

## Big Guns Fire a Round At NARM

### Airline ASCAP Fees To Double?

By IS HOROWITZ

NEW YORK—A substantial increase in performance revenue from the in-flight use of music will accrue to ASCAP if airlines accept a new licensing formula and rate schedule proposed by the society last week.

One airline music supplier estimates that the proposed schedule will double or even triple the monies now paid ASCAP for the use of protected music.

Total payments to ASCAP and

BMI for in-flight music are thought to be about \$250,000 annually (Billboard, March 8). About 60 percent of this gross goes to the senior performing rights organization.

ASCAP's new formula calls for a charge on each airline passenger actually exposed to music. Under the old plan, performance fees were charged according to plane capacity, regardless of the number of seats filled.

Fees now proposed by ASCAP would be 1 cent per passenger ticket sold where headsets are supplied at no charge. If a headset charge is levied by the airline, the ASCAP fee would be 1 percent of headset rental revenue.

Domestic headset charges are normally \$1 for children and \$2 for adults. On international flights the charge is usually \$2.50.

Airline audio entertainment suppliers of 14 airlines met with ASCAP executives at the society headquarters here Wednesday (5) to hear the new proposal. They said they would have to go back to the airlines to gather statistical data that would accurately fix the total performance nut the formula would lead to.

A compromise was reached on ASCAP's bid to deal directly with the airlines rather than the music suppliers. It was agreed that ASCAP could collect from the carriers in the

(Continued on page 24)

### Stressing Bottom Line The Cry At Conclave

By JOHN SIPPEL

LOS ANGELES—Buckling down to the exigency of maintaining a black ink bottom line in the face of a slowing economy, every facet of the record/tape/accessory industry fired shots that will reverberate worldwide at the 17th NARM convention at the Century Plaza last week. Among the high spots, Assistant U.S. Attorney Chet Brown, who successfully prosecuted the Rick Tax-

Datax tape piracy conviction in the summer of 1974, said he is readying more such litigation, which would place greater penalties on tape pirates. He will try to pin additional felonious charges—using the Racketeering Interstate Corrupt Organization, a brand new charge with a strange name—plus interstate transportation of stolen property, a charge against Taxe which did not hold in that prosecution.

• Dave Rothfeld, record/tape chief at Korvette's, asked labels to sell their cutouts directly to "their 52-week customers instead of a middleman." Rothfeld was referring to

(Continued on page 8)

### Sound Fest To Hype Hi Fi

By RADCLIFFE JOE

NEW YORK—The recently formed N.Y. Chapter of the Society of Audio Consultants (SAC) will stage a Summer Audio Festival here this year as part of a broad plan to promote "Sound Advice," an ambitious program designed to proliferate consumer awareness of the advantages of hi fi equipment.

Highlight of the festival will be

the donation, to youth-oriented charitable organizations, of all proceeds from the special sales of used and trade-in hi fi equipment by all participating dealers.

This plan, still in its formative stage, is an extension of SAC's highly successful MAD (music against drug abuse) program first in-

(Continued on page 44)



Justin Hayward and John Lodge of the Moody Blues. Their first LP together, "Blue Jays," is being introduced at Carnegie Hall, March 10. This is the first time ever that this prestigious concert hall will serve as a showcase for the playback of an LP. (Advertisement)

### FCC Pounces On Illegal Usage Of Wireless Mikes

By BOB KIRSCH

LOS ANGELES—Wireless microphones, for several years a staple tool in Las Vegas showrooms and in motion picture and television production, as well as becoming a growing factor in rock concerts, may be running into trouble as a result of alleged infractions of certain Federal Communications Commission (FCC) regulations pertaining to their use.

According to one of the at least four major firms manufacturing wireless mikes, most of the major Las Vegas clubs have been cited for illegal use of such mikes by the FCC (generally for using TV channel frequencies) as have many Los Angeles film studios.

S. Marti-Volkoff, engineer in charge at the FCC in Los Angeles,

(Continued on page 76)

### NAIRD Votes Larger Survival War Chest

LOS ANGELES—The National Assn. of Independent Record Distributors (NAIRD) and their specialty label customers put their money where their mouths are and voted an operating fund to keep the organization growing.

At the finale of its fourth national convention in nearby Santa Monica, which drew the largest showing of small specialized labels and a mixed group of large and small distributors, NAIRD voted what constitutes an 800 to 1,000 percent increase in graduated dues to operate the organization and fund its 1976 convention.

The next conclave's site and date

(Continued on page 75)



KEITH MOON, drummer, actor and now a singer. "TWO SIDES OF THE MOON" finally completed and Track/MCA Records is proud to be releasing this LP filled with surprises musically and otherwise. Keith gathered up all his friends and proceeded to generate endless musical energies. Skip Taylor and John Stronach took over and produced this marvelous album, available on Track/MCA Records and tapes. (MCA-2136) (Advertisement)

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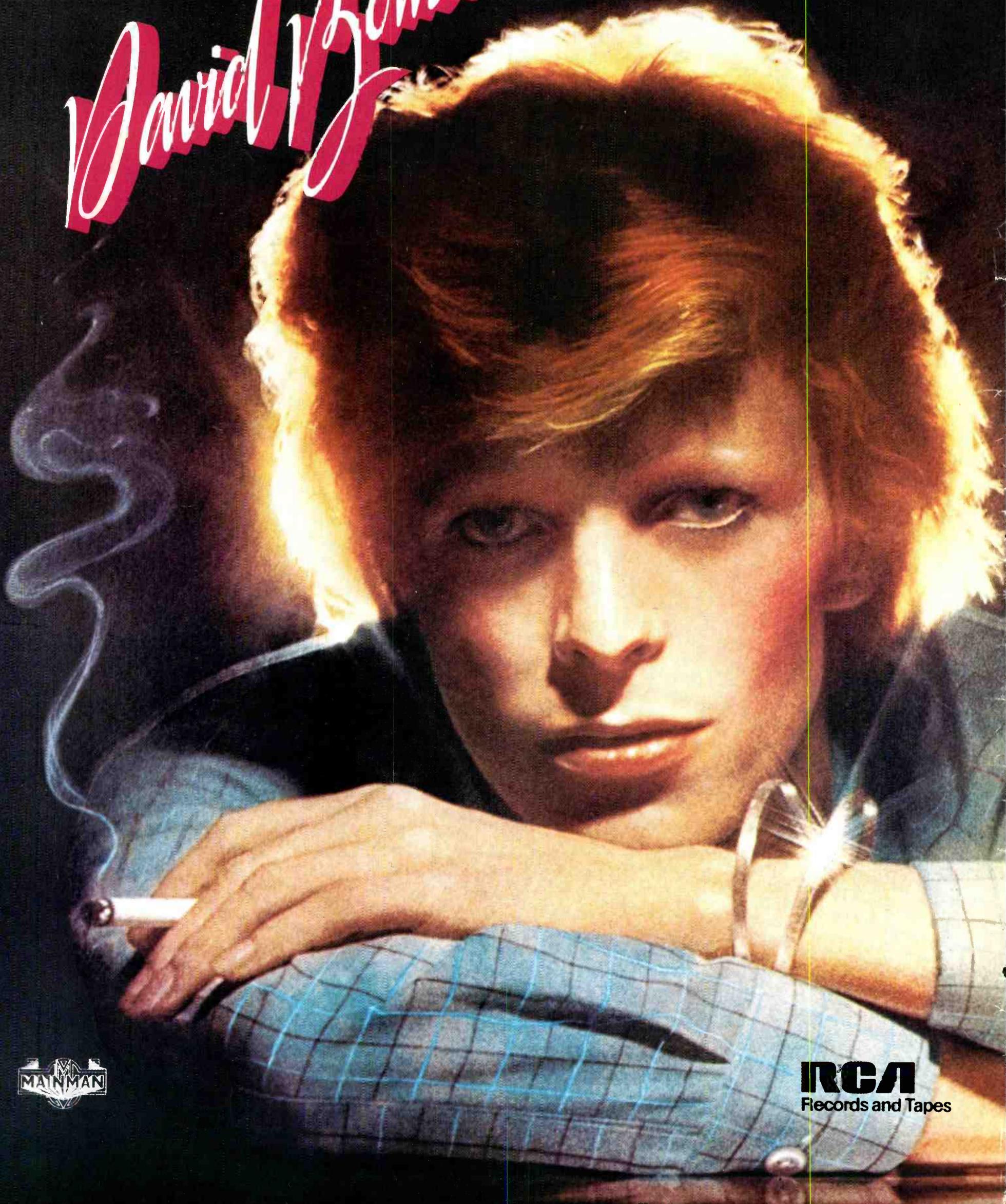
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# Record Club's Books To Undergo a Probe

NEW YORK—Books of the Record Club of America are due for a thorough airing to determine the full extent of its indebtedness.

Claims of some of the creditors were disputed by club executives at a hearing in U.S. District Court, Harrisburg, Pa., Feb. 27, to weigh the mail-order operation's bid to work its way out of financial difficulties under Chapter XI provisions of the Bankruptcy Act.

As a result it appeared a certainty that an outside auditor would be named by the court, over club objections, to check the books. The club is now in limited operation under a receiver named by the court last month.

Largest claimant at the hearing was the Harry Fox Agency which charged that more than \$3 million was due the mechanical royalty collection agency. When an audit is completed, total club indebtedness may run as high as \$7-\$10 million, some observers believe.

Thirty-four other creditors attending an earlier meeting in Philadelphia claimed just under \$3 million (Billboard, Feb. 22).

Sigmund Friedman, Record Club of America president, was a witness at the Harrisburg hearing. He said that some of the club's difficulties stemmed from the refusal by a few

major manufacturers to supply product directly. This product had to be acquired elsewhere at higher prices, he said, contributing to the inability of the club to cope with rising overhead.

Receiver named by the court is Ernest R. Weiss, a retired businessman from the York, Pa. area. He was appointed upon application of the Ampex Corp., a major trade creditor.

It was indicated that the club's current business volume is at a rate of about \$2 million annually. For the year ended June 30, 1974, reported gross was about \$30 million.

George Tappan of Ampex is chairman of the creditors' committee. Other committee members are James P. Morrissey of the AFM's pension and welfare fund, Tom Romano (WEA), George Fishman (Keel Manufacturing), Julius Brown (Queens Litho), Robert Chambers (MCA Distributing), Al Fassnacht (Superior Record Pressing), John Bonnevier (Phonogram), Sidney Shemel (United Artists), Harold Zaehring (Western N.Y. Offset), and Louis Lerner (PRC Recording).

U.S. District judge Thomas C. Gibbons instructed the club to furnish a plan for settling the claims of unsecured creditors by April 24.

# Ex-PIKS Exec Tirk Runs His Own Record Chain

LOS ANGELES—Veteran marketing and distribution executive Shelly Tirk has left PIKS Distributing, Cleveland independent with which he was associated for five years as general manager, to operate a chain of his own Ohio retail stores.

Presently, Tirk is operating three stores in the Cleveland area: Wax Alley, Melody Lane and the Music Grotto, with a second Wax Alley to open late this month. Another store, Pearl Alley, is already open nearby the Ohio State campus in Columbus.

Tirk, who held regional and executive positions with Mercury and Smash labels, says his first month in

the stores has been buoyed by a 50-cent coupon giveaway with each LP or tape purchase, enabling the holder to get a 50-cent discount on his next purchase. He gave away 5,000 coupons and got 800 back in three weeks.

The huge east wall of the Music Grotto, which overlooks the heavily trafficked Cleveland State Univ. campus, is now being sold monthly

to three different record companies who purchase 16 x 20-foot spaces on which Tirk has what is probably the world's largest full-color hand-painted album enlargements.

## 75 LPs AVAILABLE

# Cap Tees New Budget Line

LOS ANGELES—Capitol Records is offering a line of front line records at a budget price similar to the move made by Columbia at the beginning of this year, with 75 LPs and tapes available at retail prices of \$3.98 and \$4.98 respectively.

The campaign is dubbed "Capitol Gives Value 75 Ways," with material broken down into 19 jazz LPs (including the 15 record jazz classics series), 17 country and/or gospel records, 5 comedy/specialty sets, 25 easy listening albums and 9 rock LPs.

Artists represented in the LPs include Glen Campbell, Stoney Edwards, John Stewart, Roy Clark, Quicksilver, Nat "King" Cole, Guy Lombardo, Tennessee Ernie Ford, Joe South, several country anthologies, two Beatle songbooks (performed by the Hollyridge Strings),

Stan Freberg, Stan Kenton, Duke Ellington, Ferlin Husky and Bobbie Gentry.

Album numbers (many of the sets offered are cutouts) will remain the (Continued on page 24)

# Capricorn Swings Into a Global Power

By CLAUDE HALL

LOS ANGELES—Capricorn Records—which started out as a small label capitalizing on regional talent—is now launching a drive to draw talent from around the world.

The label, which still headquarters in Macon, Ga., where it had humble beginnings as a management firm years ago when the late Otis Redding asked Phil Walden to handle him, has just signed John Hammond, Bobby Whitlock from the Derek & the Dominos group; Elkie Brooks, the lead singer of the British group Vinegar Joe; and Marsha Waldorf, a Los Angeles singer-writer.

Actually, Capricorn stepped out of the Deep South for talent when it signed Kitty Wells some months back. Its invasion of the country music scene now extends to Kenny O'Dell and Johnny Darrell.

Now, in one bold swoop, it has reached into England, New York and Los Angeles.

"We had to expand in talent or otherwise remain a regional label," president Walden says.

Frank Fenter, executive vice president of the Georgia record company, points out that there's a lot of talent available today. "We listen to around 50 tapes a week. Well, a few

years ago, you'd find maybe one of those tapes that would be professional. Today, nearly all of them are professional in quality... good performers, good songs, superb production."

Capricorn, distributed by Warner Bros. Records, is undoubtedly one of the most successful small labels in the world. Walden says that last year the label billed \$12 million "with substantially less overhead than most companies... and that was without a new album by the Allman Brothers."

The Allman Brothers are cur- (Continued on page 90)



**FOUR-CROWN WINNERS**—Marvin Hamlisch, left, holds Grammy, one of the four he received by NARAS. He won for Song of The Year, "The Way We Were," for Best New Artist of Year, Best Album of Original Score Written for a Motion Picture or a Television Show and for Best Pop Instrumental Performance. On right, Stevie Wonder, center, displays his joy for capturing four awards. He won for Best Pop Vocal Performance, Best R&B Song, and for Album of the Year. With Wonder are Bette Midler and unidentified aide. Story and complete listings of winners appear on page 26.

# FCC Forum Battleground For Copyright Arguments

By MILDRED HALL

WASHINGTON—No punches were pulled in a communications-copyright forum held here last week at the Federal Communications Commission. Broadcast and cable TV spokesmen blamed each other for the industry standoff impeding copyright law revision, and Registrar of Copyrights Barbara Ringer said attention given "big money issues" are a "hairy hand" on the forward progress of copyright law.

Ms. Ringer warned all copyright interests that now use technologies—from photocopying to satellite broadcasting are the real "gut" issues of copyright revision, far more important than the cable fracas. "It would be immoral to let the revision languish for another generation because broadcast and cable TV interests can't agree on a formula."

Copyright is in a crisis situation because the new use technologies have literally engulfed the old copyright law, making it "inoperative" in large areas. Courts can no longer save the day by ruling on the issue of author's rights, because they cannot interpret or stretch the old law to fit a technological revolution.

Under the old law, many authors' rights are now in limbo, and only Congress can provide protection, with a fair deal for the creators, the users and the public, she pointed out. Only compulsory licensing arrangements in a revised statute, can control proliferating and often indiscernable uses of authors' works.

The Copyright Office does not like compulsory licensing particularly. It circumscribes an author's exclusive rights and compels him to allow use of his work for a statutory fee. But since an early Congress first solved the music recording problem by compulsory license, it has become a trend, "and we will probably see more of it."

Courts have clearly left the problem of regulating technological use to Congress. They can rule only one of two ways: either absolve the new use (on whatever huge scale) from copyright liability, or make them liable to copyright payment, murderous lawsuits, and possibly depriving the public of that spread of the (Continued on page 24)

# Block Bookings For New England Firmed

By JIM MELANSON

NEW YORK—Attempts to form a block-booking circuit of New England clubs have proved successful, according to Phil Mayo, owner of the Great Riot Alley in Lenox, Mass. and prime mover of the scheme.

The circuit, which covers several states, and includes 11 clubs with a combined seating potential of 6,500 (13,000 with the customary two shows per night format), becomes a reality April 9 when Muddy Waters opens at Woody's in Washington, Mass. He then travels on to the Unicorn, Ithaca, N.Y., the Last Chance, Poughkeepsie, N.Y. and the Rusty Nail, Amhurst, Mass.

While Waters will play only four of the 11 clubs, due to advance bookings at the other clubs, it is expected that circuit bookings in the future, probably sometime after

June, will include most, if not all, of the clubs.

Finalization of plans for the circuit came at a meeting between club owners and booking agents at the Shaboo Club in Willimantic, Conn. March 3.

Mayo stressed that the owners, looking to boost attendance figures, would be offering artists work on an "equitable basis."

(Continued on page 28)

# AFM Pushes Piracy Wars

NEW YORK—The American Federation of Musicians is enlisting the aid of its more than 600 locals to search out instances of tape piracy in their jurisdictions and to collaborate with the RIAA in stamping out the practice.

The union has estimated that more than \$1 million in trust fund income is lost annually because of piracy.

In a letter to local union chiefs, AFM president Hal Davis urges them to help strengthen or seek enactment of state antipiracy laws, and to coordinate efforts with the RIAA's antipiracy intelligence bureau.

Enclosed with the letter are copies of a new brochure prepared by the AFM and the RIAA which reviews the origin and extent of tape piracy and points out how spurious tapes may be identified.

It also provides a model statute for presentation to legislators.

More Late News See Page 90

# All That Jazz In Sabin's Store

## Washington Retailer Moves 400,000 Units Annually

By JIM FISHEL

WASHINGTON—Record retailer Ira Sabin deals a reported 400,000 units per year in his one-store operation here, which may not seem odd except for the fact that more than 75 percent of his total sales are directly accountable to jazz product.

Sabin has initiated a number of unique features in his store including an active playbox of new product, in-store play of any requested album before it is purchased a factual tabloid newspaper that is distributed internationally and explains jazz programming trends, and a well-known location in a predominately black section of this city.

Sabin, former jazz drummer-leader of the city's first integrated combo, says his store has become so well known that many visiting musicians, as well as jazz collectors make it a point to check out the store when they are in town.

"More than 80 percent of our clientele is black and most of our customers are returnees, who trust us and know that they can talk jazz with us as well as hear the new product without being committed to purchase it," he states. "This in-store play policy has worked very well for us, especially since we regularly play about 44 jazz albums that aren't getting much, if any, airplay."

Sabin says the response to some of this untested product sometimes helps the manufacturer with his merchandising plans, and also gives some of the newer artists a chance for recognition.

Ira Sabin knows this feeling, back from the days when his jazz outfit was one of the most popular groups here, but generally unknown in the rest of the world.

"Washington has produced some of the finest jazz artists around and I feel that many of the near unknown players should have a chance to be heard, and oddly enough my sales figures have increased sizably by pushing some of the lesser-known product," he says. "Still, it is my complete stock of new and old jazz sides that brings back customers time and time again."

People are constantly searching for product that has been deleted in most stores, he says, but they know that we will usually have the particular record or be able to locate it."

Since his store is generally a mom-and-pop type operation, Sabin encourages his employees to be versed in all facets of music, instead of being confined to one specific area. He has been very lucky in this respect, because several of his co-workers are area jazz musicians, who work for Sabin on a part-time basis, when they aren't performing.

Sabin's Music also has an interesting history behind it. Started in 1962 at a location near the city's famed Howard Theater, Sabin was forced to move after the 1968 racial riots when he was looted of his entire stock.

Forced into an emergency situation, he took the first "half-way decent" location, which is in the current shopping center location, except downstairs.

"We were lucky enough to move to one of the upstairs locations, because this gives our store a very good residential traffic flow," he says. "I now have more than 3,000 square feet of space, but I still have space problems showcasing all of my current stock."

Because of his large inventory and  
*(Continued on page 24)*



Billboard photo by Jim Melanson

Jazz is the name of the game at Sabin's Music in Washington as the window display emphasizes.

## Aladdin Label Revived By Longtime Admirer In D.C.

WASHINGTON—Aladdin Records, popular r&b label of the fifties, has been reactivated by an admirer of its past history and artist roster. Bill Hancock, area musician and avid r&b record collector, decided that this label that folded in 1958 deserved to live again, so he went through a series of discussions to

acquire the old logo and official rights to the name.

Former owner Leo Mesner, now living in California, was contacted by Hancock and since the copyright had been abandoned, Mesner gave his blessings to this project.

Thus far, five singles by area blues and r&b-based bands have been released including Hancock's own group, Danny and the Fat Boys. The most recent release is a single by this city's The Nighthawks, and it features tunes by Elmo James and Jerry Ragavoy.

With this acquisition, Hancock only owns the label logo and copyright, since all of the prior masters have been sold through the years to various companies. Among the artists featured on Aladdin in its heyday were Amos and Lee.

## Monitoring TV a New Fox Wrinkle

By IS HOROWITZ

NEW YORK—Folks in the Harry Fox Agency are doing lots of television watching these days, but not necessarily for entertainment.

It's one way they have of trying to keep track of the burgeoning number of TV mail-order disk and tape packages, a facet of direct marketing estimated to earn for publishers represented by the agency about \$4 million a year in mechanical royalties.

"TV mail-order activity is tremendous," says Al Berman, managing director Fox. "Fewer sets may be racking in the big numbers compared to a year or two ago, but there are many more promotions and the total volume remains great."

The continuing trend of assem-  
*(Continued on page 26)*

## New Foundation Formed In Texas

KERRVILLE, Tex.—A newly formed organization, the Kerrville Music Foundation, will assist and finance performances of folk, country and bluegrass music.

The foundation is a philanthropic spin-off of Kerrville Festivals Inc., the product of three music festivals at the Quiet Valley Ranch near here.

It will help composers, performers and workshops in the popular music area. Part of its activities will be the release of albums from the Kerrville Folk Festival.

## Executive Turntable



KRASNOW



COHEN



JEFFRIES

After 10 years, **Bob Krasnow** has rejoined Warner Bros. Records in Burbank. Most recently chairman of the board of Blue Thumb Records. Krasnow will work closely with WB management in acquiring talent and finding new directions for the label. . . . West Coast director of talent acquisition for Epic Records, **Eddie Wenrick**, resigned the job and will set up his own total service organization in Los Angeles. . . . **Mike Walker** appointed special projects manager at GRT Records. . . . Motown Records' former controller, **Tony D'Anna**, promoted to Motown Industries treasurer.

★ ★ ★

**Marvin Cohn** appointed vice president, talent contracts, CBS Records. He has been with the company since 1965 and was most recently vice president, administration, April/Blackwood music publishing. . . . **Bob Sherwood** promoted to director, national promotion, singles product, Columbia Records. Prior to this he was associate director, national singles promotion. **Sheila Ann Chlanda** appointed associate director, promotion, secondary markets, Columbia Records.

★ ★ ★

**Marc Seabrook** to vice president of artist relations and repertoire, and **Shirley Mosley** to national director of promotion at Black Falcon Record Corp. . . . **Martyn I. Markowitz** appointed Miami branch manager with Phonodisc.

★ ★ ★

**Frank McAdam** has exited the executive director's post at the Institute of High Fidelity (IHF) after just about four months on the job. Irreconcilable differences between McAdam and the IHF's Board of Directors have been cited as the reason for his abrupt departure. . . . **David Herscher** has exited Warner Bros. Records where he most recently was a label general manager. He has relocated to New York and will announce plans shortly. . . . **Mort Weiner** joins RCA Records as sales and promotion manager, custom labels. He was most recently executive administrator of promotion for Motown Records. . . . **Nancy Greenberg** appointed art director/designer at Arista Records. She was previously with Columbia Records. . . . **Paul S. Adler** named to the newly created post of director of membership at ASCAP. He was previously a partner in the law firm of Kurnit & Adler.

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**John Harris** named national sales manager at Consolidated Video Systems, Harris, who will also be responsible for sales in Canada and Mexico, was most recently with Telemation where he was a district manager. . . . **Don Thor-kelson** named an assistant vice president, video product division, at the Sony Corp. of America. . . . **Paul Miller** joins Maxell Corp. of America as product/advertising manager. . . . **Harold Tullman** named general manager, audio product division, at Yamaha.

★ ★ ★

**Jim Barden** accepts the post of vice president and publishing administrator of Act One Music, Moonson Publishing, Grapevine Music, Silver-T Music and Nolanta Music, all part of the Michael Thevis Music Group in Atlanta. . . . **Tom Gantz** named to the post of director, talent acquisition, of the United Artists Publishing Group in Los Angeles. . . . In Nashville, **Roy A. Smith** is the new general manager of Opryland Productions, a division of WSM Inc. He's a veteran of television production.

★ ★ ★

**H. Richard Klotz** is made vice president, sales and licensing, of the Admiral International division of Rockwell. **Thomas M. Gallagher** now product marketing manager for the same company. **Alan Gow** becomes controller. . . . Engineering department changes at Zenith Radio Corp. advances **Charles Lowery** to director, engineering services, and **William G. Uelsmann** to manager, component engineering. . . . **Richard Anthony Hartin** named national training coordinator for Technics by Panasonic, New York.

★ ★ ★

**Jim Jeffries** moves up from national promotion director to vice president, promotion, with GRC in Atlanta. . . . **Bob Emmer** named West Coast director of publicity for Atlantic Records. . . . **Mason Buck** is promoted from writer-publicist at ABC Records, Los Angeles, to editor of the company's "Discourse" newsletter. . . . **Andre Morgan** becomes Motown Records' Midwest regional promotion chief. . . . **Rachel Thacker** is the new director of public relations for the Wes Farrell Organization, Los Angeles. . . . Chicago-based Mocha Records has firmed **Andre Montell** as national director of promotion and sales. . . . **Pat Cox**, who teaches a "History Of Rock" course at the New School, New York, named Eastern publicity director of Rogers & Cowan's contemporary music division. . . . In Las Vegas, **Terry Lindberg**, formerly with the Flamingo Hotel, succeeds **Jimmy Lee** in the MGM Grand Hotel's publicity office and **Marguerite Rittendale**, from the Hotel Tropicana, also checks in at the MGM Grand.

## Handleman Net In Slight Drop

DETROIT—Handleman Co. reports sales for the quarter ended Jan. 25 were \$34,151,000, compared with \$37,189,000 for the corresponding period last year. Net earnings for this period were \$1,880,000 or 13 cents per share, compared with \$1,930,000 or 44 cents per share last year.

Sales for the first nine months

ended Jan. 25 were \$84,752,000, compared with \$85,826,000 for the corresponding period last year. Net earnings for the first nine months were \$3,627,000 or 83 cents per share, compared with \$4,071,000 or 93 cents per share last year.

A regular quarterly dividend of 10 cents per share payable on April 7 was declared.

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# CORYELL SUIT N.Y. Supreme Court Denies Vanguard's Injunction Plea

NEW YORK—A preliminary injunction sought by Vanguard Records against guitarist Larry Coryell, to prevent him from signing with another label or publisher (Billboard, March 1), has been denied in State Supreme Court here.

The case may prove to be far reaching for the industry since the validity of a standard contract suspension clause, key to both parties' arguments, is questioned in the opinion written by Judge Nathaniel Helman.

The suspension clause, allowing labels to extend the life of a contract because of an artist's failure to work because of illness, injury or refusal to work, has long been a standard inclusion to most recording contracts.

Defendant's attorney argued that Vanguard had failed to exercise a second option while Coryell was under suspension, and, therefore, had breached a 1972 contract of one-year with four one-year options.

While Vanguard had already exercised the first option, plaintiff's attorneys stated that the label was not obliged to exercise a second option in 1974 because Coryell was placed under suspension for not

meeting first year requirements, namely the releasing of at least two LPs.

Judge Helman wrote: "In this type of personal service contract, Courts look critically on provisions which restrict the employee in his right to earn a livelihood by imposing unreasonable restraints on his activities. Provisions such as a requirement that Coryell make as many recordings as Vanguard

wishes him to make with a sanction that he 'never' record elsewhere if he fails to comply, may well be regarded as onerous if the facts so establish. Whether the restraints imposed on Coryell by the contract were unreasonable and harsh, as argued by the defendant, is a proper subject for trial."

Martin Silfin, attorney for Vanguard, stated that the court order will be appealed. Martin Bressler, of Zelnick & Bressler, defendant's attorneys, said that Coryell and Contemprocon Productions, Coryell's management firm (also mentioned in the case) will be looking to negotiate a record deal for a recently completed Coryell album.

The Court also denied a separate application for injunction against The Eleventh House. Vanguard had claimed that Coryell's first LP on the label united him to the group and any attempt by a competing record company to capitalize on plaintiff's recording would constitute "unfair competition." Defendant argued that the group was formed one year after Coryell signed with Vanguard and not subject to any contract.

## Oscar Nominees Lacking Strong Chart Records

LOS ANGELES—This year marks the first time in several that none of the Oscar nominees in the three major musical categories has seen strong chart action.

Two soundtracks nominated in the "Original Dramatic Score" category, "The Godfather Part II" and "The Towering Inferno," have been on the top LP charts, with the former just now surfacing at a starred 189. "Chinatown," "Murder On The Orient Express" and "Shanks" did not make the charts.

In the Original Song Score & Adaptation, Or Best Scoring, Adaptation category, only "Phantom Of The Paradise" on A&M saw top LP chart activity. "The Great Gatsby" and "The Little Prince" did not make it.

Among the Best Song nominees, only Maureen McGovern's version of "We May Never Love Like This Again" from "The Towering Inferno" saw activity on the Hot 100, and this was limited compared to her hit last year of "The Morning After" from "The Poseidon Adventure," which hit No. 1. "Benji's Theme," "Blazing Saddles," "Little Prince" and "Wherever Love Takes Me" failed to hit the charts.

Winners will be announced April 8 on the NBC telecast from the Music Center.

## 6 Elected To RIAA's Board

LOS ANGELES—Wornell G. Farr, Polydor; James Johnson, Disneyland-Buena Vista; Gene Norman, GNP; Jerold H. Rubinstein, ABC; Irwin Segelstein, Columbia, and Phil Walden, Capricorn, are the new members of the RIAA board elected here last week. Mo Ostin of Warner Bros. Records is chairman and Stan Gortikov remains president with Henry Brief of the New York staff. D.H. Tollerbond, London, and Art Kass, Buddah, were re-elected treasurer and assistant treasurer, respectively.

Remainder of the board includes: Clarence Avant, Sussex; Alan Bayley, GRT; Ahmet Ertegun, Atlantic; Ken Glancy, RCA; Bud Howell, (Continued on page 90)

## E-C Tape Takes On Justice Dept. Move

MILWAUKEE—The Justice Dept.'s interpretation regarding prior Feb. 15, 1972, recordings and the compulsory licensing provision of the 1909 Copyright Act has been challenged in the Federal District Court here by E-C Tape Service, Inc., and David Heilman, head of the firm.

Because of recent appeals courts' rulings, Justice now will criminally prosecute pirates of unlicensed copyrighted material appearing on recordings produced prior to February 1972 (Billboard, March 8).

The suit, filed March 7 against Edward H. Levi, U.S. Attorney General, charges that the Justice Dept.'s interpretation violates the intent of Congress, which passed the record-piracy bill in 1971.

The suit seeks a declaratory judgment and restraining order to the effect that a person is not violating a law when he (Heilman) duplicates records and songs fixed prior to Feb. 15, 1972, as long as the compulsory license is paid or tendered. The suit also seeks an injunction to prevent the enforcement of the law as interpreted by the Justice Dept.

## San Remo Fest Terminates In Bribe Protests

By GERMANO RUSCITTO

SAN REMO—In an uproar of bribe charges, countercharges, professional hand-clappers and various other alleged scandals, the 25th San Remo Song Festival ended here March 1 with a win for Gilda (Sidet) who sang "Ragazza Del Sud," written by herself and published by Edizioni Frisa of the Sidet group.

Second was movie actress Angela Luce (Rondinella) with an old-style dramatic Neapolitan song "Ipo-crisia," published by Rondinella, and third was Rosanna Fratello, the only really established singer in the contest, who sang "Va Speranza Va," published by Italcanto. Miss Fratello appeared as a Dischi Ricordi artist although she has since re-signed with Ariston, the company which discovered her and which

(Continued on page 70)

Founded 1894

The International Music-Record-Tape Newsweekly



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Vol. 87 No. 10

Coming From Motown.



The Biggest Single You Ever Heard.



©1975 Motown Record Corporation

# Wet Willie

The smash single from the album is  
**"Leona"**  
(CPS 0224)

Billboard  
**70**

Cash Box  
**74**

Record World  
**75**



Dixie Rock

"Gutty downhome music sung  
and played from the heart... One  
of the South's best live bands."

Gordon Fletcher  
Rolling Stone

"Not since Robert E. Lee has the  
South had so much to cheer about  
...Dixie Rock is the culmination  
of an impressive progression."

Bobby Abrams  
Phonograph Record Magazine

"The first time I saw Wet Willie  
I got excited as hell. And you best  
believe it gave me chills."

Lester Bangs  
Creem Magazine

We Couldn't Have Said It Better Ourselves.



Dixie Rock is Wet Willie's newest on Capricorn Records and Tapes, Macon, Ga. Produced by Tom Dowd for Capricorn Records, Inc.  
by special arrangement with Phil Walden & Associates, Inc.

# Big Guns Fire a Round At the NARM

• Continued from page 1

the long-time practice of selling deletions and overstock to schlock distributors, who, in turn, sell to racks, dealers and chains.

• Columbia's Bruce Lundvall defended the \$1.29 list price on singles, saying it was too early to judge what effect it had on the current 45s slump, but a majority of convention attendees favor some rollback (Billboard, March 8).

• Radio programming pioneer George Wilson reiterated often the immediate need for record/tape industry representatives to huddle with radio men to solve the problem of simultaneous inventory backup through an area when a station adds a new single, especially one by a new artist.

• Quad appears almost dormant as convention speakers consistently said 4-channel would not move until the industry universally chose one configuration.

Amos Heilicher, president of Pickwick International, keynoting the opening day, spoke to most of

the 1,300 delegates registered. Heilicher summed up the growing pains the industry is undergoing, recalling that in 1951, when Mercury, the first major indie really got hot, he had to do \$17,000 monthly to break even.

"I have to do that every 20 minutes today to stay even," Heilicher said. In 1950, Heilicher said the entire industry didn't match Pickwick's volume in 1974. Heilicher stressed that every industry member must continually realize music is a major leisure time business. The Penn Central railroad got into trouble because they thought they were a railroad instead of being in the transportation business, he said.

Heilicher attacked industry evils at many levels. He cautioned distributors about unrealistic pricing and transshipping. He attributed some of this to unreasonable allocation of product by labels.

He asked rackers if their selling costs were realistic. "Are goods being displayed properly? Is the racked customer merely handling

recorded music to create traffic? Do we have to be in every mall?"

Heilicher zeroed in on Southern California's epidemic of cutthroat discounting by retailer chains. He wondered how many firms "would weather this storm?" Heilicher blamed the demands of the many artists who live in the area. "They want more and more sales. You can't make it on 50 cents over your cost. Don't destroy the people who made this a volume business and not a specialty business."

Every industry bankruptcy injures everybody, he said. Heilicher predicts more and more record business in normally racked accounts because he noted yesterday's teen record fan is now in her thirties and she, as a housewife, is more prone to visit a discount store to buy a variety of goods than going specifically to a record store.

Heilicher warned that with the dropping birthrate, the industry must encourage the thirties-buyer who is dangerously near the forties. "If you don't stop this Southern California discounting, the sickness will spread inland," Heilicher cautioned. Heilicher forecast that 50 percent of the retail business will be in mall stores by 1980.

Label bosses Mike Maitland (MCA), Larry Uttal (Private Stock), Ken Glancy (RCA), Al Teller (UA) and Columbia's Bruce Lundvall reported glowingly on business currently. Mike Mallardi, new president of ABC Records & Tape, backed off participating in a presidents' panel because of his inexperience.

Rothfeld urged labels to make quad releases simultaneous with stereo "because we must sell the kids who want it now." RCA and Columbia reported that 1975 would see them releasing about 40 percent of their product in 4-channel.

Maitland backed up numerous convention statements about rising promotion costs. Uttal pledged his support for indie distribution for the umpteenth time, adding that in return he wanted a pledge of support from them. "The conglomerates are eventually going to drop the ball," Uttal prophesied to a big hand from indie men present.

Dave Lieberman of Lieberman Enterprises, Minneapolis, backed Heilicher's blast against vicious discounting, adding: "if it continues, records and tapes will be back on the seventh floor where nobody can find them." He advised that the percentage of new stores, available to recorded product, is sagging and "we must find heavier product penetration."

Label executives agreed that budget product is now \$4.98. Rothfeld asked for more MOR material at \$4.98, stating that the mature buyer was more price conscious. He asked for product that sparks the pride of ownership, such as the book industry's deluxe editions and sets which retail for \$40 to \$100.

## Andy & Olivia At RIAA Fete

NEW YORK—Andy Williams and Olivia Newton-John will top the entertainment bill at the RIAA's cultural award fete on April 9 at the Washington Hilton, Washington.

The tote is the seventh in an annual event which honors the contributions to the advancement of culture by someone connected with the Federal government.

Previous recipients have been Sen. Jacob Javits, Willis Conover, Nancy Hanks, Rep. John V. Brademas, Sen. Claiborne Pell and Rep. Frank Thompson.

# Market Quotations

As of closing, Thursday, March 6, 1975

1975		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
20%	11%	ABC	6.2	1621	19%	17%	18%	+ 1/4
4%	2	Ampex	4.3	580	4%	4%	4%	+ 1/4
3%	1	Automatic Radio	21	153	3%	2%	2%	- 1/4
9%	4%	Avnet	2.9	617	6	5%	5%	- 1/4
25%	9	Bell & Howell	5.4	546	14%	13%	14%	+ 1/4
42%	25	CBS	10	2675	42%	40%	41%	+ 2%
5%	1%	Columbia Pic	20	4297	5%	5%	5%	+ 1/4
3	1%	Craig Corp.	2.6	97	2%	2%	2%	+ 1/4
52 1/2	17%	Disney, Walt	25	5941	44%	39%	44%	+ 5%
3	1%	EMI	6.8	86	2%	2%	2%	Unch.
31	18%	Gulf + Western	3.9	1455	31	28	31	+ 2 1/2
8%	2%	Handleman	12	626	5%	4%	5%	+ 1
12%	5	Harman Ind.	3.0	184	9%	8	9%	+ 1 1/4
7%	2%	Lafayette Radio	5.6	318	5%	5%	5%	+ 1/4
17%	11%	Matsushita Elec.	8.1	54	15%	15%	15%	- 1/4
41 1/2	19%	MCA	6.0	1596	41%	36%	41%	+ 4 1/2
35	9%	MGM	5.8	457	35	29%	35	+ 5%
80%	43%	3M	20	4918	57	54	56%	+ 3%
8%	1%	Morse Elec. Prod.	—	54	2%	2	2%	Unch.
61%	32%	Motorola	19	2071	50%	45%	50%	+ 5%
23	11%	No. Amer. Phillips	60	104	17%	16%	16%	+ 1/4
19%	5%	Pickwick Intl.	60	199	12%	12%	13%	+ 1/4
6%	2	Playboy	62	186	3%	3	3%	+ 1/4
21%	9%	RCA	9.8	3417	14%	14%	14%	+ 1/4
10%	4%	Sony	18	17078	9%	8%	9%	+ 1/4
25	8%	Superscope	2.9	255	15%	14%	14%	- 1%
28%	10	Tandy	9.9	1355	28%	26%	27%	- 1/4
6%	2%	Telecor	3.7	53	4	3%	3%	- 1/4
4	1%	Telex	—	1033	1%	1%	1%	+ 1/4
2%	.14	Tenna	10	225	3.02	2.14	2.14	+ .02
10%	5%	Transamerican	12	2152	7%	7%	7%	+ 1/4
9%	4%	20th Century	8.8	1285	9%	8%	8%	- 1/4
1%	.05	Viewlex	—	114	.12	.10	.10	Unch.
18 1/2	6%	Warner Commun.	4.6	900	12%	11%	11%	- 1/4
31%	9%	Zenith	22	2986	16%	15%	16%	+ 1%

As of closing, Thursday, March 6, 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.	5	1 1/2	1%	1 1/2	Schwartz Bros.	0	%	%	%
Gates Learjet	119	6%	6%	6%	Wallich's				
GRT	—	3/4	3/4	3/4	Music City	—	1/4	1/4	1/4
Goody Sam	—	2 1/2	2%	2 1/2	Kustom Elec.	30	1 1/4	1	1 1/4
Integrity Ent.	—	3/4	3/4	3/4	Orrox Corp.	5	3/4	3/4	3/4
Koss Corp.	0	4 1/4	4%	4%	Memorex	—	3%	3%	3%
M. Josephson	0	7 1/2	7 1/2	7 1/2					

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

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

## WB Records Hit By Suit

LOS ANGELES—Interglobal Record Corp. (IRC), New York, is suing Warner Bros. Records here, seeking \$40,197.60, allegedly owed it in royalties due producer Glyn Johns.

The superior court pleading claims IRC signed Johns to consecutive pacts on April 1969 and Jan. 1972. Contract called for Johns to exclusively produce for IRC or a party designated by IRC.

Complaint states that Bream Grove Ltd. and Gaff Masters contracted directly with Johns to produce Faces for 2 percent of 90 percent of the retail price of recorded product, less certain unascertained deductions.

### Delmark Distrib

CHICAGO—Delmark Records broadens its coverage of the Southern market with the addition of Lee Record Distributing, Metairie, La., and Heritage Music Sales, Decatur, Ala., for a total of 21 distributors for the jazz label.

IRC claims the deal violated their exclusive agreement and are asking for royalty payments from WB to IRC as follows: \$19,902.19, due June 30, 1973; \$11,038.46, Dec. 31, 1973; and \$9,251.95, June 30, 1974.

Don't do it on Tuesday, Wednesday, Thursday, Friday or Saturday, and never on Sunday but...



## Coming From Motown.



Music For Dancing In The Streets, (And Elsewhere.)



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400 East 56th Street, New York City, New York 10022. (212) 371-2480

# TODD RUNDGREN

BEARSVILLE RECORDS, 75 EAST 55th STREET, NEW YORK, N.Y. 10022/(212) 751-7030

February 26, 1975

Dear Readers:

Perhaps this is not what one would call the "ol soft sell" type advertisement, but I thought I would try something a bit different.

My name is Marc Nathan and I work for Bearsville Records. I have spent three years doing promotion for this company and due to the fact that I was carefully studying, learning about my job in the industry, I maintained a rather low profile and consequently I have not had the pleasure of making all of your acquaintances. But there are some people that have "grown up" with me at the job and have watched me always try to do the best I could for a given situation. I have very important ideas about how a man should believe in his work and it is for that reason only, that I can sit here and write this letter.

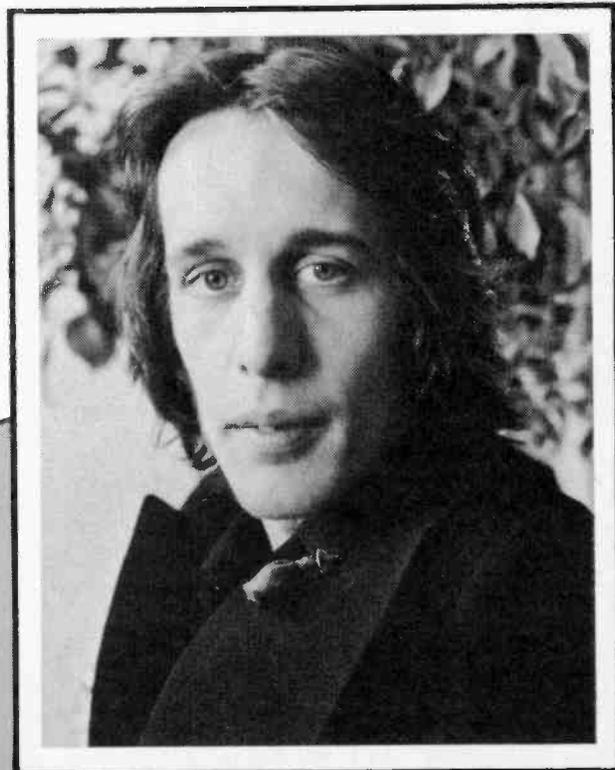
One of our artists is a very highly controversial sort of being who through his records has built up an amazing legion of dedicated fanatics. His name is TODD RUNDGREN and you are probably aware of most of his impressive past credentials. But this note is to call your attention to the present and the future. TODD has just recorded a new single entitled REAL MAN. It was previewed on "The Midnight Special" on February 14th. I have watched TODD perform this song in concert and I can only try to convey to you the type of feeling that the audiences helped to create. People understood that this was TODD's latest and perhaps most important message to the masses. The words are more than just lyrics to a RUNDGREN track, they are speaking to you in the audience, telling you to stand up for what you believe in.

I have been deeply affected by the message in this song and so, I have made a promise to myself that I will try as hard as I can to make sure that you too, listen and understand. What I have learned from all of my friends and acquaintances in the music industry, I will try to utilize in making REAL MAN the most important and successful TODD RUNDGREN single to date.

Sincerely yours,

*Marc Nathan*

Marc Nathan



# REAL MAN

(BSS 0304)



# Industry Too Dependent On Radio—Cornyn

LOS ANGELES—Stan Cornyn proved that his ingenuity isn't confined to writing Grammy-award-winning backliners and unusual Warner Bros. Records' ad copy when he titillated a packed NARM opening convention session with persuasive suggestions on how to broaden and strengthen the record/tape business.

And in a following session on radio promotion, the same kind of excitement was felt.

The WB executive vice president regaled his audience with some fantasizing on what might happen "the day radio died," with lines like "Kal Rudman sent 50 white labels to the Mayo Clinic" and "Gary Owens cupped his hand to his ear and heard nothing." But it was when he came up with concrete recommendations to bolster business that he added heavy applause to the laughs.

Record reviews warrant a regular section in daily newspapers, along with regular industry advertising, just as motion pictures have their own section, he said. Songwriters should be seen on TV talk shows as regularly as the authors of new books. The industry should create a campaign, "Records have something for ev-

erybody," in the way the milk industry broadened its user-base. He pondered a "Nick the Greek-like" odds rating for No. 1 records. Why couldn't records be highlighted as gift items as the floral association has pushed its product?

He favors expanding merchandising to more than T-shirts and posters. Record promo has about exhausted AM, FM and underground radio, so why not try ship-to-shore radio? Cornyn envisions a time when record salesmen's cars will tip up with the weight of undelivered in-store displays in their trunks. The industry needs to emphasize psychologically what records and tapes can do for the buyer.

"You don't hear the term, 'record collector' any more," Cornyn lamented. "We must get packaging again that appeals to the customer." He blasted LPs without liner notes and full, visible album title and artist credits. He stated it's time artist control of packaging be limited. Shrink-wrapping discourages store demonstration, which must be revived. Singles must be better cared for by the industry. He suggested a look at rolling single prices back to 99 cents.

He envisions a resurrection of the one-time large MOR buying universe. He pointed out that Frank Sinatra, who does capacity in every personal appearance, therefore logically should not be outsold by Jethro Tull ten to one.

Cornyn decried the industry's present total dependence on radio play, calling radio "an added marketing tool, not the whole marketing tool kit."

The first promo session Monday was rocked by a blast by George Wilson, executive vice president, Bartell Media, against racks, whom he accused of singlehandedly ruining singles business by lagging three weeks behind the introduction of a record. Wilson really got into it the next day when he again burned racks, pointing out that one-stops like Radio Doctors, Milwaukee, help his affiliate, WOKY, to really test a record by having it in the store the first week the record goes on. Various people pointed out how so many breaking singles are lost when on their first test, the station gets negative answers when they call local stores because the single has not arrived during the entire first week.

Al Chotin of J.L. Marsh, St. Louis, along with Jay Jacobs, Knox Record Rack, jumped on Wilson, stimulating audience calls for more "lead time" so that a single inventory could be obtained. For example, most Midwestern distributors and racks are serviced today direct from plants in Southern Indiana and Illinois. When a heartland radio station announces its adds around mid-week, the local supplier and/or rack orders immediately. Usually the order gets shipped Thursday and does not arrive at the distribution point till the following Monday.

Even if it is immediately shipped to the stores that day, retail outlets in the area have lost a minimum of five play days during which they could get reports. It was agreed the situation must be remedied somehow, for a first time test, if a failure, turns off all stations on trying the new disk.

Bill Gavin, dean of radio tip sheet publishers, noted that the condition hasn't changed greatly in 15 years. The diminution of the playlist from 30 to a sporadic 15-number list  
(Continued on page 41)

## NARM Explores the 'One Giant Headache'—Returns

LOS ANGELES—Returns are one giant headache. And a panel at NARM designed to give various viewpoints on the subject emphasized this.

Jack Lewerke, vice president with Record Merchandising, who chaired the panel, spoke on his own plan to give dealers credit for their overage which would keep the stock on their premises rather than having it shipped back through the pipeline only to be resold to a cut-out broker for sale back to the retailer.

One major headache is how to pay royalties to artists and publishers. Bill Dubey, a CPA hired by Lewerke to study this aspect to provide clarification for the plan, offered a hypothetical situation to augment Lewerke's proposal.

If a manufacturer shipped 1,000 LPs—and disregarding any free goods—the retailer asked for a credit on 200 LPs, the number of LPs for which royalties would be paid would be 800. The manufacturer would put back into his system 25 or 30 percent of the 200 returns and pay royalties on it, with the publisher winding up in the same position as if all the records were returned and the manufacturer was assessed 12 percent of the cash he received.

Lewerke noted that at his distributorship,

the cost of handling and repackaging a record is 25 cents per unit.

Tommy Noonan, assistant to the president at Motown, indicated the cost of getting information back on each record from the field to the home office was 4.6 cents per record.

Noonan pointed to a five-month selling curve for an LP, noting that if you issue an RA in the fifth month and you get it back by the seventh, the product is in effect a cutout. As for Lewerke's plan, he called it interesting and asked for discussion.

Ralph Kaffel, president of Fantasy, emphasized that nowhere else in the world are returns a problem. He said they have become a problem because "of the way we market and merchandise," adding that the advent of the rack-jobber contributed greatly to the dilemma. A greater emphasis by manufacturers for bigger sales and market penetration are reasons for more product being pumped out, he said.

In the late 1950s the average for the industry, Kaffel said, was under 10 percent returns "because the bulk was sold through retailers. Admittedly we didn't have the volume but we didn't have the over-exposure. Also in our industry economy, records and cash are equiva-

lent . . . and we never know whether we are going to be paid with money or records."

Russ Solomon, president of the Tower chain, said his total overall of returns is around 6.9 percent. "Five percent on the low end and 15 percent on the high end when we do too many favors or are overzealous."

Attorney Jay Cooper offered a rare insight into the problem from the standpoint of artists and publishers. One of the big problems is the reserve situation labels use to hold back royalties. The attorney said he knows of companies holding back 80 percent and withholding royalties for from one to ten years.

"If an artist has been told he's sold 1 million records and he may get paid for 200,000 units in his statement, this makes him very unhappy," Cooper said. "The record companies say they must hold back in reserve because they don't know what's coming back." Cooper said he felt there was no reason to hold back the royalties.

When a record company pays on a portion

of the records sold, claiming the others are free goods, artists tend to feel this is a "disguised discount" to the distributor and/or retailer, the attorney said.

Solomon countered by saying that the free goods tend to help sell more of the product. "It doesn't do the artists any good if you sell 1 million records," Cooper parried, "if he's not being paid on 1 million."

Cooper suggested that instead of selling LPs for \$3.30 and giving away one free for every seven bought, "why not reduce the price of the eight LPs and then you'd have the actual price and the artists and publishers would be paid on eight records."

Dave O'Connell of Phonogram responded from the floor that "we manufacturers would love to pay on eight at \$3.30, not \$6.98." Which prompted Cooper to comment: "A company that pays 5 percent on retail is equal to 10 percent on wholesale."

Ed Rosenblatt, Warner Bros. sales director,  
(Continued on page 16)

## Distributors Alerted To Higher Cost Of Record Promotion By Noonan

LOS ANGELES—Skyrocketing operational costs of labels require that record/tape distributors, racks and retailers support product sales most efficiently and economically, Tom Noonan, director of Marketing for Motown, told a closed meeting of distributors at NARM Sunday (2).

Cost of goods, which includes studio recording and manufacturing and packaging, was 60 percent three years ago, and has risen to 75 percent. The remaining 25 percent, therefore, must be stretched to cover sales, promotion, merchandising, publicity, advertising and corporate administration, Noonan said. LP covers, for example, have jumped 35 percent, while manufacturing is up 46 percent since 1973. Promotion and sales salaries and administrative costs rose 25 percent, he stated. Artists' money demands are soaring and "a cocktail party today runs \$22 per head when all costs are totalled." He reported labels pay full price for tickets, which they give away for their acts' concerts. Ad budgets enlarged 300 percent since 1972.

Labels, to counteract these costs, have 1) attempted to increase efficiency; 2) pared employees; 3) become more cautious in signing new acts; 4) released less product; 5) sold more schlock, especially through TV.

He asked that point-of-sale materials be utilized and that ad dollars be spent judiciously. He explained that signing acts today means a contract, loaded with expensive advertising and promo expenditures, rising royalty rates and advances. It means paying salaries for the group; buying equipment; a company-financed national promotion tour and, at times, even taking care of parents and members of the family of artists.

Recording costs are up because where four years ago it took 10 hours of studio time to produce a single, now it averages out 20 hours, while album time has risen from 70 hours to 150 hours. Production costs for an album have doubled to \$40,000, Noonan said. He adds \$3,000 to that for albums art production, including photography, layouts, separations and final film.

An LP pressing, now 40 cents, was 26 cents two years ago while completed jackets run 24 cents. The breakdown on cost for the average LP that sells is from \$1.84 to \$2.37 when you add 48 to 98 cents for artist royalties, 22 cents for publisher royalties and 7 cents for the AFM trust funds. The average cost of \$2.10 is 71 percent of the average manufacturer's wholesale price, Noonan said.

Once product is released, Noonan pointed out that collateral promotion like displays (\$12 each); posters (21 cents); T-shirts (\$3.00); radio spots (\$700 to produce, plus cost of multiple running); TV spots (\$4,000 to \$15,000 to produce, plus five-to-six figure running budgets) create breathtaking overhead. He estimated trade ads, underground ads and one-radio spot run nationally totals more than \$18,000.

As was predicted, much of the discussion in both the distributor and retailer closed meetings revolved around alleged price discrimination to certain firms (Billboard, March 8).

The distributors meeting attacked alleged manufacturers who were paying for ads in Ed Portnoy's new consumer tabloid, "Gig," by giving him 600 albums at no charge. Portnoy denied the accusation, insisting he was paid for ads. Earl Kintner, veteran NARM legal  
(Continued on page 16)

MARCH 15, 1975, BILLBOARD

## Tape Sales Boom And Will Surge Even Higher, 4-Man Panel Agrees

LOS ANGELES—Retailers have long been skeptical about the statistic reporting one-third of recorded music sales are in prerecorded tape. A four-man panel at NARM here did more to improve tape sales performance in 70 minutes than many previous conventions in their entirety.

Chairman Herb Hershfield of GRT, who admitted 95 percent of his business was tape, claims that tape volume has leaped from 60 million units in 1966 to 660 million units in 1974, a 1,100 percent increase. He said quad tape made a "significant gain" in 1974.

Bob Elliott of A&M documented the industry gain recently, pointing out that perhaps 50 percent of tape sold three and four years ago was pirated, while today it's 25 percent. The stiffening of federal penalties for illegal duplication from \$1,000 maximum fine to \$25,000 for first and \$50,000 for second offense plus lengthening the linked prison term from one to two years will also help cut unlicensed duplicating of post-Feb. 15, 1972 recorded music, he feels. Elliott urged that state laws be pushed hard for Oklahoma, Missouri, Kansas, Colorado, Wyoming, Idaho, Montana and Georgia, where pirates flourish. Improved distribution of legitimate tapes will scuttle illegal product, he says. He suggested labels come up with new distribution methods, such as supplying truck stops and gas stations, prime sources of illicit tapes, through battery and oil distributors. He impressed the need for strong

liaison with enforcement officials, from the FBI through local police.

"The Record Bar's 64 stores do not do a third of their business in tape, even if you throw in blanks and accessories," marketing director George Schnake said. "But we'll try harder. We intend to pull dogs out of our inventory faster, replacing it with better moving items." Schnake said he is trying to train his personnel to ask a customer who asks for a particular album title, "Do you wish tape or record?" He feels store personnel favor the LP. He's found that shoplifting hurts tape and record about evenly. Record Bars have their tape inventory out in the open in a U-shaped area near the register where it can be watched.

Putting tape behind transparent plastic, locked windows has hurt tape sales, R.A. Harlan, vice president of purchasing, ABC Record & Tape Sales, feels. He showed slides from stores which he serves wherein other small and larger items costing more and less than tape were out in the open. Bud Coe of Fred Meyer stores in the Northwest pointed out that profit on tape is lower so they must watch the inventory more closely than on items where the markup can be double that of tape.

Harlan feels too that labels talk too much of LP sales, new LP releases and neglect mentioning tape in their regular calls and printed material to promote product. Harlan

(Continued on page 51)

# Congratulations Marvin, Marilyn, Alan and Mac- and Mac again.

Congratulations Marvin Hamlisch and Marilyn and Alan Bergman for winning the Grammy Award for Song of the Year: "The Way We Were."

Congratulations Mac Davis for composing "In The Ghetto," the Grammy Award-winning Best Soul Gospel Performance of the Year, recorded by James Cleveland and the Southern California Community Choir.

And congratulations again, Mac, for winning the Country Music Association Award as the Entertainer of the Year.



**Screen Gems-Columbia Music/Colgems Music**

The music publishing division of Columbia Pictures Industries, Inc.



Fortune-Rodabaugh photos

People and their accomplishments are keynotes at the annual NARM conventions. This year, in photo left, Dave Lieberman, the outgoing president receives the past president's plaque from Jules Malamud, the association's executive director. In middle photo, keynoter Amos Heilicher and splendid speaker Stan Cornyn. In right photo, Barrie Bergman receives the third annual Merchandiser Of The Year Award from Ed Rosenblatt of Warner Bros.

## Masses, Not Tradesters, Must Be Turned On To Unknown New Talent

LOS ANGELES—The days of a record happening because the industry is turned onto the artist are over. Now you have to get down to the people who buy the records, said Irv Ascoff, manager of the Mythical singing group, on Perfekt Records.

A hypothetical merchandising situation with "The Mythical Group" as subjects was created by Barry Grieff, of A&M Records; George Steele, Elektra/Asylum Records; Spence Berland, Record World; and Jim Greenwood, Licorice Pizza Stores, who were the panelists on a seminar at NARM.

The career of the group should be structured in advance to signing with a record label, but each member of the panel is essential for the successful merchandising of The Mythical Group, said Ascoff.

There are three things that can happen to a new record said Grieff. The record flops, the record is a smash or a record that sells between the flop and the smash. The Mythical Group are in the third category.

To develop the perfect merchandising plan for the Mythical Group, Ascoff said he would ask the marketing director of Perfekt Records (portrayed by Steele) for several things. One hundred test pressing, initial shipment of 40,000 records, an independent public relations firm to represent the group, promotions, and trade ads because the first six weeks are

the most crucial in terms of gaining recognition for the group.

Steele said he would check with the a&r department because they have personnel who are close to the artists, and they are in a position to weigh the selling value of the group. He would then consult with the other departments that are structured to handle Ascoff's requests. If all departments agree, then the requests would be considered.

"The record company must first bring us information that they have signed The Mythical Group, and give us some important and interesting items to be said about the artists, and what they are doing," said Berland, explaining the role his publication would play.

"If they are in a hurry to establish the group, they should bring us a picture. We will also give reviews to help support them. All of this is done before the record is released.

"We are hopefully informed about the product about three weeks before its release," said Greenwood dealing from the retail level. "Our job is to expose the product. We can alert the personnel of the store by reviewing with them the information that we have received

(Continued on page 16)

**NARM convention coverage is the result of stories by John Sippel, Stephen Traiman, Claude Hall, Jean Williams and Eliot Tiegel.**

## Industry's Goals & Directions Mapped By Harvard's Theo Levitt

By STEPHEN TRAIMAN

LOS ANGELES—"We don't sell products, we buy customers," Prof. Theodore Levitt of Harvard Univ. Graduate School of Business emphasized as he wound up his post breakfast exposition on "The Leisure Time Business 1975" and segued into a spirited panel on "But Music Is Our Business: How To Broaden Its Base," moderated by Joel Friedman, WEA Corp.

Author of the widely acclaimed "Marketing Myopia" broadside, Professor Levitt focused on needed goals and directions for the industry with the comment, "If you don't know where you're going, any road will take you there."

Noting that railroads became obsolete by not thinking of themselves in the transportation business, he pointed out that the record/tape industry can't afford to make a similar mistake of talking about the "leisure" business. "Your purpose isn't to make it for more, sell it for less, go bankrupt and start again," he observed. "It should be to get and keep a customer at some acceptable level of

risk. You don't necessarily have to grow, but you do have to change—and the biggest change is to realize how many 'older' customers the industry is neglecting."

This concept of change pervaded the following panel, keyed by Friedman's own observation that while no industry is recession proof, the music industry is less affected. "What we need," he emphasized, "is less jive in '75!"

Expressing some candid opinions on their bullishness, singles and LP pricing, quad and dual pricing were Bud Coe, Fred Meyer Dept. Stores; Barry Goody, Sam Goody, Inc.; Russ Solomon, Tower Records; Ira Heilicher, J.L. Marsh; Ken Giles, Zayre's, and Sam Weiss, Win Records, with Cy Leslie, Pickwick International chairman of the entire session. Professor Levitt also sat in on the panel, following his own presentation.

A cautious consensus of general bullishness on 1975 was shared by most of the panel, and all agreed that a broadening of the profit base to attract and keep the "older" customer was

## Packaging Vital For Top Sales, Disk Men Specify

By JEAN WILLIAMS

LOS ANGELES—A person receives from several medias 2,300 advertising messages a day. Therefore, labels are obliged to create an environment that will stimulate sales through packaging, Martin Kasen of Peter Pan Industries told a NARM panel discussing point of purchase displays.

Barrie Bergman of The Record Bar, Adam Somers, Warner Bros. Records; Stuart Burnat, Musical Isle Of America and Kasen were the other members of the panel.

Over 50 percent of the decisions to buy are made in the store, said Kasen, and it is the responsibility of the people who work that level of the business to turn the ideas injected by the attractive packaging into actual purchases.

Warner Bros. Records has innovations for the distribution of their purchase materials, by using a direct mail system, said Somers. "We are now in the process of computerizing a vast amount of information relating to all the various levels of the business such as the rack accounts, the one-stops and also radio stations, concert halls and the press. In that manner we can reach all levels of the music industry.

"In the past the problems involved with getting the merchandising displays to the accounts were tremendous. We are now aware of what a salesman can and cannot do, and the direct mail system has eliminated many problems."

Burnat has discovered that hanging displays, large banners, streamers and in-store play are effective methods of pushing merchandise. The p.o.p. (point of purchase) dis-

plays are designed with the retailer in mind, said Burnat, and in most cases, there are not adaptable to the rack accounts.

Burnat complains that often the hanging displays are not packed properly and upon receipt the displays are crushed and unusable. He contends that the best p.o.p display for the rack is the album cover, but they are still in the dark ages when utilizing the cover. The price stickers often block the title and/or faces of the artists. He proposes a universal space in the corner of the album specifically designed for the purpose of pricing as an improvement method.

Bergman, dealing from the retail level, said stores must accentuate their promotion and add to the atmosphere of the store. They will feature new releases with special product. But the problems are with the manufacturer and the shipping of displays. They get lost, damaged or arrive late. Other inconveniences are with the space that the displays take up, and some look cheap. When you're dealing with customers who frequent shopping malls, a display that is not attractive will not sell merchandise. The product and the displays must come together to complement each other.

Bergman suggests that the record companies get ahead on the timing and give advance notification of the p.o.p. that's coming in so that the stores will be alert to how to use the material. Labels should also study retailing and produce materials that sell. And Bergman suggests that retailers produce their own p.o.p. material for their stores.

Virtually the entire panel and audience agreed that the new \$6.98 first line and \$7.98 quad product is overpriced, with Heilicher relating J.L. Marsh's own studies that show the multiple purchase is gone. "The manufacturers create the demand, then boost list price," he noted, "but the wholesaler and retailer have to swallow much of the increase, depending on their own situation."

There was also general agreement of the overpricing of the \$1.29 single, with unanimous observation that going over 99 cents was a psychological barrier to sales. Solomon was most bullish here, maintaining Tower is selling more singles at 99 cents than before at 79 cents, but is also carrying a wider selection.

On the subject of a price vacuum between the budget \$2.99 and first-line \$6.99, now being filled by new \$3.98 and \$4.98 suggested list offerings from a growing number of labels, most agreed they "want more of it." Giles noted that just like tape has never hurt disk sales, if mixes are reasonable, the \$4.98 prod-

(Continued on page 16)

**Congratulations**  
**PAUL McCARTNEY & WINGS**  
**for**  
**BAND ON THE RUN**



**Winner of Two**  
**1974 Grammy Awards**  
**Best Pop Vocal Performance (Duo, Group or Chorus)**  
**Paul McCartney & Wings**  
**Best Engineered Recording (Non-Classical)**  
**Geoff Emerick, Engineer**



# NARM '75: A Convention Report



Fortune-Rodabaugh photos

NARM means: entertainment with Charlie Rich (left) and Barry White (right), two of the headlining stars. It means supplier talking to customer (second from left photo) and it means enjoying the professional dancers from the Performing Artists Guild who livened up a Polydor Tommy Discotheque scene.

## MOR, Jazz Marketing Elicits Variety of Paths

By CLAUDE HALL

LOS ANGELES—Several fresh merchandising concepts were ventured during a NARM session including the use of coupons to stimulate in-store traffic and business. Sheldon Tirk, president of Super Management in Lakewood, Ohio, spoke from the audience and said that a coupon he distributed in February had been successful. Out of 5,000 given out, one of his five stores in Cleveland and Columbus got back 450 coupons. The coupons offered customers 50 cents off each album.

Russ Solomon, head of the Tower Records chain, said that separating the tape department from records has been extremely successful for his operation.

The main drive of the entire session, directed by Peter Munves, director of Red Seal and special projects for RCA Records, was devoted to the revitalization of MOR and jazz records. Munves pointed out that RCA was launching a \$4.98 MOR line similar to the one recently launched by Columbia.

"It's a whole new way to merchandise records to older people," he said, pointing to increases in sales on some artists of 500-700 percent. RCA's \$4.98 line will be shipping soon. He pointed out that Percy Faith and Ray Conniff and similar artists once accounted for "major billings" at record labels. The move to sell them at more reasonable prices, he felt, "forestalled" their being cutout. Later, Solomon voiced the opinion that someone "is going to bomb the computer of the record companies that pulls records from the line."

Solomon and several others felt that much of the product being side-tracked by the record companies could be sold if merchandised properly and the general feeling was that it didn't necessarily require low prices to do so.

Stan Snyder, vice president of national accounts, marketing, for CBS Records, said he's found most MOR radio stations have changed. They are reluctant to play the more tradi-

(Continued on page 16)

## Honesty Is Rare, Karol Complains

LOS ANGELES—"I hate to say it, but you can't trust anybody," Ben Karol of King Karol Records in New York said during a NARM session on "The Training Of In-Store Personnel." Karol was on a panel with George Schnake of The Record Bar and John Schairer of Tower Records. Moderator was John Cohen of Disc Records.

"Stealing is unbelievable," Karol reports.

Cohen says that his stores keep a unit control count. This unit inventory is run constantly; it takes only an hour and a half. This enables him to determine if he's getting ripped off for \$3,000 to \$5,000 or whatever figure. And if a discrepancy occurs, he sends in people to take a complete inventory of the store. He points out that "shrinkage is so insidious it can sneak up on you in a big way." He told of a trusted warehouse employee who had been caught in a manipulation of product before it even got to the stores.

Herb Cohen, from the audience, said he makes use of the lie detector, but Karol pointed out that there is margin for error even with a lie detector. And he felt it "dehumanizes" store morale.

A good portion of the session was devoted to the type of store clerks today—specifically young clerks with long hair and beards. John Cohen pointed out that 100 percent of his stores were in malls and catered to Mr. and Mrs. America. "If people are frightened by beards and unkempt personnel" he didn't intend to buck it, he said.

John Schairer pointed out that "people with beards might not appreciate your double-knot slacks."

Karol says that he felt youth was protesting against the older generation and he didn't personally mind beards and long hair. But he was against sloppy appearances and the kids who were "in some cases dirty and stinky." Older people had gotten turned off on account of kids like these and were avoiding even entering record stores, he said. He added later that all stores had customers who were over 35 years old, "but we could all use more than we have."

## Piracy Foes Fear A Complacent Air

LOS ANGELES—Industry complacency is the biggest danger in the continuing battle against piracy. That's the consensus of the NARM piracy report luncheon panel that drew the biggest attendance at the convention.

NARM piracy chairman Jack Silverman, ABC Record & Tape Sales Corp., featured speaker John Sippel, Billboard's marketing editor, and Henry Brief, RIAA executive director, all cautioned that the fight was far from over, although 26 states now have antipiracy laws and the 27th, Georgia, has a bill awaiting the governor's signature.

Silverman predicted that as many as 35 states would have laws on the books by the end of 1975, with progress toward action in Missouri, Michigan, Iowa and New Jersey, among others.

In recapping the four-year legal battle against pirates, Sippel touched on the landmark cases including the Richard Taxe conviction and Justice Department's John Murphy's pledge of support that just recently gave the FBI jurisdiction to confiscate all suspect recordings, regardless of copyright date (Billboard, March 8). Sippel drew the analogy of the piracy battle to half-time of a football game with the observation that with the Taxe appeal to come, "the real significant part of the game is starting now."

Chet Brown, Asst. U.S. Attorney from Los Angeles, who successfully prosecuted the Taxe case, explained his decision to try the case on two rarely used felony statutes—interstate transportation of stolen property (sounds) and mail fraud (advertisements in newspapers and magazines) to demonstrate to the court the significant felony offenses.

He noted that his office also would be pursuing a third area of felony offense, racketeering interstate corrupt organization (RICO), involving three or more persons in illegal activity, and that the FBI and IRS were cooperating fully since most pirates do not report illegitimate profits.

To eliminate retailer fallback on the "I didn't know it was illegal" defense, Brown urged all manufacturers to begin printing on LP jackets and disk labels, tape cartons and cartridge labels, that duplicating is a violation of federal law. He also asked for an industry program of more institutional adds to alert consumers to piracy.

Brief did his best to "lessen the state of euphoria" that already has produced a noticeable falloff of

NARM shopper reports that alert the RIAA investigative staff to potential pirate operations. "Nothing is more effective than local people badgering local officials to apply the antipiracy laws now on the books," he emphasized.

Progress in Maryland, where an antipiracy law is in effect, and New Jersey, where one is pending, was documented by two distributors. Dick Greenwald, Interstate Record Distributors, explained how the entire industry worked with the Maryland State Police to get enforcement of the law, to the point where the once notorious Ocean City boardwalk area was virtually clean of pirate tapes this past summer. Joe Martin, Apex-Martin Distributing, reported that each FBI office probably has at least one agent assigned to a copyright squad available to aid in harassing pirate outlets until the pending law is passed. Most important, a four-man N.J. FBI strike force will be in operation by May 1 to sweep the Jersey Shore boardwalk pirate operations this summer.

Jo Walker of CMA reported progress on pending piracy legislation in Missouri, Oklahoma and Alabama, disappointment in rules committee buttonholing of West Virginia legislation, and less an optimistic outlook for legal statutes in Kansas and South Carolina. She recapped how country music stars were aiding the piracy battle by educating their fans and legislators, and again offered the CMA piracy question/answer sheet to any interested retailer for use in their own states.

Leonard Feist, executive vice president of National Music Publishers Assn., dated his group's first involvement in the piracy battle to the Jolly Roger case in 1952, and NMPA's activity in four key Circuit Court cases that led to the filing by the U.S. Solicitor General of an amicus brief. In effect it says a compulsory license is not available for copying of recordings made by others—which puts to rest the "legal piracy" claims of those duplicators who got the bright idea of paying publisher royalties.

Responding to a question on the capability of tape duplicator equipment manufacturers or blank tape suppliers to pirates, Brief emphasized that they were all accountable as contributory infringers. He was joined by Silverman in praising the efforts of the RIAA investigative staff spearheaded by special counsel Jules Yarnell, and introduced the newest addition to the team, West Coast investigator Bud Richardson.

MARCH 15, 1975, BILLBOARD

Coming From Motown.



A New Dimension In Home Entertainment.

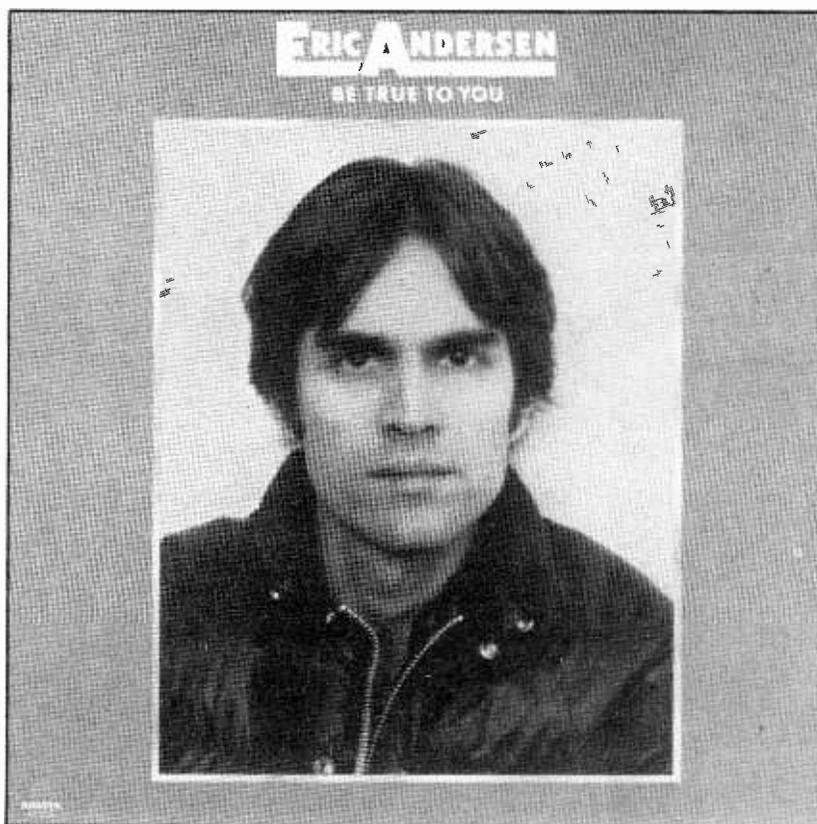


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Arista Announces A New Album From

# ERIC ANDERSEN

BE TRUE TO YOU  
is Eric Andersen's first album in  
almost 3 years. And with the help  
of some very good friends like Joni Mitchell,  
Jackson Browne and Tom Scott  
it will be his biggest ever.



There's always something special  
about an Eric Andersen album.  
Be True To You proves it.



ARISTA  
The New Record Company

## Equal Rights Thorny Problem In Industry

LOS ANGELES—The music industry as well as the rest of the business community is in the midst of an "equal rights" revolution of the '70's that has far more potent consequences than the civil rights revolution of the '50's and '60's. In what should have been the most well-attended session at NARM, Allen Siegel of Arent, Fox, Kintner, Plotkin & Kahn, and Jim Minor, J.L. Marsh personnel director, gave a scary run-down of the power of the U.S. Equal Employment Opportunity Commission (EEOC) in literally changing how any company can run its business.

Noting that the EEOC rulings had "created a whole new dimension in blackmail," they urged NARM to come up with a standard industry employee application form that would be unusable as the basis for discriminatory accusations, as well as a suggested "affirmative action program" any manufacturer, wholesaler or retailer could put into practice to demonstrate positive compliance with EEOC, as the best defense against complaints.

Intent is completely irrelevant, they note, and the simplest questions appearing on the typical employment application have been ruled discriminatory in EEOC rulings, virtually all of which have gone against the employer, such as:

- Age or date of birth—Violation of Age Discrimination Act of 1967.

- Have you ever been arrested? Discriminatory on basis of race since blacks are more susceptible to arrest.

- Have you ever been convicted? Even here, EEOC has ruled that only job-related convictions apply, in some cases.

- Available to work on Saturday or Sunday? Discrimination on basis of religion, and advertisement for such help is prosecution exhibit No. 1.

- Lowest salary you will accept? Husband's occupation? Young children at home? Have own car? All have been ruled most serious sex discrimination, heavy evidence of male stereotype assumption that a married woman with young children is not the prime breadwinner, and as such is not as reliable and will work for lower salary.

As a graphic example of EEOC power to punish any company not found in compliance with regulations, Siegel related how American Tobacco Co. was forced to pay over \$300,000 legal fees (its own and plaintiff's) and fines, had to hire a woman for its next executive vacancy of any kind, and had to continue hiring women and minorities until it was in compliance with statistical quotas in its area.

A comment from the audience was noted as the grim capstone—"under the U.S. legal system you're innocent until proven guilty, except by the IRS or the EEOC."

## Panel Says TV Ads Work If Used With Other Media

LOS ANGELES—Television advertising is fast becoming one of the best promotional tools in the record industry—if used in conjunction with other media.

This was the general consensus at a session at NARM that delved first into TV and then into radio and newspaper advertising. Clare Baren of A&M Records said that a TV ad on a Quincy Jones album "caused a chart reversal."

She did believe, however, that in regards to TV, price deals and store tags weren't especially effective.

