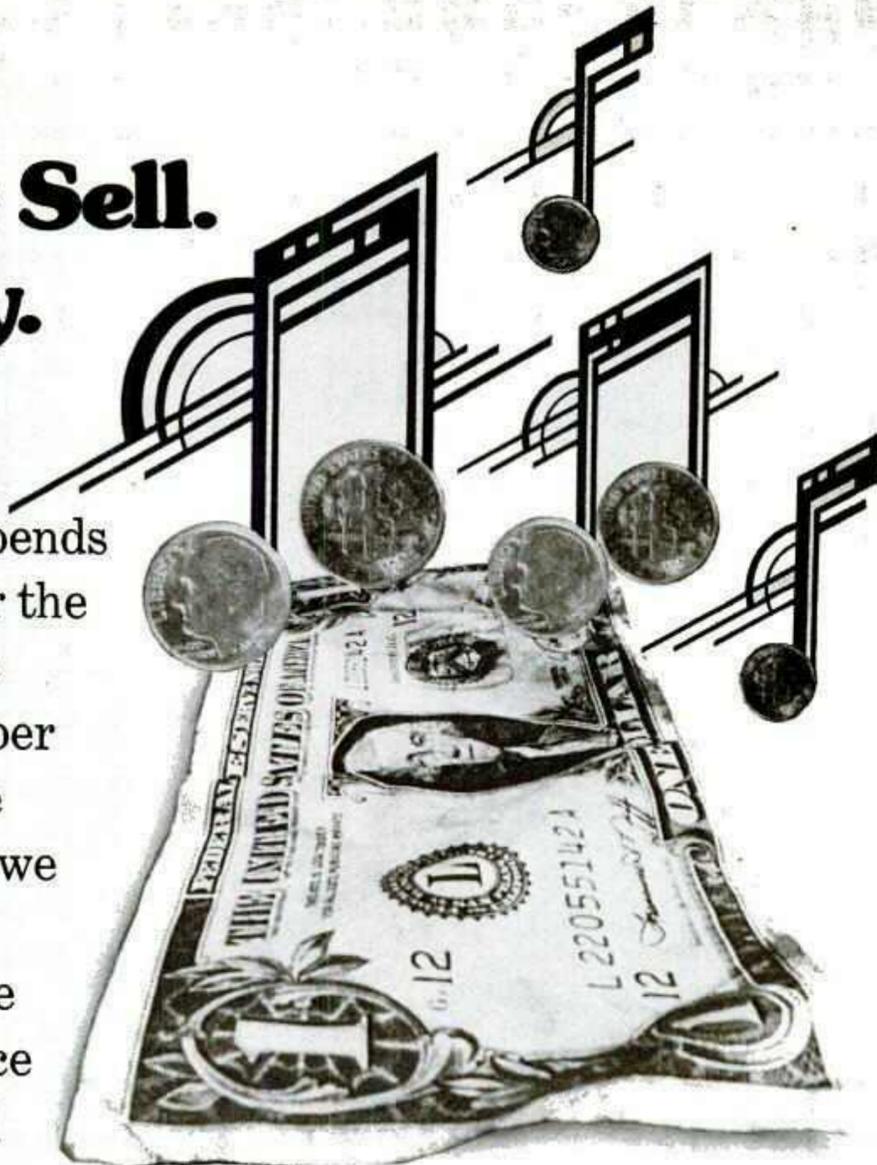
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Veterans Launch New 'Scrapbook' Program Series

LOS ANGELES—The Veterans Administration has inaugurated a new feature called "Your Musical Scrapbook" within its long-running public service radio series "Here's To Veterans." Dave Dexter, record producer, author and chief copy editor of Billboard Magazine, will host the new feature and the debut program concerns the earliest recordings of the Beatles and the ragtime piano playing of Joe (Fingers) Carr. Dexter recounts his encounter with the Beatles music that led to the release of their first U.S. hit record, "I Want To Hold Your Hand."

"Here's To Veterans" is produced for weekly broadcast and distributed on disk six shows at a time. Each series of six will include two programs in the "Your Musical Scrapbook" format. The other four shows will, as in the past, feature contemporary artists. The veterans show has been on the air continuously for 28 years, and now is aired over more than 3,000 stations.

Radio 'Laboratory' Launched By Tindle And Yurdin In Calif.

KINGS BEACH, Calif.—Two veteran progressive executives have teamed up to launch not only a new progressive station here, but also a syndication wing and a "laboratory."

Secret Mountain Laboratory is the brainchild of Dwight Tindle and Larry Yurdin. Tindle is the founder and major owner of KDKB-AM-FM in Phoenix. He worked at various capacities at the progressive station, including 10 a.m.-2 p.m. personality, program director and operations manager. Yurdin was, until recently, general manager of non-commercial KPFT in Houston. Previous labors include working as news director at KMET in Los Angeles and as production director for the ABC-FM operations. Yurdin also organized the Alternative Media Project, a four-day conference in Vermont in 1970.

Secret Mountain Laboratory will

revolve around radio station KSML here, which is being staffed by high-quality talents. This resident staff will be supplemented by a much larger consulting group which will make frequent visits to the lab.

The lab will be involved in programming consulting, among other facets of radio, and producing radio spots.

KSML is the old KNLT, Truckee, purchased last summer by Tindle. The station hit the air last October. Staff includes Michael Turner, who has worked such stations as KMET and WPLJ in New York; Bill Ashford, who has worked KMPX in San Francisco and KMYR in Denver; Bob Rogers, who has worked KPRI in San Diego and KTUF in Phoenix; Dalton (Reno) Hirsh, who has worked KSAN in San Francisco and KMPX; Niki Mosber, who has worked KRMH in Austin, Tex., and WXPN in Philadelphia; Jerry Chamkis, who worked at KPFT and KDKB; David Fenimore, who worked KPFT and KDKB; Churt Holzer, who worked at WTMI in Miami and was also director of broadcast promotions for Spec's Music Stores in Miami; Travis T. Hipp, who's real name is Chandler Laughlin and who did telephone talk at KSAN, KNLW in San Francisco, and KZAP in Sacramento; John Apicella, who worked at KDKB; Diane Bateman, who

(Continued on page 21)

Bubbling Under The HOT 100

- 101—DISCO TEKIN', Reunion, RCA 10150
- 102—ONLY ONE WOMAN, Nigel Olsson, Rocket 40337 (MCA)
- 103—CHANGES (Messin' With My Mind), Vernon Burch, United Artists 587
- 104—LIKE A SUNDAY MORNING, Lana Cantrell, Silver Blue 819 (Polydor)
- 105—STOMP AND BUCK DANE, Crusaders, ABC/Blue Thumb 261
- 106—I'LL BE HOLDING ON, Al Downing, Chess 2158 (Chess/Janus)
- 107—GRAB IT, Olympic Runners, London 216
- 108—NASHVILLE, Hoyt Axton, A&M 1657
- 109—COOCHIE COOCHIE COO, Hudson Brothers, Casablanca 816
- 110—ALL OUR DREAMS ARE COMING TRUE, Gene Page, Atlantic 3247

Bubbling Under The Top LPs

- 201—THE SENSATIONAL ALEX HARVEY BAND, Impossible Dream, Vertigo VEL 2000 (Phonogram)
- 202—GODFATHER PART II/SOUNDTRACK, ABC ABCDP 856
- 203—AHMAD JAMAL, Jamal Plays Jamal, 20th Century T 459
- 204—THE JONESES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)
- 205—BONNIE BRAMLETT, It's Time, Capricorn CP 0148 (Warner Bros.)
- 206—OHIO PLAYERS, Greatest Hits, Westbound 1005 (Chess/Janus)
- 207—JOE WALSH, The Smoker You Drink, The Player You Get, ABC/Dunhill ABCX 50140
- 208—5TH DIMENSION, Soul & Inspiration, Bell 1315 (Arista)
- 209—MELANIE, As I See It Now, Neighborhood NB 3000 (Arista)
- 210—BARBARA MASON, Love Is The Thing, Bud-dah BDS 0698

FEBRUARY 15, 1975, BILLBOARD



MERITORIOUS—Dave Dexter Jr., host of a new feature on "Here's To Veterans" show of the Veterans Administration, receives a citation for meritorious service from Paul Mills, right, information service representative for the VA. Mills produces the show in Los Angeles. Dexter has emceed numerous special shows and acted as advisor to the VA on radio.

San Diego's KDEO Goes Progressive About Feb. 15

SAN DIEGO—KDEO will be switching to a live progressive format about Feb. 15, according to new program director Gary Allyn. Hired to join the air staff of the new station are K.O. Bayley and Tom Clay, both veterans. Allyn expects to do a radio show himself daily.

"There will be a skeletal format," Allyn says, "but the sound of the station will be pretty progressive... not acid... more folk-oriented. Like Gordon Lightfoot records. And it'll be kept free and open so the air personalities will have a say in what music is played on the air."

Last week, Allyn was striving to accumulate a library of album cuts. New general manager of the station is Tom Sidley.

Until now, the station had been playing basically oldies. It previous to that programmed progressive music.

Allyn had been with Bartell's FM station in Miami as program director—WMYQ—but prior to that programmed KSEA here as a rocker.

WGPA To Oldies

BETHLEHEM, Pa.—WGPA here is switching to an oldies format shortly, according to new program director Ron Barry. Barry had been an air personality at WBAX in Wilkes-Barre, Pa., which also features an oldies format. WGPA is owned by the Holt Corp.

Those Fabulous Radio Men Of The Morning

WALLY PHILLIPS

WGN, Chicago

Age: 50 Years At Station: 19

ARB Metro: 25.2 Cume: 1,391,200

Picks the music himself; uses humor; gets most of information for his show from newspapers and magazines; rises at 3:30 or 4 a.m., arriving at station at 5 a.m. to do his 5:30-10 a.m. show. Show 95-100 percent sold out. Backup crew: Two or three persons. Relying chiefly on a bank of telephones for contact with celebrities, newsmakers and average listeners, Phillips alternates between whimsy and seriousness, between jokes and coverage of tragedy, between trivia quizzes and social comment. Is glad to have escaped 18 years ago from roving from station to station. "I've seen thousands of guys who are tremendous successes in, let's say, San Francisco. They go to Tampa, Houston, Cleveland, Philadelphia. They make the rounds. It lasts about a year or so at each stop and suddenly it's all over and nobody ever hears of them anymore. I don't like that sort of thing."



CHICKEN PLUCKERS—John Lupton, kneeling, and Mike O'Shea, program director of WFTL in Fort Lauderdale, Fla., pose with winners of chicken-plucking championships... just one of the events Lupton covers live for his zany morning show.

JOHN LUPTON

WFTL, Ft. Lauderdale, Fla.

Age: 40 Years At Station: 14

ARB Metro: 8.6 Cume: 81,300

Music picked by station's program director; uses humor; gets material for his show from newspapers and humor services; rises at 4:15 a.m. in order to reach station by 5:15 a.m. for his 6-10 a.m. show. Show usually 100 percent sold out. Enjoys doing a morning show because there's a total feeling of communication. Likes "relating new information to listeners." The photo above was taken at the 1974 World's Chicken Plucking Championships. Program director Michael O'Shea and Lupton were official judges and flew to Spring Hill, Fla., to participate in the event which included an attempted leap of 4,000 feet into Lake Hunter by Lvel Kchicken in his pedal-powered chickencycle. Lupton and O'Shea did a remote broadcast from the site of the championship "pluckoff," giving a pluck-by-pluck report. Lupton is constantly doing off the cuff zany stunts like flying to Philadelphia one morning to try to patch the Liberty Bell with Elmer's Glue-all. During National Bus Drivers Week he rode buses all week taping interviews with drivers for later broadcast. At Christmas time he went to different Salvation Army bellringers each hour and solicited donations for the needy. O'Shea believes Lupton is "community involvement personified. On top of this, he is one of the funniest morning men in radio and has a natural flair for delivering funny lines."

WWWM Into New Format

CLEVELAND—Billing itself as M105, radio station WWWM is going to a contemporary format with live air personalities. New program director is Eric Stevens, once program director of WIXY when it was the leading rocker in the market. The 100,000-watt stereo station should be in its new format "no later than Feb. 26," says Stevens, who declined to give specifics because of competition.

Nick Mileti is president of the sta-

tion; Tom Embrescia is general manager. Three new air personalities had already been lined up as of last week.

Previously, the station programmed a beautiful music format. Stevens was at WIXY 1966-70 and returned to that station in June 1973 as program director, leaving last May. Since then he has been producing Brownsville Station, but has given up those duties to return to radio.

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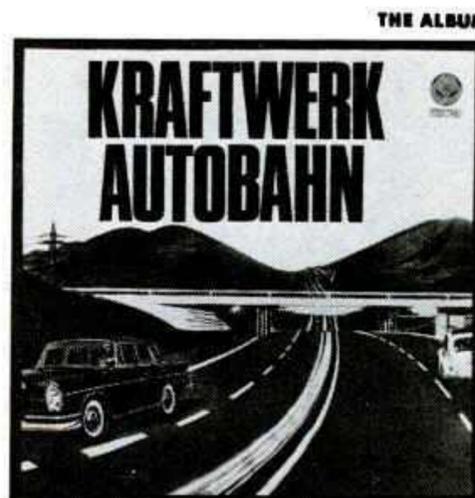
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KDKB-AM+FM/Phoenix
KEXL-FM/San Antonio
KEYN-FM/Wichita
KFIG-FM/Fresno
KFMH-FM/Muscatine
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KYAN-AM/Portland
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KWIC-FM/Beaumont
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KZEL-FM/Eugene
KZFM-FM/Corpus Christi
KZOK-FM/Seattle
WABX-FM/Detroit
WAER-FM/Syracuse
WAYE-AM/Baltimore
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WCUE-FM/Akron
WDBS-FM/Durham
WDVE-FM/Pittsburgh
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WEVC-FM/Evansville
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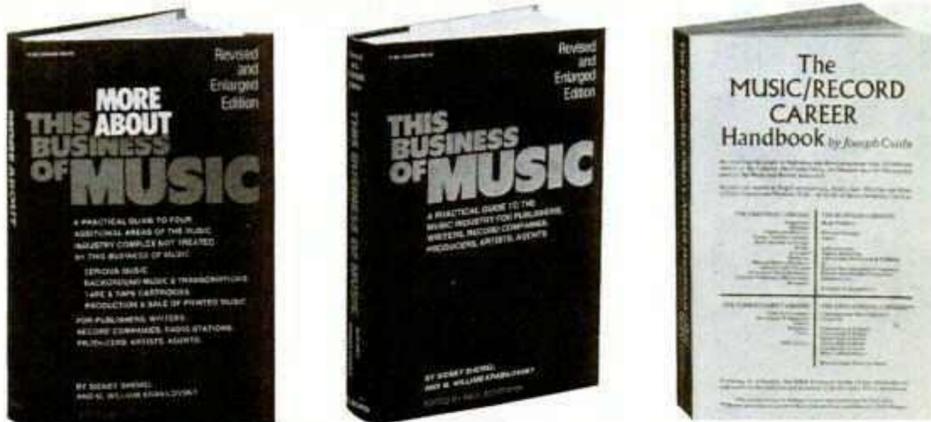
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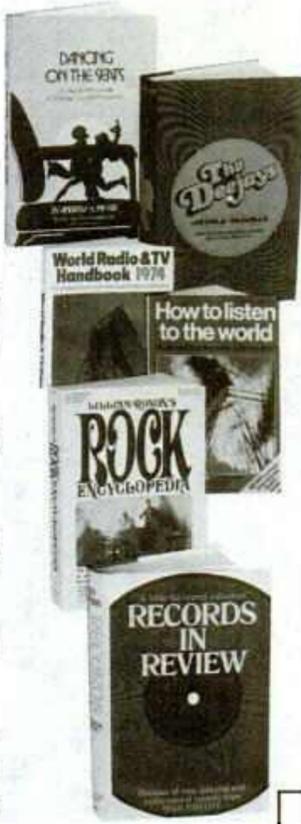
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Radio-TV Programming

Those Fabulous Radio Men Of The Morning



CHARLIE & HARRIGAN
 KFMB, San Diego
 Ages: 40 and 37
 Years At Station:
 2- plus
 ARB San Diego:
 No. 1 Adults
 18-34, 18-49

DUO TEAM—Jack Woods, left, and Paul Menard, who double as the morning team of Charlie & Harrigan of KFMB in San Diego are two old pros at the witty line.

Jack Wood, program director of the MOR station, uses the name on the air of Charlie Brown; Irv Harrigan is really Paul Menard. Wood picks the music along with the music director. They use humor and a lot of the material on the air comes from newspapers, though they do subscribe to the Electric Weenie humor service. They get up at 5 a.m. and claim they arrive at the station only 10 seconds before air time for their 5:30-10 a.m. show, which is usually 95 percent sold out. Entertainment and information are the staple diets of their show. Problems that Wood sees developing in radio today: "Sameness. Lack of creativity. Refusal to experiment." But, of course, none of these criticisms apply to Charlie & Harrigan, both of whom were part of very successful morning duos in other markets. Charlie says he likes the morning show because "I'm crazy" and Harrigan says, "He really is."

★ ★ ★



PAYING TRIBUTE—Shown are some of the billboards and marquees that went up throughout Hollywood when KMPC morning legend Dick Whittinghill celebrated 25 years on the air at the station last month.

DICK WHITTINGHILL
 KMPC, Los Angeles
 Age: Ageless Years At Station: 25-plus
 ARB: 1.4 Cume: 6.8

Music for his show is picked by his secretary Tess Russell. Uses humor, which he generally culls from newspapers, magazines. Gets up at 4:30 a.m. to arrive at station an hour later for his 6-9 a.m. show. Has highest ratings on the station and is usually sold out 100 percent. Behind the scenes on his show, aside from Ms. Russell, you'll find engineer Bob Maryon, airwatch traffic reports John McIlhinny, Herb Green, Paul Pierce, and Dave DeSoto; news director Tom Wayman and newsmen Mike Rotula and Howard Flynn. Whittinghill says he enjoys doing the morning show in preference to any other show because it's "more money and I can get away early for golf." He usually plays about eight records an hour and considers entertainment the most important aspect of his show. Says he enjoys radio because it's "steady work." He worked at four other stations prior to KMPC. Biggest problem he sees on the horizon for radio: "The possibility that it could all be automated, thus destroying the performer-audience relationship."

Canadian Ramada Inns With a New Nitory Concept

By MARTIN MELHUISE

TORONTO—A new concept in nocturnal entertainment is claimed by Idea Consultants headed by Tom Wayne, the company signed by Ramada Inns of Canada, to design a new form of nightclubs for the chain of hotels currently being built by Ramada in major cities across Canada.

Referring to the clubs as "Zodiac In-Concert Nightclubs" and "something definitely 1975-plus," Wayne cites the uncomfortable and crowded seating facilities at most major pop concerts as the reason that major acts, presented in intimate surroundings with bar facilities and a discotheque for after-concert dancing, will be a welcome addition to nighttime entertainment in the future.

"We started working on this premise about a year ago," says Wayne. "This is not only a new concept for Canada but for the rest of North America. With this idea I

think we have readjusted our priorities for presenting acts to the public. I remember seeing Roberta Flack at a large outdoor stadium in Toronto. Needless to say, she didn't come across at her best."

He adds: "We have spent close to \$200,000 in the clubs to put in the best sound lighting equipment. The quality of the facilities is therefore consistent for the in-club concerts as well as the discotheques afterwards."

The first of the clubs, known as the "Zodiac 1" located in the Ramada Inn to the north of Toronto, will open on Feb. 24 with the Pointer Sisters. The second, known as "Scorpio 1," will open in the Ramada Inn in London, Ont., at the beginning of February and a third is planned soon after in Ottawa under the name "Taurus 1."

The two-level stages in the clubs will be 35 feet long by 40 feet wide
(Continued on page 27)

Talent

Miracles Undergoing Subtle Style Change

By LAURA DENI

LAS VEGAS—The "new" Miracles have picked up a gold single for "Do It Baby," resumed writing after a two-year hiatus from composing, and may even reunite with Smokey Robinson.

"Our music is changing," says bass singer Pete Moore. "Our producer Freddie Perren is very progressive. He likes to go with the changing trends in the music business. It's a lot different than it was when he first started out. It's a lot more sophisticated. I can remember when he first began recording we would record with maybe four rhythm pieces and three horns. But now we're using the violins, French horns, tubas, just about every instrument."

The group has been together since 1958, beginning as Smokey Robinson and the Miracles. He left the group in 1973. "He wanted to spend more time with his executive duties as vice president of Motown," says Moore. "He also wanted to spend more time at home, and we do a lot of traveling. He is presently involved with his own projects. He's doing a little acting and may score a movie. At this particular time we're not working together. However, I feel that in the future we might do some things together."

Members of the Miracles have been successful writers for others as well as themselves. "Ain't That The Truth," for Marvin Gaye was written by Moore and Smokey Robinson. "Since I Lost My Baby" and "It's Growing" were composed for The Temptations. "Do It Baby" and "The Tracks Of My Tears" penned by Moore and Robinson were gold records for The Miracles.

"As writers we really haven't done anything since Bill (William Griffin, newest member of the group) joined the group two years ago. We primarily wanted to concentrate on getting him acclimated into the group and what we're doing," Moore explains. "But our next album will have songs that we've written."

"Now as a group we're not really writing our songs like we did in the past," he admits. "Freddie Perren has been doing all the writing. I would say that lyrically Freddie is the type of producer who puts more emphasis on the instrumentation and the rhythmic structure of a record,



Tamla photo

"New" Miracles: still hot even without Smokey.

as opposed to a lyric line. Whereas we, as writers, concentrate on a lyric line as opposed to the rhythmic instrumentation. So our lyrics haven't gotten any more sophisticated. I would say our lyrics are a lot different now than when we were doing them ourselves.

"The Miracles' style is very smooth, very harmonic and very rhythmic," Moore continues. "The Temptations' sound is robust. It's much more of an intense sound and a much more soulful approach. Our sound is light, soulful but light."

"We generally make the soul charts first, and then we cross over to pop. With the exception of a few individuals in the business who can stay within the black market, you must cross over to earn a gold record," he observes. "There is no such thing as a strictly black or country market."

Not only are The Miracles selling records, but their nightclub bookings aren't feeling a recession either. The group played the Hilton's lounge in Las Vegas. They did an engagement with Johnny Mathis on Broadway that was so successful Mathis' management is negotiating with Strip hotels to book the acts together.

The Miracles also appeared with the Hartford, Conn. Symphony Orchestra. "It was a special benefit for the kids in that area," Moore says. "We enjoy working with the symphonies. It's a blend of two separate

(Continued on page 27)

MOR Slips, Soft Rock In At Miami

By SARA LANE

MIAMI BEACH—Although other major hoteliers are sticking with the tried and true artist such as headliners like Sammy Davis Jr., Tom Jones, Shirley McLaine, Engelbert Humperdinck, and Dionne Warwick, Alan Margolies, director of entertainment for the Fontainebleau Hotel is trying another route this year and is booking youth-oriented MOR artists.

"We're using a lot of artists who have never appeared on the beach before," he says, "and we're getting excellent results with our new formula."

Margolies has been selecting artists who appeal to younger audiences and artists whom Miami Beach audiences haven't seen before. He feels that many hotels lose potential customers by returning the same acts year in and year out.

The Fontainebleau opened the Christmas season with Paul Williams and Joey Bishop... "an unlikely twosome," Margolies admits. However, the results were excellent. The two artists worked well together, complementing each other's acts and each drew his own followers to the room.

Margolies had seen Williams in Las Vegas and immediately bought him for the Fontainebleau. He predicts that Williams will be a major nightclub entertainer within the next 18 months and praised the young songwriter/artist's showmanship and professionalism on stage.

Now appearing at the Fontainebleau is Vikki Carr who will be followed by the Fifth Dimension. Tentatively scheduled is Bobbie Gentry. Although Margolies would like to book acts such as Buddy Hackett, Don Rickles and Johnny Carson he finds their price prohibitive. A few refuse to come to Miami Beach. Too, some shows are built for Las Vegas and the artist works there for 16 to 18 weeks. "We can't afford their prices, nor can we give them a long run," explains Margolies. "I also wanted to book Freddie Prinze ('Chico And The Man') but he was filming through May, so that was out."

Margolies says the Fontainebleau will be scheduling acts through May—longer than any of his competitors—and will use a total of nine artists. The usual Miami Beach season is Christmas through Easter.

BILLBOARD'S MARCH 8 ISSUE NOT JUST A NARMAL ISSUE

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New On The Charts



Big Tree photo

HOT CHOCOLATE

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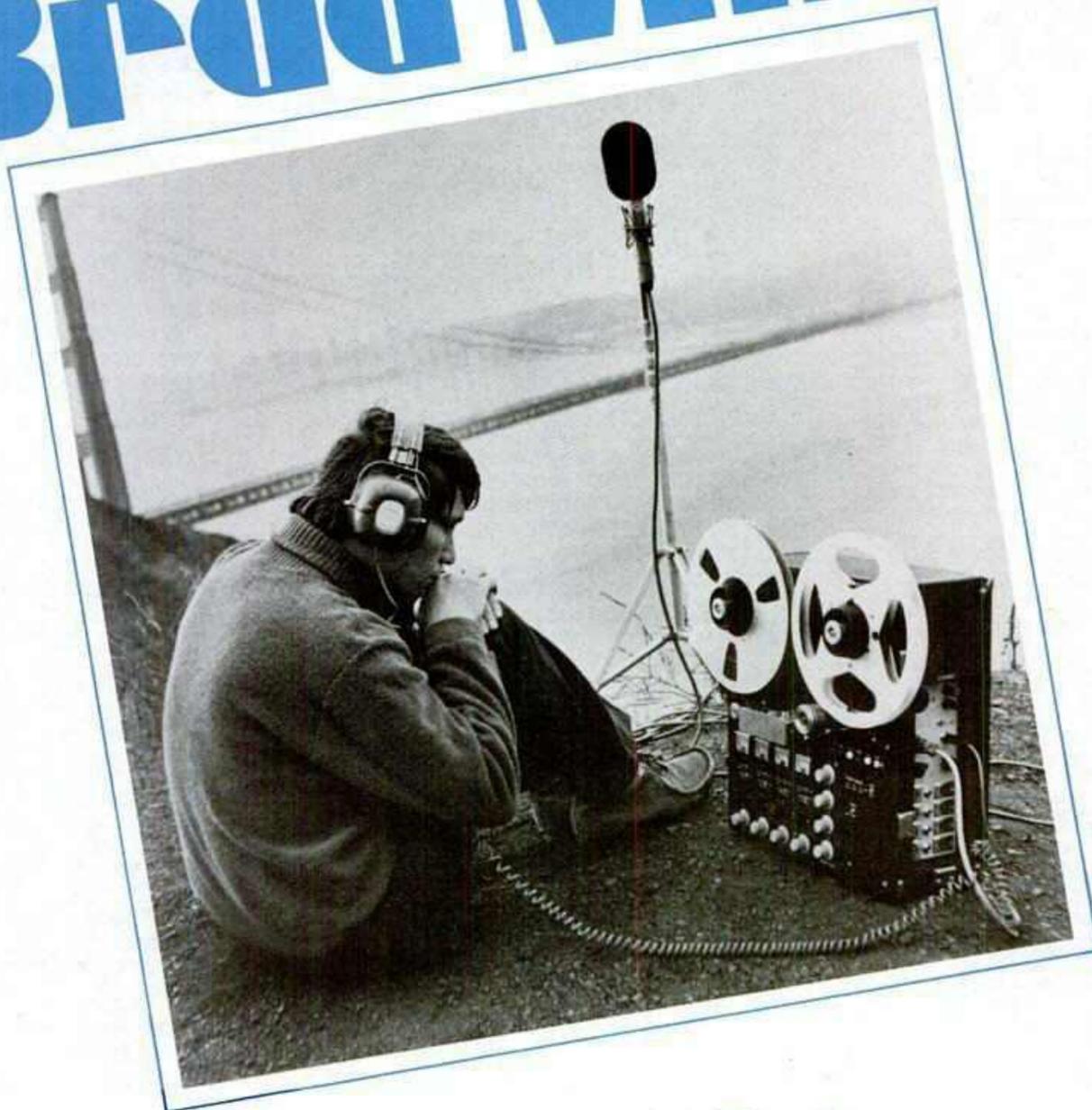
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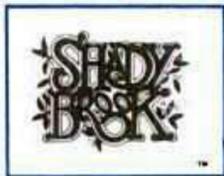
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Talent In Action

JETHRO TULL

Forum, Los Angeles

The 1975 Jethro Tull show does everything to counter the critical brickbats hurled at the group's 1973 tour.

It's a lively, extravagant, bona fide smash.

The crucial weakness of their previous show

was its often tedious sameness, but this time around that trend is reversed with a solid-paced, powerfully punctuated evening of musical pyrotechnics that clearly satisfied the first of five nights of sold-out audiences at the 18,000-capacity hall Feb. 3.

The band's frantic energy, its exceptional musicianship, and leaping leader Ian Anderson's bright and leering skill at both music-craft and narration makes for a dynamic, cohesive presentation.

If anything, bawdiness emerges as the show's theme, with a leggy female foil periodically appearing as a French maid, charwoman and more, added to the wildmaned Anderson's particular flute gestures and randy remarks. The four-man group could pass for a band of hardy pirates, with Anderson the purple-tights, silver cod piece-clad captain, rockdom's Errol Flynn.

The show's staging is grandiose, befitting the enormous hall, with a rear ramp offering back vantage, two frontal runways for close audience contact, multi-lighted sheets suspended overhead, and a cornucopia of incendiary devices.

The music is drawn from all points of the Tull career, performed with exceptional spirit and aplomb to a wildly appreciative crowd. Acoustics are exceptionally good, lighting excellent and the two-hour set seemed short.

Opening act Carmen reached the still-entering audience with its unique brand of flamenco-

influenced rock. Its coupling with Tull was a good billing, giving the group a fine forum for its hybrid Castilian rock artistry. **ART FEIN**

B.T. EXPRESS
ECSTASY, PASSION & PAIN
MONTI ROCK III

Felt Forum, New York

Three of the hottest acts on the New York disco scene got together for an exciting Jan. 26. show that should have been held in some giant dancehall.

B.T. Express is a visually-exciting group that features good musicianship and strong vocal work. But the group's greatest asset is the fact that they are playing the right music at the right time. The band's brand of simple, extremely danceable soul music is perfect fodder for disco turntables.

Unfortunately the band's stage act is flawed by pretentious hype. Each band member introduces himself by telling where he is from and what zodiac sign he was born under. This takes an inordinate amount of time and while they get over doing it now, it will seem quite boring as time goes on and audiences demand solid music rather than fluff.

Like B.T. Express, Ecstasy, Passion & Pain also specializes in simple danceable soul. But unfortunately with the exception of their stylish hardworking drummer Ms. Cookie Smith the band does not have the talent to do much else. Leader-vocalist Barbara Roy has a good strong voice but she is not much of a guitarist and there is very little other talent in the group.

Erstwhile, hairdresser Monti Rock III aka Disco Tex opened the show with a short set that featured his hit "Get Dancin'." Rock has always been a hardworking, flamboyant showman who puts out 100 percent for every performance. This effort is necessary because he is not a very good vocalist.

The show was headlined by the Spinners who have recently been reviewed. **ROBERT FORD**

TWO GENERATIONS OF
BRUBECK

Royce Hall, UCLA, Los Angeles

An interesting thing has happened to Dave Brubeck's sons—they have advanced musically to where they are now solid support for him.

The elder Brubeck no longer has his own quartet; he now works with sons Darius on electric keyboard, Chris on electric bass and Danny on drums.

Two years ago when they were last here, it was Darius who was most impressive. Now, Danny shows remarkable skills on drums, playing clean, fast, flashy runs with brushes and working with controlled dynamics on sticks.

Father Dave's work on acoustic piano and son Darius' own inventions on Fender Rhodes complement each other beautifully.

There is plenty of contrapuntal work because father keeps many of his unique works alive, notably for this concert "It's A Raggy Waltz," "Unsquare Dance" and "Blue Rondo Ala Turk."

Naturally the audience, three quarters adults, dug this kind of time study analysis, "Unsquare Dance" known for its 7/4 time; "Blue Rondo" for its blazing 9/8 meter and "Take Five," (the closing flagwaver) in 5/4.

The sad part of this package which includes the seven-piece Darius Brubeck ensemble, is the de-emphasis of father Dave from the spotlight in favor of a sharing situation. Fortunately, the Ensemble is comprised of some very talented young players who swing. There is a marvelous harmonica player named Madcat who creates all kinds of blues tones on his instrument. Tenor-soprano sax ace Jerry Bergonzi plays warmly on either instrument, clarinetist Perry Robinson plays cleanly and bassist Rick Kilburn provides a round bottom.

There was hushed reverence in the huge hall
(Continued on page 25)

Missouri Club
Deserting Rock

COLUMBIA, Mo.—Long a popular hangout with University of Missouri students, the Eighteenth Amendment has been shuttered by its owner, Bob Streibel, who says he is tired of rock music and believes many students are tired of it as well.

Streibel intends to reopen soon with live entertainment aimed at "more mature minds." The new venue will be called Captain Louis' Showboat.

Los Angeles
800-Seater
Goes Rock

LOS ANGELES—The city's newest rock venue, 800-seat Fox Venice movie theater, debuts Friday (14) with a Valentine's Day concert headlining Bonnie Raitt and, opening the show, Tom Waits.

An unusual partnership is producing the show, which is seen as the start of a regular series. One co-promoter is McCabe's Guitar Shop, the 150-capacity Santa Monica folk center that runs high quality weekend shows in conjunction with its guitar sales. The other partner is the co-op group of film buffs that runs the Fox Venice Theater as a highly experimental repertory house with extremely off-beat but generally successful programming.

The Raitt concert sold out with no print or radio advertising. Posters were placed throughout the West Los Angeles area. Many tickets were sold by direct mail to regulars on the mailing lists of either McCabe's or the Fox Venice. The theater also projected a slide announcing the concert at intermission of their film shows and McCabe's announced the event at each of their regular club shows.

Signings

The **Stylists** re-signed to AVCO, with a reported hefty raise in royalties and guarantees. The deal runs through 1977 and ends rumors that the group was exiting for another label, with Warner Bros. mentioned most often as the likeliest prospect. ... **Carrie McDowell**, 11, to ABC Records and the Las Vegas Hilton where she is on the bill with Liberace.

Pavlov's Dog, St. Louis rock group, to ABC. Debut album is "Pampered Menial," produced by Murray Krugman and Sandy Pearlman.

Writer-performer **Ginny Redington** to **Jerry Purcell** of GWP Associates, for personal management. She did voice-over commercials for McDonald's, Pepsi-Cola, among others. ... **Lily Fields** to Sunburst Records. ... **Side Effect**, new vocal group, to Fantasy Records.

Linda Lewis to Arista Records. She is currently recording an album at Apple Studios in London. She was previously with Warner Bros., where she recorded two LPs. ... **McKendree Spring** is the first American group to sign to ATV. ... Composer/singer **Loren Shapiro** to Gerald Purcell Associates for personal management. His Vanguard debut LP is due out in March.

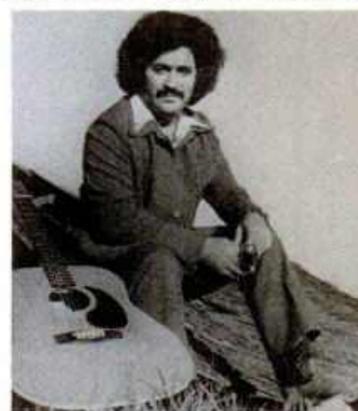
Wally Holmoo, writer-producer of Huco Corporation hits "Rock The Boat" and "Rockin' Soul," to Famous Music Publishing. ... **Labelle** to Premier Talent for booking.

Kelly Garrett to RCA. Her background is Broadway, supper clubs and the revival of "Your Hit Parade." ... **Raul DeSouza**, Brazilian jazz trombonist, to Fantasy's Milestone label. ... **Roger Henderson** to United Music for management and production.

BEACH BASH
A MONSTER

MIAMI—What first looked like simply the long-awaited return of Led Zeppelin in concert for a West Palm Beach Speedway audience of 50,000 March 8 now looks more like the beginning of what may be the Woodstock of the South, as promoters Shelley Finkel and Jim Koplick have added Bachman-Turner Overdrive and the J. Geils Band to the roster. Plus, more acts are to be announced at a later date.

The promoters have also announced a closed-circuit television system for the event, and have bulldozed a 60-acre tract of land to accommodate an additional 15,000 cars.

New On
The Charts

ABC photo

FREDDY FENDER

"Before The Next
Teardrop Falls"—★

Freddy Fender (38, real name Baldermar Huerta) is one regional legend who truly lives up to the mythic claims. The biggest surprise about the "Elvis of the Rio Grande Valley" is that it has taken him since 1959 to get a smash national country hit and crossover single.

"Before The Next Teardrop Falls" is a classic country heart-throbbing ballad, the perfect showcase for Fender's astonishing vocal instrument, a voice of incredibly pure sweetness and rich body. At last real Tex-Mex music has its springboard to mainstream U.S. audiences.

Fender, who chose his stage name because he plays a Fender electric bass, is co-managed by two other country legends with his ABC debut, powerful Oklahoma-based booker Jim Halsey and Houston producer Huey P. Meaux, who has cut artists ranging from Jerry Lee Lewis to Doug Sahm before "Next Teardrop."



Elektra photo

QUEEN

"Killer Queen"—92

Queen has had impressive U.S. album sales, in the neighborhood of 150,000 apiece for its first two Elektra LPs, even with a minimum of stateside airplay and touring. Now, as the word-of-mouth success foursome embarks on their first American headliner tour in 46 cities with near sellouts in advance reported all along the route, they also have a Hot 100 single.

Both "Killer Queen" and its home album, "Sheer Heart Attack," were chart-toppers in England. The single is slightly less heavy-metal than their usual sound, more like the cheerfully menacing surrealism of the middle Beatles work such as "Penny Lane." Lyrics describe one of those psychedelic vamps we used to hear so much about during the late '60s.

In London, Queen's manager is Jack Nelson of Trident and booking is by ICM agency. "Killer Queen" was written by the group's lead singer, Freddie Mercury, the only rock star born in Zanzibar.

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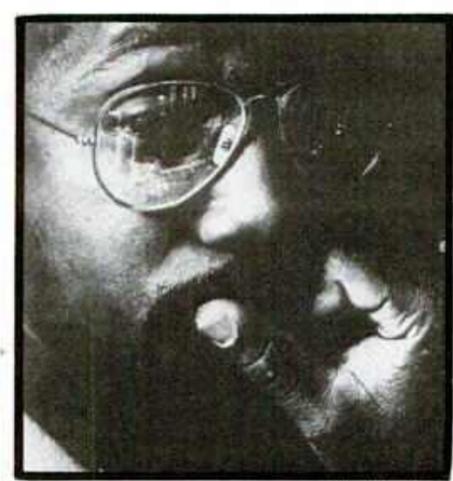


The Small Group Scene

Pulsating To The Energies Of Hard Sounding Acts And Some Soft Ones



Louis Marinaccio photo



Atlantic photo

Trumpeter Chuck Mangione (above) and drummer Billy Cobham are the "new bloods" infusing creativity into the small group scene.



Columbia photo

Miles Davis: the leader of the small groups whose eclectic style brings jazz, rock and free-form music together.

IF THERE'S ONE THING that can be said about the small group scene it's that there doesn't seem to be one major sound which all the players are following.

The jazz group community remains divided stylistically with the modern players blending the high energy of rocky rhythms and amplified instruments to gain an edge in audience enthusiasm, primarily because this audience represents the young people weaned on rock who have matured into jazz. A situation similar to many of the rock players who themselves have advanced into jazz techniques.

Of all the long standing small groups working internationally, the Modern Jazz Quartet has had a distinct sound and position of respect within the critical community.

But last year with the retirement of the MJQ as each of its members moved into solo situations after 22 years, the small group field lost one of its most important innovators.

The MJQ stood for something distinct, unique and highly individual. There were several imitators but none achieved the success which the MJQ enjoyed as a progenitor of a classical, formal kind of presentation, blending European musical forms with the free-form jazz concept.

Interestingly the band's last LP ("In Memoriam" on Little David) is a highly popular item across the country—ironically giving the group a national record push which it missed for many years.

With the MJQ collectively gone into history, the small group scene is glaringly lacking in a soft sounding band which leans on classical music, on the formality of highly structured playing, on being formally cool while being able to open up and swing, man, swing, when that's called for.

Whether this void will be filled by a band of a similar nature is highly doubtful simply because the nature of jazz groups today is not to emulate soft music with a classical nature but rather to swing wide and wild and openly.

The rock generation has found its devotees in the jazz field from Billy Cobham to Chick Corea to Weather Report to Larry Coryell.

Drummer Cobham, whose popularity is amazing considering that drummers don't have the melodic ability with which to trap and ensnare a listener (although they always draw lots of applause for their solos



Atlantic photo

Flutist Herbie Mann: a perennial creative voice always looking for new sounds.

(Continued on page 31)

Talent In Action

• Continued from page 24

when Brubeck offered "Brandenburg Gate" with piano and bass (son Chris) playing the same notes delicately and then uplifting the mood into hardened barrelhouse jazz preceded by some left-handed chording. The piece had classical overtones segmented with the jazz and it worked.

Brubeck played some relaxed blues which ended with the Ensemble playing some bad Dixieland in the finale.

The Ensemble played three numbers, the most interesting called "Harum Dance" with Eastern melodic lines and some zesty synthesizer sounds created by Darius. Chris plays trombone with the group, but he's better off on bass.

While Danny is no Joe Morello, he certainly lends an impressive flow to his dad's music. This

package shows that today and yesterday coexist easily. **ELIOTT TIEGEL**

FLO AND EDDIE WITH THE TURTLES, THE HELLO PEOPLE

Bottom Line, New York

Flo and Eddie, aka Howard Kaylan and Mark Volman, are truly one of the most entertaining duos in rock. Their Jan. 22 set was fast-paced and clever with a smattering of Turtles past hits thrown in for good measure. Although none of the other original Turtles are in the current band, they still get the overall feeling of the old days as well as some of the newer material from the earlier days of Flo and Eddie.

Volman is the more madcap of the two with his satirical attitude and guitar exercises, but Kaylan is the main vocalist. Whether they are

parodying the rock culture, Alice Cooper, Marc Bolan or even Joni Mitchell they have the audience laughing uncontrollably. Their songs are all very original and clever, dealing with a variety of subjects and the total outcome is a special brand of madness that is part of us all.

The Hello People opened the show with a new, improved sound and they are a perfect nightclub act with their special blend of music and effective use of mime theatre. Although they are down from six to four members, this group is better than ever and deserves to be heard. They are excellent in a variety of music and really get the audience going with a cappella versions of old rock 'n' roll standards. "Cry Baby" and "Future Shock" were standout numbers and the next time through they could probably be headliners themselves. **JIM FISHEL**

LYNYRD SKYNYRD CHARLIE DANIELS BAND

Academy of Music, New York

Southern boogie has two of its liveliest proponents in Lynyrd Skynyrd and the Charlie Daniels Band. Both had the capacity Jan. 31, audience dancing in their seats and calling for more.

The seven-man Lynyrd Skynyrd band played their best music during the vocal refrains of lead singer Ronnie Van Zant. Zant led them through a long set consisting of their old numbers and material from the new album such as "Call Me The Breeze" and "Sweet Home Alabama."

The group seemed to sustain a tightness behind Zant that they weren't able to produce when left on their own. The two lead guitarists, Gary Rossington and Allen Collins, while quite capable, displayed work that was fragmented in extended solos and tended to diffuse the overall power of the performance.

Opening the bill was the Charlie Daniels Band; a six-man, two-drummer band that was playing a good set until Daniels put down his guitar and picked up his fiddle. Then the band caught fire and really got behind him. It was a shame he waited until the last two numbers to do so, for they were the best two songs of the entire evening.

Although the enthusiastic audience screamed for more it should have been taken as more songs and not longer ones. A more critical crowd would have been disappointed at the self-

indulgent flights of fancy of which Lynyrd Skynyrd was particularly guilty. **LAWRENCE FROST**

JOE WALSH REO SPEEDWAGON

Academy Of Music, New York

Everybody has their good days and their bad ones. Joe Walsh lived the brutal reality of this fact Feb. 1 as he led his quartet through a rare lacklustre performance, complete with a few musical klinkers that were glaringly obvious.

