Antipiracy Forces Savor Triumphs

Polygram Eyes Hill & Range
By ROBERT SOBEL

NEW YORK - Polygram Corp. will acquire some 75 percent of Hill & Range Songs Inc., under an agreement reached in principle between Intersong, Polygram-owned company, and the U.S. publishing firm. It's also learned that the deal, which is to be signed this week, does not include either Giant's Music or Elvis Presley Music, both owned by Presley. Both firms will be continued under Hill & Range aegis.

Under the arrangement it's known that Chappell, sister publishing firm under the Polygram umbrella, will administrate in the U.S. the Hill & Range catalogs acquired in the deal by Intersong, Hamburg-based firm with 17 branches worldwide.

Aegis...continuing

This is one of the most significant restructurings of the major catalog areas in the world. In certain areas Chappell handles Intersong's administration, in other areas the situation is reversed.

It's not known at this time exactly what companies in the Hill & Range...planning.

(Continued on page 10)

Pirates Now Jumping Ship
By IS HORIZITZ

NEW YORK - Tape pirates now facing the possibility of federal prosecution for the unlawful reproduction of pre-1972 recordings are beginning to jump ship.

Scattered reports indicate some are attempting to legalize business operations by seeking out legitimate sources of low-cost product to feed through their extensive duplicating facilities. In other cases, some just appear to be heading for the hills.

One major supplier of sound-alike recordings reports a "sudden surge" in inquiries from duplicators who's never heard from before. And many of these, says Ed Chappin of PPK Enterprises, come from Wisconsin and Oklahoma. These areas have long been havens for some of the largest duplicators of unlicensed recordings.

A Midwest tape dealer claims of intensified competition from pirated material. But he's not too unhappy because he views the...industry.

(Continued on page 10)

Calif. May Up Penalty
By JOHN SIPPEL

LOS ANGELES - The possibility of passage of a much stiffer record/tape antipiracy statute in California appeared bright, when opponents of the proposal did a complete no-show at a review of two bills Wednesday (17) before the Assembly Committee on Criminal Justice in Sacramento.

In addition to bill no. 684, introduced by Assemblyman Mike Antoini in Feb. 4 (Billboard, Feb. 15), the Assembly committee, composed of chairman Alan Sweeney, Bruce Nestarte, Art Torres, Julian Dixon, Kenneth L. Maddy and John T. Knox, appraised bill no. 712, authored by Assemblyman William Thomas. Each would toughen the present section 653h of the state penal code, which makes violation a misdemeanor.

Thomas' bill would make such conduct an alternative felony-misdemeanor punishable by imprisonment in a state prison for a term not to exceed five years or in county jail...inmate.

(Continued on page 10)

Court Nixes ITD Injunction
By MILDRED HALL

WASHINGTON - The Justice Department last week won another major battle in its recently announced all-out war against tape pirating of older, non-copyrighted recordings. U.S. District Court Judge Thomas Flannery denied a plea here by International Tape Distributors Ltd., of Rochester, N.Y., for a temporary injunction against the criminal prosecutions (Billboard, March 8).

At issue is the unauthorized tape-er's claim to legality under the compulsory licensing provision in the U.S. copyright law. This permits anyone to record copyrighted music, once a first recording is made, on payment of a mechanical royalties fee.

Justice will launch criminal prosecutions on the basis of rulings by four U.S. Appeals Courts in separate circuits. These hold that the compulsory licensing of music permits only "similar use" that is: a new recording.

(Continued on page 9)

Audio/Video Media Paying Own Way Despite Economy

Motorola Preps Car Discrete 'Q' Receiver
By RADCLIFFE JOE

NEW YORK - Motorola is working on a discrete 4-channel car radio in anticipation of an early FCC ruling on discrete FM broadcasts.

Motorola expects that an FCC ruling on a preferred standard for discrete FM broadcasts could come within a year, thereby paving the way for long-awaited FM broadcasts in discrete 4-channel sound.

Recommendations on systems competing for the FCC ruling will soon be forwarded to the Commission by the NQCR (National Quad...market.

(Continued on page 48)

Since the new STRAWBS album "GHOSTS" appeared, it's been haunting the newest everywhere. And now that it's boiling up the charts, it's creating visions throughout the A&M Sales Dept! (SP 4506)

(Advertisement)

A new single from Paul Anka is always an event, but the reaction to "I Don't Like To Sleep Alone" UA 515 15 (3) is unprecedented. In just one week, Paul's new record is smart best seller on more than 75 radio stations all over America. Destined to be a classic. On United Artists Record.

(Advertisement)
PHILIPS and MCA announce a Demonstration of their VIDEODISC SYSTEM MARCH 17-21 at the Hotel Pierre New York City, N.Y. (BY INVITATION ONLY)
LOW PRICES FINED FOR IHF CONCERTS

By RAY CHAFFEE JOE

NEW YORK—Top jazz, rock and soul artists including Styx, Hot Tuna, Kingfish, Taj Mahal and Dizzy Gillespie are at four low-priced concerts sponsored by the Institute of High Fidelity (IHF), all of which are being run concurrently with the upcoming San Francisco Hi Fi Show, April 3-5.

Tickets to the concerts, which along with the exposition will be held at the San Francisco Civic Auditorium, are priced at $3 (believed to be the lowest admission price to a rock concert anywhere in the country today), and will also entitle the holder to visit the exhibits.

As an added bonus, ticket holders will qualify to win a valuable prize if they take their stubs to participating hi-fi dealers in the area. The rebates range from $100 to $500, and are signed to give consumers an incentive to meet their local hi-fi dealers, and perhaps upgrade their existing high fidelity components.

Tying in with the concerts will be the IHF's first ever $1 Day, "Hi Fi Day Of The Year" awards presentation, which will honor such top music personalities as Arista Franklin, Elton John, Dizzy Gillespie (Billboard, March 30).

The concerts and the awards presentations will be held in the 7,000-seat auditorium of the Civic Center. Gillespie will be honored on the first night of the show, and will later appear in concert with Taj Mahal. Aretha Franklin will be honored on the second night, and in the final event of the night via a concert featuring Styx and the Alex Harvey Band.

LOS ANGELES—The record, retail and radio division of Operation Push, founded by the Rev. Jesse Jackson, has been approached by several black record distributors and executives from the industry.

“There seems to be a great concern about blacks’ ability to grow as executives in the record industry in proportion to our ability to grow as artists,” Rev. Jackson says in Chicago.

Push’s concern also extends to record black distributorships and developing ways that will increase their economies.

“Operation Push is discussing ways for co-op buying so that we may be able to have access to the best deals on black music,” Jackson says. “It will assure record companies of getting their money back on the basis of having a fairer price on the top stock at the right price. And in that way many of the mom and dad record companies and distributors can be in the formation of a co-op that has the ability collectively that they would never have singularly,” assures Rev. Jackson.

Operation Push has formed a research committee headed by the Rev. George E. Riddeke, its national research director.

“Blacks as personalities have not been afforded professional status, and they are doing high powered.”

(Continued on page 76)

POLYDOR POPS A $200,000 ‘TOMMY’ PROMO

By ROBERT SOBEL

NEW YORK—Polydor Records’ promotion and marketing campaign on the “Tommy” film soundtrack has blasted off on a media fuel budget of a budget in excess of $200,000, is already shipping gold.

The campaign breaks with the releases of the “Tommy” film, which is being released by the film company in conjunction with the London and New York openings.

Arias Geller, marketing executive of Polydor, views the two-record set as providing a strong sales stimulant. “The film and the soundtrack of ‘Tommy’ is much beyond the normal marketing channels. We see the

It is part of a continuing series of studies devoted to various facets of the industry and how new information is shaping the state of the industry.

LOS ANGELES—When you’re doing good in mainstream record markets but missing out in America then the way to plug that gap is today’s economy is in buyout buyouts. What’s that? Akei America, Ltd. its $1 million-plus-promotion package is keyed to, and for clients the company is tossing in a consumer recording artist popularity contest.

In his first example of a $1"-

This includes promotions and inventory programs.

Arias Geller, Polydor’s marketing executive for the “Tommy” film, tells-along with American Speaker building plans to plant Release makers “more competitive with performance,” and adds, “we have both

The first series of issues will be on the way to the stores by the end of the month—there will be further in-fighting as opponents argue over the company’s system. Some indication is that a compromise may have to be effected in order for the company to continue with its ambitious project.
**Executive Turntable**

Emanuel Gerard named executive vice president of Warner Communications Inc. and a member of the company's board of directors. Shiro Yamada appointed vice president in charge of Sony Corporation of America's San Diego manufacturing facilities. He replaces J. Kodera, who was given another assignment by the firm. At CBS Records, George Charouz named North American promotion manager for its Latin market. He was most recently local promotion manager, specialist in Houston. Also at CBS, Rudy Lambino named manager, sales analysis. Michael Abramson appointed manager, national album promotion. RCA Records. He was previously manager, product merchandising. Also at RCA, Mike Bicee named manager, national singles promotion. Bicee, previously joining RCA in 1965, was national promotion director at Polydor Inc.

Jerry Winston, vice president, director of marketing, has been named president of Malverne Distributors Inc. Other newly elected company officers are Joe Griffo, vice president, Harvey Maybrown, secretary, and William Shohet, chairman. John Barrales joins Rockwell International Corp. as distribution marketing manager, Admiral audio products.

Moving from Atlanta, Buddy Brown now is country sales director for MGM Records in Nashville. New production manager of GRC in Atlanta is Johnny Harvey, recently with Capitol. Alan Jacobs named adr chief at MCA Records, Chicago. Paul Miller joins Mayall Corp. of America as product/advertising manager. He was formerly with Altec. Kajac Records in Carlisle, Iowa, welcomes Jim Robinson as director of custom services.

**Taking over as regional sales director, Midwest, for United Artists Records** is Art Keil, late of the Discount Records retail chain. He will work out of Chicago.

**New York**


Billy Bass, recently with RCA Records, swings into the national album promotion director's chair at United Artists Records in Los Angeles. Katie Welsh named director of publicity for GRC's Aware, Hotlanta, Elephant and GRC labels in Atlanta. Moving from Dallas to Nashville is Bill Mack to assume responsibilities as manager of national country music promotion for RCA Records. House of Loyd in Nashville CA Records. House of Loyd in Nashville CA Records. Riddle as vice president and Joe Sun as director of production and promotion for the firm.

With the joining of Susan Munson as a full partner, Farfalla & Woltig public relations firm becomes Farfalla, Woltig & Munson. Also joining the company, in Los Angeles, are former Atlantic Records publicist Peggy Martin and Frank Barron, who will work as a consultant. Los Harrison has joined Apogee Management Agency in Los Angeles. Motown Records, Los Angeles, names John C. Reddyl controller.

**13 ABC Reissue Packages Offer Something For All**

LOS ANGELES—ABC Records has released a 13-album series dubbed "Sixteen Greatest Performances" featuring a number of artists whose catalogs were acquired in the Famous and Duke/Peacock deals, but also including some original ABC artists. As the titles indicate, all discs feature cuts, most true greatest hits, all at $6.98, include liner notes and cover art identifiable to the series. For rock fans, there's an Ike & Tina Turner set from the Blue Thumb days, with few hits but some good brand-name performers including "Dust My Broom" and "Honest I Do." The Steppenwolf package is probably the cream of the rock packages, with this pioneer heavy metal band running through major hits like "Born To Be Wild." It also includes "Magic Carpet Ride" and "The Pusher." Pat Boone will appeal to rock and nostalgia buffs alike with his set of old Dot material from the days when only Elvis rivaled him for popularity. Included are "Friend of Mine," "April Love," "Love Letters In The Sand" and "Speedy Gonzalez."

Nostalgia fans can enjoy the Andrews Sisters doing "Boogie with a Wooden Spoon" and "B锅y Gobble Boy." "In The Mood" and "Don't Sit Under The Apple Tree." While the Beach Boys fans get two treats, one solo set with the likes of "Paper Doll" and "Cab Driver" and a set with Beach Boys including "Happy Endings" and "Hungry Moon." The M.O.T crowd and Vegas set can enjoy Liberace handling "A Taste Of Honey" and "Spanish Eyes" as well as Billy Vaughn working through "Sail Along Silv'y Moon" and "Blue Hawaii."

Movie fans get 16 original soundtracks including themes from "Love Story," "The Godfather," and "Nevada Smith."

For gospel appreciators, the Dixie Hummingbirds move through "Loves Me Like A Rock" and "I Found A Friend," and country fans get Mac Wiseman's versions of "Jimmy Brown The Newbyo" and "The Three Bells" among others. Those included in the series are Eddie Peabody, one of the finest banjo players, and the Six Fat Dutchmen, a folk group.

All in all, a series that truly does feature something for everyone.

**Penney Gift To 30,000 Schools**

NEW YORK—Some 30,000 secondary and colleges in the state of Pennsylvania will be recipients of 100 minutes of sheet music, as part of a "Bicentennial Music Education" from JC Penney, mass merchandisers.

The "celebration" packages, which are distributed to the schools in late spring of this year, include works for band, chorus, orchestra and a wide range of rock groups.

While 70 minutes of the sheet music falls in the category of public domain works, JC Penney also commissioned four contemporary writers for 30 additional minutes of music.

The company is also considering putting together bicentennial songbooks and records for national distribution.
Dylan's
"Tangled Up In Blue."

For Top-40 stations
who want to program music
from the best album of 1975.

Bulleting up the charts,
On Columbia Records.
The group's management and the people on the campaign of the campaign. Caston says, "If the company can establish a position of leadership, it will allow us to do what we believe is right for the artist and the public."
NO
W
9
FRANKIE VALLI
“My Eyes Adored You”
NEXT

Frankie’s Got His Eyes On The LP Charts!

“CLOSEUP”
A Brilliant Album Featuring
“My Eyes Adored You”
And Introducing 7 New Valli Hits!

Album PS-2000
Produced by BOB CREWE & BOB GAUDIO

Available on GRT Tapes
He said that Michael Fink, representing International Record & Tape Distributors, had tested the department's tough approach was "driving small legitimate sound-alike masters out of business." But Murphy says the FBI has uncovered too many "phony" sound-alikes using original recordings and making only slight variations—a clearly illegal practice. The FBI labs can detect the phonies, and they don't know how we do it," he said.

Justice also questions the selling of a legitimate sound-alike master to other duplicators who put out their own copies, claiming the recorded performance is "an exact copy" of the recording star on the original label (who of course, gets nothing for the unauthorized use of his name).

Last week's court denial of the International Tape Distributors, for a temporary injunction was for lack of proper grounds. An action cannot be brought to enjoin criminal prosecution by the Justice Department, as Murphy pointed out. He also argued successfully that the Department's action was "beyond the scope of its jurisdiction," as charged by the tape firm.

During the court hearing before Judge Flannery, Murphy had other arguments against the unauthorized tapers' claim of legitimacy, in addition to the four district courts, has taken against them.

He points out that since compulsory licensing permits only "similar use," the duplicator cannot record under a compulsory license, but must permission of the music copyright owner in order to copy a recording already made under a previous compulsory license.

The Supreme Court has also but the question of a few years. The firm, it seemed to review a lower court ruling against Colorado Magnetics, in which an Appeals Court denied the legality of record copying under compulsory licensing.

Further, said Murphy, "The Supreme Court was aware that we were going to make the decision to prosecute—we feel that we are on solid ground."

He quoted a letter to the high court from Senator Robert Bork, receiving denial of the Colorado Magnetics petition for review of a lower court decision, in a footnote, of the coming criminal prosecutions. Bork said that although the issue was not raised before the court at that time, it "could have an impact on Justice Department decisions on criminality involved" for willful and knowing infringement in the pirating of the older non-copyrighted recordings.

Murphy said Justice is also aware that tape duplicators and the sound-alike master will go to the Congress route" to complain of monopolies in the record industry. As to the government's claim that the court cannot base criminal prosecutions on the four Appeals Court interpretations. Murphy says, "We feel we are not required if we did not prosecute."

Representing international Tape Distributors, is Washington attorney Jim Fiske, who will be remembered as the attorney for the International Tape Manufacturers Assn. (ITMA) in the 1972 Shaah case against Justice Department and the Library of Congress challenging the constitutionality of the antipiracy laws. The tapers lost the case.

Taxe Facing 2 L.A. Lawsuits.

LOS ANGELES—Richard Taxe, who is currently appealing his federal district court conviction on tape piracy, is the defendant in two superior court suits here.

In a suit filed in April, 1972, by Warren Gray, now with Chelsea, and C. Willard Olsen, Taxe was recently ordered to pay $3,000 to the plaintiffs for 60,000 albums he sold Ben and Jack Turner whom they claim they turned Taxe onto. Gray and Olsen claim that Taxe venged on a deal whereby if they helped him sell the LPs they would receive 5 cents for each LP.

In a recent filing, Audio Magnetics is suing Taxe and Datalex Enterprises, a co-defendant in the piracy action, for $5,971.67 for unpaid merchandise. The blank tape manufacturer shows delinquency in July and August, 1973, totaling $2,767.50 and August, 1974, billing of $6,294.26.

Q Report

There is some speculation that a final decision may be advanced by the FCC before the end of this year; however, it had been assumed that a quad system would have been approved in 1974 and such approval never came.

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A unique offers of the past few years. In a highly competitive market, the F.C.C. is preparing a plan to carry on. Those now in the unlicensed services must apply for a license as of April 1, 1975, and the FCC is preparing the rules and regulations for the service.

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Get caught in the act.

His new album
Lou Reed - Live

Recorded and Tapes

Produced by Steve Katz
California May Up Penalties

**General News**

- **Continued from page 1**
  - for more than a year or by a fine not more than $5,000 or both fine and imprisonment. It covers manufacture and retail sale.

Antonovich’s proposal is more definitive. It would provide felony penalties for manufacture and wholesale of pirated product and retailing would remain a misdemeanor.

During the session, committee members themselves and assistant Los Angeles city attorney Dion G. Morrow suggested that the fine for retailing might go as high as $1,000 or the manufacturer’s profit.

Morrow pointed out how difficult piracy prosecution at the retail level has become. He said the projected $25 fine does not cover police and court work necessary in handling such litigation. Assemblyman Knox pointed out that the fine must be therapeutic, more than grand theft, which involves up to $250, "because this is more important." Knox related how he and his son visited a Berkeley area store, which had an exterior sign reading "Pirated Tapes."

The legislative panel seemed extremely interested in the piracy review. Chairman Sieroty said he was a long-time jazz record fan. Thomas, a Bakersfield representative, traced his interest in a bill to his talks with Buck Owens and Merle Haggard, both of whom are his constituents. Antonovich’s proposal—which would make all offense manufacturing and distribution punishable by both imprisonment for not less than one year or up to five years, and a fine of not more than $25,000 and subsequent offenses by imprisonment for not less than five years and not more than 10 years and a fine of not more than $100,000—is accepted by Bill Anthony, erstwhile lyricist for Combine Music, who works as a public relations specialist in Glendale.

Howard Smith of Mitchell, Siberg and Knupp, who broke ground in civil suits against most piracy in California, and Jales Yarnell of RIAA’s legal corps outlined the need for stronger legislation. Country recording artists and music publisher Johnny Bond and Anthony emphasized the need for the smaller individual in the industry for legal protection against the pirate.

**Name Stops in Disco from Debut**

ATCO, N.J.—Efforts of Edward S. Fornieles to bring to this South Jersey area its first major dance hall, a discotheque featuring taped music and one that would be "top shelf," has hit a snag because of a name. And until Forte, who is converting an unused service station into a dance hall, comes up with a name that is agreeable to the area’s residents, he is hit with a stop-work order from Mayor Peter J. Scafidi because of a technical violation in the disco’s roof.

The area’s residents kicked up a storm after Forte distributed a predominant circular announcing the opening of what he would like to call "Mother Tucker’s." The name is printed in a script writing that some residents say alters the name into an obscene term. And while it’s not legal to allow a picture display a large sign reading, "Semi-nude Dancers," they don’t cotton to any kind of sign that reads, "Mother’s."

**Polygram Buying H&R Share?**

- **Continued from page 1**
  - group are involved in the arrangement, but some of its present affiliates, in addition to the Presley firms, are Ernest Tubb Music, Acriel Music, Hank Snow Music, Dolly Music and Bessie Benjamin Music.

Copyrights owned by the group include music from "From Here on," "Ragtime," "My Foolish Heart," "Zip-A-Dee-Doo Dah," "Three Little Birds," "Honeymoon" and many country, gospel and r&b songs.

*News Release*

**Pirates Desert ‘Sinking Ship’**

- **Continued from page 1**
  - development as a death-pang spasm by pirates dumping whatever tapes they have on hand and moving on to safer pastures.

Dave Bryant, of Tacony Distributors Inc., has told The Star that some typical pirate tape locations in his marketing territory—gas stations, drug stores—are selling unauthorized tapes at $1, having paid no more than 50 cents each to acquire them.

These dumps began to surface only in the past month, says Bryant, after the Supreme Court refused to review appellate court decisions denying sanctuary to pirates of pre-1972 recordings under the "moral rights" clause in the compulsory licensing provision of the Copyright Act. While the report by its president, Stanley Gorelick, has documented a "turning point" in the fight against piracy during the past year (Billboard, March 8), he has also warned against giving industry confidence. He strongly urged that the effort be continued, particularly in the area of state legislation where antipiracy laws remain to be enacted.

Chalpin, whose PPX vaults hold several thousand titles, including an ever-increasing pool of sound-alikes, says the demand from his customers for covers of repertoire tunes, and adds that one request that one arrives from Oklahoma even includes some Strauss waltzes.