Neil Bogart, president of Casablanca Records, guided a panel that included Mickey Kapp, head of special projects for Warner Bros. Records; Joyce Balwitz of Direction, Plus; Tony Dalesandro of Musical Isle of America; Bill Aucoin of Direction, Plus; Ira Heilicher of J. L. Marsh Co., and Murray Garrett of Licorice Pizza.

Several TV spots were shown, including ones by A&M, Warner Bros., Casablanca, Atlantic and Buddah. Both videotape and film presentations were made.

The panel on radio and print included chairman Lou Simon of Phonogram/Mercury; Lou Fogelman of Music Plus; Alan Perper of J. L. Marsh and David Glew of Atlantic Records.

## Jay Jacobs Voted New NARM Topper

LOS ANGELES—NARM's new slate of officers is headed by president Jay Jacobs, Knox Record Rack, Knoxville, Tenn. His associates include: Dan Heilicher, vice president, J.L. Marsh, Minneapolis; Norm Hausfarer, secretary, Musical Isle, St. Louis; and George Souvall, treasurer, Alta Distributing, Phoenix.

In TV, Kapp pointed out that in a test conducted with one of the WB albums, the same cover was tested with two different titles in the same market. One title worked better than the other on the same number of timebuys. "We're one of the few industries in the world who don't really know who's buying our product," he said. But the effectiveness of TV is dramatic. One TV LP—"Superstars Of The 70s"—sold over a million sets within two years at \$10.88.

Garrett says Licorice Pizza found that its own produced TV spots had been more effective than those of the record labels which merely gave their stores a tag. But he advised against retailers or distributors trying to do their own media buys—"it takes considerable experience."

The best results of TV advertising, Garrett feels, is that it creates new customers, though well-known artists sell better than new artists with new product. Stores saw increases in sales of 100-to-300 percent over a previous sales period because of TV spots. He said he would not de-emphasize newspaper or radio commercials.

Bogart mentioned the prices of half-minute spots in various markets, such as \$275 for a half minute on "Midnight Special" in Los Angeles.

Heilicher felt that TV packages brought bonus sales after the ordinary market had been peaked. He pointed to the recent Nat "King" Cole package offered over TV.

A Beach Boys TV spot helped sell a million and a half units in 66 markets; 24 spots were run over four weeks, according to Joyce Baiwitz. She pointed out that some TV spots—those to promote concerts—were now being ordered by managers of artists.

## Finances Subject Of Mortimer Berl Convention Spiel

LOS ANGELES—The vital importance of "the bottom line" of the profit/loss statement in the current economy drew attentive audiences to Mortimer Berl's repeat sessions on taxes and employee stock ownership plans.

The J.K. Lasser & Co. executive detailed some innovative ideas for the music industry, based on his own experience with paperback publishers.

Commenting on the Ahmet Ertegun 1967 case on "reserves for return," where he had set up a "subchapter S corporation" and deducted an estimate of next year's returns at the end of each fiscal year, Berl noted the court had ruled that you can't take a deduction for what might happen despite prior history, and as a result you have to pay a tax on a "phony" sale in the current year.

Berl suggested that manufacturers and distributors investigate selling on consignment—instead of one payment due 60 days net, two or more installment payments would in effect mean that gross profits on all installment accounts receivable outstanding would not be taxed until the following year. He explained this as a "forever" savings at no interest cost.

He acknowledged problems in an invoice-by-invoice statement which Dave O'Connell of Mercury cited as the reason his company abandoned this installment practice some four years ago. Cy Leslie of Pickwick said it was working for his operation, but also acknowledged the difficulty of convincing retail accounts of its efficiency.

## NARM Tags Top Disks

LOS ANGELES—Olivia Newton-John and Elton John continued their pilgrimages to collect awards by winning NARM accolades at the awards banquet.

John, who won both for Best Selling Album By A Male Artist and Best Selling Album—"Elton John's Greatest Hits"—made mention to "coming here to steal" the awards, but pointed out that Stevie Wonder and Barry White "do okay" in England. Wonder gained a NARM Presidential Award, as did Mo Ostin, chairman, and Joe Smith, president, of Warner Bros. Records. White won Best Selling Album By A Male Soul Artist—"Can't Get Enough" on 20th Century Records.

Other winners were Carl Douglas, "Kung Fu Fighting," 20th Century, Best Selling Hit Single; "The Sting," MCA, Best Selling Movie Sound-track Album; Cheech and Chong, "Wedding Album," Ode, Best Selling Comedy Album; Bachman-Turner Overdrive, "Bachman-Turner Overdrive II," Phonogram/Mercury, Best Selling Album By A Group; Olivia Newton-John, "If You Love Me Let Me Know," MCA, Best Selling Album By A Female Artist; Gladys Knight & The Pips, "Imagination," Buddah, Best Selling Album By A Female Soul Artist.

Also: Olivia Newton-John, "If You Love Me Let Me Know," MCA, Best Selling Album By A Female Country Artist; Charlie Rich, "Behind Closed Doors," Epic, Best Selling Album By A Male Country Artist; Marlo Thomas, "Free To Be You And Me," Bell, Best Selling Children's Album; Joshua Rifkin, "Piano Rags By Scott Joplin Vol. I," Nonesuch, Best Selling Economy Album; Mike Oldfield, "Tubular Bells," Virgin, Best Selling Pop Instrumental Album; Tomita, "Sawflakes Are Dancing," RCA, Best Selling Classical Album.

And: Herbie Hancock, "Headhunters," Columbia, Best Selling Jazz Album; Bad Company, "Bad Company," Swan Song, Best Selling Album By A New Artist.

## NARM Explores Returns

• Continued from page 10

said from the floor that Lewerke's plan would be difficult because WB would not want to find early LPs by one of its acts who got hot selling at cutout prices.

Pete Smolen of the Record Bar chain spoke on his firm's "end of line sections" featuring titles which have peaked in sales and sold at about 15 percent above cost. Between last September and January, the chain sold off "50 percent of

what we'd normally return. Now, "Smolen said, speaking to manufacturers, "we have to get the remaining 50 percent back to you."

Solomon, quick to pick up on RAs, interjected that it would help if manufacturers and distributors paid more attention to filling and servicing RAs instead of stalling. "I'll make you a deal," chimed in panelist Tom Roddin, 20th Century's general manager, "if everybody pays on time, I'll issue RAs on time."

## Noonan Talk To Distributions

• Continued from page 10

counsel who dates back to the early sixties when he advised ARMADA, NARM's predecessor, told the meeting that an analogous situation occurred when supermarket chain house organs solicited ads from food manufacturers, only to be halted by government order.

Additional NARM stories appear on page 26

The retailers' meeting Sunday, chaired by Barrie Bergman, Record Bar chain president, issued a two-part statement aimed at single and LP price increases during the past year. Total album unit sales are down because of the price increase, which made it necessary to slash the total units in a store's inventory to keep costs in line, they aver.

The important habit pattern of buying recorded music is being injured by the increased price of singles. Retailers feel that a retail price of \$1 or less would bolster singles buying by youngsters.

Point-of-purchase materials must become more innovative and more sales-oriented, retailers agree. Retailers plead that they need album covers and backliners with more information on the contents and artist on the package exterior. Retailers seek a closer liaison with chart research people so they may provide more information to bolster sales statistics.

Retailers reported they are developing their own sales charts and only "using published charts as very general tools for purchasing." They recommended to labels that manufacturers reduce their emphasis on the performance of product as expected by trade media and rely more on actual input from retailers.

Retailers seek a uniform numbering code for albums and favor eventual adoption of an industry-wide bar code system on albums (Billboard, March 8).

Return authorizations constitute a major problem in relations between labels and retailers. They ask for separate RAs for defectives and stock RAs. Labels are also being asked to print on the album cover the heaviest tracking weight that the LP can safely withstand. The meeting blasted TV special album product not made available to them.

## Industry Goals

• Continued from page 12

uct shouldn't hurt the \$6.98 new releases from top artists.

Barry Goody had an interesting observation on quad growth, noting that the large number of "dumps" from virtually every manufacturer in the field may have a good effect on building the number of quad users—and software buyers—much faster than expected. He shares Korvettes' Dave Rothfeld's belief that the industry must promote 4-channel as a concept, not one system over another.

In creating sales programs, labels were asked to make one-shot programs available for one month. Retailers finally asked for a solution to the quad confusion.

All the above resolutions were discussed with a panel of label executives including Ed Rosenblatt, Warner Bros.; Jack Kiernan, RCA; Jack Craig, Columbia; and Dave Glew, Atlantic.

## Unknown Talent

• Continued from page 12

from the distributor. We also make sure that all of our stores have access to the trades so they can get a general feel about what the group is and what they are going to be doing. And we train our people to support the product."

The members of the panel felt that if all of the ingredients mentioned will come together, the perfect merchandising technique for The Mythical Group will have been created.

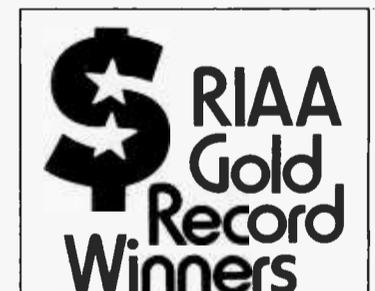
## Jazz Marketing

• Continued from page 14

tional artists in MOR. "Gold help us if Johnny Mathis has a hit single."

Snyder elaborated that traditional MOR artists are "still in the game, and it's ironic that they can pack Las Vegas for a month at a time and you can't get a ticket to their shows, but we can't sell their records."

The consensus was that jazz, MOR and classical could all be merchandised much more effectively.



## Singles

Olivia Newton-John's "Have You Never Been Mellow" on MCA; disk is her fourth gold single.

Average White Band's "Pick Up The Pieces" on Atlantic; disk is the group's first gold single.

## Albums

Led Zeppelin's "Physical Graffiti" on Swan Song; disk is its sixth gold album.

B.B. King & Bobby Blue Bland's "Together For The First Time" on ABC/Dunhill; disk is the first gold album for the duo.

B.T. Express' "Do It (Til You're Satisfied)" on Scepter; disk is the group's first gold album.

Miss lunch.  
Miss America.  
Miss O gynist...but don't miss  
**Mel Brooks' YOUNG FRANKENSTEIN.**

Dialogue & Music From Original Soundtrack of "Young Frankenstein"



MUSIC COMPOSED AND CONDUCTED BY JOHN MORRIS

© 20th Century Fox

**YES!**

Now you can see **YOUNG FRANKENSTEIN** in your own home...without the pictures.  
Not only do you get the funny music, but you get the serious dialogue as well  
in its original cast.

THE ALBUM: Young Frankenstein (ABCD-870) THE SINGLE: Theme from "Young Frankenstein" by Rhythm Heritage (ABC-12063)

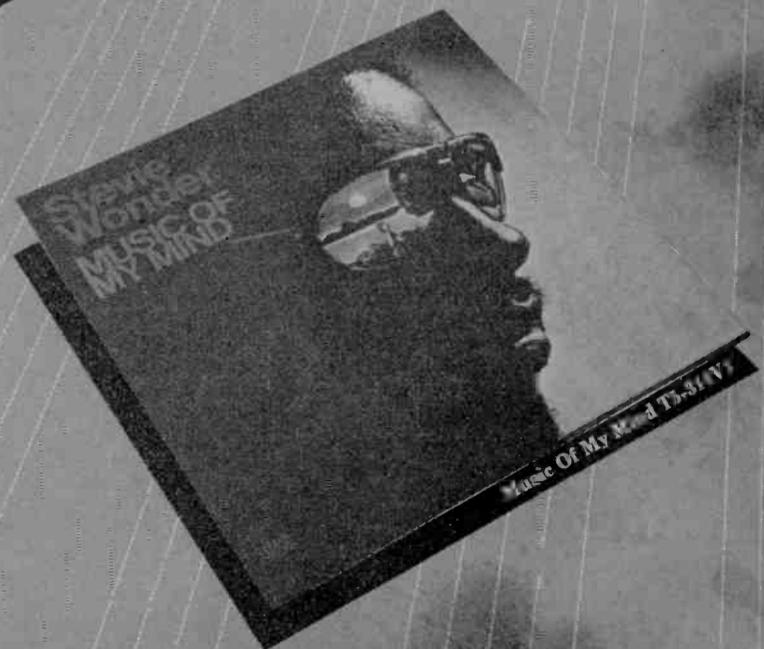
**abc Records**

**GRT**  
MUSIC TAPES

# Motown Record Takes Pride in Stevie and his Black and Taurus Prod most unique the history of the

**Winner of  
5 Grammys  
in 1974**

Album of the year  
(Grammys to the Artist and Producer)  
Best pop vocal performance: male  
Best R&B vocal performance: male  
Best R&B song



# Corporation Congratulating Wonder Bull Music, Inc. uctions Inc. on the achievement in Grammy Awards!

**Winner of  
5 Grammys  
in 1975**



**Album of the year  
(Grammys to the Artist and Producer)  
Best pop vocal performance: male  
Best R&B vocal performance: male  
Best R&B song**



©1975 Motown Record Corp

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (3/6/75)

## TOP ADD ONS - NATIONAL

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- B.J. THOMAS—Hey Won't You Play (ABC)
- TONY ORLANDO & DAWN—He Don't Love You (Elektra)

## PRIME MOVERS - NATIONAL

- MINNIE RIPERTON—Lovin' You (Epic)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- JOE COCKER—You Are So Beautiful (A&M)

## BREAKOUTS - NATIONAL

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- B.J. THOMAS—Hey Won't You Play (ABC)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)

### D—Disco/Teque Crossover

**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

- HOT CHOCOLATE—Emma (Big Tree)
- B.J. THOMAS—Hey Won't You Play (ABC)
- ★ LABELLE—Lady Marmalade (Epic) 14-8
- ★ RINGO STARR—No-No Song (Apple) 12-6

### KUPD—Phoenix

- BOB DYLAN—Tangled Up In Blue (Columbia)
- JOHN LENNON—Stand By Me (Apple)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 37-24
- ★ LEO SAYER—Long Tall Glasses (W.B.) 24-14

### KQEO—Albuquerque

- PURE PRAIRIE LEAGUE—Aime (RCA)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ CHICAGO—Harry Truman (Columbia) 27-17
- ★ RINGO STARR—No-No Song (Apple) 21-15

### KPOI—Honolulu

- PHOEBE SNOW—Poetry Man (Shelter)
- ★ KENJI SAWADA—I Was Born To Love You (Polydor)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 23-13
- ★ OHIOPLAYERS—Fire (Mercury) 16-7

### KJOY—Stockton, Calif.

- D BLOODSTONE—My Little Lady (London)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ HOT CHOCOLATE—Emma (Big Tree) 30-12
- ★ ACE—How Long (Anchor) 27-15

### KNOE—Sacramento

- ACE—How Long (Anchor)
- BILLY SWAN—I'm Her Fool (Monument)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 28-10
- ★ COMMANDER CODY—Don't Let Go (W.B.) EX-21

### KJR—Seattle

- D B.T. EXPRESS—(Scepter)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- ★ JOE COCKER—You Are So Beautiful (A&M) 23-13
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) HB-22

### KING—Seattle

- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- ★ EVIE SAND—You Brought The Woman Out Of Me (Haven)
- ★ JOE COCKER—You Are So Beautiful (A&M) HB-13
- ★ MINNIE RIPERTON—Lovin' You (Epic) HB-14

### KJRB—Spokane

- PURE PRAIRIE LEAGUE—Aime (RCA)
- D BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ FANNY—Butter Boy (Casablanca) 23-15
- ★ SAMMY JOHNS—Chevy Van (GRC) 20-12

### KTAC—Tacoma

- D B.T. EXPRESS—Express (Scepter)
- ★ FANNY—Butter Boy (Casablanca)
- ★ JOE COCKER—You Are So Beautiful (A&M) 32-23
- ★ QUEEN—Kille Queen (Mercury) 22-15

### KGW—Portland

- LEO SAYER—Long Tall Glasses (W.B.)
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- ★ SAMMY JOHNS—Chevy Van (GRC) EX-20
- ★ MINNIE RIPERTON—Lovin' You (Epic) 25-17

### KISN—Portland

- ★ BEACH BOYS—Sail On Sailor (W.B.)
- D BARRY WHITE—What Am I Gonna Do With You (20th Century)
- D RUFUS—Once You Get Started (ABC)
- ★ SAMMY JOHNS—Chevy Van (GRC) 12-7

### KTLK—Denver

- JOHN LENNON—Stand By Me (Apple)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- ★ ACE—How Long (Anchor) 37-27
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 22-12

### KIMN—Denver

- ★ MICHAEL MURPHY—Wildfire (Epic)
- ★ HOLLIES—Sandy (Epic)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 39-27
- ★ COMMANDER CODY—Don't Let Go (W.B.) 35-26

### KKAM—Pueblo, Colo.

- KRAFTWERK—Autobahn (Vertigo)
- JOHN LENNON—Stand By Me (Apple)
- ★ RINGO STARR—No-No Song (Apple) 15-6
- ★ JOE COCKER—You Are So Beautiful (A&M) 11-4

### KYSN—Colorado Springs

- BOB DYLAN—Tangled Up In Blue (Columbia)
- ★ COMMANDER CODY—Don't Let Go (W.B.)
- ★ SAMMY JOHNS—Chevy Van (GRC) 19-13
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 27-21

### KCPX—Salt Lake City

- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ COMMANDER CODY—Don't Let Go (W.B.)
- ★ KRAFTWERK—Autobahn (Vertigo) 27-15
- ★ JOE COCKER—You Are So Beautiful (A&M) 22-14

### KRSP—Salt Lake City

- KRAFTWERK—Autobahn (Vertigo)
- ★ BARRY MANILOW—It's A Miracle (Arista)
- ★ RINGO STARR—No-No Song (Apple) 14-5
- ★ JIMMY CASTOR—The Bertha Butt Boogie (Atlantic) 22-13

## Southwest Region

### TOP ADD ONS:

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- MINNIE RIPERTON—Lovin' You (Epic)

### PRIME MOVERS:

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

### BREAKOUTS:

- MINNIE RIPERTON—Lovin' You (Epic)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)

### KILT—Houston

- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- ★ LEO SAYER—Long Tall Glasses (W.B.)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 27-16
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) HB-27

### KRBE-FM—Houston

- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration)
- ★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ JOE COCKER—You Are So Beautiful (A&M) HB-9
- ★ SAMMY JOHNS—Chevy Van (GRC) 19-11

### KLIF—Dallas

- ★ JOE COCKER—You Are So Beautiful (A&M)
- ★ MINNIE RIPERTON—Lovin' You (Epic)
- ★ LABELLE—Lady Marmalade (Epic) 15-10
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 16-11

### KNUS-FM—Dallas

- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ RUFUS—Once You Get Started (ABC)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 14-8
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 15-10

### KFJZ—Ft. Worth

- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ BILLY SWAN—I'm Her Fool (Monument)
- ★ CHICAGO—Harry Truman (Columbia) 21-14
- ★ MINNIE RIPERTON—Lovin' You (Epic) 11-4

### KXOL—Ft. Worth

- ★ SAMMY JOHNS—Chevy Van (GRC)
- ★ ANDY FAIRWEATHER—Low—Spider Jiving (A&M)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 21-14
- ★ JOE COCKER—You Are So Beautiful (A&M) 19-12

### KONO—San Antonio

- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 22-7
- ★ JOE COCKER—You Are So Beautiful (A&M) 19-8

### KELP—El Paso

- ★ JOHN LENNON—Stand By Me (Apple)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 22-13
- ★ ELVIS PRESLEY—My Boy (RCA) 15-8

## Pacific Southwest Region

### TOP ADD ONS:

- HOT CHOCOLATE—Emma (Big Tree)
- JOHN LENNON—Stand By Me (Apple)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)

### PRIME MOVERS:

- MINNIE RIPERTON—Lovin' You (Epic)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- RINGO STARR—No-No Song/Snookey (Apple)

### BREAKOUTS:

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- JOHN LENNON—Stand By Me (Apple)
- HOT CHOCOLATE—Emma (Big Tree)

### KHJ—Los Angeles

- ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 29-21
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 20-15

### K100 (KIQQ-FM)—Los Angeles

- ★ HELEN REDDY—Emotion (Capitol)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA)
- D B.T. EXPRESS—Express (Scepter) 24-15
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 22-14

### KKDJ-FM—Los Angeles

- ★ FANNY—Butter Boy (Casablanca)
- ★ JOHN LENNON—Stand By Me (Apple)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 22-13
- ★ MINNIE RIPERTON—Lovin' You (Epic) 11-5

### KFXM—San Bernardino

- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- ★ JOHN LENNON—Stand By Me (Apple)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 23-7
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) HB-22

### KAFY—Bakersfield

- ★ FANNY—Butter Boy (Casablanca)
- ★ HARRY CHAPIN—I Wanna Learn A Love Song (Asylum)
- ★ STYX—Lady (Wooden Nickel) 13-7
- ★ RINGO STARR—No-No Song (Apple) 11-6

### KCBQ—San Diego

- D RUFUS—Once You Get Started (ABC)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 25-15
- D B.T. EXPRESS—Express (Scepter) 18-10

### KENO—Las Vegas

- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ JACKSON FIVE—I Am Love (Motown) 26-18
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 15-11

## Pacific Northwest Region

### TOP ADD ONS:

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- ACE—How Long (Anchor)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)

### PRIME MOVERS:

- JOE COCKER—You Are So Beautiful (A&M)
- MINNIE RIPERTON—Lovin' You (Epic)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)

### BREAKOUTS:

- ACE—How Long (Anchor)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)

### KFRC—San Francisco

- ★ ACE—How Long (Anchor)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ BEN E. KING—Supernatural Thing (Atlantic) HB-17
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) HB-18

### KYA—San Francisco

- ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye)
- D B.T. EXPRESS—Express (Scepter) 25-16
- ★ JOE COCKER—You Are So Beautiful (A&M) 15-10

### K101-FM—San Francisco

- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- D AL GREEN—Love (Hi)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) EX-16
- ★ LEO SAYER—Long Tall Glasses (W.B.) 20-12

### KSJO—San Jose

- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ ACE—How Long (Anchor)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 15-7
- D SHIRLEY & COMPANY—Shame, Shame (Vibration) 19-11

### KLIV—San Jose

- D B.T. EXPRESS—Express (Scepter)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- D SHIRLEY & COMPANY—Shame, Shame (Vibration) 20-10
- ★ MINNIE RIPERTON—Lovin' You (Epic) 8-4

MARCH 15, 1975, BILLBOARD

## Midwest Region

### TOP ADD ONS:

- B.J. THOMAS—Hey Won't You Play (ABC)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- JOE COCKER—You Are So Beautiful (A&M)

### PRIME MOVERS:

- MINNIE RIPERTON—Lovin' You (Epic)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- HOT CHOCOLATE—Emma (Big Tree)

### BREAKOUTS:

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- B.J. THOMAS—Hey Won't You Play (ABC)
- HOT CHOCOLATE—Emma (Big Tree)

### WLS—Chicago

- ★ JOE COCKER—You Are So Beautiful (A&M)
- D LABELLE—Lady Marmalade (Epic)
- ★ RINGO STARR—No-No Song (Apple) 35-15
- ★ HOT CHOCOLATE—Emma (Big Tree) 16-12

### WCFL—Chicago

- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ B.J. THOMAS—Hey Won't You Play (ABC)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 24-11
- ★ CHICAGO—Harry Truman (Columbia) 34-26

(Continued on page 22)

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# JOHN LENNON

ROCK 'N' ROLL

The new  
single  
STAND BY ME (1961)

from the  
"Rock 'n' Roll"  
album (SK-3419)

You  
Should'a  
Been  
There...

apple records  
from Capitol Records

# Billboard Singles Radio Action

Based on station playlists through Thursday (3/6/75)

Playlist Top Add Ons ●  
Playlist Prime Movers ★

Continued from page 20

- D** SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 19-10
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 14-6

### WHB—Kansas City

- B.J. THOMAS—Hey Won't You Play (ABC)
- D** RUFUS—Once You Get Started (ABC)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 21-10
- ★ AL MARTINO—To The Door Of The Sun (Capitol) HB-19

### KEWI—Topeka

- D** BARRY WHITE—What Am I Gonna Do With You (20th Century)
- BRIAN PROTHEROE—Pinball (Chrysalis)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 36-6
- ★ C.W. McCALL—Wolf Creek Pass (MGM) 8-4

## North Central Region

● **TOP ADD ONS:**

BEN E. KING—Supernatural Thing (Atlantic)  
TONY ORLANDO & DAWN—He Don't Love You (Elektra)  
(D) BARRY WHITE—What Am I Gonna Do With You (20th Century)

★ **PRIME MOVERS:**

MINNIE RIPERTON—Lovin' You (Epic)  
ELTON JOHN BAND—Philadelphia Freedom (MCA)  
B.J. THOMAS—Hey Won't You Play (ABC)

**BREAKOUTS:**

B.J. THOMAS—Hey Won't You Play (ABC)  
TONY ORLANDO & DAWN—He Don't Love You (Elektra)  
ELTON JOHN BAND—Philadelphia Freedom (MCA)

### CKLW—Detroit

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ BENNY BELL—Shaving Cream (Vanguard) HB-16
- ★ HOT CHOCOLATE—Emma (Big Tree) 28-19

### WGRD—Grand Rapids

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- RINGO STARR—No-No Song/Snoozeroo (Apple)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 16-8
- ★ OHIO PLAYERS—Fire (Mercury) 9-4

### Z-96 (WZZM-FM)—Grand Rapids

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- B.J. THOMAS—Hey Won't You Play (ABC)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 29-13
- ★ MINNIE RIPERTON—Lovin' You (Epic) 18-9

### WTAC—Flint, Mich.

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- GLADYS KNIGHT & THE PIPS—Love Finds Its Own Way (Buddah)
- ★ QUEEN—Killer Queen (Mercury) EX-27
- ★ BEN E. KING—Supernatural Thing (Atlantic) 22-19

### WIXY—Cleveland

- BEN E. KING—Supernatural Thing (Atlantic)
- D** BARRY WHITE—What Am I Gonna Do With You (20th Century)
- D**★ RUFUS—Once You Get Started (ABC) 28-16
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 32-22

### WGCL—Cleveland

- D** AL GREEN—Love (HI)
- D** BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ DAVID BOWIE—Young Americans (RCA) 22-15
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 19-13

### 13-Q (WKQP)—Pittsburgh

- LEOSAYER—Long Tall Glasses (W.B.)
- 
- ★ MINNIE RIPERTON—Lovin' You (Epic) 21-7
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 28-22

### KQV—Pittsburgh

- POINTER SISTERS—Live Your Life Before You Die (ABC/Blue Thumb)
- KENNY RANKIN—Penny Lane (Little David)

### D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)

- ★ JAGGERZ—Two Plus Two (Wooden Nickel)

### WKBW—Buffalo

- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- BARRY MANILOW—It's A Miracle (Arista)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 11-2
- ★ JOE COCKER—You Are So Beautiful (A&M) 21-12

### WSAI—Cincinnati

- B.J. THOMAS—Hey Won't You Play (ABC)
- JOHNNY WAKELIN & THE KINSHASA BAND—Black Superman (Pye)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 24-16
- ★ PHOEBE SNOW—Poetry Man (Shelter) 20-13

### WCOL—Columbus

- BEN E. KING—Supernatural Thing (Atlantic)
- RANDY EDELMAN—Everybody Wants To Find A Bluebird (20th Century)
- ★ JIMMY CASTOR—The Bertha Butt Boogie (Atlantic) 18-5
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 28-17

### WAKY—Louisville

- BEN E. KING—Supernatural Thing (Atlantic)
- QUEEN—Killer Queen (Mercury)
- D**★ B.T. EXPRESS—Express (Scepter) 24-10
- ★ LORETTA LYNN—The Pill (MCA) 25-17

### WTUE—Dayton, Ohio

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 40-27
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 38-26

### WBGN—Bowling Green, Ky.

- SEALS & CROFTS—I'll Play For You (W.B.)
- ANDY & David Williams—This Diamond Ring (Barnaby)
- ★ PURE PRAIRIE LEAGUE—Aime (RCA) 16-10
- ★ BARRY MANILOW—It's A Miracle (Arista) EX-26

### WJET—Erie, Pa.

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- LEOSAYER—Long Tall Glasses (W.B.)
- D**★ B.T. EXPRESS—Express (Scepter) 35-21
- ★ SPINNERS—Living A Little, Laughing A Little (Atlantic) 33-19

## Southeast Region

● **TOP ADD ONS:**

ELTON JOHN BAND—Philadelphia Freedom (MCA)  
B.J. THOMAS—Hey Won't You Play (ABC)  
(D) BARRY WHITE—What Am I Gonna Do With You (20th Century)

★ **PRIME MOVERS:**

ELTON JOHN BAND—Philadelphia Freedom (MCA)  
JOE COCKER—You Are So Beautiful (A&M)  
MINNIE RIPERTON—Lovin' You (Epic)

**BREAKOUTS:**

ELTON JOHN BAND—Philadelphia Freedom (MCA)  
(D) BARRY WHITE—What Am I Gonna Do With You (20th Century)  
JOHN LENNON—Stand By Me (Apple)

### WQXI—Atlanta

- B.J. THOMAS—Hey Won't You Play (ABC)
- D** BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ BENNY BELL—Shaving Cream (Vanguard) 17-3
- D**★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 29-19

### WFOM—Atlanta

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- JOHN LENNON—Stand By Me (Apple)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 31-17
- ★ JOE COCKER—You Are So Beautiful (A&M) 21-12

### Z-93 (WZGC-FM)—Atlanta

- FANNY—Butter Boy (Casablanca)
- DENNIS YOST—My First Day Without You (MGM)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) EX-20
- ★ MINNIE RIPERTON—Lovin' You (Epic) 7-2

### WBBO—Augusta

- JOHN LENNON—Stand By Me (Apple)
- BLACKBYRDS—Walking In Rhythm (Fantasy)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 37-23
- ★ MINNIE RIPERTON—Lovin' You (Epic) 32-20

### WSGN—Birmingham, Ala.

- B.J. THOMAS—Hey Won't You Play (ABC)
- D**★ GLORIA GAYNOR—Reach Out (MGM)
- ★ BARRY MANILOW—It's A Miracle (Arista) 26-18
- D**★ RUFUS—Once You Get Started (ABC) 20-12

### WHHY—Montgomery, Ala.

- LOBO—Don't Tell Me Goodnight (Big Tree)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ PURE PRAIRIE LEAGUE—Aime (RCA) 14-1
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) HB-19

### WTOB—Winston/Salem, N.C.

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- KRIS & RITA—Lover Please (Monument)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 36-23
- ★ DAVID GATES—Never Let Her Go (Elektra) 24-15

### WSGA—Savannah, Ga.

- JOHN LENNON—Stand By Me (Apple)
- LEOSAYER—Long Tall Glasses (W.B.)
- ★ FANNY—Butter Boy (Casablanca) 21-16
- ★ PURE PRAIRIE LEAGUE—Aime (RCA) 9-6

### WTMA—Charleston, S.C.

- RINGO STARR—No-No Song (Apple)
- D** AL GREEN—Love (HI)
- D**★ LABELLE—Lady Marmalade (Epic) 19-9
- ★ JOE COCKER—You Are So Beautiful (A&M) 24-16

### WKIX—Raleigh, N.C.

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- BOB DYLAN—Tangled Up In Blue (Columbia)
- ★ JIMMY CASTOR—The Bertha Butt Boogie (Atlantic) 26-15
- D**★ RUFUS—Once You Get Started (ABC) 21-16

### WORD—Spartanburg, S.C.

- ALBERT HAMMOND—Ninty-Ninty Miles (Mums)
- BLACKBYRDS—Walking In Rhythm (Fantasy)
- D**★ B.T. EXPRESS—Express (Scepter) EX-14
- ★ ATLANTA RHYTHM SECTION—Angel (Polydor) 20-9

### WAYS—Charlotte, N.C.

- D**★ RUFUS—Once You Get Started (ABC)
- HOT CHOCOLATE—Emma (Big Tree)
- ★ EDDIE KENDRICKS—Shoeshine Boy (Taml) 25-14
- ★ JOE COCKER—You Are So Beautiful (A&M) 15-5

### WNOX—Knoxville

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century)
- ★ SAMMY JOHNS—Chevy Van (GRC) 35-21
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) EX-23

### WGOW—Chattanooga, Tenn.

- CHICAGO—Harry Truman (Columbia)
- BEN E. KING—Supernatural Thing (Atlantic)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 13-3
- D**★ B.T. EXPRESS—Express (Scepter) 22-13

### KAAY—Little Rock

- GUESS WHO—Hoe Down Time (RCA)
- BO DONALDSON—The House On Telegraph Hill (ABC)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 7-4
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 4-2

### WHBQ—Memphis

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- BARRY MANILOW—It's A Miracle (Arista)
- ★ JIMMY CASTOR—The Bertha Butt Boogie (Atlantic) 28-22

### ★ LEO SAYER—Long Tall Glasses (W.B.) 29-23

### WMPS—Memphis

- D**★ B.T. EXPRESS—Express (Scepter)
- 
- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO) EX-18
- ★ MINNIE RIPERTON—Lovin' You (Epic) 11-4

### WMAK—Nashville

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- ★ ANDY FAIRWEATHER-LOW—Spider Jiving (A&M) 20-14
- ★ JOE COCKER—You Are So Beautiful (A&M) 13-8

### WLAC—Nashville

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- QUEEN—Killer Queen (Mercury)
- ★ SAMMY JOHNS—Chevy Van (GRC) 13-6
- ★ MINNIE RIPERTON—Lovin' You (Epic) 7-5

### WLCY—Miami

- D**★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- AL MARTINO—To The Door Of The Sun (Capitol)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 40-26
- ★ JOE COCKER—You Are So Beautiful (A&M) 32-22

### WQAK—Miami

- B.J. THOMAS—Hey Won't You Play (ABC)
- HOT CHOCOLATE—Emma (Big Tree)
- ★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 28-9
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 27-10

### WFUN—Miami

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- PHOEBE SNOW—Poetry Man (Shelter)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 17-6
- ★ JOE COCKER—You Are So Beautiful (A&M) 20-9

### Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- D**★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- PHOEBE SNOW—Poetry Man (Shelter)
- D**★ B.T. EXPRESS—Express (Scepter) 21-10
- D**★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 29-19

### WQPD—Lakeland, Fla.

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- JOHN LENNON—Stand By Me (Apple)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 29-11
- D**★ AL GREEN—Love (HI) 18-9

## Northeast Region

● **TOP ADD ONS:**

ELTON JOHN BAND—Philadelphia Freedom (MCA)  
OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)  
TONY ORLANDO & DAWN—He Don't Love You (Elektra)

★ **PRIME MOVERS:**

(D) SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)  
PHOEBE SNOW—Poetry Man (Shelter)  
ELTON JOHN BAND—Philadelphia Freedom (MCA)

**BREAKOUTS:**

ELTON JOHN BAND—Philadelphia Freedom (MCA)  
(D) SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)  
OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)

- D**★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- LEOSAYER—Long Tall Glasses (W.B.) 28-21
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 10-8

- D**★ RUFUS—Once You Get Started (ABC)
- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- ★ RINGO STARR—No-No Song (Apple) 10-5
- ★ MINNIE RIPERTON—Lovin' You (Epic) 10-5

- D**★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- LEOSAYER—Long Tall Glasses (W.B.) 28-21
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 10-8

- D**★ RUFUS—Once You Get Started (ABC)
- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- ★ RINGO STARR—No-No Song (Apple) 10-5
- ★ MINNIE RIPERTON—Lovin' You (Epic) 10-5

### WABC—New York City

- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 13-8
- ★ BEN E. KING—Supernatural Thing (Atlantic) 17-12

### WPIX-FM—New York City

- LEOSAYER—Long Tall Glasses (W.B.)
- JOE COCKER—You Are So Beautiful (A&M)
- D**★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 27-16
- ★ JACKSON FIVE—I Am Love (Motown) 16-12

### WBBF—Rochester, N.Y.

- BEN E. KING—Supernatural Thing (Atlantic)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ HOT CHOCOLATE—Emma (Big Tree) 16-9
- ★ JOE COCKER—You Are So Beautiful (A&M) 11-7

### WRKO—Boston

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- B.J. THOMAS—Hey Won't You Play (ABC)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 19-10
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye) 16-8

### WMEB—Boston

- SAMMY JOHNS—Chevy Van (GRC)
- B.J. THOMAS—Hey Won't You Play (ABC)
- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO) 20-10
- ★ MINNIE RIPERTON—Lovin' You (Epic) 23-17

### WVBF-FM—Framingham, Mass.

- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- D**★ RUFUS—Once You Get Started (ABC)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 19-5
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 17-7

### WPRO—Providence

- JOE COCKER—You Are So Beautiful (A&M)
- BILLY SWAN—I'm Her Fool (Monument)
- ★ BEN E. KING—Supernatural Thing (Atlantic) 28-16
- ★ DAVID GATES—Never Let Her Go (Elektra) 24-13

### WORC—Worcester, Mass.

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- JOHN LENNON—Stand By Me (Apple)
- D**★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 22-13
- D**★ B.T. EXPRESS—Express (Scepter) 13-8

### WDRG—Hartford

- SAMMY JOHNS—Chevy Van (GRC)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ PHOEBE SNOW—Poetry Man (Shelter) 12-6
- ★ MINNIE RIPERTON—Lovin' You (Epic) 24-19

### WPOP—Hartford

- D**★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- LEOSAYER—Long Tall Glasses (W.B.) 28-21
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 10-8

### WTRY—Albany

- D**★ RUFUS—Once You Get Started (ABC)
- JOHN LENNON—Stand By Me (Apple)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 26-16
- ★ RINGO STARR—No-No Song (Apple) 22-21

### WPRR—Albany

- D**★ RUFUS—Once You Get Started (ABC)
- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- ★ RINGO STARR—No-No Song (Apple) 10-5
- ★ MINNIE RIPERTON—Lovin' You (Epic) 10-5

## Mid-Atlantic Region

● **TOP ADD ONS:**

B.J. THOMAS—Hey Won't You Play (ABC)  
SAMMY JOHNS—Chevy Van (GRC)  
JOE COCKER—You Are So Beautiful (A&M)

★ **PRIME MOVERS:**

MINNIE RIPERTON—Lovin' You (Epic)  
BEN E. KING—Supernatural Thing (Atlantic)  
SUGARLOAF—Don't Call Us, We'll Call You (Claridge)

**BREAKOUTS:**

JOE COCKER—You Are So Beautiful (A&M)  
B.J. THOMAS—Hey Won't You Play (ABC)  
ELTON JOHN BAND—Philadelphia Freedom (MCA)

### WFIL—Philadelphia

- SAMMY JOHNS—Chevy Van (GRC)
- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- ★ RINGO STARR—No-No Song (Apple) 16-8
- ★ PHOEBE SNOW—Poetry Man (Shelter) 22-15

### WIBG—Philadelphia

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- D**★ RUFUS—Once You Get Started (ABC)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) HB-16
- ★ PHOEBE SNOW—Poetry Man (Shelter) 19-11

### WPGC—Washington

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- LED ZEPPELIN—Trampled Under Foot (Swan Song)
- ★ HOT CHOCOLATE—Emma (Big Tree) 11-4
- ★ JOE COCKER—You Are So Beautiful (A&M) 12-7

### WRC—Washington

- D**★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- KRAFTWERK—Autobahn (Vertigo)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 24-16
- ★ MINNIE RIPERTON—Lovin' You (Epic) 20-15

You'll feel it  
as well as  
hear it!

The house on

# TELEGRAPH HILLS

the new single by

BO DONALDSON AND  
**THE HEYWOODS**

ABC 12072

WRITTEN BY LAMBERT & POTTER

PRODUCED BY STEVE BARRI

**abc** Records

**GRT**  
MUSIC TAPES

ANNOUNCING A NEW RECORD ONE-STOP SERVICE

**ONE WAY**1801 East 40th Street  
Cleveland, Ohio 44103  
(216) 361-2655**RECORD SERVICE OF OHIO**

CHOOSE FROM A 5 MILLION DOLLAR INVENTORY

One Way Records Of Ohio Is One Of A Group Of Companies Which Comprise The Largest Volume, Privately Owned Record Distribution Services In The U.S.

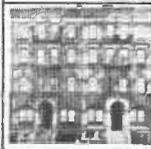
One Way Records Of Ohio Is Located In Cleveland, And Is Serviced By All Major Truck Lines, Air Lines, Bus Lines And Affords You, The Customer, Fast And Efficient Service In All Directions.

**BLOCK BUSTERS OF THE WEEK—LP'S**

BT EXPRESS	DO IT TIL YOU'RE SATISFIED	<b>3<sup>25</sup></b>
OHIO PLAYERS	FIRE	
FANNY	FANNY	
KRAFTWERK	AUTOBAHN	
CHARLIE DANIELS	FIRE ON THE MOUNTAIN	
BARRY WHITE	CAN'T GET ENOUGH	
LINDA RONSTADT	HEART LIKE A WHEEL	
BARRY MANILOW		
KOOL AND THE GANG	LIGHT OF THE WORLDS	

**AN EVENING WITH JOHN DENVER**

MFR LIST 12.98

YOUR COST **6<sup>25</sup>****LED ZEPPELIN—PHYSICAL GRAFFITI**

MFR LIST 11.98

YOUR COST **5<sup>95</sup>****BLOCK BUSTERS OF THE WEEK—45'S**

RINGO	NO NO SONG	<b>57¢</b>
BJ THOMAS	ANOTHER DONE SOMEBODY WRONG SONG	
CHARLIE DANIELS	SOUTH IS GONNA DO IT	
BARRY WHITE	WHAT AM I GONNA DO WITH YOU	
SHIRLEY & CO.	SHAME, SHAME, SHAME	
FRANKIE VALLI	MY EYES ADORE YOU	
BARRY MANILOW	IT'S A MIRACLE	
CORNELIUS BROS. & SISTER ROSE	SINCE I FOUND MY BABY	
FANNY	BUTTER BOY	
B.T. EXPRESS	EXPRESS	
PURE PRAIRIE LEAGUE	AIME	

**SAME DAY SERVICE—OUT OF TOWN CALL COLLECT**  
(216) 361-2655

EXPORT ORDERS WELCOME

ALL ORDERS SHIPPED C.O.D.-F.O.B. CLEVELAND

**LOOK WHAT \$ 1.00 WILL BUY**

STAPLE SINGERS	TELL IT LIKE IT IS
MAHALIA JACKSON	LORD DON'T LET IT FALL
BEATLES	THE BEATLES
GRACE SLICK	SUN FIGHTER
ARETHA FRANKLIN	YOUNG, GIFTED AND BLACK
ARETHA FRANKLIN	AT THE FILMORE WEST
NILSSON	SON OF SCHMILSSON
JAMES MOODY	GREAT DAY
BYRDS	BYRDS
MAMAS & PAPAS	16 GREATEST HITS
GENE AMMONS	MAKES IT HAPPEN
ROD STEWART	COAST-TO-COAST
JUNIOR PARKER	MY BROKEN HEART WILL DIE
THREE DOG NIGHT	CYAN

**THOUSANDS OF BUDGET AND CUTOUTS TO CHOOSE FROM**

All Advertised Specials In Box Lots  
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**ONE WAY RECORDS**216-361-2655  
1801 E. 40TH, CLEVELAND, OHIO 44103**EXTRA EXTRA EXTRA**

YOU WILL RECEIVE AN ADDITIONAL 5%  
DISCOUNT ON ALL PURCHASES THRU APRIL 15TH.

**General News****Washington Retailer Moves 400,000 Units**

• Continued from page 4

limited space. Sabin has devised his own system of display.

Besides a complete wall display of new product, he also has his jazz stock in alphabetical order by artist with wrap-around bins permitting the buyer to go through stock without interruption.

"I try to stock one of every album that may generate some interest at one time and when I get a new album I list it in my ledger book with the date of purchase, so I can see how well something is doing," he says. "Not only is this carried out with jazz inventory, but also in our large gospel, r&b and pop sections." Sometimes an album gets hot many years after it is cut out, according to Sabin, and that's why he also stocks a large number of cut outs.

Since this store caters to individual needs, Sabin always goes out of his way to locate and stock out-of-print records, since the demand for much of the older material is so great. Many established jazz artists including Dizzy Gillespie, Marian McPartland, Johnny Hartman,

Monty Alexander, Maynard Ferguson and Billy Hart, have visited Sabin's Music in search of sometimes, old and obscure sides.

One of the only complaints Sabin lodges concerns the lack of help he receives from some record companies. Most of the in-store displays, of which there are always many, are initiated and usually carried out by Sabin and his staff.

"Even though we sell a lot of product for some labels, they somehow don't deem us important enough to help out," he states in a sorrowful manner. "Still, there are several companies that go out of their way to make sure their artists are properly displayed and showcased."

Jazz is continuing to gain momentum, according to Sabin, partly due to the influx of younger listeners who are active record buyers.

Tapes and singles also account for sizable sales.

"About 65 percent of our total sales are in albums, while 15 percent are in singles and 20 percent in tapes," Sabin says. "Most buyers are as impressed with the prices as with the selection, since everything is sold at discount, with at least \$1 off list price."

**Letters To The Editor**

Dear Sir:

In your Feb. 15 issue, in your Inside Track column, there was mention of the group "Red-bone" being the first rock group to make an extensive tour of the Navajo Reservation.

I would like to bring to your attention that the American Indian rock group, XIT pronounced exit and meaning Crossing Of Indian Tribes, were not only the first group to tour the Navajo Reservation extensively, but virtually every reservation in American, including Alaska.

XIT has done many benefits for Indian organizations and are known as "The Musical Ambassadors Of The American Indian Movement."

XIT, formerly on Motown, and now in between labels, had two LP releases with "Plight Of The Redman" and "Silent Warrior." Both were hits in Europe, and the group toured Italy and France, and are planning a more extensive tour this summer.

I sincerely hope that you will provide us with space for our announcement, as it is very important to us as true Native Americans and not Hollywood Indians.

Tom Bee

**Cap Budget Line**

• Continued from page 3

same, but prefixes will be changed to SM or M, representing stereo and mono. All of the LPs will be available on 8-track, including several not available previously. Eight-track prefixes will be 8M and NA.

Dealer price is reported to be \$1.93 for LPs and \$2.63 for tape.

At United Artists, where some 20 disks were released recently at a \$4.98 list price under the "Very Best Of" banner, another 20 such disks at a similar price are expected to be issued by June 1.

And GRC expects to expand its new \$3.29 suggested retail price Elephant budget line.

**Copyrights**

• Continued from page 3

"arts and sciences" called for in the U.S. Constitution.

The Supreme Court has chosen to rule that cable TV transmission is not a "performance" and so not liable under the 1909 law. By refusing to rule on a photocopying case, it has let stand a decision permitting unlimited free use under the old law's fair use standard for libraries and schools—an issue still not resolved in the copyright revision terms.

Ms. Ringer also thinks it is time for performance rights for copyrighted recordings in the copyright reform. With her usual forthrightness, the registrar said she believes artists and producers of recordings "are creators, in my view—but the broadcasters would rather die than accept this."

Senate Copyrights subcommittee counsel Tom Brennan briefly outlined the program for Senate passage of its revision bill. Like Ms. Ringer, he appeared certain that the broadcaster-cable standoff would not in itself be able to kill a revision bill in the present climate.

When they were not battling each other, main targets of broadcaster and cable TV spokesmen were the Copyright Royalty Tribunal for reviewing rates; having to pay 85 percent of music licensors' revenues (broadcasters); and having to pay for re-transmissions of aired programming already cleared at the source (cable TV interests).

**ASCAP Fees**

• Continued from page 1

event suppliers are delinquent in payments.

The suppliers objected in principle to the new formula, claiming it was too cumbersome and would add to their expense of operation due to the need for complex bookkeeping procedures. But ASCAP held that they were underpaid under the old formula, and that the new procedure is more equitable by tying in payments to the number of listeners.

Suppliers, on the other hand, claimed that many passengers—as many as 50 to 75 percent—rent headsets to listen to movie sound rather than to music channels.

Another meeting between the parties to the negotiation is scheduled for March 24.

**Don't do it on  
Tuesday, Wednesday,  
Thursday, Friday  
or Saturday, and  
never on Sunday  
but...**



Discipline, says Neil Hubbard, has been good for KOKOMO. Certainly, five months in the Studio has made a great album

# Method and the one-take band

I MAY not be an economist but I know what broke is. So, I imagine the other nine don't have grass



Bluesology, Wynder K. Frogg, the Grease Band, and Juicy Lucy. Neil Hubbard knows that.

And there you have something of an object lesson in how to realise what might have seemed an impossible dream: it certainly is not an object lesson in how to make a swift killing as a marketing man with a guitar.

If I may now inject some blind prejudice, I'll say they deserve every ounce of luck and success they may get: of all the bands London has nurtured in the past couple of years (including Dr. Feelgood, who I love with an unhealthy passion) Kokomo is the one for me — both live and their album. *F* drool.

# ENGLAND'S HOTTEST NEW EXPORT: KOKOMO!

Kokomo—the ten-piece rock/jazz/r&b music machine that's been blitzing Britain on its way to the States. After two years of unqualified raves from the likes of *Melody Maker*, *Sounds*, *Record Mirror* and *New Musical Express*, Kokomo is headed for an American success story as well, to begin shortly with major U.S. appearances. The power behind it all is "Kokomo," their brand-new album that's already an English hit. Set to be even more smashing over here.

"Kokomo are the British band... Not only are they the band to soothe a worker's breast but they've managed to bring together the cream of British musicians, singers and writers into a band that sounds like it plays for love." — *Sounds*

"... A sound that was at times like a cornucopia of rhythm, yet always allows each instrument to keep its own identity... A delicious buzz." — *New Musical Express*

"Kokomo glitter with experienced talent and professional work as deliberate and professional as you'd expect from that sort of quality, and the three-voice vocal group added the final drive." — *Melody Maker*



# "KOKOMO" NEW ON COLUMBIA RECORDS AND TAPES.

## Five stars and a Nobel prize

'KOKOMO' (CBS 80670).

THE EVOLUTION has been interesting — both Kokomo as a band and of the musicians who joined together to form it. Arrival always seemed a band with plenty of musical strength and ideas, but without a path; the Grease Band, particularly the Spenner/Hubbard team, have long been among my favourite British musicians, but inclined to be erratic; Mel Collins, whilst not denying his talent, had never found a home both secure and wide enough, and tended to be an itinerant horn player jumping through other people's hoops; I felt much the same about Terry Stannard, though had Uncle Dog lasted I'm sure he'd have found it a good home. But Kokomo has provided the ideal base for a number of differing and

strong-minded musicians — it started off loose enough to attract them all, and together they have built it into a cohesive band that is still broad in scope. Inevitably they have been dubbed a White Soul Band and compared with the Average Whites: but where the AWB seem faithfully to follow the (admittedly wide) Atlantic tradition, Kokomo possess and use a much larger phrase book. What could have been their downfall has become their main strength: the juxtaposition of several sources and several heavy egos, the delicate balancing of five singers, five soloists and five songwriters in different permutations, could have been an unholy mess: as it turned out, it adds strength and variety to everything they touch. Alan Spenner's loping, beautifully phrased 'I'm Sorry Babe' sits quite happily along-

side Tony O'Malley's smoothly fluent 'So In Love', which leads naturally to Frank Collins' wailing high over a strong riff on 'Sweet Sugar Thing'; Caroline Franklin's 'Angel', with exquisite solo by Mel, sounds custom made for Paddy McHugh, and Neil Hubbard's 'Anytime' provides the band with a frame that demonstrates just how strong the alliance can be: Tony and Dyan Birch alternate verses to display the band's full voice spectrum, Terry and Jody Linscott (congas) complement each other perfectly, as do Neil and Jim Mullen on guitars, all of them combining to provide a rich, tight but flexible rhythm track that glows with vibrant but controlled energy. That's the key — no one holds back, but no one is trying to elbow to the front. Five stars and a Nobel prize. — Steve Peacock.



TOUR MANAGER'S nightmare: Jody Linscott, Jim Mullen, Paddy McHugh, Alan Spenner, Neil Hubbard, Terry Stannard, Tony O'Malley, Frank Collins and Dyan Birch.

# Wonder, Hamlich Dominate NARAS Awards

NEW YORK—To term the evening of March 1 the night that made America famous (with apologies to Harry Chapin) is no understatement. For it describes quite vividly the Recording Academy's Grammy award gala held both at the Americana Hotel and, on television, at the Uris Theater.

Hosted by Andy Williams, the 110-minute television show attracted both top recording stars as performers, winners and presenters, and the leaders of the industry for its audience. In all, some 2,000 turned out to honor its own in an evening full of standing ovations and black-tie color.

A total of 47 awards were presented, with Stevie Wonder and

Marvin Hamlich taking four each. Wonder won for Album of the Year, Best Pop Vocal Performance, Best r&b Vocal Performance, Male, and for Best r&b Song. Hamlich captured his for Song of the Year, Album of Best Original Score for a Motion Picture or a Television Special, Best Pop Instrumental Performance and for Best New Artist of the Year.

Another multiple winner was Olivia Newton-John, for Record of the Year and for Best Pop Vocal Performance, Female. Five new entries were voted into the NARAS Hall of Fame. These were: Artur Schnabel for Beethoven Piano Sonatas; Benny Goodman for "Carnegie Hall Jazz Concert"; Bunny Berigan for "I Can't Get Started"; Enrico Caruso for

"Vesti La Giubba" and Duke Ellington for "Mood Indigo."

Twelve awards were handed out during the television segment; 35 at the American Hotel. Pre-telecast ceremonies were also held in Los Angeles and San Francisco. Complete winners and categories are as follows:

In Los Angeles, over 700 attended a dinner at the Beverly Wilshire where a number of winners picked up Grammys. They included Marilyn and Alan Bergman for Song Of The Year and Album Of Best Original Score For a Motion Picture Or Television Special, Sebastian Cabot and Paul Winchell for Best Children's Recording and Rory Guy of Angel for Best Classical Album Notes.

## RECORD OF THE YEAR (Grammys to the Artist and A&R Producer):

**I HONESTLY LOVE YOU**—Olivia Newton-John; A&R Producer: John Farrar (MCA)

## ALBUM OF THE YEAR (Grammys to the Artist and A&R Producer):

**FULLFILLINGNESS' FIRST FINALE**—Stevie Wonder; A&R Producer: Stevie Wonder (Tamla/Motown)

## SONG OF THE YEAR (A Songwriter's Award):

**THE WAY WE WERE**—Songwriters: Marilyn & Alan Bergman, Marvin Hamlich

## BEST NEW ARTIST OF THE YEAR:

**Marvin Hamlich** (MCA)

## BEST INSTRUMENTAL ARRANGEMENT (An Arranger's Award):

**THRESHOLD**—Pat Williams; Arranger: Pat Williams (Capitol)

## BEST ARRANGEMENT ACCOMPANYING VOCALISTS (An Arranger's Award):

**DOWN TO YOU**—Joni Mitchell; Arrangers: Joni Mitchell & Tom Scott (Asylum)

## BEST ENGINEERED RECORDING (NON-CLASSICAL) (An Engineer's Award):

**BAND ON THE RUN**—Paul McCartney & Wings; Engineer: Geoff Emerick (Album) (Apple/Capitol)

## BEST ALBUM PACKAGE (Grammy to Art Director):

**COME & GONE**—Mason Proffit; Art Directors: Ed Thrasher & Christopher Whorf (Warner Bros.)

## BEST ALBUM NOTES (An Annotator's Award) (A Tie):

**FOR THE LAST TIME**—Bob Wills and His Texas Playboys; Annotator: Charles R. Townsend (United Artists)  
**THE HAWK FLIES**—Coleman Hawkins; Annotator: Dan Morgenstern (Milestone)

## BEST PRODUCER OF THE YEAR (A Producer's Award):

**THOM BELL**

## BEST JAZZ PERFORMANCE BY A SOLOIST:

**FIRST RECORDINGS!**—Charlie Parker (Album) (Onyx)

## BEST JAZZ PERFORMANCE BY A GROUP:

**THE TRIO**—Oscar Peterson, Joe Pass, Niels Pedersen (Pablo)

## BEST JAZZ PERFORMANCE BY A BIG BAND:

**THUNDERING HERD**—Woody Herman (Fantasy)

## BEST POP VOCAL PERFORMANCE, FEMALE:

**I HONESTLY LOVE YOU**—Olivia Newton-John (Single) (MCA)

## BEST POP VOCAL PERFORMANCE, MALE:

**FULLFILLINGNESS' FIRST FINALE**—Stevie Wonder (Album) (Tamla/Motown)

## BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS:

**BAND ON THE RUN**—Paul McCartney & Wings (Single) (Apple/Capitol)

## BEST POP INSTRUMENTAL PERFORMANCE:

**THE ENTERTAINER**—Marvin Hamlich (Single) (MCA)

## BEST RHYTHM & BLUES VOCAL PERFORMANCE, FEMALE:

**AIN'T NOTHING LIKE THE REAL THING**—Aretha Franklin (Single) (Atlantic)

## BEST RHYTHM & BLUES VOCAL PERFORMANCE, MALE:

**BOGGIE ON REGGAE WOMAN**—Stevie Wonder (Track) (Tamla/Motown)

## BEST RHYTHM & BLUES VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS:

**TELL ME SOMETHING GOOD**—Rufus (ABC)

## BEST RHYTHM & BLUES INSTRUMENTAL PERFORMANCE:

**TSOP (The Sound of Philadelphia)**—MFSB (Single) (Philadelphia Int'l./Epic)

## BEST RHYTHM & BLUES SONG (A Songwriter's Award):

**LIVING FOR THE CITY**—Songwriter: Stevie Wonder

## BEST SOUL GOSPEL PERFORMANCE:

**IN THE GHETTO**—James Cleveland and the Southern California Community Choir (Album) (Savoy)

## BEST COUNTRY VOCAL PERFORMANCE, FEMALE:

**LOVE SONG**—Anne Murray (Album) (Capitol)

## BEST COUNTRY VOCAL PERFORMANCE, MALE:

**PLEASE DON'T TELL ME HOW THE STORY ENDS**—Ronnie Milsap (Single) (RCA)

## BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP:

**FAIRYTALE**—The Pointer Sisters (Track) (Blue Thumb)

## BEST COUNTRY INSTRUMENTAL PERFORMANCE:

**THE ATKINS-TRAVIS TRAVELING SHOW**—Chet Atkins & Merle Travis (Album) (RCA)

## BEST COUNTRY SONG (A Songwriter's Award):

**A VERY SPECIAL LOVE SONG**—Songwriters: Norris Wilson & Billy Sherrill

## BEST INSPIRATIONAL PERFORMANCE (NON-CLASSICAL):

**HOW GREAT THOU ART**—Elvis Presley (Track) (RCA)

## BEST GOSPEL PERFORMANCE (OTHER THAN SOUL GOSPEL):

**THE BAPTISM OF JESSE TAYLOR**—Oak Ridge Boys (Single) (Columbia)

## BEST ETHNIC OR TRADITIONAL RECORDING (INCLUDING TRADITIONAL BLUES AND PURE FOLK):

**TWO DAYS IN NOVEMBER**—Doc & Merle Watson (United Artists)

## BEST RECORDING FOR CHILDREN:

**WINNIE THE POOH & TIGGER TOO**—Sebastian Cabot, Sterling Holloway, Paul Winchell (Disneyland)

## BEST COMEDY RECORDING:

**THAT NIGGER'S CRAZY**—Richard Pryor (Pardee/Stax)

## BEST SPOKEN WORD RECORDING:

**GOOD EVENING**—Peter Cook & Dudley Moore (Album) (Island)

## BEST INSTRUMENTAL COMPOSITION (A Composer's Award):

**TUBULAR BELLS (THEME FROM "THE EXORCIST")**—Composer: Mike Oldfield

## ALBUM OF BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL (A Composer's Award):

**THE WAY WE WERE**—Composers: Marvin Hamlich, Alan & Marilyn Bergman (Columbia)

## BEST SCORE FROM THE ORIGINAL CAST SHOW ALBUM (Grammys to the Composer and A&R Producers):

**RAISIN**—Composers: Judd Woldin & Robert Brittan; A&R Producer: Thomas Z. Shepard (Columbia)

## ALBUM OF THE YEAR, CLASSICAL (Grammys to the Artist and Producer):

**BERLIOZ: SYMPHONIE FANTASTIQUE**—Georg Solti Conducting Chicago Symphony; Producer: David Harvey (London)

## BEST CLASSICAL PERFORMANCE—ORCHESTRA (A Conductor's Award)

**BERLIOZ: SYMPHONIE FANTASTIQUE**—Georg Solti Conducting Chicago Symphony (London)

## BEST OPERA RECORDING (Grammys to the Conductor and Producer):

**PUCCINI: LA BOHEME**—Conductor: Georg Solti; Producer: Richard Mohr (RCA)

## BEST CHORAL PERFORMANCE, CLASSICAL (OTHER THAN OPERA) (Grammys to the Conductor and Choral Director):

**BERLIOZ: THE DAMNATION OF FAUST**—Conductor: Colin Davis (Philips)

## BEST CHAMBER MUSIC PERFORMANCE:

**BRAHMS & SCHUMANN TRIOS**—Artur Schnabel, Henryk Szeryng & Pierre Fournier (RCA)

## BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA):

**SHOSTAKOVICH: VIOLIN CONCERTO NO. 1**—David Oistrakh (Angel)

## BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA):

**ALBENIZ: IBERIA**—Alicia de Larrocha (London)

## BEST CLASSICAL VOCAL SOLOIST PERFORMANCE:

**LEONTYNE PRICE SINGS RICHARD STRAUSS**—Leontyne Price (RCA)

## BEST ALBUM NOTES—CLASSICAL (An Annotator's Award):

**THE CLASSIC ERICH WOLFGANG KORNGOLD**—Annotator: Rory Guy (Angel)

## BEST ENGINEERED RECORDING—CLASSICAL (An Engineer's Award):

**BERLIOZ: SYMPHONIE FANTASTIQUE**—Engineer: Kenneth Wilkinson (London)

## Fox Staffers Monitor TV

• Continued from page 4

bling TV packages from more than one production source has also contributed to the difficulty of insuring that all royalty obligations are met, Berman says. It used to be easier, he notes, when most sets were put together from a single record company catalog. But this is no longer the dominant practice.

The original manufacturer who took out the license with the agency remaining liable for mechanical payments, but Berman has found that some need to be reminded that royalties are also due for TV sales.

An important source of new package information are the independent

TV stations across the country, Berman says. These very often contact the Fox agency to learn if local promoters are offering legitimate product.

In a case in New York some years back a local station was held liable for pirate product sold over its facilities, and caution has been the guide since. The National Assn. of Broadcasters has in the past urged local stations to check out doubtful promotions with the agency.

In some cases, says Berman, actual pirated sets are uncovered by this informational pipeline, and the details passed on to appropriate facilities for action.

## 10 Youngsters Earn Scholarships

LOS ANGELES—Ten scholarships were announced at last week's NARM. The scholarships and their recipients: the Leonard Goldenson: John McKenzie (whose mother is with RCA in Indianapolis); Jim Croce: Michelle Simonelli (father with Disco in Everett, Mass.); Capitol: Susan Milynarski (father with Hit Records of Chicago); Goddard Lieberman: Mark Nailor (father with D&H Distributing, Harrisburgh, Pa.); Arista: Julia Ripa (mother with BASF, Bedford, Mass.); WEA: Dorothy Cohn (father with Apex Records, Rahway, N.J.); RCA: Grace Hamone (mother with Columbia Records, Santa Maria, Calif.); David Edelman: Kimberly Nieman (father with Hamilton Fixtures, of Hamilton, Ohio); Miriam Chotin: Tina Alexander (father with Alta Distributing Phoenix); MCA:

Marc Gordon (both parents with Columbia, Terre Haute, Ind.).

This is the ninth year that NARM members have provided collegiate funding to outstanding scholastic youngsters. UA's Paul Anka capped the evening with an outstanding performance.

## Raid Fla. Distrib, Nab 33,000 Tapes

WEST HOLLYWOOD, Fla.—Gale Distributors here was raided by local police, who seized 33,000 allegedly pirated tapes and a number of boxes of sleeves and labels with an estimated value of \$65,000.

Firm was charged with six counts of violating the state's antipiracy statute and with one count of violating the state law on false or misleading advertising.

## 40% Disks 'Q,' Say RCA, Columbia

LOS ANGELES—RCA says 40 percent of its product this year will be in 4-channel. CBS says an equal amount is 4-channel. RCA says its new direct mail Quadraphonic Record And Tape Club is designed to stimulate consumers. Label president Ken Glancy says he wishes there was a more active home market. CBS' vice president Bruce Lundvall says there are 200 titles in its quad catalog.

UA, which hasn't entered the 4-channel field, feels, according to its new president Al Teller, that the industry needs a compatible system. Dave Rothfield, Korvette's vice president, says that the confusion over matrix or discrete is the fault of the manufacturers. "What we should be selling is 4-channel and not the different systems," he believes. All these comments emerged during last week's NARM.

Barry Goody of Sam Goody in New York, a store which has a quad demonstration room in one of its locations, called the first several years of quad's availability "disastrous." There's a tremendous amount of dumps in the hardgoods field he added, which is prompting some consumer interest. He feels the quad market will remain "quiet" for the next two-three years.

## NARM Question: Do Racks Control 80% Disk Sales?

LOS ANGELES—If 80 percent of record industry distribution is controlled by racks, Larry Uttal, Private Stock's president, is truly concerned.

He doesn't want the industry controlled by one facet, he strongly said during a NARM "Meet The Press" panel. "We'd better start expanding the marketplace," he said, adding if this figure is correct, "it's a little scary."

David Lieberman, president of Lieberman Enterprises, responded that the record companies helped create the racks to expand the number of retail outlets selling disks. "It's not one segment having a great deal of power," Lieberman said. "It's a tool for greater marketing."

Russ Solomon, head of the Tower Records operation, chooses to differ with that 80 percent figure. "I'm convinced in California over 50 percent of the record business is retail, which includes retail stores operated by racks and that's a small percentage," he said. "In the Western region the figure is 40 percent retail and rising. The most important thing is that it's rising."

Where does Solomon get his statistics? From WEA and Columbia, he answers.

Ralph Kaffel, Fantasy president, says the bulk of his jazz oriented product is sold by his distributors to retail accounts. "Around 80 percent of jazz product goes to retail accounts," says Jack Lewerke of Record Merchandising which handles the Fantasy/Prestige/Milestone lines.

Solomon says the rack growth has peaked and he sees the free-standing retail operation in the spotlight now. "It's been coming for five years," he says.

The 7-11 chain in the West and Southwest which is racked by ABC, has not proven to be a good record outlet, Solomon says.

"The record companies don't want to face reality," he continues, "because it'll be a lot more expensive to service a guy with 20 stores."

## Elephant Label Bared By GRC

ATLANTA—General Recording Corp. has founded a new label, Elephant.

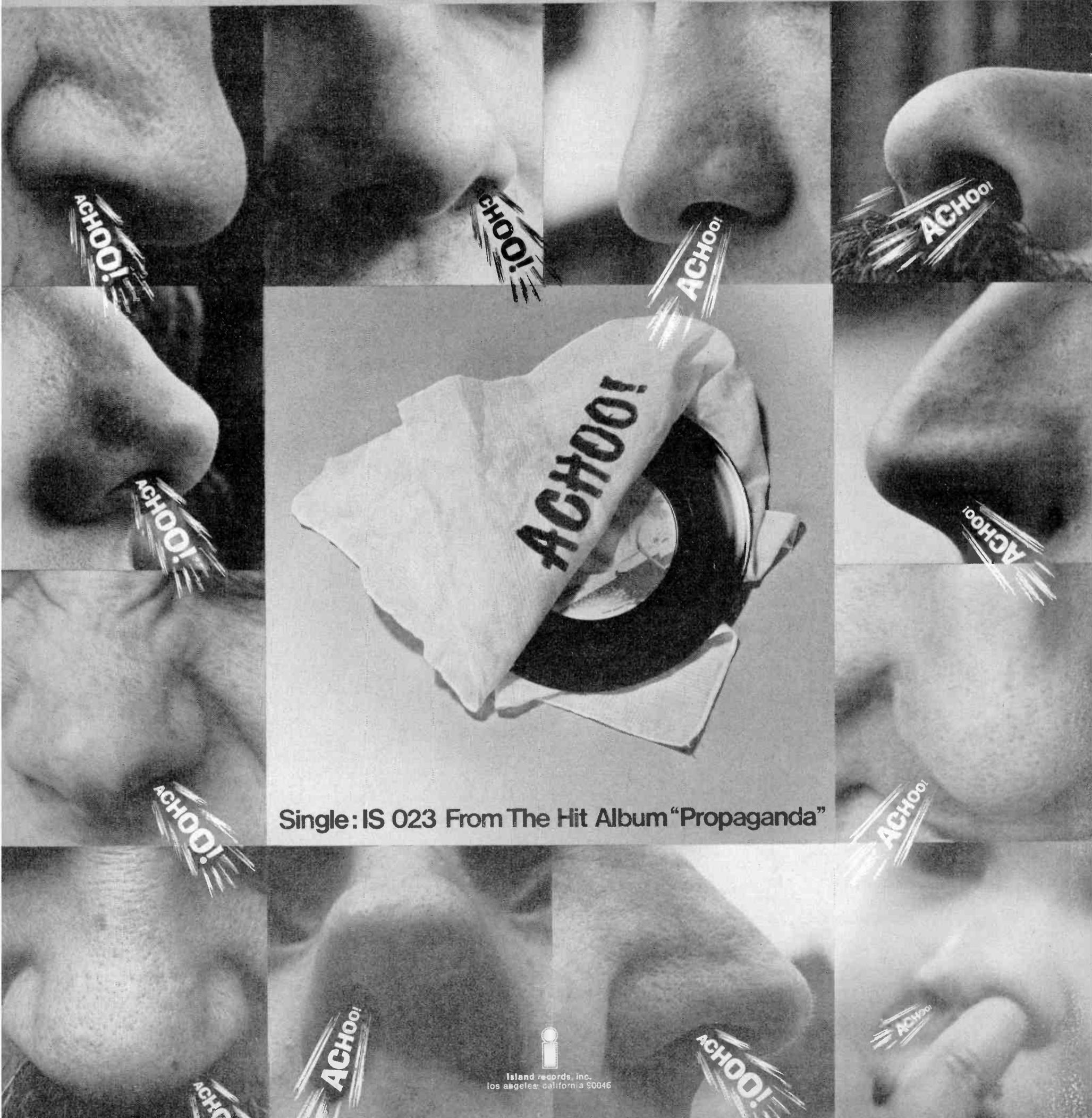
Included in the first release this month is an album featuring the finest big band in Australia, the Daly-Wilson Orchestra, co-directed by drummer Warren Daly and trombonist Ed Wilson.

Unlike the old bands, Daly-Wilson feature electronic guitars and electronic keyboards. It is possible, reports Bob Harrington, vice president and general manager of GRC, that the entire aggregation will be brought to the U.S. later this year.

Also on the initial release is the Festival Strings' package of hits by the Carpenters and an Australian original cast version of "The Rocky Horror Show."

A new logo for Elephant has been designed by Ruby Mazur, creative services director.

*snif snif* **BY POPULAR** *achoo hack achoo*  
**DEMAND** *snif honk achoo hack* **"ACHOO"**  
**IS A SMASH BY** *snif snif* **SPARKS** *cough*  
*snif hack honk cough snif snif achoo achoo!*



Single: IS 023 From The Hit Album "Propaganda"

  
Island records, inc.  
los angeles, california 90046

# Block Booking For New England Firmed

• Continued from page 3

Artists working the circuit will be paid a minimum of \$750 a night and 60 percent of the gate after double the guarantee has been taken in by the clubs' boxoffice. Waters' dates range in guarantee from \$750 a night (two shows) to \$3,000 a night.

Club owners will always retain the right to refuse to book an act, but it's not expected to happen often, says Mayo. He sees constant communication between the circuit's members as a guideline for what acts would be acceptable to at least a majority of the clubs.

In another innovative move, opening acts will also be supplied to the circuit by the clubs themselves. Each location will pick what they consider to be the two best local bands in their area and arrange for

them to tour with headline acts. The opening acts will be offered \$150 to \$300 for 2-3 nights' work.

Mayo, who will be handing most of the booking arrangements for the circuit himself, says that the clubs are not looking to circumvent booking agents. But, he adds, if the agents can't work within the framework of the circuit, the owners will seriously consider dealing directly with artist managers. Two agencies present at the meeting were Lordly & Dane and Creative Talents Assoc.

In addition to the four clubs Waters will be playing, circuit membership at present includes such spots as the Great Riot Alley, Lenox, Mass.; the Brass Rail, Buffalo, N.Y.; the Tobacco Shed, Whately, Mass.; My Father's Place, Long Island; The Sting, Burlington, Vt.; the Shaboo, Willimantic, Conn., and the Red Rail, Manuet, N.Y.

While negotiations are not complete on a number of artists to follow Waters on the circuit, Mayo says the circuit is actively soliciting such acts as Melissa Manchester, James Cotton, Aztec Two Step and Chic Corea, among others.



UA photo  
Odia Coates: Paul Anka's protege gets into the spotlight.

# Talent BASS Gets Graham Concerts

SAN FRANCISCO—Jerry Seltzer's Bay Area Seating Service went into direct competition with Ticketron in this region last month and has won the Bill Graham concert account of some 500,000 annual tickets.

Seltzer was not a big fan of Ticketron when he headed the Roller Derby. Setting up his own computer ticket service for the San Francisco area cost \$500,000, largely for use of a central computer, a standby and 25 field terminals.

BASS is in the black this month with some 5,000 daily ticket sales. The break-even point was 3,500 tickets daily.

This new company is Ticketron's first direct challenge although, as reported in Billboard March 8, New York-based rock promoter Howard Stein is now distributing his concert tickets independently, due to a dispute with Ticketron over losses in a series of Eric Clapton dates they coproduced with him.

Seltzer's ticketing concept is in-depth community service. He issues a publicity newsletter of coming attractions, arranges tie-in advertising and has recruited new computer ticket clients such as the Boarding House nitery and the local edition of Laserium planetarium light shows.

An example of BASS tie-ins is a Pacific Stereo ad that included a plug for an upcoming concert and ticket availability at all the store locations, thus attracting more potential stereo buyers into the stores for tickets.

# New On The Charts



Mercury photo

SUSAN JACKS  
"You're A Part Of Me"—96

Terry Jacks burst out of the Poppy Family with his version of the Rod McKuen-Jacques Brel "Seasons In The Sun" and now it's Susan Jacks' solo debut on the Hot 100 with a soft, pretty ballad in the classy Olivia Newton-John vein, "You're A Part Of Me," her first release on Mercury.

Susan is based in Vancouver and managed by Ray Pettinger. She sang lead on the Poppy hits "Which Way You Goin', Billy," "That's Where I Went Wrong" and "Where Evil Grows." Although her distinctive voice has not been heard on U.S. disks for several years, she has rarely been off the Canadian charts.

# Troub's Weston Now Part Of Denver Club

By NAT FREEDLAND

LOS ANGELES—In a unique transcontinental nitery partnership, Troubadour owner Doug Weston here is now sharing in the operation of Denver's top contemporary music showroom, Chuck Morris's Ebbets Field.

Weston will supervise the talent booking of Ebbets Field and make regular trips to Denver to consult on the club's physical management. All advertising for the club is now billing it "Doug Weston & Chuck Morris's Ebbets Field."

approval. The Troubadour founder sees the Denver partnership as first phase in a western club circuit with himself coordinating the artist booking.

I want to go into partnership with a club in San Francisco and possibly one in San Diego," says Weston. "I think the advantages to artists and record labels as well as clubs should be obvious, with a unified talent buying office for the basic Western club route." Weston's



Bob Ferbach photo

DENVER IMPRESARIO—(From left) Chuck Morris, owner of Denver nitery Ebbets Fields, with artists Gene Clark and Tom Waits after an SRO engagement, and club manager Lefty Colorado.

Morris bought out his former partner, Denver-based concert promoter Barry Fey. He spent January and February living at Weston's home in West Hollywood.

Morris says, "I'm finding it much easier to book talent for my club out of Los Angeles. I'll probably spend half of each month here. I can do it because I have excellent associates running Ebbets for me on a day to day basis, manager Lefty Colorado and my assistant Jane Covner."

Weston will not put any act into the Denver nitery without Morris's

"school" is also open to other club owners.

As for Morris's optimism about his new thousand-mile partnership, he says, "I thought I knew a lot about running clubs in the six years since I left Univ. of Colorado grad school. But Doug's 18 years in the business have given him a knowledge far beyond anything I imagined possible. My time with him has been invaluable to me as a nightclub man; my whole operation is at least 50 percent more efficient already."

(Continued on page 33)

# Italian Rock Groups Face Problems Unknown In U.S.

LOS ANGELES — American rockers who think they've got problems breaking in ought to thank their lucky stars they're not Italians, according to Italy's first internationally successful group, Premiata Forneria Marconi.

"Rock just isn't programmed on Italian radio or television, which is all state-owned," says violinist-flutist Mauro Pagani, who is one of PFM's main English speakers along with keyboardist Flavio Premoli. "It's almost impossible for a new Italian band to get a hearing. Clubs can't risk booking groups without any track records because their operating margins are so tight."

"The media don't care about rock," says Premoli. "We did a free concert for 50,000 in Milan that went off beautifully and all the Italian newspapers wrote about was that seven kids were busted for drugs."

Premiata Forneria Marconi translates to Marconi's Famous Bakery and is generally simply referred to as PFM. The core of the group got together in 1968 and had some bubblegum record success under the title of Quelli.

Then they became the busiest pop session band in Milan's studios, decided they wanted to be a progressive album act and assembled their present five members.

For two years, PFM was the opening act for practically every major foreign rock star who toured Italy. They were billed with Jethro Tull, Chicago, Deep Purple, Yes and the

Faces, among others. This exposure was what broke the Italian rock bottleneck and shot PFM's first album to the top of the Italian charts with 90,000 sales 15 days after release.