He began in a subdued manner, using dy-

namic levels effectively at the beginning of his performance but he failed to build to any meaningful conclusions. He began subdued and stayed subdued, opting for slow, droning tunes, losing both pace and a good portion of his audience. When the show was obviously dragging, he sat down at the piano and together with his keyboard man played a maudlin bagatelle. At this point, even a hardcore cadre of T-shirt wearing Walsh fans were stifling yawns.

It is enigmatical why a performer of his stat-

(Continued on page 27)

Nevada Students All Pay Fee To Get Rock, Culture

By LAURA DENI

LAS VEGAS—The University of Nevada, Las Vegas, has in excess of 7,000 students each of whom pays \$14 a semester into the consolidated students' fund with the money going for rock concerts and cultural events.

"The concerts aren't profitable, they are subsidized, and the concerts don't break even. But the students do pay this activity fee and therefore they should not be charged what would be a normal full price," says Jude Garey, director of student activities.

"By the time you put in an opening act, main act, sound, lighting, publicity, we're talking \$10,000," Garey says referring to the budget for each concert.

All concerts are held in the ballroom, which holds 900, and are open to the general public. Garey reports that the concerts fill the ballroom "about 75 percent."

"We don't have to provide security, but we have found that it is beneficial for us to have security available," he admits.

The University has both lighting and sound equipment. "If it's a small

show we can use troupettes we bring in from the theater department. If they call for troupers we rent them from in town from either Nevada Audio and Visual or Cinema Services of Las Vegas.

"We usually provide the lighting technician. The sound technician is kind of optional. It depends on the group. Sometimes they bring them with them and sometimes they don't. The majority of your groups now come in traveling with their own sound and lighting men and you end up just having to pay for them. It's part of the contract. But if we can negotiate it we usually do it to save ourselves some money.

"Last semester we had what I would call two mini concerts featuring Fancy and Cold Blood and the other one was the all female rock group Fanny. We want with the female group because the students and the activities board wanted to start off the year with something a little novel.

"We are currently looking into bringing in approximately two rock groups this spring."

Sunday Night Soul Booms Diego Nitery

By NAT FREEDLAND

SAN DIEGO—J.J.'s 1,000-capacity club here, has turned Sunday into its most profitable night by booking local soul groups and advertising the shows with 30 weekend spots on XFOL, the city's full-time soul station.

J.J.'s charges \$3 per ticket, budgets each Sunday at \$700 and has been attracting 500-700 customers weekly. One popular San Diego soul act, Power, drew 827, according to J.J.'s booker, Tom Brannon.

As reported in Billboard last year, J.J.'s was running weekends with name recording acts. Brannon reports that the club dropped this policy because of recurrent no-shows, high act prices and booking difficulties. "We found that top acts just don't seem to want to come down to a club in San Diego," says Brannon,

"even a club as big as ours. It's a concert here or nothing for them."

J.J.'s fell back on local groups, opening only on weekends. Local rock acts at \$2 admission were being run Friday-Sunday until the soul experiment worked out so successfully.

Now Brannon is hoping to bring in name jazz talent from Los Angeles Thursday evenings, keep the local rockers Friday and Saturday, with Sunday reserved as soul night.

"Soul has done so well for us here that I'd like to try booking soul recording artists as well as local talent," says Brannon. "But the prices I've been quoted over the phone by agents are just outrageous. We couldn't possibly pay it with our gross potential here, even if we raised the admission."

FEBRUARY 15, 1975, BILLBOARD

This Business Of Music

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

By NAT FREEDLAND

How to launch a record proved a particularly elusive topic last week, as the discussion swiftly turned to various approaches of promotion and how key radio stations decide what records to play.

The panel was eminently qualified for this important subject, however, and a number of powerful insights were exchanged.

Moderator Bill Wardlow, Billboard's charts director, set the tone for discussion of the contemporary market situation by stressing labels' need for increased selectivity.

"Labels can't get into the position today of accepting R/As in payment for their latest hit merchandise," said Wardlow. "For your information, R/As are the industry slang for return authorizations on records shipped out but ultimately not bought by the consumer and now being returned for credit to the manufacturer by dealers, one-stops, rackjobbers, etc."

Wardlow went on to outline Billboard's chart categories and review practices, which make the magazine itself one of the industry's "most extensive vehicles for exposure of new product and an indicator of activity on product increasing in sales, radio airplay and disco action."

Discotheques have become an increasingly important means of breaking new records in the past year, Wardlow said. A number of today's hit artists such as Gloria Gaynor with "Never Say Goodbye" were actually created by popularity in the highly important New York discotheque market.

"What happens is that a record gets r&b airplay saturation combined with disco action

more sophisticated and complex. Not only do you have to get your records played—which in itself is probably much harder than ever before—you have to get involved with merchandising and a&r. It's a matter of making sure that local stores are stocked with the record that is on the station. And there have to be sound musical reasons for a specific station to want your record for their format."

Florence Greenberg, president of Scepter Records, said that disco promotion should be handled the same as radio. "There is no such thing as an unimportant radio station or disco. Every relevant outlet should be on an updated mailing list to receive your product."

Mrs. Greenberg also stressed the strong importance of newer artists taking the time to visit radio stations in each city they perform.

This point was seconded by Gerry Peter-

The outspoken Scotti said, "A basic thing you have to be good at in promotion is entertaining people you don't like. Let's face it, a lot of program directors are SOB's who don't want to treat others with respect. You have to develop an identity to where you can do the necessary ass-kissing with dignity."

Bruce Wendell, Capitol Records national promotion director said, "I started out in radio and I used to get promoted by all the old heavy personalities that dominated the field. Things have now changed drastically, mainly because the new breed of program director is much brighter."

"You won't get anywhere today asking a major station to play your record on the basis of pure friendship. You must present in-depth research and demographics on what the record is doing throughout the country."

Radio programmers don't want to waste time on small talk with promotion men, said Wendell. "They just want the facts on what the record has been doing in markets that are relevant to their own station."

When audience questioning was opened, Scotti responded to a query about promotion men pushing records they don't believe in by saying, "Nobody cares about your personal ears. It's your job to present the best case for any record you have accepted responsibility

man who's burned me once."

Peterson ascribed his success since entering the radio business in 1968 to being a "research freak" and stated that KJH's playlist is most influenced by a weekly survey of 150 top retailers in the Los Angeles area.

"Don't take the number one station in your market for granted as delivering you a hit," said Peterson. "If KHJ goes on a record fast, the promotion men must still back it with a strong effort on the secondary stations in the area or the bottom will fall out of sales after we take it off."

Childs said, "There's no point in telling a program director you believe in a record unless you really do." Peterson added that most key radio programmers keep in touch with each other nationally by phone each week to find out what specific records are doing in each other's market.

The panel agreed that generally it is the smaller stations that take chances with new product. Scotti said that airplay "tip sheets" pioneered by the Gavin Report have succeeded because radio men don't believe what they are told by promo men and want as many separate sources of information as possible.

"A local staff promotion man can make anywhere from \$8,000 to \$20,000 a year, depending on how valuable are the results he produces for the company," said Childs.

The subject of opportunities for women in promotion was strongly broached from the audience and Childs said that although the industry is not perfect, its understanding has been growing.

He admitted that overall the promotion field has been prejudiced but pointed out

How To Launch A Record



Billboard photos by Norm Schindler
Billboard charts director Bill Wardlow (left) moderates the panel featuring Gerry Peterson, Bruce Wendell, Ben Scotti, Harold Childs and Florence Greenberg.

FEBRUARY 15, 1975, BILLBOARD



KHJ's Gerry Peterson: "How can I help giving a break to the artists who visited me when I was a midnight jock in Mississippi?"



Scepter's Florence Greenberg: "There's no such thing as an unimportant radio station or disco."



Janis Lundy of Capitol's promotion staff finds herself surrounded by women during intermission seeking tips on getting into the field.

and this makes it relatively easy to cross over to the pop market. It is there with Billboard's Hot 100 Chart that key pop radio stations add these records to their playlists," said Wardlow.

"Then the record is on its way in mainstream pop as well as r&b and with this combination you develop very important sales volume," Wardlow said.

Harold Childs, A&M Records promotion vice president, opened the panel discussion by sketching the role of a contemporary promotion representative. "In the old days a promotion man was traditionally some kid from the stockroom who was given an expense account and a sharp suit, then told to take some disk jockey out to dinner and get him to play our record," he said.

"Now the role of promotion man is far



A&M's Harold Childs: "You can't make a promotion man by taking a kid out of the mail-room and giving him an expense account."

son, program director of the important Los Angeles rock station KHJ. "You try to be objective as possible but personal friendship does enter into it. And I have to remember the artists who took the trouble to come around when I was the midnight disk jockey in Jackson, Miss."

Ben Scotti, now an independent after being national promotion chief for United Artists and then MGM (and previously a pro football star), described himself as the only promotion man ever picked up by a record company on waivers.



Ben Scotti: "A lot of program directors are SOB's."

for or that your company has assigned you to push."

Peterson talked about a typical week of program decisions at KHJ. "We needed to add some uptempo records last week for our total sound mix so we were less selective there than we'd be with ballads or female vocalists. We did not add the very best records available that week because of this reason."

Peterson spoke of allowing each promotion man "only one mistake" in hyping a record as a sure smash hit. "I won't risk my job by giving any benefit of a doubt to a promotion



Capitol's Bruce Wendell: "They don't want small talk at key radio stations."

changing times with such top promotion women as his own A&M staffer Jan Basham and Wendell's Capitol staffer Janis Lundy. "We used to be afraid that when a promotion woman asked a programmer to play her record, he would naturally expect her to go to bed with him. But I think by now we've all grown up from that attitude."

Mrs. Greenberg recalled how some of her strongest artists got their first break in off-beat ways. Scepter's first record, which cost \$400 to produce, was by some high school friends of Mrs. Greenberg's daughter. The artists turned out to be the Shirelles and when their "I Met Him On A Sunday" was taken by the fledgling label head to important New York disk jockey Jocko, his enthusiasm and airplay broke the disk singlehanded.

Art direction: Bernie Rollins



Eastman photo

STUDENT WINNERS—Inner Vision, a Rochester, N.Y. jazz group composed of Eastman School of Music students, is seen in the studio of Columbia Records recording an album, after the group won Columbia Magnetics "Battle of the Band." The recording session in New York and 250 demonstration records were awarded to the group after it took top honors in the competition. More than 25 other bands participated in the competition, which was part of the company's promotional effort to sell Columbia blank recording tape cartridges and cassettes in the market.

2,500 At NEC Meet

• Continued from page 1

throughout the convention in a variety of areas and include a magician, mime, folk singer, lecturer and an assortment of others. Scheduled are Noel "Lois Lane" Noell, Mr. Fingers, The Friends Roadshow, The Amazing Randi, Chuck Mitchell, Keith Berger, John Kolisch and The Guinness Record Holder Show.

This new program is presented as a service to schools in search of innovative entertainment that is not dependent on staging, lighting or sound to be able to perform.

Thirty-two acts will be showcased during the five-day event bridging the entire entertainment world. Appearing are Cannonball Adderley; Monty Alexander Trio; All-Star Frogs; Arthur, Hurley and Gottlieb; Denny Brooks; Jimmy Buffett; Calico; The Jimmy Castor Bunch; The Country Store; Force of Nature; Harlem Heyday; Doug Henning; Grandpa Jones; Doug Kershaw; Herbie Mann; Orleans; Anthony & Joseph Paratore; Ripple; Tom Rush; Son Seals Blues Band; Don Shirley In Concert; Jim Stafford; Mary Stuart; Michal Urbaniak and Fusion; Jimmie Walker; Bill Watrous Manhattan Wildlife Refuge; Guessworks and Feelin' Good.

Four acts scheduled to perform have cancelled including Dan Fogelberg, Brighter Side of Darkness and Passport, and they will be replaced by Martin Mull, Shiloh Morning, Fabulous Flippers and Susan and Richard Thomas.

Also added as a guest speaker will be former Nixon aide Jeb Stuart Magruder, who joins Bob Hope and Redd Foxx as luncheon speakers.

A total of 125 acts were submitted for the 32 showcase positions, according to an NEC spokesman, and because of the large number of applicants the showcases may be doubled next year.

A major part of this convention will be the record number of more than 90 educational sessions on a wide variety of topics.

Included in these sessions are discussions on a variety of subjects like programming, contracts, promotion and publicity, pornography, gay students, two-year institutions, travel, recreation, videotape, films, coffee houses, theater, classical music, dance and many others.

Participating in the discussions will be an array of NEC members and officials, as well as others outside the ranks of the organization. Guest panel members include Betty Kane, head of the publications program at Washington's Folger Shakespeare Library; Newport Jazz Festival president George Wein; stage and technical producer Chip

Monck; Gary Stromberg of Gibson & Stromberg Public Relations; and music author William Krasilovsky.

Film screenings will also reach record proportions this year with more than 29 hours of new releases. Scheduled movies are "Genesis VI," "Don't Look Now," "The Harder They Fall," "Homage To The World Trade Center," "Seduction of Mimi," "The Gentleman Tramp," "Five Easy Pieces," "Monty Python's And Now For Something Completely Different," "The Sting," and "Ten From Your Show Of Shows."

Another new part of the convention is the inclusion of four resource centers in the areas of art, theater, outdoor recreation and coffee houses. The art resource center will be an exhibit-demonstration area to showcase arts and crafts and artists-in-residence; the model coffee house resource center will emphasize the possibilities for programming in either smaller or larger schools or in schools with limited budgets; the theater resource center will involve participants in the production of a stage show; and the outdoor recreation resource center will showcase the broad array of activities in this area.

This year's convention will also host two additional workshops; a minority workshop and an activities programmer workshop.

The minority workshop will host speakers from the area of minority programming and will present all aspects of the field from philosophy to nuts and bolts. The first minority workshop, held in Houston last year, was attended by more than 90 delegates and new topics for discussion include the minority explosion on campus, how non-minorities tend to cope, recruitment, the necessity of minority programming, understanding the minority student and minority programming resources.

The activity programming workshop will be sponsored by the NEC in cooperation with the American Institute for Performing and Fine Arts Management. The seminar will be designed for the advanced student and staff programmer and will focus on legal aspects of a sponsor's rights and responsibilities when presenting activities programs on campus.

Entertainment lawyer and institute chairman Joseph Taubman will be the workshop leader. Other presentors include U.S. Registrar of Copyrights Barbara Ringer, composer Richard Peaslee, Indiana music professor Harvey Phillips, copyright attorney Louis Flacks and Bill Perrotta of Torrence/Perrotta Management.

In Los Angeles—Things have been hopping at Wally Heider's with the remote division involved in a great deal of out of state work.

Six George Harrison concerts were recorded, two each in Toronto, Washington, D.C. and New York, for a live LP. Norm Kinney did the mixing, with Ken Caillat and Jack Crymes lending a helping hand. Al Hirt and Pete Fountain were cut at the Fairmont Hotel in New Orleans, with Caillat handling the mixing and Biff Dawes and Crymes helping out.

In local activity, Maria Muldaur was recorded at the Troubadour, with Peter Granet doing the mixing and Myles Weiner assisting. Lenny Waronker, recently nominated for a Grammy as producer of the year, handled the production. Jay Cruska and Honk were also cut at the Troubadour, with Granet engineering, aided by Andy Bloch. The segment will be seen on "Don Kirshner's Rock Concert." Down at the Shrine Auditorium, Genesis was cut for an upcoming "King Biscuit Flower Hour" radio special, with Mike Carver helping Granet do the mix.

In Heider studio activity, Weather Report has been recording with Bruce Botnick engineering. Rik Pekkonen has been in mixing with Hugh Masakela with Stu Levine producing. Congratulations to Pekkonen, who has been nominated for best engineered recording, the Crusaders' "Southern Comfort," which was cut at the Heider studios. Joan Baez has been in working on her next LP with Dave Kershenbaum producing and Rick Riggeri at the control boards. Wally Gold has been producing Kansas for a new LP with Kirshner Records.

★ ★ ★

At Larrabee Sound in Los Angeles, John Prine has been in working with producer Steve Cropper producing. Cropper, a onetime member of Booker T & The MG's and considered one of the finest guitar players around, also finished up some work with Yvonne Ellman. Bonnie Raitt, Jackson Browne, J.D. Souther, Don Henley and Glen Frey were in helping out. Kiss and Doug Sahm have also been in, with Casablanca president Neil Bogart handling production. Snuff Garrett has been cutting Roy Rogers, with Lenny Roberts engineering.

★ ★ ★

In other news in the Los Angeles area, two Filmways subsidiaries, Broadcast Electronics, Inc., Silver Spring, Md., and the Wally Heider Recording Studios, Los Angeles and San Francisco, have been brought under the one roof of the Broadcast and Sound Services Group. Andrew Szegda becomes president of the new group.

Cherokee Recording Studios purchased the MGM Recording Studios in Los Angeles. Cherokee plans to convert two of the three studios to 24-track facilities. Con Merton and the Robb Brothers, Dee, Joe and Bruce, own Cherokee. The studios were built in 1969, sold by owner Don Costa to MGM in 1970 and has been used by artists such as Osmond Brothers and Rick Nelson. Parts of the building will be renovated.

★ ★ ★

In Nashville, Columbia Recording Studios have expanded to 24-track with the addition of an Ampex MM 1100 24-track recorder. The unit will be housed for the most part in Studio A, but studio manager Norm Anderson says the unit will also be used from time to time in Studio B.

★ ★ ★

Chicago is a busy spot these days, reports Foote Kirkpatrick of Universal Recording Corp. During the past

Studio Track

By BOB KIRSCH

month the studio has cut the Pilgrim Jubilee Singers, the Stan Kenton Orchestra, the Duke Ellington Band with Mercer Ellington, Barbara Adlin and Les Hooper.

★ ★ ★

In other news around the country, Dorothy Norwood is cutting at the Sound Factory in Los Angeles with Deke Richards producing. Loleatta Holloway is cutting at the Sound Pit in Atlanta, with Floyd Smith producing. Lynn Anderson, Johnny Cash, the Oak Ridge Boys and Faith O'Hara have been cutting at Columbia's Nashville studios, as have Jack Blanchard & Misty Morgan and

Charlie Rich. Non-CBS artists stopping in included Patti Page, Stu Phillips, Dallas Frazier, Connie Cato and Eddy Arnold.

★ ★ ★

Queen City Albums, Inc. in Cincinnati are finishing up a 24-track studio, set to open April 15. The new studio will include Dolbys and will put the firm's custom and packaging operation under one roof.

★ ★ ★

The Sound Experience is busy in Philadelphia's Sigma Sound Studios. The band, made up of 10 Baltimore musicians, has penned all of the material for its upcoming LP.

Talent In Action

• Continued from page 25

ure and ability sometimes fails to ignite. Perhaps the answer is in one of his tunes, "Feeling Lazy." In any event the audience reaction to his nuances was exhibited in the title of his new ABC/Dunhill album, "Joe Walsh, So What?"

REO Speedway opened the double bill and proved to be a pleasant surprise. They have developed a maturity over the past few months that is evident and welcome. They possess a tightness and polish that is enviable and yet they maintain enough flexibility to allow for creativity. Of particular merit was an unaccompanied solo by lead guitarist Gary Richrath in a tune from an earlier album, "Golden Country." Their segues from tune to tune using either percussion or melody as the transitional medium is effective. Standout ensemble tune was "Roller Coaster."

JIM STEPHEN

CONNIE VAN DYKE CHUCK WOOD

Palomino, Los Angeles

Connie Van Dyke has made a sizable name for herself over the past few years as a TV and motion picture personality, and her appearance here Jan. 31 indicates she is attempting to stay in touch with country music, her first showbusiness calling card.

Miss Van Dyke offers a pleasing enough set and is extremely effective on certain material, particularly the religious-oriented songs. She is

JO JO GUNNE, KISS

Santa Monica Civic Auditorium

Second-billed Kiss was clearly the favorite at a sold-out concert Feb. 1 at the 3,200 seat oceanside hall. The loud, flamboyant New York band was heavy on both metal and theatrics, and their unsubtle, heavy-punching show was a big hit with the young crowd, many of whom wore Kiss-like makeup in adulation.

Their show is a display of thudding, pulsating, weighty sound augmented by demonic black leather costumery, fiery staginess, and wholesome ghoulishness. There's not a lot of differentiation between their songs; they swap around lead vocals. Their musicianship is good but never great, but what they lack in individual precision they make up with togetherness, bonding them in a front that appeals to an extremely youthful crowd in a way not unlike Alice Cooper a couple of years back.

Indeed, their black-and-white harlequin appearance with bits like blood spilling from the mouth and flame pods exploding are the stuff that made a band a phenomenon. The frenzied audience greeted them like zombies come home, and they were hailed back for two encores.

Headliners Jo Jo Gunne had a hard act to follow, and their own seeming lack of direction made an anticlimax of their show.

With splinters of the old Spirit group, leader Randy Ferguson hit hard with the group's early hit "Run Run Run" a couple of years ago. Today, Ferguson is apparently "updating" the show with a glam image that is far from fitting. Shirtless in black bib overalls, sporting a neckerchief, and taken to moderate Jagersque prancing, he looks clearly out of his element.

Jo Jo Gunne had a set that was superior to Kiss's in detail, but wholly lacking in purpose.

ART FEIN

Ex-3 Dog Men Form New Band In Los Angeles

LOS ANGELES—Three former Three Dog Night instrumentalists have quit after six years with the group to form the core of a new and yet-unnamed seven-man band. They are drummer Floyd Snead, whose long, flashy solos were a hallmark of most Three Dog shows, guitarist Mike Alsup and bassist Joe Schermie.

The yet-unsigned group is represented by lawyer Barry Rothman here and is currently in the studio working on demo material.

Nitery Innovation

• Continued from page 22

with a master control room enclosed in glass 22 feet long which contains the sound equipment. JBL equipment is being utilized with a 16-channel mixer.

A digital scoreboard has been designed for use behind the stage which can form a multitude of patterns and designs.

Tickets for the club in Toronto, which holds 400, will be sold in the same way as tickets are sold for concerts in major venues. Prices for tickets could run as high as \$15 per head. The clubs will run with a "jacket only" policy with the explanation: "We want to preserve the dignity of the rooms which are sophisticated. The public must rise to the room; the room won't go down to the public."

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	20	5	STRAVINSKY: Rite Of Spring Chicago Symphony (Solti) London CS 6885
2	14	5	SCOTT JOPLIN: Piano Rags Vol. 3 Joshua Rifkin, Nonesuch H-71305 (Elektra)
3	2	35	SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY Isao Tomita, RCA Red Seal ARL1-0488
4	8	9	PAVAROTTI IN CONCERT Luciano Pavarotti Orchestra, di Teatro Comunale Bologna (Bonyng) London OS 26391
5	3	84	SCOTT JOPLIN: THE RED BACK BOOK New England Conservatory Ragtime Ensemble (Schuller), Angel S-36060 (Capitol)
6	17	5	PUCCINI: Madame Butterfly Vienna Philharmonic (Karajan) London OSA 13110
7	4	84	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
8	1	31	SCOTT JOPLIN: PIANO RAGS, VOL. 1 & 2 Joshua Rifkin, Nonesuch HB-73026 (Elektra)
9	5	84	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
10	15	9	HANDEL: Messiah London Symphony Orchestra (Davis) Philips SC71AX300 (Phonogram)
11	12	9	BRITTEN: Death In Venice Pears, Tenor; Aldeburgh Festival Orchestra (Bedford) London OSA 13109
12	6	84	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
13	10	9	R. STRAUSS: Also Thus Sprach Zarathustra Concertgebouw Orchestra of Amsterdam (Haitink) Philips 6500 624 (Phonogram)
14	7	35	BERLIOZ: SYMPHONIE FANTASTIQUE Chicago Symphony Orch. (Solti), London CS 6790
15	21	56	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
16	NEW ENTRY		ALBINONI: ADAGIO & OTHER PIECES Academy of St. Martin-in-the-Fields (Marriner) Angel S 37044 (Capitol)
17	9	76	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom (piano), Nonesuch H 71284 (Elektra)
18	18	56	THE CHRISTOPHER PARKENING ALBUM Christopher Parkening, Angel S-36039 (Capitol)
19	11	18	MOZART: Così Fan Tutte (Complete) Lorenzari, Berganza, Berbie, Davies, Krause, Bacquier, London Philharmonic (Solti) 1 London OSA 1442
20	27	5	WEILL: THREE PENNY OPERA Lotta Lenya/Seudu Freies Berlin Philharmonic (Bruckner-Ruggeberg) Odyssey Y2-32997 (Columbia)
21	24	5	TCHAIKOVSKY: The Nutcracker (Complete) National Philharmonic (Bonyng) London CSA 2239
22	NEW ENTRY		PROKOFIEV: WAR AND PEACE (Complete) Bolshoi Theatre Orch (Pashejev) Melodiya M4-33111 (Columbia)
23	31	5	THE KING'S SINGERS SING OF COURTLY PLEASURES Angel S 37025 (Capitol)
24	NEW ENTRY		STRAUSS: FOUR LAST SONGS Berlin Philharmonic (Karajan) DGG 2530.368 (Polydor)
25	13	31	HANDEL: SONATAS FOR FLUTE & HARPSICHORD (Complete) Rampal, LaCroix, Odyssey Y2-32370 (Columbia)
26	35	5	ENGLEBERT HUMPERDINCK: HANSEL AND GRETEL Anna Moffo, Fischer-Dieskau Bavarian Radio Orchestra (Eichhorn)
27	22	9	VERDI: Un Giorno di Regno Royal Philharmonic Orchestra (Gardelli) Philips 6703.055 (Phonogram)
28	NEW ENTRY		PAGANNINI: VIOLIN CONCERTO E MINOR Op. Posth. "6" London Philharmonic (Dutoit) DGG 2530.467 (Polydor)
29	30	9	HOLST: The Planets London Symphony Orchestra (Previn) Angel S 36991 (Capitol)
30	NEW ENTRY		BACH: CANTATAS VOL. 10 Concentus Musicus of Vienna (Harmoncourt) Telefonken SKW 10/1-2
31	16	18	MOSTLY MOZART: Alicia de Larrocha London CS 6866
32	19	14	NEW RECORDINGS OF CHOPIN Vladimir Horowitz, Columbia M 32932
33	25	20	FANTASY FILM WORLD OF BERNARD HERRMANN National Philharmonic/Bernard Herrmann, London SP44207
34	36	5	TEN GREAT VIOLIN CONCERTOS Jascha Heifetz RCA CRL6-0720
35	29	31	MAHLER: SYMPHONY No. 5 Chicago Symphony Orchestra (Solti), London CSA 2228
36	23	18	CHARLES IVES: 100th Anniversary Bernstein/Schuller/Biggs/Smith/Stokowski-Kirkpatrick/Ives, Columbia M4-32504
37	NEW ENTRY		BEETHOVEN: SONATAS 31 & 32 Vladimir Ashkenazy, Pianist London CS 6843
38	32	14	PUCCINI: La Boheme London Philharmonic Orchestra RCA ARL2-0371 (Solti)
39	33	27	THE ART OF JUSSI BJOERLING Album 2 Seraphim SR 60219 (Capitol)
40	38	18	SHOSTAKOVICH: Symphony No. 8 London Symphony Orchestra (Previn), Angel S-36980 (Capitol)

FEBRUARY 15, 1975, BILLBOARD

Classical

MTA Award Winners Announced

By EVAN SENIOR

LONDON—Britain's major classical record awards, the prizes for 1974 recordings from the Music Trades Assn., announced this week, bring awards to all principal U.K. recording companies in a total of 10 categories. Judging was by a committee that included classical retailers and MTA representatives, and will be presented by Mrs. Raymond Fox, wife of MTA president, at the annual dinner of Feb. 25 during this month's MTA conference at London's Europa Hotel from Feb. 24 to 26.

Prize in chamber music section went to Argo's Haydn String Quartets Nos. 76, 77 and 103, by the Aeolian Quartet, with EMI's Shostakovich quartets 1-13 by the Borodin Quartet highly commended. In the best choral section, award went to EMI for Sir Adrian Boult's recording of Elgar's oratorio "The Apostles," with Argo's "Missa Bell Amfitrite Altera" highly commended. CBS' new John Williams recording of the popular Rodrigo Concerto D'Aranjuez won the concerto section. Phonogram's coupling of the Mozart clarinet and bassoon concertos by Jack Brymer and bassoonist Michael Chapman with the Academy of St. Martin-In-The-Fields gaining the highly commended place. EMI's box set of Richard Strauss orchestral works by the Dresden State Orchestra under Rudolf Kempe was judged first in the miscellaneous orchestral group, another EMI issue, the Birmingham Symphony Orchestra's record of music by Ibert, Poulenc, Honegger and Satie under Louis Fremaux being highly commended.

A "miscellaneous" section includes five separate awards. Argo's "The Hobbit," recorded by actor Nicol Williamson was best spoken word recording, RCA's Edith Evans and Friends being highly commended. EMI's reissue of great cellist Pablo Casals playing the six cello suites of Bach was best historical recording, with two highly commended issues, EMI's "Elgar On Record" and CBS box set of the nine Beethoven symphonies conducted by Bruno Walter. The BBC's issue, Goon Show Classics came first in the comedy section. Best early instrumental performance was taken by Hermann Baumann of the four Mozart horn concertos, and best bargain-price issue was Pye's Vanguard box set of the 12 concertos of L'Estro Armonico by Vivaldi, conducted by Mario Rossi.

In the opera realm, prize went to

Phonogram's complete recording of Sir Michael Tippett's "The Knot Garden," by the Covent Garden cast conducted by Colin Davis, a coupling of two highly commended issues being EMI's English National Opera performance of Wagner's "Siegfried" and, also EMI, Herbert von Karajan's recording of Verdi's "Otello." Deutsche Grammophon's pianist Maurizio Pollini's performance of Schumann's F sharp minor sonata and the C Major Fantasy was judged best solo instrumental record, highly commended being EMI's issue, "Perlman Plays Encores."

Best solo vocal record was Phonogram's Janet Baker singing Handel songs with the English Chamber Or-

chestra under Raymond Leppard. Highly commended in this section being Argo's Hugo Wolf Moerike lieder sung by Benjamin Luxon. British Decca won the prize in the symphony section with the last group of the Haydn symphonies, Nos. 93-104, by the Philharmonia Hungarica under Antal Dorati, highly commended in this group being the same company's Bruckner symphony No. 4 by the Vienna Philharmonic Orchestra under Karl Bohm. A "middle of the road" section gave first prize to original music from great BBC-TV shows with CBS, "The Prodigal Son," Scott Joplin music orchestrated for festival ballet's staging, as highly commended.

"Pops" In Shift; BSO & Polydor New Pact

By ROBERT SOBEL

NEW YORK—After a five-year recording marriage, the Boston "Pops" under Arthur Fielder and Polydor have not renewed their contractual vows, it's been learned.

Instead, it's understood that the "Pops" probably will return to its old partner RCA Records, with which it is holding discussions on a contract.

Meanwhile, the Boston Symphony Orchestra and its music director, Seiji Ozawa, have signed a four-year exclusive recording contract with Polydor International. A five-year pact between the BSO and Polydor terminated Dec. 31.

Under the new agreement signed Jan. 27 the BSO will release 26 records over the next four years. The old pact called for nine albums annually, four with the BSO and five with the Boston Pops. Under the new agreement, 16 records will be with Ozawa and the Boston Symphony Orchestra and will be released in the U.S. on the Deutsche Grammophon label. Also on DG

will be four recordings by the Boston Symphony Chamber Players.

The remaining six records will feature the Boston Symphony and its principal guest conductor, Colin Davis, and will be released on the Philips label.

The new deal calls for 44 three-hour sessions with the orchestra on the 22 LPS, in addition to the four by the Boston chamber unit.

Repertoire for the Ozawa recordings will include all the orchestral music of Ravel, major symphonies by Brahms, Beethoven, Mahler, Berlioz, and works by Bartok, Debussy and Richard Strauss.

The repertoire for the Davis recordings will include all the Sibelius symphonies. A label source said that the No. 5 and No. 7 have already been recorded and will probably be released late this year or early 1976.

Dr. Werner Vogelsang, head of Polygram Corp. and Polydor International, and Talcott M. Banks, and is president of the Board of Trustees for the Boston Symphony.

'Burana' Shipped; Push Set

NEW YORK—Columbia Records is shipping the "Carmina Burana" album Monday (10) to all dealers and retail outlets. The album, which Columbia Masterworks has singled out as its first Record of the Month, is being made available for a limited time at one special low price for both

stereo and quadraphonic disks. Tapes will also have one low price for all configurations.

Kicked off by a party at Columbia's 30th Street Studio in New York that was attended by conductor Michael Tilson Thomas, tenor Kenneth Riegel, producer Andrew Kazdin, and acting general manager of the Cleveland Orchestra Ken Haas, dealers, promotional people and members of the press heard a quadraphonic performance of the album, which features Thomas conducting the Cleveland Orchestra and Chorus, and Judith Blegen, Riegel and Peter Binder.

"Carmina Burana" will receive an intensive promotional campaign throughout the country, including national ads in "High Fidelity," "Schwann," and "Opera News"; regional ads in "Chicago Guide" and "Coast" magazine local print ads; time buys in major markets; and a special multi-college newspaper buy. In-store merchandising materials include multi-colored easel-back displays, insert cards for easel-back jacket units, and insert cards for jacket mobile units. Special "Carmina Burana" T-shirts featuring the "Carmina Burana" logo are also being sent to retailers, dealers and promotion people.



A RECORD PARTY—Conductor Michael Tilson Thomas, center, with tenor Kenneth Riegel, left, and producer Andrew Kazdin at the Columbia Records recent party for "Carmina Burana."

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.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	8	LONELY PEOPLE America, Warner Bros. 8048 (Warner Bros., ASCAP)
2	1	8	SWEET SURRENDER John Denver, RCA 10148 (Walt Disney, ASCAP)
3	4	6	NIGHTINGALE Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
4	5	7	I'M A WOMAN Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
5	2	10	BEST OF MY LOVE Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
6	10	5	POETRY MAN Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
7	9	10	THE DOOR OF THE SUN (Alle Porte/Del Sole) Al Martino, Capitol 3987 (April, ASCAP)
8	17	3	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John, MCA 40349 (ATV, BMI)
9	6	12	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
10	12	11	LIKE A SUNDAY MORNING Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
11	13	7	YOU'RE NO GOOD Linda Ronstadt, Capitol 3990 (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)
12	15	6	NEVER LET HER GO David Gates, Elektra 45223 (Kipahulu, ASCAP)
13	7	11	SALLY G Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI)
14	8	9	ROCK 'N ROLL (I Gave You The Best Years Of My Life) Mac Davis, Columbia 3-10070 (Trec, BMI)
15	11	10	LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn, Bell 45620 (Arista) (ABC/Dunhill, BMI)
16	31	3	I'VE BEEN THIS WAY BEFORE Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP)
17	14	15	MANDY Barry Manilow, Bell 45613 (Arista) (Screen Gems-Columbia/Wren, BMI)
18	25	6	I'LL STILL LOVE YOU Jim Weatherly, Buddah 444 (Keca, ASCAP)
19	16	12	PLEASE MR. POSTMAN The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
20	27	5	WE MAY NEVER LOVE LIKE THIS AGAIN Maureen McGovern, 20th Century 2158 (Fox Fanfare/Warner-Tamerlane, BMI/20th Century/Warner Bros., ASCAP)
21	23	10	SAD SWEET DREAMER Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP)
22	19	10	THAT GREAT OLD SONG George Fischhoff, GNP Crescendo 491 (George Fischhoff, ASCAP)
23	20	13	ONLY YOU Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
24	50	2	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. Thomas, ABC 12054 (Press/Tree, BMI)
25	21	15	MY EYES ADORED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
26	24	6	LOVE SAID GOODBYE Andy Williams, Columbia 10078 (Famous, ASCAP)
27	29	7	PLEDGING MY LOVE Tom Jones, Parrot 40081 (London) (Lion/Wemar, BMI)
28	30	5	CHICO AND THE MAN (Main Theme) Sammy Davis Jr., 20th Century 2160 (J & H, ASCAP)
29	49	2	MY BOY Elvis Presley, RCA 10191 (Colgems, ASCAP)
30	32	5	BIG YELLOW TAXI Joni Mitchell, Asylum 45221 (Siquomb, BMI)
31	34	4	STAR ON A TV SHOW, Stylistics Stylistics, Avco 4649 (Avco, ASCAP)
32	36	3	EASTWARD Letterman, Capitol 4005 (Yarone, ASCAP)
33	39	4	YOU ARE YOU Gilbert O'Sullivan, MAM 3642 (London) (MAM, ASCAP)
34	40	2	EMOTION Helen Reddy, Capitol 4021 (Warner Bros., ASCAP)
35	37	4	LOVIN' YOU Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
36	38	4	FRONT PAGE RAG Billy May, MCA 40352 (Duchess, BMI)
37	35	9	THE ENTERTAINER Billy Joel, Columbia 3-10064 (Home Grown/Tinker Street Tunes, BMI)
38	44	2	MY ELUSIVE DREAMS Charlie Rich, Epic 8-50064 (Columbia) (Tree, BMI)
39	46	3	THANKS FOR THE SMILES Charlie Ross, Big Tree 16025 (Atlantic) (House Of Gold, BMI)
40	NEW ENTRY		PART OF THE PLAN Dan Fogelberg, Epic 8-50055 (Columbia) (Hickory Grove, ASCAP)
41	NEW ENTRY		WALKING IN RHYTHM Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
42	45	4	DOCTOR'S ORDERS Carol Douglas, Midland International 10113 (RCA) (Cookaway, ASCAP)
43	43	4	ONE DAY OF LOVE Herb Ohta, A&M 1647 (Almo, ASCAP)
44	48	3	I WON'T LAST A DAY WITHOUT YOU Al Wilson, Rocky Road 30202 (Arista) (Almo, ASCAP)
45	47	2	UP IN A PUFF OF SMOKE Polly Brown, GTO 1002 (ABC) (Almo, ASCAP)
46	41	9	HOPPY, GENE AND ME Roy Rogers, 20th Century 2154 (Peso/Lowery, BMI)
47	42	6	DAY TRIPPER Anne Murray, Capitol 4000 (Maclen, BMI)
48	NEW ENTRY		SAIL ON WHITE MOON Johnny Mathis, Columbia 3-10080 (Bushika, ASCAP)
49	NEW ENTRY		NO LOVE IN THE ROOM 5th Dimension, Arista 0101 (Tiny Tiger/Balloon, ASCAP)
50	NEW ENTRY		LOVER PLEASE Kris Kristofferson & Rita Coolidge, Monument 8-8636 (Columbia) (Lyn-Lou, BMI)

NEW YORK

Miguelito Valdez, Mr. Babalu, has signed an exclusive contract with Associated Bookings. ... **WHOM-AM**, rumor has it, will go through major changes in format and personnel upon new management takeover. ... **Angelica Maria** (Sonidos Int), star of the popular TV soap opera "Peregrina," is also a full-fledged recording artist. Her recent release is "Te Busco, Te Extran."

Musicalia Records, a new firm, has signed an exclusive contract with **Latin Sound Studios** to record 10 LPs in the coming season. ... **Ismael Miranda** and **Santos Colon** soon due in these parts from Puerto Rico to promote their recent releases on Fania. ... **Rinel Sousa** preparing an extensive trip through South America to confer with RCA executives on the recently signed RCA-Mexicana licensing deal.

The **Monastery, Cork and Bottle, Hipocampo, Corso** and **La Mancha** are some of the local dance places increasing their schedules. This means but one thing—the needed added exposure for dance bands at a time when work is sorely needed. ... **Carnaval De Brazil '75** at the **Waldorf Astoria**, under the direction of **Jota Alvez** of the **Brazilian Promotion Center**, was an evening of merriment for over 2,000 revelers who danced in elaborate costumes to imported native bands. An important event for the Brazilian community of N.Y.

Celia Cruz in Concert—an hour long UHF television special was presented here Jan. 27, showcasing Ms. Cruz' talents and musical accomplishments over the years. **Quimbara** is high on the charts. ... It's a single from her "Celia And Johnny" LP. **Olquita and Lisette**, two sisters, two stars, two new albums on **Borinquen**. ... **Broadway Recording Studios, Good Vibrations, Regent** and the new **Latin Sound**, all report heavy recording schedules.

The **Joe Gaines Express** moves to a new time slot 9:30-12 a.m. and to station **WBNX, La Grande**. This will be the only English program in a totally involved Latin station. ... **Ord, Duro, Chocolate, Latin Dimensions** and **Herminio Ramos** are all preparing new releases on **Mexicana**. ... **Coco** released "Un Dia Bonito" from the **Eddie Palmieri LP**. ... Any news? Please send it to **Ralph Lew, Latin Dept., Billboard, 1 Astor Plaza, N.Y.** **RALPH LEW**

SANTO DOMINGO

Dominican songstress **Rhina Ramirez** (Montilla) after her successful tour of Spain which was extended from two weeks to 12, is being presented as the feature attraction at the **Paraiso Marriot Hotel** in **Acapulco**.

Johnny Ventura, Dominican salsa king on the **Discolor** label, gave a special concert on Christmas Day at the **Quisqueya Stadium** organized by **Rafael Corporan de los Santos**.

Luisa Maria Guell, Cuban songstress on the **Gema** label, and Mexican singer **Pedro Vargas** (RCA), have bookings for performances at nightclubs and TV presentations. ... Dominican group **Wilfredo Vargas y los Beduinos** (Karen) has been signed by agent **Alvarito Ortiz** of **Happy Ortiz Productions** of New York for dates at the **Happy Hill Casino** in New York.

Recent albums on the market are **Marco Antonio Muniz's LP** on the **RCA** label of Mexico; **Danny Rivera** (Velvet), singer from Puerto Rico has a new LP with hit song titled, "Tu Carino Se Me Va," and Dominican singer **Sonia Silvestre** on the local **Karen** label has released her second LP which was recorded in **Buenos Aires** and includes some

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of her own compositions and selections by international composers: **Leonor Porcella de Brea** (Dominican); **Mari Trini** (Salon Mozart) from Spain; **Jaqui Nunez del Risco** (Dominican) and **King Clave**, Argentinian singer/composer on the **Orfeon/Karen** label. This LP is getting heavy airplay and all the arrangements are by Dominican orchestra leader and arranger **Jorge Taveras**.

Dominican recording artist **Fausto Rey** (Montilla) returned from concert engagements in New York for dates at the new **Maunaloa nightclub** and the **El Conquistador club** at the **Hotel Naco**.

According to a survey made by local music journalists, the top singers and artists of 1974 are Dominican

male singer **Fausto Rey** (Montilla); Dominican female singer **Charitin Goico** (Alhambra); Dominican group, salsa King **Johnny Ventura and His Combo Show** (Discolor); Dominican composer **Yaqui Nunez del Risco**; best song "Amigo Mio" interpreted and composed by **Charitin Goico**; international singer **King Clave** (Karen) from Argentina. Special merit was given to **Los Beduinos** (Karen), a Dominican group that came up with several hit records.