**DON KIRchner’S ROCK CONCERT**

**The Fanta All Stars**

2nd Showing Interpreting "El Raton"

**Produced by Jerry Masucci**

**NEW YORK**

WNEW—CHANNEL 5 Sat. 11:30 P.M. 3/29

**LOS ANGELES**

KTLA—CHANNEL 5 Fri. 11:30 P.M. 3/28

**CHICAGO**

WBBM—CHANNEL 2 Fri. 12:00 A.M. 3/28

**PHILADELPHIA**

KYW—CHANNEL 3 Sat. 11:30 P.M. 3/27

**BOSTON**

WBZ—CHANNEL 4 Sat. 11:00 P.M. 3/28

**SAN FRANCISCO**

KRON—CHANNEL 2 Sat. 11:00 P.M. 3/28

**DETROIT**

WJBK—CHANNEL 7 Sat. 1:00 A.M. 3/30

**DALLAS-FORT WORTH**

KTVT—CHANNEL 11 Sat. 12:00 A.M. 4/12

**WASHINGTON, D.C.**

WJLA—CHANNEL 7 Sat. 11:00 P.M. 3/28

**PITTSBURGH**

KDKA—CHANNEL 2 Fri. 1:00 A.M. 3/14

**DALLAS-FORT WORTH**

KTVT—CHANNEL 11 Sat. 12:00 A.M. 4/12

**MINN. ST. PAUL**

KSTP—CHANNEL 5 Sat. 12:00 A.M. 3/28

**HOUSTON**

KPRC—CHANNEL 2 Sat. 12:00 A.M. 3/28

**ATLANTA**

WAGA—CHANNEL 5 Sat. 12:00 A.M. 3/28

**SEATTLE-JACOMA**

KIRO—CHANNEL 7 Sat. 12:00 A.M. 3/28

**BOSTON**

WGBH—CHANNEL 7 Sat. 12:00 A.M. 3/28

**Baltimore**

WJZ—CHANNEL 7 Fri. 1:00 A.M. 3/7

**Tampa-St. Petersburg**

WTGD—CHANNEL 44 Sat. 11:30 P.M. 4/26

www.americanradiohistory.com
“Kojak Columbo”
The single to watch for. From the new album “Duit On Mon Dei”

RCA
Records and Tapes
STAND BACK
APRIL WINE
Big Tree Records
Produced by April Wine

BARRABAS
Atco
SD 36-110
Produced by F. Arbex

HIJACK
AMON DUUL II
Atco
SD 36-108
Produced by Wild Willy and Amon Düül II

FEEL LIKE MAKIN' LOVE
ROBERTA FLACK
Atlantic
SD 18131
Produced by Rubina Flack

HARD ROAD
STEVIE WRIGHT
Atco
SD 36-109
Produced by Vanda and Young

SUICIDE SAL
MAGG E BELL
Swan Song
SS 8412
Produced by Mark London

COMMON SENSE
JOHN PRINE
Atlantic
SD 18127
Produced by Steve Cropper

MARGIE
MARGIE JOSEPH
Atlantic
SD 18126
Produced by Arif Mardin

in the bank.
The new release from Atlantic Atco.
**TOP ADD-ONS:**

**Pacific Northwest Region**

- **OZZY MOUNTAIN DAREDEVILS** (Jackie Blue (A&M))
- **RENEE & THE RIVIERAS** (I Love You (Like I Love You (Elvis)) (Epic))
- **JOHNNY HAYES** (Philadelphia Freedom (MCA))
- **TOMMY BOONE** (Peace Train (ABC))
- **PHILLY ANNA** (Love Is (ABC))
- **WALTER TAYLOR** (All The Time (ABC))
- **JEFFERSON AIRPLANE** (White Rabbit (A&M))
- **TOMMY TELLEZ** (I Only Hate You (Like I Hate You (Elvis)) (Columbia))
- **TONY ORLANDO & DAWN** (Do You Know What Time It Is? (ABC))
- **TONY ORLANDO & DAWN** (Don't Make Me Over (Atco))
- **PHILIP GREEN** (Help! (Island))

**Pacific Southern Region**

- **TONY ORLANDO & DAWN** (He Don't Love You Like I Love You (Elvis)) (MGM)
- **RENEE & THE RIVIERAS** (I Love You (Like I Love You (Elvis)) (Epic))
- **JOHNNY HAYES** (Philadelphia Freedom (MCA))
- **TOMMY BOONE** (Peace Train (ABC))
- **PHILLY ANNA** (Love Is (ABC))
- **WALTER TAYLOR** (All The Time (ABC))
- **JEFFERSON AIRPLANE** (White Rabbit (A&M))
- **TOMMY TELLEZ** (I Only Hate You (Like I Hate You (Elvis)) (Columbia))
- **TONY ORLANDO & DAWN** (Do You Know What Time It Is? (ABC))
- **TONY ORLANDO & DAWN** (Don't Make Me Over (Atco))
- **PHILIP GREEN** (Help! (Island))

**Regional Breakouts**

- **KISS** (Lick It Up (A&M))
- **CHUCK BERRY** (My Ding-A-Ling (Philips))
- **ELTON JOHN** (Philadelphia Freedom (MCA))
- **Ringo Starr** (No Song (Apple))
- **TONY ORLANDO & DAWN** (He Don't Love You Like I Love You (Elvis)) (MGM)
- **RENEE & THE RIVIERAS** (I Love You (Like I Love You (Elvis)) (Epic))
- **JOHNNY HAYES** (Philadelphia Freedom (MCA))
- **TOMMY BOONE** (Peace Train (ABC))
- **PHILLY ANNA** (Love Is (ABC))
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- **TONY ORLANDO & DAWN** (Don't Make Me Over (Atco))
- **PHILIP GREEN** (Help! (Island))
"There Was A Time When Strangers Were Welcome Here."

"The Immigrant"

A thoughtful song dedicated to John Lennon by

Neil Sedaka

A new single from the album "Sedaka's Back."

MCA-40370

Produced by Neil Sedaka and Robert Appere
"I know I'm gonna miss the U.S.A.
I guess I'll miss it every single day
But no one loves me here anyway."

—KATMANDU

ON TOUR *WITH BACHMAN-TURNER OVERDRIVE*

*APRIL 3 . . . MADISON, WISCONSIN
*APRIL 4 . . . ST. CLOUD, MINNESOTA
*APRIL 5 . . . CHICAGO, ILLINOIS
*APRIL 6 . . . ST. PAUL, MINNESOTA
*APRIL 7 . . . MILWAUKEE, WISCONSIN
*APRIL 8 . . . DES MOINES, IOWA
*APRIL 9 . . . LINCOLN, NEBRASKA

*APRIL 10 . . . LARAMIE, WYOMING
*APRIL 11 . . . WICHITA, KANSAS
*APRIL 12 . . . TULSA, OKLAHOMA
*APRIL 13 . . . OKLAHOMA CITY, OKLAHOMA

APRIL 16 . . . ELGIN, ILLINOIS
APRIL 19 . . . DETROIT, MICHIGAN
This is the second installment of an in-depth interview with one of the nation's most outstanding air personalities: Jimmy Rabbitt, 6-10 p.m. KMFL. Los Angeles. Rabbitt was one of the early rebels of the Top 40 format and its confining structures, thus becoming a pioneer of the then-novel format called progressive rock. The interview is conducted by Claude Hall, Billboard's radio TV editor.

HALL: After being fired from KLIF what did you do?

RABBITT: I went to work for Abnak Records in Dallas and promoted Western Union, Jon & Robbin, the Yodellers: I'd come back a day or two long road trip promoting records and was handed this record, which I forget now what it was called. "Drummers". One of the worst records. And Dale Hawkins will agree; he produced it. One of the worst records that ever hit radio. I got it on the charts. I went to New York, I visited Los Angeles, and I got it on the record. You said this would take two years. But when I got back off that road trip, someone at the record company said, 'Hey, just called New York and got the record on the air. He said: I got that record aired, you didn't. I went back to the office and packed up everything I had and went back to see Hawkins and said: Thank you. I split. Went home. Laid out by the pool a while. Listened to the radio. Finally, I told myself: Nothing happening here. And Robin Hood Brian had earlier given me a plane ticket to Acapulco. So I traded in it for a ticket to Los Angeles. Came to Los Angeles and got with Bob Krasnow and a bunch of crazies and showed them where the city was. So, I said: There ain't no reason why I can't do this in Dallas. I went back to Dallas and talked Ken Dow about giving me Sunday night only. To play, quote, psychedelic, upcoming, records. A whole sudden, the demand was so great that I was on every night of the week and Gordon McLeod spent a fortune to put lights in the window—psychedelic lights, man! Before, I was the kid who wouldn't get a haircut, who wouldn't shave... now, all of a sudden that whole scene had gotten real hot.

Then Mike Scott offered me a job at KBCR in San Diego.

And I told myself: That's as close as you're gonna get to Los Angeles. Go.

I had me an old Cadillac and headed it out.

H: How long did you work in San Diego?

R: A year... before George Wilson came and took over. See, there's something nobody knows: that if you'd check into it... Mike Scott was the first program director to beat Bill Drake. And he never got credit for it.

H: I don't recall it. The first one was aware of Dick Starr at KYA in San Francisco.

R: If you look into it, Mike was the one... beat Drake across the board! I'll never forget it... when I'd go out for an interview, he picked me up at the airport and we'd be driving to the station and the jock on the air is playing that anti-war song by Country Joe McDonald. "Fixin' To Die." I asked: In a navy city like San Diego? He said: Yeah.

That set me right off. I said: All right. Because I'd just driven in... he was driving me around to get me something to eat before I had to go on the air. I hadn't slept since I left Texas. And I was excited. Here was a station like me. And we did it. Nobody knows to this day that Mike Scott was the first program director to top one of Drake's stations. The other air personalities included Gary Alynn, Lee Baby Symms, and I was like inseparable brothers.

R: Symms is one of the best. As far as I'm concerned, there are five jocks in the world. Gary Owens; there's Russ Knight; there's now, maybe, but in the old days; (Continued on page 20)

London Wavelength's programming network will distribute the show through its syndicated network of 65 stations, while according to Wavelength's president Mike Vaughan comprises 85 percent of the top 50 markets, and a minimum of 500 small markets. The participating network stations are committed by contract to air "The Story of Rock" and other forthcoming London Wavelength programs.

The series details the evolution of rock, chronicling its themes, stars and musical and cultural influences. The show includes over 300 interviews with virtually every leading figure in the rock world. It is mixed with live and recorded songs of the artists that have contributed to rock's growth.

The Story of Rock, narrated by British DJ Alan Freeman, will be heard in one of these schedules—one hour a week for 24 weeks; two hours a week for 12 weeks; or four hours a week for six weeks. The programs will run within a 7 p.m. to midnight time slot weekdays, or noon to midnight, weekends.

Other special events scheduled for release here by London Wavelength include four hours of The Beatles interviews and interviews with Simon & Garfunkel; and two hours of music and interviews with The Beach Boys.

London Wavelength is also responsible for the "Live from London" radio concert series, in association with D.R. Broadcasting Co. The two-time-a-month is recorded by the BBC for both stereo and 4 channel production in the London studio.

Other programs released in this country by London Wavelength have included a 13-hour series on the Beatles' laws and music of such artists as Bob Dylan and The Rolling Stones; and a special program on Elton John.

R. More or less, I think, but he's not letting the money out... he's making Jon work for it. That may have been why he didn't make it before; he had the money already there. You know? That's why I'm trying real hard to make some money out of music. Jon, see; didn't have to try real hard to make money.

H: How did you finally come to Los Angeles?

R: I got real tired and one day they brought me some stuff and I said: I can't work this way. It would be a hard story to explain fully, because there be a lot of names in it. Anyway, I'd come back off a long road trip promoting records and was handed this record, which I forget now what it was called. "Drummers"! One of the worst records! And Dale Hawkins will agree; he produced it. One of the worst records that ever hit radio. I got it on the charts. I went to New York, I visited Los Angeles, and I got it on the record. You said this would take two years. But when I got back off that road trip, someone at the record company said: Hey, just called New York and got the record on the air. He said: I got that record aired, you didn't. I went back to the office and packed up everything I had and went back to see Hawkins and said: Thank you. I split. Went home. Laid out by the pool a while. Listened to the radio. Finally, I told myself: Nothing happening here. And Robin Hood Brian had earlier given me a plane ticket to Acapulco. So I traded it in for a ticket to Los Angeles. Came to Los Angeles and got with Bob Krasnow and a bunch of crazies and showed them where the city was. So, I said: There ain't no reason why I can't do this in Dallas. I went back to Dallas and talked Ken Dow into giving me Sunday night only. To play, quote, psychedelic, upcoming, records. And, all of a sudden, the demand was so great that I was on every night of the week and Gordon McLeon spent a fortune to put lights in the window—psychedelic lights, man! Before, I was the kid who wouldn't get a haircut, who wouldn't shave... now, all of a sudden that whole scene had gotten real hot.

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Side One

JAZZMAN (Holstein)
ANGEL #9 (C. Fuller)
LEAVE MY HEART ALONE
   (G. Powell)
EARLY MORNING RISER
   (C. Fuller)

Side Two

FALLING IN AND OUT OF LOVE
   (C. Fuller)
AMIE (C. Fuller)
BOULDER SKIES (C. Fuller)
ANGEL (C. Fuller)
CALL ME, TELL ME (C. Fuller)

featuring

CRAIG FULLER
GEORGE POWELL
WILLIAM HINDS

Produced by BOB RINGE
there's a guy that you probably don't know—Russ Miller Talmay who used to work for KLIF and got fired because he wouldn't play commercialized but was the funniest jock in the world... if I ever get my own station, I'll find him wherever he's at now. And Charlie and Harrigan are the other two. I heard them the other day and got the feeling immediately that I should go on the air that night and do my trick on the same station.

The old days of radio were happier days than now. Everything's so serious now... well, we'll say that. Before, you either made people smile... or you didn't. They liked you or they didn't. It was that simple... that's where I learned radio. I lasted five-and-a-half years with Mclendon and was fired many times... but where are today's jocks coming from?

H: How would you fire them at KLIF?
R: Well, what time? One time, I decided to have a convertible parade. Tied up the main street—Commerce—and two highways. As far as you could see, you saw convertibles. And police.

This police sergeant came to me and said: We're going to have to arrest you under a law. I said: You can't, because I'm on the air. And he said: You'd better have a good lawyer. He said: You have a parade permit? I said: No. But call this number. So, I guess I called Ken Done and Don probably went: uh-uh-uh. And the sergeant got to Mclendon and Mclendon said he'd have to relieve me of my duties. So, I went home, thinking: Uh-oh, where am I going from here? Guess I'm gonna go to KBOX. But they had too much echo. You know: hello, hee-hee-lee. They had Frank Jolt and all that. But the next day the phone rang and it was Mitch Lewis and he said: You're not back. We had to do that last night to da-de-da-de. But you'll be compensated. They always compensated me. I mean, they would have given me more money! Everybody may have disliked Mclendon. But not me. He gave me more money than anybody.

To Be Continued Next Week

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Well, it's 11:30 on the west coast and I'm thinking about going home to get some sleep. I've been working on this thing for a while and I'm pretty tired. I'll probably go to bed early tonight. Goodnight.
If You Want Timid, Read Something Else

As everyone knows, there are those trade publications that are content merely to report what’s going on today, and in terms that will frighten not even the timidest prospective advertiser. That’s never been and never will be our style here at Billboard. Editorially speaking, we’re as concerned with tomorrow and the day after as we are with today: we not only accept, but in fact relish the roles of innovator and leader. For example, we don’t feel at all immodest in claiming appreciable credit for helping to free recorded music from the once-inescapable turntable: we were communicating our excitement first about plain old basic magnetic-tape-recording and later about the tape cartridge long before their respective potentials even resembled common knowledge. Ditto, more recently, for quad and the videodisc. On other fronts, we were the first to cover country music. And classical music. And R’n’B, whose name we were instrumental in changing from the subtly condescending “race music.” Ours was the first full-time staff in Nashville. Even today Billboard’s is the only full-time news bureau in Washington, D.C. Which is a little tough to fathom, considering how vastly our industry is affected by what goes on there. And where we’re not the only trade in town, we’re certainly the best when it comes to editorial expertise. All of which boils down to this: whatever it is—or whatever it’s going to be—you’ll read about it first, and best, in Billboard.

We Helped Build An Industry—Our Sleeves Are Still Rolled Up.
Refunds For Nixed CSNY Bash Still Go Unresolved

LOS ANGELES—Southern California’s first big ticket refund foul-up is still not completely resolved in the wake of the Crosby, Stills, Nash & Young show cancelled last summer due to slow advance sales.

No Paving, No Zeppelin in Florida

MIAMI—Led Zeppelin’s schedule March 8 Florida appearance has been the second date to fall out of their otherwise wildly successful current U.S. tour.

West Palm Beach Speedway owner David Rupp cancelled the group there with the claim that promoters Shelly Finkel and Jim Koplik hadn’t made promised physical arrangements such as paving of parking space for an expected 60,000 cars.

Rupp said he waited until the last minute to stop the rock show, stating that he sympathized with the promoters whom he called “caught with their pants down when their backers pulled out.”

Finkel-Koplik paid Led Zeppelin a non-refundable deposit of $200,000 and laid out another $50,000 for advance advertising. Some 25,000 tickets were sold for a total of $200,000. The Florida State Attorney pledged an investigation if (Continued from page 33).

Tickerton’s office here estimates that some 10 percent of the 11,200 who purchased $12.50 tickets through their agency for the abortive CSNY Summer Jam at Ontario Motor Speedway have not had refunds paid, with some cases of bounced checks by the promoters reported.

A Tickerton spokesman says that the company will now pay refunds directly for remaining holders of their CSNY tickets and redress afterwards from promoters Shelly Finkel & Jim Koplik.

Ticket buyers who have not received refunds, according to Tickerton, are being asked to fill out forms which they could mail to the company.

Liberty Tickets president Tom Milana says his offices sold some 4,600 admissions and a substantial minority who turned in the ducats to the promoters have not been mailed refunds. However, Milana says he has no way of figuring exactly how many ticketholders are still awaiting refunds.

The ticket agencies are not legally responsible for refunding the money. Returned tickets were forwarded to a company called AATS, set up by Finkel-Koplik to channel CSNY concert deposits. AATS funds were apparently not sufficient to cover all refunds due.

According to Tickerton, AATS is supposed to be receiving more money from an upcoming tax refund. Meanwhile, Finkel-Koplik are having more troubles in Florida.

As reported in Billboard in another story this week, their cancelled Led Zeppelin date is leaving them in the hole for about $250,000.

Anthony Has Seen It All, Trad To Rockers

By NAT FREEDLAND

LOS ANGELES—Dee Anthony is one music man who’s made the transition from traditional pop to rock in a big way.

Through the 1950s he managed vocalists like Tony Bennett, Jerry Vale and Buddy Greco. Then in the mid-’60s he became U.S. representative for the Island and Chrysalis labels and supervised the early American tours of the big post-Beatles wave of English progressive rock, including Jethro Tull, Joe Cocker and Emerson, Lake & Palmer.

As one of the major independent managers today, his roster of clients include the J. Geils Band, Alvin Lee, Peter Frampton’s Camel, Monotone and Steve Marriott, leader of the about-to-disband Humble Pie.

His New York office staff includes two other full-time personal managers, brothers Bill Anthony and John Demane.

“Right now I have five acts on the road with tour managers from the pool of top freelancers we use,” says Anthony. “But I’ll still spend two or three days with each tour just to make sure everybody is comfortable and Bill or John can catch most of the other shows.”

Anthony was on a three-week swing away from his home and family in Long Island, stopping off in Los Angeles to make sure all was smooth on Alvin Lee’s “Midnight Special” taping. He is an impressively heavy man who sports shoulder-length gray hair and a gold earring.

“I started off in 1949 to be a pop crooner and after 25 years in the business I’m still just as excited about the next one.”

Anthony is considered to have particularly close working ties with promoter Bill Graham and Premier Talent chief Frank Barsalona. Though both men are younger than he, he credits them with being his major influences and guides in making the transition from pop to rock.

Naturally the impending breakup of Humble Pie after their current “farewell-to-America” tour is much on Anthony’s mind these days. The hard-rocking English foursome is disappearing at the height of their popularity as an A&M gold record act and SRO concert attraction.

“The split-up was presented to me as an artistic and personal decision that had already been made,” he says. “So there was nothing to discuss about it. The fellows all want to be soloists and leaders now.”

“Of course, I think it’s a mistake for them to go that way. They’ve got a lot of equity they’ve spent years struggling for. Burning bridges is a big error in the music business because the same people keep dealing with each other over and over again in different contexts.”

...and Billboard’s April 19 issue will include an audaciously fantastic spotlight on Chicago, The Music Mart!
Warner Bros.' Seals & Crofts catalog now includes *Seals & Crofts I & II*, a special package of the first two albums they recorded, their brand new album *I'll Play For You* and everything in between. We invite you to enjoy the entire Seals & Crofts story.
"Music is the spiritual food of the hearts and souls . . . . and it is considered to be the cause of the exaltation of sad and desponding hearts.”

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Down through the ages, the Artists, the Poets, Scientists, Doctors and the Musicians have made it their life’s work to bring about a perfect blend between the intellect and heart, a balance between the abstract and the concrete. Thus, expressing each time love and unity on a higher level. And so again, in this age, with our life’s work being the unification of the entire planet . . . . "Through the arts and sciences the pictures of the supreme world will be made evident within the reality of all things.”
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March 11: New York, NY; New York, Nokia Theatre
March 12: Philadelphia, Pennsylvania; Philadelphia Spectrum
March 13: Wilmington, Delaware; Bob Carpenter Center
March 14: Philadelphia, Pennsylvania; Philadelphia Spectrum
March 16: Piscataway, New Jersey; University of New Jersey
March 17: Newark, New Jersey; Prudential Center
March 18: Philadelphia, Pennsylvania; Philadelphia Spectrum
March 20: New York, NY; Madison Square Garden
March 21: Columbus, Ohio; Ohio State University
March 22: Chicago, Illinois; Chicago Civic Auditorium
March 24: Marshalltown, Iowa; Marshalltown Auditorium
March 25: St. Paul, Minnesota; St. Paul Auditorium
March 26: St. Louis, Missouri; Kiel Auditorium
March 28: Nashville, Tennessee; Vanderbilt University
March 30: New York, NY; Madison Square Garden
March 31: New York, NY; Beacon Theatre
April 1: Columbus, Ohio; Ohio State University
April 2: Lexington, Kentucky; Kentucky State University
April 3: Madison, Wisconsin; Monona State University
April 4: Seattle, Washington; Pavilion Arena
April 5: Portland, Oregon; Memorial Coliseum
April 6: Boise, Idaho; Western Idaho Fair Pavilion
April 7: Pocatello, Idaho; Idaho State University
April 8: Hershey, Pennsylvania; Hershey Sports Arena
April 10: Albany, New York; Times Union Center
April 19: Providence, Rhode Island; Civic Center
April 21: Hartford, Connecticut; Civic Center
April 22: Rochester, New York; Rochester War Memorial
April 23: Europe

Next House Promotions
811 San Fernando Road/Suite 202/San Fernando, California 91340
(213) 365-9071
Carbondale, Ill.—Students enrolled in Basic Physics 101 at Southern Illinois Univ., ever since Professor Kenneth W. Johnson took over the study of hifi equipment into it. Student attendance has been consistently high for this course and living laboratory sessions, students are taught the basic laws of physics through the use of stereo components. The course has prompted university officials to initiate a series of follow-up courses.