Signed to Emerson, Lake & Palmer's Manticore label for U.S. release, the first PFM stateside album did a respectable 45,000 without a tour by the group. U.K. writer-producer Peter Sinfield provides the English lyrics.

Now they have completed their first U.S. tour with glowing notices overall for their classically influenced avant-garde rock. They're already big attractions through much of Europe and intend to remain active on the road until fully accepted.

"There are lots of fine young Ital-

(Continued on page 34)

# Signings

The Philly Devotions to Columbia Records. ... The Hotel Orchestra to ATV Records. ... Mac Davis re-signs to Columbia Records. ... Singer-songwriter Mark James to Mercury Records. ... The Association to RCA Records. ... Former David Bromberg band members Lyndon Hardy and Jay Ungar to Philo Records. ... Poodles to April Music U.K. ... Folksinger Tom Mitchell to Philo Records. ... Spanish group Barrabas to ATCO Records.

Limmie & the Family Cookin' to Avco for North America and Phonogram oversea worldwide. ... Jeff Finer and Harry Shannon to ATV Music as writers.

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## Talent In Action

**ROD STEWART AND FACES  
BLUE OYSTER CULT***Madison Square Garden, New York*

Rod Stewart has called this American tour a "turning point for the Faces." It was difficult to

tell, Feb. 24, whether any corners have been turned, but Stewart and Faces played to a full house and put on a long and exciting show with very few flaws.

First of all there was Stewart: tall and slender in a yellow satin suit, strutting across stage

swinging the mikestand over and around his head and, of course, the raspy voice. It's not a voice with great range or shading, but it works just fine for him. Stewart has the ability to take practically anyone's song and turn it into one of his own. His treatment of two Sam Cooke num-

bers, "Bring It On Home To Me" and "You Send Me," the latter featuring a live string section, came off very successfully.

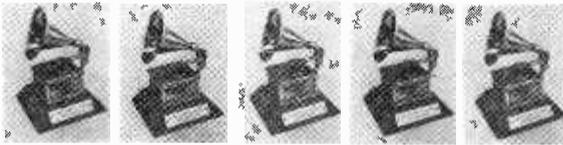
There was also the rich and powerful guitar of Ron Wood, the man who really makes Faces work musically. He is such a dynamo that he fre-

quently blows the other Faces out of the picture.

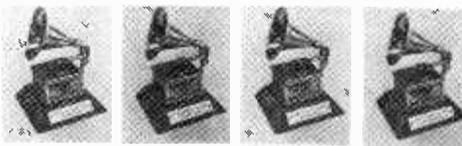
Faces standards such as "Stay With Me," "Sweet Little Rock 'N' Roller," and "Maggie May" were performed, as well as two cuts from Ron Wood's solo album. More noteworthy, however, were the renditions of the Stones' "All Over Now," the Temptations' "Losing You" and the tremendous show-closer, another Cooke tune, "Twisting The Night Away." The only real disappointment of the evening was Faces' failure to do an encore, but in light of a show that lasted over an hour and a half I suppose that they can be forgiven.

Opening the show was the Blue Oyster Cult, another in a long line of black leather/heavy metal groups. Cult did not come up with anything new, but they did their job adequately and had a great blitzkreig finale. **LAWRENCE FROST**

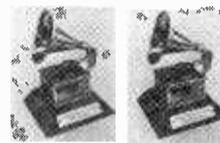
Stevie Wonder won



Marvin Hamlisch won



Marilyn and Alan Bergman won



Woody Herman won



Ronnie Milsap won



Mike Oldfield won



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**AVERAGE WHITE BAND  
REVELATION***Avery Fischer Hall, New York*

The Average White Band which came into New York for its first major gig, has a headline attraction with a new name, AWB; a new drummer (Steve Ferrone), and a new maturity. The reason for the new name is obvious as the band is no longer all white (Ferrone is black) and judging from the March 3 performance they can hardly be considered average.

Unlike many other groups, maturity and success has come to AWB at exactly the same time. The band members are now sure, steady performers who exude the confidence that comes with acceptance. The addition of Ferrone is an obvious plus as he shows a great deal of style in his solid funky drumming. Also standing out was the alto sax work of Roger Ball which can only be described as phenomenal.

The band was consistently fine and funky and totally devoid of flash or hype. The highlight of the evening came when AWB performed an encore with the master of soul drumming, Bernard Purdie.

AWB is a group that has come of age at just the right time and hopefully it can maintain this peak and provide the world with more good music for some time to come.

Revelation is four-man vocal group that was added to the show at the last minute. They had to throw together a band but any band that includes the aforementioned Mr. Purdie can't be all bad. Fortunately Revelation was more than worthy of such fine support. All four group members have strong voices and they create very different types of harmonies. Perhaps the most refreshing characteristic of the group is that they manage to sing their progressive soul tunes without the elaborate choreography and wardrobe that most of their contemporaries find necessary. This alone makes Revelation unique.

**ROBERT FORD****MERLE HAGGARD  
SILVERCREEK***Hag's Place, Los Angeles*

The long awaited opening of Hag's Place finally happened Feb. 28 with the headliner none other than the club's famous namesake.

Haggard never puts on a poor show, but at times he seems to coast somewhat, running through his material skillfully but not over-enthusiastically. This seemed to be the case opening night, as the artist moved through a variety of his countless hits as well as indulging in some excellent Bob Wills type country swing. Haggard may not have played in a reasonably small club like this one for some time, and this may have been one reason for his rather quiet presentation. Still, it is difficult to find real fault with anyone who is as obviously good as is Haggard. The mere fact that everyone expects him to be outstanding everytime out is a hard reputation to live up to, and when he is good rather than great, it appears that he has given a subpar performance. That is not the inference made here, for Haggard is one of the true superstars of music today.

The Strangers, Haggard's fine band, sounded as tight as they ever have, particularly on the swing numbers. With at least four strong soloists, the group is a show in itself.

Silvercreek opened the evening with a pleasant country rock set. The group will be the house band. As for the club itself, there is a steady lineup of talent set and it looks as if it will be around for some time. **BOB KIRSCH**

**"GOODTIME CHARLEY"***Palace Theater, New York*

A musical about Joan of Arc has an inborn quality of fatality. The heroine dies at the stake. It's quite a burden to overcome, especially if the

*(Continued on page 34)*

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# ARETHA

# Entwistle: Cat Who May Be Hyperactive

By BOB KIRSCH

LOS ANGELES—What super-group member is currently on the road singing original versions of '50s-flavored rock, has a personal goal of making bass guitar acceptable as a lead instrument, is working on four careers at the same time and credits his family and horror comics for his famous black sense of humor?

The answer to all of the above is John Entwistle, bass player of the Who, generally recognized as one of the three or four most successful rock bands in the world.

All of the members have worked on various solo projects over the years, but Entwistle has been most prolific (four LPs) and is the first to tour as a solo.

"The Who have never worked

enough for me," he says. "I like playing concerts. I like going on the road and I like to be able to play a lot of my own material.

"What I'm doing with these oldie types of songs," he continues, "is basically playing the music I never got to play. In England you start working in pubs and you do the top 20 of the day, which is what the Who did. So I never got to play the old rock."

Entwistle's first two LPs were more in the contemporary rock vein, but with his third LP, "Rigor Mortis," he began penning tunes centered around old rock and mixing them with standards. The current set, "Ox," is all original and is considered by Entwistle a mix of tributes and parodies, the music being the tribute and the words and parody. "I'd never be so pretentious as to say I'm writing serious words," he says. "I like funny words.

"The whole oldies thing is a kind of experiment," he adds. "I thought I'd take myself back in time and imagine I was writing in the '50s. Then I'd try to update it as I went along, album by album, and work my way back to the present. The band is getting so much better, though, that the next LP will be a bit more up to date."

Entwistle admits the tour has enjoyed a kind of built-in acceptance because of his position with the Who. "We didn't exactly have to fight our way to the top," he smiles, "but again, people still think of me as the Who's bassist and they really don't know what to expect. They



MCA photo

**John Entwistle: Who bassist's solo product is influenced by rock oldies and horror comics.**

seem to like it anyway, even though they're not getting 'Magic Bus.'"

While the current album is selling well, Entwistle is also working on what he calls his real solo LP, a set without Ox behind him. He's also writing a book, getting set to go back in the studio with the Who (who will tour again as soon as an LP is finished) and is playing bass on friends' sessions.

"Doing things on our own has probably helped the group stay together," he says. "In the early days, the only obvious way to do your own thing seemed to leave the band. I think I did it the hard way, by staying with the group and still going out on my own and I think that set kind of a precedent for all of us. The Who still comes first, but we're all free to do other things."

Entwistle is concentrating on oldies at the moment "because I play a lot of old rock records at home and there's never enough. I get frustrated, and I feel other people must, too. As for the humor in the songs, my family has a very sick sort of English sense of humor and I've always read horror comics. I now have a complete set of 'Creepy Comics.'"

On the musical situation in England at the moment, Entwistle says he doesn't like it "because you're not selling a group now, you're selling a song. In England they find a hit formula and stick to it. All the songs make the charts but they all sound alike. Unless the best musicians begin changing completely, I don't see anything new coming."

Entwistle says his big goal now "is to get the bass accepted as a lead instrument. I take leads on stage, and it can be done well. I've always played bass, unlike many bassists who start with guitar. I used to go to the guitar shop when I was younger and I realized there weren't many bass players around, so I'd stand a better chance with that."

As for the future, Entwistle will go into the studios with the Who again soon and will be doing "some writing with the Who rather than myself in mind. There's no conflict with Pete (Townshend). He writes solely for the band and I write mainly for myself."

And he will continue to stand like a statue on stage. "I always thought we'd look like lunatics if we all

## New On The Charts

JIM GILSTRAP  
"Swing Your Daddy"

The Texas-born Chelsea artist has had good luck at auditions. He started his singing career in 1968 while working at the post office when he accompanied a lady friend to tryouts for the Doodletown Pipers. She didn't get hired but Gilstrap did, and then he did a stint with Stevie Wonder.

It was also an audition with the Wes Farrell Organization for an artist to sing writer-producer Kenny Nolan's "Swing Your Daddy" that got Gilstrap on the Hot 100 with his solo disk debut. Gilstrap had the flu at the tryout but his soaring falsetto tenor must have come through just fine anyway.

"Swing" is a happy mid-tempo soul crossover ballad with strong disco potential and Gilstrap may have to stop thinking of himself primarily as a songwriter and producer for the next few years. He gave up pro basketball ambitions in favor of music.

jumped around," he says, "and besides, someone has to play. But I once got very paranoid because the kids weren't screaming my name. One night I had a few drinks and came onstage moving and they started screaming my name. So I thought, Okay, I'll go back to standing still. They scream at anything that moves."

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BY CAT STEVENS

## New On The Charts



ABC photo

### ACE "How Long" ★

Sounding a bit like a cross between the Eagles and the Average White Band, ACE looks like it is about to repeat its huge British chart success with "How Long" stateside. The soulful rock quintet got together in 1973 and soon achieved popularity far beyond their original modest goal of success on the pub circuit. Each member is solidly experienced in a number of previous English groups.

"How Long" is from their first recording session for Ian Ralfin's new U.K. label, Anchor. The song combines sweet acoustic-style vocal harmonies with the finger-popping syncopations of the new English adaptation of soul disco. Brian Lane Management is their London manager. Stateside booking is by Premier Talent and John Morris of the Palisades N.Y. Red Barn is U.S. management rep.

## Weston Partner In Denver

• Continued from page 28

In immediate practical terms, Ebbets Field is now getting from each headliner one option for a return appearance at the club or a Denver concert. And the standard Ebbets headliner gate percentage has been dropped from 60 percent to 50 percent.

"Chuck needed that extra per-

centage to stay alive and the agents will just have to understand how serious the situation was," says Weston. "The Ebbets operating margin was far too tight, leaving very little profit even in a sold-out week."

In the future, the partners hope to move the club to a larger facility that will hold up to double the current Ebbets Field 250 capacity.

## About That LP Cover . . . Cohen Welcomes New One

By JACK McDONOUGH

SAN FRANCISCO—Leonard Cohen, who in the 60s delineated in his novels, poems and songs the mystical edge of revolutionary consciousness, is back out on the road after a layoff of almost four years, accompanied mostly by musicians who played on his new Columbia album. "New Skin For The Old Ceremony." The include arranger-producer John Lissauer on keyboards and horns, Jeff Layton on various string instruments, John Miller on bass, and vocalists Emily Bindinger and Erin Dickens.

Cohen has already done 38 dates in Europe, including a mammoth festival date in Paris. He then did Eastern U.S. dates, taking a week off before attacking the Western swing which bring him through Berkeley, Los Angeles, San Diego, Albuquerque and other sites.

There is still an audience out there, it seems, for Cohen's somber delivery and the passionate and difficult metaphysics of his lines. He reports that the concerts, generally in halls of 3,000-3,500, "have pretty well sold out," although the album is not making any dents in the charts. "I don't know why it's not selling so well here," said Cohen. "It's a big chart album in Europe. But then my U.S. sales have always been horizontal rather than vertical, stretching out over long periods of time."

He did cite packaging as a possible problem. The European cover is a 16th Century drawing of two crowned and naked angels embrac-

ing as they lie suspended in the clouds. It was thought too racy for these shores and the initial shipment from Columbia carried a rather dour pose of Cohen on the front. Now it has been decided to use the European cover here for the follow-up shipments, which have already begun.

Cohen said that his motivation for going back out was that "I had some new songs and a new band to play them with." But then he continued. "When you discuss these things you threaten their existence. For a performer it's extremely risky, extremely bad luck to talk about those mechanisms of why he performs. It would be like if I asked you very carefully about how you make love."

Cohen lives in his native Montreal although he also maintains a home on the Greek island of Hydra, where he has spent lots of time in the past.

Cohen some years ago had claimed to have had "something in common with the beatniks, even more things with the hippies. The next thing may be even closer to where I am." He thinks it has turned out that way.

"Nothing at all succeeded the hippies," he says. That's what's beautiful about it. There are no definitions possible now.

"It's a condition I find easier to operate in. When people really don't know who they are, they start getting in contact with more elements of their nature and are easier to approach."



CBS photo

Leonard Cohen: his cult still fills smaller concert halls in the U.S. and in Europe he's a major attraction.

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## Talent In Action

• Continued from page 30

play also relies on comedy, or more accurately farce, to help give the vehicle its lighthearted tone.

Faced with such opposing requirements, "Goodtime Charley," the musical comedy which opened here March 3, wavers as it tries to tickle the funny bone and to pull at the heart at the same time. Unfortunately, it succeeds at neither. Uncertainty makes it flounder in a sea of lost desires and hopeless wanderings.

Even a strong effort by Joel Grey as the Dauphin attempting to rid himself of his waifishness, some stylish settings, and fine performances by most of the large cast, fail to bring the play to life.

The music has no punch, no appeal, and is suited better for television or for background music in a B-rated picture. The lyrics are strained to the tearing point.

Whatever bright spots there are in the musical are supplied by Grey. Although he seems to know the weight is on him, he manages to act and to sing with verve and the mischievous twinkle in his eyes and in his dancing keep gleaming.

It's a pity that Ann Reinking, who plays Joan, uses her talents in such a singular fashion. She's talented in singing, dancing and acting but she seems to be playing it all alone—like the long-distance runner. Admittedly, her role is one of determination and strong will, but she

doesn't jell them in relation to other actors. The costumes and staging are of high caliber.

The book is by Sidney Michaels. Music by Larry Grossman; lyrics by Hal Hackady. RCA Records has the option to do the cast album.

ROBERT SOBEL

### KINKY FRIEDMAN HARRIET SCHOCK

*Troubadour, Los Angeles*

One of the most entertaining, innovative, musically professional and totally outrageous shows to hit Los Angeles in several years arrived March 4 in the person of Kinky Friedman.

Friedman first gained the public eye a couple of years back as a kind of irreverent country singer traveling with a band then dubbed the Texas Jewboys.

This time around he's tightened everything up, is mixing country and rock with his outrageous yet generally inoffensive humor and showed himself to be every bit as much a showman as he is a singer. Arriving on stage in dark glasses, multi-colored chaps and carrying a guitar with a fur strap, the singer and his band (consisting of such notables as Little Jewford on keyboards, Snakebite on horns and Panama Red on guitar) opened with several reasonably straight numbers before launching into the likes of "Something Is Wrong With The Beaver" (based, of course on the TV show) and "Homo Erectus." The band, as well as being an excel-

lent musical unit, moved through several camped up choreographed numbers while Little Jewford acted as the perfect foil for Kinky, answering his rhetorical questions and repeating his statements in a perfect announcer's voice.

As well as being a genuine humorist (Friedman managed to insult virtually every race, religious and ethnic group without really offending, sold pens to the crowd and thanked everyone for being an American several times), the artist is a fine singer who showed his more serious side with songs like "Ride 'Em Jewboy," "Sold American" and "Lover Please." He was also presented with a gold frisbee for helping popularize that instrument in Borneo (which he actually did during his years in the Peace Corps).

Friedman may seem a novelty at first, yet he is one of the finest new talents to pass this way in a long time, offering a rare combination of musical skill, stage presence and almost perfect timing. He is surely one of the upcoming major stars in music who will be around long after the first novelty wears off.

Harriet Schock, singer/songwriter/keyboardist, was a vastly improved performer compared to her debut here a year ago. The Texas lady has a fine voice and pleased the crowd with her best known material like "Ain't No Way To Treat A Lady" and "Hollywood Town" as well as an excellent takeoff on "I'm A Woman," her own "I'm A Macho Man." With a greatly improved stage presence and obviously more self-confidence,

Ms. Schock more than held her own with an audience that came primarily to hear Friedman, even drawing an encore.

BOB KIRSCH

### THE SEVENTH LATIN MUSIC FESTIVAL

*Madison Square Garden,  
New York*

More than 17,000 Latin music fans filled the Garden's main arena Feb. 14 to enjoy a fast-moving and exciting evening of some of the best sounds in Latin entertainment today.

In a tropical setting of lush palm trees, disk jockey Paquito Navarro (WHOM) started the show with Machito and his orchestra, featuring vocalist Graciela, who highlighted her spot with her latest hit, "El Santo Parao." After a few minutes of sound problems, Hector LaVoe, former vocalist with Willie Colon, took over the stage with his new group. His segment, their first solo outing, was well received. Next, Polito Vega (WBNX) presented Pete El Conde Rodriguez, who performed with his usual assurance in fine voice and backed by a tight group.

The hot and heavy salsa continued as Pappy LaFontaine (WBNX) introduced, directly from the Dominican Republic, the immensely popular Felix del Rosario and his orchestra-show. The humor, warmth and obvious enjoyment of the group was contagious, and in seconds had the audience clamoring for more of their merengues and mambos.

Paquito Navarro started the second half with Ismael Rivera y sus Cachimbos, and amidst the roar of the crowd, Rivera sang his latest hits and left the audience limp.

Richard Nader, producer of the festival, then announced the star of the show, and the beautiful Iris Chacon and her Revue took over the stage to present an array of dances, songs and costume changes. It was a trifle difficult to present a nightclub act in such a gigantic setting, and after a fast hour, La Chacon closed the evening amidst thunderous applause. Nader announced an eighth festival to take place here in the fall.

RALPH LEW

### JERRY JEFF WALKER LOST GONZO BAND

*Palomino, Los Angeles*

Jerry Jeff Walker made a truly triumphant return to the area Feb. 15, offering a tight and skillful mix of country and rock to a jammed house that also proved to be one of the more enthusiastic seen and heard here in a long while.

Walker, who has tended to be a bit sloppy on stage in the past, offered a skilled show this time around that ran smoothly as well as entertainingly. Moving easily from country to straight rock, as well as covering hits such as "L.A. Freeway" and his self-penned classic, "Mr. Bojangles," he pulled a crowd that was already with him even closer. Apparently there are a lot of Texans in the Los Angeles area, for every mention of the state or any product associated with it brought loud and long cheers. As an exponent of the "Austin Sound," Walker is one of the best.

As impressive as Walker was, his band, the Lost Gonzo Band, was perhaps even more so. Making its local debut, the six-man congregation opened the evening with an hour's set and returned to back Walker. With three lead singers and an instrumental mix including clarinet, sax as well as the standard tools, the group captured the crowd with a tight, original and thoroughly entertaining mix of country and rock that should make them an important factor on their own right in the near future.

All told, Walker and the Lost Gonzos served up one of the most entertaining Palomino evenings in the past two years.

BOB KIRSCH

### SAMMY DAVIS JR., SWING

*Diplomat Hotel, Miami*

Chain-smoking, wine-sipping Sammy Davis took the audience by storm Feb. 17, and received a standing ovation at the end of his hour-long performance. The versatile Mr. Davis displayed his singing, tap dancing, cracking jokes with the crowd as well as doing an amusing parody of impressions of Cagney, Cary Grant, Brando. He opened strong with "For Once In My Life."

Although the string section was miked poorly, the big Van Smith Orchestra performed capably. Davis did a number of his hits "Candy Man," and "I Gotta Be Me." He also included "Chico And The Man" and "Tie A Yellow Ribbon." Sammy left the audience craving more as he exited on a moving rendition of "Mr. Bojangles."

Opening Swing, a youthful, exuberant group of nine handsome youngsters who showed that one doesn't have to be over 40 to enjoy the nostalgia craze. Swing's members weren't born when the big band sound was popular yet they went through oldie after another as if they were the original act. Singing and dancing the old jitterbug steps. Swing did the likes of "Jersey Bounce," "Opus One" and "Kalamazoo" with great joie de vivre.

SARA LANE

### LANA CANTRELL

*Rainbow Grill, New York*

If Greta Garbo could sing she probably would sound like Lana Cantrell, who opened here Feb. 24. Her voice is husky but not abrasive; deep-throated but not hoarse. She builds each tune carefully and with control, then towards the end lets the sparks fly.

Dressed in a revealing jumpsuit, she gives her act sex appeal as she supports each number

(Continued on page 67)

### Italian Groups

• Continued from page 28

ian groups struggling to survive at home," says Pagano. "And I hope that our success will make the world look more to Italy for international-quality talent."

NAT FREDLAND

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*The Book of the Road* was conceived by Warner Bros. Records' Artist Relations Department for use by Warners artists and their managements. It was compiled by Warners' own Jo Bergman, who pooled the benefits of everyone's touring experience into a limited looseleaf edition. Our artists used it, and it made their lives on the club-and-concert circuit a little more bearable.

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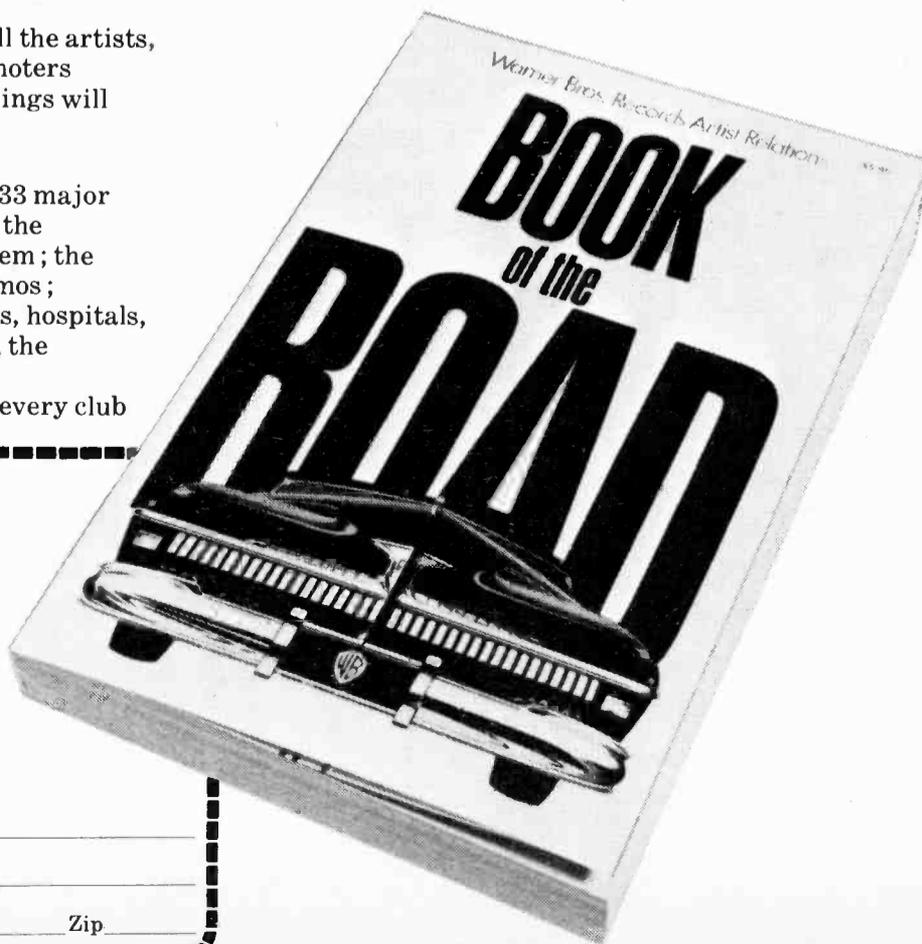
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Bruce Wendell, Capitol Records' national promotion director, began his musical career in the mail room at WINS in New York in 1958. Since then he has been music director of the station, music director of KDAY and KBLA in Los Angeles and worked with Charlie Koppleman's production firm before moving to Capitol. Bob Kirsch trailed Wendell through a typical Friday, from his apartment to his various activities in the Capitol Towers.

From 6 a.m. when he begins calling staff members around the country, through a day punctuated by visits from artists, calls to more staff members and meetings with other executives to 6 p.m., when he meets several members of a leading publication for dinner, Bruce Wendell is a man on the go.

A typical Friday starts at 6 a.m. when he awakes and tunes in Robert W. Morgan on KIQQ-FM, reads the sports pages for five minutes ("My fantasy, something that gets the call letters out of my head for a few minutes") and picks up his telephone.

The initial call, as always, goes to Bob Edson in New York, Capitol's national field director of promotion and a&r. For 30 minutes the pair run down what product is on what stations, what needs to be on what stations and what records are losing ground.

Even the seemingly obvious hit artists, the Helen Reddys, John Lennons, Paul McCartneys, Grand Funks, are carefully

## A day in the life of . . . BRUCE WENDELL



Wendell goes over weekly stat sheets with Capitol executive vice president and chief operating officer Brown Meggs.

scanned. "You can't take anything for granted," Wendell tells a visitor. "It's the major point Al Coury (Capitol senior vice president, a&r/promotion) taught me."

Sales problems are discussed. The need to make branch managers aware of what's receiving airplay is reiterated, the pair go over stat sheets (the game plan as Wendell calls them) showing strong and weak points on stations and trade listings.

"Every programmer has a different gage," Wendell says. "For example, a station in Seattle watches a Takoma station. Cincinnati watches Seattle, while Detroit looks at Cincinnati. And back at the source, Olympia watches Takoma. You've got to know who you're talking to and communicate with them. People at radio and the trades don't want bull, they want specifics."

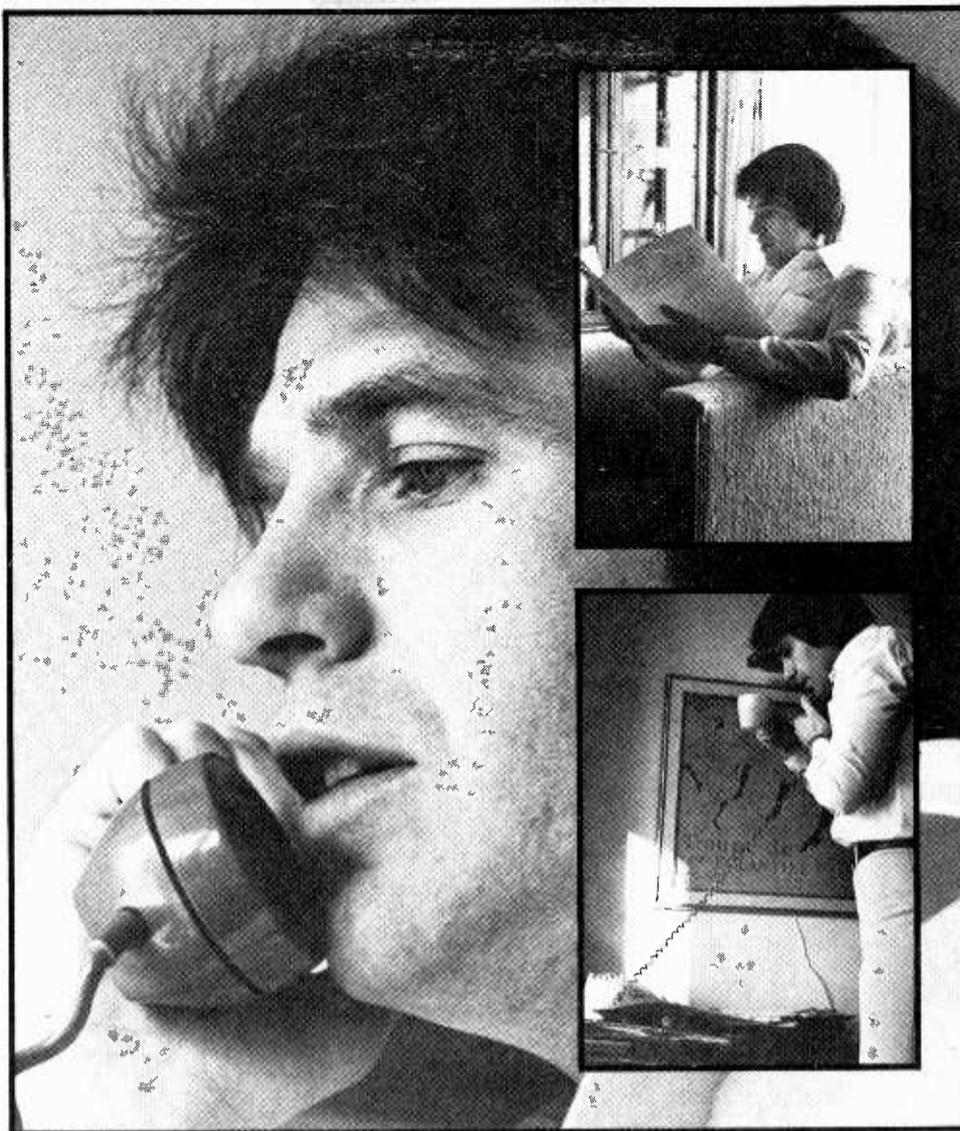
After several more calls, Wendell leaves his apartment and drives to the Capitol Towers, arriving at 9.

He calls Edson again. "The Blue Swede record is cracking wide open," he says excitedly. "We're three stations away from a real scooter and we really haven't started on that one yet."

"Number one next week," he says, repeating Edson's question, "will probably be Ronstadt. Of the five possibilities we've got two, Linda and Grand Funk, Oh," he adds, "I've been asked to be a speaker at a radio seminar in Atlanta next month and we've got you a suite there. Make whatever travel arrangements you want."

Wendell walks next door to pick up some papers from Janis Lundy, his assistant. He also visits a sales executive, showing him the add on stations on the Blue Swede disk ("Hush/I'm Alive") and asks if the branches are well stocked on the single.

Returning to his office, he takes a call from Mike Seibert, Capitol's St. Louis/Kansas City promotion man.



Billboard photos by Bonnie Tiegel

Bruce Wendell starts his day by working at home. He calls N.Y., reads a bio on a new artist and juggles coffee with phone conversation.



Senior vice president a&r/promotion/artist development Al Coury and Wendell set up a meeting to discuss latest Andy Kim single.

"Are all the station add ons in for the week," Wendell asks? "No? Okay, did anyone give you any indications on the Martino record? Did Helen (Reddy) go on any of your stations? Well, I'd say we picked up around 20 stations on her this week. And we had the highest new entry in the trades with the record ('Emotion'). We're definitely in the batter's box with her (Wendell tends to be somewhat sports oriented in much of his record discussion, feeling that nothing in sports, like the record business, can or should be taken for granted).

"You know that we've switched sides on McCartney," Wendell adds. (From "Junior's Farm" to "Sally G.") "We've asked the trades and the stations to treat it like a separate record and drop 'Junior's Farm.' Now in the case of the new Ringo, we're asking everyone to treat it like two new records immediately. We'll let the individuals choose which side they want to go with."

Wendell then asks Seibert to go through the charts of some of the local stations. "Let me go through WHB's numbers. Lennon is at eight? Good. Ronstadt moves from 11 to four. That's a number one record when you get jumps like that. How do they feel about 'No No Song?' (one side of the new Ringo record, which, though anti-drug, mentions several drugs prominently in the lyrics). And are you all set up with a place to live?" In the background a siren starts roaring, and Wendell tells Seibert it's an earthquake warning.

The two finish their conversation by going through several more stations, and Wendell emphasizes to Seibert that "It's getting tighter and tighter. They're adding one record a week at the George Wilson stations, and Grand Funk should be the record next week."

Wendell hangs up, flicks the radio on to Humble Harv's show on KKDJ and seconds later takes a call from Harv, the first of sev-

eral that will come in that morning. "Start playing some of my records," Wendell kiddingly tells him. "Why bother to play an Elton John?"

The two minute break ends, however, with the arrival of Janis Lundy, who brings the good news that the Helen Reddy and Al Martino albums are beginning to pick up strong action around the country. "The new single is going to pull that Reddy LP right back up the charts," Wendell says, "and Martino is going to have a huge LP thanks to his single."

Another call comes in from the East Coast, and Wendell is again busy touting the new Blue Swede single. "It's taking off without a blitz," he says. "Three more stations and we're on the charts with it. The add ons next week will do it."

Brown Meggs, executive vice president and chief operations officer calls, and Wendell visits his office quickly, showing him stat sheets, filing him in on the biggest movers for that week and the expected big jumps for the following week.

On his way back he bumps into Dave Rothstein, visiting Denver promotion man. "Take a look at the stats," he says. "Janis has them."

Sondra Hill, Wendell's secretary, brings him a pair of Joe Cocker LPs. "They must be from Jerry Moss (A&M president)," Wendell laughs. "I saw him the other night and told him that the Cocker single was a sure number one. I've known Jerry since I got to Los Angeles. He, Sonny Bono, Herb Alpert, Russ Regan and I used to hang out together."

Again Wendell's break is interrupted by the phone ringing, the call coming this time from East Coast promotion man Bruce Ravid. Again it's the information and pep talk on Ronstadt and Blue Swede, with the pep end of things backed by solid facts. "Lennon is moving," he asks? "Good. And listen, make sure you get yourself an answering service. And please talk to Marge about Lennon. Mention that WABC added the record."

Al Coury is the next visitor. "I've got to go up and see Menon," (Capitol president) he says, "but I wanted to tell you that I played some things for Dennis Lambert this morning at the house that would be perfect for Gene Redding." (Redding records on Lambert's Haven Records, distributed by Capitol).

"Andy Kim's coming in with his new single later on," Wendell says.

"Good," Coury answers. "Ask him if he can stick around for a little while. I'd like to hear it as soon as I'm done with the meeting."

The pair quickly run through that morning's figures and Coury heads for Menon's meeting. He bumps into Brian Panella, manager of Redding and Tavares, on his way out the door and quickly sets up a meeting for that afternoon. Panella and Wendell briefly discuss the two acts and Larkin Arnold, vice president in charge of the soul division, sticks his head in the door.

"I hear we're getting some pop play on Tavares," says Arnold. "Is that true?" Wendell glances quickly through his sheets. "Yeah, in the Detroit area. We could end up with another crossover hit for them."

"How about Jimmy Witherspoon," Arnold asks? "Doing well," Wendell smiles. "First time on the charts for him in 20 years and that one's getting some pop action in the Detroit area, too."

Andy Kim arrives next, carrying a dub of one of the two possibilities for his next single. He and Wendell listen to the cut, turning the phonograph up full blast.

"What do you think," Kim asks? "I wanted you and Al to hear it before I went any further."

"Good record," Wendell smiles. "Good and commercial. But I'd still like to hear the other



Good reaction from Andy Kim and Wendell after hearing Kim's new single.

one. I want us all to be sure before we start playing it for anyone. I just don't like the idea of playing more than one side for radio people. It looks like we're not sure of our own product. I don't want to show any indecision."

"Well," says Kim, "you're right. I'll be in the studio tomorrow finishing up the other one, so stop by if you want."

"I'll be home all day," Wendell says, "so give me a call. I'd like to come down."

Detroit promotion man Ken Benson calls. "Are we getting any more pop action on Tavares? Good. Listen, Ringo seems to have the hottest new thing in the country, so let's keep pushing on that. Anyway, I've got Andy Kim in here so I'd better get going. Talk to you over the weekend."

As soon as he hangs up, however, the phone rings again. This time it's Philadelphia promotion man Arthur Fields. "Martino is still doing well for you," Wendell asks? "Great. How many work records can you think of that have picked up as many big markets as he has in the past few months. And it's going into Boston next week. What about WFIL?" Wendell smiles. "The station reported the record as its number two request record last night," he says. "Only Frankie Valli came in ahead of it, and that's another work record that Private Stock did a great job on that came in ahead of it."

Wendell and Kim make a quick exit for lunch, attempting to escape the record business for a little while. Talk soon returns, however, to Kim's new single and the possibility of a tour.

Returning to the office, Wendell makes a few quick calls, Kim leaves for his meeting with Coury and Wendell starts packing up his papers.

"Friday is a bit slower than usual in the office," he says. "But I've still got about two hours of paperwork at home and then dinner. dinner."

"I'm going home," he tells Sondra Hill. "Call me if I'm needed."

By BOB KIRSCH

LOS ANGELES—The **Burbank Studios** here are keeping busy with a number of artists currently using the facility. **Carly Simon** is sweetening her next LP, produced by **Richard Perry**; **Frank Sinatra** is getting set to work on his next LP effort, to be produced by **Snuff Garrett**; **Wendy Waldman** is in with producer **Nik Venet**; **David Steinberg** is in cutting his next comedy LP, as is comedian **Albert Brooks** and comedy foursome the **Firesign Theatre**.

\* \* \*

At **Sigma Sound Studios** in Philadelphia, **Kenny Gamble** has been hard at work overdubbing and mixing upcoming material from the **Three Degrees** and the **O'Jays**. **Johnny Nash** came by to co-produce some sides with **Bunny Sigler**. Nash was the artist in this case. Stopping by to say hello was none other than **Steve Popovich**, former Columbia promotion chief and now handling a&r at Epic. **The Manhattanans**, along with **Bobby Martin** and **Mickey Eichner**, were also in to do some mixing, and **Stan Watson** overdubbed material for the **Sound Experience**.

\* \* \*

Lots of activity at **Kendun** in Los Angeles recently. In the way of mastering, the new LP by **Earth, Wind & Fire**, produced by **George Massenberg**, was handled, as were **Redbone**, produced by **Pat & Lolly Vegas**; **Dan Fogelberg**, produced by **Joe Walsh** and **John Stronach**; the **Jefferson Starship** produced by **Larry Cox**; **Dennis Bryant**, produced by **John Madara**; **Keith Moon**, produced by **Stronach**; **Helen Reddy**, produced by **Joe Wisert**; the **Moody Blues**, produced by **Tony Clarke**; and **Steely Dan**, produced by **Gary Katz**. In the way of recording at the remodelled **Kendun Studios**, **Erik Tagg** was in, with **Tony Scotti** and **John D'Andrea** producing and **Humberto Gatico** at the control boards, while **Chris Rainbow** and the **Isley Brothers** were also in, both produced by **Bob Margoulée** and **Malcolm Cecil**.

\* \* \*

In notes from around the country: **Randy & Mike Brecker** were in New York City's **Secret Sound Studios** with **Mark Klingman** producing. Klingman is co-owner of the facility along with **Todd Rundgren**, who helped out on some **Bette Midler** sessions, as did **Rick Derringer** and **Edgar Winter**. Rundgren is also working. At **Good Vibrations Recording Studios** in New York, **Limmie & The Family Cookin'** are cutting with **Steve Metz**. **Michael Urbaniak** is working in New York's **Electric Lady Studios**, while **Blood, Sweat & Tears** are cutting their next LP at **Bobby Colomby's** 16-track home studio. This marks the return to the group of lead singer **David Clayton-Thomas**.

Isis is finishing up some tracks for their second LP in New Orleans with **Allen Troussaint** handling production. **June Millington**, ex-Fanny guitarist, is in lending a helping hand. **Jeanie Feinberg**, a member of Isis, added some flute to **David Bowie's** upcoming effort at **Electric Lady Studios** and put in some flute and sax time on the upcoming **Deadly Nightmare LP**, produced by **Felix Cavaliere**. Other members of the Isis horn section, trombonist **Lolly Bienfield** and trumpet player **Lauren Draper**.

\* \* \*

At **Coordinated Sound Systems** in New York City, there's been a lot of action over the past few weeks. The studio is a 16-track facility with a 35-man capacity. **Charlie Calello**, who has been a top writer and arranger in pop and soul for years, is currently into commercial spots with the likes of the **Chase Banks**, **Uniroyal**, **Oak Beach Inn**, **Clairol** and **Audubon**. His record activity includes charts for **Estelle Levitt** (who took top honors in the American Song Festival last year). **Johnny Pineapple** is in cutting an LP with **Bugs Bower** producing and **Richard Burton's** narration of the "Little Prince" was handled partially at the studio.

\* \* \*

**Sounds of Winchester**, the new studio in Winchester, Va., now has two 8-track studios set to specialize in commercial record releases and custom jingles. The firm has also reactivated the **Winchester Records** label, to handle country material. **Jim McCoy Enterprises Inc.** will handle recording studio activities and publishing operations for the organization.

\* \* \*

In Dallas, **Crossroads Audio**, a concert sound operation, is now adding products to their equipment line, with an eye to better sound at shows and better sound on live recordings. The MCT cable tester is the new product.

## Pacific Jazz Fest Draws 4 Acts & 1,600 Amateurs

BERKELEY, Calif.—The second annual Pacific Coast Collegiate Jazz Festival at the Univ. of California here April 4-5 will attract four renowned jazz acts to concerts in Zellerbach Auditorium.

Sonny Rollins, Freddie Hubbard, Hubert Laws and Ed Shaughnessy are all booked to appear in person. Dr. David W. Tucker's U. C. Jazz Ensemble will back them.

Approximately 60 universities and colleges will be represented in the throng of student performers which will start performing at dawn Friday and conclude at midnight Saturday. More than 1,600 student musicians, all jazz enthusiasts, will participate. Prizes are to be awarded.

Making a guest appearance will be the Southern California Honor Jazz Band, an all-star high school group, headed by Ron Logan.

The panel of judges will include Herb Wong, KJAZ radio announcer; Milton Williams, vocal music director for student groups at U.C., Berkeley; Pete Magadini, author and percussion teacher; Jamey Aebersold, improvisation teacher; Bob Soder, pianist and composer; Joel Leach, band leader from California State Univ., Northridge, and Larry McVey, hand director from Mt. Hood College, Oregon.

The Pacific Coast Collegiate Jazz Festival was held at Cal State, Northridge (formerly San Fernando State College) before coming to Berkeley in 1974. It is the largest of

# Campus

## Spring Meetings And Workshops For NEC

By JIM FISHEL

NEW YORK—Although its yearly national convention has passed, the NEC is continuing to stay busy with an assortment of other meetings and programs. In the wings for the coming months are the annual spring unit meetings, as well as several summer workshops.

Three spring unit meetings will be held during March and April: the Great Lakes region, Illinois region and Wisconsin region.

The first of these meetings is the Great Lake conference beginning Friday (21) and ending Sunday (23) at the Sawmill Creek in Huron, Ohio. Schools encompassed in this meeting are from Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia. Directing this gathering is Robert M. Ruday of the College of Steubenville, Ohio.

The Wisconsin confab will be held April 10-12 at Lakeland College in Sheboygan, Wisc., and will include the areas of Upper Michigan and Wisconsin. Mary Ellen Lynch of the Univ. of Wisconsin at Stevens Point is the conference chief.

The final NEC spring unit meeting will be held at Eastern Illinois Univ. in Charleston, Ill., April 18-19. Bradley Univ.'s Bobbie Applegate will lead this meeting that includes schools from Indiana as well as Illinois.

The NEC is directly sponsoring or co-sponsoring seven summer workshops in the areas of programming, film, travel and outdoor recreation.

An "Oblio and Arrow" programming workshop will be held June 1-6 at the Univ. of Wisconsin at Stevens Point. During this six-day gathering, delegates will be exposed to a broad cross-section into all areas of campus activities programming. It will stress experimental learning as

well as straight program seminars and is designed to teach anyone concerned in the overall concept of programming. Chairing this workshop will be Kathleen Allen of Plymouth State College.

A "Roadrunner" programming workshop will be hosted by New Mexico State Univ. Aug. 2-8, under the direction of that school's Barbara Hubbard. All aspects of student activities will be discussed and a group of experienced programmers will be in attendance to present some input into the discussion of innovative programming. Two new areas will be given special attention: "How To Stretch Your Program Dollars Farther" and "Low Budget And Large Budget Programming."

The advanced programming workshop will be held at Western Illinois Univ. June 15-20 with NEC board chairman William Brattain as chairman. It is designed for students and staff with prior experience and experts from such areas as business, higher education, student personnel and recreation will be present.

Film will be covered in two summer workshops under the auspices of the Warner Bros. Film Project. Eight students will be selected to participate in the film production workshop July 20-Aug. 15. The site of this year's intensive three-week course in 16mm, synch sound, color film-making will be California State Univ.

Five students will be awarded scholarships to attend the Summer Film Observation Program at the Warner Bros. Studio in Burbank, Calif. June 23-Aug. 15. Each student will be rotated through various phases of film-making to give a broad knowledge of the industry in general.

The NEC-Warner Bros. Film Project, now in its sixth year, combines a money-saving film rental policy with several educational benefits that only are available to participating NEC member schools.

## NYU's Radio Staff Whips Phone Crisis

By JIM FISHEL

NEW YORK—The staff of WNYU at New York Univ. here used its ingenuity in large doses to overcome a major problem. A massive fire at the telephone line building knocked the station off-the-air and while phone officials say service will not be returned for a minimum of two weeks, staff members had it back on the air in only one day.

After the fire, station operations director Jay Schneider discussed with station members alternative ways of keeping the station on the air, as well as the option of leaving it off.

"We feel a strong obligation to our listeners to provide regular programming under any circumstances, so staying off was out of the question," Schneider says. "The only practical solution was to establish a temporary studio at the transmitter site."

So, through a concerted effort, station personnel brought essential equipment to the temporary site. Included were a control board, tape deck, microphones and other bare necessities. No turntables were available for this switch, so all of the music programs featured prerecorded music.

## St. Joe's Firms Folksong Fest

PHILADELPHIA—Philadelphia Folksong Society, which promotes the annual Philadelphia Folk Festival each August at a mammoth farm property near here, will sponsor for the third year a mini-festival at St. Joseph's College. Like the summer-fest which takes a three-day weekend, the spring folk festival will also be a three-day event, April 18-20.

Like the large summer show, there will be name performers at the Friday and Saturday evening concerts held in the campus fieldhouse. Workshops will be held on Saturday and Sunday afternoons. However, unlike the farm location, there will be no camping or on-campus accommodations available.

## Villanova's WKVU In 100-Hr. Grind

VILLANOVA, Pa.—WKVU, the student-operated station at Villanova Univ. here, is conducting a 100-hour radio marathon for muscular dystrophy beginning Wednesday (12) at 1:00 p.m. and continuing through Sunday (16) at 5:00 p.m.

Station general manager Ed Gallagher will be on-the-air personality for the benefit event and hopes to persevere for the duration of it.

Many area performers and personalities have volunteered their services, but the station which also services Cabrini College and Rosemont College is still looking for other helpers.

## GE Sells Agency

LOS ANGELES—General Electric's Tomorrow Entertainment division has sold its Magna Artists Corp. to Ed Rubin and Ron Rainey. Rubin had formed the agency in February 1972 as a division of Hurok Concerts, subsidiary of Tomorrow Entertainment. Rainey was hired by Rubin to head up Coast operations one year later. Duo will be partners in the agency which represents Kris Kristofferson, Rita Coolidge, Don McLean, Donovan and Harry Chapin, among others.

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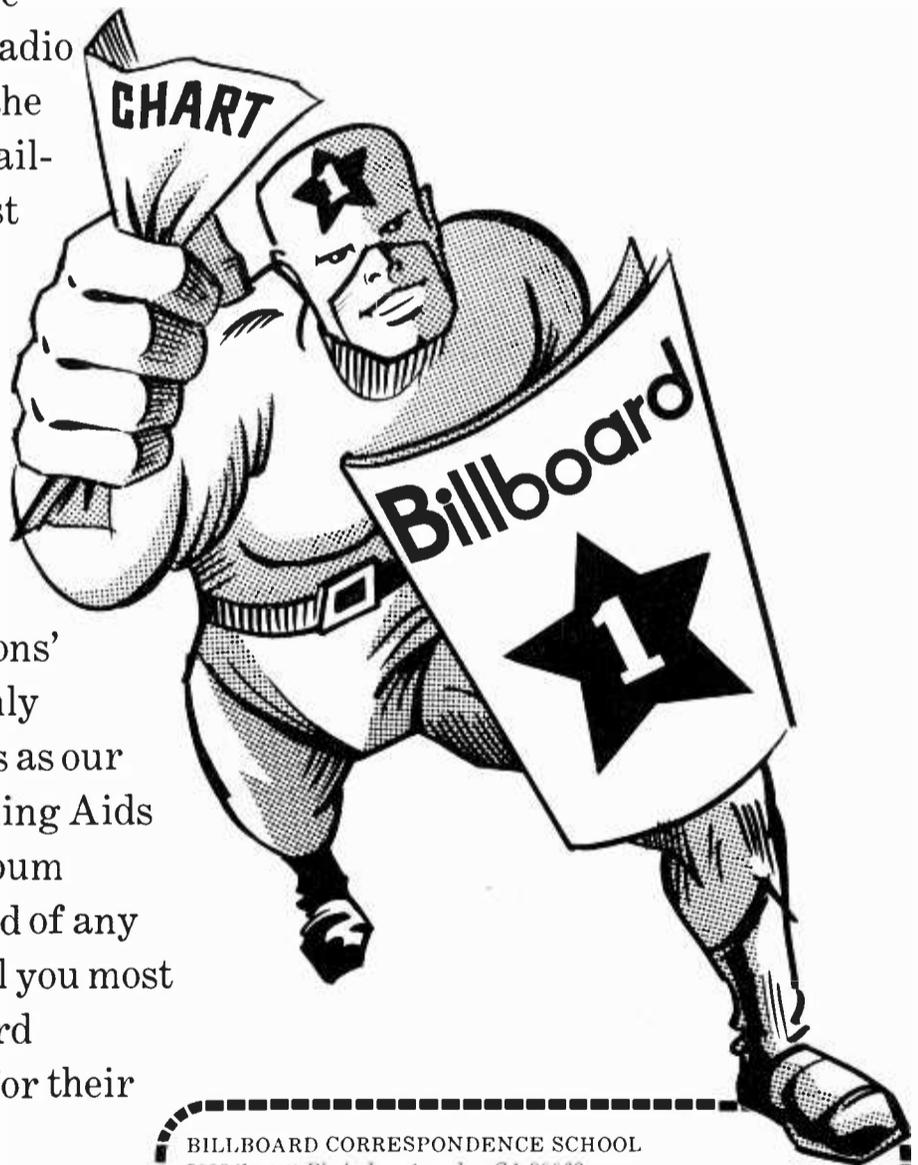
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## ARROGANT DEBUT IN TYLER, TEX.

## The Hippety-Hop Start Of Jimmy Rabbitt

**EDITOR'S NOTE:** Jimmy Rabbitt, currently the 6-10 p.m. air personality on KMET, a Los Angeles progressive station, holds the distinction of working on more radio stations in that city than any other air personality; he has even worked at some stations twice, having been fired the first time and hired back later by new management. To say the least, Rabbitt doesn't fit any known norm when it comes to being an air personality. He's ingenious when it comes to devising an excuse for playing a country record by Loretta Lynn or Kitty Wells on his show; a difficult feat since the record may have to blend with a following disk by Cream or T. Bone Walker. He often says the wrong things on the air, but his ever-growing audience must think he's saying the right things. He paid his dues in early Top 40 radio, but even then was unique. This interview, the latest in a

series with the nation's leading contributors to radio, was conducted by Claude Hall, Billboard's Radio-TV Editor.

HALL: Jimmy, how many radio stations have you worked for in Los Angeles? Do you remember the call letters? Do you remember the call letters?

RABBITT: Nine. Of course, some of them changed call letters on me—but I worked at KRLA, KABC-FM, KMET, KLAC, KROQ, KLOS, KBBQ. I've also done work on some of the other stations that I wouldn't care to mention. Just voice work. And they wouldn't care for me to mention them either.

H: When did you start in radio?

R: Well, I was in college in 1959. Worked on the college station. We played some Little Richard records and got thrown off the station. Then I got a job working for Dick Susman,

disk jockey on WMAL in Washington.

H: I thought your first radio job was in Tyler, Tex.

R: It was. My first real job. I was just a go-fer for Dick Susman. But I learned how to be arrogant; he was real arrogant and he got everything he wanted. Then I went into the Marine Corps. Nothing happened there. So, I got out of the Marine Corps. And I went back to Tyler—you know, they give you a ticket home when you get out. I sold shoes



**THE RABBITT**—And he's called that for more than one reason!

for a while. Then one day one of the shoe salesmen said: Didn't you used to be on radio? Somebody has to go do a commercial spot. So I went over to do it, but I told them I hadn't been around that stuff for a long time. But the guy says: What a voice you have! Why don't you quit selling shoes? So, I quit making anywhere from \$120 to \$130 a week selling shoes and went to work for \$55 a week playing records.

H: Who was the program director; that was KTOK, wasn't it?

R: Charlie Brown was the program director.

H: The same one doing the all-night show on WWL in New Orleans... or am I thinking about...?

R: The original Charlie Brown...

long before there was a Charlie Brown at KLIF in Dallas. I can't think of his real name right now.

H: Then it wasn't Doug China, who's doing the all-night gig now at WWL?

R: No. And the station was KGKB. Len Cole was his real name. Works in New Orleans at WDSU or something like that. He was the guy who gave me the shot. Took me out of shoes and right on into poverty.

H: Made you a star.

R: Yeah. You can tell, huh? I got thrown in jail the other night and couldn't even make bail, you know?

H: How long were you in Tyler on radio there? Because I understand that you worked for Bill Young at one time.

R: The first station I worked for in Tyler was KGKB. We were against Bill Young. Bill Young had his ace young jocks that all talked alike, as if they had their fingers over their noses, and we worked against them for a while. And I brought in Long John Silver, the bluebeard.

R: From New Orleans. Because he wanted to get a Texas divorce. So, I got him for next to nothing and we set the town on fire and Bill Young went crazy. Didn't know what to do. The only thing to do was to hire me. So, he starts hiring me. In the process, the lady who owned KGKB is closing the station. She was waiting for FCC approval to shut the station... go silent... shut it off. Worked out perfect for me. But the station went silent. I was the last person on the air... and five years later I returned to visit and walked by and the earphones and the records were still where I left them. There is a station that took the call letters, but the old KGKB died. There will never be another real KGKB... unless somebody in Atlanta wants to take it up.

So, then Young hired me. He was going to teach me how to be a disk jockey, you know? So, I went over to his place and he was playing Top 40 records and I went in at noon and played Frank Sinatra records. Ask him, he'll tell you. I did everything wrong... everything wrong, man! He was doing a real tight Top 40 and I went and got those housewives crazy playing Sinatra records. Playing Tony Bennett. All that... you know. They bought it. It worked. If it hadn't worked, I would have been out on the street. Young actually taught me a whole lot... probably more than anybody next to Ken

## New Country Doc In Can

LOS ANGELES—A new 14-hour country music radio special—"The Golden Years Of Country"—has been finished by Drake-Chenault, local radio syndication firm. The radio documentary is hosted by Bob Kingsley, who is also featured on Drake-Chenault's "Great American Country," a country music programming service produced and marketed by the Canoga Park firm that is now used by more than 35 automated radio stations.

The new documentary features interviews with many major country artists, including Johnny Cash, Eddy Arnold, Merle Haggard, Faron Young, Ray Price and Hank Snow. It can be used by live or automated stations and is designed to be run as a 15-hour block or a series of one-hour specials.

Dowe. But even then... well, the other night I played a tape of me back then to Mary Turner (another KMET air personality)... it was a little hokey, but the station was cooking. We could have been in Los Angeles... that station. Because of Bill Young. He got those airchecks... the old disk airchecks... and he listened to everything.

H: Listening to those old airchecks now, do you like what you were doing then?

R: Hate it. Oh, I was good... for the time. That's the way I compare it. I collect ratings surveys. And I'll go get a survey and compare it with a Wink Martindale then and say: Hey,

(Continued on page 40)

## Bubbling Under The Top LPs

- 101—REMEMBER WHAT I TOLD YOU TO FORGET, Tavares, Capitol 4010
- 102—YOU AND YOUR BABY BLUES, Solomon Burke, Chess 2159 (Chess/Janus)
- 103—MY LITTLE LADY, Bloodstone, London 1061
- 104—SHAKEY GROUND, Temptations, Gordy 7142 (Motown)
- 105—ONE BEAUTIFUL DAY, Ecstasy, Passion & Pain, Roulette 7163
- 106—IT DO FEEL GOOD, Donna Fargo, ABC/Dot 17541
- 107—LOVE WON'T LET ME WAIT, Major Harris, Atlantic 3248
- 108—I JUST CAN'T SAY GOODBYE, Philly Devotions, Columbia 3-10076
- 109—SPEEDTRAP/NASHVILLE, Hoyt Axton, A&M 1657
- 110—CHANGES (Messin' With My Mind), Vernon Burch, United Artists 587

## Bubbling Under The HOT 100

- 201—TANYA TUCKER, Greatest Hits, Columbia KC 33355
- 202—RON BANKS & THE DRAMATICS, The Dramatic Jackpot, ABC ABCD 867
- 203—VIKKI CARR, Hoy (Today), Columbia PC 33340
- 204—JIMMY CLIFF—The Harder They Come, Island ILPS 9202
- 205—MAN, Slow Motion, United Artists UA-LA345
- 206—DOOBIE BROTHERS, Toulouse Street, Warner Bros. BS 2634
- 207—SHUGGIE OTIS, Inspiration Information, Epic KE 33059 (Columbia)
- 208—MAHAVISHNU ORCHESTRA, Visions of the Emerald Beyond, Columbia PC 33411
- 209—MIKE OLDFIELD & ROYAL PHILHARMONIC ORCHESTRA (Bedford), The Orchestral Tubular Bells, Virgin VR 13-115 (Atlantic)
- 210—NILS LOFGREN, A&M SP 4509

## Savage Communications, S And B Programming Firms Founded In Calif.

LOS ANGELES—Savage Communications Co., a multimedia firm operating out of Beverly Hills, has been launched by George L. Savage, a veteran in radio syndication. Savage will also forming S and B Programming, a division devoted to the production of radio programs and radio programming services. Les Beigel, owner of Underdog Recording Studios in Hollywood, is vice president of the latter division and will direct all production; he is a former air personality.

S and B Programming will soon have three separate radio projects available, Savage says. These include a unique total programming service and two weekly radio programs, one for MOR stations and one for rock operations.

Savage Communications will be involved in record productions, mu-

sic publishing and advertising. Initial project is an album in association with ATS Marketing out of Minneapolis. ATS in Hollywood is headed by Ted Lenz.

Savage, until recently, was general manager of American Radio Programs; he created the Wink Martindale "Music Scene U.S.A." show now being syndicated coast to coast.

Savage was involved in radio syndication almost from the first of its present boom period, working as marketing director of Watermark Inc. which brought the world Casey Kasem's "American Top 40" weekly show. He then worked as marketing director for Diamond P before moving to ARP. Prior to his association with Watermark, he was in the advertising agency business, including five years with Leo Burnett in Detroit.

## Philly's WWDB-FM Drops Jazz

By MAURIE ORODENKER

PHILADELPHIA—In a surprise move and in spite of the fact that jazz music continues to enjoy a big following in this area, WWDB-FM, which pioneered the jazz format for almost 18 years here, will switch to all-talk radio on March 17. Excepting for a brief period when WWDB tried to develop a soulmusic following like its sister AM station, the FM outlet has been heavily jazz ori-

ented. The AM side, station WHAT, has always been exclusively black-oriented.

The new policy, making it the first FM station here to adopt a popular AM format, was instituted by the newly-installed program director Wynn Moore. The all-talk programming will be in high fidelity and stereo. While no official statement has been made giving reason for the switch, it was undoubtedly prompted by the same reason that prompted William A. Banks, station owner, to drop WWDB's popular "Bagel's And Lox" Sunday morning show for Jewish listeners, conducted by Art Raymond. While Banks admitted the program was popular, he also hastened to add that "we couldn't sell it."

With record company advertising dollars peaking out, WWDB's jazz format was a "hard sell" to the regular commercial advertisers. Also, the college students who carried WWDB in earlier days are today loyal to the progressive rock FM stations.

Sid Mark, who was program manager and carried the jazz music torch for the station for many years, blamed the format switch largely to "an apathetic public in the Phila-

delphia area, who would come out to the (jazz) clubs only to see a superstar—a Donald Byrd or Ramsey Lewis. When any other act came to town, the line you'd hear was 'I'll catch him the next time.'"

Mark will be the only staffer staying on under the new format. Monday through Thursday nights he'll handle the telephones for chatter with listeners and sprinkle the period with interviews. However, on Friday nights, from 6 to 9 p.m., and Sunday mornings from 10 a.m. to 1 p.m., Mark will continue to spin disks from his legendary Frank Sinatra collection. Mark's Sinatra segments have always attracted advertising dollars and good ratings for the station.

While WWDB is silencing Mark as far as jazz music is concerned, he will continue to carry the jazz banner with his "Mark Of Jazz" television show seen here on Monday nights on public television's Station WHYY. In addition, Mark is also working with Jerry Stevens on a 13-week syndicated radio series, "Sinatra, The Legend." Stevens exited from WMMR-FM here several weeks ago as program director of the progressive rock station to set up his own shop for radio syndication.

## ATTENTION

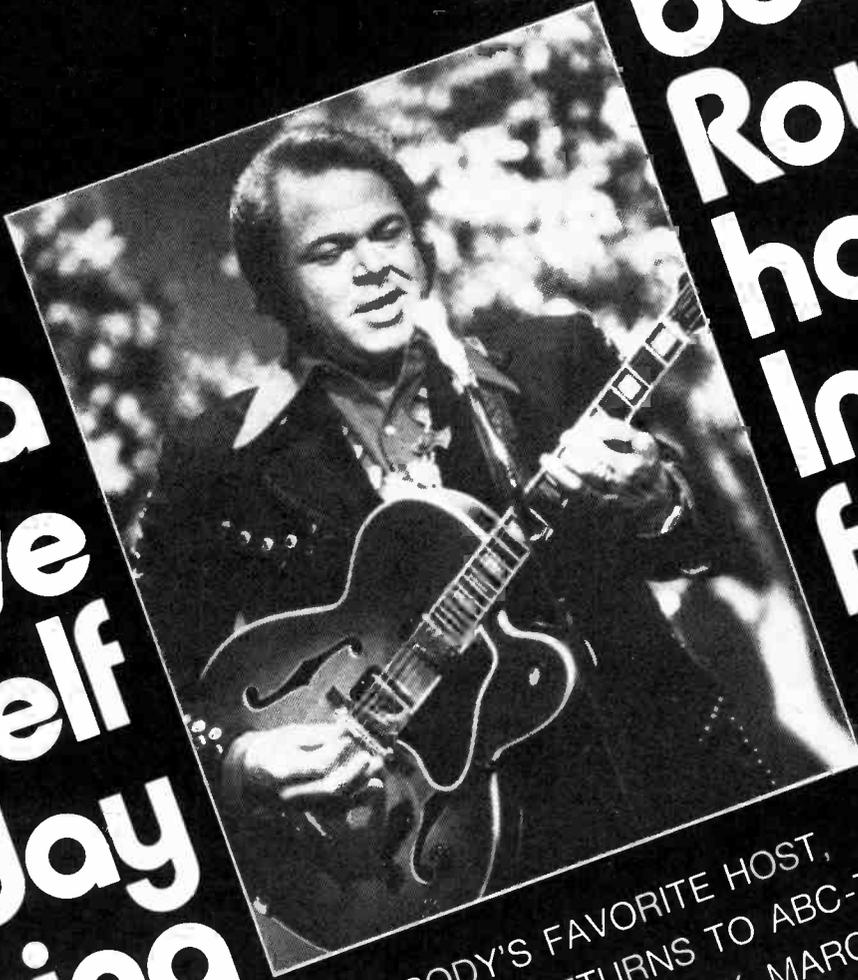
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## Joel Whitburn's Record Research Report

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Nothing in the world can compare to this great industry. Stay with it ... enjoy it ... follow it ... Your favorite song-artist-president-may be on the charts tomorrow!

Trivia Question #32:  
Who was the voice of "The Little Blue Man"—Betty Johnson's hit from 1958.

(Answer: Hugh Downs)

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# Radio-TV Programming

## Arrogant Debut In Tyler

• Continued from page 38

I was all right. Compared to today ... well, compared to 10 years from today, we'll all think we're much better then than now.

H: How long, Jimmy, before you left Tyler and how did it happen?

R: I was there ... about a year ... little over a year ... and Johnny Borders, who was driving through Tyler ... he's from Waco and he was going to Waco and he heard this crazy fool on the air ... and I was. Just being crazier than hell on the air. A Saturday afternoon. So, he called Young ... they were friends ... and he said: Bill, do you mind if I hire this guy? And Bill said: Yeah, I do. So, they talked a little while. And Bill later said to me: Hey, you got a call from Johnny Borders; do you want to send him a tape? As if I wouldn't! And my heart's going ... certainly, I'll send him a tape ... to go to work with a Chuck Dunaway? Certainly, I'll do anything! So, I sent a tape. And something happened on it ... the tape was good ... they liked the tape ... then they called back ... well, in the meantime I got nervous. I didn't know if I wanted to go to Dallas. I was secure in Tyler.

H: Was Borders in Dallas then?

R: Johnny Mack Borders was at KLIF. He was the program director. And Young was program director at KTOK in Tyler where I worked. But anyway something happened ... hell, I don't know what happened. We lost communications. Johnny Mack Borders thought I was holding out for money. So, he went and got as much money as he could get, which was some phenomenal figure like \$175 a week ... and he got me the job ... and I went. But ... I'll never forget ... I made Bill Young promise that I could come back ... you know: Let me come back if I don't like it, Bill. If I fail in Dallas, let me come back. And I've always done that. When I left KLIF, I made Ken Dowe make me the same promise. I had an old Cadillac packed up when I came to California. I stopped and said: Ken, if I fail, can I come back? Ken said: You can always come back. You can feel good about it.

H: When you went to KLIF what year was that?

R: I went to KLIF with the Beatles. We had a "thing" in Tyler ... I can remember the time because "I Want To Hold Your Hand" came out. And I had real long hair. I was singing around town anyway ... and I had long hair like Elvis had.

H: Were you singing rock then? Or country?

R: A little of both. We'd do "Ahab The Arab" and ... we'd do anything ... the "Shiek Of Araby." What do you want? You know? We'd do Roy Head. We'd do anything. So, I had real long hair and I played "I Want To Hold Your Hand" on the air one day in Tyler and Young came in and said: Eh ... huh ... and made some comment. And I said: Tell you what. I'll wear my hair like theirs for a month if that record don't become No. 1. You wear your hair like that for a month if it does. He said: Aw, it'll never do it. So, they made a big deal ... took me down to a hair stylist. There goes my hair. It's never been the same since. And I got this Beatles haircut ... which was really strange in Tyler, Tex., in 1964. I mean, you got lots of whistles and ... more than once, you got patted on the butt. But, on radio, it worked. So, I hit Dallas ... I hit Dallas with that "thing," man. If I'd come any other time, I would have bombed out. But I hit Dallas with what then was long hair ... even longer than the Beatles. Because, when that hair

stylist cut my hair, I looked more like a Rolling Stone than a Beatle. And I didn't want to cut it because I was wanting to comb it back when the trend was over.

H: What time slot did you do in Dallas?

R: I did 7-midnight.

H: When you got there, your name was still Eddie Payne, right?

R: Yeah. We had a big talk about it.

H: But what happened?

R: See, I had used Rabbit. It was my nickname. Because I used to run track ... and I just had always had the name of Rabbit. So, when I got to KLIF, Borders said: What name? And I said: Rabbit. He said: You mean, like Johnny Rabbit. I didn't know any Johnny Rabbit. He said, could I be it and I said: I don't know. He said: Well, let me play you a tape. I sat in this room and listened and told him, no, I couldn't be like that. He said okay, but we'd use the name of Rabbit. How about Freddie Rabbit? I said no. He said to come on and we went down the hall to a big ol' restaurant and had a big ol' meal and two or three drinks ... and I'm 20 minutes away from going on the air. And he's going: Have another drink. I say: But I've got to go on the air. He says: I like the name of Freddie Rabbit. I say no and he says: I like the name of Buddy Rabbit. I say no and we thought and thought and there's no telling what all names we conjured up. But anyhow, the name Jimmy came up. I always wanted to be a Jimmy because of Jimmie Rodgers. But he wouldn't let me spell it like that. So, I became Jimmy Rabbitt and I had to paste this big sign over the control board so I could remember my name.

H: I heard you had some further troubles because of that name. You legalized it.

R: Aw, yeah. But I don't know if we should get into that. But I wanted to make sure that when the axe fell ... and the axe fell frequently around McLendon. ... I wanted to make sure that when the axe fell on me another Jimmy Rabbitt wouldn't appear on the radio there. I know ... and this used to be a fact ... there was a bonus for rating points. But the jump in ratings that I did for McLendon was so phenomenal that he cut out the whole system. No more points. But I wouldn't say ill of McLendon. We had trouble over the name. But old B.R. McLendon was always on my side.

They stuck me in the middle of a McLendon twin drive-in theater for a year ... in a glass booth.

H: What did you do out there?

R: I played records.

I looked weird. It's real great to be on the air, because they don't know what you look like. But when you look weird? See, that booth was designed to make me clean up. And I didn't clean up. I should have cleaned up ... got a black shirt and all that. People are arrogant anyway ... but if you're in a glass booth, you're a monkey. There's no doubt about it: Gordon McLendon made me a star in Dallas. And treated me well. In my whole life, I'll never have as much money in my pockets as I had in Dallas. Not that he paid me well. But he made sure that I was well taken care of.

H: Personal appearances and things like that?

R: Oh, yeah. Because he loves arrogant people ... loves people that step out. I mean, he hates those "hey, you guys" jocks. He knows I wasn't that kind of jock and he was always good to me. And God bless the old man ... G.R. McLendon. Because I'd make jokes about Gordon on the

(Continued on page 42)

Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 3/15/75

# Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	I'VE BEEN THIS WAY BEFORE Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP)
2	1	7	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John, MCA 40349 (ATV, BMI)
3	4	6	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. Thomas, ABC 12054 (Press/Tree, BMI)
4	7	6	EMOTION Helen Reddy, Capitol 4021 (Warner Bros., ASCAP)
5	6	6	MY BOY Elvis Presley, RCA 10191 (Colgems, ASCAP)
6	3	9	POETRY MAN Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
7	10	8	LOVIN' YOU Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
8	5	10	NEVER LET HER GO David Gates, Elektra 45223 (Kipahulu, ASCAP)
9	21	5	WALKING IN RHYTHM Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
10	8	12	LONELY PEOPLE America, Warner Bros. 8048 (Warner Bros., ASCAP)
11	13	5	NO LOVE IN THE ROOM 5th Dimension, Arista 0101 (Tiny Tiger/Balloon, ASCAP)
12	27	4	I WANNA LEARN A LOVE SONG Harry Chapin, Elektra 45236 (Story Songs, ASCAP)
13	11	11	I'M A WOMAN Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
14	9	10	NIGHTINGALE Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
15	23	4	HOT SAUCE Jan Davis Guitar, Ranwood 1015 (Laurabob, BMI)
16	12	12	SWEET SURRENDER John Denver, RCA 10148 (Walt Disney, ASCAP)
17	14	15	LIKE A SUNDAY MORNING Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
18	16	6	MY ELUSIVE DREAMS Charlie Rich, Epic 8-50064 (Columbia) (Tree, BMI)
19	22	7	EASTWARD Letterman, Capitol 4005 (Yarone, ASCAP)
20	17	8	YOU ARE YOU Gilbert O'Sullivan, MAM 3642 (London) (MAM, ASCAP)
21	20	14	BEST OF MY LOVE Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
22	19	10	I'LL STILL LOVE YOU Jim Weatherly, Buddah 444 (Keca, ASCAP)
23	26	7	THANKS FOR THE SMILES Charlie Ross, Big Tree 16025 (Atlantic) (House Of Gold, BMI)
24	29	5	PART OF THE PLAN Dan Fogelberg, Epic 8-50055 (Columbia) (Hickory Grove, ASCAP)
25	28	8	FRONT PAGE RAG Billy May, MCA 40352 (Duchess, BMI)
26	32	4	EVERYBODY WANTS TO FIND A BLUEBIRD Randy Edelman, 20th Century 2155 (Irving/Piano Picker, BMI)
27	24	11	YOU'RE NO GOOD Linda Ronstadt, Capitol 3990 (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)
28	36	3	YOU ARE SO BEAUTIFUL Joe Cocker, A&M 1641 (Almo/Preston, ASCAP/Irving/WEP, BMI)
29	33	6	UP IN A PUFF OF SMOKE Polly Brown, GTO 1002 (ABC) (Almo, ASCAP)
30	50	2	THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI)
31	38	2	HARRY TRUMAN Chicago, Columbia 3-10092 (Laminations/Big Elk, ASCAP)
32	31	9	WE MAY NEVER LOVE LIKE THIS AGAIN Maureen McGovern, 20th Century 2158 (Fox Fanfare/Warner-Tamerlane, BMI/20th Century/Warner Bros., ASCAP)
33	42	2	WHO'S SORRY NOW Marie Osmond, Kolob 14786 (MGM) (Mills, ASCAP)
34	30	8	STAR ON A TV SHOW, Stylistics Avco 4649 (Avco, ASCAP)
35	NEW ENTRY		IT'S A MIRACLE Barry Manilow, Arista 0108 (Kamikazi, BMI)
36	45	2	SORRY DOESN'T ALWAYS MAKE IT RIGHT Diana Ross, Motown 1335 (Jobete, ASCAP/Stone Diamond, BMI)
37	37	4	ALL OUR DREAMS ARE COMING TRUE Gene Page, Atlantic 3247 (My Baby's/Arch/Sumertree, ASCAP)
38	35	4	THE BARGAIN STORE Dolly Parton, RCA 10164 (Owepar, BMI)
39	40	4	BLACK WATER Doobie Brothers, Warner Bros. 8062 (Landowne/Warner Bros., ASCAP)
40	43	3	LOVE FINDS ITS OWN WAY Gladys Knight & The Pips, Buddah 453 (Keca, ASCAP)
41	NEW ENTRY		YOU'RE A PART OF ME Susan Jacks, Mercury 73649 (Phonogram) (Chappell/Brown Shoes, ASCAP)
42	44	3	SATIN SOUL Love Unlimited Orchestra, 20th Century 2162 (Sa-Vette/January, BMI)
43	NEW ENTRY		LIVE YOUR LIFE BEFORE YOU DIE Pointer Sisters, ABC/Blue Thumb 262 (Polo Grounds, BMI)
44	47	3	RUNAWAY Charlie Kulis, Playboy 6023 (Vicki, BMI)
45	46	3	I HAVE A DREAM Donny Osmond, Kolob 14781 (MGM) (First Central/The Kids, BMI)
46	NEW ENTRY		HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI)
47	49	2	PICK UP THE PIECES Average White Band, Atlantic 3229 (AWB, BMI)
48	39	5	SAIL ON WHITE MOON Johnny Mathis, Columbia 3-10080 (Bushka, ASCAP)
49	NEW ENTRY		BEFORE THE NEXT TEARDROP FALLS Freddie Fender, ABC/Dot 17540 (Fingerlake, BMI)
50	NEW ENTRY		BEER BARREL POLKA Bobby Vinton, ABC 12056 (Shapira/Bernstein, ASCAP)

# Rackers Also Seared By Wilson For Tardy Delivery Of Product

• Continued from page 10

came slowly. Gavin said certain stations like KJR, Seattle, and WOKY continued to break records and maintain leadership with up to 40 records weekly.

Programmers today just want to be very sure they are on the right records. Wilson said he added oldies at WOKY because he couldn't get backup inventory on adds in Milwaukee. He said he depends on housewife listeners to bring in the dollars. He said he can't keep a Top 40 station up in ratings with just the 5 percent who buy records. He decried disks like "Don't Drink The Yellow Snow" by Frank Zappa, saying they hurt both radio and record industry prestige.

Jerry Moss of A&M urged racks to program their accounts on more than one radio station's play. This precipitated much debate both days. Wilson griped about how San Diego racks are programmed on Los Angeles' KHJ, 120 miles away. He claimed his own KCBQ there was the top station and should be utilized in the selection of singles for racks there. The following day, Jerry Peterson, KHJ program director, agreed KCBQ should be considered in picking records for San Diego. Lenny Bass of Record World said that KQV, Pittsburgh, was followed for that city's racks, when the station was no longer top power there. Wilson noted that KXOK was the pattern for St. Louis, when two or three other stations there had the record selling power.

Paul Smith of Columbia's regional staff backed Wilson's contention that one-stops back early sales of new adds. He charged radio stations, in some cases, were not refurbishing their store call lists, using old singles accounts that had deteriorated. Lou Lavinthal, president of ABC Record & Tape Sales, recalled how 15 years ago Pat O'Day had come to KJR from a small station in Yakima. He immediately contacted all Seattle distributors with whom he had maintained a close relationship, thus keeping radio and records strong in that area.

Peterson said that the research people at KHJ knew that some stores called just read back the KHJ list. Eddie Rosenblatt of WB Records said "we are trying to educate the industry to San Diego, but we get the tonnage from KHJ."