Colombian singer/composer **Alejandro D'Leus** had dates at the new **Comodoro Hotel** and has released a new single "Maria Isabel Es Mi Vida"/"Nuestro Amor Venecera." D'Leus is working on a new album which will include several of his own songs. **FRAN JORGE**

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	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	8	FREDDIE MARTINEZ Pure Gold, Freddie 1021
2	CELIA & JOHNNY Quimbara, Vaya XVS-31	9	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
3	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009	10	LUCHA VILLA Los Discos De Oro, Musart 1636
4	ROSEDA BERNAL La Esposa Olvidada, Latin International 5027	11	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
5	LOS MUECAS Roguera De Amor, Caytronics 1413	12	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
6	LOS BABYS Como Sufró, Peerless 1769	13	JUAN TORRES A Borinquen, Musart 1640
7	LOS FREDDYS Epoca De Oro, Peerless 10041	14	NELSON NED Nelson Ned, United Artists 1550
		15	LOS HUMILDES Un Probe No Mas, Fama 524

IN MIAMI

1	CELIA & JOHNNY Quimbara, Vaya XVS-31	8	SANDRO Siempre, Caytronics 1426
2	JULIO IGLESIA A Flor De Piel, Alhambra 19	9	ISMAEL MIRANDA En Fa Menor, Fania XSLP-00466
3	PALITO ORTEGA Yo Tengo Fe, International 458	10	VICTOR ITURBE Victor Iturbe, Miami 6098
4	CAMILO SESTO Camilo Sesto, Pronto 1011	11	LUISA MARIA GUELL Luisa Maria Guell, Gema 5018
5	SOPHY Sophy, Velvet 1491	12	THE JUDGE'S NEPHEWS The Judge's Nephews, Audio Latino 4070
6	NELSON NED The Magic of Nelson Ned, United Artists 324	13	LISETTE Lisette, Borinquen 1261
7	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX	14	CONJUNTO UNIVERSAL Tremendo Disco Con Universal, Velvet 487
		15	LUIS GARCIA Canto A L'Amor, Audio Latino 4065

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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	15	I BELONG TO YOU —Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)	★	45	6	YOU AND YOUR BABY BLUES —Solomon Burke Chess 2159 (Chess/Janus)	★	85	2	SATIN SOUL —Love Unlimited Orchestra (B. White), 20th Century 2162 (Sa-Vette/January, BMI)
2	2	10	FIRE —Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	★	55	4	REMEMBER WHAT I TOLD YOU TO FORGET —Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	★	69	5	SOME OTHER TIME —Simtec Simmons (R. Simmons, R. Simmons), Innovation II 8047 (Warner Bros.) (Quintrac/Simtec, ASCAP)
3	5	10	RHYME TYME PEOPLE —Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	★	35	18	MY MAIN MAN —Staple Singers (B. Crutcher, M. Rice, B. Manuel, L. Nix), Stax 0227 (Columbia) (East/Memphis, BMI)	★	70	NEW ENTRY	DANCE THE KUNG FU —Carl Douglas (C. Douglas, Buddu), 20th Century 2168 (Carren/Woolfson, MCPS)
★	7	10	DON'T CHA LOVE IT —Miracles (F. Perren, C. Yarian) Tania 54256 (Motown) (Jobete, ASCAP)	★	44	8	LOVE, DON'T GO THROUGH NO CHANGES ON ME —Sister Sledge (P. Grant, G. Guthrie), Atco 457008 (Music Montage/Atco, BMI)	★	71	5	WANNA BE WHERE YOU ARE —Zulema (A. Ross, L. Ware), RCA 10116 (Stein & Van Stock, ASCAP)
★	13	10	LADY MARMALADE —LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tony Boy/Kenny Nolan, ASCAP)	★	37	42	NEVER CAN SAY GOODBYE —Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP)	★	72	NEW ENTRY	LOVE CORPORATION —Hues Corporation (W. Holmes), RCA 10200 (Jimi Lane/Ensign, BMI)
★	8	13	PICK UP THE PIECES —Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	★	38	20	I WOULDN'T TREAT A DOG (The Way You Treat Me) —Bobby Blue Bland (M. Price, D. Walsh, S. Barr, M. Omartian), ABC/Dunhill 15015 (American Broadcasting/Holocaustus/Golden Clover, ASCAP)	★	73	5	GRAB IT —Olympic Runners (B. Hammond), London 216 (Burlington/Uncle Dors, ASCAP)
★	12	6	SHAME, SHAME, SHAME —Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	★	39	22	ONE TEAR —Eddie Kendricks (L. Gaston), Tania 54255 (Motown) (Stone Diamond, BMI)	★	74	3	BOOGIE DOWN —Van McCoy & The Soul City Symphony (F. Wilson, L. Caston, A. Poree), Avco 4648 (Stone Diamond, BMI)
8	10	9	MIDNIGHT SKY Part 1 —Isley Bros. (R. Isley, D. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia)	★	40	59	LOVIN' YOU —Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)	★	75	4	TUNE UP —Dramatics (W. Schofield), Cadet 5706 (Chess/Janus) (Groovesville, BMI)
★	14	9	TOBY/THAT'S HOW LONG —Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)	★	41	52	LOVE IS A FIVE LETTER WORD —Jimmy Witherspoon (G. Barge), Capitol 3998 (Chevis, BMI)	★	77	3	THE JONESES (Part 1) —S.O.U.L. (L. Lovett), Muscor 1500 (Artal, ASCAP)
10	4	12	LET ME START TONITE —Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)	★	42	23	YOU'RE THE FIRST, THE LAST, MY EVERYTHING —Barry White (B. White, T. Sepe, P.S. Radcliffe), 20th Century 2133 (Sa-Vette/January, BMI)	★	78	6	INSPIRATION INFORMATION —Shuggie Otis (S. Otis), Epic 8-50054 (Columbia) (Off The Wall, BMI)
11	1	9	HAPPY PEOPLE —Temptations (J. Bowen, D. Baldwin, L. Richie), Gordy 7138 (Motown) (Jobete, ASCAP)	★	43	24	LONG AS HE TAKES CARE OF HOME —Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)	★	79	2	GETTING IT ON IN '75 —Dennis Coffey (P. Coffey, M. Theodore), Sussex 631 (Interior, BMI)
★	16	8	I GET LIFTED —George McCrae (H.W. Casey, R. Finch), TK 1007 (Sheryl, BMI)	★	44	32	HEARTBREAK ROAD —Bill Withers (B. Withers), Sussex 629 (Interior, BMI)	★	80	6	WILL WE EVER COME TOGETHER —Black Ivory (R. John, M. Gately), Buddah 443 (Buddah/Jobete, ASCAP)
★	28	4	EXPRESS —B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O/Jeff-Mar, BMI)	★	45	34	KUNG FU FIGHTING —Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)	★	81	6	TOO LITTLE IN COMMON —Newcomers (H. Bank, C. Hampton) Truth 3213 (Stax) (East Memphis, BMI)
14	6	12	I AM, I AM —Smokey Robinson (W. Robinson), Tania 54251 (Motown) (Tania, ASCAP)	★	46	37	GUILTY —First Choice (R. Roker, G. Shury), Philly Groove 202 (Arista) (ATV, BMI)	★	82	NEW ENTRY	LOVE FINDS ITS OWN WAY —Gladys Knight & The Pips (J. Weatherly), Buddah 453 (Kecca, ASCAP)
★	19	8	YOU'RE AS RIGHT AS RAIN —Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Bellboy, BMI)	★	47	48	PARTY IS A GROOVY THING —People's Choice (S. Brunson), TSP 8-4759 (Columbia) (Mighty Three, BMI)	★	83	4	ONCE YOU GET STARTED —Rufus (G. Christopher), ABC 12066 (Sufur, ASCAP)
16	9	11	DOCTOR'S ORDERS —Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	★	48	39	BABY HANG UP THE PHONE —Carl Graves (L. McManus, L. Pedroski), A&M 1620 (Tiny Tiger, ASCAP)	★	84	NEW ENTRY	I'LL BE WHAT YOU WANT ME TO BE —Charles Brinkley (H. Beatty, G. Tobin), Music Machine 3145 (High Sierra, ASCAP)
17	17	9	SUNSHINE Part II —O'Jays (B. Sigler, P. Hurt), Philadelphia International 8-3558 (Assorted, BMI) (Columbia)	★	49	57	THE RAP/IF LOVING YOU IS WRONG —Millie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Clondike, BMI)	★	85	5	DEEPER AND DEEPER —Bobby Wilson (R. Wilson, V. Bullock), Buddah 449 (Kama Subra/ Malufudi, BMI)
★	31	6	SUPER DUPER LOVE Pt. 1 —Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)	★	50	68	SHOESHINE BOY —Eddie Kendricks (H. Booker, L. Allen), Tania 54257 (Motown) (Stone Diamond, BMI)	★	86	6	ONLY SO MUCH OIL IN THE GROUND —Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 8055 (Kuphilo, ASCAP)
19	21	8	I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE —Al Wilson (P. Williams, R. Nichols), Rocky Road 30202 (Arista) (Almo, ASCAP)	★	51	74	SHINING STAR —Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittarius, ASCAP)	★	87	2	SMOKIN' ROOM —Carl Carlton (D. Belfield), ABC 12059 (American Broadcasting, ASCAP)
★	26	8	FEEL THE NEED —Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI)	★	52	54	PEOPLE SAY —Meters (L. Nocentelli, A. Neville, J. Modeliste, G. Porter, Jr.), Reprise 1314 (Phonelander, BMI)	★	88	3	LET THE GOOD TIMES ROLL —Gardland Green (A. Smith, P. Boyd), Spring 151 (Polydor) (Gaucho/Belinda/Lecan, BMI)
★	35	5	MOTHER'S SON —Curtis Mayfield (C. Mayfield), Curtom 2006 (Buddah) (Camad, BMI)	★	53	40	BOOGIE ON REGGAE WOMAN —Stevie Wonder (S. Wonder), Tania 54254 (Motown) (Jobete/Black Bull, ASCAP)	★	89	5	RUMBLE IN THE JUNGLE —Don Covay (D. Covay, E. Watts), Mercury 73648 (Phonogram) (Ragmap, BMI)
★	41	4	I AM LOVE, Part 1 & 2 —Jackson 5 (M. Larson, J. Mann, D. Fencetone, R. Rancifer), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI)	★	54	61	I'LL BE HOLDING ON —Al Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI)	★	90	2	MY LITTLE LADY —Bloodstone (C. McCormick), London 1061 (Crystal Jubeebox, BMI)
23	11	10	STRUTTIN' —Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEP, BMI)	★	55	66	CRY TO ME —Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC)	★	91	3	I DON'T KNOW IF I CAN MAKE IT —Dawn Smith (D. Smith), Scepter 12400 (It Ain't Moth, BMI)
★	24	7	JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another) —Gloria Scott (B. White, V. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI)	★	56	77	WALKING IN RHYTHM —Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	★	92	NEW ENTRY	SOME KIND OF WONDERFUL —Grand Funk (J. Ellison), Capitol 4002 (Dandelion/Crash, BMI)
25	27	11	BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear) —Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI)	★	57	62	I'M A PUSHOVER —K.C. & The Sunshine Band (H.W. Casey), TK 1008 (Sheryl, BMI)	★	93	2	MIGHTY CLOUD OF JOY —Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15025 (American Broadcasting/DaAn, ASCAP)
26	29	9	EXPRESSWAY TO YOUR HEART —Margo Thunder (K. Gamble, L. Huff), Haven 7008 (Capitol) (Double Diamond/Downstairs, BMI)	★	58	43	FROM HIS WOMAN TO YOU —Barbara Mason (B. Crutcher, L. Snell), Buddah 441 (East/Memphis, BMI)	★	94	3	THE BOTTLE (La Botella) —Bataán (G. Scott-Heron), SolSoul 8701 (Brouhaha, BMI)
★	36	5	STAR ON A TV SHOW —Stylistics (Hugo & Luigi, G. Weiss), Avco 4649 (Avco, ASCAP)	★	59	65	GET DOWN Pt. 1 —Joe Quarterman and Free Soul (J. Quarterman), Mercury 73637 (Phonogram) (Free Soul/Unichappell, BMI)	★	95	4	GIVE ME YOUR BEST SHOT BABY Part 1 —Ebb Tide (F. Fioravanti, P. Rakes), Sound Gems 100 (Melomega, ASCAP/Philmela, BMI)
★	33	17	SHOORAH! SHOORAH!/TONIGHT'S THE NIGHT —Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)	★	60	69	THE BERTHA BUTT BOOGIE —Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)	★	96	15	TOM CAT —Tom Scott & L.A. Express (T. Scott), Ode 66105 (A&M) (Hollenbeck, BMI)
★	46	4	SUPERNATURAL THING, Part 1 —Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	★	61	49	TELL ME WHAT YOU WANT —Jimmy Ruffin (J. Ruffin), Chess 2160 (Chess/Janus) (Ruffin-Ready, BMI)	★	97	NEW ENTRY	I FEEL SANCTIFIED —Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)
30	25	11	GIRLS (Part 1) —Moments and Whatnauts (H. Ray, A. Goodman, V. Dodson), Stang 5057 (All Platinum) (Gambi, BMI)	★	62	67	SINCE I FOUND MY BABY —Cornelius Brothers & Sister Rose (E. Cornelius), United Artists 534 (Unart/Stage Door, BMI)	★	98	NEW ENTRY	STOMP & BUCK DANCE —Crusaders (W. Henderson), ABC/Blue Thumb 261 (Four Knights, BMI)
31	15	16	DON'T TAKE YOUR LOVE FROM ME —Manhattans (A. Felder, B. Sigler), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	★	63	NEW ENTRY	SING IT AGAIN, SAY IT AGAIN —Aretha Franklin (C. Franklin), Atlantic 3249 (Alghan/Pundit, BMI)	★	99	NEW ENTRY	I JUST CAN'T SAY GOODBYE —Philly Devotions (J. Davis), Columbia 3-10076 (Bryvek/John Davis, ASCAP)
32	38	11	GET DANCIN' —Disco Tex & The Sex-O-Lettes (B. Crewe, K. Nolan), Chelsea 3004 (Hearts Delight, BMI/Kenny Nolan/Coral Rock, ASCAP)	★	64	60	VANISHING LOVE —John Edwards (S. Dees), Aware 045 (GRC) (Moonsong, BMI)	★	100	NEW ENTRY	BUMP ME BABY, Part 1 —Dooley Siverspoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP)
				★	65	79	BACK FROM THE DEAD —Bobby Byrd (No info available), International Brothers	★			COME ON DOWN (Get Your Head Out Of The Clouds) —Greg Perry (L. Perry, K. Davis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP)
				★	66	75	AIN'T NO NEED OF CRYING —Rance Allen Group (D. Porter), Truth 3210 (Stax) (Robosac, BMI)				
				★	67	51	GIVE THE LITTLE MAN A GREAT BIG HAND —William DeVaughn (W. DeVaughn), Roxbury 2005 (Melomega/Coral Rock/American Dream, ASCAP)				

Soul Sauce

All Platinum Acts Change With Trends

By JEAN WILLIAMS
LOS ANGELES—"Inflation has driven people back into the home and once inside, music becomes a vital part of their effort to escape the harsh negative realism of life," says Joe Robinson, owner and board chairman of All Platinum Records in New York.

"My artists have changed their styles to coincide with today's music trends. Music with an up-swing beat that does not leave the listener depressed is what is selling, so our line is now disco."

Robinson says that business has never been better, and he is in the process of expanding his operation. A recently completed distribution deal with Philips of Holland has given him two hit records in that area, "Girls" by the Moments and Whatnauts (Stang), and "Shame Shame Shame" by Shirley and Company (Vibration). Both labels, with Turbo and Astroscope, are subsidiaries of All Platinum.

He has a feel for his market. Starting in promotion before opening the doors of All Platinum Records several years ago, he says, "I must get totally involved with what happens in the streets so that I will not lose the musical heartbeat, which is what keeps my company alive."

Robinson's wife Sylvia, formerly of the famed duo of Mickey and Sylvia, and more recently gold record winner for her record "Pillow Talk," is writer, producer and recording artist with the company.

Sylvia has written and produced several gold records for the Moments, including "Not On The Outside" and "Love On A Two Way Street."

Robinson uses his studio facilities as a training ground for his artists. "I want my artists to be able to do more than sing." The Moments, under the direction of Sylvia, have become competent writers and producers, producing not only themselves, but other All Platinum artists.

(Continued on page 31)

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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	2	8	NEW AND IMPROVED Spinners, Atlantic SD 18118	32	36	14	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY 9002-2
2	3	12	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	33	23	16	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
3	1	8	KUNG FU FIGHTING AND OTHER GREAT LOVE SONGS Carl Douglas, 20th Century T-464	34	22	10	THE BADDEST TURRENTINE Stanley Turrentine, CTI 604851 (Motown)
4	4	12	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	35	37	21	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)
★	9	8	AVERAGE WHITE BAND Atlantic SD 7308	36	39	3	BREAKIN' BREAD Fred & The New JB's, People-PE 6604 (Polydor)
6	5	11	FLYING START Blackbyrds, Fantasy F-9472	37	31	16	DO IT BABY Miracles, Tamla 334V1 (Motown)
7	7	7	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	★	50	2	A SONG FOR YOU Temptations, Motown C6 969S1
★	11	10	SATIN DOLL Bobbi Humphrey, Blue Note BN LA344 G (United Artists)	39	30	6	PRICED TO SELL Funk Inc., Prestige P 10087 (Fantasy)
9	10	23	CAN'T GET ENOUGH Barry White, 20th Century T-444	40	NEW ENTRY		NIGHT BIRDS La Belle, Epic NE 33075 (Columbia)
10	6	8	WITH EVERYTHING I FEEL IN ME Aretha Franklin, Atlantic SD 18116	41	42	4	GITTIN' DOWN Love, Togetherness & Devotion (LTD), A&M SP-3658
11	13	11	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	42	46	2	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030
★	18	7	SUN GODDESS Ramsey Lewis, Columbia KC 33194	43	38	36	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809
13	15	11	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317	★	NEW ENTRY		LOVE IS A FIVE LETTER WORD Jimmy Witherspoon, Capitol ST 11360
14	14	6	THE MAGIC OF THE BLUE Blue Magic, Atco SD 36-103	45	47	17	IN HEAT Love Unlimited, 20th Century T-443
★	21	3	REALITY James Brown, Polydor PD 6039	46	43	13	HEAVY Stylistics, Avco AV 69004
★	20	37	BODY HEAT Quincy Jones, A&M SP 3617	★	57	40	MARVIN GAYE LIVE Tamla T6 333S1 (Motown)
17	19	47	MIGHTY LOVE The Spinners, Atlantic SD 7296	★	NEW ENTRY		HOT CITY Gene Page, Atlantic SD 18111
18	8	28	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	49	35	35	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)
19	12	6	TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121	★	NEW ENTRY		DON'T CHA LOVE IT Miracles, Tamla T6 33651 (Motown)
★	25	42	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	51	55	3	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834
21	24	13	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465	★	NEW ENTRY		DREAMER Bobby Blue Bland, ABC/Dunhill DSX 50169
22	16	10	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)	52	34	30	GOT TO FIND A WAY Curtis Mayfield, Curtom GRS 8604 (Buddah)
23	17	12	CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)	53	53	12	BORBOLETTA Santana, Columbia PC 33135
24	28	13	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	54	44	14	HARD CORE POETRY Tavares, Capitol ST 11316
25	29	13	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	55	58	2	YOU FUNNY MOODS Skip Mahoney & The Casuals, D.C. International DCI 3001
26	27	5	EVERLASTING LOVE Carl Carlton, ABC ABCD 857	★	NEW ENTRY		I'LL BE YOUR EVERYTHING Percy Sledge, Capricorn CP 0147 (Warner Bros.)
27	33	8	BLACK BACH Lamont Dozier, ABC ABCD 839	★	NEW ENTRY		BUS STOP Oliver Sane, Abet 406 (Nashboro)
28	32	20	THRUST Herbie Hancock, Columbia PC 32965	58	60	2	THE O'JAYS Bell 6082 (Arista)
★	45	3	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)	★	NEW ENTRY		SHE'S GONE Lou Rawls, Bell 1318 (Arista)
★	40	9	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	59	60	2	
★	41	2	FOREVER, MICHAEL Michael Jackson, Motown M6 825S1	60	52	5	

General News

Jazz: The Small Group Scene

• Continued from page 25

during concerts), says that jazz is at the roots of his seven-piece band, but he says that his Panamanian background reflects in his leaning toward such Latin bandleaders as Tito Puente and Tito Rodriguez.

His music is a gumbo of styles, a pastiche of influences which are cooked together nicely and succinctly.

It takes time for a new group to break through in jazz because the promotional outlets aren't as widespread as they are in pop music.

But Keith Jarrett, Herbie Hancock, John McLaughlin's Mahavishnu Orchestra (reorganized with strings), Chick Corea and Weather Report, are all being played on jazz stations and all selling.

The one thread that binds them all together is their reliance on using power and intensity in their music in a way that the old mainstream players who comprised the bulk of the jazz groups in the 40s, 50s and early 60s never did.

Miles Davis, the kingpin among group leaders, remains at the top of the inspirational ladder after discovering how to blend the new with the old, start wearing leather vests and plug various sound modifiers to his trumpet.

Running parallel with these aforementioned groups are several delightful softer sounding bands, including several featuring vibists and flutists.

In the latter category is Bobbi Humphrey, a delightful surprise as a break-through artist, whose light and breezy sound captures all the intimacy and delicacy of love.

Roy Ayres has become a top-selling vibist, a position he has worked at a long time, dating back to his days with Blue Note and now emerging on Polydor. One performer who has been fighting the good fight for recognition and weaves in and out of polls is Gary Burton, the young "old man" of vibes who has been on RCA and played all the major festivals around the world.

Burton's problem seems to have been that he was in the shadow of Cal Tjader and Milt Jackson and several other veteran players who seemed to have the name power to hold down his own career.

But work he does and Burton

Acts Change With Trends

• Continued from page 30

A career resurgence for stars of the '50s, Shirley and Lee, Hank Ballard, Donnie Elbert and the late Linda Jones is a major project. "The experience and talent of these people should be utilized," he says.

Of other record companies that cater to the r&b market, Robinson says: "If at all possible, we should remain independent, and in that way we can help each other to become stronger. If we stay on the right track we will all continue to grow."

Allen Lott, national album promotion director of Atlantic Records, reports that the new single taken from the Spinners' latest album "New and Improved" will be "Living A Little Laughing A Little." "Talking To Myself" is the soon-to-be-released single from Blue Magic's LP "Magic Of The Blue" (Atco). And a deal is being made by Atlantic to record Margie Joseph and Blue Magic as a team.

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holds up an important tradition of openness in vibes playing, trying to blend jazz with country tunes or whatever is commercial and applicable at the moment.

All of the musicians are road workers, playing before the public which is a distinction from the studio band heads who are also LP sellers.

Saxophonist Eddie Harris represents a musician—long in credits—who keeps coming up with vital new ideas, oftentimes before anyone thinks of them. He rides up and down the charts with inventive LPs, from working with British rockers to expanding the idea of amplifonics.

Herbie Mann, the top flutist who seems always searching for something new, is another musician aware of trends and musical styles, working with soul and reggae and never standing still with any group he puts together.

Les McCann could be a good singer if he choose to follow that path, but fortunately he combines a smooth, sweet voice with a fine piano style, which dishes out soul and funk and aggressive electrical impulses. Now he talks about going after the rock crowd.

The idea of sidemen graduating to group leader is best exemplified by bassist Stanley Clarke, who has made a name for himself around New York City with Chick Corea's Return To Forever. Clark's first LP on Atlantic shows signs of spreading across the country in popularity.

There are two bands which are right down in the middle of the soul camp, the Crusaders (formerly the Jazz Crusaders when many musicians weren't afraid of the word) and the Blackbyrds, Donald Byrd's friends from Howard University who still call themselves students but are earning their degrees in money-making.

Trumpeter Chuck Mangione is in a class by himself. He plays with an involved coolness which incorporates ingredients of quasi-Latin spices plus a wide open sound. He continues to grow in popularity although not in importance as a stylist. Finally, there are the soloists who

front groups on record albums but who don't necessarily make the club circuit their concern 100 percent of the time. George Benson, Stanley Turrentine, Freddie Hubbard and Hank Crawford are in this fraternity.

One act which has yet to really hit its potential is the Brubeck family package, Dave and his sons who are often forming their own bands within the main band. In his own right father Dave is a distinctively individual pianist responsible for some excitingly inventive LPs during the 50s-60s for Columbia.

Today, McCoy Tyner has the edge as being one of the most popular pianists and his style centers around long lines, intense progressions and pretty, melodic phrases which pop in and out.

In substance, the more established names are holding their own, but have been edged aside a bit by the newer players who respond to the appeal of amplified instruments and have their ears acclimated to the sheer power of AC-DC current. In other words, small groups are producing big sounds almost herculean in power terms, eclectic in nature but reaching new audiences all the time outside the pure jazz community.

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I get tours of Alcatraz from ex-cons, economic views from Grapes of Wrath hobos, death threats from Zebra, frowns from William Arntz, philosophy from Judy Collins, response from listeners. Oh yes, I also pick up a few things from the wire services.

I'm out because the listeners were having trouble dancing to my jokes. Then my unemployment check bounced. Funnyman with 6 years exp. ready to do a job for you.

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Vox Jox

Continued from page 21

two times a night, and periodic "Rolling Stone Interviews." Adds that JoJo Gunne stopped by the other day and WHMQ music director Redbeard gave them station teshirts.

A radio fan writes in and asks me to praise Jim Stewart and Glen Olson at WWTC in Minneapolis. Says they're quite good... Don Quatsch Trospser, another short-timer, has been doing the mid-day show at AFN, Frankfurt, Germany.

A lot of stations around the country are doing more to boost the economy than meets the eye. KOY in Phoenix donated a four-week saturation campaign to boost local car sales. And in Indianapolis WIRF general manager Don Nelson put out this memo:

Ken Gaines dropped me a note: "We just received our ARB for Oklahoma City and I am happy to say that KTOK is not only No. 1, but enjoys the best rating ever in ARB. It represents a winning spirit and a super staff."

Lineup at KFH in Wichita, Kan., includes Scot Michels, the program director, 6-9 a.m.; Keith Foster 9 a.m.-2 p.m.; Bwana J.J. Stone 2-6 p.m., music director John Speer 6-10 p.m., a talk show with Dan Ayers until 3 a.m., Doc Lively 3-6 a.m., with Ray Elliot on weekends.

Some stations have basketball teams: WAVZ in New Haven has an ice hockey team. Unfortunately, at last report, only one of the guys could skate. Team includes program director Steve Warren, Johnny Walker, Jack Griffith, Mike Dean, John Kristoff, Nick O'Neal, Dick Shumeyer, and Ron Foster... Dan Derringer, head of music and pro-

gramming at WKCQ, says the line up of his Q-country format station includes himself 5-11 a.m., Jay Richards 11 a.m.-7 p.m., and Tom Samoray. The station is out there in mid-Michigan somewhere, but Dan forgot to tell me what town and Spot Radio doesn't mention the calls. You must be lost, Dad.

Bill Hopkins just called from the wild and wicked streets of New York. He's been doing voice-overs and unders, but might be more interested in doing some real radio again. Talk to him at 210-360-0115.

I just talked with Bob Hamilton in Flagstaff, Ariz. His phone number is 602-774-0551 and he'd like to hear from buddies. He's attending Northern Arizona and wading through snowdrifts while studying communications. Hopes to get his bachelor's and then go on for a master's degree in psychology of communications.

The lineup at KBEQ-FM in Kansas City now has Michael O'Bryan 6-10 a.m., Bob Laurence 10 a.m.-2 p.m., program director Bobby Day 2-6 p.m., Chuck Cannon 6-10 p.m., Chuck Harmon 10 p.m.-2 a.m., and all-night man Ray Sherman... Beautiful Edna Collison is the new national promotion director for all labels handled by Sussex Records, albums and singles. She'd been head of artists relations for the label. In her new position, she reports directly to label president Clarence Avant.

New program director of WRNO-FM in New Orleans is Trigger (Max Bozo) Black. Station has dropped its association with programming consultant Lee Abrams. New music director is Mitch McCracken... Paulie Simon is now at WXLO in New York and Mike Scalzzi, program director of WBLI in Patchogue, Long Island, N.Y., is looking for another all-night person. Should be able to do production, too.

Gary Allyn needs progressive and soft rock LPs at KDEO in San Diego. Fast... Now, Lee Abrams with Kent Burkhart and Associates, out of Atlanta, writes to tell me that they've just signed WDVE in Pittsburgh and WGRQ in Buffalo for consultation. These "stations will be using the format I developed which is presently on the air at WKLS in Atlanta, WQDR in Raleigh, WDQQ in Lexington, and WIAV-FM in Grand Rapids, as well as night-time at WROQ in Charlotte." So, Lee may have lost New Orleans, but he's scoring elsewhere.

Paul Herzog has been appointed national sales manager of the Dr. Demento Show, being syndicated by Gordon/Casady Inc., Los Angeles. He'd been an account executive at KLOS in Los Angeles... J. Paul Emerson has left KUPD in Phoenix to do news at KGMQ in Honolulu, a Cecil Heftel station... Robert E. Richer, executive vice president of Able Communications, has been elected president of the Vintage Sports Car Club of America. And, in honor of the occasion, he sends me a picture of him driving a 1954 Le Mans Replica Frazer Nash.

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Harman-Kardon In Factory Sales Shift

By STEPHEN TRAIMAN

PLAINVIEW, N.Y.—In correlated moves designed to provide increased effectiveness and efficiency in its dealer relationships, Harman-Kardon has shifted from manufacturers reps to factory sales in seven key territories and restructured its discount policies as of Feb. 1.

"Now is the time we're going to see a lot of craziness in the industry," explains advertising and communications manager Steve Phillips. "Manufacturers who 'must sell' are in a very vulnerable position with a collapsing economy, and too many dealers are more lax in their relations with some firms than others."

H-K and its sister firm JBL both had factory team experience to prove that direct sales worked. In metro New York, Bert Brooks heads a team that has handled both H-K and JBL for four years, while Tom Frisina has led the factory team in JBL's home base in Los Angeles.

Affected territories and rep firms—and Phillips emphasizes the shift is in no way a reflection on the jobs they were doing for H-K—include:

- Southern California—Jack Berman Co.
- Northern California—Sinai-Johnson Inc.
- Oregon-Washington—Pacific Northwest Marketing.
- Philadelphia—Assoc. Electronics Reps.
- D.C.-Virginia-Maryland—A.B. & T. Sales Corp.
- Upstate N.Y.—Paston-Hunter Co.
- New England—Robert Reiss Assoc.

The other nine H-K territories, basically covering the Midwest, South and Southwest, are better served by commissioned reps, Phillips notes, due basically to the smaller density of dealerships. "It's

not really a question of cost-cutting," he emphasizes, "but one of increased effectiveness and better performance which should eventually lead to cost savings as well."

The shift from rep to factory sales is connected to the evolutionary discount policy restructuring, Phillips explains. With H-K's basic dealer margin of 40 percent, the original 1 percent discount on 10-day billing of a few years ago quickly evolved into the 3 percent 30-day, net 45-day plan. This change boosted dealer involvement as high as 40 percent and increased H-K cash flow as well.

At the same time, the co-op accrual allowance basically inherited by the hi fi firms from the mass merchandiser audio companies like Zenith wasn't really working. Starting last fall on five receivers, H-K ended the co-op allowance in favor of a 10

(Continued on page 39)

Discrete FM Evaluations Concluded

By MILDRED HALL

WASHINGTON—The National Quadraphonic Radio Committee (NQRC), sponsored by the Electronic Industries Assn. (EIA), has finished its evaluation of seven proposed FM broadcast systems for discrete 4-channel sound.

According to Jack Wayman, senior vice president of the EIA Consumer Electronics Group, the report will be filed with the Federal Communications Commission by the end of March.

The NQRC has completed extensive closed-circuit and over-the-air broadcasts, as well as subjective listening tests on the proposed broadcast systems.

Companies submitting systems for evaluation and participating in the study were General Electric,

(Continued on page 38)

CONFER IN HAWAII

No Pessimism Noted At ERA Gathering

By ANNE DUSTON

CHICAGO—The mood for 1975 among participants at the annual Electronics Representatives Assn. (ERA) marketing conference Jan. 25-30 in Hawaii was one of "cautious optimism," according to Jim Flora, former ERA president and board chairman, and president of J. Malcolm Flora, Inc., Detroit.

"The rep is the beneficiary in a declining market," he points out, "because the manufacturer takes a strong look at his direct factory sales force and weeds out marginal personnel and offices. He looks to the rep, then, for some of his services."

"Most participants realize they will have to work harder to reap the benefits they had a year ago," Flora emphasizes. "Where a company has aggressive promotions, sales are not hurt as much. The attitude was bullish, with a midyear turnaround ex-

pected. By the end of the year to mid-1976, the effects of the recession will be mitigated," he believes.

The distillation of ideas by successful reps during the interaction seminars at the conference proved of prime interest to Flora.

The roundtable discussion following the talks, with 12 people of similar size companies exchanging ideas, proved to be so successful that many reps expressed the feeling that they be extended.

Some ideas Flora came back to Detroit with involved promotions, training methods, and using electronic data more effectively; for example, by detailing the costs of doing business one can spot trends in the effect of inflation.

He plans to set up a complete marketing program for some of his key clients that will include a history of the company, goals, and opportunities for future growth. "If you can affect a 10 percent increase in the heavy side of your business, there has got to be a measurable increase in your profits," he believes.

About 760 reps, distributors, manufacturers and wives attended the conference, with all sessions having a 95 percent attendance, Paul Mazzacano, ERA communications director, reports.

The primary thrust of the conference was to provide a forum for discussion and learning of different views and positions on a variety of subjects are vital to a rep's business, including the value of multiple line sales, techniques of selecting salesmen, negotiating as it relates to the sales process, termination of lines, contracts, expenses, forecasting, transshipments, etc.

Flora felt that the address by Jim Halverson, Director of the Bureau of

(Continued on page 40)

200,000 PROSPECTS CONTACTED

RCA Launches 'Q' Club By Mail

• Continued from page 1

disk and Q-8 cartridge selections from the entire discrete catalog, through reps to its dealers and also to consumers via return of warranty cards for JVC quad receivers, Walker says.

"It's vitally important to get more software into the hands of consumers," he emphasizes, "a major complaint stifling 4-channel growth."

He reports that JVC's own use of warranty card returns—offering two free CD-4 disks from the entire catalog—has gotten far greater response than expected since it began about two months ago.

Heneberry notes that the initial

mailing includes qualified owners of quad disk and tape players, interested prospects for 4-channel equipment (from dealers and hi fi shows), current RCA Music Service members and other key lists that tested well on a small-sample basis.

The 4-color brochure offers any three of 37 pictured disk or tape selections for \$4.95 (retail value \$21-\$24) on a trial membership with purchase of four at regular price (\$6.98-\$7.98) in the following 12 months.

Offerings from entire CD-4 catalog (RCA, WEA, Project 3, etc.) will be listed in "Medley" club brochures issued every four weeks. After initial four purchases, same Music Service deal of one free item for every two purchased will apply.

Only key omission from the mailing piece is any special note to the effect that CD-4 equipment is necessary for discrete quad reproduction of either disk or tape. Heneberry explains that this was not done in the initial mailing for the reason that CD-4 software is fully compatible with existing stereo equipment "and we recognize that some consumers will want to buy Quadradiscs or Q-8 cartridges without an immediate changeover to 4-channel equipment."

Although the Columbia House test for SQ matrix product in a separate club was dropped after what a spokesman termed "disappointing results," the February Columbia

(Continued on page 38)

Herd Boys Ride Herd On Springfield Stereo Buyers

By GRIER LOWRY

SPRINGFIELD, Mo.—Though growing rapidly this "Gateway To The Ozarks" has, with valid reason, been tabbed a "backward market for stereo sound" by some operators. Companies like CMC and Team Electronics, which came in like gangbusters, lasted only a year or two before fading out.

Yet a pair of young, enterprising natives, the Herd brothers, Jim and Ben, have made it big retailing sound in their hometown—apparently finding the key to turning the market on. At this date, their six-year-old House of Sound and an-

other chain operation have the market to themselves.

Percentage figures on sales document clearly how successfully the Herd formula works: Business up 83 percent the second year, then 42 percent, 72 percent, 46 percent and 19 percent last year—with volume into seven figures.

"The per capita outlay for stereo sound is lower than in most areas and it has taken a lot of market development to get people into audio here," Jim Herd says "We've watched people run themselves out of business by impressing the market

with how big they are. Our program is based on pulling traffic without a lot of loss leaders—to build it legitimately and solidly. We shoot for an overall 30 to 31 percent gross profit. We're very advertising and promotion-oriented but we never overreact to what stores in Joplin, St. Louis or Kansas City are doing."

House Of Sound is located on a top traffic artery across from a major shopping center. Last June, the physical dimensions were doubled 4,800 square feet, making room for the six major departments: prerecorded tape, records, parts and accessories, auto sound units and speakers, home stereo—compacts, portables, components, and auto installation and service.

Software covers about 5,000 prerecorded 8-track tapes, 500 cassettes and 5,000 records. Glass-enclosed racks showing 8-track prerecorded tapes feature an automated conveyor that carries items to the central cash-wrap counter. In both home and auto hardware and software, cassette business is insignificant, as the Jim Herd position is that there is more stability in 8-track selling.

"We've had problems with cassette systems and they aren't all related to equipment," the retailer says. "Some of it has been due to inferior quality of prerecorded cas-

ettes. We've opened up and tried to repair some of them and found quality that was inferior to 99-cent blank cassettes. They've created jam-up problems in auto equipment and we can't afford to keep pulling units out of dashes to remedy them.

"True," concedes Jim Herd, "the genuine audiophile is moving toward cassette gear. But I'd rather see the time come when there is more quality in 8-track hardware because, in our book, it's the good-profit, good-playing music medium."

Software buying is charged to Donna Knox, who maintains tight inventory control figures on this cat-

egory. She also keeps close scrutiny of charts of new releases. Suppliers include Columbia, MCA and Commercial (direct) and Roberts, Musical Isle (St. Louis) and National Auto Sound, Kansas City.

Home stereo selling is concentrated in two audio rooms. The smaller is devoted to showing five or six packaged setups—changer, receiver speakers. Prices range up to \$900 but there is always a package under \$300. New audio prospects are automatically chaperoned to this display for a price-qualifying routine. "There is no point wasting time

(Continued on page 40)



Smaller audio room at HOS showcases packages of matched receivers, speakers and changers, with at least one price point under \$300.



Larger audio room highlights more sophisticated equipment including quad.

Billboard photos by Grier Lowry

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Rep Rap

Nominations for the 4th Annual Debby Awards, to be presented at the June CES, are being accepted now through March by the Society of Audio Consultants.

The Debby Awards (the name comes from decibel) were originally begun in 1971 to honor audio dealer management and salesmanship in the New York area, and for the first time, are being expanded to cover the national audio scene. Additional categories have been added. Any rep firm, dealer, or manufacturer may enter nominations. As many as three nominations may be made. After the initial nominees have been selected, the voters will cast a final ballot to determine the winners in each category. Rep firms are entitled to one company vote per region.

Regional categories include: **Retail Audio Consultant**, voted by reps on knowledge, attitude, appearance, selling techniques; **Retail Audio Management**, voted by reps on marketing innovations, advertising, store image, personnel training, etc.; **Manufacturers' Representative**, voted by retail salespersons on overall services performed for audio dealers.

National awards include: **Special Achievement**, voted by manufacturers from any audio area including manufacturing, publishing, engineering and recording, advertising, education, etc. and a special award **Man of the Year**, to be selected by the Society.

For further information, contact Jerry Joseph, SAC, 393 5th Avenue, N.Y. N.Y. 10016. Phone #212-683-7721.

* * *

Stan Clothier of Stan Clothier Co., Minneapolis, and Bill Piller of Piller & Associates, Chicago, have been named "Reps of the Year" by Columbia Magnetics, winning an engraved plaque and Polaroid SX-70 camera. Awards were presented by Ted Cohen, national consumer sales director, and respectively, Bob Morrison, Western regional manager, and Gary Schwartz, Eastern regional manager, at sales meeting prior to recent Winter CES in Chicago.

* * *

Glenburn Corp., Waldwick, N.J., has appointed Stuhlberg, Clark Associates, Inc., to handle So. California mass merchandiser accounts. Western regional sales manager John Mayer emphasizes the appointment "will in no way affect" Marshank Sales Co., Glenburn rep for audio and hi fi accounts in that area and So. Nevada.

New Harrison 'Q' Guide On Way

NEW YORK—Positive reaction from nearly 200 retail outlets to volume I of The Harrison Guide to 4-Channel Records & Tapes (Billboard, Nov. 2) has prompted copublishers Gerald and Sybil Weiss to follow up with an expanded volume II next month.

Distribution of more than 30,000 copies of volume I is claimed by sales manager Ellen Schneider to more than 140 individual retail outlets (exclusive of chain operations) in 32 states and the District of Columbia.

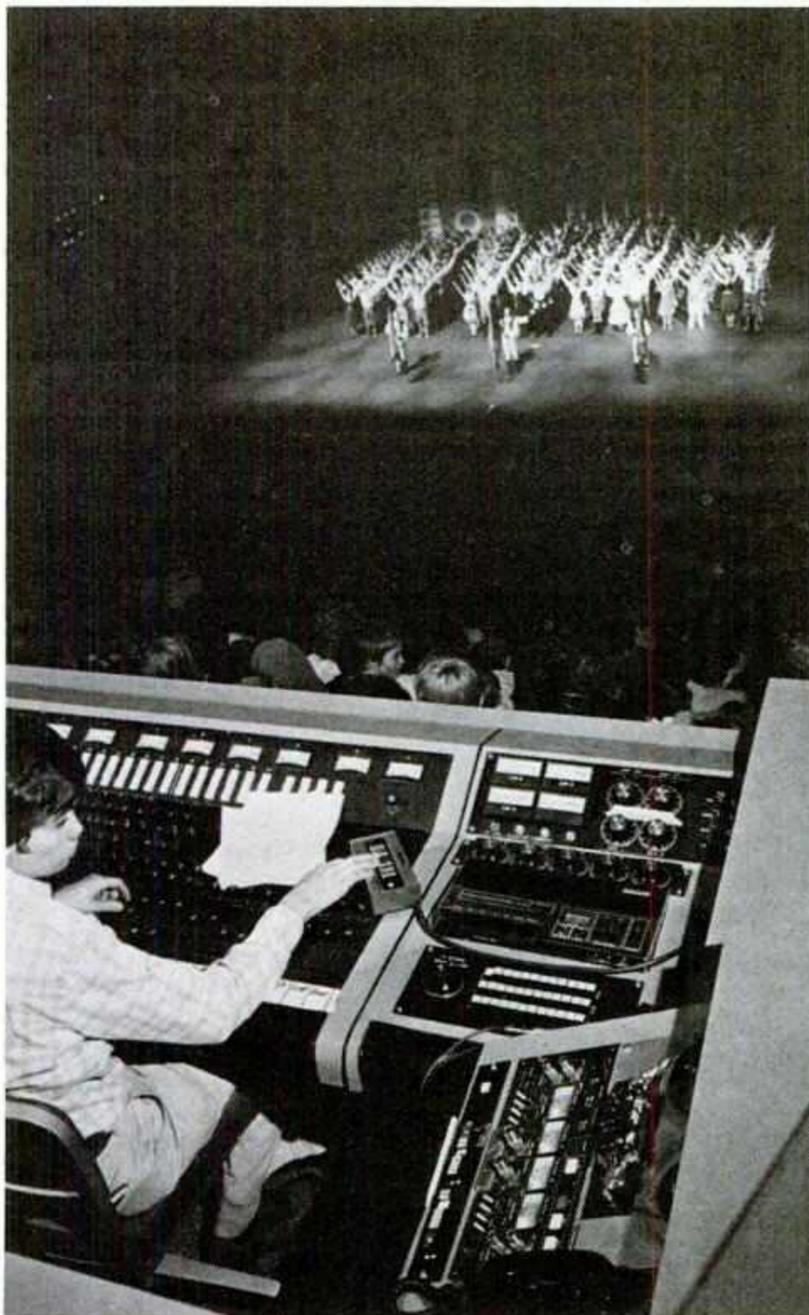
Additionally, such key quad manufacturers as Pioneer, JVC, Panasonic and Lafayette ordered multiple copies for direct distribution to their own dealers and or retail outlets, she reports, for grand total of 35,000.

As a result, a distribution of 50,000 copies is being guaranteed for volume II. Following the well-received format of the first edition, each quad disk and tape will be individually priced with the 4-channel recording system indicated. Recordings are listed by artists within categories that include pop, country, jazz, shows & films, classical, opera and electronics.

Single copy price of volume II will be \$1 direct from Harrison, but most dealers who order at special bulk rates will either discount them or give them away as premiums for hardware sales, as was the practice with many of the first orders, Schneider notes.

Combined **Keystone** and **Northeast Industrial** chapters of **National Electronic Distributors Assn. (NEDA)** are hosting an after-dinner "get acquainted or reacquainted" meeting Feb. 27 at Philadelphia's Marriott Hotel, immediately pre-

ceding the Feb. 28-29 NEDA Millionaire Affair Conference. Co-chairmen **Al Steinberg**, Keystone president, and **Pete Mango**, Northeast prexy, will detail future plans of both chapters and preview **NEW/COM '75**.