Johnson says two unrelated forces contributed to his development of the course—business and pleasure. The Physics department was trying to develop new courses to interest non-science majors and he had been looking through sales brochures and spec sheets for hifi equipment, so he decided to incorporate the two areas together.

Realizing that hifi equipment was nothing but sophisticated physics he decided to initiate this course in yet uncharted waters, and he set three goals.

The examination of the basic physical laws of nature in order to explain the workings of the system through the study of sound, electricity, magnetism, radiation, energy and mechanics:

"The incorporation of this knowledge for private use when buying home entertainment equipment."

"Hopefully, at the end of the semester, students will be able to stand eyeball to eyeball with any salesperson and know what they're talking about," Johnson says.

Each week, more than 200 students pack his lecture hall for discussions and demonstrations of physics principles via hifi. Starting out with some very primitive means of demonstration, Johnson usually precedes at a rate that holds every student's attention.

More than $20,000 of hifi equipment from more than 20 companies was donated to SIU for Dr. John son's course and it is the most modern and up-to-date available.

During the weekly lab sessions, Johnson lets his students work on some very sophisticated equipment including waveform analyzers, RF signal generators, oscilloscopes, audio signal generators and spectrum analyzers.

With these instruments the students analyze each piece of hifi equipment, speakers and recording output and back up his point of view.

"Many of the students don't know exactly why the equipment works, but they sure know how to work with it," he states. "These freshmen and sophomores use lab equipment that most of our engineering students don't use."

Because word-of-mouth advertising has produced sizable increases in attendance, Johnson has initiated a course in advanced hifi for salespeople.

Campus Briefs

Composer-singer Susan Barlow will be introduced to media and disk jockeys when a special college tour, being handled by her record company, Gryphon Productions, distributed by RCA Records. Special in-store appearances, radio station visits and media interviews are also being readied for Ms. Barlow in the college area.

200 Students, 16 Labels Attend Ga. Radio Session

Atlanta—The first annual Southeastern College Radio Assn. conference here March 7-9 at Georgia State Univ. was termed a "vast success" by conference organizers from more than 200 students attending from 35 schools in 16 states. In addition, record company participation was greater than at any other radio conference ever, with 16 major labels attending.

Co-organizer Don Sylvester of the Univ. of Georgia's WUOG says this first gathering was "a great success" by the reactions from both directions, since students from as far away as Texas and Illinois came here to discuss college radio. During the three-day confab the organization was formally founded and Bob Wharton of WUOG was elected its director.

A semi-regular newsletter will be distributed by SEGRA and each state will organize its own mini-conference, according to Sylvester. Record companies attending the meetings were A&M, Arista, Atlantic, Columbia, Grateful Dead, Island, Mercury, Warner Bros., GRC, Capricorn, ABC, Capitol, MCA, United Artists and Chess/Janus.

All of the companies with stationarity suites and in addition, GRC hosted a concert at the Pit recording studio featuring singer Mike Greene, and Columbia helped send us in buses to the Loudon Wainwright concert," Sylvester states. "Greene also participated on a very successful panel with Melissa Manchester and Neil Peart of Rush."

There has never been much rapport between college radio stations, according to Sylvester, but this gathering helped many broadcasters: realize that schools, big or small, shared the same problems.

Many of these common problems were aired during the discussions, one of the stronger items to come out of it is the founding of a SEGRA lobby with the FCC.

Studio Track

Los Angeles—Lots of product mastered at Atlantic in Los Angeles recently, including: Cher's next effort, produced by Jimmy Webb and engineered by John Haney; Susan Webb's first LP (Jimmy's sister), with the same pair working at the production console and behind the boards for her as with Cher. Johnny Bristol's latest, produced by the artist with Greg Venable at the boards; the latest Jesse Colin Young, produced by the artist; Johnny Mathis' latest with John Forbes producing; the new Paul Anka LP with Rick Hall handling production; Mike Curt's projects including LPs from Pat Boone, Ronnie Dove and Andy & David Williams; Dog Soldier, Tigger, Be & Tina Turner, all produced by Denny Dantite; Billy Joel and Kenny Rankin, both produced by Michael Stewart; and Disco Tex produced by Bob Crewe.

** * *

Down in Nashville, things have been busy at Sunday Recording Studios. Jerry Jeff Walker came in and did three singles, while his band, the critically acclaimed Lost Gonzo Band, has been working on an LP. Long-time French superstar Johnny Hallyday has been in cutting with producer/engineer Chris Kinsey, while Donovon has been working with producer Nigel Thomas. Artists due in the near future include Waylon Jennings, Leon Russell and B.W. Stevenson.

** * *

At the Record Plant in Los Angeles, activity includes: Frank Zappa producing himself with Kenny McNab at the control boards; the Tubes, with Al Kooper producing and Lee Kiefer engineering; Gladys Knight & The Pips, with Kenny Ker neh and Richie Wise producing and Warren Dewey at the controls; the Faces, with Ron Nevison working with the British quintet on production and also engineering; the Eagles, with Bill Szymczyk producing and engineering; European big band star James Last, produced by Wes Farrell with Tom Johnston engineering; Cliff De Young in working on an LP, with Norman Kurban at the production console and Stone handling engineering; Lonnie Youmblood cutting with producer Ed Townsend and drummer Lonnie Yount; Jerry Jeff Walker producing himself, with Phil Schier at the console; Wes Farrell working with producer/engineer Brooks Ar thur; and Janis Ian also working with Arthur.

** * *

At Electric Lady Studios in New York, Kiss has been in cutting another album, with Dave Wittman handling engineering chores; the mix has been finished up by the Deadly Nightshade album, produced by Felix Cowie and engineered by Bob D'Oleary; producer Bob Eyrin has been in doing some additional work on the Gary Bonner single (engineering work handled by Dave Palmer); Michael Urbanik is in cutting an LP with Palmer again at the boards.

At Wally Heider's in San Francisco, Jefferson Starship, whose "Dogmatically" LP was recently certified gold, are busy cutting another album coordinated by Pat Ireani and engineered by Larry Cox. Jon Hendricks is in the studio, finishing up the album for Astral, while Greg Erroco and Lee Oscar are taking a break while Lee heads out on the road with Wes Farrell.

In Berkeley, Gary Bartz is putting the finishing touches on an LP he cut several months ago, produced by Larry Mizell. Miles Davis' rhythm section is in on the date; Bartz says he is attempting to present a commercial LP this time around.

Carl Blackmore, one of the finest radio stations to come out of the folk period a decade ago, is now going into Downes' new studio in the LA area with producer Cliffe Stone.

At the Carlibau Ranch in Nether land, Jerry Jeff Walker, Hil lman Furry Band have just finished an LP after a month at the ranch. Tom Dowd handled production. Also at the ranch, Bob Johnston has been busy mixing the Earl Scruggs LP which will celebrate 25 years on Cosambi for the artist; guests include Michael Murphy, Dan Fogelberg, Al vin Lee and Bonnie Bramlett.

Led Zeppelin

*Continued from page 22*

Refunds aren't made to ticket-buyers. An abortive attempt was made to obtain the Orange Bowl stadium in Miami for the concert but the city refused because the Bowl's restrooms are unavailable.

Led Zeppelin's new twin-disk LP "Physical Graffiti" shipped platinum and the $11.98 set is No. 1 Billboard album in its second week on the chart.

The band's management said it is now too late to schedule a substitute Florida date on the present tour. Led Zeppelin's Boston show was cancelled, as reported in Billboard last month, when several thousand unruly fans caused extensive damage at the arena while waiting overnight for the start of ticket sales.

"dbh noise section does not color the sound dbh"
Kinky Friedman: Man Of Many Music Faces

LOS ANGELES—“I don’t have to be known in the same way by everybody. If the Jewish people want to pick me out on one side and the Nashvillscene wants to do in another way and others in a crazy type of way, that’s fine with me. I don’t want to dictate to people as to how they should perceive me.”

So says Kinky Friedman, a man who has been categorized as everything from the renegade Texas Jewish cowboy to a sensitive singer/songwriter. He plays his act (with tasty material or without), de-lish that’s what makes his music so appealing.

“You know,” says Friedman, “the first LP we did wasn’t really country in content, it was only country in sound. The second album is more of a pop album all the way around, which seemed like the logical direction to take. I don’t think we ever had a vast country audience, though they do make up an important part of our audience.

“I have no real country background except that I grew up listening to it. And when you stop to think, that’s really enough to make you country.”

Friedman, who has just wrapped up an eight-week tour of some of the more prestigious clubs in the country (Bottom Line in New York, Cel- liar Door in Washington, D.C., Boarding House in San Francisco and Troubadour in Los Angeles among others) and received fine reviews in most areas, will now take several weeks off and then leave on a 25-date concert tour with the Quincy Jones Group.

“You’ve got to appeal to more than people who like just country or Jewish people transplanted to rural areas,” Friedman says. “You’ve got to hit a lot of areas and you’ve got to do it early in your career. Now that we’ve done the club segment we move on to the concert area. And we’re thinking in terms of a TV series after that as well as a book. I really don’t see why you can’t go in all directions at once.

“You’ve got to reach as many people as possible,” he adds. “Take ‘Love Please,’ the new single. It’s not that important that it’s a top 10 record, but it is important that we get some exposure because the AM audience is one that really doesn’t know us yet.”

Friedman’s material ranges from “Ride ‘Em Jew,” a beautiful song about the hallowed history of the Wandering Jew, to zan- nies like “Homo Erectus” and “Some-thing About The Beaver.”

“It amazes me that an audience can keep up with the changes we go through onstage,” Friedman says. “It’s just that we have to produce a product that’s at their level.”

Friedman says that while you’ve got to keep moving to the beginning, you have to be careful to do them one group at a time. You can’t just do it from one group to the next.

“We’ve also grown in confidence and we haven’t really decided. Fortunately, we have the time to experi- ment and it’s important that we learn from my song into another,” he says.

A clear example that perseverance can pay off, as Benny Bell’s 1966, X-rated “Shaving Cream” single has resurfaced to become a leading nov- elty song of the day.

Bell, a retired troubler with per- forming credentials dating as far back as the mid-1930s, started the ball rolling by bringing “Coupin’” Bruce Morrow, WNBC disk jockey in New York, a copy of the song, and the rest is history.

Following strong audience re- sponse to the song (Morrow had put it on the air almost as a joke), Vant- guard went ahead and released the song, and, soon thereafter, Bell him-self made a personal appearance on Morrow’s program.

While 29 years may have passed, Bell’s humorous approach to lyrics held up, when on the show he offered fitters listeners freshly penned addi- tions to the number.

“My friend’s dance I’m a HIT,” he tells everyone’s in a joke-
But I know that he’s full of-
’Shaving Cream,’ the Nice and
Clean…."

Bell currently doesn’t have a man- ager, but he has hit singles through Nat Lapiatin at Vanguard offices in New York. The label is also plan-nig a Bell LP release for sometime in April.

JOHNNY WAKELIN
“Black Superman—Muhammad Ali”

British singer/songwriter Johnny Wakelin and the Kinshasa Band make their U.S. chart debut with this single, penned by Wakelin just prior to the Ali-Foreman heavyweight championship fight.

Picked up by PYE Records in Lon-don, the single gained national at- tention when Ali upset Foreman and U.K. radio went on the song as a news item. Market reaction promptly moved the disk into the local Top 10 chart selections.

BBC broadcaster Paul Holling- dale, to whom Wakelin first brought a demo of the song, is now handling the artist’s management. There are no plans, as yet, for a U.S. tour or LP release. The single is distributed in the U.S. by ATV Records.

Talent in Action

Continued from page 22

Opening the show was a new band dubbed to gether by drummer Dennis Appice,陷阱. It was the group’s first performance, and Appice certainly has boosters in his New York home when all the kids were at the door.

Why did they choose, of all groups, this one? They’re not even aware that the group’s basic pseudo-pseudo-psychodelic, noodling or synthet- ic ingredients were, usually, distinctly loudly, for stock effect, and the guitar leads were an equally pandering series of repeated riffs. At Appice’s side, the singer/drummer followed by his claim to be the “great rock drummer in the world.” He has a good reason to be confident of his skills, and he has heard new guitarists who are all better.

TODD GOLDSTEIN

BOBBY VINTON
Santa Monica Civic Auditorium
Los Angeles, Calif.

Bobby Vinton and his act has proven what an audience can and put on one of the biggest shows ever seen at this beach facility. Backed by a 19-piece or- chestra, Vinton and his band of 2,000 delirious fans—most of them adults—turn out for a couple of hours March 8.

Vinton not only plays to an audience, he per- forms for it. He’s the one who stands up and down the aisles, into the balcony, through the rows of seats. He jokes in the aisles with adoring women fans, sings songs to them as they were the only ones he saw. He is Mr. Charming.

There is nothing put-on or phony about his performance. Vinton enjoys working with people.

Talent In Action

LEO SAYER
HALL & OATES

Bottom Line, New York

In a refreshment entry here, this time sans fail, Leo Sayer once again proved himself a strong local item. His Bottom Line late afternoon entry on the March 19th date was again a sell out.

The 23-performance was laced Sayer from the outset. Backed by an extremely fine bunch of musicians (special mention for pianist Chris Stamey, Sayer’s stage magic took hold, especially on such favorites as “Just A Boy” and “The Show Must Go On.”)

If improvement was possible off his last out- ing, the Walter Bros. artist seems to have found it in this one. His set is rich—material from his last album and others, all well-constructed. The audience seemed merely able to ride

Continued (on page 33)
LOS ANGELES—For the 17th consecutive year, Latin music was ignored at the NARAS Awards ceremony.

Many are convinced there is a compelling, urgent need for a specialized Latin field within the NARAS framework. Larry "Orchestra" Harlow is a governor in the New York NARAS chapter and is trying to get the group to petition the national body to award Grammies annually for outstanding musical performances on record.

Harlow argues that Latin music on discs consistently outshines jazz, classical and most recordings of the spoken word, categories which have their own competition.

New trends in the music profession, Harlow points out, and the rise in the Latin population within the U.S. are proof that Spanish-oriented music is climbing in popularity and will continue to accelerate, "After 1980," says Harlow, "there will be about 20 million Spanish speaking persons in the U.S.: South America, Puerto Rico and other Spanish speaking nations. All these countries are active in Latin music.

Harlow emphasizes that NARAS membership must be integrated with people from record companies, radio, TV and industry. He alone has brought in 50 members in New York, and he stresses that for this to be patterned in the remaining chapters for adequate representation. It is mandatory, he says, to enlist representatives of the recording companies, firmly on the importance and advantages of their membership, not only in the local chapters, but the national board of NARAS as well, which consists of members from seven cities. He is against "commercialization" ("Americanization"), and all for "typico" (typical Latin music), and hopes to see more appreciation instigated by record companies.

Another force in this argument is Izy Sanabria, editor of Latin America, a branch of Latin N.Y. Magazine. He, too, propelled the need for Latin music to avoid being categorized as "commercial" because under this classification, it prevents airplay and exposure to the Latin music listener and the artists.

As a major spokesman, he urges readers to call and mail letters to all Spanish-oriented radio and TV, English media such as television, radio, newspapers, etc., as well as contacting the manufacturers of the above to also instill awareness in them.

Some have emphasized that commercialization to be provided, and that the retention of "relatively pure Latin music" from its natural progression of aesthetic influences (as the result of several civilizations), must prevail for maintaining the art. They feel that the strength of Latin music survives due to its aesthetic excellence, rather than its commercial considerations. Sanabria, on the other hand, advocates the borrowing from other cultures (as rock artists borrowed from Latin music) and incorperation of these experiences to create new avenues of growth. He feels this would result in a national demand for Latin music.

He would also like to see a reversal in the trend of booking practices of upper East Side clubs. It is felt that Anglo audiences can be "turned over," and it is a major function of Latin N.Y. magazine to provide realistic, positive images of where Latin musical background music is at. A step in that direction will be accomplished May 4 with the Latin Music "Commercialization" sponsored by Latin N.Y. magazine at the Beacon Theater in New York.

To achieve, to "Latin Recognition," the Latin music industry itself has to become unified, with no

(Continued on page 42)
WHEN I STARTED WORK AS THE MUSIC DIRECTOR OF THE BERLIN PHILHARMONIC ORCHESTRA, I MOVED IT FROM LONDON TO BERLIN IN 1970, I WAS CONVINCED, ON THE ONE HAND, THAT THE BERLIN PHILHARMONIC ORCHESTRA WAS GOING TO TRAVEL THE WORLD, TO TAKE PART IN THE INTERNATIONAL FESTIVALS, AND TO CONDUCT THE ORCHESTRA IN RUSSIA. ON THE OTHER HAND, I WAS CONVINCED THAT THE BERLIN PHILHARMONIC ORCHESTRA WAS GOING TO TRAVEL THE WORLD, TO TAKE PART IN THE INTERNATIONAL FESTIVALS, AND TO CONDUCT THE ORCHESTRA IN RUSSIA. ON THE OTHER HAND, I WAS CONVINCED THAT THE BERLIN PHILHARMONIC ORCHESTRA WAS GOING TO TRAVEL THE WORLD, TO TAKE PART IN THE INTERNATIONAL FESTIVALS, AND TO CONDUCT THE ORCHESTRA IN RUSSIA.
Congratulations on your 15th Grammy Award (Best Vocal Soloist Performance).
**Soul Sauce**

**WVON Fem Up Ladder To VP Spot**

By JEAN WILLIAMS

LOS ANGELES—Brenda Washington, a vice president of WVON, Chicago, has come through the ranks to gain the position she now holds. Starting in radio as the advertising representative for a fashion manufacturer soon led her to the position of women's director for WVON.

She says that there are numerous ways of breaking into the radio industry, but it's not very easy for a woman.

"I have never been given anything without asking for it," she says. "When I heard that WVON was considering forming a merchandising department, I merely went in and asked for a position within that department. Because of my background, they asked me to head the project." From head of merchandising she went on to become assistant to the president of WVON, and now, vice president of the station.

Ms. Washington is the first woman to hold the post of vice president of the station, and in addition to her demanding schedule at WVON, she is chairwoman of Operation Push family affairs.

* * *

I hear that Motown Record's su- perstar Marvin Gaye is contemplating throwing his hat into the boxing arena as a promoter.

* * *

Producer/recording artist Johnny Bristol is recuperating in Cedars Of Lebanon Hospital in Los Angeles following surgery.

* * *

TK artist George McCrae recently received a platinum record for "Rock Your Baby." He admits to being worked with producers Willie Clark, Carey and Finch on the hit's fifth pressing. Just released to the air is "Where Is The Love?" from her current "Danger High Voltage" album on Atlan.

* * *

Philadelphia-based Broadcast Enterprises Network Inc. parent company of WGV, Charlotte, will shortly announce the acquisition of three more radio stations. The Spinners recorded material for a live album at the Latin Casino in New Jersey. Linda Creed of the nationally known writing/producing team of Tom Bell and Linda Creed makes her singing debut on the Spinners' new album. Bell recently won the Grammy award for producer of the year.

* * *

Remember ... we're in communications, so let's communicate.

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**Hendrix Tome From Schroeder**

NEW YORK—The "Jimi Hendrix Anthology," an comprehensive songbook containing 74 Hendrix tunes, has been issued by the Hendrix Estate through International Music Publishing Group. Included are some compositions only recently discovered and never recorded or previously offered in print. The illustrated, 192-page tome is distributed by Cimino Publications.
Watson Dares To Ignore Trends
Philly Groove, Chief Subscribers To Diversification

BY JEAN WILLIAMS

LOS ANGELES—Starr Watson, owner of Philly Groove Records in Philadelphia, has managed to lift eyebrows with his diversified music styles. He does not rely on any particular area, or play follow the leader with musical trends. Watson believes his company should have groups that can cover a wide range of musical tastes, from hard rock to soft, gentle tunes, and by doing so capture audiences of all ages. The company has a number of groups in its organization as a clarification point. The Soul Experience, an R&B group with jazz overtones, First Choice, a Top 40 pop and disco oriented group, with others that cover blues, pop, and jazz.

Watson says that the trend is to disco and he realizes that in order to stay in business, he must adhere to some portion of the going trend. Therefore, on each album, he offers a variety of musical pleasure aimed at this audience. He does not feel the need for an entire disco organization, but, he says, "I am in favor of disco because it is nightclubs that also deal with teenagers, and teenagers derive a great deal of pleasure and a sense of freedom by being a member of the disco scene."

"Since dancing is the predominate feature of the discotheques, and people are eager to see these facilities, the swing toward that type of entertainment is sweeping the country. The discotheque does not usually feature live entertainment, therefore the minimal facilties that leaves the door open to teenagers."

Few ads buy disco records, Watson says, therefore, his record companies gear their merchandising program to the teen market. "But I realize that although the teenagers tend to spend the better portion of dollars invested in records, it is the adults that give them that revenue. And I must keep in mind that the overall person listens to more records. Of course in particular that market the albums are likely to sell first. So I prefer to wait to sell my albums aired that are geared to the adult audience, and anything that I feel will be a hit will be directed to the teenagers."

"The music, has changed significantly. There was a time when the high voiced ballad singer would sell a million records, but not today. They are going with tunes which have an up-swing beat; whether it's pop, blues, R&B or jazz."

Watson says that his company is surpassing AM in terms of breaking records. He says, "At one time, in order to get an R&B record placed, anything short of jazz and hard rock, you had to deal with the AM stations. But now, with FM coming into the scene, it is to the advantage of the record companies to deal with FM.

"Teenagers tend to listen to AM stations out of habit, but even that is changing. With the increase of advertising on FM dealing with the day to day environment of teenagers, they are feeling more young adults into the fold."

Waston's musicians generally write their own music, so he does utilize songs sent to him by established nationally known songwriters as well as newcomers.