Wilson said he wished that the industry could return the excitement of independent distributors like John F. O'Brien, Milwaukee, who shared his enthusiasm when he was able to break a record in Milwaukee only to see it go nationally. "Nowadays, it's too much computer, too mechanical."

Radio programming and advertising pioneer Chuck Blore illustrated methods to integrate a breaking record right into the programming. He played a recent Flash Cadillac single, which the group recut, doing it for over 100 stations and personalities over the music track of the single. Blore and Dennis Lavinthal, ABC vice president, agreed that contests, when cleverly assembled, get a fine share of programming. Blore showed how he helped turn Paul Revere's rock appeal to Mark Lindsay's MOR image by creating a special song aimed at good music outlets. Blore advised labels to hire an experienced producer to make spots and not to let them become the plaything of some favored station personality.

Jim Tyrrell, Columbia vice president, said more record stores should continually pipe the town's best station into their store to promote pertinent product sales. Ira Heilicher of J.L. Marsh admitted that store per-

sonnel often don't value the research call from a station and must be educated to cooperate more vitally.

Radio consultant Buzz Bennett forecast "the single record is quickly

coming to an end." He said too many promo people "crawl in on their hands and knees." He urged they acquaint themselves more with the basics of radio programming.

Wilson said promotion must use

radio as a bonus. New promotions must be found. He cited the cigarette industry which lost radio advertising but did not decrease its sales pace because of the loss.

Ron Alexenburg, vice president of

Epic and CBS custom labels, asked radio to treat promo people with respect, noting that so many of them waited hours for 15 minutes with a programmer.

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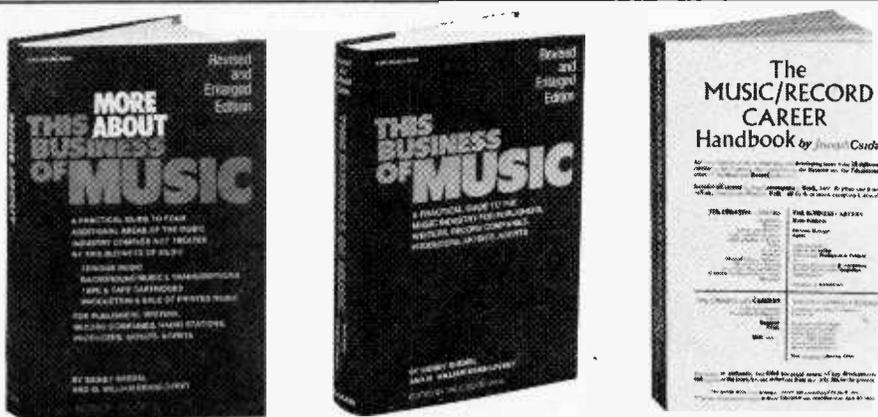
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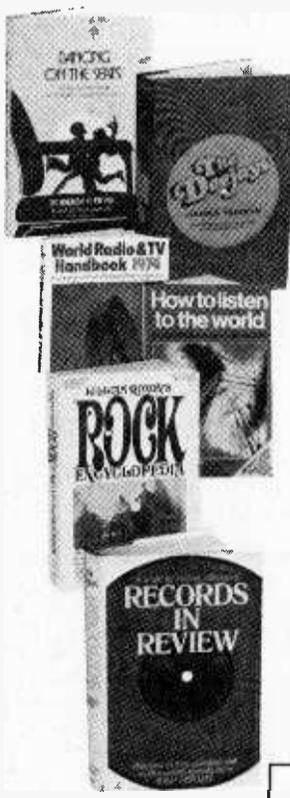
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1877

## Radio-TV Programming

# Kathryn Grayson Tees New Syndicated Radio Series

LOS ANGELES—International Broadcast Syndications here will launch a radio syndication series of interviews with leading show business personalities and movie actress and singer Kathryn Grayson will host the daily vignettes—"The Kathryn Grayson Show."

Rip Foster, president of IBS, says that the interviews will be done in hour segments and edited into vignettes; there is a strong possibility that the longer and more complete shows will be offered to radio stations in the future. For the time being, however, radio stations subscribing to the service will receive five 3-minute shows each week to use as drop-ins during their pro-



GRAYSON

gramming on a daily basis. The first interview is with Zsa Zsa Gabor and her husband Jack Ryan. Others already taped feature Tony Bennet, Gene Kelly and Roger Miller. Ms. Grayson—featured in such movies as "Showboat" and "Kiss Me Kate"—is also planning to interview Gen. Omar Bradley, Frank Sinatra (with whom she starred in three movies), and others.

The shows will be taped between a demanding personal-appearance schedule that includes Bruno's Beach House at Sylvan Beach, N.Y., weekly concerts in the U.S., and a tour of Australia. Her manager, Stephanie Courtney of Impersario, is working on details of the tour now.

Ms. Grayson, who owns theaters and real estate, is launching a whole new career in the music field and has formed the music publishing firm of Grayson Music and is currently negotiating a record label contract.

She says she wanted to do the interview series because she felt the current such programs "don't take time to get to the real person." Demos are already available.

## 'Record Report' Newly Founded By IBS Company

LOS ANGELES—International Broadcast Syndications here has unveiled a new syndicated radio news feature called "Record Report." The daily two-and-a-half minute feature will be hosted by Robert W. Morgan, morning air personality on KIQQ here, according to president Rollen Foster. Gary Kleinman will handle research and production of the show which will highlight news, feature stores, gossip and interviews with recording artists covering their music, records and concerts.

The report will be available on an exclusive market basis, first come, first served and, according to Foster, fits virtually any radio format. IBS is a division of American Entertainment Industries.

## 25 Stations Air World Rock Show

BOSTON—"Rock Around the World," the one-hour weekly radio show programmed exclusively from imported disks, is now syndicated to more than 25 stations across the country, according to Eddie Kritzer, executive producer, with 200 stations the goal by midyear.

Started three months ago by Music Designers Inc., here, the show is promoted on a "barter" basis. Stations do not pay for the service, but must air three national spots contained on the tape furnished. Room is left for three local spots, which can be sold by the participating station. National advertisers pay \$50 per market per week, but can purchase single spots at \$20 if available.

## Arrogant Debut In Tyler

• Continued from page 40

air. I'd even take his editorials and splice them up and talk to him on the air. That would make Gordon mad, but B.R. would love it. Don Keyes was the national program director. And, at one time, I held the record for being fired at KLIF. But I also held the record for longevity . . . five-and-a-half years at one point. Of course, Ken Dowe has broken that now. But for a while that was the record for anybody staying with McLendon.

H: An awful lot of good people worked for him over the years; he made a major contribution to radio not just for helping pioneer Top 40 radio as a format, but for building some of the greatest radio men in the world. KLIF was a damned good station when he had it; I don't think it is now.

R: No. I was just back in that area. I was real ashamed about it. And I was real ashamed that that was KLIF. Because I had a lot of driving to do: it was raining when I got to town. So, I was about four or five hours in the car on the way to Tyler and KLIF was terrible . . . I mean it was terrible. It was the worst radio I've heard.

H: When did you leave KLIF and how come?

R: Which time?

H: I only knew about you leaving KLIF once—to come to Los Angeles.

R: No. I once got fired by Jim O'Brien—which is another story . . . later, he tried to hire me when he

was program director of KHJ in Los Angeles. But he fired me at KLIF. I didn't want to go to Houston, see. McLendon had KILT in Houston; I said that I'd try it out and went down there. But hated it. They had me in the McLendon pad, a penthouse suite and I was living good. Had me a Jaguar XK-E. Living good, but hating Houston. I'd go out every night and get into a fight! I couldn't walk the streets without getting into a fight. I said: I want out and they said: Okay, go on home. So, I packed up one day . . . me and the national program director . . . what was his name; he later went to WNOE in New Orleans and got lost—Bill Stewart . . . we lived in that penthouse together. Every morning when I left for the station—they had me doing the morning show—he'd be saying: Oh, God! But when I came back, he'd have my whole show on tape and he'd say: Sit down. And I'd say: Okay, tell me what I did wrong. He'd play my whole stinking show back. By noon, I'd be sick. So, I wanted to go back to KLIF and they said: Come on back. I packed up all of my stuff and went back to KLIF and lasted three days. Jim O'Brien called me in one day and said: Jimmy, you look tired. Take this note home and read it. You'll understand it. I was music director of the station; I went down to my music room and opened the note and it said: You're fired.

CONTINUED NEXT WEEK

Vox Jox

By CLAUDE HALL

LOS ANGELES—I was waiting for **Phil Walden** and **Frank Fenter** of Capricorn Records in the Polo Lounge at the Beverly Hills Hotel and **Buzz Bennett** and **Don Kelly**, his manager, came by. They said they were going up to see **Clive Davis**, who was going to interview Buzz. For a new book, perhaps? ... Lineup at WGN in Newburgh, N.Y., includes **Bob Krieger** 6-10 a.m., program-music director **Jeff Topps** 10 a.m.-3 p.m., and **Thom Williams** until signoff. The station features an uptempo MOR format with oldies each weekend. Even during the week, the station plays two-to-one oldies and Topps points out that record service is abominable. Well, the reason is, Jeffery, that your station is not exposing new product. Playing oldies doesn't exactly help a label sell product it needs to sell in order to survive and be able to give you free records. **Joey Allen** does weekends on the station.

**Jim Davenport**, owner of WFOM in Marietta, Ga., is launching a new record promotion firm in Atlanta: it'll be separate from the radio station. ... The "Dr. Demento Show" syndicated by Gordon/Casady Inc. now has a national phone request line—213-460-7778. First week of operation, the show pulled more than 2,500 phone calls. ... KYAC-FM in Seattle is now broadcasting in Sansui QS matrix quad, according to **Robert Scott**.

The lineup at WQDR in Raleigh, N.C., has **Mike Koste** 6-9 a.m., program director **Bill Hard** 9-noon, operations manager **Frank Laseter** noon-2 p.m., **Steve Mitchell** 2-5 p.m., **Keith Wilson** 5-9 p.m., music director **Cris Miller** 9 p.m.-1 a.m., and **Sean Scott** 1-6 a.m. ... **Chick Watkins** is the new program director at WGAR in Cleveland; he'd been assistant program director and promotion director of the station. **Art Caruso** is the new general manager of the station and, of course, my old buddy **Richard Janssen** is now general manager of radio operations for Nationwide Communications, which owns the station.

**China Smith**, 213-245-5985, is looking for a permanent gig; he's been working swing shift and whatever at KMLI in Los Angeles. As most of you will recall, China was caught up in that KROQ situation. A lot of the guys really got burned in that deal. ... **Andy Cromwell** is at K7FW in Dallas. ... **Richard J. Harris** has left WIOO in Carlisle, Pa., to join WPEN in Philadelphia. "We have one hell of a station in the works." **Dave Dillon** of WAHT in Lebanon, Pa., took over Harris' old slot of director of broadcast operations at WIOO.

The morning personality at KVET, country music station in Austin, Tex., operates a discotheque show on the side: sort of a mobile operation that spins country and rock oldies. He needs records to P.O. Box 1355, Austin 78767. Right now, he's working six nights a week at a new club called The Bourbon Street. ... **Kimbrel Reed Curry**, program director at KTSC at Southern Colorado State College, Pueblo, Colo., and working at KKAM in town, wants **Ron O'Brien** to contact him. O'Brien had been last at KTLK in Denver. Curry adds: "KTSC has been getting bad service from Mercury Records. Because we are a learning tool, we have Top 40, MOR, progressive and country mu-

sic programs during our broadcast day. We just received a construction permit to boost our power to 10,000 watts, which means more of an audience, hopefully."

While **Allan Hotlen** moved in to program KNBR in San Francisco, **Don Sherwood** was moved out as program director of KSIO in the same city; Sherwood will keep his morning show but obviously the station needs beefing up some. ... **Russ Roberts** at WJMA in Orange, Va., says that if anyone wants information about operating a fund-raising marathon, he'll be glad to tell you how WJMA fared the other day. ... **KFAN** in Brownwood, Tex., is now on the air around the clock, according to program director **Roy Cox**. The lineup at the country music station includes **Dall Seaburg** midnight-5 a.m., **Cox** 5-9 a.m., **Kerry Craig** 9 a.m.-1 p.m., **Dave Mitchell** 1-6 p.m., and **Sam Roberts** 6-midnight, with part-timers **Jerry Sharp**, **Steve Janes**, **Don Howard**, **Bert Williams** and **Jim Abbey**.

**Dick Starr** has been named vice president and general manager of Century 21 Productions, Dallas. Great! Couldn't happen to a nicer guy. Starr developed the "nonstop" radio contest and promotion package and I understand it's now on more than 60 stations including WCOL in Columbus, WNDE in Indianapolis and WLCY in Tampa, Fla. You can get a free demo tape by calling Dick at 214-638-3222. ... And, speaking of promotions, "The Great American Birthday Party" promotion syndicated by the Chicago Radio Syndicate, Chicago, is now on about 60 stations, including WIP in Philadelphia. The pilot station for the package, I think, was WWDC in Washington, programmed by **Bob Canada**, he of the musical ear fame. That package was developed by **Dick Orkin**, the man who brought you the Tooth Fairy and the Chickenman and other money-making nonsense. If you'd like a demo on that, talk to **Sandy Orkin** at 132-944-7724.

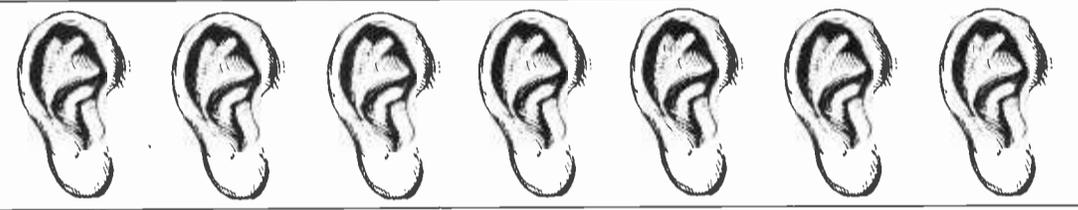
The lineup at WBKC, an MOR station in Chardon, Ohio, includes program director **Chris Johnson** sign-on to 10 a.m., general manager **Al Kipp** until 1 p.m., and **Carl Joseph** 1-signoff. ... **Lee Davis**, formerly the manager at WMAQ in Chicago, has joined **Gordon McLendon** and **Ralph Stachon** in creating and marketing "The McClendon Collection," a complete format of beautiful music for automated stations. Included with the package are the consulting services of all three men. The note I got also says that Davis is looking for a radio station to buy, but Lee never sent me his address, so I don't know how to reach him at the moment. You could always track him down through **Ralph Stachon & Associates** in Dallas.

The lineup at WKY, a new country music format station in Sydney, includes **Col Baigent**, **John Burls**, **Jim Tregonning**, **Les Mead**, **Mark Condon** and **Tony Langshaw**. There's an excellent publication in Australia that covers the radio field and the advertising media. It's B&T Advertising Marketing & Media Weekly and a good friend of mine is editor—**Mike Dunne**. Cost in the U.S. would be \$25, but that's more than likely in Australia dollars. His address is: Greater Publications Pty. Ltd., 340 Pitt St., Sydney 2001, Australia.

SOME OF OUR HAPPIEST BIRTHDAY GREETINGS



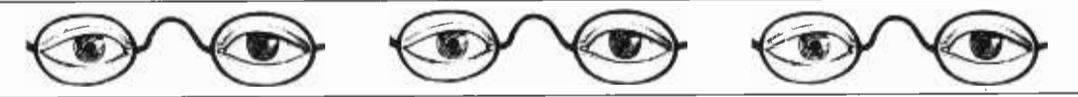
"The Great American Birthday Party—It's fresh and original! Really beautiful and attention-getting!"  
Bob Canada, Program Director, WWDC RADIO, Washington, D.C.



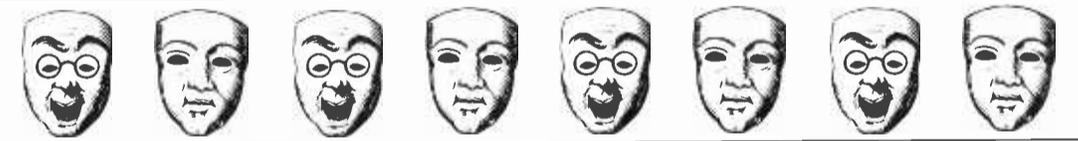
"We heard it once ... and bought it immediately. It's by far the best available! Hilarious material, yet not disrespectful ..."  
Phil Sheridan, General Manager, WNCI RADIO, Columbus, Ohio



"The whole package is great ... highly saleable ... super music."  
Gene Rump, Program Director, KAKE RADIO, Wichita  
"I'd hate to have to program against it."  
Dick Lamb, Program Director, WTAR RADIO, Norfolk, Va.



"Everyone agrees that it's the finest, most comprehensive bicentennial package available."  
Hank Goldman, General Manager, WISZ RADIO, Baltimore



"We've been swamped with bicentennial programs, but yours is the most complete, flexible and by far the most original!"  
Dean Tyler, Program Director, WIP RADIO, Philadelphia



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## Deprive Pirates Of Supply, Murphy Says

• Continued from page 1

right panel at the ITA seminar last week, Murphy, chief of the Government regulations section, criminal divisions, and the catalyst behind the recent decision authorizing the FBI to seize unauthorized musical recordings without respect to date (Billboard, March 8), noted that he isn't asking suppliers not to sell, but to give Justice access to information on customers who are suspect.

"People in this business have to recognize there is a certain risk in dealing with suspect firms or individuals," he cautioned "who could be considered 'aiders or abettors' in any criminal action. We'd much rather have your continuing and increased cooperation, and we look forward to a happy marriage of the legitimate tape business and law enforcement. It's the end result that counts, and the industry still has to

do its part in helping us win the battle against piracy."

Other highlights of the ITA seminar, which drew more than 400 suppliers, users, exhibitors and their spouses to Braniff Place and the Tucson Community Center March 2-6:

• Videodisks—MCA Disco-Vision President John Findlater announced that MCA & Philips would have an invitation-only showing March 17-21 at New York's Hotel Pierre with a prototype player to show the interchangeability of both the MCA "floppy" and Philips rigid videodisks. Gordon Bricker of RCA confirmed that a permanent Select-a-Vision videodisk showcase will be set up shortly in New York with a more open demonstration policy. RCA also released the first technical data on its capacitance (mechanical) player in a booklet dated Nov. 19, when it first showed the system in Tokyo.

• Tape duplicators—Panasonic demonstrated its VTT high-speed master recorder and contact printer for 1/2-inch EIAJ videocassettes first shown in New York this January. CETEC bowed its Copy-Cassette II automatic high-speed in-cassette duplicator that automatically rewinds the blank, records both sides simultaneously in mono or stereo, rewinds and ejects, with a 15-cassette hopper at \$2,295 list. King Instruments already had 19 orders from Tandy, BASF, Permaton and Hellerman Cassette in Germany, and Tyral in France/England for its 700 self-feed cassette tape loaders with 50-cassette hopper and three C-60 permanent capacity, at \$8,890. Recortec reports a number of orders for its just introduced Automatic Cassette Feeder (Billboard, 3/8), an

(Continued on page 50)

## Stolen Amp On Mart In April

CHICAGO—The Sherwood SEL-400 stereo integrated amplifier, the prototype of which was introduced and then stolen at the June CES last year, will be available to the market in April, Russ Ziegler, national service manager, reports.

The amplifier was rebuilt "from scratch" and has eight watts at eight ohms, with a reported 20-20,000 Hz range.

The unit also features 4-channel matrixing circuitry, capability of handling two sets of speakers, two auxiliary inputs and outputs, and carries a three-year warranty on parts and labor. It will list for \$399.95.

## Fun And Games Set For SAC's Festival

• Continued from page 1

roduced in 1972 with the express aim of assisting non-profit drug programs around the city.

A festival site is still to be named, but among the venues under consideration are Madison Square Garden, the N.Y. Coliseum and Central Park.

The festival will also feature live concerts by popular rock groups, dealer displays of the latest in audio equipment, seminars and games. It is expected to run over a period of several days.

The plan for the sponsorship of a Summer Audio Festival developed out of suggestions made by the charter members of SAC's New York Chapter. The original idea revolved around an intensive consumer-oriented promotion to be staged on a continuing basis. Under the guidance of Jerry Joseph, president of SAC, the plan was modified to include the special equipment sale and other highlights.

The festival will be run on an experimental basis this year and the results will be closely monitored by the SAC chapter. According to Joseph, depending on the success of the venture, the show may be turned into an annual affair, and may also be extended to other major cities in the country.

SAC does not expect to make any money from the festival. However, the organization will charge a mod-

erate admission fee, and use the money realized from this to help defray the cost of staging the event.

Charter members of the N.Y. Chapter of SAC include such companies as Atlantis Sound, Audio Exchange, Arrow Audio, Sam Goody, Gra-Com Sound Stage, Grand Central Radio and Record World. Representing the respective companies are Bob Monsure, Atlantis; Bill Colbert, Audio Exchange; Bill Stange, Arrow Audio; Roy Ray, Cra-Com; Stan Simeon, Grand Central Radio; Sy Teitler, Record World, and Richard Aquilina, Goody.

Meanwhile, nominations for SAC's annual Debby Awards are up to 300, with such names as the Tushinsky Bros., Superscope; Tshiya Inoue, JVC; and R. Ito, S. Takahashi, and Hiroshi Tada of Sansui, cited for special achievement awards. The remaining nominees, drawn from SAC chapters across the country, are vying for honors in such categories as "Rep of the Year," "Audio Person of the Year," "Audio Consultant of the Year," and the coveted "Audio Management Award."

About 30 winners will be named at the Debby Award dinner and show scheduled for June 2 at the Conrad Hilton Hotel in Chicago.

Final ballots are being mailed to SAC's close to 3,000 members this month. The winners will be selected by membership vote.

## Body Language a New Tool

By EARL PAIGE

LOS ANGELES—The purchase of hi fi equipment for the home or automobile is so closely tied to the customer's lifestyle that reps here at the Jack Berman Co. hold highly intensive action centered seminars. Just added are exercises on body language study of people shopping for audio.

Internationally known for his innovative and controversial sales techniques, Berman is the target of friendly jibes mainly for his "F.S.Q.S."—i.e., friendly, silent, questioning stare. But though audio salespeople kid about the technique of eliciting a response from a customer via F.S.Q.S., Berman continues to stress it.

As one audio salesman puts it: "Did you hear about the customer who got the F.S.Q.S.? He looked at the salesman and said 'What the hell are you staring at?'"

In the classroom, Berman pairs off retail salespeople and asks that one mate keep firing questions and comments while the other remains absolutely stoic. It is difficult.

Berman zeroes in on several what he feels are salient points. He says everyone has a tendency not to listen. Partly it comes from an intense desire to be listened to and partly it comes from not wanting what could be a discomforting comment from a customer—"I can get the same amplifier for a lot less down the street."

Salespeople should avoid any questions answerable yes or no and keep going with "What kind of music do you like," "what have you been looking at" what, why, where, when, how lead-ins.

Telling a group of Southern California audio salespeople that he attends lectures and seminars of all kinds all the time. Berman says he recently attended one with psychologists and came up with what they use—key guiding cues. "No one is more critically positioned in getting people to open up than are psychologists and psychiatrists. They will repeat key words from the patient's last comment—"Oh, your neighbor... "You were on vacation..." "Your brother is rubbing your nose in his new hi fi system."

A new element in Berman classes is to flash color slides of an actor and actress going through customer store body language. He has a sheet of paper and tests the audio salespeople

(Continued on page 50)

## Stanton Table On Market

NEW YORK—Stanton Magnetics has begun mass distribution of its state-of-the-art "Gyroprise" turntable, first unveiled at private showings at last summer's CE Show.

The unit, available in both stereo and discrete 4-channel versions, had been in research and development at Stanton's labs for a number of years. The company began test marketing the system last November with what Dan Collins, Stanton's director of marketing, calls "enthusiastic response."

Gyroprise, a patented exclusive construction principle of Stanton, utilizes a frictionless, magnetic suspension bearing to support the platter. According to Walter Stanton, president of the company, use of this

(Continued on page 49)



Billboard photos by Earl Paige

Sales Action—This is what Los Angeles area audio store salespeople are learning about here at the Jack Berman Co. (JBC). Rear (from left): Dick Tass, Los Angeles Times, Gary Hodge, Lafayette district manager, Perry Solomon, JBC, Steve Kibbons and Mark Terry of Hollywood Sound, Don Yocum, JBC, Barbara Magan, Furman & Associates, JBC's Dick Gravley (head in shadow) and Michael Haugen, Federated (shooting video recording). Front (from left): Bruce McDonald and Carl Buss, R. Newman Co., Davie Watkins, Bob Fields and Sam Burkholder, of Lafayette, JBC's Gil Schaller (tie).

## Japan's 4-Channel Backers In Standardization Hassle

By HIDEO EGUCHI

TOKYO—Concerning quad, two problems may be mentioned. The first is the problem of standardization. The second is the demand on the side of software producers for more hardware coupled with the demand on the side of hardware manufacturers for more software.

On standardization, little can be said at the present moment. It can be said, however, that there is a new wave of confusion in Japan, created by the appearance of UD-4.

Technical development means

improving the brand image for a hardware manufacturer. And, since many hardware makers invested lots of money, they cannot switch easily from one system to another. The same could be said for software manufacturers. It is understandable.

In Japan the system of quadraphonic disk recording and reproduction adopted by a record company can be related to the way in which its capital is formulated.

For example, Victor Musical In-

(Continued on page 64)

## Quadraphonic Disks In Japan

Number of Quadraphonic Stereo Records in Japan

Source: MUSIC LABO

	RELEASE				CUT	CATALOG	TOTAL
	1971	1972	1973	1974			
CD-4 (JVC)							
VICTOR MUSICAL IND.	51	89	107	178	423	6	417
TEICHIKU	0	4	26	29	59	0	59
NIPPON PHONOGRAM	0	3	14	26	43	0	43
WARNER-PIONEER	0	0	8	3	11	0	11
TOSHIBA-EMI	0	0	3	6	9	0	9
KING RECORD	0	0	0	8	8	0	8
TRIO ELECTRONICS	0	0	3	3	6	0	6
POLYDOR K.K.	2	0	3	2	7	2	25
TOTAL	53	96	164	253	566	8	558

	RELEASE				CUT	CATALOG	TOTAL
	1971	1972	1973	1974			
SQ (CBS/Sony)							
CBS/SONY	24	81	67	55	227	32	195
TOSHIBA-EMI	0	0	8	5	13	0	13
WARNER-PIONEER	0	27	0	0	27	25	2
CANYON RECORDS	0	0	2	0	2	0	2
TRIO ELECTRONICS	0	1	0	0	1	1	0
TOTAL	24	109	77	60	270	58	212

	RELEASE				CUT	CATALOG	TOTAL
	1971	1972	1973	1974			
RM (SANSUI QS)							
TOHO RECORDS	16	22	37	26	101	19	82
TOSHIBA-EMI	15	40	10	7	72	9	63
KING RECORD	28	46	6	0	80	47	33
CROWN RECORD	0	19	9	8	36	16	20
NIPPON COLUMBIA	15	8	1	0	24	4	20
TOKUMA MUSICAL IND.	0	7	4	0	11	0	11
POLYDOR K.K.	0	5	0	0	5	0	5
WARNER-PIONEER	3	0	7	0	10	9	1
CANYON RECORDS	0	0	1	0	1	0	1
TEICHIKU	9	38	5	0	52	52	0
TRIO ELECTRONICS	0	2	0	0	2	2	0
TOTAL	86	187	80	41	394	156	236

	RELEASE				CUT	CATALOG	TOTAL
	1971	1972	1973	1974			
UD-4 (Nippon Columbia)							
Nippon Columbia	0	0	0	15	15	0	15

GRAND TOTAL 163 392 321 369 1,245 224 1,021  
(all systems) Note: SQ releases include 19 singles from CBS/Sony

# Los Angeles Metro Sound Defies Economic Slump

LOS ANGELES—No one at Metro Sound is bothered about new car sales slumps or a choked-up consumer market. The 18-year-old veteran car stereo manufacturer is instead launching a nationwide series of dealer showings and claiming its January sales are up 63 percent.

Considering there are 18 different branded makes of car stereo just in the general area here, Metro Sound has come on fast from a time not long ago when reporters recall it occupied an obscure booth in the basement of the Conrad Hilton shows.

And if merchandise managers once took a shot at the line because it filled a promotion price point their image of Metro Sound will be changing, believes Syd Jurin, 45 years in the business and assistant to Metro Sound founder-president Ralph Slotnick.

The firm's key could be that it is concentrating in car sound and supplying every conceivable item from speakers to citizens band, the latter its newest addition. The firm somehow has the ability to innovate, often far too early as with quad, and then regroup as it gets a pulse on what buyers really go for, as right now with car cassette.

Nor does it bother Jurin that many dealers carry Metro Sound as maybe the third of fourth brand. He figures more and more will be doing what a buyer from giant Wards Co. (California Hi Fi, Zody's, et al) did at the kick-off showing. The buyer grabbed a prototype of the MS 8500 AM/FM auto reverse cassette for \$179.95 and brought it up to his chest in an embrace of affection. "Does it have locking fast forward and fast reverse?" When told it does, he said, "Good, you need that to keep up with Craig."

Many of Metro Sound's design moves are subtle. For example, Jurin says the line is slowly edging toward in-dash almost all together. To this end, he is putting in more dial-in-door (i.e., the radio dial in the door slot for the cartridge or cassette). This frees the front panel area for more controls and gets the whole profile into better in-dash proportions. Newest in dial-door will be 816 in-dash 8-track at \$119.95 and 817 will add push buttons.

The need to open up button space exists just as much in car cassette and Metro Sound hopes to bring out a cassette with dial-door. "Only one has ever been introduced in this country," Jurin says. "It can't be Staar, it has to be Philips," he notes, alluding to yet another subtle design change going on—Metro Sound as with Aiko, is coming out with slot-end loading (inserted lengthwise instead of wide side parallel with the slot).

As for cassette versus 8-track, Metro Sound sees rapid growth in both. It has six in-dash cassette units and four under-dash ones and five 8-track in-dash and five under-dash. Jurin sees Los Angeles as an untypically ripe cassette area because of large software libraries and lots of home recording going on, but nationally he sees 8-track unit sales going 75 percent this year.

The in-dash boom is growing to a 4-5 to one in favor of in-dash in the U.S. Outside the U.S., in-dash he believes is more like 50-50 except trending to 60/40 in some countries and as high as 90/10 in South America.

If you're surprised to hear Jurin talking world markets, don't be. He claims there are only two really prominent brands in South America—Muntz and Metro Sound. Yes, Muntz, even though Clarion took over the brand, because Jurin says in South America it's still branded

Muntz. Metro Sound does a third of its volume in Western Hemisphere export, Jurin claims.

Next giant item for car stereo dealers, including traditional ones and not just radio specialists, will be CB. But Jurin like Lauren Davies at

Craig (Billboard, Mar. 8) thinks CB cannot be married with tape. "We're going to let J.I.L. and Xtal work on that." The combined CB/Tape is too big and too expensive, he says. Metro Sound's 23-channel will be \$149.95 listed.

Basically, Metro Sound has adopted a philosophy that it must assume full responsibility for the dependability of its line. It is not a manufacturer, designing here and having the equipment made in Japan. "But once the factory exercises

our letter of credit we might just as well be the manufacturers—we have to stand behind it." Metro Sound offers a year warranty on parts and labor, he says, claiming that it means to back up its motto "The Name That Quality Built."

## We're playing your song. More money.

We believe you can make more money on The Music Tape by Capitol—unit for unit—than on Scotch, TDK, BASF, Maxell and others. Compare dealer margins yourself.

Many tape manufacturers offer a lower priced product. But they offer little else. None offer the margins, the advertising, trade incentives and product quality of The Music Tape. That's why so many major retailers have taken on our line.

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The product is premium. The Music Tape is an extra high output/low noise tape. We use the smallest, most uniform iron oxide particles. The result is greater sound sensitivity at both high and low frequencies; a better signal-to-noise ratio; higher output; more headroom; less audible noise.

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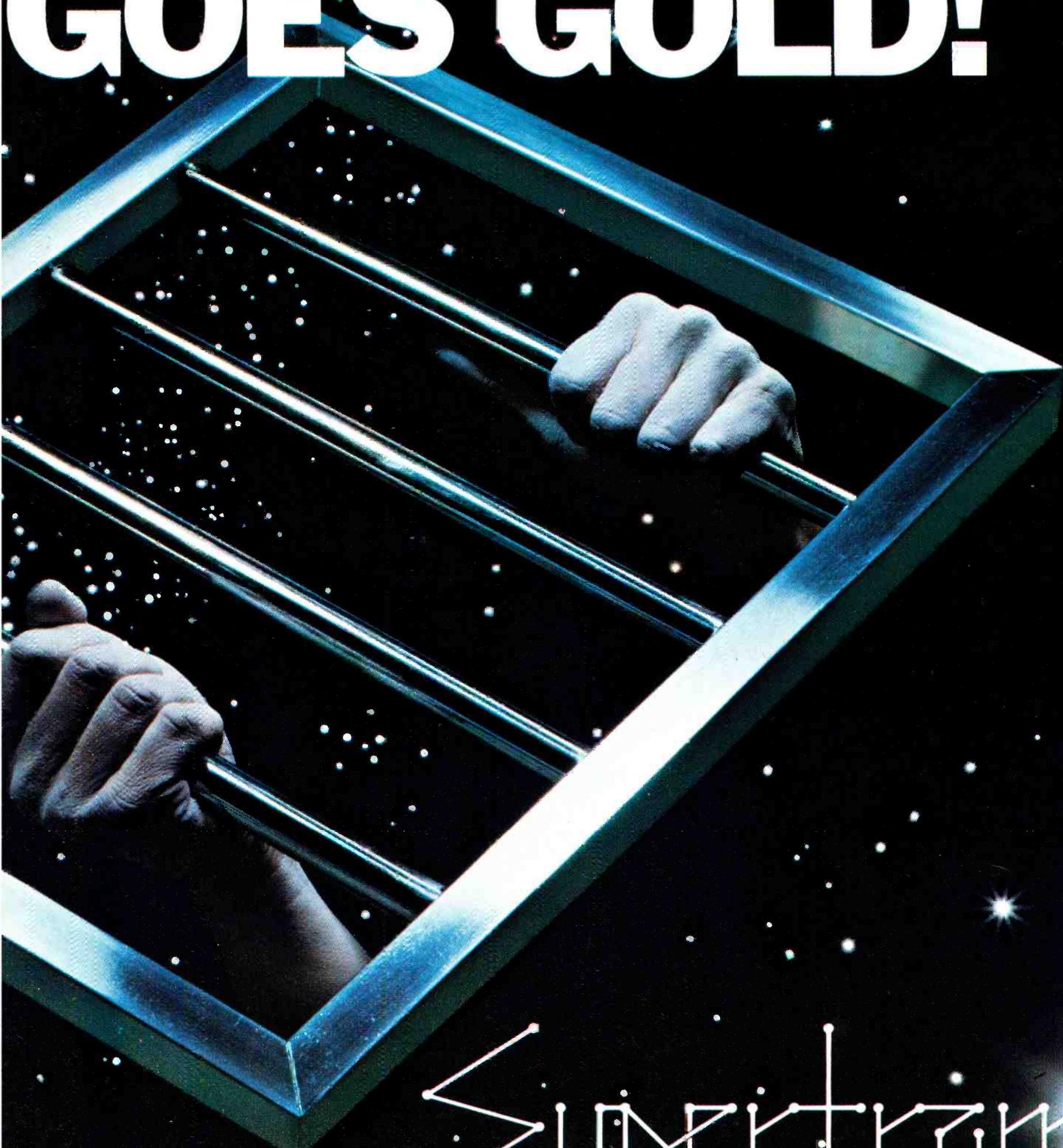
# SUPERTRAMP

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# GOES GOLD!



Supertramp  
CRIME OF THE CENTURY

Produced by Ken Scott and Supertramp



# RepRap

**SKOR**, St. Paul, Minn., has added Fred Yore, former distributor sales manager for Telex Consumer products, to head the consumer electronics division covering Minn., N.D., S.D., and Western Wis. The rep firm is headquartered at 1821 University Ave., St. Paul 55104 (612) 645-6461.

The 1975 Automotive Electronics Conference and Exposition (AECE) will be held in Detroit's

Cobo Hall June 10-12, with sessions planned for both the automotive manufacturer and electronic supplier. The Exposition is co-sponsored by the ERA, with the Automotive Electronics Group of the Engineering Society of Detroit. AECE offices are at 5544 E. LaPalma Ave., Anaheim, Calif. 92807 (714) 528-2400.

**Joe Collins, The Collins Company**, Dallas, recently opened a new branch office at 3815

Richmond Ave., Houston, and named **J.T. Crocker** as general operations manager for the South Texas area. The Dallas office is at 10155 Plano Rd., 75238 (214) 341-7866.

**Meriton Electronics Inc.**, Moonachie, N.J., is strengthening its national rep force for audio home entertainment products. Recently appointed by vice president, sales, **William Hoard**, are **Vision Electronics, Inc.**, San Antonio, for the

Army, Air Force, Navy, Marine and Coast Guard Exchanges; **DMF & Associates**, Marietta Co., covering N.C., S.C., Ga., and areas of Ala.; **Northwest, Inc.**, Portland, Ore., for Wash., Ore., and parts of Ida.; and **T.B. Allen & Associates, Inc.**, Minneapolis, for S.D., N.D., Minn., and parts of Wis.

New officers of the **Michigan ERA Chapter**, inducted into office at the Jan. 20 meeting in

Farmington, were: **Bob Thorpe**, **Jack M. Thorpe Co.**, president; **Pete Turgeon**, **Turgeon Assoc.**, vice president; **Marty Martensen**, **Davis-Martensen**, treasurer; **Dave Ray**, **Dave Ray & Assoc.**, secretary; and **Carl Ludwig**, **Shalco Inc.**, national delegate.

Board of director vice president appointments included: **Larry Firsten**, **Aztec Sales Corp.**, consumer products; **Angelo Diamantoni**, **J.L. Montgomery Assoc.**, components & materials; **Len Kosnik**, **WKM Assoc.**, technical products; **Al Pitcher**, **Pitcher-Poulin Inc.**, distributor products; **Bud Bryant**, **Hilltronics**, chairman, member services; and **Phil Flora**, **Phillip G. Flora Assoc.**, publicity.

**Kenwood** and **Dokorder** will host a dealer showing in Kansas City, Mo., March 10-11 at the Washington St. Station. New products not introduced previously will be on display. **Ron Throckmorton** of **R.J. Throckmorton Sales Co.**, rep for the two firms, has rented two rooms for the affair—the "Jail House" and the "Court House." The dealer invitations being mailed are depicted as subpoenas, and in view of the recent FTC hearings held in Kansas City recently, are certain to stimulate dealers' interest.

Named as "umpires" for the Merchandising Contest at **NEW/COM '75** in Las Vegas May 6-8, are **Eugene Chaiken**, **Almo Electronics**, Philadelphia; **Jerry Rappaport**, **Wresco**, San Francisco; and **Al Schaar**, **York Radio & TV**, Decatur, Ill.

Pre-show and at-show promotions and advertising, as well as direct mail programs aimed at stimulating distributor interest in the show, will contend for Exhibitor of the Year and All-Star Exhibitor awards.

Items for review can be submitted to the show's public relations counsel, **Market Communications Associates**, 520 N. Michigan Ave., Chicago 60611, prior to May 1.

Two new reps have been appointed by **Miida Electronics, Inc.**:

**William Weatherhold**, **Inventive Marketing Association**, 1411 Walnut St., Philadelphia 19102, will rep Miida in E. Penn., So. N.J., and Del.

**Dan Roberts**, **Southern Marketing Assoc. Inc.**, P.O. Box 1783, Orangeburg, S.C. 29115, will work N.C. and S.C. for the firm.

Citizen Band radio will be explored during a special program sponsored by the Communications Division of EIA prior to the opening of **NEW/COM '75** in Las Vegas.

The special program May 5 will feature speakers **Raymond Spence**, FCC Chief Engineer, on "Personal Communications: Opportunities & Challenges"; **Charles Higginbotham**, chief of safety and special radio services Bureau, FCC, as keynote speaker; **Richard E. Horner**, E.F. Johnson Co., "A Manufacturer's View of the CB Explosion"; **Pete Kreer**, Stevens Kirkland Kreer Advertising, "The Explosive Power of Retail Advertising."

The **Yamaha** line of receivers and amplifiers is coming up fast as a best seller for **Paul F. Stone Sales**, 4626 Cavendish Rd., Indianapolis 46220 (317-257-9777). **Paul Stone** and **Ed Beckner**, along with new man **Larry Wilson** cover Indiana and Kentucky with a 15-name line, including newly added **Rotel** and **Save-A-Tape**.

Stone sees 1975 as "a very interesting year. High-end stereo will be a very important part of people's lives."

For the **Hoosier DRM Conference** to be held at the Marriott Hotel in Clarksville, Ind., from July 27-30, a bit of nostalgia will be revived for attendees. **Charles Scheffler**, entertainment chairman, has arranged a moonlight cruise aboard the paddlewheeler **Belle of Louisville**, with music for dancing by an authentic Dixieland band. Y'all come!

Three new sales reps for **J.I.L. Corp. of America** car stereo are reported by **Al Kovac**, vice-president, sales.

**Lowell M. Fisher Co.**, Minneapolis, will cover N.D., S.D. and Minn.; Michigan will be covered by **Rodco Sales**, 1651 Pinetree Rd., Trenton; and **Warren Sales**, Sacramento, will rep the products in N. Calif.

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## Sonex Postponement

By PETER JONES

LONDON—Economic uncertainty has been blamed for the postponement next month of the major audio exhibition, Sonex, now in its sixth year.

However, Brian Sealey-Clarke, financial director of British Audio Promotions, the sponsoring organization, denies that the cancellation of this year's plans are in any way due to the rival Fidelity 75 audio exhibition, also due to be staged at Heathrow in April.

He says: "The reason is quite simple. The present economic climate is unfavorable to audio companies and, unless we are able to present a first-class show, then we think it best to postpone plans until things improve? Since last year Sonex has lost four exhibitions through bankruptcies, and the number of exhibitors this year is down.

This year's Sonex show was scheduled for April 23 and 24, for the trade and press; and April 25 and 27 for the public. As in previous years it was to be held at the Post House Hotel, Heathrow—two weeks after the second High Fidelity audio exhibition, scheduled for the nearby Heathrow Hotel.

High Fidelity was started last year as a breakaway rival group to Sonex, and its organizers have reported that 35 major audio firms and 50 brand names will be exhibiting this year. This figure doubles those of last year's show.

One organizer, Don Quillen, says: "The deep involvement of the audio industry in High Fidelity 75 proves that it is not only extremely attractive as a medium for useful contact with the dealers, press and public, but also that the industry is refusing to be disheartened by depressing economic forecasts."

Sealey-Clarke replied: "It should be remembered that Sonex is a non-profit making show which has built up a good international reputation. We get trade representatives from all over the world attending the exhibition and we don't think it fair to invite them to a show with only about 35 audio firms exhibiting. We refuse

to put on a show that lets the industry down.

"Sonex has been postponed until we can do a really first-class show. We're investigating proposals for an autumn exhibition."

The preparation of a standard list of all significant specifications and performance characteristics, plus a set of uniform test procedures, for each of a variety of types of audio

visual equipment, is being undertaken by a special committee of the Audio-Visual Equipment Manufacturers Council, sponsored by the National Audio-Visual Assn.

Anyone interested in participating in the committee's work should contact Arnold Schollnick, Singer

(Continued on page 5.)

## Choose one: 1.4 cubic feet or 12 cubic feet

Interface: A or Sentry III. Systems with different names and substantially different appearances. Yet both issue from a common technology and what we believe to be the important performance criteria.

Flat frequency response, uniform total acoustic power output, extended bass without lumps, low distortion...these goals are reflected in the actual performance of the Sentry III and Interface: A.

What, then, is gained from the large size of the Sentry III? Higher efficiency and larger dynamic range. The Sentry III offers 6 dB more efficiency and an additional 3 dB power handling capacity. Not that the Interface: A is any slouch; a pair can produce a sound pressure level

of 107 dB (very loud) in an average living room. It's just that the Sentry III can reach 116 dB.

The Interface: A is a vented, equalized system with a low-frequency limit of 32 Hz. The vented Sentry III reaches 40 Hz; the optional equalizer extends its low-frequency limit to 28 Hz.

Interface: A is a home system finding professional application. Sentry III is a studio monitor well suited to home use. Either way, you will find incorporated the latest technology and outstanding performance. Let us send you full information on these systems, plus a list of dealers where they may be auditioned.



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## Unveil Stanton Gyropoise Table

• Continued from page 44

technology results in the elimination of vertical rumble by isolating the turntable platter from the body of the structure.

The new turntables also incorporate "Unipoise," another exclusive Stanton development. "Unipoise" is a single tone arm suspension design in which the turntable arm is supported by a single pivot for both lateral and vertical movement.

Other features of the turntables include 24-pole synchronous high torque motor with belt drive and viscous damped cueing control for "feather-light" lowering of the stylus into the record grooves.

The units, model 8004-II for stereo playback, and model 8004-IV for discrete 4-channel playback, are both equipped with Stanton's high end cartridges. The stereo version comes with the Stanton top-of-the-line calibrated 681 Triple-E stereo cartridge, while the 4-channel version is available with the Stanton top model discrete cartridge 790/4DQ.

The turntables, complete with cartridges, are priced at \$199.95 for the stereo version, and \$224.95 for the 4-channel version. The company hopes to hold the price points "at least for a while" in spite of escalating production costs.

## Deprive Tape Pirates Of Supply

• Continued from page 44

optional attachment for existing Re-cortec tape loaders and duplicators, at \$4,750.

• Videotape—TEAC had pro-

### CARTRIDGE CAROUSEL

Seeking company to acquire patents and tooling. 8-track/cassette storage and display stand. U.S. Patent Nos. 3,543,943 and D 21,125



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duction models of its new VT-1000 ¾-inch U-Matic color recorder selling at \$2,925 with color playback adapter. It has sold about 200 recorders to the U.S. Airforce with only B&W playback, and also had a new 20-minute videocassette at \$20 designed for still picture reproduction. Both Ampex and Karex had samples of their new ¾ "U" videocassettes on hand, and Fuji Photo Film has announced a new U-Matic Beridox videocassette. Ampex also showed its fourth generation TDC-TBC-800 time base corrector priced at \$12,100 in NTSC portable or rack-mount configuration.

• Audio Tape—Bill Cawfield, TEAC Product Development Manager, reported a whole series of new portable audio mixers and microphones in the works, due to the growth of the semi-professional recording market that is utilizing a combination of TEAC components including its multi-track tape decks. Newest entry in the global blank tape sweepstakes who came the farthest to ITA is P.H. Ganatra, direc-

tor of Vimal Enterprises of Bombay. He announced the introduction of Yogesh Compact Cassette in C-30, 60, 90 and 120 lengths, and Vimal open reel magnetic recording tape under the Vimal tape label in standard (165-1200 feet), long-play (250-1800 feet) and extra long-play (330-2400 feet) configuration. Hardman Industries LTD, Toronto-based supplier of 8-tracks, has set up Hardman Industries Inc., a new Canadian-U.S. joint venture headed by John Yurina, Pompano, Fla., president Eric Hardman announced.

A more in-depth report on the ITA Tucson seminar will appear in next week's issue.

## Campeau, Lipman To New York Quarters

NEW YORK—Campeau, Lipman & Associates, advertising and public relations agency of Long Beach, Calif., has opened an office here. The new office is headed by James Horstman, former communications director of Panasonic.

Campeau, Lipman, headed by Bill Campeau and Arnold Lipman, represents such audio industry manufacturers as TEAC, Sankyo, Wald Sound, J.I.L. and Glenburn. Its most recent acquisition is the TDK blank tape account.

In New York, Campeau, Lipman has consolidated its operations with the facilities of DiFranza Williamson, Inc., an advertising art and design studio operation.

## Market Growing

LOS ANGELES—If Metro Sound was feeding a dry pipeline of no or low inventory in January, it's easy to see why its sales were up 63 percent over '74, but sales manager Syd Jurin points out that October '74 sales were way over too. "So it's not just that inventories were low, it's just a growing market."

Metro Sound was at the National Automobile Dealers Assn. (NADA) in San Francisco for the first time as an exhibitor and will return because part of the new market is dealer showroom sales.

The firm also keeps promotion specials going with specials such as offering for February: MS-7440 AM/FM in-dash cassette \$74.50 in 12-unit lots; MS-883 4-light 8-track \$15.95 (12 lots); MS-308 mini-cassette \$19.97 (20 lots).

## Teaches F.S.Q.S. Technique

• Continued from page 44

on their interpretation of an excited raised eyebrow, a bottom lip going down, muscles tightening around the mouth, so on.

Berman has a list of salesmanship sins and probably at or on top is the close where the salesperson makes what Berman feels is a fatal error if he or she asks: "Now is there anything you are not clear on?" Berman feels that in hi fi where there is so much complexity, and therefore, potential unanswered questions, this error is especially hurtful.

"Your customer is resisting his own natural urge not to buy and here you open up this one remaining door to skepticism. As bad as are the

department stores, they at least ask "will it be cash or charge?" There are plenty of alternative close questions—deliver or take it with you, walnut finish or oak, so on. So many salesmen and saleswomen get order panic at this crucial close stage."

Others in the class chip in comments. Berman Co. rep Perry Solomon says "Don't mention the competition and get the talk off price." Solomon feels that in audio so often it's better to get the product qualified and to stay away from price as much as possible.

Overall, the Berman courses are inspiring. Says Elliott Buckler, Beverly Stereo Los Angeles store manager: "I really think we ought to be holding more of these."

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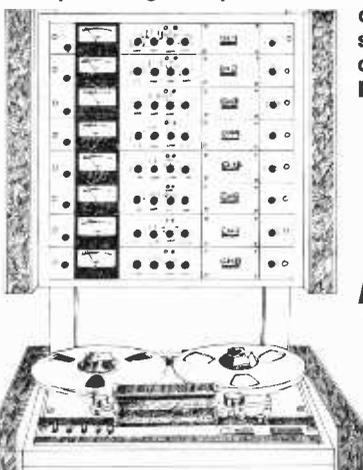
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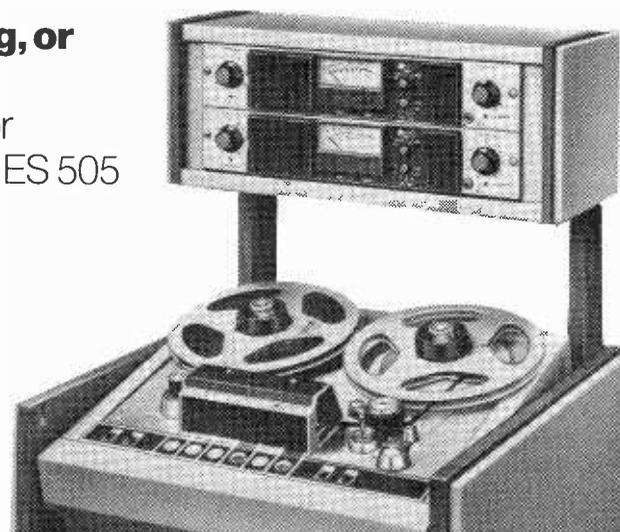
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# Tape Duplicator

Continued from page 49  
Education Systems, 3750 Monroe Ave., Rochester, N.Y. 14603.

A new catalog illustrating the expanded line of Telex instructional headphones is available through Telex Communications, Inc., Educational Sales Dept., 9600 Aldrich Ave. S., Minneapolis, 55420.

The catalog features the Model 274 cordless headphone, model 745 underchin headphone, and ampli-

fied headsets for language labs. Also included are classroom dictation, vocational training, teaching lab, music and replacement headphones, as well as individual or group listening stations.

Descriptions, specifications and ordering information is included.

An electronic television programming system for automatic scheduling and transmitting feature motion picture programs for hotels

and motels abroad has been developed by Goldmark Communications Corp. for North American Philips.

The system uses a bank of Philips VCR videotape machines and is designed to meet the higher European television standards.

Hotel guests are able to see a movie at any time during the day because of continuous programming over two separate TV channels.

"The New World of Audiovisuals" will be the title of Hubert Wilke's keynote address to the Industrial Audio Visual Assn. in Cincinnati on May 21-23. Theme of the semi-annual conference aimed at providing an educational foundation to members, is "Yesterday, Today and Tomorrow." Prior to his keynote appearance, Wilke will be returning from a trip through oil-rich countries such as Arabia, Iran, Kuwait, Venezuela, and others.

Further information on the IAVA can be obtained through F. J. Woldt, executive secretary, IAVA, P.O. Box 656, Chicago 60690.

## 'Tommy' Soundtrack Spots Sansui's 5-Channel Sound

NEW YORK—Sansui Electronics is providing the technology and equipment for the revolutionary "Quintraphonic" 5-channel sound, that will be heard on the soundtrack of the new "Tommy" movie, scheduled for release in New York March 17.

Quintraphonic Sound is being made possible by the fact that the 35mm film incorporates three magnetic stripes for three separate audio tracks.

Sansui will use two of these tracks to encode its QS 4-channel sound, thereby getting a quadraphonic effect. The third track will carry an independent channel of information.

For replay purposes, four speakers will be placed in the four corners of the movie house, with the fifth speaker located behind the screen. Special Sansui QS decoders and amplifiers will be used to decode the encoded information.

Sansui has been contracted to outfit 44 cinemas across the country with the decoders, amplifiers and some speakers. JBL and Cerwin-

Vega are also among the companies contracted to supply speakers.

The "Tommy" movie features Elton John, Eric Clapton, Ann-Margret, Peter Townshend, Tina Turner, and The Who, which wrote and performed in the original Broadway production. Soundtrack from the movie is being released by Polydor Records in conventional stereo.

## Monaco Shows Its Remote Unit

DENVER, Colo.—Louis Davis, former New Yorker who "retired" to Denver and opened his own manufacturing firm, Monaco Enterprises, Inc., has introduced a remote unit for amplifying cassette audio through an existing speaker system in either car radio or home systems.

Available for either AM or FM frequencies, the units use a nine-volt battery and do not require wiring to the receiver.

The CR-AM retails for \$14.95, and the CR-FM model is listed at \$19.95. Davis plans to show the units at NEWCOM in May, and at the Summer CES. Marketing is through electronic reps and is aimed at the mass merchandiser drug and discount chains.



Billboard photo by Ken Fitzgerald  
AUDIO BOOST—Oregon Hi-Fi vendor Burt Aus looks to coming Dolby broadcasting in Portland as plus for business (Billboard, Jan. 4).

# IT'S PROFITABLE TO READ THE FINE PRINT!!

## BASF RECORDING TAPE BLITZ

QUANTITY	1-9	10	32
900 FT. 5" # LP35	2.37	2.29	2.21
1200 FT. 5" # DP26	3.27	3.15	3.03
1800 FT. 5" # TP18	3.93	3.78	3.63
1800 FT. 7" # LP35	3.94	3.79	3.64
2400 FT. 7" # DP26	5.95	5.79	5.52
3600 FT. 7" # TP18	7.87	7.57	7.27

## BASF LOW NOISE/HIGH OUTPUT

QUANTITY	1-9	10	32
900 FT. 5" # LP35-LH	2.54	2.44	2.34
1200 FT. 5" # DP26-LH	3.38	3.25	3.12
1800 FT. 5" # TP18-LH	4.49	4.33	4.13
1800 FT. 7" # LP35-LH	4.58	4.41	4.24
2400 FT. 7" # DP26-LH	6.12	5.89	5.66
3600 FT. 7" # TP18-LH	9.18	8.83	8.48
3600 FT. 10 1/2" # LP35-LH	14.87	14.27	13.72

## BASF "LH" CASSETTES

QUANTITY	1-9	10	15
C60 LH/SM 1 HOUR	1.50	1.15	1.10
C120 LH/SM 2 HOURS	2.58	2.15	2.15

## BASF "SK" SERIES CASSETTES

QUANTITY	1-9	10	32
C-45, LN/SM, 45 MIN	.99	.92	.92
C-60, LN/SM, 1 HOUR	1.14	1.10	1.10
C-90, LN/SM, 1 1/2 HOURS	1.68	1.61	1.61
C-120, LN/SM, 2 HOURS	2.25	2.16	2.16

## BASF CHROMDIOXID CASSETTES

QUANTITY	1-9	10	32
C-60 CHROM, 1 HOUR	1.76	1.69	1.69
C-90 CHROM, 1 1/2 HRS.	2.57	2.47	2.47
C-120 CHROM, 2 HOURS	3.41	3.28	3.28

## BASF SUPER LHS/SM CASSETTES

QUANTITY	1-9	10	32
C-60 LHS/SM (SCREWS)	1.74	1.68	1.68
C-90 LHS/SM (SCREWS)	2.56	2.46	2.46
C-120 LHS/SM (SCREWS)	3.50	3.38	3.38

## BASF-8 TRACK CARTRIDGES

QUANTITY	1-9	10	32
*90 min. low noise/high output	1.99	1.92	1.92
*Buy one get 2nd for half price!			

## AMPEX CASSETTES

QUANTITY	1-9	10	32
*350-C60 'Living Hinge' Mailer	1.03	.94	.94
*350-C90 'Living Hinge' Mailer	1.58	1.45	1.45
*370-C60, Low Noise/HI Output	.99	.91	.91
*370-C90, Low Noise/HI Output	1.52	1.47	1.47
*370-C120, Low Noise/HI Output	1.69	1.62	1.62
*363-C60 Chromium Dioxide	1.56	1.46	1.46
*363-C90 Chromium Dioxide	2.10	1.99	1.99

## AMPEX 20/20 + Cassettes/8 Track

QUANTITY	1-9	10	32
*364-C60 20/20 + CASSETTE	1.58	1.49	1.49
*364-C90 20/20 + CASSETTE	2.38	2.15	2.15
*364-C120 20/20 + CASSETTE	3.19	2.94	2.94
*388-84, 84 MIN. 8-TRACK	1.98	1.78	1.78

## AMPEX 370 Cassettes, GET ONE FREE—Plus! a Stackette Storage Case \$8.95 Value for only

QUANTITY	1-9	10	32
*370, C-60 Stackette			
Deal is: Buy 3 @ 99c			
Get One Free. Total Cost For 4 With Stackette is \$2.97			

Mail orders add 70¢ for shipping 1st Stackette deal 15¢ ea. add'l deal. There is no further quantity price on these Ampex cassettes except in the bulk (without free Stackette).

Stackette Offer Limited To # 370  
# 370, C-60 Stackette  
Deal is: Buy 3 @ 99c  
Get One Free. Total Cost For 4 With Stackette is \$2.97

Stackette Offer Limited To # 370  
# 370, C-60 Stackette  
Deal is: Buy 3 @ 99c  
Get One Free. Total Cost For 4 With Stackette is \$2.97

Stackette Offer Limited To # 370  
# 370, C-60 Stackette  
Deal is: Buy 3 @ 99c  
Get One Free. Total Cost For 4 With Stackette is \$2.97

## OPEN REEL TAPE RIOT!

QUANTITY	1-9	10	48
"Polyester" BASF "AMPEX" or Audio/Capitol			
600 FT HI Perf. BASF	1.27	1.21	1.16
1200 FT. Capitol, Audio	1.59	1.49	1.39
1200 FT. BASF HI-Perf.	2.27	2.19	2.11
1800 FT. Capitol/Audio	1.95	1.83	1.69
1800 FT. Ampex # 373-15	3.59	3.30	3.19

## CASSETTE LABELS

QUANTITY	10-99	100	1000	10M
PLAIN WHITE CASSETTE LABELS, NORELCO CASSETTE CLEANERS, FAMOUS BRAND CASSETTES, METAL 10" REELS.				
Cassette Labels (Multiples of 10)	.02	.015	.01	.006
Norelco Cassette Cleaner	.60	.55	.50	.45
*Scotch Cassette SC90HE	3.25	3.10	2.95	2.80
10 1/2" Metal, NAB Reel Used	1.00	.90	.80	.75

\*Buy 10, SC-90HE, Get 5 Free Plus Postage by Weight and Zone  
Min. Order.....\$5.00

## Scotch AV Series/Industrial/Educational

QUANTITY	1-9	10	36
176-25R0, 10"	8.20	7.86	7.46
176-25RPS, 10"	8.20	7.86	7.46
177-36R0, 10"	10.89	10.40	9.90
177-36RPS, 10"	10.89	10.40	9.90
178-48RPS, 10"	17.89	17.08	16.27

## HI-FI/MASTERING SERIES

QUANTITY	1-9	10	36
206 R-60, 7"	4.35	4.15	3.95
206-25-HUB, 10"	7.46	7.11	6.81
206-25-RO-10"	9.85	9.39	8.93
207 R-90, 7"	5.44	5.19	4.94
207-36-HUB, 10"	10.89	10.40	9.90
207-36-RO, 10"	14.55	13.89	13.23
208-6, 5"	2.20	2.10	2.00
208-12, 7"	3.60	3.43	3.26
208-25-HUB, 10"	7.01	6.88	6.71
208-25-RO, 10"	9.28	8.84	8.40
209-9, 5"	3.06	2.91	2.76
209-18, 7"	5.08	4.84	4.60
209-36, HUB, 10"	10.78	10.27	9.76
209-36-RO, 10"	13.05	12.43	11.82
211 R-30, 5"	2.16	2.06	1.96
211 R-60, 7"	3.25	3.10	2.95
212 R-120-RO, 10"	11.99	11.46	10.91
212 R-45, 5"	2.43	2.32	2.20
212 R-90, 7"	4.35	4.15	3.95
212 R-180-RO, 10"	13.69	13.07	12.45
213 R-120, 7"	6.52	6.22	5.92
213 R-240-RO, 10"	22.47	21.26	20.05
214 R-90, 5"	4.33	4.14	3.94
214 R-180, 7"	8.29	7.92	7.55
228 R-60, 7"	2.53	2.42	2.31
229 R-90, 7"	3.61	3.45	3.29

## LN/HD/HE CASSETTES

QUANTITY	1-9	10	48
SC-45 LN/HD 45 MIN.	1.43	1.37	1.31
SC-45 HE 45 MIN.	1.79	1.71	1.63
SC-60 LN/HD 1-HOUR	1.71	1.64	1.57
SC-60 HE 1-HOUR	1.89	1.79	1.65
SC-90 LN/HD 1 1/2 Hrs.	2.44	2.32	2.21
SC-90 HE 1 1/2 Hrs.	3.25	3.10	2.95
SC-120 LN/HD 2 Hrs.	3.11	2.97	2.83

## SCOTCH CHROMIUM CASSETTES

QUANTITY	1-9	10	36
SC-45-CR, 45 MIN.	1.80	1.72	1.64
SC-60-CR, 1-HOUR	2.16	2.06	1.96
SC-90-CR, 1 1/2 HOURS	3.24	3.10	2.95
SC-120-CR, 2 HOURS	4.32	4.13	3.94

## SCOTCH BEST 8-TRACK CARTRIDGES

QUANTITY	1-9	10	36
8-TR-LH, 45 MIN.	1.77	1.69	1.62
S-8TR-LN/HO, 45 MIN.	2.15	2.05	1.95
S-8TR-LN, 90 MIN.	2.18	2.08	1.98
S-8TR-LN/HO, 90 MIN.	2.52	2.41	2.30

## CLASSIC (WRITE FOR CASE LOT PRICES)

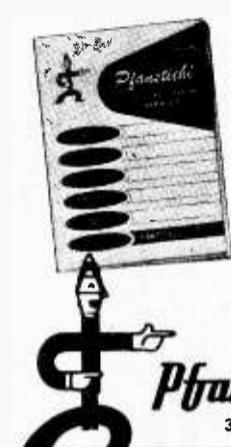
QUANTITY	1-9	10	36
CL-C-45 CASSETTE	3.75	2.49	2.29
CL-C-60 CASSETTE	6.25	4.49	3.75
CL-C-90 CASSETTE	6.25	4.49	3.75
CL-ST-45 8-TRACK	5.00	3.99	3.99
CL-ST-90 8-TRACK	9.95	6.99	6.99
CL-7R90, 7" REEL	12.45	8.49	8.49
CL-7R120, 7" REEL	16.20	10.99	10.99
CL-10R120, 10" REEL	23.70	17.99	17.99
CL-10R180, 10" REEL	28.70	20.99	20.99
CL-10R240, 10" REEL	37.45	27.99	27.99

## 4-Man Tape Panel Agrees

Continued from page 10  
asked the industry to review whether it is now necessary to charge \$1 more for tape than LP. Artist and album title should be on both ends of the tape package instead of just one end, he pointed out, for easier customer selection and inventorying on the shelf.

Tape must receive more recognition in advertising about recorded product, Jack Woodman of GRT

feels. He feels record/tape advertising must be upgraded. He feels a professional must create more ads, rather than some "drafting major who just cuts and pastes up reduced LP covers." When ads are run, dealers must play that product in-store, back it up with sufficient inventory and even place AD reprints through the store. Advertising results must be carefully studied at the register through sales tickets.



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# Soul Sauce

## Credit the Bugaboo Of Little Guy

By JEAN WILLIAMS

LOS ANGELES—Bob Catron, new owner of Boss Ugly Bob's one-stop and a chain of retail record outlets in Memphis with plans in progress for six more shops by 1978, reveals how the major record companies can make or break a small businessman.

Starting in business four years ago with \$80 worth of records, Catron says distributors would not give him the credit needed to stay in business. Without companies like Motown, Columbia and ABC extending credit, his business would have been destroyed in less than a year.

"At that time Motown and Columbia and a few others were in command of the major hit records. Some distributors felt that the mortality rate among small record outlets was too high, therefore, they would extend credit for one month when I needed at least three. Or they would not give credit at all.

"Motown would send display material on their artists and supply me with the release dates on future records. That in turn would give me the advantage over other shops and put me in a position to inform my customers in advance of new records to be released. That kind of information will keep them coming back to my shop," says Catron.

"Columbia has a fantastic distribution set-up, and I receive my merchandise when it is due. ABC has been extremely helpful, and their advertising program in conjunction with the stores has been beneficial to me," he says.

Catron, formerly a disk jockey on WLOK and WDIA in Memphis, maintains a close association with both stations. Through this association he is able to stay abreast of all new records that are selling in the Memphis area. "The station operators will call and give me a list of what they are playing and what records are to be added to the playlist. That permits me to buy in advance and have the merchandise on hand," says Catron.

Now that he has proven to be a successful businessman, the doors of most record companies and distributors are open to him.

When opening a record outlet it is important to stock all of the hit records, he advises. "We have based our business around heavy r&b and blues and that has been successful for us.

"There are problems with personnel when operating record shops. It is difficult to maintain a steady force. The turnover is tremendous because it is hard to find people who have knowledge in several areas of music. Most persons that are employed to sell records are familiar with the music that they like, consequently, that is the music that they will try to sell. It just doesn't work that way.

"I try to teach my employees that if a customer wants a blues record, he does not want to hear you play hard rock, even if we do not happen to have the particular record that he may be seeking. You will generally not lose a customer by telling him that you are out of a record, however, you may lose him if you try to sell him something that he does not want."

(Continued on page 54)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 3/15/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	3	8	<b>SUPERNATURAL THING, Part 1</b> —Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	33	20	9	<b>MOTHER'S SON</b> —Curtis Mayfield (C. Mayfield), Curtom 2006 (Buddah) (Camad, BMI)	68	78	2	<b>GET READY FOR THE GET DOWN</b> —Willie Hutch (W. Hutch), Motown 1339 (Jobete, ASCAP)
2	1	8	<b>EXPRESS</b> —B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O/Jeff-Mar, BMI)	34	24	14	<b>DON'T CHA LOVE IT—Miracles</b> (F. Perren, C. Yarian) Tama 54256 (Motown) (Jobete, ASCAP)	69	65	9	<b>THE JONESES (Part 1)</b> —S.O.U.L. (L. Lovett), Musicor 1500 (Airtal, ASCAP)
★	10	6	<b>SHINING STAR</b> —Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittafire, ASCAP)	35	40	12	<b>I'LL BE HOLDING ON</b> —Al Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI)	70	82	3	<b>TAKE IT AWAY FROM HIM (Put It On Me)</b> —Paul Kelly (P. Kelly), Warner Bros. 8067 (Tree, BMI)
★	11	6	<b>SHOESHINE BOY</b> —Eddie Kendricks (H. Booker, L. Allen), Tama 54257 (Motown) (Stone Diamond, BMI)	36	28	13	<b>TOBY/THAT'S HOW LONG</b> —Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)	71	84	3	<b>ALL BECAUSE OF YOU</b> —Leroy Hutson (L. Hutson) Curtom 0100 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
★	8	8	<b>LOVIN' YOU</b> —Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)	37	29	16	<b>LET ME START TONITE</b> —Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)	72	77	6	<b>THE BOTTLE (La Botella)</b> —Bataan (G. Scott-Heron), So/Soul 8701 (Brouhaha, BMI)
★	9	8	<b>REMEMBER WHAT I TOLD YOU TO FORGET</b> —Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	38	30	19	<b>I BELONG TO YOU</b> —Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)	73	71	15	<b>GET DANCIN'</b> —Disco Tex & The Sex-O-Lettes (B. Crewe, K. Nolan), Chelsea 3004 (Hearts Delight, BMI/Kenny Nolan/Coral Rock, ASCAP)
★	7	5	<b>I AM LOVE, Part 1 &amp; 2</b> —Jackson 5 (M. Larson, J. Mane, D. Fencetone, R. Rancifer), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI)	39	34	14	<b>RHYME TYME PEOPLE</b> —Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	74	NEW ENTRY	NEW ENTRY	<b>BABY THAT'S BACKATCHA</b> —Smokey Robinson (W. Robinson), Tama 54258 (Motown) (Berlam, ASCAP)
★	8	2	<b>SHAME, SHAME, SHAME</b> —Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	40	51	3	<b>ONE BEAUTIFUL DAY</b> —Ecstasy, Passion & Pain (Mystro, Lyric), Roulette 7163 (Big Seven/Steals Bros., BMI)	75	80	4	<b>MIGRANTION</b> —Creative Source (J. Thomas, M. Stokes) Sussex 632 (Interior, BMI)
★	9	7	<b>SUPER DUPER LOVE Pt. 1</b> —Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)	41	37	12	<b>LOVE, DON'T GO THROUGH NO CHANGES ON ME</b> —Sister Sledge (P. Grant, G. Guthrie), Atco 457008 (Music Montage/Atco, BMI)	76	88	3	<b>TOUCH ME BABY (Reach Out For Your Love)</b> —Tamiko Jones (J. Bristol), Anista 0110 (Bushka, ASCAP)
★	14	7	<b>WALKING IN RHYTHM</b> —Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	42	39	15	<b>BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear)</b> —Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI)	77	76	4	<b>THE SHOW MUST GO ON</b> —Sam Dees (S. Dees) Atlantic 3243 (Moonsong, BMI)
★	15	5	<b>DANCE THE KUNG FU</b> —Carl Douglas (C. Douglas, Buddah), 20th Century 2168 (Carren/Woolfson, MCPS)	43	50	10	<b>THE BERTHA BUTT BOOGIE</b> —Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)	78	81	7	<b>GIVE ME YOUR BEST SHOT BABY Part 1</b> —Ebb Tide (F. Fioravanti, P. Rakes), Sound Gems 100 (Melomega, ASCAP/Phimela, BMI)
★	23	5	<b>LOVE FINDS ITS OWN WAY</b> —Gladys Knight & The Pips (J. Weatherly), Buddah 453 (Keca, ASCAP)	44	64	3	<b>WE'RE ALMOST THERE</b> —Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI)	79	83	3	<b>THERE'S ANOTHER IN MY LIFE</b> —Philip Mitchell (P. Mitchell, B. Clements), Event 223 (Polydor) (Muscle Shoals, BMI)
★	13	9	<b>STAR ON A TV SHOW</b> —Stylistics (H. Peretti, L. Creator, G. Weiss), Avco 4649 (Avco, ASCAP)	45	41	13	<b>MIDNIGHT SKY Part 1</b> —Isley Bros. (R. Isley, D. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia)	80	86	5	<b>COME ON DOWN (Get Your Head Out Of The Clouds)</b> —Greg Perry (L. Perry, K. Davis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP)
★	27	6	<b>ONCE YOU GET STARTED</b> —Rufus (G. Christopher), ABC 12066 (Sulur, ASCAP)	46	62	4	<b>SWING YOUR DADDY</b> —Jim Gilstrap (K. Nolan) Roxbury 2005 (Kenny Nolan/Heart's Delight, BMI)	81	79	6	<b>I DON'T KNOW IF I CAN MAKE IT</b> —Dawson Smith (D. Smith), Scepter 12400 (It Ain't Moth, BMI)
★	21	7	<b>CRY TO ME</b> —Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC)	47	67	2	<b>WHAT AM I GONNA DO</b> —Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	82	85	5	<b>I JUST CAN'T SAY GOODBYE</b> —Philly Devotions (J. Davis), Columbia 3-10076 (Brywek/John Davis, ASCAP)
★	16	4	<b>LADY MARMALADE</b> —LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP)	48	70	2	<b>SHAKEY GROUND</b> —Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP)	83	89	3	<b>HOMEWRECKER</b> —Tyrone Davis (S. Dees, D. Camon, T. Davis), Dakar 4541 (Brunswick) (Moon Song, BMI)
★	26	5	<b>LOVE CORPORATION</b> —Hues Corporation (W. Holmes), RCA 10200 (Jimi Lane/Ensign, BMI)	49	60	4	<b>I CAN'T SEE WHAT YOU SEE IN ME</b> —The Joneses (G. Dorsey), Mercury 78668 (Phonogram) (Landy/Unichappel, BMI)	84	90	4	<b>SPECIAL LOVING</b> —Barbara Acklin (Henderson, Joseph, Green), Capitol 4013 (Eight-Nine, BMI/Will-Rock, ASCAP)
★	36	3	<b>L-O-V-E (Love)</b> —Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/Al Green, BMI)	50	54	5	<b>STOMP &amp; BUCK DANCE</b> —Crusaders (W. Henderson), ABC/Blue Thumb 261 (Four Knights, BMI)	85	NEW ENTRY	NEW ENTRY	<b>LET THE GOOD TIMES ROLL EVERYDAY</b> —Little Beaver (W. Hale, W. Clarke), Cat 1995 (TK) (Sherlyn, BMI)
★	33	6	<b>SMOKIN' ROOM</b> —Carl Carlton (D. Bellfield), ABC 12059 (American Broadcasting, ASCAP)	51	61	5	<b>MIGHTY CLOUD OF JOY</b> —Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15025 (American Broadcasting/DaAnn, ASCAP)	86	91	2	<b>FUN HOUSE</b> —Bobbi Humphrey (M. Ragin, T. McFadden, F. Wilson), Blue Note 592 (United Artists) (Jobete, ASCAP/Stone Diamond, BMI)
★	25	5	<b>WITH EVERYTHING I FEEL IN ME</b> —Aretha Franklin (C. Franklin), Atlantic 3249 (Afghan/Pundit, BMI)	52	45	15	<b>DOCTOR'S ORDERS</b> —Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	87	NEW ENTRY	NEW ENTRY	<b>SUN GODDESS</b> —Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagittafire, BMI)
★	21	10	<b>YOU AND YOUR BABY BLUES</b> —Solomon Burke (Solomon Burke), Chess 2159 (Chess/Janus)	53	63	4	<b>CHANGES (Messin' With My Mind)</b> —Vernon Burch (V. Burch) United Artists 587 (Unart, BMI)	88	NEW ENTRY	NEW ENTRY	<b>BAD LUCK (Part 1)</b> —Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3563 (Columbia) (Mighty Three, BMI)
★	22	18	<b>FEEL THE NEED</b> —Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI)	54	56	6	<b>WILL WE EVER COME TOGETHER</b> —Black Ivory (R. John, M. Gately), Buddah 443 (Buddah/Jobete, ASCAP)	89	NEW ENTRY	NEW ENTRY	<b>LOVE HAS FOUND ITS WAY TO ME</b> —Blue Magic (B. Eli, A. Waldman), Atco 7014 (WMOT/Friday's Child, BMI)
★	35	5	<b>MY LITTLE LADY</b> —Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)	55	66	5	<b>BUMP ME BABY, Part 1</b> —Dooley Silver Spoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP)	90	93	2	<b>HEAVEN RIGHT HERE ON EARTH</b> —Natural Four (J. Reeves, I. Hutson), Curtom 0101 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
★	24	6	<b>FIRE</b> —Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappel, BMI)	56	57	7	<b>INSPIRATION INFORMATION</b> —Shuggie Otis (S. Otis), Epic 8-50054 (Columbia) (Off The Wall, BMI)	91	94	2	<b>GET DOWN</b> —Kay Gees (R. Bell, Kay Gees), Gang 1323 (PIP) (Delightful/Gang, BMI)
★	25	12	<b>PICK UP THE PIECES</b> —Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	57	46	16	<b>I AM, I AM</b> —Smokey Robinson (W. Robinson), Tama 54251 (Motown) (Tama, ASCAP)	92	NEW ENTRY	NEW ENTRY	<b>LOVE WON'T LET ME WAIT</b> —Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/W.M.O.T., BMI)
★	32	6	<b>SATIN SOUL</b> —Love Unlimited Orchestra (B. White), 20th Century 2162 (Sa-Vette/January, BMI)	58	58	9	<b>WANNA BE WHERE YOU ARE</b> —Zulema (A. Ross, L. Ware), RCA 10116 (Slein & Van Stock, ASCAP)	93	95	3	<b>I BETCHA DIDN'T KNOW THAT</b> —Frederick Knight (F. Knight, S. Dees) Truth 3216 (Stax) (Moonsong, BMI)
★	27	16	<b>YOU'RE AS RIGHT AS RAIN</b> —Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Bellboy, BMI)	59	47	13	<b>SUNSHINE Part II—O'Jays</b> (B. Sigler, P. Hurt), Philadelphia International 8-3558 (Assorted, BMI) (Columbia)	94	96	2	<b>HIJACK</b> —Herbie Mann Atlantic 3246 (Dunbar, BMI)
★	38	4	<b>REALITY</b> —James Brown (J. Brown, S. Wesley, G. Wesley), Polydor 14268 (Dynatone/Belinda/Unichappel, BMI)	60	48	13	<b>NEVER CAN SAY GOODBYE</b> —Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP)	95	NEW ENTRY	NEW ENTRY	<b>RED HOT MOMMA</b> —Funkadelic (D. Worrel, C. Clinton, E. Hazel), 20th Century/Westbound 5000 (Gold Forever, BMI)
★	29	17	<b>JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another)</b> —Gloria Scott (B. White, V. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI)	61	49	9	<b>THE RAP/IF LOVING YOU IS WRONG</b> —Millie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Clandike, BMI)	96	98	2	<b>YOU'RE THE SONG (I've Always Wanted To Sing)</b> —Timmie Thomas (T. Thomas, S. McKenney), Glades 1723 (TK) (Sherlyn, BMI)
★	52	3	<b>LIVING A LITTLE, LAUGHING A LITTLE</b> —Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BMI)	62	68	5	<b>DEEPER AND DEEPER</b> —Bobby Wilson (R. Wilson, V. Bullock), Buddah 449 (Kama Sutra/Mafundi, BMI)	97	NEW ENTRY	NEW ENTRY	<b>SWEETER</b> —Major Lance (G. Jackson, W. Henderson, C. Davis), Playboy 6020 (Dakar, BMI)
★	31	31	<b>LOVE IS A FIVE LETTER WORD</b> —Jimmy Witherspoon (G. Barge), Capitol 3998 (Chevis, BMI)	63	53	21	<b>SHOORAH! SHOORAH! TONIGHT'S THE NIGHT</b> —Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)	98	NEW ENTRY	NEW ENTRY	<b>BEND ME</b> —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8070 (Nick O'Val, ASCAP)
★	32	19	<b>I GET LIFTED</b> —George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	64	55	14	<b>STRUTTIN'</b> —Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEP, BMI)	99	92	4	<b>LA LA CHAINS</b> —Silver, Platinum & Gold (G. Zekley, M. Botler, A. Wayne) Warner Bros. 8057 (Warner Bros./Gary Zekley, ASCAP)
				65	59	13	<b>PARTY IS A GROOVY THING</b> —People's Choice (S. Brunson), TSOP 8-4759 (Columbia) (Mighty Three, BMI)	100	NEW ENTRY	NEW ENTRY	<b>I DO LOVE MY LADY</b> —Haze (Thomas, Johnson, Johnson, Lpez, Powers, Green) Asylum (Teltra, BMI)
				66	87	2	<b>I DIDN'T KNOW</b> —Three Degrees (B. Sigler, R. Sinakin), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI)				
				67	69	6	<b>LET THE GOOD TIMES ROLL</b> —Garland Green (A. Smith, P. Boyd), Spring 151 (Polydor) (Gaucho/Belinda/Lecan, BMI)				

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The Natural Four  
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90-Billboard  
61-Cash Box  
71-Record World

Available now on Curtom Records, distributed by Warner Bros.

