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Antipiracy Forces Savor Triumphs

Polygram Eyes Hill & Range

By ROBERT SOBEL

Cutouts Hot NARM Topic

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 firmed this week, does not include either Gladys 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

NEW YORK-Despite the best

efforts of manufacturers to control

release schedules and limit cutouts

one of the most active trading and selling sessions ever of promotional

merchandise was noted at the recent

Although the relatively "recession-proof" record/tape business is

less affected by the current economy

than many other sectors, the depth

of this activity emphasizes the con-

NARM convention.

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. This is more or less an extension of

This is more or less an extension of the normal pattern of both firms throughout 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 (Continued on page 10)

tinuing search by the retailer for sal-

able merchandise at the best pos-

A sampling of some of the key firms exhibiting at NARM—and

they were prominent among the 60-

plus companies on hand—and several who didn't make the scene, cov-

ers their interest in the new \$3.98/

\$4.98 product and offers a graphic

answer to the plea of Korvettes

(Continued on page 78)

sible profit margin.

Pirates Now Jumping Ship

By IS HOROWITZ

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

ginning 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 he's never heard from before. And many of these, says Ed Chalpin of PPX Enterprises, come from Wisconsin and Oklahoma. These areas have long been havens for some of the largest duplicators of unlicensed recordings.

A Midwestern tape dealer complains of intensified competition from pirated material. But he's not too unhappy because he views the (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 proposals did a complete noshow at a review of two bills Wednesday (12) before the Assembly Committee on Criminal Justice in Sacramento.

In addition to bill no. 684, introduced by Assemblyman Mike Antonovich Feb. 4 (Billboard, Feb. 15), the Assembly committee, composed of chairman Alan Sieroty, Bruce Nestrade, 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

(Continued on page 10)

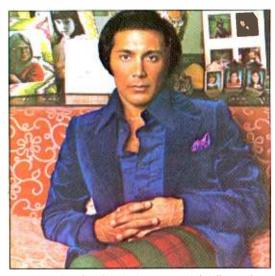
Court Nixes ITD Injunction

By MILDRED HALL

WASHINGTON—The Justice Department last week won another battle in its recently announced allout 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 tapers' claim to legality under the compulsory licensing proviso in the U.S. copyright law. This permits anyone to record copyrighted music, once a first recording is made, on payment of a mechanical royalty 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 record-(Continued on page 8)



A new single from Paul Anka is always an event, but the reaction to "I Don't Like To Sleep Alone" UA-XW615-X, is unprecedented. In just one week, Paul's new record is smash hit bound on more than 70 radio stations all over America. Destined to be a classic. On United Artists Record. (Advertisement)

Audio/Video Media Paying Own Way Despite Economy

Motorola Preps Car Discrete 'O' 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 NQRC (National Quad(Continued on page 48)

By STEPHEN TRAIMAN

TUCSON-Audio/video communications are paying their way in a tightening economy and the traditional prerecorded music tape market offers broadened future potential for a growing spoken-word audio and video tape/disk industry. That was the message for attendees at the International Tape Assn.'s fifth annual seminar here March

Although attendance was off a bit from the prior year, undoubtedly due to the economy which saw member user and supplier companies cut back on representatives, ITA executive director Larry Finley was pleased by solid feedback on the

(Continued on page 49)



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

(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 Firmed

coming 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 for a \$1 rebate if they take their stubs to participating hi fi dealers in the area. The rebate privilege is designed to give consumers an incentive to meet their local hi fi dealers, and pursue their interests in high fidelity components.

Tying in with the concerts will be the IHF's first annual "Artist Of The Year" awards presentation which will honor such top music personalities as Aretha Franklin, Elton John, Earl Scruggs and Dizzy Gillespie (Billboard, March 8).

The concerts and the awards presentations will be held in the 7,000-seat auditorium of the

NEW YORK-Polydor Records'

promotion and marketing campaign

on the "Tommy" film soundtrack

has blasted off nationwide and,

the Alex Harvey Band.

On the final afternoon of the show, beginning at 2 p.m., country artist Earl Scruggs will be honored, followed by the rock group Kingfish in concert. Later that same day, beginning at 9 p.m., the "Artist Of The Year" award will be presented to Elton John, with Hot Tuna appearing in concert.

Another innovation at the San Francisco show is the establishment of what show officials call a "Hi Fi Hotline" which will be manned by a team of audio specialists who will be available to answer any queries about hi fi equipment. The hot line will remain open from 9 a.m. to 6 p.m. for the duration of the show.

Some 35 hi fi equipment manufacturers will take part in the show at which the latest state-ofthe-art hi fi equipment and accessories will be demonstrated.

There will also be a number of seminars ranging from introductory courses in quadraphonic sound to a complete mix-down demonstration of a recording studio in action.

Operation Push Grappling Plans To Aid Black Execs

LOS ANGELES-The record, retail and radio division of Operation Push, the organization founded by the Rev. Jessie Jackson, has been approached by several black record and radio executives for help.

"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 Chi-

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

"Operation Push is discussing ways for co-op buying so that we

Scott Bill Introduces Performance Royalty

By MILDRED HALL

WASHINGTON-Sen. Hugh Scott, with six co-sponsors, has introduced his promised bill to establish a performance royalty for copyrighted recordings. The bill, S. 1111, would require payment of a compulsory licensing fee by such commercial users for profit as broadcasters, jukebox operators and background music services.

The right to collect a fee for the performance of recordings was deleted from the Senate's copyright revision bill S. 1361 last year in a floor battle. The present revision bill, S. 22 grants only protection from unauthorized duplication for recordings made on or after Feb. 15, 1972.

Senator Scott (R., Pa.), a member of Sen. John L. McClellan's subcommittee on Patents, Trademarks and Copyrights, told fellow Senators last week that "the amount of the royalty payment for those who use

package creating traffic back to the

The massive promotion drive,

which is being coordinated with Co-

lumbia Pictures, distributors of the

film, centers on national radio con-

tests, in-store moviematics, celebrity

participation, radio spots, national

recorded music for profit would be small, but it would provide a fund out of which these creative individuals-musicians, vocalists, narrators-could be compensated."

The legislation would set compulsory licensing fees to be paid by broadcasters and other users for a two-year period after passage of the bill. If by that time, record copyright owners and users have negotiated an agreement on royalty fees among themselves, the compulsory licensing rates established in the bill would be dropped.

If the parties cannot agree, the statutory rates would continue until a compromise could be worked out by a panel of the American Arbitration Assn.

Under the bill, radio stations with gross receipts of between \$25,000 and \$100,000 a year would pay an annual fee of \$250; stations making between \$100,000 and \$200,000 would pay \$750. Stations making over \$200,000 would pay 1 percent of net receipts from advertising

For stations using very little music, an alternative pro-rated fee taking into account the amount of record playing, would be set at a fraction of 1 percent of the receipts, virtually eliminating payment in allnews stations, for example.

TV stations making over \$1 mil-(Continued on page 8)

L.A. Unleashes

Antipiracy Unit

By DAVE DEXTER JR.

tipiracy unit has been unleashed by

Burt Pines, the city attorney, which

he describes as "hard-hitting and

comprehensive and designed to rid

Los Angeles once and for all of tape

lice Department are working closely

The FBI and the Los Angeles Po-

(Continued on page 10)

LOS ANGELES-A special an-

(Continued on page 78) Dick James Marketing 2 U.S. Labels In U.K.

may be able to have access to the

best sales available," Rev. Jackson

says, "It will assure record com-

panies of getting their money back

quickly, and assure us of having the

proper stock at the right price. And

in that way many of the mom and

dad store owners can form or partici-

pate in the formation of a co-op that

has the ability collectively that they

would never have singularly," as-

Operation Push has formed a re-

search committee headed by the

Rev. George E. Riddick, its national

been afforded professional status,

and they are doing high powered

"Black air personalities have not

sures Rev. Jackson.

research director.

LONDON-DJM (owned by Dick James) has signed two licensing deals with American companies, Springboard International and Pride Records, which will bring in the first instance, a considerable catalog of deleted U.S. material and in the second, soul acts.

Springboard is a marketing company which specializes in buying deleted recordings from all major American companies. The deal will give DJM a sizable amount of material previously unreleased in the N U.K. by artists such as The O'Jays, Gladys Knight, Patti La Belle & The Bluebells, Jimi Hendrix and The Beach boys.

on, there is a large jazz of which comprises unors' items. DJM expects (Continued on page 54) In addition, there is a large jazz catalog, part of which comprises unusual collectors' items. DJM expects

Await Final 'Q' Report

By CLAUDE HALL

LOS ANGELES-Discrete quad broadcasting draws closer to becoming a reality. The National Quadraphonic Radio Committee, which met a week ago in Phoenix, with about 20 engineers and executives fighting it out to give the public the best broadcasting system possible, meets Tuesday, Wednesday and Thursday this week at the O'Hare Hilton, Chicago, to finalize the report on recent field tests.

This report will be presented to the Federal Communications Commission (Billboard Feb. 15). Spearheading the completion of the report is James Gabbert, president of KIOI-AM-FM in San Francisco.

Currently, five systems are in the running. These include the Quadracast Systems method, Nippon/Columbia, GE, Zenith, and RCA.

After the report is filed-possibly on the end of the month-there will be further in-fighting as opponents argue the flaws of the other systems. Some indication is that a compromise may have to be effected in order to gain quicker decision on a viable discrete quad broadcasting (Continued on page 8) system.

> More Late News See Page 78

Polydor Pops a \$200,000 'Tommy' Promo

By ROBERT SOBEL

Arnie Geller, marketing executive

of Polydor, views the two-record set as providing a strong sales stimulant for the industry. "The servicing of 'Tommy' is much beyond the nor-

mal marketing channels. We see the

fueled by a budget in excess of \$200,000, is already shipping gold. Business And The Economy

\$1 Mil Akai Promo To Fill U.S. Void

This is part of a continuing series of studies devoted to various facets of the industry and how each is facing the state of the economy.

LOS ANGELES-When you're doing good in most of the world markets but missing out in America then the way to plug that gap in today's economy is to go all out with a U.S. dealer push. That's what Akai America, Ltd.'s \$1 million-plus promotion is keyed to, and for clinchers the company is tossing in a consumer recording artist popularity contest.

In his first exclusive interview since being appointed to head Akai's U.S. audio and separate video divisions, Charles Phillips stresses the need to develop strong retail outlets and back up dealers with compre-

*Private Stock Rises

LOS ANGELES-Larry Uttal's Private Stock label, in business less than one year, has its first No. 1 single: Frankie Valli's "My Eyes Adored You." The single has been on Billboard's Hot 100 18 weeks.

Akai's rather sudden decision to take on the giants in hi fi components such as Sony, Marantz, TEAC. One aspect is Akai's U.S. expansion with Phillips saying Akai is looking to acquire an American speaker building plant to first make speakers "more competitive with performance," and second, "to design with

hensive promotions and inventory

(Continued on page 49)

There's, of course, much more to

print advertising, local radio tie-ins, posters and T-shirts. On the radio end, 100 stations in

record stores."

50 major markets are involved in "five or six" variations of a contest which WNEW-FM in New York ran Feb. 26 through March 3. The contest, Geller says, attracted some 60,000 postcards. The first 100 cards picked at random received pairs of tickets to the premiere of the "Tommy" film, to be held in New York on Tuesday (18); 100 other winners, also chosen at drawings will get LPs and still another 100 will

WNEW-FM, previous to the drawing, created free 90-second radio spots announcing the contest.

(Continued on page 10)

with Pines' staff. Deputy city attorney Ron Robinson heads up the spe-

Book Pub To Distrib Argo Label

be given T-shirts.

NEW YORK-London Records prestigious book publisher, to act as primary distributor of its spoken word line, Argo Records, to the educational market.

The Argo catalog, comprising some 150 titles and including recordings of all the Shakespeare plays, will continue to be distributed by other educational jobbers and through retail channels, according to Charles Schicke, London special

Deal is another in a series of moves to achieve greater exploitation of the vast pool of material in the London group of labels. Recent steps have seen the creation of a number of direct marketing packages, ranging the repertoire gamut from medieval chant to rock.

A current set, "English Cats And Others," consisting of rock hits by U.K. artists, is being pushed on TV don's first TV album devoted entirely to its own product.

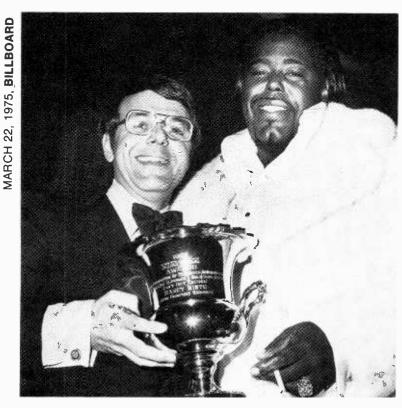
Company recently prepared an album for Horizon Books based on "Music Of Europe's Great Courts And Cathedrals," for sale by mail order. Two more packages for Horizon are in preparation, one to tie in with the bicentennial and featuring

(Continued on page 6)

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Fortune-Rodabaugh photos

Stevie Wonder, Olivia Newton-John and Elton John receive the NARM awards (top photo) at the recent convention in Los Angeles. Stevie won the presidential plaque; Olivia won best selling album by a female and best selling album by a female country artist. Elton won for best selling LP by a male and for best selling album overall. Below: Barry White accepts for best selling LP by a male soul artist from Joe Smith, Warner Bros. Records president.



CHICOFSKY INCLUDES ARTISTS Jukeboxer Blasts Labels

NEW YORK—Artists and record companies apathetic to the importance of the jukebox industry have come under attack by Ben Chicofsky, managing director of the Music and Amusement Assn. (formerly MONY).

In an open letter addressed to the

ASCAP Fetes 4

NEW YORK—ASCAP honored four writer-members on their 50th year with the Society. Receiving appreciation scrolls were Jay Corney, who co-wrote with both E.Y. Harburg and Howard Dietz, and was cowriter of "Brother, Can You Spare A Dime"; Joe Gold, former pianist for Mae West and Sophie Tucker; Charles Rosoff, stage and screen writer who collaborated with Lou Robin, and Murray Sturm, writer of special material and dance band pianist.

record industry, Chicofsky says that "some artists and record companies bite the hand that feeds them.

"It's proven time and again, even through the trade magazines, that the jukebox is the most effective exposure for a single record and a stepping stone for large sales in albums.

"The wise artist or record manufacturer who realizes this is certainly cashing in on huge sales of singles records. There is no begging by artists' managers to have the radio station play their record, and no advertising expenses. The jukebox gives all this exposure free.

"Do you realize that there are over 500,000 jukeboxes in the U.S., with operator buying power of over 75 million records yearly? These are authentic figures. Why would an artist or their representatives or record manufacturer overlook such a potential market in single sales?"





Helen Reddy and Paul Anka add star glamour to the final two evening dinners.

ZEP ZOOMS UP TO NO. 1

LOS ANGELES—Led Zeppelin's "Physical Grafitti" LP, which jumped onto the Billboard Top LP and Tape charts last week in the No. 3 position (highest entry within memory), has hit the No. 1 spot this week.

According to a Billboard spot check among major dealers, the two-disk, \$11.98 list price set was selling last week at a rate of 300 to 500 copies an hour in several locations.

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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 in Japan by the firm. . . . At CBS Records, George Chavous named Northeast regional promotion manager, special markets. He was most recently local promotion manager, special markets, 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 Becce named manager, national singles promotion. Becce, previous to joining RCA, 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 Grippe, vice president, Harvey Maybrown, secretary, and William Shocket, chairman. . . . John Barrale 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 **Joy Harvey**, recently with Capitol.... **Alan Jacobs** named a&r chief at Mocha Records, Chicago.... **Paul Miller** joins Maxell 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 Keith, late of the Discount Records retail chain. He will work out of Chicago. . . . Dave Fitch named Southern regional sales representative for A&M Records in Norcross, Ga. . . . Chuck Huesman moves in as branch manager for Together Distributing Co., Atlanta, the operation jointly run by Motown and A&M Records. . . . Reggie Lavong, an ex-Capitol man in Los Angeles, joins Island Records working out of New York and Philadelphia ss boss of Island's jazz and r&b product.

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 has set Hank Riddle as vice president and Joe Sun as director of production and promotion for the firm. . . . With the joining of Susan Munao as a full partner, Faralla & Woltag public relations firm becomes Faralla, Woltag & Munao. Also joining the company, in Los Angeles, are former Atlantic Records publicist Peggy Martin and Frank Barron, who will work as a consultant. . . . Lon Harriman has joined Apogee Management Agency in Los Angeles. . . . Motown Records, Los Angeles, names John C. Reddy 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 esticts

As the titles indicate, all disks feature 16 cuts, most are true greatest hits sets, all list 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 blues performances 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," "Rock Me," "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 "Friendly Persuasion," "April Love," "Love Letters In The Sand" and "Speedy Gonzalez."

Nostalgia fans can enjoy the Andrews Sisters doing "Boogie Woogie Bugle Boy," "In The Mood" and "Don't Sit Under The Apple Tree," while Mills Brothers fans get two treats, one solo set with the likes of "Paper Doll" and "Cab Driver" and a set with Count Basie including "Glow Worm" and "Tiny Bubbles."

The MOR 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'ry Moon" and "Blue Hawaii."

Movie fans get 16 original soundtracks including themes from "Love Story," "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 Newboy" and "The Three Bells" among others.

Also included in the series are Eddie Peabody, one of the finest banjo players, and the Six Fat Dutchmen, a great polka group.

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

BOB KIRSCH

Penney Gift To 30,000 Schools

NEW YORK—Some 30,000 secondary schools and colleges in the U.S. and Puerto Rico will be the recipients of 100 minutes of sheet music, as part of a "Bicentennial Musical Celebration" from JC Penney, mass merchandisers.

The "celebration" packages, which will be distributed to the schools in late spring of this year, include works for band, chorus, orchestra, jazz and 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.



Founded 1894

The International Music-Record-Tape Newsweekly



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_General News

BEACH BOYS Another Double LP Set Will Get Massive Capitol Nat'l Promotion

LOS ANGELES—Capitol Records, whose double set Beach Boys repackage "Endless Summer" LP hit the top of the Billboard charts last year and sold in excess of 1 million units, is readying another major marketing campaign on the upcoming "Spirit Of America" Beach Boys repackage.

The album will be another double set and is slated for mid-April release. National marketing coordinator Phil Caston says the marketing and merchandising campaigns will be "more extensive than on the first set"

Capitol will support the LP with TV and radio spots, a large print campaign and in store displays. And the Beach Boys have not recorded for Capitol for seven years.

"We're shipping the disks in a special box, 25 LPs to the box," says Caston, "that will open into merchandiser. Illustrations on the box will show the graphics of the LP, which will include about 50 pictures of things associated with America,

Newport Festival Finalizes Safe Boxoffice Slate

By RADCLIFFE JOE

NEW YORK—After four years in New York, the organizers of the Newport Jazz Festival appear to have finally settled on a formula of commercial and classical jazz programs as a means of keeping old friends and winning new boxoffice revenues.

The present formula is the result of trial and error programming which in 1972 and 1973 resulted in mediocre talent acquisitions and disappointing boxoffice returns.

The program for this year's show closely parallels last year's schedule, and calls on the talents of classical jazz artists Count Basie, the Duke Ellington Orchestra, Sarah Vaughan and Lionel Hampton while also incorporating innovating and commercially successful artists like John Dankworth, Cleo Laine, Jon Lucien, Miles Davis, B.B. King and the

George Wein, producer of the festival, is also making use of such soul/pop attractions as the Isley Bros., Chuck Mangione and Maria Muldaur. The highly successful Hudson River boat rides and the Latin Evening will also be repeated.

Dropped from the festival are the guitar and blues nights which, while maintaining a faithful following, were not successful enough to be continued. Also dropped are the outdoor events which were subject to the whims and caprices of the weather.

Wein is retaining the popular free afternoon concerts, and will probably repeat them at Fordham Univ. where they were held last year. Also being repeated are midnight concerts.

Most of the popular venues are again being used: Carnegie, Avery Fisher and Radio City Music halls, as well as the Nassau Coliseum and the Roseland Ballroom.

The festival will run 10 days from June 27 to July 6, and the still uncompleted program will also feature tributes to the late Louis Armstrong and Mahalia Jackson; as well as Two Generations of Brubeck with Dave Brubeck; and a tribute to the American song with Zoot Sims, Helen Humes, Ellis Larkins and Johnny Hartman.

Papa French and the Original Tuxedo Jazz Band is one of the acts lined up for the riverboat rides.

By BOB KIRSCH like the Statue of Liberty, apple pie, the Goodyear blimp and so on.

"There will be 30 and 60-second TV spots on a saturation basis." he continues, "which will be bought locally but will appear on a national basis on shows like Midnight Special, Dinah Shore and late movies. These will begin at the end of April. There will also be 30 and 60-second radio spots to tie in with the TV ads. On the TV and radio segments there will be room at the end for four dealer tags."

Ads will be coordinated with the upcoming Beach Boy tour with Chicago, which begins around the first of May

"We've worked very closely with

the group's management and with the group themselves on the planning of the campaign," Caston says.

"We've included a poster reproduction of the cover inside the jacket (a poster was also included in the "Endless Summer" package) and we will be promoting the poster on TV too," Caston adds.

Many of the ads will also promote "Endless Summer," and dealers will be urged to market the new and old packages together.

The set, which is scheduled to list at \$6.98, features 23 tunes. Included are major Beach Boy hits such as "Dance, Dance," "409," "Barbara Ann," "When I Grow Up" and "Do You Wanna Dance?"

Only Civil Court Decision Can Halt Calif. Tax Levy

LOS ANGELES—A two-year drive by the State Board of Equalization to collect a 6 or 6.5 percent sales tax on royalties from the leasor of a master tape to a record/tape manufacturer in an intrastate transaction (Billboard, April 14, 1973) has reached the stage where only a civil court decision can halt the tax levy.

A spokesman for the tax board in Sacramento says he cannot detail specifics, but it is known that the test audit was done on Capitol Records over two years ago. After an audit, a determination of whether the sales or use tax can be assessed, is made. If it is determined that the tax must be paid, the taxpayer has 30 days to file an appeal.

In this case, a person who leases the master tape to one who manufactures tangible personal property, in another form, such as a manufactured record or tape, must pay tax on his lease receipts. For example, if a producer leases a master, for whose sale he receives \$30,000, he must pay either 6 or 6.5 percent, depending on where the transaction was made. All over the state, except in Contra Costa, Alameda and San Francisco counties, where the tax is 6.5 percent, the stipend is 6 percent.

If the taxpayer does file a challenge, a hearing officer, who is a member of the legal staff of the board, hears the petition. If the taxpayer wishes to appeal from the hearing officer's decision, the full four-member board plus state controller Ken Cory hear the appeal.

The board makes a decision and notice of re-determination. If the tax is held proper by the board, the tax-payer must pay the tax or he is penalized. He can, after paying the tax, file a claim for refund. This claim is reviewed by the board and if they turn it down, the next alternative is filing suit in superior court. The spokesman said the Capitol case is at this point in its history. As of now, no known court suit has been filed.

In assessing such a tax, the state board attempts to get uniform compliance to the law in the field. The tax board spokesman says that "everyone who leases master tape which is then manufactured should be reporting and collecting tax."

UA Examining 4- Channel Market

LOS ANGÉLES—United Artists Records is currently examining competing 4-channel disk systems in expectation of issuing some selected titles in quad for autumn release, says UA president Al Teller.

"We feel that quad disks are viable in the market today, in that there are buyers for 4-channel record product," Teller says. "But I don't see how it can be a major factor in the marketplace until there is a universal hardware system with total stereo compatibility adopted by the industry."

Teller feels that ultimately records that can be played in either stereo or quad must become the industry's standard product in order for 4-channel sound to replace stereo as the generally accepted mode.

Book Pub & Argo

• Continued from page 3

music of 1776, and the other a collection of songs popular during World War II.

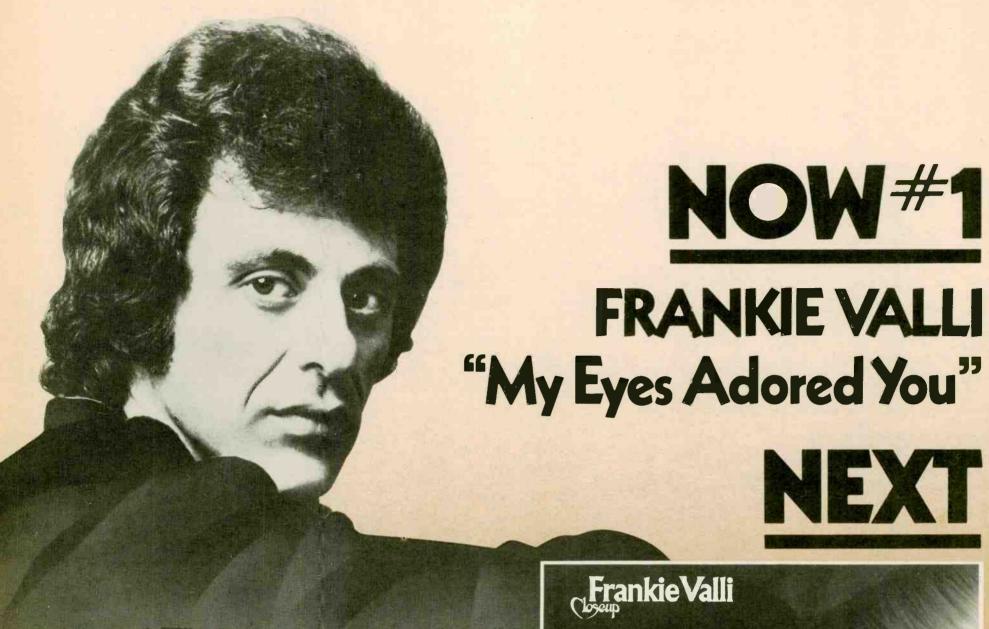
A major London direct marketing deal some years ago involved the label's complete set of Wagner's "Ring" operas handled by Time-Life. But with the release of an eightrecord Mantovani album last year by Reader's Digest, the company began actively to solicit new mail-order projects.

Another package currently in preparation is devoted to the music of Shakespeare's time. This is being developed to be sold in connection with Houghton Mifflin's Riverside Shakespeare edition. Jack Welford is manager of London's special projects division.

AFM Woos Tyro Musicans

NEW YORK—The American Federation of Musicians is re-emphasizing its "Young Sounds" program designed to attract young musicians into the union under a special offer. Musicians between 14-21 are eligible to join the program that offers the necessary knowledge to bridge the gap between playing music as an avocation and making it a full-time job.

Guidelines for this program, first introduced several years ago, have been updated by the AFM and participants will be permitted to pay union dues in installments during the first 90 days. If at the end of that period the young musician decides to drop out, he will be refunded all his money. Another new twist allows a musician to join for free as an associate member if his group joins as a

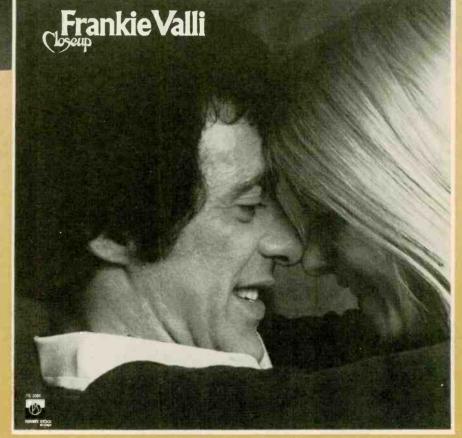


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U.S. Judge Denies ITD Injunction

• Continued from page 1 ing, and not a copy of one already made.

The tape firm has requested convening of a three-judge panel to test the constitutionality of the government's policy as announced by criminal division chief John Murphy, who is in charge of prosecuting record piracy. Justice will have 60 days to submit an opposing brief.

Murphy told Billboard's Washington reporter last week that he feels Justice "is on solid ground and has a strong case" against the tape duplicators. He said Justice is also going after a broad range of "sound alike" recorders operating under the compulsory licensing provision.

W. Va. Try Fails

LOS ANGELES-For the third year in a row, the West Virginia legislature has failed to pass an antipiracy proposal.

The 1975 bill, introduced by former Charleston music retailer, Sen. Sy Galperin, passed the Senate by a close vote early in the session. It was reviewed by the judiciary committee and approved for report to the house floor, but it remained in the rules committee when the legislature closed down last week for the year.

He said that Michael Fink, representing International Record & Tape Distributors, had called to protest that the department's tough approach was "driving small legitimate sound-alike manufacturers 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 happily.

Justice also questions the selling of a legitimate sound-alike master to other duplicators who put out their own copies, claiming the record performance is "exactly like" that 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 Ltd. plea 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 not "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 Appeals Court decisions against them.

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

The Supreme Court has also buttressed the government case in two ways. First, it refused to review a lower court ruling against Colorado Magnetics, in which an Appeals Court denied the legality of record copying under compulsory licens-

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

He quoted a letter to the high court, from the Solicitor General, Robert Bork, requesting denial of the Colorado Magnetics petition for review. The letter warned, in a footnote, of the coming criminal prosecutions. Bork said that although the issue was in civil litigation before the court at that time, "it could have an impact on Justice Department decisions on criminality involved" for wilful and knowing infringement in the pirating of the older non-copyrighted recordings.

Murphy said Justice is also aware that tape duplicators and the soundalike manufacturers "will go the Congress route" to complain of monopoly in the record industry. As to the argument that government cannot base criminal prosecutions on the four Appeals Court interpretations, Murphy says, "We feel we would be remiss if we did not prosecute."

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

Taxe Facing 2

L.A. Lawsuits

rior court suits here.

cents for each LP.

LOS ANGELES-Richard Taxe,

who is currently appealing his fed-

eral district court conviction on tape

piracy, is the defendant in two supe-

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 reneged on a deal whereby if they helped

him sell the LPs they would receive 5

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197	5	NAME	0.5	P-E (Sales			Close	Change	
High	Low	NAME	F-E	100's)	High	LOW	Cibse	Change	
20%	11%	ABC	6.5	904	19%	19	19%	+ 1%	
41/8	2	Ampex	4.7	723	4%	4%	4 %	+ 1/4	
31/4	1	Automatic Radio	27	108	31/4	23/4	31/4	+ 1	
9%	41/8	Avnet	3.5	1611	71/4	6%	71/4	+ 13	
25%	9	Bell & Howell	5.7	761	16%	151/4	16%	+ 13	
42¾	25	CBS	10	1754	421/2	411/2	411/2	+ 3	
61/4	1 %	Columbia Pic.	23	3255	61/4	5%	6	+ 1/	
3	1 %	Craig Corp.	3.0	148	23/4	2%	23/4	+ *	
521/2	17%	Disney, Walt	25	4995	45%	42%	441/4	+ 14	
3	1 3%	EMI	6.4	91	2%	2%	2 1/4	- V	
31%	18%	Gulf & Western	4.2	1801	31%	30%	311/2	+ 1/2	
8%	21/4	Handleman	15	592	61/4	5%	61/4	+ 1/	
121/2	5	Harman Ind.	3.3	201	11	91/4	11	+ 17	
7%	2%	Lafayette Radio	6.1	212	51/2	5%	51/2	+ 1/	
17%	111/8	Matsushita Elec.	8.9	129	16%	15%	161/2	+ 17	
421/8	191/4	MCA	5.8	698	421/4	39%	39%	- 27	
35%	91/4	MGM	5.9	632	35%	311/2	311/2	- 3%	
801/2	43%	3M	19	5126	56%	51 %	51%	- 47	
8%	11/6	Morse Elec. Prod.	_	154	21/2	21/8	21/2	+ 3	
61%	323/4	Motorola	20	1611	521/2	491/4	51¾	+ 1	
23	113/4	No. Amer. Phillips	6.3	132	17%	171/8	171/4	+ 1	
19%	53/4	Pickwick Intl.	6.4	287	14	131/2	13%	+ 3	
6%	2	Playboy	7.5	176	33/4	3%	3%	+ 1/	
211/2	91/2	RCA	10	5939	15%	15	151/4	+ 19	
10%	4%	Sony	20	15507	10%	91/2	91/2	+ 1	
25	8%	Superscope	31	625	141/6	131/4	13%	- 1	
29%	10	Tandy	10	1970	29%	28	281/2	+ 9	
6%	2%	Telecor	4.1	253	41/6	4%	41/8	+ 1	
4	1 1/2	Telex	_	3192	21/8	2 21/8		+ *	
21/2	.08	Tenna	9.3	34	2.12	2.08	2.08	06	
10%	5%	Transamerican	12	2386	81/4	71/8	8	+ 1/	
9%	41/2	20th Century	9.0	1461	91/2	9	9	+ 1	
1%	.05	Viewlex	-	44	.11	.10	.10	Unch.	
181/2	6%	Warner Commun.	4.5	1163	123/4	111/2	11%	+ 1	
31%	9%	Zenith	25	3418	181/2	17	181/2	+ 21/	

As of closing, Thursday, March 13, 1975

OVERTHE COUNTER*	VOL	. Week's High	Week's Low	Week's Close	OVER THE COUNTER®	VOL		. Week's Week's Week's High Low Close		
ABKCO Inc.	4	1%	1 1/2	1%	Schwartz Bros.	32	1	%	1	
Gates Learjet	211	7	5%	5%	Wallich's					
GRT	-	⅓	3/4	7∕n	Music City	_	1/8	1/4	1/4	
Goody Sam	_	21/2	2%	2%	Kustom Elec.	26	1%	11/4	1%	
Integrity Ent.	_	3/4	5%	%	Orrox Corp.	6	%	7/4	1/6	
Koss Corp.	98	41/4	41/6	41/4	Memorex	_	41/8	3%	4%	
M. Josephson	30	71/2	71/2	71/2						
								B. L C L.		

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

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Sen. Scott Pushing

• Continued from page 3

lion but less than \$4 million a year, would pay \$750 annually. TV stations making over \$4 million would pay \$1,500 a year.

The jukebox fee would be \$1 per year per box. Background music services such as Muzak would pay 2 percent of gross receipts from subscribers. Services providing smaller amounts of recorded music could have a pro-rated fee at a fraction of 2 percent.

All other users for profit of copyrighted recordings, would pay \$25 a year, or a pro-rated amount not to exceed \$5 a day.

(These amounts would be separate from, and in addition to performance royalty paid for the licensing of the copyrighted music on the recordings, which is negotiated and collected by licensor groups ASCAP, BMI and SESAC.)

Senator Scott, who has been urging royalty for recording artists for some 30 years, said: "The real issue

here is whether or not a person who uses his creative talents to produce music should be entitled to compensation from someone who takes the music and profits from it.'

At Senator McClellan's invitation, Senator Scott will chair hearings on the bill S. 1111, by the copyrights subcommittee, as soon as the time can be arranged. Co-sponsors of the bill are Senators Baker (R., Tenn.); Cranston (D., Calif.); Hartke (D., Ind.), Tunney (D., Calif.); Williams (D., N.J.) and Bayh (D., Ind.).

MASERAT



FOR RENT In a recent filing, Audio Magnetics is suing Taxe and Datax Enter-SMALL OFFICES prises, a co-defendant in the piracy action, for \$8,971.76 for unpaid merchandise. The blank tape manufac-CBS THEATER BLDG. turer shows delinquency in July and August, 1973, totalling \$2,767.50 and August, 1974, billing of 1697 BKUADWAY

Q' Report fr \$125 mo.

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never came.

• Continued from page 3

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 Get caught in the act.



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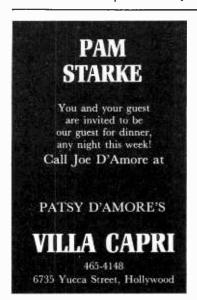
www.americanradiohistory.com

California May Up Penalties

• 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 wholesaling 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 even \$5,000.

Morrow pointed out how difficult piracy prosecution at the retail level has become. He said the projected \$250 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 \$200, "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,

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Cleveland, Ohio 44103

(216) 391-9250

both of whom are his constituents. Antonovich's proposal-which would make first offense manufacturing and distribution punishable by both imprisonment for not less than one year and more than five years, and by a fine of not more than \$25,000 and subsequent offenses by imprisonment for not less than three years and not more than 10 years and a fine of not more than \$100,000-was prompted by Bill Anthony, erstwhile lyricist for Combine Music, who works as a public relations specialist in Glendale.

Howard Smith of Mitchell, Silberg and Knupp, who broke ground in various civil suits against piracy in California, and Jules 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 of the smaller individual in the industry for legal protection against the pirate.

NAME STOPS N.J. DISCO FROM DEBUT

ATCO, N.J.-Efforts of Edward S. Forte 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 ballroom, 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. Scaffidi because of a technical violation in the disco's гоof.

The area's residents kicked up a storm after Forte distributed a promotional 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 there's already a tavern on the pike displaying 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

ment, but some of its present affilare Ernest Tubb Music, Aztel Music, Hank Snow Music, Dolfi Music and Bennie Benjamin Music.

Copyrights owned by the group include "Pennies From Heaven," "Ragmop," "My Foolish Heart,"
"Zip-A-Dee-Doo Dah," "Three Little Fishes" and many country, gospel and r&b songs.

by Julian and Jean Aberbach and achieved success after becoming one of the first BMI-tied firms. One of the company's innovations was to set up a co-publishing venture with an artist whereby both would share the profits. The tie also gave Hill & Range an important means to ex-

the country field and later it made a strong mark in gospel and in the

Hill & Range has long been the subject of sale rumors. Among those companies reportedly talking with the firm some time ago regarding its purchase were Ampex and the New

L.A. Antipiracy Unit

• Continued from page 3

"The illegal reproduction and sale of sound recordings robs record companies, their distributors, musicians and singers of more than \$250,000,000 every year in the U.S.," Pines says. "My office is now moving forward on several fronts to combat this crime.

"The special unit which we have established is collaborating with the LAPD's bunco and geographic area unit vice units. The group under Ron Robinson's leadership has been given detailed training in identifying pirated tapes and in addition, our office has developed a comprehensive bill which would amend and toughen existing state laws covering tape piracy. Several antipiracy bills are now being considered by the California legislature," Pines says.

"Assistant city attorney Dion Morrow presented a bill to the state assembly criminal justice committee in Sacramento yesterday (see story, page one) which makes the illegal manufacture and transportation of sound recordings a felony in most cases instead of a misdemeanor.

"My office has this week sent notices to more than 400 retail record outlets warning them that the sale of pirated tapes is a misdemeanor punishable by a \$500 fine and/or six months in the county jail.'

The same notice, in Spanish, will be sent this week to scores of Spanish-speaking dealers who specialize in selling Latin disks, Pines adds.

"The close cooperation of the record industry provided our office

'Tommy' Promo

• Continued from page 3

Other stations taking part in "Tommy" contests include WABX-FM, CKLW-AM, Detroit; KLOS-FM, KHJ-AM, Los Angeles, and stations in Boston, Philadelphia and Florida. In New York, in addition to WNEW-FM, station WPIX-FM also participated.

A one-hour radio show in the form of a documentary on "Tommy" is being supplied free to colleges and FM stations throughout the country. The program traces the development of the original recording of "Tommy" by the Who in

(Continued on page 65)

has made this new program pos-

Pines made a specific reference to the RIAA and to a number of record companies, and promised that through the coordinated efforts of the FBI and LAPD "we will vigorously enforce tape piracy law and prosecute violators.

Robinson, Pines pointed out, is working under the direction of Madeleine Flier, special prosecution division head of Pines' office.

Plans to set up the special antipiracy unit have been brewing for about six months.

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 in St. Louis, reports that some typical pirate tape locations in his marketing territory-gas stations, drug stores, etc.-are retailing unauthorized tapes at \$1, having paid no more than 50 cents each to acquire

These dumps began to surface only in the past month, says Bryant, after the Supreme Court refused to review appelate court decisions denying sanctuary to pirates of pre-1972 recordings under the "similar use" clause in the compulsory licensing provision of the Copyright Act.

While the RIAA, in a recent report by its president, Stanley Gortikov, has documented a "turning point" in the fight against piracy during the past year (Billboard, March 8), he has also warned against industry complacency. 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 soundalikes, says the demand from his new customers covers the gamut of repertoire styles. Country, rock, pop and jazz product is being solicited, he says, and notes that one request from Oklahoma even includes some Strauss waltzes.

group are involved in the arrangeiates, in addition to the Presley firms,

Hill & Range was formed in 1945 ploit copyrights of the artist.

Initially the firm was successful in general pop area as well.

York Times.