LP SERIES REVIEW

ARISTA'S 7 JAZZ PACKAGES NEW TO U.S. ENTHUSIAST

NEW YORK—One of the most important releases of jazz products in the past three years has been the Arista Records-The European based Freedom jazz series. The first two LPs contain performances by Randy Weston, Albert Ayler, Marion Brown, Gato Barbieri and Dolphyunn. The Cecil Taylor, Russell Rudd and Charles Tolliver. This is the first time these recordings have been released as albums and it has been extremely difficult to get most of them even through import channels.

The Weston, Taylor and Rudd albums are brand new and like the rest of the recordings, the list of sidemen is impressive.

Coordinator for project is Steve Blacker, one of the men behind the success of Impulse Records, and he says Arista has a three-year deal with Alan Russo of Freedom.

"In the next few years, we will release all of the good material in the Freedom catalog, and between five and seven records will be put out each quarter," Blacker says. "The Freedom is a rare cross section of the truly great musicians in classic performances."

The Cecil Taylor solo LP was recorded live at the 1974 Montreaux Festival and is the first effort by this man to try to capture his contribution in more than eight years.

The Randy Weston LP, "Silent Tongues," was recorded at Montreaux and it ably displays the style that he has made popular, exotic style of African-based jazz. Weston has been always ahead of his time and this pick-up band, including Bicky Harper on tenor and flute, is a definite plus factor. Harper played on his last album and the two of them are good as a team. Bassist William Allen, drummer Don Moye and tenor and soprano sax of Ciro Neto round out the group. Each of the three cun is interesting, but it is his "Tribute To Duke Ellington" that is particularly touching.

The Roswell Rudd album "Flexible," Cecil Taylor's older brother is his first effort in six years to gain major distribution. This LP by the trombonist is featuring the solo styles of Sheila Jordan and pianist Rod O'Byrne.

The Albert Ayler LP "Vibrations" will be a welcome release, since this late great saxophonist developed a st suirom following before he died in 1970. Recorded in 1964 with some of the cream of the new guard like trumpeter Don Cherry, bassist Gary Peacock and drummer Sunny Murray, Ayler is at his best in a series of six original compositions.

The Marion Brown LP "Porto Novo" is a brilliant display of improvisational talent of one of the more prolific alto saxophonists. The Dutch rhythm section of bass and drums nicely complements the warm, strong sounds of Brown and the total effort is one of amazement.

The Charles Tolliver and Dollar Brand LP "Confluence," showcasing tenorman Barrit and pianist-celotist Brandt includes some of the most prolific alto sax around. The Dutch rhythm section of bass and drums nicely complements the warm, strong sounds of Brown and the total effort is one of amazement.


Packaging is uniform with some beautiful cover art including a shot of the featured artist. Each package has a light hearted to it and all of them, except the Taylor LP, feature some highly informative liner notes.
George Jones Unshutters Possum Holler Nightclub

NASHVILLE—Epic artist George Jones, in a "recent decision," has gone fully into the nightclub business here, opening his Possum Holler spot in the heart of Printer's Alley.

Jones formerly operated a similar club, located in the rear of the old Grand Ole Opry House. The location later was leased by WSM for Opry offices.

Jones, singer, now split from his wife, Tammy Wynette, has opened Slim Summers' Talent Agency Opens In Nash.

NASHVILLE—Formation of a new talent agency here by a long-time race track judge and concert contractor has been announced by Slim Summers.

Known as the Old Drum Talent Agency, Summers has set up offices adjoining those of ABC-Dot artist Ray Griff, who has become affiliated with that club. The space in the roster is RCA's Hank Locklin.

Summers, a native of Philadelphia, said that other "big names" would be added, but that the agency would be kept small enough to provide personal service. "We want to keep it on a very personal basis," he says.

After service as a judge at the Keystone Race Track in Philadelphia, Summers became operator of concessions for Donna Fargo, Mel Tillis and then promoter Keith Fowler.

"It's not as though I'm new to the music business," he says. "I've been around and know a good many people."

In addition to moving to the Old Drum agency, Griff, one of the most accomplished violinists in the business, has retained Joe Walker as his personal manager.

Historic Mansion Bought By Riley

NASHVILLE—Country artist Jeanie C. Riley has purchased one of the area's more historic antebellum homes near here for a price in excess of $500,000.

Miss Riley will take possession of the property, once used as a Civil War hospital, July 1. The actual purchase price was $550,000.

The estate includes the historical Harrison House and 180 acres of land located in the Franklin area, site of one of the fiercest battles of the war. The house was built in 1838, and is said to be typical of a Southern plantations.

In addition to being used as a hospital, the home also served as a command post for Gen. John Hood and headquarters of the Confederate Chancellors. Miss Riley had her biggest hit, "Harper Valley P.T.A.," several years ago.

250 Honor Jack Stapp At Nashville Encore Banquet

NASHVILLE—Jack Stapp, president of Tree International, Dial Records and other entities, was honored here last Tuesday (June 30) as the recipient of the Encore Award of the Communication Arts Council.

Stapp's longtime friend, television personality Bert Parks, was master of ceremonies for the event, held at the Richland Country Club before 250 guests who contributed to a scholarship fund in Stapp's name.

2 Bluegrass Fests Planned In Kansas

OLATHE, Kan.—Two bluegrass festivals are set for the Jayhawk state in the coming months. The Early Spring Festival will be held here at Whispering Downs Arena April 4-6 while the Paola third annual Bluegrass Festival is scheduled for June 13-16 at nearby Paola, Kan.

Stapp, who brought the live band music concept to WSM more than 30 years ago and programmed new ideas of music at station WKDA here later, is one of this city's pioneer publishers. He was also cited as one of the founders of the Country Music Assn., a man instrumental in getting network exposure for country music (CMA Awards show, among others), and one who has given much to the Communication Arts.

Two previous winners of the Encore Award were part of the program paying tribute to Stapp. Bill Williams of Billboard presented a sound and visual history of Stapp's career and WSM president Irving Waugh recounted his humorous and serious ventures with Stapp over the years.

Others who both roasted and toasted the 63-year-old executive were Minnie Pearl, who worked with Stapp for a number of years while he was director of the network portion of the "Grand Ole Opry"; Owen Bradley, vice president of MCA, and one-time musical director of WSM when Stapp was in the program management, and Chet Atkins, vice president of RCA, whom Stapp hired when he was a talent scout for the Carter family. Mrs. Frances Preston, vice president of BMI, who also worked with Stapp in his WSM days, presented a special scholarship in his name to the Council on behalf of BMI.

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STAPP CITED—Jack Stapp, right, president of Tree International, receives the Encore Award from the Communication Arts Council. At left is Patti McCune, vice president of the CAC and coordinator of the show, and Bert Parks, master of ceremonies.

60 Labels Serviced By 2 Indie Dists

By BILL WILLIAMS

NASHVILLE—Two independent country distributors are servicing more than 60 labels and solving the dilemma of the small company unable to get distribution on its own.

The two firms, Nationwide Sound and International Record Distributor Assn. (IRDA) are working with some 50 distributors nationwide, along with one stops and rackers.

More than 80 percent of the total distribution through the two firms deals with country product.

The older of the two is Nationwide Sound, started more than three years ago by Joe Gibson, former executive with Monument Records. Gibson is working with his wife, Betty, who handles the promotion of the records, the firm is distributing for 18 country labels, two soul and one pop. Some of these are on a regular release schedule, while the others are non-continuous, and may be geared either toward national airplay and sales or toward a breakout in a regional market.

In those three years, according to Gibson, Nationwide Sound has managed 58 charted records. The highest of these was a Top five single Felts on Cinnamon, a company not currently in existence. Felts has recently moved to ABC.

Gibson says the greatest number of his labels come from Texas, although they are spread all over the nation.

In addition to his 26 full line distributors, he deals directly with one-stops in some markets, and with the racks, circumventing the distributor. Although IRDA has been in operation for only six months, it has made strong inroads, and utilizes a separate approach to its product.

Owned jointly by Mike Shepard, formerly of Monument and Warner Bros., and Hank Levine, who has been involved with orchestras, announcers and a variety of facets of the business, it currently has 40 clients and has turned down others who have approached it.

It, too, has set up 25 distributors, all of them with both longevity and good reputation, most of whom have worked with Shepard over a period of 18 years.

"We take only viable product," Shepard explains. "It has to be something well produced, although Levine will mix and master some of

www.americanradiohistory.com
Roy Head has just finished his first recording session for Shannon Records under direction of Mary Reeves and Bud Logan. Freddie Fisher is now a regular member of the band, a tour of Germany with concert stops in Frankfurt, Augsburg and Hanau. Description for all future career activities of the RCA recording artist...JMT Records has signed Rita Coolidge to a recording contract and first release will be out immediately. Chuck Glaser is improving in his battle with paralysis. Josh Groves played at the Univ. of Montana at an all-night festival that lasted 13 hours. Barbara Fairchild now being produced by Billy Sherrill and to longer managed by Jerry Crutlefield...Con Brio Records is releasing a single by Australian Country artist Reg Lind...The record was produced by one of Lindy's co-countrymen, Bill Walker. The signing of Lindy for releasing US & Canada was announced by Con Brio president, Kenny Rogers, whose label is distributed internationally by Ranwood Records.

Grassers & Symphony Debut

MEMPHIS—A "musical precedent" will be set here Thursday (22) when a bluegrass group plays in concert with a symphony orchestra for the first time. Edwin Hubbard, former musical director of NBC's "Dean Martin's Music Country," has formed a blue-grass group here, and will set the pace for the rare occasion.

Hubbard and his group have performed throughout the U.S. and Canada, playing mostly at backwoods bluegrass festivals. He praised the courage of the Memphis Symphony for this innovation. A native of N. Arkansas, Hubbard was a jazz flutist later a ragtime piano player, and holds a doctorate in jazz from North Texas State Univ.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title/Artist</th>
<th>Label &amp; Number</th>
<th>Last Week</th>
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<td>I CAN'T HELP IT (IF I'M SIR IN LOVE WHY YOU) —Ike and Tina Turner</td>
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<td>I JUST CAN'T GET HER OUT OF MY MIND—Marvin Gaye (W. Gordy, E. Gordy)</td>
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<td>ALWAYS WANTING YOU—a.willie Haggard (W. Haggard, C. Haggard)</td>
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<td>THE PILL—Linda Lavin (B. Bolan, L. Bolan)</td>
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<td>MY BOY—Don Proney (R. Draper, P. Draper)</td>
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<td>I'LL STILL LOVE YOU—a.willie Murchison (W. Murchison, W. Murchison)</td>
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<td>DON'T LET THE GOOD TIMES FOOL YOU—a.willie Haggard (W. Haggard, C. Haggard)</td>
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<td>OH BOY—Dennis Taylor</td>
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<td>20</td>
<td>I STILL FEEL THE SAME</td>
<td>ABC 41111 (RCA)</td>
<td>21</td>
<td>55</td>
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<tr>
<td>21</td>
<td>(You Make Me Want To Be) A MOTHER—Tammy Wynette (P. Bennett, W. White)</td>
<td>ABC 41111 (RCA)</td>
<td>22</td>
<td>55</td>
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<tr>
<td>22</td>
<td>BLANKET ON THE GROUND—Buddy Storey (B. Storey, W. Storey)</td>
<td>ABC 41111 (RCA)</td>
<td>23</td>
<td>55</td>
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<tr>
<td>23</td>
<td>STILL THINK (YOU'RE) A-COUNT Cowboy</td>
<td>ABC 41111 (RCA)</td>
<td>24</td>
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<td>24</td>
<td>HE TOOK ME FOR A RIDE—Joe Coe</td>
<td>ABC 41111 (RCA)</td>
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<td>25</td>
<td>I'M GONNA SING THE SONG (I'M Drinkin' To)</td>
<td>ABC 41111 (RCA)</td>
<td>26</td>
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<td>26</td>
<td>SWEET SURRENDER—Richie Unter</td>
<td>ABC 41111 (RCA)</td>
<td>27</td>
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<tr>
<td>27</td>
<td>YES—Nikki Arroyo</td>
<td>ABC 41111 (RCA)</td>
<td>28</td>
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<tr>
<td>28</td>
<td>(I'm Gonna) SING THE SONG (I'M Drinkin' To)</td>
<td>ABC 41111 (RCA)</td>
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<td>29</td>
<td>I'M GONNA SING THE SONG (I'M Drinkin' To)</td>
<td>ABC 41111 (RCA)</td>
<td>30</td>
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<tr>
<td>30</td>
<td>WOLF CREEK PASS—C.W. Collins (F. Collins, L. Collins)</td>
<td>ABC 41111 (RCA)</td>
<td>31</td>
<td>55</td>
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<tr>
<td>31</td>
<td>LOVING YOU BEATS ALL I'VE EVER SEEN—Johnny Paycheck (F. Flowers, L. Flowers)</td>
<td>ABC 41111 (RCA)</td>
<td>32</td>
<td>55</td>
</tr>
<tr>
<td>32</td>
<td>I WILL SING FOR YOU—Joe Dowell (B. Dowell, M. Dowell)</td>
<td>ABC 41111 (RCA)</td>
<td>33</td>
<td>55</td>
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<tr>
<td>33</td>
<td>WINDOW UP ABOVE—Wickey Gillett (J. Gillett, J. Gillett)</td>
<td>ABC 41111 (RCA)</td>
<td>34</td>
<td>55</td>
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<tr>
<td>34</td>
<td>NEONSLEUTH—Ron Taff</td>
<td>ABC 41111 (RCA)</td>
<td>35</td>
<td>55</td>
</tr>
<tr>
<td>35</td>
<td>ALL AMERICAN GIRL—Teddy Brooks (F. Brooks, R. Brooks)</td>
<td>ABC 41111 (RCA)</td>
<td>36</td>
<td>55</td>
</tr>
<tr>
<td>36</td>
<td>JANUARY JONES—Johnny Capps (J. Capps, R. Capps)</td>
<td>ABC 41111 (RCA)</td>
<td>37</td>
<td>55</td>
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<tr>
<td>37</td>
<td>DEVIL IN THE BOTTLE—I.D. Project</td>
<td>ABC 41111 (RCA)</td>
<td>38</td>
<td>55</td>
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<tr>
<td>38</td>
<td>TOO LATE TO WORRY, TOO BLUE TO CRY—Willy Mae</td>
<td>ABC 41111 (RCA)</td>
<td>39</td>
<td>55</td>
</tr>
<tr>
<td>39</td>
<td>I Fought THE LAW—Sammy Davis, Jr.</td>
<td>ABC 41111 (RCA)</td>
<td>40</td>
<td>55</td>
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<tr>
<td>40</td>
<td>SING A LOVE SONG—Joe Macher (J. Macher, J. Macher)</td>
<td>ABC 41111 (RCA)</td>
<td>41</td>
<td>55</td>
</tr>
</tbody>
</table>
This week the biggest city in America is Epic Nashville.

BILLBOARD
3/15 3/22

5 1

30 24

40 38

45 35

68 57

80 70

88

98 98

JUST SHIPPED!

"MY ELUSIVE DREAMS," CHARLIE RICH 8 50064
"(YOU MAKE ME WANT TO BE) A MOTHER," TAMMY WYNETTE 8 50071
"PROUD OF YOU BABY," BOB LUMAN 8 50065
"ROLL ON BIG MAMA," JOE STAMPELEY 8 50075
"LOVING YOU BEATS ALL I'VE EVER SEEN," JOHNNY PAYCHECK 8 50073
"A MAN NEEDS LOVE," DAVID HOUSTON 8 50066
"THESE DAYS (I BARELY GET BY)," GEORGE JONES 8 50088
"THE BEST IN ME," JODY MILLER 8 50079
"FROM BARROOMS TO BEDROOMS," DAVID WILLS 8 50090
BILLBOARD SPECIAL SURVEY FOR WEEK Ending 3/22/75

1. DAVID BOWIE, YOUNG AMERICANS, RCA
2. JOE DONOHUE, MICK JAGGER & THE CHICAGO TRIO, BIRMINGHAM
3. RAY CHARLES, A MAN AND HIS CAT, ABC
4. THE FOUR APRILS, VARIOUS TITLES, VARIOUS COMPANIES
5. MAHAVISHNU JOHN McLAUGHLIN ORCHESTRA, BAND OF GYPSYS
6. JESSE COLIN YOUNG, SONG BIRD, Warner Bros.
7. UNITED ARTISTS, A RECORD FOR THE TIMES
8. 5 LOW & DEREK VAN EATON, WHO DO YOU DO AS A, ABC
9. KEITH MOON, TWO SIDES OF THE MOON, SMASH
10. THE JIMMY CLIFFS, RED, W. PANDORA, RCA
11. BARRY WHITE, CAN'T GET ENOUGH OF YOUR LOVE, UNITED ARTISTS
12. THE JAMES BROWN EXPERIENCE, GET UP
13. BETTY CARTER, BETTY CARTER, ABC
14. LIONEL HAMPTON, VIOLIN SAPPHIRE, VARIOUS COMPANIES

**Downstairs Records (New York)**

<table>
<thead>
<tr>
<th>Week</th>
<th>By Audience Response (Top 15)</th>
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</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>THIS IS BAD LUCK—Harold Melvin And The BlueNotes—Phila. Inf.</td>
</tr>
<tr>
<td>Week 2</td>
<td>WHERE IS THE LOVE—Barry White</td>
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<tr>
<td>Week 3</td>
<td>HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix)</td>
</tr>
<tr>
<td>Week 4</td>
<td>LOOK, BUT DON'T TOUCH—Donny Hathaway</td>
</tr>
<tr>
<td>Week 5</td>
<td>BAD BOOGIE—Jimmy Castor Bunch—Atlanta (LP only)</td>
</tr>
<tr>
<td>Week 6</td>
<td>LOVE IS EVERYWHERE—City (Promo 45)</td>
</tr>
<tr>
<td>Week 7</td>
<td>SHAME, SHAME, SHAME—Shelby &amp; Company—Vibration</td>
</tr>
</tbody>
</table>

**Melody Song Shops**

(Brooklyn, Queens, Long Island)

1. HAPPY FEELING—AFRICA, Earth Wind And Fire—Columbia (LP only)
2. BAD LUCK—Harold Melvin And The BlueNotes—Phila. Inf.
3. ONE YOU GET STARTED—Rufus—Columbia (LP only)
4. AM I GONNA DO WITH YOU—Barry White—20th Century (LP only)
5. EARTHQUAKE SHAKE, SPACED OUT—Undisputed Truth—Gordy (LP only)
6. E-MAN BOOGIE—Jimmy Castor Bunch—Atlanta (LP only)
7. LOVE IS EVERYWHERE—City (Promo 45)
8. SHAKE, SHAKE, SHAKE—Shelby & Company—Vibration

**UNCLE SAM'S DISCO (By Audience Response)**

<table>
<thead>
<tr>
<th>Week</th>
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<tbody>
<tr>
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<tr>
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<td>Week 6</td>
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<tr>
<td>Week 7</td>
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**Colonies Records (New York)**

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<tr>
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<tbody>
<tr>
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<tr>
<td>Week 2</td>
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</tr>
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<td>Week 7</td>
<td>SHAME, SHAME, SHAME—Shelby &amp; Company—Vibration</td>
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**Latin Music Ignored By Academy**

- Continued from page 33
- created a buzz among Latin music fans and active participation at NARAS meetings by Latin artists (such as the support of rock musician Stephen Stills). There should be increased attention to Latin music in soul music, rhythm and blues, hip hop, and rock radio stations as well as appearances at major concerts, network TV, etc. When this successful merger is fulfilled, there can be increased Latin music categories at the Grammy Awards such as Best Arranger, Best Engineer, Best Album Cover, Best Album Notes, etc.
Even in England, where Maggie Bell has recently won the Melody Maker poll for "Best Female Singer" for an unprecedented third year in a row, there is rejoicing over her new album, "Suicide Sal."

For the first time, the rock and roll energy and magic that Maggie projects on stage has been captured in the recording studio. "Suicide Sal," leaves no doubt that Maggie is the queen of rock and roll.

Recorded in England, "Suicide Sal," features Jimmy Page's guitar on two tracks and includes two songs written by the fantastic songwriters in Bad Company. The title track, written by Maggie herself is an instant classic and her interpretation of Leo Sayer's ballad "In My Life," was called by the composer, "the most incredible version."

Maggie Bell has always promised much. On "Suicide Sal," her first album on Swan Song, she delivers.
Feelings...
A new album from Paul Anka
Destined to become a classic
on United Artists Records & Tapes

UA
abc Records congratuates The Pointer Sisters

Best country vocal performance by a group for their single

Fairytale

www.americanradiohistory.com
Legrand's 'Many Sides' Emerge

Michel Recording a Variety Of Styles For Gryphon

By ELIOT TIEGEL

LOS ANGELES—The "many sides" of Michel Legrand are starting to emerge, as his big-name<br>firm, Gryphon and its distribution<br>through RCA.

Legrand's first LP for the firm, featuring a hard-driving jazz quintet, has hit Billboard's jazz chart and is currently at 33. The LP contains a large orchestral effort in a more popular vein with a third LP of vocal<br>sets for later release.

Legrand describes an upcoming Lenna Horne LP as "very funky but not r&b." He says it will<br>be her first in the market. The music is<br>by such contemporary composers as<br>Lennie Tristano and Chico Hamilton.

"Nobody wanted to record her," he says, "but I think she's going to do very well." The<br>LP has several songs by Legrand.

Legrand is confident about this singer "who nobody wanted to<br>record" after seeing his own small<br>group jazz LP—cut initially just for<br>himself—gain national sales acceptance.

Additional LPs in the first 10-title release will feature<br>Phil Woods (who plays on the<br>chart rising "Michel Legrand<br>Recorded Live At Jimmy's"), pianist<br>Harold Wheeler (one of the partners in<br>the firm with Legrand, Nat Shul-<br>pino and Norman Schwartz),<br>chelse's sister Christiane and a<br>new singer whose name he can't<br>recall.

The composer-arranger-pianist's next LP out in May or June has him<br>engulfed in a large orchestral<br>setting. It was cut in London and<br>the material represents much of his<br>recent compositions. He calls it a<br>"pop" LP but jazz oriented.