13 ALBUMS ON MARKET

# Bataan's Latin-r&b Mix Clicks

By JEAN WILLIAMS

LOS ANGELES—Epic artist Joe Bataan has made significant inroads into the r&b field by incorporating the saucy Latin beat with a driving soul rhythm for a powerful disco sound.

For several years Bataan, formerly on SalSoul Records, was considered a Latin musician. He says that it is as difficult for a Latin artist to break into the r&b field as it is for the r&b artist to find renown in the pop area.

"I have found it necessary to relocate with a label that is known to have soul acts," says Bataan.

"With 13 albums to my credit on Latin-oriented labels, even with r&b tunes dominating the albums, the stations would still deal with me as a Latin singer, and my records would not be aired properly."

He has a new single and album on Epic with the single "In The Bottle" gaining a favorable position on the r&b charts.

Bataan feels that he is rather unique in his position by employing the percussion instruments generally identified with the funky soul sound and the congas, timbals and bells to complete his package.

"The market for my type of music has opened on the East Coast, but because of the limited air play on the West Coast the market is still relatively closed. I feel that if the disk jockeys would deal with my music, and not Bataan the Latin artist, my records would get more radio exposure," he says.

Bataan finds that his executive position with SalSoul has given him an insight into the record industry that he would not have received as an artist alone.

"Being inside has taught me how to promote my own records without actually being in the street promoting. An artist should realize that he is promoting his records with everything that he does in his daily rou-

time. When people see you offstage, they want you to be the epitome of the way they view you onstage.

"If that means smiling when you want to frown, then you smile. If it means talking when you want to rest, then you talk. I could not learn that lesson onstage. I had to learn by working behind the scenes and seeing exactly what is expected of me."

## 2 Buffs Revive the Blues Along Memphis' Beale St.

MEMPHIS—The strains of the blues are sounding once again on a regular basis in this city where W.C. Handy wrote the "Memphis Blues," generally considered the first published blues song.

Dick Fisher, who operates the Public Eye restaurant, and Harry Godwin, the resident expert of the blues era, have combined forces to open the Jubilee Jazz Hall to spotlight the city's blues heritage. The hall is located in a side room of Fisher's restaurant, and is decorated with memorabilia from Godwin's personal collection. Godwin also takes care of booking talent for the shows.

The hall opened several months ago on a Saturday-only basis, but soon scheduled Friday night shows as well. Despite the city's extensive linkage to the history of blues, from Handy and Beale Street to B.B. King

and Bobby "Blue" Bland in the 1950s, the Jubilee Jazz Hall is the first attempt to provide a regular outlet for local residents and tourists to hear the sounds that first put the city on the musical map.

Among the performers featured thus far have been Furry Lewis, Sleepy John Estes, Charlie Banks and his Beale Street Originals, Ma Rainey II (who traveled in shows with the original Ma Rainey), Little Laura Dukes, Big Sam Clark and his Blue Boys, Mose Vinson and Sonny Blake.

## Dealer Bugaboo

• Continued from page 52

Catron maintains a 24-hour open policy on his largest outlet. He says that this method has never been tried in his market, but has been successful and he is contemplating opening the other stores on a 24-hour basis in the areas where there is a demand for that service.

Catron's plans include opening retail outlets in West Memphis, Ark., Little Rock, Ark., Jackson, Tenn., Jackson, Miss., and Mobile, Ala.

Chris Hall has been upped to music director of KATZ, and Roshon Vance, formerly of WVKO, Columbus, Ohio, has been placed in the 12-6 a.m. time slot, with Jay DuBard, also a new personality from WOOK, Wash. moving into 8-12 a.m. position.

I hear that the Fifth Dimension will be signing with ABC/Dunhill and they are in the process of negotiations, with plans to record albums individually while maintaining the group.

Chuck Offutt, a member of the three-man team which recently formed Prodigal Records in Detroit, reports that they have initiated a policy of utilizing stars from the 50s era along with new acts.

Gary U.S. Bonds has a new record "Grandma's Washboard Band" on Prodigal that is receiving much attention across country, and Shirley Alston, formerly of the Shirrells has also signed with the label.

Remember... we're in communications, so let's communicate.

### Will Fete Pompadur

NEW YORK—I. Martin Pompadur, president of ABC Leisure Group I, has been named man of the year by the music division of the United Jewish Appeal.

The honor will be conferred at the division's 10th annual dinner Nov. 1 at the New York Hilton.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	12	AVERAGE WHITE BAND Atlantic SD 7308	32	36	3	GOT MY HEAD ON STRAIGHT Billy Paul, Philadelphia International KZ 33157 (Columbia)
2	2	16	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	33	26	5	LOVE IS A FIVE LETTER WORD Jimmy Witherspoon, Capitol ST 11360
3	4	15	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	34	14	46	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)
4	6	11	SUN GODDESS Ramsey Lewis, Columbia KC 33194	35	37	4	THE THREE DEGREES Philadelphia International KZ 32406 (Columbia)
5	5	7	REALITY James Brown, Polydor PD 6039.	36	24	12	KUNG FU FIGHTING AND OTHER GREAT LOVE SONGS Carl Douglas, 20th Century T-464
6	3	11	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	37	25	17	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612
7	19	4	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)	38	30	16	CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)
8	10	13	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	39	NEW ENTRY		I NEVER CAN SAY GOODBYE Gloria Gaynor, MGM M3G 4982
9	8	12	NEW AND IMPROVED Spinners, Atlantic SD 18118	40	44	4	THE DYNAMIC SUPERIORS Motown M6 82251
10	15	5	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	41	46	7	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834
11	13	18	SOUTHERN COMFORT Cruaders, ABC/Blue Thumb BTSY-9002-2	42	47	2	LOVE'S THE THING Barbara Mason, Buddah BDS 5628
12	22	6	A SONG FOR YOU Temptations, Motown C6 96951	43	34	12	WITH EVERYTHING I FEEL IN ME Aretha Franklin, Atlantic SD 18116
13	16	6	FOREVER, MICHAEL Michael Jackson, Motown M6 82551	44	41	27	CAN'T GET ENOUGH Barry White, 20th Century T-444
14	20	5	DON'T CHA LOVE IT Miracles, Tamla T6 33651 (Motown)	45	48	5	BUS STOP Oliver Sain, Abet 406 (Nashboro)
15	9	15	FLYING START Blackbyrds, Fantasy F-9472	46	NEW ENTRY		THEN CAME YOU Dionne Warwick, Warner Bros. 3S 2846
16	12	16	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	47	50	2	I'LL BE YOUR SUNSHINE Vernon Burch, United Artists UA-LA342-G
17	21	6	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030	48	49	5	I'LL BE YOUR EVERYTHING Percy Sledge, Capricorn CP 0147 (Warner Bros.)
18	17	24	THRUST Herbie Hancock, Columbia PC 32965	49	53	3	GREATEST HITS Vol. 2 Dells, Cadet CA 60036 (Chess/Janus)
19	7	14	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)	50	55	32	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)
20	32	25	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	51	56	2	MY WAY Major Harris, Atlantic SD 18119
21	29	17	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	52	38	17	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
22	23	9	EVERLASTING LOVE Carl Carlton, ABC ABCD 857	53	42	44	MARVIN GAYE LIVE Tamla T6-33351 (Motown)
23	27	3	GREATEST HITS Ohio Players, Westbound WB 1005 (Chess/Janus)	54	57	2	GREATEST HITS Funkadelics, Westbound WB 1004 (Chess/Janus)
24	11	7	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)	55	40	10	TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121
25	31	6	HARD CORE POETRY Tavares, Capitol ST 11316	56	58	3	BUTT OF COURSE Jimmy Castor Bunch, Atlantic SD 18124
26	28	10	THE MAGIC OF THE BLUE Blue Magic, Atco SD 36-103	57	59	2	CIRCLE OF LOVE Sister Sledge, Atco SD 36-105
27	33	3	RIDDLE OF THE SPHINX Bloodstone, London PS 654	58	NEW ENTRY		GREATEST HITS Whispers, Janus CXS 7013 (Chess/Janus)
28	18	15	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317	59	52	6	THE O'JAYS Bell 6082 (Arista)
29	35	21	IN HEAT Love Unlimited, 20th Century T-443	60	54	5	HOT CITY Gene Page, Atlantic SD 18111
30	45	2	THE BEST OF THE STYLISTICS Avco AV 69005-698				
31	39	3	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)				

MARCH 15, 1975, BILLBOARD

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Stanley Turrentine—The Sugar Man—CTI 6052  
The Kay Gees—Keep On Bumpin'—Gang 101  
Carole King—Really Rosie—Ode 77027  
Dionne Warwick—Then Came You—WB 2846  
Robin Trower—For Each Other—Chrysalis 1073  
Gloria Gaynor—Never Can Say Goodbye—MGM 4982  
The Ohio Players—Greatest Hits—Westbound 1005  
The Miracles—Don't Cha Love It—Tamla 336  
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# Jukebox Programming

## Experts Set At N. Dame

CHICAGO—Operators attending the MOA third annual regional seminar at Notre Dame April 25-26 will receive expert advice on improving profit and performance in their businesses from business administration and management faculty members connected with the Center For Continuing Education.

Dr. John R. Malone, associate dean for graduate study in the College of Business Administration, with a background that includes practical business experience, will discuss developing a game plan for precise control of inventory, route planning and time, salesman productivity, expenses, equipment acquisition and maintenance, and buying practices.

Dr. David Appel, chairman of the department of marketing, with a background in retailing and market research, attacks the problem of evaluating new locations, expanding existing locations that are not meeting profit patterns, and phasing out older locations.

## MOA Reveals State Meetings

CHICAGO—State association meetings of the Music Operators of America, scheduled for this year, include:

April 4-5, Ohio Music & Amusement Assn., Hilton Inn, Columbus, O.

April 4-5, Music Operators of Michigan, Weber's Inn, Ann Arbor, Mich.

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

May 2-3-4, Music Operators of Texas, Royal Coach Inn, Dallas, Tex.

May 16-18, Music and Amusement Assn., Stevensville Country Club, Swan Lake, N.Y.

May 16-18, Northwest Conference of Coin Machine Operators, North Shore Lodge, Coeur d'Alene, Idaho.

July 25-27, Montana Coin Machine Operators Assn., Outlaw Inn, Kalispell, Mt.

Sept. 11-14, Florida Amusement Music Assn., Sheraton-Towers Hotel, Orlando, Fla.

Sept. 19-21, Illinois Coin Machine Operators Assn., Lincolnshire Marriott, N.W. suburban Chicago, Ill.

Sept. 26-28, North Carolina Operators Assn., Holiday Inn South, Charlotte, N.C.

## Machines 'Best Bets' For Homes

By MAURICE ORODENKER

PHILADELPHIA—A combination of the energy crisis plus the mounting costs of air vacations puts home entertainment in high focus once again. And as many amusement machine operators see it, coin-operated machines and especially pinball and music machines, loom as "best bets" for home sales.

"With more and more people finding it more expedient to remain at home," says Harry Rosen, of David Rosen, Inc., "a vacation at home—whether it be for the weekend or just for a few hours of recreation—looms big once again in family togetherness."

Adults are buying pinball machines and jukeboxes, according to Albert Rodstein, president of Banner Specialty Co. Some are even buying closed-circuit video games that sell for as much as \$1,400.

"My idea," Rodstein says, "is that even before the energy crisis, people were spending more time with games. People won't walk in the streets like in the old days; they're tired of TV fare and they're taking to family games in the home."

Jukebox operators say that the demand is growing for both old-type jukeboxes and the new machines. The new machines, styled like period furniture, fit into every type of home. And on removing the coin chute, becomes an attractive piece of

Techniques for improving employee productivity will be examined by Dr. William Sexton, associate professor of management with experience in executive development programs. Problems such as turnover, poor morale, low productivity and solutions including selection of employees, arranging for motivating conditions or work, and establishing proper programs for wage payment and benefit packages, will be involved.

Rotating workshops will be held with each of the speakers during the Saturday program.

## Ark. Ops Reorganize

LITTLE ROCK, Ark.—The Arkansas Music Operators Assn. is reorganizing with a different structure, with the aim of creating a viable relationship among its members, to protect against adverse legislation, and to attack practices that give the industry bad press, newly elected president Alan G. Williams, Williams Music Co., Monticello, Ark., reports.

Some of the new enthusiasm will be directed toward a lowering or elimination of the 18-year-old age limit on games, Williams says.

Another area of concern will be enforcement of laws that prevent unethical and fly-by-night operators from establishing themselves in the state. Some of these laws are so loosely enforced in some areas that the industry image can be damaged.

Officers of the revamped association are: Al Williams, president; Frank Walden, Walden Music Inc., Jonesboro, Ark., vice president; Bob Porter, Hope Novelty Co., Hope, Ark., secretary/treasurer; and Bob Brumbelow, executive vice president, Little Rock, Ark.

A state-wide general membership and executive council meeting is being planned for May, date as yet unset, at the Quapaw Towers, Little Rock, Williams reports.

## Lose Locations In Charleston

CHARLESTON, W. Va.—The way urban renewal and inter-state highway construction is dislocating locations here, Charlestonians may have to go to a museum to see what jukeboxes look like.

It's not that bad yet, but a survey of music operators in the area shows that almost all of them are losing or have already lost locations.

A small city, squeezed into a mile-wide valley, Charleston has reeled and coughed its way through the clouds of urban renewal only to find itself being pinched by the convergence of Interstates 64, 77, and 79—all within the city limits. Economic strangulation because of bypasses and additional land lost to access roads compound the operators' troubles.

According to a Billboard survey, Belle Amusement Co. has lost about 25 locations; Cruze Music, 20 to 25; Mountaineer Music, eight to 10; Dudds Music, will lose four or five and Paxton Music & Vending, "10 to 20 percent of the total route."

## MIAMI

Centro Espanol lining up top acts to follow smash business done by Bianca Rosa Gil (Fanta Intl.), such as Nelson Ned (RCA), Luisa Maria Guell (Gema), and the news that Willie Colon (Fania) has reorganized his band means a booking there too... The companies producing the bulk of the up-tempo dance music (salsa) report an upsurge in business in the Miami area. In particular, Fania and its sister labels, Tico-Alegre, Velvet and Caytronics salsa are selling way over last year's figures.

Cirino's long awaited LP (Gema) due out with the single "Africa" released first... WQBA-AM is presenting super-star Camilo Sesto in concert at Miami Beach Auditorium on April 4.

The Celia Cruz-Johnny Pacheco LP (Vaya) has sold more LPs than parent company Fania has ever sold for one LP in Miami, and awards of appreciation are being presented to the radio stations that helped break the record. A second Celia & Johnny LP is due to be released shortly... Generacion 2000 (Miami) has a hit with "Tu Eres," while the same label Tony Escudero has a cover record of "Kung Fu Fighting" in Spanish, Elio Roca's "Contigo Y Aqui" doing well in N.Y., Texas and L.A., and Danny Daniel, famous composer of "Por El Amor De Una Mujer" was in town to promote his new LP.

Los Bestiales (Fuentes) have a new LP "El Gavilan," and on the same label Karol's LP is doing well with the hit single "Nuestra Historia De Un Amor"... Sound Triangle studios are busy once again recording product by Man Trap, Clockwork, a new Wild Wind and Jovenes del Hierro and the release of Orland Valdes' Sensacion LP with the hit single "Los Mariposas Locas."

Enrique Gonzalez has opened a new club, The Riviera, featuring Orch. Broadway (Coco)... Fajardo (Coco) is leaving his long stand at Numero Uno.

## ART "ARTURO" KAPPER

## TEXAS

Carlos Guzman, Falcon recording star, was in Mexico City recently working on plans to launch a new phase of his career. Guzman will be backed by the Mariachi Mexico De Pepe Villa in his next album. While in Mexico City, he was the guest of Antonio Villaga, head of Falcon's International department. Currently in semi-retirement, Guzman still appears on the Fanfarria Falcon TV show but has cut down on personal appearances.

Los Jovenes, who have backed Carlos on several of his albums, will soon be coming out with material of their own. They are directed by Sergio Munoz.

Freddie Records executive Lee Martinez and Studio Engineer Jim West are currently supervising the installation of new 16-track facilities at Freddie Martinez' Studio B in Corpus Christi... Lado A recording star Leticia has just come out with a Spanish language version of "The Way We Were." The Spanish title is "Nuestros Recuerdos," and appears to be hit bound. Los Angeles radio station KALI-AM put the song on their hit list immediately upon its release and has given it generous airplay. Charley and Bob Grever of Lado A are pleased over the acceptance of their artists in the L.A. area... Johnny Mata and Jimmy Gonzalez of La Raza have just signed with Freddie Records and have begun work on their first album for Freddie... Freddie Fender, who is currently riding the national charts, has a new release on ARV International titled, "Crazy Arms" b/w/ "She Thinks I Still Care." Both

# Latin Scene

songs are done in Spanish and English.

Mike Chavez and Laco Garcia of KINE-AM, Kingsville, recently presented trophies to Roberto Pulido and Los Classicos, hailing them as the most promising vocalist and group of the year, respectively... KIRT-AM personality Jaime Ruiz is now managing a new group called Tarantula. Their first song will be released soon by Bego Records... Ciro Barrera, backed with a mariachi, has a new single on Falcon titled, "Dame Oportunidad" b/w "Olvida Que Me Amaste"... Ruben Ramos & The Mexican Revolution have just released "Quiero Una Cita" and "Lo Pobre Que Soy" on

Revolution Records... New jock in Corpus Christi is Roy Davila, alias "El Guero Alegre" on KCCT-AM. His show is on from 4 p.m. to signoff. KCCT-AM is now being managed and programmed by Manuel Davila Jr. He hails from San Antonio, where he assisted his father in the operation of KEDA-AM. This makes the second broadcasting acquisition of the Davila family. Davila has set as his first goal that of making KCCT the top station in the coastal bend area. His long range plans include further purchases. He is fully committed to innovation in the area of Spanish language radio, which he feels has tremendous growth potential. LUPE SILVA

Billboard SPECIAL SURVEY for Week Ending 3/15/75

## Billboard Hot Latin LPs<sup>TM</sup> Special Survey

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### IN CHICAGO

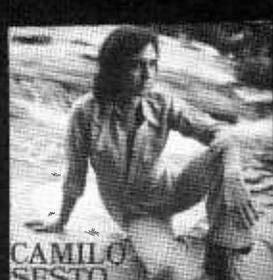
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009	8	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
2	VICENTE FERNANDEZ El Idolito De Mexico, Caytronics 1420	9	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
3	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027	10	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
4	CELIA & JOHNNY Quimbara, Vaya XVS-31	11	LOS BABYS Como Sufro, Peerless 1769
5	NELSON NED Nelson Ned, United Artists 1550	12	LOS FREDDYS Epoca De Oro, Peerless 1041
6	LOS MUECAS Roguera De Amor, Caytronics 1413	13	FREDDIE MARTINEZ Pure Gold, Freddie 1021
7	LUCHA VILLA Los Discos De Oro, Musart 1636	14	JUAN TORRES A Borinquen, Musart 1640
		15	LOS HUMILDES Un Probe No Mas, Fama 524

### IN MIAMI

1	PALITO ORTEGA Yo Tengo Fe, International 458	8	ISMAEL MIRANDA En Fa Menor, Fania XSLP-00466
2	CAMILO SESTO Camilo Sesto, Pronto 1011	9	SANDRO Siempre, Caytronics 1426
3	CELIA & JOHNNY Quimbara, Vaya XVS-31	10	VICTOR ITURBE Victor Iturbe, Miami 6098
4	JULIO ICLESIA A Flor De Piel, Alhambra 19	11	LUISA MARIA CUELL Luisa Maria Cuell, Cema 5018
5	SOPHY Sophy, Velvet 1491	12	MOCEADES #5, Borinquen 1274
6	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX	13	VIKKI CARR Hoy, Columbia 3334
7	NELSON NED The Magic of Nelson Ned, United Artists 324	14	SIMON DIAZ Simon Diaz, All Art 66345
		15	CONJUNTO UNIVERSAL Tremendo Disco Con Universal, Velvet 487

## BILLBOARD

## INTERNATIONALLY



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# Country

## Jeanne Pruett To Appear With Jones At Wembley's

NASHVILLE—George Jones will appear at the seventh annual International Festival of Country Music at Wembley's Empire Pool near London, without Tammy Wynette.

And MCA artist, Jeanne Pruett, who was part of the show last year, will move into that void and perform again.

Both Jones and Miss Wynette were scheduled to appear last year, but had to cancel out at the last moment when Jones' mother died in Texas. Since then, the artists have split as an act, and are in the divorce process.

Mervyn Conn, impresario of the event, announced the full schedule of activity for the Easter weekend and noted that BBC television again will cover the evening concerts and two specials will be transmitted from the Festival.

Since the evening stage shows will be the longest ever, show time has been advanced to 6:30 p.m. As noted

earlier, George Hamilton IV will serve as master of ceremonies.

Saturday's (29) show includes Marty Robbins, Dolly Parton, Mac Wiseman, Molly Bee, Johnny Carver, Vernon Oxford, Miki & Griff, Ray Lynam & Philomena Begley, Kelvin Henderson's band, and The Tumbleweeds.

Sunday's lineup includes George Jones, Jeanne Pruett, Wanda Jackson, Melba Montgomery, Barbara Mandrell, Jimmy Payne, Red Sovine, Lefty Frizzell, Larry Cunningham and Margo & Frisco. Added to each evening's bill is Jon Derek's Country Fever.

Ember Film Distributors, owned by Conn, has arranged a pair of special late night film shows to coincide with the Festival. On March 28, the movies "From Nashville With Music" and "Road To Nashville" will play at the Wembley ABC theater. On the following day, the same pair of features will show at the Bayswater ABC Theater.

## 'Grand Ole Opry' Ducats Sold Out Up to December

NASHVILLE—For the first time in its 50 years of operation, all reserved seats for the Friday and Saturday night performances of the "Grand Ole Opry" have been sold out through November.

Some quarter-million tickets are gone already, and the summer matinee tickets have not yet even gone on sale. This sale covers the two performances on each Friday and Saturday nights, which now is a year-round situation.

For each show, the "Opry" sells 3,019 reserved seats and 1,405 general admissions. The latter go on sale to the public on a first come basis the week of the shows.

Even this early in the season, and despite the energy problems and the weather, recent weeks have been sell-outs of both reserved seats and general admission.

Betty Moyers of the ticket office says that a good many of the sell-outs are due to "tour buying," that is, organized tours by radio stations and other units, which includes a total package.

With the Opryland park opening later this month, attendance is expected to swell even more, with the likelihood of going to matinee performances early in the season. These are all exclusive of the free country music shows featuring "Opry" artists which are given at the park throughout the summer season.

Last year, for the first time in history, the show sold more than half a million tickets, and doubtless will surpass that number this year.

## Davis Introduces Male Vocal Group

NASHVILLE—Innovator Danny Davis, who returned the sound of brass to country music, now has formed the Danny Davis Singers, a male vocal group with a new concept.

Their first RCA album ships in mid-March. The group also will make live appearances, under Davis' direction, and, just as the Nashville Brass, will be booked by Buddy Lee.

A single release is being shipped immediately, taken from the album. All of the material is country with a contemporary sound.

The group consists of eight young men, all of whom worked shows at Opryland USA, and they are backed by the famous Nashville rhythm section.



**BLAND, COUNTRY**—Bobby "Blue" Bland is toasted in Nashville after finishing a country album with Ron Chancey, Jerold H. Rubinstein, Chairman of ABC Records, Inc., and Don Gant. Chancey and Gant co-produced the album.

## MEMPHIS SCENE OF AWARDS

### Truck Drivers Hail the Same Old Country Hits

MEMPHIS—In a year in which awards abound, announcement of the first Truck Driver's Country Music Awards Show have been announced for April 3 at the Riverfront.

The awards will be part of a \$25 a plate banquet and show headlined by Charlie Rich, with all proceeds going to the American Truckers Benevolent Assn. (ATBA).

The affair is jointly sponsored by Fram, a filter concern, and Open Road Magazine. Executive director of the event is Tom Rhodes of Fort Worth, Tex.

The finalists in the various categories are, almost without exception, the same finalists in every country awards show for the past several months. They include:

Best Male Country Vocalist: Johnny Cash, Merle Haggard, Charley Pride, Charlie Rich and Conway Twitty; Best Country Female Vocalist: Lynn Anderson, Loretta Lynn, Dolly Parton, Tanya Tucker and Tammy Wynette; Best Country Vocal Duet: Johnny Cash and June Carter; George Jones and Tammy Wynette; Buck Owens and Susan Raye; Conway Twitty and Loretta Lynn, and Porter Wagoner and Dolly Parton; Best Country Instrumental Recording Artist: Chet Atkins, Roy Clark, Floyd Cramer, Danny Davis, and Charlie McCoy; Best Country Vocal Group: Buck Owens and The Buckaroos; Carter Family; Merle Haggard and The

Strangers; Osborne Brothers; Statler Brothers; Best Country Songwriter: Mac Davis, Merle Haggard, Tom T. Hall, Kris Kristofferson, Charlie Rich; Best Country Song of the Year: "Country Bumpkin," "The Most Beautiful Girl In The World," "Ramblin' Man," "The Streak," "You've Never Been This Far Before"; Best Trucking Disk Jockey: Charlie Douglas, Bill Mack, Tom Miller, Larry Scott, John Trimble; Best Country Station: KLAC, Los Angeles; KWKH, Shreveport; WBAP, Ft. Worth; WWL, New Orleans; WWVA, Wheeling; Best All-Time Favorite Country Song: "Country Bumpkin," "Kiss An Angel Good Morning," "Phantom 309," "Take Me Home Country Roads," and "Your Cheatin' Heart."

### Lewis Not Charged In Narcotics Raid

DENVER—No charges were filed against Mercury's Jerry Lee Lewis, and his aircraft was not confiscated, following a search by federal narcotics agents here.

Although the agents recovered a substantial amount of drugs on the plane, a spokesman for Lewis says the federal men became convinced that Lewis had been "set up," and was unaware the contraband was on board. The plane had flown here from Canada.

Neither Lewis nor any member of his group was detained.



**GOSPEL OUTREACH**—Rose Lee and Joe Maphis sign with newly formed Outreach Records while Filbert Martocci and Eddie Miller, two of corporate owners look on.

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KTUF	KIKK	WUBE	WBAM
KLAK	KENR	WONE	WMC
KERE	KNUZ	WMNI	KXLR
KRAK	KDJW	WIRE	WIVK
KMAK	KHEY	WINN	WKDA
KNEW	KKYX	WHN	WENO
KWJJ	KBUC	WCOP	WSM
KOYN	KVET	WRCP	WWOK
KTCR	KRMD	WEET	WVOJ
KWMT	KVOD	WTVR	WQIK
KOOO	WTOD	WSLC	WHOO
WAXX	WDEE	WCMS	WUNI
KFGO	WEXL	WPLO	
WHO	WITL		
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George Jones' new single is  
"These Days (I Barely Get By)."  
8-50088

**EPIC NASHVILLE**

# 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))
★	2	10	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (V. Keith, B. Peters), ABC/Dot 17540 (Shelby Singleton Music, BMI)	35	9	14	THE TIES THAT BIND—Don Williams (V. Corso, C. Otis), ABC/Dot 17531 (New York Times Music/Eden Music, BMI)	68	82	3	LOVING YOU BEATS ALL I'VE EVER SEEN—Johnny Paycheck (J. Paycheck), Epic 8-50073 (Columbia) (Copperhead, BMI)
	2	3	I CAN'T HELP IT (If I'm Still In Love With You)—Linda Ronstadt (H. Williams), Capitol 3990 (Fred Rose, BMI)	36	39	8	LONELY MEN, LONELY WOMEN—Connie Eaton (B. Dees), ABC/Dunhill 15022 (Hill & Range, BMI)	69	84	2	SHE'S ACTING SINGLE (I'm Drinkin' Doubles)—Gary Stewart (W. Carson), RCA 10222 (Rose Bridge, BMI)
	3	1	LINDA ON MY MIND—Conway Twitty (C. Twitty), MCA 40339 (Twitty Bird, BMI)	37	40	7	COVER ME—Sammi Smith (W. Carson), Mega 1222 (PIP) (Road Bridge, BMI)	70	57	8	THE CROSSROAD—Mary Kay James (A. Reynolds), Avco 605 (Jack, BMI)
★	5	8	THE BARGAIN STORE—Dolly Parton (D. Parton), RCA 10164 (Owepar, BMI)	38	46	8	IS THIS ALL THERE IS TO A HONKY TONKY?—Jerry Naylor (B. Duncan, D. Lee), Meodyland 6003 (Motown) (Brother Karl's/Mandina, BMI)	71	47	11	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Tanya Tucker (B. Braddock), Columbia 3-10069 (Tree, BMI)
★	8	7	MY ELUSIVE DREAMS—Charlie Rich (C. Putnam, B. Sherrill), Epic 8-50064 (Columbia) (Tree, BMI)	39	49	5	UPROAR—Anne Murray (P. Grady), Capitol 4025 (Tessa/Jolly Cheeks, BMI)	72	55	11	ROCK 'N ROLL (I Gave You The Best Years Of My Life)—Mac Davis (K. Johnson), Columbia 3-10070 (Tree, BMI)
	6	7	LOVING YOU WILL NEVER GROW OLD—Lois Johnson (D. Silver), 20th Century 2151 (Hank Williams Jr., BMI)	40	48	6	PROUD OF YOU BABY—Bob Luman (B. Sherrill, N. Wilson), Epic 8-50065 (Columbia) (Algee, BMI)	73	59	18	THERE'S A SONG ON THE JUKEBOX—David Wills (B. Sherrill, C. Taylor), Epic 8-50036 (Columbia) (Algee, BMI)
★	11	8	A LITTLE BIT SOUTH OF SASKATOON—Sonny James (C. Smith, S. James), Columbia 3-10072 (Marson, BMI)	41	17	11	SWEET SURRENDER—John Denver (J. Denver), RCA 10148 (Walt Disney, ASCAP)	74	77	4	SING A LOVE SONG, PORTER WAGONER—Mike Wells (L. Darrell), Playboy 6029 (Excellenc, BMI)
	8	10	PENNY—Joe Stampley (G. Lane, S. Davis), ABC/Dot 17537 (Al Gallico, BMI)	42	52	4	I GOT A LOT OF HURTIN' DONE TODAY—Connie Smith (W. Shafer), Columbia 3-10086 (Acuff-Rose, BMI)	75	80	4	LIFE'S LIKE POETRY—Lefty Frizzell (M. Haggard), ABC 12061 (Shade Tree, BMI)
★	13	7	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (J. Farrar), MCA 40349 (ATV, BMI)	43	21	15	WOLF CREEK PASS—C.W. McCall (W. Fries, L.S. Davis), MGM 14764 (American Gramophone, SESAC)	76	73	14	HE'S EVERYWHERE—Marilyn Sellars (J. Whitehead, G. Dobbins), Mega 1221 (PIP) (Two Rivers, ASCAP)
★	10	12	WRITE ME A LETTER—Bobby G. Rice (T. Martin, W. Meskel), GRT 014 (Chess/Janus) (Fox Fanfare/Cakewalk, BMI)	44	58	4	I CAN STILL HEAR THE MUSIC IN THE RESTROOM—Jerry Lee Lewis (T.T. Hall), Mercury 73661 (Phonogram) (Hallnote, BMI)	77	NEW ENTRY		WINDOW UP ABOVE—Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI)
★	15	6	ROSES AND LOVE SONGS—Ray Price (J. Weatherly), Myrrh 150 (ABC) (Kecca, ASCAP)	45	63	3	ROLL ON BIG MAMA—Joe Stampley (D. Darst), Epic 6 50078 (Columbia) (Al Gallico/Algee, BMI)	78	83	5	BUT I DO—Del Reeves (R. Guldry, P. Gayton), United Artists 593 (Arc, BMI)
★	12	6	I JUST CAN'T GET HER OUT OF MY MIND—Johnny Rodriguez (L. Gallin), Mercury 73659 (Phonogram) (First Generation, BMI)	46	33	13	I CARE/SNEAKY SNAKES—Tom T. Hall (T.T. Hall), Mercury 73641 (Phonogram) (Hallnote, BMI)	79	81	6	CLEAN YOUR OWN TABLES—Stoney Edwards (C. Taylor), Capitol 4015 (Blackwood/Back Road, BMI)
	13	4	RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES—Waylon Jennings (W. Jennings), RCA 10142 (Baron, BMI)	47	34	14	I'M A BELIEVER—Tommy Overstreet (S. Barrett, R. Mareno), ABC/Dot 17523 (Ricci Mareno, SESAC)	80	93	3	A MAN NEEDS LOVE—David Houston (N. Wilson, G. Richey, C. Taylor), Epic 8-50066 (Columbia) (Al Gallico/Algee, BMI)
	14	16	WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40345 (Emerald Isle/Battleground, BMI)	48	36	9	I'LL SING FOR YOU—Don Gibson (B. Bond), Hickory 338 (MGM) (Acuff-Rose, BMI)	81	87	6	HOW COME IT TOOK SO LONG (To Say Goodbye)—Owe Dudley (R. Rogers, J. Dudley, J. Key), United Artists 585 (Newkeys, BMI)
★	19	5	IT DO FEEL GOOD—Donna Fargo (C. Fargo), ABC/Dot 17541 (Prima Donna, BMI)	49	43	9	JANUARY JONES—Johnny Carver (R. Bourke), ABC 12052 (Chappell, ASCAP)	82	92	2	HURT—Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP)
★	20	6	MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Boutayre), RCA 10191 (Colgems, ASCAP)	50	65	4	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (C. Moman, L. Butler), ABC 12054 (Press/Tree, BMI)	83	96	2	CHARLEY IS MY NAME—Johnny Duncan (J. Duncan), Columbia 3-10085 (Otter Creek, BMI)
★	27	5	ALWAYS WANTING YOU—Merle Haggard (M. Haggard), Capitol 4027 (Shady Tree, BMI)	51	61	4	THE TIP OF MY FINGERS—Jean Shepard (B. Anderson), United Artists 591 (Tree/Champion, BMI)	84	NEW ENTRY		TOO LATE TO WORRY, TOO BLUE TO CRY—Ronnie Milsap (A. Dexter), RCA 10228 (Hill & Range/Elvis Presley/Noma, BMI)
★	22	7	I'LL STILL LOVE YOU—Jim Weatherly (J. Weatherly), Buddah 444 (Kecca, ASCAP)	52	62	3	WHO'S SORRY NOW—Marie Osmond (Synder, Kalman, Ruby), Kolob 14785 (MGM) (Mills, ASCAP)	85	90	4	IN THE MISTY MOONLIGHT—George Morgan (C. Walker), 4 Star 5-1001 (4-Star, BMI)
	19	6	IT'S TIME TO PAY THE FIDDLER—Cal Smith (D. Wayne, W. Haynes), MCA 4035 (Coal Miners, BMI)	53	45	13	HOPPY, GENE AND ME—Roy Rogers (S. Garrett, Dorf, Brown), 20th Century 2154 (Peso/Lowery, BMI)	86	98	2	COMIN' HOME TO YOU—Jerry Wallace (K. Bach, J. Lane), MGM 14788 (Four Tay, BMI)
★	20	5	THE PILL—Loretta Lynn (L. Allen, D. McHan, T.D. Bayless), MCA 40358 (Coal Miners/Guaranty, BMI)	54	72	3	I'D LIKE TO SLEEP 'TIL I GET OVER YOU—Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI)	87	88	4	RIGHT OR LEFT ON OAK—Molly Bee (C. William, J. Nixon), Granite 515 (Attache, BMI)
	21	25	SOULFUL WOMAN—Kenny O'Dell (K. O'Dell), Capricorn 0219 (Warner Bros.) (House Of Gold, BMI)	55	60	4	WONDER WHEN MY BABY'S COMIN' HOME—Barbara Mandrell (K. Goell, A. Kent), Columbia 3-10082 (Great Foreign Songs/Arthur Kent/Galleon, ASCAP)	88	NEW ENTRY		ONE STEP—Bobby Harden (S. Pippin, L. Keith), United Artists 597 (Windchime, BMI)
	22	24	OH BOY—Diana Trask (T. Romeo), ABC/Dot 17536 (Wherefore, BMI)	56	44	21	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds), United Artists 555 (Jack, BMI)	89	NEW ENTRY		BRASS BUCKLES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)
★	29	7	BEST WAY I KNOW HIM—Mel Tillis & Statesiders (J. Chesnut), MGM 14782 (Passkey, BMI)	57	67	5	CHAINS—Buddy Alan (G. Goffin, C. King), Capitol 4019 (Screen Gems-Columbia, BMI)	90	94	3	WHILE THE FEELINGS GOOD—Mike Lunsford (R. Bowling), Gusto 124 (Brougham Hall, BMI)
	24	26	LEAVE IT UP TO ME—Billy Larkin (E. Canley), Bryan 1010 (Blue Moon, ASCAP)	58	69	5	I'M NOT LISA—Jessi Colter (J. Colter), Capitol 4009 (Baron, BMI)	91	95	2	IF THAT'S WHAT IT TAKES—Ray Griff (R. Griff), ABC/Dot 17542 (Blue Echo, ASCAP)
	25	14	YOU ARE THE ONE—Mel Tillis & Sherry Bryce (K. Westberry, H. Habour), MGM 14776 (Sawgrass, BMI)	59	51	16	DEVIL IN THE BOTTLE—T.G. Shepard (B. David), Melodyland 6002 (Motown) (Dunbar, SESAC)	92	97	2	I JUST CAME HOME TO COUNT THE MEMORIES—Bobby Wright (G. Ray), ABC 12062 (Contention, SESAC)
★	32	7	DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery (G.S. Paxton, R. Hellard), Elektra 45229 (Acoustic, BMI)	60	70	3	MATHILDA—Donny King (Khoury, Thierry), Warner Bros. 8074 (Longhorn, BMI)	93	89	3	PUT ANOTHER NOTCH IN YOUR BELT—Kenny Starr (M. Davis), MCA 40350 (Screen Gems-Columbia/Songpainter, BMI)
	27	28	JUST LIKE YOUR DADDY—Jeanne Pruett (J. Adrain), MCA 40340 (Pick-A-Bit, BMI)	61	64	7	I FOUGHT THE LAW—Sam Neely (S. Curtis), A&M 1651 (Acuff-Rose, BMI)	94	NEW ENTRY		BACK IN HUNTSVILLE AGAIN—Bobby Bare (R. Bowling, F. Hart), RCA 10223 (Brougham Hall & Hartline, BMI)
★	28	35	I STILL FEEL THE SAME ABOUT YOU—Bill Anderson (B. Anderson), MCA 40351 (Stallion, BMI)	62	75	2	HE TURNS IT INTO LOVE AGAIN—Lynn Anderson (M. Kellum, G. Sutton, L. Cheshire), Columbia 3-10101 (Rodeo Cowboy, BMI)	95	NEW ENTRY		SWEET COUNTRY MUSIC—Ruby Falls (C. Fields, D. Riss), 50 States 31 (NSD) (Music Craftshop/Sandburn, ASCAP)
	29	31	MA MA DON'T 'LOW—Hank Thompson (H. Thompson), ABC/Dot 17535 (Brazos Valley, BMI)	63	74	3	SMOKEY MOUNTAIN MEMORIES—Mel Street (Conley, Devereaux), GRT 017 (Chess/Janus) (Blue Moon, ASCAP)	96	100	2	IT'S ONLY A BARROOM—Nick Nixon (E. Stevens, E. Rabbitt), Mercury 73654 (Phonogram) (Deb Dave/Briarpatch, BMI)
★	30	37	(You Make Me Want To Be) A MOTHER—Tammy Wynette (B. Sherrill, N. Wilson), Epic 8-50071 (Columbia) (Algee, BMI)	64	71	6	NASHVILLE—Hoyt Axton (H. Axton), A&M 1657 (Lady Jane, BMI)	97	NEW ENTRY		CAT'S IN THE CRADLE—Compton Brothers (H. Chapin, S. Chapin), ABC/Dot 17538 (Story Songs, ASCAP)
	31	38	HE TOOK ME FOR A RIDE—La Costa (Taylor, Wilson, Tackitt), Capitol 4022 (Al Gallico/Algee, BMI)	65	66	9	I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)—Price Mitchell & Jerri Kelly (Holland, Dozier, Holland), GRT 016 (Chess/Janus) (Jobete, BMI)	98	NEW ENTRY		THE BEST IN ME—Jody Miller (D. Hall), Epic 8-50079 (Columbia) (Algee, BMI)
	32	23	LIFE—Marty Robbins (M. Robbins), MCA 40342 (Mariposa, BMI)	66	79	3	ALL AMERICAN GIRL—Staller Brothers (D. Reid, H. Reid), Mercury 73665 (Phonogram) (American Cowboy, BMI)	99	NEW ENTRY		HER MEMORY'S GONNA KILL ME—Jim Alley (R. Bowling, J. Alley), Avco 606 (Brougham Hall, BMI)
★	41	7	BLANKET ON THE GROUND—Billie Jo Spears (Roger Bowling), United Artists 584 (United Artists, BMI)	67	68	8	THE WAY I LOSE MY MIND—Carl Smith (D. Frazier, S.D. Shafer), Hickory 337 (MGM) (Acuff-Rose, BMI)	100	86	6	SWEET LOVIN' BABY—Wilma Burgess (G. Nelson, C. Taylor), Shannon 821 (NSD) (Coach & Four, BMI)
★	42	4	STILL THINK 'BOUT YOU—Billy "Crash" Craddock (J. Christopher, B. Wood), ABC 12068 (Chriswood/Easy Nine, BMI)								

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Mellow country music is what makes Mel Tillis and the Statesiders famous. They sing with the kind of good old-fangled feeling that makes hits. Mel's current chart single: "Best Way I Know How" is one reason to love this album. "Dear Love" and "The Woman In The Back Of My Mind" are two more. "Mel Tillis and the Statesiders." Roar.

THE ALBUM:

**"Mel Tillis and the Statesiders"**

M3G 4987/8-Track: M8H 4987

THE SINGLE:

**"Best Way I Know How"**

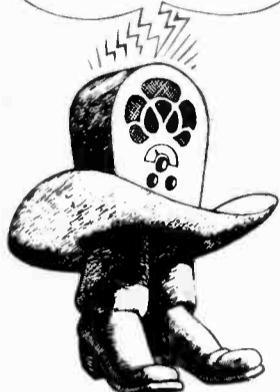
M 14782



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# This Week on

**American COUNTRY COUNTDOWN!**



**Pie In The Eye For Diana Trask**

**Elvis Airlines?**

**Mel Tillis Has Another Chestnut**

**Next ACC SPECIAL—April 5-6: THE FORTY GREATEST NEAR MISSES IN COUNTRY**

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## Country



**COE SHOWCASED**—Columbia artist David Allan Coe with guests at his recent Exit/Inn performance hosted by Columbia Records to showcase his new LP "Once Upon A Rhyme." Left to right are: Rick Terry, Manager Discount Records; Coe; Steve Hambaugh, Manager Music Location; and Greg Boyd, Sales CBS Records.

## Nashville Scene

By COLLEEN CLARK

Buck Owens on Far East tour during month of March. . . . Roy Head has signed exclusive booking contract with the Joe Taylor Agency. . . . Anthony Armstrong Jones has signed with Homa Records in Oklahoma City. . . . Carol Channing has a new country release just out on GRT Records. . . . Johnny Paycheck & the Lovemakers home following three-week tour of the Western states. . . . Johnny Dot has signed recording contract with Warner Bros. and is being booked by the Shorty Laverder Agency.

Jim Glaser appearing all week at the Captain's Table in Printer's Alley in Nashville. . . . Joe Stampley is back on the road again after a three-month vacation. . . . Tammy Wynette set to appear at Disneyland in California March 23. . . . Jeanne Pruett, George Jones & The Jones Boys are latest additions to Wembley Show. . . . Bobby Borchers has first single out on new label, ABC. . . . Roy Clark plays a salesman for a nudist camp on the Mac Davis Show March 20.

Johnny Tillotson will crown Miss

Southern Nevada Youth Fair winner for the second year, then does two weeks at the Golden Nugget. . . . LeGarde Twins set for a return engagement at the Amarillo Hilton in Amarillo, Tex. . . . Bobby Bare has formed his own four-piece band and a complete sound system along with a new customized travel-home which will carry wife Jeannie and their three children who will be performing with Bare frequently throughout the summer. . . . Paula Records of Shreveport, La., has signed John Reeves and Larry Quinten, both of Texas. . . . Danny Davis & The Nashville Brass taping the Dinah Shore Show this week. Doug Kershaw appearing this week at Merle Haggard's Hollywood club known as "Hag's Place."

Freddy Weller is busy in Atlanta composing new songs for his upcoming first session with ABC-Dot. . . . Billy "Crash" Craddock has formed a six-piece band called "Dream Lovers." He's also bought a new Silver Eagle bus for traveling, with two color TVs, two separate sound systems with tape recorder, bar and red leather upholstery. Craddock played his hometown of Greensboro, N.C., for the first time recently and drew 6,700, the largest crowd since Charlie Rich played there.

Roy Clark has recorded the title song "Mississippi" for the ABC-TV special, "Huckleberry Finn," to be aired March 25. . . . Red Lane has penned several songs and will play on the Gate Mouth Brown session coming up in Bogalusa, La., at Studio in The Country. . . . Barbara Mandrell has not yet signed with any label, as reported earlier. Since obtaining her release from CBS, she has been negotiating with various companies, but is still a free agent. . . . Jerry Clower has been retained to promote the Ditch Witch line of underground construction equipment.

Bobby G. Rice and The Country Cavaleers drew a capacity crowd for the Leukemia Society of America in Cleveland. . . . Hank Levine to do the musical arrangements for Mickey Newbury's appearances on the Tonight show, March 11, and the Dinah Shore Show, March 12. . . . Barrel Records has retained International Record Distributing Assn. to distribute the new Mike Yager release, "Oklahoma Sunshine."

Johnny Cash and the Oak Ridge Boys set to appear on a network television special to be taped at Oral Roberts University in Tulsa, Okla.,

## Hutto Heading Wheeling Studio

WHEELING, W. Va.—The expansion program of the "Jamboree" Studio here has been completed according to Glenn Reeves, general manager of "Jamboree U.S.A.," a division of Screen Gems.

Stan Hutto, formerly with Columbia Recording studios in Nashville, is the new director of the studio and Harold Meaks is the business manager. Hutto has strong credits, including those for engineering "Please Come To Boston" by Dave Loggins, "Paper Roses," by Marie Osmond and "The Best Thing That Ever Happened To Me" by Ray Price.

Hutto also has done extensive commercial production and engineering, and Reeves indicates that more of this type work will be done at the studio here. The studio is an adjunct to radio station WWVA, also part of the Screen Gems operation, a division of Columbia Pictures Industries, Inc.

A staff band also has been organized for recording sessions, under the direction of Roger Hoard. The studio is being used both for the Jamboree label and for custom work.

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 3/15/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	6	LINDA ON MY MIND—Conway Twitty, MCA 469
★ 2	9	3	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
3	1	6	PROMISED LAND—Elvis Presley, RCA APL1-0873
4	5	6	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
★ 5	16	3	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
6	3	12	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
7	8	5	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
8	10	6	IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467
9	6	12	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
10	4	34	BACK HOME AGAIN—John Denver, RCA CPL1-0548
11	7	17	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
★ 12	29	2	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
13	11	22	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
14	12	13	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
15	13	40	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
16	15	19	DON WILLIAMS, VOL. III—ABC/Dot DOSD 2004
★ 17	31	2	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot DOSD 2015
18	14	12	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
19	19	14	CITY LIGHTS—Mickey Gilley, Playboy PB 403
20	18	13	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
21	21	6	GREATEST HITS Vol. I—Billy "Crash" Craddock, ABC ABCD 850
22	23	5	EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO—Bill Anderson, MCA 454
23	24	20	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
★ 24	30	4	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
25	20	32	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
26	27	36	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
27	17	99	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★ 28	NEW ENTRY		THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
29	32	7	SONS OF THE MOTHERLAND—Statler Brothers, Mercury SRM-1-1019 (Phonogram)
30	34	5	PICKIN' GRASS & SINGIN' COUNTRY—Osborne Brothers, MCA 465
31	22	16	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
★ 32	NEW ENTRY		OUT OF HAND—Gary Stewart, RCA APL1-0900
33	26	24	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
34	25	11	BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
35	33	28	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
36	28	23	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
★ 37	NEW ENTRY		GREATEST HITS—Tanya Tucker, Columbia KC 33355
38	36	17	GREATEST HITS—Mel Tillis, MGM M3G 4970
39	41	2	I'M A BELIEVER—Tommy Overstreet, ABC/Dot DOSD 2016
40	47	9	BARBI OOLL—Barbi Benton, Playboy PB 404
41	39	13	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
42	35	5	MAKE A JOYFUL NOISE—Tennessee Ernie Ford, Capitol ST 11290
43	NEW ENTRY		BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
44	49	2	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
45	NEW ENTRY		GEORGE, TAMMY & TINA—Epic KE 33351 (Columbia)
46	46	3	COUNTRYFIED—Ray Pillow, ABC/Dot DOSD 2013
47	48	3	THE WAY I LOSE MY MIND—Carl Smith, Hickory HR 4518 (MGM)
48	43	4	GOES TO THE MOVIES—Chet Atkins, RCA APL1 0845
49	45	17	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
50	37	19	CLASSIC CLARK—Roy Clark, ABC/Dot DOSD 2010

this month. . . . Cash McCall and the Honky Tonk Stardust Cowboys on extensive tour of Labrador, Newfoundland, New Brunswick, Nova Scotia and Ontario, Canada. . . . Mel Tillis to make special guest star appearance on the Tony Orlando and Dawn Show March 26. Mel just

completed a concert tour of Canada. . . . Dickey Lee signed by the Turner Microphone Co. to endorse mikes. . . . Larry Butler, creative director of country product for United Artists, and Janet Slate, who is employed with Kelso Herston married here last week.

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ABC-12068

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## Two Sites Used For Osmond Country LP

NASHVILLE—The current Marie Osmond LP, produced by Sonny James, was recorded here and in Provo, Utah, with the vocal tracks added in the western city at a 24-track studio.

Previously, all of her songs had been done here totally.

James also disclosed how he and Miss Osmond got together to record initially, and how he made the transition from a leading recording artist to producer, without sacrificing in either field.

They were brought together by Mike Curb, then president of MGM, and Don Owens, who since has moved to Capitol. They suggested the teaming, since James had enjoyed unusual success at the top of the country chart, and Miss Osmond obviously was geared toward coun-

try singing. James' introduction to her was an acetate of a Dolly Parton tune, "Coat Of Many Colors," and he began to select simple songs, working on her phrasing. This way, he explains, he could help her establish a style.

Her first recording, "Paper Roses," sold more than a million copies. She has had three hit albums, and her second single release, "Who's Sorry Now," an old pop song, is selling well in all fields. James arranged and produced all of these.

## Figlio Augments Music City Label

NASHVILLE—Former Columbia engineer Mike Figlio has expanded his Music City Workshop label and is diversifying in other music fields.

The first released product on his label was that by Sherry Pond, a tune which was resericed because of continued radio activity. Coming up is a contemporary release by Frankie Lee and a country rock cut by the Voice, group which backs Elvis Presley. Figlio does his own production and is working with Denny Purcell to extend his capabilities in various directions.

## New Mexico Man Shares Formula

ALBUQUERQUE—A country nightclub owner here with an unusual approach to presenting entertainment has offered to share his success formula with others.

Bill Smith, owner of the Caravan East, the Cow Palace and the Hitching Post, all located here, has followed a pattern of presenting traveling bands on weekends, when the costs of solo artists are high, and people are interested in dancing, and in using his major artists on weekday nights to draw crowds.

For example, at the Caravan East, Smith is featuring such bands as the Curly Cook Show, the Larry Trider Show; Delta, featuring Hank Parker; Vern Thompson, Swamp Roots, the Ewen Brothers, Bill Hallock & Cactus Country.

In that same interim, guest artists who will make (or have just made) personal appearances include Susan Raye, Johnny Paycheck, David Rogers, Faron Young, Diana Trask, LaCosta and Tokyo Matsu.

Smith also provides a good sound system and modern lighting effects, and has 23 years of successful operation behind him.

## Outreach Label Acquires Miller For Prod. Chief

NASHVILLE — Songwriter-producer Eddie Miller has been named head of production for the newly formed Outreach Records, which was set up basically for country artists to record gospel songs.

The company, headed by attorney David Meade, also has a strong distribution setup, details of which will be released later.

Already recorded are such veteran artists as Joe and Rose Lee Maphis who, going back to 1948, began their careers on the "Old Dominion Barn Dance"; Peggy Little, who has recorded for several labels, including Columbia, and Grandpa Jones, who has recorded for Monument a number of years.

Other corporate officers of the new label are Normal Elliott, vice president, of Gaylord, Kan., and Filbert Martocci, of Nashville.

Miller and Meade indicated the roster of recording artists would grow, since many want to become involved in the country-gospel aspect of the business.

## Shaped Notes

WQIV-FM will present a special documentary show on Latin music. The first of a series of programs will be heard March 23. Pablo (Yoruba) Guzman will produce and host.

Juan Montenegro, for many years with Latin Explosion WEDC, Chicago, is off the air. The popular and only Latin youth-oriented program was abruptly canceled. No explanation was issued.

Night Scene: Los Rivero at the Chateau Madrid, El Ballet Folclorico de Mexico, under the direction of Amelia Hernandez at City Center; Marco Rizo, well known Cuban pianist and composer, is preparing a concert tour; and the exquisite Yma Sumac will perform here March 22-23 at Town Hall. Jose Bovantes is promoting the concert.

Willie Colon's just released "Toma," a new single on the Vaya label, is from the LP "The Good, The Bad And The Ugly." This LP is a total new approach to salsa, a revelation of the multiple talent of this fine artist. Colon is also spearheading the Schaefer Co. campaign for their contest "Malta de Salsa," with more than 1,000 musical instruments being awarded to participants. Send all East Coast news, photos, press releases to Ralph Lew, Latin Scene, 1515 Broadway, New York City 10036.



FELTS SIGNS—ABC/Dot Records announces the signing of Narvel Felts. Pictured with Felts (seated) are Jim Foglesong, President of ABC/Dot; Bob Risby, Johnny Morris, manager and producer; and Larry Baunach, Vice President of Sales and Promotion.



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GIBSON DEPARTS—Don Gibson and wife, Bobbi, leave for a month-long tour of Australia. According to advance ticket sales, all shows are a sell-out.

## More Involved In Calif., Scepter VP Is Convinced

LOS ANGELES—"It takes a longer time to make a deal in Los Angeles than in New York. You get more personally involved with the artists and producers during negotiations," says Scepter Records vice president Stanley Greenberg. "It's a matter of having dinner at their houses rather than getting the terms from their lawyers in a totally businesslike atmosphere."

Greenberg opened a West Coast office here for Scepter eight months ago. "We felt it was necessary to establish a Scepter presence in such a creative music center," he says.

Scepter headquarters is now officially in Los Angeles although the label still has a larger staff in New York. Scepter president Florence Greenberg, Stanley's mother, commutes between coasts. And more staff shifts may be coming.

"I think it would still be possible to start a small record company from scratch the way Scepter did 18 years ago," he says. "But now I don't think it could be done on a broad national base. You'd have to start with local distribution and more specialized product like country or soul."

Scepter is currently in one of its hottest periods, with recent disco-soul crossover hits by B.T. Express and the Independents. They also have a solid gospel label, Hob.

"Hob has about 12 regularly recording artists," says Greenberg. "But on Scepter and Wand we probably concentrate our promotion efforts on fewer releases than any other established independent label, sometimes as few as 30 singles a year and a dozen albums. We generally don't have more than six or seven non-gospel artists under contract."

## 'Roots' Album Involved In Suit vs. Lennon & Others

NEW YORK—A breach of contract suit in excess of \$7 million has been filed in Supreme Court here against ex-Beatle John Lennon, Apple Records, Capitol Records, EMI Records and Lennon's attorney, Harold Seider.

Plaintiffs are Big Seven Music Corp., a music publishing house and Adam VIII, a mail-order house which specializes in selling phonograph records and tapes through television.

In contention is a Lennon album titled "Roots," which was first offered for sale by Adam VIII early last month, and to which the plaintiffs claim publishing and distribution rights.

On the other hand, defendants in the case argue that EMI owns the master tapes to the "Roots" album, and that Capitol Records has exclusive rights to distribute the product in the U.S.

The defendants have also released a similar album, which is being sold through regular retail channels at \$5.98, and have warned television stations, advertising agencies, pressing plants, label manufacturers and others that the Adam VIII album is an unauthorized product.

However, plaintiffs in the suit argue that the master tapes to the album were legally acquired as a result of an October 1974 agreement with Lennon. They further argue that Lennon, Apple Records and Seider assured the plaintiffs that there were no other outstanding recording contracts that would prohibit Lennon from making the album for the plaintiffs; that no other person or persons had TV merchandising rights to the product; and that Lennon would not license or permit anyone but the plaintiffs to manufacture, promote or sell the album or any part of it.

## Lower Shipment Rate Via Railroads

NEW YORK—The rail classification committee has approved a request by the RIAA for reduced ratings on rail shipments of blank and prerecorded tapes, effective Feb. 28.

The new classification means a cut of about 7½ percent for less-than-carload shipments for prerecorded tapes and about 15 percent for less-than-carload rail shipments of blank tapes.

The committee also approved an RIAA request that the declared value on rail shipments of scrap records be increased from 10 cents per pound to 16 cents per pound in recognition of the increased costs of vinyl.

## Sire Plans QS Product

NEW YORK — Sire/Passport plans to produce a single inventory quad product in QS matrix retailing at \$6.98, according to Craig Leon, a&r coordinator. Decision is based on response to the QS mixing of the upcoming release "Synergy," recorded with electronic instruments.

It will be released the week of March 24 through ABC.

Leon says, "We were so pleased with the 'Synergy' album in QS we plan to try the system on all future releases. We are going into the studio this week with the Climax Blues Band and a new band to Passport, being produced by Ian McDonald, formerly of King Crimson."

Sire/Passport is the newest member of the QS family of labels that includes ABC, Impulse, Ovation, A&M and Black Jazz, according to a spokesman for the Sansui QS 4-channel project.

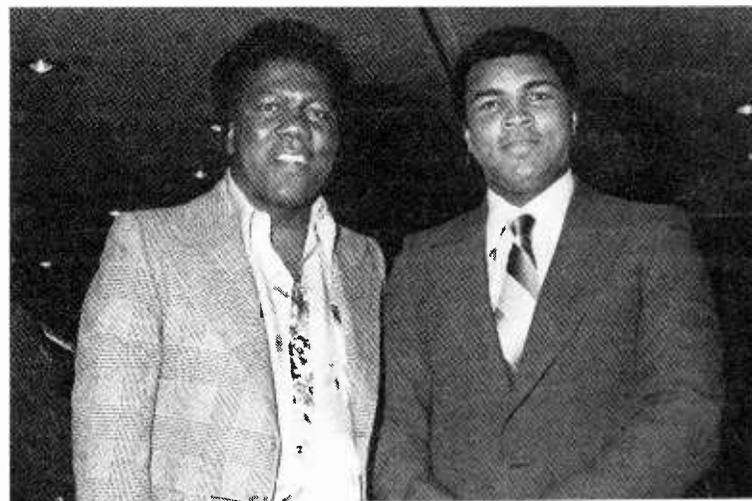
## Seek Talent On U.K. Campuses

LONDON—April Music, together with the CBS agency March Artists, is currently in the middle of a talent-spotting search which takes in visits to 34 colleges and universities in the U.K.

Brian Hutch, managing director of both companies, says it is a two-week operation and is planned "because we know that colleges are full of talented, yet undiscovered, young writers and bands."

"Our campus tour gives us a chance to tell them the door is open at April. We can't promise to make everyone a star, but it does help a young performer to know that Brian Oliver, our creative manager, and Bruno Kretzchmar, our talent acquisition manager, are available to listen to new songs, hear new bands and offer help and guidance."

On the agency side, Hutch says that general manager James Fleming and assistants Dave Woods, Pete Fountain and Richard Hermitage are meeting social secretaries in 34 colleges in an effort to build a better all-round relationship.



Phonogram photo

**TWO HEAVYWEIGHTS**—Singer-songwriter Don Covay, left, and Muhammad Ali met in New York to discuss Covay's "Rumble In The Jungle." The song deals with Ali's fracas with George Foreman in Zaire.

## Thomas J. Sullivan Sued By His Own Associates

LOS ANGELES—Sense of Direction Music (SDM), a local management office, is suing its president and minority stockholder blind pianist-composer-singer Thomas J. Sullivan and other defendants, claiming Sullivan violated an exclusive management pact with SDM.

The suit alleges that SDM pacted Sullivan for seven years in June 1973, offering him \$500 weekly plus other provisions. In return, Sullivan agreed to turn over all his income as a writer, composer and performer to SDM.

SDM claims Sullivan got a deal with book publisher Harper & Row in December 1973, who wanted a book on his life. The SDM pact was enlarged to cover literary works, as well as his music.

SDM is also suing Knollwood Music, which it claims worked out a three-year deal with two one-year options with Sullivan for publishing. Plaintiff says Sullivan got a \$12,000 advance from Mike Curb and Curbstone Productions, who are also named defendants. In September 1974, Sullivan reportedly got a \$20,000 advance from Bell, now Arista, both of whom are defendants.

SDM claims it was circumvented in all these negotiations and that

Burton L. Epstein of American Talent Ltd. of California, both defendants, notified the plaintiff in September 1974, that Sullivan was terminating his SDM deal. The suit charges Sullivan also had a TV motion picture deal outside their contract. SDM asks \$100,000 compensatory and \$300,000 punitive damages.

## Screen Gems Bags Dark Horse Songs

NEW YORK—U.S. and Canadian publishing rights to material on George Harrison's Dark Horse label, exclusive of Harrison-penned songs, has been acquired by Screen Gems-Columbia Music/Colgems Music.

The agreement, which was reached with Ganga Music Publishing, covers songs on Dark Horses' two LP releases, "Shankar Family & Friends" and "Splinter."

## New California Piracy Law To Be Argued Wed.

LOS ANGELES—Parties interested in expressing their views on the projected new California piracy law (Billboard, Feb. 22, 1975) may write individual members of the Assembly Committee on Criminal Justice.

This committee convenes in Room 2117 of the State Capitol Wednesday (12) at 9 a.m. to hear witnesses who will testify regarding the bill, which essentially stiffens penalties for illegal tape duplication and sale thereof.

Members of the committee are Art Torres, Julian Dixon, John Knox, Ken Maddy, Bruce Westarde and Mike Antonovich, author of the proposal. They can be reached at Assembly Post Office, State Capitol, Sacramento, Calif. 95814.

## New Condon Club Opening In N.Y.

NEW YORK—Jazz buffs here will have another nightspot at their disposal when the Eddie Condon club opens for business Tuesday (4).

Featured at the club, Monday through Sundays, will be Leonard "Red" Balaban's Cats Jazz Band. While opening night personnel includes Balaban, bass; Ed Polcer, cornet; Herb Hall, clarinet; Vic Dickenson, trombone; Dick Wellstood, piano, and Cliff Leemans, drums, the band's overall makeup will change according to the availability of top jazz musicians in the area. The 62-seat room has no cover charge or minimum.

## PUBLISHERS ADOPT RECORD INDUSTRY TOOLS

# Spring Books Reflect Upsurge In Music; 6 In Jazz Area Alone

By DAVE DEXTER JR.

LOS ANGELES—Time was when New York book publishers would quickly reject a manuscript on pop music in favor of a treatise titled "Tibetan Yak Husbandry."

Not so today. The 1975 spring lists include six books on jazz, three on Judy Garland and assorted others pertaining to American popular music.

Major publishers, moreover, are rapidly adopting promotional and sales methodologies long utilized by record companies. Author tours, TV appearances, a free copy for every 10 ordered by retailers, and print campaigns involving budgets from \$10,000 to \$100,000 are becoming commonplace.

Even so plebian music as bluegrass gets the big treatment from Viking Press in March. "Old As The Hills: The Story Of Bluegrass Music" is by Steven D. Price, who asserts the first music of that type to be recorded was by a Texas fiddler, Eck

Robertson, who waxed "Ragtime Annie" in 1922 for the Victor label in New York. Price brings bluegrass right up into the 1970s.

A hefty \$30 price tag accompanies Brian Rust's "The American Dance Band Discography 1917-1942" due in June from Arlington House. It's an astonishing compilation of all the records made by Ellington, Basie, both Dorseys, Lunceford, Shaw, Goodman, Henderson, Kirk and numerous other titans of the big band days.

Jazz buffs may well represent only 5 percent of the music world but they are, decade after decade, a hardy, vocal and loyal minority and publishers know it. Six jazz tomes are forthcoming this spring.

Lawrence Hill & Co. will serve up "The Jazz Book: From New Orleans To Rock And Free Jazz" by the German critic Joachim Berendt, a frequent visitor to the U.S. Doubleday, in May, will roll with "Chasin' The

Trane: The Music And Mystique Of John Coltrane" by J. C. Thomas. And Horizon Press about the same time will unleash Leonard Feather's "The Pleasure Of Jazz." Feather is the Los Angeles Times writer and occasional contributor to Billboard.

Bobbs-Merrill in July will publish Robert Gold's "Jazz Talk," a dictionary of the language of the musician. Graham Collier's "Jazz: A Student's And Teacher's Guide" is set for April from the Cambridge University Press. Jerry Coker's "The Jazz Idiom" is scheduled for late March by Prentice-Hall.

But the book that will probably outsell them all, considering that two out of five kids on every block are trying to master the instrument, is Donald Brosnac's "The Electric Guitar" due soon from a small firm, Bookpeople, in Berkeley, Calif. Like a hit single, a chart-topping book can elevate its publisher into the major ranks overnight.

## Japan's 4-Channel Backers In Standardization Hassle

• Continued from page 44

dustries, the software arm of JVC, 51 percent owned by Matsushita Electric; Teichiku, a member of the Matsushita Group, and Nippon Phonogram, the Philips-Matsushita/JVC joint recording company, have adopted CD-4, the discrete 4-channel system developed by JVC. Warner-Pioneer is a member of the WEA group, which has adopted the CD-4 system. Nippon Phonogram and Polydor K.K., a Siemens DDG-Fuji Electric joint recording venture, are sister companies under Dutch-German corporate holdings.

The SQ system has been adopted by CBS/Sony, whose corporate partners developed this matrixed quadraphonic stereo system. Though Toshiba-EMI has been using all of Japan's three standard systems of quad, the records manufactured from Angel masters are in SQ since EMI has adopted this system. Warner-Pioneer abandoned SQ after the WEA group adopted CD-4.

Over 1,000 quadraphonic records, including 15 UD-4 albums by Nippon Columbia, have been released in Japan, and exactly 1,021 were listed in Japanese dealers' catalogs as of last year-end. About 70 percent comprises artists and repertoire of international origin, the remaining 30 percent Japanese.

In Japan no discussion has been held on the theme "what to record in quad," and no market research has been done on this controversial topic. These omissions are often noted

by Japanese hardware manufacturers. Insufficient investigation has been made in Japan on what music to enjoy with this revolutionary sound.

So far, the most quad releases are in CD-4. As of last year-end, 558 CD-4 albums were available in Japan, according to catalog. Warner-Pioneer, which released 27 SQ quadraphonic records in 1972, did not manufacture any more in SQ after WEA adopted the CD-4 system. Toshiba-EMI, which released 55 RM (Sansui QS) albums in the 1971-72 period, started releasing CD-4 and SQ records in 1973. Nippon Columbia's first UD-4 releases were made toward the end of 1974, after phasing out new releases in "QS" (RM) the same year. King Record also suspended new releases in RM and started releasing albums in CD-4.

Reviewing the facts and figures, the difficulty associated with standardization is easily understood.

Perhaps the problems of quad are reflected in the number of releases which have remained in the dealer's catalogs. The percentage of quadraphonic records deleted from each catalog is 8 percent in CD-4, 24 percent in SQ and 40 percent in RM (Sansui QS). Does this show the superiority of one system over another? It is not necessarily so. In some cases, the recording companies lost their rights to release product. Above all, it is essential to turn out product that music lovers will want to hear in quad.

## 7 Regional Seminars Will Boost Yamaha's Marketing

NEW YORK—Yamaha has launched a special program of dealer marketing seminars in New York, Boston, Atlanta, Dallas, Indianapolis, Kansas City and San Francisco. The series of meetings, which will run through this month, is designed to introduce the company's new product lines to its dealers, as well as outline Yamaha's specially structured marketing and merchandising program.

Stewart Greenberg, Yamaha's national sales manager, expects the program to provide the company's dealer organization with the broad range of knowledge needed to serve its customers.

Yamaha will also introduce a 50-page full-color brochure as part of what Greenberg calls the company's ongoing effort to acquaint the audiophile with the Yamaha line and its philosophy. The brochure will be available exclusively for direct-mail distribution.

Also available at Yamaha dealerships is another full-color eight-page brochure titled, "An Introduction To State Of The Art Audio Components." This booklet is part of a collateral material package used to reply to inquiries generated by Yamaha ads.

The introductory booklet outlines the engineering concepts that dictate the design of all Yamaha components and also seeks to educate the consumer as to the effect distortion has on the reproduction of music.

Greenberg expects that many of the presentations made at the special regional meetings will be used by the dealer as an effective tool in serving the end user.

Meanwhile Yamaha has introduced what it calls a state-of-the-art model B-1 FET basic amplifier. The unit, which will be available by May, joins the firm's CM-5000 Power FET amplifier, the CT-7000 tuner, and the NS-1000 "beryllium

alloy" speaker system, with emphasis on low distortion.

The B-1 FET is designed for use with a component control designated model UC-1, and culminates years of intensive research and development which resulted in the creation of the Yamaha-patented FET.

FET, according to Harold Tullman, general manager, Yamaha Audio Division, combines the best operating virtues of the conventional tube and the revolutionary transistor. It is said to reduce distortion to almost negligible levels.

The B-1 FET is backed by the same five-year warranty that supports all other systems in the Yamaha audio line.

## Award To 'Journey'

LOS ANGELES—The innovative TV commercial "Journey," used to spearhead the multimillion-dollar product introduction campaign for Capitol Magnetics "Music Tape," has won the 17th International Film and Television Festival award for TV films. The commercial utilized original music reproduced on Capitol tapes and was produced for the J. Walter Thompson Co. by Snazzelle Films, San Francisco.

## Offer Strobe Unit

COPIAGUE, N.Y.—Recording studios, radio stations and professionals are alerted by T.R.S. Corp. to its new Tape Strobe unit claimed to accurately show if a tape is "on speed." By pressing the wheel gently against any area of the running tape, if the whirling pattern seems to "stand still," tape is on speed; if the pattern seems to move forward or backward, necessary adjustments should be made for an off-speed condition. Suggested list is \$39.95 in 50 or 60-cycle models.

# Classical

## AFM, Met Pact Talks Suspended

NEW YORK—The AFM Local 802 has suspended collective bargaining talks with the financially troubled Metropolitan Opera and has proposed alternate means to alleviate the company's deficit.

Max Aarons, head of AFM Local 802, said that talks had been called off after an announcement was made by Anthony A. Bliss, the Met executive director, in which he proposed cuts to "avoid financial collapse of the opera, proposed reduction in next year's season here from 30 weeks to 27 weeks, a 10 percent pay cut of the remaining wages for all workers, and to trim the work year over-all.

Aarons said that the plan suggested by Bliss would result in a 40 percent reduction in members' income. Aarons said that talks would be halted until the Opera made a better offer.

Meanwhile, Aarons said that a large lobbying drive by the 14 unions represented at the company had been formed last week to point to the Met's plight and to help seek increased Federal aid.

Bliss said that a major drive would be undertaken to increase box office income and contributions. He said that the very "existence of the Metropolitan is threatened." He also said that in the preceding 10 years, the Association had lost \$4.6 million after contributions, in spite of having raised more than \$7 million in the 1973-74 season. He projected the loss for this season at \$2 million after contributions. Even with the reduction of the 1975-76 New York season to 27 weeks, he said, "we face an additional loss of \$2.5 million after contributions."

I. Philips Sipser, AFM lawyer, said that "we don't think the Met is in immediate danger of collapsing" and suggested that the Met attempt to raise funds and to cut costs in a different way. Although, he stated that the raising of funds was their business not ours, the union made the following proposals to bolster the Met's link to the public and to increase Federal aid:

1. The broadening of the Met board to include union and minority representatives.
2. Give discount tickets to the Met to retired union members and others.
3. Set up a discount ticket plan for the general public similar to that now used by Broadway theaters.

4. Send a lobbying group to Washington to seek increased Federal subsidy; the group to consist of representatives from the unions, the Met, and city and state.

Bliss said that as far as he was concerned, "We're ready to a talk at any

time. But we are really in no position to make any different offer than what we have already proposed."

Contracts with the 14 unions are due to expire this summer. Talks have begun only with two, the AFM local and the musical artists guild.

## Berlioz Hits Award Jackpot For London

NEW YORK—London Records "Symphonie Fantastique" put on a fantastic performance at this year's Grammy Award presentations, held March 1 at the Uris Theater, picking up three awards in the classical section, including the top prize, Album of the Year.

In addition to the top prize, the Berlioz work conducted by Georg Solti with the Chicago Symphony, won the Best Classical Performance category and the Best Engineered Recording-Classical prize. London's "Iberia," performed by Alicia de Larrocha, won for Best Classical Performance Instrumental Soloist or Soloists (Without Orchestra). Thus London, with four awards, won the lion's share of the prizes.

RCA Records won in three categories, Brahms' "Trios (Complete) Schumann: Trio No. 1 in D Minor," with Artur Schnabel, Henryk Szeryng, Pierre Fournier, won as the Best Chamber Performance, "La Boheme" with Georg Solti conduct-

ing the London Philharmonic and performed by Caballe, Domingo, Milnes, and produced by Richard Mohr won in the Best Opera Recording Category. Best Classical Soloist Performance was won by Leontyne Price for "Leontyne Price Sings Richard Strauss."

Other winners were "The Damnation Of Faust," Colin Davis conductor, with the London Symphony Orchestra, on Philips Records; for Best Choral Performance, Classical (Other Than Opera); Shostakovich's "Violin Concerto No. 1," performed by David Oistrakh, on Angel Records. Angel also won the Best Album Notes-Classical award for the record "The Classic Erich Wolfgang Korngold." The annotator was Rory Guy.

Conspicuous by its absence was Columbia Records. The company failed to pick up a single classical award, for the first time in award history.

## Mengelberg Set On Philips

NEW YORK—As part of its March 15 Philips release, Phonogram, Inc., will issue a three-record set containing a live performance of Bach's "St. Matthew Passion" conducted by Willem Mengelberg. This performance took place in Amsterdam on Palm Sunday 1939, and in it Mengelberg leads the Concertgebouw Orchestra and the Toonkunst Choir and "Zanglust" Boys' Choir. Soloists include Karl Erb and Jo Vincent as well as Willem Ravelli, Ilona Durigo, Louis Van Tulder and Herman Schey.