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Neil Sedaka—Greatest Hits—RCA
Blackbyrds—Flying Start—Fantasy
Grover Washington—Mister Magic—Kudu
Donald Byrd—Stepping Into Tomorrow—Blue Note
Anne Murray—Highly Prized Possession—Capitol
Ohio Players—Fire—Mercury
B.T. Express—Do It Til You're Satisfied—Scepter
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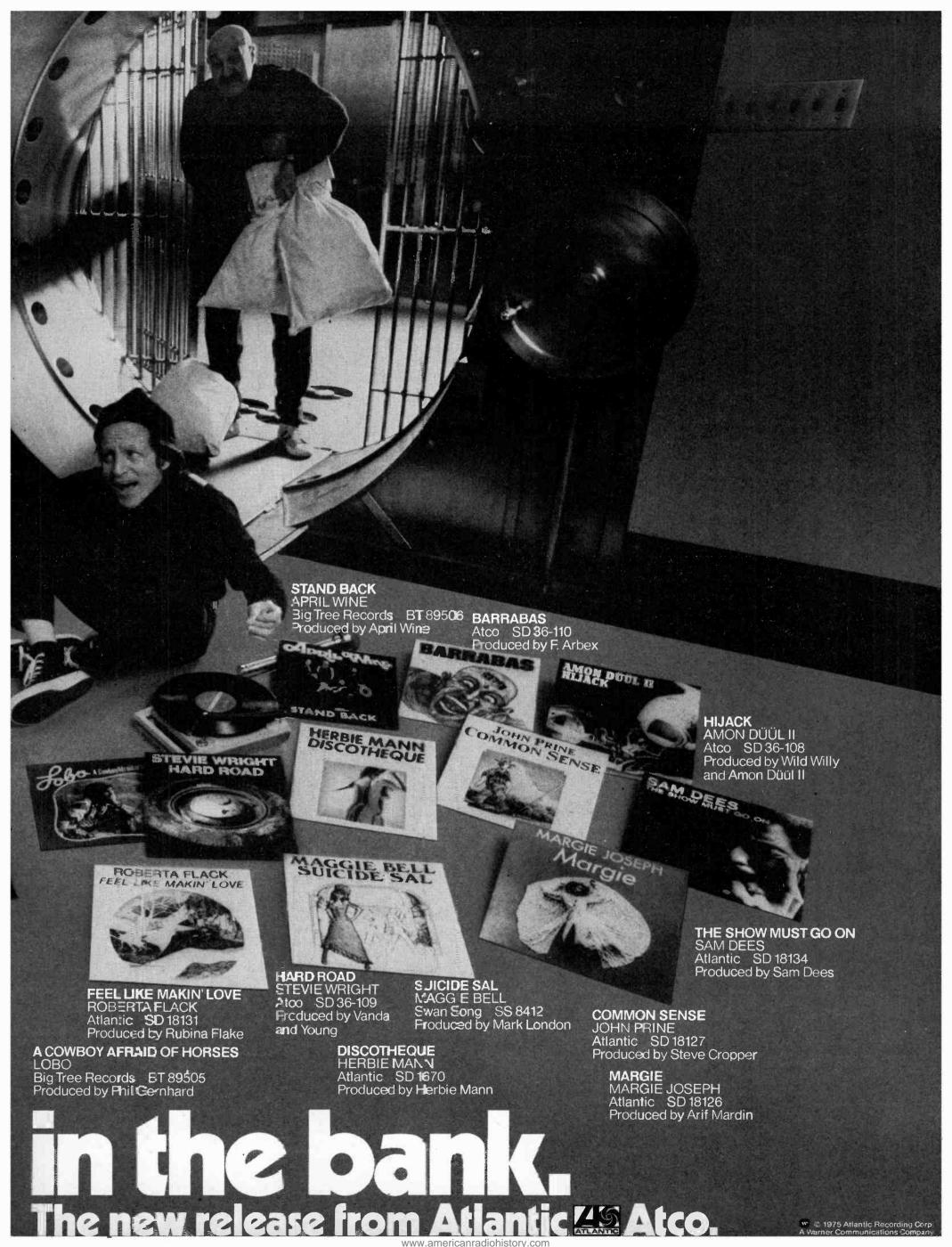


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Playlist Top Add Ons •

Billboard Singles Radio Actio Regional Breakouts & National Breakouts Playlist Prime Movers *

Based on station playlists through Thursday (3/20/75)

TOP ADD ONS -NATIONAL

OZARK MOUNTAIN DAREDEVILS-Jackie Blue (A&M) TONY ORLANDO & DAWN-He Don't Love You (Like I Love You) (Elektra) BARRY WHITE-What Am I Gonna Do With You (20th Century)

D-Discoteque Crossover

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

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

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

Pacific Southwest Region

• TOP ADD ONS:

OZARK MOUNTAIN DAREDEVILS-Jackie Blue

JOHN LENNON-Stand By Me (Apple) QUEEN-Killer Queen (Elektra)

* PRIME MOVERS:

ELTON JOHN-Philadelphia Freedom (MCA)
MINNIE RIPERTON-Lovin' You (Epic) D) SHIRLEY & COMPANY-Shame, Shame, Shame

BREAKOUTS:

OZARK MOUNTAIN DAREDEVILS-Jackie Blue

QUEEN-Killer Queen (Elektra)
RICHARD TORRANCE & EUREKA-Don't Let Me Down Again (Shelter)

KHJ-Los Angeles

- JOHN LENNON—Stand By Me (Apple) QUEEN-Killer Queen (Élektra)
 ★ ELTON JOHN-Philadelphia Freedom
- (MCA) 21-12 D★SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 27-22 KLOC (KIQQ-FM)—Los Angeles
- FANNY—Butter Boy (Casablanca)
 OZARK MOUNTAIN DAREDEVILS—
 Jackie Blue (A&M)
 ★ ELTON JOHN—Philadelphia Freedom
- (MCA) 22-8 ★ SUGARLOAF—Don't Call Us, We'll Call
- You (Claridge) EX-18

KKDJ-FM-Los Angeles

- OZARK MOUNTAIN DAREDEVILS-
- Jackie Blue (A&M)

 AL GREEN—L-0-V-E (Love) (Hi)

 D*SHIRLEY & COMPANY—Shame,
 Shame, Shame (Vibration) 23-10

 *PHOEBE SNOW—Poetry Man (Shel-

KFXM-San Bernardino

- BUFFY ST. MARIE—Love's Got To Breathe & Fly (MCA)
- TONY ORLANDO & DAWN-He Don't Love You (Like I Love You) (Elektra)
- ★ ELTON JOHN-Philadelphia Freedom (MCA) 22-13 ★ B. J. THOMAS—Hey Won't You Play
- (ABC) 10-9

KAFY-Bakersfield

- NO NEW MUSIC
- ★ ELTON JOHN-Philadelphia Freedom
- (MCA) 29-17
 MINNIE RIPERTON—Lovin' You (Epic) 20-12
- KCBQ-San Diego
- HOT CHOCOLATE—Emma (Big Tree)
 OZARK MOUNTAIN DAREDEVILS— Jackie Blue (A&M)
- * RINGO STARR-No No Song (Apple)
- * ELTON JOHN-Philadelphia Freedom (MCA) 15-11

KENÒ-Las Vegas

- BOBBY VINTON-Beer Barrel Polka
- RUFUS-Once You Get Started (ABC) * OZARK MOUNTAIN DAREDEVILS-
- Jackie Blue (A&M) 22-13 ★ JOE COCKER-You Are So Beautiful (A&M) 20-11

KRUX-Phoenix

- HOT CHOCOLATE—Emma (Big Tree)
 OZARK MOUNTAIN DAREDEVILS—
 Jackie Blue (A&M)
- ★ B. T. EXPRESS—Express (Scepter) 15-
- ★ MINNIE RIPERTON-Lovin' You (Epic) 17-12 KUPD-Phoenix
- RICHARD TORRANCE & EUREKA-Don't Let Me Down Again (Shelter)
 • PINK FLOYD—Free Four (Harvest)
- MINNIE RIPERTON—Lovin' (Epic) 24-9
- * ELTON JOHN-Philadelphia Freedom (MCA) 37-25
- KQEÒ-Albuquerque TONY ORLANDO & DAWN—He Don't
- Love You (Like | Love You) (Elektra)

 JOHN LENNON—Stand By Me (Apple) * B. T. EXPRESS-Express (Scepter) 26-
- ★ HOT CHOCOLATE—Emma (Big Tree) 18-11

KPOI-Honolulu

- ◆ KANJI SAWADA-I Was Born To Love You (Polydor)

 • JOE COCKER—You Are So Beautiful
- ★ DOOBIE BROTHERS—Black Water (W.B.) 23-11
- ★ LABELLE—Lady Marmalade (Epic)

Pacific Northwest Region

• TOP ADD ONS:

D) BARRY WHITE-What Am I Gonna Do With You (20th Century) KRAFTWERK—Autobahn (Vertigo) JOHN DENVER—Thank God I'm A Country Boy

* PRIME MOVERS:

ELTON JOHN—Philadelphia Freedom (MCA) MINNIE RIPERTON—Lovin' You (Epic) SWEET SENSATION—Sad Sweet Dreamer (Pye)

BREAKOUTS:

B.J. THOMAS-Hey Won't You Play (ABC) JOHN DENVER-Thank God I'm A Country Boy

RUFUS-Once You Get Started (ABC)

KFRC-San Francisco

- FANNY-Butter Boy (Casablanca)
 SAMMY JOHNS-Chevy Van (GRC)

 * SWEET SENSATION-Sad Sweet
 Dreamer (Pye) 25-15
- ★ LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.) 27-18

KYA-San Francisco

- De BARRY WHITE-What Am I Gonna Do
- With You (20th Century)

 OZARK MOUNTAIN DAREDEVILS—
- Jackie Blue (A&M) * BENNY BELL-Shaving Cream (Van-
- guard) 24-11 * SWEET SENSATION-Sad Sweet
- Dreamer (Pye) HB-20 K101-FM-San Francisco

• JOHN DENVER-Thank God I'm A

- Country Boy (RCA)

 HARRY CHAPIN—I Wanna Learn A
- Love Song (Asylum)

 * LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.) 12-6
- ★ B. J. THOMAS-Hey Won't You Play

KSJO-San Jose

- B. T. EXPRESS-Express (Scepter) • B. J. THOMAS-Hey Won't You Play
- ★ RUFUS—Once You Get Started (ABC)
- ★ ELTON JOHN-Philadelphia Freedom
- (MCA) 14-10 KLIV-San Jose
- . TONY ORLANDO & DAWN-He Don't Love You (Like | Love You) (Elektra)
- BEN E. KING-Supernatural Thing, Part 1 (Atlantic) ★ JOE COCKER-You Are So Beautiful
- (A&M) 15-6 * RINGO STARR-No No Song (Apple)

PRIME MOVERS-NATIONAL

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

KJOY-Stockton, Calif.

- De BARRY WHITE-What Am I Gonna Do
- With You (20th Century)

 De HAROLD MELVIN & THE BLUENOTES—Bad Luck, Part 1 (Philly Int.) D*BLOODSTONE-My Little Lady (Lon-
- don) 28-13 * RUFUS-Once You Get Started (ABC)

KNDE-Sacramento

- D. BARRY MANILOW-It's A Miracle (Arista)
- AL GREEN-L-O-V-E (Love) (Hi)

 * SWEET SENSATION-Sad Sweet
- Dreamer (Pye) EX-22

 ★ BILLY SWAN-I'm Her Fool (Monument) EX-25

- . B. J. THOMAS-Hey Won't You Play
- KRAFTWERK—Autobahn (Vertigo)
 ★ MINNIE RIPERTON—Lovin' Y

★ JOE COCKER-You Are So Beautiful (A&M) 13-5

- HOT CHOCOLATE-Emma (Big Tree) • B. J. THOMAS-Hey Won't You Play
- * RINGO STARR-No No Song (Apple) * ELTON JOHN-Philadelphia Freedom

(MCA) EX-16 KURB-Spokane

- KRAFTWERK—Autobahn (Vertigo) JOHN DENVER—Thank God I'm A
- Country Boy (RCA)

 ★ ELTON JOHN—Philadelphia Freedom
- (MCA) 27-17
- * MINNIE RIPERTON-Lovin' You (Epic) 18-11
- KTAC-Tacoma JOHN DENVER—Thank God I'm A Country Boy (RCA)
 EVIE SANDS—You Made A Woman Out
- Of Me (Island)

 * OZARK MOUNTAIN DAREDEVILS—
- Jackie Blue (A&M) 24-12 ★ FANNY—Butter Boy (Casablanca) 30-20

KGW-Portland

- RUFUS-Once You Get Started (ABC) De BARRY WHITE-What Am I Gonna Do
- With You (20th Century)
 ★ LEO SAYER—Long Tall Glasses (1 Can
- Dance) (W.B.) EX-22

 * MINNIE RIPERTON—Lovin' You (Epic) 17-10

KISN-Portland • NO NEW LIST

D. SHIRLEY & COMPANY-Shame, Shame, Shame (Vibration)

- JACKSON 5—I Am Love, Part 1 & 2 (Motown)
- ★ ACE—How Long (Anchor) 27-17 ★ ELTON JOHN—Philadelphia Freedom

(MCA) 23-15

KIMN-Denver

- PAUL ANKA-I Don't Like To Sleep Alone (U.A.)

 JOHN LENNON—Stand By Me (Apple)
- ★ ACE—How Long (Anchor) 24-9 ★ POLLY BROWN—Up In A Puff Of Smoke (GTO) 37-25

KKAM-Puebio, Colo.

- FREDDY FENDER-Before The Next Teardrop Falls (ABC/Dot)
- * MINNIE RIPERTON-Lovin' You (Epic) 22-14
- * ACE-How Long (Anchor) 25-20

KYSN-Colorado Springs

- TONY ORLANDO & DAWN-He Don't Love You (Like | Love You) (Elektra) B. T. EXPRESS—Express (Scenter) * ELTON JOHN-Philadelphia Freedom
- * SUGARLOAF-Don't Call Us, We'll Call You (Claridge) 18-11

KCPX-Salt Lake City

- B. T. EXPRESS—Express (Scepter)
 TONY ORLANDO & DAWN—He Don't Love You (Like | Love You) (Elektra) ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ ELTON JOHN-Philadelphia Freedom (MCA) 22-14

KRSP-Salt Lake City

- PAUL ANKA-I Don't Like To Sleep
- Alone (U.A.) ★ MINNIE RIPERTON-Lovin' You
- (Epic) 20-10 ★ LABELLE—Lady Marmalade (Epic)

Southwest Region

. TOP ADD ONS:

- TONY ORLANDO & DAWN-He Oon't Love You (Like | Love You) (Elektra)

 OZARK MOUNTAIN DAREDEVILS—Jackie Blue
- D) SHIRLEY & COMPANY-Shame, Shame, Shame

* PRIME MOVERS:

ELTON JOHN-Philadelphia Freedom (MCA) RINGO STARR-No No Song (Apple) MINNE RIPERTON-Lovin' You (Epic)

BREAKOUTS:

B.T. EXPRESS-Express (Scepter)

HOT CHOCOLATE-Emma (Big Tree)

(D) SHIRLEY & COMPANY—Shame, Shame, Shame

KILT-Houston

- D. SHIRLEY & COMPANY-Shame, Shame, Shame (Vibration)
- OZARK MOUNTAIN DAREDEVILS— Jackie Blue (A&M)
 * RINGO STARR—No No Song (Apple)
- * BILLY SWAN-I'm Her Fool (Monu-

ment) 39-24

- KRBE-FM-Houston • BILLY SWAN-I'm Her Fool (Monu-
- DENNIS YOST-My First Day Without
- You (MGM)
 D* SHIRLEY & COMPANY—Shame,
 Shame, Shame (Vibration) HB-16
 * ELTON JOHN—Philadelphia Freedom

(MCA) 18-13

- KUF-Dallas
- ELTON JOHN-Philadelphia Freedom ◆ JOHN DENVER—Thank God I'm A
- Country Boy (RCA)

 MINNIE RIPERTON—Lovin' You (Epic) 19-13

★ JOE COCKER-You Are So Beautiful (A&M) 18-12

- KNUS-FM-Dallas • JOHN DENVER-Thank God I'm A
- Country Boy (RCA)

 LEE ROBERTS—All Right Now (U.A.)

 * B. J. THOMAS—Hey Won't You Play (ABC) 28-9
- * RUFUS-Once You Get Started (ABC)

- KPIZ-Ft. Worth Do BARRY WHITE—What Am I Gonna Do With You (20th Century)
- B. T. EXPRESS-Express (Scepter) * SUGARLOAF-Don't Call Us, We'll Call You (Claridge) 18-10

 ★ JOE COCKER—You Are So Beautiful

(A&M) 12-7 KXOL-Ft. Worth

- CHICAGO—Harry Truman (Columbia) B. J. THOMAS-Hey Won't You Play
- * POLLY BROWN-Up In A Puff Of ★ HOT CHOCOLATE—Emma (Big Tree)

21-17 KONO-San Antonio

- ELVIS PRESLEY—My Boy (RCA) HOT CHOCOLATE—Emma (Big Tree) ★ B. T. EXPRESS—Express (Scepter) 17-
- * MINNIE RIPERTON-Lovin' You (Epic) 14-7 KELP-El Paso • FREDDY FENDER-Before The Next
- Teardrop Falls (ABC/Dot)

 JOHN LENNON—Stand By Me (Apple) * SAMMY JOHNS-Chevy Van (GRC) 18-
- ★ MINNIE RIPERTON—Lovin' (Epic) 13.5 www.americanradiohistory.com

HOT CHOCLOATE—Emma (Big Tree) SHIRLEY & COMPANY-Shame, Shame, Shame (Vibration) RUFUS-Once You Get Started (ABC)

BREAKOUTS-NATIONAL

XEROX-El Paso

- JIMMY CASTOR BUNCH-The Bertha
- Butt Boogie, Part 1 (Atlantic)

 BENNY BELL-Shaving Cream (Van-
- (MCA) 15-10 ★ MINNIE RIPERTON—Lovin' You (Epic) 8-4
- KAKC-Tulsa • TONY ORLANDO & DAWN-He Don't Love You (Like | Love You) (Elektra)

 BEN E. KING—Supernatural Thing,
- Part 1 (Atlantic) ★ B. T. EXPRESS—Express (Scepter) 27-
- * CHARLIE DANIELS BAND-The South Is Gonna Do It (Kama Sutra) 23-17
- ◆ ACE—How Long (Anchor) ★ ELTON JOHN-Philadelphia Freedom

(MCA) 26-18 ★ RINGO STARR—No No Song/ Snookeroo (Apple) 22-16

WKY-Oklahoma City CHICAGO—Harry Truman (Columbia)
 PURE PRAIRIE LEAGUE—Amie (RCA)
 OZARK MOUNTAIN DAREDEVILS—
 Jackie Blue (A&M) 21-12

* RINGO STARR-No No Song (Apple)

KELI-Tulsa

- 18-10 KOMA—Oklahoma City • LEO SAYER-Long Tall Glasses (I Can
- Dance) (W.B.) • MARIE OSMOND-Who's Sorry Now * LABELLE-Lady Marmalade (Epic) 7-

★ ELTON JOHN-Philadelphia Freedom

- (MCA) EX-24 WTIX-New Orleans • AL MARTINO-To The Door Of The Sun
- TONY ORLANDO & DAWN-He Don't Love You (Like | Love You) (Elektra)

 * RUFUS—Once You Get Started (ABC)
- 21-13
 D* SHIRLEY & COMPANY-Shame,
 Shame, Shame (Vibration) 19-12
- **KEEL-Shreveport** • HARRY CHAPIN-I Wanna Learn A
- Love Song (Asylum)

 COMMANDER CODY & HIS LOST PLANETAIRMEN-Don't Let Go (W.B.) * ELTON JOHN-Philadelphia Freedom

D* BLACKBYRDS-Walking In Rhythm

(Fantasy) 18-10 Midwest Region

TOP ADD ONS: PHOEBE SNOW-Poetry Man (Shelter) TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)

FANNY-Butter Boy (Casablanca) * PRIME MOVERS:

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

BREAKOUTS:

PAUL ANKA—I Oon't Like To Sleep Alone (U.A.) TONY ORLAND & DAWN—He Don't Love You (Like I Love You) (Elektra)

WLS-Chicago

- MINNIE RIPERTON—Lovin'
- * LABELLE-Lady Marmalade (Epic)
 - Part 1 (Atlantic)

- ★ LABELLE—Lady Marmalade (Epic) ★ ELTON JOHN-Philadelphia Freedom

(MCA) 31-24

- WOKY-Milwaukee
- TONY ORLANDO & DAWN-He Don't Love You (Like | Love You) (Elektra)

 PAUL ANKA—I Don't Like To Sleep
- ★ ELTON JOHN-Philadelphia Freedom
- (MCA) 24-16 ★ B. J. THOMAS—Hey Won't You Play
- WZUÙ-FM-Milwaukee

* SUGARLOAF-Don't Call Us, We'll Call You (Claridge) • LABELLE—Lady Marmalade (Epic)

- WIFE-Indianapolis
- B. J. THOMAS—Hey Won't You Play • ELTON JOHN-Philadelphia Freedom
- ★ PAUL ANKA-I Don't Like To Sleep Alone (U.A.) 29-14

 * TONY ORLANDO & DAWN—He Don't

Love You (Like I Love You) (Elektra)

- WIRL-Peoria, III. * LEO SAYER-Long Tall Glasses (1 Can
- Dance) (W.B.)

 D• BARRY WHITE—What Am I Gonna Do With You (20th Century)
 ★ HOT CHOCOLATE—Emma (Big Tree)

* RINGO STARR-No No Song (Apple)

- WDGY-Minneapolis • HOT CHOCOLATE—Emma (Big Tree) • TONY ORLANDO & DAWN-He Don't _
- Love You (Like I Love You) (Elektra)

 * PHOEBE SNOW—Poetry Man (Shel-
- ★ ACÉ-How Long (Anchor) 29-27 KDWB-Minneapolis B. T. EXPRESS—Express (Scepter)
 FANNY—Butter Boy (Casablanca)
 ★ JIMMY CASTOR BUNCH—The Bertha
- Butt Boogie, Part 1 (Atlantic) 29-16 ★ PAUL ANKA-I Don't Like To Sleep Alone (U.A.) 28-19 KOIL-Omaha
- FANNY-Butter Boy (Casablanca)
 D• BARRY MANILOW-It's A Miracle (Arista) * MINNIÉ RIPERTON-Lovin' You

(Epic) 19-6 ★ ELTON JOHN—Philadelphia Freedom KIOA-Des Moines

* ELTON JOHN-Philadelphia Freedom

★ ELVIS PRESLEY—My Boy (RCA) 24-13 KKLS-Rapid City, S.D.

• RUFUS—Once You Get Started (ABC)

• PAUL ANKA-I Don't Like To Sleep Alone (U.A.)

JOHN LENNON—Stand By Me (Apple)

MINNIE RIPERTON—Lovin' You
(Epic) 23-12

SAMMY JOHNS—Chevy Van (GRC) 14-

(MCA) 28-14

KXOK-St. Louis

- KQWB-Fargo, N.D. ◆ PAUL ANKA-I Don't Like To Sleep
- Alone (U.A.)

 JOHN LENNON—Stand By Me (Apple) * MINNIE RIPERTON-Lovin' ★ ELTON JOHN-Philadelphia Freedom
- PHOEBE SNOW-Poetry Man (Shel-* SHIRLEY & COMPANY-Shame, Shame, Shame (Vibration)

* RUFUS-Once You Get Started (ABC) * RINGO STARR-No No Song (Apple)

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(Continued on page 16)

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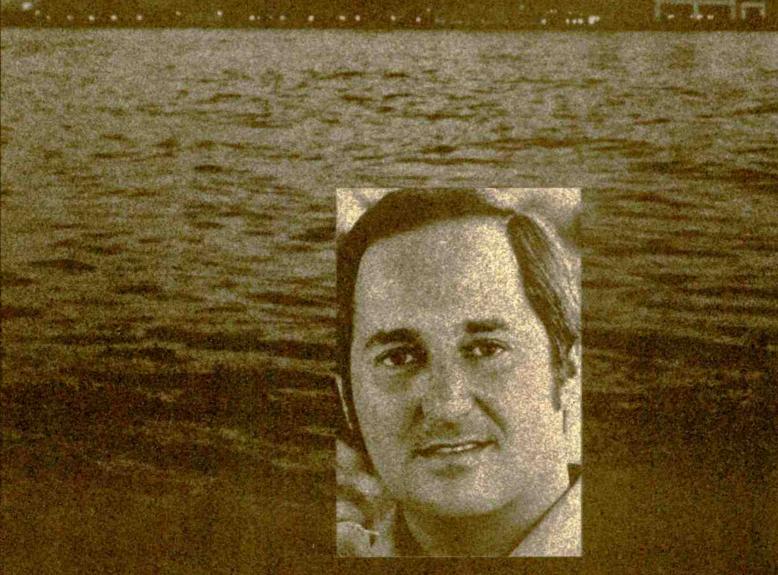
- PHOEBE SNOW-Poetry Man (Shel-
- * ELTON JOHN-Philadelphia Freedom (MCA) EX-28 WCFL-Chicago • BEN E. KING-Supernatural Thing,
- * OZARK MOUNTAIN DAREDEVILS-Jackie Blue (A&M)

★ ELTON JOHN-Philadelphia Freedom Alone (U.A.)

"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."

WCA-40370

Froduced by Net Sedaka and Roper Appere

MYTE CHEST ISSUE SHE

1975, 22,

Billboard Singles Radio Action

Playlist Top Add Ons Playlist Prime Movers *

• Continued from page 14

KSLQ-FM-St. Louis

- JOE COCKER-You Are So Beautiful
- (A&M)

 MARIE OSMOND—Who's Sorry Now
- D*SHIRLEY & COMPANY-Shame, Shame, Shame (Vibration) 17-8 ★EARTH, WIND & FIRE—Shining Star

(Columbia) 10-7 WHB-Kansas City

- SWEET SENSATION-Sad Sweet Dreamer (Pye)
- *SWEET SENSATION-Sad Sweet
- Dreamer (Pye) HB-19

 **RINGO STARR-Snookeroo (Apple)

KEWI-Topeka

- TOM T. HALL-Sneaky Snakes (Mer • MAC DAVIS-(If You Add) All The Love
- In The World (Columbia)

 ★ MINNIE RIPERTON—Lovin' You
 (Epic) 6-2

North Central Region

• TOP ADD ONS:

PAUL ANKA-I Don't Like To Sleep Alone (U.A.)
GUESS WHO-Loves Me Like A Brother/Hoe
Down (RCA)
CHI-LITES-Toby/That's How Long (Brunswick)

* PRIME MOVERS:

ELTON JOHN-Philadelphia Freedom (MCA)
SHIRLEY & COMPANY-Shame, Shame, Shame (Vibration)
SUGARLOAF-Don't Call Us, We'll Call You

BREAKOUTS:

BEN E. KING-Supernatural Thing, Part 1 (At iantic) SmirLey & Company—Shame, Shame, Shame (Vibration) **HOT CHOCOLATE**—Emma (Big Tree)

- GUESS WHO—Loves Me Like A Brother/Hoe Down (RCA) CHI-LITES—Toby/That's How Long
- (Brunswick)
 ★ ELTON JOHN—Philadelphia Freedom
- (MCA) 30·10 ★ BENNY BELL—Shaving Cream (Van
- guard) 16-3 WGRD-Grand Rapids

- JOE COCKER-You Are So Beautiful
- (A&M)

 ◆ HOT CHOCOLATE—Emma (Big Tree)

 ★ SUGARLOAF—Don't Call Us, We'll Call
 You (Claridge) 9-2

 ★ MINNIE RIPERTON—Lovin' You
 (Epic) 8-3

 Z-96 (WZZM-FM)—Grand Rapids

• BEN E. KING-Supernatural Thing, Part 1 (Atlantic)

- RUFUS—Once You Get Started (ABC)
 ★ ELTON JOHN—Philadelphia Freedom
- ★ B. T. EXPRESS—Express (Scepter) 23-

WTAC-Flint, Mich.

- DAN FOGELBERG-Part Of The Plan
- COMMANDER CODY & HIS LOST PLANETAIRMEN—Don't Let Go (W.B.) * ELTON JOHN—Philadelphia Freedom
- (MCA) 28-12

 ★BEN E. KING—Shaving Cream (Vanguard) EX-28

 WIXY—Cleveland

● PAUL ANKA-I Don't Like To Sleep

- * FANNY-Butter Boy (Casablanca) 16-
- ★ RUFUS—Once You Get Started (ABC)

15-6 WGCL—Cleveland

- SAMMY JOHNS-Chevy Van (GRC)
- TONY ORLANDO & DAWN-He Don't Love You (Like | Love You) (Elektra)

 DAVID BOWIE—Young Americans
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 16-5
 13-Q (WKPQ)—Pittsburgh
- Do SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) PHOEBE SNOW—Poetry Man (Shel-
- ter)
 ★ ELTON JOHN—Philadelphia Freedom
- * LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.) 30-19

- . SEALS & CROFTS-I'll Play For You
- (W.B.)

 BOBBY WOODS TRIO—Pittsburgh
- Boogie (Asterisk)

 D * SHIRLEY & COMPANY—Shame,
 Shame, Shame (Vibration) 22-1

 * JACKSON 5—1 Am Love, Part 1 & 2
 (Motown) 38-25

 WKBW—Buffalo

- ELTON JOHN-Philadelphia Freedom
- SUPERTRAMP—Bloody Well Right
- (A&M)

 ★MINNIE RIPERTON—Lovin' You
- (Epic) 2-1 ★JOE COCKER—You Are So Beautiful (A&M) 12-9

WSAI-Cincinnati

- PAUL ANKA-I Don't Like To Sleep
- RICK DERRINGER-Hang On Sloopy (Blue Sky)
 ★ ELTON JOHN-Philadelphia Freedom
- (MCA) 16-9

Won't You Play Won't You Play Won't You Play WCOL-Columbus

- KRAFTWERK-Autobahn (Vertigo) PAUL ANKA-I Don't Like To Sleep
- Alone (U.A.)
 ★ELTON JOHN—Philadelphia Freedom
- (MCA) 23-9 D★ BARRY MANILOW—It's A Miracle (Arista) 37-22
- WAKY-Louisville • LEO SAYER-Long Tall Glasses (I Can
- Dance) (W.B.)

 DOHN LENNON—Stand By Me (Apple) * EARTH, WIND & FIRE—Shining Star (Columbia) 23-10

- WTUE-Dayton, Ohio ◆ AL GREEN-L-O-V-E (Love) (Hi)
- Do BARRY WHITE—What Am I Gonna Do With You (20th Century)

 * ELTON JOHN—Philadelphia Freedom
- (MCA) 36-25 QUEEN - Killer Queen (Elektra) 38-28
- WBGN-Bowling Green, Ky. • BEN E. KING-Supernatural Thing,
- Part 1 (Atlantic) ◆ ALBERT HAMMOND—99 Mile From
- L.A. (Mums)

 *RINGO STARR—Snookeroo (Apple)
- ★ B. J. THOMAS—Hey Won't You Play (ABC) 27-18 WJET-Erie, Pa
- ELTON JOHN-Philadelphia Freedom
- **BEN E. KING**—Supernatural Thing, Part 1 (Atlantic)

 *HOT CHOCOLATE—Emma (Big Tree)
- ★ B.T. EXPRESS-Express (Scepter) 21-

Southeast Region

TOP ADD ONS:

AL GREEN—L.O.Y-E (Love) (Hi)
TONY ORLANDO & DAWN—He Don't Love You
(Like I Love You) (Elektra)
D) BARRY WHITE—What Am I Gonna Do With You
(20th Century)

* PRIME MOVERS: ELTON JOHN—Philadelphia Freedom (MCA) (D) SHIRLEY & COMPANY—Shame, Shame, Shame

(Vibration)
JIMMY CASTOR BUNCH—The Bertha Butt
Boogie, Part 1 (Atlantic)

BREAKOUTS:

JEMMY CASTOR BUNCH—The Bertha Butt Boogle, Part 1 (Atlantic)

D) BARRY WHITE—What Am I Gonna Do With You BARRY WHITE—What Anti Golina Go (20th Century) PURE PRAIRIE LEAGUE—Amie (RCA)

WQXI—Atlanta

- NO NEW MUSIC
- * Jimmy Castor Bunch—The Bertha Butt Boogie, Part 1 (Atlantic) 28-19 * PHOEBE SNOW—Poetry Man (Shel-
- ter) 21-13 WFOM-Atlanta

- KRAFTWERK—Autobahn (Vertigo)
 JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic)

 * RINGO STARR—No No Song (Apple)
- * FANNY-Butter Boy (Casablanca) 21
- Z-93 (WZGC-FM)—Atlanta
- FREDDY FENDER—Before The Next Teardrop Fails (ABC/Dot)

- ★B. J. THOMAS-Hey Won't You Play
- (ABC) 20-9
 ★ SAMMY JOHNS—Chevy Van (GRC) 12-

WBBQ—Augusta

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
 EARTH, WIND & FIRE—Shining Star
- ★ JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic) 36-23

 ** ELTON JOHN—Philadelphia Freedom

WSGN-Birmingham, Ala.

- TONY ORLANDO & DAWN—He Don't Love You (Like | Love You) (Elektra)
- GLORIA GAYNOR—Reach Out I'll Be There (MGM)

 * RUFUS—Once You Get Started (ABC)
- BARRY MANILOW-It's A Miracle (Arista) 18-12

WHHY-Montgomery, Ala.

- TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- * ROGER WHITAKER-Last Farewell
- (RCA) HB-19

 *GLADYS KNIGHT AND THE PIPS-Love Finds Its Own Way (Buddah) 23-18

WTOB-Winston/Salem, N.C.

- TONY ORLANDO & DAWN-He Don't
- Love You (Like | Love You) (Elektra)

 De BARRY WHITE—What Am | Gonna Do With You (20th Century-Fox)
 ELTON JOHN—Philadelphia Freedom
- (MCA) 23-10
- ★ HOT CHOCOLATE—Emma (Big Tree)

WSGA-Savannah, Ga.

- CHI-LITES-Toby/That's How Long
- ★ JOHN LENNON—Stand By Me (Apple)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 12-7

WTMA-Charleston, S.C.

- RUFUS—Once You Get Started (ABC)
 SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
 RINGO STARR—No No Song (Apple)
- * MINNIE RIPERTON-Lovin' You (Epic) 5-1

- WKIX-Raleigh, N.C. • KRAFTWERK-Autobahn (Vertigo) • PAUL ANKA-I Don't Like To Sleep
- Alone (U.A.) ★ ELTON JOHN-Philadelphia Freedom
- (MCA) 25-16
 ★ PURE PRAIRIE LEAGUE—Amie (RCA)

- WORD-Spartanburg, S.C.
- JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic)
 GWEN McCRAE—Rockin' Chair (Cat)
 JOE COCKER—You Are So Beautiful

(A&M) 19-3 ★ FREDDY FENDER—Before The Next Teardrop Falls (ABC/Dot) 22-6

- WAYS-Charlotte, N.C. • ELTON JOHN-Philadelphia Freedom
- (MCA)
 D• BARRY WHITE—What Am I Gonna Do
- With You (20th Century-Fox)

 D*SHIRLEY & COMPANY-Shame,
 Shame, Shame (Vibration) 18-8

 * SAMMY JOHNS-Chevy Van (GRC) 19-

- WNOX-Knoxville • TONY ORLANDO & DAWN-He Don't Love You (Like | Love You) (Elektra)

 BARRY MANILOW—It's A Miracle
- (Arista)
 ★ ELTON JOHN—Philadelphia Freedom (MCA) HB-21
- * BEN E. KING—Supernatural Thing, Part 1 (Atlantic) HB-25

WGOW-Chattanooga, Tenn.

- PILRE PRAIRIE LEAGUE _Amie (RCA) MARSHALL TUCKER BAND-This OI' Cowboy (Capricorn)

 * ELTON JOHN-Philadelphia Freedom
- ★ JOE COCKER—You Are So Beautiful (A&M) 7-1

KAAY-Little Rock

- BOBBY VINTON—Dick & Jane (ABC)
 AL GREEN—L-0-V-E (Love) (Hi)
 MINNIE RIPERTON—Lovin' You
 (Epic) 16-12
- ★ HOT CHOCOLATE—Emma (Big Tree)

WHBQ-Memphis

- AL GREEN—L-O-V-E (Love) (Hi)
 PURE PRAIRIE LEAGUE—Amie (RCA)
- ★ JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic) 22-13 ★ ELTON JOHN—Philadelphia Freedom (MCA) 26-20

- WMPS-Memphis

 B. J. THOMAS-Hey Won't You Play
- * JIMMY CASTOR BUNCH-The Bertha
- Butt Boogie, Part 1 (Atlantic)

 ELVIS PRESLEY—My Boy (RCA) EX-13

 CHARLIE DANIELS BAND—The South Is Gonna Do It (Kama Sutra) EX-20

WMAK-Nashville

- D. BARRY MANILWO-It's A Miracle (Arista)
- ◆ JOHN LENNON—Stand By Me (Apple)
 ★ GLADYS KNIGHT AND THE PIPS—
 Love Finds Its Own Way (Buddah) 20-
- * PURE PRAIRIE LEAGUE-Amie (RCA)

WLAC-Nashville

- RUFUS—Once You Get Started (ABC)
- De BARRY WHITE—What Am I Gonna Do With You (20th Century)

 * ELTON JOHN—Philadelphia Freedom (MCA) HB-7 B. T. EXPRESS-Express (Roadshow)

- WLCY-Miami
- CHICAGO—Harry Truman (Columbia)
 SWEET SENSATION—Sad Sweet Dreamer (Pye)

 * EARTH, WIND & FIRE—Shining Star
- (Columbia) 39-22 * FANNY-Butter Boy (Casablanca) HB-

WQAM-Miami

- AL GREEN-L-O-V-E (Love) (Hi)
 RUFUS—Once You Get Started (ABC)
 D* SHIRLEY & COMPANY—Shame,
 Shame, Shame (Vibration) 27-13

★ B. J. THOMAS—Hey Won't You Play (ABC) 30-23

- WFUN-Miami
- CHICAGO Harry Truman (Columbia)
 JOHN LENNON Stand By Me (Apple)
 BARRY WHITE What Am | Gonna Do

With You (20th Century) HB-15 ELTON JOHN—Philadelphia Freedom (MCA) 13-6

- Y-100 (WHYI-FM-Miami/Ft. Lauderdale
- RINGO STARR-No No Song (Apple) • LEO SAYER—Long Tall Glasses (W.B)

 ★ ELTON JOHN—Philadelphia Freedom

(MCA) 23·10 D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 19·11

- WQFD-Lakeland, Fla.
- PAUL ANKA-! Don't Like To Sleep Alone (U.A.)

 • KIKI DEE BAND—Step By Step (MCA)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 11·2 ★ LOVE UNLIMITED—I Belong To You

(20th Century) 23-17 Northeast Region

TOP ADD ONS:

RINGO STARR—No No Song (Apple) LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.)

DAVID BOWIE—Young Americans (RCA)

* PRIME MOVERS:

BREAKOUTS

MINNIE RIPERTON—Lovin' You (Epic) ELTON JOHN—Philadelphia Freedom (MCA) RUFUS—Once You Get Started (ABC)

RINGO STARR—No No Song (Apple) BARRY WHITE—What Am I Gonna Do With You (20th Century)

DAVID BOWIE—Young Americans (RCA)

WABC-New York City

- AL GREEN-L-O-V-E (Love) (Hi)
 RINGO STARR-No No Song (Apple)
 D * BARRY WHITE-What Am I Gonna Do
- With You (20th Century) 30-12

 **RUFUS—Once You Get Started (ABC)

WPIX-FM-New York City

- * NO NEW MUSIC
- * RUFUS-Once You Get Started (ABC)
- ★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 16-9

- WBBF-Rochester, N.Y. ACE—How Long (Anchor)
 TODD RUNDGREN—Real Man (Bears-
- * MINNIE RIPERTON-Lovin' You
- (Epic) 15-6

 ★ BRIAN PROTHEROE—Pinnball (Chrysalis) 11-8

- LEO SAYER-Long Tall Glasses (I Can
- Dance) (W.B)

 DAVID BOWIE—Young Americans
- ★ ELTON JOHN-Philadelphia Freedom (MCA) 24-13
 ★ RINGO STARR—No No Song (Apple)

- WMEX-Boston D. BARRY MANILOW-It's A Miracle
- (Arista) • TONY ORLANDO & DAWN-He Don't Love You (Like | Love You) (Elektra)

 * MINNIE RIPERTON—Lovin' You
 (Epic) 17-8

 * RINGO STARR—No No Song (Apple)

- WVBF-FM-Framingham, Mass. HELEN REDDY—Emotion (Capitol)
 B. J. THOMASM—Hey Won't You Play
- ★ STYX-Lady (Wooden Nickel)
 ★ MINNIE RIPERTON-Lovin'
- WPRO-Providence • RINGO STARR—No No Song (Apple)
 D• BARRY WHITE—What Am I Gonna Do With You (20th Century)

 * JOE COCKER—You Are So Beautiful

(A&M) 22-6 ★ ELTON JOHN—Philadelphia Freedom (MCA) EX-12

(Epic)

- WORC-Worchester, Mass. • TONY ORLANDO & DAWN-He Don't
- Love You (Like | Love You) (Elektra) DAVID BOWIE—Young Americans (RCA)
 ★ ELTON JOHN—Philadelphia Freedom

(MCA) 28-13 MINNIE RIPERTON—Lovin' You (Epic) 24-12 * MINNIF

- WDRC-Hartford
- SEALS & CROFTS-I'll Play For You • BENNY BELL-Shaving Cream (Van-

RIPERTON-Lovin' You (Epic) 19-8 ★ CHICAGO—Harry Truman (Columbia)

- WPOP-Hartford
- SEALS & CROFTS-I'll Play For You (W.B.)

 • B. J. THOMASM—Hey Won't You Play
- * PHOEBE SNOW-Poetry Man (Shelter) 11-4

 * MINNIE RIPERTON—Lovin' You
 (Epic) 13-8

WTRY-Albany

- LEO SAYER-Long Tall Glasses (I Can Dance) (W.B.)

 • ANDY KIM—Essence Of Joan (Capitol)

 * B. T. EXPRESS—Express (Scepter) 28-
- WPTR-Albany D. BARRY WHITE—What Am I Gonna Do With You (20th Century)
 OZARK MOUNTAIN DAREDEVILS—

MINNIE RIPERTON—Lovin' You (Epic) 16-5

Jackie Blue (A&M)

* RUFUS—Once You Get Started (ABC)

Mid-Atlantic Region

. TOP ADD ONS:

OZARK MOUNTAIN DAREDEVILS-Jackie Blu (A&M) ACE—How Long (Anchor) BEN E. KING—Supernatural Thing, Part 1 (At

* PRIME MOVERS:

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

OZARK MOUNTAIN DAREDEVILS-Jackie Blue (A&M) **MAJOR HARRIS**—Love Won't Let Me Wait (At ACE-How Long (Anchor)

- Jackie Blue (A&M) MAJOR HARRIS-Love Won't Let Me

(MCA) 23-16 -★ SWEET SENSATION—Sad Sweet

- Dreamer (Pye) 24-18
 WIBG-Philadelphia
- Mance) (W.B.)

 ACE—How Long (Anchor)

 ★ ELTON JOHN—Philadelphia Freedom (MCA) 16-4

 ★ TONY ORLANDO & DAWN—He Don't

WPGC-Washington

- Jackie Blue (A&M)

 ACE—How Long (Anchor)

 ELTON JOHN—Philadelphia Freedom (MCA) 22-7
- B. J. THOMAS—Hey Won't You Play (ABC)
 ★ MINNIE RIPERTON—Lovin' You
- (Epic) 15-8

 ★ OZARK MOUNTAIN DAREDEVILS—
 Jackie Blue (A&M) 17-14 WCAO-Baltimore
- Part 1 (Atlantic)

 De BARRY WHITE—What Am I Gonna Do With You (20th Century)

 * PHOEBE SNOW—Poetry Man (Shel-
- ter) 14-7
 SWEET SENSATION—Sad Sweet
 Dreamer (Pye) 18-13 WLPL-FM - Baltimore

Part 1 (Atlantic) ★ FANNY-Butter Boy (Casablanca) 29-

- WGH-Newport News, Va. JOHN LENNON—Stand By Me (Apple)
 BEN E. KING—Supernatural Thing,
 Part 1 (Atlantic)
- (Columbia) 30-22
 ★ LOVE UNLIMITED ORCHESTRA—

Satin Soul (20th Century) 25-17

CRCA) 28-19 ★ MINNIE RIPERTON—Lovin' You (Epic) 14-7

WYRE-Annapolis, Md.

- WLEE-Richmond, Va. • ELTON JOHN-Philadelphia Freedom
- 20-5 * JACKSON 5—I Am Love, Part 1 & 2 (Motown) 19-10

* B. T. EXPRESS—Express (Scepter) 20-

BREAKOUTS:

- WFIL-Philadelphia • OZARK MOUNTAIN DAREDEVILS-
- Wait (Atlantic)
 ★ ELTON JOHN-Philadelphia Freedom
- LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.)

Love You (Like | Love You) (Elektra) 29-21

- OZARK MOUNTAIN DAREDEVILS-
- WRC-Washington • DAVID BOWIE-Young Americans
- BEN E. KING-Supernatural Thing,
- BEN E. KING-Supernatural Thing,
- ★ MINNIE RIPERTON—Lovin' You (Epic) 13-7
- * EARTH, WIND & FIRE—Shining Star
 - SAMMY JOHNS—Chevy Van (GRC)

 BARRY MANILOW—It's A Miracle (Arista)

 ★ DAVID BOWIE—Young Americans

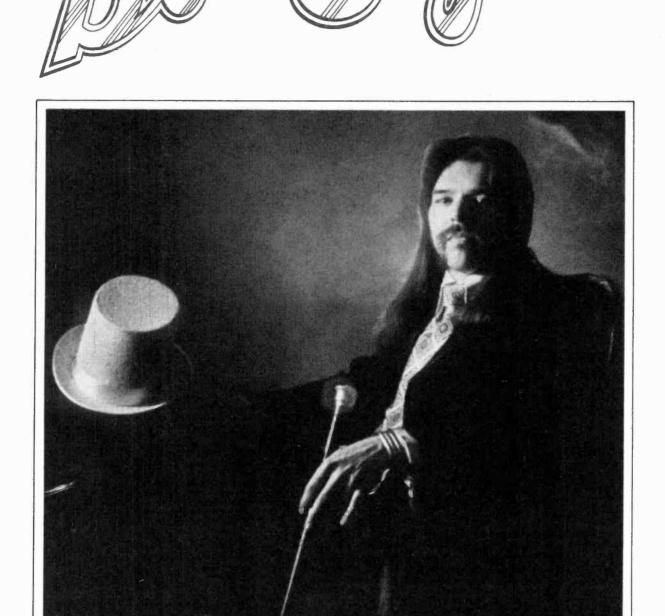
(MCA)
• HOT CHOCOLATE—Emma (Big Tree)

* RINGO STARR-Snookeroo

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Beautiful Loser A New Album By



"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 9LINCOLN, 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



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Radio-TV Programming

TROUBLES IN TEXAS

Rabbitt Jumps Out Of His Hutch

This is the second installment of an in-depth interview with one of the nation's most outstanding air person-alities—Jimmy Rabbitt, 6-10 p.m., KMET, Los Angeles. Rabbitt was one of the early rebels of the Top 40 format and its confining structures, thus becoming a pioneer in the thennebulous format called progressive rock. The interview is conducted by Claude Hall, Billboard's radio-TV

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 & Robin, the In Crowd. A lot of the same people who were involved then in those groups are in the band I have now. Bobby Rambo was lead guitar for Jon & Robin. Rex was the drummer for the group.