Audio Benches Free In Promo

STEVENS POINT, Wis.—A loudspeaker promotion by Gamber-Johnson, Inc., for January and February is offering consumers a \$39.95 audio bench for stereo components with the purchase of two speakers or a speaker system. The promotion is being supported with a national co-

op advertising program for print media, according to sales manager Bradley W. Johnson.

The line includes three speaker systems with piezo-electric tweeters in a price range of \$60 to \$120 per speaker.



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The new Electro-Voice DS35 Single-D Cardioid.

The performance mike that makes your job go a lot more smoothly, no matter how big a job you've got to handle.

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More boost to the bass:

Used close up, the DS35 supplies lots of the bass boost (proximity effect) some entertainers want.

Stronger and quieter:

The rugged steel case withstands the toughest

abuse—even remotes and road tours. The pneumatic shock mount absorbs hand and cable noise. The integral blast filter squelches "P-popping." And it's protected by the famous E-V professional warranty.

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Washington Hi Fi Show 1st For FCC

By MILDRED HALL

WASHINGTON—A demonstration of how hi fi and video reception is hurt by interference, and what can be done about it, was set up by the Federal Communications Commission at the Washington High Fidelity Music Show held here at the Washington Hotel, Feb. 7-9.

In its first "exhibit" at a hi fi show, the FCC was to send an engineering team to demonstrate the increasing amounts of interference that have resulted in some 42,000 consumer complaints to the commission in the past year.

Visitors to the demonstration could push various switches to activate a record player, a tape deck, radio or TV receiver. Other switches turned on interferences from a land mobile transmitter, and demonstrated the painful effects of fluorescent lights, citizens' band radio, auto ignition systems and other sources of trouble.

Jules Deitz, chief of the special projects branch of the FCC's office of engineering, and Rose Colella, supervisory applications examiner, were to conduct the interference tour.

Mrs. Colella was to outline an educational program directed toward consumers and manufacturers of sound equipment. "The solution to the problem is clearly a case of designing systems to operate in a given noise environment. Audio devices, after all, are not supposed to respond to radio frequency energy."

Since the legally approved radio services—amateur, mobile, et al—can't be shut down, the consumer's receiving device needs to be designed to function in a given environment, is the FCC view.

The commission is already conducting seminars to help manufacturers bring their products into compliance, and to receive certifications. The agency has stepped up participation in trade shows, like the Washington Hi Fi show. At the recent Winter CES in Chicago, the FCC staffers met with manufacturers, retailers and service repairmen to talk about procedures to prevent interference.

Qualifying Vital To Sales

Start With Customer Immediately, Silently—Huber

By EARL PAIGE

In this final installment of University Stereo's philosophy in selling audio, president Peter Huber covers many of the aspects from vital qualifying to the close. Earlier articles appeared in Billboard Feb. 1 and 8.

LOS ANGELES—The first few moments a customer walks into University Stereo's stores here are the most critical—yet president Peter Huber makes sure there is no evidence of this in terms of pressure on the audio shopper.

Huber also agrees that the first selling step—qualifying—begins immediately and may be carried on initially in a non-verbal manner, noticing where the customer looks and how he or she seems to react to the store's environment.

"We need basic background information," he says. "I think that's one of the most important things in qualifying because basically you're going to sell people what they want and it's not a matter of selling, it's a matter of finding what they really need, translating that into the technical terms and explaining to them why certain products would fill what they're looking for so that the sale really is not as important as the qualifying."

"What is very difficult is to sell people what they don't want. That's really difficult. We try not to do that. We just find out what they need and then fill those needs."

"People are very wary of salespeople. And the standard greeting you always get, can I help you?—you know, we have a conditioned reply to that. Even if you do want help you will say, 'No thanks I'm just looking!'"

"So a good thing to say is, Hey, please look around and I'll be with you in a few minutes. Just look around make yourself at home."

"Then later we come up and we just start a conversation—'how are you doing? What kinds of things are you looking for? We try to ask them questions which cannot be answered with a yes or no. Do you have a stereo right now, what kind of components do you have right now? What kinds of things have you looked at so far? What have friends recommended? What brands have you been aware of?'"

"There's been a national survey made that discovered that about 40 percent of people coming into stores ask for certain brands. And maybe

10 percent or 5 percent actually end up buying that brand.

"They also want to give the salesperson the impression that they know a lot about stereo. Even if they don't. Because if they do (pretend knowledge) then they feel there's less chance of them being ripped off."

"We find that if the store is busy there is a buying fever that takes over—for example when we have one of our midnight specials. There's a confidence that is built."

"We tell our salespeople to call up past customers. We do this and ask if there are any problems or questions and the people are really surprised—like they will say, 'hey, you're calling me and not trying to sell me something.' We monitor these calls. I get a record of them and the sales manager sees them."

Huber says the buff is not a problem generally. "They are real salespeople for us. . . . They are like stereo gurus. . . . They bring in their friends. . . . they enjoy coming in, do it just as a hobby. We like people like that."

"It used to be very easy to profile a customer. The guy might be dressed very nicely, driving a Lincoln Continental—that has just totally changed now. We just do not even go by that, because the kid who comes in may be from Rolling Hills Estates and have \$2,000 in his torn jeans. We had a 16-year-old kid come into the Sherman Oaks store and the people spent some time with him. He said we were the first store that ever took any time for him and he said he would take an item and it was like a \$900 system."

"I think people do a lot more comparative shopping. There are a lot of other places where they can find the same products. I guess the only differences would be the kind of service we give them and the kind of infor-

mation we give them, the kind of trust that we inspire, the individuality of the store."

"But the close (the sale) is important. . . . you need to give the person reasons why he should buy today."

- He'll enjoy it right away.
- Prices will go up.
- He's got a year to bring back the speakers.
- He's got a five-year guarantee on parts and
- We have the financing available.

"You have to anticipate their excuses and be ready for them. You may find that they will have to spend more than they thought and that you can suggest they finance part of the purchase. Then you can offer alternatives. You may say: 'Here's why you need more' because they might want to later add more speakers and they now need more power. Give them those alternatives."

Discrete 'Q' Radio Boost

• Continued from page 36

Nippon Columbia, Quadcasts Systems, RCA and Zenith Radio. Broadcast testing was completed last fall at K101, San Francisco (Billboard, Jan. 11).

Certification of the manufacturers' receivers used in the broadcast is presently being made at McMartin Industries, Omaha. McMartin was instrumental in developing methods of measurement and special test equipment for the study. Reception for background music and other services aired on FM subsidiary channels (under Subsidiary Communications Authorization) is also being tested for performance and compatibility with the proposed quad systems.

The NQRC was organized in May 1972 to study various proposed quadrasonic systems and to make recommendations to the FCC, leading to a standard for discrete 4-channel FM broadcasting. After a study of test results the FCC will conduct rule-making on whether or not to authorize broadcasting of discrete quadrasonic programs.

Update From Europe

Rank Joins Audio Layoffs

By CHRIS WHITE

LONDON—Rank Radio International, hardware manufacturers for the Bush, Murphy, Dansette, Leak and Wharfedale brand names of the Rank Organization, and also Arena in Europe, is the latest audio company to feel the economic squeeze.

Problems in the audio business have resulted in the planned closure of Rank's Skegness factory in June, affecting 350 jobs, and there will be a further 250 layoffs at the firm's factories in Bradford, Plymouth and Redruth, Cornwall.

The Skegness factory has primarily manufactured unit audio products, marketed as the low-price mass market equivalent to hi fi, but despite the layoff plans Rank Radio does not intend to stop manufacturing them.

The company did, however, recently stop production of black and white TV, due to the fall off in demand. It has also halted the manufacture of radiograms.

News of the company's plans to close the factory at Skegness and layoffs at its other plants, closely follows similar announcements by three other major manufacturing companies (Billboard, Dec. 14, 1974). British Sound Reproducers (BSR) plans to reduce its total workforce by 3,000 and Gerrard Engineering, turntable manufacturers, has axed 1,200 jobs. A third company, Glenburn Engineering, which also manufactures turntables, closed three plants in the Midlands, throwing 1,000 people out of work.

A spokesman for Rank Radio this week blames economic trends and marketing difficulties in Western Europe for the layoffs in the company. "All the other manufacturers are experiencing difficulties and having to make severe cutbacks as a result," he adds. "HP controls have had an effect on the industry and apart from that, radiograms are now old-fashioned and the trend is towards unit audio and hi fi."

'Q' Club For RCA

• Continued from page 36

House Record & Tape Club brochure offers SQ product to members for the first time. Back cover is devoted to 10 selections on disk or tape at regular \$6.98-\$7.98 prices for such key artists as Santana, Charlie Rich, Barbra Streisand, Blood Sweat & Tears, Cat Stevens and Lynn Anderson. Sharing the increasing industry view that anything helping get quad software to consumers is a plus for the medium, he wished the RCA effort better luck than Columbia House experienced.

At JVC, in addition to the hi fi division's CD-4 disk giveaway, the Cutting Center in Hollywood has just begun making packages of direct imports from Japan Musical Industries' (JVC Nivico) extensive CD-4 catalog available to dealers and consumers. Included are classical, pop, rock, Latin and mood selections. A special added offer includes all nine Beethoven symphonies recorded for CD-4 in Japan and Europe by the Gewandhaus Orchestra, Leipzig, conducted by Kurt Masur, at \$49.

Walker also reports "phenomenal" response to Project 3's direct mailing to JVC dealers offering its entire CD-4 catalog of approximately 30 titles at special promotional prices, with several orders of \$800-\$900.

Both Heneberry and Walker agree that the new RCA Quadrasonic Club is a key link in the continuing program to get more 4-channel software to the consumer.



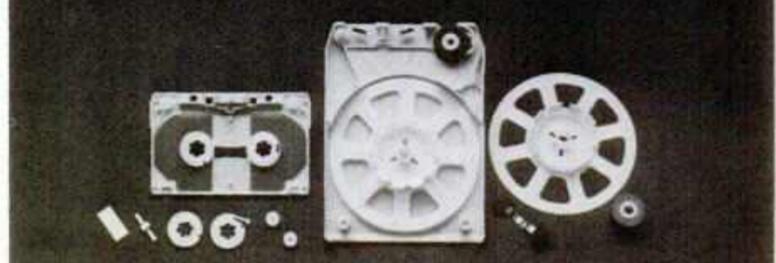
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Tape Duplicator

Otari Corp. is moving into the recording studio and broadcasting fields and is introducing a highly-advanced design in 8-track professional 1-inch recorders, the MX-7300-8, according to Brian Trankle, sales manager of the San Carlos, Calif. based subsidiary. Key elements of the unit:

- Compactness. For example, two complete amplifiers are contained in a single 5¼-in. rack panel. The transport console holds a master bias oscillator, power supply and test oscillator providing isolation from signals as well.
- Fast speed change. You can, for instance, go directly into drive from either fast forward or rewind without pressing the stop button and with no delay or danger of throwing the tape loops or of stretching tape.
- Flexibility. There are remote synchronous reproduction capabilities on all channels.

★ ★ ★
The American Society for Training and Development has added more exhibit space for its May 11-15 Las Vegas conference.

The conference will feature guest speakers, 35 general and concurrent educational sessions and at least 27 special interest group sessions, the most ever for an ASID conference.

Additional information can be obtained from Bill Krause, ASTD Marketing Coordinator, P.O. Box 6307, Madison, WI 53705.

★ ★ ★
Telex Communications, Inc., Minneapolis, has introduced a high speed desktop cassette copier with add-on capabilities for two slave modules. The master Cassette Copier I will make one copy, and each slave will make two copies with minimal operation, by simply activating the track selector switch and rewind button, and then pushing the copy button.

Old material on the selected channels is automatically erased as the cassettes are copied, eliminating the need for a bulk eraser. Cassettes automatically rewind to start and the copier returns to stand-by or shuts off automatically when the original cassette is removed.

★ ★ ★
Webtek Corp., Los Angeles, is offering custom creased shims for cassettes at a price less than 10 percent above the smooth liner, according to partner Bob Berkey. The firm has added leader tape to its line of 13 different liners and pre-cut tape splices for 8-track and cassette.

★ ★ ★
 With the goal of eventually replacing all black and white equipment with color U-Matic players, **MarketDyne International**, a commercial insurance firm in Philadelphia, has replaced b/w half-inch reel to reel equipment with seven U-Matic color cassette machines in its corporate video distribution network, bringing the total to 35 U-Matic cassettes and 175 half-inch reel to reel machines. The U-Matics are Sony 1000 player only models and are played through Sony 17-inch TV receivers.

MarketDyne does its own duplication utilizing a TeleMation TAD-2 U-Matic duplicator and also makes this service available to other companies.

Harman-Kardon Key Policy Shifts

● *Continued from page 36*

percent 40-day, net 60-day discount. This proved so successful that it was extended Feb. 1 to the entire H-K line, the audiophile Citation line and the planned mid-spring intro of the first in a series of Rabco manual turntables introduced at the last Summer CES.

Tied in with the new discount structure is H-K's "scheduled shipment" volume commitment discount where dealers take another 2 percent on \$50,000-plus annual sales (\$2,500 minimum order) or 3 percent on \$150,000 (\$5,000 minimum). As Phillips explains, the regular shipments of various products are based on sales experience of the dealer, can be modified at any time, and eliminate all back order problems.

He claims feedback from dealers is very good to both programs, with a surprisingly high percentage of commitments to the volume sales plans.

A special service to film distributors has just been initiated by MarketDyne's Television Communications Division. MarketDyne will transfer film programs to cassette tape, provide duplicated copies, store the master tapes and copied

programs, and distribute the copies. A monthly report will detail information such as: who programs were sent to, the programs that were purchased, rented or returned, and programs still outstanding.

Admiral Slows Work Schedules

CHICAGO—All domestic operations of the Admiral Group, Rockwell International, will be shut down on alternate Fridays through early March because of continued softness in the market for consumer durable goods.

Approximately 4,600 workers will be affected at facilities in Chicago, Harvard, McHenry, Bloomington and Galesburg, all in Illinois, and in Shelbyville, Indiana.

The action is considered temporary to bring inventory in line with market demand.

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FEBRUARY 15, 1975, BILLBOARD

Retailing Spotlight

By RAY BRACK

(This monthly column highlights how aggressive merchandisers large and small are "doing their thing" in pricing and promoting their lines and models in audio hardware and blank tape across the continent.)

As a further update to audio dealer feedback from the recent **National Retail Merchants Assn.** convention (Billboard, Feb. 8), key examples from Toronto, New York and San Francisco emphasize the generally upbeat selling attitude.

BOXING DAY: **Bad Boy**, a major appliance chain (19 stores) set the tone for frantic Boxing Day Hi Fi bargains in Toronto. Bad Boy staged nine-hour audio sale offering the **Fleetwood** stereo console for \$179.99 and a **Philips** 8-track unit for \$339.99. **House of Stein Electronic World** and **Kelly's Stereo Marts** combined for a Boxing Day sale billed as an "Electronic Sacrifice." Some sample offerings: a component package made up of **Sansui 310** receiver, **Garrard 62** turntable and **Sentry Mark I** speakers for \$444; **Electra's ORS 1009 AM/FM** 4-channel receiver with built-in 8-track player for \$219; **Sansui QRX-**

3000 receiver with 2/4 channel capability, **Garrard 62-W** turntable and **Sentry Mark I** speakers for \$679; **Akai** cassette decks at 25 per cent off; **Akai GX210D**, stereo tape decks for \$549.

Trader Hancock offered one year's free home service with a **Sound-design AM/FM** stereo package (plus 8-track) for \$159. And **Radio City Electronics** celebrated the holiday with a giant "up to 40 per cent off" sale which translated into buys like **TEAC 450** pro cassette player for \$498 and **Sony ST5150 AM/FM** tuner for \$299.

TRIAL AND TRADE-IN PLANS: New York City's **Willoughby-Peerless**, which calls itself "the world's largest photo and audio department store," is promoting a one-year trial plan under which customers may buy a system with relatively small speakers and receive full purchase price credit if they trade up to costlier speakers. (On the West Coast, **Pacific Stereo** is offering the same deal.) W-P also offers a 60-day trade-in plan, explaining, "Sometimes it's hard to know how well a system will work out until you get it home. We want you to have equipment you can live with. If you are not happy with equipment you buy from us, you can exchange it within 60 days from the time you buy it."

At ERA 'Cautious Optimism' Is Key

• Continued from page 36

Competition of the Federal Trade Commission on legal pitfalls in conducting business was very helpful. "By knowing what you can't do, you can infer what you can do in questions like fair trade, franchising, promises to retailers and controls."

New officers elected at the conference were: chairman of the board, **Robert Trinkle**, **Trinkle Sales Inc.**, **Cherry Hill, N.J.**; president, **Clark Gibb**, **Clark R. Gibb Co.**, **Minneapolis**; senior vice-president, **Harry Estersohn**, **Harry Estersohn Co.**, **Philadelphia**; treasurer, **Ira Sussman**, **S-J Sales**, **Jamaica, N.Y.**; secretary, **Bill Earl**, **Earl & Brown Co.**, **Seattle**; national vice-president, consumer products, **Jack Carter**, **Jack Carter Sales Co.**, **Los Angeles**; national vice-president, technical products, **Dale Mann**, **WRM Associates**, **Dayton, Ohio**; national vice-president, components and material, **Jess Spontz**, **J. Y. Schoonmaker Co.**, **Dallas**; national vice-president, member services, **Harold Gray**, **Harold Gray Associates**, **Bergenfield, N.J.**

A special Hall Of Fame Award, the fifth in the 40 year history of the association, was presented to **Harry Estersohn** for his unselfish devotion towards members, the association, and the industry.

New Products



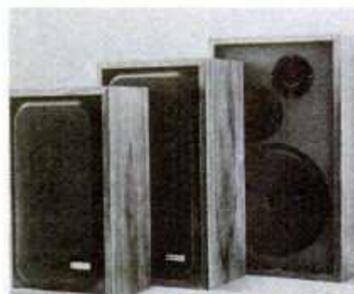
TWO NEW portable cassette recorders introduced in December by Audio-technics feature automatic stop, cue, review, defeatable ALC, and three-way power. Model 1020 (left) lists at \$79.95; Model 1010 (right), at \$69.95.



PUNCH SOUND loudness control on **Clarion Model 888** 8-track car player permits the retention of a proper balance of highs and lows regardless of volume control setting. The unit accepts an FM cartridge tuner and cassette adaptor for unlimited versatility. It was due at the winter CES.



AUTOMATIC SHUT-OFF IS FEATURED ON **Sankyo Model ST-230** cassette recorder (left) for \$54.95 list. The feature operates in playback, record, fast forward and rewind modes. Top-of-the-line **Model ST-225** (right) has automatic shut-off, pause, counter, and meter, for \$109.95 list.



MODERATELY PRICED stereo speakers by **Kenwood** are the **KL-44** and **KL-55** two-way models, and the **KL-77** three-way model, listing at \$89.95, \$109.95, and \$149.95 respectively.



GLENBURN'S FIRST tape unit is an 8-track stereo playback deck with three-stage pre-amp and automatic and manual track switching. **Model SP-12** lists at \$49.95.

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House Of Sound Success

• Continued from page 36

trying to sell a customer a \$1,000 system if it becomes a dead certainty that \$600 is his absolute limit," believes **Jim Herd**.

"Displaying package systems in one room is the only way to minimize confusion and the feeling of hopelessness which characterizes new audio buyers selections on turntables, speakers and receivers," he is convinced. "If you don't start with this basic package selection you're

going to send a lot of buyers home with the feeling it is too much for them. The statement we make with packages is 'here it is, it sells for \$300, it saves you money and it is the best value for the money.'

"Our larger audio room features more sophisticated equipment on a patch panel," the Missouri dealer advises. "In the package audio room we show one speaker hooked up and a higher price step-up. But if the customer wants a medium-priced speaker, this is way of getting them into the better-equipment room. The step-up price point from the hooked-up package speaker and the option one located beside it is deliberately widened."

Four-channel in the HOS scheme of things? "We stock just about everything available," **Jim Herd** says, "about 500-600 of our disk and tape titles." He acknowledges the possible advantage of mixing quad in with stereo to eliminate double inventory, and also actively advertises quad. HOS recently wound up a repeat quad promo with **JVC**, enhanced by a **Playboy Playmate** and some solid sound system demonstrations. "We had a very good reception to it," he comments.

There's been a revision of thinking on brand-name selection at HOS and it boils down to a "you can have too big a line selection." Current roster includes **JVC** and **Sony** amplifiers, **Sansui** receivers, **BIC Venturi**, **Epicure**, **Cerwin-Vega**, **JVC** and **Trend** (private label) speakers.

"We're working to strengthen our position with manufacturers who stick to their guns on models," **Jim Herd** relates. "It's the bugaboo of the business. We work hard to stir up movement for a product and find sometimes it's replaced almost overnight. Getting a fair shake from manufacturers and the kind of support we need is the big battle for retailers."

Part II next week focuses on House Of Sound car stereo selling, plus advertising and promotion.

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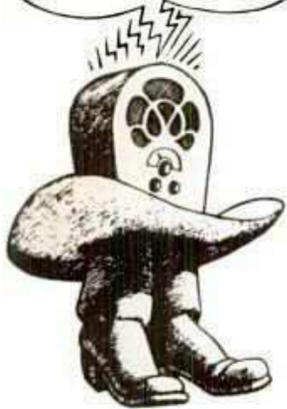
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Country

Davis Now An Honored Prophet With Bookings Far Into Future

NASHVILLE—Danny Davis, who brought brass back to country music and has swept awards of every nature since he made the move, also has become a "prophet with honor" at his home base.

Davis, RCA recording artist, has established what must be an all-time record by performing 28 prestigious dates in this city during 1974, with more lined up for 1975.

He also, to the astonishment of many, played the Republican party farewell dinner to the outgoing governor, and followed that almost immediately by performing at the new Democratic governor's inaugural ball.

His performances include every major country club in the city, virtually every television special and the society-sanctioned Swan Ball, the only artist in the history of the event to have performed it twice.

He worked telethons, private parties, corporate parties, and even leading club dates. In between, he

found time for both radio and television talk shows. In a city not known for its adherence to country music acts, he has brought his Nashville Brass to perform it in his style. Despite the home dates, his road

appearances also set records, and in the month of August he performed in 27 separate states, traveling in his own aircraft.

More than a dozen dates already are lined up for the current year.

International Sound Corp. Tees Off a Music Complex

NASHVILLE—The International Sound Corp. (INSCO) has branched off into all directions to become a full music complex, and will almost immediately hit the market with both singles and albums.

Loren Dingman, business manager of Homesteaders Enterprises, the original firm, says the organization has formed INSCO Records, INSCO Distributors, Grand Productions, Dial A Hit Music (BMI), and A Gee Jay Music (ASCAP).

Long-time "Grand Ole Opry" member Ernie Ashworth will be the first artist released on the INSCO label, both in single and LP form.

However, through its new label and distribution company, the first plans call for a quick release of a 10-album package, which includes product of country, bluegrass, gospel and rock music.

Through its Grand Productions, the firm also will handle the booking and management of its artists.

Some of those under contract, in addition to Ashworth, are The Homesteaders, Danny Van, Ernie Couch, Jim Eastwood, Marve Martin, Billy Loftus, Don Chappell, Mike Chappell, Jim Allen, the Dixie Diesels, C. B. Kelton, and Buck White.

The company also operates the

Homesteaders Recording Studio on Music Row here.

Two of the original Homesteaders, a long-time main act and backup group, are among the seven owners of the massive complex. They are Frank Evans and Gary Boggs. The group continues to perform on the road.

Don Chappell, once the husband of Tammy Wynette, is considered an outstanding writer as well as performer. Mike Chappell is his son. Loftus is an artist involved in Western Swing, while Buck White performs a "different kind" of bluegrass.

Of the 10-album set, some of the songs come from purchased masters, while others are produced by the organization at their own studio.

Stations Respond To Opry's Search

NASHVILLE—With the addition of New York (WHN) and Chicago (WJJD), virtually every major market in America has responded to the "Grand Ole Opry" nationwide talent search.

The search (Billboard, Feb. 1) is the first in a series of events revolving around the 50th anniversary of the "Opry," the oldest continuous show in the history of American radio.

Mike Slattery, coordinator for the event, says the response had been overwhelming, and listed stations of major stature in nearly all the markets.

"The response was excellent," Slattery reports. The stations have cooperated fully. Winners of the talent search will receive such prizes as a recording contract on Opryland Records, an appearance on the "Opry," guest spots on syndicated shows, and cash awards.

A Sizzling Start For Warner Bros.

NASHVILLE—During all of 1974, Warner Bros., following its entry into the country field, managed to get six records on the Billboard country chart.

In these first few weeks of 1975, the firm already has placed five out of five, and with new releases due soon, figures it can smash the 1974 figure by mid-February.

Under the direction of Jonathan Fricke, who has a strong background in radio, the country division of WB put on the charts all four of its own records which it had under current release, and a fifth on Capricorn, which it distributes.

The five involved are Rex Allen Jr., Chip Taylor, Judy Lynn, and Joe Allen, with Kenny O'Dell on Capricorn. New releases just coming out are by Kenni Huskey and Doug Kershaw.

Working with Fricke are Thomas Williams (national sales), who had a similar success story during his time with Cinnamon Records, and Chuck Flood who handles promotion.

Dempsey Bares Skylite Country

NASHVILLE—Skylite Country, an extension of the long-established Skylight-Sing gospel label, has been formed here headed by "Little" Jimmy Dempsey, outstanding instrumentalist and onetime Grammy nominee.

This new country division of the firm already has two releases, an instrumental and vocal version of the same song. Joel Gentry, president of the company, also has announced the appointment of Doug Wayne to head the Skylite Talent Booking division, handling both gospel and country acts.

The first country releases are by LaVerne Layne, who does a vocal on a song titled "I Need Loving Tonight," and by Dempsey, who covers the same song instrumentally.

"We feel so strongly about the song itself that we're coming right away with an instrumental cover," Dempsey said. His will be a second release. A March release then will follow by John Propst, who has performed for a number of years with the Masters Tours.

Now He Tells Us; Fulton On RCA

NASHVILLE—Fifth district Congressman Richard Fulton, who has represented this portion of Tennessee for seven terms, not only was instrumental in sponsorship of the original antipiracy legislation and the extension bill, but was once a recording artist himself.

Fulton, a Democrat, cut three sides late in 1957, and they were released on the RCA label. All three were country oriented. The Hardin Trio provided background for the Congressman.

In more recent action, Fulton helped pass the extension bill into law Dec. 31. Working closely with Johnny Cash, he steered the legislation through the sub-committee, the full committee, and onto the floor.

Artists Share Kajac's Single

CARLISLE, Ia.—A new country label here has released a single with two artists, one on each side, in "an ecology move to ease the vinyl shortage," according to its president, Harold Luick.

The name of the label is Kajac, and the artists are Bill Turpin and Larry Heaberlin. Turpin is a trucker, who is co-writer of the song, while Heaberlin is a long-time disk jockey in this area, and also proprietor of "Hoe-Down USA," a live stage show performed here.

Independent distribution is being set, according to Luick.



Bob Schanz Photo

COLUMBIA COMPLEX—Norm Anderson (right) manager of Columbia Recording Studios in Nashville, demonstrates the firm's new Ampex MM 1100 24-track recorder to Ron Bledsoe, vice president, operations for CBS, Nashville. It's among the first to be installed.

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13th Annual Colorado Festival

DENVER—The Colorado Country Music Festival has grown to such proportions that it is changing its headquarters this year to the Mer-

chandise Mart here and adding a trade convention as part of the activities.

The Festival, the 13th annual, also will utilize a Howard Johnson Motor Lodge during the event, June 23-28.

Meeting rooms adjoining the Expo Hall at the Mart will house the business seminars, and recording sessions again will be held for country musicians and artists. For the first time, also, some gospel groups will be added to those country acts already scheduled.

The Mart has a seating capacity of 5,000, and again the talent will be exposed to booking agencies and record companies during the week-long event, put together each year by Gladys Hart, president of the Country Music Foundation of Colorado.

Special emphasis this year will be given to distribution, since there still is a lack of country product available in some areas.

Starting on a modest level, the convention has grown each year in number and stature, and has been one of the most prestigious of all, held strictly within the framework of and in cooperation with the Country Music Assn. The purpose of the organization has always been to promote country music generally, and to point up the talents and facilities available in the Colorado area.

The first CMF Festival was held in suburban Aurora in 1963. Membership in the organization now extends to 16 states and to England.

Ms. Hart notes in a report sent to membership that, since Billboard magazine covered the entire music

(Continued on page 48)

Czechoslovakia Country Music Audiences Growing

PRAGUE—Although one could not say that country ranks among the most popular kinds of music in Czechoslovakia, its audience seems to have grown considerably during the last few years. As with every other kind of music, records by western artists available here are limited to a few LP's which Supraphon releases in its record club. With c&w, this took the form of two two-LP sets of samplers, each side containing some of the most popular tracks by stars as Johnny Cash, Earl & Scruggs and similar artists. The orders, sent in on subscription basis, reached almost 10,000 copies of each of those two-LP sets.

More important, however, is the use of country material for local recordings by Czech groups and soloists. In fact, two of the best-selling singles of the last four years were local versions of titles interpreted in c&w style: "Does Your Chewing Gum Lose its Flavor on the Bedpost Overnight" and "My Old Man's a Dustman." Both were recorded by Nadia Urbankova, at present the best-selling Czech female singer, and her backing group, Jiri Brabec Country Beat. Nadia and Country Beat participated in the Wembley Country Music festival 1973, went to Nashville for the 1974 festival and will be at Wembley again for this year's festival. There were quite a number of other country titles which, in Czech cover versions, ranked among Czech single best sellers in recent years. Often they

were Jim Reeves titles, which enjoyed popularity with a very wide audience, while a very recent c&w tinged title recorded on an LP by Czech No. 1 singer Karel Gott was "Rocky Top" from the House of Bryant Music. Incidentally, Karel Gott has just recorded another title with a slight country flavor, "Tie a Yellow Ribbon Round the Old Oak Tree."

At the beginning of 1974, the first two places of Czech hit parade were occupied by a local c&w singer Ladislav Vodicka, whose deep, throaty bass is reminiscent of Johnny Cash's style. Both titles are Czech versions of American c&w copyrights, "A Driver's Job Is Never Done" and "I've Been Everywhere." Vodicka has been singing country titles for more than 10 years, but he has never reached the top of the charts before. This, too, may be an indication that Czech audiences are becoming more country-conscious. Besides, there is great activity among country-orientated amateur groups. An all-national festival of country and folk groups called PORTA has reached already its sixth year and its popularity is growing steadily.

One could sum up that as in other kinds of music, original country recordings play only a modest part in Czech musical life, but the importance of local versions of foreign copyright materials and the stylistic influence of country music on local groups certainly makes up for this deficiency.

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Country International Records

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"You'll Get Over It"

Joy Ford

"One Foot in Alabama"

Country International Records 102

"Green Green Grass of Home"

Tommy Wills

"Saxy Boogie"

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"John Henry"

Johnny Swendel

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Country International Records 104



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Featuring
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The Pill

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MCA-471

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with their first release.

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it pop 74* because we
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MELODYLAND

THE MOTOWN COUNTRY WAY

Produced by Jack Gilmer,
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Billboard

Hot Country Singles

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* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	12	DEVIL IN THE BOTTLE—T.G. Shepard (B. David, Melodyland 6002 (Motown) (Dunbar, SESAC))	35	37	8	CHAMPAGNE LADIES AND BLUE RIBBON BABIES—Fertin Husky (D. Frazier, A.L. "Doodle" Owens, ABC 12048 (Acuff-Rose/Hill & Range, BMI))	85	NEW ENTRY	IT DO FEEL GOOD—Donna Fargo (D. Fargo, ABC/Dot 17541 (Prima Donna, BMI))	
★	4	9	I CARE/SNEAKY SNAKES—Tom T. Hall (T.T. Hall, Mercury 73641 (Phonogram) (Hallnote, BMI))	36	13	12	(I'd Be) A LEGEND IN MY TIME—Ronnie Milsap (D. Gibson, RCA 10112 (Acuff-Rose, BMI))	89	80	2	I STILL FEEL THE SAME ABOUT YOU—Bill Anderson (B. Anderson, MCA 40351 (Stallion, BMI))
3	3	11	IT'S TIME TO PAY THE FIDDLER—Cal Smith (D. Wayne, W. Haynes, MCA 40335 (Coal Miners, BMI))	★	45	5	I'LL SING FOR YOU—Don Gibson (B. Bond, Hickory 338 (MGM) (Acuff-Rose, BMI))	★	70	2	I JUST CAN'T GET HER OUT OF MY MIND—Johnny Rodriguez (L. Gatlin, Mercury 73659 (Phonogram) (First Generation, BMI))
★	5	9	RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES—Waylon Jennings (W. Jennings, RCA 10142 (Baron, BMI))	★	50	5	JUST LIKE YOUR DADDY—Jeanne Pruett (J. Adrain, MCA 40340 (Pick-A-Bit, BMI))	★	NEW ENTRY	THE PILL—Loretta Lynn (L. Allen, D. McHan, T.D. Bayless, MCA 40358 (Coal Miners/Guaranty, BMI))	
★	6	10	THE TIES THAT BIND—Don Williams (V. Corso, C. Otis, ABC/Dot 17531 (New York Times Music/Eden Music, BMI))	39	40	13	BIG MAMOU—Fiddlin' Frenchie Bourque & The Outlaws (L. Davis, 20th Century 2152 (Peer, BMI))	72	74	4	THE CROSSROAD—Mary Kay James (A. Reynolds, Avco 605 (Jack, BMI))
★	7	17	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds, UAXW555X (Jack, BMI))	40	35	10	LAY BACK LOVER—Dottie West (S. Pippin, R. Vanoy, RCA 10125 (Tree, BMI))	73	73	6	ALL THE LOVE YOU'LL EVER NEED—Cliff Cochran (J. Seely, Enterprise 9109 (Columbia) (Tree, BMI))
★	8	9	I CAN'T HELP IT (If I'm Still In Love With You)—Linda Ronstadt (M. Williams, Capitol 3990 (Fred Rose, BMI))	★	62	3	MY ELUSIVE DREAMS—Charlie Rich (C. Putnam, B. Sherrill, Epic 8-50064 (Columbia) (Tree, BMI))	★	NEW ENTRY	(You Make Me Want To Be) A MOTHER—Tammy Wynette (B. Sherrill, N. Wilson, Epic 8-50071 (Columbia) (Algee, BMI))	
8	9	12	GREAT EXPECTATIONS—Buck Owens (B. Owens, Capitol 3976 (Bluebook, BMI))	42	44	10	HE'S EVERYWHERE—Marilyn Sellers (J. Whitehead, G. Dobbins, Mega 1221 (PIP) (Two Rivers, ASCAP))	★	88	2	MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Boutayre, RCA 10191 (Colgems, ASCAP))
9	11	13	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye (B. Morris, Capitol 3980 (Blue Book, BMI))	★	53	5	SOULFUL WOMAN—Kenny O'Dell (K. O'Dell, Capricorn 0219 (Warner Bros.) (House Of Gold, BMI))	76	79	7	EASY LOVER—Kenny Price (S. Throckmorton, C. Putman, RCA 10141 (Tree, BMI))
10	12	14	THERE'S A SONG ON THE JUKEBOX—David Wells (B. Sherrill, C. Taylor, Epic 8-50036 (Columbia) (Algee, BMI))	★	54	6	OH BOY—Diana Trask (T. Romeo, ABC/Dot 17536 (Wherefore, BMI))	77	82	4	IS THIS ALL THERE IS TO A HONKY TONKY?—Jerry Naylor (B. Duncan, D. Lee, Melodyland 6003 (Motown) (Brother Karl's/Mandina, BMI))
★	15	10	I'M A BELIEVER—Tommy Overstreet (S. Barrett, R. Mareno, ABC/Dot 17523 (Ricci Mareno, SESAC))	★	61	3	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (J. Farrar, MCA 40349 (ATV, BMI))	78	41	11	NEVER COMING BACK AGAIN—Rex Allen Jr. (L. Butler, J. Crutchfield, Warner Bros. 8046 (Tree, BMI))
★	16	7	SWEET SURRENDER—John Denver (J. Denver, RCA 10148 (Walt Disney, ASCAP))	46	52	6	LEAVE IT UP TO ME—Billy Larkin (E. Conley Bryan 1010 (Blue Moon, ASCAP))	★	NEW ENTRY	HE TOOK ME FOR A RIDE—La Costa (Taylor, Wilson, Tackitt, Capitol 4022 (Al Gallico/Algee, BMI))	
13	1	10	THEN WHO AM I—Charley Pride (D. Owens, D. Frazier, RCA 10126 (Hill & Range/Acuff-Rose, BMI))	47	49	8	BUTTERFLY—Eddy Arnold (Gerard, Bernet, David, Curb, MGM 14769 (Sabathani, ASCAP))	80	83	5	I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)—Price Mitchell & Jerri Kelly (Holland, Dozier, Holland, GRT 016 (Chess/Janus) (Jobete, BMI))
★	19	6	LINDA ON MY MIND—Conway Twitty (C. Twitty, MCA 40339 (Twitty Bird, BMI))	48	22	12	BUSIEST MEMORY IN TOWN—Dickey Lee (G. Morgan, RCA 10091 (Pi-Gem, BMI))	★	NEW ENTRY	UPROAR—Anne Murray (P. Grady, Capitol 4025 (Tessa/Jolly Cheeks, BMI))	
15	17	11	WOLF CREEK PASS—C.W. McCall (W. Fries, L.S. Davis, MGM 14764 (American Gramophone, SESAC))	★	59	3	I'LL STILL LOVE YOU—Jim Weatherly (J. Weatherly, Buddah 444 (Keca, ASCAP))	82	85	4	THE WAY I LOSE MY MIND—Carl Smith (D. Frazier, S.D. Shafer, Hickory 337 (MGM) (Acuff-Rose, BMI))
★	23	9	HOPPY, GENE AND ME—Roy Rogers (S. Garrett, Dorff, Brown, 20th Century 2154 (Peco/Lowery, BMI))	★	60	6	RIDE 'EM COWBOY—Paul Davis (P. Davis, Bang 712 (Web IV) (Web IV, BMI))	83	87	3	BLANKET ON THE GROUND—Billie Jo Spears (Roger Bowling, United Artists 584 (United Artists, BMI))
18	20	10	IT'S A SIN WHEN YOU LOVE SOMEBODY—Glen Campbell (J. Webb, Capitol 3988 (Canopy, ASCAP))	51	55	9	SALLY G—Paul McCartney & Wings (P. McCartney, Apple 1875 (Capitol) (McCartney/ATV, BMI))	84	86	4	SHOULD I COME HOME (Or Should I Go Crazy)—Joe Allen (J. Allen, Warner Bros. 8052 (Tree, BMI))
19	21	10	CAROLINA MOONSHINE—Porter Wagoner (D. Parton, RCA 10124 (Owens, BMI))	52	57	7	COME ON DOWN—Tennessee Ernie Ford (J. Hayford, St. Stone, Capitol 3916 (Mandina, BMI))	85	33	15	KENTUCKY GAMBLER—Merle Haggard (D. Parton, Capitol 3974 (Owens, BMI))
★	24	7	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Tanya Tucker (B. Braddock, Columbia 3-10069 (Tree, BMI))	★	63	4	MA MA DON'T 'LOW—Hank Thompson (H. Thompson, ABC/Dot 17535 (Brazos Valley, BMI))	86	89	3	I FOUGHT THE LAW—Sam Reely (S. Curtis, A&M 1651 (Acuff-Rose, BMI))
★	31	8	LOVING YOU WILL NEVER GROW OLD—Lois Johnson (D. Silver, 20th Century 2151 (Hank Williams Jr., BMI))	★	66	5	JANUARY JONES—Johnny Carver (R. Bourke, ABC 12052 (Chappell, ASCAP))	★	100	2	PROUD OF YOU BABY—Bob Luman (B. Sherrill, N. Wilson, Epic 8-50065 (Columbia) (Algee, BMI))
★	39	6	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender (V. Keith, B. Peters, ABC/Dot 17540 (Fingerlake, BMI))	55	46	13	AIN'T SHE SOMETHIN' ELSE—Eddie Raven (J. Foster, B. Rice, ABC 12037 (Jack & Bill, ASCAP))	88	91	2	NASHVILLE—Hoyt Axton (H. Axton, A&M 1657 (Lady Jane, BMI))
23	25	9	THAT'S HOW MY BABY BUILDS A FIRE—Johnny Russell (J. Foster, RCA 10135 (Adventure, ASCAP))	★	70	3	BEST WAY I KNOW HIM—Mel Tillis & Stateliders (J. Chesnut, MGM 14782 (Passkey, BMI))	★	NEW ENTRY	ALWAYS WANTING YOU—Merle Haggard (M. Haggard, Capitol 4027 (Shady Tree, BMI))	
24	28	7	YOU ARE THE ONE—Mel Tillis & Sherry Bryce (K. Westberry, H. Habour, MGM 14776 (Sawgrass, BMI))	★	71	2	ROSES AND LOVE SONGS—Ray Price (J. Weatherly, Myrrh 150 (ABC) (Keca, ASCAP))	90	94	4	COME ON HOME—Maui Lou Turner (L. Darrell, MCA 40343 (Eccolore, BMI))
★	36	5	PENNY—Joe Stampley (G. Lane, S. Davis, ABC/Dot 17537 (Al Gallico, BMI))	59	51	9	FORGETTIN' 'BOUT YOU—Jim Glaser (A. Reynolds, D. Williams, MGM 14758 (Jack, BMI))	91	NEW ENTRY	I'M NOT LISA—Jessi Colter (J. Colter, Capitol 4009 (Baron, BMI))	
★	34	6	WRITE ME A LETTER—Bobby G. Rice (T. Martin, W. Meskill, GRT 014 (Chess/Janus) (Fox Fanfare/Cakewalk, BMI))	60	47	9	MR. SONGWRITER—Sunday Sharpe (T. Boyce, M. Powers, United Artists 574 (United Artists/Boyce & Powers, ASCAP))	92	95	4	BAD WATER—Gene Watson (J. Holiday, J. De Shannon, R. Myers, Resco 630 (NSD) (Unart, BMI))
27	27	13	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy (W. Shafer, D. Owens, GRC 2036 (Acuff-Rose/Hill & Range, BMI))	61	29	12	ANOTHER YOU—Faron Young (J. Peppers, Mercury 73633 (Phonogram) (Coal Miners, BMI))	93	96	2	CLEAN YOUR OWN TABLES—Stoney Edwards (C. Taylor, Capitol 4015 (Blackwood/Back Road, BMI))
★	38	8	WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF—Little David Wilkins (D. Wilkins, T. Marshall, MCA 40345 (Emerald Isle/Battleground, BMI))	62	30	17	SOMEONE CARES FOR YOU—Red Steagall (R. Steagall, G. Sutton, Capitol 3965 (Pala Duro/Rodeo Cowboy, BMI))	94	72	8	WATCH OUT FOR LUCY—Tony Booth (L. Mack, Capitol 3994 (Danor/Dadgum, BMI))
★	42	4	A LITTLE BIT SOUTH OF SASKATOON—Sonny James (C. Smith, S. James, Columbia 3-10072 (Marson, BMI))	63	68	6	DON JUNIOR—Jim Ed Brown (T. Romeo, RCA 10131 (Wherefore, BMI))	95	97	3	ONCE AGAIN I GO TO SLEEP—Melody Allen (K. Jean, Mercury 73638 (Phonogram) (Millene, ASCAP))
30	14	10	LADY CAME FROM BALTIMORE—Johnny Cash (T. Hardin, Columbia 3-10066 (Hudson Bay, BMI))	64	67	7	I'LL BELIEVE ANYTHING YOU SAY—Sami Jo (J. Andrick, MGM 14773 (Lowery, BMI))	96	98	2	SWEET LOVIN' BABY—Wilma Burgess (G. Nelson, C. Taylor, Shannon 821 (NSD) (Coach & Four, BMI))
31	32	7	ROCK 'N ROLL (I Gave You The Best Years Of My Life)—Mac Davis (K. Johnson, Columbia 3-10070 (Tree, BMI))	★	76	3	COVER ME—Sammi Smith (W. Carson, Mega 1222 (PIP) (Road Bridge, BMI))	★	NEW ENTRY	HOW COME IT TOOK SO LONG (To Say Goodbye)—Dave Dudley (R. Rogers, J. Dudley, J. Key, United Artists 585 (Newkeys, BMI))	
32	18	10	LET'S SING OUR SONG—Jerry Reed (J.R. Hubbard, RCA 10132 (Vector, BMI))	★	77	4	LONELY MEN, LONELY WOMEN—Connie Eaton (B. Dees, ABC/Dunhill 15022 (Hill & Range, BMI))	99	NEW ENTRY	BUT I DO—Del Reeves (R. Guldry, P. Gayton, United Artists 593 (Arc, BMI))	
★	48	4	THE BARGAIN STORE—Dolly Parton (D. Parton, RCA 10164 (Owens, BMI))	★	81	3	DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery (G.S. Paxton, R. Hellard, Elektra 45229 (Acoustic, BMI))	★	NEW ENTRY	CHAINS—Buddy Alan (G. Goffin, C. King, Capitol 4019 (Screen Gems-Columbia, BMI))	
★	43	5	LIFE—Marty Robbins (M. Robbins, MCA 40342 (Mariposa, BMI))					100	92	5	PADRE—Judy Lynn (A. Romans, P.F. Webster, Warner Bros. 8059 (Anne-Rachel, ASCAP))

3
Solid Cash Register Ringers

17
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TC-2154
Roy Rogers

'Loving You Will Never Grow Old'
TC-2151

21 Lois Johnson

39
'BIG MAMOU'
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You Too Long
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from her album
Forever Young
(CP 0146)



Johnny Darrell
Pieces Of My Life
(CPS 0223)
from his soon
to be released album
Waterglass Full of
Whiskey (CP 0158)

Nashville Scene

By COLLEEN CLARK

Jerry Lee Lewis broke attendance records at the posh Executive Inn in Evansville, Ind., and has been booked back to coincide with the opening of Evansville's racing season July 12. ... **Jerry Clower** to record live album while performing for "Jerry Clower Day" in his hometown of Picayune, Miss. ... **Jeannie Seely** to perform for the first time in

her hometown of Titusville, Pa. ... **Don Williams** is Dolly Parton's special guest performer when she takes her show to her hometown of Sevierville, Tenn. Feb. 20.