The performance of the "St. Matthew passion" during the Easter season was a regular event in Amsterdam, and these performances were normally broadcast throughout Holland. Dutch AVRO recorded this

performance, in a substantially complete form, on glass disks and in spite of the war that raged on for many years right after this performance these delicate disks survived.

Great pains have been taken in mastering this set, so that the sound quality is better than it has ever been, according to M. Scott Mamepe, classical division vice president, "The performance is one of great power, and very different in concept from that which we are used to today. It represents tangible evidence of the way Bach was performed from the time this work was re-discovered by Mendelssohn through the end of the Second World War. This recording has not been available in as complete a form as this for many years, so this issue restores a legendary performance to the catalogs," she says.

Also in March the Quartetto Italiano completes its recordings of all the Mozart String Quartets with the issue of the so-called "Haydn" Quartets. Edo de Waart conducts the Dresden State Orchestra in Kurt Weill's two Symphonies plus his own Rotterdam Philharmonic in Mussorgsky's Pictures At an Exhibition and Ravel's "Bolero." The Mussorgsky and Ravel are issued in honor of the U.S. East Coast tour of the Rotterdam Philharmonic under Edo de Waart.

## Philly Chain Grows

PHILADELPHIA—The Record Museum is fast becoming the largest chain of record, tape and accessory stores in this area. With 13 stores already in operation, and each store heavily stocked with oldies in addition to the latest albums, the Record Museum adds three more stores to its chain.

Opened in shopping centers, the three new Museums are located in the Cedarbrook Shopping Center, Wyncote, Pa.; Abington, Pa. Shopping Center and the Nareo Mall, Pottstown, Pa.



A "RECORD" APPEARANCE—London Records Luciano Pavorotti visits Korvette's Fifth Avenue store in New York and drew one of the biggest crowds in the history of the store. He autographed copies of his new opera, "I Puritani." Here, with Pavorotti, seated, are, left to right, Terry McEwen, London's chief of the classical division; Dick Bongay, classical promotion manager; and John Harper, director of classical sales for the label. The opera package also stars Joan Sutherland.

# Billboard Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	9	<b>STRAVINSKY: Rite Of Spring</b> Chicago Symphony (Solti) London CS 6885
2	4	13	<b>PAVAROTTI IN CONCERT</b> Luciano Pavarotti Orchestra, di Teatro Comunale Bologna (Bonyngé) London OS 26391
3	2	9	<b>SCOTT JOPLIN: Piano Rags Vol. 3</b> Joshua Rifkin, Nonesuch H-71305 (Elektra)
4	<b>NEW ENTRY</b>		<b>ORFF: Carmina Burana</b> Cleveland Orchestra & Chorus (Thomas), Columbia M 33172
5	6	9	<b>PUCCINI: MADAME BUTTERFLY</b> Vienna Philharmonic (Karajan) London OSA 13110
6	3	39	<b>SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY</b> Isao Tomita, RCA Red Seal ARL1-0488
7	16	5	<b>ALBINONI: ADAGIO &amp; OTHER PIECES</b> Academy of St. Martin-in-the-Fields (Marriner) Angel S 37044 (Capitol)
8	5	88	<b>SCOTT JOPLIN: THE RED BACK BOOK</b> New England Conservatory Ragtime Ensemble (Schuller), Angel S-36060 (Capitol)
9	7	88	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1</b> Joshua Rifkin, Nonesuch 71248 (Elektra)
10	<b>NEW ENTRY</b>		<b>HAYDN: Complete Symphonies, Vol. 9</b> Philharmonia Hungarica (Dorati), London STS 15319/24
11	9	88	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 2</b> Joshua Rifkin, Nonesuch 71264 (Elektra)
12	<b>NEW ENTRY</b>		<b>MASSENET: THAIS</b> Moffo, New Philharmonica Orchestra & Ambrosian Opera Chorus (Rudel) RCA Red Seal ARL3-0842
13	15	60	<b>KING OF THE HIGH C's</b> Luciano Pavarotti, London OS 26373
14	13	13	<b>R. STRAUSS: Also Sprach Zarathustra</b> Concertgebouw Orchestra of Amsterdam (Haitink) Philips 6500 624 (Phonogram)
15	<b>NEW ENTRY</b>		<b>AFTER THE BALL: A Treasury Of Turn-Of-The-Century Popular Songs</b> Joan Morris, William Bolcom, Nonesuch H 71304 (Elektra)
16	8	35	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1 &amp; 2</b> Joshua Rifkin, Nonesuch HB-73026 (Elektra)
17	14	39	<b>BERLIOZ: SYMPHONIE FANTASTIQUE</b> Chicago Symphony Orch. (Solti), London CS 6790
18	24	5	<b>STRAUSS: FOUR LAST SONGS</b> Janowitz, Berlin Philharmonic (Karajan) DGG 2530.368 (Polydor)
19	11	13	<b>BRITTEN: Death In Venice</b> Pears, Aldeburgh Festival Orchestra (Bedford) London OSA 13109
20	30	5	<b>BACH: CANTATAS VOL. 10</b> Telefunken SKW 10½2
21	22	5	<b>PROKOFIEV: WAR AND PEACE (Complete)</b> Bolshoi Theatre Orch (Pasheyev) Melodiya M4-33111 (Columbia)
22	26	9	<b>ENGLEBERT HUMPERDINCK: HANSEL AND GRETEL</b> Anna Moffo, Fischer-Dieskau Bavarian Radio Orchestra (Eichhorn)
23	17	80	<b>PIANO MUSIC BY GEORGE GERSHWIN</b> William Bolcom (piano), Nonesuch H 71284 (Elektra)
24	18	60	<b>THE CHRISTOPHER PARKENING ALBUM</b> Christopher Parkening, Angel S-36039 (Capitol)
25	20	9	<b>WEILL: THREE PENNY OPERA</b> Lotta Lenya/Sender Freies Berlin Philharmonic (Bruckner-Ruggeberg) Odyssey Y2-32997 (Columbia)
26	23	9	<b>THE KING'S SINGERS SING OF COURTLY PLEASURES</b> Angel S 37025 (Capitol)
27	12	88	<b>BACH: FLUTE SONATAS (complete)</b> Rampal, Odyssey Y2-31925 (Columbia)
28	28	5	<b>PAGANNINI: VIOLIN CONCERTO #6</b> Accardo, London Philharmonic (Dutoit) DGG 2530.467 (Polydor)
29	25	35	<b>HANDEL: SONATAS FOR FLUTE &amp; HARPSICHORD (Complete)</b> Rampal, LaCroix, Odyssey Y2-32370 (Columbia)
30	19	22	<b>MOZART: COSI FAN TUTTE (Complete)</b> Lorenagar, Berganza, Berbie, Davies, Krause, Bacquier, London Philharmonic (Solti) 1 London OSA 1442
31	21	9	<b>TCHAIKOVSKY: The Nutcracker (Complete)</b> National Philharmonic (Bonyngé) London CSA 2239
32	38	18	<b>PUCCINI: La Boheme</b> London Philharmonic Orchestra (Solti) RCA ARL2-0371
33	33	24	<b>FANTASY FILM WORLD OF BERNARD HERRMANN</b> National Philharmonic/Bernard Herrmann, London SP44207
34	36	22	<b>CHARLES IVES: 100th Anniversary</b> Bernstein/Schuller/Biggs/Smith/Stokowski-Kirkpatrick/Ives, Columbia M4-32504
35	37	5	<b>BEETHOVEN: SONATAS 31 &amp; 32</b> London CS 6843
36	29	13	<b>HOLST: The Planets</b> London Symphony Orchestra (Previn) Angel S 36991 (Capitol)
37	35	35	<b>MAHLER: SYMPHONY NO. 5</b> Chicago Symphony Orchestra (Solti), London CSA 2228
38	27	13	<b>VERDI: Un Giorno di Regno</b> Royal Philharmonic Orchestra (Gardelli) Philips 6703.055 (Phonogram)
39	31	22	<b>MOSTLY MOZART: Alicia de Larrocha</b> London CS 6866
40	32	18	<b>NEW RECORDINGS OF CHOPIN</b> Vladimir Horowitz, Columbia M 32932

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## Talent In Action

• Continued from page 34

with smooth body movements and gestures. She's a singer to be looked at as well as heard.

Her versions of "The Way We Were," "This Is My Life" and "Like A Sunday Morning," Polydor single which is on the Hot 100 chart, and "Can't Take My Eyes Off You" were of high quality in a format that accented pop tunes. **ROBERT SOBEL**

THE NEW YORK JAZZ  
REPERTORY COMPANY  
Carnegie Hall, New York

The New York Jazz Repertory Company gave the sixth concert of its season Feb. 15. The theme was the music of Miles Davis, 1950-1960. This is the second year for the only jazz repertory company in the country, and they proved again that they are an important and vital vehicle for jazz performance, education and listening pleasure.

The band assembled for the evening was led by musical director Jimmy Owens, who contributed an excellent narrative as well as the sounds of his trumpet and flugelhorn. One of the functions of the organization as stated by Owens is "putting jazz into a historical perspective in a creative way." There was no attempt that evening to present a song by song chronology of Davis' work. Instead, the audience was treated to a varied set that even included a 1957 film clip of the Miles Davis Quartet with John Coltrane.

There were, of course, many well-known Davis songs that were played in their entirety such as "Move," "So What," "Milestones" and "Miles Ahead." Trombonist Garnett Brown contributed an excellent arrangement of several Davis numbers entitled "Pieces Of Miles." Also contributing their arranging talents as well as their playing were young pianist Onase (Alan Gumbs) and French horn player Sharon Freeman.

Part of the historical perspective of the band is reflected in its personnel policy. Taking the reed section as an example, young Eddie Daniels was featured with veterans Bud Johnson and Cecil Payne.

Also making appearances with the band were well-known pianist Billy Taylor and vocalist Eddie Jefferson. Jefferson contributed original lyrics to "So What" and "Milestones."

There are many expenses in maintaining a group of over 40 musicians and putting on a full concert season. The NYJRC deserves all the support it needs to insure a long life. In fact jazz and our musical culture would benefit greatly if repertories like this were established in other major cities. **LAWRENCE FROST**

## MADELINE KOLE

*Dangerfield's, New York*

Madeline Kole is a diminutive singer with a great big voice. Her opener, Feb. 10, was warmly received by patrons.

It is almost startling to hear a voice of such dimension and ability coming from such a smallish, young lady. She is equally at home in belting out show tunes with Merman-like fervor or in soft ballads such as "If" as recorded by Bread.

While she has her own readily identifiable style, she favors the heady open tonality often associated with Barbra Streisand although their styles are separate and different.

The unsigned artist would do well to increase her repertoire and between-tune patter to establish a greater rapport with her audience.

Of particular distinction were her renditions of "Killing Me Softly" and a gospel rouser "Jubilant." **JIM STEHPEN**

THE TUBES  
LIGHT YEAR

*Keystone, Berkeley*

The Tubes are a first-rate rock band in the true theatrical tradition. They don't just dress up and go on stage, or use fantastic plastic props. Their songs are all mini-dramas for which the lead singer, Fee Cranson, dons a sometimes-exaggerated (but nonetheless real) costume and enacts a particular role while singing a song that outlines what's going on in the drama.

On Feb. 20 the house lights were not working properly, so they did a subdued set, but the following night at Winterland—their last major Bay Area appearance before going into the studio to record their first album for A&M—Cranson went through seven different costume changes before being buried at the end in a "Towering Inferno" holocaust of tumbled and smoking amplifiers.

It was the second time in the evening Cranson had "died": earlier he had appeared as a Castro-styled guerilla who gets machine-gunned by his sultry Latin paramour, complete with accompanying pools of blood.

Other routines are "Rock 'N' Roll Hospital," with "Dr. Fee" and his nurse (the female roles

are played by a lissome young lady who calls herself Re Style) operating with electric drills and saws; and "Mondo Bondage," in which the two appear in skimpy dominance-submission leathers. Cranson's best known character is Quay Lewd, a British rock star who appears in glitter, rhinestones, and unbelievable 18-inch platforms.

The Tubes have been executing their crazy schemes for over three years in the Bay Area, where they developed a large following who realized early that the Tubes were much too inventive, adaptable and musically talented to be just a fad. The six pieces behind Cranson (two guitars, two keyboards, bass, drums) wail away crunchingly on such TV themes (hence the band's name) as "The Untouchables" and "Peter Gunn" while the front man is in the wings changing costumes. Al Kooper will produce the Tubes LP for A&M.

Light Year is a very intense avant-garde band (somewhat comparable to John McLaughlin) featuring the vocals of Sharon Livingston, who sings a sort of operatic blues with a funky and unbridled passion. Many of the compositions have no words, with Livingston singing only syllables and sounds, her voice truly being used as an instrument with which she foils with the abstract screams of Randy Sellgren's guitar. When she is not singing Ms. Livingston does a frenzied ballet, interpreting the jagged tones of the music.

The band is adept in the employment of dynamics, using bells and hand percussion to state atmospheres, making turns on a dime to drop heavy, intense passages down into quiet interludes. Drummer Zak McGrath provides a change of pace by recounting little fables to intro songs.

If you can tune yourself into their pitch the band can be very hypnotic, and with the amount of attention being given now to comparable European bands, Light Year probably has a potential audience out there. **JACK McDONOUGH**

ROXY MUSIC  
BABE RUTH

*Academy of Music, New York*

Roxy Music, who has a "love them or hate them" brand of rock, is a complex and exciting band that owes its stage success largely to the relationship between Bryan Ferry, lead singer, songwriter and esprit derange, and the five other musicians who make up Roxy. This relationship is one of contrast between Ferry's cool and controlled voice and the apprehension of the musical frenzy of which the other men are capable.

On stage Feb. 21, Ferry, in black tie and slick black hair, was sometimes a Fabian-gone-Vegas, other times a slick forties crooner, complete with an open shirt encore. The songs he writes and sings cut with a double edge of the serious and satiric. They seem to be love songs of other times and eras set to modern, if not futuristic, rock music. Ferry and Roxy make it intentionally difficult to discern when these songs are to be taken with a grain of salt or a shot of Scotch.

Behind Ferry is a Pandora's box that when opened unleashes a fury of tight, intricate and well textured music. Bass player John Wetton and particularly drummer Paul Thompson provided a heavy, pulsating beat that anchored the show and occasionally seemed tempered by the other powerful sounds around them. On keyboards, synthesizer and acrylic violin was Eddie Jobson, who handled them all well. Phil Manzanera, guitarist, and Andy McKay on reeds complete this group of talented musicians whose three-year association has brought them to the forefront of British rock and the doorstep of international stardom.

Babe Ruth, the opening act, endured a cat-calf-filled reaction from the audience. This is a typical reaction to a second billing act at the Academy, but Babe Ruth deserved most of it. It will be some while before they are polished enough to break down a hostile audience. **LAWRENCE FROST**

## GARY STEWART

*Palomino, Los Angeles*

One of the brightest young talents in country music made his local debut here Feb. 26 and served up just as much excitement and skill in person as he has on his two top 10 country singles.

Stewart is a singer and piano man in the Jerry Lee Lewis honky-tonk vein who builds all the gut-level excitement of the early Jerry Lee into a show that offers strong bases in both country and rock. Alternating between his own hits ("Drinking Thing," "Out Of Hand," "She's Acting Single," "I'm Drinking Doubles"), country standards such as "Your Cheatin' Heart" and some rock, Stewart pleased the capacity house continually. For a new artist (actually, he has played piano with Charlie Pride for some time),

he showed remarkable composure and struck up an instant and easy rapport with the audience. With just enough flair on the piano to go with his obvious skill and a voice that is at home in all musical formats he ventured into, Stewart is quite possibly country's next major star. **BOB KIRSCH**

FRAMPTON'S CAMEL  
BLACK SHEEP

*Academy of Music, New York*

Peter Frampton is a likeable bandleader whose fluid guitar playing and obvious enthusiasm rapidly brings out the cheering section. It was evident Feb. 22 that the fans couldn't get enough of him, even though he had played in New York only six months previously. His set was an entertaining mixture of old songs and new ones, with a strong highlight an acoustic miniset.

Frampton's risk-taking in performance rests with the introduction of new material. He was totally comfortable with favorites like "Something's Happening," "Plain Shame" and "I Want To Go To The Sun," keeping his band relaxed enough to break out occasionally, yet very much unified. The newer tunes, however, posed something of a problem to Frampton, as they seem to require a settling-in period before the band can play them confidently. "Baby I Love Your Way," in particular, showed a song in the process of "becoming." Featuring Frampton on acoustic guitar, backed by bass, keyboard and drums, it presented an appealing melody which Frampton sometimes had problems dealing with in the higher register. Harmonies, three-strong on "Plain Shame," would have neatly covered his difficulty. Also, Frampton ought not to be reluctant to expand his leads, letting the band jam a bit on the beatier numbers. Frampton and his band do possess the musical sense to polish up these minor problems, especially in view of his technical facility.

Due to the cancellation of scheduled opener Montrose, an unfortunate band called Black Sheep began the evening. The five-piece ensemble is a New York area unit, though they possess very little to make the folks at home proud. Bugged down with one rhythm trying to serve every mood, offering lyrics that were inane at best and offensively sexist at worst, the group displayed no coherent individual style, very little compositional ability, and didn't even have much stage presence to redeem them. Black Sheep ought rapidly to return to the pasture they came from. **TOBY GOLDSTEIN**

## DOG SOLDIER

*Bottom Line, New York*

Another British rock band has come state-side, this time in the likes of Dog Soldier: Keef Hartley, drums, Miller Anderson, guitar, Paul Bliss, bass, Derek Griffiths, guitar, and Mel Simpson, keyboards.

Making their tour debut here March 3, a final verdict on the United Artists band's abilities might require time. It would be easy to write them off now as just another opening act, but not yet. The talent is obviously there—all are well seasoned veterans—and they do deserve more of a chance to "come together" on stage.

At present, though, they can be tedious on several fronts, as their material (good at times) is just too lengthy; vocals are not consistently up to par; and musical tightness fluctuates a bit too often. Whether it's five distinct styles going in different directions or a slow process of artists finding themselves as a group remains to be seen. One solid selection from the band, possibly hinting at their potential, was "Several People."

John Mayall, who headlined the evening's bill, who was reviewed here recently, came through with a totally lackluster performance, to the disappointment of a sizable portion of an SRO crowd. **JIM MELANSON**

## VIC DAMONE

*Rainbow Grill, New York*

Vic Damone, who's been singing since the days of groaner popularity in the 1940s, now has perhaps a better—certainly stronger—voice than he had in the early days. It has more timbre and a quality of reach that eluded him during the early years of his rise.

His opening night, Feb. 13, was briskly paced and shaded wisely with both contemporary and oldie tunes, all done in a seemingly easy and informal manner. Songs he scored with were "The Way We Were," "Chicago," "Day By Day," among others. Backup by the drummer was a bit too loud at times but Damone's voice rose to the challenge. The room is under new management. It's a fine start by them. **ROBERT SOBEL**

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# CBS/Sony, Warner/Pioneer Will Set Up Japanese Joint Delivery

By HIDEO EGUCHI

TOKYO—The two major American-Japanese record companies in this territory will set up a joint delivery firm shortly to streamline distribution of disks and prerecorded tapes from manufacturing plant to retailer.

To date, the two rival companies and several other manufacturers of the 19-member Japan Phonograph Record Association have been utilizing the specialized services of an independent delivery firm in the Tokyo area.

The two companies, CBS/Sony and Warner-Pioneer, have agreed to establish a joint delivery venture with a capitalization of about \$1 million to be shared equally by the two corporate partners. The new firm, "Japan Record Haitatsu (Distribution) Kabushiki Kaisha (Co., Ltd.)," will be located at the site of CBS/Sony's Shizuoka Plant, which also

does custom pressing for Warner-Pioneer.

CBS/Sony's Shizuoka plant is located near the Tomei Express Highway, which connects Tokyo with Osaka and Kobe via Nagoya. These four cities and the others adjacent to them (Yokohama, Kyoto, Kawasaki, Sakai, Amagasaki, Higashi-Osaka) and surrounding prefectures (counties) comprise over 50 percent of the Japanese record market and virtually all of Japan's market for A&R of international origin.

CBS/Sony, Warner-Pioneer and several other JPRO member manufacturers whose disk pressing and tape duplicating facilities are scattered all over the Tokyo-Yokohama area and the Kanto Plain have been served by the Takase Distribution System, an independent delivery firm more familiarly known to the Japanese record industry as TDS.

Other trucking companies are handling the regular monthly deliveries from pressing plants to the record companies' respective distribution centers in the other big metropolitan areas and on the other islands of Japan.

As a starter, CBS/Sony and Warner-Pioneer officials say, the new delivery firm will coordinate its operations with their respective Tokyo distribution centers, starting around June, and eventually its operations will be extended to Nagoya and Osaka.

Both CBS/Sony and Warner-Pioneer are to be represented on the new firm's board of directors by three members each. Its president, as yet unnamed, will be seconded from either company to serve alternately for a period of two years, the officials say. Already named to serve on the board are Toshio Ozawa, managing director of CBS/Sony, Jushiro Matsuda, general manager of Warner-Pioneer, Tokio Sasaki, superintendent of CBS/Sony's Shizuoka Plant, Takashi Sato, chief of the Warner-Pioneer secretariat, Genji Komiyama, deputy superintendent of the Shizuoka Plant, and Sheldon Heller, the WEA Group's resident representative in Japan.

Establishment of the joint delivery firm by the two major American-Japanese record companies will more than likely shock other JPRO member manufacturers into competitive action, with the exception of course of CBS/Sony's custom pressing clients, e.g., Canyon Records, and the Apollon music tape enterprise, Warner-Pioneer's corporate affiliate by way of the Watanabe group.

Ever since the oil crisis of late 1973 there has much talk among JPRO member manufacturers about a unified distribution system but no such action has been taken to date, leading record industry observers to believe that the two rival American-Japanese companies just couldn't wait.

## Units Down Slightly; Retail \$\$ Volume Up In Finland

HELSINKI—Record sales statistics for Finland's I.F.P.I. group of companies in 1974 show a disappointing trend. Though sales at retail level including taxes were up from \$16.4 million to \$19.1 million, the result was largely because of certain price increases in March.

Unit-wise, sales have not moved at all, and were even a few thousand below the 1973 figures of three million. Full-price product has gained most ground, but many other categories fall into the overall business grayness of the year. And the steady downhill move of singles is also there.

In various categories, figures show: full-price albums: 990,000 units (up 11 percent); medium-price albums: 314,000 units (down 7 percent); budget-price albums: 315,000 units (down 15 percent).

Singles: 372,000 units (down 16 percent); cassettes: 673 units (up 5 percent); medium-price cassettes: 213,200 units (up 10 percent); budget-price cassettes: 80,200 units (down 10 percent); 8-track: 19,600 units (down 36 percent).

Various factors affected the figures. 1974 was a year of fast inflation and of the oil crisis. Also it was a year of increased sales activity outside the I.F.P.I. group. There are

## Scandia, VAAP Near Accord

HELSINKI—Following preliminary consultations between representatives of Scandinavian performing and mechanical rights societies and the corresponding Russian organization, VAAP, which took place earlier this year in Moscow, the parties concerned will now meet in Helsinki this month to sign a final agreement on all copyrighted musical work and enables protection of musical copyrights within the USSR and Scandinavia on a mutual basis.

Organizations present, in addition to VAAP, will include TEOSTO (Finland), Koda and Nordisk Copyright Bureau (Denmark), STIM (Sweden) and TONO (Norway). The Soviet Union has been a member of the international copyright agreement since 1973 and recently completed a similar pact with the U.S.

more companies biting into the cake, many of them dealing with imported product and budget material.

According to the statistics of the Finnish Customs Board, the value of record and prerecorded tape imports in 1974 was \$4 million and \$2 million, respectively, virtually in the same sort of area as in 1973.

But unit-wise imports were up by some 20 percent due to heavy loads of rock-bottom price product. At least 50 percent of all imports can be credited to enterprises outside I.F.P.I.

Record and tape exports from Finland were up by 120 percent. Sweden is the biggest customer.

But on the import front, the main sources in Finland are the U.K. (\$1.6 million), U.S. (\$1.4 million) and West Germany (\$1.2 million), with the U.S. showing the biggest improvement on the 1973 figures.

## 2d Pressing Plant Set In Finland; Launch End Of Yr.

HELSINKI—After eight years with only one record pressing plant, Finland is to have a second plant by the end of 1975. The new plant is being built by Oy Mainos-TV-Reklam Ab, the company which started as a commercial TV company in the 1950s, but is currently involved in most aspects of audio-visual productions, including audio and video cassette duplications.

This puts an end to rumors that have been circulating in the last two years. Finnlevy, which already had cassette duplicating facilities, was the first firm to show an interest in having its own pressing plant. However the idea was dropped as it conflicted with the company's traditional business as music wholesalers.

MTV sounded out the possibility early in 1974 and, after good response, decided to carry on with the scheme. According to Eero Saari, AV director of MTV, experimental pressings will start around August with full-scale production set for Christmas.

The company will use Toolex equipment and will have a capacity of 2,800 albums per eight-hour shift. For the time being the plant will not

press singles because of their minimal appeal in Finland. Although there is certainly room in the market for both MTV and Finnvox, owners of the old pressing plant, the new situation may result in a small scale battle. On the other hand, some 15 years ago, two pressing plants, Akkuteollisuus and Airam enjoyed a peaceful coexistence under far more critical conditions, sharing freely their experiments and craftsmanship.

## Decca Ltd., Bryan Deal

LONDON—British Decca has signed a licensing deal with Bryan Records of New York for all international territories except the U.S., Canada and Japan. In Britain, product goes out on the London-American label. First release is a single, "All These Changes," by r&b artist Milt Matthews.

Bryan Records, founded only last June, is a subsidiary of established U.S. film product/distribution outfit, Bryanston Industries.



RETURN TO SPAIN—L TO R, flamingo dancer, Return to Forever's Stanley Clarke, Al DiMeola (partially hidden), Lenny White, and Chick Corea on far right clapping while the guys partake in a little Spanish dancing. Action took place in Spain during tour by Return to Forever.

## From The Music Capitals Of The World

### LONDON

Bing Crosby in London to record two albums for United Artists, via producer Ken Barnes, and he said it seemed his first musical love, the big-band scene, was coming back in popularity, particularly in the States. ... Johnny Mathis here, too, commemorating his single hit "Stone In Love With You," and met up with Crosby in the BBC studios.

Promoter Mervyn Conn negotiating a long European tour for Chuck Berry in May and June, following his sellout concerts here in the past few weeks. ... Devastating plans by property millionaire Harry Hyams to demolish or "refurbish" half Tin Pan Alley in London (otherwise Denmark Street) being fought by a committee set up by residents and publishers. ... Magazine showing of "At Long Last Love," the Burt Reynolds starrer with Cole Porter music, created big interest among London journalists. ... Contrary to strong rumors, nothing definitely set for a U.K. tour by Neil Diamond in immediate future.

Prestige bookings for Lulu right through the summer, but with special emphasis on her new Polydor single "Take Your Mama For A Ride" out last week. ... Stallion Records, released through Pye in U.K., giving big promotion to Barry Ryan single "Do That," written by his brother Paul.

Tour for Britain's favorite Frenchman, Sacha Distel, starts April 6 and continues well into May—the singer recently starred on British television in the Noel Coward comedy "Fallen Angels," with Susannah York and Joan Collins.

CBS classical release of Walter Carlos "Plays Bach," the three Brandenburg concertos, on Moog synthesizer. ... It's been 10 years since Cilla Black scored a big international hit with her single "Alfie," the Bacharach-David song, but now she sings "Alfie Darling," theme of the follow-up movie starring Alan Price in the old Michael Caine role, and the new song is penned by Price.

Mike Batt is the man behind the Wombles and now he leaves Uncle Bulgaria and the others to make his own single on Epic; "You Would Have Been A Rock 'N' Roller," which he wrote, arranged and produced. Theory behind the song is that if Mozart had been alive today he'd have written rock. ... Sweet's new single "Fox On The Run" (RCA) was written, arranged and produced by the teeny-fave band, and it is a reworked and rerecorded

track from their "Desolation Boulevards" album.

Big rock 'n' roll revival show presented at the Lyceum in London this week, with star attraction the Wild Wax Discotheque Show, who will later work with French-based rocker Vince Taylor on his upcoming U.K. tour. ... Hailed as the "most original pop talent to hit the scene since Leo Sayer," Grame Grace's second single, "Don't Ever Leave Me" (RCA), lavished with much promotion.

Two Moody Blues to be launched as a duo in April, through an album "Bluejays," featuring Justin Hayward and John Lodge, so leading to further speculation about the future of the group now that every member has tackled solo (or duo) projects. ... Return of Steve Harley and his new Cockney Rebel to the chart summit through "Make Me Smile" slap in teeth for the many who hoped Harley would fail because of his remarkable self-confidence. ... Sinatra definitely fixed for two concerts in London this summer.

Gig at London's Victoria Palace for Canadian star Anne Murray on April 20. ... Slight reprieve for the doomed Rainbow Theatre here, for it will now not close until March 25. ... Lorne Lesley, coffee-coloured singer from Cardiff (Shirley Bassey territory), opened successfully at London's Talk Of The Town and it was the first time the management had offered such a major break to a comparatively unknown British artist.

Gilbert O'Sullivan opened his long-awaited U.K. tour last week at Croydon, South London. ... British cast of "Jesus Christ Superstar" look set to perform the show in Moscow, where the album is a big seller on the black market. ... Charles Aznavour in London to record a new album prior to big-money Northern club dates, his first introduction to this kind of specially English kind of cabaret.

Bruce Springsteen to make British tour debut later this year. ... EMI to promote all the Beatles' back catalog on tape, a total of thirty-three titles. ... Hopes for West End theater for "Crazy Joan," a rock musical based on the life of Joan of Arc, and which played successfully at the Golden Lane Theatre, an off-the-beat hall, recently. PETER JONES

### BELGRADE

First album by Jugoton's Bijelo Dugme group is one of the fastest-

(Continued on page 71)

## Phonogram Int'l Cassette Boxes, Series For Road

AMSTERDAM—A new-look cassette box, and a low-price series of popular and classical cassettes, have been launched here by Phonogram International to tie in with growing sales of "music for the road."

Latest developments in car radios, many of which now have built-in cassette players, were shown to a group of Dutch journalists in Baarn, Philips' headquarters, and later at the international automobile show in Amsterdam, along with the innovations in the cassette field.

Music for the car is a growth field, the journalists were told, and modern technical improvements are speeding that growth along.

The new cassette box feels smoother, with all sharp edges rounded off, and now opens more easily and quickly, regarded as a boon for motorists. And it will store better. The box is indented along the front edge, giving a clear thumb grip for easy opening, and once the lid is

opened it sits level with the box, so preventing the cassette falling out.

Small raised edges on the lid keep the box separate when stored with other boxes, so saving scratches on the lid, and the hinges have been strengthened to prevent breaking.

And the new low-price Fontana series of cassettes should have wide appeal. The material ranges from Strauss waltzes to hits of the year, the popular side including the Dutch Swing College Band, the Ramsey Lewis Trio, Dave Dudley on country music, Zorba, the Platters, Paul Mauriat and others.

Famous classical pieces from Rossini overtures, Tchaikovsky's "Swan Lake" and "1812" overture, and Mendelssohn's violin concerto, are featured with names like Antal Dorati, Bernard Haitink and Henryk Szeryng.

The package will be released internationally by Phonogram companies.

## International Turntable

Lionel Conway, managing director of Island Music in the U.K. for six years, is to spend a year in the U.S., activating Island's catalogs and finding new product. He is based in Los Angeles, from this week, with new professional manager Allan Ryder.

In Conway's absence from London, Island U.K. will be headed jointly by Martin Humphrey, now appointed a director of the company, and Peter Cornish, who joined Island in October last year as administrative general manager. Mary Harvey, who was Conway's personal assistant, becomes European manager and Ian Kimmitt professional manager.

Conway has been responsible for the acquisition of Cat Stevens to the company, plus Mott the Hoople, Clifford T. Ward, Sparks, Bad Company, Curved Air and Russ Ballard, and also signed Stax Records publishing outlet, East Memphis Music, to Island U.K.

Ryder's background includes

opening Frank Music West, a West Coast subsidiary of Frank Music, New York, and prior to that was with Irving Almo Music at A&M.

John Cokell, previously with the management division of DJM in London, has joined Bronze Records as general manager. In addition, Gordon Coxhill, a freelance journalist for five years, has joined the Bron Organisation as press officer.

Maureen Fasan, formerly purchasing officer for RCA, has been appointed to the newly created position of a&r administrator in the business affairs department.

Former sales manager of Precision Tapes, U.K., Andy Moore has been appointed central sales manager and will have responsibility for the new Precision sales force. Keith Pilling, in charge of administration, has also been appointed sales administration manager, both reporting to general manager Mick Tovey.

More promotions within Precision are expected in the next few weeks, but at present recruiting for the new sales force which starts in April is in progress.

Jeff Wayne, American managing director of Jeff Wayne Music, has made two appointments to the company. Robert Rosenberg, formerly with the William Morris Agency for five years, will be in charge of administration for the entire group, while Tony Simons will develop the various publishing activities for the company.

Diana Hanford has been appointed head of publishing and general manager of Mainman for the U.K. and Europe. Other changes resulting from the recent reorganization mean that Kay Gregory is now the chief accountant. Promotion and publicity is being handled by Anya Wilson and Hazel Griffith.

Trisha O'Keefe has been promoted to director of creative services at Power Exchange Records in London. She joined the company last October as publicity and promotions manager. Prior to joining, she was editor of three teenage magazines, and also had a spell as senior press officer at Phonogram. Jimmy Rock has joined Power Exchange to handle discotheque promotions for the U.K. He previously handled import releases for HMV, RCA and Muzicland.

And Martin Smith, assistant to United Artists a&r manager Andrew Lauder, is leaving the company to work in Los Angeles.

## Polydor In Mid-Price LP Series

LONDON—Name of a new series of budget-price back catalog albums on Polydor by major artists is to be Rock Flashbacks. They will retail at \$3.52, a new price category aimed at providing new impetus in the mid-price market.

The recordings will also be available on cassette and cartridge at \$4.20 and \$4.68, respectively.

Artists featured include Rory Gallagher, Cream, Jimi Hendrix, John McLaughlin with Jack Bruce and Tony Williams, Julie Driscoll with the Brian Auger Trinity, and Frank Zappa with the Mothers of Invention.

Plans for a series of Pop Flashbacks to be released in the late summer are going ahead. The Bee Gees and New Seekers are two groups scheduled for inclusion in this area.

Marketing manager for Polydor, Dave Chapman, says: "This is a big step forward by Polydor into the budget-price range. With the industry generally affected by falling sales, Polydor has maintained its figures, and we think the new series could be a big boost."

## International

# Need For Policy On Returning Faulties Stressed at U.K. Meet

LONDON—The need for a uniform industry policy towards the return of faulty records and wrongly delivered orders was stressed during a round-table conference of company executives and dealers here.

It was part of the annual conference for the Gramophone Record Retailers Council, and the panel, chaired by British Phonographic Industry director Geoffrey Bridge, comprised Ken East (Decca), Gordon Collins (Phonodisc), Richard Robinson (WEA) and Jack Florey (CBS), with the trade represented by Shaun Howard (London), Fred Exon (Weston-super-Mare), Richard Ashworth (Guildford) and Joyce Bailey (Halesowen).

Bridge said the attempt to tackle the problem on an industry level was being made through a subcommittee chaired by Pye managing director Walter Woyda.

Following the skirmish with the trade last year over its decision to exchange faulty records rather than credit them, CBS reappraised its policy and the system introduced brought several favourable comments.

Joyce Bailey said her staff regarded the CBS returns procedure as one of the best in the business and Florey revealed that at the sub-committee meeting, the CBS system would provide the basis for discussion. "But we view our system with an open mind and could make any alterations that will make things easier for all concerned."

Exon, onetime commercial manager of Phonodisc, now running his own shop, said he felt it would be difficult to achieve uniformity, but felt something better would emerge out of the problems. He agreed some dealers abused the system, but felt they could be identified without difficulty.

No dealer wanted to send records back with the attendant time-wasting problems of indicating the fault, packing the records and paying the postage. "There should be a more agreed plan on the part of manufacturers so that it is not so arduous for us," he said.

WEA's Robinson said: "We're totally in favour of a uniform system. The whole problem of returns is very serious for all of us. We should avoid getting into a situation where one part of the industry is in conflict with another. It could do a great deal of damage to all of us."

He also backed the idea of some

drive to educate the consumers towards better maintenance of equipment. The meeting heard of many cases of records returned to them apparently not appearing faulty on shop equipment. But they were still exchanged simply to keep faith with the customer. Exon said there was evidence of customers taking advantage of those dealers prepared to exchange records.

Over a three-week period he marked all records sold and of the first ten returned, six had not been bought at his shop.

One idea was for a give-away brochure containing instructions for the care of records, tape and playing equipment might be compiled. Or to have the information printed on the inner sleeve of an album.

There was also discussion about the Realm mail-order club introduced by CBS. Florey explained the club resulted from a corporate decision made in the U.S. It was run separately and did not involve the CBS headquarters staff, except in supply-

ing records. He felt that along with other clubs it would help increase the awareness of records among the public.

Supply of records to discount mail-order firms was criticised, but Exon sharply retorted: "I don't think any of us have much to worry about. You will get more lies told by manufacturers about discounts than on anything else. Of course they supply at a discount and if they tell you they don't it's a lot of nonsense. Any form of record selling enhances the total sales of records, and that is our business."

And Ken East said he did not feel that quadraphonic recordings would sell in sufficient quantity for the industry. "If I were a betting man I would say it will not take off in this country, though I realise that in five years I might be eating my words."

But Florey recalled that 45rpm singles took a long time to catch on. He thought it would "arrive," particularly as an in-car system.

MARCH 15, 1975, BILLBOARD

# Rhubarb-Ridden San Remo Goes To Gilda's 'Ragazza'

• Continued from page 6

sponsored her participation in the San Remo Festival some years ago.

Other finalists in the three-day event were Valem (Valentina), Greco (CPT), Laura (North), Franco E Le Piccole Donne (Car Juke Boxe), Piero Cotto (Carosello), Le Nuove Erbe (OSI), Stefania (OSI), Eugenio Alberti (Sidet), Gianni Migliardi (King) and Nico (Cetra).

Thirty songs competed in the Festival, nine being eliminated on each of the two semifinal nights. The final night was televised, and nations taking the show outside Italy included Spain, Portugal, Yugoslavia, Greece, Sweden, West Germany, Bulgaria, Turkey, Soviet Union, Rumania and Chile.

The 25th Festival had a bad augury more than a month ago when all the major companies—apart from Ricordi, Carosello and Fonit-Cetra—decided not to compete in the

event. This opened the door to a number of small companies and some very small-calibre participants.

Among charges which tended to hit the already tarnished reputation of the contest was one by Antonella Bellan. She said she had paid \$8,000 to unnamed persons in order to secure a place in the finals (although she was not a finalist), and another from Daniela, who alleged that her parents had paid \$13,000 to her record company, OSI, in order to be guaranteed a place in the final. (She, too, failed to make it.) OSI confirmed having cashed that amount but argued that it was a straightforward commercial deal and that the money was simply taken as a contribution to festival expenses.

More and more charges bubbled throughout the contest, most of them proving to be unfounded.

The Festival this year was organized by the San Remo municipality and compered by Mike Bongiorno.

All the songs had a second instrumental performance by either saxophone player Gianni Bedori (known as Johnny Sax) or violinist Pier Giorgio Farina, and most people felt these second versions were redundant.

Although many of the majors were not represented in the Festival, they will be involved in distribution of the records of the competing songs. The breakdown is nine records by Messagerie Musicali, six by Phonogram, five by Cetra, five by Ricordi, two by Rifi and one each by EMI, King, and Rondinella.

Gilda, Angela Luce and Rosanna Fratello participated in the TV UNICEF gala show, which was taped for airing March 2.

# TV Ads In U.K. Slide, Paper Ads Increase

LONDON—Television advertising is losing its appeal to the British recording industry, but space buying in newspapers was on the increase in 1974. Record companies last year decreased their expenditure on television by over \$2.4 million over 1973's record figure of \$8.4 million, according to research by Media Expenditure Analysis.

The 1974 total was \$5.28 million for television, with \$3.84 million on newspaper advertising, a \$564,000 increase in expenditure over the same period the previous year.

Predictably the biggest spenders were the three TV-promotion companies, Arcade, K-Tel and Ronco, which between them spent approximately three quarters of the total industry bill. But a trimming of their

expenditure was clearly evident in the research figures.

In 1973, K-Tel spent \$3.12 million, which last year dropped to \$2.07 million, while Arcade's 1973 figure of \$1.86 million was down to \$1.09 million. Ronco spent \$914,400 last year, compared with \$1.78 million the year before.

A new contender in television advertising, Multiple Sound Distributors, spent \$460,800, mainly on advertising its two Christmas releases, "Honky Tonk Hits" and "Hits Of The War Years."

Apple Records here stopped television campaigns, after being, in 1970, one of the first companies to experiment with it as an advertising medium. Phonogram also called a halt to tv spending. In 1973, the company spent \$448,800 on small screen commercials, principally to advertise a compilation album.

Another severe cutback was made by EMI, whose fall from \$291,800 to \$12,000 can largely be credited to the fact that in 1973 it was heavily promoting the Pure Gold tv compilation albums. Neither album fulfilled the sales potential the two companies had expected.

But while EMI and Phonogram trimmed their expenditure severely, Polydor came into the market strongly during 1974. After spending \$55,200 in 1973, Polydor boosted its spending to \$182,400, largely through its support for the Scottish World Cup Squad football album.

Other record companies figuring in the research survey were CBS, A&M, Decca, DJM, Warner Bros., Pye and RCA, who between them spent a total last year of \$374,000.

## Immediate Rebirth In U.K.?

LONDON—Despite a newly-announced product deal between Immediate Records' founder Andrew Oldham and Sire Records in the U.S., any U.K. rebirth of Immediate is still shrouded in mystery.

An entry in the official catalog of this year's MIDEM festival suggested that Immediate might operate again in the U.K. Three directors were named in the publication: Patrick Meehan, Tony Calder and Andrew Oldham, and offices in London's South Street were listed.

But attempts to unearth further information have so far failed. In New York, Oldham would only verify his deal with Sire for the U.S. distribution of back-catalog material from Immediate. He would not say whether he was involved with any British plans to relaunch Immediate or whether the U.S. tie-up with Sire extended to any new product.

And efforts to contract Meehan have failed. And Calder was not available for comment at press time. But inquiries were referred to publicity man Keith Goodwin.

Goodwin says he has received no calls from Immediate for some weeks and was, therefore, not in a position to provide any new information.

The U.S. deal between Immediate and Sire was negotiated between Oldham and Sire managing director Seymour Stein, according to general reports, with a two-record set, "The Immediate Story," among the first releases.

This is apparently to feature music and spoken contributions from a number of original Immediate acts, together with photographs, and to be produced by Oldham.

## Phonogram 1st In U.K. To Hike \$\$ Structure

LONDON—Price increases of an average 10 percent mean that Phonogram is the first company in the U.K. to break the \$7.20 an album barrier. This was admitted by general manager Ken Maliphant, announcing that the super de luxe album price was to an equivalent \$7.44.

He says the Price Commission has approved the increases, but stressed that the de luxe album range was really Phonogram's "creme de la creme." Status Quo, 10cc, Rod Stewart and similar prestigious artists will feature in this category and we feel the range still represents value for money.

"Escalation of costs during 1974 of more than 20 percent has forced through the price rises. They had to come. There was no alternative. We had to come to terms with the inflationary climate in which we now operate. Prices have risen right across the board.

## SAN REMO BACKGROUND

By GERMANO RUSCITTO

SAN REMO—The San Remo Song Festival was born in 1951 when the only Italian record companies were Fonit, Vis Radio, Cetra, Decca, Fonola, Durium, Carisch and Voce del Padrone.

The winning song in the inaugural year was "Grazie Dei Rioni" which sold 36,000 copies. Total record sales from the 1951 festival were 80,000.

Up to 1957 the San Remo best-sellers were "Canzone Da Due Soldi" (1954) which sold 120,000 and "Scusami" (1957) which sold 140,000.

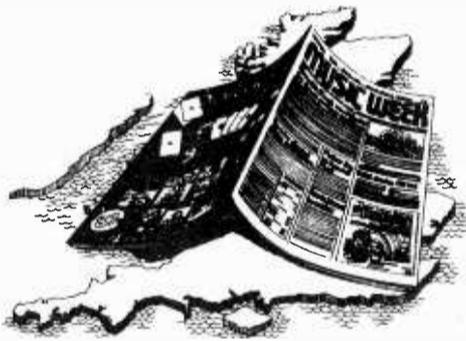
In 1958 "Nel Blu" by Domenico Modugno sold 900,000 singles in Italy and seven million around the world. In 1961 "Al Di La" by Emilio Pericoli was No. 1 in the U.S. and sold two million copies. The Tony Renis hit "Quando Quando Quando" sold more than two million copies around the world in 1962.

In 1964 the San Remo Festival accounted for the sale of six million singles in six weeks. That year's winner was Gigliola Cinquetti's "Non Ho L'Eta" which sold 850,000 in Italy and two and a half million around the world. Bobby Solo's "Una Lacrima Sul Viso" sold 1.7 million copies in Italy and more than two million worldwide.

In 1967 the highly regarded singer-songwriter Luigi Tenco committed suicide after being eliminated from the contest. In that same year the contest was won by Little Tony with "Cuore Matto" which sold a million in Italy and was the last major San Remo hit.

Since then the quality of songs and competing artists have declined and sales of Festival records have been dropping consistently.

Altogether, in its 25 years, the San Remo Festival has seen the launch of 500 Italian songs internationally, 1,800 recordings by international artists, and the signing of 3,000 international contracts by Italian publishers.



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# Hits Of The World

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## BELGIUM

(Courtesy Of Belgium Radio & Television)  
SINGLES

This Week

- 1 SEVENS HORSES IN THE SKY—Pebbles
- 2 I CAN HELP—Billy Swan
- 3 KILLER QUEEN—Queen
- 4 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
- 5 BUNGLER IN THE JUNGLE—Jethro Tull
- 6 JUKE BOX JIVE—Rubettes
- 7 DINGDONG; DING DONG—George Harrison
- 8 I'M GONNA MAKE YOU A STAR—David Essex
- 9 BYE BYE ROCK 'N ROLL QUEEN—The Bunch
- 10 DOWN DOWN—Status Quo

This Week

- 1 JONATHAN LIVINGSTON SEAGULL/SOUNDTRACK—Neil Diamond
- 2 DARK SIDE OF THE MOON—Pink Floyd
- 3 WAR CHILD—Jethro Tull
- 4 SLADE IN FLAME—Slade
- 5 ROCK—Mud
- 6 BAND ON THE RUN—Paul McCartney & Wings
- 7 ELVIS FOREVER—Elvis Presley
- 8 WALLS AND BRIDGES—John Lennon
- 9 NOT FRAGILE—Bachman-Turner Overdrive
- 10 TUBULAR BELLS—Mike Oldfield

## BRAZIL

(Courtesy IBOPE)  
(Rio de Janeiro)  
SINGLES

This Week

- 1 SUGAR BABY LOVE—Dave (Epic)
- 2 TEARS—Chrystian (Young)
- 3 KUNG FU FIGHTING—Cari Douglas (Chantecler)
- 4 ROCKIN' SOUL—Hues Corporation (RCA)
- 5 ONLY YOU—Ringo Starr (Odeon)
- 6 LUCY IN THE SKY WITH DIAMONDS—Elton John (Young)
- 7 DON'T LET ME CRY—Mark Davis (MGM)
- 8 NOI DUE PER SEMPRE—Wess & Dori Ghezzi (Young)
- 9 SOLEADO—Manolo Otero (EMI)
- 10 AS DORES DO MUNDO—Hyldon (Polydor)

## JAPAN

(Courtesy: Music Labo, Inc.)  
\* Denotes local origin  
SINGLES

THIS Week

- 1 22 SAI NO WAKARE—\*Kaze (PANAM)—(PMP, CMP)
- 2 SHITETSU ENSEN—\*Goro Noguchi (Polydor)—(Tokyo)
- 3 AI NO MAYOIGO—\*Agnes Chan (Warner)—(Watanabe)
- 4 SMOKIN' BUGI—\*Down Twon Bugi-Ugi Band (Express)—(PMP)
- 5 PLEASE MR. POSTMAN—Carpenters (A&M)—(Taiyo)
- 6 ONNA NO YUME—\*Aki Yashiro (Teichiku)—(Ai)
- 7 SARABA HAISEIKO—\*Sueo Masuzawa (Polydor)—(Diamond)
- 8 WAGA YOKI TOMOYO—\*Hiroshi Kamayatsu (Express)—(Nichion)
- 9 KOGARASHI NO FUTARI—\*Sakiko Itoh (Toshiba)—(NTV, Union)
- 10 HAJIMETE NO DEKIGOTO—\*Junjo Sakurada (Victor)—(Sun)
- 11 AIRENKI—\*Hiroshi Itsuki (Minoruphone)—(Noguchi)
- 12 SHOWA KARESUSUKI—\*Sakura And Ichiro (Polydor)—(Diamond)
- 13 MIKAN IRO NO KOI—\*Zutorubi (Ai)
- 14 HAJIMETE NO HITO—\*Mineko Nishikawa (Victor)—(Fuji, PMP, JCM)
- 15 FUYU NO IRO—\*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
- 16 GAKKO NO SENSEI—\*Jiro Sakagami (CBS/Sony)—(Asai, Abi)
- 17 AMADARE—\*Hiromi Ohta (CBS/Sony)—(Watanabe)
- 18 KONO AI NO TOKIMEKI—\*(Hideki Saijo (RCA)—(Geiei)
- 19 KAREN NA UWASA—\*Finger 5 (Phillips)—(Nichion, Tokyo Music)
- 20 WATASHI INOTEMASU—\*Toshi Itoh And Happy & Blue (Union)—(Watanabe)

## ITALY

(Courtest Germano Ruscitto)  
SINGLES

This Week

- 1 ANIMA LATINA—Lucio Battisti (Numero Uno/RCA)
- 2 XIXA RACCOLTA—Fausto Papetti (Durium)
- 3 BORBOLETTA—Santana (CBS/MM)
- 4 WHITE GOLD—Love Unlimited Orchestra (Phonogram)
- 5 IN CONCERT—James Last (Polydor/Phonogram)
- 6 CAN'T GET ENOUGH—Barry White (Phonogram)
- 7 SERENO E'—Drupi (Ricordi)
- 8 LIVE IN USA—Premiata Fonderia Marconi (Numero Uno/RCA)
- 9 BABY GATE & MINA—Mina (PDU/EMI)
- 10 STORMBRINGER—Deep Purple (EMI)

- 11 STANZE DI VITA QUOTIDIANA—Francesco Guccini (Columbia/EMI)
- 12 UN'ALTRA DONNA—I Cugini di Campagna (Pull/Fonit/Cetra)
- 13 ALAN SORRENTI—(Harvest/EMI)
- 14 1971/74 I POOH—I Pooh (CBS/MM)
- 15 WESS & DORI GHEZZI (Durium)

## HOLLAND

(Courtesy Stichting Nederlandse)

This Week

- 1 100 YEARS—Joey Dwyer (Delta)
- 2 SAILOR—Sailor (Epic)
- 3 DOWN DOWN—Status Quo (Vertigo)
- 4 ROSAMUNDE—Dennis Christian (Hansa)
- 5 SECRETS THAT YOU KEEP—Mud (RAK)
- 6 SUGAR CANDY KISSES—Mac and Katie Kissoon (Polydor)
- 7 SHAME SHAME SHAME—Shirley and Company (Phillips)
- 8 LISTEN TO THE MUSIC—Doobie Brothers (Warner Bros.)
- 9 PURLEY BY COINCIDENCE—Sweet Sensation (Pye)
- 10 MAGIC—Pilot (EMI)

## MEXICO

(Courtesy Radio Mil)  
SINGLES

This Week

- 1 TE JURO QUE TE AMO—Los Terrícolas (Gamma)
- 2 QUIERES SER MI AMANTE—Camilo Sesto (Ariola)
- 3 MUNDO DE JUGUETE—Lupita D'Alessio (Orfeon)
- 4 TE NECESITO TANTO AMOR—Elio Roca (Polydor)
- 5 LOS HOMBRES NO DEBEN LLORAR—King Clave (Orfeon)
- 6 EL REY—Jose Alfredo Jimenez (RCA) Hnas. Huerta (CBS)
- 7 ONLY YOU—Ringo Starr (Apple)
- 8 LUNA BLANCA—Karina (Gamma)
- 9 MI PLEAGRIA—Cesar (Capitol)
- 10 FEELINGS—Morris Albert (Gamma)

## NEW ZEALAND

(Courtesy N.Z.B.C.)  
SINGLES

This Week

- 1 I CAN HELP—Billy Swan
- 2 PLEASE MR. POSTMAN—Pat Boone Family/Carpenters
- 3 LUCY IN THE SKY WITH DIAMONDS—Elton John
- 4 KILLER QUEEN—Queen
- 5 I'M DOWN—Hollies
- 6 LOVELY LADY—John Hanlon
- 7 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
- 8 DOWN ON THE BEACH TONIGHT—Drifters
- 9 DOCTOR'S ORDERS—Carol Douglas
- 10 MANDY—Barry Manilow

## SOUTH AFRICA

(Courtesy Springbok Radio)  
SINGLES

This Week

- 1 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury) (Laetrec)
- 2 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (20th Century) (Sa-Vette/January)
- 3 YOU ASK ME TO—Bobby Angel (Plum) (Laetrec)
- 4 SHE'S A WOMAN—Neil Herbert (MVN) (Annic)
- 5 I CAN HELP—Billy Swan (Monument) (Clan)
- 6 YOU MAKE ME FEEL BRAND NEW—Stylistics (Avco) (Avco/Embassy)
- 7 JUNIOR'S FARM—Paul McCartney & Wings
- 8 LONGFELLOW SERENADE—Neil Diamond (CBS) (Laetrec)
- 9 HELP ME MY LOVE—After All (Reprise) (EMI/Brigadiers)
- 10 BEACH BABY—First Class (Decca) (Yackamo)

## SPAIN

(Courtesy El Gran Musical)  
SINGLES

This Week

- 1 TODO EL TIEMPO DEL MUNDO—Manolo Otero (EMI) (EGO)
- 2 BANDOLERO—Juan Carlos Calderon (CBS) (April)
- 3 QUIERES SER MI AMANTE—Camilo Sesto (Ariola) (Arabella/Armonico)
- 4 CANDILEJAS—Jose Augusto (EMI) (Ivan Mogull)
- 5 QUEDATE—Miguel Gallardo (EMI) (EGO)
- 7 ENTRE DOS AGUAS—Paco de Lucia (Phillips-Fo) (Fontana)
- 8 THE NIGHT CHICAGO DIED—Paper Lace (Movieplay) (Quiroga)
- 9 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Movieplay) (Quiroga)
- 10 RENAS—Juan Bau (Zafiro) (Nycros)

## SPAIN

(Courtesy El Gran Musical)  
SINGLES

This Week

- 1 TODO EL TIEMPO DEL MUNDO—Manolo Otero (EMI)
- 2 BANDOLERO—Juan Carlos Calderon (CBS)
- 3 CANDILEJAS—Jose Augusto (EMI)
- 4 QUIERES SER MI AMANTE—Camilo Sesto (Ariola)
- 5 QUEDATE—Miguel Gallardo (EMI)
- 6 DOCTOR'S ORDERS—Carol Douglas (RCA)
- 7 ENTRE DOS AGUAS—Paco de Lucia (Phillips-Fo)
- 8 LA NOCHE EN QUE MURIO CHICAGO—Paper Lace (Movieplay)
- 9 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Movieplay)
- 10 BENAS—Juan Bau (Zafiro)

LPs

This Week

- 1 FUENTE Y CAUDAL—Paco de Lucia (Phillips)
- 2 SERENADE—Neil Diamond (CBS)
- 3 JESUS CHRIST SUPERSTAR—Banda Original Pelicula (Movieplay)
- 4 TE RECUERDO AMANDA—Victor Jara (Movieplay)
- 5 J.C.C. Y SU TALLER DE MUSICA—Juan Carlos Calderon (CBS)
- 6 CAN'T GET ENOUGH OF YOUR LOVE BABE—Barry White (Movieplay)
- 7 CICLOS—Los Canarios (Ariola)
- 8 RELAYER—Yes (Hispavox)
- 9 CAMILO—Camilo Sesto (Ariola)
- 10 COMO EL VIENTO DEL NORTE—Patxi Andion—(Phillips)

## Polydor Jet Deal

LONDON — Polydor International announced a long-term deal with the newly formed U.K. label Jet Records, a London-based organization which has already had top 10 local success with Lynsey de Paul's "No Honestly!"

The deal is for three years, worldwide, excluding the U.S. and Canada: a distribution deal for the U.K. and a licensing contract for the remaining territories.

Jet was formed by noted manager Don Arden (chairman) and former Warner Bros. U.K. general manager Des Brown, who is managing director.

Apart from de Paul, whose hit single will be among the first Jet releases in Europe, the Jet roster includes long-time writer/musician Raymond Forggatt, completing a stage musical on the life of William Shakespeare; the all-girl trio Bones; and a new band, Chopyn, led by former Blue Mink member Ann Odell.

Mike Hales, head of Polydor International's pop management department, says, "Much of the international success of a company like Polydor comes from its association with talented managers and producers. Don Arden is renowned for his ability to find and develop talent, and Des Brown has had great success in the British record industry in the past few years."

## Luxembourg Plays Disks By Beatles

PARIS—Jean Bernard Hebey has re-launched the Beatles here over Radio Luxembourg, and disks by the famous four are broadcast daily.

Hebey explains that this is not an effort to tell a Beatles' story but simply an opportunity for the public to listen again to the group's best-known disks.

To "add salt to the dish," certain personalities, who may or may not know the Beatles personally, are

(Continued on page 72)

## From The Music Capitals Of The World

Continued from page 68

selling ever released on the Yugoslav market. In four months, it sold 40,000 copies for the four-strong group based in Sarajevo and playing original material in rock style. ... Chick Corea and his jazz group here for three dates, creating excellent sound and lighting effects.

Qualiton pop group Omega, from Budapest, Hungary, gave six concerts in the northern part of Yugoslavia, with one in Belgrade's Dom Sindikata Hall. ... Predrag Jovicic, member of RTB's pop group San, was the first musician in a long time to be killed by electrocution on stage. He was playing before 5,000 people in the Nis sports hall when he collapsed through an electrical fault in the guitar and he died a few hours later.

The RTB label has opened a new music shop in Belgrade, named it "Music House," and it is the most modern in town for range of records,

tapes, musical instruments of foreign and domestic origin. ... Confirmed dates for the Duke Ellington band led by his son Mercer, in Belgrade, Nis and Zagreb, and for U.K. rock band Deep Purple for Belgrade and Zagreb. **BORJAN KOSTIC**

## TOKYO

Arista Records will be introduced to Japan on Friday (21) with the release of "Barry Manilow II" and "Mandy" by CBS/Sony, says "Tats" Nozaki, general manager of the American-Japanese record company. ... The district sales managers of Victor Musical Industries are busy promoting the Opus classical label of Czechoslovakia. ... Reports reaching this music capital say Yes has cancelled its April performance tour of Japan due to the sudden illness of one of the group's members. ... "My Shawl/Clebanoff Strings"—specially recorded in CD-4—is being released here April 5, says "Shoo"

(Continued on page 72)

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MARCH 15, 1975, BILLBOARD

## Nominees For Juno Awards

TORONTO—The nominations for this year's Juno Awards, to be held March 24, have been announced. The nominations in the various categories are as follows:

**Best Selling Album Of The Year:** "Love Song," Anne Murray; "Anka," Paul Anka; "Best of the Guess Who—Volume II," Guess Who; "Not Fragile," Bachman-Turner Overdrive; and "Sundown," Gordon Lightfoot.

**Best Selling Single Of The Year:** "Last Kiss," Wednesday; "Rock Me Gently," Andy Kim; "Seasons In The Sun," Terry Jacks; "You Ain't Seen Nothing Yet," Bachman-Turner Overdrive; "You're Having My Baby," Paul Anka.

**Female Artist Of The Year:** Alexis, Mushroom Records; Patsy Gallant, Columbia Records; Susan Jacks, Goldfish Records; Anne Murray, Capitol Records; and Cathy Young, GRT.

**Male Artist Of The Year:** Paul Anka, United Artists; Stompin' Tom Connors, Boot Records; Terry Jacks, Goldfish Records; Gordon Lightfoot, Reprise Records; and Michel Pagliaro, RCA.

**Group Of The Year:** April Wine, Aquarius Records; Bachman-Turner Overdrive, Mercury Records; Lighthouse, GRT; Stampede, Music World Creations; and the Guess Who, Nimbus 9.

**Country Female Artist:** Carroll Baker, Gaiety Records; Linda Brown, A&M Records; Lynn Jones, Arpeggio Records; Darlene Madill, Broadland Records; and Anne Murray, Capitol Records.

**Country Male Artist:** Stompin' Tom Connors, Boot Records; Lee Roy, RCA; Dick Nolan, RCA; Ian Tyson, A&M Records; and Jerry Warren, United Artists.

**Country Group:** Canadian Zephyr, United Artists; Carlton Showband, RCA; Family Brown, RCA; Jim and Don Haggart, Arpeggio Records; and the Mercey Brothers, RCA.

**Folk Singer Of The Year:** Bruce Cockburn, True North Records; Stompin' Tom Connors, Boot Records; Gordon Lightfoot, Reprise Records; Murray McLauchlan, True North Records; and Valdy, A&M Records.

**Most Promising New Female Artist:** Alexis, Mushroom Records; Charity Brown, A&M Records; Debbie Fleming, Attic Records; and Suzanne Stevens, Capitol Records.

**Most Promising New Male Artist:** Keith Barric, United Artists; Paul Hann, London Records; Bill King, Capitol Records; Justin Paige, Capitol Records; and Cino Vannelli, A&M Records.

**Most Promising New Group:** Beau Dommage, Capitol Records; Greaseball Boogie Band (now

known as Shooter), GRT; Mahogany Rush, Kot'ai Records; Rush, Mercury Records; and the Ville Emard Blues Band, Funkebec Records.

**Best Selling International Album Of The Year In Canada (Non-Canadian Artist):** "American Graffiti," Various Artists; "Band On The Run," Paul McCartney and Wings; "Behind Closed Doors," Charlie Rich; "Goodbye Yellow Brick Road," Elton John; and "The Greatest Hits Of John Denver," John Denver.

**Best Selling International Single Of The Year In Canada (Non-Canadian Artist):** "Band On The Run," Paul McCartney and Wings; "Most Beautiful Girl In The World," Charlie Rich; "Rock Your Baby," George McCrae; "The Night Chicago Died," Paper Lace; and "The Streak," Ray Stevens.

**Top Composer Of The Year:** Paul Anka, United Artists; Burton Cummings, Nimbus 9; Randy Bachman, Mercury Records; Bachman-Turner, Mercury Records; Tommy Chong, A&M Records; Terry Jacks, Goldfish Records; Andy Kim, Ice Records; Gordon Lightfoot, Reprise Records; Joni Mitchell, Asylum Records; and Neil Young, Reprise Records.

**Top Producers Of The Year:** Brian Ahern; Bill Amesbury and Bill Gilliland; Randy Bachman; John Driscoll; Bernie Finklestein and Murray McLauchlan; Terry Jacks; Andy Kim; Gene Martyn; Jack Richardson; and Mel Shaw.

The Juno Awards presentations will be held at the Queen Elizabeth Theatre and will be televised the same evening on the CBC English language television network at 10:00 p.m. E.S.T.

## BTO In New LP

TORONTO — Bachman-Turner Overdrive, with their latest single "Roll On Down The Highway" still high on the charts across North America, have started work on their next album for Mercury. Tentatively titled "Four Wheel Drive," the album is being recorded for the most part at Sounds Interchange, the new Toronto studio owned by Jeff Smith. Mark Smith is engineer on the sessions and was flown in from Los Angeles by the band for the initial recording the week of March 3. The album is due for release sometime in May.

An April tour has been lined up for the band which includes dates at the 20,000-seat Chicago Stadium and an appearance in March as special guests on a show with Led Zepelin and J. Geils at the Palm Beach Raceway in West Palm Beach, Fla., on Sunday (9). A European tour is scheduled for sometime in May.

Recently two of BTO's road men, Greg Morgan and Bill Schreck, formed a full-time band known as The Road Crew. During BTO's recording sessions for the album "Not Fragile," Schreck, Morgan and a few others recorded two songs that they had written called "The Roadie Song" and "Yellow Truck." They emerged with final mixes on both songs and presented them to Mercury Records who decided to release them as a single.

## Marsden Devoted To Own Company

TORONTO — David Marsden, well-known CHUM-FM, Toronto, on-air personality, has resigned to devote his time to his Lip Service Studio Productions Ltd., a company originated by Marsden a couple of years ago to fill what he termed, "a void in the radio commercial production field." Marsden made the announcement on the CBC television program "Such Is Life," which devoted Feb. 23 to a profile of the former FM broadcaster, TV show host, on-air personality, program director, music director, salesman, and tip sheet publisher.

Beside producing commercial spots for radio, Lip Service will also move into the area of the production of radio shows with a concept to be known as "A Radio Movie" as its initial project. The company will also be involved in the production of records.

Working with Marsden at Lip Service is Ian Ross who has been involved in the field of communications for close to 15 years as a writer for TV, radio, stage and movies. The principals are backed up by a group of free-lance writers and producers.

Lip Service is located in the Thunder Sound Studios complex in Toronto.

## Denmark, Austria To Telecast Euro

COPENHAGEN—The Eurovision Song Grand Prix will take place Saturday (22) in Stockholm, and two countries, Denmark and Austria, will transmit the contest without actually taking part in it.

Several years ago Danish television decided not to take part in the event because the small advantages outweighed the expenses. However, public opinion still wanted to see the contest and Danish artists believe that unless they take part in the proceedings, they have no chance of achieving popularity throughout Europe like last year's winners, Abba from Sweden.

This year both Austria and Denmark will screen the event but the fact that they aren't taking part in the contest has brought a lot of protests from Sveriges Radio and Swedish musicians.

The contest will be produced by Swedish TV channel 1, and Channel 2 will run a rival song contest in Stockholm before the Eurovision contest. The alternative contest will later be televised and so this year Scandinavia will have two international song contests screened.

## Air Luxembourg

• Continued from page 71

being asked how well they remember them and to sing one of their songs. Among those asked are Salvador Dali; the cycling champion Poulidor; the mayor of Nice, Jacques Medecin; and the one-time director of French television, Arthur Conte.

Hebey also hopes to persuade the Beatles to record together again, over the telephone, and is already half-way there as Ringo and John have already agreed to collaborate. And a competition, with 17 Beatle disks as the prize, is being held every day to find the most knowledgeable listener who also provides proof of love and affection for the Beatles and their music.

## From The Music Capitals Of The World

• Continued from page 71

Kaneko, the peripatetic director of the VMI president's office. The JVC Cutting Center in Los Angeles has a complete stock of Nihon Victor's albums in CD-4, he adds. . . . "The Carpenters Live in Japan" was released here March 6 by King Record, at the retail price of 4,000 yen or some \$13.50 a set of two LPs. It was recorded for A&M last June 6-8 at the Festival Hall in Osaka. Meanwhile, Tsuneyoshi Kamijo, general manager of Kyodo Tokyo, says 21 concert dates have been set for the A&M recording duo's third Japan performance tour from Sept. 24 through Oct. 16. King Record has already released "Shirley Bassey Live in Japan" which was recorded for UA last July 8 at the Kosei Ninkin Kaikan in this music capital.

"Miles Davis Live in Japan" recorded on CBS/Sony at the Festival Hall in Osaka Feb. 1 is scheduled for release in June. The set of two LPs will be released in Japan only. . . . A joint concert is scheduled for Tuesday (18) at the Kobe Bunka Hall by the Downtown Boogie Woogie Band and the Sadistic Mika Band, both Toshiba recording groups. The local "battle of the bands" will be of more than passing interest, music critics say, because EMI is already backing the latter group. . . . Four concert dates have been fixed for the Commodores (Motown) for the vocal/instrumental group's Japan performance tour, April 9-16, and five for James Brown (Polydor), April 16-22. The April 16 date is a joint concert at the Nakano Sun Plaza Hall, according to Asia Enterprises. A recital by the Strawbs (A&M) is scheduled for April 13 at the same hall, says Masakuni Yasuda, general manager of Udo Artists. . . . "The Magic of the Blue" is slated for release here on cassette March 25 by Warner-Pioneer following the release of the Blue Magic LP on the Atlantic label Feb. 25.

Five concert dates have been fixed by Toyo Yokoyama of Universal Orient Promotions for Peggy Lee on her first Japan performance tour from April 25 through May 2. . . . In the U.S., Hansen Publications will distribute "Arranging Popular Music—A Practical Guide" by Genichi Kawakami, president of the Yamaha Music Foundation, says Nobuaki Tanaka of the foundation's publishing division. The English/Spanish version of this Japanese work is expected to be available in the U.S. at the end of next month.

HIDEO EGUCHI

## TORONTO

Anne Murray won a Grammy Award for "The Best Female Performance In Country" for her recording of "Love Song." . . . Grant Webb, former artist relations director for WEA Music of Canada, and Bob Mitchell have formed Warped Records Ltd. with subsidiary Warped Management Ltd. The company's address is 27 Prince Arthur Ave. in Toronto.

All The Young Dudes currently appearing at Larry's Hideaway in Toronto. The Montreal-band, represented by New York lawyer Nat Weiss, are currently considering a recording offer by Columbia Records in the U.S. . . . John Allan Cameron's television series will debut on the CTV network the first week in May with guests Edith Butler, Steve Goodman, Stringband, Adam Mitchell and Shirley Eikhart signed for the first few shows. . . .

The Charity Brown single "You Beat Me To The Punch" on A&M has reached the 20,000 mark in Canada so far with an American release arranged on Feb. 13. . . . May 26 is Ian Tyson Day in Toronto. . . . The latest single by Gino Vannelli "Powerful People" is receiving extensive airplay across Canada. The song taken from his album of the same name on A&M, which was nominated for a Grammy in the category of "The Best Engineered Non-Classical Album," was edited down from its original length of 6:38 to 3:35 for the single release. . . . After laying down some tracks for her next single at Toronto's Manta Sound with producer Bob Gallo, Patsy Gallant and her manager Ian Robertson left for Manzanillo, Mexico, for a vacation.

Polydor Ltd. ran a major promotion surrounding the album "Fire" by the Ohio Players recently. In Montreal the company arranged a show which featured Prince Oscar, a fire eater who also reclines on a bed of nails and limbo dancers who danced under a burning pole, at the main A&A Record store in that city. The promotion was supported by extensive radio ads on CKGM and CHOM-FM. A&A ran a number of print ads. Earl Jive of CHOM-FM hosted the shows. The following week the show was repeated at the main Toronto store of A&A's.

"Shame, Shame, Shame" by Shirley and Co. had 25,000 copies initially shipped by Polydor Ltd. during its first week of release. . . . Des O'Connor, on Pye Records distributed by Phonodisc in Canada, will be at Toronto's O'Keefe Centre in Toronto starting Monday (17). He appeared at the National Arts Centre in Ottawa the week of March 10. . . . John Forsythe, formerly with Ian Thomas' management company, is now national promotion director for Phonodisc in Canada who are currently seeing strong chart action with "Sad Sweet Dreamer" by the Sweet Sensation and "Dance The Kung Fu" by Carl Douglas. . . . "Farewell Auntie Jack" by Grahame Bond and Rory O'Donahue, the top song in Australia in 1974, has been released by Polydor in Canada.

MARTIN MELHUISE

## HAMBURG

For the Eurovision Song Contest on Saturday (22) West German entrant Joy Fleming will sing half her song, "Ein Lied Kann Eine Bruecke Sein," in English lyrics. . . . Metronome has three international singles in the German charts: BT Express with "Do It," Waterloo and Robinson with "Hollywood" and Drupi with "Serenio E."

Werner Klose of Deutsche Grammophon reports big sales for entertainer Gunter Willumeit, particularly on the album "Aus Deutschen Landen." . . . Ariola's Peggy March releases an album "Men," with songs about the Beatles, the Kennedys, Al Capone, Napoleon and Cassius Clay. . . . Rock group Karthago has signed exclusive contract with Bellaphon Records, and the first album is called "Rock 'n' Roll Testament."

U.K. band Tremeloes to start German tour next week, with television dates added. . . . German rock label Brain has a spring package promotion with albums from Neu, Jane, Klaus Schulze and Achim Reichel, and the company has released a sampler for \$2.00 with highlights of the releases. WOLFGANG SPAHR

## B.C. Mgt. In New Deals

MONTREAL—Brian Chater, head of the recently formed B.C. Music Management, has signed a number of exclusive agreements to represent several major British publishing companies in Canada.

Deals include agreements with Intune Ltd., publishers of "Billy Don't Be A Hero" and "The Night Chicago Died"; Barn Music, publishers of all Slade material; Panache Music, publishers of Nazareth, The Incredible Alex Harvey Band and Baker-Gurvitz Army material; and Silver Lill Music who have an extensive catalog of soul and religious material.

Additional agreements were reached with Island Music and Heathside Music for representation of selected titles from their catalogs in Canada. These agreements were negotiated by Chater following a recent trip to Midem and London.