H: What eventually happened to Jon? Is he okay now?

R: He's fine. He's back into music

and doing real well.

H: Is his father John Abnor back-

ing him still?
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. It would be a hard story to explain fully, because there'd be a lot of names in it. Anyway, I'd come back off of a long road promoting records and was handed this record, which I forget now what it was called; "Drums? One of the worse records! And Dale Hawkins will agree; he produced it. One of the worse 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 charts.

But when I got back off that road trip, someone at the record company says he'd 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 my office and packed up everything I had and went back to see Hawkins and said: Thank yeh. I split. Went home. Laid out by the pool a while. Listened to the radio. Finally, I told myself: Nothing hap-



ALL ALONE—Jimmy Rabbitt stands in the middle of 30,000 rock fans during a belated concert sponsored by KROQ in Los Angeles, one of the many radio stations Rabbitt graced on the air during his career. Nationally known for his air personality work, Rabbitt not so secretly yearns to be a hit record artist.

pening 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 they showed me 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 Dowe into giving me Sunday night only. To play, quote, psychedelic, unquote, records. And, all of a sudden, the demand was so great that I was on every night of the week and Gordon McLendon 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

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

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

I had me an old Cadillac and I headed it out.
H: How long did you work in San

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

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

R: If you'd look into it, Mike was the one ... beat Drake across the board! I'll never forget it ... when I'd gone out for an interview, he picked me up at the airport and we're driving listening 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. And 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 Allyn, Lee Baby Symms. Symms and I were 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, the weird beard . . . not now, maybe, but in the old days; (Continued on page 20)

'Story Of Rock' To Air In U.S.

London Wavelength's programming network will distribute the show through its syndicated network of 65 stations which, according to Wavelength's president Mike Vaughan comprises 85 percent of the top 50 markets, and a minimum of 16 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 three 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 musical events scheduled for release here by London Wavelength include four hours of The Who; music and interviews with Simon & Garfunkel; and six 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.I.R. Broadcasting Co. The twice-a-month series is recorded by the BBC for both stereo and 4 channel reproduction in the U.S.

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

3 Radio Veterans Launch Consulting Firm In P.R.

SAN JUAN, P.R.-Hope, Bennett, Blackburn-a radio consulting firm with international esprit de corps—has been launched here by a group of radio veterans. Tony Hope, one of the principals, is president of Mid-Ocean Broadcasting, which operates WBMJ here. Bob Bennett is general manager of the station. The other principal is Jay Blackburn, a program director and music director who has worked at stations ranging from the East Coast into Texas and

In its short span of operation, the firm has already worked with five stations in four foreign countries and the U.S.

Bruce Earle is vice president of engineéring and in charge of audio consulting; among the operations he helped put on the air is XEROX. Juarez, Mexico. Rudy Rivas, with 20 years' experience as an international engineering consultant, heads the firm's emergency engineering team which assures emergency service worldwide.

Bennett and Blackburn recently worked with the radio station of the

government of Antigua. Rivas is working on stations on St. Maarten and Tortola. Stations pending include operations both in the U.S. and the Dominican Republic. The firm offers consulting in programming, engineering, systems and software, equipment, executive recruitment and media brokerage.

Hope, who is operating an office of the firm in Los Angeles, is a graduate of Harvard Law School.

Between the various associates in the firm, they claim: "If it's a new facility you are building, we will package everything including the towers and installation, whether it's cash or

When it comes to programming consultancy, Blackburn states: "H.B.B. will not send you a long-haired, mustachioed, leather pantswearing ex-program director who charges you \$50,000 and tells you to cut the playlist, give away \$100,000, and fires your staff."

The firm will be unveiled to the broadcast industry during the annual convention of the National Assn. of Broadcasters, April 6-9, Las



LOS ANGELES-WJBO in Portland, Me., seems to be making a march. The station hired Wally Brine from WLOB in the market. Then WLOB hired midday man Bill Craig from WJBQ. So, WJBQ hired Joe McMillan from WIVY in Jacksonville, Fla. Just recently, WJBQ program director Jeff Ryder joined the station from WCAN, the MOR station in Portland. And WJBQ general manager Rick Snyder was WLOB's program director until 1972. Why all the activity? Well, WJBQ's morning man Bob Raines joined WPEZ in Pottsburgh. Other changes just set off? Dino DelGallo, formerly of WPGC in Washington, has joined WJBQ as music director and evening personality.

Funeral services for Grover Cobb, enior executive vice president of the National Assn. of Broadcasters,

Washington, were held Tuesday (11) in Great Bend, Kan. He died in Washington Friday (7) of a heart attack. Cobb and I were slated to be on a panel together at the NAB convention coming up April 6-9 in Las

Chuck Knapp, program director of KTSP in Minneapolis, was by and we sat around shooting the bull about radio. Though they competed against each other when Buzz Bennett was in Minneapolis, Knapp had only good things to say about him.

Looking for work are Don O'Brien, 703-765-4446, who left WEAM in Washington to join WEEL in the suburbs and is now out of there; Bob Gibbons, 15-year professional last at CKY in Winnipeg,

(Continued on page 20)





Side One

JAZZMAN (Holstein)

ANGEL #9 (C. Fuller)

LEAVE MY HEART ALONE

(G. Powell)

EARLY MORNING RISER

(C. Fuller)

featuring

CRAIG FULLER GEORGE POWELL WILLIAM HINDS

Produced by **BOB RINGE**

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)

- -Lead Vocals, Electric & Acoustic Guitar, Bass
- -Vocals, Electric & Acoustic Guitar
- -Drums

RC/I Records and Tapes Continued from page 18

there's a guy that you probably don't know-Russ Miller Tamlyn who used to work for KLIF and got fired because he wouldn't play commercials 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 ... with demographics. Before, you either made people smile ... or you didn't. They liked you ... or they didn't. McLendon; that's where I learned radio. I lasted

Program Manager

For KWIZ Radio

Santa Ana, Calif.

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To:

Bill Weaver

c/o KLOK Radio

BILLBOARD

1975,

MARCH 22,

five-and-a-half years coming from?

H: How would they fire you at

decided to have a convertible parade. Tied up the main street-Commerce-and two freeways. 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 put you under arrest. I said: You can't, because I'm on the air. And he said: creating a riot? I was just having a Dowe and Dowe probably went: uhhe'd have to relieve me of my duties. too much echo. You know Hello, hel-lo, h-e-l-l-o. They had Frank Jolle and all those guys.

and it was Mitch Lewis and he said: But you'll be compensated. They almore money than anybody

To Be Continued Next Week

McLendon and was fired many times . . . but where are today's jocks

KLIF?

R: Well, which time? One time, I

Well, you're charged with creating a riot. I said: What do you mean, parade. He said: Do you have a parade permit? I said: No. But call this number. So, I guess he called Ken uh-oh-uh. And the sergeant got to McLendon and McLendon said So, I went home, thinking: Uh-oh, where am I going from here? Guess I'm gonna go to KBOX. But they

But the next day the phone rang You're hired back. We had to do that last night to da-de-da-de-da. ways compensated me, see. I mean, McLendon gave me more money! Everybody may have disliked McLendon. But not me. He gave me

Vox Jox

• Continued from page 18

Canada, who now wants to work in the states. You can reach him for the next week at 213-467-5141, room 35, or via Mike Button, 714-565-8511; and Tom Roberts, 215-623-3210, last at WINR in Binghampton, N.Y., but who has been out of radio for a

Lee Garrett, once the night personality at WHAT in Philadelphia, dropped by to visit a week ago. He's living in Los Angeles now and hoping to syndicate a black progressive radio show. Friends can reach him at 213-464-8908. ... Bob Hamilton, in order to attend college courses in Los Angeles, is now working with Chuck Blore.

As 92.5 percent of you probably realize, I can only handle about 10 percent of the mail I get each week in this column. I stack it away until I do the column each week and the result is that things get buried and never get unburied. Jack G. Carnegie, general manager of WYSP in Philadelphia, just dropped me a note to show how great the station is in ratings and I was prowling through some old mail prior to throwing it away and ran across a letter from him last July. The lineup then was Matt Clenott, Dick Findley, Frank Moller, Keith Allen Cunningham, Muareen Flaherty, and Jerry Hebert. Are they all still there, Jack?

Mike (Wayne Michaels) McQuery has been shifted from KTKN in Ketchikan, Alaska, to KIAR in Fairbanks. So, station manager **Bob Dorn** is back on the air in the 3-7 p.m. slot, reports program director Neil Gray. ... Ed Flynn, morning drive personality at WWCO in Waterbury, Conn., has been promoted to operations manager and Joe McCoy, formerly of WXLO in New York, has become program director in Flynn's place.

James Allison, 213-874-7475, wants Bill (Bill Grey) Kemery who used to work at KDWC in West Covina, CA, to call him. ... Tom Maule at KFRE in Fresno, CA, has a unique Valentine's Day promotion going for him-he got Sammy Davis Jr. three years ago when "Candyman" was a hit to do a 30-second promo to fit with the record. . . . David St. John at WLRS in Louisville, KY, is looking for an adult rock personality.

Jack Beach is now programming WHYD, a country music operation in Columbus, Ga. He was at WMGZ in Montgomery, Ala. Says he wouldn't mind getting an aircheck or two from some country deejays around the country. ... Mike Rayleigh is now at WAPE in Jacksonville, Fla. He's been at WMFJ in Daytona Beach. . . . Now and then I plug the devil out of something when I think it's exceptional. And the "Elvis Presley Story" produced by Watermark Inc. in Los Angeles is outstandingly so. I listened to most of it via KMPC in Los Angeles as Wink Martindale weaved it into his regular afternoon show. It was phenomenal! And the documentary really paid off for the MOR station. Usually, ratings in that time period run about 67,000 per average quarter hour, according to Pulse. But during the airing of the Presley special, the station achieved 255,700 per average quarter hour as reported by a special Pulse breakout. Hasn't

lost money with the documentary. In fact, one Norfolk, Va., station told me they'd made 400 percent above costs on the show.

Dick Johnson, program director of WWHY in Huntington, W. Va., has been trying to introduce some progressive country album cuts into the regular country music format of his station, but needs more of those kinds of albums.... Chuck Howard, program director of KDMS in Eldorado, Ark., wonders if music wouldn't change for the better if smaller programmers were given a chance with new records; he can't get records from RCA or Mercury. Good to hear from you, Chuck. . . . William L. Viands Jr., director of radio sales for Cox Broadcasting, has been named station manager of WSB in Atlanta. He's moving from New York and will assist good friend Elmo Ellis, the general manager, with both AM and FM oper-

J. J. Alexander at KMTW in Twin Falls, Idaho 83301, assures me he'll seriously consider all new singles for airplay. Just get them to him. Points out: "It is often the case that record orders from all label distributors are back-ordered, but the same record is available at the record counter from the same distributor at retail prices. And there aren't many profitable radio stations on the air today that pay retail for their disks." Well, you may be right, J.J., but the record companies are seeing it from another viewpoint. For instance: Normally a major market Top 40 station is adding only one to three singles a week to the playlist. That totals around 150 records at the most during a year's time. If a radio station paid a buck a copy, it would only be \$150. On the other hand, if a record company sent that same number of records during a year to every radio station (and the truth is they send out several times that many), it would cost a record company around 5,000 times that much. Or, roughly speaking, \$780,000. And I think it would be astonishing to find out about how much money is being invested in records to radio stations by record companies—totally—and I'll see if I can't get a composite figure in the next week or two.

Dean Mercier is looking for air work; 804-262-1560. He's been at WRNL in Richmond, Va. ... Ed Woloson has gone to KONO in San Antonio; he'd been at KYMS in Santa Ana, Calif.

Gerry Peterson has resigned from his programming position at KHJ, Los Angeles, just as I finally learned how to spell his first name.... Birdie Bush, attractive enough to do TV modeling in St. Louis, is now doing weekend air personality work at KSOM in beautiful out-of-town Ontario, Calif.... Vic Ives, program director of KEX in Portland, Ore., has been shifted by Golden West to San Francisco to take over the programming of waning KSFO. And replacing Ives will be (as of April 7) Eric Norberg, assistant program director now at KMPC in Los Angeles. So, KMPC is looking for letters and resumes from potential new assistant program directors; write to program director Mark Blinoff.

John Yottes, 213-472-7834, is looking for news, production, sales, or announcing work. He's a pro. . . . KLUC-AM-FM in Las Vegas simulcasts from sunrise to sunset, and then the FM goes to a progressive rock and jazz format at night. The daytime format, according to Jack Abell, is highlighted by a singles list of 50-60 current songs and is augmented by recent hits dating back to six months, current LP cuts, "revisited" LP cuts from albums back to 1969, and older hits. The lineup at the station includes Tom Robertson 6-9 a.m., music director Jack Abell 9 a.m.-1:30 p.m., program director Michael McCarthy 1:30-6 p.m., Mark Young from KWFM in Tucson 6-midnight, and Bob Roberts until 6 a.m., with Dave Rothchild and Rick Wiegel from WTAO in Murphysboro, Ill., on weekends. The station also airs "The King Biscuit Flower Hour," "BBC Presents ...," "Mary Travers & Friend," and "Earth News."

Bubbling Under The Top LPs

201-OLD & IN THE WAY, Round RX 103 202-MICKEY NEWBURY, Lovers, Elektra 7E-1030

203-DONALD BYRD, Stepping Into Tomorrow,

Blue Note BN-LA368-G 204-ORFF: CARMINA BURANA, Cleveland Orchestra & Chorus (Thomas), Columbia M

205-TANYA TUCKER, Greatest Hits, Columbia KC 33355

206-ARGENT, Circus, Epic PE 33422 (Colum-

207-MIKE OLDFIELD & ROYAL PHILHARMONIC ORCHESTRA (Bedford), The Orchestral Tubular Bells, Virgin VR 13-115 (Atlantic) 208-LORETTA LYNN, Back To The Country,

209-HOLLIES, Another Night, Epic PE 33387

210-RANDY EDELMAN, Prime Cuts, 20th Century T 448

Bubbling Under The

101-REMEMBER WHAT I TOLD YOU TO FOR-GET. Tavares, Capitol 4010

102-MY LITTLE LADY, Bloodstone, London 1061

103-ONE BEAUTIFUL DAY, Ecstasy, Passion & Pain, Roulette 7163 104-LOVE WON'T LET ME WAIT, Major Harris,

Atlantic 3248
105—CHANGES (Messin' With My Mind), Vernon Burch, United Artists 587
106—SPEEDTRAP/NASHVILLE, Hoyt Axton,

A&M 1657

107-I JUST CAN'T SAY GOODBYE, Philly Devo-

tions, Columbia 3-10076 108—HIJACK, Herbie Mann, Atlantic 3246

109-WILDFIRE, Michael Murphy, Epic 8-50084

110-SMOKEY FACTORY BLUES, Steppenwolf, Mums 8-6036 (Columbia)

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Peter Frampton—Frampton—A&M 4512
The Futures—Castles in The Sky—Buddah 5630
Olivia Newton-John—Have You Never Been Mellow—MCA 2
Kool & The Gang—Greatest Hits—DeLite 2015
Carol Douglas—The Carol Douglas Album—Midland 931
Dramatics—The Dramatic Jackpot—ABC 867
Chick Corea—No Mystery—Polydor 6512
Donald Byrd—Stepping Into Tomorrow—Bluenote 368
White Heat—RCA 853
Stevie Wonder—Futfilliness' First Finale—Tamla 332
Nits Lofgren—a&M 4509
Undisputed Truth—Cosmic Truth—Gordy 970
The Whalers—Natty Dread—Island 9281
Vernon Burch—I'll Be Your Sunshine—United Artists 342
Tyrone Davis—Home Wrecker—Dakar 76915
B.T. Express—Do It—Scepter 5117
The Commodores—Caught In The Act—Motown 820
Henry Gross—Plug Me Into Something—A&M 4502
Lonnie Liston Smith—Expansions—Flying Dutchman 934
Rufus—Rufusized—ABC 837
Jackson S—Dancing Machine—Motown 780
Strawbs—Ghosts—A&M 4506
Stanley Turrentine—The Sugar Man—CTI 6052
The Miracles—Don't 'Cha Love It—Tamla 336
The Stylistics—Greatest Hits—Avco 69005 -MCA 2133

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been one station that I've talked to

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modest 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*.

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Refunds For Nixed CSNY **Bash Still Go Unresolved**

LOS ANGELES-Southern California's first big ticket refund foulup 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 scheduled 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 pro moters whom he called "caught with their pants down when their backers pulled out."

Finkel-Koplick 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 on page 31)

Ticketron'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 re-funds paid, with some cases of bounced checks by the promoters re-

A Ticketron spokesman says that the company will now pay refunds direct for remaining holders of their CSNY tickets and redress afterwards from promoters Shelly Finkely & Jim Koplick.

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

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

According to Ticketron, AATS is supposed to be receiving more money from an upcoming tax refund. Meanwhile. Finke-Koplick 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.

Talent In Action

ENTWISTLE'S OX CARMINE APPICE'S **ASTROPORT**

Academy of Music, New York

John Entwistle is the first member of the Who to have undertaken a solo tour, and his perform ance at the Academy March 8 illustrated both the risks and successes of such a daring enterprise. Entwistle was welcomed onstage with a full standing ovation, and drew the most enthusiastic of the audience to its feet several times more on favorites like "My Size" and "Who Cares," both from early solo albums.

Entwistle seemed to favor older material in his set, and even jarred the memory a bit by singing "Boris The Spider," "Whisky Man" and, as encore, "Heaven and Hell," all songs first done by the Who. And there was no getting away from the influence that the Who did carry with Entwistle's band, particularly in watching the efforts of guitarist Robert Johnson not to flay his guitar, Townshend-style.

Entwistle added his own touches to alter that very distinctive style with the use of a keyboard player and saxophonist, making Ox sort of a mutant band, somewhere between the Who and the more rock'n'roll oriented Roy Wood's Wizzard

If there is an unsuccessful component in Entwistle's music, blame must be pointed at his oldies phase. "Gimme That Rock'n'Roll," "Not Fade Away," and a medley of "Something Else—Keep's Knockin'" were fine in the verses, but fell apart as the band overextended itself with lengthy, confusing jams.

Entwistle is an extraordinarily fluid bassist, a fact which might have been overlooked in the Who, but here, his abilities were outshouted by Ox's intensity, which all too often was totally directionless.

(Continued on page 32)

Anthony Has Seen It All, Trad To Rockers

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 includes the J. Geils Band, Alvin Lee, Peter Frampton's Camel, Montrose and Steve Marriott, leader of the about-to-disband Humble Pie.

His New York office staff includes two other full-time personal managers, brother Bill Anthony and John Demaney

"Right now I have five acts on the road with tour managers from the pool of top freelancers we uses," 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 will 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 an Alvin Lee "Midnight Special" taping. He is an imposingly

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 not blase," he says. 'On my office wall there are 22 gold records and eight platinum records but I'll be 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 disbanding at the height of their popularity as an A&M gold record act and SRO concert attraction.

"The spilt-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 a group to throw away the piece 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.

(312) 236-9818

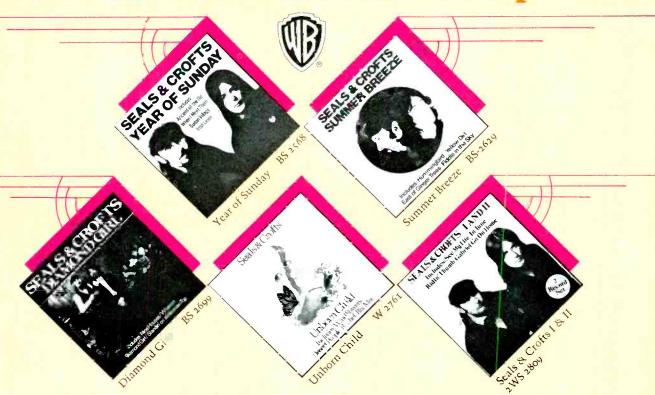




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"Music is the spiritual food of the hearts and souls and it is considered to be the cause of the exaltation of sad and desponding hearts."

Abdu'l-Baha

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."



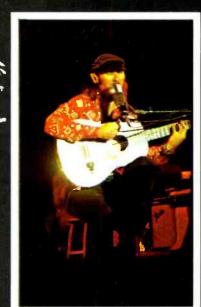


Seals & Crofts In Concert









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We are also proud to announce
Walter Heath's new album and single
"You Know Your Wrong, Don't You Brother"
on Buddah records and tapes.



RICK JOSEPH

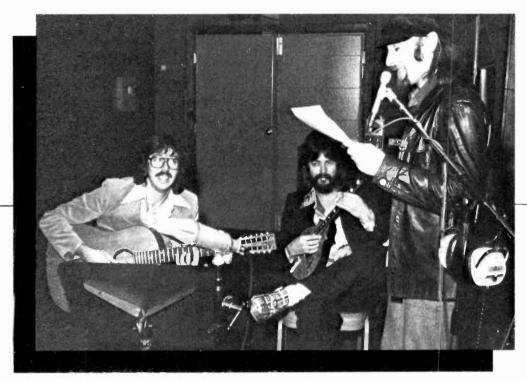
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Director

Professional Manager

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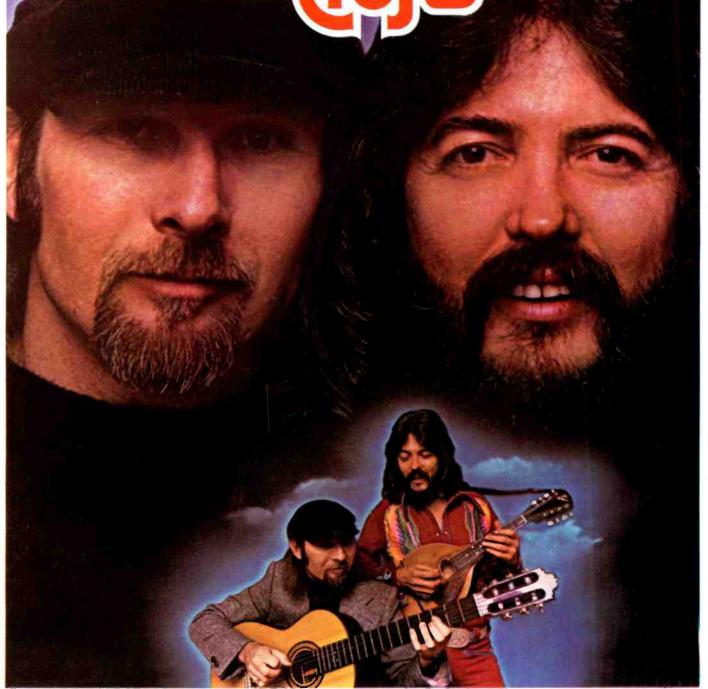
March 20: Philadelichia, Pennsylvania; Philadelphia Spectrum
March 21: Niagra, New York; Niagra Convention Cuhter
March 22: Chicago, Illinois; Chicago Arie Crown Theate,
March 24: Mount Pleasant, Michigan; Central Michigan University
March 25: St. Paul, Minnesota; St. Paul, Auditorium
March 26: St. Louis, Missouri; Kiel Auditorium
March 28: Nashville, Tennessee; Vanderbilt University

April 19 Periline, Corman, Mamodal Coloseum
April 19 Book, deha Western Icaho Fair Exhibition
April 19 Pocatello, icano, Idaho State University
April 17 Morshey, Pennsylvania; Hershey Sports Arena
April 18 Albany, New York; Sienna College
April 19 Providence, Phode Island; Civic Center
April 20 Martio d. Connecticut; Civic Center
April 22 Rechester, New York; Rochester War Memorial
April 23: Europe

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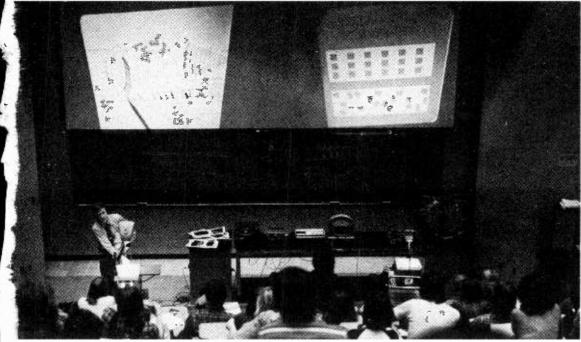






Campus

Hi Fi Used By S. Illinois Prof To Teach 400 Students Physics



rsics 101 has become an enjoyable course at Southern Illinois Univ., ever since Professor Kenneth W. Johnson oduced the study of hi-fi equipment into it. Lecture attendance has been consistently high for this course and ing laboratory sessions, students are taught the basic laws of physics through the use of stereo components. The :ess of this course has prompted university officials to initiate a series of follow-up courses.

CARBONDALE, Ill.-Students olled in Basic Physics 101 at uthern Illinois Univ. here learn ysics a new way-through the use hifi equipment. More than 400 dents are enrolled in this course, igned to eliminate the mathematand technological jargon that .imidates most non-science stuats.

Freshmen and sophomores comprise a large share of students taking this 16-week, three-credit course and carring this time they are taught the basic laws of physics through the use of classroom demonstrations and (aboratory experiments.

Directing this course is Dr. Kenneth W. Johnson, a teaching and research physicist with a PhD from Ohio State Univ., and he has broken down into three discussion parts: general principles of waves, sound, electricity and energy; applying the basic physical laws; and a study of 'nagnetism, electromagnetic interctions and mechanics.

During this time, students per-form a variety of experiments in-

cluding analyzation of the harmonics, overtones and timbre of a tone; demonstrations of each parameter of an amplifier and tuner with explanations of hifi performances; and the study of cartridges, speakers, microphones and tape recorders utilizing knowledge of basic physical

Dr. 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

"The examination of hifi, television, and lasers to show how they affect present and future needs;
"The investigation 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, these 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 stu-

dents 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 equip-

ment from more than 20 companies was donated to SIU for Dr. Johnson'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

or playback units.
"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 sales-

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 its organizers with 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 la-

bels attending.
Co-organizer Don Sylvester of the Univ. of Georgia's WUOG says this first gathering was a success from all directions, since students from as far away as Texas and Illinois came here to discuss common problems. 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 SECRA and each state will organize its own mini-con-ference, 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 hospitality suites and in addition, GRC hosted a concert at the Pit recording studio featuring singer Mike Greene, and Columbia helped send in buses to the Loudon Wainwright concert," Sylvester states. "Greene also participated on a very successful panel with Melissa Manchester and Neil Peart of

There has never been much rapport between the Southern 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 SECRA lobby with the FCC

Campus Briefs

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

Studio Track

LOS ANGELES-Lots of product mastered at Artisan 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 Flores producing; the new Paul Anka LP with Rick Hall handling production; Mike Curb projects including LPs from Pat Boone, Ronnie Dove and Andy & David Williams; Dog Soldier, Taggett, lke & Tina Turner, all produced by Denny Diante; 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 Starday 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 Halliday has been in cutting with producer/engineer Chris Kimsey, while Donovan has been working with producer Nigel Thomas. Artists due in 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 Kerry McNabe at the control boards; the Tubes, with Al Kooper producing and Lee Kiefer engineering; Gladys Knight & The Pips, with Kenny Kerner 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 Gary Kellgren en-gineering; Cliff De Young in work-ing on an LP, with Norman Kurban at the production helm and Mike Stone handling engineering; Lonnie Youngblood cutting with producer Ed Townsend and Kellgren again engineering; Quincy Jones produc-ing himself, with Phil Schier at the controls: Neil Diamond working with producer/engineer Brooks Arthur; 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 on the Deadly Nightshade album, produced by Felix Cavaliere and engineered by Bob D'Orleans; producer Bob Ezrin has been in doing some additional work on the Gary Bonner single (engineering work handled by Dave Palmer); Michael Urbaniak is in cutting an LP with Palmer again at the boards.

At Wally Heider's in San Francisco, Jefferson Starship, whose "Dragonfly" LP was recently certified gold, are busy cutting another album coordinated by Pat leraci and engineered by Larry Cox. Jon Hendricks is in the studio, finishing up an album for Arista, while Greg Errico and Lee Oscar are taking a break while Lee heads out on the break with War.

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 was in on the date. Bartz says he is attempting to present a commercial LP this time around.

Carolyn Hester, one of the finest singers to come out of the folk period a decade ago, is now going into Devonshire Studios in Los Angeles with producer Cliffie Stone.

At the Caribou Ranch in Nederland, Colo., the Souther, Hillman, Furay 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 Columbia for the artist. Guests include Michael Murphy, Dan Fogelberg, Alvin Lee and Bonnie Bramlet.

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 being renovated.

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

The group'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.

albe moise reducinom does mot the sound

Kinky Friedman: Man Of Many Music Faces

By BOB KIRSCH

LOS ANGELES-"I don't have to be known in the same way by everybody. If the Jewish people want to pick on me in one way and the Nashville scene wants to 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."



Hank Hinton illustration Kinky Friedman: outrageous leader of the "Texas Jewboys" is winning mainstream acceptance on new ABC label deal.

So says Kinky Friedman, a man who has been categorized as everything from the renegade Texas Jewish cowboy to a sensitive singer/ songwriter to a comedy act (with tasteful material or without), depending on who one listens to.

The one point of agreement among most observers, however, is that Friedman's blend of songs, humor and showmanship represent one of few oases of originality in pop music today.

'You know," says Friedman, "that 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

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, Cellar 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 Guess

"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 Lover 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 Jewboy," a beautiful song apparently based on the myth of the Wandering Jew, to such zaniness as "Homo Erectus" and "Something Is Wrong With The Beaver."

"It amazes me that an audience can keep up with the changes we go through onstage," Friedman says. "It takes a certain amount of genius at their level.'

Friedman says that while "you've got to reach everyone at the beginning, you have to be careful to do them one group at a time. You can't be the heavy Jewish spokesman, the funny cowboy and have an AM hit all at once. You just have to know what you want to be at the moment, and we haven't really decided. Fortunately, we have the time to experiment. I don't feel a sense of urgency and I think it will work itself out."

As to why he chose to clothe much of his act in a comedy format, Friedman says that "the act lends itself well to theatrical things. I'm relatively insane anyway and I enjoy putting on a show. I like to be the band leader and be able to walk around and burp and smoke a cigar, knowing the other musicians in the band are far better than I am. And any night that two or three of us are on, it's going to be a good night."

Friedman also offers some interesting insights into life on the road. "One-nighters are better than club dates in a way," he says, "because nobody can really get up twice a night. And you want to give the audience something new and it's a mix of the first and second show crowds and you're really kind of stuck on what to do. And when the applause is over, it's a very empty sound. You can get addicted to applause and you know it's not a healthy thing. As for the road itself, any kid that thinks it's so great to be on the road after learning guitar ought to give it a try. I like performing, but it can be harrowing and tedious on the road."

Friedman enjoys trying different things. "You've just got to take chances. You've got to be willing to be bad to end up being great."

Signings

Barrett Strong, long-time Motown writer-producer, to Capitol Records as artist.

Uri Geller, Israeli psychic, to Columbia. He'll do a spoken-word LP of his poetry, backed by concert pianist Byron Janis. . . . Phyllis St. James to Playboy. Soul vocalist is managed by Robert J. Hyatt. ... Writer Jim Aho to Loyd of Nashville Music.

Randy Edelman, 20th Century artist formerly published by Almo-Lriving, to United Artists Music for co-publishing of his Piano Picker Music.

Arthur Lyman and his musicians renewed for an additional term by Gene Norman's GNP-Crescendo label in Los Angeles.

New On The Charts



Vanguard photo **BENNY BELL** "Shaving Cream" - 73

A clear example that perseverance can pay off, as Benny Bell's 1946, Xrated "Shaving Cream" single has resurfaced to become a leading novelty song of the day.

Bell, a retired trouper with performing credentials dating as far back as the mid-1920s, started the ball rolling by bringing "Cousin" Bruce Morrow, WNBC disk jockey in New York, a copy of the song, and the rest is history.

Following strong audience response to the song (Morrow had put it on the air almost as a joke), Vanguard went ahead and released the song, and, soon thereafter, Bell himself 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 listeners freshly penned additions to the number:

"I'm grateful to dear Cousin Brucie,

He turned my song into a HIT, He tells everyone I'm a genius But I know that he's full of-Sh-Shaving Cream, Be Nice and Clean . . .

Bell currently doesn't have a manager, but can be reached through Nat LaPatin at Vanguard offices in New York. The label is also planning a Bell LP release for sometime in April.



JOHNNY WAKELIN "Black Superman-'Muhammud Ali' "-97

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 London, the single gained national attention 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 Hollingdale, 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.

Weisberg Decries Jazzman Tag, Insists He's In Pop By JIM MELANSON

NEW YORK-Call Tim Weisberg a jazz flutist and you'll have a kingsize argument on your hands from the artist himself.

Being "pigeon-holed" into retailers' jazz bins, promoters' jazz-oriented dates and radio jazz playlists, though, is nothing new to the 31year-old A&M Records artist. It's just that he's speaking out a little louder these days on his music.

"Pop," Weisberg emphasizes, that's been my prime direction, and it'll continue to be top.'

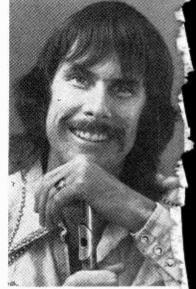
A native of Los Angeles, Weisberg began his training at an early age in the classical tradition and soon found himself playing with local orchestras and marching bands. "When it came to relating to my peers, though, there was always something missing," says Weisberg. "They were all into pop and rock, and soon I found myself naturally gravitating there, joining them in jams at a number of local clubs."

The inclusion in the pop music community was a long time in coming, and Weisberg credits much of his success to San Francisco Valley State College professor Fred Katz, sociologist and well-known jazz cel-

Weisberg says that it was Katz who helped build his confidence to experiment with free-form music, pop and jazz compositions and to move away from his more conventional early training.

Today, with four albums already under his belt, Weisberg feels that his career is only beginning. Booked by the Denver-based Athena Agency, Weisberg has already crisscrossed the country several times, playing local clubs and colleges. Just recently, though, he picked up "Midnight Special" and "Rock Concert" appearances, and he feels that they proved to be a prime mover in getting his "pop" message across.

As important as national television might be for Weisberg's direction, though, he's not above delivering the message himself, even to local label promotion and sales staffers. "Several times," he says, "I've seen my albums in jazz bins at local



Tim Weisberg: don't call this flutist a jazzmen.

stores and ended up getting on the telephone to ask the local promotion guy to push the product as pop."

In fact, Weisberg feels that bein placed in the jazz "bag" early in hi career is still haunting him. But, h adds, the label is starting to realize that there is a pop market open to his product, and he is confident aboum future sales.

Also on the horizon for Weisberg is a fifth album. Weisberg and group members Lynn Blessing, Rick Jenger, Jim Krueger and Doug Anderson, should be returning to the studio sometime this spring or midsummer. "It all depends on our touring dates," says Weisberg. "I'd rather have the band working through the spring and record in the summer, than to record now and not be working all summer when colleges are closed and club business is

Weisberg will also be looking to get his product overseas and, hopefully, to tour Europe. But, meanwhile, it's the U.S. road and constant reminders to his listeners and those at yet unfamiliar with his work that it's Tim Weisberg, "pop" flutist.

Talent In Action

 Continued from page 22 Opening the show was a new band pulled to-

gether by drummer Carmine Appice, Astroport. It was the group's first performance, and Appice certainly has boosters in his New York home turf. The cheers of a few faithful, however, weren't enough to disguise the group's basic pseudo-psychedelicism. Noodling on synthesizer and theremin were exercised, and painfully loudly, for shock effect, and the guitar leads were an equally piercing series of repeated riffs. As for Appice's lengthy drum solo, followed by his claim to be "the greatest rock drummer in the world" . . . I can only claim that music has heard few greater fabrications.

BOBBY VINTON

Santa Monica Civic Auditorium

Bobby Vinton came into his hometown area and put on one of the happiest shows ever seen at this beach facility. Backed by a 19-piece orchestra, two female singers and more than 2,000 delirious fans-most of them adults-the Polish Power partisan did nothing but entertain for a couple of hours March 8.

Vinton not only plays to an audience, he performs in the audience. With mike in hand, he strolls up and down the aisles, into the balcony, through the rows of seats. He polkas in the aisles with adoring women fans, sings love songs to them as they were the only ones who existed. He is Mr. Charisma.

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

They love joining him in song. It is a mutual love affair between performer and audience. His medley of past hits ("Roses Are Red," "Blue Velvet," "There, I've Said It Again" and countless others) draws spontaneous applause and instant recognition. "Mr. Lonely," his first hit, has to be reprised, as does his "Melody of Love" Polish ballad

To prove his musical versatility, he also performs-as he does in all his concerts-on drums, piano, clarinet, saxophone and trumpet. Mr. Charisma is also Mr. Versatility. His act leans heavily now toward ethnic humor (not jokes) and songs, but it still remains one of the strongest solo acts in the business, and easily one of the most entertaining. FRANK BARRON

LEO SAYER HALL & OATES

Bottom Line, New York

In a return engagement here, this time sans clown suit, Leo Sayer once again proved himself a strong local favorite, breaking Bottom Line's four-day attendance record in the process.

The March 2 performance was typical Sayer from the outset. Backed by an extremely fine bunch of musicians (special mention for pianist Chris Stainton), Sayer's stage magic quickly took hold, especially on such audience favorites as "Just A Boy" and "The Show Must Go On."

If improvement was possible off his last outing here, the Warner Bros. artist seems to have found it in the shedding of his jester's outfit. The audience seemed more readily able to iden-

(Continued on page 33)

www.americanradiohistorv.com

Talent In Action

Continued from page 32

tify with the singer, and the interchange placed Sayer in a new musical dimension. He's no longer removed; his movements, previously smooth and slick, now have an edge to hold onto; and his interpretation of songs seem that much more believable.

With most of Saver's old trannings gone his main selling point still comes in the delivery of a song. Whether it'll catapult him into "superstar" status remains to be seen, but he's going to have a good run at it.

Atlantic artists Daryl Hall and John Oates and band opened the bill, and spent a good part of the evening selections from their "War Babies" album. The group laid down a solid performance throughout and were well received by the SRO crowd. One of their best efforts during the night came with "She's Gone." They should prove a solid club draw in any market. JIM MELANSON

GATO BARBIERI

Bottom Line, New York

Saxophonist Gato Barbierei offered up one of his finest sets Feb. 22. An SRO crowd greeted his opening notes with respect and he proceeded to play like a man totally possessed. Most musicians take a short while to get warmed up, but this is just not the case with this man. His band was red-hot from the beginning and he led off with his popular "Last Tango In Paris."

His band is composed of some fine exponents of the Latin feel and he has made a very smart move by changing Howard Johnson to tuba, flugelhorn and bass clarinet. from the electric bass. While Johnson is an accomplished bassist, his work on the other instruments, many times played counterpoint to Barbieri, was a large plus factor in the group's overall sound.

Each of the musicians has a natural feel for playing with a sense of self-propulsion.

Barbieri has a patented-style that stems to develop into more and more areas and he has a knack for finding a groove and working on it. Each song finds him digging deeper and deeper for a more soulful and meaningful direction, and he seems to find it. The popul larity he is gathering is still snowballing and it won't be too long before he becomes known to most music listeners. His music is expressive and his style is very much his own

IIM FISHEL

MICKEY GILLEY

Palomino, Los Angeles

One of country music's hottest new stars made his local debut Feb. 28 to a packed Palomino and served up a tight, professional show that easily lived up to expectations.

Gilley is actually not quite the newcomer he's made out to be, having owned his own club in Texas for more than a decade and spent the ma-

What had always held him back, he says, was his similarity in sound to his first cousin-one Jerry Lee Lewis. And sound like Jerry Lee he does, as well as being an energetic piano player. The similarities didn't seem to bother the audience any, as the artist moved through his three No. 1 country records ("Room Full Of "I Overlooked An Orchid" and "City Lights") as well as a variety of rock and country

Besides his own hits, the majority of the material offered, strangely enough, was material cut at one time or another by Jerry Lee. For a man trying to escape from his cousin's shadow it was a strange choice of tunes, yet the crowd seemed to love it.

Gilley is not a particularly dynamic performer, but he is a good solid singer and musician backed by an equally solid band. And in a year when a lot of new stars have come into their own in country, he certainly ranks among the best of them. BOB KIRSCH

BONNIE BRAMLETT DICK FELLER

The Bottom Line, New York

Bonnie Bramlett could definitely become one of the more popular female singers in the coming year, but before she accomplishes this, she will have to refine several rough spots from her act.

Her vocal delivery seems very forced and she doesn't really look like she feels at home with some of her material. Still, she has learned her blues lessons well and produces some heartfelt vocals. The band she used Feb. 26 couldn't be much better than it is and the lead guitar work of Buzzy Foiten is only overshadowed by the three-man horn section.

These musicians know how to augment tunes instead of killing them with overproduced arrangements. With a little bit of work and a little more rapport with the audience, she would break through and get the degree of success she's worked so hard to attain through the

Opening the show was singer-songwriter Dick Feller. He is one performer that deserves to be heard, because he is talented and knows how to keep the attention of the audience. Although most of the people had come to see Ms. Bramlett, they were totally pacified by Feller and his story songs. Although he modified his usual set of songs to agree with the audience, he still showcased a cross-section of clever tunes including his "almost-hit," "Making The Best Of A Bad Situation." This one-man band could break out of the country category and into pop.

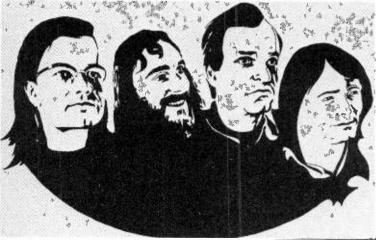
IIM FISHEL

POINTER SISTERS

Bachelors III. Fort Lauderdale, Fla.

"Ladies and gentlemen, children, too, these brown babes are gonna boogie for you." With this opening remark, the Pointers worked themselves and their audience almost into a frenzy (Continued on page 53)

New On The Charts



Phonogram photo

"Autobahn"—
With all the German avant-garde groups knocking vainly at the U.S. doors for the past five years, Kraftwerk is the first to make it. The extra ingredient appears to be the hypnotic prettiness of its synthesizer excursions. "Autobahn" single is a 3:27 excerpt from a piece that takes up all of side one of its debut album which sold an outstanding 100,000 in Europe.

The piece is a fantasy on the sensations of a drive along Germany's freeway

system. Incidentally, Kraftwerk translates to electric power plant. U.S. representative is Ira Blacker's I. Mouse Ltd. of New York.

The group has just expanded from two to four. The story goes that Phonogram's German a&r director bought their tape master without hearing it when told the asking price was only \$2,000.