The Phil Woods was also cut in London and features a 6-minute suite Legrand wrote for him. "I Warfare the suite," Legrand says. "It's<br>so pretentious." The flip side includes<br>some of his works including "Waterfall On A Quiet Mind."<br>For the vocal LP, he will write some works with the Bergmans, who<br>says he will be "personal statement.<br>The LP will be cut in New York.

Legrand Harold Wheeler LP shows<br>cases the pianist with strings in an<br>orchestra setting.

Legrand says he decided to form his own production company after years of being told what to do. "I was always told to do commercial things," he says, adding that he left Bell when Clive Davis came in.<br>Legrand is delighted that the public is discovering his jazz ability ("it's something I cannot live without") since many people only think of him as a romantic type composer for films and TV. He is cutting down his screen activities, he says, after doing about 50 movies. "I was accepting too many assignments," he admits.

This spring he will be doing lots of<br>concerts in the U.S. and last<br>saturday (15) worked with Sarah Vaughan and the Los Angeles Philharmonic<br>at the Music Center.

A recent Carnegie Hall gig had him working with a jazz quintet and a<br>classified string quartet and this is the setup he plans using at the St.<br>Regis Hotel in Manhattan when he<br>returns in three weeks starting April 15.<br>He thinks it's delightful that he is<br>performing at this year's Jazz<br>Festival June 23, with an American group comprised of<br>Grady Tate, Ray Brown, and<br>Joe Beck.

During his recording career he has been released on Columbia, Mercury, MGM and<br>Bell. He finds the condition of not having to ask permission to record pleasing.

"That's over," he says with a smile.
"I've done that for years."
Motorola Prepares

48

Motorola.

**Continued from page 2**

taphonic Radio Committee, an ELA-sponsored body, has been close to two years of evaluations.

During the early period of testing and evaluation, Motorola was also in the race, but later withdrew its own system in order to avoid what one official called "perpetuation of the great confusion surrounding the different technologies."

Company executives see the early development of a Motorola-branded discrete 4-channel car radio as a natural extension of the firm's operations, as Motorola is committed to the support of discrete 4-channel broadcasts.

The move is also designed to help spur other manufacturers to "get behind the discrete 4-channel broadcast concept and help make it a success."

Behind the scenes, Motorola is also pushing the manufacture of 4-channel receivers with discrete FM reception capabilities for the mass consumer market, as a major supplier of IC (integrated circuit) modules.

Motorola phased out its own consumer audio products division more than a year ago, but the company remains a major manufacturer and private label supplier of a comprehensive line of home equipment, including 4-channel products. Its facilities for this purpose are located in Switzerland.

Company officials claim that it is unlikely Motorola will reintroduce a Motorola brand line of home audio equipment following the sanctioning of a discrete FM broadcast standard. However, they do not rule out the possibility of a new equipment line, under a different name, backed either directly or indirectly by the company.

Meanwhile, certification of re-

**Continued on page 50**

ALLENTOWN, Pa.-An estimated 75,000 visitors attended a nine-day Sight & Sound Expo, staged by Hess's department store here last month, were reportedly responsible for galvanizing sales of audio products to 119 percent above the same period last year, according to Gerald Mandell, executive vice president.

The exposition, followed closely on the heels of Hess's equally successful rebase program that re-

funded anywhere from $2 to $100 to the shop's customers (Billboard, March 1). It presented products and technological advice from such companies as General Electric, Panasonic, Sony, Scott, BSR, Fisher, Zenith, RCA and Soundesign, as well as software and accessories from Scocht, Maximex and Fideline.

The Sight & Sound Expo, one of a continuing series of mini-exhibitions highlighting various product departments at Hess, featured 25 participating manufacturers, and offered visitors an opportunity to meet and talk with factory experts, as well as a chance to buy the highlighted products at attractive discount prices.

Mandell explained that the Expo, which will be repeated, was staged as a vehicle to bring the consumer in direct contact with the manufacturer. "Judging from the encour-

aging comments we have received (Continued on page 50)

DENIED BY BASF

Unisette Tape System A?

NEW YORK-BASF of Germany maintains that its revolutionary Unisette ¼-inch tape system will be commercially available in Europe this year, despite rumors of delays among equipment manufacturers and cancellations of some public demonstrations scheduled by Sauer of Switzerland and Aiwa of Japan.

According to BASF, however, the introduc-

tion of a Unisette player is on schedule by a number of hardware companies in Switzerland, Norway and Germany.

Revox, Nordisk and Rink have been named among those companies, which at a late 1975 delivery of its system.

Meanwhile, no explanation has been forthcoming as to why Philips, which had reportedly been in the forefront of Unisette system manufact-

urers, canceled its planned demonstrations at the recent AES show in London and the upcoming NAB show in Las Vegas.

If Unisette does come to market on schedule it may cause a confron-

tation over patents between Philips of Holland and BASF. Although neither company openly ad-

mits it, it is understood that certain parts of the Unisette mechanism may infringe patents now held by Philips.

BASF claims that it has held dis-

cussions with Philips on the possibility of a joint-manufacturing pact for Unisette. However, Philips categorically denies this, arguing that the development of Unisette is not the correct solution to the problem of achieving better cassette sound quality.

Philips officials stress that they have no plans to market any cassette-type audio tape that utilizes ¼-

inch tape as does BASF's Unisette. The company also would not commit itself as to what steps it would take if the Unisette system does infringe its patents. Officials would only say if there is a problem it would be looked into when Unisette comes to market.

Meanwhile, industry speculation is that if Unisette does infringe on Philips patents, BASF is unable to work out a joint-venture agree-

ment with the Dutch giant, it would probably take the alternate route and look for a means of producing Unisette under specifications that would not conflict with Philips.

Unisette, first reported exclusively in Billboard (June 22, 1974), utilizes a ¼-inch tape of recording studio quality to achieve open-reel performance. The unit has no working parts, depends entirely on the hard-

ware for all transports, and can achieve tape speeds of 1½, 3½ or 7½ ips.

BRN Mid-Atlantic rep Barry Furman, center, shows turntable, while Hess audio buyer Bill Smith looks on.

Aiko And Aiko

Long-Term Trade, Distribution Pact

CHICAGO-A new long-term trade and distribution agreement that will be effective through 1980 has been negotiated between Aiko Corp. of Broadcast, I.I., and Aiko Co. Ltd., of Japan, a major supplier to the U.S. company's cassette products.

The meeting was attended by Masanida Kiyomasa, president of Aiko Co. Ltd., Yoram Mullman, vice-president and general manager, Aiko Corp. and Irving Kryss, president of Aiko Corp.

Aiko Corp. an independent dis-

tributor of the Japanese cassette product, will be showing new prod-

ucts at its own house brand, Eva-

din, at the June CES.

The U.S. firm had considered a change of name to Evadin to avoid confusion with the Japanese firm, but the idea has been abandoned.

The confusion occurred when the Japanese firm filed a petition in Tokyo for corporate rehabilitation in December, a situation that has since been rectified, according to Frank Dolik, national advertising and public relations manager for Aiko Corp. (Billboard, Dec. 14, 1974).

British AES Convention

A Success With 850 There

LONDON-The Audio Engineer-

ning Society's 30th convention, March 3-7, at the Cunard Inter-

national Hotel, appears to have been the substantial success its organizers were predicting. The four-day pro-

gram of technical sessions attracted more than 850 delegates, and the ac-

companying exhibition by 40- plus specialist audio equipment manu-

facturers and service contractors pulled in more than 1,000 visitors.

There were significant contin-

gents from Scandinavia, particularly Sweden, and Germany, as well as a high attendance from British quar-

ters, with personnel from broadcast-

casting firms as much in evidence as those from recording studio circles.

The U.S. contingent, however, was "smaller than we were led to ex-

pect," according to John Muender, a member of the convention organ-

ing team and an executive of Shure Electronics U.K.

Although Maunder believes that economic worries may have been partly responsible, few of the hard-

ware companies present admitted to any real concern. "We were some-

what relieved to find that business is going ahead much as before," ob-

served Keith Roberts, sales con-

troller of Doity Laboratories, al-

though he agreed that the U.S. con-

tent was light. "From what we can tell, studios still seem prepared to buy," he contended.

"This year's AES event has certainly been very successful for us in that regard, and I also know a number of people who believe it has been one of the best for some time."

The forthcoming AES of 3.M.U.K. was equally upbeat in his comments about the convention as a barometer of the studio industry's well-being. "I've seen no evidence of economic troubles in the recording business," he said. "It was the biggest AES we've had in years, and there was a tremendous number of visitors in London than at last year's AES event in Copenhagen.

The whole atmosphere here seemed busier, in fact." As well as in its own products, 3.M.U.K. also represents Auto-

mated Computer Inc. Britain.

Another firm pleased with the re-

sults of the AES event was Ampex, which used it to showcase equip-

ment from Burwen Laboratories, Burlington, Mass.—for which it has acquired worldwide distribution rights outside of U.S.—in addition to (Continued on page 51)
Whole New Game: Vidisks

MCA Execs Explore Their Potential

(EDITORIAL NOTE: On the eve of the first East Coast invitational demonstration of MRA 44M4, Akai videodisk system at New York’s Hotel Pierre (1-12), this first interview with MRA 44M4 designer Norman Glenn, di- vision president Jack Findlater and associate David Lippton is a good backgrounder."

LOS ANGELES—The rack job will be deeply involved in the videodisk and in this type of merchan- dising he will not live and die by the charts.

FINDLATER: The videodisk will have the broadest-based distribution ever conceived by man, I guess. Be- cause that’s what this is, a mass con- sumer product.

BILLBOARD: You see a tre- mendous pre-sold factor in terms of consumer exposure don’t you?

FINDLATER: Certainly. Consider that the wife goes in and sees “American Graffiti,” The Sting, Airport, Love Story,” Sound of Music (even if they never see it, she knows pretty well what it is. Or take that new origi- nal material, they all know who Jack Webb is (he has a disk on advising children against drugs). That’s a pretty good way to get (a disk on) health so there is already prior exposure.

FINDLATER: You mentioned that you were at a friend’s house and
noticed that a group of 12-year-olds (17) love to fix programming. When I characterized “I Love Lucy” as stuff they said “old? The point is, it’s not old to them. Wasserman said once, “there’s no old product, just old people.”

LIPTON: The classic example on that is the study MGM made on “Gone With the Wind.” You see also don’t you the possibility of people wanting
to see just specific scenes in great movies, or the way they might like to give it to filmmaking, teaching, the freeze frame, the slow motion?

GLENN: To continue with the book, there is fiction and non-fiction, the fiction which you may go to more often …
the fiction is there for that time when you say, hey, I think I’ll read that again and then you reread it. But the non-fiction, that’s the future, getting to come more from the non-fiction than the fiction.

BILLBOARD: You mentioned that $1 Mil Akai Promo

$1 Mil Akai Promo

• Continued from page 1

U.S. tastes considered.” (An acousti- cal engineer from Japan has been in Akai’s Compton facility for four weeks finalizing expansion of Akai’s speakers.)

Following a market research pro- gram designed by new ad agency/public relations agency Cunningham & Walsh and pinpointing the 18-24 male consumer, Phillips says a key element in Akai’s new marketing program is guaran- teeing dealer display and sell through.

Thus, a thoroughly detailed dis- play program is being assembled by new ad agency/public relations agency Cunningham & Walsh and pinpointing the 18-24 male consumer, Phillips says a key element in Akai’s new marketing program is guaran- teeing dealer display and sell through.

Key element in the dealer display plan is being asked to pay on their 180-day invoice with 5 percent dis- count for payment within that 180 days shell show model in three categories: receivers, tape decks, speakers.

A massive advertising sales pro- motion campaign begins Monday (17) in print, on radio and TV (Akai’s first ads on the tube). There is a three configuration demo tape being readied too. In the 10 key mar- kets, consumers will be mailed a spe- cial ordering form with customers (from a drawing) receiving a tape cassette designed to give a salesperson at a consumer’s house. A massive MCA, MRA 44M4 10-day-Tape-Toy store, a special ordering form with

B Miami ends Akai Promo

LOS ANGELES—Akai is drop- ping in four tape machines and two receivers during its 10-market dealer promotion winding up next week (24-26) at Philadelphia Marriott, New Carrollton (Md.) Sherman- landa Miami and Playboy Club. Other meetings: San Francisco Play- boy Club (13), Denver Playboy Club (17), Dallas Executive Inn (18), Houston Marriott (19), Boston Playboy Club (20).

Akai is stressing Dolby in the CS 3429 ($199.95) and GXC-392D ($299.50) cassette decks. Two open reel models are GX-209D ($499.95) and GXC 392D ($399.95). New re- ceivers are AA-108 ($250), claimed the only model in its class with dual process Dolby, and AA-810 (under $200) without Dolby. All were pre- viewed, but not priced, at pre-Win- ter CES showing (Billboard).
EMI May Liquidate Italian Co.

LONDON—Unless a purchaser can be found for its Italian Voxson subsidiary, EMI will put the company into voluntary liquidation April 1. And, a statement in EMI’s half-year results reveals, it is likely that between $25-$35 million will have to be written off as an extraordinary item in this year’s accounts.

EMI’s troubles with Voxson, which manufactures radio, television and hi-fi equipment, began 12 months after it acquired a 50 percent stake, later increased to 100 percent, in March 1971. In the following March, the founder,Signor Piccinini died. After two years of breasting even at operating profit level, the company was seriously affected by a major recession in the Italian economy, coupled with high inflation.

Television’s uncertain position, due to the government’s indecision regarding the introduction of color, worsened and a slump in the motor industry affected sales of car radios and tape players. Some hi fi units were shown at the 1974 Summer Consumer Electronics Show in Chicago, with the general industry comment that the sound was good, but design was poor.

Voxson suffered particularly heavy losses in 1974’s last six months, and the company was affected by reduced sales and a reduction in level of employment. Now EMI has advised the Italian government that in the absence of a sale to a third party, the company will go into voluntary liquidation at the beginning of April.

UNRELEASABLE OFFER—Dalis Marketing, Long Island City, has “a very aggressive selling approach” to Panasonic auto product sales in the distributor’s “Great Getaway” ’75 promotion. Stated in detail, custom-built Silver Cloud Rolls are weep Bob Kuttruf, left, and president Herb Blumenfeld, flanked by sales organization armed with “persuaders.”

EMI has guaranteed to repay all bank loans, but regards it as impossible to estimate the value of assets, including freehold premises “against a background of threats of appropriation and factory occupation by the trade unions.” Sales prospects are also said to have been damaged by the unions’ hostility to prospective purchasers.

At a recent corporate meeting of Wallace Electronic Sales, Inc., Morris Mehlberg, jr. was named vice president and Edward F. Wade was made secretary-treasurer. President is William C. Imburn.

The firm is headquartered at 13920 N. Oke Maloy Hwy., Tampa, Fla. 33624.

EMI assures has added Feltonite to its line of product, and will replace the new line from 3385 Stunwood Dr., Atlanta, Ga. 30340 (404) 238-2521.

* Okeboy Sales Section, Mitsubishi Intl. Corp., is covering 10 midwest states with the addition of three new midwest reps.

* Med Forder Technical Sales, Inc., Edina, Minn., covers Min. N.D., S.D. and parts of Wis., Iowa, and Neb. and parts of Ill., S. Dak. and Nebraska, is being handled for EMI by F. J. Murray, Pa., covering Va. and parts of Pa.

* World Sound also up marketing facilities in Patterson, N.J., and appointing additional reps in the east and midwest for its four lines of speakers.

* Covering New York metro and N.J. will beComponent Marketers, Inc. (CM) in Montclair, N.J.; the six eastern states will be handled by F. W. Sales, Inc., in Natick, Mass.; and in the Midwest, Arnes Marketing, Inc., Chicago, will be held reps.

MCA & Philips Show Videodisk

* Continued from page 49

You make other use of the film or tape master, say in other mediums?

GLENN: “It’s entirely possible that we will make something for the disk and then have the educational division or someone else distribute into another market. BILLBOARD: So you can come off film, diameter, and in both places, and FINDLATER: We can come live off the diode. BILLBOARD: Then, of course, there are the radio implications. FINDLATER: No needle, no surface noise, no wear out, tremendous separation—Kent Broadbent in our lab has said that in the case of the Los Angeles Symphony with 100 instruments, each instrument could have its own channel. BILLBOARD: Getting back to programming for video, do you have to take into consideration the new developments in large screen projection?

GLENN: They integrate very well. There’s no technical aspects for us because it’s going to be the same ratio as the television screen. (Part II next week will cover program length, random access, changer use, entertainment competition.)

Discrete ‘Q’ FM

* Continued from page 48

receivers used in the NQRIC tests is being made at McMartin Industries, Omaha. McMartin was instrumental in developing methods of measure- ment and special test equipment for the study.

Panasonic photo

Franklin Park Ill.—Motorola will introduce a new “Sound Machine” line of 8-track car stereo players at its national distributors show scheduled to get underway Thursday (20) in Chicago.

The line, designed for "step up" selling, will include four upper-dish and six under-dish models ranging in prices from $29.95 to $239, according to Tom Carroll, national distributor manager, Motorola automotive sound products.

The “Sound Machines” boast such exclusive Motorola features as automatic eject, power boost and soft lighted tape dial, claims Carroll. The upper-dish model lets the cartridge out of the player when the car’s ignition is switched off. He explains that protects the cartridges, often damaged when left in the player for extended periods.

Sound Machine “power boost” feature is said to provide an increased frequency response and instantaneous power output.

Units in the line, which is set for an April delivery, include the top-of-the-line model TM574 which will retail at about $230, the TM316, with “power boost” function, and instant volume increase; response list-priced at $49.95; TM 416, with most of features of the TM316, plus automatic ejection mode and price.

(Continued on page 51)
Buyers Rush To Florida Merch. Show

Sara Lane

BAL HARBOUR, Fla.—Although less than half of the major consumer electronics firms were represented, the staging economy wasn’t apparent as a large crowd flocked to Larry Karet’s semiannual Florida Merchandise Show, March 11-13.

With a particular appeal to the growing South American and Caribbean markets, Karet hopes to get more to fly in for his next show, Oct. 25-27. It will be a pre-Christmas buying show and we expect to have an even bigger March," he says. "We also will be concentrating on Latin America.

(Quealing rumors to the contrary, Karet noted Housewares & Mass Merchandisers Exhibit (BHE) "is definitely on" for Jan. 17-19 at the Conrad Hilton Continental Ballroom in Chicago, overlapping part of Larry Karet’s semiannual Florida Merchandise Show, March 11-13.

Among the many firms making their BHE debut, Access Technology Inc., 5895 Connecticut Ave., Suite 400, Silver Spring, Md., features its own line of small home stereo cabinets, as well as a line of mixers and add kids.

A new SBE demonstrates its menu-driven, computer-operated channel selection system. The system, which works on a personal computer or a personal computer system, is designed to provide a user-friendly interface for the selection of channels and programmes.

The SBE is a microprocessor-based system that allows users to create and store channel selections, and to recall them by pressing a single key. The software is available in a variety of languages, and the hardware is compatible with most computer systems.

The SBE is also available as an option for the SBE-1 and SBE-2 models, which are designed for use in home or office environments. The SBE-1 model includes a built-in speaker system, while the SBE-2 model includes a separate audio output.

The SBE's menu-driven interface is easy to use and provides a high level of flexibility. Users can create and store custom channel selections, and can recall them at any time. The system also includes a built-in clock, which allows users to schedule channels to be played at a specified time.

The SBE is a high-quality, affordable option for those who need to manage their channel selections in an efficient and convenient manner.
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‘Odessa File’ Bows in U.K. As Talking Book

LONDON—The best-selling novel “The Odessa File” has been chosen for the first story-tape by a new talking book station. The project is directed by actor Patrick Allen, the first release will be backed here by television advertising.

Goodwin Talking Books, based in West London, has chosen the novel Infringement Rule in U.K.

LONDON—Advanced Recording, trading as Selectdisc of Nettington, announced at the High Court here not to infringe copyright in sound recording, held by Capitol Records, EMI and nine other recording companies.

The company also undertook not to convert any infringing tapes, including books, to its own use. It will also hand over all records and tapes embodying infringing recordings. However nothing in the undertaking applies to recordings in which Advanced Recording is not aware that copyright subsists.

The high court was told damages and costs had already been paid by Advanced Recording.

Dutch Pirate Stations In Dutch With Law

AMSTERDAM—The pirate radio stations which formerly operated from the Dutch coast cannot be de- feated by law, it appears. With Radio Mi Amigo still broadcasting in London, other pirate stations, unless shut down, are in the Thames estuary off the English coast, and plans for Radio Veronica to be at sea in the near future, weeks, the Dutch and Belgian police are making fervent enquires without much success.

As Mi Amigo operations are now wholly run from Playa de Aro in Spain, but before all of the studios, the Royal Office, the Dutch police, have raided the Netherlands offices, three disk jockeys and two record company officials.

Mi Amigo is due to gain popularity in Holland as one of the former Veronica disk jockeys, Stan Haag, now working for the station, is not at present recording programs for the station in the studios in Playa de Aro, but is live on the ship.

The return of Veronica is mainly unsubstantiated rumor. Owners of Veronica are not part of this new venture, though they may rent or sell their ship to the organization. The W.O.O., the legal successor to Veronica by the Veronica owners, the brothers Vervey, is still campaigning for a share of the air time previously enjoyed by Veronica, the new Dutch radio service. It is ex- pected that the new Veronica will operate in the same way as Mi Amigo, with advertising and tenders possibly shared.

Record companies in the Neth- erlands are still very conscious of the success they achieved through Veronica, RNL and Mi Amigo, but their official statements say they will not supply records to the pirates. As in Britain with Radio Veronica, the official statement is far from the truth, with the majority of companies and agents supplying records and tapes.

BILLBOARD IS BIG INTERNATIONALLY

International

RCA Promo In U.K. Coinciding With Como Tour

LONDON—All available Perry Como product will be re-promoted via a special RCA marketing campaign, which has been timed to coincide with the singer’s U.K. concert tour in April.

In addition, RCA is releasing a special compilation album of Como hits and also a new single, to tie-in with the promotion, and there are plans to build a 16-LP documentary around the tour, which is the first Como has ever undertaken.

The new album, “Make Me Of Hits,” will feature major items from Como’s back-catalog recordings, which are being re-evaluated against the recent four-album set, “The First 30 Years.” The LP will be promo- tioned, and more than 500 window displays throughout the country and although the album will not be ad- vertised in trade, ads are being taken out in papers like Radio Times, Sun and Sunday Mirror.