Del Reeves is a presenter at the Academy of Country Music Awards Show in Hollywood and will perform as a special guest entertainer for the dinner show at the Hollywood Palladium after the show. ... **Roy Clark** has been nominated for an American Music Award, voted by record buyers, as "Favorite Male Vocalist, Country." Clark will co-host the award show Feb. 18, live on ABC, with **Helen Reddy** and **Sly Stone**.

Kenny Price won over **Johnny Russell** in the "Heavyweight Eating Championship Of The World" with 18 pieces of chicken to Russell's 15. ... **Little Jimmy Dempsey** replaces **Johnny Dollar** as executive producer with Brite Star Promotions. ... **The Statler Brothers** have been nominated for the seventh time as Grammy Award contenders.

Charley Pride back from a successful 10-day tour of England in time to tape the Perry Como TV Special at the Opry House. ... **Waylon Jennings** and wife, **Jessi Colter**, just back from a week's vacation in Jamaica. ... **Chet Atkins** donated his talents for a benefit show for the Houston Police Department Banquet. ... **Dolly Parton** presently has three songs on the charts, by **Porter Wagoner**, **Merle Haggard** and her own single.

Eddy Arnold recorded in Nashville under direction of MGM head **Dick Glasser**. Most of Arnold's sessions have been done on the West Coast previously. ... Glasser has also produced **Vic Dana** for MGM recently. ... **Hank Williams Jr.** has bought a house in Cullman, Ala. but still calls Nashville home base. ... **Jeannie C. & Mickey Riley** honeymooning in Acapulco after being married last Sunday. ... **Jon Walmsley**, who portrays the second oldest son, Jason, on "The Waltons" each week, comes to Nashville Feb. 15 for an appearance on the Grand Ole Opry. In addition to acting, he has added guitar playing and songwriting to his other musical attributes. Country musician and entertainer **Mayf Nutter** will be accompanying Walmsley. ... **Billy Swan** scheduled to make appearances on several major European television shows including England's "Top of the Pops," Holland's "Top Pop" and Germany's "Musikladon."

A four-week engagement turned into nine weeks for **Jerry Monday** in Bessemer, Ala. Before leaving, Mayor Ed Porter presented him with the key to the city and title of honorary mayor as a token of their appreciation. ... **Narvel Felts** back after a week in Anchorage, Alaska. ... **Marilyn Sellars** and her band "The Sidemen" had to follow a snowplow from Windom, Minn. to North Redwood Falls, Minn. where they performed for record breaking crowds, many of whom arrived by snowmobile. ... **Conny Van Dyke's** new single is from the movie "Framed" starring **Joe Don Baker** and Miss Van Dyke and was written by **Ben Peters**. ... **Ray Griff** recently returned to Canada where he took part in Opening Week Ceremonies at Winnipeg's Symphony Convention Center. Griff also made a special guest appearance on the **Tommy Banks'** network TV show along with **Ferlin Husky** and **Pat Buttram**. ... The Assn. of British Travel Agencies named **Ray Stevens** their favorite artist, and he has accepted an invitation to perform at their Silver Jubilee Banquet at Grosvenor House in London March 13. ... **Jade Stone** and the **Cumberland Gap** have opened offices in Nashville and have just released their first single. ... **Tommy Cash** has contracted **Kip Kirby** to handle promotions and public relations for him and his group "The Tomcats."

Hugh X. Lewis has signed with BSAF Records and has a single release due immediately. Hugh X. also has co-authored a song just out by **Charley McCoy**, one he actually wrote some eight years ago with **Wayne Walker**. ... **Jim Foster** of Bandara, Tex., a bartender by trade, cut four sides in a custom session with **Chuck Chellman** in Nashville. Three of those songs (the other one was a standard) were written by him, and all three have been picked up and recorded by **Johnny Russell**, **Eddy Arnold** and **Billy Walker**. ... **Shorty Lavender** Talent Agency is

ACE Promises a 'Positive' Program

NASHVILLE—A "very positive program" of action is promised for the near future by the Assn. of Country Entertainers (ACE), the organization formed here to bring artists together.

In its last membership meeting, it was announced that ACE is not primarily interested in the personal problems of any artist, but rather those problems that concern the industry as a whole. Another meeting is scheduled for the near future.



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Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 2/15/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
2	2	30	BACK HOME AGAIN—John Denver, RCA CPL1-0548
3	4	8	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
4	3	10	CITY LIGHTS—Mickey Gilley, Playboy PB 403
5	6	18	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
★ 6	11	36	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
7	8	9	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
8	9	8	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
9	10	13	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
10	7	20	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
11	5	9	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
12	12	15	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
13	14	95	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
14	15	12	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
15	13	34	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
16	18	9	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
17	16	24	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
★ 18	33	2	LINDA ON MY MIND—Conway Twitty, MCA 469
★ 19	30	2	PROMISED LAND—Elvis Presley, RCA APL1-0873
20	21	4	RIDE 'EM COWBOY—Paul Davis, Bang 401
21	22	7	BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
★ 22	36	2	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
23	17	13	GET ON MY LOVE TRAIN—La Costa, Capitol ST 11345
24	20	10	REUNION—Glen Campbell, Capitol SW 11336
★ 25	35	2	IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467
26	28	19	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
27	19	23	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
★ 28	38	28	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
29	23	23	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
30	31	5	BARBI DOLL—Barbi Benton, Playboy PB 404
31	26	13	GREATEST HITS—Mel Tillis, MGM M3G 4970
★ 32	NEW ENTRY		ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
33	25	14	MISS DONNA FARGO—ABC/Dot D0SD 2002
★ 34	NEW ENTRY		EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO—Bill Anderson, MCA 454
35	40	2	GREATEST HITS Vol. I—Billy "Crash" Craddock, ABC ABCD 850
36	32	3	SONS OF THE MOTHERLAND—Statler Brothers, Mercury SRM-1-1019 (Phonogram)
37	37	4	THE BEST OF JIM REEVES SACRED SONGS—RCA APL1-0793
38	24	32	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
39	29	37	PURE LOVE—Ronnie Milsap, RCA APL1-0500
40	46	16	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
41	47	19	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
42	27	13	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
43	41	15	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
44	44	25	COUNTRY—Anne Murray, Capitol ST 11324
45	39	8	SHE CALLED ME BABY—Charlie Rich, RCA APL1-0685
46	34	10	LATEST & GREATEST—Danny Davis, RCA APL1-0774
47	NEW ENTRY		MAKE A JOYFUL NOISE—Tennessee Ernie Ford, Capitol ST 11290
48	NEW ENTRY		PICKIN' GRASS & SINGIN' COUNTRY—Osborne Brothers, MCA 465
49	45	10	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975
50	43	6	CHAMPAGNE LADIES & BLUE RIBBON BABIES—Ferlin Husky, ABC 849

now situated in a new office building at 1217 16th Ave.

George Jones has put together a new band, with the traditional Jones Boys name. George has purchased **Mel Tillis'** bus, and is on the road once again. ... **Harold Morrison** and **Patsy Sledd** have joined the **Tammy**

Wynette Show, and the original Jones Boys, now traveling with **Tammy**, have changed their name to **The Tennessee Gentlemen**. **Tammy** just completed taping the **Tony Orlando & Dawn Show** to be aired Feb. 26. ... **Wayne Kemp** has signed with

(Continued on page 48)

CAPITOL COUNTRY IS EXPLODING!!!

With sixteen singles charted . . .

- 7* "I Can't Help It" — Linda Ronstadt (3990)
- 8 "Great Expectations" — Buck Owens (3976)
- 9 "Whatcha Gonna Do" — Susan Raye (3980)
- 18 "It's A Sin" — Glen Campbell (3988)
- 51 "Sally G" — Paul McCartney (1875)
- 52 "Come On Down" — Tennessee Ernie Ford (3916)
- 57 "My Woman's Man" — Freddie Hart (3970)
- 62 "Someone Cares For You" — Red Steagall (3965)
- 79* "He Took Me For A Ride" — La Costa (4022)
- 81* "Uproar" — Anne Murray (4025)
- 85 "Kentucky Gambler" — Merle Haggard (3974)
- 89* "Always Wanting You" — Merle Haggard (4027)
- 91 "I'm Not Lisa" — Jessi Colter (4009)
- 93 "Clean Your Own Tables" — Stoney Edwards (4015)
- 94 "Watch Out For Lucy" — Tony Booth (3994)
- 99 "Chains" — Buddy Alan (4019)

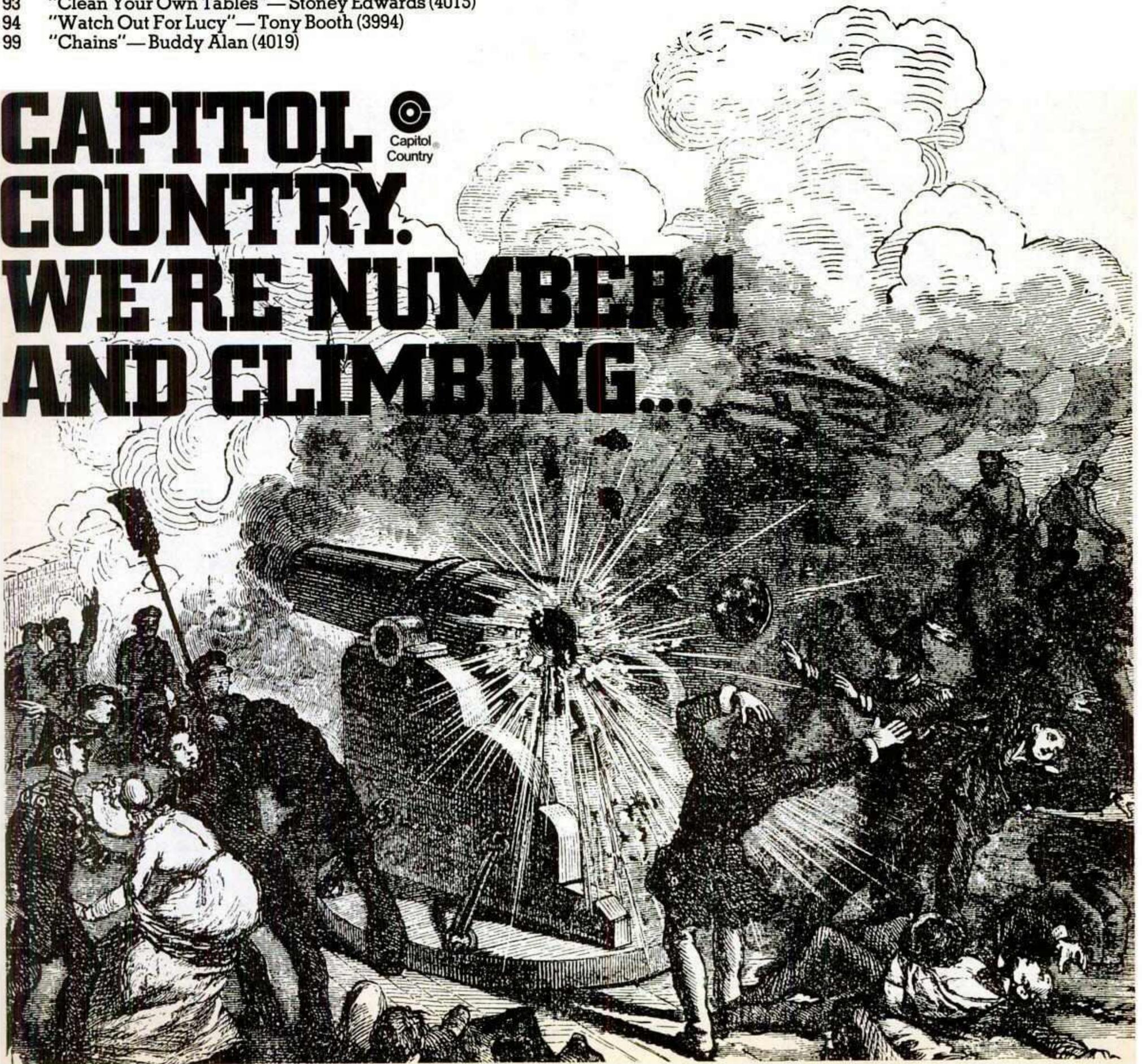
And eight albums charted, including #1 (again).

- 1 Linda Ronstadt "Heart Like A Wheel" (ST-11358)
- 5 Merle Haggard "Merle Haggard & the Strangers Present His 30th Album" (ST-11331)
- 8 Anne Murray "Highly Prized Possession" (ST-11354)
- 16 Freddie Hart "Country Heart 'N Soul" (ST-11353)
- 23 La Costa "Get On My Love Train" (ST-11345)
- 24 Glen Campbell "Reunion" (ST-11336)
- 44 Anne Murray "Country" (ST-11324)
- 47 Tennessee Ernie Ford "Make A Joyful Noise" (ST-11290)

CAPITOL COUNTRY.



WE'RE NUMBER 1 AND CLIMBING...



Nashville Scene

• Continued from page 46

United Artists Records. Buddy Killen, who produced Wayne's first records on Dial, will again produce him, and Wayne will also work closely with

MCA Acquires Masters Cut By Racing Drivers

NASHVILLE—MCA Records has picked up the masters of sessions cut by a group of NASCAR drivers, and will distribute releases through traditional channels as well as through racetrack sales.

The sessions, cut at Bradley's Barn, include drivers Richard Petty, David Pearson, Cale Yarborough, Bobby Allison, Buddy Baker and Darrell Waltrip.

An album will be released later, but first a single, "Ninety-Nine Bottles Of Beer On The Wall," done by all of the drivers, will be placed on the market and at the various races.

Larry Butler. ... Ava Barber, featured performer of the Lawrence Welk Show, is now being booked by Shorty Lavender. ... Sharon Paycheck, wife of Johnny Paycheck, in Nashville hospital undergoing tests. ... Patsy Sledd filled in for Arleen Harden, who was sick with the flu, in Wichita Falls, Tex. with David Houston and George Jones.

Billy Swan to appear on "The Lulu Show" in England while touring Europe in February.

Discussions are now taking place between the Miss U.S.A. Pageant committee and representatives of Donna Fargo regarding use of either her recent hit, "U.S. Of A.," or her platinum recording of "The Happiest Girl In The Whole U.S.A." as the pageant's theme song. ... The second annual "Barbara Fairchild Day" was held in her hometown of Knobel, Ark., recently. ... Col. Dave Mathes, president of NRS Records has announced the completion of a distribution deal with International Record Distributing Associates.

"Right or Left at Oak Street"



is Molly Bee's New Single.

from her album

"Good Golly, Ms. Molly"

GS1002

also available on GRT music tapes M8180 1002

Granite

©Granite Records, 6255 Sunset Blvd., Hollywood 90028; (213) 462-6933

Ernie Ford Returns After Successful Russian Trip

MOSCOW—Ernie Ford had never been to the Soviet Union until country music took him there. And the onetime East Tennessean admits he's glad to be back fully involved in the country scene now that it's come of age.

Ford, on the eve of his departure to a five-week swing of the U.S.S.R., said he planned to be an "ambassador" while there. "We'll all be on our best behavior, on and off stage, and represent this country well."

The project was called "Country Music USA," and Ford and a lovely female named Sandi Burnett led a group of 15 select musicians, singers and dancers for a total of 25 performances in five cities in the Soviet Union.

The trip was a long time in the planning stage. Long after the idea was first suggested, producer Richard Kuegeman, sound engineer David Hall and technical director E.F. Schulte joined WSM president Irving Waugh in an initial trip to Moscow. They studied the entire proposal, sponsored jointly by the State Department and the State of Tennessee, and then came back and went to work.

Meanwhile, a call was made from Washington to Ford, who was preparing for a Hawaiian vacation. Ford had virtually broken away from country music in the past, singing more in the pop and/or religious vein. Recently, however, he had made his move back toward country.

A man at least partly responsible for that was Cohen Williams, owner of Martha White Mills. Williams had experimented with country music long ago. Beginning with a small flour mill, he hired the old Flatt & Scruggs team, and sent them everywhere in the Southeast. People got admission to their show with a box top of Martha White Self Rising Flour, and through this ploy he sold flour by the tons. It became an early sponsor on the "Grand Ole Opry," and now is one of the larger mills anywhere, sold over much of the nation.

Colorado Fest

• Continued from page 42

industry in Colorado in July of 1974, "new businesses are springing up representing almost every facet of the trade. Studios are flooded with recording sessions; a steady flow of albums and singles is hitting the market at a rapid pace. More country acts are appearing in Denver ... giving additional exposure. Two full-time country radio stations are programming top quality material and are active in outside promotions that bring fans, artists and the stations in close personal contact. Other stations are adding country records to their format."

Work also has been under way for some three years now on a Colorado Country Music Hall of Fame.

Pepper Peppering The Country Charts

ATLANTA—Wade Pepper, former vice president in charge of country promotion for Capitol Records, is running close to a perfect count in his independent promotional operation.

He has three charted singles out of the last three LPs he has worked under Wade Pepper Productions. These are the Sammi Jo recording of "I'll Believe Anything You Say" on MGM; Anne Murray's "Uproar" on Capitol and the Ernie Ford single of "Come On Down."

Williams later developed a friendship with Ford, and was instrumental in the latter's hosting several of the Country Music Association shows. Ford also became the official commercial spokesman for Martha White.

Asked about his recent links with country, Ford replied that it had advanced to such a stage that it was now accepted everywhere and anywhere, and had grown out of its antiquated past.

Now, suddenly, he was on his way to the Soviet Union after a frantic few days of rehearsals at the Grand Ole Opry House in Nashville. The highlight of the show was a finale, sung in the Slavic tongue, with coaching by Dr. David Redston of Vanderbilt University.

The show was filmed in Moscow and Leningrad, and now will be an NBC special to be telecast late this winter. The camera crew was picked up in London.

Miss Burnett, who co-headlines the show with Ford, is a young lady from Alabama who came to Nashville barely out of her teens (although married), got a job—as did dozens of other youngsters—at Opryland, and was "discovered." In fact, she was offered a number of recording contracts, and turned them all down until the right one came along. That "right one" was with Columbia, and her first release is a strong one. Since one of her first appearances outside Opryland was at last year's annual Billboard sales meeting near Nashville, her career has been followed with interest.

Now it will be national television exposure for her. Nothing new for Ernie Ford, but a different sort of thing, nonetheless. En route home, the group was scheduled to stop off at the White House for a command performance. And Ernie Ford was emphatic about one thing.

"We've got a Ford in there now. Let's keep him."



Bob Schanz photo

CASH COVERED—Former Actress Kip Kirby has been signed by Elektra artist Tommy Cash, right, to handle his public relations. In addition to her theater work, she also was a writer and worked in radio and advertising. She also is shown with Pete Drake, left, Cash's producer.

Sundance Opens Starday Studio

NASHVILLE—The old Starday Studio has been reopened here under the management of Martin Sundance, who has been producing in Austin, Tex., for the past couple of years, and in New York City prior to that time.

Sundance has renamed the studio Starday. In recent years it has been known as the Good Bar Studio, run by Nigel Thomas, who since has moved to Memphis. Ownership remains under control of Tennessee Recording Co. and Fort Knox Music.

Sundance has been producing such acts as Jerry Jeff Walker and B.W. Stevenson, and hopes to record them here now. In addition, he wants to open the studio, as in the past, to custom work, utilizing its facilities for local artists.

"We want to show by using some of the outside people just what the studio can do for those living here," Sundance said.

BUSTING OPEN!!

'While The Feeling's Good'

Written By : Freddie Hart & Roger Bowling

MIKE LUNSFORD



Record No. GO-124

Singer wants his lady to get on with the lovin' while the feelings are maximum yummy. It's enough to make you jump the Snake River Canyon.

FEATURED EXCLUSIVELY ON GUSTO RECORDS

Promo Info.: Gene Hughes 615/ 256-1656

U.K. Theater Closing Stirs Move For a New Site For Rock Music

By ADAM WHITE

LONDON—In the wake of the announcement that London's Rainbow theater will close next month comes news that two record companies are jointly interested in financing a new venue for rock music in the capital.

The initiative comes from Chrysalis, whose Biffo Music subsidiary holds the lease for the now-doomed Rainbow. Although he would not disclose which other company is involved, Biffo secretary Terry Con-

nolly told Billboard: "Chrysalis is certainly very interested in the possibility of doing something to develop a new rock venue. I don't think it will be very long before there is another Rainbow." Investment in such a project might well top \$250,000, he added.

The Rainbow's end as a rock venue has been forced upon Biffo by the cost of renovation. Chrysalis is reluctant to inject more money into the theater—it claims it has been

subsidizing it to the tune of \$100,000 since 1972. For this reason, too, Terry Connolly sees no point in any record industry attempts to put up the necessary cash. "A save-the-Rainbow campaign would be wasted unless the lease could be extended," he said. Rank, from whom Biffo sub-leases the theater, is thought unlikely to do this, however—especially as it has long been rumored that the organization wants the site for a redevelopment scheme involving offices and a supermarket.

Whatever new venue may emerge from Chrysalis' plans, there is still widespread dismay at the Rainbow's closure, especially among promoters. Derek Block, who last year put a dozen acts on at the Rainbow including Status Quo and Rory Gallagher, called the action a "tragedy." Although he voiced some criticism of the way in which the theater was run, he still viewed it as important to rock in London. "It's now all down to the Hammersmith Odeon," he said. Block, in fact, is one of the first promoters who directly loses out as a result of the Rainbow shutdown. Bachman-Turner Overdrive was to appear for him there in May.

John Smith Entertainments has used the theater a great deal over the past 18 months—for concerts by Black Oak Arkansas, Yes, Genesis, Roxy Music, PFM and Horslips among others—but the company's Norman Perry confessed little surprise at the shutdown. "I think a lot of people in the industry saw it heading that way," he commented, "but that doesn't make its disappearance any less unfortunate." Perry regarded the Rainbow as something of a stepping stone for acts between initial venues like London's Imperial College and larger locations like the Hammersmith Odeon. "It fitted that role perfectly," he said, "and as such will be missed."

One of the most ambitious projects mounted at the Rainbow recently was the Warner Brothers Music Show, spanning three evenings and featuring six of the company's premier rock acts. "I don't see what other venue we could have used for the show," Warner managing director Ron Kass said, "so its closure will make it that much harder to organize concerts in future." But he feels that London's most pressing need is for a central venue with up to date facilities, particularly for films.

ATV, Troggs Enter Deal

NEW YORK—ATV Records has acquired the exclusive rights to release new product by The Troggs in the U.S. The announcement was made by Peter K. Siegel, president of ATV Records, and Larry Page, managing director of Penny Farthing Records, London.

The first record to be released by The Troggs under the agreement will be a new version of the Beach Boys' hit "Good Vibrations."

Larry Page, who produced all of The Troggs' previous hit records (including "Wild Thing"), handled production on "Good Vibrations" and is currently working with the group on their forthcoming LP in London.

ATV Records is the American operating arm of Pye Records of London.



PERSONAL APPEARANCE—Philips artists Peters and Lee, Lenny and Diane, made a personal appearance at Chappell's Music Store, London, following their successful four-week season at London's Talk Of The Town cabaret spot. The appearance was attended by Steve Gottlieb, chairman of Polygram UK, and Bob Montgomery, managing director of Chappell. The appearance resulted in substantial sales of Peters and Lee albums.

Wembley Country Fest Set March 29-30

LONDON—The seventh international festival of country music, organized by promoter Mervyn Conn, will be held at the Empire Pool, Wembley, on March 29-30. Two evening concerts will be presented and, as usual, there will be an exhibition with stands representing leading record companies, music publishers and musical instrument manufacturers.

Among the major country acts scheduled to perform are George Hamilton IV, George Jones, Tammy Wynette, Marty Robbins, Mac Wiseman and Dolly Parton, and the complete bill comprised more than 20 names, with the possibility of more being added.

The record companies exhibiting are RCA, CBS, EMI, Pye, United Artists, Anchor and Shannon, and it is expected there will be a final total of more than 35 stand-holders.

The Billboard Country Awards (U.K.) for 1974 will be presented during the course of the festival, as in previous years. A further award will be presented to the winner of the festival competition for amateurs, being organized by Radio Leeds on behalf of the Wembley show.

Commenting to Billboard on prospects for the festival, Mervyn Conn said: "The festival is considered the best and largest of its type outside Nashville. It attracts more than 20,000 people each year. And this one will be the best, judged from all points of view."

In the build-up to the festival, Conn has been busy, presenting Marlene Dietrich at the Wimbledon Theatre for two weeks; organizing a tour by country star Bill Anderson, and bringing Chuck Berry to the U.K. for a tour which runs until early March.

Dylan Album Getting Large Promotion In U.K. By CBS

LONDON—A major merchandising campaign is in progress for "Blood On The Tracks," Bob Dylan's first album for CBS since he rejoined the company from Asylum.

Dealers have been supplied with a plethora of point-of-sale material, shipped last Friday with first deliveries of the LP. Accompanying the merchandise activity is a press campaign featuring advertisements in such consumer papers as Melody Maker, Sounds, New Musical Express, Rolling Stone and Time Out.

CBS has a four-strong display team on the road, setting up window

and in-store highlights for "Blood On The Tracks" and four previous Dylan albums, "Greatest Hits," "More Greatest Hits," "Blonde On Blonde" and "John Wesley Harding."

Two campaign components are special "now-in-stock" cards for use in windows or at counter point, and four-color double crown posters featuring a blow-up of the Dylan portrait seen on the "Blood On The Tracks" sleeve. In oval shape and with simulated picture frame surround, the poster is available with or without card backing. CBS is also distributing extra display sleeves of the new album.

Although 500 retail outlets throughout Britain are specifically featuring a "Blood On The Tracks" display arranged by the CBS merchandise team, the support material is available to all dealers.

Advance orders for "Blood On The Tracks" have totalled 50,000, according to CBS product manager, Andrew Prior. Although he made no comparison with Dylan product issued on Asylum, he believes the figure stands up well in relation to earlier Dylan albums on CBS. "It is particularly good when you consider that many dealers are going through a rough patch at the moment with sales, and are ordering very carefully indeed."

Although commercial radio advertising plays no part in the campaign to promote the new Dylan LP, Prior added that it may be used if a single is lifted from the long-player. A decision is likely from CBS shortly.



GOLDEN McCRAE—During a visit to Holland, George McCrae is presented with gold disks for the single and album of "Rock Your Baby." The awards were made at a party by Ad Visser, right, who presents the "Toppop" series, the most popular pop-music program on Dutch television.

From The Music Capitals Of The World

LONDON

Chappell Music here completed a two-year publishing agreement with Paul Williams' Hobbitron Enterprises for the U.K. and British Commonwealth, except Canada. Chappell creative director Roland Rennie says: "Williams has not really had his due acceptance outside of the U.S., and we will work to put that right."

Pye producer Terry Brown working with a new machine, the Parametric Equaliser, designed to improve the quality of old recordings. He has been "cleaning up" early jazz records by Lester Young and Charlie Parker. He says, "We're not using the enhanced stereo treatment, but just producing good mono records as they were in their day." . . . Rush release of a "live" recording of top Australian artists who gave their services at a midnight matinee in aid of the Darwin Appeal Fund. It includes Joan Sutherland, and edited tapes are being flown to Australia and other Decca territories.

Massive London demand for Telly Savalas' MCA single of the David Gates song "If," following exposure on Capital Radio's "People's Choice" feature on which listeners phone in and vote for their favorite of a number of new singles. . . . This year's Ivor Novello Awards luncheon, arranged by the Performing Right Society, to be held at the Dorchester Hotel, May 22, all nominations to be received by March 3.

French band Magma back in the U.K. for concerts, but with only two (drummer Christian Vander and percussionist-singer Klaus Blasquiz) left of the original lineup which now has seven newcomers. . . . Well-received opening for Pye singer Lena Martell at London's Talk Of The Town night-spot. . . . Former MD of the Barclay James Harvest Orchestra Robert John Godfrey has formed a new band called The Enid, who are making an album of their own material, based on the Tarot, to be followed by a touring stage show of the music combining theatrics and actor-mime artists to present the Tarot story.

Magnet release of "Chilli Willi," by Alvin Stardust's backing group, Alvin's Heartbeats, and Stardust is to spend last part of March on promotional work in Australia, New Zealand and Japan. . . . Chi-Lites in U.K. for six-week cabaret-TV-concert tour arranged by Ember Concert Division's Stu Dingley. . . . First

U.S. tour for Paper Lace from Feb. 15 to March 15. . . . Hit-writing team Nicky Chinn and Mike Chapman to stop writing for and producing Mud after June this year. . . . Sweet's business manager David Walker says the teenybop band are considering an offer of \$750,000 from "a major American record label," one of several U.S. offers for a new record deal.

Gene Pitney, recently re-established in the U.K. charts with "Blue Angel," returns for U.K. club dates April 6. . . . New Bell Records signing: Twinn, twin brothers Peter and Karl, aged 21, likely to enter the teen-appeal stakes. . . . Chart artist Barry Blue back from Los Angeles where he recorded with Gene Page, Barry White's arranger. . . . In London for business talks: George Greiff, Barry White's manager.

New home "away from it all" for Gary Glitter, deep in the Surrey countryside and so far he doesn't even have a telephone installed. . . . Freelance rock writer Tony Jasper promoting his new book "Jesus In A Pop Culture," which includes a chapter devoted to David Essex. . . . Buffy Sainte-Marie and Florence Warner among back-up voices on Donovan single "Rock And Roll Souler" (Epic), subject of big U.K. promotion.

New agency, Barnett Associates, at 48 Crawford Street, London, W.I, handling exclusive European agency representation for the Elton John Band, Black Oak Arkansas, Deep Purple, the Kiki Dee Band, and Three Dog Night among others. . . . Linda Lewis, back after spending most of last year on a world tour with Cat Stevens, signed four-year worldwide recording contract with Clive Davis and Arista Records. . . . Ray Charles visiting in April for two concert dates, including the Royal Festival Hall on April 19.

PETER JONES

TOKYO

Roberta Flack will play Japan on April 1, no fooling, says Kyodo Tokyo, which is bringing her into "The Land of the Floating Yen" for the first time. Tickets for the "Black Sounds Special" presentation at the Nippon Budokan went on sale Feb. 1 at prices ranging from 1,500 yen (\$5) for an unreserved seat to 3,000 yen (\$10) for a special. The show is being sponsored by Nippon Hoso (JOLF) with the cooperation of

(Continued on page 51)

EMI Halts Separation Of Sales Force For U.K., U.S.

LONDON—EMI here has finally abandoned the idea of establishing separate sales forces for the U.K., U.S. product and tape. This follows the initial formation of new sales policy taking into account a survey

U.K. Trade Assn. Sets New Course

LONDON—The U.K. Music Trades Assn. breaks new ground in its 1975 program of dealer courses with a session on Feb. 18-19 called "New Legislation And The Retailer."

The idea is to provide dealers with non-technical explanations of recent developments in law which could have an effect on their business operations.

Of particular interest will be a discussion, conducted by a representative of the Department of Fair Trading, on the Supply of Goods Act, which covers faulty merchandise.

The program for the annual Gramophone Record Retailers' Committee for Feb. 24-26 will place greater emphasis on the exhibition, which is to feature demonstrations of record and tape production, sleeve production processes, fault detection and personal appearances by artists as well as the usual manufacturer displays.

In England, You Can Buy Disk Pitch On 8-Tracks

• Continued from page 3

ready sent out two sampler tapes, featuring new releases, and received an excellent reaction from retailers.

"They are more than happy to accept free tapes every week, saving themselves time and trouble, and already two major chains in the clothing trade have agreed to take part in the scheme."

Anthony also claimed interest from record companies. "Two major companies have said they'd like to go along with the idea. We are hoping to sell promotion time to more companies and once the ball starts rolling we're sure the other companies will realize the value of the idea."

Managing director of Wilde Rock, David Borg, has also visited the U.S. to discuss possibilities of starting a similar scheme there.

At British Decca—which stopped buying "pay-plays" on Radio Luxembourg a few weeks ago—promotion manager David Rickerby told Billboard that the company was

Black Label Inks Talent

LONDON—Power Exchange, the all-black music label, has signed its first roster of British talent. The label, which intends to exchange British and American black talent, has signed a long-term worldwide recording agreement with Stanley Pemberton, co-owner of Workhouse Productions.

The production company is based at the Manfred Mann, Mike Hugg-owned Workhouse Studios in London's Old Kent Road. Under the agreement, four artists, who together with Pemberton form the Workhouse Artists Co-operative, will have product released on the Power Exchange label.

First release under the new agreement will be a single, "Extra Care-

ful," by Billy Cole on Feb. 21. The other artists are Alton Ellis, Bobby Davis, and Ken Parker. All the recordings will be produced by Stanley Pemberton.

Power Exchange chairman Paul Robinson said there were also plans to release a series of albums using standard catalog material from Chappell Music and produced by H.B. Barnum with largely British musicians and vocalists.

Robinson also said that the label had plans for a "Soul Train" to tour the major soul disco centers and was investigating the possibility of introducing racking to discos with local dealers stocking the racks with disco material.

by EMI in the last quarter of 1974, plus present economic trends. Mark Abbott, newly appointed director of sales, told Billboard that though the evidence to date supported the idea of a split sales force, the future economic climate seemed such that the firm had to be in a position where it could move in any of a number of directions depending upon the financial situation.

"The singles sales force means we increase our territorial split from 25 areas in the U.K. to 33. We will re-deploy many of our existing salesmen and managers from pilot areas and so cash in on the experience we have gained recently, and unite the sales force to give the most advantageous short-term selling service." He described the new policy as "a rifle, rather than shotgun approach." The immediate effect on the dealer would be an even more helpful attitude by the salesman who would not now be pushing the entire EMI catalog, but would concentrate on servicing him with the most salable product from the EMI roster of own and licensed labels.

The executive at EMI has decided, from initial impressions to the survey, that the best course is to concentrate activity and make every sales area count. This would apply equally well to field sales, Music Centre sales, multiples, tape sales and international sales.

always looking for new avenues of promotion but he was unsure about the Wilde Rock scheme.

"I think it all depends very much on what retail outlets are used," he said. "Hairdressers are probably a good idea, but I don't think that many people spend such a long time in shops like men's outfitters, and I would think there could be complications regarding royalties."

"But the scheme does have its advantage in that every little bit of promotion helps. But at the same time I would think this isn't a major idea, certainly not as strong as disco-ques for breaking new releases."

CBS marketing director Tony Woolcott said he felt it was an interesting idea, and could be of promotional use, providing the company could make it run economically, and also surmount problems of copyright and performance restrictions. "Sounds like a useful additional media for promoting new records, and while I doubt if it will have a significant impact on the market it would have some small influence."



REPRISE AWARD—With more than 100 WEA affiliates attending the meeting, held in Nice, south of France, a presentation is made of the WEA International Award, for sales of over five million Reprise records in Japan. The presentation is made by Nesuhi Ertegun, president WEA International, to singer Rumiko Koyanagi.

International Turntable

Peter Bailey has been appointed to a newly-created position of business affairs manager at RCA in London. He has been in a similar capacity at CBS, where he worked for seven years. His responsibilities now include new releases administration, copyright and contract negotiations. Reporting to Bailey will be legal officer Roger Drage and copyright manager Edith White.

Paul Bloch has been named senior vice-president and head of the new contemporary music department at Rogers and Cowan, the international public relations firm.

A writer with IPC magazines in London for six years, Penny Saunders has joined Dart Records and will be responsible for press, promotion and allied fields.

IPC has closed down its special projects unit in London, so rendering development manager David MacKenzie and editor Gavin Petrie redundant. In 1974, the unit published several hard-back pop-music annuals, including "TV heroes," and also a publication "The David Essex Affair." Petrie says the Essex book sold out, but barely paid for its overheads.

New RCA U.K. classical marketing manager is Bob Walker, who reports to managing director Geoff Hannington. He started in the record industry in 1971, with CBS, working through the classical department to his last position, director, Masterworks, Europe. Walker succeeds Ralph Mace at RCA, recently appointed to newly-created position of manager, classical planning, Europe, within the international division.

John Cooper is appointed a&r administration manager, CBS, responsible for the "new release" function, and looking after the copyright department. Cooper gained a Bachelor of Commerce degree in law and accountancy, and was previously label manager for Deram in the Decca organization, and also managed a band called Syren.

Peter Bailey joins RCA in the new U.K. position of manager, business affairs, moving from a similar position at CBS, where he worked for seven years. His responsibilities encompass a&r new releases administration, including foreign-originated product, plus schedule E clearance and issuing of catalog numbers; copyright; and contract negotiations. Reporting to Bailey will be legal officer Roger Drage and copyright manager Edith White.

From The Music Capitals Of The World

• Continued from page 50

Coca-Cola Bottlers and the support of Warner-Pioneer, which represents the Atlantic label in Japan.

King Record has launched a "Canzone/Best Star/Best Album" series of 15 12-inch LPs, each at the retail price of 1,500 yen (\$5), on its Seven Seas label. Each album of this budget series includes 10 songs, recorded by Gigliola Cinquetti, Gianni Nazario, Massimo Ranieri, Gilda Giuliani, Milva and Iva Zanicchi, among others. ... The Concert Hall Society (Nippon Mail Order) is offering a set of "Oeuvres celebres de la Famille Strauss" at 12,000 yen (\$40) cash down or 13,500 yen (\$45) in monthly installments. The set comprises six 12-inch LPs recorded by the Vienna Opera House Orchestra, Vienna State Symphony and Monte Carlo State Opera House Orchestra—and pressed in Paris, France. ... Yvette Giraud is due to appear in the "Friday night special" of the Royal Hotel in Osaka on Feb. 28, cover charge 2,000 yen or about \$6.70 per. ... Trio Kenwood released "Sir Elf/ Roland Hanna Solo Piano" on its Nadja label Feb. 1 and "Betty Carter" is scheduled for release here on the same label March 1 to mark their joint performance tour of Japan next month. ... Seven concert dates have been fixed by World Planning Promotion for ABC recording artist B. B. King, Feb. 16-26, on his third Japan performance tour.

Neil Diamond's "Longfellow Serenade" is No. 1 on FM Tokyo's "Pops Best 10" for the weeks ended Jan. 18, Jan. 25 and Feb. 1, but the Carpenters' recording of "Please, Mr. Postman," for A&M is the strongest contender for the top spot. ... The Fuji telecasting network's Feb. 1 edition of its "Midnight Special" series featured Anne Murray, also the Nitty Gritty Band. It is being followed by "In Concert" Feb. 8 featuring B. B. King and Loggins & Messina, "Soul Train" Feb. 15 with Al Wilson and Natural Four, and another "Midnight Special" Feb. 22 to feature Association and Badfinger. ... A live recording of the Feb. 1 performance by Miles Davis & His Sextet at the Festival Hall in Osaka is being produced by Teo Macero for possible release in June of this year.

"Snowflakes Are Dancing" Tomita has recorded Mussorgsky's "Night On Bald Mountain" for simultaneous release in the U.S. and Japan, possibly Feb. 25. ... Released here Feb. 5 by Victor Musical Industries are the first 10 12-inch LPs of the "MCA C&W Best Collection 1300 Series." Each album of this budget series at 1,300 yen or about \$4.35 retail includes 12 songs, recorded by Bill Monroe & His Bluegrass Boys, the Carter Family, Ernest Tubb & His Texas Troubadors, Kitty Wells, the Osborne Brothers, Red Foley and Vaughn Horton's Pinetoppers, among others. Jimmy Martin, represented by two LPs in the first of the series, will play Japan, March 7-14, according to Shin-Nichi Promotions. ... Also released here Feb. 5 by Nihon Victor are "The Soul Society/Sam Jones" and "The Wes Montgomery Trio," first two LPs of a "Riverside Original Recording Series" at 2,200 yen or about \$7.35 each. ... Five concert dates have been set for a joint performance tour of Japan by Ella Fitzgerald and Tommy Flanagan, Feb. 13-19, according to All Produce. ... A Sansui QS 4-channel recording of the Jan. 22 opening performance by Miles

Davis & His Sextet was broadcast Feb. 2 over FM Tokyo. ... The single recording of "Morning Side of the Mountain" and "True Love" by Donny & Marie Osmond for MGM/Kolob was released here Feb. 1 by Polydor K.K. according to the Nichion music publishing house. ... Several "horny" versions of "Emmanuelle" are competing with the original sound track.

HIDEO EGUCHI

STOCKHOLM

Radio Sweden is currently running the BBC production "Story Of Pop" as presented by U.K. disk-jockey Alan Freeman and which runs for 26 weeks. ... Flamingokvintetten's latest album "5", a chart-topper, has sold more than 220,000 copies. ... Pye now represented here by Sonet Grammofon AB.

Polydor has released the original cast album from the London Lyric Theatre of the musical "John, Paul, George, Ringo and Bert," recorded by RSO. ... The double-album set "Elvis Forever" has sold 150,000 copies here. ... Currently touring Sweden is U.K. group Sailor, whose debut album "Sailor" on Epic reached the charts.

Considerable advance reported on plans for a sales chart from the local IFPI group of companies as an alternative to the chart compiled and presented by Radio Sweden. ... Sonet recording artist Sylvia Vrethammar, whose single sold over 400,000 copies in the U.K., is starring in her own German TV show with guests including Toots Thielemans and Svend Asmussen.

Liza Minnelli's concert at the Scandinavium in Gothenburg was an all-time record for Sweden, 12,400 customers paying \$180,000. ... Currently touring the U.K. are Jerry Williams (Sonet), and Lena Marie and Sweet Wine (Phonogram), and Nature (Sonet) are due there in April.

Phonogram still successful with their soundtrack albums from children's movies based on Astrid Lindgren books. ... Swedish tours recently from Mahavishnu Orchestra, Lou Reed, Bay City Rollers, Sparks, Demis Roussos and Mud.

LEIF SCHULMAN

MOSCOW

International acts from 18 nations were booked by the Gosconcert agency to appear in Russia last month. Among the classical artists were U.S. pianists Edward Auer and Daniel Pollack, German pianist Bernhard Bettner, the studio chamber orchestra of the Zagreb Philharmonic under Tonio Ninic, the Brahms Quartet from East Germany, and conductor Paavo Berglund for appearances with Russian symphony orchestras. ...