Latin

Latin Music Ignored By Academy

LOS ANGELES-For the 17th consecutive year, Latin music was ignored at the NARAS Awards ceremonies.

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 taking steps to move the group to petition the national body to award Grammies annually for outstanding Latin musical performances on record.

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

New trends in the music profes-

sion, 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. "By 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 recording."

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

Another force in this argument is Izzy Sanabria, executive editor of Latin N.Y. Magazine. He, too, propelled the need for Latin music to avoid being stereotyped or "ethnic" because under this classification, it prevents airplay and exposure to the Latin culture, music and the artists.

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

Some have emphasized that com-

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Gentro Espanol lining up top acts to follow smash business done by Blanca Rosa Gil (Fania Intl.), such as Nelson Ned (RCA), Luisa Maria Guell (Gema), and the news that Willie Colon (Fania) has reorganized his band means a booking there too. ... The companies producing the bulk of the up-tempo dance music (salsa) report an up-surge in business in the Miami area. In particular, Fania and its sister labels, Tico-Alegre, Velvet and Caytronics salsa are way over last year's

Chirino's long awaited LP (Gema) due out with the single "Africa" re-leased first. ... WQBA-AM is presenting super-star Camilo Sesto in concert at Miami Beach Auditorium April 4.

By RAY TERRACE

mercialization is to be avoided, 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 incorporation of these experiences to create new avenues of growth. He feels this would result in a national demand for Latin music.

RAMON AYALA La Nueva Zenaida, TexMex 7017

TORTILLA FACTORY Tortilla Factory, FLP 4063

LOS CLASICOS

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 on," and it is a major function of Latin N.Y. magazine to provide realistic, positive images of where Latin artists and their music are at A step in the right direction will be accomplished May 4 with the Latin Music Awards poll sponsored by Latin N.Y. magazine at the Beacon Theater in New York.

Therefore, to achieve "Latin Recognition," the Latin music industry itself has to become unified, with in-(Continued on page 42)

YOLANDA DEL RIO Ay, Mama Los Que Te Dije, DKLI-3271

do Paso Por Tu Casa, EZ 1099

RAMON AYALA Ramon Ayala, Tex Mex 7020

LOS CHACHORROS

LOS GAVILANES



IN LOS ANGELES

12

13

14

15

	IN EOO ANGLEEO											
1	VICENTE FERNANDEZ El Idolo de Mexico, Caytronics 1420	8	CELIA & JOHNNY Quimbara, Vaya, XVS-31									
2	ANGELICA MARIA Angelica Maria, Sonido Internacional SI	9	CORTIJO & ISMAEL RIVERA Juntos Otra Vez Coco CLP-113XX									
3	8009 CHAYLTO VALDEZ	10	AMALIA MENDOZA Yo Lo Comprendo, GAS 4064									
4	Tu Sigues Sienda El Mismo, Musimex 5080 CAMILO SESTO	11	EDDIE PALMIERI The Sun of Latin Music_Coco 109XX									
5	Camilo Sesto, Pranto Pts-1011 JUAN TORRES	12	LOS BABYS Como Sufro, Peerless 1769									
6	A Borinquen, Musart 1640 FELIPE ARRIACA	13	SONIA LOPEZ Voz Sentimiento Y Amor, Caytronics 141									
•	El Nuevo Idolo de La Cancion, Caytronics 1415	14	LOS DIABLOS Lo Nuevo de Los Diablos, Averno 1001									
7	LOS HUMILDES Un Pobre No Mas. Fama 524	15	BANDA MACHO La Noche Que Murio Chicago Clt-7106									





300	2.5		
		Chart	These are best selling middle-of-the-road singles compiled fro national retail sales and radio station air play listed in rank orde
s Week	st Week	Weeks on Ch	
Pis Sign	E.		TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	7	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. Thomas, ABC 12054 (Press/Tree, BMI)
2	4	7	EMOTION Helen Reddy, Capitol 4021 (Warner Bros., ASCAP)
3	2	8	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John, MCA 40349 (ATV, BMI)
4	5	7	MY BOY Elvis Presley, RCA 10191 (Colgems, ASCAP)
5	7	9	LOVIN' YOU Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
6	1	8	I'VE BEEN THIS WAY BEFORE Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP)
7	9	6	WALKING IN RHYTHM Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
8	6	10	POETRY MAN Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
9	12	5	I WANNA LEARN A LOVE SONG Harry Chapin, Elektra 45236 (Story Songs, ASCAP)
10	8	11	NEVER LET HER GO David Gates, Elektra 45223 (Kipahulu, ASCAP)
11	15	5	HOT SAUCE Jan Davis Guitar, Ranwood 1015 (Laurabob, BMI)
12	11	6	NO LOVE IN THE ROOM 5th Dimension, Arista 0101 (Tiny Tiger/Balloon, ASCAP)
13	10	13	LONELY PEOPLE America, Warner Bros. 8048 (Warner Bros., ASCAP)
14	30	3	THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI)
15	13	12	I'M A WOMAN Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
16	19	8	EASTWARD Letterman, Capitol 4005 (Yarone, ASCAP)
17	14	11	NIGHTINGALE Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
18	35	2	IT'S A MIRACLE Barry Manilow, Arista 0108 (Kamikazi, BMI)
19	26	5	EVERYBODY WANTS TO FIND A BLUEBIRD Randy Edelman, 20th Century 2155 (Irving/Piano Picker, BMI)
20	16	13	SWEET SURRENDER John Denver, RCA 10148 (Walt Disney, ASCAP)
21	25	9	FRONT PAGE RAG Billy May, MCA 40352 (Duchess, BMI)
22	24	6	PART OF THE PLAN Dan Fogelberg, Epic 8-50055 (Columbia) (Hickory Grove, ASCAP)
23	21	16	LIKE A SUNDAY MORNING Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
24	31	3	BEST OF MY LOVE Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP) HARRY TRUMAN
26	28	4	Chicago, Columbia 3-10092 (Lamminations/Big Elk, ASCAP) YOU ARE SO BEAUTIFUL
27	18	7	Joe Cocker, A&M 1641 (Almo/Preston, ASCAP/Irving/WEP, BMI) MY ELUSIVE DREAMS
28	33	3	Charlie Rich, Epic 8-50064 (Columbia) (Tree, BMI) WHO'S SORRY NOW
29	22	11	Marie Osmond, Kolob 14786 (MGM) (Mills, ASCAP) I'LL STILL LOVE YOU
30	36	3	Jim Weatherly, Buddah 444 (Keca, ASCAP) SORRY DOESN'T ALWAYS MAKE IT RIGHT
31	46	2	Diana Ross, Motown 1335 (Jobete, ASCAP/Stone Diamond, BMI) HE DON'T LOVE YOU (Like I Love You)
32	29	7	Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI) UP IN A PUFF OF SMOKE
33	41	2	Polly Brown, GTO 1002 (ABC) (Almo, ASCAP) YOU'RE A PART OF ME
34	32	·10	Susan Jacks, Mercury 73649 (Phonogram) (Chappell/Brown Shoes, ASCAP) WE MAY NEVER LOVE LIKE THIS AGAIN
25	50	2	Maureen McGovern, 20th Century 2158 (Fox Fanfare/Warner-Tamerlane, BMI/ 20th Century/Warner Bros., ASCAP)
35	43	2	BEER BARREL POLKA Bobby Vinton, ABC 12056 (Shapiro/Bernstein, ASCAP) LIVE YOUR LIFE BEFORE YOU DIE
37		1	Pointer Sisters, ABC/Blue Thumb 262 (Polo Grounds, BMI) DON'T TELL ME GOODNIGHT
38	39	EMINY 5	Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP) BLACK WATER
39	37	5	Doobie Brothers, Warner Bros. 8062 (Landowne/Warner Bros., ASCAP) ALL OUR DREAMS ARE COMING TRUE
40	42	4	Gene Page, Atlantic 3247 (My Baby's/Arch/Sumertree, ASCAP) SATIN SOUL
41	23	8	Love Unlimited Orchestra, 20th Century 2162 (Sa-Vette/January, BMI) THANKS FOR THE SMILES
42	44	4	Charlie Ross, Big Tree 16025 (Atlantic) (House Of Gold, BMI) RUNAWAY
43		CHER	Charlie Kulis, Playboy 6023 (Vicki, BMI) I DON'T LIKE TO SLEEP ALONE
44		ENTRY	Paul Anka, United Artists 615 (Spanka, BMI) THE IMMIGRANT
45	47	3	Neil Sedaka, Rocket 40370 (MCA) (Don Kirshner, BMI/Kirshner, ASCAP) PICK UP THE PIECES
46	49	2	Average White Band, Atlantic 3229 (AWB, BMI) BEFORE THE NEXT TEARDROP FALLS
47	40	4	Freddy Fender, ABC/Dot 17540 (Fingerlake, BMI) LOVE FINDS ITS OWN WAY
48	Max	E.IL.	Gladys Knight & The Pips, Buddah 453 (Keca, ASCAP) AMIE Pup Prairie Laggue PCA 10184 (McKenzie (Dupher RMI))
49	HEW	CHAI	Pure Prairie League, RCA 10184 (McKenzie/Dunbar, BMI) 99 MILES FROM L.A. Albert Hammond, Mums 8-6037 (Columbia)
50	45	4	(Landers-Roberts/April/Casa David, ASCAP) I HAVE A DREAM
33			Donny Dsmond, Kolob 14781 (MGM (First Central/The Kids, BMI)
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Classical

Karajan Talks On Recordings Of Schonberg, Berg & Webern Works By HERBERT VON KARAJAN

When I started work as the music director of the Berlin Philharmonic Orchestra, I mapped out a fairly exact program, which was to be put into effect over a span of years, should a kindly fate allow me to remain in this post for long enough. At first, this was a matter of getting to understand one another so that the exchange of opinions could lead to a community of interest between us.

For this purpose, it was necessary that we should go through the repertoire afresh. This happened during the first tour of America, and during the years which followed. The playing together, the "hearing together" of every detail gradually came to be taken for granted. Only when this stage had been reached could one go about rehearsing pieces of this degree of difficulty; only after we had reached this degree of unity . . . after about 15 years.

I had always had a special relationship to the so-called Vienna School, simply because I studied at the time in Vienna, and indeed with Anton von Webern. I very well remember a university or workers' concert at which he conducted his own works. A tremendous row broke out. I was in the middle of all this! And what was clear to me from the start was: inadequate performance cannot carry conviction with the public. One of the characteristics of the Vienna School, and particularly of Schonberg, is that they make de-mands which can only very seldom be fulfilled. To begin with the difficulties of instrumentation: Schonberg, for example, did not hesitate to assemble a group of players of top woodwinds and then to demand of them a triple pianissimo in the highest possible notes. That's really completely pointless, because everybody knows that such a thing is quite impossible. This demand from the composer is enormous. And in addition, five parts should be heard even during the tutti.

I thought this over very carefully and said to myself that one would need a disproportionate amount of time. That was about six years ago. Since then we've been playing the Schonberg "Variations" and differ-

Cleveland In 1st **Latin America** Tour: Florida Set

NEW YORK-The Cleveland Orchestra makes its first tour of Latin America in April and May. Concerts will be given in Mexico, Nicaragua, Venezuela, Brazil and Argentina. Concerts will also be given in Florida en route home to Cleveland. All 15 concerts will be given under the direction of Lorin Maazel, the Orchestra's Music Director.

The tour is sponsored in part by the Cultural Presentations Program of the United States Department of State.

Concerts will be given in the following cities: Mexico City, Ma-Caracas, Rio de Janeiro, Sao Paulo, Buenos Aires, Miami, Miami Beach, Fort Lauderdale, Orlando.

The repertoire for the tour includes Barber's "The School for Scandal" overture, Bartok's "The Miraculous Mandarin" Suite, Berg's three pieces for orchestra, Brahms' Symphony No. 1, Debussy's "Iberia" from "Images," Ives' "Three Places in New England," Mozart's Symphony No. 29, Sibelius' Symphony No. 1, and Tchaikovsky's Symphony No. 5.

ent pieces by Webern at subscription and youth concerts, and so at least, familiarity with the notes has slowly grown.

Do you know how many rehearsals are given to orchestras and conductors, even at festivals? Three or four. If one accepts that, then one makes allowance for the fact that this is by no means ideal. Because I have an orchestra "of my own" and can plan for the whole year, we can arrange our work so that the orchestra, without getting tired, can really get to grips with these works. Ninety percent of the musicians are adjusted visually to the notes, and don't hear what is being played on all sides of them. That comes only when the players' own parts have become so imprinted in their minds that they can raise their eyes from the scores

You will never achieve a true pianissimo from an orchestra as long as the musicians must be looking down at these. At the moment when they can concentrate on the music, it comes automatically, and with great depth of expression. These are matters of style at which we've been working for many years. All this had to happen first before we could record works by members of the Vienna School.

A completely new recording technique was used, which can also be applied for quadrophony. In our recording it was possible to realize Schonberg's ideas and intentions, which can clearly be discerned from a reading of the score, in a way which would never be possible in a concert hall. True, acoustically excellent halls exist, but Schonberg's demands are simply abnormally high. They can only be met with a recording technique which matches them. For example, we played every variation with the orchestra arranged differently, so that we succeeded in obtaining the right orchestral presence for each of them. And I can assure you that the resulting sound is of a completely new kind.

What I said about Schonberg's "Variations" also applies to Alban "Three Pieces for Orchestra," which have haunted me for almost 20 years. They were an enormous presentiment of the misery into which the world was plunging: Berg wrote the work on the eve of the Great War. It shocks me anew each time, and it too is a tremendously difficult work. Yet the Berlin Philharmonic is able to play it as if it was by Mozart.

At our many rehearsals I repeated this again and again: "Gentlemen, a dissonance is a tension and a consonance is therefore the necessary and corresponding relaxation. But neither of them, tension or relaxation, can be ugly, because then they no longer constitute music any more. have in mind this nonsense, which one is always hearing, that I want to "smooth off the rough edges." One can only smooth off rough edges where roughness consists of a note being played unprofessionally, i.e., when it is unclean, untidy, and unattractive.

In our work together we have often rehearsed the correct intonation for hours on end. The tension too should be a thing of beauty. The musical content must be clean and pure. Webern is an example of this. It is frequently asserted that he was very cold. Yet I've often seen him conducting, and I didn't find him so cold at all. On the contrary: his commitment was immense. Perhaps, though, one point should be mentioned: in his later years he became

much more abstract, more introvert.

The "Passacaglia," his Op. 1, which is also included in this set, is a musical work of great passion. I see no reason for performing it as anything else. The works appear on the records in the order in which they were composed. We first meet We bern with the "Passacaglia" and leave him with the "Symphony." What a contrast! Webern's "Symphony" is a work which I first came to understand during the rehearsals.

From the sound point of view, the recordings of the Schonberg works have enthralled me most. I envisaged, namely, an imaginary sound which was never to be heard in concert halls. Only since we made the recordings have I known that this sound exists, not only in the realm of the imagination, but also in acoustic reality. It merely requires a most complicated system of mixings. This process fascinated me because, as I said, the Schonberg "Variations" was the piece with which I had to struggle most. Emotionally, though, pride of place goes to Alban Berg's "Three Pieces for Orchestra," which stirs me tremendously.

Melodiya Releases

MOSCOW-Melodiya has moved into 1975 with several classical releases to be introduced through the retail network soon. A four-record set entitled "The Art of Lev Oborin" features the well-known pianist in a program of Rachmaninoff, Mozart, Beethoven, Chopin, Liszt and Brahms, To mark the 70th birthday anniversary of veteran Soviet composer Dmitri Kabalevsky, there is a multi-album set featuring his music. Three initial disks from the package, "Kabalevsky For Children," "Prel-udes" and "The Art Of Kabalevsky" have already been released.

The first stereo issue of Shosta-kovich's "Ten Poems For Mixed Chorus to Lyrics by Revolutionary Poets," recorded by the USSR Academic Russian Chorus under A. Sveshnikov last year is ready for distribution. A recording of Mozart's "Idoemenei" opera will be presented on disk for the first time in Russia. Melodiya's artists and repertoire board has just accepted a full stereo recording of Aram Khachaturian's ballet, "Spartakus" for release this

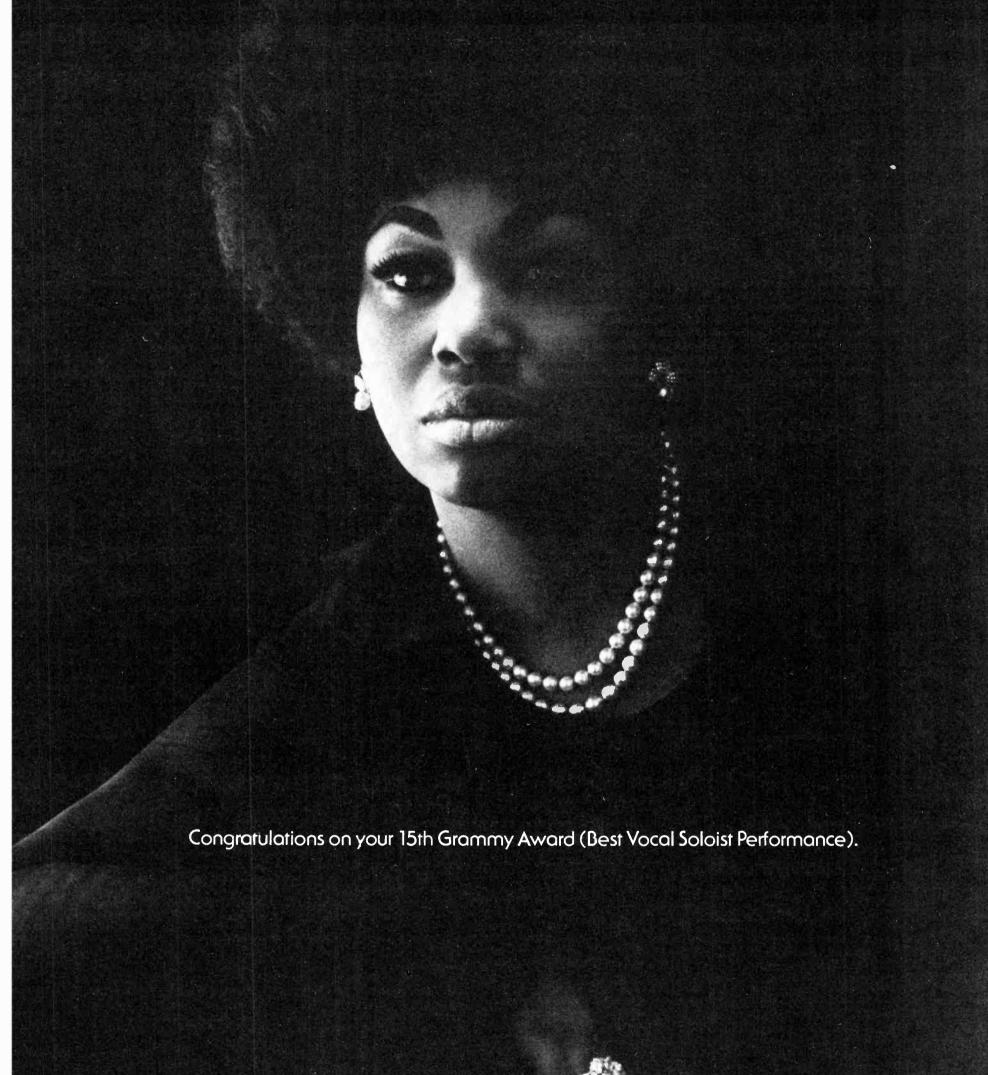
WNYC Series Salutes Women

NEW YORK-A half-hour broadcast series of interviews with women musicians premiered on WNYC-AM on March 9. Dubbed "Overture to Women," the program is scheduled to run each Sunday.

Violist Karen Phillips, co-managing editor of the Consolidated Artists Newsletter and one of the Outstanding Young Women of America for 1972, hosts the series.

"Overture to Women" is intended to salute those women performers. conductors, and composers who have made outstanding contributions in the field of music. It will also educate the struggling musician in effecting a career in music.

Future guests on Miss Phillips' broadcast will be Victoria Bond, Gita Steiner, Netty Simons, Tona Scherchen, and Joan Pateraude.





Soul Sauce **WVON Fem Up Ladder** To VP Spot By JEAN WILLIAMS

LOS ANGELES-Bernadine Washington, 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 at the station, and in addition to her demanding schedule at WVON, she is chairwoman for Operation Push family affairs.

I hear that Motown Record's superstar 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 neck surgery.

1975,

* * TK artist George McCrae recently received a platinum record for "Rock Your Baby" and Betty Wright is working with producers Willie Clark, Casey and Finch on her fifth album. Just released is "Where Is The Love" from her current "Danger High Voltage" album on Alston

Philadelphia-based Broadcast Enterprises Network Inc., parent company of WGIV, 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 Thom 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.

Hendrix Tome From Schroeder

NEW YORK-The "Jimi Hendrix Anthology," a comprehensive song-book containing 74 Hendrix tunes, has been issued by the A. Schroeder 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.

Billboard Hot Soul Sing

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I	sto	red in a	retrieval system, or transmitted, in any form or by ring, recording, or otherwise, without the prior w	any me		lectron sion of	ic, mechanical the publisher.				
This Week	Last Week	Weeks on Chart	*STAR Performer - singles registering greatest proportionate upward progress this week TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
☆	3	7	SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090	33	25	18	PICK UP THE PIECES—Average White Band	68	65	14	PARTY IS A GROOVY
2	1	9	(Saggiflame, ASCAP) SUPERNATURAL THING,	34	27	13	(R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI) YOU'RE AS RIGHT AS RAIN—Nancy Wilson (T. Bell, L. Creed), Capitol 3973	69	67	7	THING—People's Choice (S. Brunson), TSOP 8-4759 (Columbia) (Mighty Thee, BMI)
			Part 1—Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	35	29	12	(Assorted/Bellboy, BMI) JUST AS LONG AS WE'RE TOGETHER	09	67		LET THE GOOD TIMES ROLL—Garland Green (A. Smith, P. Boyd), Spring 151 (Polydor) (Gaucho/Belinda/Lecan, BMI
1	4	7	SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen), Tamla 54257 (Motown) (Stone Diamond, BMI)				(In My Life There Will Never Be Another)—Gloria Scott (B. White, V. Wilson, F. Wilson) Casablanca 815 (Box Fantare/Very Own, BMI)	70	76	4	TOUCH ME BABY (Reach Out For Your Love)—Tamiko Jones (J. Bristol), Arista Ol10 (Bushka, ASCAP)
4	5	9	LOVIN' YOU — Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)	36	43	11	THE BERTHA BUTT BOOGIE—Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)	山	87	2	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103
5	6	9	REMEMBER WHAT I TOLD YOU TO FORGET—Tavares	20	46	5	SWING YOUR DADDY—Jim Gilstrap (K. Nolan) Roxbury 2005 (Kenny Nolan/Heart's Delight, BMI)	72	80	6	(Saggifire, BMI) COME ON DOWN (Get Your Head Out Of The Clouds)—Greg Perry
6	12	6	(D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI) LOVE FINDS ITS OWN	38	32	13	I GET LIFTED—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI) TOBY/THAT'S HOW LONG—Chi-Lites	虚	89	2	(L. Perry, K. Davis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP) LOVE HAS FOUND ITS WAY
	12	ľ	WAY—Gladys Knight & The Pips (J. Weatherly), Buddah 453 (Keca, ASCAP)	4	49	5	(E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI) I CAN'T SEE WHAT YOU		03		TO ME—Blue Magic (B. Eli, A. Waldman), Atco 7014 (WMOT/Friday's Child, BMI)
女人	10	8	WALKING IN RHYTHM—Biackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)				SEE IN ME—The Joneses (G. Dorsey). Mercury 78668 (Phonogram) (Landy/ Unichappel, BMI)	74	79	4	THERE'S ANOTHER IN MY LIFE—Philip Mitchell (P. Mitchell, B. Clements), Event 223 (Polydor)
1	111	6	DANCE THE KUNG FU—Carl Douglas (C. Douglas, Buddu), 20th Century 2168 (Carren/ Woolfsongs, MCPS)	41	53	10	MOTHER'S SON—Curtis Mayfield (C. Mayfield), Curtom 2006 (Buddah) (Camad, BMI) CHANGES (Messin' With	由	88	2	(Muscle Shoals, BMI) BAD LUCK (Part 1)— Harold Melvin & The Bluenotes
1	18	4	L-O-V-E (Love)—Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/Al Green, BMI)	43	34	15	My Mind)—Vernon Burch (V. Burch) United Artists 587 (Unart, BMI) DON'T CHA LOVE IT—Miracles		01	3	(V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)
四人	14	7	ONCE YOU GET STARTED—Rufus (G. Christopher), ABC 12066 (Sufur, ASCAP)	由	55	6	(F. Perren, C. Yarian) Tamla 54256 (Motown) (Jobete, ASCAP) BUMP ME BABY, Part 1—Dooley	77	69	10	GET DOWN—Kay Gees (R. Bell, Kay Gees), Gang 1323 (PIP) (Delightful/ Gang, BMI) THE JONESES (Part 1)—S.O.U.L.
12	15	8	CRY TO ME—Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC) EXPRESS—B.T. Express		20	20	Silverspoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP)	78	83	4	(L. Lovett), Musicor 1500 (Artal. ASCAP) HOMEWRECKER—Tyrone Davis (S. Dees, D. Camon, T. Davis), Dakar 4541
企	23	6	(B.T. Express), Roadshow 7001 (Scepter) (Triple 0'/Jeff-Mar, BMI) MY LITTLE LADY—Bloodstone	45	38	20	I BELONG TO YOU—Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI) STOMP & BLICK DANCE Consider	血	NEW	LITEY	(Brunswick) (Moon Song, BMI) GET DOWN, GET DOWN (Get On The Floor)—Joe Simon
		7	(C. McCormick), London 1061 (Crystal Jukebox, BMI)	47	51	6	STOMP & BUCK DANCE—Crusaders (W. Henderson), ABC/Blue Thumb 261 (Four Knights, BMI) MIGHTY CLOUD OF	80	84	5	(R. Gerald, J. Simon), Spring 156 (Polydor)) (Gaucho/Belinda, BMI) SPECIAL LOVING—Barbara Acklin
W	19		SMOKIN' ROOM—Carl Carlton (D. Belfield), ABC 12059 (American Broadcasting, ASCAP)	"	٠.		JOY — Mighty Clouds Df Joy (D. Crawford), ABC/Dunhill 15025 (American Broadcasting/OaAnn, ASCAP)	81	82	6	(Henderson, Joseph, Green) Capitol 4013 (Eight- Nine, BMI/Will-Rock, ASCAP) I JUST CAN'T SAY
15	17	9	LOVE CORPORATION—Hues Corporation (W. Holmes), RCA 10200 (JiMi Lane/Ensign, BMI) I AM LOVE, Part 1 & 2—Jackson 5	48	54	7	WILL WE EVER COME TOGETHER—Black Ivory (R. John, M. Gately), Buddah 443				GOODBYE—Philly Devotions (J. Davis), Columbia 3-10076 (Brywek/John Davis, ASCAP)
17	8	11	(M. Larson, J. Mane, D. Fencetone, R. Rancifer), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI) SHAME, SHAME,	49	31	12	(Buddah/Jobete, ASCAP) LOVE IS A FIVE LETTER WORD—Jimmy Witherspoon	82	86	3	FUN HOUSE—Bobbi Humphrey (M. Ragin, T. McFadden, F. Wilson), Blue Note 592 (United Artists) (Jobete, ASCAP/Stone Diamond, BMI)
			SHAME—Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	50	66	3	(G. Barge), Capitol 3998 (Chevis, BMI) I DIDN'T KNOW—Three Degrees (B. Sigler, J. Lang),	83	93	4	I BETCHA DIDN'T KNOW THAT—Frederick Knight (F. Knight, S. Dees) Truth 3216 (Stax)
血	30	4	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BM)	由	68	3	Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI) GET READY FOR THE GET DOWN—Willie Hutch	84	73	16	(Moonsong, BMI) GET DANCIN'—Disco Tex & The Sex-O-Lettes (B. Crewe, K. Nolan). Chlesea 3004 (Hearts Delight, BMI/Kenny Nolan/Coral Rock, ASCAP
19	21	11	YOU AND YOUR BABY BLUES—Solomon Burke	52	39	15	(W. Hutch), Motown 1339 (Jobete, ASCAP) RHYME TYME PEOPLE—Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	85	90	3	HEAVEN RIGHT HERE ON EARTH—Natural Four (J. Reaves. I. Hutson), Curtom 0101 (Warner Bros.)
20	20	6	Chess 2159 (Chess/Janus) WITH EVERYTHING I FEEL IN ME—Aretha Franklin	53	41	13	LOVE, DON'T GO THROUGH NO CHANGES ON ME—Sister Sledge (P. Grant, G. Guthrie), Atco 457008	186	NEW	ENTRY	(Silent Giant/Aopa, ASCAP) MAKIN' LOVE—Fred Wesley & The New JR's (J. Brown, F. Wesley), People 651 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
21	9	11	(C. Franklin), Atlantic 3249 (Afghan/Pundit, BMI) SUPER DUPER LOVE Pt. 1—Sugar Billy (W. Garner), Fast Track 2501	54	42	16	(Music Montage/Alco, BMI) BELIEVE HALF OF WHAT YOU SEE (And None Of What	87	92	2	LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett). Atlantic 3248 (Mighty Three/ Friday's Child/WMDT. BMI)
血	28	5	(Mainstream) (Fartelli, BMI) REALITY—James Brown (J. Brown, S. Wesley, G. Wesley), Polydor 14268	血	70	4	You Hear)—Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI) TAKE IT AWAY FROM HIM	88	94 78	3	HIJACK— Herbie Mann Atlantic 3246 (Dunbar, BMI) GIVE ME YOUR BEST
23	26	7	(Dynatone/Belinda/Unichappell, BM1) SATIN SOUL—Love Unlimited Orchestra (B. White), 20th Century 2162 (Sa-Vette/January,	56	56	8	(Put It On Me)—Paul Kelly (P. Kelly), Warner Bros. 8067 (Tree, BMI) INSPIRATION INFORMATION—Shuggie Otis (S. Otis). Epic 8-50054 Columbia)	-			SHOT BABY Part 1—Ebb Tide (F. Fioravanti, P. Rakes). Sound Gems 100 (Melomega, ASCAP/Philmela, BMI) POLITIC DOWN A
24	13	10	BMI) STAR ON A TV SHOW—Stylistics (H. Peretti, L. Creatore, G. Weiss). Avoc 4649	57	45	14	(S. Oris), Epic 3-30034 Columbia) (Off The Wall, BMI) MIDNIGHT SKY Part 1—Isley Bros. (R. Isley, O. Isley, R. Isley, M. Isley, C. Jasper,	90	MEW	AHAY	ROLLING DOWN A MOUNTAINSIDE — Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better-Half, ASCAP)
25	16	15	(Avco. ASCAP) LADY MARMALADE—LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia)	盦	71	4	E. Isley), T-Neck 8-2255 (Columbia) ALL BECAUSE OF YOU—Leroy Hutson (L. Hutson) Curtom 0100 (Warner Bros.) (Silent Grant/Aopa, ASCAP)	91	95	2	RED HOT MOMMA—Funkadelic (D. Worrel, C. Clinton, E. Hazel). 20th Century/ Westbound 5000 (Gold Forever, BMI)
26	40	4	(Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP) ONE BEAUTIFUL DAY—Ecstasy,	59	74	2	BABY THAT'S BACKATCHA— Smokey Robinson (W. Robinson), Tamla 54258 (Motown)	92	96	3	YOU'RE THE SONG (I've Always Wanted To Sing)— Timmie Thomas (T. Thomas, S. McKenney), Glades 1723 (TK)
-			Passion & Pain (Mystro, Lyric), Roulette 7163 (Big Seven/Steals Bros., BMI)	60	62	6	(Bertam, ASCAP) DEFPER AND DEEPER—Bobby Wilson (R. Wilson, V. Bullock), Buddah 449 (Kama Sutra/ Matundi, BMI)	93	97	2	(Sherlyn, BMI) SWEETER—Major Lance (G. Jackson, W. Henderson, C. Davis), Playboy 6020
27	47	13	FEEL THE NEED—Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI) WHAT AM I GONNA DO—Barry White	61	52	16	DOCTOR'S ORDERS—Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	94	100	2	(Dakar, BM1) I DO LOVE MY LADY—Haze (Thomas, Johnson, Johnson, Lpez, Powers, Green)
29	24	15	(B. White), 20th Century 2177 (Sa-Vette/January, BMI) FIRE—Ohio Players	62 63	60 58	14	NEVER CAN SAY GOODBYE—Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP) WANNA BE WHERE YOU ARE—Zulema	95	98	2	ASI 202 (Tektra, BMI BEND ME—Ashtord & Simpson (N. Ashford, V. Simpson), Warner Bros. 8070 (Nick-O-Val, ASCAP)
	24		(J. Williams, C. Satchiel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	63	85	2	(A. Ross, L. Ware), RCA 10116 (Stein & Van Stock, ASCAP) LET THE GOOD TIMES ROLL	96		ENTRY	ROCKIN CHAIR—Gwen McCrae (C. Reid, W. Clarke) Cal' 1996 (TK) (Sherlyn, BMI)
30	44	4	WE'RE ALMOST THERE—Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI)	65	72	7	EVERYDAY—Little Beaver (W. Hale, W. Clarke), Cat 1995 (TK) (Sherlyn, BMI) THE BOTTLE (La Botella)—Bataan	97	NEW	ENTRY	HT ONLY HURTS FOR A LITTLE WHILE—Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI)
31	35	13	I'LL BE HOLDING ON—AI Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI)	66	61	10	(G. Scott-Heron), ŠotSoul 8701 (Brouhaha. BMI) THE RAP/IF LOVING YOU	98	NEW	ENTRY	l'VE ALWAYS HAD YOU—Bennie Tray (B. Terrell), De-Lite 1566 (PIP) (Delightful/Music In Motion, BMI).
122	48	3	SHAKEY GROUND—Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142	67	75	5	IS WRONG—Millie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Clondike, BMI) MIGRANTION—Creative Source	99	NEW		DYNOMITE—Bazuka (T. Camilo). A&M 1666 (Tondb. BMI) REMEMBER THE RAIN—21st Century
		,	(Motown) (Jobete, ASCAP)	07	,3	3	(J. Thomas, M. Stokes) Sussex 632 (Interior, BMI)	100	NEW	EMIRY	(M. Smith), RCA 10201 (Kizzie, ASCAP)

General News

Watson Dares To Ignore Trends

Philly Groove Chief Subscribes To Diversification

LOS ANGELES—Stan Watson, owner of Philly Groove Records in Philadelphia, has managed to lift eyebrows with his diversified music styles. He does not specialize in a particular area, or play follow the leader with musical trends.

Watson believes that a company should have groups that can cover a

Mandrill Blends Offbeat Sounds Into Viable Band

LOS ANGELES—"It's time for an academic turnaround in music, and our experimental approach to it sets us apart from many groups." says Claude "Coffee" Cave, keyboard player with Mandrill.

Coffee, an 11-year classical music student, along with the three Wilson brothers, Dr. Ric Wilson M.D., Carlos Wilson and Lou Wilson and Andre Locke, Brian Allson and Tommy Trujillo form Mandrill.

"If we are going to be a lasting entity in the business, we must be involved in the aspects of music and business," says Coffee.

"We want to be in control of our destiny, therefore, we must share in the business end of the industry," adds Ric. "The word is show business, two words, and to be a successful group, both words must seriously be applied.

"Being in control of your destiny does not mean the exclusion of others. It's about people working together for the same goal," injects Coffee.

They have plans for exploring music from a visual level. They feel that people will become more involved with music if they can move into the movie industry with an innovative idea for scoring, which includes reversing the trend of scoring for a film in favor of adding visual effects to fit the music. In that way, the music will direct what is happening.

"In our music, the heavy influence of rock, jazz, Latin and classical is in evidence due to our varied backgrounds," says Coffee, adding: "experimenting is a vital part of what makes us happen. We make instruments from anything that is available, such as plain bottles consisting

(Continued on page 62)

RCA BAGS RIGHTS TO B'WAY SHOW

NEW YORK—RCA Records has acquired the rights to the original cast album of the Broadway musical "Shenandoah," and is rush-releasing the album for this month.

An unusual angle is that the session was financed and produced by the composer, Gary Geld, co-author-lyricist Peter Udell and producer-director Philip Rose. The show's major investor, Louis K. Sher, also contributed finances to the session.

The play opened inauspiciously at the Goodspeed Opera House in East Haddam, Conn., but is now creating growing audience response.

The show stars John Cullum and features Donna Theodore, Penelope Milford, Joel Higgens and Gordon Halliday. The album will also be available on cartridge and cassettes.

By JEAN WILLIAMS wide range of musical tastes, from hard rock to soft, gentle tunes, and by doing so capture audiences of all

ages.

He cites a number of groups in his organization as a clarification point. The Soul Experience, an r&b group with jazz overtones; the First Choice, a Top 40 pop and disco oriented group, with others that cover blues, pop and rock.

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 discos because they are 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 set.

"Since dancing is the predominant feature of the discotheques, and people are eager to relieve their daily tensions, the swing toward that type of entertainment is sweeping the country.

"The discotheque does not usually feature live entertainment, therefore the minimal admission fee leaves the door open to teenagers."

Few adults buy r&b records, says Watson, therefore, many 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 over 30 person also listens to records. Of course in that particular market the albums are likely to sell first, so I prefer having tunes from the albums aired that are geared to the adult audience, and anything that I feel will be a hit single will be directed to the teenagers.

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 must come with tunes that have an up-swing beat whether it's pop, blues, r&b or jazz."

pop, blues, r&b or jazz."

Watson sees FM stations surpassing AM in terms of breaking records. He says. "At one time, in order to get an r&b record played, or anything short of jazz and hard rock, you had to deal with the AM stations. But now, with FM coming into the total spectrum, 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 wide scope of advertising on FM dealing with the day to day environment of teens, they are drawing more young adults into the fold."

Watson's musicians generally write their own material, however, 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. Enthusiasts

NEW YORK—One of the most important releases of jazz product in recent years has been put out by Arista Records—The European-based Freedom jazz series. The first seven LPs contain performances by Randy Weston, Albert Ayler, Marion Brown, Gato Barbieri and Dollar Brand, Cecil Taylor, Roswell Rudd and Charles Tolliver. This is the first time these recordings have been released in the U.S. 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 records, the list of sidemen is impressive.

Coordinator for project is Steve Backer, one of the men behind the success of Impulse Records, and he says Arista has a three-year deal with Alan Bates 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." Backer says. "The catalog is vast and includes some of the truly great musicians in classic performances."

The Cecil Taylor solo LP was re-

The Cecil Taylor solo LP was recorded live at the 1974 Montreux Festival and is the first effort by this pianist to get major distribution in more than eight years.

The Randy Weston LP, "Silent Tongues," was also recorded at Montreux and it ably displays the style that has made him a popular exponent of African-based jazz. Weston has always been ahead of his time and this pick-up band, including Billy 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 conga-percussionist Steve Berrios round out the group. Each of the three cuts is interesting, but it is his "Tribute To Duke Ellington" that is particularly touching.

particularly touching.

The Roswell Rudd album "Flexible Flyer," like the Taylor album is his first effort in six years to gain major distribution. This LP by the trombonist features the vocal stylings of Sheila Jordan and pianist Rod O'Brinen.

The Albert Ayler LP "Vibrations" will be a welcome release, since this late-great saxophonist developed a sizable 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 Sonny 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 jazz by one of the more prolific alto saxmen around. The Dutch rhythm section of bass and drums nicely follows the interesting sounds of Brown and the total effort is one of amazement.

The Gato Barbieri and Dollar Brand LP "Confluence," showcasing tenorist Barbieri and pianist-cellist Brand indicates Third World is alive and well on this effort.

The Charles Tolliver trumpet LP "Paper Man" features Herbie Hancock, Ron Carter, Grary Bartz and Joe Chambers.

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



Country

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 such club, located in the rear of the old Grand Ole Opry House. The location later was leased by WSM for Opry offices.

The 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 longtime racetrack judge and concessionaire 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 the agency. Also on the roster is RCA's Hank Lochlin.

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 neonle"

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

FROM MUSIC CITY U.S.A.

the new location at the site of the old 'Circus, a Printer's Alley landmark. It will be managed by Shug Baggett.

The Possum Holler seats 600, including a celebrity lounge for 125. Jones plans to perform there himself a minimum of 10 weeks per year. The rest of the time there will be a house band seven nights a week, and "name" artists will be booked in "if their price is right," according to Quinnie Acuff, who is handling the promotion of the club.

The club's hours will be 11 a.m. to 3 a.m. There will be nothing but country music in the location. The house band will be a group other than his own musicians, recently organized. The original Jones Boys went with Miss Wynette when they separated. Jones and Miss Wynette also formerly owned amusement and entertainment parks in Florida and Texas.

Historic Mansion Bought By Riley

NASHVILLE—Country artist Jeannie C. Riley has purchased one of the area's more historic antibellum 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 pruchase 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 plantation home.

In addition to being used as a hospital, the home also served as a command post for Gen. John Hood and housed several Confederate officers.

Miss Riley had her biggest hit, "Harper Valley PTA," 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 (11) as the recipient of the Encore Award of the Communication Arts Council.

Strapp's lifetime 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.

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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 also was 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 toasted and roasted 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 program manager, and Chet Atkins, vice president of RCA, whom Stapp hired when he was a sideman with the Carter Familv. 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.

60 Labels Serviced By 2 Indie Distribs

By BILL WILLIAM

NASHVILLE—Two independent Nashville 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 Distribution Assoc. (IRDA) are working with some 50 distributors nationwide, along with one-stops and rackers.

More than 80 percent of the total

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 Chart Records. 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 six of these are on a regular release schedule, while the others are noncontinuous, 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 for Narvel Felts on Cinnamon, a company not currently in existence. Felts has recently moved to ABC-Dot

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 onestops 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 with Monument and Warner Bros., and Hank Levine, who has been involved with orchestration, arrangement, and other creative facets of the business, it currently has 40 clients and has turned down another 40.

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 what is brought in here to give it the quality it needs."

Pointing out that "name" artists are turning to this form of distribution, he notes that Marty Robbins has just started a label for his son, and will use IRDA for distributing the product. He says that other artists, many of whom have enjoyed good sales over the years but have been pared from major labels, are making the transition to this independent system. Two of the latest, he says, are Murray Kollum and Penny DeHaven.

Because of Shepard's experience in the business, he says he gets exceptional air play. The most difficult task is to get it all at the same time, however, and to coordinate this with retail sales. His concentration initially is on about eight major markets, the obvious ones such as Atlanta, Dallas, Houston, etc.

This is the IRDA system. "We press 2,000 records initially," Shepard explains. "We mail 1,500 of these to meaningful stations culled from the Country Music Assn. list. Then we send the balance (500) to distributors, based upon the strength of the market. We follow this with phones, mailers, and trips. Naturally Billboard is on our initial mailing list for review."

The trips to which Shepard refers, ranging from two to three times a year for each, go like this: Memphis, Jackson, Miss.; New Orleans, Beaumont, Houston, Dallas, San Antonio and San Angelo. The next to Louisville, Cincinnati, Detroit, Cleveland, Akron, Youngstown and then the southern swing back. Finally, Washington, New York, Boston and a circular return to headquarters here. In these swings, he calls upon every station, every distributor and the one-stops.

stops.
"Secondary markets are extremely important to an independent," Shepard says. "They frequently are ignored by the majors, but not by us."

Only when a station in a given market goes on a record does IRDA ship product in. "We won't overship under any condition," he notes, "and we only ship on orders. There is no need, unless we get a sudden hit, to put out huge quantities of product, which is why our return factor is only about 10 percent."

factor is only about 10 percent."