The promotion will also extend to all Como’s releases, including both on RCA, including the box set, and the new single, “World Of Dreams.”

Como starts his British tour on April 2 and includes all seven provincial concerts and three London appear- ances. Plans are underway for the BBC to build up a 16-LP documentary around the concerts, partic- ularly Drury Lane appearance, and that cannot be purchased for the cost of a hardback novel.

Second release will be one of Georges Simenon’s Maigret stories, read by Rupert Davies. This will be followed by the complete series of “Upstairs, Downstairs,” read by Peter Murray, and next “The Measles Mystery,” written by the author, Dr. David Niven.

RCA is rushing-importing 10,000 copies of the new Reed Lou Reed Live album, in which Reed is due in London on March 24 and for concert appearances and an RCA import, “Remo- nium” had been flown in from the States to prevent importers making a kill.

However, the British production of it would commence almost immediately.

Belt-Tightening In U.K. As Firm Cuts Staff; RSO $$$ Dip

LONDON—The fingers of eco- nomic frost tightened on the British music industry this week with the first hint of spreading unemploy- ment in the business. The most re- cent firm to announce staff cutbacks is British Lion, which has decided to pull out of management.

Five staff members, including Brian Adams, were given a month’s notice, along with acts managed by Adams, including the ISD Band, Bell Barclays and others. British Lion is to retain Isotope for manage- ment—the band is currently enjoying considerable success, and it is also to continue as a publishing company.

And it also revealed this week that the Robert Stigwood Group is hav- ing to make staff and other econom- ies as a result of a slight drop in profits recorded for the year ended September 30, 1974.

A statement to shareholders re- veals that profits fell from $2,500,000 to $1,800,000 in the year. However, the company has been that the accounts would show a more stable situation.

The company is largely attribut- able to inflation since turnover for the company was slightly up, $26,000,000 compared with $25,000,000. The pre-tax profits rep- resent a 26 percent drop.

Belgian authorities—“Development expenditure commitments in film, television and records made in late 1973 and early 1974 have now to be evaluated against the uncertain world economic situation.”

The directors, therefore, have considered it prudent to make specific prov- isions in line with the Directors’ policy of building up a major firm, a major firm that would produce an opera- tion that would commence almost immediately.

From The Music Capitals Of The World

ITALY BRANCH—Warner Bros. Music recently opened an Italian office. Head- ing the operation is Vittorio Somalvico, center. On left is Mel Bly, executive vice president Warner Bros. Music. Ed Silvers, president, WB Music, is on right. Ricordi, former licensee of Warner Bros. Music in this territory, will still handle accounting and administrative matters, but the promotion and exploi- tation and acquisition of new catalogs will be directed by Somalvico. During his recent stay in Los Angeles, many negotiations for American catalogs were begun, and announcements of these acquisitions will be made shortly.

Dick James Market 2 U.S. Labels In U.K.

- Continued from page 1

- to release between 20 and 30 albums a year from the catalog across the range from budget to mid and full price. The first releases will be on May 1 and will be albums by Hen- drix and Knight.

- All the albums will be marketed as the DJM (Springboard Interna- tional) Series. The newly formed DJM sales force, which becomes fully operational in May, will be placing special emphasis on the new line. The deal is a three-year exclusive U.K. contract.

A three-year exclusive deal for the U.K. and Eire with the new batch of Pride Records will also give DJM first releases in May, including singles from the New Coniments, The Sylvers Family and the Incredible Bongo Band. Other artists to come to this country to promote the product include Klaus Voorman, whose new album, produced by Harry Nilsson and Ringo Starr, is scheduled for release here in the autumn. Managing director Stephen James plans to release a dozen albums a year from the Pride catalog.
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When in the summer of 1969 the management of Ariola Eurodisc GmbH decided to set up a local independent company for the Benelux countries in Holland, they could not have known that they were founding one of the most dynamic companies in the Dutch music industry.

The establishment in Holland, on Jan. 1. 1970, of an independent and self-supporting Ariola company was part of a European expansion plan worked out by Ariola's head office in Munich. The Benelux company was the first affiliate to be established outside the German speaking countries. And today, five years later, it is a highly successful company, a pillar of the Ariola group.

Ariola Eurodisc Benelux B.V. started naturally, in a modest way. The initial staff of six young people found a small office in Haarlem, the center of the Dutch record industry. Together with CNR, the company which at that time distributed Ariola product, the new company took over the task of battling with the strong competition of the larger Dutch companies. At that time nobody could have foreseen that five years later Ariola would become one of the most influential record companies in Holland.

The wide range of the total catalog today embraces the best rock, MOR and classical music available and a small but vital roster of Dutch artists. One of the attributes for which the Ariola company is rightly celebrated internationally is the effective and dynamic way it promotes the artists in the catalogs it represents. By Aug. 1, 1970, Ariola had concluded its first major deal, becoming the Dutch licensee of the important A&M catalog (including Ode & Sisyx).

 Says Bob Holwerda, the company's promotion manager for several years: "It is remarkable that one of the first singles we picked up and gave heavy promotion to was the Carpen
ters' "Close To You." Last year alone we sold more than a quarter of a million Carpenters albums."

One of the first big A&M successes in Holland for Ariola was the Flying Burrito Brothers. They were invited over for several concerts and to be presented with the release of the hot new album of the year, "Gilded Palace Of Sin." It was the beginning of what was to become a tremendous ac
cceptance of their country rock style. They came back fre
quently for big tours and TV appearances, and they qualified for a gold record for the sales of the "Hot Burrito" album.

Another gratifying thing for the company in 1970 was that it had one of the biggest single hits of the year with the local production "Keep On Smiling" by James Lloyd.

The second year of Ariola's existence, 1971, began with a huge operaletta campaign. Hundreds of operaletta fans visited Vienna to celebrate the 90th birthday of the famous com
ero and conductor, Robert Stolz. They made the trip on the first Boeing 747 to go into service with KLM, which the King of Operaletta christened "Donau." As part of the campaign the famous operaletta duo Rudolf Schorr and Margit Schramm toured Holland and Belgium for concerts and TV appear
ances.

On May 1, 1971, Ariola took another major step forward when it obtained the rights to the Island catalog. This helped Ariola a great deal to acquire its present day image.

In the summer of the same year a new style of music began to find its way into the Ariola hit parade: reggae. It brought a No. 1 hit for Dave and Ansel Collins and Greyhound - "Black And White." It was the title, but eventually it had to make way for the top for another Ariola single - "Bonriquito," a Spanish song by Peret which turned out to be one of the biggest hits of 1971 in Benelux. Later that year Peret Peret came to Holland to be presented with a gold disk and to make several TV appear
ances, including the prestigous Grand Gala du Disque.

Lots of other artists visited Holland. Leon Russell did a 45
minute TV special, the Carpenters did a one hour show for television, Sergio Mendes played several sell-out con
certs, the Strawbs did a successful promotion tour and Humble Pie played a free concert in Amsterdam for about 50,000 people.

ELP was the first big Island act to tour Benelux, latter fol
dowed by Amazing Blondes, The Who and Mott The Hoople.

In 1971, too, Ariola achieved its first Edison awards - the most important awards in the record industry. They were won by Quincy Jones, Robert Stolz and Udo Juergens, who also made a very impressive tour through Holland.

Having had a highly successful 1971, Ariola looked set for an even bigger 1972 - and it proved so. There was also a very satisfying development - the breakthrough of several local artists. The first of these successes was that of Debbie, who had a hit with "Everybody Love Hands." Other successful Dutch artists, released on the A&M label, were Steenom & Ma

rijk. They visited their native country to promote the single, "I Saw You" and their first A&M album, "Son Of America.

The first rock act to come out of the local stable was Manly and they were received with general approval. The press was very enthusiastic, both about the group's musical ability and the fine production work of staff producer Martin Dierus.

"That year," recalls Bob Holwerda, "we welcomed many important artists from abroad." From the States came Paul Williams and the Flying Burrito Brothers. The country rock band toured Holland and appeared in an excellent TV special.

At their Amsterdam concert Ariola recorded a live double al
bum, the very last recording of the group.

From England came, among others, the Straws, Vinegar Joe, John Peel, Fairport Convention, the Incredible String Band. And from Germany came Rudolf Schorr, Tony Marshall and Udo Juergens.

On 25 and 26 of May an interesting promotion event was organized by a Dutch record company to take place in Amsterdam. It was called the Island Rock Festival. With the famous names and the Benelux

Ariola managed to present the following acts on one program: Claire Hamill, Smith, Per
kins and Smith, Vinegar Joe, Sutherland Brothers and Quiver and Udo Heep.

An interesting premiere to the eve
ning was the world premiere of the film, "Traffic Love."

This happening attracted a very young pop enthui
asts that there were all as much as many people out
to the hall as there were inside. To tie in with the Festival, Ariola launched a dealer campaign - and the re
sult was the establishment of Island as the No. 1 pop label, as confirmed by polls in all the Dutch music magazines. The Island Group of labels still holds this position.

Ariola's Edison Award winners in 1972 were Joe Cocker and Leon Russell for their "Mad Dogs & Englishmen" album; Carole King for "Tapestry" and Michel Colombier for "Wings." An important de
velopment in the marketing of records was taken this year - Ariola was one of the first Dutch comp
cies to reduce the price of imported albums in order to compete with the local direct imports.

"Something had to be done," says Wim Schipper (who took over management of the company in April 1973), "particularly in the Island line, otherwise the direct importers would have had a real opportunity to take over a large part of the total turnover from Anglo-Amer
ican pop companies. But the successful efforts to acquire new material released here in a
synchronously with the U.K. or the U.S.A. - or even ear
lier, made it possible for the market position a much stronger one. When I took over as managing director in 1973, it was one of my first major tasks to carry on with this policy. And I was very pleased to see that our licensors were so strongly satisfied, too."

On the first day of 1973, a new distribution agreement was signed giving Inelco the right to handle the Ariola labels in Hol
land and Belgium. Today, after the elimination of cooperations between partners - and the Benelux-dealers - have every reason to be highly satisfied with this arrangement.

In the same year of existence, Ariola's main goal had to be established an illustrative image for the labels it repre
sented and for their artists.

Anton Witkamp was appointed managing director of the label department. In April 1974, Wim Schipper, managing director of Ariola-Eurodisc, was appointed head of the company.

In his first years of existence, Ariola's main goal had to be established an illustrative image for the labels it repre
sented and for their artists. Anton Witkamp was appointed managing director of the label department. In April 1974, Wim Schipper, managing director of Ariola-Eurodisc, was appointed head of the company. Jan. 1, 1975. J.F. Rekewell was appointed head of administration.

The first half of 1973 saw a major A&M campaign, "A Must In Music." To tie in with the excellent new products available. Single and album hits were scored with acts like the Strawbs, Rick Wakeman, Talking Heads, Bill Withers, Dillard & Clark and the "A&M Family Portrait" compi
lation.

"One of the best things that happened at that time," recalls Bob Holwerda, "was the very fast and total breakthrough of Stealers Wheel in Holland and Belgium - before they had really broken anywhere else. They had three hits in a row."

Later that year, thanks to the excellent first album, the duo won an Edison Award.

Also that year many American, British and German acts became Ariola for TV appearances and concerts. We saw the breakthrough of Romy Music (Edison Award 1973), Unah Heep and Billy Preston - particularly sale
site - and also the King Crimson, ELP and Traffic up who they belong in the Dutch pop business.

Udo Juergens once again demonstrated his expertise in a 45-minute live show on television; and Rudolf Schorr and Mar
git Schramm made a big tour through the Benelux countries with their operetta show, "El Dorado." Their double album of the same name achieved gold record status.

In November 1973, three Dutch acts were signed - Wally Tax, one of the first and biggest local pop artists as lead singer with the famous group, the Outsiders; Livin' Blues and Bar
bara Nielsen.

Produced by Ariola staffman Martin Dierus, Wally Tax scored pop hits four in a row now. This first Ariola album "Livin' Blues," a well-known blues band, will surely find their way back into the charts very soon, having changed their style toward a combination of pop and blues.

"Wim Schipper," says Wim Schipper, "My biggest wish now is to build up a strong roster of Dutch artists - a small group, but a heavy one."

Deputy manager Anton Witkamp adds: "Now is exactly the

(Continued on page 34)
Congratulations to everyone at Ariola Eurodisc on your 5th anniversary.

We wish you continued success for the future.

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Thanks for the fine cooperation
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MARCH 22, 1975 BILLBOARD
GIVING A&M THE STATUS IT DESERVES


During the last four and a half years, Ariola has created a splendid label image for A&M—tasteful music, brilliant recordings and top artists. A must in music.

"The superb quality of A&M repertoire is now generally appreciated," says deputy managing director Anton Witkamp. "But, of course, you need top acts to pull this over to the record buyers—and A&M is particularly strong in this department. Herb Alpert and the Carpenters have helped us make a big impact on the MOR audiences; and the Flying Burrito Brothers and Billy Preston have made a great impression on the rock fans."

The first A&M success with Ariola was obtained through the Flying Burrito Brothers. The group's 1971 tour was a smash and their "Hot Burrito" album reached gold status. Over the past four years, most of the A&M artists have visited the Benelux countries for concerts and TV shows. This personal appearance promotion by the artists and Ariola's backing on each visit started to pay off in 1973. After a string of A&M hits singles in the early years, 1973 saw three LP's quality for gold disk awards—Joe Cocker's "Mad Dogs & Englishmen," Carole King's "Tapestry" on Ode and Ike & Tina Turner's "River Deep, Mountain High."

When in 1974 A&M top act the Carpenters finally broke in Benelux, managing director Wim Schipper was able to present the duo with two platinum disks—for "Now & Then" and "The Singles 1964-1973." Each album topped 100,000 sales. In addition the Carpenters' "Ticket To Ride" album and the fantastic "Tommy" double album on Ode, topped the golden 25,000 mark.

Says Anton Witkamp: "I feel we have finally given A&M the status the label deserves in Europe—it is a major American label with a fantastic roster of artists. I am sure A&M will be much bigger in the future; especially because of the activities of the British A&M offices, which have brought us such great acts as Rick Wakeman, Stealers Wheel, Supertramp, Chris de Burgh and Andy Fairweather-Low."

Congratulating Ariola on 5 successful years in the music industry

A HOME FOR THE INDEPENDENTS

Being the biggest independent record company in Holland, Ariola Eurodisc Benelux has become a home for a large number of independent labels from abroad. Through A&M Records, the Ode, Firefly and Dark Horse labels are represented in the catalog; through Island Records, Bronze and Rocket were acquired; and Ariola Eurodisc, German, provided the Music and Jupiter labels.

During the past year contracts were signed with Manticoare, Virgin, Santa Ponia, Alyce, Oval and Stallion. A very recent and important addition is Germany's No. 1 independent, Hansa Records.

"Says Wim Schipper: "These companies really feel at ease with Ariola. Not only because they have broken acts for most of the labels, but also because Ariola has a similar attitude toward records and artists as they have. We have a fairly small staff, enabling us to make quick decisions and we put very strong feeling behind every record we release."

Every visitor to the impressive Ariola offices in Haarlem knows for sure that he is with a record company! And anyone unawake of this feeling is welcome to visit Wim Schipper's office. You will be amazed!

In December 1974, Ariola hosted a party for the Record's in Hilversum. "Our audience in Hilversum was particularly strong." Says Wim Schipper. "This was so original that we got full coverage in the press and on radio and TV. Dealers tied in with heavy window displays and the public reacted by voting Island the No.1 pop label in the music magazine polls."

"It is hard to sustain a high-powered image like that, but we have succeeded."

Despite its success, the Island Rock Festival was not repeated. Financially it was a disaster, involving a total loss of $15,000. "But," says Wim Schipper, "we never regretted doing it. Later on we got back every penny—and more—through sales."

Of almost equal importance to the festival have been Ariola's more recent promotional efforts, such as innovative ways of advertising, stimulating tours by artists not yet fully accepted, super Rapid releases, which could be called a feedback system between record company and press.

"Of course, the present situation owes a tremendous amount to the incredible help we have had from all the Island (Continued on page 51)"

The Ariola-Benelux Story

- Continued from page 57 -

right time for us to concentrate on developing a strong roster of local artists because our promotion team (Teun de Ree of who handles TV and Ron Mo' who handles radio) now has tremendous experience. Also, since our company is highly regarded today because of our work on foreign labels, it should be possible for us to get a good chance here and abroad to exploit our unique capital.

This view is certainly shared by A&R manager Rob Pelle who is Ariola's full-time talent scout.

Ariola's fifth year of existence, 1974, proved to be the most successful of all. The company's turnover doubled. Says Wim Schipper: "Our plan is to jump from being the No. 7 Dutch company in terms of market share to the No. 4 spot. And this can only be possible with a responsible and dedicated team such as we have at Ariola."

The Carpenters were Ariola's biggest seller last year. Their 1974 Benelux tour included four concerts, of which two were recorded for television, and an appearance in the Grand Gala du Disque.

When Ariola Benelux took over Island's representation in the Dutch part of Benelux in May 1971, few people expected the overwhelming growth of the label that was to follow over the next three years.

However, according to Island label manager Evert Wilbrink, Ariola stirred up heavy publicity on Island acts and created a great deal of interest in the label. Even at the very beginning of the association between the two companies, Island's impact on the Dutch market, following the reorganization of Island's marketing policy, was tremendous.

Nevertheless the growth of Ariola's turnover from Island product was severely limited by the heavy traffic in direct imports. The different price levels between continental Europe and the UK made it very attractive for Dutch dealers to start importing UK product directly. Ariola's first move was to reduce prices, but, over the years, the British prices have increased and with Ariola improving its service to the trade, the inflow of directly imported product has been reduced to a trickle.

"We definitely got the public hip to Island product when we organized the Island Rock Festival in 1972," says Wilbrink. "This event was so original that we got full coverage in the press and on radio and TV. Dealers tied in with heavy window displays and the public reacted by voting Island the No. 1 pop label in the music magazine polls."

"It is hard to sustain a high-powered image like that, but we have succeeded."

Despite its success, the Island Rock Festival was not repeated. Financially it was a disaster, involving a total loss of $15,000. "But," says Wim Schipper, "we never regretted doing it. Later on we got back every penny—and more—through sales."

Of almost equal importance to the festival have been Ariola's more recent promotional efforts, such as innovative ways of advertising, stimulating tours by artists not yet fully accepted, super Rapid releases, which could be called a feedback system between record company and press.

"Of course, the present situation owes a tremendous amount to the incredible help we have had from all the Island (Continued on page 51)"

Herb Alpert & The Tijuana Brass also visited Holland last year for concerts and a TV show and Ariola tied in with the tour the release of the album. "Herb Alpert in Europe." As in previous years many acts visited Holland for promotion, including Nina & April, The Incredible String Band, McGuinness Flint, Sutherland Brothers and Stump, Yamash'ta.

Several new labels were acquired by Ariola in 1974. The German repertoire was enlarged by the Music and Jupiter labels, and from the U.K. the companies Magnet, Bradley's of and Stallion, and, through Island Records, Rocket and Virgin, together with the Watt and Oval labels. A&M Records brought in Dark Horse, the Geordie and Horizon label. And to the company expects to acquire more labels in the near future.

Most of the new labels scored hits during their first year with Ariola. Although the young Ariola team—with an average age of under 30—has become a very aggressive and efficient promotion machine for Anglo-American music over the years, the German slinger music—which was the real basis of the company—already enjoys a remarkable existence five years ago—has not been forgotten. Ariola delivered most of the German artists for the big Schlaeger music festival and tied in with the release of a special sampler which achieved gold disk status—even before the festival was shown on TV.
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Ariola-Eurodisc Benelux is having its 5th anniversary!

That’s a real Dutch treat!

Congratulations from A&M Records!
Promotion Ideas Pay Off

Through Ariola-Eurodisc Benelux B.V., Holland and Belgium have proved to be the gateway to Europe for many British and American artists. Established acts like the Carpenters, Roxy Music, Leon Russell, Uriah Heep and Billy Preston had their first European success in the Benelux countries.

This was mainly due to well-planned promotion campaigns. Ariola’s “A” campaigns have an extensive promotion schedule which effectively excludes every possible chance of failure. The Ariola promotion department, headed by Anton Witkamp, comprises seven people, responsible for radio, TV and the press.

The press department, headed by Joan Lubbers, is located at the head office in Haarlem, while Teun de Reede (television) and Ronnie Mol (radio) have a separate office in “radio city”- Hilversum. Promotion in Belgium is handled by Ernie Moezersons in Brussels.

Charts and playlists show the incredible penetration Ariola has achieved with radio stations, even though the playlists have become very tight since the offshore radio stations were closed down last year.

TV promotion man Teun de Reede joined Ariola early in 1974 after a long stint with Polydor. During the last year most of Ariola’s major acts have had their own shows on television or have been starred in top-rated shows. As television is often the final push that it takes to break an act completely, the string of TV appearances by Ariola, Island and A&M artists have been of the utmost importance.

Says Teun de Reede: “The importance of television in this territory is sometimes underestimated, especially by the United States. Since we have only two channels, a well-rated program can be watched by 50 percent of the population. Sometimes we miss scoring a hit because a film clip is not available. Even if we get fantastic airplay, we’ll need a TV clip to complete the job.”

The press department at Ariola has introduced talk-ins and small dinner parties with artists as more interesting alternatives to official press conferences. These more or less private talks are much appreciated by both press and artists.

Says Witkamp: “We try to be as original and effective as possible in our approach.”

This approach really paid off in 1974—resulting in five gold albums, two platinum albums and 42 chart entries.

The Arabella Philosophy

Like most record companies, Ariola-Eurodisc Benelux has its own publishing offset. It is called Edition Arabella Benelux and its philosophy is that a publishing company, even though owned by a record company, should not be just a back-door income raiser for the record company. It should be a self-supporting and independent unit. This philosophy evolved from a discussion between Wim Schipper and Gees van Zijlveidt of Intermusic B.V. The result was that by September 1974 a deal was concluded between Ariola and Intermusic whereby Intermusic became responsible not only for administering Edition Arabella Benelux but also for the exploitation and promotion of the catalog.