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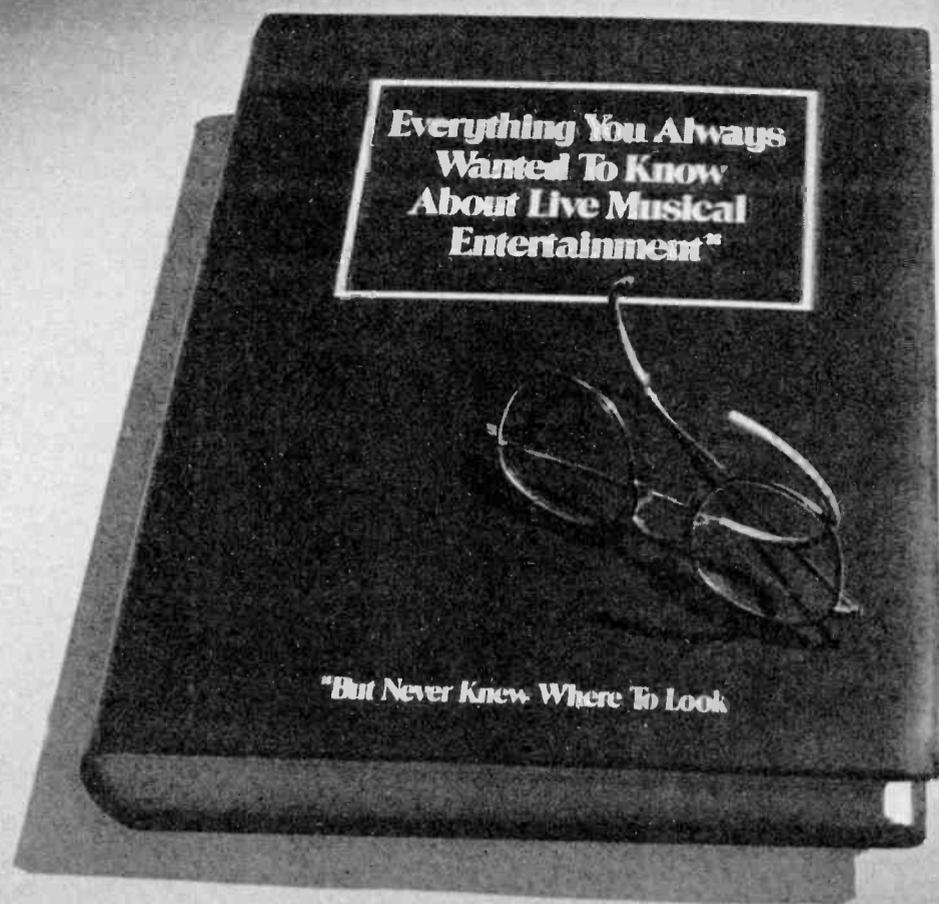
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- AEROSMITH**  
Get Your Wings  
QL Columbia PCQ32847 ..... \$7.98  
QB CAQ32847 ..... \$7.98
- AMERICAN GYPSY**  
American Gypsy  
LP Chess CH60034 ..... \$6.94  
8T 8033-6003H (GRT) ..... \$7.95
- ARGENT**  
Circus  
LP Epic PE33422 ..... \$6.98  
8T PEA33422 ..... \$7.98  
CA PET33422 ..... \$7.98
- BACHMAN-TURNER**  
Bachman As Brave Belt  
LP Reprise MS2210 ..... \$6.98
- BALLARD, RUSS**  
Ballard, Russ  
LP Epic KE33252 ..... \$5.98  
8T EA33252 ..... \$6.98
- BANDY, MOE**  
It Was Always So Easy (To Find An Unhappy Woman)  
LP GRC 10007 ..... \$6.98
- BAREFOOT JERRY**  
You Can't Get Off With Your Shoes On  
LP KZ33381 ..... \$5.98  
8T ZA33381 ..... \$6.98
- BATAAN**  
Afropilipino  
LP Salsoul SAL4101
- BECK, JEFF**  
Beck, Jeff  
LP Epic PE33409 ..... \$6.98  
8T PEA33409 ..... \$7.98  
CA PET33409 ..... \$6.98
- BERRY, CHUCK**  
Berry, Chuck  
LP Chess CH60032 ..... \$6.94  
8T 8033-60032H (GRT) ..... \$7.95
- BLACK SLEEP**  
Black Sleep  
LP Capitol ST 11369 ..... \$6.98
- BLOCK, RORY**  
Block, Rory  
LP RCA Victor APL1-0733 ..... \$6.98
- BLOODSTONE**  
Riddle Of The Sphinx  
LP London PS654 ..... \$6.98
- BLUE OYSTER CULT**  
On Your Feet Or On Your Knees  
LP Columbia PG33371 [2] ..... \$7.98  
8T PGA33371 ..... \$8.98  
CA PGT33371 ..... \$8.98
- BONAROO**  
Bonaroo  
LP Warner Bros. 8S2838 ..... \$6.98
- BROOKS, BILLY**  
Windows Of The Mind  
LP Crossover CR9003 ..... \$6.98
- BUFFETT, JIMMY**  
A1A  
LP ABC/Dunhill DSD50183 ..... \$6.98  
8T 8023-50183H (GRT) ..... \$7.95  
CA 5033-50183H (GRT) ..... \$7.95
- BURCH, VERNON**  
I'll Be Your Sunshine  
LP UA CALA342G ..... \$6.98
- CASTOR, JIMMY, BUNCH**  
Butt Of Course  
LP Atlantic SD18124 ..... \$6.98
- CHAMBERS BROTHERS**  
Right Move  
LP Avco AV69003 ..... \$6.98
- CHIFFONS**  
Everything You Always Wanted To Hear  
LP Laurie LES400
- CHIMERA**  
Chimera  
LP Peters Int'l PIL95005
- CHRISTMAN, CHRIS**  
Woman Of The World  
LP Capricorn CPO144 ..... \$6.98
- CLEMENTS, VASSAR**  
Clements, Vassar  
LP Mercury SRM1-1022 ..... \$6.98
- COE, DAVID ALLEN**  
Coe, David Allen  
LP Columbia KC33085 ..... \$5.98  
8T CA33085 ..... \$6.98
- COMMANDER CODY & HIS LOST PLANET AIRMEN**  
Commander Cody & His Lost Planet Airmen  
LP Warner Bros. 8S2847 ..... \$6.98
- CONNIFF, RAY**  
Laughter In The Rain  
LP Columbia KC33332 ..... \$5.98  
8T CA33332 ..... \$6.98  
CA CT33332 ..... \$6.98  
QL CQ33332 ..... \$6.98  
QB CAQ33332 ..... \$7.98
- COTTONWOOD SOUTH**  
Cottonwood South  
LP Columbia KC33009 ..... \$5.98
- COUNTS**  
Funk Pump  
LP Aware AA2006 ..... \$6.98
- DAVIS, MAC**  
All The Love In The World  
QL Columbia PCQ32927 ..... \$7.98  
QB CAQ32927 ..... \$7.98
- DEEP PURPLE**  
Book Of Taliesyn  
8T Tetragrammaton  
8073-107U (GRT) ..... \$3.95  
Deep Purple  
8T Tetragrammaton  
8073-119U (GRT) ..... \$3.95  
Live At Royal Albert Hall  
8T Tetragrammaton  
8073-131U (GRT) ..... \$3.95

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; QB—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

- DELLS**  
Greatest Hits, v.2  
LP Cadet CA60036 ..... \$6.94  
8T 8035-6003H (GRT) ..... \$7.95  
CA 5035-60036H (GRT) ..... \$7.95
- There Is  
8T Cadet 8035-804U (GRT) ..... \$3.95
- DENVER, JOHN**  
An Evening With  
LP RCA Victor CPL2-0764 ..... \$11.98
- DICTATORS**  
Go Girl Crazy  
LP Epic KE33348 ..... \$5.98
- DOG SOLDIER**  
Dog Soldier  
LP UA UALA405G ..... \$6.98
- DOUGLAS, CAROL**  
The Carol Douglas Album  
LP Midland Int'l 8KL1-0931 ..... \$6.98
- DRUICK & LORANGE**  
Druick & Lorange  
LP EAR L2701
- DYNAMIC SUPERIORS**  
Dynamic Superiors  
LP Motown M6-822S1 ..... \$6.98
- EARTH, WIND & FIRE**  
That's The Way Of The World  
LP Columbia PC33280 ..... \$6.98  
8T PCA33280 ..... \$7.98  
CA PCT33280 ..... \$7.98
- ENO**  
Taking Tiger Mountain By Strategy  
LP Island ILPS9309 ..... \$6.98
- ENTWHISTLE'S, JOHN, OX**  
Mad Dog  
LP MCA 2129 ..... \$6.98  
8T MCAT2129 ..... \$7.98
- EVERLY, PHIL**  
Phil's Diner  
LP Pye 12104 ..... \$6.98
- FAITH, PERCY**  
Country Bouquet  
LP Columbia KC33142 ..... \$5.98  
8T CA33142 ..... \$6.98  
CA CT33142 ..... \$6.98
- FLEETWOOD MAC**  
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## Knight &amp; Pips Hit Motown With Multimillion \$ Suit

LOS ANGELES—Gladys Knight and the Pips hit Motown Records and its management and publishing affiliates with a multi-faceted multimillion-dollar damages suit in superior court here last week.

Gladys and Merald Knight, William Guest and Edward Patten of the group claim they have not been paid \$70,000 in royalties since their Motown pact ended in 1973. They signed a contract calling for 10 percent of wholesale price less certain designated deductions in March, 1966. They also ask for a complete accounting.

They ask that Motown be permanently enjoined from selling any of their product, because of the alleged non-royalty payments. The suit charges Motown is still selling the defendant's LPs and seeks \$1 million in compensatory damages and \$750,000 in exemplary damages.

The plaintiffs ask out of their Jobete songwriting pacts, stating they did not receive any separate payments for their copyrights in their songs which they were required to assign to Motown and its music publishing affiliates. They ask \$72,030 due in treble damages. They seek to have their Jobete copyrights returned.

The suit claims the group was forced to sign with Multi-Media Management, another Motown affiliated firm. Multi-Media Management held out \$24,010.69 as purported management fees from Feb. 22, 1971, to July 30, 1971, which they want returned.

The suit alleges the management

firm was not a licensed California artist manager or employment agency. The complaint charges Motown's affiliation with Multi-Media is "conflict of interest" and "constituted an illegal fee-splitting arrangement."

## West NARM Team Whips Easterners

LOS ANGELES—The East All-Stars bowed to the West All-Stars, 42 to 31, in a NARM convention basketball encounter that saw the East's best trail all the way. At one time the score was 31 to 12.

A crowd of about 250 NARM attendees crowded the sidelines of the West Los Angeles Jewish Community Center gym. Dick Sherman, Casablanca's sales manager, who organized the cage event, said it will become an annual brawl. Play was unorganized though the East had three practice sessions.

The West, which did not practice, offered excellent gunners like R.A. Harlan, ABC Records and Tape, Seattle; Bernie Wexler, and leaping Skip Miller of Motown. Barry Grief of A&M disrupted the East with a number of steals and resultant quick baskets.

Tom Noonan of Motown (they bought the West's uniforms while Atlantic paid for the East's outfits) staged the promo event of the convention, bringing two high school drummers and six attractive cheerleaders from local Crenshaw high to cheer the West.

## Sansui Buys Ovation 'Q' Series For Intl Sampler

LOS ANGELES—Ovation Records has introduced a new quad matrix state of the art series—the Vector 4 series—and Sansui has purchased the first 100,000 copies of the initial album to give out free around the world with every 4-channel Sansui amplifier bought by a customer.

Dick Schory, president of Ovation, reports that 20,000 copies of the LP have also been shipped through normal distribution channels in the U.S.

The Vector 4 series album that launched the series was merely titled "Vector 4, Introducing Ovation Records Quadraphonic Sound" and the LP is both a test sequence LP and a sampler. The sampler portion features cuts by Steven Samler, the Cook County House Band, Herb Phihofer and the Sound 80 Strings. Dick Schory and the Heavy Rotation and Doug Carn.

"Sansui feels—based on research—that 60 percent of its hardware sales in quad are the result of the customer hearing quad in a friend's home. This album is for that potential customer... it explains why he or she should be into quad," says Schory.

## Alexander Issuing Weekly Newsletter

ANAHEIM, Calif.—Input, a weekly newsletter on records, has been launched by Jac Alexander, music director of KEZY-AM-FM here. Alexander, an eight-year veteran in music for radio, slates every record on KEZY and is noted for a forte for blending music as well as picking potential hits. The newsletter is being sent out free for the next few weeks.



AUCTIONEERS—Ranwood guitarist Jan Davis works with Danny Thomas during a KMPC Radiothon for St. Jude's Children's Research Hospital in Los Angeles. Davis, who plays a pop-flamenco kind of music, auctioned off a guitar. He is currently recording an LP featuring the Easy Listening single hit, "Hot Sauce."

## NAIRD Votes War Chest

• Continued from page 1

are yet to be determined, but it will probably shirrtail onto the NARM convention which will probably be in Miami Beach.

A nine-member committee, headed by Ed Denson, Kicking Mule Records, recommended a sliding annual membership dues scale that ranged from \$75 for any distributor or a manufacturer doing under \$10,000 gross yearly to \$600 per year for a label doing over \$500,000. Denson said that the committee had calibrated the present membership and estimated the dues funding would bring between \$16,000 and \$20,000.

NAIRD has been plagued by lack of full-time personnel, with officers and some members filling in sporadically to take over imperative organizational business. The operating budget includes the following annual pay for some officers: Dick Freeland, Rebel Records, president, \$200; and Mrs. Ellen Thomas, Tant Enterprises, treasurer, \$350, with \$150 for a yearly audit. Other officers elected without pay include: Ken Irwin, Rounder Records, vice president, a new official category voted this year; Bill Schubart, Philo Records, parliamentarian; and Charley Mitchell, Takoma Records, secretary.

Approximately \$7,500 was delegated to salary for a full-time NAIRD office employee, who would double running an office, budgeted at \$1,000, from April 1 to the end of this year. That employee would also handle a 16-page quarterly organizational newsletter, which would circulate to 6,000 dealers, distributors, rackjobbers and other interested persons. The newsletter, budgeted at \$5,500, would combine new product information from member labels and member news. Both Harvey Korman, PIKS, Cleveland, and Saul Melnick, A&L, Philadelphia, suggested distributors pay \$150, but NAIRD voted the lower dues because it wishes to induce greater distribution participation.

Only new distributor members to attend were Mike Paikos, Pacific, Oakland; Leonard Singer, Associated, Phoenix; and Record People, New York City.

New label members at NAIRD included: Blue Canyon, Las Vegas; Blue Labor, New York City; Music Minus One, New York City; Phoenix Jazz, North Bergen, N.J.; Fairmont, Santa Monica, Calif.; Kicking Mule, Berkeley, Calif.; Spotlight, Escondido, Calif.; Everest, Los Angeles; Bandstand, Diamond Bar, Calif.; Pelican, Santa Monica; Euphonic, Ventura, Calif.; Briar,

Sierra Madre, Calif.; and Canyon, Phoenix, Ariz.

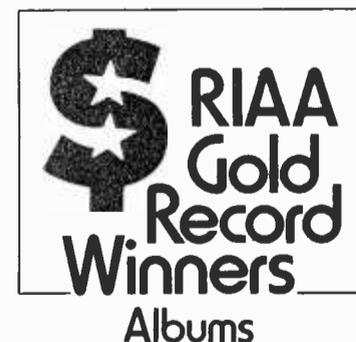
Ira Heilicher, vice president of J.L. Marsh, Minneapolis, keynoting the Saturday night banquet (1), attended by about 120, almost tripling previous such events, pointed out the importance of the full-line retailer. He asked labels for better support in the way of promo product.

Distributor discussion prior to his talk indicated that more promo copies are needed because these full-line retailers, especially chains, like a demo copy of a likely new album, along with the normal radio station mailings.

Heilicher explained that the smaller labels need promo LP support because they do not have the advantage of tours or TV appearances, which often help break larger labels' acts. Heilicher emphasized that his firm does not "censor product."

He urged NAIRD labels to contact their distributors as to the best method of shipping product. He pointed out that REA takes almost a month. He asked for prompt billing in a proper form, so accounts payable could pay a label quickly and efficiently.

Heilicher said the industry needs labels like those in NAIRD because the smaller labels must be innovative and specialized to stay alive.



Olivia Newton-John's "Have You Never Been Mellow" on MCA; disk is her third gold album.

Donny & Marie Osmond's "I'm Leaving It All Up To You" on MGM; disk is the first gold album together as a duo.

Todd Rundgren's "Something-Anything" on Bearsville; disk is his first gold album.

Foghat's "Energized" on Bearsville; disk is the group's first gold album.

John Denver's "An Evening With John Denver" on RCA; disk is the first live double LP to achieve gold status under the new 500,000 LP unit sales.

Jefferson Starship's "Dragon Fly" on Grunt; disk is the group's first under this name.

# FCC And Wireless Mikes

• Continued from page 1

says use of a wireless mike can be in conflict with Part 15 of the FCC regulations if the mike is not operating on an FM band or can be illegal if it is being used on a frequency not specified in the terms of a radio business license.

If the wireless mike is transmitting above 174 megacycles, or on channels reserved for TV broadcasting, then it is in violation of FCC regulations. It is primarily the use of TV frequencies that the FCC warnings have centered around.

According to Marti-Volkoff, most of the complaints have been "over the counter, informal ones," often coming from sound technicians who were warned while using rented equipment. The technicians either had no license or owned one and were operating outside of the permitted boundaries.

There are, he adds, some 12 frequencies set aside for motion picture radio service, all below the 174 level. An example of a violation, he says, was a crew found using a mike on location that transmitted at a level of 183 megacycles, which is channel 8. Though the channel is not local, use of a local TV channel could theoretically disrupt TV reception in the area of use.

One leading manufacturer of wireless mikes feels the FCC warnings are a bit ridiculous. "We make a lot of mikes for showrooms and concerts," he says, "and these are one-way mikes that transmit only; they do not receive. It is all indoors and the maximum transmission is usually no more than 1,000 feet.

"Now," he continues, "the FCC says we can only be licensed on bands that are also business bands. There is a lot of crowding in that range, such as walkie talkies, that both transmit and receive. These instruments can interfere with our transmission, but we can't interfere with theirs. So in the middle of a concert you can get a guy asking his friend how the family is."

If what this firm says is true, the ramifications for rock concerts and Las Vegas clubs using wireless mikes

## Seeks \$1.5 Mil From Soul Unit

LOS ANGELES—Jon M. White wants cumulative damages over \$1.5 million from Earth, Wind & Fire, whom he alleges reneged on a consultant deal with him.

His superior court complaint charges that Maurice White called him from Chicago in February 1970, seeking to move the then-Chicago-based group here. Jon White claims he spent his own money to bring the group here, for which they inked a 5 percent consultant deal with him.

His pleading states that the group approached him in June 1972, telling him things were going poorly, so he quit his other activities and devoted full-time to their careers. He claims he dropped \$85,000 divesting himself of other profitable sidelines.

## Peterson Month Set

BEDFORD, Mass.—BASF/MPS Records, in cooperation with Sam Goody and Tower Record stores, is running a month-long promotion on the nine-album catalog of jazz pianist Oscar Peterson. The promotion, designated "Oscar Peterson Month," will run through March. It will offer special discounts on all Peterson records on sale at the 19-store Goody chain on the East Coast and the seven-store Tower chain on the West Coast.

are obvious. An owner or promoter is unlikely to permit the use of such mikes when his concert can be disrupted by personal conversations and when he may be cited for illegal use. This would do much to cramp the freedom that performers say wireless mikes give them.

Several firms have petitioned the FCC, however, for a kind of personal band within the FM area that does not disturb other broadcasts and would not be disturbed. There are also petitions for frequencies in the TV bands that are not currently used.

"Live entertainment should be allotted a frequency by the FCC," the manufacturer's spokesman says. "There are lawyers in Washington now petitioning this sort of rule change."

Bob Hagel, general manager of the Burbank Studios, says that "We were inspected by the FCC some time ago and found to be legal. We had then applied for a number of licenses on frequencies that were either uncluttered or unused and had received those licenses. We have now applied for additional licenses and one is allowed to operate on a frequency while awaiting an FCC decision." These frequencies were made available to the rest of the industry, according to Hagel.

"Some nightclubs were warned because they were unlicensed and it's an involved process to get such a license," Hagel continues. "We have an attorney in Washington who does nothing but work with the FCC on this sort of thing. At the present, however, I think there is no question that the vast majority of the motion picture and TV industry is operating legally in its use of wireless mikes."

Another source, when asked why, if there were channels available, the fuss remained over wireless mikes, commented that "It is easier to operate on a TV frequency. The fidelity is greater, the possibility of interference is less and it is cheaper. To operate legally and avoid interference, you must add certain crystals to the microphone. This can be a costly process and there are also less demanding constraints on mikes without a crystal."

"Bill Holm, vice president of the Assn. of Motion Picture & TV Producers, says the industry was operating under the opinion that "under a rule called the limited radiation rule, we could operate anywhere as long as we did not exceed a certain power. And these are one-way mikes, so if you do operate on a business band and someone else comes on the air, it spoils the take. So we branched into other frequencies we felt were legal.

"The problem," he continues, "is the interpretation of the FCC rules. So, we are now using licensable frequencies until some solution is reached. And we are interested in obtaining permission to use the channel 7 through 13 TV frequencies on a noninterfering basis. We want something to call our own, and there is an application to the FCC for a rule change."

The argument between the FCC (which has not strenuously enforced its regulations yet) and the users and manufacturers is a double one. Until it is completely settled, however, we are unlikely to see the widespread use of wireless mikes in rock shows or the continued widespread use of such mikes in Las Vegas. If one believes one camp, the chance of interference and a spoiled show is too great. And if one listens to either camp, the risk of a warning and eventual citation is too great.

## New Companies

Roger Grod Productions has been formed in New York by the former Don Kirshner TV concert talent booker. Grod will be involved in record production, publishing and rock promotion videotaping.

★ ★ ★

Wally Cochran & Associates, new PR-promotion firm opened in Nashville by the ex-RCA, GRC Records exec.

★ ★ ★

T.C. Promotions has been formed in Indianapolis by Tom Campbell, owner of two Disc 'n' Tapes retail record/tape outlets in the same city. The new firm is geared toward exposing new product and acts in Indiana and surrounding states.

★ ★ ★

Former West Coast production coordinator for Warner Bros. Music and Hansen Publications, Ronny Schiff, has founded her own music book production company in North Hollywood, Calif. Firm will be known as Ronny Schiff Productions.

★ ★ ★

Image Factory has been kicked off in Los Angeles by attorney Ron Freemond and CBS-TV sports director Stanford Blum. They are doing graphics hardware such as T-shirts and belt buckles for clients including George Harrison and Johnny Cash.

★ ★ ★

New Beale Street label formed in Memphis by Dan Greer with the first act Carl Sims and the Memphis Blues Band. Debut single is "The Do Gooders," slow blues tune.

★ ★ ★

Overtone Square Productions formed in Memphis to promote rock concerts at colleges. Firm is owned by Fred Silverstein of Venture II, artist management firm.

★ ★ ★

Independent producer Patrick McBride has formed Rockland Productions in Libertyville, Ill. Initial projects include the development of a line of children's records for Ovation. McBride, in the past, has produced sides for a number of labels, including Capitol, RCA, MCA, Mercury and Big Tree.

★ ★ ★

Hamilton Barker Inc., a new publicity firm specializing in entertainment, has been formed in Los Angeles by Forest Hamilton and Tim Barker. Jerry Garvin has been named head of the company's music division.

★ ★ ★

Brown Brothers/Friedman formed in Los Angeles to operate music publishing, personal management, financial management. Owners are Howard and Allan Brown and Stephen Friedman.

★ ★ ★

Velvet Fire Productions Ltd. has been formed in New York by Odell Padgett and Barry Yearwood. The company will manage, produce and publish r&b and rock product, and a Las Vegas branch is scheduled to be opened soon.

## New White Edge

CHICAGO—A parabolic-shaped rubber edge or "surround" for speaker cones has been developed by White Electronics and will be available both to the industry and as an improvement on the glass composition cone in White's "Shotglass" speaker within two months, Stan White, president, announces.

## Rock Singles Best Sellers

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As of 3/4/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- |   |  |
|---|--|
| 1 <b>HAVE YOU NEVER BEEN MELLOW</b> —Olivia Newton-John—MCA 40349                               | 21 <b>SAD SWEET DREAMER</b> —Sweet Sensation—Pye 71002                 |
| 2 <b>BLACK WATER</b> —Doobie Brothers—Warner Bros. 8062   | 22 <b>EMOTION</b> —Helen Reddy—Capitol 4021                            |
| 3 <b>MY EYES ADORED YOU</b> —Frankie Valli—Private Stock 45003                                  | 23 <b>YOU ARE SO BEAUTIFUL</b> —Joe Cocker—A&M 1641                    |
| 4 <b>SOME KIND OF WONDERFUL</b> —Grand Funk—Capitol 4002  | 24 <b>LADY MARMALADE</b> —LaBelle—Epic 8-50048                         |
| 5 <b>LADY</b> —Styx—Wooden Nickel 10102   | 25 <b>PART OF THE PLAN</b> —Dan Fogelberg—Epic 8-50055                 |
| 6 <b>PICK UP THE PIECES</b> —Average White Band—Atlantic 45-3229                                | 26 <b>FIRE</b> —Ohio Players—Mercury 73643                             |
| 7 <b>BEST OF MY LOVE</b> —Eagles—Asylum 45218   | 27 <b>LUCY IN THE SKY WITH DIAMONDS</b> —Elton John—MCA 40344          |
| 8 <b>DON'T CALL US, WE'LL CALL YOU</b> —Sugarloaf/Jerry Corbetta—Claridge 402                   | 28 <b>KUNG FU FIGHTING</b> —Carl Douglas—20th Century 2140             |
| 9 <b>ROLL ON DOWN THE HIGHWAY</b> —Bachman-Turner Overdrive—Mercury 73656                       | 29 <b>MY BOY</b> —Elvis Presley—RCA 10191                              |
| 10 <b>YOU'RE NO GOOD</b> —Linda Ronstadt—Capitol 3990   | 30 <b>BUTTER BOY</b> —Fanny—Casablanca 814                             |
| 11 <b>LONELY PEOPLE</b> —America—Warner Bros. 8048  | 31 <b>BUNGLE IN THE JUNGLE</b> —Jethro Tull—Chrysalis 2101             |
| 12 <b>CHEVY VAN</b> —Sammy Johns—GRC 2046   | 32 <b>CAT'S IN THE CRADLE</b> —Harry Chapin—Elektra 45203              |
| 13 <b>MANDY</b> —Barry Manilow—Bell 45613   | 33 <b>I'M A WOMAN</b> —Maria Muldaur—Reprise 1319                      |
| 14 <b>NO NO SONG/SNOOKEROO</b> —Ringo Starr—Apple 1880  | 34 <b>TO THE DOOR OF THE SUN</b> —Al Martino—Capitol 3987              |
| 15 <b>LOVIN' YOU</b> —Minnie Riperton—Epic 8-50057  | 35 <b>I WANNA LEARN A LOVE SONG</b> —Harry Chapin—Elektra 45236        |
| 16 <b>POETRY MAN</b> —Phoebe Snow—Shelter 40353   | 36 <b>MORNING SIDE OF THE MOUNTAIN</b> —Donny & Marie Osmond—MGM 14765 |
| 17 <b>PLEASE MR. POSTMAN</b> —Carpenters—A&M 1646   | 37 <b>ANGIE BABY</b> —Helen Reddy—Capitol 3972                         |
| 18 <b>UP IN A PUFF OF SMOKE</b> —Polly Brown—GTO 1002   | 38 <b>DOCTOR'S ORDERS</b> —Carol Douglas—Midland International 10113   |
| 19 <b>HARRY TRUMAN</b> —Chicago—Columbia 3-10092  | 39 <b>EXPRESS</b> —B.T. Express—Roadshow 7001                          |
| 20 <b>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> —B.J. Thomas—ABC 12054 | 40 <b>LAUGHTER IN THE RAIN</b> —Neil Sedaka—MCA 40313                  |

## Rock LP Best Sellers

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As of 3/4/75

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- |  |   |
|--|---|
| 1 <b>HAVE YOU NEVER BEEN MELLOW</b> —Olivia Newton-John—MCA 2133                   | 19 <b>AN EVENING WITH JOHN DENVER</b> —RCA CPL2-0764                        |
| 2 <b>GREATEST HITS</b> —Elton John—MCA 2128  | 20 <b>I'M LEAVING IT ALL UP TO YOU</b> —Donny & Marie Osmond—Kolob M3G 4968 |
| 3 <b>AVERAGE WHITE BAND</b> —Atlantic SD 7308                                      | 21 <b>II</b> —Styx—Wooden Nickel WNS 1012                                   |
| 4 <b>WHAT WERE ONCE VICES ARE NOW HABITS</b> —Doobie Brothers—Warner Bros. BS 2750 | 22 <b>BAD COMPANY</b> —Bad Company—Swan Song SS 8410                        |
| 5 <b>GREATEST HITS</b> —John Denver—RCA CPL1-0374                                  | 23 <b>COLD ON THE SHOULDER</b> —Gordon Lightfoot—Reprise MS 2206            |
| 6 <b>BLOOD ON THE TRACKS</b> —Bob Dylan—Columbia PC 33235                          | 24 <b>HOLIDAY</b> —America—Warner Bros. BS 2808                             |
| 7 <b>FIRE</b> —Ohio Players—Mercury SRM-1-1013                                     | 25 <b>STING (Soundtrack)</b> —MCA 390                                       |
| 8 <b>PHOTOGRAPHS &amp; MEMORIES, HIS GREATEST HITS</b> —Jim Croce—ABC ABCD-835     | 26 <b>LET ME BE THERE</b> —Olivia Newton-John—MCA 389                       |
| 9 <b>NOT FRAGILE</b> —Bachman-Turner Overdrive—Mercury SRM-1-1004                  | 27 <b>IV</b> —Led Zeppelin—Atlantic SD 7208                                 |
| 10 <b>BEHIND CLOSED DOORS</b> —Charlie Rich—Epic KE 32247                          | 28 <b>GOODBYE YELLOW BRICK ROAD</b> —Elton John—MCA 40148                   |
| 11 <b>BACK HOME AGAIN</b> —John Denver—RCA CPL1-0548                               | 29 <b>FOR EARTH BELOW</b> —Robin Trower—Chrysalis CH 1073                   |
| 12 <b>GREATEST HITS</b> —Three Dog Night—ABC/Dunhill DSD 50178                     | 30 <b>STOP &amp; SMELL THE ROSES</b> —Mac Davis—Columbia KC 32582           |
| 13 <b>LET ME BE THERE</b> —Olivia Newton-John—MCA 389                              | 31 <b>CAN'T GET ENOUGH</b> —Barry White—20th Century T-444                  |
| 14 <b>ALL THE LOVE IN THE WORLD</b> —Mac Davis—Columbia PC 32927                   | 32 <b>ROCK 'N' ROLL</b> —John Lennon—Apple SK 3419                          |
| 15 <b>HEART LIKE A WHEEL</b> —Linda Ronstadt—Capitol ST 11358                      | 33 <b>II</b> —Barry Manilow—Bell 1314                                       |
| 16 <b>IF YOU LOVE ME (LET ME KNOW)</b> —Olivia Newton-John—MCA 411                 | 34 <b>DO IT ('Til You're Satisfied)</b> —B.T. Express—Scepter SPS 5117      |
| 17 <b>II</b> —Bachman-Turner Overdrive—Mercury SRM 1-696                           | 35 <b>ENDLESS SUMMER</b> —Beach Boys—Capitol SVBB 11307                     |
| 18 <b>AMERICAN GRAFFITI (Soundtrack)</b> —MCA 2-8001                               | 36 <b>ON THE BORDER</b> —Eagles—Asylum 7E-1004                              |
|  | 37 <b>PERFECT ANGEL</b> —Minnie Riperton—Epic KE 32561                      |
|  | 38 <b>DARK SIDE OF THE MOON</b> —Pink Floyd—Harvest SMAS 11163              |
|  | 39 <b>EMPTY SKY</b> —Elton John—MCA 2130                                    |
|  | 40 <b>WAR CHILD</b> —Jethro Tull—Chrysalis CHR 1067                         |

## \$10 Mil Asked By Gaye

LOS ANGELES—Marvin Gaye is asking \$10 million damages from Burt Sugarman, Burt Sugarman Inc., and NBC over using his aural and visual taped performance on "Midnight Special" Sept. 6, 1974. He also asked the superior court here to enjoin the defendants from replaying the tapes Friday (28) on the same rock-oriented show.

Gaye's pleading could create some thorny hurdles for TV rock shows. He alleges that the use of his taped performances on the rock show "diminished the value of his live concert performances" and impaired his revenue from records and tapes. He claims that the use of his tapes on the "low-quality TV show" was also unfair competition and breached his right of privacy.

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Tribute To Maurice  
Chevalier; Gigi; Louise;  
Thank Heaven for Little  
Girls; Valentine; Isn't It  
Romantic; Dearly Beloved;  
You Were Meant For Me;  
Tribute To Noel Coward  
(London Pride; Someday  
I'll Find You; Zigeuner;  
Mad Dogs and English-  
men; I'll See You Again)  
Cara Mia; Manhattan  
Lullaby; Piccolo Bolero;  
Serenata D'Amore; Italia  
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Last Summer; Deserted  
Shore; Our Last Affair;  
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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 LED ZEPPELIN, PHYSICAL GRAFFITI, Swansong:** KMET, WZZQ, KGB, KSHE, KBPI, KZEW, WRAS, KZAP, WZMF, CJOM, WMMS, WABX, WNEW, WLIR, WIOT, KOME, WBAB, KMYR, WORJ, KLOL, KLB, WYVS, KEZL, KSHL, WMMR, WKTK, WOUR, WQFM, WAER, KSN, WBRU.

**2 MAHAVISHNU JOHN MCLAUGHIN ORCH, VISIONS OF THE EMERALD V BEYOND, Columbia:** WMMR, WMMS, WNEW, WZMF, KMET, WORJ, KLOL, WYVS, KZEL, WRAS, WKTK, WLIR, WQFM, KSHE, WPLR, WABX, WAER, WBRU, WIOJ, KSML, KOME, WSDM, KZAP.

**3 NILLS LOFGREN, A&M:** WAER, KSN, KMYR, KZAP, KBPI, KLOL, WORJ, CJOM, WMMS, WABX, WOUR, WNEW, WLIR, WIOT, KTYD, KMET, WRAS, WZZQ, WKTK, KZEL, WBRU, KOME.

**4 LOUDON WAINWRIGHT III, UNREQUITED, Columbia:** KLOL, WAER, WBRU, WMMR, WRAS, WIOT, WABX, WOUR, KFMY, KZEL, WPLR, KOML, KMET, KLB, WORJ, CJOM, WKTK, WLIR, WYVS, WZZQ, KSML.

**5 CHICK COREA/RETURN TO FOREVER, NO MYSTERY, Polydor:** KCFR, KOME, KSML, KZAP, WSDM, WYVS, WNEW, KLB, WRAS, WZZQ, WKTK, WOUR, WLIR, WMMS, WPLR, KSHE, WABX, WAER, WBRU.

**LON & DEREK, WHO DO YOU OUT DO, A&M:** KLOL, KMYR, KSML, KZAP, WMMR, WSDM, KBPI, WRAS, KZEL, CJOM, WMMS, WLIR, WIOJ, WQFM, KSN, KMET, WPLR, WAER, KOME.

**6 DOG SOLDIER, United Artist:** KOME, WMMS, WABX, CJOM, KSHE, WORJ, WAER, KSML, KMYR, WIOT, KZEW, KLOL, WYVS, WRAS, KSN, KMET, WOUR.

**OLD & IN THE WAY, Round Records:** WABX, WLIR, WBRU, KZAP, KTYD, WOUR, KMYR, KFMY, KSML, KZEL, WPLR, KBPI, WRAS, KCFR, WORJ, WBAB, WAER.

**TOM SCOTT & LA EXPRESS, TOM CAT, Ode:** WZMF, WBAB, KBPI, KMYR, WORJ, KTYD, WYVS, KZEL, WZZQ, WLIR, WQFM, WMMS, WABX, WAER, WBRU, KSN, WSDM.

**7 BONAROO, Warner Brothers:** CJOM, WRAS, WIOT, WLIR, KZAP, KFMY, KLOL, KMYR, WSDM, WNEW, KSN, KMET, KTYD, WYVS, WKTK, WPLR, WAER.

**PAVLOVS DOG, PAMPERED MENIAL, ABC:** KSHE, WLIR, WABX, WZMF, WOUR, KZEL, KMYR, KBPI, WRAS, WNEW, WIOT, WBAB, KSN, WKTK, WQFM, KWST.

**EMMY LOU HARRIS, PIECES OF THE SKY, Reprise:** WBRU, WLIR, KSML, WAER, KLOL, WPLR, WMMR, KFMY, KZEL, WORJ, WOUR, WNEW, KBPI, KMET.

**8 YES, YESTERDAYS, Atlantic:** WBAB, KBPI, KLOL, WRAS, WMMR, WZZQ, WLIR, WOUR, WMMS, KSHE, WNEW, WABX, KZAP.

**9 KEITH & DONNA GODCHEAUX, KEITH & DONNA, Round Records:** WBRU, WMMS, WOUR, KZAP, KTYD, WMYR, KFMY, KSML, WAER, KOME, KBPI, WBAB.

**JANIS IAN, BETWEEN THE LINES, Columbia:** WRAS, WNEW, KBPI, WORJ, KLOL, KTYD, KZEL, WMMR, WLIR, WPLR, WAER, WSDM.

**ORLEANS, LET THERE BE MUSIC, Asylum:** KMYR, KZEL, WABX, WOUR, WLIR, WMMR, KSHE, WNEW, WAER, WBRU, WIOT, KZAP.

**SKY KING, SECRET SAUCE, Columbia:** KZAP, WIOT, WABX, WORJ, KTYD, WAER, WZZQ, WYVS, WLIR, WBAB, WOUR, KOME.

**10 ARGENT, CIRCUS, Epic:** WMMS, WZMF, KWST, WRAS, WLIR, WAER, WBRU, WIOT, KSN, KOME, KZAP.

**BLUE OYSTER CULT, ON YOUR FEET OR ON YOUR KNEES, Columbia:** WOUR, WZMF, WYVS, WRAS, WKTK, WNEW, KSN, KSML, KOME, KZAP.

**ALICE COOPER, WELCOME TO MY NIGHTMARE, Atlantic:** WBAB, KMET, KLOL, WYVS, WMMR, WOUR, WLIR, WMMS, KSHE, WNEW, WABX.

**EARTH, WIND FIRE, THAT'S THE WAY OF THE WORLD, Columbia:** KMET, WORJ, KLOL, KZEL, WOUR, WKTK, WQFM, WABX, WBRU, KWST.

**ROYAL PHILHARMONIC ORCH./MIKE OLDFIELD: DAVID BEDFORD ORCHESTRA, TUBULAR BELLS, Virgin:** WLIR, WMMR, WIOT, WAER, KLB, WPLR, WSDM, WRAS, WABX, KMYR, KFMY.

**11 RUSS BALLARD, Epic:** WABX, WBAB, WORJ, WLIR, WMMR, CJOM, WIOT, WRAS, WOUR, KWST.

**VASSAR CLEMENTS, Mercury:** WABX, KMYR, WRAS, WOUR, KCFR, KWST, KTYD, KZEL, WAER, KSML.

**HOLLIES, ANOTHER NIGHT, Epic:** KBPI, KWST, WRAS, WMMR, WLIR, WQFM, WNEW, WIOT, WSDM, KZAP.

**12 BAREFOOT JERRY, YOU CAN'T GET OFF WITH YOUR SHOES ON, Monument:** KWST, WOUR, WLIR, WQFM, WAER, WIOT, KSN, KSML.

**BOB MARLEY AND THE WHALERS, NATTY DREAD, Island:** KSN, KSML, WORJ, KTYD, KZEL, WOUR, WMMS, WAFR.

**13 NEIL MERRYWEATHER, KRYPTONITE, Mercury:** KOME, KFMY, WRAS, WMMS, KMET, WIOT, KZAP.

**RUSH, FLY BY NIGHT, Mercury:** WMMS, WRAS, KSHE, CJOM, WOUR, WBAB, WIOT.

**14 JOE FARRELL, CANNED FUNK, CTI:** WBRU, WABX, WAER, KZAP, WOUR, WIOT.

**KANSAS, SONG FOR AMERICA, Kirshner:** WMMR, WZMF, WLIR, WQFM, KSHE, WIOT.

**ALPHONSE MOUZON, MIND TRANSPLANT, Blue Note:** KSML, KZEL, KCFR, WMMS, WAER, WIOT.

**MICKEY NEWBERRY, LOVERS, Electra:** KTYD, WOUR, WQFM, WNEW, KOME, KZAP.

**LONNIE LISTON SMITH/COSMIC ECHOES, EXPANSIONS, Flying Dutchman:** KTYD, WAER, WBRU, WIOT, KSML, KZAP.

**JEREMY STEIG, TEMPLE OF BIRTH, Columbia:** WIOT, WPLR, KMYR, WSDM, WMMS, WQFM.

**15 RORY BLOCK, Victor:** WIOT, WORJ, WMMS, WOUR, KSHE.

**DONALD BYRD, STEPPING INTO TOMORROW, Blue Note:** KLB, KZEL, WOUR, WPLR, WAER.

**CHAMBERS BROTHERS, RIGHT MOVE, Atco:** KZAP, KFMY, WLIR, WBRU, WAER.

**JIMI HENDRIX, CRASH LANDING, Reprise:** KMET, KLOL, WLIR, WNEW, WABX.

**KEITH JARRETT, DEATH AND THE FLOWER, ABC:** WPLR, WQFM, WAER, WIOT, KFMY.

**ORCHESTRA LUNA, Epic:** KZAP, KCFR, WBRU, WMMR, WAER.

**16 DRUICK & LORANGE, E.A.R.:** WIOT, WMMS, WORJ, CJOM.

**LANI HALL, HELLO IT'S ME, A&M:** WSDM, WORJ, CHUM, KTYD.

**ELLIOT LURIE, Epic:** KWST, KTYD, WAER, WSDM.

**JESSI COLIN YOUNG, SONGBIRD, Warner Brothers:** KWST, KZEL, WLIR, WABX.

**DAVID BOWIE, YOUNG AMERICANS, RCA:** KMET, KWST.

**PAT BURTON, WE'VE BEEN WAITING FOR THIS, Flying Fish:** KSML, WOUR.

**RON CARTER, SPANISH BLUE, GTI:** WOUR, WIOT.

**CHICK COREA, PIANO IMPROVISATIONS VOL. 2, ECM:** KZEL, KSML.

**JAN GARVAREK/KEITH JARRETT, BE-LONGING, ECM:** WOUR, KSML.

**JACGERZ, COME AGAIN, Wooden Nickel:** CJOM, WIOT.

**LES VARIATIONS, CAFE DE PARIS, BUDDAH:** WLIR, WNEW.

**MICHAEL LONGO, 900 SHARES OF THE BLUES, Groove Merchant:** WSDM, WIOT.

**HARVEY MANDEL, BEST OF, Janus:** KFMY, WZZQ.

**MELBA MOORE, PEACH MELBA, Bud-dah:** KZEL, KTYD.

**RON NIGRINI, London:** CHUM, CJOM.

**MAGGIE & TERRE ROCHE, SEDUCTIVE REASONING, Columbia:** WLIR, WSDM.

**JESS RODEN, (IMPORT), Island:** WLIR, WOUR.

**TOM SCOTT, TOM SCOTT IN LA, Flying Dutchman:** WQFM, KTYD.

**HORACE SILVER, SILVER N' BRASS, Blue Note:** KSML, WAER.

**BIG MOMMA THORNTON, SASSY MOMMA, Vanguard:** WMMS, WIOT.

**STANLEY TURRENTINE, THE SUGAR MAN, CTI:** KZAP, WIOT.

**19 BOA, SCHIZOID, Wooden Nickel:** CJOM.

**CHRIS CHRISTMAN, WOMAN OF THE WORLD, Capricorn:** WOUR.

**ROY CLARK 7 & BUCK TRENT, A PAIR OF 5'S, ABC:** KSML.

**COUNTS, FUNK PUMP, GRC:** WBRU.

**CAROL DOUGLAS, CAROL DOUGLAS ALBUM, Midland International:** WMMS.

**RON BANKS & DRAMATICS, DRAMATIC JACKPOT, ABC:** WABX.

**ENO, BURNING AIRLINE, Island:** KSN.

**Following lists participating stations. Numeral after each specifies selections programmed.**

ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 1, 3, 5, 6, 7, 9, 10, 11, 14, 18, 19

ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 17

AUSTIN, TEXAS: KLB-FM, Greg Thomas; 1, 4, 5, 10, 15

BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 6, 7, 8, 9, 10, 11, 13

BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 4, 5, 7, 10

CHICAGO, ILL.: WSDM-FM, Burt Burden; 2, 5, 6, 7, 9, 10, 11, 14, 16, 17, 18, 19

CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 3, 5, 6, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19

DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 6

DENVER, COL.: KBPI-FM, Jean Valdez; 1, 3, 5, 6, 7, 8, 9, 11, 17

DENVER, COL.: KCFR-FM, Bob Stecker; 5, 6, 11, 14, 15, 17, 18, 19

DETROIT, MICH.: WABX-FM, John Petrie; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15, 16, 19

DETROIT, MICH.: CJOM-FM, Dave Lonco; 1, 3, 4, 5, 6, 11, 13, 16, 18, 19

EUGENE, ORE.: KFMY-FM, Randy Chase; 4, 6, 7, 9, 10, 13, 15, 18

EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 14, 15, 16, 18, 19

HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19

HOUSTON, TEXAS: KLOL-FM, Jim Hilly; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 15

JACKSON, MISS.: WZZQ-FM, Keith Carter; 1, 3, 4, 5, 6, 8, 9, 18

KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford; 1, 2, 4, 5, 6, 7, 9, 10, 11, 12, 14, 17, 18, 19

LOS ANGELES, CALIF.: KWST-FM, David Perry; 7, 8, 10, 11, 12, 16, 18, 19

LOS ANGELES, CALIF.: KMET-FM, Joe Collins; 1, 2, 3, 4, 5, 6, 7, 10, 13, 15, 18

MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 2, 6, 7, 10, 14

MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski; 1, 2, 5, 6, 7, 10, 11, 12, 14, 15, 18

NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 2, 4, 5, 6, 7, 9, 10, 14, 15, 17

NEW YORK, N.Y.: WNEW-FM, Dennis Elias; 1, 2, 3, 5, 7, 8, 9, 10, 11, 14, 15, 18, 19

ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 6, 7, 9, 10, 11, 12, 15, 16

PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 4, 5, 7, 8, 9, 10, 11, 14, 15

PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 2, 3, 4, 5, 6, 7, 9, 10, 14, 15, 19

SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 2, 3, 5, 6, 7, 9, 10, 11, 13, 14, 15, 18

SAN DIEGO, CALIF.: KGB-FM, Art Schroeder

SAN FRANCISCO, CALIF.: KSN-FM, Bonnie Simmons; 1, 3, 5, 6, 7, 10, 12, 19

SAN JOSE, CALIF.: KOME-FM, Ed Romig; 1, 2, 3, 4, 5, 6, 9, 10, 13, 14

SANTA BARBARA, CALIF.: KTYD-FM, Laurie Cobb; 3, 6, 7, 9, 11, 12, 14, 16, 18, 19

ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 2, 5, 6, 7, 8, 9, 10, 13, 14, 15, 17

SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18, 19

SYRACUSE, N.Y.: WAER-FM, George Gilbert; 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 14, 15, 16, 17, 18

TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17

TORONTO, CANADA: CHUM-FM, Benjy Karch; 16, 18

VALDOSTA, GA.: WYVS-FM, Scott Crane; 1, 2, 4, 5, 6, 7, 9, 10

# Disco Action

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By TOM MOULTON

NEW YORK—Gloria Gaynor was crowned the "Disco Queen" by the National Assn. of Discotheque Disk Jockeys (NADD) at John Addison's Le Jardin club here March 3. The award followed a telephone survey of NADD members by its executive director Bob Casey, who also emceed the affair.

Disco DJs from all over the East Coast as well as Canada turned out for the MGM Records-hosted affair, and were feted with food and drinks and a performance by Ms. Gaynor. Abraham Beame, Mayor of New York, had proclaimed the day as "Gloria Gaynor Day" and presented the singer (through a City Hall aide) with a special citation.

Ms. Gaynor's revue was extremely well received by the SRO crowd, especially when she worked her way through several top selections from her latest LP.

At a private penthouse party following the ceremony and set, singer Valentino performed a 45-minute set with a five-piece band. Highlights of his set included his current disco number "I Was Born This Way." According to Douglas Riddick, Opus One DJ, "Valentino surprised everyone there; he really put on a fabulous show."

Bobby (DJ) Guttadaro, Le Jardin spinner who worked the dance floor for Ms. Gaynor's evening, reports that the Randy Pie single "Highway Driver" is one of the hottest new records on the street. Le Jardin audiences have been responding strongly to it, he says. He also says that that "Gut Level" by the Blackbyrds is still a strong request record, even though it was never released as a single.

Jimmy Ruffin's new single on Chess will be "Boy From Mississippi," from his U.K.-released only LP "Jimmy Ruffin."

Richie Kaznor, Hollywood DJ, is getting strong audience response from two records—"Just A Little Bit Of You" by Michael Jackson and "Lansara's Priestess" by Donald Byrd. The first is from Jackson's latest LP, while the latter is from Byrd's "Street Lady" album. According to Kaznor both records have taken time to build up a response.

Joe Palimeri, Sound Machine DJ, reports "fantastic" response on "Move On Down The Road" from the original cast of the Broadway musical "Wiz." He had received a dub of the song to test out audience response.

## By Audience Response (Top 15)

- This Week**
- BAD LUCK**—Harold Melvin & The Blue Notes—Phila Int'l (LP)
  - HIJACK**—Herbie Mann—Atlantic
  - WHERE IS THE LOVE**—Betty Wright—Alston (LP)
  - HONEY BEE, NEVER CAN SAY GOODBYE**, Reach Out—Gloria Gaynor—MGM (LP)
  - I JUST CAN'T SAY GOODBYE**—Philly Devotions—Columbia
  - CRYSTAL WORLD**—Crystal Grass—(Not available in U.S.) French Import
  - E-MAN BOOGIE**—Jimmy Castor Bunch—Atlantic (LP)
  - PROTECT OUR LOVE/PAIN RELIEVER**—Sister Sledge—Atco (LP)
  - HELPLESSLY**—Moment Of Truth—Roulette
  - GLASS HOUSE**—Temptations—Gordy (LP only)
  - SHAME, SHAME, SHAME**—Shirley And Company—Vibration
  - LOVE CORPORATION**—The Hues Corporation—RCA
  - AND YOU CALL THAT LOVE**—Vernon Burch—UA
  - ONE BEAUTIFUL DAY**—Ecstasy, Passion And Pain—Roulette
  - SAVE ME**—Silver Convention—Midland Int'l

## Colony Records (New York)

- This Week**
- BAD LUCK**—Harold Melvin & The Blue Notes—Phila Int'l
  - AND YOU CALL THAT LOVE**—Vernon Burch—UA (LP only)
  - LOVE CORPORATION**—The Hues Corporation—RCA
  - I JUST CAN'T SAY GOODBYE**—Philly Devotions—Columbia
  - WHERE IS THE LOVE**—Betty Wright—Alston (LP)
  - SAVE ME**—Silver Convention—Midland Int'l
  - HIJACK**—Herbie Mann—Atlantic
  - NEFERTITI**—Wisdom—Adelia
  - MY LITTLE LADY**—Bloodstone—London
  - ONE BEAUTIFUL DAY**—Ecstasy, Passion And Pain—Roulette
  - LOOK, BUT DON'T TOUCH**—Donny Beaumont—Mercury
  - HELPLESSLY**—Moment Of Truth—Roulette
  - I WAS BORN THIS WAY**—Valentino—Gaiee
  - I'LL NEVER BE THE SAME**—Chapter Three—New Moon
  - RUN & HIDE**—Philadelphia Flyers—Casablanca

## Downstairs Records (New York)

- This Week**
- SAVE ME**—Silver Convention—Midland Int'l
  - WHAT AM I GONNA DO WITH YOU**—Barry White—20th Century
  - HELPLESSLY**—Moment Of Truth—Roulette (Disco-Mix)
  - LOOK BUT DON'T TOUCH**—Donny Beaumont—Mercury
  - BAD LUCK**—Harold Melvin & The Blue Notes—Phila. Int'l
  - NEFERTITI**—Wisdom—Adelia
  - I WAS BORN THIS WAY**—Valentino—Gaiee
  - HOOK IT UP**—Choice Four—RCA
  - LOVE CORPORATION**—Hues Corporations—RCA
  - I'M NOT LOVIN'**—Don Downing—Roadshow
  - DYNAMITE**—Tony Camillo's Bazuka—A&M
  - LOVE HAS SO MANY MEANINGS**—Lily Fields—Sunburst
  - HIGHWAY DRIVER**—Randy Pie—Polydor
  - IT'S A MIRACLE**—Barry Manilow—Arista
  - BOBBY & MARIA**—Isis—Buddah

## Melody Song Shops (Brooklyn, Queens, Long Island)

- This Week**
- BAD LUCK**—Harold Melvin & The Blue Notes—Phila. Int'l (LP)
  - E-MAN BOOGIE**—Jimmy Castor Bunch—Atlantic (LP Only)
  - EARTHQUAKE SHAKE**—Undisputed Truth—Gordy (LP Only)
  - WHAT AM I GONNA DO WITH YOU**—Barry White—20th Century
  - SAVE ME**—Silver Convention—Midland Int'l
  - ONCE YOU GET STARTED**—Rufus—ABC (LP)
  - LOVE CORPORATION**—Hues Corporation—RCA
  - DISCO QUEEN**—Hot Chocolate—Big Tree (LP)
  - WALKIN' IN RHYTHM**—The Blackbyrds—Fantasy
  - HIJACK**—Herbie Mann—Atlantic
  - GLASS HOUSE**—Temptations—Gordy (LP Only)
  - NEFERTITI**—Wisdom—Adelia
  - LOVE FREEZE**—The First Choice—Philly Groove
  - LET'S GET INTO SOMETHING**—Richmond Extention—Polydor
  - GET DOWN**—The Kaygees—Gang (LP)

## New Distributions Set By Delmark Label

NEW YORK—Delmark Records, a Chicago-based indie, has broadened its distribution chain in the South through pacts with Lee Record Distributing in Metairie, La., and Heritage Music Sales in Decatur, Ala.

The label, which now has 22 independents handling its blues and jazz product in the U.S. and Canada, also recently signed distribution agreements with Pacific Record and Tape Sales in Oakland and Canadian Music Sales in Toronto.

# COUNT 'EM!

## 16 OUT OF 50 ARE OURS

### TOP DISCO HITS OF 1974 (New York City) In Alphabetical Order

JANUARY 4, 1975 BILLBOARD

1. **ASK ME** – Ecstasy, Passion & Pain – Roulette
2. BOOGIE DOWN – Eddie Kendricks – Tamla (LP Version)
3. CAN'T GET ENOUGH – Barry White – 20th Century-Fox (Vocal & Inst.)
4. DANCE MASTER – Willie Henderson – Playboy (Part 1 & 2)
5. DOCTOR'S ORDERS – Carol Douglas – Midland International
6. DO IT (Till Your Satisfied) – B. T. Express – Scepter (Disco-Mix)
7. DREAM WORLD – Don Downing – Scepter (Disco-Mix)
8. EVERLASTING LOVE – Carl Carlton – Backbeat
9. EXPRESS – B. T. Express – Scepter (LP Only)
10. **GOOD THINGS DON'T LAST FOREVER** – Ecstasy, Passion & Pain – Roulette
11. **GOT TO GET YOU BACK** – Sons Of Robinstone – Atco
12. HANG ON IN THERE BABY – Johnny Bristol – MGM
13. HAPPINESS IS JUST AROUND THE BEND – The Main Ingredient – RCA
14. HEY BABY – The Joneses – Mercury (Part 1 & 2)
15. HEY GIRL COME AND GET IT – Stylistics – Avco (LP Only)
16. **HONEY BEE** – Gloria Gaynor – MGM & Columbia
17. HONEY PLEASE – Barry White – 20th Century-Fox (Vocal & Inst.)
18. **I CAN'T FIGHT YOUR LOVE** – The Modulations – Buddah
19. I'LL BE HOLDING ON – Al Downing – Chess (Disco-Mix)
20. **I WOULDN'T GIVE YOU UP** – Ecstasy, Passion & Pain – Roulette
21. GET DANCIN' – Discotex And The Sex-O-Lettes – Chelsea
22. GUT LEVEL – The Blackbyrds – Fantasy (LP Only)
23. LA LA PEACE SONG – O. C. Smith – Columbia
24. **LOVE EPIDEMIC** – The Tramps – Golden Fleece
25. LOVE IS THE ANSWER – The Stylistics – Avco (Vocal & Inst. – LP Only)
26. **LOVE IS THE MESSAGE** – MFSB – Phila. Intl. (LP Only)
27. MACHINE GUN – The Commodores – Motown
28. MAINLINE – Ashford & Simpson – Warner Bros.
29. MELTING POT – Boris Gardiner – Dynamic (Import, Jamaica)
30. **MIGHTY CLOUDS OF JOY** – Mighty Clouds of Joy – ABC (LP Only)
31. NEVER CAN SAY GOODBYE – Gloria Gaynor – MGM
32. ROCK ME AGAIN AND AGAIN AND AGAIN – Lyn Collins – People
33. ROCK THE BOAT – Hues Corporation – RCA
34. ROCK YOUR BABY – George McCrae – T. K.
35. SHAME, SHAME, SHAME – Shirley And Company – Vibration
36. SISTERS & BROTHERS – Rita Fortune – Columbia (Vocal & Inst.)
37. STOP, I DON'T NEED NO SYMPATHY – Lyn Roman – Brunswick
38. SUGAR PIE GUY – The Joneses – Mercury (Part 1 & 2)
39. TELL ME WHAT YOU WANT – Jimmy Ruffin – Chess (English-Polydor)
40. THE BOTTLE – Gil Scott-Heroic – Strata East (LP Only)
41. **THEN CAME YOU** – Dionne Warwick – and The Spinners – Atlantic
42. **THE PLAYER** – The First Choice – Philly Groove (LP Version)
43. **TSOP** – MFSB – Phila. Intl.
44. WATERBED – LTG Exchange – Wand (Part 1 & 2)
45. WHAT GOES AROUND COMES AROUND – Black Ivory – Ewamza
46. **WHEN THE FUEL RUNS OUT** – Executive Suite – Babylon
47. **WHERE DO WE GO FROM HERE** – The Tramps – Golden Fleece
48. **WHERE THERE IS LOVE** – The Whispers – Janus (LP Only)
49. **YOU LITTLE TRUSTMAKER** – The Tymes – RCA (Unreleased Orig. & Released Version)
50. YOUR THE FIRST, THE LAST, MY EVERYTHING – Barry White – 20th Century-Fox (Vocal & Instrumental)

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## Pop

**HOLLIES—Another Night**, Epic PZ 33387 (CBS). From the initial British invasion only four groups survive in a meaningful way today—the Stones, Who, Kinks and Hollies. Here, the Hollies come up with their most ambitious and well rounded effort in several years, serving up a set of songs dealing with characters and situations of the city without turning the set into a boring concept effort and utilizing the distinctive Allan Clarke lead vocals and trademarked three part harmonies of the group to best advantage. Top notch string arrangements, tasteful use of horns and the acoustic quality the band has favored recently are all here. The best cuts are the ballads and easy rockers the group has recently been associated with, and the set is as skillfully commercial as the band as always been. Expect AM and FM exposure.

**Best cuts:** "Sandy," "Second Hand Hangups," "I'm Down," "Give Me Time," "Lucy."

**Dealers:** Use this chance to display the band's powerful catalog. They have a decade of fans.

**KANSAS—Song For America**, Kirshner PZ 33385 (CBS). The group whose debut LP caught a lot of people by surprise with strong sales offers a much stronger effort this time around, mixing the kind of synthesizer oriented/harmonic vocal sounds that characterize groups like Yes with some more standard sounding blues-oriented rock and a touch of country added to both, courtesy of an electric violin. The long, electronic cuts lend themselves best to FM exposure. The mix of electronics and more familiar rock is a clever one which should broaden the base appeal of the band, and while there are touches of several other groups here, the set is undoubtedly the property of Kansas.

**Best cuts:** "Song For America," "Lamplight Symphony," "Lonely Street," "The Devil Game."

**Dealers:** Band built a loyal and strong following with first effort and this is a musically superior set. Expect this to be a big album.

**B.J. THOMAS—Reunion**, ABC ADBP-858. B.J. is riding the top of the charts again with his "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," and the LP is a fitting comeback to the recording scene for him, combining the best of his country influence with some strong pop/MOR oriented material. Song mix is some old, some new, and the style is a cross between his early days in the mid 60s and his peak of "Raindrops Keep Fallin' On My Head." Lots of ballads let him showcase his powerful yet smooth voice, and there is even a gospel touch. Packed with potential singles and the most commercially well rounded set he has done in years. Expect strong pop and country play, as well as some easy listening action.

**Best cuts:** "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," "Crying," "Dr. God," "City Boys," "Who Broke Your Heart And Made You Write That Song," "Sea Of Love."

**Dealers:** Thomas has a decade of pop and country fans to appeal to, the single is a giant and this is his best cover art yet.

**ARGENT—Circus**, Epic PE 33422 (CBS). Back within several months of their charted live LP, veteran British rockers change format a bit and move from the metallic rock they are best known for to a concept type LP that is dominated by Rod Argent's work on a variety of keyboard instruments and solo and harmony vocals that dart in and out of long instrumental solos. A general feeling of "flow" throughout the LP featured by the Yes school of bands. The change for Argent works well, for they are skilled musicians and vocalists, and the concept is present without being overbearing. Set should surprise fans, but will not alienate them. Several ballads help break up the LP's general focus. FM should be the launching pad here.

**Best cuts:** "Highwire," "Trapeze," "Shine On Sunshine," "Clown."

**Dealers:** Another band with a strong following. You might want to display this with first solo effort of departed guitarist Russ Ballard, also on Epic.

## Country

**TOMMY OVERSTREET—I'm A Believer**, ABC Dot 2016. Tommy, in a departure from the past, sings many songs done previously by others, but does them exceptionally well. He also has a couple of his own hit singles, and some new material as well.

**Best cuts:** "What Will You Do Now, Mrs. Jones?" and "To Reach The Woman In You."

**Dealers:** Good appearance of jacket, both graphically and photographically.

**ROY ACUFF—Smoky Mountain Memories**, Hickory 4517 (MGM). The king is still around, and doing well. Here he goes back to the Smoky Mountains of his youth, features his latest hit, "Roof Top Lullaby," and rather defies time as the epitome of tradition, mixed with modern sounds. He's in his

## Spotlight



**DAVID BOWIE—Young Americans**, RCA APL 1-0998. David Bowie is back with his latest musical look, this time an excursion into the land of soul. It works well. The key here is that Bowie's sophisticated soul sound (with strings, big arrangements and lots of soulful backup voices) does not sound the least bit put on. He sounds as at home here as he has in all his other musical changes, and in parts, more so. The vocals do not sound nearly as strained as they have on some of his more raucous rockers, nor do they sound as camp. Guest artists John Lennon, Willy Weeks, Andy Newmark and Jean Millington add a fine touch to the set, which should not only endear Bowie even more to his current fans but should open up an entirely new avenue of fans for him. Expect soul play on this set, for he is truly handling the music, not copying. Some non-soul oriented cuts are also included.

**Best cuts:** "Young Americans," "Fascination," "Right," "Across The Universe," "Can You Hear Me."

**Dealers:** Bowie is one of the major superstars in pop. All you have to do is display the set.



**ALICE COOPER—Welcome To My Nightmare**, Atlantic SD 18130. Solo set from Alice is by far the best musical project he has yet undertaken. LP is soundtrack to upcoming TV special, and is vastly different in parts from his group efforts, but similar enough to retain old fans. Fine use of horns and strong arrangements throughout, as well as the powerful metallic sound (Dick Wagner on guitar) and razor sharp vocals Alice is associated with. More universally appealing than previous LPs, with the vocals simply better than on recent LPs, the arrangements more interesting and sophisticated and the package more commercial. There's a John Lennon type song here that is beautifully arranged and sung, some material reminiscent of "School's Out," and a variety of other things. Alice has always been recognized as a masterful rocker, but we see here there is far more to him than that. He proves himself able to handle many kinds of music, though the rock is still dominant. A truly superb effort.

**Best cuts:** "Devil's Food," "Some Folks," "Only Women Bleed" (the Lennon styled cut), "Department Of Youth" (like "School's Out"), "Cold Ethyl," "Steven" (a truly frightening piece of rock theater), "Escape."

**Dealers:** First new product in over a year from this superstar, and he and his group are set for an 80-city world tour this spring.

70's, but no one minds.

**Best Cuts:** "Country Home Folk," "A Whole Month of Sundays."

**Dealers:** Having proven himself for more than 40 years, what more is there to say?

**TOMPALL & THE GLASER BROTHERS—Vocal Group of the Decade**, MGM 4976. Here are the three brothers, in their days together (each has gone his separate but successful ways), brought back in these recordings, most of which they produced themselves during the years as a team. The label has performed a service for their many followers by putting together this collection.

**Best cuts:** "Life's Little Ups And Downs," and "Some Kind Of A Summer."

**Dealers:** A pictorial history of the three on front and back covers.

**MARIE OSMONDS—Who's Sorry Now?** MGM 4879. Everybody's little darling has another country hit on her hands, thanks to her own abilities, and the guidance of Sonny James, and the obvious encouragement of many. She's a proven winner, and here she treats some old standards and some new tunes with her innocent sounds.

**Best cuts:** "This I Promise You," "Among My Souvenirs," "The Little Things."

**Dealers:** The name alone is magic, and there are some great old songs in this one.

## Jazz

**STAN KENTON—Fire, Fury And Fun**, Creative World ST 1073. This is a warm, marvelous big band endeavor with the textures full of life. There is an emphasis on blues on side one which features trumpeter Roy Reynolds from England on "Roy's Blues." The swing feeling of reeds and brass working together with Kenton's elegant piano contributing enticing solos is a high point. Side two has a contemporary rhythm flavor with some Latin tempos added for additional spice. Each Kenton LP takes on a new theme and variation. This newest effort is so simple and basic that one wonders why more jazz buffs don't get down on the plane with Kenton. Hank Levy's very melodic pen contributes two fine tunes, "Pete Is A Four Letter Word" and "Quiet Friday."

**Best cuts:** "Roy's Blues," "Hogfat Blues," "Quiet Friday."

**Dealers:** Excellent modern jazz.



## First Time Around

**JUNIE—When We Do**, 20th Century/Westbound W-200. Former Ohio Players keyboardist combines frenetic disco sounds familiar to Player fans with some string-filled, lushly arranged ballads as well as mixing strings and funk. Most of the LP is fine dance music, though the ballads are standouts and may be his real strong point. Strong arrangements (handled by Walter "Junie" Morrison) combining soul, jazz and rock. Several instrumentals also work well. Parts of the set make it obvious the artist is from the Players, but he is not a direct imitation. Smart move from artist to begin solo career by avoiding the "disco only" label, and he is certainly one of the most original and versatile soul-oriented artists to appear in some time. Expect soul and pop airplay.

**Best cuts:** "Johnny Carson Samba," "The Place," "You And You," "Married Him" (a fine duet with a female vocalist), "Walt's Third Trip."

**Dealers:** The same bald beauty that graces the Ohio Players' covers is here.

**ELLIOT LURIE**, Epic KE 33337 (CBS). Former Looking Glass lead singer comes up with an exceptionally strong solo debut, featuring his distinctive vocals and his fine skills as a stylist. Vocals are best suited to easy rock and MOR, and his ballads are certainly his strong point. The kind of LP that deserves some listening to and will certainly bring back memories of Glass enjoyed several years back. Watch for good AM action here.

**Best cuts:** "Disco (Where You Gonna Go)," "Blue Lady," "Just Another Music Man," "I Don't Wanna Lose You For My Life," "Happy."

**Dealers:** Mention that Lurie was with Looking Glass.

**T.U. M.E.—The Ultimate Musical Experience**, MGM M3G-4985. Fine soul conglomerate of musicians, producers and arrangers get together for a versatile mix of rockers, large production ballads and disco oriented cuts. Lots of good female leads with an occasional male lead. Songs deal with standard love topics as well as some interesting social commentary. Production is big throughout and the idea works well, while the group avoids the trap of falling into the disco bag only with no alternative style. Lots of soaring instrumental arrangements and good chances for soul and pop play.

**Best cuts:** "You're Not Him," "Telling It Like It Is," "Just As Long As I Got A Song To Sing," "Love Shortage."

**Dealers:** A fun LP that merits in-store play.

## Billboard's Recommended LPs

### pop

**YESTERDAYS**, Atlantic SD 18103. The album's title best sums up what's enclosed, as seven of the eight tracks were recorded in the early '70s, with the eighth having been done as late as '69. For Yes fans it should prove somewhat of a historical development piece, group-make-up wise and material wise. The material is diversified and the production is more than adequate. **Best cuts:** "America," "Astral Traveler," "Time And A Word" and "Survival."

**ROGER WHITTAKER—A Special Kind Of Man**, RCA LSP 4505. Sparkling lyrics and fine arrangements go hand in hand with Whittaker's singing skills here. While he may remind some listeners of an Ernie Ford, especially on the lower end, or an Eddy Arnold, Whittaker maintains a vocal uniqueness throughout and it seems sure to pay off in this effort. Recorded in London, this LP should prove to be a MOR programmer's delight. Don't rule out country crossover either. **Best Cuts:** "He Starts Below," "Why," "Moonshine," "Candy Cloud" and "A Special Kind Of Man."

**FRANKIE VALLI—Closeup**, Private Stock PS 2000. The first LP offering from Private Stock, this effort contains Valli's chart-rising single "My Eyes Adore You," and it should prove the prime mover behind sales. True, Valli has a strong following from past recordings but several cuts here don't do them or the artist credit. It's not that Valli isn't up to par, blame the material. One new cut, though, should be well received at the disco level. It's "Swearin' To God," a swinging 10:09 with lyrics and arrangements to match Valli's solid feel for the number.

**LARRY CORYELL—The Restful Mind**, Vanguard SD 79353. At long last, an album that depicts Coryell in an honest setting for the display of his guitar virtuosity. Backed by members of the greatly underrated Oregon including fellow guitar great Ralph Towner, this album is a work of great beauty. **Best cuts:** "Improvisation On Robert De Visee's Menuet II," "Ann Arbor," "Song For Jim Webb," "Julie La Belle," "The Restful Mind."

**GENE McDANIELS—Natural Juices**, Ode SP 77028 (A&M). The man who scored with a slew of major hits more than a decade ago ("Hundred Pounds Of Clay," "Point Of No Return," "Tower Of Strength") is back. He's been busy producing and writing over the past few years, and this LP is a melodic set of beautifully handled ballads in an MOR/soul/jazz oriented vein. Always a fine singer, this is by far the strongest material the artist has come up with yet. A superb stylist. **Best cuts:** "Feel Like Makin' Love" (which he wrote), "Natural Juices," "Waterfall."

**OMEGA**, Passport 98007 (ABC). Standard but entertaining pot pourri of standard rock and the synthesizer/mellotron oriented type for Hungarian quintet. FM play is best shot. **Best cuts:** "Everything She Steps In," "Spanish Guitar," "Help To Find Me" (a powerful 8 minute instrumental).

**CESAR 830**, Flying Dutchman BDL1-0830 (RCA). A fine first effort that leans heavily on latin and jazz with rock being the common denominator. Some great latin dance beats being put down and fine solos by the likes of Steve Marcus, Merle Saunders, Martin Fierro, and a host of others. All of the music was arranged and conducted by Teo Macero and Cesar Asarunz is bound to make a mark on more than one market. This record also showcases a greatly underrated pair of musicians, vocalist Linda Tillery of Loading Zone fame and trombonist Jules Rowell. **Best cuts:** "Descarga," "See Saw Affair," "The Devil & Montezuma," "Azucar," "Gotta Get Away."

**W. W. AND THE DIXIE DANCE KINGS—Original Soundtrack**, 20th Century ST-103. Lots of publicity for this Burt Reynolds' movie should help garner pop and country airplay for the LP. Best cuts are the more familiar ones. **Best cuts:** "Send Me The Pillow You Dream On," "I Washed My Hands In Muddy Water."

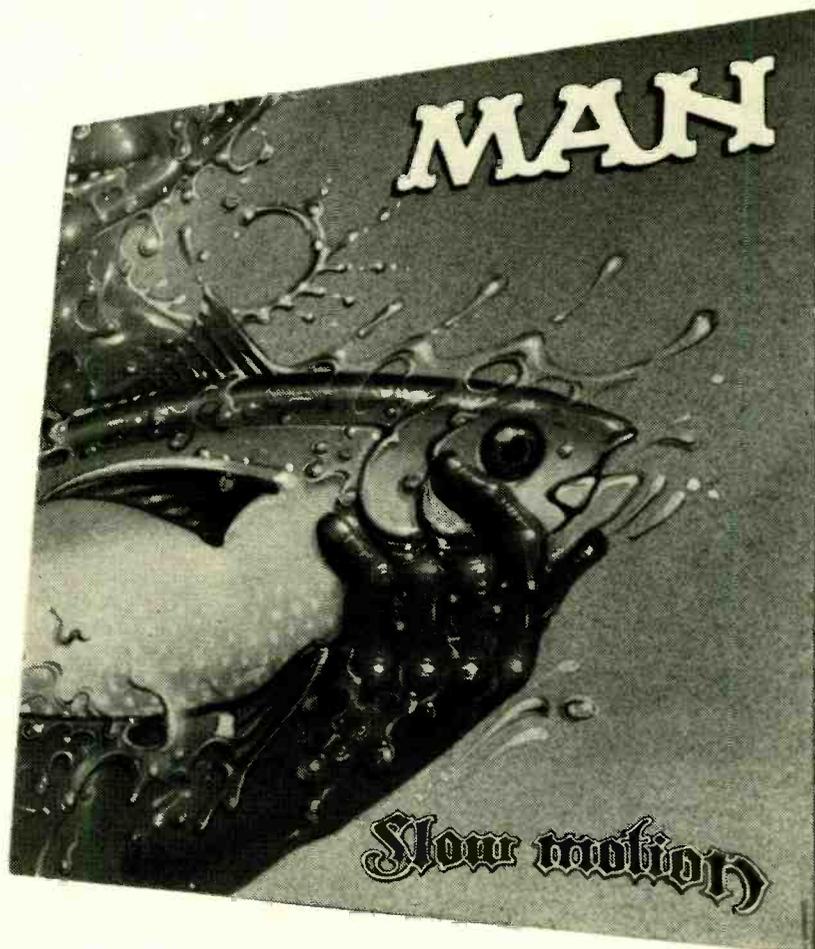
**JAMES LAST—Don't Let The Sun Go Down**, Polydor PD 6511. The European MOR interpreter with his beautiful, rich string sound, sails smoothly over some well-known pop tunes with a hypnotic vengeance. His broad range of sounds via the strings, high ones and low, somber brooding ones, creates an orchestral work of deep intensity. Last, like the other MOR orchestra leaders who interpret the charts, maintains a fine balance in selecting the songs with which he works. All are proven hits, with the grandiose of soft, romantic violins. **Best cuts:** "Hey Jude," "Don't Let The Sun Go Down," "A White Shade Of Pale."

**YOUNG FRANKENSTEIN—Original Soundtrack**, ABC ABCD-870. Music and dialogue from movie that is drawing critical waves. John Morris' music works well throughout, the dialogue is often amusing even if one has not seen the picture and the packaging is deluxe. **Best cuts:** "Main Title (Theme From 'Young Frankenstein')," "Train Ride To Transylvania/The Doctor Meets Igor," "Introduction/Puttin' On The Ritz." Expect FM play on much of LP.

(Continued on page 82)

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 Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

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**MARCH 13, ARENA,**  
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**MARCH 15, ARMORY,**  
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**MARCH 18, FAIRGROUND ARENA,**  
Boise, Idaho

**MARCH 19, TERRACE BALLROOM,**  
Salt Lake City, Utah

**MARCH 21-22, WINTERLAND,**  
San Francisco, Ca.

**MARCH 23, SHOW PALACE,**  
Phoenix, Ariz.

**MARCH 26, SHRINE AUDITORIUM,**  
Los Angeles, Ca.

**MARCH 27, GOLDEN HALL,**  
San Diego, Ca.

**APRIL 3, MEMORIAL AUDITORIUM,**  
Sacramento, Ca.

**AND MORE TO COME.**



**JOHN LENNON—Stand By Me (3:25);** producer: John Lennon; writers: King-Glick; publishers: Hill and Range/Trio/A.D.T., BMI. Apple 1881 (Capitol). Pulled from his "You Should Have Been There" LP of rock oldies, Lennon takes the classic Ben E. King cut and offers the best version since the original. Fine production, and Lennon has the perfect voice for this type of material. A great song that lots of fans will remember and which will attract lots of new ones. Already on the Hot 100.

**NEIL SEDAKA—The Immigrant (3:43);** producers: Neil Sedaka and Robert Appere; writers: Neil Sedaka and Phil Cody; publishers: Don Kirshner/Kirshner Songs, BMI/ASCAP. Rocket 40370 (MCA). Sedaka follows his number one "Laughter In The Rain" with a different type of song, supposedly dedicated to John Lennon. In a more serious vein than his last hit, the words and melody are just as infectious and should firmly establish Sedaka as an artist for today, not simply a one shot comeback.

**MAC DAVIS—(If You Add) All The Love In The World (3:33);** producer: Rick Roll; writer: T. Pege; publishers: Big Mitz/Mashy, ASCAP. Columbia 3-10111. Kind of a change of pace for Davis with this cut that opens with a strong children's chorus and moves into his own distinctive ballad vocals, that build into a booming production number. Good words and a title that acts as a natural hook. Expect immediate Top 40 response.

## recommended

**HOLLIES—Sandy (3:30);** producer: Ron Richards; writer: B. Springsteen; publisher: Laurel Canyon, ASCAP. Epic 8-50086 (CBS).

**NILSSON—Kojak Columbo (2:45);** producer: Harry Nilsson; writer: Harry Nilsson; publisher: Golden Syrup, BMI. RCA JB-10183.

**KINKY FRIEDMAN—Lover Please (2:37);** producer: Steve Barri; writer: B. Swan; publisher: Lyn-Lou, BMI. ABC 12073.

**PAUL DAVIS—Make Her My Baby (2:47);** producer: Paul Davis; writer: Paul Davis; publisher: Web IV, BMI. Bang 717.

**ROXY MUSIC—The Thrill Of It All (3:20);** producers: Roxy Music and John Punter; writer: Ferry; publisher: TRO-Cheshire, BMI. Atco 45-7018 (Atlantic).

**RALPH McTELL—Streets Of London (3:17);** producer: Ralph McTell; publishers: TRO/Essex, ASCAP. 20th Century 2178.

**CHER—Rescue Me (2:22);** producer: Snuff Garrett; writers: Carl Smith-Raynard Miner; publisher: Chevis, BMI. MCA 40375.

## pop

• Continued from page 80

**SAM LENO—Ordinary Man,** Anchor ANCL-2002 (ABC). Debut LP showcases British artist who is at his best with ballad, almost supper club material against an orchestral type arrangements. Songs are interesting and could receive both Top 40 and MDR play. **Best cuts:** "Let It Rain," "Oh Joanna."

**DIANA WASHINGTON—What A Difference A Day Makes, JERRY LEE LEWIS, ROGER MILLER, GLORIA LYNNE,** all on Archive Of Folk & Jazz Music, numbers FS 297, FS 298, FS 299, FS 305 (Everest). All four LPs contain material issued at one time or another by Mercury, but most of it is hit material. Most of the material on the albums has seen the charts (some of these artists' finest recordings are represented) and the budget price makes the LPs all the more attractive. A good buy for retailer and consumer. **Best cuts:** Pick your favorites from any of the four above artists and they are probably here.

## soul

**THE UNDISPUTED TRUTH—Cosmic Truth,** Gordy G6-970S1 (Motown). Well done effort from veteran soul group that tends to sound a bit too much like everyone else, Jimi Hendrix in particular, on this set. Quintet merges what have been traditionally called "heavy metal" instrumentals with soul/rock vocals, and the effect on the whole is good. It could be a lot better, however, if they would return to their own style. Certainly interesting enough to merit airplay. **Best cuts:** "Down By The River," "(I Know) I'm Losing You," "UFO's."

## jazz

**JAN GARBAREK/KEITH JARRET/PALLE DANIELSSON/JON CHRISTENSEN—Belonging,** Polydor ECM 1050 ST. A very contemporary sounding record by pianist Jarret and Norwegians

**BONNIE KOLOC—Guilty Of Rock And Roll (2:59);** producer: David Briggs; writer: Neil Goldberg; publishers: Almo/Jansa, ASCAP. Ovation 1053.

**DAVE MASON—Every Woman (3:01);** producer: Dave Mason; writer: D. Mason; publisher: Indaba, BMI. Columbia 3-10104.



**JOHNNY BRISTOL—Leave My World (3:25);** producer: Johnny Bristol; writer: Johnny Bristol; publisher: Bushka, ASCAP. MGM 14702. Super producer/writer Bristol showed everyone with his debut LP and first few singles that he is just as competent as a songwriter, and this excellent rocker should again place him near the top of the soul charts and cross him into pop. Fine, booming vocals backed by superb arrangements.

## recommended

**GENE PAGE—Satin Soul (2:56);** producer: Barry White; writer: B. White; publishers: Sa-Vette/January, BMI. Atlantic 45-3247.

**THE DYNAMIC SUPERIORS—Leave It Alone (3:19);** producers: Nick Ashford & Valerie Simpson; writers: N. Ashford-V. Simpson; publisher: Nick-O-Val, ASCAP. Motown 1342F.

**LOVE COMMITTEE—Darling Come Back Home (3:10);** producer: Weldon A. McDougal, III; writers: K. Errisson-K. Wakefield-F. Wilson; publishers: Jobete/Stone Diamond, ASCAP/BMI. TSOP ZS8 4764 (CBS).