IRDA is not in the business of building an artist for a major label to lease. In fact, the contract insists that the record, no matter how well it does, may not be sold or leased to a major, and stipulates further that if the record goes into the Top 100 in the Billboard chart, that artist and/or label is obligated to give IRDA the follow-up.

the follow-up.

"We want to realize a profit both off the initial hit and the follow-up," Shepard notes.

The pie is broken up in these approximate pieces. The distributor receives 50 cents, the manufacturer or label gets 22-cents, IRDA gets 10 cents off the top, and the record cost (including sleeve) is about 18 cents.

The firm is enjoying some repeat business even though the records have not yet been charted. "They have faith in the way we operate," Shepard explains.

IRDA has just added Quality as a distributor in Canada, and is in the process of setting up European distribution.

Still another former record manufacturer, Bill Harper, has moved from his River Records and started a similar firm in Memphis.



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.

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MARCH 22, 1975, BILLBOARD

ee*	Week	SE	★ Star Performer—LPs registering proportionate upward progress this week.
This Week		Weeks on Chart	
£	Last	~ 5	TITLE—Artist, Label & Number (Distributing Label)
食	2	4	HAVE YOU NEVER BEEN MELLOW-Olivia Newton-John, MCA 2133
2	1	7	LINDA ON MY MIND-Conway Twitty, MCA 469
4	5	4	BACK TO THE COUNTRY-Loretta Lynn, MCA 471
4	3	7	PROMISED LAND-Elvis Presley, RCA APLI-0873
5	6	13	HEART LIKE A WHEEL-Linda Ronstadt, Capitol ST 11358
	12	3	AN EVENING WITH JOHN DENVER, RCA CPL2:0765
A		7	
7	4		A LEGEND IN MY TIME—Ronnie Milsap, RCA APLI-0846
8	7	6	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
9	10	35	BACK HOME AGAIN—John Denver, RCA CPL1-0548
10	11	18	LIKE OLD TIMES AGAIN-Ray Price, Myrrh 6538 (Word/ABC)
11	8	7	IT'S TIME TO PAY THE FIDDLER-Cal Smith, MCA 467
12	14	14	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
血	17	3	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot DOSD 2015
14	12	12	
14	13	23	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merie Haggard & The Strangers, Capitol ST 11331
山	32	2	OUT OF HAND-Gary Stewart, RCA APL1-0900
16	16	20	DON WILLIAMS, VOL. III-ABC/Dot DOSD 2004
17	15	41	IF YOU LOVE ME LET ME KNOW-Olivia Newton-John, MCA 411
山	28	2	
			THE BARGAIN STORE—Dolly Parton, RCA APLI 0950
19	9	13	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
20	24	5	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
21	19	15	CITY LIGHTS-Mickey Gilley, Playboy PB 403
22	20	14	I CAN HELP-Billy Swan, Monument KZ 33279 (Columbia)
23	26	37	COUNTRY PARTNERS-Loretta Lynn & Conway Twitty, MCA 427
24	18	13	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
25	23	21	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012
23	23	2.	(Phonogram)
26	21	7	GREATEST HITS Vol. 1-Billy "Crash" Craddock, ABC ABCD 850
27	22	6	EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO-Bill Anderson
28	31	17	PRIDE OF AMERICA—Charley Pride, RCA APLI-0757
29	33	25	, ,
A			THE RAMBLIN' MAN—Waylon Jennings, RCA APLI-0734
30	43	2	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
31	29	8	SONS OF THE MOTHERLAND—Statler Brothers, Mercury SRM-1-1019 (Phonogram)
32	27	100	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
33	37	2	GREATEST HITS—Tanya Tucker, Columbia KC 33355
血	44	3	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
1	NEW	SUTRY	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
36	40	10	BARBI DOLL-Barbi Benton, Playboy PB 404
	NEW E	NTRY	CRYSTAL GAYLE, United Artists UA-LA365
38	39	3	I'M A BELIEVER-Tommy Overstreet, ABC/Dot DOSD 2016
39	38	18	GREATEST HITS-Mel Tillis, MGM M3G 4970
40	25	33	ONE DAY AT A TIME-Marilyn Sellars, Mega MLPS-602 (PIP)
41	45	2	GEORGE, TAMMY & TINA—Epic KE 33351 (Columbia)
42	35	29	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
43	41	14	
		-	COUNTRY HEART 'N SOUL-Freddie Hart, Capitol ST 11353
44	49	18	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
45	NEW E	JUN T	POOR SWEET BABY AND TEN MORE BILL ANDERSON SONGS— Jean Shepard, United Artists UA-LA363
46	48	5	GOES TO THE MOVIES-Chet Atkins, RCA APL1-0845
47	34	12	BREAK AWAY-Kris Kristofferson & Rita Coolidge, Monument PZ 33278
			(Columbia)
48	HEW E		BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
49	47	4	THE WAY I LOSE MY MIND-Carl Smith, Hickory HR 4518 (MGM)
50	30	6	PICKIN' GRASS & SINGING' COUNTRY-Osborne Brothers, MCA 465

BILLBOARD IS BIG IN COUNTRY

Nashville Scene

Roy Head has just finished his first recording session for Shannon Records under direction of Mary Reeves and Bud Logan. ... Freddy Weller is off on a two-week tour of Germany with concert stops in Frankfurt, Augsburg and Hanau. Donna Fargo guesting on the Merv Griffin Show airing March 11. ... Jean Shepard set for TV appearances on The Eddie Neath Show and Tom Ryan Show in New York March 21.... Zella Lehr, formerly a member of the "Hee Haw" cast, is appearing at the Stardust Lounge in Josh Graves played at the Univ. Las Vegas. Miss Lehr has signed with Mega Records and her initial release now is being mailed. She originally gained recognition via "Tennessée Wig Walk" which she recorded nearly 20 years ago with Spade Cooley. ... Jimmy Buffett composed the music for the new movie "Rancho Deluxe" just re-

ABC/Dot recording artist Diana Trask "Star Of The Week" on KLAC radio in L.A. The seven day salute will spotlight her past releases, climaxed with the Diana Trask audiobiography, produced by the Diamond P. Co. and sponsored by Dot Records. ... Roy Clark to make a guest appearance on "Sammy & Company," the new NBC 90 minute talk/variety show hosted by Sammy Davis Jr.... Dick Feller appeared at the Bottom Line in New York City last week. ... Chet Atkins will join Arthur Fiedler and the Boston Pops Orchestra on tour of that orchestra's dates.... Loretta Lynn has taped a Shell Bicentennial 60-second "200 Years Ago Today" segment for CBS. She was delighted with the script she received as it concerned the Cherokee Indians and their role in American history. Loretta is part ... Jerry Naylor, Melodyland recording artist, begins his 10th European tour. The 28-day engage-ment includes Naples, Venice, Island of Crete, Turkey and Germany. Toni Ingraham, latest discovery of John Kelly, appearing in the Paddock at Royal Vista Inn. Hot Springs, Ark., is being held over two weeks and moved into the Derby Dinner Theater, the establishment's

Johnny Russell and

Charlie McCoy to appear with the

Statler Brothers for their sixth an-

nual "Happy Birthday USA" held in their hometown of Staunton, Va.,

July 4th. . . . The Kendalls have signed a recording contract with United Artists Records under direc-

tion of Péte Drake Productions.

leased.

Playboy Records has just released the fourth consecutive single on Mickey Gilley, this one written by George Jones. Gilley is currently recording his third album. ... Jamboree USA saluted Ohio for the third consecutive year last week. The salute is held annually to "show appreciation to the millions of Ohioans who have supported us," says Glenn Reeves, Executive Producer of Jamboree. USA. Several Ohio dignitaries were introduced to the Capitol Music Hall and WWVA radio audience from the Jamboree stage during the performance headlined by Porter Wagoner, Joining Porter were Ohio artists Junior Norman, Frank Necessary & The Stone Mountain Boys, Helen & Billy Scott and Marilyn Workman. ... GRC recording artist Moe Bandy has just returned from a promotional tour launching his new album. ... Frank Smith, trombone player for Danny Davis & The Nashville Brass, was killed in an automobile accident last week in Washington, D.C.

main room.

Elektra/Asylum's country division had its heaviest release schedule

last week with singles on Eddie Rabbitt, Even Stevens, Mickey Newbury, Tommy Cash and Henson Cargill. . Billy Smith, president of One Niters, Inc., a Nashville-based talent agency, has announced his renewed association with Brenda Lee. Smith will be responsible for all future career activities of the MCA recording artist. . . . JMT Records has signed Rita Canard to a recording contract and first release will be out immediately. . . . Chuck Glaser is improving his battle with paralysis.

of Montana at an all-night festival that lasted 13 hours. Fairchild now being produced by Billy Sherrill and no longer managed by Jerry Crutchfield. . . . Con Brio Records is releasing a single by Australian Country artist Reg Lindsay. The record was produced by one of Lindsay's ex-countrymen, Bill Walker. The signing of Lindsay for release in the U.S. and 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 bluegrass group here, and will set the

Hubbard and his group have per formed throughout the U.S. and Canada, playing mostly at back-woods bluegrass festivals. He praised the courage of the Memphis Symphony for this innovation. A native of Hot Springs, Ark., Hubbard was a jazz flutist, later a ragtime piano player, and holds a doctorate in jazz from North Texas State Univ.

Western union Mailgram !



Jim Mundy's new release SHE'S ALREADY GONE

is a winner. All we need to bring it home are these key stations...

KLAC	KBUL	WIL	WPNX
KCKC	KBOX	WHK	WAME
KSON	WBAP	WSLR	WGBG
KFOX	KBUY	WEEP	WESC
KJJJ	KLPR	WWVA	WYDE
KTUF	-KIKK-	WUBE	WBAM
KLAK	KENR	WONE	WMC
KERE	-KNUZ-	-WMNI-	KXLR
KRAK	KDJW	WIRE	-WIVK-
KMAK	KHEY	WINN	WKDA-
KNEW	KKYX	WHN	WENO-
KWJJ	KBUC	WCOP	WSM-
-KOYN-	KVET	WRCP	WWOK
KTCR	KRMD	WEET	WVOJ
KWMT	KVOO	WTVR	WQIK
- K000 -	WTOD	-WSLC	WHOO
WAXX	WDEE	WCMS	WUNI
KFGO	WEXL	-WPLO -	
WHO -	WITL	222	ANIONE
KSO	MIID		3
KCKN	WXCL	3.00	130

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Nat'l Country Promotion Manager

-WMAD.

EXCLUSIVELY ON ABC RECORDS

In the company of hits





Published by Vogue Music, Inc.

Bookings

AMERICANA

Billboard Hot Country Singles

15				r	nitted.	in any fo			The same		
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	* STAR PERFORMER—Singles registering greatest TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	s Week	Last Week	Weeks on Chart	
1	1	11	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender	由	45	4	ROLL ON BIG MAMA—Joe Stampley (D. Darst), Epic 6 50078 (Columbia) (Al Gallicot/Algee, BMI)	68	75	5	L
4	4	9	(Y. Keth. B. Pelers), ABC/Dot (17540 (Shelby Singleton Music, BMI) THE BARGAIN STORE—Dolly Parton (D. Parton), RCA 10164 (Owepar, BMI)	36	37	8	COVER ME—Sammi Smith (W. Carson), Mega 1222 (PIP) (Road Bridge, BMI)	69	65	10	I
3	2	14	I CAN'T HELP IT (If I'm Still In Love With You)—Linda Ronstadt	1	54	4	I'D LIKE TO SLEEP 'TIL I GET OVER YOU—Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI)	10	80	4	
4	5	8	(H. Williams), Capitol 3990 (Fred Rose, BMI) MY ELUSIVE DREAMS—Charlie Rich (C. Putham, B. Sherrill), Epic 8-50064 (Columbia) (Tree, BMI)	38	40	7	PROUD OF YOU BABY—Bob Luman (B. Sherrill, N. Wilson). Epic 8-50065 (Columbia) (Algee, BMI)	71	78	6	E
食	12	7	I JUST CANT GET HER OUT OF MY MIND—Johnny Rodriguez (L. Gallin). Mercury 73659 (Phonogram)	39	42	5	I GOT A LOT OF HURTIN' DONE TODAY—Connie Smith (W. Shafer), Columbia 3-10086 (Acuff-Rose, BMI)	歃	82	3	
6	7	9	(First Generation, BMI) A LITTLE BIT SOUTH OF SASKATOON—Sonny James	10	51	5	THE TIP OF MY FINGERS—Jean Shepard (B. Anderson), United Artists 591 (Tree/Champion, BMI)	由	94	2	E
☆	9	8	(C. Smith, S. James), Columbia 3-10072 (Marson, BMI) HAVE YOU NEVER BEEN	☆	50	5	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG	由	NEW	ENTRY	
	,		MELLOW — Divia Newton-John (J. Farrar). MCA 40349 (ATV. BMI)				SONG—B.J. Thomas (C. Moman, L. Butler), ABC 12054 (Press/Tree, BMI)	☆	89	2	E
4	11	7	ROSES AND LOVE SONGS—Ray Price (J. Weatherly), Myrrh 150 (ABC) (Keca. ASCAP)	42	13	14	RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES—Waylon Jennings (W. Jennings), RCA 10142 (Baron, BMI)		86	3	0
9	10	11	WRITE ME A LETTER—Bobby G. Rice (T. Martin, W. Meskell), GRY 014 (Chess/Janus) (Fox Fanlare/Cakewalk, BMI)	43	19	16	IT'S TIME TO PAY THE FIDDLER—Cal Smith (D. Wayne, W. Haynes), MCA 40335 (Coal Miners, BMI)	77	79	7	C
10	6	13	LOVING YOU WILL NEVER GROW OLD—Lois Johnson (D. Silver), 20th Century 2151 (Hank Williams Jr., BMI)	44	25	12	YOU ARE THE ONE—Mel Tillis & Sherry Bryce (K. Westberry, H. Habour), MGM 14776 (Sawgrass, BMI)	78	83	3	C
山	15	6	IT DO FEEL GOOD—Donna Fargo (D. Fargo), ABC/Dot 17541 (Prima Donna, BMI)	歃	62	3	HE TURNS IT INTO LOVE AGAIN—Lynn Anderson	79	81	7	H
山	17	6	ALWAYS WANTING YOU—Merle Haggard (M. Haggard), Capitol 4027 (Shady Tree, BMI)	46	•	. 1	(M. Kellum, G. Sutton, L. Cheshier), Columbia 3-10101 (Rodeo Cowboy, BMI)	_			()
車	20	6	THE PILL—Loretta Lynn (L. Allen, D. McHan, T.D. Bayless), MCA 40358 (Coal Miners/Guaranty, BMI)	46	32 52	10	LIFE — Marty Robbins (M. Robbins), MCA 40342 (Mariposa, BMI)	80	NEW		V
14	16	7	MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Boutayre), RCA 10191 (Colgems, ASCAP)	4/	32	4	WHO'S SORRY NOW—Marie Osmond (Synder, Kalman, Ruby). Kolob 14785 (MGM) (Mills, ASCAP)	81	85	5	(
15	18	8	I'LL STILL LOVE YOU—Jim Weatherly (J. Weatherly), Buddah 444 (Keca, ASCAP)	48	58	6	1'M NOT LISA—Jessi Cotter (J. Colter), Capitol 4009 (Baron, BMI)	10	NEW	ENTRY	N
16	3	11	LINDA ON MY MIND—Conway Twitty (C. Twitty), MCA 40339 (Twitty Bird, BMI)	49	35	15	THE TIES THAT BIND—Don Williams (V. Corso, C. Otis), ABC/Dot 17531 (New York Times Music/Eden Music, BMI)	83	88	2	C
17	8	10	PENNY—Joe Stampley (G. Lane, S. Davis), ABC/Dot 17537 (At Gallico, BMI)	50	60	4	MATHILDA—Donny King (Khoury, Thierry), Warner Bros. 8074 (Longhorn. BMI)	84	90	4	V
18	21	10	SOULFUL WOMAN—Kenny O'Dell (K. O'Dell), Capricorn 0219 (Warner Bros.) (House Of Gold, BMI)	51	55	5	WONDER WHEN MY BABY'S COMIN' HOME—Barbara Mandrell (K. Goell, A. Kent). Columbia 3-10082 (Great Foreign	85	87	5	(I
W	23	8	BEST WAY ! KNOW HIM—Mel Tillis & Statesiders (J. Chesnut), MGM 14782 (Passkey, BMI)	52	57	6	Songs/Arthur Kent/Galleon, ASCAP) CHAINS—Buddy Alan (G. Goffin, C. King), Capitol 4019	86	91	3	41
20	26	8	DON'T LET THE GOOD TIMES FOOL YOU - Melba Montgomery (G.S. Paxton, R. Hellard), Elektra 45229 (Acoustic, BMI)	ュ	63	4	(Screen Gems-Columbia, BMI) SMOKEY MOUNTAIN MEMORIES— Mei Street	87	92	3	N
21	22	11	OH BOY—Diana Trask (T. Romeo), ABC/Dot 17536 (Wherefore, BMI)	_	60	3	(Conley, Devereaux), GRT 017 (Chess/Janus) (Blue Moon, ASCAP)	88	NEW	MTRY	T)
22	24	11	LEAVE IT UP TO ME—Billy Larkin (E. Conley) Bryan 1010 (Blue' Moon, ASCAP)	¥	69	3	SHE'S ACTING SINGLE (I'm Drinkin' Doubles) — Gary Stewart (W. Carson), RCA 10222 (Rose Bridge, JMI)				(A
23	28	7	I STILL FEEL THE SAME ABOUT YOU—Bill Anderson (B. Anderson), MCA 40351 (Stallion, BMI)	55	41	12	SWEET SURRENDER—John Denver (J. Denver), RCA 10148 (Watt Disney, ASCAP)	89	96	3	(E
歃	30	6	(You Make Me Want to Be) A MOTHER—Tammy Wynette (B. Sherrill, N. Wilson), Epic 8-50071 (Columbia)	56	46	14	I CARE/SNEAKY SNAKES—Tom T. Hall (T.T. Hall), Mercury 73641 (Phonogram) (Halinote, BMI)	90	95	2	S (0
25	27	10	(Algee, BMI) JUST LIKE YOUR DADDY—Jeanne Pruett	单	68	4	LOVING YOU BEATS ALL I'VE EVER SEEN—Johnny Paycheck (J. Paycheck), Epic 8-50073 (Columbia)	91	MEW E	HTRY	M (R
20	31	6	(J. Adrain), MCA 40340 (Pick-A-Bit, BMI) HE TOOK ME FOR A RIDE—La Costa (Taylor, Wilson, Tackitt), Capitol 4022	58	43	16	(Copperhead, BMI) WOLF CREEK PASS—C.W. McCall	92	NEW E	ATTRY	F(
血	33	8	(Al Gallico/Algee, BMI) BLANKET ON THE GROUND—Billie Jo Spears (Roger Bowling), United Artisls 584	59	48	10	(W. Fries, L.S. Davis), MGM 14764 (American Gramophone, SESAC) I'LL SING FOR YOU—Don Gibson	93	98	2	(B
20-	34	5	(United Artists, BMI) STILL THINK 'BOUT YOU—Billy "Crash" Craddock	60	77	2	(B. Bond), Hickory 338 (MGM) (Acuff-Rose, BMI) WINDOW UP ABOVE—Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI)	94	NEW E	NTRY	TI-
20			(J. Christopher, B. Wood), ABC 12068 (Chriswood/Easy Nine, BMI)	61	64	7	NASHVILLE—Hoyt Axton (H. Axton), A&M 1657 (Lady Jane, BMI)	95	67	9	(W
30	29	13	MA MA DON'T 'LOW-Hank Thompson (H. Thompson). ABC/Dot 17535 (Brazos Valley. BMI) WHOEVER TURNED YOU ON, FORGOT	62	66	4	ALL AMERICAN GIRL—Statler Brothers (D. Reid, H. Reid), Mercury 73665 (Phonogram) (American Cowboy, BMI)	96	99	2	(D (A
			TO TURN YOU OFF—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40345 (Emerald Isle/ Battleground, BMI)	63	49	10	JANUARY JONES — Johnny Carver (R. Bourke), ABC 12052 (Chappell, ASCAP)				KI (R
T	36	9	LONELY MEN, LONELY WOMEN—Connie Eaton (B. Dees). ABC/Dunhill 15022 (Hill & Range, BMI)	64	59	17	DEVIL IN THE BOTTLE—T.G. Shepard (B. David), Melodyland 6002 (Motown) (Dunbar, SESAC)	97	97	2	C/ (H (S
32	38	9	IS THIS ALL THERE IS TO A HONKY TONKY?—Jerry Naylor (B. Duncan, D. Lee), Meoldyland 6003 (Motown) (Brother Karls/Mandina, BMI)	由	84	2	TOO LATE TO WORRY, TOO BLUE TO CRY—Ronnie Milsap (A. Dexter). RCA. 10228	98	NEW E	ATTRY	Y(W (J. (A)
33	39	6	UPROAR—Anne Murray (P. Grady). Capitol 4025 (Tessa/Jolly Cheeks, BMI)	66	61	8	(Hill & Range/Elvis Presley/Noma, BMI) I FOUGHT THE LAW—Sam Neely (S. Curtis), A&M 1651 (Acuff-Rose, BMI)	99	NEW E	ATRY	M. (J.
34	44	5	I CAN STILL HEAR THE MUSIC IN THE RESTROOM—Jerry Lee Lewis (T.T. Hall), Mercury 73661	67	74	5	SING A LOVE SONG, PORTER	100	NEW E		(A

TLE—Artist riter). Label & Number (Dist. Label) (Publisher, Licensee) IFE'S LIKE POETRY—Lefty Frizzell
M. Haggard). ABC 12061 (Shade Tree, BMI)

CAN'T HELP MYSELF (Sugar Pie, Honey Bunch) — Price Mitchell & Jerri Kelly (Holland, Dozier, Holland), GRT 016 (Chess/Janus) (Jobete, BMI)

A MAN NEEDS LOVE—David Houston (N. Wilson, G. Richey, C. Taylor), Epic 8-50066 (Columbia) (Al Gallico/Algee, BMI)

BUT I DO—Del Reeves (R. Guldry, P. Gayton), United Artists 593 (Arc. BMI)

HURT—Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP)

BACK IN HUNTSVILLE AGAIN-Bobby Bare

R. Bowling, F. Hart), RCA 10223 Brougham Hall & Hortline, BMI) ON'T ANYBODY MAKE LOVE AT HOME

NYMORE — Moe Bandy D. Frazier), GRC 2055 (Acuff-Rose, BMI) BRASS BUCKLES—Barbi Benton B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)

COMIN' HOME TO YOU-Jerry Wallace K. Bach, J. Lane), MGM 14788 (Four Tay, BMI)

CLEAN YOUR OWN TABLES—Stoney Edwards C. Taylor), Capitol 4015 (Blackwood/Back Road, BMI)

CHARLEY IS MY NAME—Johnny Duncan J. Duncan), Columbia 3-10085 (Otter Creek, BMI)

IOW COME IT TOOK SO LONG To Say Goodbye)—Dave Dudley R. Rogers, J. Dudley, J. Key), United Artists 585 Newkeys, BMI)

NORD GAMES—Billy Walker R. Graham) RCA 10205 (Show Biz, BMI)

N THE MISTY MOONLIGHT-George Morgan

MISTY — Ray Stevens (E. Garner, J. Burke), Barnaby 614 (Chess/Janus)

ONE STEP—Bobby Harden S. Pippin. L. Keith). United Artists 597 Windchime, BMI)

WHILE THE FEELINGS GOOD-Mike Lunsford

RIGHT OR LEFT ON OAK-Molly Bee

THAT'S WHAT IT TAKES—Ray Griff

JUST CAME HOME TO COUNT THE MEMORIES — Bobby Wright G. Ray). ABC 12062 (Contention. SESAC)

HESE DAYS 1 Barely Get By)—George Jones G. Jones, T. Wynette), Epic 8-50088 (Columbia) Altam, BMI)

T'S ONLY A BARROOM—Nick Nixon E. Stevens, E. Rabbitt), Mercury 73654 (Phonogram) Deb Dave/Briarpatch, BMI)

EWEET COUNTRY MUSIC—Ruby Falls C. Fields, D. Riis), 50 States 31 (NSD) (Music Graftshop/Sandburn, ASCAP)

MERRY-GO-ROUND—Hank Snow R.L. Floyd), RCA 10225 (Four Tay, BMI)

FORGIVE & FORGET—Eddie Rabbitt (E. Rabbitt. E. Stevens), Elektra 45237 (Briar Patch/Deb Dave, BMI)

HE BEST IN ME—Jody Miller D. Hall), Epic 8-50079 (Columbia) (Algee, BMI)

Y LOVE SONGS TO—Tommy Cash (. Holyfield), Elektra 45241 (Jack. BMI)

HE WAY I LOSE MY MIND—Carl Smith D. Frazier, S.D. Shafer). Hickory 337 (MGM) Acuff-Rose, BMI)

ER MEMORY'S GONNA

ILL ME—Jim Alley R. Bowling, J. Alley). Avco 606 (Brougham Hall, BMI)

AT'S IN THE CRADLE—Compton Brothers
L. Chapin, S. Chapin), ABC/Dot 17538 l. Chapin. S. Chapin). Story Songs, ASCAP)

OU CAN'T FOLLOW HERE HE'S BEEN—Debra Barber Gilreth, D. Walls), RCA 10190 Il Gallico/Algee, BMI)

AKING BELIEVE—Debi Hawkins . Work, R. Reid, J. Hobson). Warner Bros. 8076 .cuff-Rose, BMI)

SHE WORSHIPPED ME-Red Steagle
(G. Sutton) Capitol 4042 (Roden Cowhon BMI)





BILLE	BOARD
3/15	3/22
5 *	4*
<i>30</i> *	24*
/ A *	00

45 * 35* 68 ***** 57* 80* 70* 88* 98 93 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 STAMPLEY 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



EVERY RECORD WE MAKE.

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Billboard FM Action

- 1 DAVID BOWIE, YOUNG AMERICANS, RCA: KMET, KWST, WABX, WIOT, CJOM. WMMR. WKTK, WOUR, CHUM, WQFM, KSHE, KZTW, WMMS, WBAB, WLIR. KGB, WORJ, WZZQ, KBPI, KLOL, KZEL, KTYD, KSML, WOIV, KSAW, WOSR, WHCN, KZAP
- 2 JIMI HENDRIX, CRASH LANDING, Reprise: KMET, KLOL, WLIR, WNEW, WABX, WIDT, WVVS, WBRU, CJOM, WMMR, WKTK, WOUR, WOFM, KZEW, WRAS, WBAB, WORJ, WZZQ, KBPI, KZEL, KLBJ, KMYR, KSML, KSAN, WQSR, WHCN
- MAHAVISHNU JOHN MCLAUGHIN
 ORCH., VISIONS OF THE EMERALD BEYOND, Columbia: WMMR. WMMS. WOUR.
 WNEW, WZMF, KMET, WORJ, KLOL, WYVS, KZEL,
 WRAS, WKTK, WLIR. WQFM, KSHE, WPLR, WABX,
 WASD WEDEL WIGHT. KSMI. KOME. WSDM. WAER, WBRU, WIOT; KSML, KOME, WSDM. KZAP, WBAB, WZZQ, KLBJ
- 3 JESSE COLIN YOUNG, SONG BIRD,
 Warner Brothers: KWST. KZEL. WLIR. WABX,
 WIOT. WYVS. WBRU. CJOM, WMMR, WKTK.
 WOUR, CHUM, WOFM, KSHE, WORJ. WZZQ.
 KBPI, KLOL, KUBJ. KTYO, KMYR, KSML, WQIV,
 KSAN, WSDM, KZAP
- ALICE COOPER, WELCOME TO MY MIGHTMARE, Atlantic: WBAB, KMET, KLOL.
 WVS, WMMR. WOUR. WLIR, WMMS. KSHE,
 WNEW, WABX, WIOT, WBRU, CJDM, WKTK,
 CHUM, WQFM, KZEW, WRAS, KGB, WORJ, WZZQ, KLBJ. KSAN. KZAP
- LON & DEREK VAN EATON, WHO DO YOU OUT DO, A&M: KLOL, KMYR. KSML, KZAP, WMMR. WSDM, KBPI, WRAS, KZEL, CJOM, WMMS, WLIR, WIOT. WQFM, KSAN, KMET, WPLR, WAER, KOME, WABX, WOUR, CHUM,
- KEITH MOON, TWO SIDES OF THE MOON, MCA: KBPI, WMMS, WPLR, WABX, WIDT, WMMR, WKTK, WOUR, WQFM, KSHE, KZEW, WLIR, WORJ, KLOL, KZEL, KMYR. KSML KWST, KSAN, WHCN, KZAP
- YES, YESTERDAYS, Atlantic: WBAB, KBPI, KWST, KLOL, WRAS, WMMR, WZZQ, WLIR, WOUR, WMMS, KSHE, WNEW, WABX, WIOT, WBRU, WQFM, KZEW, KLBJ, KOTR, KMYR
- JANIS IAN, BETWEEN THE LINES, Colum bia: WRAS, WNEW, KBPI, WORJ. KLOL, KTYD, KZEL, WMMR, WLIR, WPLR, WAER, WSDM, WIDT, WOUR, WQFM, KSHE, WBAB, WZZQ, KWST
- ARGENT, CIRCUS, Epic: WMMS, WZMP. KWSI, WRAS, WLIR. WAER, WBRU, WIOT, KSAN, KOME, KZAP, WABX, WVVS, WMMR, WOUR, WBAB, CJOM

HOLLIES, ANOTHER NIGHT, EPIC: KBPI, KWST. WRAS, WMMR, WLIR. WQFM. WNEW, WIOT, WSDM, KZAP, WABX, WBRU, CJOM, WKIK, WOUR, WBAB, WOSR

ORLEANS, LET THERE BE MUSIC, Asylum: KMYR, KZEL, WABX, WOUR, WLIR, WMMR, KSHE, WNEW, WAER, WBRU, WIOT, KZAP, WKIK, WQFM, WRAS, WBAB, WQSR

10 KANSAS, SONG FOR AMERICA, Kirshner: wmmr, wzmf, wlir, wqfm, kshe, wiot, wabx, wyvs, cjdm, chum, wras, wbab, kzel, WHCN, KZAP

11 BOB MARLEY/AND THE WHALERS, NATTY BREAD, Island: WORJ. KTYD, KZEL. WOUR, WMMS, WAER, KSAN, KSML, WABX,

KEITH & DONNA GODCHEAUX, KEITH & DONNA, Round Records: WBRU, WMMS. KZAP, WOUR, KTYD, KMYR, KFMY, KSML, WAER, KOME, KBPI, WBAB, WQSR

SKY KING, SECRET SAUCE, Columbia: KZAP, WIOT. WABX. WORJ. KTYD. WAER. WZZQ. WVVS, WLIR, WBAB, WOUR, KOME

VASSAR CLEMENTS, Mercury: WABX, WRAS, WOUR, KCFR, KWST, KTYD, KZEL, WAER, KSMI WRAR KMYR

PETER FRAMPTON, A&M: CIOM WKTK WMMS, WLIR. KBPI, KLOL. KSML, KWST, WQIV, KSAN, WABX

JOURNEY, Columbia: KWST, WABX, WIOT. WVVS, KLDL, KTYD, KSML, WQIV, KSAN, WHCN,

ALPHONSE MOUZON, MIND TRANS-PLANT, Blue Note: KSML, KZEL, KCFR, WMMS, WAER, WIOT, WABX, WMMR, WOUR,

ROYAL PHILHARMONIC ORCH /MIKE OLDFIELD, DAVID BEDFORD, OR-CHESTRAL TUBULAR BELLS, Virgin: WLIR WMMR, WIOT, WAER, KLBJ, WPLR, WSDM, WRAS, WABX, KMYR, KPMY

15 RUSS BALLARD, Epic: WABX, WBAB, WORJ WLIR, WMMR, CJOM, WIOT, WRAS, WOUR, KWST BAREFOOT JERRY, YOU CAN'T GET OFF WITH YOUR SHOES ON, Monument: KWST, WOUR, WLIR, WQFM, WAER, WIOT, KSAN, KSML,

WRAS, WQIV LARRY CORYELL, THE RESTFUL MIND, Vanguard: WMMS, WPLR, WAER, WIOT, WBRU WRAS, KZEL, KOFR, KMYR, KWST

LES VARIATIONS, CAFE DE PAI PARIS, **Buddah:** WHIR, WNEW, WABX, WQFM, KSHE, WAER, KZEL, KSML, WHCN

DONALD BYRD, STEPPING INTO TO-MORROW, Blue Note: KLBJ, KZEL, WOUR WPLR, WAER, WABX, WQIV, WSDM

NEIL MERRYWEATHER, KRYPTONITE, Mercury: KOME, KFMY, WRAS, WMMS, KMET, WIOT, KZAP. KZEW

ORCHESTRA LUNA, Epic: KZAP, KCFR. WBRU, WMMR, WAER, WABX, WOUR, WQSR

RORY BLOCK, Victor: WIOT, WORJ, WMMS.

DRUICK & LORANGE, E.A.R.: WIDT, WMMS, WORJ, CJOM, WOUR, WRAS, WQIV JUSTIN HAYWOOD & JOHN LODGE,

BLUE JAYS, Threshold: WRAS, WMMS, WLIR KBPI, WQIV, KWST, WHCN

KEITH JARRETT, DEATH AND THE FLOWER, ABC: WPLR, WQFM, WAER, WIOT, KFMY, WBRU, KCFR MICKY NEWBERRY, LOVERS, Electra: KTYD, WOUR, WQFM, WNEW, KOME, KZAP

WZZQ LONNIE LISTON SMITH/COSMIC ECHOES, EXPANSIONS, Flying Fish: KTYD, WAER, WBRU, WIOT, KSML, KZAP, WABX

Following lists participating stations. Numeral after each specifies selections programmed.

6, 7, 9, 12, 14, 15, 19 ATLANTA. GA.: WRAS-FM, Jim Morrison; 2, 4, 5, 7, 8, 9, 10, 14, 15, 17, 18, 21

AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 2, 3, 4, 7, 14,

9, 14 CHICAGD, ILL.: WSDM-FM, Burt Burdeen; 2, 3, 5, 8, 9, 14, 17, 19, 21

14, 17, 13, 21 CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 4, 5, 6, 7, 9, 11, 12, 14, 15, 17, 18, 19, 20 DALLAS. TEXAS: KZEW-FM, Mike Taylor; 1, 2, 4, 6, 7, 17. 19

9, 12, 14, 18, 20, 21
DENVER, COL.: KCFR-FM, Bob Stecker; 7, 14, 15, 17,

18. 21

5, 9, 10, 14, 15, 18 EUGENE, ORE: KFMY-FM, Randy Chase; 12, 14, 17, 18,

EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 5, 6, 8,

9, 10, 11, 14, 15, 16, 17, 21
HARTFORD, CONN.: WHCN-FM, Paul Payton; 1, 2, 6, 10, 11, 14, 16, 18, 20

JACKSON, MISS.: WZZQ-FM, Keith Carter; 1, 2, 3, 4, 7, 8, 13, 18
KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford: 1, 2,

5, 6, 8, 14, 15, 17, 18, 19 NEW YDRK, N.Y.: WNEW-FM, Dennis Elsas; 2, 4, 7, 8, 9, 16, 18

NEW YORK, N.Y.: WQIV-FM, Karjan Joe Streicher; 1, 3, 14, 15, 17, 18, 21

ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 6, 8, 11, 13, 15, 18, 19, 20

11, 12, 13, 17, 10, 13
SACRAMENTO, CA.: KZAP-FM. Robert Williams; 1, 2, 3, 4, 5, 6, 9, 10, 11, 12, 13, 14, 17, 18, 19

SAN DIEGO, CA.: KGB-FM, Art Schroeder; 1, 4
SAN FRANCISCO, CA.: KSAN-FM, Bonnie Simmons; 1,

SAN JOSE, CA.: KOMF-FM, Ed Romig; 2, 5, 9, 12, 13, 17,

SANTA BARBARA, CA.: KTYD-FM. Laurie Cobb; 1, 3, 8,

6, 7, 8, 9, 10, 16, 18, 21

SYRACUSE/UTICA, N.Y., WOUR-FM, Steve Hunington 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 18, 19, 21

SYRACUSE, N.Y.: WAER-FM, George Gilbert; 2, 5, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21

TAMPA, FLA.: WQSR-FM, Mark Beltaire; 1, 2, 9, 12, 17 TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 17, 18, 19, 20, 21

VALDOSTA, GA.: WVVS-FM, Scott Crane; 2, 3, 4, 9, 10,

Disco Action

By TOM MOULTON

NEW YORK-The complete vocal version of "Soul Train" by the Three Degrees (TSOP) will be on their new "International" LP. The selection has never been commercially available. Another strong disco cut on the album is "Lovin"

"Free Man" by South Shore Commission (Scepter) will be available in two weeks. There is a part one (short version) and a part two extended version with two building breaks. Length of the longer side is over five minutes. The California group cut the record in Philadelphia with Bunny Sigler producing.

Frankie Valli's "Swearin' To God" is getting very good response from some of the local DJs. Both Michael Cappello and Bobby (DJ) Guttadaro of Le Jardin report that their audiences have been reacting favorably to the cut, off of Valli's recently released Private Stock album. The cut is 10:09 in length, and even cut down for a single version the number seems strong enough for solid disco acceptance. Several local DJs would probably prefer the shorter version, if made available.

Van McCoy's new "Disco Baby" LP will be out in three weeks on the AVCO label. It contains

both current disco hits and new material. The LP features McCoy's band, the Soul City Symphony, and tends to be more pop music oriented than disco-soul sounding. Strong cuts on the album include "Spanish Boogie," The New York Hustle," and his version of "Hey Girl Come And Get It," which he originally arranged for the Stylistics. The LP will get a lot of play here because of McCoy's large following in the discos. In fact, most disk jockeys will buy McCoy product without even listening to it, as long as his name is on

"Sweet Norma Jones" by Spice, and Sound Gems Records, a Philadelphia label, has been creating some noise there. The record has been out for four weeks now and it's just beginning to get play in the New York market. It's a medium tempo soul record with a strong lead vocal by

"Dedicated To Philadelphia," the name of the LP by Crystal Grass, on the French Phillips label is now available in Canada. London Records (Canada only) has acquired distribution rights. The disk is still on the French label with a special London Records import sticker on it. Polydor has the U.S. rights to the album, and, at

present, plans to release only the disco hit 'Crystal World'' as a single. The one cut on the LP that is creating the excitement is "Love To Dance This One With You." It's the French answer to TSOP. Downstairs Records here managed to get a few copies from Canada and sold

them right out. The tune from the score of the Broadway musical "Wiz," "Ease On Down The Road," has been generating solid disco response locally. It's performed by the group Consumer Report and is on the fledgling Wing and a Prayer label. While test pressings were used to create action at the club level, the label is now gearing itself to release commercial copies. Principles of the new company, Harold Wheeler and Steve Scheaffer, are currently talking to potential distributors. Simon Soussan, owner of the Hollywood

based production company Soul Galore, is looking for a U.S. label deal. Four recently completed numbers have already been picked up by U.K. label Black Magic. Soussan says that the British market has been his main staple, but that now he's interested in expanding his activities to include the U.S. disco scene. Artists in his stable include Sherry Fox, Paula Roussel and the Sharonettes.

Downstairs Records (New York)

Week

- 1 HELPLESSLY-Moment Of Truth-
- Roulette (Disco-Mix)
 WHAT AM I GONNA DO WITH
- YOU—Barry White—20th Century SAVE ME—Silver Convention— Midland International
- 4 LOOK, BUT DON'T TOUCH-Donny Beaumont—Mercury
 RUN AND HIDE—The Philadelphia
- Flyers—Casablanca
- BAD LUCK—Harold Melvin And The Bluenotes—Phila. Intl.
 OH, BABY—H-O-T—Innovations 2 HIGHWAY DRIVER-Randy Pie
- 9 FOOTSTEPS IN THE SHADOWS-
- Jimmy Jackson—Buddah BOBBY AND MARIA—Isis—Buddah NEFERTITI—Wisdom—Adelia
- IT'S A MIRACLE-Barry Manilow-
- Arista
 CALL ME YOUR ANYTHING MAN—
- Bobby Moore-Hot Line 14 DYNAMITE—Tony Camillo's
 Bazuka—A&M
 15 I WAS BORN THIS WAY—
- Valentino-Gaiee

Melody Song Shops (Brooklyn, Queens, Long Island)

- HAPPY FEELING/AFRICANO—Earth, Wind And Fire—Columbia (LP
- 2 BAD LUCK—Harold Melvin And The Bluenotes—Phila. Intl. ONCE YOU GET STARTED-Rufus-
- WHAT AM I GONNA DO WITH YOU—Barry White—20th Century
- 5 EARTHQUAKE SHAKE/SPACED OUT-Undisputed Truth-Gordy
- (LP only)
- E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (LP only)
- LOVE IS EVERYWHERE—City Limits-TSOF
- L-O-V-E (Love)-Al Green-Hi
- NEFERTITI-Wisdom-Adelia
- 10 MY LITTLE LADY-Bloodstone-London
- 11 HIJACK-Herbie Mann-Atlantic 12 SAVE ME—Silver Convention— Midland International
- LOVE FREEZE-The First Choice Philly Groove 14 DISCO OUEEN-Hot Chocolate-Big
- Tree (LP only) 15 HELPLESSLY—Moment Of Truth— Roulette (Disco·Mix)

creased Latin membership and ac-

By Audience Response (Top 15)

- BAD LUCK—Harold Melvin And The Bluenotes—Phila. Intl.
 WHERE IS THE LOVE—Betty
- Wright—Alston

 3 HELPLESSLY—Moment Of Truth—
 Roulette (Disco-Mix)
- HIJACK-Herbie Mann-Atlantic CRYSTAL WORLD—Crystal Grass (Not available in U.S.) French
- 6 HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT—Gloria Gaynor—MGM (LP)
- PROTECT OUR LOVE/PAIN RELIEVER-Sister Sledge-ATCO
- (LP only)

 8 GLASS HOUSE—The Temptations— Gordy (LP only)

 I JUST CAN'T SAY GOODBYE—Philly
- Devotions-Columbia 10 SAVE ME, AGAIN—Silver Convention—Midland

import

- International
 11 E-MAN BOOGIE—Jimmy Castor
- Bunch—Atlantic (LP only)

 AND YOU CALL THAT LOVE—Vernon
- Burch-UA (LP only) 13 LOVE IS EVERYWHERE-City Limits—TSOP

 14 SHAME, SHAME, SHAME—Shirley
- And Company—Vibration

 15 LOVE CORPORATION—Hues
 Corporation—RCA

Colony Records (New York)

- BAD LUCK—Harold Melvin And The Bluenotes—Phila, Intl.
 HELPLESSLY—Moment Of Truth—
- Roulette (Disco-Mix)

 WHERE IS THE LOVE—Betty
- Wright—Alston (LP)
 4 SAVE ME—Silver Convention—
- Midland International
 NEFERTITI—Wisdom—Adelia
 AND YOU CALL THAT LOVE—Vernon
- Burch-UA (LP only 7 I'LL NEVER BE THE SAME—Chapter Three--New Moon 8 LOVE CORPORATION—The Hues
- Corporation—RCA
 LOOK, BUT DON'T TOUCH—Donny
- Beaumont—Mercury

 10 I WAS BORN THIS WAY—
- Valentino—Gaiee

 11 RUN AND HIDE—The Philadelphia Flyers-Casablanca
- 12 I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia
 13 ONE BEAUTIFUL DAY—Ecstasy, Passion And Pain-Roulette
- 14 LOVE IS EVERYWHERE—City Limits—TSOP

 15 MY LITTLE LADY—Bloodstone—

UNCLE SAM'S DISCO (By Audience Response)

- HOUSTON, Tex.