After, only after four months of operation, it seems to be a very fertile marriage. A deal has been made with Stallion Music, London, by which Arabella has acquired this catalog for Europe, South Africa and South America. Arabella has also signed Ariola’s top local artist, Wally Tax, as a staff writer.

Edition Arabella Benelux is located at Fred. van Eedenlaan 24, Hilversum, Holland. (Tel: (02150) 44140; telex: 43897).

Original Approach Establishes Island

- Continued from page 59

acts, their managers, Island Artists, and Island’s international men Phil Cooper and Tom Hayes,” says Wilbrink.

Island has been instrumental in launching many artists who have brought a surprising new sound, and added an extra dimension, to contemporary pop music. At the end of the sixties, Free, Spooky Tooth, Traffic and Jethro Tull came into focus. The flow of talent has continued with increasing intensity and has resulted only recently in sensational releases by Bad Company, Robert Palmer, Sparks, the Kiki Dee Band, the Wailers, Bryan Ferry and Roxy Music.

And established artists such as Uriah Heep and Cat Stevens have seen their sales reaching levels which could hardly be expected from such a small market as Holland.

July 1, 1974, was another milestone in the history of the cooperation between Ariola and the Island family of labels. On that day Ariola started selling product from Island, Bronze and Rocket in Belgium, as well as Holland.

“We felt by then,” says Wilbrink, “that we had sufficient experience for us to be able to handle the product successfully in Belgium, even though Belgium is a much different market. We saw it as a rather conservative territory which might respond very well to bright new sales promotion ideas.”

“And already, at this early stage, we have been proved right—following the rather unexpected entry of Gene Pitney and Kevin Ayers into the Belgian charts. We believe that within six months the Dutch situation regarding Island’s prestige and popularity will be reflected in the Belgian sales figures. Already Sparks, Cat Stevens and Kiki Dee have scored massive hits—and we see these as signs of still more Belgian hits to come.”

In future Ariola will continue to extend Island’s impact on the Benelux market. Only recently the label’s scope has been broadened into the singles field, emphasizing the fact that Island product can conquer the widest possible audience, while its impact on the album market continues to go from strength to strength.

Tours by Kiki Dee and Bad Company, intensive dealer campaigns and a special Island month are among Ariola’s plans for the label this year. The Ariola team will continue to promote the impressive flow of Island product as aggressively and enthusiastically as possible in Benelux.

Congratulations to all at Ariola Eurodisc on your 5th Anniversary from Stallion Records now at 87 Brewer Street London W1 Telephone 734 9186 Telex no 24605 Cables Starecs London
Arcade/TV Drive ‘Black Music’ Clashing With K-Tel

LONDON—Arcade’s television-led campaign for its new soul compilation album “Black Music” brings the company into direct competition with television merchandiser K-Tel, whose “Soul’d Out” album has just been released in similar style.

Decca Ltd. Push On ‘BlueJays’

LONDON—British Decca launched its sales promotion campaign here on behalf of “BlueJays,” the new album on Threshold from Moody Blues members Justin Hayward and John Lodge.

The campaign includes television, radio and press advertising. Decca is shipping more than 50,000 copies of the disk to U.K. retailers, while aiming at sales of at least 150,000 during the first six or nine months on release.

John McCreadie, manager of Decca’s popular marketing and promotion division, says: “We want to appeal to rock fans, of course, but we also feel that ‘BlueJays’ can appeal to a broader audience. We feel they can fit into the Simon and Garfunkel market.”

“BlueJays” was premiered in the U.S. on March 10 at New York’s Carnegie Hall, but prior to that there had been no commercial airing of the album anywhere in the world.

Not only are the two disks competing for the same market, but both contain identical tracks by five acts—the Blues Corporation, the Tymes, the Trammps, the Staples Singers and Eddie Holman. “Soul’d Out” and “Black Music” each contain 20 tracks and retail for $5.97, and $7.17 for cassette and cartridge.

K-Tel managing director Jan Howard says that he feels such direct repertoire conflict was not a good thing. “It stands to hurt. Similar situations in the U.S. have proved that all it does is divide sales.”

Arcade sales director Michael Levine agreed that clashes should be avoided if possible. “It’s illogical. It doesn’t make sense from our point of view, or that of dealers and record companies.”

While admitting their dislike of conflict, both are optimistic about their respective companies’ compilations. “We’re in a competitive business,” says Levine, “and success depends on who is out first and who has got the heaviest campaign.”

He expects sales of “Black Music” to run between 400,000 and 600,000 copies. “We’re confident because we’ve already had red-hot reaction from retailers.”

Howard confesses astonishment at the rate of sales for “Soul’d Out’s.” “Especially as we haven’t spent that much money on the campaign.”

Both say their respective soul compilations have been planned for a long time. It is the first such album from Arcade, and the second from K-Tel.

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CTI Signs NYJQ—Japanese Tour

NEW YORK—CTI Records has announced the signing of The New York Jazz Quartet (Roland Hanna, Frank Wes, Ben Bailey and Ron Carter).

The New York Jazz Quartet will embark on a tour of several Japanese cities, beginning Thursday (30). The group has often appeared in the greater New York area and San Francisco, usually billed as either the Frank Wes Quartet, the Ron Carter Quartet, or the New York Jazz Quartet.

While in Japan, a live recording is scheduled to take place for release in the U.S. on CTI.

Weather Report European Tour

NEW YORK—For the latter half of March, Weather Report will tour the major cities of Europe, kicking off in Copenhagen on the 17th to be followed by Amsterdam (19), Hamburg (20), Paris (22-23), Brussels (24), Genoa (25), Turin (26), Toulouse (28), Bordeaux (29) as well as dates, to be set, for Barcelona and Madrid. While in Europe, Weather Report will stop off in London to appear on the weekly BBC television show “Old Grey Whistle Test.”

The group will return to the States in time for the April release of their new Columbia Records album and a West Coast tour in May. All European appearances are being coordinated by Columbia Records International.

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International

Mandrill Band

• Continued from page 37 of different levels of water, logs, rocks or foreign instruments like the Klaxabas and African Talking Drums. Therefore, the use of instruments and different sounds is what motivates us.

When speaking of today’s audiences, Ric says, “They are more sophisticated today and they are ready for a broader range of music.”

Coree continues saying, “We do not want to label our music, but if we are forced to, we would call it symphonic funk. There are influences that we cannot control because of our backgrounds, but we will never forsake our independent direction. Music is all about what we feel and we do not feel the same way all of the time.”

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International Turntable

5 YEARS ARIOLA-BENELEX + 5 YEARS ARNO VAN ORSOUW/bv.

= 7,000,000 sleeves and labels That’s cooperation!

and ARNO VAN ORSOUW b.v.

with ARIOLA-BENELEX many happy returns, specially to Wim Schipper and Anton Witkamp.

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Vivienne Thompson, assistant creative director for the three companies and who will also have direct and responsibility to managing director Hall. Before becoming Hal Shaper’s personal assistant at Sparta, she worked at the Performing Right Society, and was involved with Atlantic’s magazine “Uptightandouttaight.”

Tony Garland has been appointed professional manager of Barn Publishing, part of the Barn group of companies headed up by Slade (and former Jimi Hendrix) manager Chas Chandler. Garland was originally in the music industry with Mike Jeffrey and Chandler, working with Hendrix, but left for several years to continue medical studies at university.

(Continued on page 66)
WONDER OF SNOWFLAKES—When Steve Wonder recently toured Japan, he told a press conference that one of the reasons he was in Japan was "to feel" Japanese snowflakes after being impressed by Isao Tomita's RCA album Snowflakes, on which he uses the snow machine to play electronically. Here Tomita and Wonder share the press conference podium in Tokyo.

From The Music Capitals Of The World

*Continued from page 34*

and the remarkably successful playwright Alan Ayckbourn. CBS abandoned cardboard folder round their press releases because "we found out how many trees it was taking to provide this basically freebie item," says George Martin. He produced new Jeff Beck album "Blow By Blow" (Epic) at the AIR studios here... Second, the French John Fruma's new State label (Rubettes were the first) is "Lost And Found" by a band called Whiskey Mac, also the name of a popular drink here.

PETER JONES

TOKYO

Yutaka Ando, president of the Japan Phonograph Record Association, is retiring at the end of this month after serving with the organization ever since its foundation in April 1942. He became president of the JFRA in May of 1963. Following his retirement, the JFRA presidency will be rotated among the heads of the association's 19-member manufacturers of phonograph records and prerecorded music. The man selected is Takami Shobuchi, president of Kippon Columbia, which is the oldest member of the group. One of the reactions, headed by Yasuo Ohno, has been dissolved as of March 7, due to problems in the group's efforts to bring international artists into Japan, industry sources say. Before starting out anew, the Japanese promoter will continue to serve as president of All Music Publishers. His adviser and former general manager, Daniel Neneshkis, is concurrently director of Tokuma Musical Industries' international division and a DJ with Radio Kanto (JORF).

The Three Degrees (Philadelphia International) will be guest singers at the fourth Tokyo Music Festival, informed sources say. The festival, now Japan's leading professional event, is scheduled for July 13 at the Nippon Budokan, not the Imperial Theater of previous years. It will be sponsored by the Tokyo Music Festival Association, which was known as the Tokyo Pop Festival Association prior to official recognition as of Dec. 2, 1974 by Japan's Cultural Affairs Agency. CBS is releasing "Espaol Encore" on March 21 to mark Vikki Carr's first Japan performance tour, March 3-16. The American-Japanese record company is planning release of special albums by Billy Paul and the Intruders. Toshiba-EMI is preparing to introduce the Private Stock label here next month (April),... Nippon Gakki's Ginza Yamaha store has commenced accepting individual orders for U.S. pressings of "Pictures at an Exhibition" recorded for RCA by Tomita, at about $9.86. Japanese pressings of the same album were distributed by Victor Musical Industries Feb. 25 on the RCA label, at 2,200 yen or about $7.07 retail. King Record is releasing "Saturn" (C) (Seve Live in Japan) March 25 on the A&M label. The album was recorded at the Nakano Sun Plaza Hall in this music capital July 21-22, 1974. Dean Martin will perform in Japan for the first time, Asia Enterprise says, for about one week in June. Tentative concert dates include an opening performance at the Nippon Budokan on June 3 and two dinner shows June 7/7, the Japanese promoter says... The Japan Phonograph Record Association confirms in its annual report to member manufacturers that A&R of international origin accounted for 40 percent of 1974 disk production value (Feb. 22, 1975, Billboard). This is the lowest ratio to Japanese production since 1969 (39 percent) and the same as in 1968. In the seven-year period, however, A&R production value of international A&R has increased 2.7 times. For Musical Industries has signed foreign record licensing agreements with Barclay of France, Musica (Discos) of Mexico and Palobal of Spain, the last named for the local manufacture and distribution of prerecorded music tapes only... The Peanuts will retire following a recital scheduled for April 5 at the Japan Broadcasting Corpora- tion's NHK Hall. Under the management of Watanabe Productions, the twin girls cut 77 singles and 30 albums for King Record since their singing debut in 1959, when youths truly introduced them to the world via NHK's overseas service. Zoro Taylor and the Platters will be back here again shortly, says VIP Enterprise, with their opening performance set for April 10 at the Hi-biya Public Hall. The original group's recording of "Only You (And You Alone)" by Buck Ram for Mercury was revived here through its use on a TV commercial for Maruman cigarette lighters and Ringo Starr's recent recording for Apple... Five concert dates have been fixed for All Produce (Asia Enter- prise) for James Brown & New JB's on their Japan performance tour, April 16-22. HIDEO EGUCHI

20 YEARS OF EUROVISION

LONDON—The Eurovision Song Contest will be held in Stockholm on Saturday (22) will be the 20th—but the song that picks up the most votes will be the 23rd winner of the event, because four entries tied in the 1969 contest.

Since 1956, France and Luxem- bourg have won the event four times each, Holland three times and the U.K. and Spain twice. Previous win- ners have been...


Although the U.K. has only won the event outright on one occasion British entries have taken second place on seven occasions: "Ring Little Birdie," Teddy Johnson & Pearl Carr (1959); "Looking High, High," Bryan Johnson (1960); "Are You Sure?" The Allisons (1961); "I Love The Little Things," Matt Monroe (1964); "Am I Wrong," Kathy Kirby (1965); "Congratulations," Cliff Richard (1968); "Kneel, Knock, Who's There?" Mary Hopkin (1970); "Big Steel Oil Borrow," New Seekers (1972).

Gold Scorecard

In France Listed

PARIS—In just over a year since the award of gold records in France has been controlled by criteria established by the record industry association, SNEP and the National de L'Edition Phonographique et Audiovisuelle, a total of 35 gold albums and 21 gold singles have been awarded. To qualify for a gold award a single must sell at least 500,000 copies and an LP a minimum of 100,000, without counting export sales. Heading the gold record list is Phonogram's five gold singles and 13 gold albums. Second, Pathé-Maroni with two singles and eight albums, and third Polydor with three singles and four albums.

Frederic Francois, the French recording agent headed the singles list with "La Nuit Et L'Aube" on the Philips label. His best albums are collected under the label "Cinq Chansons," which sold more than 700,000 copies. The group's "Cinq Chansons" is a combination of their five gold records.

For the U.K. has only won the event outright on one occasion British entries have taken second place on seven occasions: "Ring Little Birdie," Teddy Johnson & Pearl Carr (1959); "Looking High, High," Bryan Johnson (1960); "Are You Sure?" The Allisons (1961); "I Love The Little Things," Matt Monroe (1964); "Am I Wrong," Kathy Kirby (1965); "Congratulations," Cliff Richard (1968); "Kneel, Knock, Who's There?" Mary Hopkin (1970); "Big Steel Oil Borrow," New Seekers (1972).
PRESIDENT AND MANAGING PARTNER OF DOOBIES BROTHERS GROUP

Doobies Learning To Invest $7, They Earn

BY JACK McDONOUGH

SONOMA, Calif.—The Doobies Brothers, hard rockers from Sonoma who continue to collect gold and platinum at a record rate by devising new ways to spend and acquire money, say their band has just put out $200,000 for a new custom PA system “because,” says manager Bruce Cohn, “we couldn’t find an adequate system.”

Cohn is relaxing in his ranch-and-vineyard home as he has for less than a year in the tranquil Sonoma countryside 50 miles north of San Francisco.

“The Doobies needed a specific system,” he says. “They have two drum kits, loud guitars, and four vocalist doing harmonies. That’s a lot of bands can get away with using a standard PA, one furnished by Shooco or someone like that. They’re fine, general purpose systems. But our halls kept getting bigger and bigger and the quality of sound wasn’t keeping up. We needed something that would get the two drums, which is first off, and the other loud guitars on the high end, and we needed the vocal midrange coming through. We’d been told. Plus we have 33 miles open onstage when we perform.

“With lights, you flip the switch and it’s red or green. But sound depends entirely on the shape of the hall. We had a clear idea what we needed, but we got mixed up for the Doobies over the past three years, the first 400 or 500 concerts. The second 400 or 500, it was a little different. Partly because our ears were gone, but mostly because I needed time free for other things.”

The Doobies also have in preparation a new stage unit which will house lights and monitors, thereby providing the visual impact of stage free of any clutter. The unit will take up to three weeks to build and the four stages in the halls they play; the Doobies’ specifications to promoters will call for 10-40 minutes to be built. The floor of the foot deep U-indentation across almost the entire width of the stage front. Their unit will attach to this indention.

“All of this gear will be utilized when the Doobies go out on the road, which will be limited when their new album is released. Cohn says he thinks this is the best Doobie

Sarah Vaughan Asks $200,000

LOS ANGELES — Sarah Vaughan is asking superior court here to get her out of her Mainstream recording contract and for $200,000 in cumulative damages. She charges that Mainstream has not paid $8,333.33 sums, which were due her in February and June 1974, as per her contract. She claims Bob Shure, President of Mainstream, breached her pact when she did not record because she had not been paid. She charged him with dismissing her career and that he has said he would “break” her in the industry, keeping her off the road.

She also claims that Mainstream made and sold an LP, “Sarah Vaughan — Live At The Hollywood Inn Leukoh”, which allegedly contains false statement as to its origin. Her contract called for 10 percent of wholesale price less taxes and container cost.

New Companies

Pedro Ferrer has opened a personal management firm in Beverly Hills with theSynopsis, Rodney Winfield and the Younghearts.

Unicorn Music formed in Denver by Gary Hamilton, Maureen Hamilton and Brad Miller, the latter leader of the group Sky King. Initial acts handled by this talent agency include Sky King, Electronic Musical Ensemble, J.C. Flippin’, Kirk Haydin, Cookie La G Frog, Rush Brothers, among others.

Producer Kenny Kerner and Richie Wise open a Coast office in Los Angeles.

Mahorn Records has been formed in Boston by Bentley College president Greg Adamian, business promoter Malcolm Gross, and former manager Robert Chak. The new label’s first effort is an LP by trumpeter Leon Morris, a 14-piece group. A single from this jazz-rock oriented group will also be released.

Doobie Brothers: Head Stamps and Bar Gigs to Number one Single and multimillion-dollar investments.

General News

TOMMY PROMO

Continued from page 10

1969, to the present soundtrack album. Included in the show are interviews with Elton John, Peter Townshend, Roger Daltrey and producer Ken Cohn.

An extensive in-store promotion in New York will be highlighted by a pinball machine contest. The machine will display their skills in a competition based on high score. The game kicks off on Monday (17) and runs through Friday (21). It will be played in a window at the Korvettes Fifth Ave. store from noon to 1 p.m., and participants in the opener will be John Lennon, Ger- dide Merano, Dave Payne and Gloria Gaynor.

A NNEW personality will serve as host of the show and will be the game director. The machine, which the winner will donate to an orphanage or charity of his choice. The Korvettes stores in the metropolitan area will feature the LP in their windows.

A total of 15 of the specially de- signed pinball machines will be given nationwide. Moviedom will be located in the major stores. The trailers will show three minutes of excerpts from the film. FreeCE

Sales, Profits Up at Pickwick

NEW YORK — Pickwick International, Inc. reports record new releases and profits for the quarter ended Jan. 31, 1975. During the third quarter of fiscal 1972 ended Jan. 31, sales rose 31 per- cent to $67,237,654 from $60,381,162 achieved during the same period of the prior year. Net income increased 7 percent to $3,005,911 from $2,616,000 and earnings per share rose to $0.67 from $0.63 in the comparable period of the previous year.

The sales for the nine-month pe- riod ended Jan. 31 increased 32 per- cent to $143,205,911 compared with $138,137,264 during the same period of the previous year. Net income showed a growth of 12 percent to $7,107,283 as compared to $6,732,262. Earnings per share for this same pe- riod rose to $1.59 from $1.43.

5 Platters Happy

NEW YORK—the U.S. Court of Customs and Patent Appeals has reaffirmed that the name “The Platters” is owned by Five Platters Inc., and, as such, is the only entity en- titled to its use.
GRT Sets Up Promo Budget For Distro To Push Its Product

TORONTO—Concerned with the exclusivity of service that the company was getting from its distribu-
tors in Western Canada, GRT of Canada Ltd., has announced a monthly promotional budget from distribu-
tors to be used to promote GRT products.

“When you are dealing with dis-
btributors,” explains Jeff Burns, GRT’s southwest manager, “you are not going to get the same type of service you might get if you are dealing with a chain store or even a three or four branch.
The people are not partic-
ularly working for you, they are working for themselves, and they are also dealing with three or four other record companies.
To get priorities on your product, you have to deal directly with them.
For this reason I recently instigated a policy of paying the promotional people at our West-
ern distributor offices money right from the GRT budget.
In this way they are working for us as well as for the distributor.
We are at least mak-
ing them break their backs with our prod-
ucts.”

GRT is distributed in British Co-
lumbia by the Vancouver-based Emerson Sales with Monica Nesi handling the promotion.
In Alberta by the Calgary-based Tay-
lor, Pearson and Carlson with Brian Todd and in Mani-
toba and Saskatchewan by Laurel Records with Glen Gore-Smith han-
dling the promotion.

GRT has their own branches in Ontario, Quebec, and the Maritimes which handled their own promotional budgets.

Continuous Burns: “There are fre-
quently records that happen in indi-

From The Music Capitals In The World

Kotai celebrates 3rd Anniversary

by MARTIN MELIUSH

A major coup for the label came with the release of Ellen Melliwine’s critically acclaimed singer/guitar-
ist, from the U.S., who was drawn to the Canadian music industry by a promotion campaign.
In recording two albums in the U.S. for Polydor, Ms. Melliwine moved to Canada.
She recorded her first album for Kotai, “The Real Ellen Melliwine” pro-
duced by Brian Dunn.
The album sold well in the popular Ville Emilard Band
From Quebec.
Melliwine recently became a Canadian citizen.

The label recently released an al-
bum by Toubabou led by French-
Canadian percussionist, Michel Se-
guin.
The album was recorded by 120,000 people at a French-cul-
ture celebration known as “Societe Franco-Canadienne” in Quebec.
In Aug. of 1974.
The third album entitled “Recole De Revs,” by Marie-Claire and Richard Regan, who had formerly been signed to WEA Music of Can-
da, has been released by Kotai.

Craig Mathews and Morning Haze, whose label’s roster Mathews has an album entitled “Ev-
ery Road Leads Home” set for re-
elease on May 27 produced by Dick Par-
non and featuring pianist Ken Pear-
son and guitarist Robert Stan-
ley.
The album’s title refers to the road single on the market shortly.

Up until December of 1974, Kotai had been a one-man oper-
ation in the music business under Sangowski as manager and Lucien Richard as compiler.
At the Kotai party was Stan Ku-
in, manager of the group’s manager and Keith Pattin of United Artists; Juan Rodriguez of the Montreal Star; Bill Mann and Herb Netupsky of the Montreal Moth-
ette; Jesse Winchester; Bill Gagn-
or; Michel Seguin; and the label’s roster of artists looking on.

Marshall Gaynes, who has been retained by Kotai to work on promotion projects and projects from Boston for the get-together.