**THE FATBACK BAND—(Hey I) Feel Real Good (3:30);** producers: The Fatback Band; writers: G. Thomas-D. Gibson; publishers: Clita/Sambo, BMI. Event 224 (Polydor).

**FREDA PAYNE—I Get Carried Away (2:59);** producer: McKinley Jackson; writers: R. Dozier-A. King; publishers: Bullet-Proof/Al King, BMI. ABC 12079.

**PEACHES & HERB—(Hump & Bump) Down Where It's At (2:58);** producers: Cecile Barker-Tony Camillo-Dan Sayres; writers: C. Barker-T. Camillo; publishers: deLisle/Etude, BMI. BS 001.



**AMERICAN TEARS—He Don't Want Your Money (Doctor Abreaction) (3:29);** producers: Dan Turbeville and Mark Mangold; writer: Mark Mangold; publisher: Waterstone, ASCAP. Columbia 3-10095. Infectious rocker from band due to get big Columbia push. Right in today's commercial vein, with the fine production and excellent vocals and added plus.

Garbarek, Danielson and Christensen. All the compositions are by the respected pianist and the group really plays some very moving tunes. Jarrett fans will enjoy hearing him in yet another setting. **Best cuts:** "Spiral Dance," "Long As You Know You're Living," "The Windup," "Solstice."

**CHICK COREA—Piano Improvisations Vol. 2,** Polydor ECM 1020 ST. This second volume of Corea's piano solos is well-worth picking up on. Recorded in 1971, Corea shows a variety of styles and displays a personal feeling in his playing. Most tunes are originals, but he also does Thelonius Monk and Wayne Shorter standards. **Best cuts:** "After Noon Song," "Song For Thad," "Trinkle Tinkle," "Preparation," "Song For Lee Lee."

**ROY MERIWETHER—Live,** Stinger LP 1001. A very appealing and fine live album by one of the more obscure jazz pianists around today. He had some success many years back, but has faded away from the limelight. One side of the record is a medley of "Jesus Christ Superstar" songs and they are all played with great skill and special technique. **Best cuts:** "Jesus Christ Superstar," "Out Of This World," "Jungle Plum."

## comedy

**RUSTY WARREN—Knockers Up '76,** GNP Crescendo GNPS 2088. Ms. Warren is unlikely to hit the charts, but she has built a solid following over the years and she is genuinely funny at times, especially when applying her humor to realistic situations. Airplay unlikely, but she does sell, so make sure to have a few in stock.

## classical

**ANDRES SEGOVIA—The Intimate Guitar,** RCA ARL1-0864. The performance on this record surpasses the master guitarist's playing on his previous LP, which received chart action and excellent sales. Repertoire here is by Weiss, Benda, Scarlotti, Sor, Ascencio, Ponce and Bach. The latter composer's "Three

**ANGELO BOND—Reach For The Moon (Poor People) (2:58);** producers: McKinley Jackson & Angelo Bond; writer: A. Bond; publishers: ABC/Dunhill & Bondage, BMI. ABC 12077. Good soul cut from vocalist with a Smokey Robinson type sound. Interesting message concerning the current economic situation.

**STEVE WRIGHT—Hard Road (2:58);** producers: Vanda & Young; writers: Vanda & Young; publisher: Miller, ASCAP. Atco 45-7016 (Atlantic). Excellent hard rocker from one time lead singer of the Easybeats. If the song sounds familiar, you heard it on the last Rod Stewart LP. Wright is a major star in Australia.

**GLEN SHORROCK—Daydream Sunday (2:57);** producer: David MacKay; writers: Brian Neary-Joe DiMuro, Jr.; publisher: Fairfield, BMI. Playboy 6027. Pretty, country tinged ballad with title used as a good hook. Fine ballad that builds during chorus and good AM material.



**JOHNNY MATHIS—I'm Stone In Love With You (3:30);** producer: Thom Bell; writers: T. Bell-L. Creed-A. Bell; publishers: Bellboy/Assorted, BMI. Columbia 3-10112. Mathis moves more into the contemporary area with this fine soul ballad. Single should break first on the MDR oriented stations, but this is this fine and veteran artist's best chance at pop and soul play in some time.



**JACK BLANCHARD & MISTY MORGAN—The House (That Used To Be A Home) (3:08);** producers: Jack & Misty; writers: J. Blanchard, M. Morgan; Birdwalk (BMI). The talented pair have done it all again, writing, producing and singing, and they have a little extra feeling in this one. It's a good, solid country song. Flip: No info available.

**JEANNIE SEELY—The First Time (3:05);** producer: Walter Haynes; writers: S. Davis, C. Feldman, D. Goodman; Screen Gems-Columbia/Al Gallico (BMI); MCA 40372. Smooth is the word for this, a lovely ballad handled stylishly by Miss Seely. Fine production as well. Flip: No info available.

**ANTHONY ARMSTRONG JONES—Just Can't Turn My Habit Into Love (3:55);** producer: Don Johnson; writer: Michael Smotherman; Sicum (ASCAP); Homa 4508. The Jones boy is back, and singing better than ever on his first venture with the new Oklahoma City label. It's an excellent tune, and should bring him back from the shadows. Flip: No info available.

**THE DANNY DAVIS SINGERS (With the Nashville Strings)—Stay A Little Longer (2:26);** producer: Bob Ferguson; writers: Bob Wills, Tommy Duncan; Peer International (BMI); RCA 10232. It's a fast, peppy standard done by the new group which is as innovative as Danny's Nashville Brass, although entirely different. Flip: Singing The Blues; writer: Melvin Endsley; Acuff-Rose (BMI).

**MICKY GILLEY—Window Up Above (2:36);** producer: Eddie Kilroy; writer: George Jones; Glad (BMI); Playboy 6031. Micky is one of the hottest properties going right now, and his name alone will carry him up the line, along with the George Jones tunes. He continues his success story of recording in standards.

**JIM ED BROWN—Barroom Pal, Goodtime Gals (2:36);** producer: Bob Ferguson; writers: Royce Porter, Bucky Jones; Ma-Ree/Porter-Jones (ASCAP); RCA 10233. A change of pace for Jim Ed, who handles this well-written, excellently-produced tune with the obvious abilities he has. Flip: Nearer My Love To You; producer: same; writers: Arthur Kent, Frank Stanton; Famous (ASCAP).

## recommended

**SHERRY BRYCE—Love Song (3:05);** producer: Dick Glasser; writers: Tommy Brasfield, Carolyn Shields; Music Mill (ASCAP); MGM 14793.

**MOE BANDY—Don't Anyone Make Love At Home Anymore (2:30);** producer: Ray Baker; writer: Dallas Frazier; Acuff-Rose; BMI GRC 2055.

**PAT BOONE—Indiana Girl (3:11);** producer: Mike Curb; writer: M. Cooper; Wilber/Martin Cooper (ASCAP); Melodyland 60058.

**BILLY WALKER—Word Games (2:37);** producer: Ray Pennington; writer: Bill Graham; Show Biz (BMI); RCA 10205.

**LEROY VAN DYKE—Unfaithful Fools (2:32);** producer: Ricci Mareno; writer: Bobby Fischer; Ricci Moreno (SESAC); ABC 12070.

**PATTI PAGE—Pour Your Lovin' On Me (2:17);** producers: George Richey and Norro Wilson; writers: George Richey, C. Taylor, Norro Wilson; Gallico/Algee (BMI); AVCO 607.

**JIM MUNDY—She's Already Gone (2:15);** producer: Don Gant; writer: Jim Mundy; Chappell (ASCAP); ABC 12074.

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

**Movements From Cello Suite No. 1** is treated with the kind of personal and technical achievement that continue to put Segovia in a class by himself.

**HOROWITZ: HIS COMPLETE RECORDED CONCERTO REPERTOIRE—Vladimir Horowitz,** piano; RCA Symphony (Reiner), NBC Symphony (Toscanini), RCA CRM4-0914. The craft of recording has surely advanced in the last 30 years. But not the art of music-making. And here are some prime examples—incandescent performances that make one quickly accommodate to the somewhat boxy sound. Horowitz never recorded with orchestra after 1952, a sorry fact hi fi buffs will rue. But not the connoisseur, who will want to replace his well-worn copies with this convenient and nicely-processed reissue package. Included are the Beethoven No. 5, Tchaikovsky No. 1, Brahms No. 2 and Rachmaninoff No. 3.

**SCHUBERT: PIANO TRIOS, OP. 99 IN B FLAT & OP. 100 IN E FLAT—Rubinstein, Szeryng, Fournier,** RCA ARL2-0731. Like with other all-star trios there are occasional ensemble lapses, and the listener is not always convinced that full agreement has been reached on interpretive matters. Nevertheless, there are so many felicities of expression that chamber music fans will feel more than rewarded. There is no doubt that Rubinstein is the leading force, even when the piano is assigned an accompanist role. And that isn't always bad. The works, of course, are supreme examples of the form.

**CRUMB: BLACK ANGELS: RAXACH: STRING QUARTET NO. 2; LEEUW: STRING QUARTET NO. 2—Gaudemus String Quartet,** Philips 6500 881. This is the third recording of the startling and engrossing Crumb work, a rare occurrence for any contemporary chamber piece, and it is a winner. Performance by the electronically-treated strings is one to intrigue anyone even mildly interested in the modern idiom, and the recording is remarkable for its impact. The Raxach, also electronically manipulated, and the Leeuw, without artificial aid, are only slightly less effective. An outstanding album.

**THALBERG: PIANO CONCERTO; MISC. WORKS—Michael Ponti,** piano; Westphalian Symphony Orch. (Kapp), Candide CE-31084 (Vox). Nothing very profound here, but much to delight keyboard buffs. Concerto is lightweight, as are the shorter pieces. But latter provide most of the fun, with their virtuosic treatments of such familiar airs as "Home, Sweet Home" and "The Last Rose of Summer." Ponti seems an ideal interpreter, with plenty of flair and an obvious sympathy for the archaic genre.

**MAHLER: SYMPHONY NO. 1—London Symphony Orch. (Levine),** RCA ARL1-0894. RCA's high hopes for Levine as a name contender in the symphonic repertoire receive solid support here. The young conductor, already highly-regarded as an opera interpreter, etches a strongly-profiled reading of the Mahler. Especially appealing is th dramatic urgency he conveys even in the work's more discursive sections.

**FAURE: REQUIEM—Armstrong, Fischer-Dieskau, Orch. de Paris (Barenboim),** Angel S-37077. The much-recorded work, reverent and contemplative, seems ideally suited to Barenboim's penchant for extended, relaxed phrasing. The approach is more apt here than in other choral works the conductor has recorded. Expert soloists, and the inclusion of the rare choral version of the "Pavane" add to the entry's desirability.

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**Anne,  
You've got a lot more  
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**Anne Murray  
1974 Grammy Award Winner  
Best Country Vocal Performance, Female,  
for "Love Song"**

*P.S. You've got us all in an UPROAR (4025)  
over your new single, from your album,  
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# Billboard **HOT 100**

**\*Chart Bound**

THE IMMIGRANT—Neil Sedaka—  
Rocket 40370 (MCA)  
(If You Add) ALL THE LOVE IN THE WORLD  
—Mac Davis—Columbia 3-10111  
SEE TOP SINGLE PICKS REVIEWS, page 82

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	13	<b>BLACK WATER</b> —Dobie Brothers (Ted Templeman), P. Simmons, Warner Bros. 8062	34	29	9	<b>NEVER LET HER GO</b> —David Gates (David Gates), D. Gates, Elektra 45223	68	78	3	<b>WE'RE ALMOST THERE</b> —Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1341
2	3	17	<b>MY EYES ADORED YOU</b> —Frankie Valli (Bob Crewe), B. Crewe, K. Nolan, Private Stock 45003	35	53	2	<b>PHILADELPHIA FREEDOM</b> —Eltan, John Band (Gus Dudgeon), E. John, B. Taupin, MCA 40364	69	83	2	<b>WHO'S SORRY NOW</b> —Marie Osmond (Sonny James in conjunction with Mike Curb Prod.), Synder, Kalmor, Ruby, Kolob 14785 (MGM)
3	4	11	<b>LADY MARMALADE</b> —LaBelle (Allen Toussaint, B. Crewe, K. Nolan), Epic 8-50048 (Columbia)	36	42	7	<b>BUTTER BOY</b> —Fanny (Vini Poncia), Millington, Casablanca 814	70	80	3	<b>LEONA</b> —Wet Willie (Tom Dowd), J. Hall, J. Hall, Capricorn 0224 (Warner Bros.)
4	1	8	<b>HAVE YOU NEVER BEEN MELLOW</b> —Olivia Newton-John (John Farrar), J. Farrar, MCA 40349	37	43	6	<b>THE SOUTH IS GONNA DO IT</b> —Charlie Daniels Band (Paul Hornsby for Don Rubin Prod.), C. Daniels Kama Sutra 598	71	NEW ENTRY	NEW ENTRY	<b>I DON'T LIKE TO SLEEP ALONE</b> —Paul Anka (Rick Hall), P. Anka, United Artists 615
5	8	9	<b>LOVIN' YOU</b> —Minnie Riperton (Scorbu Prod.), M. Riperton, R. Rudolph, Epic 8-50057 (Columbia)	38	46	6	<b>WALKING IN RHYTHM</b> —Blackbyrds (Donald Byrd), B. Perry, Fantasy 736	72	41	7	<b>GOOD TIMES, ROCK &amp; ROLL</b> —Flash Cadillac & The Continental Kids (Toxy French, Ed Martinez), R.B. Burns, Private Stock 45006
6	6	14	<b>LADY</b> —Slyz (John Ryan for Chicago Kid Prod.), D. De Young, Wooden Nickel 10102 (RCA)	39	39	14	<b>FIRE</b> —Ohio Players (Ohio Players), J. Williams, C. Satchel, I. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73643 (Phonogram)	73	56	16	<b>DOCTOR'S ORDERS</b> —Carol Douglas (Ed O'Loughlin—DCA Prod.), G. Stephens, Greeaway, Cook, Midland International 10113 (RCA)
7	5	12	<b>LONELY PEOPLE</b> —America (George Martin), Peek & Peek, Warner Bros. 8048	40	48	6	<b>SATIN SOUL</b> —Love Unlimited Orchestra (Barry White), B. White, 20th Century 2162	74	84	3	<b>THE PILL</b> —Loretta Lynn (Owen Bradley), L. Allen, D. McHan, T.D. Bayless, MCA 40358
8	13	8	<b>EXPRESS</b> —B. T. Express (Jeff Lane), B.T. Express, Roadshow 7001 (Scepter)	41	51	5	<b>SHINING STAR</b> —Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090	75	NEW ENTRY	NEW ENTRY	<b>I'M HER FOOL</b> —Billy Swan (Chip Young, Billy Swan), D. Linde, B. Swan, Monument 8-8641 (Columbia)
9	10	13	<b>CAN'T GET IT OUT OF MY HEAD</b> —Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 573	42	37	8	<b>I GET LIFTED</b> —George McCrae (H.W. Casey, R. Finch), H.W. Casey, R. Finch TK 1007	76	88	3	<b>AMIE</b> —Pure Prairie League (Robert Alan Ringe), C. Fuller, RCA 10184
10	11	15	<b>DON'T CALL US, WE'LL CALL YOU</b> —Sugarloaf/Jerry Corbetta (Frank Slay), J. Corbetta, J. Carter, Claridge 402	43	45	7	<b>WOLF CREEK PASS</b> —C.W. McCall (Don Sears, Chip Davis), W. Fries, L.F. Davis, MGM 14764	77	89	2	<b>HOW LONG</b> —Ace (John Anthony), P. Carrack, Anchor 21000 (ABC)
11	15	11	<b>POETRY MAN</b> —Phoebe Snow (Dino Airati), P. Snow, Shelter 40353 (MCA)	44	54	4	<b>THE BERTHA BUTT BOOGIE Pt. 1</b> —Jimmy Castor Bunch (Jimmy Castor, J. Pruitt), J. Castor, J. Pruitt, Atlantic 3232	78	NEW ENTRY	NEW ENTRY	<b>STAND BY ME</b> —John Lennon (John Lennon), King, Glick, Apple 1881 (Capitol)
12	16	10	<b>YOU ARE SO BEAUTIFUL</b> —Joe Cocker (Jim Price), B. Preston, B. Fisher, J. Webb, A&M 1641	45	26	15	<b>YOU'RE NO GOOD</b> —Linda Ronstadt (Peter Asher), C. Ballard Jr., Capitol 3990	79	62	17	<b>PLEASE MR. POSTMAN</b> —Carpenters (Richard & Karen Carpenter), B. Holland, F. Gorman, R. Baleman, A&M 1646
13	7	16	<b>BEST OF MY LOVE</b> —Eagles (Glyn Johns), Henley, Frye, J.D. Souther, Asylum 45218	46	24	11	<b>NIGHTINGALE</b> —Carole King (Lou Adler), C. King, D. Palmer, Ode 66106 (A&M)	80	81	4	<b>REALITY</b> —James Brown (James Brown), J. Brown, S. Wesley, G. Wesley, Polydor 14268
14	25	6	<b>NO NO SONG/SNOOKEROO</b> —Ringo Starr (Richard Perry), H. Axton, D. Jackson, Apple 1880 (Capitol)	47	57	6	<b>JACKIE BLUE</b> —Dzark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654	81	82	5	<b>BUMP ME BABY, Part 1</b> —Dooley Silverspoon (Sonny Casella), S. Casella, Colton 636 (Arista)
15	23	10	<b>SHAME, SHAME, SHAME</b> —Shirley & Company (Sylvia), S. Robinson, Vibration 532 (All Platinum)	48	58	3	<b>L-O-V-E (Love)</b> —Al Green (Willie Mitchell), A. Green, W. Mitchell, M. Hodges, Hi 2282 (London)	82	86	4	<b>ANGEL (What In The World's Come Over Us)</b> —Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Bailey, Polydor 14262
16	17	11	<b>UP IN A PUFF OF SMOKE</b> —Polly Brown (Philip Swern, Gerry Shury), G. Shury, P. Swern, GTO 1002 (ABC)	49	59	4	<b>LONG TALL GLASSES (I Can Dance)</b> —Leo Sayer (Adam Faith, David Courtney), L. Sayer, Warner Bros. 8043	83	90	3	<b>SHOWDOWN</b> —Odia Coates (Rick Hall), J. Lynn, United Artists 601
17	18	13	<b>TO THE DOOR OF THE SUN (Alle Porte Del Sole)</b> —Al Martino (Peter De Angelis), Pace, Panzeri, Dilat, Conti, Newell, Capitol 3987	50	34	7	<b>I'VE BEEN THIS WAY BEFORE</b> —Neil Diamond (Tom Catalano), M. Diamond, Columbia 3-10084	84	NEW ENTRY	NEW ENTRY	<b>YOUNG AMERICANS</b> —David Bowie (Tony Visconti), D. Bowie, RCA 10152
18	21	10	<b>SAD SWEET DREAMER</b> —Sweet Sensation (Tony Hatch, Des Parton), D. Parton, Pye 71002 (ATV)	51	52	5	<b>DANCE THE KUNG FU</b> —Carl Douglas (Biddu for Subiddu), C. Douglas, Biddu, 20th Century 2168	85	87	4	<b>I'LL BE HOLDING ON</b> —Al Downing (Tony Bongiovi, Meco Monardo, Jay Ellis), A. Downing, L. Quinn, A. Smith, Chess 2158 (Chess/Janus)
19	22	9	<b>I AM LOVE Part 1 &amp; 2</b> —Jackson 5 (Jerry Marcellino, Mel Larson), M. Larson, J. Mane, D. Fencelone, R. Rancifer, Motown 1310	52	72	3	<b>IT'S A MIRACLE</b> —Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, M. Panzer Arista 0108	86	NEW ENTRY	NEW ENTRY	<b>BEER BARREL POLKA/DICK AND JANE</b> —Bobby Vinton (Bob Morgan), Brown, Timm, Vejvoda/D. Blackwell, ABC 12056
20	20	8	<b>MY BOY</b> —Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Bourtaire), B. Martin, RCA 10191	53	55	8	<b>DEVIL IN THE BOTTLE</b> —T. G. Shepard (Jack Gilmer, Bill Browden, Don Crus), B. David, Melodyland 6002 (Motown)	87	NEW ENTRY	NEW ENTRY	<b>AUTOBAHN</b> —Kraftwerk (Ralf Hutter, Florian Schneider), Vertigo 203 (Phonogram)
21	9	15	<b>PICK UP THE PIECES</b> —Average White Band (Arif Mardin), R. Ball, H. Stuart, Average White Band, Atlantic 45-3229	54	55	8	<b>HE DON'T LOVE YOU (Like I Love You)</b> —Tony Orlando & Dawn (Hank Medress, Dave Appell), J. Butler, C. Carter, C. Mayfield, Elektra 45240	88	75	7	<b>I FOUGHT THE LAW</b> —Sam Neely (Bobby Hart, Danny Janssen), S. Curtis, A&M 1651
22	27	7	<b>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> —B.J. Thomas (Chips Moman), C. Moman, L. Butler, ABC 12054	55	NEW ENTRY	NEW ENTRY	<b>I WANNA LEARN A LOVE SONG</b> —Harry Chapin (Paul Leka), H. Chapin, Asylum 45236	89	96	2	<b>LIVE YOUR LIFE BEFORE YOU DIE</b> —Pointer Sisters (David Robinson & Friends), A. Pointer, B. Pointer, ABC/Blue Thumb 262
23	28	5	<b>ONCE YOU GET STARTED</b> —Rufus (Bob Monaco), G. Christopher, ABC 12066	56	67	5	<b>TANGLED UP IN BLUE</b> —Bob Dylan (Bob Dylan), B. Dylan, Columbia 3-10105	90	NEW ENTRY	NEW ENTRY	<b>RUNAWAY</b> —Charlie Kulis (Neil Portnow, John Miller), Shannon, Crook, Playboy 6023
24	31	7	<b>CHEVY VAN</b> —Sammy Johns (Jay Senter, Larry Knechtel), S. Johns, GRC 2046	57	74	2	<b>LOVE FINDS ITS OWN WAY</b> —Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 453	91	94	3	<b>ONLY ONE WOMAN</b> —Nigel Olsson (Gus Dudgeon), R. Gibb, B. Gibb, M. Gibb, Rocket 40337 (MCA)
25	32	6	<b>EMOTION</b> —Helen Reddy (Joe Wissert), V. Sanson, P. Dahlstrom, Capitol 4021	58	68	4	<b>I HAVE A DREAM</b> —Donny Osmond (S. Burke, S.H.S. Burke (Don Costa, Mike Curb), Kolob 14781 (MGM)	92	92	3	<b>TOBY/THAT'S HOW LONG</b> —Ch-Lites (Eugene Record), E. Record, B. Acklin, A. Powerll, T. Boyd, Brunswick 55515
26	14	9	<b>ROLL ON DOWN THE HIGHWAY</b> —Bachman-Turner Overdrive (Randy Bachman), C.F. Turner, R. Bachman, Mercury 73656 (Phonogram)	59	65	5	<b>KILLER QUEEN</b> —Queen (Roy Thomas Baker, Queen), Mercury, Elektra 45226	93	95	2	<b>SHAVING CREAM</b> —Benny Bell (Benny Bell), B. Bell, Vanguard 35133
27	33	4	<b>HARRY TRUMAN</b> —Chicago (James William Guercio), R. Lamm, Columbia 3-10092	60	70	6	<b>HUSH/I'M ALIVE</b> —Blue Swede (Ben Palmers), J. South, I. James, P. Lucia EMI 4029 (Capitol)	94	98	2	<b>EVERYBODY WANTS TO FIND A BLUEBIRD</b> —Randy Edelman (Michael Stewart), R. Edelman, 20th Century 2155
28	12	12	<b>I'M A WOMAN</b> —Maria Muldaur (Joe Boyd, Lenny Waronker), J. Leiber, M. Stoller, Reprise 1319	61	63	4	<b>LOVE CORPORATION</b> —Hues Corporation (David Kershenbaum), W. Holmes, RCA 10200	95	97	2	<b>SWING YOUR DADDY</b> —Jim Gilstrap (Kenny Nolan), K. Nolan, Roxbury 2006
29	36	6	<b>EMMA</b> —Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16031 (Atlantic)	62	64	4	<b>LIKE A SUNDAY MORNING</b> —Lana Cantrell (Joel Diamond), J. Diamond, A. Kenneth, Polydor 14261	96	99	2	<b>YOU'RE A PART OF ME</b> —Susan Jacks (Harry Hinde), K. Carnes, Mercury 73649 (Phonogram)
30	38	6	<b>SUPERNATURAL THING Part 1</b> —Ben E. King (Tony Silvester, Bert Coteaux), P. Grant, G. Guthrie, Atlantic 3241	63	66	5	<b>SHOESHINE BOY</b> —Eddie Kendricks (Frank Wilson, Leonard Caston), H. Booker, L. Allen, Tamla 54257 (Motown)	97	100	2	<b>BLACK SUPERMAN/MUHAMMAD ALLI</b> —Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV)
31	35	7	<b>PART OF THE PLAN</b> —Dan Fogelberg (Joe Walsh), D. Fogelberg, Epic 8-50055 (Columbia)	64	66	5	<b>LINDA ON MY MIND</b> —Conway Twitty (Not Listed), C. Twitty, MCA 40339	98	NEW ENTRY	NEW ENTRY	<b>SNEAKY SNAKES</b> —Tom T. Hall (Jerry Kennedy), T.T. Hall, Mercury 73641 (Phonogram)
32	40	7	<b>BEFORE THE NEXT TEARDROP FALLS</b> —Freddie Fender (Huey P. Meaux), V. Keith, B. Peters, ABC/Dot 17540	65	71	4	<b>LIVING A LITTLE, LAUGHING A LITTLE</b> —Spinners (Thom Bell), T. Bell, L. Creed, Atlantic 3252	99	NEW ENTRY	NEW ENTRY	<b>CRY TO ME</b> —Loleatta Holloway (Floyd Smith), S. Dees, D. Camon, Aware 047 (GRC)
33	19	9	<b>MOVIN' ON</b> —Bad Company (Bad Company), M. Ralph, Swan Song 70101 (Atlantic)	66	79	4	<b>DON'T LET GO</b> —Commander Cody & His Lost Planet Airmen (John Boylan, J. Stone, Warner Bros. 8073	100	93	3	<b>TURN TO STONE</b> —Joe Walsh (Joe Walsh, John Stronach), J. Walsh, ABC/Dunhill 15026

★ 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.)

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## HOT 100 A-Z—(Publisher—Licensee)

Amie (McKenzie/Dunbar, BMI).....	76	Can't Get It Out Of My Head (Yellow Dog, ASCAP).....	9	I'll Be Holding On (Heavy/Etomo/Diagonal, BMI).....	85	Living A Little, Laughing A Little (Mighty Three, BMI).....	66	Only One Woman (Casserole, BMI).....	91	Shining Star (Sagittaire, ASCAP).....	41	Up In A Puff Of Smoke (Almo, ASCAP).....	16
Angel (What In The World's Come Over Us) (Low-Sal, BMI).....	82	Chevy Van (Act One, BMI).....	24	I'm A Woman (Yellow Dog, ASCAP).....	28	Lonely People (Warner Bros., ASCAP).....	7	Part Of The Plan (Hickory Grove, ASCAP).....	31	Shoeshine Boy (Stone Diamond, BMI).....	64	Walking In Rhythm (Blackbyrd, BMI).....	38
Autobahn (Famous Music, ASCAP).....	87	Cry To Me (Moon Song, BMI).....	24	I'm Her Fool (Combine, BMI).....	75	Long Tall Glasses (Chrysalis, ASCAP).....	7	Pick Up The Pieces (AWB, BMI).....	35	Showdown (Anne-Rachel/Yellow Dog, ASCAP).....	83	We're Almost There (Gold Forever, BMI).....	68
Beer Barrel Polka/Dick And Jane (Shapiro/Bernstein, ASCAP/Fred Rose, BMI).....	86	Dance The Kung Fu (Carrere/Woolfsongs, MPCS).....	59	I've Been This Way Before (Stonebridge, ASCAP).....	51	L-O-V-E (Love) (Jec/AI Green, BMI).....	48	The Pill (Coal Miners/Guaranty, BMI).....	48	Sneaky Snakes (Haltone, BMI).....	98	Who's Sorry Now (Mills, ASCAP).....	69
Before The Next Teardrop Falls (Fingerlake, BMI).....	86	Devil In The Bottle (Sunbar, SESAC).....	54	I Wanna Learn A Love Song (Story Songs, ASCAP).....	56	Love Corporation (Jimi Lane/J. Ensign, BMI).....	62	Stand By Me (Hill & Range/Tro/A.D.T., BMI).....	74	Swing Your Daddy (Kenny Nolan/Heart's Delight, BMI).....	78	Wolf Creek Pass (American Gramophone, SESAC).....	43
Black Water (Landscape/Warner Bros., ASCAP).....	1	Doctor's Orders (Cookaway, ASCAP).....	73	Jackie Blue (Lost Cabin, BMI).....	47	Love Finds Its Own Way (Keca, ASCAP).....	58	Tangled Up In Blue (Ram's Horn, ASCAP).....	11	The South Is Gonna Do It (Kama Sutra/Rada Dora, BMI).....	37	Young Americans (Mainman, ASCAP).....	84
Black Superman—Muhammad Ali (Drummer Boy, BMI).....	97	Don't Call Us, We'll Call You (Claridge/Corbetta, ASCAP).....	10	Killer Queen (Feldman/Trident, ASCAP).....	77	Lovin' You (Dickie Bird, BMI).....	5	Turn To Stone (ABC/Dunhill/Barnstorm, BMI).....	15	Supernatural Thing Part 1 (Music Montage, BMI).....	26	You're A Part Of Me (Chappell/Brown, Shoes, ASCAP).....	96
Bump Me Baby Part 1 (Springfield, ASCAP).....	81	Don't Let Go (Screen Gems, BMI).....	67	Lady (Wooden Nickel, ASCAP).....	47	My Boy (Colgems, ASCAP).....	20	Unchappell, BMI).....	33	Supernatural Thing Part 1 (Music Montage, BMI).....	26	You're No Good (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP).....	17
Butter Boy (Tinkle Tunes/Briantree, BMI).....	36	Emma (Buddah, ASCAP).....	29	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6	My Eyes Adored You (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	2	Unchappell, BMI).....	33	Runaway (Vickie, BMI).....	90		
		Emotion (Warner Bros., ASCAP).....	25	Lady (Wooden Nickel, ASCAP).....	47	Never Let Her Go (Kipahu, ASCAP).....	34	Sad Sweet Dreamer (Leeds/Jacktone, ASCAP).....	46	Runaway (Vickie, BMI).....	90		
		Everybody Wants To Find A Bluebird (Irving/Piano Picker, BMI).....	94	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6	Sad Sweet Dreamer (Leeds/Jacktone, ASCAP).....	46	Satin Soul (Sa-Vette/January, BMI).....	18	Sad Sweet Dreamer (Leeds/Jacktone, ASCAP).....	46		
		Express (Triple O/Jeff Mar, BMI).....	8	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6	Satin Soul (Sa-Vette/January, BMI).....	14	Shame, Shame, Shame (Gambi, BMI).....	15	Satin Soul (Sa-Vette/January, BMI).....	18		
		Fire (Ohio Players/Unchappell, BMI).....	39	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6	Shame, Shame, Shame (Gambi, BMI).....	14	Shaving Cream (Madison, BMI).....	93	Shame, Shame, Shame (Gambi, BMI).....	15		
		Good Times Rock & Roll (Dunbar, BMI).....	72	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6	Shaving Cream (Madison, BMI).....	93						
		Harry Truman (Laminations/Big Elk, ASCAP).....	27	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		Have You Never Been Mellow (ATV, BMI).....	27	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		He Don't Love You (Like I Love You) (Conrad, BMI).....	55	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		Hey Won't You Play Another Somebody Done Somebody Wrong Song (Press/Tree, BMI).....	57	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		How Long (American Broadcasting, ASCAP).....	73	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		How Long (American Broadcasting, ASCAP).....	73	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		Hush/I'm Alive (Lowery/Big Seven, BMI).....	10	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		I Am Love (Part One, BMI).....	59	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		I Am Love (Part Two, BMI).....	59	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		I Fought The Law (Acute-Rose, BMI).....	94	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		I Get Lifted (Sherlyn, BMI).....	42	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								
		I Have A Dream (First Central/The Kids, BMI).....	59	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....	6								

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NARM PRESIDENTIAL AWARD

TO

STEVIE WONDER

TAMLA/MOTOWN RECORDS

IN TRIBUTE TO A MAN WHO EMBODIES EVERY FACET OF  
THE COMPLETE MUSICAL ARTIST: COMPOSER, WRITER,  
PERFORMER, RECORDING ARTIST, MUSICIAN AND  
INTERPRETER THROUGH HIS MUSIC OF THE CULTURE  
OF HIS TIME. ALTHOUGH YOUNG IN YEARS,  
STEVIE WONDER DESERVES THE PLAUDITS OF AN  
INDUSTRY WHICH HAS SEEN HIM ACCOMPLISH, IN A  
SHORT SPAN OF TIME, IMMORTAL CONTRIBUTIONS TO  
THE MUSIC INDUSTRY ITSELF, TO HIS PEOPLE, AND TO  
THE WORLD VALUES BEYOND MEASURE OF HIS YEARS.



MARCH 6, 1975 LOS ANGELES, CALIFORNIA

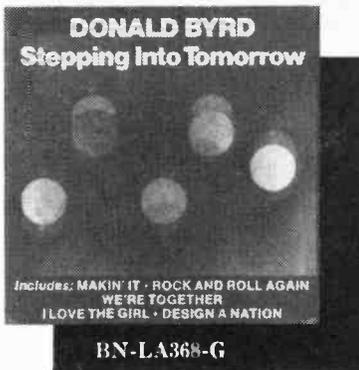


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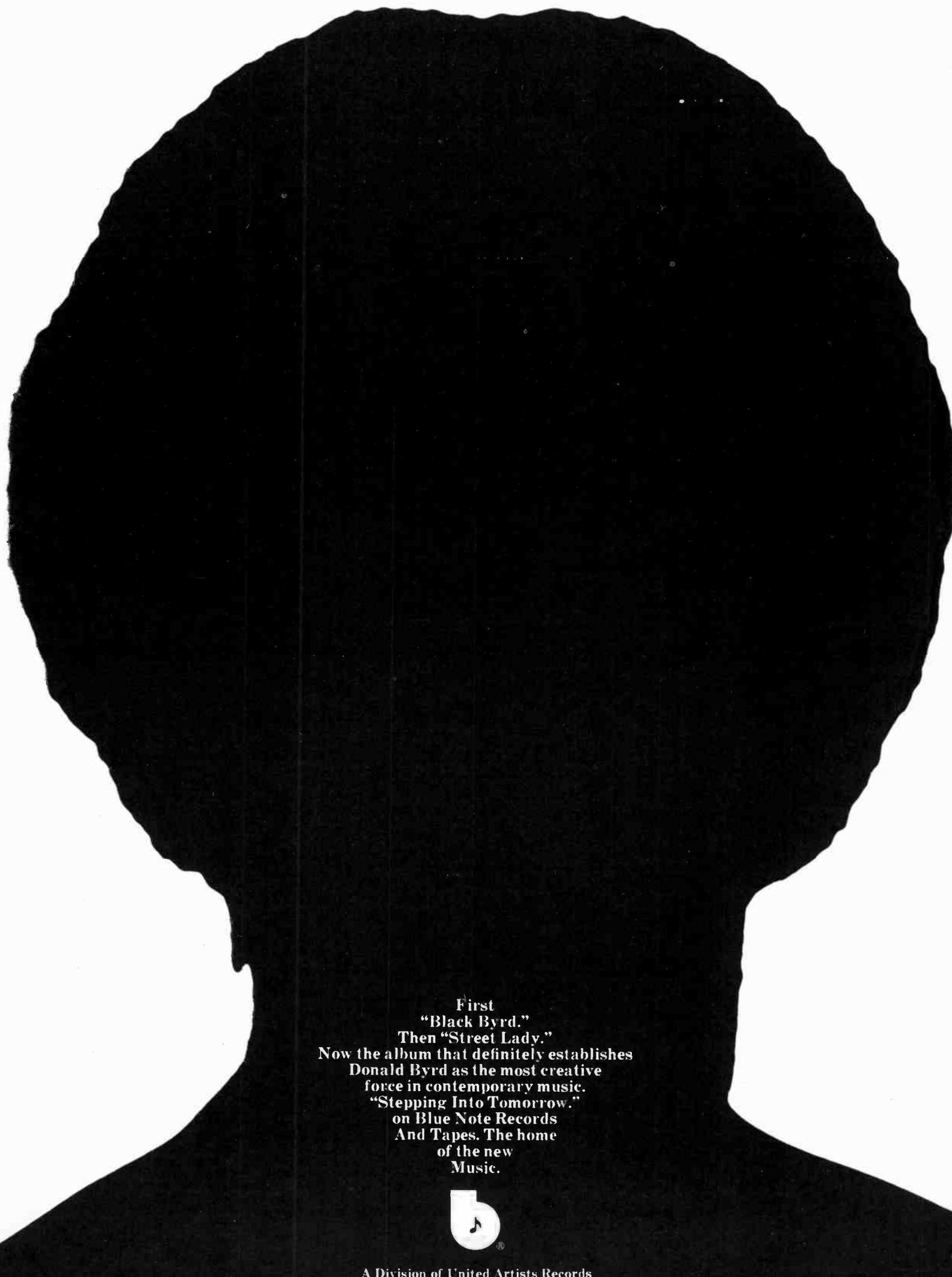
# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL										
1	3	4	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98		7.98		7.98				36	39	15	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98				71	62	28	HARRY CHAPIN Verities & Balderdash Elektra 7E-1012	6.98		7.97		7.97							
2	1	6	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98		7.98				37	49	48	EAGLES On The Border Asylum 7E-1004	6.98	7.97	7.97	7.97	7.97					72	84	15	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.97		7.97						
3	NEW ENTRY		LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97				38	42	12	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95					73	68	19	MARIA MULDAUR Waitress In The Donut Shop Reprise MS 2194	6.98	7.97	7.97	7.97	7.97						
4	5	28	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98		7.98		7.98				39	38	14	SPINNERS New & Improved Atlantic SD 18118	6.98		7.97		7.97					74	63	15	CHARLIE RICH The Silver Fox Epic PE 33250 (Columbia)	6.98	7.98	7.98	7.98	7.98						
5	6	44	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	6.98	7.97	7.97	7.97				40	40	8	ROXY MUSIC Country Life Atco SD 36-106	6.98		7.97		7.97					75	66	14	GENESIS The Lamb Lies Down On Broadway Atco 2-401	9.98		10.97		10.97						
6	9	31	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98		6.98		6.98				41	35	20	HELEN REDDY Free And Easy Capitol ST 11348	6.98		7.98	7.98	7.98					76	88	6	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98						
7	4	15	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98				42	52	6	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	7.97					77	122	3	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98						
8	13	13	LABELLE Night Birds Epic KE 33075	5.98		6.98		6.98				43	53	7	GIL SCOTT-HERON & BRIAN JACKSON Midnight Band: The First Minute Of A New Day Arista A 4030	6.98		7.98		7.98				78	65	12	YES Relayer Atlantic SD 18122	6.98		7.97		7.97							
9	24	3	ROBIN TROWER For Earth Below Chrysalis CH 1073 (Warner Bros.)	6.98		7.97		7.97				44	54	6	TEMPTATIONS A Song For You Motown 66 96951	6.98		7.98		7.98					79	79	4	BABE RUTH Harvest ST 11367 (Capitol)	6.98		7.98		7.98						
10	2	26	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97				45	41	29	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram)	6.98		7.95	7.95	7.95	7.95				80	133	3	COMMANDER CODY AND HIS LOST PLANET AIRMEN Warner Bros. BS 2847	6.98		7.97		7.97						
11	21	2	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95				46	23	15	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98					81	91	34	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97						
12	12	11	JOE WALSH So What ABC/Dunhill DSD 50171	6.98	7.95	7.95	7.95	7.98	7.95			47	48	7	ELVIS PRESLEY Promised Land RCA CPL1-0873	6.98	7.95	7.95	7.95	7.95					82	163	2	STRAWBS Ghosts A&M SP 4506	6.98		7.98		7.98						
13	8	11	RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837	6.98		7.98		7.98				48	50	7	GUESS WHO Flavours RCA CPL1-0636	6.98	7.95	7.95	7.95	7.95					83	56	15	TONY ORLANDO & DAWN Prime Time Bell 1317 (Arista)	6.98		7.98		7.98						
14	14	12	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98		6.98		6.98				49	29	13	GRAND FUNK All The Girls In The World Beware Grand Funk SO 11356 (Capitol)	6.98		7.98		7.98					84	94	4	MICHAEL MURPHY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98						
15	11	21	JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97				50	45	12	GEORGE HARRISON Dark Horse Apple SMAS 3418 (Capitol)	6.98		7.98		7.98					85	80	28	DONNY & MARIE OSMOND I'm Leaving It All Up To You Kolib M3G 4968 (MGM)	6.98		7.98		7.98						
16	7	17	B.T. EXPRESS Do It ('Til You're Satisfied) Scepter SPS 5117	6.98		6.98		6.98				51	61	6	JIMMY BUFFETT A1A ABC/Dunhill DSD 50183	6.98		7.95		7.95					86	97	6	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95						
17	10	7	ELTON JOHN Empty Sky MCA 2130	6.98		7.98		7.98				52	78	2	CAROLE KING Really Rosie Ode SP 77027 (A&M)	6.98		7.98		7.98					87	120	6	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97						
18	47	2	JOHN LENNON Rock 'N' Roll Apple SK 3419 (Capitol)	5.98		6.98		6.98				53	46	19	LOVE UNLIMITED ORCHESTRA White Gold 20th Century T 458	6.98		7.98	7.98	7.98					88	131	3	AL STEWART Modern Times Janus JKS 7012 (Chess/Janus)	6.94		7.94		7.94						
19	16	17	OHIO PLAYERS Fire Mercury SRM-1-1013 (Phonogram)	6.98		7.98	7.95	7.98				54	43	13	THREE DOG NIGHT Joy To The World/ Their Greatest Hits ABC/Dunhill DSD 50178	6.98	7.95	7.95	7.95	7.95					89	99	4	STYLISTICS Best Of Avco AV 69005-698	6.98		7.95		7.95						
20	20	8	STYX II Wooden Nickel WNS 1012 (RCA)	6.98		7.95		7.95				55	28	23	JACKSON BROWNE Late For The Sky Asylum 7E-1017	6.98	7.97	7.97	7.97	7.97					90	100	6	SPARKS Propaganda Island ILPS 9312	6.98		7.98		7.98						
21	26	17	AL GREEN Explores Your Mind Hi HSL 32087 (London)	7.98		7.98		7.98	7.95			56	36	68	LYNYRD SKYNYRD Pronounced Leh-Nerd Skin-Nerd Sounds Of The South 363 (MCA)	6.98		7.98		7.98					91	82	37	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98	7.95					
22	22	8	TOWER OF POWER Urban Renewal Warner Bros. BS 2834	6.98		7.97		7.97				57	55	67	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95					92	103	5	NEKTAR Down To Earth Passport PPSD 98005 (ABC)	6.98		7.95		7.95						
23	27	22	ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA-LA339	6.98		6.98		6.98				58	51	13	ERIC BURDON BAND Sun Secrets Capitol ST 11359	6.98		7.98		7.98					93	93	15	DAVID BOWIE Hunky Dory RCA LSP 4623	6.98		7.95		7.95						
24	34	6	KRAFTWERK Autobahn Vertigo VFL 2003 (Phonogram)	6.98		7.98		7.98				59	58	19	LOGGINS & MESSINA Mother Lode Columbia PC 33175	6.98		7.98		7.98					94	83	17	THIS IS THE MOODY BLUES Threshold 2HS 12/13 (London)	11.98		13.95		13.95						
25	25	7	GLORIA GAYNOR Never Can Say Goodbye MGM M3G 4982	6.98		7.98		7.98				60	64	16	RINGO STARR Goodnight Vienna Apple SW-3417 (Capitol)	6.98		7.98		7.98						95	87	51	CHICAGO Chicago VII Columbia C2 32810	11.98	11.98	11.98	13.98	11.98					
26	15	17	BARRY MANILOW II Bell 1314 (Arista)	6.98		7.98		7.98				61	69	14	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97					96	106	6	MIRACLES Don't Cha Love It Tamla T6 33651 (Motown)	6.98		7.98		7.98						
27	33	6	MAC DAVIS All The Love In The World Columbia PC 32927	6.98		7.98		7.98				62	59	16	BOBBY VINTON Melodies Of Love ABC ABCD 851	6.98		7.98		7.98					97	71	20	MILLIE JACKSON Caught Up Spring SPR 6703 (Polydor)	6.98		7.98		7.98						
28	44	3	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98		7.97		7.97				63	70	12	THE PROPHET KAHILL GIBRAN—A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS Atlantic SD 18120	6.98		7.97		7.97					98	73	18	GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612	6.98		7.98		7.98						
29	17	15	DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia)	6.98		7.98		7.98				64	72	24	JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD 835	6.98	6.98	7.95	7.95	7.95					99	105	4	BOB DYLAN Greatest Hits, Vol. 1 Columbia KCS 9463	5.98		6.98		6.98						
30	18	14	JONI MITCHELL Miles Of Aisles Asylum 7E-202	11.98		13.97		13.97				65	60	15	DONNY OSMOND Donny Kolib M3G 4978 (MGM)	6.98		7.98		7.98					100	110	3	HOT CHOCOLATE Cicero Park Big Tree BT 89503 (Atlantic)	6.98		7.97		7.97						
31	19	14	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	6.98		7.98		7.98				66	57	8	JAMES BROWN Reality Polydor PD 6039	6.98		7.98		7.98					101	111	5	MICHAEL JACKSON Forever, Michael Motown M6 82351	6.98		7.98		7.98						
32	30	15	BOBBI HUMPHREY Satin Doll Blue Note BN-LA344 G (United Artists)	6.98		7.98		7.98				67	67	14	CARL DOUGLAS Kung Fu Fighting & Other Love Songs 20th Century-T 464	6.98		7.98		7.98					102	102	24	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98						
33	31	17	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98				68	81	4	JOE COCKER I Can Stand A Little Rain A&M SP 3633	6.98		7.98		7.98					103	114	6	MICK RONSON Play Don't Worry Mainman APL1-0631 (RCA)	6.98		7.95		7.95						
34	32	21	NEIL DIAMOND Serenade Columbia PC 32919	6.98		7.98		7.98				69	NEW ENTRY		EARTH, WIND & FIRE That's The Way Of The World 																								



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# TOP LPs & TAPE

POSITION  
OF 200

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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	107	4	BOB DYLAN Greatest Hits, Vol. 2 Columbia KG 31120	6.98		7.98		7.98
108	86	14	THREE DEGREES Philadelphia International KZ 32406 (Columbia)	5.98		6.98		6.98
109	89	15	BILLY SWAN I Can Help Monument KZ 33279 (Columbia)	5.98		6.98		6.98
110	90	20	DAVE MASON Columbia PC 33096	6.98	7.98	7.98	7.98	7.98
111	92	18	BARBRA STREISAND Butter Fly Columbia PC 33005	6.98		7.98		7.98
112	95	25	CAROLE KING Wrap Around Joy Ode SP 77024 (A&M)	6.98		7.98		7.98
124	5	5	DAVID GATES Never Let Her Go Elektra 7E 1028	6.98		7.97		7.97
114	96	4	OHIO PLAYERS Greatest Hits Westbound WB 1005 (Chess/Janus)	6.94		7.95		7.95
178	2	2	KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP)	6.98		7.98		7.98
116	98	8	SHIRLEY BROWN Woman To Woman Truth TRS 4206 (Stax)	6.98		7.98		7.98
117	101	41	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98	7.98	7.98
118	74	11	ALVIN LEE & CO. In Flight Columbia PG 33187	7.98		8.98		8.98
119	75	15	GEORGE CARLIN Toledo Window Box Little David LD 3003 (Warner Bros.)	6.98		7.97		7.97
120	104	12	GEORGE BENSON Bad Benson CTI 6045S1 (Motown)	6.98		7.98		7.98
173	2	2	GROVER WASHINGTON JR. Mister Magic Kudu JU-20 S1 (Motown)	6.98		7.98		7.98
122	108	61	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	6.98		7.95	7.95	7.95
123	109	13	BILLY COBHAM Total Eclipse Atlantic SD 18121	6.98		7.97		7.97
124	112	12	BLUE MAGIC The Magic Of The Blue Atco 36103	6.98		7.97		7.97
125	113	13	MARSHALL TUCKER BAND Where We All Belong Capricorn 2C 0145 (Warner Bros.)	11.98		13.97		13.97
126	116	28	BARRY WHITE Can't Get Enough 20th Century T-444	6.98		7.98		7.98
127	117	36	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
128	118	32	STEVIE WONDER Fulfillingness' First Finale Tamla T6 332S1 (Motown)	6.98		7.98		7.98
140	6	6	AL MARTINO To The Door Of The Sun Capitol ST 11366	6.98		7.98		7.98
130	119	23	JOHN LENNON Walls And Bridges Apple SW 3416 (Capitol)	6.98		7.98	7.98	7.98
131	121	4	JOE WALSH The Smoker You Drink The Player You Get ABC/Dunhill DSX 50140	6.98	7.95	7.95	7.95	7.95
132	123	47	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	6.98		7.95	7.95	7.95
133	125	57	TONY ORLANDO & DAWN New Ragtime Follies Bell B 1130 (Arista)	5.98		6.98		6.98
144	3	3	HAROLD MELVIN & THE BLUENOTES To Be True Philadelphia International KZ 33148 (Columbia)	6.98		7.98		7.98
135	126	74	ELTON JOHN Goodbye Yellow Brick Road MCA 40148	11.98		12.98	12.98	12.98
147	5	5	SERGIO MENDES Elektra 7E 1027	6.98		7.97		7.97
137	127	15	DEEP PURPLE Stormbringer Purple PR 2832 (Warner Bros.)	6.98	6.98	7.97		7.97

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
149	5	5	RONNIE MILSAP A Legend In My Time RCA APL1-0846	6.98	6.98	7.95		7.95
139	128	8	GLENN MILLER & HIS ORCHESTRA Legendary Performer RCA CPM2-0693	9.98		10.95		10.95
150	44	44	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98
141	129	40	RICHARD PRYOR That Nigger's Crazy Partee PBS-2404 (Stax)	6.94		7.95		7.95
142	130	20	ROLLING STONES It's Only Rock 'N Roll Rolling Stones COC 79101 (Atlantic)	6.98		7.97		7.97
143	132	21	DAVID BOWIE Live At The Tower Philadelphia RCA CPL2-0771	11.98		12.95		12.95
155	5	5	THE BAKER GURVITZ ARMY Janus JXS 7015 (Chess/Janus)	6.94		7.95		7.95
145	135	28	ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	6.98	7.98	7.98	7.98	7.98
146	136	152	ROLLING STONES Hot Rocks, Vol. 1 London ZPS 606/7	11.98		11.98		11.98
158	4	4	BLOODSTONE The Riddle Of The Sphinx London PS 654	6.98		7.95		7.95
148	139	23	LOVE UNLIMITED In Heat 20th Century T-443	6.98		7.98		7.98
149	154	12	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98
150	151	6	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
162	3	3	PRETTY THINGS Silk Torpedo Swan Song SS 8411 (Atlantic)	6.98		7.97		7.97
152	142	13	ARETHA FRANKLIN With Everything I Feel In Me Atlantic SD 18116	6.98		7.97		7.97
153	143	22	CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)	6.98		7.98		7.98
165	2	2	WET WILLIE Dixie Rock Capricorn CP 0149 (Warner Bros.)	6.98		7.97		7.97
155	161	2	GORDON LIGHTFOOT The Very Best Of United Artists UA-LA243-G	6.98		7.98		7.98
167	4	4	RORY GALLAGHER Sinner ... And Saint Polydor PD 6510	6.98		7.98		7.98
168	3	3	JIMMY CASTOR BUNCH Butt Of Course Atlantic SD 18124	6.98		7.97		7.97
NEW ENTRY			ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95
NEW ENTRY			LINDA RONSTADT Don't Cry Now Asylum SD 5064	6.98		7.97		7.97
171	3	3	AEROSMITH Columbia KC 32005	5.98		6.98		6.98
172	3	3	NEIL SEDAKA SINGS HIS GREATEST HITS RCA APL1-0928	6.98		7.95		7.95
162	137	79	GODSPELL (Musical based on the Gospel according to St. Matthew)/ORIGINAL CAST Bell 1102 (Arista)	6.98		7.98		7.98
177	3	3	FOCUS Dutch Masters Sire SASD 7505 (ABC)	6.98		7.95		7.95
175	3	3	MANHATTANS That's How Much I Love You Columbia KC 33064	5.98		6.98		6.98
176	3	3	MAHOGANY RUSH Maxoom 20th Century T 463	6.98		7.98		7.98
NEW ENTRY			RUSH Fly By Night Mercury SRM-1-1023 (Phonogram)	6.98		7.95		7.95
NEW ENTRY			EMMY LOU HARRIS Pieces Of Sky Reprise MS 2213 (Warner Bros.)	6.98		7.97		7.97
179	4	4	BONNIE BRAMLETT It's Time Capricorn CP 0148 (Warner Bros.)	6.98		7.97		7.97
169	166	25	TRAFFIC When The Eagle Flies Asylum/Island 7E-1020	6.98		7.97		7.97

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
NEW ENTRY			JOHN MAYALL New Year, New Band, New Company ABC/Blue Thumb B1SD 6019	6.98		7.95		7.95
NEW ENTRY			BLUE OYSTER CULT On Your Feet Or On Your Knees Columbia PG 33371	7.98		8.98		8.98
186	2	2	DIONNE WARWICKE Then Came You Warner Bros. BS 2846	6.98		7.97		7.97
184	2	2	MARIE OSMOND Who's Sorry Now MGM M3G 4979	6.98		7.98		7.98
185	2	2	RICHARD TORRANCE & EUREKA Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98		7.98
175	169	4	BOB DYLAN Blonde On Blonde Columbia C2S 841	9.98		10.98		10.98
176	181	2	JIMMY WITHERSPOON Love Is A Five Letter Word Capitol ST 11360	6.98		7.98		7.98
188	2	2	STANLEY TURRENTINE The Sugar Man CTI 6052 S1 (Motown)	6.98		7.98		7.98
NEW ENTRY			CHICK COREA No Mystery Polydor PD 6512	6.98		7.98		7.98
NEW ENTRY			TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98
180	183	2	BACHMAN-TURNER-BACHMAN BRAVE AS BELT Reprise MS 2210 (Warner Bros.)	6.98		7.97		7.97
NEW ENTRY			PASSPORT Cross Colateral Atco SD 36 107	6.98		7.97		7.97
NEW ENTRY			BILLY PAUL Got My Head On Straight Philadelphia International KZ 33157 (Columbia)	6.98		7.98		7.98
NEW ENTRY			LOUDON WAINWRIGHT III Unrequited Columbia PC 33369	6.98		7.98		7.98
184	189	2	GODFATHER PART II/SOUNDTRACK ABC ABCDP 856	6.98		7.95		7.95
NEW ENTRY			LENNIE BRUCE Carnegie Hall, February 4, 1961 United Artists UAS 9800	11.98				
186	190	3	FLEETWOOD MAC Vintage Years Sire SASH 3706-2 (ABC)	7.98		8.95		8.95
187	138	18	KIKI DEE BAND I've Got The Music In Me Rocket 458 (MCA)	6.98		7.98		7.98
188	156	22	J. GEILS BAND Nightmares ... And Other Tales From The Vinyl Jungle Atlantic SD 18107	6.98		7.97		7.97
189	146	9	JAMES COTTON BLUES BAND 100% Cotton Buddah BDS 5620	6.98		7.95		7.95
190	157	131	CHICAGO Volume II Columbia KGP 24	6.98	6.98	7.98		7.98
191	159	43	QUINCY JONES Body Heat A&M SP 3617	6.98	7.98	7.98	7.98	7.98
192	164	103	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97
193	174	25	GINO VANNELLI Powerful People A&M SP 3630	6.98		6.98		6.98
194	182	206	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
195	199	5	IRON BUTTERFLY Scorching Beauty MCA 465	6.98		7.98		7.98
196	187	58	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98	7.97	7.97	7.97	7.97
197	198	96	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
198	195	65	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		6.98	7.98	6.98
199	197	35	BEACH BOYS Endless Summer Capitol SvBB 11307	6.98		7.98		7.98
200	196	5	FLORA PURIM Stories To Tell Milestone 9058 (Fantasy)	6.98		7.98		7.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	158
Aerosmith	140, 160
America	127
Average White Band	10
Babe Ruth	79
Bachman-Turner	45, 122, 180
Bad Company	81
Baker-Gurvitz Army	144
Beach Boys	199
Clorid Benson	120
Blackbyrds	36
Bloodstone	147
Blue Magic	124
Blue Oyster Cult	171
David Bowie	93, 143
Bonnie Bramlett	168
Bread	192
James Brown	66
Shirley Brown	116
Jackson Browne	55
Lennie Bruce	185
B.T. Express	16
Jimmy Buffett	51
Eric Burdon	58

George Carlin	119
Jimmy Castor Bunch	157
Harry Chapin	71
Cheech & Chong	153
Chicago	95, 190
Stanley Clarke	70
Billy Cobham	123
Joe Cocker	68
Commander Cody	80
Chick Corea	178
James Cotton	189
Jim Croce	64
Crusaders	106
Charlie Daniels	38
Mac Davis	27
Deep Purple	137
John Denver	11, 35, 57
Neil Diamond	34
Doobie Brothers	5, 42
Carl Douglas	67
Bob Dylan	2, 99, 107, 175
Eagles	37
Earth, Wind & Fire	69
Electric Light Orch.	23
Fleetwood Mac	186
Focus	163
Dan Fogelberg	29
Aretha Franklin	152
Rory Gallagher	156

David Gates	113
Gloria Gaynor	25
J. Geils Band	188
Genesis	75
Grand Funk	49
Al Green	21
Henry Gross	76
Guess Who	48
Emmy Lou Harris	167
George Harrison	100
Hot Chocolate	32
Bobbi Humphrey	32
Iron Butterfly	195
Isley Bros.	145
Michael Jackson	101
Millie Jackson	97
Jefferson Starship	105
Elton John	17, 33, 91, 135
Quincy Jones	191
Kiki Dee Band	187
Carole King	52, 112, 194
Gladys Knight	98
Kool & The Gang	102, 115
Kraftwerk	24
Labelle	8
Led Zeppelin	3
Alvin Lee	118
John Lennon	18, 130
Ramsey Lewis	14

Gordon Lightfoot
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HOT BUTTERED SOUL



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abc Records

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## Inside Track



Whitestone photo

**LASKER SALUTE**—Former ABC-Dunhill Records president Jay Lasker was feted in New York at a luncheon salute of the Music and Performing Arts Lodge of the B'nai B'rith. Many notable industry officials joined in the salute and Lasker was presented a trophy by the organization. Pictured, left to right, are Dave Rothfeld of Korvettes, chairman of the luncheon; Cy Leslie, co-chairman of the event and board chairman of Pickwick International; Ira Moss, president of the organization and Pickwick International, and Lasker.

### JOPLIN BY PERLMAN

## Now It's Ragtime Violin By One Of World's Finest

By DAVE DEXTER JR.

LOS ANGELES—Pop and jazz artists for several decades have adapted classical music with impunity, but now one of the world's foremost violinists, Itzhak Perlman, is pulling a reverse as he concentrates on ragtime in personal appearances and on a forthcoming Angel LP. Perlman, born in Tel Aviv in 1945 and a polio victim since he was 4 years old, performs in a wheelchair. He made his U.S. debut 11 years ago at New York's Carnegie Hall. He now lives in New York with his wife Toby and their two children, but most of his time is spent on the road performing with the world's outstanding symphony orchestras.

With the recent rise in popularity of ragtime piano music, the young Israeli virtuoso became entranced with its possibilities. Late last year he acquired 10 rags, waltzes and serenades by Scott Joplin, transcribed them for violin and piano and then showed them to his friend Andre Previn in London. Previn, music director of the London Symphony Orchestra and a concert pianist of international repute who once made a living playing jazz in the Los Angeles area, shared Perlman's enthusiasm and recorded the set with him in London's EMI studios for worldwide release.

Angel is issuing the collaboration

### West Star Of First Phantom Album

NEW YORK—Phantom Records, a newly formed label here, will release its initial album this week, a Leslie West solo album "The Great Fatsby." President of this label is record veteran Bud Prager and it will be distributed internationally by RCA Records.

Joining guitarist-singer West on this effort are Mick Jagger, Corky Laing and Gary Wright, among others.

### RIAA Election

• Continued from page 6

Nashboro-Excello; Mike Maitland, MCA; Jarrell McCracker, Word; Bhaskar Menon, Capitol; Russ Regan, 20th Century; Irwin Steinberg, Mercury; Mike Stewart, UA; and Larry Uttal, Private Stock.

this month in an LP titled "The Easy Winners And Other Ragtime Music Of Scott Joplin." And Perlman will perform several of the Joplin tunes in his forthcoming concert tour.

Pop performers have long raided the classical repertoire. In the 1930s Larry Clinton arranged and produced hits by Debussy and Ravel for his dance orchestra. Tommy Dorsey scored with Rimsky-Korsakov. The biggest hit of all, however, was Freddy Martin's adaptation of Tchaikovsky's first piano concerto which dominated the charts for months under the title of "Tonight We Love."

In recent years, several major groups have scored with classical pieces, most notably Emerson, Lake & Palmer with "Pictures At An Exhibition," by Moussorgsky and Procol Harum with "Whiter Shade Of Pale," based on an old classical theme.

### RCA Reviving Bluebird Label

NEW YORK—RCA has relaunched its Bluebird label of the 30s and 40s with an initial February release of five two-LP sets from its Victor vaults at suggested \$7.98 list. Packaged in multi-colored art-deco style, the "enhanced mono" release includes "Tampa Red/Guitar Wizard," "Willie Bryant And Jimmie Lunceford And Their Orchestras," "Bill Boyd's Cowboy Ramblers," "George Hall And His Taft Hotel Orchestra," and "Benny Goodman/The Complete Goodman, Vol. 1—1935."

New releases will be scheduled every month or so, with single LPs priced at \$4.98, from an extensive catalog dating to 1933 that also includes Fats Waller, Artie Shaw, Glenn Miller, Tommy Dorsey, Count Basie, Earl Hines, Dizzy Gillespie, Jelly Roll Morton, Louis Armstrong, Bix Beiderbecke and Coleman Hawkins, among others.

All reissues were produced by archivist and jazz historian Frank Driggs, with liner notes that include complete discographies, and where possible, historical photos for nostalgia buffs.

Troubadour owner Doug Weston is close to finalizing a deal to buy the Whisky A-Go-Go from Elmer Valentine, who has been having increasing difficulty with eroding record company support of touring acts. Weston would apparently keep the Whisky as a hard rock room with the Troubadour remaining L.A.'s main showplace for softer contemporary sounds. Valentine is considering opening a disco at a new location.

The NARM awards, presented in a new physical and conceptual fashion this year, now toast the best selling product by an artist, rather than merely the artist. A spearhead behind the move to change the emphasis was Bob Fead of A&M, who NARM's Jules Malanud acknowledges was instrumental in helping make the change-over. Elton John, one of the top winners, told the black tie audience at the closing banquet that his NARM awards mean more to him than a gold record. Joe Smith, president of Warner Bros. Records hosted the ceremonies, the first time a manufacturer has been so honored.

The Moody Blues breakup was happily short-lived. After some six months apart the group is recording a new album.

Neil Young and the Doobie Brothers are the latest headliners for Bill Graham's SNACK benefit for San Francisco school activities at Kezar Stadium March 23. ... Liberace's 30-room Beverly Hills mansion will be open to bus tours. Lee now plays 32 weeks yearly at the Las Vegas Hilton and makes his permanent home in Vegas.

Atlantic, not 20th Century, will release the original cast LP of "The Wiz," the new hit soul musical based on the "Wizard Of Oz." 20th, which had the option as part of a package with 20th Century Fox and the film producer, passed on the play, but will have the film soundtrack in two years.

Mike Viner, owner of Pride Records and productions, is closing down his record operation and may wind up in TV. He founded Pride after leaving MGM. ... A quiet NARM scene: Gene Norman, Crescendo Records president, sitting off the escalators at the Century Plaza with pocket calculator adding up orders he'd taken for his catalog of LPs.

Columbia Records' special products division is putting together a "Hitmaker Cards" program for use as budget premiums. The cards, styled after baseball playing cards, feature 4-color photographs of rock, pop, folk, r&b and country artists on the front, with biographical information on the reverse side. Artists represented will include Columbia and Epic/Custom artists, as well as acts on other major labels. Measuring 3½ by 4½ inches, the cards will be offered to clients as low-cost premiums.

LATE SIGNINGS: Ray Price to ABC from ABC-distributed Myrrh label. ... Martha Reeves to Arista. ... Albert Grossman's Bearsville label repacts with Warner Bros.

Bobby Vinton 30-minute syndicated TV series going into production. ... New Beach Boys Capitol hits repackage "Spirit Of America" coming since "Endless Summer" oldies went gold. ... USO to distribute entry blanks for American Song Festival to military personnel.

Neil Sedaka's new "immigrant" single dedicated to John Lennon who is fighting to remain in U.S. ... Ray Charles manager Joe Adams named to Los Angeles County Performing Arts Commission.

Brown Meggs, Capitol executive vice president, has his second suspense novel, "The Matter Of Paradise," published this month by Random House. His first book, "Saturday Games," out last year, is now picked up for paperback and movies.

Joey Lala, Latin percussionist, new addition to the Section. ... Sparks to make comedy film with Jacques Tati. ... Ohio Players almost sparked riot when autographing albums in Dayton as Sickle Cell Anemia benefit.

CONVENTION NOTES: Mrs. Marian Kaplan, wife of John, the Handelman executive, was not at NARM. Her father died suddenly shortly before the convention. ... Mr. and Mrs. John Cohen (he's president of the Disc Record retail chain) rushed from NARM to the University of Pennsylvania, where over the weekend their son, Doug, performs in the "Mask and Wig" show. ... Bill

Schubart, who operates Philco Records, indie specializing in French-Canadian and folk, will release 53 LPs in the next year. ... Heavies who surveyed the NAIRD convention included Lou Klayman, ABC Records and Tape; John Halonka, Alpha Dist., New York; Jim Wilson, Polymusic, Nashville; and Jack Bernstein, Heilicher Bros., Dallas.

WB's Leo Sayer broke the Bottom Line's attendance record for a four-day engagement (Feb. 28 through March 2). ... Arista has released a single by Peter Nero, named "Emanuelle," the theme from the hit film. ... GRC has released "Castlin" cut from Ebony Godfather's debut LP, "Moog Fluting." GRC will use "La Charmeuse de Serpents," a painting by Rousseau, as the debut LP cover for Mike Green's "Pale, Pale Moon." Firm got Paris museum permission to use painting.

Charles Kelman, that saxophone-playing eye surgeon, cut up the Carnegie Hall crowd on March 1, singing to a large audience. Was one of his numbers "Smoke Gets In Your Eyes?" Jan Peerce was a surprise guest. Special guest was Lionel Hampton. ... George McCrae won Germany's top music award, the Golden Lion.

The Ohio Players drew crowds in Cincinnati when they autographed albums recently to aid Sickle Cell Anemia Fund. ... Steve Blaine, formerly of Jubilee Records, has tied the professional knot with his wife, Susan. They're both involved now in Lovechild Productions. ... Atlantic Records, in tie with release of "Yes-songs" film, is pushing "Yesterdays" with coordinated marketing and promotional campaign. ... RCA has acquired the soundtrack of new Peter Bogdanovich film, "At Long Last Love." Film includes 20 songs by the late Cole Porter.

The Scance Brothers Band make their New York debut Friday (14) at a special showcase performance. They previously toured as the Peter Yarrow Band. ... William Goldstein, veteran graphics director of The Big 3 Music print division, died Feb. 27. ... Woody Herman offers his first overseas seminar program this summer in Europe. ... Polydor Records James Last teaming with producer Wes Farrell for next release. ... Earl Scruggs' newest super-session LP showcases Alvin Lee, Johnny Cash, Billy Swan, Dan Fogelberg, Larry Gatlin, Leonard Cohen, Loudon Wainwright III, Florence Warner, Jim Messina, Roger McGuinn and Billy Joel. ... The New York telephone fire has made many people find emergency numbers including Electric Lady Studios, now reached at JU 2-8800. ... Fred Astaire wrote the title song "Life Is Beautiful" for Tony Bennett's new album. ... Peter Nero is on a tour of Australia and New Zealand.

Betty Wright's brother Milton is recording for TK Productions using his sisters and brothers as back-up singers and musicians. ... Deep Purple technician Ronnie Quinton died Feb. 7 in an auto accident. ... Pink Floyd will be transported on its tour by Clark Transfer. ... The Duke Ellington Orchestra, Cab Calloway and Mama Lu Park's Lindy Hoppers play March 25 in a Cotton Club re-creation. ... Audio Fidelity is rush-releasing a Telly Savalas album. ... The first annual Will Rogers Invitational Celebrity Golf Tournament will be held in Denver June 18-19 and its organizers are hoping for audience participation. ... Bearsville has repacted with Warner Bros. Records. Grateful Dead Records has retained Ron Grevatt Associates for national public relations and Love-Rosen will handle the label's promotion.

LATE SIGNINGS: Organist Larry Young to Arista Records. He is known for his work with Miles Davis, John McLaughlin, Santana and Jimi Hendrix. ... Singer-songwriter Tom Pacheco to Chappell Music. He has written tunes for the Jefferson Airplane and Richie Havens, among others.

Bottom Line owners Allen Pepper and Stanley Snadowsky temporarily headquartered at the Warwick Hotel as phones at their club are out of service. The situation should last for at least another week. ... Arista Records to announce the signing of British comedy group Monty Python Monday (10).

Buck Owens touring Far East. ... Three Dog Night touring Japan. ... Della Reese to South Africa. ... Lori Lieberman to Europe. ... Polly Brown on first U.S. promo tour.

## Capricorn International

• Continued from page 3

rently in the studio on an album; "they're just slow," Walden says. But that album gives Walden reason to believe that his company—also spurred on in sales by such as Wet Willie, Marshall Tucker and Elvin Bishop—will do more than \$18 million in sales this fiscal year.

As another example of the label's advance into the national scene, Capricorn is now releasing its first

TV-only LP package, an album of newly recorded tunes by Kitty Wells—"Kitty Wells' Greatest Hits," which features 21 of the great hits she's had, with most of the original sidemen performing on the session.

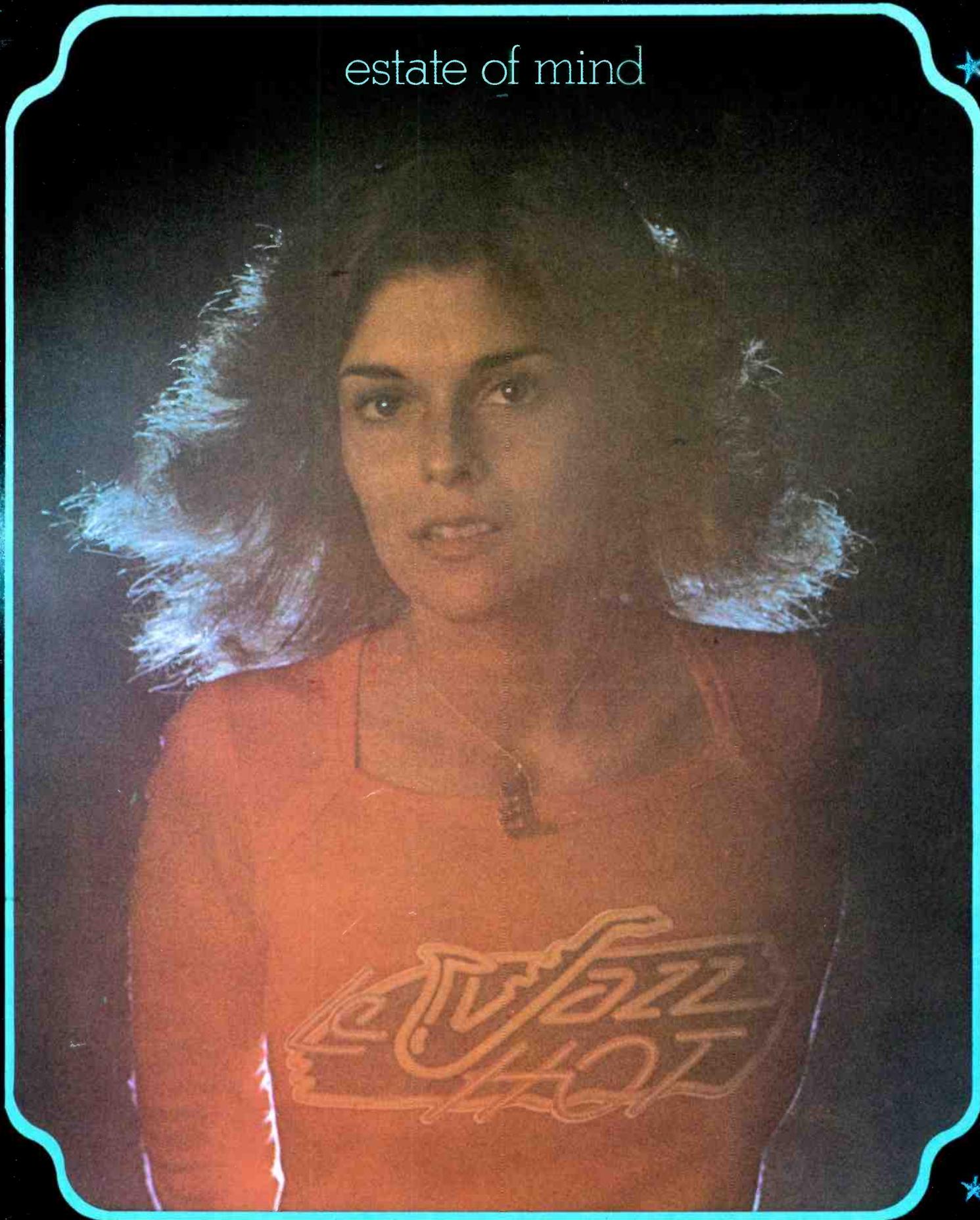
Though Capricorn has a Los Angeles office, Walden has no intention of shifting his major base out of Macon. "The South has launched itself politically into the 21st Century. We do a lot of traveling, but it's always good to get home."

## Atlantic Awards

NEW YORK—Atlantic/ATCO Records won 10 merchandising display awards at the 33rd Annual Exhibition of the Printing Industries of New York. The awards, which were won in conjunction with the George Alexander Group, a graphics firm based here, covered display material and album graphics on product by such artists as Emerson, Lake & Palmer, Eric Clapton, the Rolling Stones, Black Oak Arkansas, J. Geils, Dr. John, Billy Cobham, the Electric Flag and King Crimson.

# Evie Sands

estate of mind



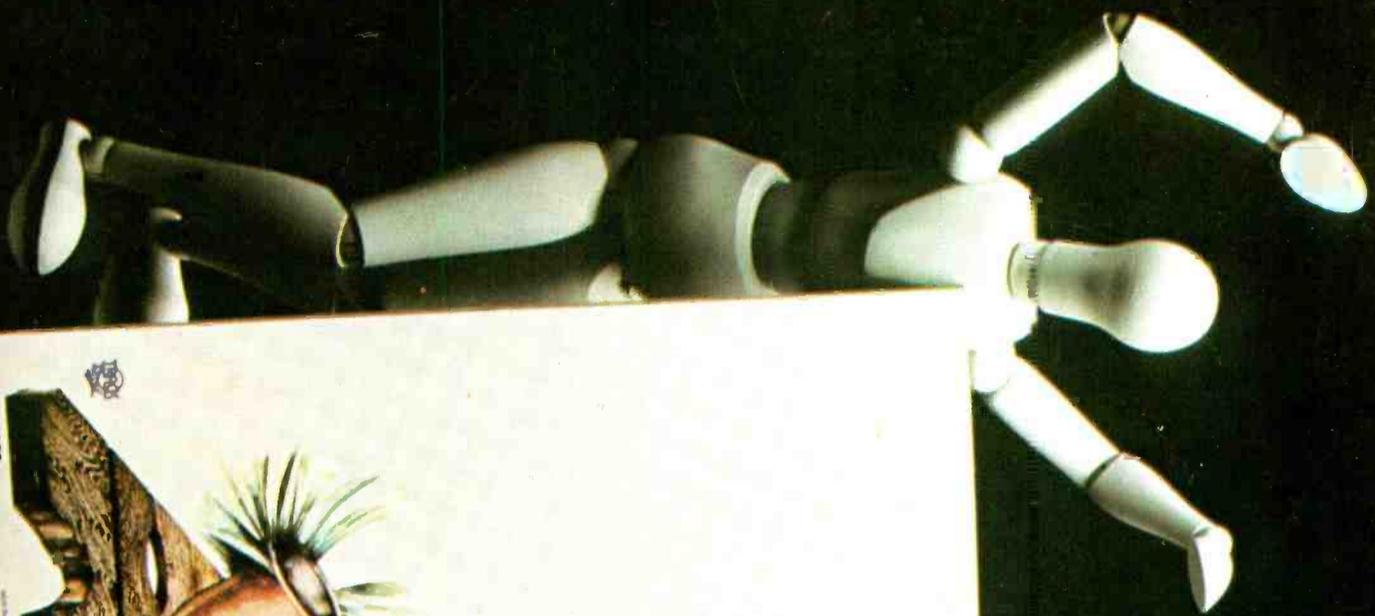
Evie's new album includes her new single

**YOU BROUGHT THE  
WOMAN OUT OF ME** (7010)

HAVEN  
(ST-9202)

Produced by Dennis Lambert and Brian Potter

Capitol



# GOLDEN EARRING SWITCH

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Album: MCA-A-2189 Single: MCA-48889