 1 LADY MARMALADE—Labelle—Epic
 2 EXPRESS—BT Express—Roadshow
- HIJACK-Herbie Mann-Atlantic
- PICK UP THE PIECES-AWB-
- Atlantic
 5 FIRE—Ohio Players—Phonogram
- DETROIT, Mich.
 1 FIRE—Ohio Players—Phonogram
 2 BLACK WATER—Doobie Brothers—
- Warner Bros. 3 PICK UP THE PIECES-AWB-
 - Atlantic
 STRUTTER—Kiss—Casablanca ROLL OVER BEETHOVEN—Electric Light Orchestra—UA

- LINCOLN, Neb.
 1 PICK UP THE PIECES—AWB-Atlantic
- 2 GET DANCIN'—Disco-Tex—Chelsea
 3 DO IT TILL YOU'RE SATISFIED—BT
 Express—Roadshow
 4 MACHINE GUN—Commandors—
- 5 DON'T CALL US—Sugar Loaf— Claridge

- DES MOINES, Iowa 1 ROLL ON DOWN THE HIGHWAY—
- Bachman Turner—Phonogram FIRE—Ohio Players—Phonogram WHEN I A KID—Demis Rousos—Big
- GET DANCIN'—Disco-Tex—Chelsea EXPRESS—BT Express—Roadshow

- MINNEAPOLIS, Minn.
 1 FIRE—Ohio Players—Phonogram
 2 PICK UP THE PIECES—AWB—
- DON'T CALL US-Sugar Loaf-Claridge

 LADY MARMALADE—Labelle—Epic

SHAME, SHAME, SHAME—Shirley & Company—Vibration

- SYRACUSE, N.Y.
 1 PICK UP THE PIECES—AWB—
 - Atlantic

 LADY MARMALADE—Labelle—Epic
- HIJACK—Herbie Mann—Atlantic GET DANCIN'—Disco-Tex—Chelsea SHAME, SHAME—Shirley & Company—Vibration

- BUFFALO, N.Y.

 1 FIRE—Ohio Players—Phonogram
 2 SUFFRAGETTE CITY—David Bowie—
- 3 EXPRESS—BT Express—Roadshow 4 LADY MARMALADE—Labelle—Epic 5 LOVIN' YOU—Minnie Riperton—Epic

Latin Music Ignored By Academy cian Stephen Stills). There should be

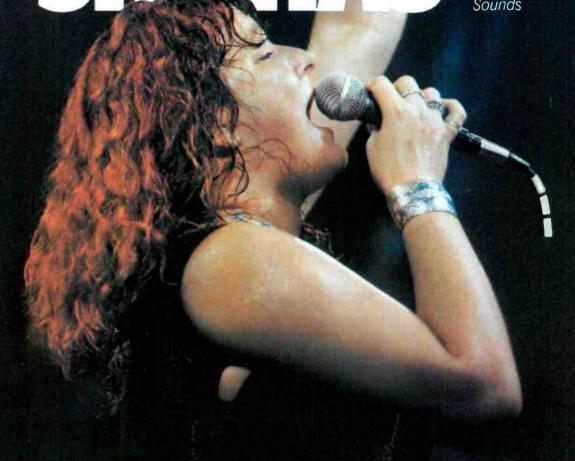
promotion by record companies and radio stations as well as appearances at major concerts, network TV, etc. When this successful merger is fulfilled, there can be increased Latin categories at the Grammy Awards such as : Best Arranger, Best Engineer, Best Album Cover, Best Album Notes, etc.

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 2, 3, 5, MILWAUKEE, WISC.: WZMF-FM, John Houghton; 2, 9,
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard 1, 2, 4, 7, 8, 9, 10, 12, 13, 14, 15 BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 4, 6,
- DENVER, CDL.: KBPI-FM, Jean Valdez; 1, 2, 3, 5, 6, 7, 8,
- DETROIT. MICH.: WABX-FM, Jim Sotet: 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 13, 14, 15, 16, 17, 18, 19, 21
 DETROIT. MICH.: CJOM-FM. Bill Robertson: 1, 2, 3, 4,
- HEMPSTEAD. N.Y.: WLIR-FM. Gil Colquitt: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 18, 19, 20, 21 HOUSTON, TEXAS: KLOI-FM. Jim Hility: 1, 2, 3, 4, 5, 6, 7. 8. 14
- 3, 5, 6, 11, 12, 14, 15, 16, 18, 20, 21 LOS ANGELES, CA.: KMET-FM. Joe Collins; 1, 2, 4, 5, 17 LDS ANGELES, CA.: KWST-FM, David Perry; 1, 3, 6, 7, 8, 9, 14, 15, 18, 20, 21

- MILWAUKEE, WISC.: WQFM-FM, Mark Biflinski; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 15, 16, 18, 19
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 2,
- 11, 13, 15, 18, 19, 20
 PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 14, 15, 17
 PROVIDENCE, R.I.: WBRU-FM, Peter Masi: 2, 3, 4, 7, 9, 11, 12, 15, 17, 18, 19
- 2. 3. 4. 5. 6. 9. 11. 14. 15
- 11, 12, 13, 14, 18, 20, 21
 ST. LOUIS, MO.: KSHF-FM, Shelly Grafman; 1, 2, 3, 4, 5,
- TORONTO, CANADA: CHUM-FM, Benjy Karch; 1, 3, 4, 5,
 - tive participation at NARAS meetings by Latin and non-Latin artists (such as the support of rock musi-

• Continued from page 33

Barbara Charone, Sounds



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

SS 8412

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

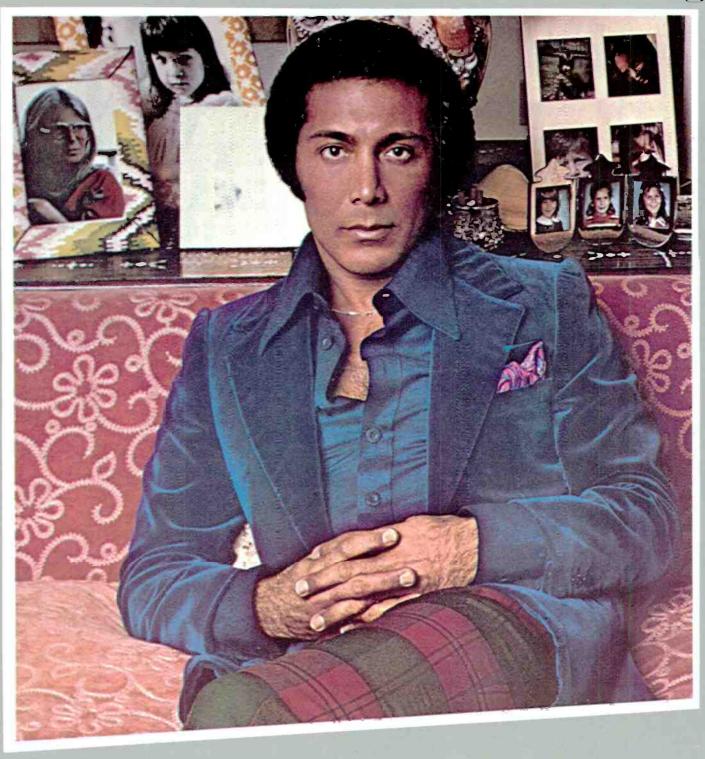
album on Swan Song, she delivers.



Distributed by Atlantic Records

PAUL ANKA

Feelings



Feelings...
A new album from Paul Anka
Destined to become a classic
on United Artists Records & Tapes





congratulates

The Pointer Sisters



VARAS

Best country vocal performance by a group for their single

Fairytale

By ELIOT TIEGEL

LOS ANGELES-The "many sides" of Michel Legrand are starting to emerge via his production firm, Gryphon and its distribution through RCA.

Legrand's first LP for the firm, featuring a hard-driving jazz quintet, has hit Billboard's jazz chart and is currently 33. His next LP will be a large orchestral effort in a more popish vein with a third LP of vocals set for later release.

Legrand describes an upcoming Lena Horne LP as "very funky but not r&b." He wrote the charts for her-a first in his career. The music is by such contemporary composers as Jim Croce and Paul Williams plus several new works by Legrand.

"Nobody wanted to record her," he says, "but I'm sure there is a huge market for her. We used a huge rhythm section, 16 voices, some brass and some strings."

Legrand is confident about this singer "who nobody wanted to

record" after seeing his own small group jazz LP-cut initially just for himself-gain national sales accept-

Additional LPs in the first 10-title release this year will showcase reed-man Phil Woods (who plays on the chart rising "Michel Legrand Re-corded Live At Jimmy's"); pianist Harold Wheeler (one of the partners in the firm with Legrand, Nat Shapiro and Norman Schwartz); Michel's sister Christiane and a new girl singer whose name he can't recall.

The composer-arranger-pianist's next LP out in May or June has him engulfed in a large orchestral set-ting. It was cut in London and the material reprises many of his recent compositions. He calls it a pop LP but jazz oriented.

The Phil Woods was also cut in London and features an 18-minute suite Legrand wrote for him. "I hate the word suite," Legrand says. "It's so pretentious." The flip side includes some of his works including 'Windmills Of Your Mind."

For the vocal LP, he will write some works with the Bergmans, tunes he says will be "personal state-ments." The LP will be cut in New

The Harold Wheeler LP showcases the pianist with strings in an

r&b setting.

Monday (17) Legrand is scheduled to be in Paris overseeing the session with his sister and four other voices (no instrumental backing). She was formerly with the Swingle

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.

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 concerts in the U.S. and last Sat-uurday (15) worked with Sarah Vaughan and the Los Angeles Philharmonic at the Music Center.
A recent Carnegie Hall gig had

him working with a jazz quintet and a classical string quartet and this is the setup he plans using at the St. Regis Hotel in Manhattan when he does three weeks there starting April

He thinks it's delightful that he a Frenchman opens the Antibes Jazz Festival June 23, with an American group comprised of Grady Tate, Ron Carter and Joe Beck.

During his recording career he has been released on Columbia, Mercury, MGM and 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."

🚃 APRIL 4-5 IN L.A.

Jazz Group Sets Meeting In Sheraton Univ. Hotel

LOS ANGELES-The first meeting to discuss the formation of an international jazz association has been shifted to the Sheraton Universal Hotel, not the Ambassador as was previously stated. The formative meeting takes place Friday and Sat-urday, April 4-5 at the hotel adjacent to Universal Studios.

Paul Tanner, interim executive director, reports that he, Bob Summers, Hal Cook and Monk Montgomery have all received enthusiastic comments from persons around the country and overseas. The four comprise the group working to bring interested parties together.

"People who have read about the organization have contacted us asking how they can help," Tanner says. Among the persons indicating interest in the organization are Jim Conkling, Dave Axelrod, John Levy. Leonard Feather, Bob Thiele, Ralph Kaffel, Bob Krasnow, Ray Avery, Mundell Lowe, Leon Breeden, Rus Sanjek, Norm Weiser, Willard Alex-ander, Bob Hickox, Ira Sabin, Bob Lee, Robert Curnow, Mike Hennessey, Bobby Weiss, Dick Grove, Charlie Lourie, Pat Willard, Howard Rumsey, Mike Stewart and Bruce Thurlby, Earl Horowitz, Leigh Kammen, Monto Kay, Leo Cheslak and Harry Abramm.

Representatives from KBCA in

Los Angeles, KJAZ in San Francisco and WRVR in New York plan to attend the groundbreaking session as will representatives of BMI, Chappell Music, Fantasy, UA, the Willard Alexander Agency and Columbia House.

Response has also been received from Atlantic and CTI, the Denver Post and KCET, the local public television station.

The organizing group will meet to form committees to handle ways and means, membership, fund raising activities and a host of other topics.

One key interest will be to map a program whereby radio stations will be contacted to begin programming jazz in all major markets.

Membership would be open to professionals in 14 work categories: artist, artist manager, composer, educator, performing rights society, print media, music publisher, radio/ TV management, radio/TV personality, record company, record merchandiser, talent agency, talent buyer-club owner and international.

The projected staff for the organization would include an executive director and secretary. Membership fees would be \$15 per year for an individual plus \$500 for a company.

Interested persons should contact Paul Tanner, care of Billboard, 9000 Sunset Blvd., Los Angeles, Calif.

UCLA Typical Of Burgeoning Jazz On Campus

LOS ANGELES-The renaissance of jazz around the country can be felt at UCLA where a jazz concert series has been drawing exceptionally well.

Jazz at UCLA is nothing new. But the Fine Arts Productions department which books programs for the general public and students, reports there is a marked increase in attendance at this year's jazz concerts, mainly due to student interest.

The opening concert with the Thad Jones-Mel Lewis Band in January sold out the 1,892-seat Royce Hall. Two concerts by Two Generations Of Brubeck produced a sellout for the first show at 7:30 and a 1,300-seat house for a 10 p.m. show. "The 7:30 did better because of the students," reflects Dick Houdek of the Fine Arts office.

Five days before the L.A. Four appeared Sunday (16) there was a 1,200-ticket advance and for a Cal Tjader show on April 20, 800 seats had been sold as of early last week.

The L.A. Four consists of Laurindo Almeida, Ray Brown, Bud Shank and Shelly Manne.

Ed Harris, director of Fine Arts Productions, books the jazz series.

(Continued on page 78)

Billboard SPECIAL SURVEY for Week Ending 3/22/75 (Published Every Two Weeks) Best Selling Jazz LPS &

This	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	13	SUN GODDESS Ramsey Lewis, Columbia KC 33194
2	2	18	BAD BENSON George Benson, CTI 6045 S1 (Motown)
3	4	20	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002:2
4	8	11	STANLEY CLARKE Nemperor NE 431 (Atlantic)
5	5	7	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY
6	9	22	Gil Scott-Heron & Brian Jackson, Arista A 4030 PIECES OF DREAMS Stocker Turnerting Footon E 0465
7	3	15	Stanley Turrentine, Fantasy F-9465 FLYING START Realthurde, Forton F 0472
8	6	15	Blackbyrds, Fantasy F-9472 SATIN DOLL Black Humanian River River Research Collected Artists
9	12	13	Bobbi Humphrey, Blue Note BN-LA344-G (United Artists) THE BADDEST HUBBARD
10	7	24	Freddie Hubbard, CTI 6047S1 (Motown) THRUST
11	38	3	Herbie Hancock, Columbia PC 32965 THE SUGAR MAN
12	32	3	Stanley Turrentine, CTI 6052 S1 (Motown) MISTER MAGIC
13	13	13	Grover Washington Jr., Kudu KU 20 S1 (Motown) TOTAL ECLIPSE
14	10	13	Billy Cobham, Atlantic SD 18121 GET UP WITH IT
15	11	15	Miles Davis, Columbia KG 33236 THE BADDEST TURRENTINE
16	15	42	Stanley Turrentine, CTI 6048S1 (Motown) BODY HEAT
17	14	31	Quincy Jones, A&M SP 3617 ONE
18	16	11	Bob James, CTI 6043 (Motown) STORIES TO TELL
19	18	24	Flora Purim, Milestone M-9058 (Fantasy) WHERE HAVE I KNOWN YOU BEFORE
20	17	24	Return To Forever Featuring Chick Corea, Polydor PD 6509 IS IT IN
21	22	39	Eddie Harris, Atlantic SD 1659 WINTER IN AMERICA
22	34	3	Gil-Scott Heron & Brian Jackson, Strata-East 19742 CAPTAIN MARVEL
23	20	47	Stan Getz, Columbia KC 32706 LAND OF MAKE BELIEVE
24	25	13	Chuck Mangione, Mercury SRM-1-684 (Phonogram) ANOTHER BEGINNING
25	30	3	Les McCann, Atlantic SD 1666 PHOEBE SNOW
26	19	15	Shelter SR 2109 (MCA)
27			George Duke, BASF/MPS MC 25355 SPANISH BLUE
28	24	15	Ron Carter, CTI 6051 S1 (Motown)
20	24	15	Thad Jones & Mel Lewis, Philadelphia International KZ 33152 (Columbia)
29	27	67	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
30	AEW		CANNED FUNK Joe Farrell, CTI 6053 S1 (Motown)
31	31	7	SHE WAS TOO GOOD TO ME Chet Baker, CTI 6050 S1 (Motown)
32	MEN		DEATH AND THE FLOWER Keith Jarrett, ABC/Impulse ASD 9301
33	36	3	RECORDED LIVE AT JIMMY'S Michel Legrand, Grphon BGL1-0850 (RCA)
34	23	22	ECHOES OF A FRIEND McCoy Tyner, Milestone 9055 (Fantasy)
35	HEW		PLAYS BIRD WITH STRINGS Supersax, Capitol ST 11371
36	28	7	IN CONCERT VOLUME II CTI 6049 S1 (Motown)
37	MEW		MINGUS AT CARNEGIE HALL Charles Mingus, Atlantic SD 1667
38	Alla	107	ALTERNATE TAKES John Coltrane, Atlantic SD 1668
39	33	7	GREATEST HITS Gene Ammons, Prestige P 10084 (Fantasy)
40	37	5	SARAH YAUGHAN & JIMMY ROLLS QUINTET Mainstream MRL 404

MARCH 22,

1975, BILLBOARD

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They're Hungry For Jazz In Vegas; Book Festival

LAS VEGAS-"People are hungry for jazz and we're hungry to give it to

That was the statement made by Frank Gagliardi, director of the University of Nevada, Las Vegas, Jazz Band and Ensemble in advance of the second annual jazz festival at the college March 14-16.

The festival featured five college bands, the hit recording group Supersax and an all-star band of well-known Las Vegas musicians.

The three-day festival began with an 8 p.m. free concert in the university's Bayley Theater featuring top college bands from Monterey Peninsula College, Mesa Junior College in Arizona and Arizona State Univ.

The festival continued the next day with a free concert featuring a jazz band from Chaffey College in Southern California and the Jimmy Guinn-Walt Blanton Jazz Arrangers Showcase.

On the third day the festival climaxed with a free 2 p.m. concert featuring some of the Las Vegas Strip's top hotel musicians under the direction of Gagliardi. The Rick Davis quartet will also appear.

The festival is presented by the university's music department.

Tape/Audio/Video

Motorola Prepares

Continued from page 1

raphonic Radio Committee), an EIA-sponsored body following 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-brand 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

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

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

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 audio equipment, including 4-channel products. Its facilities for this purpose are located in Japan.

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)

DEPARTMENT STORE PROMO Allentown Expo Ups Sales 119%



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

ALLENTOWN, Pa.-An estimated 75,000 visitors attending 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 Mandel, executive vice president.

The exposition, followed closely on the heels of Hess's equally successful rebate program that refunded 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, Pansonic, Sony, Scott, BSR, Fisher, Zenith, RCA and Soundesign, as well as software and accessories from Scotch, Memorex and Fidelitone.

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 Mandel 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 encouraging comments we have received (Continued on page 50)



Hess photos

Sight & Sound-Bob Hook, eastern Pennsylvania Panasonic sales manager, shows prototype "Rhythm Box" (left); Mini record/tape department was installed on floor of Expo (center); Fidelitone rep Carl Jacoby demos new disk washer.

GE To Sell Clarion **Autosound**

By RADCLIFFE JOE

SYRACUSE, N.Y.-The General Electric Co. has entered the car stereo market (as predicted exclusively in Billboard, Jan. 18) through a recently concluded distribution agreement with the Clarion Corp. of

GE will distribute in this country. on a non-exclusive basis. II autosound products carrying the Clarion brand name. The line, which includes both in-dash and under-dash products in cassette and 8track configurations, will be marketed nationally through GE's audio electronics dept.

Although no one at GE would confirm it, the distribution pact with Clarion is seen as an experimental project by GE designed to give it a feel for the still lucrative autosound market. The project may well be the forerunner of a GE brand-named line of car stereos.

Meanwhile, Clarion will continue its own marketing of the line through its 60 or so distributors. According to Jerry Adler, Clarion's national sales coordinator, there have so far been no objections to the distribution pact with GE by Clarion distributors

In fact, Adler insists that "everyone" is happy about the agreement as it offers "an excellent opportunity for the line to build national brand awareness.'

Paul Van Orden, GE general manager, audio electronics, explains that a growing number of requests by the firm's distributors and retailers for autosound products, prompted the move into this field.

Following closely on the recent disclosure that GE was phasing out of the compact stereo and portable phonograph business (Billboard, March 1), the timing of the firm's

(Continued on page 50)

DENIED BY BASF

Unisette Tape System A?

NEW YORK-BASF of Germany maintains that its revolutionary Unisette 14-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 Studer of Switzerland and Aiwa of Japan.

According to BASF officials, production of a Unisette player is continuing on schedule by a number of hardware companies in Switzerland, Norway and Germany. Revox, Nordisk and Rink have been named among those companies aiming at a late 1975 delivery of its system.

Meanwhile, no explanation has been forthcoming as to why Studer, which reportedly had been in the forefront of Unisette system manufacturers, cancelled 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 confrontation over patent rights between Philips of Holland and BASF, Although neither company openly admits it, it is understood that certain parts of the Unisette mechanism may infringe patents now held by Philips.

BASF claims that it has held discussions 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

Philips officials stress that they have no plans to market any cassette-type audio tape that utilizes 1/4inch 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

Meanwhile, industry speculation is that if Unisette does infringe on Philips patents, and BASF is unable to work out a joint-venture agreement 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 1/4-inch tape of recording studio quality to achieve open-reel performance. The unit has no working parts, depends entirely on the hardware for all transports, and can achieve tape speeds of 1%, 3% or 7½

Aiko And Aiko Distribution Pact

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

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

Aiko Corp. an independent distributor of the Japanese cassette product, will be showing new product under its own house brand, Evadin. at the June C

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,

MORE THAN 60 EXHIBIT

Long-Term Trade, British AES Convention A Success With 850 There

By ADAM WHITE

LONDON-The Audio Engineering Society's 50th convention, March 3-7 at the Cunard International Hotel, appears to have been the substantial success its organizers were predicting. The four-day program of technical sessions attracted more than 850 delegates, and the accompanying exhibition by 60-plus specialist audio equipment manufacturers and service contractors pulled in more than 1,000 visitors.

There were significant contingents from Scandinavia, particularly Sweden, and Germany, as well as a high attendance from British quarters, with personnel from broadcasting firms as much in evidence as those from recording studio circles. The U.S. contingent, however, was "smaller than we were led to expect," according to John Maunder, a member of the convention organizing team and an executive of Shure Electronics U.K.

Although Maunder believes that economic worries may have been partly responsible, few of the hardware companies present admitted to any real concern. "We were somewhat relieved to find that business is going ahead much as before," ob-

served Keith Roberts, sales controller of Dolby Laboratories, although he agreed that the U.S. contingent was light. "From what we can tell, studios still seem prepared to invest," he continued. "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."

Tom Bermingham of 3M 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. "We've had a greater 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 its own products, 3M also represents Automated Processes Inc. in Britain.

Another firm pleased with the results of the AES event was Ampex, which used it to showcase equipment from Burwen Laboratories, Burlington, Mass.-for which it has acquired worldwide distribution rights outside th U.S.-in addition to

(Continued on page 51)

www.americanradiohistorv.com

By EARL PAIGE

(EDITORIAL NOTE: On the eve of the first East Coast invitational demonstrations of the MCA and Philips videodisk system at New York's Hotel Pierre (17-21), this first interview with new MCA Disco-Vision programming head Norman Glenn, division president Jack Findlater and assistant David Lipton is a good "backgrounder.")

LOS ANGELES-The rack jobber will be deeply involved in the videodisk and in this type of merchandise he will not live and die by the charts.

FINDLATER: The videodisk will have the broadest-based distribution ever conceived by man, I guess. Because that's what this is, a mass consumer product.

BILLBOARD: You see a tremendous pre-sold factor in terms of consumer exposure don't you?

FINDLATER: Certainly. Consider that the wife goes in and she sees 'American



FINDLATER

sees Graffitti,' 'The Sing,' 'Airport,' Love Story, 'Sound of Music' whatever it may be, she knows pretty well what it is. Or take this new origi-

nal material, they all know who Jack Webb is (he has a disk on advising children about drugs) or who Robert Young is (a disk on health) so there is already prior exposure.
BILLBOARD: How do you see

your programming mix shaping up?

FINDLATER: There will be how-to's, how to fix a faucet, make a bed, feature films, there will be nostalgia, we have a whole W. C. Fields series, Marx Brothers, then there's comedies, horrors, what that mix is will depend on our ongoing marketing studies but we know there will be a wide, diverse repertoire (he kicked off history, hobby, education, doz-

ens of categories). BILLBOARD: In terms of charts on videodisks, you see a more persistent life than is so in audio?

GLENN: There is no parallel. I see a chart in terms of the New York Times best seller books list. I see a long, persistent life. We're talking about something people want to keep on a book shelf, it doesn't matter whether it sold this week or last.

BILLBOARD: Do you see two types of consumer motivation, a collector who wants more to own than possibly to use and then a user?

GLENN: We're just getting into our consumer research, but we're of the opinion that a collecting habit will be developed among people.

LIPTON: I often answer this by asking what do you do with a book after you've read it—you keep it.

GLENN: To continue with the book analogy, just as there is fiction and non-fiction, the non-fiction which you may go to more often ... the fiction is still there for that time when you say, hey, I think I'll read that again and then you reread it. But the repeated use, I suspect, is go ing to come more from the non-fiction than the fiction.

BILLBOARD: You mentioned that you were at a friend's house and noticed that a group of 12-year-olds were watching 'I Love Lucy' and that there is a whole new market for older features and series?

FINDLATER: When I characterized 'I Love Lucy' as old 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.' Every seven years a brand new audience, a tremendous audience.

BILLBOARD: You see also don't you the possibility of people wanting to see just specific scenes in great movies, and there is the addition this gives to filmmaking teaching, the freeze frame, the slow motion?

GLENN: Freeze frame, slow mo-

tion, random access.
FINDLATER: Of course there are vast possibilities in education and business as with our hand-held remote digital counter . . . with this, you spin a thumb wheel to the frame number you're searching for and the counter automatically locks on to that frame. There's about 53,000 frames. In a second or two, it'll latch on to what you want and freeze. Then you have slow motion, crawl, rward, fast rewind.

BILLBOARD: In terms of shooting new material for videodisk, can

(Continued on page 50)

MIAMI ENDS AKAI PROMO

LOS ANGELES-Akai is dropping 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.) Sheraton-Lanham and Miami Playboy Club. Other meetings: San Francisco Playboy Club (13), Denver Playboy Club (17), Dallas Executive Inn (18), Houston Marriott (19), Boston

Playboy Club (20).
Akai is stressing Dolby in the CS-34D (\$199.95) and GXC-39D (\$249.95) cassette decks. Two open reel models are GX-230D (\$499.95) and GX-270D (\$599.95). New receivers are AA-810B (\$250), claimed the only model in its class with dual process Dolby, and AA-810 (under \$200) without Dolby. All were previewed, but not priced, at pre-Winter CES showing (Billboard, Jan.

• Continued from page 1 tenders, as well as potential for a viable home vidtape market as well. He general tenor of the program, which also touched on ENG-electronic dealt directly with the nuts and bolts

of both audio and video applica-

tions that are helping solve today's

problems and will provide tomor-

• Kevin O'Sullivan, executive

vice president of the American

Society for Training & Development

(ASTD), spotlighted 12 success sto-

ries to graphically demonstrate how

A/V is paying its way: Univ. of Arizona "microcampus" is successful off-campus TV continuing education program; Brigham Young

Univ. math module vidcassette

series paid for themselves in two

years; Granite School District, Salt

Lake City, has 50,000 vidcassettes in

libraries serving 73 buildings using

TV; FMC Corp. used vidcassettes for successful Chinese government

agency pitch; Intercontinental Tele-

video helped U.S. advertiser sign

Swiss actor for commercial using

videocassete audition; GTE Service

Corp. saved \$50,000 a year with 12

vidtapes on engineering economics;

AT&T uses video link for 20 oper-

ating companies from Training Cen-

ter for Technical Education; Library

of Congress decreased costs with move into tape for Talking Book

Program for blind; Kaiser Alumi-

num cleared up high-speed equip-

ment problem with slow-motion

playback of VTR unit; Standard Oil

(Ind.) used 12-minute vidtape to sell

Amoco dealers on Metropolitan Life

• Bob Pfannkuch, Bell & Howell,

and chairman of SMPTE videodisk

committee, outlined some of the

coming advances in videotape and

disk, and satellite technology, point-

ing out some of key similarities and

differences in leading vidisk con-

program.

row's profits.

(Continued on page 51)

4 HONORED AT

national Tape Assn. honored William Lear, pioneer of the 8-track cartridge system, with its 1975 Audio Achievement Award; Alex M. Poniatoff and Charles Ginsberg of Ampex, developers of TV recording on magnetic tape, with the 1975 Video Achievement Award, and Oscar Kusisto, Motorola Automotive Products, with a special plaque in recognition of his role as ITA cofounder and chairman for four years. Awards were presented at opening session of the group's March 2-6 fifth annual seminar.

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Mil Akai **Promo**

• Continued from page 3

U.S. tastes considered." (An acoustical engineer from Japan has been in Akai's Compton facility for four weeks finalizing expansion of Akai's speakers.)

Following a market research program designed by new advertising/ public relations agency Cunningham & Walsh and pinpointing the 18-34 male consumer customer, Phillips says a key element in Akai's new marketing program is guaran-teeing dealer display and sell

through.
Thus, a thoroughly detailed display program is in effect and will be promoted with dealer meetings in 10 key markets (another way Akai is zeroing—"we are not going to spread ourselves thin," says Jay Menduke, audio products marketing manager, in making the kickoff Playboy Club presentation here).

Key element in the dealer display

plan is being able to purchase on 180-day invoice with 5 percent discount for payment within that 180 days shelf show models in Akai's three categories: receivers, tape decks, speakers.

A massive advertising sales promotion campaign begins Monday (17) in print, on radio and TV (Akai's first bid on the tube). There is a three configuration demo tape being readied too. In the 10 key markets, consumers will vote on their favorite recording acts with consumer winners (from a drawing) receiving a \$200 cassette deck (the store salesperson wins one too if he's named on the voter's ballot). A mystery shopper in each market hands out \$10 bills when a salesperson demos an Akai.

Background behind the blitz is that Akai has built up a solid reputa-

tion technologically. "We are stronger in many more countries than we are in the U.S.," Phillips says, adding that Akai first became a familiar U.S. brand when thousands of service people bought Akai in PXs

Former vice president-general-manager of Califone International (nee Califone Roberts), Phillips says Akai's role as manufacturer of the Roberts brand is carrying over but the carryover is "less and less," and that, really, it's no big deal. Akai (named after founder Saburo Akai) is out to build an entirely new image

Speaking to the video side, headed by Ward Brody, Phillips says Akai is "very impressed" with the potential of the videodisk and is watching this closely. Akai's video plans, though, are even more industrial oriented with a big effort underway in broadcasting. "We have over 50 stations doing news with our portable color system (22 pounds,

In this regard. Akai's technological isolation as the only 1/4video recording backer makes no difference. Akai's market wants "high performance and light weight portability."

As to how far Akai will broaden its audio line, Phillips says "not every component is appropriate in every market." Thus, Akai's high end turntable in Canada does not mean Akai adds turntables here. Speakers do figure in expansion plans, because for one thing, it's a dealer door opener and customers often want a whole system from one brand, which

is exactly Akai's strategy.

Akai's theme: "If you are going to get big, you gotta be good.... We're good." Phillips believes this too.



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EMI May Liquidate Italian Co.

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 Piccinnii died. After two years of breaking 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, which continued this year. And the problem was affected by increased trade union demands on Voxson and a refusal to allow any 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.

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UNREFUSABLE OFFER!-Dalis Marketing, Long Island City, has "very aggressive selling approach" to Panasonic auto product sales in the distributor's "Great Getaway" '75 promotion. Seated in Dalis custom-built Silver Cloud Rolls are veep Bob Kuttruf, left, and president Herb Blumenfeld, flanked by sales organization armed with "persuaders."

RepRap

At a recent corporate meeting of Wallace Electronic Sales, Inc., Morris Motsinger Jr. was named vice-president and Edward F. Healy was made secretary-treasurer. President is William

The firm is headquartered at 13902 N. Dale Mabry Hwy., Tampa, Fla. 33624

Elmar Associates has added Fidelitone to its

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' hostile attitudes to prospective purchasers.

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line of product, and will rep the new line from 3385 Thronwood Dr., Atlanta, Ga., 30340 (404) 938-2821.

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

Mel Foster Technical Sales, Inc., Edina,

Minn., covers Minn., N.D., S.D. and parts of Wis.; Roach-Spencer & Assoc., in Prairie Village, Kan., will bring Onkyo to Mo., Kan., Iowa, Neb. and parts of Illinois. Cooper Associates, in McMurray, Pa., will cover W. Va. and parts of Pa.

Wald Sound is setting up warehousing 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. N.J. will be Component Marketers, Inc. (CMI) in Montclair, N.J.; the six New England states will be handled by V. F. Sales, Inc., in Natick, Mass.; and in the Midwest, Amex Marketing, Inc., Chicago, will be

MCA & Philips Show Videodisk

• Continued from page 49

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

GLENN: "Ît'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, off tape-

FINDLATER: We can come live off the air.

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 projec-

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 need, entertainment competition.)

Discrete 'Q' FM

• Continued from page 48

ceivers used in the NQRC tests is

Car Stereo____ Motorola 'Sound Machine' New 8-T 'Step-Up' Line

FRANKLIN PARK, III.-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 two in-dash and six under-dash models ranging in prices from \$29.95 to \$239, accord-

GE/Clarion Deal

• Continued from page 48

announced car stereo involvement is seen as a move to reassure its accounts that it was not abandoning the audio electronics market entirely

GE will market the car stereo line through catalog houses, appliance outlets, mass merchandisers, discount houses and radio shops. Specialty retailers handling car stereo on an exclusive or semi-exclusive basis will not be tapped at this time, as the GE distribution network does not extend to this area, according to Van Orden.

He lends further credence to the theory that GE will eventually market its own line of car stereo products when he acknowledges that the autosound market is strong and will continue to grow at about 12 percent a year over the next five years.

The products to be distributed include three 8-track stereo players, two 8-track tape/radio combinations, an automatic reverse cassette tape player, and an AM/FM multiplex cassette/radio combination. Four speaker units and seven custom in-dash installation kits are also available.

The car stereo units range in price from \$39.95 to \$153.93, with speaker prices from \$9.95 to \$24.95 a pair. Suggested list prices on the seven custom installation kits range from \$1.60 to \$6.15.

A one-year warranty on parts and labor will be available nationwide through Clarion's network of more than 300 authorized service centers.

The line will be promoted in-store through four point-of-purchase demo-displays that are available to dealers complete with wiring and control switches. According to Van Orden, the cost of the display can be applied against the retailer's cooperative advertising fund.

ing to Tom Carroll, national distributor sales 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 automatic eject mode kicks the cartridge out of the player when the car's ignition is switched off. He explains this protects the cartridges, often damaged when left in the player for extended periods.

Sound Machine's "power boost" feature is said to provide an increased frequency response and instant volume increase response.
Units in the new line, which is set

for an April delivery, include the top-of-the-line model TF874 which will retail at about \$239; 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 eject mode and soft-

(Continued on page 51)

Tape Duplicator

"Dull: How to recognize it and avoid it," is the theme of first northeast regional meeting/ workshop of International Industrial TV Assn. (ITVA), Saturday (22) at Emerson College, Boston, regional director Herbert Wolff, New England Video Services, announced,

Speakers include Daniel Lounsberry, Emmy award winner and former producer of "Bell Telephone Hour" and "Your Hit Parade"; **Donis Don-dis,** acting chairman, Boston Univ. division of public communications, and Tom Anastasi, author of "Communicating for Results."

For information on attending, Wolff can be contacted at (617) 266-3700.

New Tenna Speaker A True Mindblower

CLEVELAND-A car speaker with a built-in amplifier that boosts output to 39 watts RMS per speaker is now available from Tenna Corp.

The Mindblower, model PS-69RD, is packaged in a bright-colored youth-oriented self-sell carton, and is geared for easy customer installation. List is \$59.95 per pair.

Hess Sight & Sound Expo

• Continued from page 48

from both manufacturer and customer, I believe we have accomplished our objective," he says.

Mandel also disclosed that many manufacturers showed new products at the exposition in an effort to get direct consumer response. He claimed the feedback received was extremely beneficial.

Among the new products is a prototype of a Panasonic "Rhythm Box," a unique AM/FM radio sys-tem with modes that allow the listener to change the tempo of the music from its original format to a choice of rhythms including ballad, twist, fox trot, tango and waltz.

The unit also includes built-in synthesizing facilities for drums, cymbals and about four other instruments; inputs for mixing in external music sources such as guitar, other live instruments, or recorded music; and a 61/2-inch speaker offering full-bodied sound reproduction.

Panasonic has not yet decided whether it will market the system, and is taking it around the country to other shows similar to the Hess expo to monitor consumer response. No introductory price has been established.

In assessing the results of the show, Bill Smith, Hess's custom sound equipment buyer, believes the exposition has helped strengthen his company's position as a knowledgeable sight and sound retailer.

"We are giving the customer an extra shopping dimension ... a chance to get the facts directly from the experts; and because of our strategy, custom sound sales have quadrupled over last year's figures," says Smith.

The firm also did a "runaway" business in blank and prerecorded tapes, and records during the show, according to Bruce Hiroto, Hess's record, tape and book buyer.



being made at McMartin Industries, Omaha, McMartin was instrumental in developing methods of measurement and special test equipment for the study.

Tape/Audio/Video <u>Jukebox Programming</u>

Buyers Rush To Florida Merch. Show

By SARA LANE

BAL HARBOUR, Fla.—Although less than a handful of consumer electronics firms were represented, the sagging economy wasn't apparent as a solid phalanx of buyers flocked to Larry Karel's semi-annual Florida Merchandise Show, March 8-10 at the Americana Hotel.

With a particular appeal to the growing South American and Caribbean markets, Karel hopes to get more audio firms represented at his next show, Oct. 25-27. "It will be a pre-Christmas buying show and we expect to do as well then as we do in March," he says. "We also will be concentrating on Latin America."

(Squelching rumors to the contrary, Karel says his Independent Housewares & Mass Merchandisers Exhibit (IHE) "is definitely on" for Jan. 11—Super Bowl Sunday—13 in the Conrad Hilton Continental Ballroom in Chicago, overlapping part of the National Housewares Manufacturers Assn. McCormick Place expo. The 1976 Winter Consumer Electronics Show will run Tuesday-Friday, Jan. 6-9. Reservations for both sets of dates were confirmed by the Hilton.)

At the Miami expo, Brooke Distributors and J&B Associates of Miami, one of the largest independent consumer electronics distributors/rep firms in the Southeast, was the only "true" hi fi company there.

Regional director Morton Lackritz noted it was the first show of its kind for his company, which usually gets involved only with hi fi expos. Firms represented included Solar Sound, JVC, Sony Superscope, Toshiba, Grundig and Phone Mate. "We constantly hear how bad

"We constantly hear how bad business is supposed to be and are a little shocked that ours is going so well," he says. "All last year and for the first quarter of 1975 our sales have been consistently ahead of previous periods. Our South American sales also are way up from a year ago—at least double. We generally sell though exporters here and our Atlanta branch."

Among popular audio items doing well at the show, according to Lackritz, were the Superscope stereo tape recorder/radio, listing for \$200, and Pioneer auto cassette/8-track units and home stereo systems. Solar Sound's "The Story Tales By Superscope" created interest. A "learn-to-read" series, the fairytale books with corresponding cassettes were offered in bilingual English/Spanish version with 12 titles available, and another dozen ready in May.

Ramson Trading, New York-based importer, reported brisk sales in Ramson's 2/4-channel AM/FM quad system with four speakers, retailing at \$169. President K.D. Ramsey says the economic slowdown in the U.S. is "making me concentrate on South American countries not affected by our economy. They have oil products, a sugar industry and good tourism business."

Matronics, Inc., Colorado Springs, repped by Ethel Miller (International Manufacturers Mart), drew good crowds for its colorful sound activated speakers, strobe and mood lights, and stereo systems. "The big item has been the stereo speakers with sound activators converting sound to light, giving listeners a constant rainbow of colors that pulse with the beat of the music," she explains.

ITA Tucson Success

• Continued from page 49

news gathering—with the growing use of color vtr porta-paks by over 100 major TV newsrooms, now moving into teleproduction area via the time base corrector, taking play from film.

- Jack Findlater, MCA Diso-Vision, focused more on the technical/institutional applications of the Philips-MCA videodisk system as an improved information storage and retrieval system, calling it the "lowest cost read-only memory device offering more data for the dollar."
- Eric Porterfield, CBS Records, who helped set up the original Columbia 8-track and cassette duplicating system, outlined the basic design of a studio for in-house audio production, covering design, ambience and equipment. (By way of contrast, TEAC's Bill Cawlfield told Billboard of the growing market for low-priced "home" studios built around hi fi components. The company sees a potential gold mine and as a result is expanding its line of mixers and adding mikes.)
- Dick Kraus of Simtek, who worked on the original Lear Jet 8-track system, recapped how Bill Lear had the concept of a viable consumer product, developed a valid market appraisal and a price to attract customers. He also emphasized that tape is the first personal retrieval/storage system developed since the Gutenberg printing press and the cost of raw tape and plastic haven't gone up as much as paper and ink in the last few years.
- Neal Hall, National Education Assn., focusing on getting out of audio what you put into it, drew the line on in-house production only if within the economics. In developing and producing products for sale on audio-tape (or video for that matter), the key is knowing what will transfer successfully from one medium to another. Questions to be answered are if it's informative, dramatic, enhanced by music or sound effects, tells a story, transfers from written text and most important—will somebody buy it?
- Dick Joy, Burroughs, detailed some of the problems in his 12 years of determining what communications needs are best suited for audio. The practical corporate problem comes down to evaluating what the end result will be, and what the customer (executive or division)

wants to accomplish. The growing use of speech compression units that significantly aid the editing process—and cut tape costs as well—also was highlighted, with units available from Lexicon, Vocom, Magnetic Video, among others.

- Gerry Citron, Intercontinental Televideo, who handled OEM arrangements for the first Philips/Norelco Carry-Corder cassette unit in 1966, reviewed some of the new audio hardware developments, with an assist from TEAC's Cawlfield. One key statement: audio is a very important part of video, and getting more attention.
- Joe Bellon, CBS News, touched on the key problem of successfully distributing a growing number of spoken-word audio (and very soon video) products to a home market that is musictape oriented. "Unless we come up with a lot of cassette consciousness raising," he emphasized, "we aren't going to realize this market potential." CBS News has a "Vital History" series it markets through Grolier, and Columbia Records special products just introduced "The CBS Sound Effects Library"
- Making tapes more interesting, informative and creative was discussed from different viewpoints by Jim Marshall, Development Digest; Stan Weisenfeld, Corning, and Ed Falasca, BED&O.
- Separate video workshop roundtables on 16 varied topics were moderated by a solid cross-section of industry and education users, including W.T. Grant, Exxon, State Farm, Texas Instruments, Coca-Cola, Xerox, Time-Life Multimedia, Public TV Library, IBM, Bell System, Arthur Young, Hewlett-Packard, 1st National Bank of Chicago, Standard Oil (Ind.) and Granite School District.
- Social highlights included addresses by Olympic champ (and former Chicago WAAF DJ) Jesse Owens, former presidential press secretary J.F. terHorst who gave his own insight to President Ford based on 25 years, Dr. Joyce Brothers' provocative analysis of male/female relationships, CBS News analyst Robert Pierpoint, and humorist Art Buchwald, who closed the seminar on a high (or low) note. Virginia Knauer, presidential consumer affairs spokeswoman, was detained in Washington, D.C., but sent taped greetings.