Japanese singer Kioko Hirata and male vocal quartet the Royal Knights were featured on extended tours last month. The Knights are one of the most popular Japanese acts in Russia, after many tours in previous years. ... A four-track tape recorder for educational purposes is to be designed and manufactured by Elfa Radio at its plant in Vilnius, Lithuania. The project is under the auspices of a special order from the Ministry of Public Education. ... Final show of the SONG '74 annual television poll was Jan. 1 on the Central Television network, with top Soviet acts participating. Among these were Yuri Gulyayev, Muslim Magomayev, Sofia Rotaru, Victor Vu-

(Continued on page 52)

From The Music Capitals Of The World

• Continued from page 51

yatchich, Iosif Kobzon, Maria Pakhomenko, Lev Leshtchenko, the Samotsvety group and Sergei Zakharov, contest winner at the Golden Orpheus and Sopot international song festivals last year. . . . "Art of Lev Oborin" is the title of a four-disk set featuring the famous pianist in a program of Rakhmaninov, Mozart, Beethoven, Chopin, Liszt and Brahms. . . . In the series "Music of Peoples of the World," Melodiya has released an LP of Gagaku, Japanese medieval music.

HELSINKI

The Assn. of Record Producers, comprising leading Finnish record companies, has started a campaign to track down the extent of bootleg merchandising—a logical act in view of the number of recent offenses, and a written warning has been sent to all record retailers.

Hurricanes (Love) has become first Finnish winner in the history of "European Pop Jury," a popular radio program sponsored by an organization of European Broadcasting Union members—the team topped with "Get On," beating such stars as **Mud, Sweet, David Essex** and **George McCrae**, and the song came from their album "Roadrunner," produced by **Richard Stanley**. . . .

Following the airline programming service pact between Billboard Publications and Finnair, effective Feb. 15, the jazz channel of audio programs will also feature contributions by **Pekka Pohjola** and **Jukka Tolonen**. . . . Bassist Pohjola can also be heard on the upcoming Frank Zappa album, while Tolonen has set his sights on international success because of his acclaimed solo albums and current Chess/Janus deal. . . . Pori Jazz Festival takes place July 10-13, with at least 20 concerts and with accent on continental artists, and U.S. names being whispered as on guest list include **Dizzy Gillespie, Gil Evans** and **Roland Kirk**.

Martti Talvela, the 6'7" and 300 lb. boxer turned bass singer, has had great success at the Metropolitan Opera. Performing his greatest role, "Boris Godunov," he has had fine reviews in top U.S. magazines, but he hopes to slow down a little now and devote more time to his family and hobbies, notably farming. He is also the executive director of Savonlinna Opera Festival, an annual Finnish event.

"Pohjalaisia," the noted Finnish opera by **Leevi Madetoja**, was recorded here in January. The Finnlevy and Luovan Saveltaiteen Edistamissaatio project was complete in 20 hours under the baton of **Jorma Panula**. The three-LP set, due for release in April or May, has a libretto in Finnish, German and English. **KARI HELOPALTIO**

HAMBURG

Phonogram's press chief **Horst Langewand** has left the company. . . . **Jochen Krug**, WEA marketing manager, is to leave the company on July 1. . . . **Stefan Droeger** is the new public relations chief of CBS in Frankfurt. . . . **George McCrae** won RCA's first gold disk in Germany for 560,000 sales on the single "Rock Your Baby." . . . **Liza Minnelli**, on \$25 tickets, sold out all concerts in Germany.

The Munich label Prom has signed contract for sale to Teldec in Hamburg. . . . Arcade Records on a new promotion campaign "Black Is

Beautiful," with artists like **Three Degrees, James Brown** and **Isaac Hayes**. . . . WEA group **Passport**, with **Kraus Doldinger**, flew to U.S. for a tour. . . . BASF deal for sales and distribution of British label Buk.

The German record industry released 200 singles and 235 albums in January, '75. . . . and 60 percent were international productions. . . . CBS releasing a sampler, "Phillybusters." . . . Teldec launching girl singer **Mara Landin** as "Teenv Star 1975" with the single "Turen, Die Ins Dunkel Fuehren." . . . Metronome getting very good reaction from the Barclay campaign with LPs selling for \$4. . . . EMI Electrola has two albums of "Motown Gold," with 64 soul hits included. . . . The Musikverlag Haas Sikorski gave a Golden Clef to **Les Humphries, Bert Kaempfert** and **James Last** for being the most successful soundmakers in Germany. **WOLFGANG SPAHR**

PARIS

The Gold Drouot disk club has installed a Swiss-made visophone to enable the sound level of the disks played to be accurately calculated. The apparatus comprises five lamps, each of a different color, and each representing a number of decibels, so enabling the club officials to ensure a correct volume both of disk and live orchestra according to the music being played.

Kenji Sawada has signed with Polydor and visited France to tie in with the release of his first bilingual single—he sings in French and English. . . . **Eddie Constantine**, American-born singer who came to France after World War II, made successful records and turned to the cinema for work, and then disappeared, is making a comeback with Polydor, and his single is about his past experiences. . . . **Alan Stivell**, singer of Breton folksongs, consolidates his own great success by organizing his own concert in the vast Palais des Sports in Paris.

Josephine Baker has still to find a Paris "home" for the "Josephine Show," which was staged in Monte Carlo last summer and which costs about \$700,000 to stage. Unable to be staged at the Bobino music hall, the Casino de Paris was suggested but without success, and the Mogador turned the idea down because it specializes in operettas. Now one suggestion is the Champs Elysees Theatre where Josephine Baker first appeared in the "Ballets Negres" in 1926, with a last alternative the Chtelet Theatre. **HENRY KAHN**

Tobias Inking Spurs Attic

TORONTO—The recent signing of Ken Tobias to Attic Records has signalled a new period of activity for the Canadian independent label headed by Al Meir and Tom Williams.

Tobias is known for composing the Bells' million seller "Stay Awhile" but has had two albums, "Dream #2" and "The Magic's In The Music" as well as two singles "I Just Want To Make Music" and "Fly Me High."

Tobias' first single for Attic is "Lady Lock." He kicks off a tour with his new band at the Chimney in Toronto where he appears for a week beginning Monday (10).

BILLBOARD IS BIG INTERNATIONALLY

International Realm Record Club Exec Rejects Complaint By English Retailers

LONDON—A complaint by Britain's Gramophone Record Retailers' Committee that the new Realm Record Club launched by CBS in the U.K. could be harmful to record dealers has been rejected by the club's general manager, Proctor H. Colquhoun.

The complaint is contained in a statement issued by the GRRC following the appearance of the first national newspaper advertising by the Realm Record Club. The statement says that retailers cannot hope to compete with the kind of terms being offered by the club.

It runs: "We view the launch of this club, which has the blessing of CBS, and which features product from five or more major labels, with a great deal of suspicion. Record retailers have had to suffer successive inroads into their turnover in recent times via consumer magazine promotion, cut-price product to sell other goods, company-owned retail chains and now a company-owned major club.

"Competition at cut prices can in our opinion damage the image which the record industry had to its credit and which is fast disappearing in the consumer's mind. Our members have already asked, and rightly so, which four CBS albums will be made available to them at 60 cents each in order for them to compete with this offer.

"And they have asked when such companies as A&M will reduce the price of albums like the Carpenters' 'Singles' to the trade, so that the retailer's price image is not destroyed by their own suppliers."

The advertisements appeared in national papers. Top product from the catalogs of Bell, CBS, RCA, Lib-

erty UA, Magnet and A&M is featured. Readers are offered one album at 60 cents on joining the club, providing four more are purchased within 12 months at full price. The choice includes the Carpenters' "Singles" album, and product by Simon and Garfunkel, Perry Como, Slim Whitman, Bay City Rollers, Alvin Stardust, Jack Jones, David Bowie, Shirley Bassey, John Denver and classical material.

Proctor H. Colquhoun, replying to the accusations, told Billboard he didn't accept them and hoped to be able to prove that retail business would expand as a result of the exposure given to the product by the advertising.

The advertisements feature 50 catalog items. Said Colquhoun: "Statistically it can be proved that a club such as this doesn't harm trade as a whole, but in fact benefits it."

Nippon Phonogram Raises Its Intl Singles Retail Price

By HIDEO EGUCHI

TOKYO—Nippon Phonogram has raised the retail price of its international pop singles by 20 percent to 600 yen or \$2 beginning with all new releases Jan. 25.

Also, industry sources say, Nippon Phonogram is deleting the 500 yen singles of the SFL-1000 series listed in its catalog for reissue in the form of "both Side A" couplings, starting Feb. 25 for March release.

Nippon Phonogram follows Nippon Columbia (Billboard, Dec. 14, 1974) in raising the price of an international pop single from the 500 yen retail set by members of the Japan Phonograph Record Assn. during 1973. Now, all other JPROA member manufacturers except CBS/Sony are more than likely to follow suit.

International a&r accounts for more than 62 percent of Nippon Phonogram's total product, unlike Nippon Columbia's 13 percent. Nippon Phonogram, a Philips-Matsushita/JVC record company owns or represents 12 labels in Japan.

Industry sources also say that Nippon Phonogram will introduce a series of "compact" (7-inch) LPs with four titles on March 5 at 800 yen retail, or about 14 percent more than those manufactured by King Record and CBS/Sony, indicating that another increase in the retail prices of 12-inch LPs made in Japan is inevitable. Prices were raised by 10-20 percent following the oil crisis in late 1973.

UA Bows First 'Q' LP In U.K.

LONDON—United Artists here will release its first quadraphonic recording, a middle-of-the-road album by John Gregory, "Man For All Seasons," but the company has no immediate plans for further quadraphonic releases.

The recording uses the SQ system and is to be marketed with extensive advertising in the hi-fi journals, with widespread use of point-of-sale material. UA is also discussing with Sanyo the possibility of in-store demonstrations.

Sales manager Dennis Knowles told Billboard: "Initially, we planned a quad-compatible release, but it was clear that would be a compromise of the technical excellence we were aiming for, so we opted for a dual release in stereo and quadraphonic.

"Although the recording was more expensive we have taken the opportunity to establish price parity between quadraphonic and other recordings.

"John Gregory was the ideal person to be involved in this project as he is experienced in all aspects of production, but we would in any case have gone for a middle-of-the-road recording because that is where quad will start as a market.

"I know some people are skeptical, and there is certainly a case of the chicken and the egg. But at the same time I cannot see how sound systems can stand still. They must keep developing."

'Pay Or No Play' Talks Avert French Radio Ban

By HENRY KAHN

PARIS—The threatened ban on the playing of records on French state and commercial radio stations was averted last week when informal talks between the record industry and the stations got under way (Billboard, Feb. 8).

The initial contacts will be followed by formal talks when the whole issue of radio station payments for the use of records on the air will be examined and discussed.

The French Record Industry Assn., SNEPA, had set Feb. 5 as the ultimate deadline for talks to begin—

but the radio stations avoided a showdown by coming to the conference table.

Europe No. 1 director Jacques Qurevitch told Billboard: "Speaking only on behalf of Europe No. 1, we have always believed that we should get round the table and talk about our differences. Agreement must be reached.

There is no doubt that the radio stations have been spurred into action because of the widespread national publicity given to the statement of CBS president Jacques Souplet that record companies would stop radio stations using disks unless they agreed to discuss the question of neighboring rights. The publicity alerted the public to the possibility of radio without records and certainly stimulated a prompt reaction on the part of the French state radio companies and the peripheral commercial stations. Europe No. 1 and Radio Luxemburg.

Fludd, whose first album for Attic, entitled "Great Expectations" and produced by Adam Mitchell, has just been released, have just complete a tour of the Canadian Maritimes. The latest single from the band is "What An Animal!"

"That Great Old Song" by George Fischhoff on the CNP Crescendo label in the U.S. and currently high on the Billboard Easy Listening chart, is on the Attic label in Canada and is being played by most of the MOR stations in this country.

Ron Nigrini, whose current single on the Attic label entitled "Kitty Star" is still doing well on Canadian country charts, has had his first album released by the company entitled simply "Ron Nigrini."

Nigrini appears at the Nag's Head in Toronto until Feb. 22 with his new band, which includes recently added guitarist Don Heard.

Blue Acts Tour Overseas

NEW YORK—Three of America's top blues acts will tour Australia and New Zealand this month and will be the subjects of an extensive television campaign, the first for blues artists touring this area.

Hound Dog Taylor, Sonny Terry and Brownie McGhee and Freddie King will be featured on the tour sponsored by Evans, Gudinski and Associates of Melbourne, and pro-

motion firm is arranging for the filming of the concert for Australian national television.

Also under way are plans to record the concerts for a souvenir album to be released on Mushroom Records. Concert dates include Brisbane, Sydney, Perth, Adelaide and Melbourne in Australia and Auckland, New Zealand.

From The Music Capitals Of The World

TORONTO

While registering in Hawaii recently **Burton Cummings** and **Dom Troiano** of the **Guess Who** almost drowned. First Cummings was dragged by an undercurrent and was going down for the third time when rescued. Later, Troiano was swept to shore by a wave. ... Two members of **Crack of Dawn**, the discotheque band recently introduced to the media by Columbia Records of Canada, were ambushed and shot outside of the Generator Club in Toronto on Jan. 27. **Trevor Daley** and **Garth Bennett**, both from Jamaica, were in satisfactory condition after the incident, which police feel has racial overtones. No arrests had been made up to press time. ... **Frank Sinatra** will appear at Maple Leaf Gardens, Toronto, on May 10, his first appearance in this city for 25 years. ... The promotion team of Love Productions met in Toronto recently to discuss methods of promotion and merchandising the new Island and Daffodil Records product.

Island Records' artist **Brian Eno** was due to do a week-long promotional tour of Canada in the middle of February, but he was hit by a speeding cab in England. He wasn't hurt badly and will come to Canada in mid-March. ... Love has signed Mexican classical guitarist **Miles Dempster**. ... "Lies To Live By" by the **Spirit of Christmas** is surprisingly the second biggest calling album for Daffodil Records next to **A Foot In Coldwater's** "All Around Us."

MONTREAL

German rock-band **Nektar** kick-off their 1975 international tour with a date in Quebec City on Feb. 21. The band will also play Montreal on Feb. 22; Toronto, Feb. 23; London, Feb. 24; Winnipeg, Feb. 26; Vancouver, March 1; and Regina, March 2. **Pavlov's Dogs** will open the shows. ... **April Wine's** latest album "Stand Back" has just been released simultaneously by Big Tree in the U.S. and Aquarius in Canada. ... Mercury is eyeing **Noah** and **Liverpool** for signing to the label. ... **Allan Katz** and **Mark Hodes** of Polydor Ltd. were in Toronto on Feb. 4-5 for talks with **Rush's** management people and to listen to tapes of the band's new album. ... **Maneige** have had their first LP released on Harvest distributed in Canada by Capitol. It is the first Canadian act to be signed to Harvest. ... "Systematic Lady" is the new single from **West Egg** on Capitol Records. ... **Karo** has recorded her second English single for Capitol entitled "Sorry Guys" and produced by **John Capek**.

VANCOUVER

An album has been released by WEA Music of Canada entitled "**Bachman-Turner-Bachman As Brave Belt**" which is a compilation of some of the soft rock songs **BTO** did when they were known as **Brave Belt** and signed to Reprise. ... CKLG-AM and FM personnel went on strike on Feb. 1. The station did not go off the air, but the **Strawb's** single "Part Of The Union" was played continually on both the AM and FM channels throughout the day. ... **Terry Jacks** is currently deep fishing in Guam.

MARTIN MELHUIH

Canada Group Formed To Oversee Juno Awards; TV March 24

By MARTIN MELHUIH

TORONTO—A six-member committee, the Canadian Music Awards Assn, a non-profit chartered association, has been formed to oversee the nominations, voting and presenting of the Juno Awards which will be televised live from the Queen Elizabeth Theatre on March 24 by the CBC television network.

President of the board is Ross Reynolds, the president of GRT of Canada Ltd. and president of the Canadian Recording Industry Assn.

Other members of the board include Mel Shaw, head of Music World Creations, president of the Canadian Independent Record Producers Assn. and Manager of the Stampeders; Greg Hambleton, president of Axe Records; George Struth, president of Quality Records; Martin Onrot, a Canadian manager and concert promoter; and Leonard Rambeau, head of Balmur Ltd. the management company that handles Anne Murray, John Allan Cameron, Bruce Murray and Paul Grady.

The awards will be presented based on three different criteria: sales; votes; and sales and votes. In the sales categories, record companies will submit figures based on net unit sales multiplied by the suggest list price. Tapes sales are included in album sales.

Each record company will submit one entry per award category, and those entries will be submitted to an independent auditor and will be liable for examination by the auditor. Budget, premium, promotional and record club sales are not a factor in these calculations and net sales figures will reflect a 14-month period beginning on Nov. 1 of the previous year and ending on the last day of the subject year.

Categories covered by sales figures are Best Selling Album; Best Selling Single; Best Selling International Album; and Best Selling International Single.

Voting for the awards will be limited to only subscribers of RPM, a Canadian music trade weekly. All other Canadian music industry personnel are ostensibly ineligible.

The voting ballot will contain five nominations in each category and all ballots will be returned to an independent auditor for tabulation.

Categories covered by voting are Composer; Country Female; Country Male; Country Group; Folksinger; Most Promising New Female; Most Promising New Male; Most Promising New Group; and Producer.

Nominees for Top Composer will be established by the top five placement of singles on the RPM yearly wrap-up chart. On that basis, nominees in that category will be Terry Jacks for "Seasons In The Sun"; Gordon Lightfoot for "Sundown"; Randy Bachman for "You Ain't Seen Nothin' Yet"; Andy Kim for "Rock Me Gently"; and Paul Anka for "You're Having My Baby."

Nominees for Top Country Female Artist, Male Artist and Group as well as Folksinger will be based on the top five best-selling artists in each category. The figure submitted for each act will be net sales during the 14-month period for all qualifying recorded product including albums, tapes and singles. Five entries may be submitted by each company. If an artist has product released on more than one label, total sales will qualify.

Nominees for the Most Promising New Artist will follow the same procedure as above with the qualifications that the first record by the artist must have been released within the subject or previous year; and the artist must never have won the award before.

Categories covered by voting in addition to sales are Top Female Artist; Top Male Artist, and Top Group.

Winners in this category will be determined by the highest total of dollar sales and votes with equal emphasis on both.

The Douglas McGowan Award, presented for the most significant contribution to multiculturalism in music and named after the late

Douglas McGowan, former chief of programming for the Canadian Radio-Television Commission, will be presented for the second year on the occasion of the Juno Awards presentation on March 24.

The award is open to any person of non-English or non-French background who must either be a Canadian citizen or have landed-immigrant status as well as having produced a recording in 1974 which qualifies as Canadian content.

Record retailer Sam Sniderman is the director and awards coordinator for CHIN Radio, Toronto, the presenter of the award. Application forms are available from CHIN Radio in Toronto with deadline for submissions, March 7, 1975.

WEA 30G Push On Materick

TORONTO—WEA Music of Canada has committed close to \$30,000 for the promotion of Ray Materick, the first Canadian artist to be signed to WEA, then assigned to the Asylum label.

The major promotional push coincides with the release of Materick's first album for the label entitled "Neon Rain." "Linda Put The Coffee On," the first single by Materick, has picked up significant number of chartings on stations across Canada in both country and rock formats.

Materick had previously been signed to Kanata Records and had an album entitled "Sidestreets" released by the label.

"Neon Rain," Materick's current album containing all original material, was produced at Manta Sound Studios in Toronto by Gene Martynec.



Tadda! AXS 507

Their new album
includes their new single, "Let's Live Together" AXE 20



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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 MICHAEL MURPHY, BLUE SKY NIGHT THUNDER, Epic:** KZEW, KLB, WMMR, CJOM, WQFM, WOUR, KSHE, WPLR, WLIR, WTUL, WORJ, WZZQ, KMYR, KLOL, WYVS, KSMI, KBPI, KZFF, KFMY, WSDM, WBRU, WAER, KOME, WIOT, WKTK, WZMF, KMET, WBAB, KCFR, KZAP
- 2 BRIAN PROTHROE, PINBALL, Chrysalis:** WNFV, WYVS, WIOT, WRAS, WOUR, CJOM, WSDM, KLOL, KBPI, KSMI, WMMR, WQFM, WORJ, KFMY, KSMI, KOME, KZAP, CHUM, KMFT, KLB, WBAB, WAER
- 3 DAVID ESSEX, Columbia:** CJOM, KSHE, KLOL, WMMR, KMET, WQFM, WZMF, WORJ, KFMY, KZEL, KZAP, W149, WBAB, WOUR, WIOT, WTUL, WRAS, WNEW, WAER
- 4 JOHN CALE, FEAR, Island:** WMMR, WABX, WQFM, WOUR, WPLR, WBAB, WORJ, KCFR, KSMI, KZEL, KBPI, WBRU, CJOM, WAER, KZAP, WTUL, KMET, KFMY
- RORY GALLAGHER, SINNERS AND SAINTS, Polydor:** KMET, WMMR, WRAS, WKTK, WPLR, WLIR, WTUL, KZEL, KZAP, WYVS, W149, WBRU, WBAB, WOUR, WABX, WBEU, WZMF, KLB
- 5 BUFFY SAINTE-MARIE, CHANGING WOMAN, MCA:** WNFV, WOUR, WMMR, WSDM, WQFM, WLIR, WIOT, WTUL, WZMF, KLOL, KZEL, KZAP, KMET, WKTK, CHUM, WABX, WBEU
- 6 IRON BUTTERFLY, SCORCHING BEAUTY, MCA:** WIOT, WNEW, KBPI, WMMR, WQFM, KSHE, WTUL, WBAB, KFMY, W149, WKTK, WBLU, KLB, KZAP, CJOM
- PASSPORT, CROSS-COLLATERAL, Atco:** WLIR, WABX, WBRU, WIOT, WMMR, WOUR, WTUL, WRAS, WYVS, KZEL, WPLR, KCFR, KFMY, WAER, W149
- 7 EL CHICANO, BEST OF EVERYTHING, MCA:** WQFM, WIOT, WNEW, KZEL, KSMI, WLIR, CHUM, CJOM, KSHE, WTUL, KPBI, WBAB, WORJ, KZAP
- PRETTY THINGS, SILK TORPEDO, Swanson G:** KSMI, WNEW, WLIR, WABX, CJOM, WIOT, WMMR, WOUR, WTUL, KZEL, WPLR, KLOL, WORJ, WAER
- 8 ARTHUR, HURLEY/GOTTLIEB, SUN-LIGHT SHININ', A&M:** WLIR, WRAS, CJOM, WOUR, WORJ, KFMY, WAER, WBEU, KZAP, WTUL, KBPI, KZEL
- 9 GONG, YOU, VIRGIN:** KCFR, WMMR, WABX, WQFM, CHUM, WOUR, KMYR, KOMI, WKTK, WRAS, WBEU
- JOE VITALE, ROLLER COASTER WEEK-END, Atlantic:** KSMI, WLIR, WABX, WIOT, WTUL, KBPI, WYVS, WPLR, WORJ, KFMY, W149
- 10 CHUCK BERRY, Chess/Janus:** WNEW, WOUR, KSMI, WLIR, WKTK, KLB, WTUL, WBAB, KSMI, KZAP
- MELISSA MANCHESTER, MELISSA, Arista:** WNEW, WLIR, WMMR, WOUR, WBAB, WPLR, KMYR, KLOL, WORJ, KZAP
- 11 STEVE HARLEY/COCKNEY REBEL, THE PSYCHOMODO, EMI:** WLIR, WMMR, WRAS, WABX, WOUR, WYVS, WAER, KSHE, WBAB
- THEE IMAGE, Manticore:** KSHE, KZEL, KFMY, KOME, W149, WIOT, WPLR, KMET, WBAB
- 12 CAN, SOON OVER BABALUMA, United Artists:** WRAS, CHUM, WABX, WIOT, WOUR, KBPI, KMYR, WAER
- "JOHN ENTWISTLE'S OX," MAD DOG, MCA:** WQFM, WOUR, WRAS, WPLR, WZMF, KLOL, WORJ, W149
- DAVID GATES, NEVER LET HER GO, Elektra:** WNEW, WLIR, KTMS, KFMY, WSDM, CHUM, WBAB, WTUL
- RICHARD TORRENCE, BELLE OF THE BALL, Shelter:** WRAS, WOUR, WKTK, WZZQ, KLB, WORJ, KFMY, KZAP

- 13 SWAMPDOG, HAVE YOU HEARD THIS STORY BEFORE, Island:** WABX, KSMI, KMET, WBRU, KOME, KZAP, KZEL
- ROBERT WYATT, ROCK BOTTOM, Virgin:** KCFR, WABX, WQFM, WOUR, WPLR, KMYR, WRAS
- 14 JESSIE COLTER, I'M JESSIE COLTER, Capitol:** WSDM, KMFT, WQFM, WOUR, W149, WPLR
- LARRY HOSFORD, LORENZO, Shelter:** WOUR, KZEL, K7B, KBPI, WZZQ, KMYR
- ZULEMA, RCA:** WNEW, WBAB, WBRU, WLIR, CHUM, WPLR
- 15 AMERICAN GYPSY, Chess/Janus:** WMMR, WBRU, WPLR, W149, KOME
- ROBERT MARGOULEFF AND MALCOLM CECIL, TONTOS EXPANDING HEAD BAND, Atlantic:** WLIR, WABX, KBPI, WNEW, KCFR
- JOHN McLAUGHLIN, WHERE FORTUNE SMILES, Pye:** WMMR, WABX, WOUR, WTUL, WBAB
- NICO, THE END, Island:** WABX, WQFM, WOUR, KCFR, WBAB
- PILOT, EMI:** WNEW, WLIR, WOUR, KZAP, WBRU
- PERCY SLEDGE, I'LL BE YOUR EVERYTHING, Capricorn:** WOUR, KZAP, KMET, WQFM, KSMI
- 16 DAVID BEDFORD, STARS END, Virgin:** KMYR, WABX, CHUM, WKTK
- HARRIET SHOCK, SHE'S LOW CLOUDS, 20th CENT.:** WOUR, WSDM, KZAP, WBAB
- 17 BLACK SLEEP, Capitol:** WMMR, KBPI, WAER
- GROWL, Discreet:** WIOT, WOUR, WQFM
- ERIC KLOSS, ESSENCE, Muse:** KSMI, WAER, WOUR
- BRENDA PATTERSON, LIKE GOOD WINE, Discreet:** WOUR, WQFM, KZAP
- SOUL SURVIVORS, TSOP:** WOUR, WMMR, WAER
- 18 ACE, FIVE-A-SIDE, Anchor:** KSHE, KSMI
- PHIL EVERLY, "PHIL'S DINER," Pye:** KZAP, KSMI
- BRIAN FRIEL, Pye Records:** KLOL, KZAP
- DONNIE FRITTS, PRONE TO LEAN, Atlantic:** KBPI, KFMY
- CARLOS GARNETT, JOURNEY TO ENLIGHTENMENT, Muse:** WOUR, WAER
- HAZE, HAZE, ASI:** KLOL, KLB
- BILL HOUSE, GIVE ME A BREAK, RCA:** WLIR, WOUR
- ISOTOPE, ILLUSION, (Import) Gull:** KMYR, CHUM
- KRAAN, ANDY NOGGER, Passport:** WLIR, KSHE
- BARRY McGUIRE, LIGHTIN UP, Myrrh:** WIOT, WOUR
- HAROLD MELVIN & THE BLUE NOTES, TO BE TRUE, Philly Inter.:** WOUR, KZEL
- BILLY PAUL, GOT MY HEAD ON STRAIGHT, Philly Inter.:** WOUR, WAER
- BOB RIEDY BLUES BAND, JUST OFF HALSTED, Flying Fish:** WOUR, KSMI
- DEMIS ROUSSOS, Big Tree:** WNEW, WLIR
- AL STEWART, MODERN TIMES, Chess/Janus:** WMMR, WAER
- STRAWBS, GHOST, A&M:** CHUM, KMYR
- TREMELOES, SHINER, (Import) DJM:** WLIR, KFMY
- TRUTH, Roulette:** WMMR, WKTK
- 19 PETER ALLEN, CONTINENTAL AMERICAN, A&M:** KZAP

- DAVID AXELROD, SONGS OF INNOCENCE, Capitol:** WQFM
- SUSAN BARLOW, RCA:** W149
- BE-BOP DELUXE, AXE VICTUM, (Import) Harvest:** WAER
- JACQUES BREL, SOUNDTRACK, Atlantic:** WOUR
- VERNON BURCH, I'LL BE YOUR SUNSHINE, United Artists:** KMET
- GARY BURTON & EBERHARD WEBER, RING, (Import) ECM:** WAER
- BUTTS BAND, HEAR AND NOW, Blue Thumb:** KZEL
- JIMMY CASTOR, BUTT OF COURSE, Atlantic:** KBPI
- CHILLIWAC AND THE RED HOT PEPPERS, BONGOS OVER BALHAM, (Import) Mooncrest:** WLIR
- CHIMERA, Peters Inter.:** KMYR
- JOHN COLTRANE, ALTERNATE TAKES, Atlantic:** WAER
- PETER DONATAO, Capitol:** CHUM
- EARL DOUD, HENRY THE FIRST, ABC:** WIOT
- PETER FRAMPTON, A&M:** WNFV
- FOCUS, DUTCH MASTERS, Sire:** KFMY
- HARD CAKE SPECIAL, (Import) Brain:** WLIR
- MAJOR HARRIS, MY WAY, Atlantic:** WOUR
- WALTER HEATH, YOU KNOW YOUR WRONG DONT YA BROTHER, Buddah:** KMET
- DAVE HOLLAND, ATV:** WTUL
- HUMBLE PIE, STREET RATS, A&M:** WNEW
- IBIS, SUN SUPREME, (Import) Polydor:** KMYR
- THE IDLE RACE, Daffadill:** CHUM
- MICHAEL JACKSON, FOREVER, MICHAE, Motown:** KZAP
- JANE, (Import) Brain:** KSMI
- JAY AND THE AMERICANS, THE VERY BEST OF, United Artists:** KZAP
- LE ORME, CONTRAPPUNTI, (Import) Phillips:** CHUM
- LIGHTHOUSE, BEST OF, GRT:** CHUM
- MANDINGO, THREE, (Import) Capitol:** CHUM
- JOHN MAYAL, NEW BAND, NEW YEAR, NEW COMPANY, ABC:** CJOM
- MURRAY McLAUGHLIN, SWEEPING THE SPOTLIGHT AWAY, Epic:** CHUM
- BOB MARLEY & THE WHALERS, RASTA REVOLUTION, (Import) Trojan:** WOUR
- ADAM MILLER, WESTBOUND CIRCUS, Chelsea:** WSDM
- CHARLES MINGUS, LIVE AT CARNEGIE HALL, Atlantic:** WAER
- MYLES AND LENNY, Columbia:** CHUM
- NATURAL LIFE, Celebration:** WBRU
- O'DONEL LEVY, EVERYTHING I DO IS GONA BE FUNKY, (Import) Groove Merchant:** WOUR
- O'JAYS MEET THE MOMENTS, Stang Records:** KZAP
- OLDFIELD AND BEDFORD, ORCHESTRAL TUBULAR BELLS, (Import) Virgin:** WLIR
- OSBOURNE BROTHERS, PICKIN GRASS AND SINGING COUNTRY, MCA:** KSMI
- RANDY PIE, HIGHWAY DRIVER, (Import) Polydor:** WBAB
- BUDDY RICH, LIONEL HAMPTON, TRANSITION, Quality:** CHUM
- JESS RODEN, Island:** WLIR
- STEELEYE SPAN, COMMONERS CROWN, (Import) Chrysalis:** KMYR

Disco Action

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By TOM MOULTON

NEW YORK—Mike Cappello, Le Jardin disk jockey here, will travel to Los Angeles for the NARM convention to spin records at a "Tommy" disco being set up at the Century Plaza Hotel. It's all part of a Polydor campaign behind the release of the cast soundtrack album from the film "Tommy."

Richie Pampianelli of the Hippopotamus is getting strong reaction to the new Isis single "Bobby And Maria" (Buddah). The disk, which has a part II instrumental on the flip side, was produced by Jeff Lane of B.T. Express fame.

Ronald Coles, nighttime disco product expert at Colony Records here, is getting a lot of complaints from customers on the Al Downing "I'll Be Holding On" single.

It seems customers want the longer version and want to know why they can't buy it. Coles says that the store has gotten a number of returns on the disk because, customers say, they thought they were originally purchasing the longer record. The shorter version does carry a disco mix tag line on it.

Peter Frost of Canada Record Sales in Toronto, Ontario, is starting to get calls for the Crystal Grass album. It seems that several clubs in Toronto have already gotten the LP from France—the only place where it's commercially available—and have caused a strong groundswell for the record. The LP is very much like an MFSB album, and has several strong cuts on it. There are no immediate plans to release it in the U.S. or Canada.

Scepter Records is going to release a disco-

mix of Don Downing's latest single "I'm Not Lovin'." It has not been decided yet if the record will be released commercially or just given out for discotheque use.

Washington (part II): The town has 10 discos with permanent DJs, including Pier 9, DJ Mitch Schantsky; Grand Central, with Chuck spinning; Sundown, Bob Evans DJ; and Lost And Found, Frannie as DJ. Capacities for the four spots, considered the tops locally, are Pier 9, 2,000; Grand Central, 1,400; Lost And Found, 900; and Sundown, 600. They are more into the soul/pop sound, and have predominately white audiences. A Top 10 consensus from the clubs is: "Shame, Shame, Shame," "E-Man Boogie," "Reach Out," "You're The Song I've Always Wanted To Sing," "Crystal World," "Hey Girl, Come And Get It," "Where Is The Love," "Glass House," "Pain Reliever" and "Blue Eyed Soul."

The new Ecstasy, Passion & Pain release on Roulette is "One Beautiful Day." Being rush-released this week, the record is similar to "I Wouldn't Give You Up." Also new on Roulette is "Helplessly"—Moment of Truth's followup to "Your Love." The record has a part I (3:27) and a part II (5:10), and both sides are strong disco potentials.

Casablanca Records is rush-releasing one of the top disco singles from England—"Run And Hide" (parts I & II) by local English group the Philadelphia Flyers. The song has a strong up-tempo rhythm, and has a "Back Stabbers" sound. It sounds like it could have been cut in Philly.

By Audience Response (Top 15)

- | This Week | Rank | Artist/Album |
|-----------|------|---|
| 1 | 1 | HIJACK—Herbie Mann—Atlantic |
| 2 | 2 | SHAME, SHAME, SHAME—Shirley And Company—Vibration |
| 3 | 3 | HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT (Medley)—Gloria Gaynor—MGM (LP) |
| 4 | 4 | E-MAN BOOGIE—Jimmy Castor—Atlantic (LP only) |
| 5 | 5 | I'LL BE HOLDING ON—Al Downing—Chess |
| 6 | 6 | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia |
| 7 | 7 | EXPRESS—B.T. Express—Roadshow |
| 8 | 8 | WHERE IS THE LOVE—Betty Wright—Alston (LP only) |
| 9 | 9 | BLUE EYED SOUL—Carl Douglas—20th Century (LP only) |
| 10 | 10 | LADY MARMALADE (45) WHAT CAN I DO FOR YOU (LP)—Labelle—Epic |
| 11 | 11 | CRYSTAL WORLD—Crystal Grass—(Not available in U.S.) French Import |
| 12 | 12 | BAD LUCK—Harold Melvin And The BlueNotes—Phila. Intl (LP only) |
| 13 | 13 | GLASS HOUSE—Temptations—Gordy (LP only) |
| 14 | 14 | JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca |
| 15 | 15 | LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco |

Colony Records (New York)

- | This Week | Rank | Artist/Album |
|-----------|------|---|
| 1 | 1 | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia |
| 2 | 2 | EXPRESS—B.T. Express—Roadshow |
| 3 | 3 | SHAME, SHAME, SHAME—Shirley And Company—Vibration |
| 4 | 4 | BLUE EYED SOUL—Carl Douglas—20th Century (LP only) |
| 5 | 5 | HIJACK—Herbie Mann—Atlantic |
| 6 | 6 | NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM (LP) |
| 7 | 7 | LOVE CORPORATION—Hues Corp.—RCA |
| 8 | 8 | MY LITTLE LADY—Bloodstone—London |
| 9 | 9 | WHAT EVER YOU WANT—Sir Wales—Innovations (Warner Bros.) |
| 10 | 10 | CHANGES—Vernon Burch—UA |
| 11 | 11 | ONCE YOU GET STARTED—Rufus—ABC |
| 12 | 12 | I'M NOT LOVIN—Don Downing—Roadshow |
| 13 | 13 | JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca |
| 14 | 14 | LADY MARMALADE—Labelle—Epic |
| 15 | 15 | LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco |

Downstairs Records (New York)

- | This Week | Rank | Artist/Album |
|-----------|------|--|
| 1 | 1 | NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM (LP) |
| 2 | 2 | JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca |
| 3 | 3 | HIJACK—Herbie Mann—Atlantic |
| 4 | 4 | THE BOTTLE—Joe Bataan—Salsoul |
| 5 | 5 | LOVE CORPORATION—Hues Corp.—RCA |
| 6 | 6 | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia |
| 7 | 7 | LOOK BUT DON'T TOUCH—Donny Beumont—Mercury |
| 8 | 8 | E-MAN BOOGIE—Jimmy Castor—Atlantic (LP only) |
| 9 | 9 | CHANGES—Vernon Burch—UA |
| 10 | 10 | MY LITTLE LADY—Bloodstone—London |
| 11 | 11 | GIVE ME YOUR BEST SHOT-BABY—Ebb Tide—Sound Gems |
| 12 | 12 | I'M NOT LOVIN—Don Downing—Roadshow |
| 13 | 13 | SHAME, SHAME, SHAME—Shirley And Company—Vibration |
| 14 | 14 | THEME FROM AIRPORT 1975—The Ventures—UA |
| 15 | 15 | HEY GIRL, COME AND GET IT—Stylistics—Avco |

Melody Song Shops (Brooklyn, Queens, Long Island)

- | This Week | Rank | Artist/Album |
|-----------|------|---|
| 1 | 1 | E-MAN BOOGIE—Jimmy Castor—Atlantic (LP only) |
| 2 | 2 | LADY MARMALADE—Labelle—Epic |
| 3 | 3 | GLASS HOUSE—Temptations—Gordy (LP only) |
| 4 | 4 | WHERE IS THE LOVE—Betty Wright—Alston (LP only) |
| 5 | 5 | REACH OUT—Gloria Gaynor—MGM (LP only) |
| 6 | 6 | WHAT CAN I DO FOR YOU—Labelle—Epic (LP only) |
| 7 | 7 | SUPERNATURAL THING—Ben E. King—Atlantic |
| 8 | 8 | HIJACK—Herbie Mann—Atlantic |
| 9 | 9 | LOVE CORPORATION—Hues Corp.—RCA |
| 10 | 10 | JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca |
| 11 | 11 | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia |
| 12 | 12 | LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco |
| 13 | 13 | SATIN SOUL—Love Unlimited Orchestra—20th Century |
| 14 | 14 | HEY THERE, SEXY LADY—Hank Ballard And The Midnighters—Stang |
| 15 | 15 | THE BOTTLE—Joe Bataan—Salsoul |

Following lists participating stations. Numeral after each specifies selections programmed.