Lighthouse Cuban Concert

CITY-TV in Toronto is negotiating the syndication rights for the program with a number of sponsors.
For June 22-July 2 the band will be artists-in-residence at the Blue Mountain School of Contemporary Music near Collingwood, Ont.
which for the first time is offering a course in modern music which will deal with all the technical aspects of the music. Students including equip-
ment and sound systems; road crews and tour logistics; promotion and marketing; and singers and songwriters right, pub-
lishing and recording companies; agents and managers; as well as producing music in the rock’

MARCH 22, 1975 BILL BOARD

GRT

Canada

20th Century, Aquarius In Release Deal

MONTREAL—Aquarius Records has made an agreement with 20th Century Records in the U.S. for the release of the current single by the Crescent Street Stoners entitled “Just Played The Jukebox” in that country as well as all future releases by the band.
The deal was nego-
tiated by Terry Flood and Daniel Lazard of Aquarius and Russ Regan of 20th Century.
A number of Euro-

dean label have independently indicated interest in the band but no decision has yet been reached on a deal for overseas distribution.

The Crescent Street Stoners have just completed the recording of a new album entitled “Just Played The Jukebox” at the Tempo Studios in Montreal.
A second album is also in the planning stage and will be recorded at the Billboard Studios in Toronto.

Ross Holloway, bass, has just had his new single “I Found A New Way” released by Aquarius as a follow-

up to his recently released debut single “Mandy New Days.”

20th Century Records of Canada is the company which will handle the Canadian distribution of the album.

“Just Played The Jukebox” is the first release by the band from the new album which will be released in Canada this summer.

The band will be making a tour of the country later this month and will be appearing in a number of cities.

Tvers For U.S. Set By U.K. Co.

LONDON—Rocket Records’ co-
owner John Reid has formed an in-
dependent company to develop and promote his own music.

The new outfit, named John Reid Pro-
ductions and based in the U.S., will work closely with American-made pro-
grams to the U.K. and Europe.

Heading will be producer-director David Bell, former-line producer of the U.K.’s SFTA film and television awards.

The company is likely to include shows on tape and film of recording artists.

Reid says: “The production company grew out of my concern for the way artists are presented on U.S. television, both from the visual and aural points of view.

Under the guidance of David Bell, we hope to present artists with the same meticulous attention to quality which brought them their current success in the recording and concert fields.”

International Tourable

Continued from page 02

Mike Beaton has been promoted to the position of general manager of Primex affairs for the Wes Farrell Or-
ganization.
Beaton, who is based in Toronto, will be responsible for all marketing; motion and co-ordination of the Chelsea label in Europe.
Chelsea is a sister label to the label under the Chelsea logo through Poly-

dor for the world excluding the U.S. and Canada.
Beaton’s new re-

responsibilities will include acquisi-
tion of new talent, signing new recording artists and co-publishing arrangements.
For the past six years Canada’s music industry magazine, RPM Weekly, has presented achievement awards to the artists, songwriters, producers and record companies of this country for their outstanding efforts and successes. RPM’s Juno Awards (named after the Greek goddess and to avoid any confusion with the RPM Gold Leaf Awards for certified sales) has become a coveted prize in our industry, and serves to increase our music business, and to encourage an exciting and flourishing aspect of our culture.

Everyone who subscribes to RPM Weekly has a voice in the nominations and voting for the Junos, and that category includes retailers and rackjobbers, radio people and record company promoters, members of the public and the artists themselves. The procedure involves a mass mailing of ballots, but at the same time it produces a very accurate cross-section of opinion.

Capitol-EMI of Canada is strongly represented among this year’s nominees, with Grammy Award winner Anne Murray earning nominations in three separate categories. Her album "Love Song"—for which she won the Best Country Vocal Performance Grammy—is a contender for a Canadian Juno Prize and a Canadian album award, and she is also nominated as Female Country Artist Of The Year.

Anne Murray’s first album, "This Way Is My Way," was released in Canada in 1970, and the very next year she won the Juno Award for Best Female Vocalist. She won the same award again in 1971, and has held the title without interruption ever since. Of course, her popularity has recently been confined to borders; but she has always maintained her presence in Canada, earning her a permanent place in the Canadian heart for her refusal to be hemmed away like so many other major talents.

Andre Previn will return to the continent later this year for a second tour which will see him conducting in New York, Los Angeles and Cleveland.

The vocal energy of Justin Paige is matched only by his own physical energy. The Justin Paige Show is booked solidly six nights a week for months ahead, and every night Paige gives the audience his explosive and kinetic all-out assault on one who tries to keep pace. It’s a two-way street, and without knowing the schedule, one can easily tell by his efforts by forming lines, six nights a week, outside the halls he plays.

Finally, in the Most Promising New Group category, the toast of Quebec, Capo Dollas’ Double Trouble, Pierre Bertrand, Michel Rivard, Robert Leger, Real Desroisers and Marc Masse Duplessis formed the Beau Dommage in 1973, wrote and recorded their first album during 1974, and became instant hits upon its release in December. Now, three months later, the "Beau Dommage" LP has climbed to an RPM Gold Leaf Award.

Four fifths of the group was born in Montreal, and the city is what they sing about. And the people of the surrounding province have responded in unprecedented fashion to their lively melodies and fanciful imagery. A Gold Record with their first LP—now that’s Promising!

ME, was evident from the residential status they attained on major easy-listening playlists from coast to coast. Suzanne is a seasoned television and stage performer, with sometimes as many as six TV appearances in a month. She has also starred in her own 13-week series of television specials. On stage, she has all the poise and appeal of the major star she will surely be, causing critics to predict that as Ginette Reno was the French Canadian star of the Seventies, "Suzanne Stevens’ will be the French Canadian star of the Seventies.

And the vocalization as Most Promising New Male Artist comes as no surprise to reviewer Victor Stanton, who predicted just such an event in his column on the "Justin Paige" LP. "I wouldn’t be too surprised if it puts him firmly in contention for the Canadian recording industry’s Juno Award as most promising artist of 1974," writes Mr. Stanton, and continues: "On record, Paige displays a vocal energy and commitment superior to a lot of singers of contemporary rock."
Janis Joplin surfaced during the '60s. The music was full of the '60s, but it was also a reaction to the '50s. Janis was the embodiment of the '60s. She was a blues belter, and her voice was raw and powerful. She was also a great songwriter, and her songs were full of emotion. Her music was a reflection of the times, and it is still listened to today. Her music is a testament to the power of '60s music. She was a great musician, and her music will be remembered for generations to come.
We just put out a contract on crazy Richard.

**Kool & the Gang** - "Spirit Of The Boogie" (3:15); producers: R. Bell & Kool & the Gang; writers: R. Bell, D. Boyce, Kool & the Gang; publishers: Deluxe/Glam/BMI, De L'e Le 1957 (Pickwick). The group that never seems to miss the top of the soul charts and generally makes a creditable showing in pop up comes with the closed sound to "Jungle Boogie" since their hit with that disk. Expect top disco action as always. Some interesting jazz riffs in the background on this disk.

**Bobby Womack** - "Check It (2:18); producer: R. Bell, W. White, C. White, B. Womack; publishers: Screen Gems/CBS 4087. Strongest record for veteran soul/pop star in a long while with this fine rock piece. Flawless, rough Womack vocals against a powerful instrumental arrangement shot by stunning horn effects. Expect some pop crossover here.

**Denise La'Salle** - "My Brand On You (2:55); writer: C. Clark Jr.; producer: Kool & the Gang; publishers: Screen Gems/CBS 4940. A smooth bluesy number with a great soul/disco oriented rhythm that should break those fine singing brother once and for all in the pop field. Excellent lead and harmony singing and tailor made for pop play.

**Brian Washington** - "Good Love (2:27); writer: W. White, C. White, C. Clarke Jr.; producer: Kool & the Gang; publishers: Screen Gems/CBS 4941. Slick soulful sound. Formerly with the Temptations and George Clinton’s Parliament, W. White, C. White, C. Clarke Jr. who co-wrote the song with the Gang, deliver a smooth soul/disco vibe with a nice pop crossover possibility on this one.

**Barbara Mason** - "Shack Up (2:30); writer: J. McCrary, J. McCrary; producer: Kool & the Gang; publishers: Screen Gems/CBS 4943. A consistent production with several interesting moments with some good R&B vocals.

**J. J. Johnson** - "Reach Out (2:19); writer: J. McCrary, J. McCrary; producer: Kool & the Gang; publishers: Screen Gems/CBS 4944. Stronger than the last with some nice production and some good vocals.


**Romeo & the High School Kids** - "Gut Feeling (3:00); writer: J. McCrary, J. McCrary; producer: Kool & the Gang; publishers: Screen Gems/CBS 4946. Good R&B sound with some nice moments.

**Donna Summer** - "I Feel Love (2:35); writer: H. Levy; producer: Nile Rodgers; publishers: Screen Gems/CBS 4846. A dance-driven disco hit. Expect a good pop crossover possibility.

**Curtis Mayfield** - "War (2:48); writer: C. Mayfield; producer: D. Brown; publishers: Screen Gems/CBS 4847. A strong political statement with some good production moments.

**George Clinton** - "The Go-Go's (3:00); writer: G. Clinton; producer: Kool & the Gang; publishers: Screen Gems/CBS 4848. A good R&B sound with some nice moments.

**ABBA** - "Dancing Queen (3:32); writer: B. Ulvaeus, B. Ulvaeus; producer: Kool & the Gang; publishers: Screen Gems/CBS 4849. A good R&B sound with some nice moments.

**B.B. King** - "The Thrill Is Gone (2:48); writer: B. King; producer: Kool & the Gang; publishers: Screen Gems/CBS 4850. A good R&B sound with some nice moments.


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AIR STUDIOS

Congratulate

GEOFFREY EMERICK

on winning his third engineering

GRAMMY AWARD

Sgt. Pepper

for: 'Band On The Run' ~ Paul McCartney and Wings

recorded at E.M.I. Lagos and

AIR STUDIOS, LONDON

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title/Artist (Producer)</th>
<th>Writer, Label &amp; Distribution Label</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>22, 1975</td>
<td>MY EYES ADORED YOU—Pardue Robb (Bill Cryer)</td>
<td>BMI, Brian Wilson</td>
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<tr>
<td></td>
<td>LADY MARMALADE—Ladies</td>
<td>Tamla</td>
<td>12</td>
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<tr>
<td></td>
<td>LOVIN’ YOU—Newark Music (Earl Turner, F. Turner)</td>
<td>BMI</td>
<td>5</td>
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<td></td>
<td>BLACK WATER—Donnie Hathaway</td>
<td>Mushroom</td>
<td>4</td>
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<tr>
<td></td>
<td>HAVE YOU NEVER BEEN</td>
<td>Mellow</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>EXPRESS LOVE—B.J. Thomas</td>
<td>Dexam, b.o.</td>
<td>8</td>
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<tr>
<td></td>
<td>YOU ARE SO BEAUTIFUL—John Carter</td>
<td>BMI</td>
<td>40</td>
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<tr>
<td></td>
<td>POETRY MAN—Give &amp; Take</td>
<td>Rondor</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>THE JUMPSUIT—Chevy Chase</td>
<td>Warner Bros.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>I DON’T WANT TO TALK ABOUT YOU, WE’LL CALL</td>
<td>MCA</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>PHILADELPHIA FREEDOM—John Bard</td>
<td>MCA</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>LADY—Cindy Morgan</td>
<td>Screen Gems</td>
<td>12</td>
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<tr>
<td></td>
<td>SHAME, SHAME, SHAME—Steve &amp; Bimbo</td>
<td>Warner Bros.</td>
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<td></td>
<td>SAD SWEET DREAM—Stern Killers</td>
<td>Screen Gems</td>
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<tr>
<td></td>
<td>I AM LOVE Part 1 &amp; 2 (J. L. Foster)</td>
<td>Capitol</td>
<td>10</td>
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<tr>
<td></td>
<td>(You Won’t You Play) ANOTHER SOMEBODY DUN SONG—B.B. King</td>
<td>King</td>
<td>28</td>
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<td>ONCE YOU GET STARTED—Del Monaro</td>
<td>B</td>
<td>60</td>
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<tr>
<td></td>
<td>CAN’T GET IT OUT OF MY HEAD—Jeff LaVigne</td>
<td>BMG</td>
<td>31</td>
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<td></td>
<td>BEST OF MY LOVE—Fingers</td>
<td>Epic</td>
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<td></td>
<td>CHEVY VAN—Saskey Jones</td>
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<td></td>
<td>HARRY FRIEDMAN</td>
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<td></td>
<td>EMINENCE—Kanye West</td>
<td>Capitol</td>
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<td></td>
<td>EMMA—Ike &amp; Tina Turner</td>
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<td></td>
<td>SUPERnatural—Wardell Kenfield</td>
<td>Stax</td>
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<td>UP IN A PUDDLE OF SMOKE—Polly Brown</td>
<td>Stax</td>
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<td>BEFORE THE NEXT TEARDROP FALLS—Frandle Family</td>
<td>United Artists</td>
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<td>LONELY PEOPLE—Jay &amp; Del</td>
<td>Epic</td>
<td>13</td>
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<td></td>
<td>WALKING IN RHYTHM—Bucky Toots</td>
<td>Sony</td>
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<td></td>
<td>THE SOUTH’S GONNA DO IT AGAIN—Cindy Morgan</td>
<td>Screen Gems</td>
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<td></td>
<td>BUTTER POP—Jimmie Allen</td>
<td>MCA</td>
<td>73</td>
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<td></td>
<td>SHINING STAR—Earl White, F. Burns</td>
<td>BMI</td>
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<td></td>
<td>SNOB—Harris Brothers</td>
<td>F. White, Columbia</td>
<td>70</td>
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<tr>
<td></td>
<td>I’M GONNA DO WITH YOU—Barry White</td>
<td>Kapp</td>
<td>57</td>
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</tbody>
</table>

**STAR PERFORMER:** Stars are awarded on the Hot 100 chart based on sales, usage, and performance. Dick Clark surveys sales, usage, and performance. Industry reports and industry charts are compiled by the charts' data entries.

A reflection of National Sales and Programming activity by selective dealers, one stops and radio stations as compiled by the charts' data entries.
From the Moody Blues
comes
Justin Hayward and John Lodge
comes
"Blue Jays."

The album of 1975

This Morning
Remember Me, My Friend
My Brother
You
Nights, Winters, Years

Saved By The Music
I Dreamed Last Night
Who Are You Now
Maybe
When You WakeUp

Producer Tony Clarke
Jerry Weintraub, Management III

Distributed by London Records
Also available on Ampex Tape
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>SUGGESTED LIST PRICE</th>
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<tbody>
<tr>
<td>LANCO</td>
<td>The Night We Almost Had It</td>
<td>RCA</td>
<td>12.98</td>
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<td>LANCO</td>
<td>Young Man's Folly</td>
<td>RCA</td>
<td>7.98</td>
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<td>LANCO</td>
<td>The Hello Goodbye</td>
<td>RCA</td>
<td>7.98</td>
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<tr>
<td>LANCO</td>
<td>Continental Divide</td>
<td>RCA</td>
<td>7.98</td>
</tr>
<tr>
<td>LANCO</td>
<td>Love Letters Are Just For Show</td>
<td>RCA</td>
<td>7.98</td>
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<td>LANCO</td>
<td>I'm Just A Daddy</td>
<td>RCA</td>
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<tr>
<td>LANCO</td>
<td>Baby Daddy</td>
<td>RCA</td>
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<tr>
<td>LANCO</td>
<td>Back Street Girl</td>
<td>RCA</td>
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<td>LANCO</td>
<td>What Makes You Beautiful</td>
<td>RCA</td>
<td>7.98</td>
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<tr>
<td>LANCO</td>
<td>Wanderin' Boy</td>
<td>RCA</td>
<td>7.98</td>
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</tbody>
</table>

STAR PERFORMER: **Stars** are assigned to the Top LP's & Tape chart based on sales of a previously released upward movement of a position, 1-10: 20% increase in sales / 11-20: 15% upward movement of a position, 21-30: 10% upward movement of a position. Recording Industry Association Of America records are available and optional to all manufacturers. (See label indicated by colored dot).
Kinky Friedman's swan song. Kinky's new single, was written by his friend and fellow musician, Billy Swan. Lover please, was pulled from Kinky's debut solo album, Kinky Friedman, which is its own wonderment.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>WEEK</th>
<th>Top LP's &amp; Tape</th>
<th>Position</th>
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<td>106</td>
<td>66</td>
<td>9 JAMES BROWN &amp; HIS JAMES BROWN REVUE</td>
<td>107-100</td>
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<td>129</td>
<td>13</td>
<td>GEORGE BROWN &amp; HIS GEORGE BROWN BAND</td>
<td>107-100</td>
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<td>112</td>
<td>26</td>
<td>CAROLE KING</td>
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<td>117</td>
<td>42</td>
<td>OLIVER KENTON-JOHNSON</td>
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<td>112</td>
<td>25</td>
<td>RAY CHAPIN</td>
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<td>114</td>
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<td>115</td>
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<td>GENESIS</td>
<td>107-100</td>
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<td>37</td>
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<tr>
<td>120</td>
<td>16</td>
<td>SHIRLEY BROWN</td>
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<td>191</td>
<td>18</td>
<td>THIS IS THE MOODY BLUES</td>
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<td>122</td>
<td>13</td>
<td>THE ROLLING STONES</td>
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<td>123</td>
<td>5</td>
<td>BOB DYLAN</td>
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<td>192</td>
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<td>KANSAS</td>
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<td>130</td>
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<td>JOE WALSH</td>
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<td>128</td>
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<td>TOWN &amp; COUNTRY</td>
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<td>130</td>
<td>21</td>
<td>DAVID MASON</td>
<td>107-100</td>
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<td>129</td>
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**TOP LP's & TAPE A-2 (LISTED BY ARTISTS)**

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Every entry for the accuracy of the suggestions for sales has been taken. Billboard does not assume responsibility for any errors or omissions.
Jimmy Buffett is not just another pretty songwriter.

One listen to AIA starts you looking for your own new superlatives to describe this writer and singer, who has everything except a pigeonhole.

www.americanradiohistory.com
Cutsouts Hot NARM Topic

- Continued from page 1

Dave Rothfeld to "cut out the cutout middlemen" (Billboard, March 15).

- Over 2 million units were re-

quired for Rose Records and Surplus Record & Tape Distribution, which included over 10,000 items, primarily for import labels.

- A well-known K-Tel offer of 14 tapes and 18 LPs requiring a minimum 5,000-unit order were negotiated at $2.50 each, including sales tax and shipping.

- The new K-Tel offer was hailed as "one of the best cutouts of the year" by Herb Linsky Associates.

- Offering more tapes than LPs was the key campaign for "Big Band and Country, Soul, Musical Life of America" noted across-the-board interest in the catalog, with overall sales exceeding $1 million.

- Missing his first NARM in seven years, Bernard Keil of Candy Stripe took a trade ad instead and was "overwhelmed" by phone and overseas Telex requests for his cutout catalog offering any $6.98 Billboard chart LP for $1.20 with the purchase of any 12 cutout albums at $1.20 each.

- "It's obvious we're on the right track when you can take a business from $1.30 to over $7 million in the last four years," said Manny Wells, partnered with Pete Hyman in N.Y. Record/Record, Rochelle Park, N.J., and Jack Rose, a third partner, in Surplus Record/Tape, Chicago.

- "Cutouts, deletions and surplus product is definitely here to stay for record stores and the manufacturer who can recoup at least some of his losses," he continues. "On the new "$3.98 and $4.98 series" we'll have to wait and see, but the only way it could hurt is if they use the same numbers and jackets, and must be repackaging. All we can see in the future is being able to buy lower-priced tapes on more new lines."

- From his travel experience in the Windy City where he operates two Rose Records and two Sounds Good outlets, Rose notes that under a $2 customer will "take a shot," but over a dollar you may be turned off. "If the new $4.98 stuff is good it will sell," he says. He also has noticed many people using promotional tape merchandise now than any time in his five years in this end of the business.

- In dealing with this market over the last 10 years there's always been a demand for a "good package," comments New York-based Herb Linsky on the new $3.98/$4.98 lines from the labels. "In the past I saw RCA's $1.98 Harmony line developed to a $2.98 Headliner series and then was cut back to the $2.49 Camden budget label." Representing various manufacturers and outlets including K-Tel and Arista for cutouts and stocker, he concurs that trading and sales of cutouts was "the predominant business at NARM.

- Candy Stripe Keil, in business 20 years, racks more than 2,700 "mom and pop" stores in five states and reports he's moved more of the new $3.98/$4.98 merchandise in the last two months than corresponding product in the past two years, "now we're trying the same labels for better material.

- "When you give a good price mar-
ging, you get better sales," he says. "And when we marketed one of the popular albums in the market, the human heart beat for) as an "enjoyable" background source, and adds, "the record is selling well now in seven titles within the next four months.

- Los Angeles president Irve Teibel, here for NARM and to meet his Coast distributor, All West, plus work out promotional plans, says his salespeople, who are also chandlers, claims the company has no problem selling this kind of LP. In the last year, the Los Angeles-based firm has been in business, it claims its first volume (the sound of ocean waves "in Waikiki Beach") has sold over 200,000 copies. Each LP sells for $6.95 and the label has 25 distributors nationally.

- Retail chains here meet with Teibel are Tower, Licorice Pizza and the Wheerhouse. Teibel and his two partners, Louis Gerstman and Louis Katz, both college professors, started the company, Syntonic Research to "serve the record industry ... to help people relax.

- Teibel says the LPs should be used to create an unobtrusive environment, even in areas where noise is an air conditioner. The LPs are called Environment volumes one through fifteen with ninelst home in the current unattainable until a pressing problem is resolved.

- Company includes a questionnaire with each LP and mailing list of 50,000 names. It sends test pressing LPs to individuals who register their reactions and pay for the LPs if they want them.

- Labels like to offer sound comparisons, to wit: one side of volumes two and three is and dusk, respectively, at New Hope, Pa. and the same idea carries over the volumes three and four.

- "Enjoyable" Backgrounds Expanding Odd Catalog

- Blue Goose Plans Wider Repertoire
RCC(TM) congratulates Rufus featuring Chaka Khan

Best R&B vocal performance by a group for their single

Tell me something good

Some may miss the eccentric air conditioning. The Payables Department in the elderly house trailer out back. The three-secretaries-in-one-office coziness. The ambiance of a barracks. But then, some people miss the Black Plague.

As of Monday, March 17, Warners is in a new building, just two blocks down the blvd. 3300 Warner Blvd., Burbank 91525.

Warner Bros. Records Even Has a New Phone.

(213) 846-9090

If You'd Like To Call