AES Scores 'Hi' In London

Continued from page 48

its own lines. Burwen hardware which attracted attention from AES visitors included a professional noise eliminator and three models of dynamic noise filters. According to Tony Shields of Ampex U.K. the latter equipment has even drawn the attention of London's New Scotland Yard, which is looking for an effective way of "cleaning up" police broadcasts.

The AES convention generated interest, too, for Westlake Audio's tie-up with British firm Scenic Sounds. A complete monitoring system was operating for the duration of the exhibition, specially "acoustavoiced" for the room in which it was installed. Westlake Audio via Scenic Sounds has just won a major contract for the acoustic redesign of the Manor, the Oxfordshire recording studio of Virgin Records.

Scenic Sounds also represents dbx noise reduction systems in Britain, and was featuring a display of equipment as well as playing dbxencoded material to visitors at the AES exhibition. U.S. president Dave Blackmer is in London to discuss the possibility of dbx-encoding the soundtrack for the upcoming major rock movie, "Tommy."

A breakthrough in quadraphonic reproduction hardware which could hasten the introduction of 4-channel home reproducers was announced during the convention by CES Records vice president Stanley Kavan. The device, a quad enhancer, was introduced in the U.S. at the Winter Consumer Electronics Show (Billboard, Jan. 11, 18), but was making its British debut. Cost is expected to be around \$23 when in full production, Kavan said. "This will enable stereo records to be played on quadraphonic equipment not only, as now, with full stereo compatibility, but with almost complete 4-channel effect, giving the sound a 270-degree surround. It also enables VHF stereo broadcasts to be used in the same way to achieve full quadraphonic

Four-channel advances were also among the topics tackled in the AES technical sessions.

Rhinehart a Liaison

For Florida Coinmen

WINTER HAVEN, Fla.—A strong representation on legislative matters is of utmost importance to the operator, and is one of the reasons that any state associations are formed.

The Florida Amusement Merchandising Assn. has appointed a full-time liaison person, association executive director Robert S. Rhinehart, Jr., to be in direct touch with legislation in the state capitol of Tallahassee. The job of keeping up with proposed laws has almost tripled with the extension of the legislative sessions from April to December.

The service available to operators includes a hot line number: 904-222-2438. The extent of his services include:

-legislative reports mailed to members;

 a news letter discussing all proposed bills affecting the industry directly or indirectly;

-accurate and up-to-the-minute reports on the status of any bill during the session on request of any member;

-presentation of members views and problems to legislators at the proper times during a session;

-personal contact with state officials, boards, commissions, legislators, and department heads;

-attendance at public hearings before legislative committees;

-requests for members help when necessary in contacting or writing the legislators, or in making personal appearances on a planned program;

 liaison between other association representatives, and enlistment of their help in sponsoring or opposing legislation.

Sega Taking Over Seeburg's Pinballs

CHICAGO-Louis J. Nicastro, chairman of the board of Seeburg Industries, Inc., and David Rosen, chairman of the board of Sega Enterprises, Inc., a majority owned subsidiary of Gulf + Western Industries, Inc., announce an agreement in principle for Sega to acquire the pinball manufacturing operations of Seeburg's subsidiary, Williams Electronics, Inc.

Under the terms of the agreement in principle, Sega would assume the liabilities of Williams and the acquired distribution units, and approximately \$7,000,000 of Seeburg debt. Seeburg would receive a 20 percent equity position in the combined Sega-Williams operation, a loan of \$2,250,000 and all of the 416,148 shares of Seeburg Class A Capital Stock currently held by G + W.

The companies said that the transaction is subject to the execution of a definitive agreement, the approval of the boards of directors of both companies, and various other requirements including the consent of certain of Seeburg's bankers.

NLBA Tags May As Natl Tavern Month For Coinmen

WASHINGTON, D.C.—Operators worried about lack of music play in bars can take advantage of a national promotion planned by the National Licensed Beverage Assn. for National Tavern Month, designated as May.

All promotion is aimed at depicting the important role the American tavern has played in the develop-

Symposium Set For Swan Lake

NEW YORK—A symposium on industry problems conducted by operators, record manufacturers, onestops and games manufacturers, will highlight the business program planned for the Music & Amusement Assn. Inc. convention and anniversary to be held May 16-18 at Stevensville Country Club, Swan Lake, N.Y. Also on the agenda are speakers from the New York City tax department to answer question on taxes.

Social events planned include cocktail parties, golf tournament, banquet on Saturday night, door prizes and gifts. The club provides children's activities, teen programs, and babysitting.

Rates are \$40 per day for an adult,

Rates are \$40 per day for an adult, and \$17 for each child. Reservations can be made through Ben Chicofsky, managing director, Music & Amusement Assn. Inc., 250 W. 57th St., N.Y., N.Y. 10019. The convention site is 90 miles northwest of New York City.

The Assn. changed its name from Music Operators of New York to reflect the dual nature of its members in operating games as well as jukeboxes. It is the largest state trade association affiliated with the Music Operators of America.

ment of our country, and includes suggested gimmicks, special drinks, sample newspaper ads and radio scripts for use by the tavern owner.

While much of the material relates to food and drink, some suggestions for participation by customers should bring jukebox-playing people into the corner bar. Some of the suggestions include:

 where local regulations permit, re-create the "gaming" night popular in colonial taverns 200 years ago;

hold talent contests and singalongs (old Mitch Miller records);
 have a dress-up night on

• have a dress-up night on themes such as hobo, gay nineties, '50s, western, colonial, with appropriate records on the jukebox;

• hold afternoon instruction and display in handicrafts for ladies, backed with MOR music.

Further information can be obtained through the NLBA, 1025 Vermont Avenue, N.W., Washington, D.C.

Sound Machine

• Continued from page 50

lighted tape door, list-priced at \$59.95.

At \$99.95 is the top-of-the-line under-dash Sound Machine unit that features all the advanced technology of the TM416, plus an FM radio. Other units range from a basic 8-track player at \$29.95, to a number of in-dash units with AM/FM FM stereo radios and prices ranging from \$169 to \$179.

Carroll discloses that even though the Sound Machine line features no cassette equipment, the company does have long range plans for including this product. He explains that the line was launched exclusively with 8-track product because this was at present more in demand than automotive cassette players.

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CLASSIFIED ADVERTISING DOESN'T COST. IT PAYS.

Talent In Action

• Continued from page 33

The newly-crowned Grammy "country group" award winners put on a well-thought-out, slick, professional show. With their melodic voices they covered all types of music from jazz, blues and country to rhythm and blues, blended to perfection.

Starting off with Dizzy Gillespie's "Salt Peanuts," the trio soon had the audience foot stomping and handclapping. The showstopper was a rousing rendition of their hit "Yes I Can.

Although their mode of apparel and 1940s hairdos are campy, the Pointers are one of the most contemporary acts today. With their own brand of twirling, scarf-waving antics, the reedslim trio took South Florida by storm in its first nightclub appearance here. SARA LANE

CHIP TAYLOR

O'Lunney's, New York

Chip Taylor is a rare person. As a songwriter he is equalled by few, but it is his performing side that is deserving of more recognition. He has a natural stage presence that makes every one feel relaxed. While his songs have been per formed masterfully by many top recording artists, Taylor's own approach to each Feb. 21 was captivating. The listener becomes immersed in his words.

Now, these comments can be thrown out at random to an assortment of other artists, but they really stick with him. His back-up group knows his songs backwards and forwards and can sing harmonies when needed.

Pianist Joe Renda, guitarist George Kiriakis and bassist Dave Kapell seem to enjoy playing with Taylor and were each given a chance to spark throughout his performance.

Each song was better than the next, but those that took first prize were "Son Of A Rotten Gambler," "I Read It in Rolling Stone," "The Coal Fields Of Shikshinny," "Gasoline," "Angel Of The Morning" and an amusing update of his classic, "Wild Thing."

JIM FISHEL

MILLIE JACKSON

Barney Googles, New York

If you don't know what the word funky means don't bother to look in a dictionary, just go and check out Millie Jackson. Her earthy erotic voice and her songs about clandestine love affairs are as funky as an order of barbecue chicken. In her Feb. 28 show she had the overflow crowd in the palm of her hand from the time she walked on the stage until the moment she left.

Unfortunately the band was not as good as it should be, but Ms. Jackson more than made up for this deficiency with her overpowering stage presence and her sexy conversation. Don't look for Millie Jackson to be playing for the 4H kids in Des Moines, her act is X-rated and oriented

towards the urban black audiences which already consider her a rising superstar

Hopefully success will not spoil Millie Jackson as it has spoiled many other performers who have polished their acts and lost their soul in the process. If any change is needed in Millie Jackson's act it is only to get the top-notch musicians that a talent like this deserves.

ROBERT FORD

FRANNIE GOLDE

Bottom Line, New York

Judging from Frannie Golde's March 6 performance it would be a bit premature to talk recording contracts just now, even though word is out that at least two major labels are eying her services.

If stage enthusiasm was a sole criteria, Ms. Golde would be in good stead, as she rocks, rolls and, in general, belts out song after song. Unfortunately, while the energy is there, originality and sustained excellence aren't, and it shows.

Backed by piano/bass/drum combo and accompanied by a female vocal trio, Ms. Golde worked her way through several numbers a la Janis Joplin, Tracy Nelson, Laura Nyro and a touch of the Pointer Sisters thrown in for good measure. Her pipes were more than adequate for the job but only, it seemed, in the higher ranges. Missing were many of the interpretative subtleties necessary for any given song, as well as for the success of an overall set. Material showcased also fell quite short, as it tended to be repetitive and somewhat surfacey.

Manhattan Transfer, who headlined the bill,

were reviewed in this section recently.

JIM MELANSON

KEITH JARRETT QUARTET Avery Fisher Hall, New York

Performing alone or with his quartet, pianist Keith Jarrett imprints his musical consciousness

on audiences in a singular and spellbinding way. Jarrett took time out just once March 2 to inform everyone they were hearing all new compositions. From there the set flowed uninter-

rupted, from theme to theme, as quartet members, Dewey Redman, Charlie Haden and Paul Motian permutated themselves with Jarrett, forming trios, duets or solos. The distinctiveness of Jarrett's approach to jazz becomes more readily apparent in his solo efforts. His playing has a delicacy that belies the fire and intensity that goes into producing it.

Besides being members of this quartet, bassist Haden and saxophonist Redman share com-mon bonds in their long association with Ornette Coleman as well as being leaders and composers in their own right. There is no mistaking their contributions to the growth of Mr, Jarrett and the performance that evening. Drummer Paul Motian who has been with Jarrett since 1969 provided the proper timbre and rhythm at every turn.

LAWRENCE FROST

www.americanradiohistory.com

International

'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 company. Read 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 Selectadisc of Nettingham, undertook in 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 recordings, including tapes, to its own use. It will also hand over all records and tapes embodying infringing material. 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.

to launch a series of best-selling books on tape and future releases include novels by Sir Arthur Conan Doyle and Georges Simenon.

The condensed recordings come in two 50-minute tapes packed in a box representing the original hardback dust cover, and will retail for \$7.17. The "Odessa File" tapes are being launched this week through a series of half-minute TV commercials.

Graham Goodwin, managing director of the firm, says the idea of marketing books came to him when his father had a cataract operation, and after discovering the high listening figures for BBC Radio Four's series "A Book At Bedtime."

"I was appalled at how small a

"I was appalled at how small a percentage of the public read more than three books a year—something like 8 percent. I realized there was a market, providing the tapes could be produced for about 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 John Hawksworth's "Upstairs, Downstairs," read by Pete Murray, and next comes "The Moon's A Balloon," read by the author actor David Niven.

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 BBC-TV documentary around the tour, which is the first Como has ever undertaken.

The new album, "Memories Are Made of Hits," will feature major items from Como's back-catalog recordings, which were not included on the recent four-album set, "The First 30 Years." The LP will be promoted by more than 500 window displays throughout the country and although the album will not be advertised in trade press, ads are being taken out in papers like Radio Times, Sun and Sunday Mirror.

The promotion will also extend to all Como's other available albums on RCA, including the box set, and the new single, "World Of Dreams."

Como starts his British tour on April 2 and will do seven provincial concerts and three London appearances. Plans are underway for the BBC to build up a semi-documentary around the concerts, particularly his Drury Lane appearance, and the program will be produced by Yvonne Littlewood.

RCA is rush-importing 10,000 copies of the new Lou Reed Live album, in a bid to beat the importers. Reed is due in London on March 24 and 25 for concert appearances and an RCA spokesman said that the album was being flown in from the States to prevent importers making a kill. He added that British production of it would commence almost immediately.

ITALY BRANCH—Warner Bros. Music recently opened an Italian office. Head

ITALY BRANCH—Warner Bros. Music recently opened an Italian office. Heading 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 exploitation 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.

Dutch Pirate Stations In Dutch With Law

AMSTERDAM-The pirate radio stations which formerly operated from the Dutch coast cannot be defeated by law, it appears. With Radio Mi Amigo still broadcasting from the Radio Caroline ship anchored in the Thames estuary off the English coast, and plans for Radio Veronica to be back on the air within weeks, the Dutch and Belgian police are making fervent enquiries without too much success. The Radio Mi Amigo operations are now wholly run from Playa de Aro in Spain, but before all of the staff had evacuated the studios on a farm in the Dutch village of Opbrakel, the hideout was raided by the Dutch, arresting two disk jockeys and two record company officials.

Mi Amigo is sure to gain popularity in Holland as one of the former Veronica disk jockeys, Stan Haag, now works on the station. He is not at present recording programs for the station from 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 V.O.O., the legal organization set up by the Veronica owners, the brothers Verwey, is still campaigning for a share of the air time on Hilversum 4, the new Dutch radio service. It is expected that the new Veronica will operate in the same way as Mi Amigo, with advertising and tenders possibly shared.

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

BILLBOARD IS BIG INTERNATIONALLY

its best to restrict the operations of Caroline but with little effect. If the British, Dutch and Belgian governments were to unite their efforts, perhaps then the pirates would collapse. Fortunately for the pirates, the Spanish and Portuguese governments seem to be delighted with their presence, so there looks to be no immediate prospects for the pirates being brought to heel.

In Britain the Home Office is trying

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

LONDON—The fingers of economic frost tightened on the British music industry this week with the first hint of spreading unemployment in the business. The most recent firm to announce staff cutbacks is British Lion, which has decided to pull out of management

pull out of management.

Five staff members, including Brian Adams, were given a month's notice, along with acts managed by Adams, including the JSD Band, Bill Barclay and others. British Lion is to retain Isotope for management—the band is currently enjoying considerable U.S. success—and is also to continue as a publishing company.

It was also revealed this week that the Robert Stigwood Group is having to make staff and other economies as a result of a severe drop in profits recorded for the year ended September 30, 1974.

A statement to shareholders reveals that profits fell from \$2,500,000 to \$1,860,000 in the year. However, the August forecast had been that the accounts would show a more stable situation.

The drop must be largely attributable to inflation since turnover for the company was slightly up, \$6,000,000 compared with \$5,830,000. The pre-tax profits represent a 26 percent drop.

resent a 26 percent drop.

The statement says: "Development expenditure commitments in

films, television and records made in late 1973 and early 1974 have now to be evaluated against the uncertain world economic climate of 1975. The directors, therefore, have considered it prudent to make specific provisions in line with today's rate of inflation. The directors have effected economies in the overall operation of the company."

Obviously, the company's economic future relies heavily on returns from investments made last year. The film premiere of "Tommy," a new musical "Jeeves" for the West End stage, the possibility of "Jesus Christ Superstar" being performed in Moscow and a new album by Eric Clapton are included.

Swan a CBS Chart Buster

NEW YORK-Billy Swan's single, "I Can Help," currently on top of the charts of Europe's second largest radio network: Europe One, is the first CBS International artist to top any French hit parade.

Swan recently returned from an extensive two-week promotional tour which CBS Records International executives are calling "one of the most successful projects we've handled."

From The Music Capitals Of The World

LONDON

Three record companies, Virgin, Chrysalis and Island, worked together to present the final concert at London's Rainbow Theatre and the show, including Richard and Linda Thompson, Jess Roden, John Martyn, Alvin Lee and the Kevin Coyne Band, was recorded for a Chrysalis album "At The End Of The Rainbow."

Alec Leslie Entertainments, service company associated with Island Records here, has obtained agency representation through Europe for U.S. acts Little Feat, Earth, Wind & Fire and John Sebastian. . . . Phenomenal demand for tickets for Frank Sinatra's two London concerts at the end of May, well over 50,000 applications already in for a total seating capacity of 7,500 each show at the Royal Albert Hall.

Phonogram using television advertising for the first time on a full-price catalog item to promote "The Best Of The Stylistics." ... Claimed as the first X-certificate single: "Do It On Slow Motion" (Penny Farthing) has a large warning "X" printed on the label. ... 20th Century's Randy Edelman here for promotion work and interviews. ... And Charles Aznavour, recently voted "most elegant man in pop music," here for four-week stay of concerts and recording two English language albums.

Sporting tribute singles through Polydor to the Football League Cup-winners Aston Villa and to race horse Red Rum, who in appropriately "blew up" in his last race before release of the record. ... Shooting schedule starts this summer on the movie version of "John Paul George Ringo... and Bert." ... Gene Pitney in London to complete new album under direction of David Mackay.

Roger Greenaway attempting to repeat success he and Roger Cook had with the commercial version of the Coca-Cola jingle "I'd Like To Teach The World To Sing" (by the New Seekers) with a new jingle for Richard Shops, "Such A Pretty Thing," recorded by Paul Young for CBS....Alan Price forming his own film and record production company, Jarrow Productions, with his brother John. ... New contracts, worldwide for five years, for Gary Glitter and the Glitter Band, leaving them with Bell in the U.K. and

Arista in the U.S., and a first U.S. tour fixed for later this year.

First permanent music festival site

First permanent music festival site fixed for Reading, Berkshire, with the signing of a deal to present the National Jazz, Blues and Rock Festival there for the next three years. . . . Considerable activity to present top pop groups in summer shows at football grounds which otherwise are empty four months of the year, with Yes pacted for Stoke City's stadium. . . . Wings' drummer Jeff Britton, and England karate international, finally quit the McCartney band and is moving into Kung-Fu movie scene.

Month long tour for Love, from April 14, prior to further dates on the Continent.... "Tommy" movie premiere in London Wednesday (26) at the Leicester Square Theatre.... New album from Eric Clapton planned for Tuesday (25) release.... And an April 22 opening of the P.G. Wodehouse-inspired "Jeeves" musical, written by Andrew Lloyd Webber (Continued on page 63)

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

• Continued from page 3

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 Hendrix and Knight.

All the albums will be marketed as the DJM (Springboard International) 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 Michael Viner of Pride Records will also give DJM first releases in May, including singles from the New Censation, The Sylvers Family and the Incredible Bongo Band. Other artists to come to DJM from the deal include Klaus Voorman, whose new album, produced by Harry Nillson 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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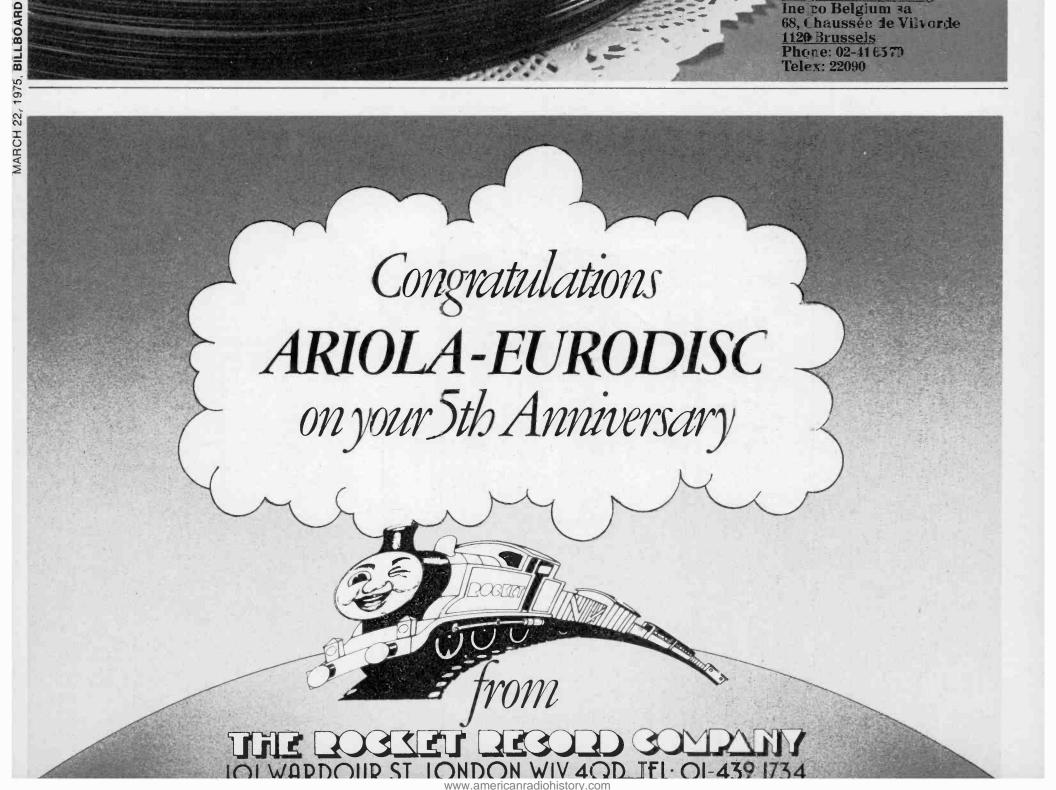


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THE ARIOLA-BENELUX STORY

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

Ariola-Eurodisc Benelux B.V. started nat urally, 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 on the difficult task of battling with the strong competition of the larger Dutch companies. At that time nobody could have fore seen 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 cata

Says Bob Holwerda, the company's promotion manager for several years: "It's remark able that one of the first singles we picked up and gave heavy promotion to was the Carpenters' 'Close To You.' Last year alone we sold

log (including Ode and Sussex).

One of the first big A&M successes in Holland for Ariola was the Flying Burrito Brothers. They were invited over for some concerts and to be presented with an award for the best pop album of the year, "Gilded Palace Of Sin." It was the beginning of what was to become a tremendous ac

ceptance of their country rock style. They came back frequently 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 operetta campaign. Hundreds of operetta fans visited Vienna to celebrate the 90th birthday of the famous composer and conductor, Robert Stolz. They made the trip on the first Boeing 747 to go into service with KLM, which the King of Operetta christened "Donau." As part of the campaign the fa-mous operetta duo Rudolf Schock and Margit Schramm toured Holland and Belgium for concerts and TV appear

On May 1, 1970, 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" was the title, but eventually it had to make way at the top for another Ariola single—"Borriquito," a Spanish song by Peret which turned out to be one of the biggest hits of 1971 in Benelux. Later that year Peret came to Holland to be presented with a gold disk and to make several TV appearances, including the prestigious Grand Gala du Disque.

Lots of other acts visited Holland-Leon Russell did a 45 minute TV special, the Carpenters came to do a one-hour show for television, Sergio Mendes played several sell-out concerts, the Strawbs had 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, later fol lowed by Amazing Blondel, Bronco and Mott The Hoople

In 1971, too, Ariola achieved its first Edison awards—the most important awards in the Dutch 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 so it proved. 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 Join Hands." Other successful Dutch artists, released on the A&M label, were Seemon & Ma-



pictured on a visit to the Ariola Benelux offices, is shown around by Benelux managing director Wim Schipper



Ariola staff producer Martin Duiser, center, pictured with Erik Bakker (left) of GTB Studios, and Wally Tax, Ariola's No. 1 local artist who scored four Top 20 hits last year.

rijke. 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 Ariola stable was Mayfly 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

"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 album, the very last recording of the group

From England came, among others, the Strawbs, Vinegar Joe, Jethro Tull, Fairport Convention and the Incredible String Band. And from Germany came Rudolf Schock, Tony Marshall and Udo Juergens.

On Sept. 22, the biggest promotion event ever organized by a Dutch record company took place in Amsterdam. It was called the Island Rock Festival. With the fantastic support of Island and Bronze Records, Ariola managed to present the following acts on one program: Claire Hamill, Smith, Perkins and Smith, Vinegar Joe, Sutherland Brothers and Quiver and Uriah Heep. An interesting prelude to the evening was the world premiere of of the film, "Traffic'Live."

This happening attracted so many young pop enthu-siasts that there were almost as many people outside the hall as there were inside. To tie in with the Festival, Ariola launched a dealer campaign-and the result 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 decision regarding the importation of records was taken this year—Ariola was one of the first Dutch companies to reduce the price of imported albums in order to combat the growing traffic in direct imports.

"Something had to be done," says Wim Schipper (who took over management of the company in April 1973), particularly for the Island and A&M material, otherwise the direct importers would have had a real opportunity to take over a large part of the total turnover from Anglo-American pop repertoire in Benelux. The new reduced prices and our successful efforts to have new material released here simultaneously with the issue in the U.K. or USA-or even earlier—made our 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

On the first day of 1973, a new distribution agreement was signed giving Inelco the right to handle the Ariola labels in Holland and Belgium. Today, after two years of cooperation, both partners—and the Benelux dealers—have every recent partners—and the Benelux dealers—have every reason to be

highly satisfied with this arrangement.

In its first three years of existence, Ariola's main goal had been to establish an illustrious image for the labels it represented and for their artists. Anton Witkamp was appointed manager of the label and promotion departments and became deputy manager of the company on Jan. 1, 1975. J.F. Rekvelt 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 product available. Single and album hits were scored with acts like the Strawbs, Rick Wakeman, Nino Tempo & April Stevens, Bill Withers, Dillard & Clark and the "A&M Family Portrait" compi-

"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

came to Benelux for TV appearances and concerts. We saw the breakthrough of Roxy Music (Edison Award 1973), Uriah Heep and Billy Preston—particularly saleswise—and the year also put King Crimson, ELP and Traffic up where they belong in the Dutch pop business.

Udo Juergens once again demonstrated his expertise in a 45-minute live show on television; and Rudolf Shock and Margit Schramm made a big tour through the Benelux countries with their operetta show, "Ein Abend in Wien." 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-

Produced by Ariola staffman Martin Duiser, Wally Tax scored four hits in a row and completed his 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.

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 59)



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GIVING A&M THE STATUS IT DESERVES

On Aug. 1, 1970, Ariola-Eurodisc Benelux B.V. acquired its first foreign label—A&M Records Inc. (including the Ode and Sussex catalogs).

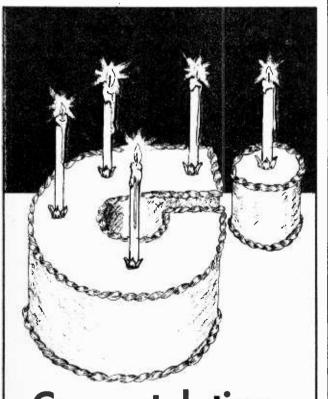
During the last four and a half years, Ariola has created a splendid label image for A&M—tasteful music, brilliant recordings and top artists. A must in music.

"The superb quality of A&M repertoire is now generally appreciated," says deputy manager Anton Witkamp. "But, of course, you need top acts to put 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 hit singles in the early years, 1973 saw three LP's qualify 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."



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During the 1974 Carpenters tour which was the launching pad for the duo's fantastic success in Benelux, Ariola hosted a press reception for them at the Amsterdam Hilton. Picture shows I. to r., Karin and Richard Carpenter, managing director Wim Schipper and deputy managing director Anton Witkamp.

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, Germany, provided the Music and Jupiter labels.

During the past year contracts were signed with Manticore, Virgin, Santa Ponsa, Avco, 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 we 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 a very strong driving force 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 unaware of this feeling is very welcome to visit Wim Schipper's office. You will be amazed!



In December 1974, Ariola hosted a party for Magnet Records in Hilversum. Seen in the picture are Magnet managing director Michael Levy, Ariola managing director Wim Schipper, Magnet's Leslie Williamson, Magnet artists Zig Zag, Zenda Jacks and Alvin Stardust and some of the Ariola staff.

CREDITS

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ORIGINAL APPROACH ESTABLISHES ISLAND AS A MAJOR LABEL

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 Ariola's marketing policy, was tremendous

Ariola'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 direct. Ariola's first move was to reduce its 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 Wilbrink, "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, and what 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

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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 Reede who handles TV and Ron Mol 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 local product."

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 sellers 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

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 Nino & April, the Incredible String Band, McGuinness Flint, Sutherland Brothers & Quiver and Stomu 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 company welcomed Magnet, Bradley's and Stallion, and, through Island Records, Rocket and Virgin, together with the Watt and Oval labels. A&M Records brought in Dark Horse, the George Harrison label. And 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 schlager music—which was the real basis of Ariola's existence five years ago—has not been forgotten. Ariola delivered most of the German artists for the big Schlager 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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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 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 Moeversons 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 underrated, 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

The press department at Ariola has introduced talk-ins and small dinner parties with artists as a more interesting alternative 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.



Dressed in Ariola T shirts, a special artists relations team was established to take care of the 11 German Ariola Schlager Festival show. L. to r.: Bob Holwerda, Joop Puype, Ronnie Anton Witkamp and Rob Pelle.

THE ARABELLA PHILOSOPHY

Like most record companies, Ariola-Eurodisc Benelux has its own publishing offshoot. 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 Cees van Zijtveld 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.

Now, after only 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.



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Arcade/TV Drive 'Black Music' Clashing With K-Tel

LONDON—Arcade's televisionled campaign for its new soul compilation album "Black Music" brings the company into direct competition with television merchandiser K-Tel, whose "Souled 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 McCready, 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 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 Hues Corporation, the Tymes, the Trammps, the Staple Singers and Eddie Holman. "Souled Out" and "Black Music" each contain 20 tracks and retail for \$5.97, and \$7.17 for cassette and cartridge.

K-Tel managing director Ian 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 Levene 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 Levene, "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 "Souled Out." "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.Tal

CTI Signs NYJQ —Japanese Tour

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

The New York Jazz Quartet will embark on a tour of several Japanese cities, beginning Thurdsay (20). The group has often appeared in the greater New York area and San Francisco, usually billed as either the Frank Wess 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.

International Turntable

Jack Boyce, formerly marketing manager of Pye Records, has been appointed marketing manager of RCA, U.K. Reporting to Boyce will be the creative services, promotion, pop product and tape product departments.

U.K. managing director Geoff Hannington will make further appointments in the marketing department in the near future.

And Lionel Burdge has been appointed a&r manager for RCA, having previously been manager of international repertoire. This move brings both international and U.K. a&r into one department. Other appointments announced at RCA make Brian Hall general sales manager and Terry Atkins national sales manager.

Anthea Joseph, until recently artist relations manager to the a&r department at EMI in London, has joined CBS as deputy to artist relations manager Derek Witt.

More promotions within the new Precision Tapes' sales force in the U.K. make Malcolm Jordan area manager for the West country along with John Simpson (area manager, Scotland), Stuart Grey (the North), Harry Holmes (Midlands) and Len Skinner (London). New West End of London representative is Lou Solomon.

Vivienne Thumpston, until recently general manager of the Sparta-Florida music-publishing group in London, has joined Tony Hall's Fresh Air Group: Fresh Air Records, Fresh Air Music and Brampton Music.

An accomplished lyricist, Vi-

vienne Thumpston is assistant creative director for the three companies and will also have direct a&r 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 "Uptightandoutasight."

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)

Mandrill Band

Continued from page 37

of different levels of water, logs, rocks or foreign instruments like the Klakabas 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." Coffee 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 forego our independent direction. Music is all about what we are feeling, and we do not feel the same way all of the time."





WONDER OF SNOWFLAKES-When Stevie 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 so impressed with Isao Tomita's RCA album, "Snowflakes Are Dancing," which features the music of Debussy played electronically. Here Tomita and Wonder share the press conference

From The Music Capitals Of The World

• Continued from page 54

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 frivo-lous trim." ... George Martin produced new Jeff Beck album "Blow By Blow" (Epic) at the AIR studios here. ... Second single from John Fruin'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 JPRA in May of 1963. Following his retirement, the JPRA presidency will be rotated among the heads of the association's 19-member manufacturers of phonograph records and prerecorded music tapes, beginning with Takami Shobochi, president of Kippon Columbia, which is the oldest member of the JPRA.... Toa Attractions, headed by Yasuo Ohno, has been dissolved as of March 7. due to problems of double taxation of bringing international artists into Japan, industry sources say. Before starting out anew, the Japanese promoter will continue to serve as president of Asia Music Publishers. His adviser and former general manager, Daniel Nenishkis, 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 Popular Music Promotion Association prior to official recognition as of Dec. 2, 1974 by Japan's Cultural Agency. ... CBS/ Sony is releasing "Espanol Encore" on March 21 to mark Vikki Carr's first Japan performance tour, March The American-Japanese record company is planning release of special albums by Billy Paul and the Intruders.

Toshiba-EMI is preparing to in-

troduce 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 \$9.80. Japanese pressings of the same album were distributed by Victor Musical Industries Feb. 25 on the RCA label, at 2,200 yen or about \$7.70 retail. ... King Record is releasing "Saturnight" (Cat Stevens 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 Budo-kan on June 3 and two dinner shows June 5/7, the Japanese promoter 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 product since 1969 (39 percent) and the same as in 1968. In the seven-year period, however, production value of international A&R has increased 2.7 times.
Victor Musical Industries has

signed foreign record licensing agreements with Barclay of France, Musart (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 Corporation'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 yours truly introduced them to the world via NHK's overseas service.

Zora Taylor and the Platters will be back here again shortly, says VIP Enterprise, with their opening performance set for April 10 at the Hibiya Public Hall. The original group's recording of "Only You (And You Alone)" by **Buck Ram** for Mercury has been 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 by All Produce (Asia Enterprise) for **James Brown & New** JBS on their Japan performance tour, April 16-22. HIDEO EGUCHI

20 YEARS OF EUROVISION

LONDON-The Eurovision Song Contest to 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

Since 1956, France and Luxemborg have won the event four times each, Holland three times and the U.K. and Spain twice. Previous winners have been:

1956: Switzerland: "Refrains" by Lys Assia; 1957: Holland: "Net Als Town" by Corry Brokken; 1958: France: "Dors, Mon Amour" by Andre Claveau; 1959: Holland: "Een Beetje" by Teddy Scholten; 1960: France: "Tom Pilibi" by Jacqueline Boyer; 1961: Luxembourg: "Nous, Les Amoureux" by Jean-Claude Pascal; 1962: France: "Un Premier Amour" by Isabelle Aubret; 1963: Denmark: "Dansevise" by Grethe & Jorgen Ingmann; 1964: Italy: "Non Ho l'Eta" by Gigliola Cinquetti.

Cinquetti.
1956: Luxembourg: "Poupee De Cire" by France Gall; 1966: Austria: "Merci Cherie" by Udo Juergens; 1967: U.K.: "Puppet On A String" by Sandie Shaw; 1968: Spain: "La, La, La" by Massiel; 1969: France: "Un Jour, Un Entre the Spain: "De Troubadour" by Lennie Kuhr: 'De Troubadour" by Lennie Kuhr; Spain: "Viva Cantando" by Salome; U.K.: "Boom Bang a Bang" by Lulu.

1970: Ireland: "All Kinds Of Everything" by Dana; 1971: Monaco: "Un Banc, Un Arbre, Une Rue" by Severine; 1972: Luxembourg: "Apres Toi" by Vicky Leandros; 1973: Luxembourg: "Tu Te Reconnaitras" by Anne-Marie David; 1974: Sweden: "Waterloo" by **ABBA**

Although the U.K. has only won the event outright on one occasion, British entries have taken second place on seven occasions: "Sing Little Birdie," Teddy Johnson & Pearl Carr (1959); "Looking High, High, High," Bryan Johnson (1960); "Are You Sure?" The Allisons (1961); "I Love The Little Things," Matt Monro (1964); "I Belong," Kathy Kirby (1965); "Congratulations," Cliff Richard (1968); tions," Cliff Richard (1968); "Knock, Knock, Who's There?" Mary Hopkin (1970); "Beg, Steal Or 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, SNEPA (Syndicat National de l'Edition Phonographique et Audiovisuelle), a total of 35 gold albums and 23 gold singles have been awarded.

To qualify for a gold award a single must sell a minimum of 500,000 copies and an LP a minimum of 100,000, without counting export sales.

Heading the gold record list is Phonogram with five gold singles and 13 gold albums. Second is Pathe-Marconi with two singles and eight albums, and third Polydor with three singles and four albums.

Frederic Francois, the Vogue recording artist headed the singles list with three gold awards, and artists collecting two gold album awards each were Johnny Hallyday, Serge Lama, Alan Stivell, Nana Mouskouri, Michel Sardou (Phonogram); Pink Floyd and Julien Clerc (Pathe-Marconi), Maxime LeForestier (Polydor), Michel Fugain and Gerard Lanerman (CBS).

CBS/Sugar In Italy Hits Best Year Ever For '74

ever of the CBS/Sugar history," says Giuseppe Giannini, central general manager at CBS. Giannini continues, "We don't have precise figures yet, but there is no doubt that we have sold about 12 million units, counting singles as one and albums and tapes for four." Giannini refuses to give any dollar quotation, but on current market prices it can be estimated that the CBS/Sugar distribution wing, Messaggerie Musicali had about \$13.5 million turnover in 1974.

Giannini specifies that their sales were equally split between domestic and international product and they they had reached an "optimum condition" with regard to the various companies they are licensees of.

Speaking of market trends, Giannini confirms the album sales increment, but also emphasized the general come-back of singles. "We had two singles during last December and January which sold more than 300,000 copies, whereas until six months ago it was extremely hard to

even reach 200,000," he commented. He also predicted a further revival of old recordings and an increase in demand for jazz and classical recordings. Following on from the show at Midem, Giannini also expects the Brazilian sound to take off in Italy, should it find a foothold in France.

U.K. DJ SETS TALK RECORD

LONDON-Roger Day, Manchester Piccadilly Radio's breakfast show host and station music director, claims he has broken the British and European record for radio diskjockeying.

His marathon performance started on March 3 at 10 a.m. and continued for 74 hours until just after mid-day March 7.

Tony Ingham, the station's promotion manager, thought up the endurance test, which was partly the result of the station being left without a regular complement of DJ's.



Rack Singles Best Sellers

As of 3/11/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- HAVE YOU NEVER BEEN MELLOW-Olivia Newton-John-MCA 40349
- MY EYES ADORED YOU-Frankie Valli-Private Stock 45003
- **BLACK WATER**—Doobie Brothers— Warner Bros. 8062
- NO NO SONG/SNOKKEROO-Ringo
- Starr—Apple 1880 YOU ARE SO BEAUTIFUL-Joe
- Cocker-A&M 1641 LADY-Styx-Wooden Nickel 10102
- DON'T CALL US, WE'LL CALL YOU-Sugarloaf/Jerry Corbetta-Claridge 402
- PICK UP THE PIECES—Average
- White Band—Atlantic 45-3229

 LOVIN' YOU—Minnie Riperton—Epic 8-50057
- ROLL ON DOWN THE HIGHWAY-Bachman-Turner Overdrive-Mercury 73656
- POETRY MAN-Phoebe Snow-Shelter 40353
- CHEVY VAN-Sammy Johns-GRC
- HARRY TRUMAN-Chicago-13 Columbia 3-10092
- SOME KIND OF WONDERFUL-Grand Funk-Capitol 4002 LADY MARMALADE-LaBelle-Epic
- 16 BEST OF MY LOVE—Eagles—
- Asylum 45218 UP IN A PUFF OF SMOKE-Polly
- Brown GTO 1002 SAD SWEET DREAMER—Sweet
- Sensation-Pye 71002 (Hey Won't You Play) ANOTHER
 SOMEBODY DONE SOMEBODY 19 WRONG SONG-B.J. Thomas-
- ABC 12054 LONELY PEOPLE—America—Warner 20 Bros. 8048

- 21 PLEASE MR. POSTMAN-Carpenters—A&M 1646
- PHILADELPHIA FREEDOM-Elton
- John-MCA 40364
 MY BOY-Elvis Presley-RCA 10191 I WANNA LEARN A LOVE SONG-
- Harry Chapin—Elektra 45236 LUCY IN THE SKY WITH
- BUTTER BOY-Fanny-Casablanca

DIAMONDS-Elton John-MCA

- EXPRESS-B.T. Express-Roadshow
- 7001 SNEAKY SNAKES-Tom T. Hall-
- Mercury 73641 JACKIE BLUE-Ozark Mountain
- Daredevils-A&M 1654 MANDY-Barry Manilow-Bell
- 45613 YOU'RE NO GOOD-Linda
- Ronstadt-Capitol 3990 JUNIOR'S FARM-Paul McCartney & Wings-Apple 1875
- TANGLED UP IN BLUE-Bob
- MORNING SIDE OF THE MOUNTAIN-Donny & Marie Osmond-MGM 14765
- I'M A WOMAN-Maria Muldaur-Reprise 1319
- I DON'T LIKE TO SLEEP ALONE-Paul Anka-United Artists 615
- ANGIÉ BABY-Helen Reddy-Capitol 3972
- I AM LOVE-Jackson 5-Motown 1310
- BUNGLE IN THE JUNGLE-Jethro Tull-Chrysalis 2101
- HOW LONG-Ace-Anchor 21000

Rack LP Best Sellers

As of 3/11/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard. 21 COLD ON THE SHOULDER-Gordon

- 1 HAVE YOU NEVER BEEN MELLOW-Olivia Newton-John-MCA 2133 **AVERAGE WHITE BAND**—Atlantic
- SD 7308 PHYSICAL GRAFFITI-Led
- Zeppelin—Swan Song SS2-200
 GREATEST HITS—Elton John—MCA 2128
- IF YOU LOVE ME (LET ME KNOW)-Olivia Newton-John-MCA 411
- WHAT WERE ONCE VICES ARE NOW HABITS-Doobie Brothers-Warner Bros, BS 2750
- GREATEST HITS-John Denver-RCA CPL1-0374 **BLOOD ON THE TRACKS-Bob**
- Dylan-Columbia PC 33235 FIRE-Ohio Players-Mercury SRM-
- PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS-Jim Croce-
- ABC ABCD-835 AN EVENING WITH JOHN 11 DENVER-RCA CPL2-0764
- BACK HOME AGAIN-John Denver-RCA CPL1-0548
- BEHIND CLOSED DOORS-Charlie Rich-Epic KE 32247

 NOT FRAGILE-Bachman-Turner
- Overdrive-Mercury SRM-1-1004
- GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178 LET ME BE THERE—Olivia Newton-
- John-MCA 389 **HEART LIKE A WHEEL-Linda**
- Ronstadt—Capitol ST 11358
 ALL THE LOVE IN THE WORLD Mac Davis-Columbia PC 32927
- II-Bachman-Turner Overdrive Mercury SRM 1-696
- AMERICAN GRAFFITI (Soundtrack)-MCA 2-8001

Swan Song SS 8410 FOR EARTH BELOW-Robin Trower-Chrysalis CH 1073 CAN'T GET ENOUGH—Barry

Lightfoot-Reprise MS 2206

BAD COMPANY-Bad Company-

- White-20th Century T-444 ROCK 'N' ROLL-John Lennon-
- Apple SK 3419
- II-Styx-Wooden Nickel WNS 1012 I'M LEAVING IT ALL UP TO YOU-Donny & Marie Osmond-Kolob
- M3G 4968 IV-Led Zeppelin-Atlantic SD 7208
- FIRE ON THE MOUNTAIN—Charlie Daniels Band-Kama Sutra KSBA
- 2603 30 HOLIDAY-America-Warner Bros.
- GOODBYE YELLOW BRICK ROAD-
- Elton John-MCA 40148
- STING (Soundtrack)—MCA 390 ON THE BORDER—Eagles—Asylum 7E-1004
- I-Barry Manilow-Bell 1314
- DO IT ('Til You're Satisfied)-B.T. Express-Scepter SPS 5117
- PHOEBE SNOW-Shelter SR 2109
- PERFECT ANGEL-Minnie Riperton-Epic KE 32561
- WAR CHILD-Jethro Tull-Chrysalis
- RUFUSIZED—Rufus Featuring Chaka Khan—ABC ABCD 837
- 40 EMPTY SKY-Elton John-MCA

Atlantic Firms European Tour

NEW YORK-Atlantic Records and its U.K., France and German affiliates are presenting a 13-day European "Supersoul In Concert" tour, now scheduled to begin on April 5.