- ATLANTA, GA.: WRAS-FM, Jim Morrison; 2, 3, 4, 6, 8, 9, 11, 12, 13
- AUSTIN TEXAS: KLBJ-FM, Greg Thomas; 1, 2, 4, 6, 10, 12, 14, 18
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 4, 6, 7, 10, 11, 12, 14, 15, 16, 19
- BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 4, 5, 6, 9, 10, 12, 16, 18
- BEAUFORT, S.C.: WBEU-FM, Bill Calvert; 4, 5, 6, 8, 9
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 1, 2, 5, 12, 14, 16, 19
- DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1
- DENVER, COL.: KBPI-FM, Jean Valdez; 1, 2, 4, 6, 7, 8, 9, 12, 14, 15, 17, 18, 19
- DENVER, COL.: KCFR-FM, Bob Stecker; 1, 4, 6, 9, 13, 15
- DETROIT, MICH.: WABX-FM, John Petrie; 4, 5, 6, 7, 9, 11, 12, 13, 15, 16
- EUGENE, ORE.: KFMV-FM, Randy Chase; 1, 2, 3, 4, 6, 8, 9, 11, 12, 18, 19
- EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 3, 4, 5, 6, 7, 8, 11, 13, 14, 18, 19
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquhitt; 1, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 18, 19
- HOUSTON, TEXAS: KLOL-FM, Jim Hilty; 1, 2, 3, 5, 7, 10, 12, 18
- JACKSON, MISS.: WZZO-FM, Keith Carter; 1, 12, 14
- KNOXVILLE, TENN.: W149-FM, Frank Costa; 3, 4, 6, 9, 11, 12, 14, 15, 19
- LOS ANGELES, CALIF.: KMET-FM, Joe Collins; 1, 2, 3, 4, 5, 11, 13, 14, 15, 19
- MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 3, 4, 5, 12
- MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski; 1, 2, 3, 4, 5, 6, 7, 9, 12, 13, 14, 15, 17, 19
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 1, 4, 6, 7, 9, 10, 11, 12, 13, 14, 15

- NEW ORLEANS, LA.: WTUI-FM, Bryan Melan; 1, 3, 4, 5, 6, 7, 8, 9, 10, 12, 15, 19
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 2, 3, 5, 6, 7, 10, 12, 14, 15, 18, 19
- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 7, 8, 9, 10, 12
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 15, 17, 18, 19
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 4, 6, 13, 14, 15, 19
- SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 6, 7, 8, 10, 12, 13, 15, 16, 17, 18, 19
- SAN FRANCISCO, CALIF.: KSMI-FM, Bonnie Simmons; 2, 7, 10, 19
- SAN JOSE, CALIF.: KOME-FM, Ed Romig; 1, 2, 9, 11, 13, 15
- SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman; 12
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 3, 6, 7, 11, 18, 19
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Hunington; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19
- SYRACUSE, N.Y.: WAER-FM, George Gilbert; 1, 2, 3, 4, 6, 7, 8, 11, 12, 17, 18, 19
- TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 5, 6, 7, 9, 11, 12, 17, 18, 19
- TORONTO, CANADA: CHUM-FM, Benji Karch; 2, 5, 7, 9, 12, 14, 16, 18, 19
- VALDOSTA, GA.: WYVS-FM, Scott Crane; 1, 2, 4, 6, 9, 11
- DETROIT, MICH.: CJOM-FM, Dave Lonco; 1, 2, 3, 4, 6, 7, 8, 19
- ALBUQUERQUE: KMYR-FM, Jeff Potlacz; 1, 9, 10, 12, 13, 14, 16, 18, 19
- KINGS BEACH TRUCKEE: KSMI-FM, Bill Ashford; 1, 2, 4, 7, 9, 10, 13, 15, 17, 18, 19

Billboard Hits Of The World

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BRAZIL

(Courtesy IBOPE-Rio de Janeiro)
SINGLES

- This Week
- 1 HAPPY MAN—Chicago (CBS)
 - 2 KUNG FU FIGHTING—Carl Douglas (Chantecler)
 - 3 DON'T LET ME CRY—Mark Davis (MGM)
 - 4 FEELINGS—Morris Albert (Beverly)
 - 5 WE SAID GOODBYE—Dave MacLean (RCA)
 - 6 EXCUSE ME—Junior (RCA)
 - 7 TARS—Chrystian (Young)
 - 8 NOI DUE PER SEMPRE—Wess & Dori Ghazzi (Young)
 - 9 I SHOT THE SHERIFF—Eric Clapton (RSO)
 - 10 SOLEADO—Manolo Otero (EMI)

LPs

- This Week
- 1 CANTA CANTA MINHA GENTE—Martinho da Vila (RCA)
 - 2 ROBERTO CARLOS—(CBS)
 - 3 SAMBAS DE ENREDO DAS ESCOLAS DO 1 GRUPO DE 1975—Various (Top Tape)
 - 4 CLARA NUNES—(Odeon)
 - 5 PRA SEU GOVERNO—Beth Carvalho (Tapecar)
 - 6 BAIANO E OS NOVOS CAETANOS—Chico Anisio/Paulinho (CID)
 - 7 SINAL FECHADO—Chico Buarque (Philips)
 - 8 A CENA MUDA—Maria Bethania (Philips)
 - 9 ELZA SOARES—(Tapecar)
 - 10 CORRIDA DO OURO—Various (Som Livre—International)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|---|
| 1 | 1 | JANUARY | *Pilot (EMI)—Robbins (Alan Parsons) |
| 2 | 8 | GOODBYE MY LOVE | *Glitter Band (Bell)—Rock Artists (Mike Leander) |
| 3 | 10 | SUGAR CANDY KISSES | *Mac & Katie Kissoon (Polydor)—ATV (Wayne Bickerton) |
| 4 | 2 | MS GRACE | Tymes (RCA)—Hall (Billy Jackson) |
| 5 | 4 | NEVER CAN SAY GOODBYE | Gloria Gaynor (MGM)—Jobete London (Monardo/Bongiovi/Ellis) |
| 6 | 5 | MORNING SIDE OF THE MOUNTAIN | Donny & Marie Osmond (MGM)—Warner Bros. (Mike Curb) |
| 7 | 3 | THE BUMP | *Kenny (RAK)—Martin/Coulter (B. Martin/P. Coulter) |
| 8 | 15 | PLEASE MR. POSTMAN | Carpenters (A&M)—Dominion (Carpenters) |
| 9 | 7 | HELP ME MAKE IT THROUGH THE NIGHT | John Holt (Trojan)—KPM (Tony Ashfield) |
| 10 | 9 | PROMISED LAND | Elvis Presley (RCA)—Tristan |
| 11 | 14 | PURELY BY COINCIDENCE | *Sweet Sensation (Pye)—M&M (Des Parton/Tony Hatch) |
| 12 | 20 | NOW I'M HERE | *Queen (EMI)—Trident/Feldman (Roy Thomas Baker/Queen) |
| 13 | 18 | ANGIE BABY | Helen Reddy (Capitol)—Warner Bros. (Joe Wissert) |
| 14 | 21 | BLACK SUPERMAN (MUHAMMED ALI) | *Johnny Wakelin & the Kinshasa Band (Pye)—Francis Day & Hunter (Robin Blanchflower) |
| 15 | 12 | BOOGIE ON REGGAE WOMAN | Stevie Wonder (Tamlia Motown)—(Stevie Wonder) |
| 16 | 25 | FOOTSEE | *Wigan's Chose Few (Pye Disco Demand)—Planetary Nome London Ltd. |
| 17 | 22 | SOMETHING FOR THE GIRL WITH EVERYTHING | *Sparks (Island)—Island (Muff Winwood) |
| 18 | 24 | STAR ON A TV SHOW | Stylists (Avco)—Averb/Cyrl Shane (Hugo & Luigi) |
| 19 | 13 | STREETS OF LONDON | (Ralph McTell (Reprise)—Essex (Ralph McTell) |
| 20 | 11 | ARE YOU READY TO ROCK | *Wizzard (Warner Bros.)—Roy Wood/Carlin (Wizzard) |
| 21 | 16 | STARDUST | *David Essex (CBS)—April/Rock On (Jeff Wayne) |
| 22 | 40 | GOOD LOVE CAN NEVER DIE | *Alvin Stardust (Magnet)—Bumper Songs (Peter Shelley) |
| 23 | 17 | CRYING OVER YOU | *Ken Boothe (Trojan)—B&C (Lloyd Chalmers) |
| 24 | 28 | IT MAY BE WINTER OUTSIDE | Love Unlimited (20th Century)—Ed Kassner (Barry White) |
| 25 | 30 | YOUR KISS IS SWEET | Syreeta (Tamlia Motown)—Jobete London (Stevie Wonder) |
| 26 | 6 | DOWN DOWN | *Status Quo (Vertigo)—Valley/Shawbury (Status Quo) |
| 27 | 27 | SHOORAH SHOORAH | Betty Wright (RCA)—Warner Bros. (Willie Clarke) |
| 28 | 32 | I'M STONE IN LOVE WITH YOU | Johnny Mathis (CBS)—Gamble Huff/Carlin (Thom Bell) |
| 29 | 37 | PLEASE TELL HIM THAT I SAID HELLO | *Dana (GTO)—Hush/Chrysalis (Geoff Stephens) |

ROLL ON DOWN THE HIGHWAY

Bachman-Turner Overdrive (Mercury)—Screen Gems/Columbia (Randy Bachman)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--|
| 31 | 39 | MY EYES ADORED YOU | Frankie Valli (Private Stock)—KPM/Jobete London (Bob Crece) |
| 32 | 26 | ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) | *Kevin Johnson (UK)—(Kevin Johnson) |
| 33 | — | MAKE ME SMILE (COME UP AND SEE ME) | *Steve Harley & Cockney Rebel (EMI)—Trigram/Rak (Steve Harley/Alan Parsons) |
| 34 | 45 | MY LAST NIGHT WITH YOU | *Arrows (RAK)—RAK (Mickie Most) |
| 35 | 19 | I CAN HELP | Billy Swan (Monument)—KPM (Chip Young/Billy Swan) |
| 36 | — | YOUR MAMA WON'T LIKE ME | *Suzi Quatro (RAK)—Chinnichap/Rak (Mike Chapman/Nicky Chinn) |
| 37 | 49 | WE LOVE EACH OTHER | Charlie Rich (Epic)—London Tree (Bill Sherrill) |
| 38 | — | SHAME SHAME SHAME | Shirley & Co. (All Platinum)—B&C (Sylvia) |
| 39 | 29 | GET DANCING | Disco Tex & the Sex-O-Lettes (Chelsea)—Intersong/KPM (Bob Crece) |
| 40 | 48 | SIXTY MINUTE MAN | Trammps (Buddah)—Lark/Carlin (Baker/Harris/Young) |
| 41 | — | LOVE GAMES | Drifters (Bell)—Macaulay/Cookaway (Cookaway) |
| 42 | 31 | MY BOY | Elvis Presley (RCA)—Martin/Coulter |
| 43 | — | LEGO SKANGA | *Rupie Edwards (Cactus)—Creole (Rupie Edwards) |
| 44 | 23 | YOU CAN HAVE IT ALL | George McCrae (Jayboy)—Southern |
| 45 | 43 | Y VIVA ESPANA | Sylvia (Sonet)—Rune Otterman |
| 46 | 36 | ONLY YOU | *Ringo Starr (Apple)—Sherwin (Richard Perry) |
| 47 | — | THIS MONDAY MORNING FEELING | *Tito Simon (Horse)—B&C (F. Foster) |
| 48 | — | I'M ON MY WAY | *Dean Parrish (UK)—Robert Mellin (Eliot Greenberg/Doug Morris) |
| 49 | — | NO. 9 DREAM | *John Lennon (Apple)—Lennon/ATV (John Lennon) |
| 50 | — | MY HEART'S SYMPHONY | Gary Lewis & the Playboys (United Artists)—Warner Bros. (Snuff Garrett/Leon Russell) |

LPs

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------------------|--|
| 1 | 2 | ENGELBERT HUMPERDINCK'S GREATEST HITS | (Decca) |
| 2 | 1 | ELTON JOHN'S GREATEST HITS | (DJM) |
| 3 | 3 | TUBULAR BELLS | Mike Oldfield (Virgin) |
| 4 | 8 | THE SINGLES 1969-1973 | Carpenters (A&M) |
| 5 | 5 | SHEER HEART ATTACK | Queen (EMI) |
| 6 | 6 | DAVID ESSEX (CBS) | |
| 7 | 11 | SIMON & GARFUNKEL'S GREATEST HITS | (CBS) |
| 8 | 7 | THE DARK SIDE OF THE MOON | Pink Floyd (Harvest) |
| 9 | 4 | CAN'T GET ENOUGH | Barry White (20th Century) |
| 10 | 13 | CRIME OF THE CENTURY | Supertramp (A&M) |
| 11 | 12 | BAND ON THE RUN | Paul McCartney & Wings (Apple) |
| 12 | 14 | AND I LOVE YOU SO | Perry Como (RCA) |
| 13 | 10 | ROLLIN' | Bay Rollers (Bell) |
| 14 | 18 | COP YER WHACK OF THIS | Billy Connolly (Polydor) |
| 15 | 16 | NEIL DIAMOND'S 12 GREATEST HITS | (MCA) |
| 16 | — | DONNY | Donny Osmond (MGM) |
| 17 | 19 | NOT FRAGILE | Bachman-Turner Overdrive (Mercury) |
| 18 | 9 | MUD ROCK | Mud (RAK) |
| 19 | 22 | BRIDGE OVER TROUBLED WATER | Simon & Garfunkel (CBS) |
| 20 | — | ORCHESTRAL TUBULAR BELLS | Royal Philharmonic Orch./Mike Oldfield |
| 21 | — | HERGEST RIDGE | Mike Oldfield (Virgin) |
| 22 | 34 | GOODBYE YELLOW BRICK ROAD | Elton John (DJM) |
| 23 | 29 | RAINBOW | Peters & Lee (Philips) |
| 24 | — | FREE AND EASY | Helen Reddy (Capitol) |
| 25 | 46 | SLADE IN FLAME | (Polydor) |
| 26 | 15 | SHOWADDYWADDY | (Bell) |
| 27 | 20 | ROCK YOUR BABY | George McCrae (Jayboy) |
| 28 | 27 | THE BEST OF JOHN DENVER | (RCA) |
| 29 | 17 | SMILER | Rod Stewart (Mercury) |
| 30 | 32 | THE BEST OF BREAD | (Elektra) |
| 31 | — | SOLO CONCERT | Billy Connolly |
| 32 | 49 | THE BEATLES 1962-1966 | (Apple) |
| 33 | 40 | BACK HOME AGAIN | John Denver (RCA) |
| 34 | 47 | MILES OF AISLES | Joni Mitchell (Asylum) |
| 35 | 38 | THIS IS THE MOODY BLUES | (Threshold) |
| 36 | 23 | I'M LEAVING IT ALL UP TO YOU | Donny & Marie Osmond (MGM) |

REMEMBER YOU'RE A WOMBLE

Wombles (CBS)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------|----------------------|
| 38 | 26 | ROCK ON | David Essex (CBS) |
| 39 | 24 | MEDDLE | Pink Floyd (Harvest) |
| 40 | — | DAVID LIVE | David Bowie (RCA) |
| 41 | — | BY YOUR SIDE | Peters & Lee |
| 42 | 25 | PROPAGANDA | Sparks (Island) |
| 43 | — | NOW AND THEN | Carpenters (A&M) |
| 44 | 44 | PILEDRIIVER | Status Quo (Vertigo) |
| 45 | 31 | MOTOWN CHARTBUSTERS, Vol. 9 | (Tamlia Motown) |
| 46 | 50 | GLEN CAMPBELL'S GREATEST HITS | (Capitol) |
| 47 | — | HAPPY ANNIVERSARY | Slim Whitman |
| 48 | 21 | RELAYER | Yes (Atlantic) |
| 49 | — | LOVE ME FOR A REASON | Osmonds (MGM) |
| 50 | 48 | STORMBRINGER | Deep Purple (Purple) |

ITALY

(Courtesy Germano Ruscitto)
LPs

- This Week
- 1 ANIMA LATINA—Lucio Battisti (RCA)
 - 2 XIXa RACCOLTA—Fausto Papetti (Durium)
 - 3 BORBOLETTA—Santana (CBS/MM)
 - 4 IN CONCERT—James Last (Polydor/Phonogram)
 - 5 STORMBRINGER—Deep Purple (EMI)
 - 6 BABY GATE & MINA—(PDU/EMI)
 - 7 CAN'T GET ENOUGH—Barry White (Phonogram)
 - 8 WHIRLWINDS—Deodato (MCA/MM)
 - 9 SERENO E—Drupi (Ricordi)
 - 10 E LA VITA LA VITA—Cochi & Renato (Derby/MM)

MEXICO

(Courtesy Radio Mil)
SINGLES

- This Week
- 1 MI PLEGARIA—Cesar (Capitol)
 - 2 TE JURO QUE TE AMO—Los Terricolos (Gamma)
 - 3 LOS HOMBRES NO DEBEN LLORAR—King Clave (Orfeon)
 - 4 TOMAME O DEJAME—Mocedades (Ariola)
 - 5 QUIERES SER MI AMANTE—Camilo Sesto (Ariola)
 - 6 SENTIMENTOS—Morris Albert (Gamma)
 - 7 RIDIN' FREE, LIVIN' LONELY—Harris Chalkitis (Barclay)
 - 8 SOLEADO—Marwann (Capitol)
 - 9 A FLOR DE PIEL—Julio Iglesias (Polydor)
 - 10 EL REY—Jose Alfredo Jimenez (RCA)—Hnas. Huerta (CBS)

NEW ZEALAND

(Courtesy N.Z.B.C.)
SINGLES

- This Week
- 1 LOVELY LADY—John Hanlon
 - 2 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
 - 3 LONGFELLOW SERENADE—Neil Diamond
 - 4 DOWN ON THE BEACH TONIGHT—Drifters
 - 5 JUNIOR'S FARM—Paul McCartney & Wings
 - 6 I CAN HELP—Billy Swan
 - 7 KUNG FU FIGHTING—Carl Douglas
 - 8 ANGIE BABY—Helen Reddy
 - 9 I HONESTLY LOVE YOU—Olivia Newton-John
 - 10 I'M DOWN—Hollies

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin

- This Week
- 1 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)—Screen Gems/Gerig
 - 2 TRAEINER LUEGEN NICHT—*Michael Holm (Ariola)—Accord
 - 3 LONGFELLOW SERENADE—Neil Diamond (CBS)—Accord
 - 4 KUNG FU FIGHTING—Carl Douglas (Pye/Ariola)—Chappell
 - 5 DANCE THE KUNG FU—Carl Douglas (Pye/Ariola)—Chappell
 - 6 GRIECHISCHER WEIN—*Udo Juergens (Ariola)—Montana
 - 7 JUKE BOX JIVE—The Rubettes (Polydor)—Budde
 - 8 I CAN HELP—Billy Swan (Monument/CBS)—Combine Music
 - 9 LOVER LOVER LOVER—Leonard Cohen (CBS)—Budde
 - 10 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Philips)—Sa-Vette/Intro
 - 11 TURN IT DOWN—The Sweet (RCA)—Melodie der Welt
 - 12 I CAN'T LEAVE YOU ALONE—George McCrae (RCA)—Peer
 - 13 ES WAR EINMAL EIN JAEGER—*Katja Ebstein (EMI Electrola)—Huckepack/Segal
 - 14 EVERYTHING I WANT TO DO—Albert Hammond (Epic)—Altnus/Global
 - 15 WHEN—John Kincaid (PennyFarthing/Bellaphon)—Harrison/Intro

Rock Singles Best Sellers

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As of 2/4/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | | |
|----|---|---|
| 1 | PLEASE MR. POSTMAN | Carpenters—A&M 1646 |
| 2 | MANDY | Barry Manilow—Bell 45613 |
| 3 | BLACK WATER | Doobie Brothers—Warner Bros. 8062 |
| 4 | PICK UP THE PIECES | Average White Band—Atlantic 45-3229 |
| 5 | YOU'RE NO GOOD | Linda Ronstadt—Capitol 3990 |
| 6 | BEST OF MY LOVE | Eagles—Asylum 45218 |
| 7 | SOME KIND OF WONDERFUL | Grand Funk—Capitol 4002 |
| 8 | LUCY IN THE SKY WITH DIAMONDS | Elton John—MCA 40344 |
| 9 | SWEET SURRENDER | John Denver—RCA 10148 |
| 10 | ANGIE BABY | Helen Reddy—Capitol 3972 |
| 11 | LADY | Styx—Wooden Nickel 10102 |
| 12 | FIRE | Ohio Players—Mercury 73643 |
| 13 | MORNING SIDE OF THE MOUNTAIN | Donny & Marie Osmond—MGM 14765 |
| 14 | ROLL ON DOWN THE HIGHWAY | Bachman-Turner Overdrive—Mercury 73656 |
| 15 | LOOK IN MY EYES PRETTY WOMAN | Tony Orlando & Dawn—Bell 45620 |
| 16 | LAUGHTER IN THE RAIN | Neil Sedaka—MCA 40313 |
| 17 | JUNIOR'S FARM | Paul McCartney & Wings—Apple 1875 |
| 18 | CAT'N IN THE CRADLE | Harry Chapin—Elektra 45203 |
| 19 | KUNG FU FIGHTING | Carl Douglas—20th Century 2140 |
| 20 | LONELY PEOPLE | America—Warner Bros. 8048 |
| 21 | UP IN A PUFF OF SMOKE | Polly Brown GTO 1002 |
| 22 | HAVE YOU NEVER BEEN MELLOW | Olivia Newton-John—MCA 40349 |
| 23 | NEVER CAN SAY GOODBYE | Gloria Gaynor—MGM 14748 |
| 24 | BOOGIE ON REGGAE WOMAN | Stevie Wonder—Tamlia 54254 |
| 25 | ONE MAN WOMAN/ONE WOMAN MAN | Paul Anka/Odia Coates—United Artists 569 |
| 26 | BUNGLE IN THE JUNGLE | Jethro Tull—Chrysalis 2101 |
| 27 | I CAN HELP | Billy Swan—Monument 8-8621 |
| 28 | GET DANCIN' | Disco Tex & The Sex-O-Lettes—Chelsea 3004 |
| 29 | YOUR BULLDOG DRINKS CHAMPAGNE | Jim Stafford—MGM 14775 |
| 30 | WHEN WILL I SEE YOU AGAIN | Three Degrees—Philadelphia International 8-3550 |
| 31 | ONLY YOU | Ringo Starr—Apple 1876 |
| 32 | DOCTOR'S ORDERS | Carol Douglas—Midland International 10113 |
| 33 | #9 DREAM | John Lennon—Apple 1878 |
| 34 | YOU'RE THE FIRST, THE LAST, MY EVERYTHING | Barry White—20th Century 2133 |
| 35 | MOVIN' ON | Bad Company—Swan Song 70101 |
| 36 | I'M A WOMAN | Maria Muldaur—Reprise 1319 |
| 37 | THE BITCH IS BACK | Elton John—MCA 40297 |
| 38 | YOU GOT THE LOVE | Rufus—ABC 12032 |
| 39 | DING DONG; DING DONG | George Harrison—Apple 1879 |
| 40 | DON'T CALL US, WE'LL CALL YOU | Sugarloaf/Jerry Corbetta—Claridge 402 |

Rock LP Best Sellers

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As of 2/4/75

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- | | | |
|----|---|--|
| 1 | GREATEST HITS | Elton John—MCA 2128 |
| 2 | PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS | Jim Croce—ABC ABCD-835 |
| 3 | BACK HOME AGAIN | John Denver—RCA CPL1-0548 |
| 4 | FIRE | Ohio Players—Mercury SRM-1-1013 |
| 5 | GREATEST HITS | John Denver—RCA CPL1-0374 |
| 6 | NOT FRAGILE | Bachman-Turner Overdrive—Mercury SRM-1-1004 |
| 7 | GREATEST HITS | Three Dog Night—ABC/Dunhill DSD 50178 |
| 8 | IF YOU LOVE ME (LET ME KNOW) | Olivia Newton-John—MCA 411 |
| 9 | BEHIND CLOSED DOORS | Charlie Rich—Epic KE 32247 |
| 10 | STOP & SMELL THE ROSES | Mac Davis—Columbia KC 32582 |
| 11 | II | Bachman-Turner Overdrive—Mercury SRM 1-696 |
| 12 | AMERICAN GRAFFITI (Soundtrack) | MCA 2-8001 |
| 13 | WAR CHILD | Jethro Tull—Chrysalis CHR 1067 |
| 14 | STING (Soundtrack) | MCA 390 |
| 15 | CAN'T GET ENOUGH | Barry White—20th Century T-444 |
| 16 | SERENADE | Neil Diamond—Columbia PC 32919 |
| 17 | WHAT WERE ONCE VICES ARE NOW HABITS | Doobie Brothers—Warner Bros. BS 2750 |
| 18 | WEDDING ALBUM | Cheech & Chong—Ode SP 77025 |
| 19 | II | Barry Manilow—Bell 1314 |
| 20 | BLOOD ON THE TRACKS | Bob Dylan—Columbia PC 33235 |
| 21 | AVERAGE WHITE BAND | Atlantic SD 7308 |
| 22 | LET ME BE THERE | Olivia Newton-John—MCA 389 |
| 23 | I'M LEAVING IT ALL UP TO YOU | Donny & Marie Osmond—Kolob M3G 4968 |
| 24 | ALL THE GIRLS IN THE WORLD BEWARE | Grand Funk—Grand Funk SO 11356 |
| 25 | IV | Led Zeppelin—Atlantic SD 7208 |
| 26 | DARK SIDE OF THE MOON | Pink Floyd—Harvest SMAS 11163 |
| 27 | THE SINGLES | Carpenters—A&M SP 3601 |
| 28 | BAD COMPANY | Bad Company—Swan Song SS 8410 |
| 29 | TOLEDO WINDOW BOX | George Carlin—Little David LD 3003 |
| 30 | CARIBOU | Elton John—MCA 2116 |
| 31 | EXPLORES YOUR MIND | Al Green—Hi HSL 32087 |
| 32 | GOODBYE YELLOW BRICK ROAD | Elton John—MCA 210003 |
| 33 | BEST OF | Bread—Elektra EKS 75056 |
| 34 | FREE & EASY | Helen Reddy—Capitol ST 11348 |
| 35 | RELAYER | Yes—Atlantic SD 18122 |
| 36 | HEART LIKE A WHEEL | Linda Ronstadt—Capitol ST 11358 |
| 37 | DARK HORSE | George Harrison—Apple SMAS 3418 |
| 38 | ENDLESS SUMMER | Beach Boys—Capitol SVBB 11307 |
| 39 | MILES OF AISLES | Joni Mitchell—Asylum 7E-202 |
| 40 | IT'S ONLY ROCK 'N ROLL | Rolling Stones—Rolling Stones COC 79101 (Atlantic) |

Forever On Tour

NEW YORK—Return to Forever are on an extensive tour of Europe and the U.K., which will last seven weeks and take them through 10 countries, which include England, Germany, Spain, France, Switzerland, Scandinavia and Yugoslavia. RTF will return to the states in early March, when they will begin a U.S.

tour which will coincide with the release of their new Polydor album, "No Mystery," which includes their new single "Jungle Waterfall." Return to Forever consists of Polydor recording artist Chick Corea; Nipper recording artist Stanley Clarke; Lenny White, and Al Di-Meola.



JOHN ENTWISTLE'S OX—Mad Dog, Track 2129 (MCA). Ox refers to the nickname given Entwistle, bassist for the Who, years ago, and it's this he has chosen to call his new band. In this fourth effort apart from his parent group, the artist comes up with an LP solidly flavored with the feel of '50's rock and soul—and along with Roy Wood, he is perhaps the only one who has successfully pulled off the concept. Ox does not mock or copy, however, it creates using the mood of a period. From a masterful combination Spector type production/take off on the Angels' "My Boyfriend's Back" to rocking sax solos to country moods to the backup vocals familiar to early rock to Entwistle's usual black humor, the LP is a perfect delight and one that will appeal instantly to the FM marketplace and Who fans who miss the group. Whether Entwistle was a member of the Who or not, this would be considered a top notch LP. One of the few new and creative things to be done in the '50's rock motif.

Best cuts: "I Fall To Pieces," "Cell Number Seven," "You Can Be So Mean," "Mad Dog," "I'm So Scared," "Drowning."
Dealers: Let consumer know who Entwistle is and display his catalog.

AL STEWART—Modern Times, Janus JXS 7012 (Chess/Janus). Second LP for the label from this extremely skilled British folk/rockster who combines the charm of folk, the drive of rock and ends up as one of the few believable electric baladeers around. An excellent storyteller who, whether discussing mythology, the sea or love, is a master of his songs. At his best, he is reminiscent of the best of the early Donovan when it comes to getting a story across in a song. Excellent guitar throughout, with most cuts building from a folksy beginning to a more rock oriented style. Stewart is the kind of artist who does not crash into mass popularity all at once. Rather he brings in new fans with every effort. FM play is a certainty here, particularly on the magnificent title cut. One of the few of the "British folkies" who makes a dent here, and one of the best, combining commerciality with an authentic flavor.

Best cuts: "Carol," "Sirens Of Titan," "Not The One," "The Dark And Rolling Sea," "Modern Times."
Dealers: Expect big push from label, and tour from Stewart.

NEIL SEDAKA—Sings His Greatest Hits, RCA APL1-0928. This is a reissue (some years back), and reissues are not generally re-reviewed. Yet Sedaka is such a hot artist at the moment that it is worthwhile to take a look at his roots. During the late '50's and early '60's he was not only one of the most prolific hit makers of the time, he was one of the more prolific writers. And most of his early hits were on RCA. So, this is far from a "cash in" type of LP. It is full of good rock, good material, good performances and lots of hits.

Best Cuts: "Calendar Girl," "Happy Birthday Sweet Sixteen," "Oh! Carol," "Stairway To Heaven," "Breaking Up Is Hard To Do."

Dealers: Now, obviously, is the time to capitalize on artist's current success.

MARIE OSMOND—Who's Sorry Now, Kolob M3G 4979 (MGM). The lady in the Osmond family has made a career, and a good one at that, out of covering rock classics from the '50's and early '60's. (Remember "Paper Roses?") Well, she's at it again with an LP that should appeal to AM record fans and, on several cuts, country fans. The singing is not great, but it's certainly adequate and there are strong signs of continuing development. Excellent production from Sonny James keeps her within her vocal range. An overall nostalgic feeling that won't do anyone any harm these days, bringing back memories from one of the few times in the past two decades when there wasn't an awful lot to worry about.

Best cuts: "Who's Sorry Now" (current single), "This I Promise You," "Love Letters In The Sand," "The Things I Tell My Pillow," "Jealous Heart" (a good country cut).

Dealers: Artist has strong teen and country following.



LORETTA LYNN—Back To The Country, MCA 471. Is this the Loretta we know? Singing about "The Pill" (her runaway hit single), a barroom fight, skinny dipping, sharing a bed and other such infidelities. It's down to earth country, and no one can sing that sort of song the way Loretta does it. The only amazing thing about it is that she doesn't sing a single one of her own songs. But she does others, including those previously performed by Marie Osmond, Billy Swan, Cal Smith, and a turn-around-version of a Conway Twitty hit.

TANYA TUCKER—Greatest Hits, Columbia 33355. CBS will continue to get a lot of mileage out of this young lady, who still hasn't cut anything for MCA, and is still fulfilling commitments on her original contract. Now Columbia has packaged those big hits of her which took her to the top at her tender age under the supervision of Billy Sherrill. It's difficult to piece out the best cuts in such a package, but they would have to include "Delta Dawn," "Blood Red and Goin' Down," "What's You Mama's Name," and "Would You Lay With Me (In A Field of Stone)."

Dealers: It's the first such collection, and observant viewers will spot an interesting message on the tire of the antique car on the back cover.

Spotlight



OLIVIA NEWTON-JOHN—Have You Never Been Mellow, MCA 2133. Last year's new superstar shows no signs of slowing down this mix of country, soft rock and easy listening cuts designed to appeal to the fans she has garnered in all three areas. Miss Newton-John has developed into an excellent singer, she does not go out of her range (sticking to the softer tunes or the "Let Me Be There" kind of melodies her voice is best suited for) and stands as a remarkable example of musical versatility. Backed by fine production and arrangements throughout, the set is basically an extension and progression of her last effort. Tunes have been carefully selected, with the John Denver, Tom Jans mode of easy country/rock the most predominant. Highlight may well prove to be a version of "The Air That I Breathe" that moves from an almost hymn like arrangement to a Spector type build and back. Few flaws here and an almost certain bet to strap her firmly in the superstar category for good.

Best cuts: "Have You Never Been Mellow," "Loving Arms," "Water Under The Bridge" (country flavor), "It's So Easy" (a good country rocker), "The Air That I Breathe," "Follow Me," "Please Mr. Please."

Dealers: Artist works consistently in this country and makes frequent TV appearances. One of the few who turns out a hit every time.

Best cuts: "You Love Everybody But You," "The Bands of Yesterday," "Another You."

Dealers: The back cover shows the country transition of Miss Lynn, from yesterday to today.

RAY PILLOW—Countryfied, ABC/Dot 2013. His first album on this label, and a good many of the songs have been around for a while. But that doesn't lessen the treatment Pillow gives them. For the sake of mood listening, he also puts all his ballads on one side, his up-songs on the other. What he has is a great collection, well done.

Best cuts: "She Never Likes Nothing For Long," "I Slipped But Didn't Fall," and "The Party."

Dealers: Good cover art with a constantly progressing artist.

CARL SMITH—The Way I Lose My Mind, Hickory 4518 (MGM). Around for a long time, he hasn't lost his touch as he demonstrates in this album of old and new songs. It's a mixture of traditional and contemporary, and should please everyone to some degree.

Best cuts: "I Ain't Getting Nowhere With You," "Happy Birthday, My Darlin'," "Candy and Roses," and "Half As Much."

Dealers: The portrait cover tells a story in itself.



SUPERSAX—Plays Bird With Strings, Capitol ST-11371. This third package from this band of Charlie Parker lovers moves into string sessions—an area which involved a considerable part of Parker's recorded repertoire. The tunes range from Tin Pan Alley ("April In Paris," "All The Things You Are," "I Didn't Know What Time It Was") to some Parker originals ("Ornithology," "Cool Blues," "Kim"). But the 16 strings are more than Parker ever had on his dates and their sweet sound melds warmly with the 2 alto, 2 tenor, 1 baritone Supersax arrangement. Conie Candoli's trumpet and Frank Rosolino's trombone are whirlpools of beauty in their own solo parts.

Best cuts: "April In Paris," "Ornithology," "Blue 'n' Boogie."

Dealers: This Grammy winning act spans old and new jazz buyers.

CHET BAKER—She Was Too Good To Me, CTI 6050 S1 (Motown). In 1955 Pacific Jazz released an LP with Gerry Mulligan's Quartet featuring Chet Baker. The interplay between the two soloists was both marvelously warm and cool. This same feeling is captured on the two tracks in which Baker's trumpet is augmented by Paul Desmond's lovely alto sax. The



AN EVENING WITH JOHN DENVER, RCA CPL2-0764.

One of the true superstars of the entertainment world gets the deluxe treatment in this double set cut last year in Los Angeles' Universal Amphitheatre and New York's Madison Square Garden. Basically the concert (as it is put together) has been left intact, complete with in-between song chatter, band and orchestra introductions and so on. Highpoint of course is the clear, happy Denver music. Most of the greatest hits are here, as well as a few new originals and some fine cover versions of other artists' material. For those who want a greatest hits, then, it's here. For those who have missed Denver's appearances and want a realistic idea of what it's like to attend one of the shows, that feeling is here, too. One of the best, and realistic, live LPs in a long while with every aspect of the artist showcased.

Best cuts: "Farewell Andromeda (Welcome To My Morning)," "Mother Nature's Son," "Sweet Surrender," "Annie's Song," "Annie's Other Song," "Take Me Home, Country Roads," "Rocky Mountain High," "Saturday Night In Toledo, Ohio."

Dealers: Deluxe package and Denver is a superseller as well as superstar.

cuts are "Autumn Leaves" and "Tangerine" with the latter a bit more intense. But the idea of trumpet-sax (Mulligan was of course a baritone) is a beautiful blend. This is Baker's first new recording in seven years and instead of Russ Freeman (who played piano with Baker's own popular studio groups circa 1955), today we find Bob Jones on electric keyboard. Instead of Carson Smith on bass, today it's Ron Carter; instead of Shelly Manne on drums, today it's Jack DeJohnette. Baker sings on the title tune and "With A Song In My Heart" and they are inferior to his playing. The small group is augmented at times by 12 strings.

Best cuts: "Tangerine," "What'll I Do," "Autumn Leaves."

Dealers: LP will need in-store play to attract new jazz buffs. Vets will know Baker's name; his sound hasn't changed.

MONTY ALEXANDER—Rass! BASF MC 25352. This LP could be subtitled variations on reggae, for what pianist Alexander has done is take his native Jamaican rhythm and soften it down to where it is totally integrated into the mainstream of the jazz being played. The three percussionists do a beautiful job of creating a pulsating rhythmic base of many ingredients with Alexander's supple piano and Ernest Rangin's assertively melodic electric guitar playing relaxed, simplistic improvisations. The music is strongly West Indian in root but broad enough to grasp the pure jazz buff. The tunes are soul flavored with a special tribute to Al Green, but they come out sounding entirely fresh and original.

Best cuts: "Let's Stay Together," "Love And Happiness," "Limbo."

Dealers: This could be the LP that breaks Alexander who has played in traditional modern jazz veins before.

VARIOUS ARTISTS—Live At Carnegie Hall, Roulette RE 127. At long last, Roulette has dug into its vaults and reproduced some classic unreleased cuts this time featuring the Birdland All-Stars at Carnegie Hall in 1954. Featured in this group were Sarah Vaughan, Charlie Parker, Stan Getz, Billie Holiday, Lester Young and Count Basie. A nice addition to any music fan's collection.

Best cuts: Classic performances one and all.

Dealers: Display this record prominently.

BUDDY RICH/LIONEL HAMPTON—Transition, Groove Merchant GM 3302. Rich and Hampton are two of the true greats of jazz and this record is a gem, because it presents them in two entirely different settings. One features Teddy Wilson, Zoot Sims and George Duvivier and the other ten-man ensemble that showcases Kenny Barron, Sal Nistico, Jack Wilkins and others. Some new, some old, this record is very special and should get airplay.

Best cuts: "Airmail Special," "Ham Hock Blues," "E.G.," "Fum."

Dealers: The cover is a natural for in-store display.



First Time Around

RORY BLOCK, RCA APL1-0733. Fine young female vocalist manages to sound a bit like Streisand, a bit like Joni Mitchell and a bit like Dionne Warwick and still retain an aura of originality. Strong points are the soul influenced cuts, where unlike many white vocalists, she can be soulful without straining, and some of the rockers. Even a few disco type things here, but the real highlights are the exceptionally flexible vocals and the superb songs, all self-penned. A true stylist who could well become one of the major stars of the future.

Best cuts: "Lovin' Of Your Life," "Let Bygones Be Bygones" (except a country cover), "I Love My Car," "Nimble Fingers," "I Made It All By Myself."

Dealers: Unusual cover makes for good display.

ACE—Five-A-Side, Anchor ANCL-2001 (ABC). Initial Anchor product in this country is a set of good, basic hard rock from British-quintet specializing in well done harmony vocals and tasteful, effective use of guitar and keyboards. Always a market for this kind of material when it's handled properly, as it is here. Several chances for an AM hit and good chance for FM play. Nothing radically different than anything else that's been happening, except that it is professionally done which is unusual in itself.

Best cuts: "Sniffin' About," "Rock N Roll Runaway," "How Long" (a seemingly perfect single), "Know How It Feels," "Time Ain't Long."

Dealers: Expect big ABC push.

DOG SOLDIER, United Artists UA-LA405-G. Remember Keef Hartley, drummer of John Mayall fame. He's back with a new band, and a far better than average blues/rock group it is, featuring Miller Anderson on guitar and vocals. Band handles the kind of blues we associate with the early John Mayall/Savoy Brown days well, in addition to some softer material. The bluesy things are not a rehash of the old days, however. They are more a logical development of the golden days of British blues in the mid '60's. The approach works better than that of any other new group heard in some time. FM stations should be the primary airplay outlet for this set, concentrating on the blues/rock and some of the jazz oriented material. Lots of good vocals and instrumental solos for the always anxious blues audience.

Best cuts: "Pillar To Post," "You Are My Spark," "Giving As Good As You Get," "Stranger In My Own Time."

Dealers: Lots of fans know Hartley, and the band will be touring with Mayall.

BLACK SLEEP, Capitol ST 11369. If some of this sounds familiar, you're right. This is the closest sounding thing to Bad Company since the last Bad Company album. Vocalist Louis Grammatico sounds remarkably like Paul Rogers in spots while guitarist Donald Marcuso has mastered the Mick Ralphs' style. Still, the band is highly listenable on their own and are one of the better examples of the back to basics notion that seems strong in rock now. Material is generally strong and FM play should be strong. And don't discount a hit single from this package.

Best cuts: "Payin' Yer Dues," "Let Me Stay," "Far Side Of The Sun," "Little Or A Lot."

Dealers: Play in store. You'll get lots of questions.



ORFF: CARMINA BURANA—Blegen, Riegel, Binder, Cleveland Orch. & Chorus (Thomas), Columbia M-33172. It's just about 20 years ago that "Carmina" first became known to American listeners via a DG recording that quickly became a best-seller. And since then, these settings of the lusty medieval poems have become one of the more enduring pieces in the entire contemporary literature. Of the several recordings produced, this one must take precedence for the vitality of the performance, while still retaining much of the archaic mystery of a bygone era. Impressive sound, too, contributes to a listening experience that's rarely matched.

Dealers: Major label promotion is behind this entry. Matched to a special introductory price, it is bound to kick off a heavy demand.



CALVIN KEYS, Proceed With Caution, Black Jazz BJQD/18 (Sansui QS matrix quad). Jazz, like no other current form of music except perhaps hard rock, is superb for the quad me-

(Continued on page 58)

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 Tiegell, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fisher.

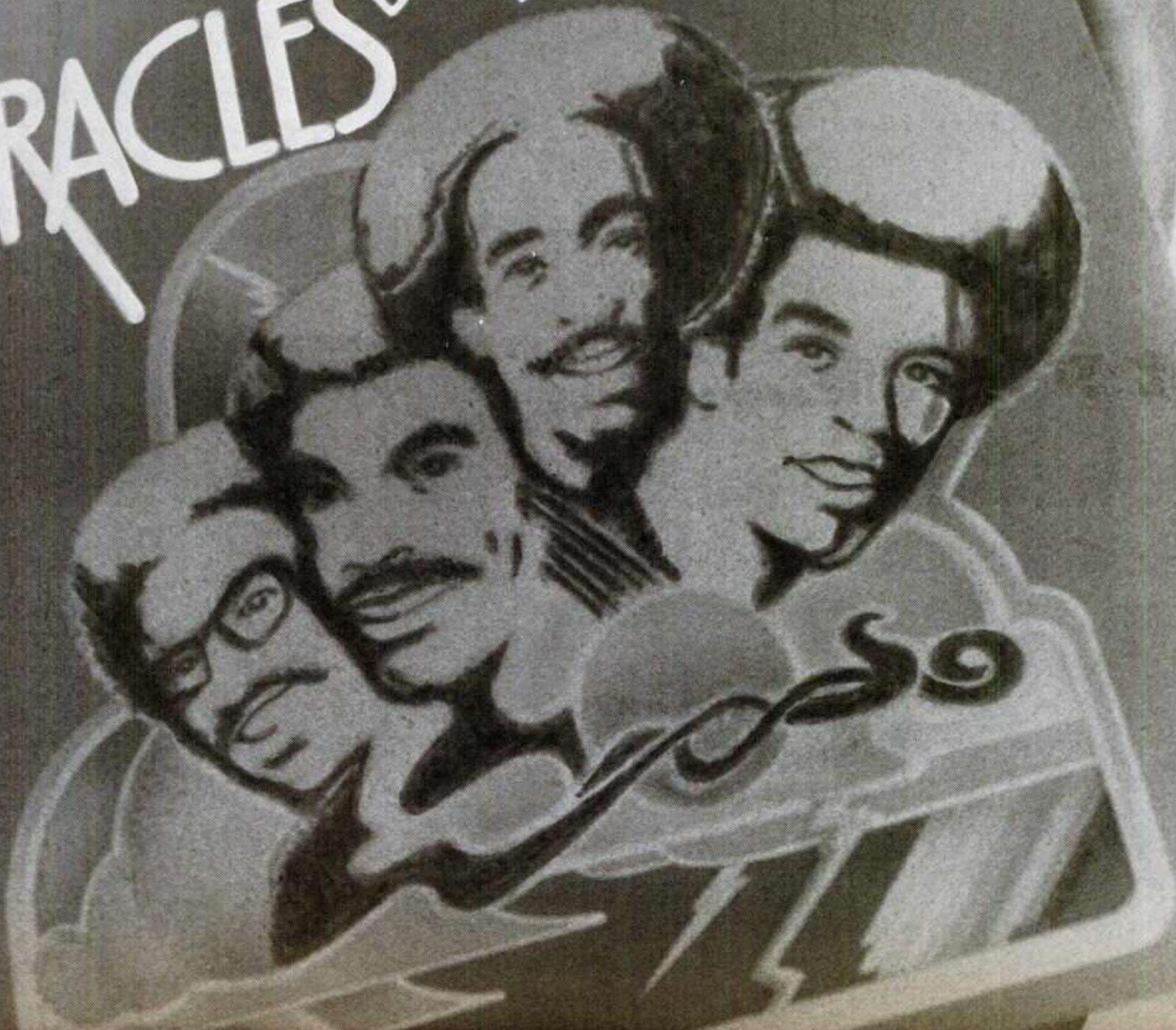
Take it home and love it.

Cook with it.
Eat with it.
Sleep with it.
Work with it.
Play with it.
Clean house with it.
Wash with it.
Water the plants with it.
Dance with it.
Boogie with it.
It's the only Miracle
ingredient you need.
Now.
On Motown Records and Tapes.



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THE MIRACLES DON'T CHA
LOVE IT



T6-336S1

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Top Single Picks

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AL GREEN—L-O-V-E (Love) (3:03); producer: Willie Mitchell; writers: Al Green-Willie Mitchell-Mabon Hodges; publishers: Jee/Al Green, BMI. Hi 5N-2282 (London). More of the standard Green hit formula that never grows wearisome. Usual smooth vocals and another song that carries perfect sing-a-long words and melody. Expect immediate pop and soul play, and expect even bigger boost than last single since artist is currently on massive concert tour. The kind of mid-tempo rocker that Green handles best.

THE KIKI DEE BAND—Step By Step (3:27); producer: Gus Dudgeon; writer: Bias Boshell; publisher: Yellow Dog, ASCAP. Rocket 40355 (MCA). British songstress follows her top 20 "I've Got The Music In Me" with another excellent rocker, a bit more melodic than the last single but every bit as commercial and just as well suited for top 40 AM play. Fine guitar runs throughout song. Flip: Amoureuse (3:22); producers: Elton John and Clive Franks; writers: Veronique Sanson-Gary Osbourne; publisher: WB Music, ASCAP.

MICHAEL JACKSON—We're Almost There (3:33); producer: Brian Holland; writers: B. Holland-E. Holland; publishers: Gold Forever and Stone Diamond, BMI. Motown 1341F. Michael Jackson is most definitely coming into his own as a solo performer, coming out here with what may be his strongest single yet. With a more mature voice and a perfect pop/soul style, the artist comes through with a mid-tempo rocker aimed at discos or just plain listening. Could quite possibly be his biggest hit yet.

MARIE OSMOND—Who's Sorry Now (2:08); producer: Sonny James; writers: Snyder-Kalmar-Ruby; publisher: Mills, ASCAP. Kolob 14785 (MGM). Marie continues her successful covers of vintage rock classics with the old Connie Francis hit. Superb production from Sonny James and a faithful interpretation of the original. Marie's vocals continue to improve and record should garner pop and country play.

CHICAGO—Harry Truman (3:00); producer: James William Guercio; writer: R. Lamm; publisher: Lamminations/Big Elk, ASCAP. Columbia 3-10092. Here's a strange one, Chicago as Randy Newman and doing a good job of it. The sentiments expressed in this low key rocker (Harry Truman, we need you now), are probably shared by a lot of people. And the fun aspects of the song keep it from getting too political. Overall, a good AM and FM possibility from this superstar group.

GINO VANNELLI—Powerful People (3:38); producers: Gino and Joe Vannelli; writer: Gino Vannelli; publishers: Almo/Gemo, ASCAP. A&M 1652. Vannelli's singles creep a bit further up the charts each time and this could be the one that will break him completely to the top. Backed by a full orchestra, the young Canadian moves through an easy rocker with a distinctive synthesizer sound. Extremely commercial in every aspect.

recommended

POCO—High And Dry (2:48); producers: POCO; writer: R. Young; publisher: Fool's Gold, ASCAP. Epic 8-50076 (CBS).

RICHARD BETTS—Rain (3:13); producers: Johnny Sandlin

and Richard Betts; writer: Richard Betts; publisher: No Exit, BMI. Capricorn 0221 (Warner Bros.).

SUPERTRAMP—Dreamer (3:33); producers: Ken Scott and Supertramp; writers: R. Hodgson-R. Davies; publishers: Almo/Delicate, ASCAP. A&M 1660.

REDBONE—Only You And Rock And Roll (2:56); producers: Pat & Lolly Vegas; writers: P. Vegas-L. Vegas; publishers: Blackwood/Novalene, BMI. Epic 8-50074 (CBS).

THE FLAMIN' GROOVIES—You Tore Me Down (2:35); producer: Dave Edmunds; writers: Jordan-Wilson; publisher: Formula, ASCAP. Bomp 101.

ROY BUCHANAN—Rescue Me (3:17); producer: Ed Freeman; writers: C. Smith-R. Miner; publisher: Chevis, BMI. Polydor 14265.



ECSTASY, PASSION & PAIN—One Beautiful Day (2:55); producer: Bobby Martin; writers: Mystro and Lyric; publishers: Big Seven/Steals Bros., BMI. Roulette 7163. The young ladies from New York come up with yet another highly infectious, disco-oriented rocker full of excellent harmony vocals and fine lead singing. On the verge of breaking through for some time now, this could well be the record that will do it for the group. Expect heavy pop as well as soul play.

recommended

HERBIE HANCOCK—Spank-A-Lee (2:35); producers: David Rubinson and Herbie Hancock; writers: H. Hancock-M. Clark-P. Jackson; publishers: Hancock/Back Door, BMI. Columbia 3-10094.

QUINCY JONES—Body Heat (4:00); producers: Quincy Jones and Ray Brown; writers: O. Jones-L. Ware-B. Fisher-S. Richardson; publishers: Quicksand, BMI/Almo, Preston, ASCAP. A&M 1663.

WHISPERS—All I Ever Do (Is Dream Of You) (3:10); producers: Meco Monardo, Tony Bongiovi and Jay Ellis; writer: Chocolate Syrup; publishers: Elbomo/Ira, BMI. Janus 247 (Chess/Janus).

TIMMY THOMAS—You're The Song (I've Always Wanted To Sing) (3:37); producers: Steve Alaimo and Willie Clark; writers: T. Thomas-S. McKenney; publisher: Sherlyn, BMI. Glades 1723 (L.K. Productions).

THE FINISHING TOUCH—Sunshine and Promises (3:07); producer: Stan Watson; writers: Herbert Harris-Carol McDuffy; publishers: Silk/Pistol Pete/Herby Harris, BMI. Philly Groove 203 (Arista).

LOU COURTNEY—Somebody New Is Lovin' On You (3:35); producers: Lou Courtney and Jerry Ragovoy; writer: L. Courtney; publishers: Ragmar/Emalou, BMI. Epic 8-50070 (CBS).

TYRONE DAVIS—Homewrecker (2:59); producers: Carl Davis and Otis Leavill; writers: Sam Dees-David Camon-Tyrone Davis; publisher: Moon Song, BMI. Dakar 4541 (Brunswick).

THE PERSUASIONS—I Just Want To Sing With My Friends (3:19); producer: Jeff Barry; writer: J. Berry; publisher: Broadside, BMI. A&M 1658.

RICHMOND EXTENSION—Let's Get Into Something (2:46); producer: Van McCoy; writer: Van McCoy; publishers: Oceans Blue/Van McCoy/Warner-Tamerlane, BMI. Polydor 14264.



Note: These are new artists deserving of exposure.

THE STANKY BROWN GROUP—Rock 'N' Rollin' Star (3:10); producers: Jim Mason and Clive Davis; writer: Paul Parrish; publishers: WB Music/Kittyhawk, ASCAP. Arista 0104. The epitome of a commercial single, combining a title that works well throughout as a hook, a kind of "Mandy" feeling to the song's structure and some fine changes of pace. Expect a major AM hit from this one.

MUDCRUTCH—Depot Street (3:26); producer: Denny Cordell; writer: Thomas Petty; publisher: Tarka, ASCAP. Shelter 40357 (MCA). Good reggae cut that fits in with the current commercial standards as well. Closest thing to actual reggae to have a chance to be a major AM hit to come along in some time.

JILL BABY LOVE—I Just Got To Find Someone To Love Me (2:50); producers: Walt Kahn and Andy Kahn; writers: Andy Kahn-Bernie Loew; publishers: Scully/Clef Note/Sunbury, ASCAP. RCA JH-10172. Young soul singer comes up with pleasing, mid tempo rocker that should pull in pop and soul play. Good catchy lyrics help. Expect major push from RCA.

THE BAKER GURVITZ ARMY—Help Me (2:36); producers: Ginger Baker, Adrian Gurvitz and Paul Gurvitz; writer: A. Gurvitz; publisher: Lead Music. Janus 248. Strong and skillful hard rock from the Gurvitz brothers (with superb guitar work from Adrian) and the always frenetic drums of Ginger Baker. LP already beginning to show strength.

MICHAEL WALKER—I Got The Notion, You Got The Motion—Part 1 (3:30); producer: Philippe Wynn; writer: P. Wynn; publishers: Mighty Three/Wynn's, BMI. Thunder ZS8 5253 (CBS). Soulful combination of the sound of the Spinners and several other major artists. Well done throughout.

MYLES AND LENNY—Can You Give It All To Me (2:48); producers: Micky Erbe and Maribeth Solomon; writer: M. Cohen; publisher: not listed. Columbia 3-10099. Fun-filled country rock cut with lots of good harmony vocals, fiddles and country sounds. Already getting FM play.

SPICE—Sweet Norma Jones (2:26); producers: Pal Rakes and John Davis; writers: Frank Fioravanti-Pal Rakes; publishers: Melomega, ASCAP/Philimela, BMI. Sound Gems 101. Soul cut with strength on all fronts, from strong lead vocals, strong storyline, good vocal backup and excellent instrumentation. Watch for fast soul play.

ALLAN RICH—Friday Night (3:08); producer: Don Ellis; writer: C. Allan Rich; publisher: Makamint, ASCAP. Epic 8-50067 (CBS). Charlie Rich's son comes up with a good slow rocker with both pop and country shot.



MERLE HAGGARD—Always Wanting You (3:05); producer: Fuzzy Owen; writer: Merle Haggard; Shade Tree (BMI); Capitol 4027. Merle could have another two-sided hit here, with a pair of strong songs. This side, however, is another of those great ballads he handles so well, and says so much. Flip: I've Got A Yearning. All credits same.

DAVID HOUSTON—A Man Needs Love (2:17); producer: Norro Wilson; writers: Norro Wilson, George Richey, Carmol Taylor; Al Gallico/Algee (BMI); Epic 8-50066. A little different sound for David, with Wilson producing, but it shows his versatility, his incredible range, and his ability to put an idea across. Flip: No info.

KRIS KRISTOFFERSON & RITA COOLIDGE—Lower Please (3:03); producer: Fred Foster; writer: Billy Swan; Lyn-Lou (BMI); Monument 8636. Teamed together in a duet from their recent album, with a Swan song. Very harmonious, very commercial, and great listening. Flip: No info.

recommended

RAY PILLOW—Simple Things In Life (3:18); producer: Larry Rogers; writer: E. Rowell; Blue Crest (BMI); ABC-Dot 17543.

CHARLIE MCCOY—Everybody Stand Up And Holler For The Union (2:14); producer: not listed; writers: Hugh X. Lewis, Wayne Walker; Cedarwood; Monument 8638.

CONNY VAN DYKE—I'll Never Make It Easy (3:19); producer: Jim Foglesong; writer: Ben Peters; Ensign (BMI); ABC-Dot 17524.

BOBBY HARDEN—One Step (2:44); producer: Johnny Slate and Larry Henley; writers: S. Pippin, L. Keith; Windchime (BMI); United Artists 597.

TOM BRESH—You're The Best Daddy In The World (4:17); producer: John Guess; writer: Tom Bresh; Papoose (BMI); MGM 14783.

MIKE WELLS—Sing A Love Song, Porter Wagoner (3:08); producer: Eddie Kilroy & Bobby Dyson; writer: Linda Darrell; Excellorec (BMI); Playboy 6029.

LEFTY FRIZZELL—Life's Like Poetry (2:25); producer: Don Gant; writer: Merle Haggard; Shade Tree (BMI); ABC 12061.

KAREN WHEELER—I'm Getting Tired Of Holding Hands (2:41); producer: Jerry Bradley; writers: Karen Wheeler, Nat Stuckey, Onie Wheeler; Monkhouse (BMI)/Onie's (ASCAP); RCA 10196.

JOE STAMPLEY—Roll On Big Mama (2:33); producer: Norro Wilson; writer: D. Darst; Algee/Al Gallico (BMI); Epic 8-50075.

ROY ACUFF—Roof Top Lullaby (1:51); producer: Wesley Rose; writer: Kallie Jean; Milene (ASCAP); Hickory 341 (MGM).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard's Recommended LPs

Continued from page 56

dium. And, aside from a Buddy Miles LP on Columbia, this is the best quad version in that whole spectrum of music to date. In perfect counterbalance, executive producer Gene Russell has used the back wall, usually undeveloped and without maximized potential on most matrix LPs, with dramatic effectiveness. Even during the more thunderous passages, the electric piano stays rearward; part of his definitive directional, of course, comes from use of the super decoder that Sansui has only available in limited quantities—the X-2. But, even relying only on the decoder built-in to the Sansui QRX-6500 4-channel amplifier, the listener still has excellent separation. And Keys is outstanding on such cuts as "Trade-winds," "Proceed With Caution," and "Night Cry." A very excellent quad LP.

PERRY COMO, Perry, RCA APD1-0585 (CD-4 Quadradisc discrete). Though no quad credits are given, this LP was produced by Pete Spargo and Spargo has tastefully balanced the warm softness of Como's voice with orchestral accents—horns here, voices there—into what is a very nice quad LP. Some tunes, such as "Temptation" and "Eres Tu," are excellent quad with perfect separation; others are mundane quad representations, though beautiful Como works. While this LP lacks the technical quad excitement of efforts in discrete by such as Hugo Montenegro and Brad Miller, Pete Spargo can be pleased with the results and the listener might look forward to his future quad mixes with considerable interest.

LONDON PHILHARMONIC ORCHESTRA (Conducted by Jose Serebrier), Symphony No. 4 by Charles Ives, RCA (Red Seal) ARD1-0589 (CD-4 Quadradisc discrete). Phenomenal classical LP that will, no doubt, disturb the traditionalist classical buff who is more used to hearing his concerts within the

confines of a box—to wit, a symphony hall. However, this LP portends the future of classical music, many think, for Serebrier and his producer Max Wilcox have separated the orchestra into its components and surrounded the listener. This was attempted once before in classical music—an LP in SQ matrix on Columbia. But this is the first time that the separation has been effectively pronounced and the listener can accurately pinpoint every section. There's even a diagram on the jacket showing that the chorus is dead rear and, for example, the violas about 45 degrees to right front. And that's where they are! Many authorities in quad believe that RCA is recording and mixing down and pressing some of the finest quad product in the world; this LP is a beautiful example of that outstanding quality and, hopefully, a forerunner of things to come is the classical field.



pop

RICHARD TORRANCE—Belle Of The Ball, Shelter SR-2134 (MCA). Torrance has mastered the "Southern rock" style as well as anyone else around today and has turned in a good commercial album. The more laid back material does not work, but the hard cuts do. Expect FM play on this one and watch for possible singles from the uptempo material. Best cuts: "Southern Belles," "Hard Heavy Road," "Don't Let Me Down Again," "Singing Springs."

FLEETWOOD MAC—Vintage Years, Sire SASH-3706-2 (ABC). Double set featuring the original lineup of this top British blues band, including Peter Green and Jeremy Spencer on guitar. Lots of strong blues and rock cuts, and a must for anyone interested in the beginning days of the British blues and one of the finest groups to come out of this period. Excellent blues throughout. Best cuts: "Black Magic Woman" (the original), "Albatross," "Man Of The World," "Doctor Brown."

FOCUS—Dutch Masters, Sire SASD-705 (ABC). Worth collection from the first of the European instrumental groups to really make it big in this country, featuring material from 1969-1973 and keying in on the band's distinctive keyboard and guitar work. Best cuts: "Hocus Pocus," "Sylvia," "Moving Waves."

KRAAM—Andy Nogger, Passport PPSD-98006 (ABC). New group lifts off with a vocalist who sounds alternately like Jack Bruce and Jimi Hendrix and a fine set of rock/jazz instrumentals. Jazzy things work best. Best cuts: "Son Of The Sun," "Nam Nam."

TOM SCOTT In L.A., Flying Dutchman, BDL1 0833 (RCA). Ever since touring with Joni Mitchell and George Harrison, people have been taking more notice of reedman Scott, and for good reason. This album is a compilation of tunes that were previously issued by Scott. Utilizing the cream of the L.A. sessionmen, the tunes on this record are older sounding, but the playing is super. Best cuts: "Head Start," "Beatle Ballads," "Aquarius."

soul

BEN VEREEN—Off-Stage, Buddah BDS 5627. Well done set highlighted by a couple of disco oriented things, some fine

ballads and some standard soul rockers. Vereen works best in front of a big production, which is what he gets most of the time here. Best cuts: "Stop Your Half Steppin' Ma Ma," "What's The Reason," "Signed, Sealed, Delivered (I'm Yours)."

SOUL SURVIVORS—TSOP KZ 33186 (CBS). Some strong blue-eyed soul from a group that can do it all. They have a natural feel for soul and the production of Gamble and Huff is superb throughout. Best cuts: "What It Takes," "City Of Brotherly Love," "Beedo."

REUBEN WILSON—And The Cost Of Living, Cadet CA 60033 (Chess/Janus). Pleasing mix of soul and blues, with some good disco possibilities in the instrumental cuts. As the title says, there is some emphasis on the recession here, and it works. Disco material almost a Kool & The Gang type. Best cuts: "In The Booth, In The Back, In The Corner, In The Dark," "Tight Money," "Together (You And Me)."

jazz

BILL EVANS—Symbiosis, BASF MC 22094. Claus Ogerman has written a brooding score which is livened up by the oft-times enchanting playing of pianist Evans. The two-part movement with its varying tempos and moods is an intense listening experience. Evans' trio blends into the second movement with the large string section.

OSCAR PETERSON—Tracks, BASF MC 20879. Peterson's solo piano is a delight, moving through a variety of melodies but concentrating on the smooth, relaxing things that allow him to show off his subtleness and versatility. Best cuts: "Honey Suckle Rose," "If I Should Lose You."

The single that's getting sweeter by the station.

'Sad Sweet Dreamer' PYE 71002 by Sweet Sensation

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A BILL GAVIN PERSONAL PICK.
GAVIN "SLEEPER OF THE WEEK."

★ 39 Billboard ★ 52 Cashbox ★ 56 Record World



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Our first hit.
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RECORDS

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Billboard HOT 100 *Chart Bound

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L-O-V-E (Love)—Al Green [Hi 2282 (London)]
STEP BY STEP—Kiki Dee Band [Rocket 40355 (MCA)]
WE'RE ALMOST THERE—Michael Jackson (Motown 1341)
SEE TOP SINGLE PICKS REVIEWS, page 48

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, and a second set of columns for the same information. Includes star performer indicators and new entry arrows.

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. Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet).

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-Licensor) listing songs and their publishers/licensors in alphabetical order.



Dear Diary,

Harold sure is one sweet dude. On Valentine's Day he gave me a box of candy and the Temptations' new album, "A Song for You." He was so sweet I didn't tell him I was dieting. I put the Tempts album on the turntable, sat down on the couch real close to Harold... and popped a chocolate-covered cherry into my mouth. About halfway through the first side, after "Happy People" and the rockin' "Glass House," Harold slid his arm around me and whispered in my ear, "Quit eatin' the candy

and give me a kiss baby." But it was too late. I was hooked. I don't know whether it was the Tempts or the candy, but by the time we heard the soft, sensuous blues "A Song for You" (a cream-filled bon-bon) and the moody "Memories" (chocolate-covered caramel) I was half through the box and Harold was through with me. He's gone now, diary, but I still have half a box of candy and the Temptations' "A Song for You." Heart and soul.

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YOU MAKE ME FEEL BRAND NEW
I'M STONE IN LOVE WITH YOU
YOU ARE EVERYTHING / ROCKIN' ROLL BABY
LET'S PUT IT ALL TOGETHER
PEOPLE MAKE THE WORLD GO ROUND
YOU'RE A BIG 'GIRL NOW
HEAVY FALLIN' OUT



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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	110	14	KISS Hotter Than Hell Casablanca NBLP 7006	6.98		7.98		7.98
108	89	16	BILLY JOEL Streetlife Serenade Columbia PC 33146	6.98	7.98	7.98	7.98	7.98
109	115	20	RANDY NEWMAN Good Old Boys Reprise MS 2193	6.98	7.97	7.97	7.97	7.97
110	119	14	KIKI DEE BAND I've Got The Music In Me MCA 458	6.98		7.98		7.98
111	111	127	CHICAGO Volume II Columbia KGP 24	6.98		7.98		7.98
112	107	17	DAVID BOWIE Live At The Tower Philadelphia RCA CPL 2-0771	11.98		12.95		12.95
113	113	18	CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)	6.98		7.98		7.98
114	123	19	LOVE UNLIMITED In Heat 20th Century T-443	6.98		7.98		7.98
115	120	32	NILSSON The Point RCA LSPX 1003	6.98		7.95		7.95
116	109	17	B.B. KING & BOBBY BLUE BLAND Together For The First Time ABC/Dunhill DSY 50190-2	9.98	10.98	10.98	10.98	10.98
117	108	11	JOHNNY WINTER John Dawson Winter III Blue Sky PZ 33292 (Columbia)	6.98	7.98	7.98	7.98	7.98
118	126	11	EDDIE KENDRICKS For You Tama T6-335 (Motown)	6.98		7.98		7.98
119	144	2	JIMMY BUFFETT AIA ABC/Dunhill DSD 50183	6.98		7.95		7.95
120	129	43	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	6.98		7.95	7.95	7.95
121	150	80	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	7.97
122	130	21	RETURN TO FOREVER FEATURING CHICK COREA Where Have I Known You Before Polydor PD 6509	6.98		7.98		7.98
123	132	7	TELLY SAVALAS Telly MCA 436	6.98		7.98		7.98
124	135	30	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97
125	100	11	FRANK SINATRA The Main Event—Live Reprise FS 2207	6.98		7.97		7.97
126	138	11	DAVID BOWIE Hunky Dory RCA LSP 4623	6.98		7.95		7.95
127	127	6	FREDDIE HUBBARD The Baddest Hubbard CTI 604751 (Motown)	6.98		7.98		7.98
128	153	2	KRAFTWERK Autobahn Vertigo VFL 2003 (Phonogram)	6.98		7.98		7.98
129	140	4	GLENN MILLER & HIS ORCHESTRA Legendary Performer RCA CPM2-0693	9.98	10.95	10.95		10.95
130	134	24	ISLEY BROS. Live It Up 7-Neck PZ 33070 (Columbia)	6.98	7.98	7.98	7.98	7.98
131	117	52	MARLO THOMAS Free To Be You & Me Bell 1110 (Arista)	6.98		7.98		7.98
132	143	5	CARL CARLTON Everlasting Love MCA ABCD 817	6.98		7.95		7.95
133	137	16	STYLISTICS Heavy Avco AV 69004	6.98		7.95		7.95
134	131	20	HERBIE HANCOCK Thrust Columbia PC 32965	6.98	7.98	7.98	7.98	7.98
135	146	36	RICHARD PRYOR That Nigger's Crazy Partee PBS-2404 (Stax)	6.94		7.95		7.95
136	133	18	J. GEILS BAND Nightmares... And Other Tales From The Vinyl Jungle Atlantic SD 18107	6.98		7.97		7.97
137	148	8	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	103	9	ENGELBERT HUMPERDINCK His Greatest Hits Parrot P&G 71607 (London)	6.98		7.98		7.98
139	122	14	MONTROSE Paper Money Warner Bros. BS 2823	6.98		7.97		7.97
140	151	3	KINKY FRIEDMAN ABC ABCDP 829	6.98		7.95		7.95
141	116	15	TODD RUNDGREN'S UTOPIA Bearsville BR 6954 (Warner Bros.)	6.98		7.97		7.97
142	118	12	SHAWN PHILLIPS Furthermore A&M SP 3662	6.98		7.98		7.98
143	177	2	TEMPTATIONS A Song For You Motown G6 96951	6.98		7.98		7.98
144	NEW ENTRY		MICHAEL JACKSON Forever, Michael Motown M6 82551	6.98		7.98		7.98
145	121	11	BRIAN AUGER'S OBLIVION EXPRESS Live Oblivion, Vol. 1 RCA CPL1-0645	6.98		7.95		7.95
146	124	15	FOGHAT Rock & Roll Outlaws Bearsville BR 6956 (Warner Bros.)	6.98		7.97		7.97
147	158	4	SHIRLEY BROWN Woman To Woman Truth TRS 4206 (Stax)	6.98		7.98		7.98
148	155	43	MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98	6.98	6.98	6.98	6.98
149	NEW ENTRY		IRON BUTTERFLY Scorching Beauty MCA 465	6.98		7.98		7.98
150	128	25	TOMITA Snowflakes Are Dancing RCA Red Seal ARL 1-0488	5.98	6.98	6.95	7.95	6.95
151	162	2	MICK RONSON Play Don't Worry Mainman APL1-0631 (RCA)	6.98		7.95		7.95
152	171	2	SPARKS Propaganda Island LPS 9312	6.98		7.98		7.98
153	164	3	GEORGE DUKE Feel BAS/MPS MC 25355	6.98		7.98		7.98
154	190	2	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98
155	167	2	JERRY GOODMAN & JAN HAMMER Like Children Nonesuch NE 430 (Atlantic)	6.98		7.97		7.97
156	156	3	GENE PAGE Hot City Atlantic SD 18111	6.98		7.97		7.97
157	175	2	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97
158	160	3	TOWERING INFERNO/ORIGINAL SOUNDTRACK Warner Bros. BS 2840	6.98		7.97		7.97
159	159	6	PAUL DAVIS Ride 'Em Cowboy Bang 401 (Web IV)	6.98		7.98		7.98
160	161	17	MAC DAVIS I Believe In Music Columbia KC 32906	5.98		6.98		6.98
161	141	7	MILES DAVIS Get Up With It Columbia KC 33236	6.98		7.98		7.98
162	145	99	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98
163	172	42	LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413	5.98		7.98		7.98
164	NEW ENTRY		DAVID GATES Never Let Her Go Elektra 7E 1028	6.98		7.97		7.97
165	176	5	ROY BUCHANAN In The Beginning Polydor PD 6035	6.98		7.98		7.98
166	147	24	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
167	149	20	FLEETWOOD MAC Heroes Are Hard to Find Reprise MS 2196	6.98		7.97		7.97
168	182	2	MIRACLES Don't Cha Love It Tama T6 33651 (Motown)	6.98		7.98		7.98
169	152	6	JERRY JEFF WALKER Walker's Collectibles MCA 450	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	174	99	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97
171	189	2	RAY MANZAREK The Whole Thing Started With Rock & Roll And Now It's Out Of Control Mercury SRM-1-1014 (Phonogram)	6.98		7.98		7.98
172	154	20	JACKSON 5 Dancing Machine Motown M6 78051	6.98		7.98		7.98
173	179	54	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98		7.97	7.97	7.97
174	185	2	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95
175	178	39	QUINCY JONES Body Heat A&M SP 3617	6.98		7.98	7.98	7.98
176	188	2	AL MARTINO To The Door Of The Sun Capitol ST 11366	6.98		7.98		7.98
177	157	24	CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100	6.98		7.97		7.97
178	183	21	GINO VANNELLI Powerful People A&M SP 3630	6.98		6.98		6.98
179	NEW ENTRY		SERGIO MENDES Elektra 7E 1027	6.98		7.97		7.97
180	186	5	JAMES COTTON BLUES BAND 100% Cotton Buddah BDS 5620	6.98		7.95		7.95
181	181	18	STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465	6.98		7.98		7.98
182	184	12	HELLO PEOPLE The Handsome Devils ABC/Dunhill DSD 50184	6.98		7.98		7.98
183	NEW ENTRY		FLORA PURIM Stories To Tell Milestone 9058 (Fantasy)	6.98		7.98		7.98
184	163	16	DAVE LOGGINS Apprentice (In A Musical Workshop) Epic KE 32833 (Columbia)	5.98		6.98		6.98
185	168	8	P.F.M. Cook Manticore M&G-50251 (Motown)	6.98		7.98		7.98
186	169	21	TRAFFIC When The Eagle Flies Asylum/Island 7E-1020	6.98		7.97		7.97
187	NEW ENTRY		RONNIE MILSAP A Legend In My Time RCA APL1-0846	6.98		7.95		7.95
188	NEW ENTRY		MAC DAVIS Columbia KC 32206	5.98		6.98		6.98
189	198	12	CAMEL Mirage Janus JXS 7009 (Chess/Janus)	6.94		7.95		7.95
190	NEW ENTRY		NEKTAR Down To Earth Passport PPSD 98005 (ABC)	6.98		7.95		7.95
191	194	8	STACKRIDGE Pinafore Days Sire SASD 7503 (ABC)	6.98		7.95		7.95
192	NEW ENTRY		THE BAKER GURVITZ ARMY Janus JXS 7015 (Chess/Janus)	6.94		7.95		7.95
193	187	40	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98
194	196	202	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.96	6.98
195	200	61	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		6.98	7.98	6.98
196	197	92	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
197	199	31	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98
198	192	14	R.E.O. SPEEDWAGON Lost In A Dream Epic PE 32948 (Columbia)	6.98	7.98	7.98	7.98	7.98
199	193	9	HISTORY OF BRITISH ROCK (Vol. II) Sire SASH 3705-2 (ABC)	7.98		8.95		8.95
200	191	13	TIM WEISBERG 4 A&M SP 3658	6.98		7.98		7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	193
America	82
Paul Anka	92
Brian Auger	145
Average White Band	2
Bachman-Turner Overdrive	23, 102
Bad Company	124
Baker-Gurvitz	192
Beach Boys	197
George Benson	78
Blackbyrds	53
Blue Magic	72
David Bowie	112, 126
Bread	170
James Brown	71
Shirley Brown	147
Jackson Browne	42
BT Express	8
Roy Buchanan	165
Jimmy Buffett	119
Eric Burdon	64
Camel	189
George Carlin	24
Carl Carlton	132
Johnny Carson	74
Harry Chapin	38
Cheech & Chong	113
Chicago	77, 111
Stanley Clarke	87
Billy Cobham	54
Chick Corea	122
James Cotton Blues	180
Jim Croce	57
CSNY	177
Crusaders	93
Charlie Daniels	61
Mac Davis	69, 104, 148, 160, 188
Miles Davis	161
Paul Davis	159
Deep Purple	62
John Denver	20, 66
Neil Diamond	39
Doobie Brothers	22, 121
Carl Douglas	45
George Duke	153
Billy Joel	4
Eagles	65
Electric Light Orchestra	50
Emerson, Lake & Palmer	166
Fleetwood Mac	167
Dan Fogelberg	19
Foghat	96, 194
B. B. King/Bland	116
Kiss	107
Gladys Knight	58
Kool & Gang	88
Kraftwerk	128
Kristofferson & Coolidge	103

Genesis	51
Goodman & Hammer	155
Grand Funk	

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Mayor Intervenes, Saves '75 Schaefer N.Y. Fest

NEW YORK—The annual Schaefer Music Festival held here each summer was given a one-year reprieve after Mayor Abraham Beame requested the city's Parks Department to issue the music series a license.

Originally, the Parks Department ordered a halt to the festival, claiming it ruined the southwestern section of Central Park.

Producer/promoter Ron Delsener, creator of the nine-year-old annual event, brought the cancellation to public attention, saying that the symphony and opera were not asked to leave the concert facility.

"The mayor's office has been extremely sympathetic to our problem and they have requested the Parks Department to meet with us and discuss it," Delsener says. "However,

the Parks Administrator Edwin Weisl Jr. and his staff are against us and they claim that they don't like what the music and people are doing to the park."

Delsener planned an informal press conference to discuss the problem, but the Mayor gave his approval for a one-year extension a day before. Still, Delsener went on with the meeting and it was attended by an assortment of performers who have played the summer festival including Simon and Garfunkel and Labelle.

The Schaefer Music Festival is a 10-week summer musical series presented at a low-price ticket structure and many of the world's top attractions have graced the stage of the outdoor Wollman Skating Rink since the series inception.

Camelot's Dream Of 100

• Continued from page 3

of energetic, alert administration.

The six-year-old retail chain, now base for a diversified wholesale rack, one-stop and retail empire, intends to add from 10 to 12 mall-oriented outlets yearly. David's approximately 270 employees, like their low profile boss, are undaunted by pessimistic economic augury. The Camelots are now spread through 13 states, predominantly Midwest and spreading through the South.

The average age of the approximately 110 employees at the convention is about 24. But there's industry maturity in each one. Most have been with the firm over three years. Many started as part-time high school clerks.

During the convention (Feb. 4-5), the turnout of national executives, Tom DiVita, Vox; Henry Droz and Vic Feraci, WEA Corp.; Stan Snyder, CBS; Leslie Dame, Le-Bo Products; Gary Raasch, BASF; and Gary Schwartz, Columbia Magnetics, to this off-the-beaten path place signifies the increasing impact of Stark, whose gross volume jumped to \$13 million in 1974, a \$2 million hike. And, the David firm is traditionally one that credit managers never furrow a brow over.

Stark's climb has been slow but steady. David works that way. For example, David felt the classical music fever build for 24 months. He didn't make a major move until this convention. A careful selection of longhair titles was built, but the program really didn't get a spotlight until young Lou Garrett, assistant to veteran chief buyer Joe Bressi, spent almost 90 minutes regaling his audience with an outstandingly entertaining and educational short course on the history of classical music from 800 A.D. to the present.

Garrett pointed out that Stark's in-store survey of the classical customer indicates he is way above average: well educated, working at a good job, knows what he likes, stays with the repertoire.

Chappell & Tobey Renew Sales Pact

LOS ANGELES—A selling agent agreement between Chappell Music and Tobey Music Corp. has been extended for five years. Tobey is owned by the Tobias brothers, Harry and Henry.

Henry Tobias is writing and producing an LP of polkas to be recorded in Cleveland by Frank Yan-kovic for the ABC label. Bobby Vinton recently recorded the Tobiases' "May I Have The Next Dream With You."

To make sure Stark and the Camelots were ready for classics, the 30-store chain advertised full pages in 30 dailies, booming a two-week discount program that included a mix of almost every classical label. The average Camelot store stocked 1,900 full-price titles and 1,100 budget titles for the sale.

Short-lived specials average about \$4.29. Camelot stores and the leased and racked departments which Stark serves generally get \$6.19 for \$6.98 catalog.

One of the few places where Stark will increase its budget will be radio advertising. And David doesn't depend wholly on manufacturer co-op. But ad chief Jerry Gladeux has orders to make the dollars work harder. Store managers are being more directly involved, especially in radio, where Stark wants its local people to empathize with radio programmers.

Bressi and Garrett want more efficient phone communication. So do Bob David and George Frantz, who oversee the central warehouse that serves all Stark facilities. They commended Patti Tidwell for the conscientious way in which she checked back orders with new single orders to decrease wasteful double shipment of singles. David hopes prices will halt the run of sporadic price raises on LPs and tapes. He told managers it was 1974's worst bottleneck.

Operations chief Jim Bonk and his assistant Larry Mundorf warned about rising theft and urged stronger security in-store. Regional security seminars are being planned for Stark's six regions, with local law enforcement officials in charge.

Bonk reminded managers that an employee's immediate physical presence deters theft best. Operations, with the help of all other departments, is preparing a completely updated operations manual for stores.

General manager Phil Shannon, together with Schott, outlined future plans. Shannon is in charge of real estate management, a vital task which requires he pinpoint the 10-year mall acquisitions.

Convention notes: Johnny Mathis and his manager, Ray Hahn, were guests at the Wednesday noon luncheon. . . . Rack chief Pete Fontines, who with his aide, Dan Denino, explained the rack facility during the roundtable sessions, doubled as emcee at the Stark profit-sharing/pension Tuesday night banquet. . . . Stark created an annual award to the best supplier, with Leslie Dame of Le-Bo Products, the first recipient. Dame noted in his acceptance that Stark did over \$200,000 in accessories in 1974 with him.

Inside Track

Look for a big new rock concert and TV syndication package deal out of Miami by promoter **Stephen Nicholas**' Paradise International.

Humble Pie busting up after six successful years. . . . **Rick Wakeman's** next symphony-rock extravaganza LP is "King Arthur & The Knights Of The Round Table" with a concert debut at one of England's medieval castles.

Quincy Jones returning to action after surgery last autumn with tour of Japan and possible recording there. . . . **Linda Creed**, **Thom Bell's** lyricist, to start singing again.

Ringo Starr bought film rights to **Terry Southern's** comic novel, "Blue Movie." . . . **Clive Davis** is first non-performer to host "Midnight Special." His March 14 segment will feature all Arista artists with some of Clive's Columbia alumni.

A mixup in the **Gryphon** background (Billboard, Feb. 1) should have identified **Norman Schwartz** as former president/founder of Sky Records and **Nat Shapiro** as former Columbia international a&r, creative services and music publishing director. . . . **Gino Vannelli** makes first TV appearance Feb. 15 on "Soul Train."

Kool & The Gang set for first Japan tour June 24-July 3. . . . **Don McLean** plays 10 cities in New Zealand and Australia during month-long tour beginning Feb. 27. . . . **Redbone** became first rock group to make extensive tour of Navaho Indian Reservation, in tour that lasted two weeks and included 10 concerts. . . . Atlantic, which made nude news recently with "Country Life," which displayed two girls uncovering a bit too much, decided to put out a new jacket as well. The more modest new LP is sans cover girls and features lush view of foliage.

Speaking of Atlantic, it signed award-winning violinist **Michael Urbaniak** to produce **Funk Factory**, in special arrangement with Columbia. He remains under pact with Columbia as an artist.

Sponsor **Clorox** of ABC-TV's **Dick Clark** "American Music Awards" to air Feb. 18 will coordinate with a \$1.59 album premium promotion of "Top Ten Hits Of 1974." The hits album will be sold through TV spots and supermarket displays. . . . **Ohio Players** headline at Radio City Music Hall this week.

Tommy Overstreet named honorary Choctaw Indian Chief. . . . **Gary Glitter** completing new concept album and English stage show "Razzle Dazzle." . . . Brunswick nabbed soundtrack album rights to "Macon County Line" including **Bobbie Gentry's** single "Another Time, Another Place."

Jethro Tull fans in Chicago waited overnight in zero temperature to buy out the group's two Chicago Stadium shows. . . . **John Davidson** in CBS-TV movie "Shell Game." **Cannonball Adderley** made acting debut on "Kung Fu" episode.

Michael Urbaniak to play his jazz violin with Miami Community Orchestra Saturday (15). . . . **John Williams** scoring **Clint Eastwood** film "The Eiger Sanction." . . . **Don Elliot** scoring "The Happy Hooker."

Chicago elementary school was rededicated as **Scott Joplin** School. . . . Unveiled plaque at school, 7931 S. Honore St. . . . Chappell Music has extended its sole agent agreement with **Tobey Music Corp.**, owned and operated by **Henry and Harry Tobias**, for another five years.

Don't Run Scared—Neil Bogart

• Continued from page 3

best buy of any entertainment form today. I'd love to see the RIAA start getting behind a massive ad campaign about how records are the best entertainment buy."

Bogart has a solid base for his current optimism. After the Casablanca custom label distribution deal with Warner Bros. was ended in October by mutual consent of both parties, Bogart went into hock for \$1 million to get out the "Here's Johnny" twin-disk anthology of "Tonight Show" excerpts. He says the gamble has paid off amply.

Bogart claims 450,000 units of the first 500,000 pressing are now sold. "Here's Johnny" wholesales for \$5.66, lists at \$12.96 and has generally retail at \$8.98 to \$9.98. "This is only the opening campaign for what we'll be able to do with this album," he says.

He likens the current state of the record industry to the directionless floundering that he says existed when he founded Buddah. "Eight years ago there was nothing but psychedelic music that a few critics adored and wasn't selling any

A Beatle gold disk was not uncommon but here's one for a dog. Beagle's name is **Dolly Libert**, age 5, who was given "gold disk" for contributing to title song of **Alice Cooper's** "Muscle Of Love" album. She barked. . . . **Paul Vance** is producing **Dede Warwick** for the Private Stock label. . . . Singer **William Warfield** gives benefit concert at Carnegie Hall March 24 for Duke Ellington Cancer Center. It marks first N.Y. appearance in five years for artist.

Betty Hutton being mailed copy of "Look For Love" as possible disk tune on Fiat Records. . . . Four CTI artists, **Hubert Laws**, **Milt Jackson**, **Ron Carter** and **George Benson** won top spots in Playboy Magazines 1975 All-Stars' All-Stars survey. . . . Daytime, weekly cable TV series, has expanded and now includes a music/interview segment.

Actress **Kathleen King** and **Donnie Dacus**, guitarist for **Stephen Stills** and writer of several songs for **Roger McGuinn's** last LP, set to marry. . . . **Burt Reynolds** and all-star country line-up at Nashville benefit premiere sold out "W.W. And The Dixie Dancekings" with tickets being scalped for up to \$100.

Pointer Sisters to concentrate on state fair gigs this summer, now that "Fairytale" established them as country attractions as well as soul rockers.

BENEFIT DATES: **Eddie Kendricks**, **Harold Melvin** and **The Blue Notes**, **Carl Douglas** and **Disco-Tex** headlined at Felt Forum for Gould Children's Services. . . . **Marvin Gaye**, **Tavares**, and **Ike & Tina** play Toronto for United Athlete's Coalition. . . . **Johnny Tillotson** hosted Cerebral Palsy Telethons in Atlanta, Orlando and Oklahoma City.

Lana Cantrell won Feminist Party's First International Media Award. . . . **Keith Moon**, madcap **Who** drummer, coming out with his first solo LP. . . . **Joe Cocker** touring Australia and New Zealand.

Tony Bennett and **Lena Horne's** Los Angeles Schubert Theater opening night March 18 is a benefit for Reiss-Davis Child Study Center. . . . **Wayne Newton** hospitalized in Las Vegas and **Robert Goulet** filled in at Sands.

Magic Mountain's third '50s Rock 'N' Roll Festival goes Saturday-Monday (15-17) with the **Olympics**, the **Penguins**, the **Coasters** and **Big Joe Turner** among the line-up of oldies talent. . . . **Beach Boy Carl Wilson** producing LP of **Dean Martin's** son, **Ricky**.

Commander Cody trading in their old tour bus, Honey-suckle Rose. . . . **Syreeta Wright** on TV promo tour to London. . . . **Buck Owens**' Vegas HQ is now the Sands instead of the Frontier. . . . **Tracy Nelson** on public television network show produced in Dallas.

LATE SIGNING: The **Dramatics** to ABC.

Traffic's "Low Spark of High Heeled Boys" went platinum. . . . So did **Doobie Bros.** "What Were Once Vices." . . . **Hoyt Axton's** first TV special will network on NBC in March. . . . All six Warner Bros. Music Show touring groups were represented in a 28-musician jam at their Amsterdam show.

Dominic Frontiere scoring "Black Dahlia" NBC-TV film. . . . **Leonard Feather** and **Ira Gitler's** "Encyclopaedia Of Jazz In The '70s" with 1,500 musician biographies due for early 1976. . . . **Woody Herman's Thundering Herd** cut two Fantasy albums in four days.

records. What the market obviously needs now is upbeat, happy records that can make people forget their troubles."

Bogart describes his last six months as devoted entirely to negotiating the end of his Warner contract and then kicking off the "Here's Johnny" project with all its wildly complex rights clearances and a \$400,000 advertising budget.

"I feel like I'm just getting back into the music business again," Bogart says. He is currently producing or co-producing three Casablanca artists and hopes to trade his latter-day administrative burdens for a more exclusive involvement with a&r and promotion.

To this end, Bogart is actually now shopping around for a top record executive to take over the post of Casablanca Records president. He hasn't yet decided what his own new title will be. But the company will be run somewhat along the lines of Buddah, where Bogart and Art Kass were co-presidents. "I want to be free to spend 18 hours a day in the studio and go on the road with releases," he says.

Bogart feels that the current shakedown period in the record business will drive out a lot of marginal labels, but that the stronger small independents who use independent distributors will come out a more powerful force than ever, if they move aggressively.

He also says that Casablanca is actively seeking acts. "Other labels are making very few deals, but we want to hear every good tape on the street and we'll sign everybody we feel can sell records today," says Bogart.

Barry Goes RCA

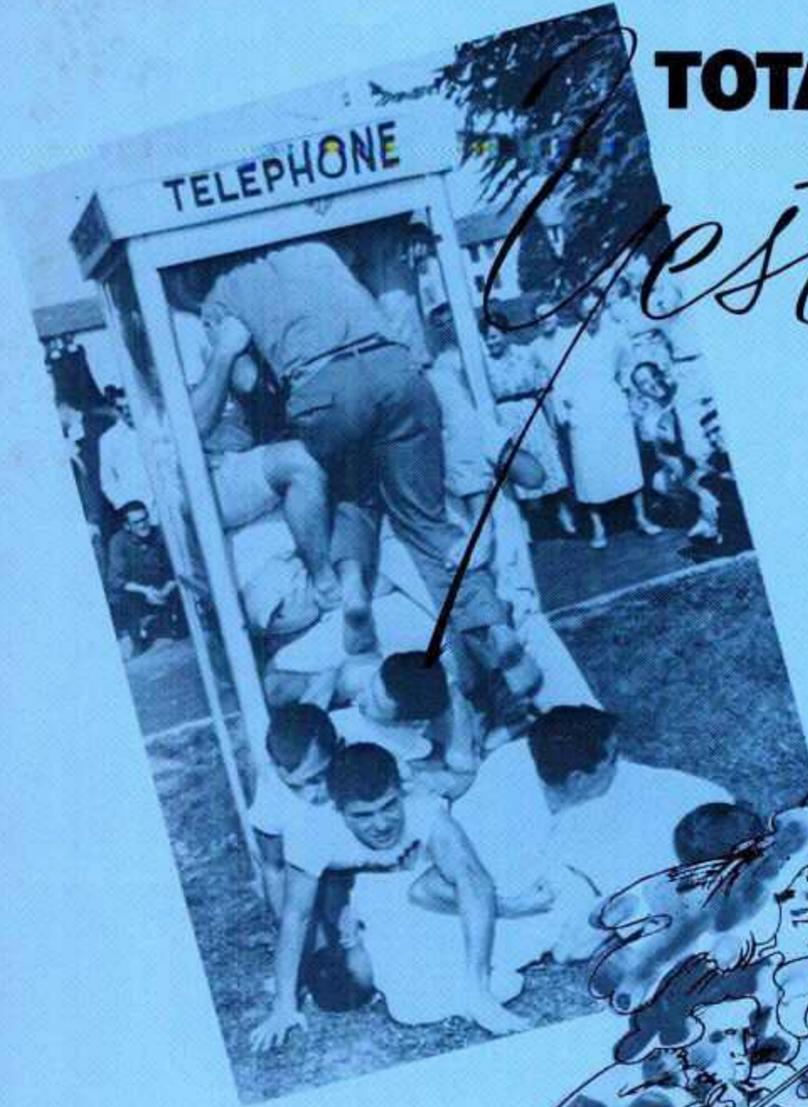
NEW YORK—Newest independent deal for RCA Records is a production agreement with writer/producer **Jeff Barry** who already is recording two new talents, **Dave Edwards** and **Polly Cutter**.

Barry's credits include "I Honestly Love You," Grammy song of the year nominee (**Olivia Newton-John**); two NARM records of the year, "Sugar, Sugar" (**The Archies**) and "I'm A Believer" (**The Monkees**), and the theme song for "The Jeffersons," new CBS-TV comedy.

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