The tour, which will cover 12 cities, features such artists as the Spinners, the Jimmy Castor Bunch, Sister Sledge and Ben E. King.

In conjunction with the tour, Atlantic will be mailing each act's latest single to some 100 European disco DJs and programmers. The label has also prepared a special EP as a giveaway for the first 500 ticket buyers at each event.

Cities on the tour include: Liverpool (5), Manchester (6), Paris (8), Bristol (9), Southampton (10), Birmingham (11), Ipswich (12), Croydon (13), Ludwigshafen (14), Munich (15), and London (17).

Billboard itsOfTheWorld

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AUSTRALIA

(Courtesy Digamae Pty. Ltd.)
*Denotes local origin

1 LIVING IN THE 70's (LP)-*Skyhooks

(Mushroom)
2 PLEASE MR. POSTMAN (Single)---Carpenters (A&M)—(Holland)
HORROR MOVIE (Single)—*Skyho
(Mushroom)—(Coo Dah)

- WHEN WILL I SEE YOU AGAIN (Single)—
 Three Degrees (CBS)—(April)
 NOT FRAGILE (LP)—Bachman-Turner
- Overdrive (Mercury)
 QUATRO (LP)—Suzi Quatro (RAK)
 WILD ONE (Single)—Suzi Quatro (RAK)—
- (Chapman)
 8 ELTON JOHN'S GREATEST HITS (LP)-
- (DJM) LUCY IN THE SKY WITH DIAMONDS
- (Single)—Elton John (DJM)—(Northern) MY LITTLE ANGEL (Single)—*William Shakespeare (Albert)
 WONDERLAND (LP)—Stevie Wonder
- (Tamla)
 SANTA NEVER MADE IT TO DARWIN
- (Single)-*Bill & Boyd (Fable)-(Cont.) CAT'S IN THE CRADLE (Single)—Harry
- Chapin (Elektra)—(Warner Bros.)
 PEPPERMINT TWIST (Single)—The Sweet
- (RCA)—(Jewel)

 JUST A BOY (LP)—Leo Sayer (Chrysalis)

 BLOOD ON THE TRACKS (LP)—Bob Dylan (CBS)
 JOHN DENVER'S GREATEST HITS (LP)-
- WANGARATTA WAHINI (LP)-*Captain
- Matchbox Whoopee Band (Image)
 THE NEWCASTLE SONG (Single)—*Bob Hudson (Leeds)
 I'M FINE THANK YOU (Single)—*Lester Coombes (Aus. Count.)-(Albert)

BRITAIN

*Denotes local origin SINGLES

This Week Week

- 1 IF—Telly Savalas (MCA)—Screen 1 Gems/Columbia (Snuff Garrett)
 BYE BYE BABY—*Bay City Rollers
 (Bell)—Ardmore & Beechwood/ 2
- KPM (P. Wainman) KPM (P. Wainman)
 MAKE ME SMILE (COME UP AND
 SEE ME)—"Steve Harley &
 Cockney Rebel (EMI)—Trigram/
 Rak (Steve Harley/Alan Parsons)
 ONLY YOU CAN—Fox (GTO)—
 Gurusama Music (Kenny Young)
 THE SECRETS THAT YOU KEEP—
- *Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn) MY EYES ADORED YOU—Frankie
- Valli (Private Stock)—KPM/Jobeti London (Bob Crece) PICK UP THE PIECES—Average
- White Band (Atlantic)—Wa Brothers (Arif Mardin) PLEASE TELL HIM THAT I SAID 12 8 HELLO—*Dana (GTO)—Hush/ Chrysalis (Geoff Stephans) THERE'S A WHOLE LOT OF
- LOVING—*Guys & Dolls (Magnet)—Arnold/Martin/Morrow (Ammo James)
- I'M STONE IN LOVE WITH YOU— Johnny Mathis (CBS)—Gamble Huff/Carlin (Thom Bell) 11 21
- MANDY—Barry Manilow (Arista)— Screen Gems/Columbia/Grahple (Manilow/Dante/Davis) 12
- SHAME SHAME SHAME—Shirley & Co. (All Platinum)—B&C (Sylvia) WHAT AM I GONNA DO WITH 13 YOU—Barry White (20th Century)—Schroeder (Barry
- White) PLEASE MR. POSTMAN—Carpenters 14 (A&M)—Dominion (Carpenters)
 DREAMER—*Supertramp (A&M)—
 Delicate/Rondor (Ken Scott) 15 13
- HOW DOES IT FEEL 16 (Polydor)—Barn (Slade Ltd.) (Chas Chandler)
- GIRLS-Moments & Whatnauts (All Platinum)-Sunbury (A.
- Goodman/H. Ray)
 SWEETMUSIC—"Showaddywaddy
 Gell) Bailey/DJM (Mike Hurst)
 FANCY PANTS—"Kenny (RAK)—
 Martin/Coulter (Bill Martin/Phil
- 31 I CAN DO IT—*Rubettes (State)— 20 Pam Scene/ATV (Wayne Bickerton? 21 18 YOUNG AMERICANS—*David Bowie (RCA)—Mainman/Chrysalis (Tony
- 22 22 SOUTH AFRICAN MAN-Hamilton Bohannon (Brunswick)—
 Burlington (Hamilton Bohannon)
 14 IT MAY BE WINTER OUTSIDE—Love 23
 - Unlimited (20th Century)—Ed Kassner (Barry White) PHILADELPHIA FREEDOM—*Elton John Band (DJM)—Big Pig (Gus Dudgeon)
 16 GOOD LOVE CAN NEVER DIE—
- *Alvin Stardust (Magnet)—
 Bumper Songs (Peter Shelley)
 26 17 YOUR KISS IS SWEET—Syreeta (Tamia Motown)—Jobete Londor

(Stevie Wonder)

25

- 27 23 NO. 9 DREAM-*John Lennon
- (Apple)—Lennon/ATV (John Lennon) 10 FOOTSEE—*Wigan's Chose Few (Pye Disco Demand)-Planetary
- Nome London Ltd.
 PLAY ME LIKE YOU PLAY YOUR
- GUITAR—Duane Eddy (GTO)—
 Macaulay/Larkworth/GTO/Carlin
 (Tony Macaulay)
 HAVING A PARTY—Osmonds
 (MGM)—Chappells (Mike Curb)
 REACH OUT 'I'LL BE THERE—Gloria
 Gaynor (MGM)—Labeta Lader 30
- Gaynor (MGM)—Jobete London (T. Bongiovi/M. Monardo/J. Ellis) LET ME BE THE ONE—*Shadows 32 (EMI)-Miracle (Shadows) SUGAR CANDY KISSES—*Mac & Katie Kissoon (Polydor)—ATV (Wayne Bickerton) 33
- LAST NIGHT WITH YOU—
 *Arrows (RAK)—RAK (Mickie
- ANGIE BABY-Helen Reddy
- (Capitol)—Warner Bros. (Joe Wissert) JANUARY—*Pilot (EMI)—Robbin (Alan Parsons) 37
- THE FUNKY GIBBON/SICK MAN BLUES--*Goodles (Bradley's)-ATV (Miki Anthony) BLACK SUPERMAN (MUHAMMED ALI)—*Johnny Wakelin & the Kinshasa Band (Pye)—Francis Day 38
- & Hunter (Robin Blanchflower)
 MY HEART'S SYMPHONY—Gary
- Lewis & the Playboys (United Artists)—Warner Bros. (Snuff Garrett/Leon Russell)
 LEGO SKANGA—"Rupie Edwards
 (Cactus)—Creole (Rupie Edwards)
 STAR ON A TV SHOW—Stylistics
 (Asco)—Auemb/Cutil Shares 40 41
- (Avco)—Avemb/Cyril Shane (Hugo & Luigi) FOX ON THE RUN-*Sweet (RCA)-42
- Sweet/Essex (Sweet)
 GOODBYE MY LOVE—*Glitter Band 43 (Bell)-Rock Artists (Mike
- Leander)
 SWING YOUR DADDY—Jim Gilstrap (Chelsea)—(Kenny Nolan) LOVE GAMES—Drifters (Bell)— 45
- Macaulay/Cookaway (Cookaway) HELP ME MAKE IT THROUGH THE NIGHT—John Holt (Trojan)—KPM (Tony Ashfield) WHAT IN THE WORLD'S COME 47
- WHAT IN THE WORLD'S COME
 OVER YOU—"Tam White (RAK)—
 Southern (Mickie Most)
 THE BUMP—"Kenny (RAK)—Martin/
 Coulter (B. Martin/P. Coulter)
 SKIING IN THE SNOW—"Wigans
 Ovation (Spark)—KPM (Barry 48 49
 - Kingston)
 L.O.V.E.—Al Green (London)—
 Burlington (Willie Mitchell)

HOLLAND

(Courtesy Stichting Nederlande Top 40)

- 100 YEARS-Joey Dyser (Delta) DOWN DOWN—Status Quo (Vertigo) SHAME, SHAME, SHAME—Shirley And
- Company (Philips) SAILOR-Sailor (Epic) SECRETS THAT YOU KEEP-Mud (RAK)
- CE SOIR—Golden Earring (Polydor)
 ROSAMUNDE—Dennie Christian (Hansa)
- MAGIC—Pilot (EMI)
 LISTEN TO THE MUSIC—The Doobie Brothers (Warner)

 10 HEY MAL YO—Johnny Rodrigues &
 Orchestra (Negram)

ITALY

(Courtesy Germano Ruscitto) SINGLES

- 1 UN CORPO & UN'ANIMA-Wess & Dory Ghezzi (Durium) UN'ALTRA DONNA—I Cugini di Campagna (Pull/Fonit/Cetra) KUNG FU FIGHTING—Carl Douglas
- (Durium) SERENO E'---Drupi (Ricordi) ROMANCE (Beethoven '74)—James Last (Polydor/Phonogram) SUGAR-BABY LOVE—Rubettes (Polydor/
- Phonogram)
 YOU ARE THE FIRST, THE LAST, MY
- EVERYTHING—Barry White (Phonogram) VERDE—G. & M. Orchestra (RCA) PER TE QUALCOSA ANCORA-I Pooh
- 10 EMANUELLE—Lovelettes (Ri-Fi)
 11 LU MARTITIELLO—Tony Santagata (Carosello/Ricordi) 12 CAN'T GET ENOUGH—Barry White

(CBS/MM)

(Phonogram) ROMA—Antonello YOU LITTLE TRUSTMAKER—Tymes (RCA) OH DOCTOR-Richard Myhill (EMI)

JAPAN (Courtesy: Music Labo, Inc.) *Denotes local origin SINGLES

This 1 22 SAI NO WAKARE—*Kaze (PANAM)— PMP, CMP) 2 WAGA YOKI TOMOYO—*Hiroshi

Kamayatsu (Express)-(Nichion)

- 3 SHITETSU ENSEN-*Goro Noguchi
- (Polydor)—(Tokyo)
 4 SMOKIN' BUGIE—*(Down Town Bugie-Ugie
 Band (Express)—(PMP)
 5 KONO ALNO TCKIMEKI—*Hideki Saijo
- (RCA)-(Geiei) 6 ONNA NO YUME—*Aki Yashiro (Teichiku)—
- 7 SHOWA KARESUSUKI-*Sakura And Ichiro
- (Polydor)—(Diamond)
 8 PLEASE MR. POSTMAN—Carpenters
- (A&M)—(Taiyo) SARABA HAISEIKO—*Sueo Masuzawa (Polydor)—(Diamond) AIRENKI —*Hiroshi Itsuki (Minoruphone)—
- (Noguchi)
 Al NO MAYOIGO—*Agnes Chan (Warner)—
- (Watanabe)
 MIKAN IRO NO KOI—*Zutorubi (Ai)
 GAKKO NO SENSEI—*Jiro Sakagami (CBS/Sony)—(Asai, Abi)
 HAJIMETE NO DEKIGOTO—*Junko
- Sakurada (Victor)—(Sun)
 15 KOGARASHI NO FUTARI—*Sakiko Itoh
- (Toshiba)—(NTV, Union)
 16 HAJIMETE NO HITO—*Mineko Nishikawa (Victor)—(Fuji, PMP, JCM)

 AMADARE —*Hiromi Ohta (CBS/Sony)—
- (Watanabe)
- VERSAILLES NO BARA—*Johnnys' Junior Special (CBS/ Sony)—J&S FUYU NO IRO—*Momoe Yamaguchi (CBS/ Sony)—(Tokyo)
 TOSHISHITA NO OTOKONOKO—*Candies

(CBS/Sony)—(Watanabe)

MEXICO

- (Courtesy Radio Mil) SINGLES
- 1 TE JURO QUE TE AMO-Los Terricolas (Gamma)
 2 QUIERES SER MI AMANTE—Camilo Sesto
- (Ariola)
 EL REY—Jose Alfredo Jimenez (RCA) Hnas. Huerta (CBS)
 MUNDO DE JUGUETE—Lupita D'Alessio
- (Orfeon)
 LOS HOMBRES NO DEBEN LLORAR—King Clave (Orfeon) LUNA BLANCA—Karina (Gamma)
- ONLY YOU-Ringo Starr
 TE NECESITO TANTO, AMOR-Elio Roca
- (Polydor)
 9 NINA NO TE PINTES TANTO—Danny Daniel (Polydor)

 10 CUANDO TU CARINO—Rigo Tovar (Melody)

SINGLES

NEW ZEALAND

- 1 PLEASE MR. POSTMAN-Pat Boone
- Family/Carpenters
 LUCY IN THE SKY WITH DIAMONDS— Elton John
 I CAN HELP—Billy Swan
- KILLER QUEEN—Queen MANDY—Barry Manilow I'M DOWN—Hollies
- LOVELY LADY-John Hanlor DOWN ON THE BEACH TONIGHT-Drifters **DOCTOR'S ORDERS—Carol Douglas** YOU AIN'T SEEN NOTHING YET-

SWEDEN (Courtesy Radio Sweden)
*Denotes local origin

- This Week 1 I CAN HELP—Billy Swan (Monument)
 2 NOT FRAGILE (LP)—Bachman-Turner
 Overdrive (Mercury)
 3 GRAT INGA TARAR (LP)—*Thorleifs
- JENNY JENNY (Single)—*Lars Berghagen (Philips)
 ON THE LEVEL (LP)—Status Quo (Vertigo)
- I CAN HELP (Single)—Billy Swan (Monument) BANG EN BOOMERANG (Single)—*Sven & Charlotte (Polar)
 MICHELANGELO (Single)—*Bjorn Skifs

SO LONG—*Abba (Polar) FLAMINGOKVINTETTEN 5 (LP)—*(Flam)

SWITZERLAND

This

I CAN HELP—Billy Swan (Monument) LONGFELLOW SERENADE—Neil Diamond

(CBS)
GRIECHISCHER WEIN-Udo Jurgens (Ariola)

DOWN DOWN—Status Quo (Vertigo) EL BIMBO—Bimbo Jet (EMI) YOU AIN'T SEEN NOTHING YET— Bachman-Turner Overdrive (Mercury)
PLEASE MR. POSTMAN—Carpenters (A&M)
YOU'RE THE FIRST, THE LAST, MY

EVERYTHING—Barry White (Philips)
GIG! VO AROSA—Ines Torelli (CH)
I'M LEAVING IT ALL UP TO YOU—Donny &

Marie Osmond (MGM)

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General News

Doobies Learning To Invest \$\$ They Earn

By JACK McDONOUGH

SONOMA, Calif.-The Doobie Brothers, hard rockers from San Jose who continue to collect gold and platinum at a regular rate, are devising new ways to spend and acquire

The 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-andvineyard home he has occupied for less than a year in the tranquil Sonoma countryside 50 miles north of

"The Doobies needed a specific system," he says. "They have two drum kits, loud guitars, and four vocalists doing harmonies. A lot of bands can get away with using a standard PA, one furnished by Showco or someone like that. They're fine, general purpose systems. But our halls kept getting bigger and bigger and the quality of the sound wasn't keeping up. We needed something that would get the two drums, which is all low end, those loud guitars on the high end, and we needed the vocal midrange coming through on top of that. Plus we have 33 mikes 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. And I had a clear idea what we needed. I mixed for the Doobies over the past three years, the first 400-500 concerts. Now we have someone else to do it. Partially because my ears were gone, but mostly because I needed time free for other

The Doobies also have in preparation a new stage unit which will house their amps and monitors, thereby providing the visual impact of stage free of any clutter. The unit will attach to the front of the stages in the halls they play; the Doobies' specifications to promoters will call for stages to be built with a two-foot deep U-indentation across almost the whole breadth of the stage front. Their unit will attach into this inden-

All of this gear will be utilized when the Doobies go out on the road, which will be quite soon 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 Shad of Mainstream feels she breached her pact when she did not record because she had not been paid. She charges Shad obstructed her career and that he has said he would "break" her in the industry, keeping her off labels.

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



Warner Bros. photo

Doobie Brothers: from food stamps and bar gigs to number one single and multimillion-dollar investments.

package so far, mainly because "This LP has been in progress for over a year, so the band has been able to think over the record more than any previous album. They've been able to sit in hotel rooms and listen to cassettes of what they've done and then come back in off the road and add things to the tunes."

Guitarist Jeff Baxter, who joined the Doobies from Steely Dan, is on the new record. Curtis Mayfield arranged one tune and Ry Cooder and Dave Payne (of Little Feat) appear.

The tour will continue the tradition of hard work for the Doobies. who do between 100 to 200 concerts per year as well as one or two albums. "In the past," says Cohn, "our idea was to work as much as possible. I always tried to make the band aware that the only way to make it was to work hard at it, and for a long time we played the \$2 clubs and lived on food stamps. When "Listen To The Music" broke, we knew that was the time to go out and saturate the country. Because we didn't want to be known as a singles band. We wanted people to know all our music, we wanted to sell albums.

The Doobies are also proud of the consistency of their track record in appearances. Up until the recent set of Australian dates which they had to cancel on doctors' advice to several players, "we had missed three shows out of maybe 500 performances. Those were because of health problems also and they were made

up."
The Doobies also seem determined to hold the line on ticket prices. The top price they will allow is \$6.50, and if for some reason a promoter feels he has to go above that, the contract stipulates that he must inform the Doobies two weeks before the concert date. "It's getting harder to maintain that," says Cohn, "because all our normal expensestravel, food, wages—are up, and our production costs are up because we want to be able to give our audiences something they haven't seen be-

What money the Doobies forego from maintaining low ticket prices may be made up by the investments Cohn has arranged for them-the latest being their purchase into a successful new redevelopment project of the old Bank of America building in San Francisco.

This is the second major investment for the band. Cohn has hired Don Yost who does nothing but scout investments through the Doobro Corp. "I think we've got a firm grip on our second problem. The first problem, you know, is making the money; the second is always how to keep it after you've made it."

New . **Companies**

Pedro Ferrer has opened a personal management firm in Beverly Hills with his first clients the Supremes, 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', Kris Haydin, Cookie La G Frog, Rush Brothers, among others.

Producers 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 Mike Kalajian and personal manager Robert Cihak. The new la-bel's first effort is an LP by trumpeter Leon Merian and his 10-piece group. A single from this jazz-rock oriented group will also be released.

'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 Russell.

An extensive in-store promotion in New York will be highlighted by a pinball machine contest in which celebrities will display their skills in a competition based on high score. The game kicks off Monday (17) and runs through Friday (21). It will be played in a window at the Korvettes Fifth Ave. store from noon to 2 p.m., and participants in the opener will be John Lennon, Geraldo Rivera, Cashman & West and Gloria Gaynor.

A WNEW personality will serve as official during the games and will keep score. Tallies will be posted in the window and will be announced daily on WNEW as the game progresses. The prize is the pinball machine, which the winner will donate to an orphanage or charity of his choice. All Korvettes stores in the metropolitan area will feature the LP in their windows.

A total of 15 of the specially designed pinball machines will be given nationwide. Moviematics will be located in various major stores. The trailers will show three minutes of excerpts from the film. Freestanding units will go to major stores, and some 10,000 posters will be given to stores to be used on a local level as prizes.

Radio spots will be national in scope, again hitting major markets, and print advertising will also be na-tionwide. Columbia Pictures and Polydor have coordinated their print and advertising efforts so that the same audience is not reached. Ads carry plugs for both the film and the soundtrack set.

The "Tommy" package will carry a list of \$9.98 as opposed to the normal two-record price of \$11.98. The tape version will be offered at \$11.98 list. No quad is planned at this time, Geller says.

The track was recorded in London and was produced by the Robert Stigwood Organization. Ekke Schnabel and Mike Von Winterfeldt negotiated for the track rights for



HITTING THE ROAD-Warner Bros. executive Clyde Bakkemo gives WBZ's Ken Shelton new label product in Boston. Bakkemo was among the home office force which recently toured the country meeting with broadcasters to

'Computerized TV' Used To Hypo Sales Of Disks

LOS ANGELES-"Computerized television" is beginning to make a strong impact in record sales, believes Michael Webster, president of Image West.

Image West specializes in animation television products and has been doing considerable work for Ronco Teleproducts Inc. out of Chicago. Mel Kory of Ronco flies to Los Angeles and two days later flies back with one or two finished 60-second TV commercials.

Arista Records is now using the services of Ronco for a "Stardust" LP package that will be sold in record stores. This commercial is slated to hit the air next month, believes Webster.

Ronco, of course, is deeply involved in mail order packages of oldies sold via TV spots. These \$4.99 LPs featured recently such artists as Barry White, Seals & Croft, the Spinners, Bachman-Turner Overdrive, Alice Cooper, Mac Davis and Dr. John.

To date, Image West has done six of these spots for Ronco alone, plus spots for other TV package firms.

Webster points out that image West can produce the spots fast. and better than even the firms who work without computer. Cost for two recent 60-second spots was \$12,000.

Working with designs, LP jackets, live slides, film footage, or any other element, Image West feeds these into two computers. Images are projected

Anchor's Ace Will Move Up U.S. Trek

NEW YORK-The Anchor Records group Ace is being readied for an earlier Stateside concert tour than originally planned as a result of quick retail response to its first al-

Ian Ralfini, head of the ABC British-based subsidiary, says he hopes to firm tour plans within the next few weeks. In its second week on the Top LP chart the Ace album, "Five A Side," is currently starred at No.

Here for meetings with ABC Records executives, Ralfini says his company already has released in the U.K. 50 albums drawn from the ABC family of labels. As for Anchor, the label is working with a tight roster of artists including Sam Leno, Blue Goose, Philip & Vancessa, and Moonrider, in addition to Ace. Plans are to schedule simultaneous release of new album product in Europe'

on monitor screens; the producer, in this case Kory himself, works with these images and is able to manipulate them in any direction, any shape and any form.

When the producer has a particular segment to his or her liking (the producers generally work from storyboards much as do regular TV ryboards much as do regular TV show producers), the segment is frozen. When the entire commercial is finished, the computer is ready to finished, the computer is ready to run off a full videotape of the entire R

The entire spot takes anywhere from two hours to two days; "without the computer, such a spot would have taken a full month," says Web-

er.
The value of the time saving is that record companies will be able to get spots done while the product is still hot in the marketplace, he feels.

Kory bring his own audio track; it's put on the master of the videotape at Image West.

The six-year-old company, a division of Computer Image in Denver, is now working with Ronco on several other TV spots.

Sales, Profits **Up At Pickwick**

NEW YORK-Pickwick International, Inc. reports new record sales and profits for the quarter ended Jan. 31, 1975.

During the third quarter of fiscal 1975 ended Jan. 31 sales rose 11 percent 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 \$2,816,000 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 period ended Jan. 31 increased 32 percent to \$182,205,911 compared with \$138,137,216 during the same period of the previous year. Net income showed a growth of 12 percent or \$7,107,283 as against \$6,372,264. Earnings per share for this same period 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 Plat-ters" is owned by Five Platters Inc. and, as such, is the only entity entitled to its use.

www.americanradiohistory.com

vidual markets that may not have the same impact at first in the rest of Canada. Now, if there is any signifi-

cant action at all with any product or artist, the distributor has the budget

to invest in radio ads, print ads, T-

shirts, in-store displays and so on.

This is apart from our regular 2 per-

cent advertising allowance that comes out of sales. It is strictly a pro-

Recently English-band Camel

made an appearance in Calgary with Wishbone Ash and Dr. Hook

and received a strong audience reac-

tion. GRT's distributor, TPC, took

advantage of the situation in that

market and because of the avail-

ability of a promotional budget, was

able to line up a number of promo-

tions for the band. According to Burns, the band's album con-

sequently became the company's

best selling album for two weeks for

the whole country as a result of the

GRT's distributors now service the media in each market with product.

Formerly all promotion copies of

product was sent directly from the

"We are really advancing the dis-tributor set-up," concludes Burns.

"Previously we were one company

out of four being handled by these distributors and hoping that we were

getting our fair share of the market. Now we hope to get more than our

As an offshoot of this system,

promotional push in that area.

head office in Toronto.

fair share.

motional function.

GRT Sets Up Promo Budget For Distrib To Push Its Product

exclusivity of service that the company was getting from its distribu-tors in Western Canada, GRT of Canada Ltd. has set aside a monthly promotional budget from distributors to be used to promote GRT product and artists.

"When you are dealing with distributors," explains Jeff Burns, GRT's national promotional manager, "you are not going to get the same type of service you might get if you were dealing with your own branch. The people are not particularly working for you, they are working for the distributor and are also dealing with three or four other record companies. To get priorities on your product is always difficult in this situation. For this reason I recently instigated a policy of paying the promotional people at our West-

from the GRT budget. In this way they are sort of working for us as well the distrib. We are at least making them feel some sort of benefit for breaking their backs with our prod-

GRT is distributed in British Columbia by the Vancouver-based Emerson Sales with Monica Netupsky handling promotion; in Alberta by the Calgary-based Taylor, Pearson and Carson with Brian Tucker in promotion; and in Manitoba and Saskatchewan by Laurel Records with Glen Gore-Smith han-

dling promotion.

GRT has their own branches in Ontario, Quebec and the Maritimes which have always had their own

promotional budgets.

Continues Burns: "There are frequently records that happen in indi-

Kot'ai Celebrates 3rd Anniversary

By MARTIN MELHUISH

MONTREAL-Kot'ai Music Inc., headed by Robert Nickford, celebrated its third anniversary recently with a party for the media and the company's artists, Mahogany Rush, Ellen McIlwaine, Marie-Claireand Richard Seguin, Toubabou, L'Infonie, Craig Mathews and Morning Haze, at their new offices at 6375 Sherbrooke St. West in Montreal. Kot'ai is distributed by United Artists Records in Canada.

Kot'ai, a word formed by combining two hexagrams of I Ching mean-ing "peace" and "revolution," was the brainchild of both Nickford and singer/songwriter Jesse Winchester, and the initial concept was for the label to release records by French Canadian artists produced by Winchester. As the label evolved, the decision was made to concentrate on the U.S. market rather than France but it remains one of the few labels which deal with both French and English artists in Canada.

Nickford, who had spent seven years with Warner Bros., Quality and Laval Records in Canada, signed rock-trio Mahogany Rush at the outset, and secured American distribution for the act through 20th Century on the release of their first album "Maxoom." The band's second album "Child Of The Novelty" bolstered the band's growing following throughout North America and led to a renewed interest in "Max-oom" which is currently climbing the Billboard Top LP chart. The band's third album for 20th Century is entitled "Strange Universe."

In the early days, Nickford, whose finances were ailing, signed two acts that could be considered left-fielders: Willie Dunn, a Canadian-Indian singer and film maker and L'Infonie, one of Quebec's leading avant-garde classical rock groups Both acts had albums released and the LP entitled "Vol. 333" by L'Infonie went on to be voted the top album of 1973 by a panel of media people for Quebec.

A major coup for the label came with the signing of Ellen McIlwaine, the critically acclaimed singer/guitarist from the U.S., who was drawn to the family-like atmosphere of the label. After recording two albums in the U.S. for Polydor, Ms. McIlwaine moved to Montreal where she recorded her first album for Kot'ai, "The Real Ellen McIlwaine" produced by Bill Cagnon, the leader of popular Ville Emard Blues Band from Quebec. Ms. McIlwaine recently became a Canadian citizen.

The label recently released an album by Toubabou led by French-Canadian percussionist, Michel Seguin. The album was recorded before 120,000 people at a French-culture celebration known as "Superfrancofete," in Quebec City in Aug. of 1974.

The third album entitled "Recolte De Reves," by Marie-Claire and Richard Seguin, who had formerly been signed to WEA Music of Canada, has been released by Kot'ai.

Craig Mathews and Morning Haze complete the label's roster. Mathews has an album entitled "Every Road Leads Home" set for release in April, produced by Bill Gagnon and featuring pianist Ken Pearson and guitarist Robert Stan-ley. Morning Haze will have another single on the market shortly.

Up until December of 1974. Kot'ai had been a one-man operation, and then Nickford hired Alexander Sangowicz as administrator and Lucien Richard as comptroller.

At the Kot'ai party were Stan Kulin, Allan Mathews and Keith Patten of United Artists: Juan Rodriquez of the Montreal Star; Bill Mann and Herb Aranoff of the Montreal Gazette; Jesse Winchester; Bill Gag-non; Michel Seguin; and the label's roster of artists among others.

Marshall Gaynes, who has been retained by Kot'ai to work on promotion for specific projects, flew in from Boston for the get-together.

From The Music Capitals Of The World

TORONTO

Gordon Lightfoot sold out seven straight concerts at Toronto's Massey Hall as well as an added midnight concert the week beginning Monday (17), representing a sale of close to 22,115 tickets. His latest album "Cold On The Shoulder" sold more than 400,000 copies internationally in the first three weeks of

The newly formed independent production company Snuggy Production (and publishing affiliates Mouse's Ear Music-CAPAC and Pan Golin Music-BMI) headed up by Will Webster of the Torontobased Thunder Sound Studios, expects to announce U.S. label affiliates in the near future for its first two acts, Goddo and Outlaw. ... Fludd's debut album for Attic Rec-

20th Century, **Aguarius 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 Stompers entitled "Judy Played The Jukebox" in that country as well as all future releases by the band. The deal was negotiated by Terry Flood and Daniel Lazare of Aquarius and Russ Regan of 20th Century. A number of European labels have indicated interest in the band but no decision has yet been reached on a deal for overseas distribution.

The Crescent Street Stompers have just completed the recording of a followup single to "Judy Played The Jukebox" at the Tempo Studios in Montreal.

April Wine, also on Aquarius, has just had their newest album "Stand Back" released with in excess of 30,000 units being shipped out initially. "I Wouldn't Want To Lose Your Love" the first single from the album was top 10 in most markets across Canada. The band is released

on Big Tree in the U.S.

Ross Holloway has just had his new single "Woman I Found A New Way" released by Aquarius as a followup to his reasonably successful debut single "Mostly New Days."

ords entitled "Great Expectations" is not being stocked by some record stores and rackjobbers in Canada album jacket. It portrays a side view of a young girl, obviously in the last stages of pregnancy, holding a doll which is looking at her bare belly fully revealed under her raised dress. The band's first single from the album is "What An Animal!" in Ontario. . . . Tom Wilson, of the Toronto-based booking agency committee of Billboard's First International Talent Forum to be held Plaza Hotel in Los Angles. . . . Maria Muldaur will play a concert at Hamilton Place in April.... Larry Green, the head of promotion of WEA Music of Canada, has just returned from a promotion trip of Western

Copper Penny will support Blue Swede in their May tour of Canada which has so far had 19 dates confirmed with a tour finale at Ontario Place on May 25. Copper Penny's latest single for Capitol Records-EMI of Canada is "Disco Queen" produced by Harry Hinde.... Peter Donato makes his TV debut on April 2 on CHEX in Peterborough. ... Babe Ruth did a free concert at Guelph University recently.... Supertramp, one of A&M's hottest groups in Canada at the moment. will likely do four dates in Canada on their 10-date North American tour in April.... GRT has put stock of Shooter's current single "I Can Dance" into the Detroit market because of initial interest in the record by CKLW in Windsor. . . . Toronto band Brutus has been signed by

Ian Thomas' current single is from his new album "Delights." He recently completed a Western Canada tour. . . . Axe Records has signed Fergus. . . . Gary and Dave, as well as being recording artists for Axe Records, are also licensed pilots. Recently they were chosen out of 500 pilots to fly the commuter service between Ottawa and Montreal on the new STOL flights. As they will only work for four hours a day, 15 days a month, it will give then more time for their musical career. They are both living in Ottawa. MARTÍN MELHUISH

because of the highly controversial Ken Tobias is on tour with Valdy Concept 376, has been named to the from June 4-7, 1975, at the Century

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

LONDON-Rocket Records' coowner John Reid has formed an independent company to develop and produce films for American TV. The new outfit, named John Reid Productions and based in the U.S., will also export American-made programs to the U.K. and Europe.

Heading it will be producer-director David Bell, three-time winner of the U.K.'s SFTA film and television

Output of 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 Turntable

• Continued from page 62

Mike Beaton has been promoted to managing director of all Euro-pean affairs for the Wes Farrell Organization. Beaton, who is based in London, is responsible for the promotion and co-ordination of the Chelsea label in Europe. Chelsea-Roxbury labels are distributed under the Chelsea logo through Polydor for the world excluding the U.S. and Canada. Beaton's new responsibilities will include acquisition of new talent, signing new writers, negotiating administration and co-publishing arrangements.

Lighthouse Cuban Concert

TORONTO-Lighthouse, one of Canada's most enduring bands, will perform at a free concert in the Havana University Square this summer. The Cuban government indicates that close to 100,000 spectators will attend the event.

The concert will spawn a pilot film project conceived by the band, Bob Barclay and Dick Shonton, which will feature Lighthouse as the host-band showing the group performing in and featuring guest artists from various countries around the world. Consent for the idea has already been received from the Soviet Union, France and Italy. They are now awaiting confirmation from Red China. Negotiations with the Soviet Union, Cuba and Red China were likely facilitated because of Canada's continued strong diplomatic relationships with these Communist countries.

The band has just completed its first TV Special at Moses Znaimer's Toronto-based CITY-TV studios. The one-hour color show, which was filmed before a live audience and features interviews and a behind-the-scenes look at the band, is in the final cutting stages and is scheduled for airing sometime in March on

CITY-TV in Toronto. The band is negotiating the syndication rights for the program with a number of sponsors.

From 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 business including equipment and sound systems; road crews and tour logistics; promotion and marketing; composers rights; publishing and recording companies; agents and managers; as well as practical experience in the rock 'n' roll and pop music forms.

The band's record company, GRT of Canada, will run an extensive promotion campaign in the form of a national contest with a winner from each Canadian province being offered a free scholarship to the school and free transportation and accommodation for the term.

At the end of the two-week course, Lighthouse and the musicians who have attended the course will give free concerts for the people in the Collingwood area.

Capitol

SWEETWATER A SECOND DEBUT

Christopher Kearney's third album on Capitol is his first for Capitol. Recorded at his preferred leisurely pace with Lee de Carlo and Gene Martynec producing, "Sweetwater" is Christopher's first release under a new longterm Capitol contract. A single, RUNNIN' CHILD-written for him by Steely Dan's Fagen & Becker, has been mailed; and a promotional tape is being prepared featuring Christopher talking about and playing cuts from the album.



ANDRE PREVIN

During a three-day appearance with the Toronto Symphony last month, Angel's ascendant star, Andre Previn, drew some wellearned bouquets from the press, causing Toronto's dedicated critics to overlook his colourful past and see instead a brilliant future. Previn, now in his sixth year as resident conductor of the London Symphony Orchestra, was embarking on a North American tour which included assignments with the Chicago and Pittsburgh Symphonies.

The Toronto Star's William Littler led off for the defence with a piece headed: "Andre Previn Proves A Master Of The Podium"—"Surely it's about time the court of opinion ruled out-of-order all the extraneous evidence about a Hollywood past and a glamourous marriage where Andre Previn is concerned, and admitted instead the testimony of our ears. . . . The man who led the Toronto Symphony in Massey Hall last night happens to be

one of the major conducting talents of his generation.'

In a programme that embraced Elgar's Cockaigne Overture and the Richard Strauss Horn Concerto No. 1 (for which he was joined by Barry Tuckwell as soloist), Previn's reading of Rachmaninov's Second Symphony was singled out for the highest praise: "To hear Rachmaninov's Second Symphony conducted by Previn is to think the better of it ... (he) gave the big, yearning themes plenty of room to breathe without letting them sprawl. They were carefully shaped, with the climaxes grandly yet never blaringly capped. . . . Above all, he made of the symphony a positive statement, giving an almost heroic quality to its expression of long-

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.

DISCS & DATES

Funny Lady, the new Barbra Streisand film for which Arista owns the soundtrack rights, is opening in Toronto on March 14th with Vancouver and Montreal premieres on March 21st. . . . French Canadian chanteuse, Karo, took a giant step towards the wider audience when she presented her first English language show at Montreal's Place Bonaventure for two weeks at the beginning of March. Her latest single, SORRY GUYS. is her second composition to be released en Anglais. . . . Glen Campbell will perform at the Canadian Western Rodeo in Edmonton for three days beginning March 25th. . . . Capitol country star, Roy Drusky, was in Toronto last month to tape a Tommy Hunter

Show for CBC. He also stopped by at CKFH radio and recorded I.D.'s for the station which is moving to an all-country format. . . . Arista's Suzi Ouatro, fresh from a tour with Grand Funk and prior to her tour with Alice Cooper is headlining in Calgary on March 29th following a date at the University of British Columbia in Vancouver on the 28th. Her single, YOUR MAMA WON'T LIKE ME, has been mailed and is already stirring up maternal unrest in Newly-signed Arista Canada. . . . Newly signed Arista group, Fallen Angels, recorded their album at Nimbus 9 Studios in Toronto with Jack Richardson producing. The U.S. act is one of an increasing number taking the Canadian connection to record.



Canada

FEVER: THE CANADIAN

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 Award (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 awareness of each other's exertions on behalf of the talent we repre-

This year, for the first time, the Canadian public will be invited to ioin the festivities through a live telecast of the proceedings on the CBC network, March 24th. The seventh annual Juno Awards show will be a unique opportunity for Canada's music business to reach out and involve our widely-scattered population in an exciting and flourishing aspect of its 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 companies, concert promoters, members of the public and the artists themselves. The procedure involves a massive amount of tabulation, 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 the Bestselling 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 November, 1969, 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 became too great to be confined within these borders; but she has always maintained her home in this country, and has earned a permanent place in the Canadian heart for her refusal to be lured away like so many other major



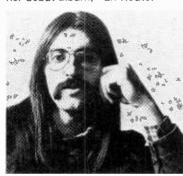
Recently, Toronto's popular television interview show. City Lights. between Anne and host, Brian Line

presented an hour-long discussion han. His introductory remarks are worth repeating here: "Anne Murray has proven that Canadians can (ADVERTISEMENT)

own country; and that the rest of the world will also recognise that greatness. She is a lady very much in control of her own destiny. In spite of her easy-going way, she is fully aware of who she is and where she is. Her determination to do things the right way, her own way, is evident. Her candour is uncompromised; her frankness has certainly been responsible for more than a few white hairs on music and broadcast industry heads. In many ways, Anne Murray has brought respectability to the business of music. Her honesty and loyalty to those who deserve it are well-known. She has lived up to her press-releases-a rare feat these days."

Anne Murray is nominated again in 1975 as Canadian Female Artist Of The Year.

In the Most Promising category Suzanne Stevens carries the Capitol colours among the female entrants. Suzanne has already realised a good measure of her promise with all four of her French language singles achieving chartdom throughout the province of Quebec, including a number one hit with LE SOLEIL and a Top 10 rating with her debut album, "En Route."



Competing with Justin for the same award is the renegade rocker from the U.S., Bill King. King is once again firmly established in his adopted home, Toronto, after a brief trip back across the border to receive his amnesty. Although the word 'new' does not do justice to a man who studied with Oscar Peterson and whose credits include ar ranging for Janis Joplin as a member of her Kosmic Blues Band and working as co-musical director for the Canadian production of Jesus Christ Superstar, Bill King as a singer/songwriter and leader of his own band is certainly more than promising. His second Capitol album, "Dixie Peach," was released last summer to impressive reviews and sales, and a second single, TOP DOLLAR MAN, has just been lifted from it to celebrate his return.



However, Suzanne Stevens' talent reaches far beyond the provincial borders because she is also fluently bilingual. The success of her two English language singles, HOUSE FULL OF WOMEN and PLAY

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 Sixties, "Suzanne Stevens will be the French Canadian star of the Seventies.'

Justin Paige's nomination 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 male vocalist of 1974,' writes Mr. Stanton, and continues: "On record. Paige demonstrates a vocal energy and range superior to a lot of singers of contemporary rock



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, exhausting anyone who tries to keep pace. It's a two-way street, and without knowing it the customers are repaying his efforts by forming lines, nights a week, outside the halls he



Finally, in the Most Promising New Group stakes-the toast of Quebec, Capitol's Beau Dommage. Pierre Bertrand, Michel Rivard, Robert Leger, Real Desrosiers and Marie-Michele Desrosiers formed Beau Dommage in 1973, wrote and recorded their first album during 1974, and became instant celebrities upon its release in December. Now, three months later, the "Beau Dommage'' LP has qualified for an RPM Gold Leaf Award.

Four-fifths of the group was born in Montreal. That is where they live, 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 lyrical imagery. A Gold Record with their first LPnow that's Promising!

Number of LPs reviewed this week 53 Last week 57



JESSE COLIN YOUNG—Songbird, Warner Bros. 2845. Young has one of the most distinctive and haunting voices in pop, and on this strong LP he once again showcases his fine vocals, excellent songs and mixes an acoustic oriented backup with some tasteful horns to add a bit more variety than usual. One of the few artists who does not make a great effort to "keep up with the times" and does not have to. Basi cally, he is one of those timeless performer/stylists who will always have a place among pop fans. Songs are stronger here than on his last album, especially on some of the country and uptempo oriented cuts. With a strong push, this could be his

biggest LP to date.

Best cuts: "Songbird," "Daniel," "Josianne," "Again,"
"Til You Come Back Home Again," "Sugar Babe."

Dealers: Young has a strong core of fans reaching back to the folk days of the early '60s. Use color cover shot of him in con cert for display advantage.

NILSSON-Duit On Mon Dei, RCA APL1-0817. Harry sounds as if he took off to the Caribbean to record this set, filled with steel drums all the way through. The steel drums are only a part of the picture, however, for Harry has come up with his most listenable album in several years, filled with the kind of humor he handles best, a cast of all stars including Klaus Voorman, Doug Dillar, Ringo Starr, Dr. John, Van Dyke Parks and Bobby Keys, Plenty of short cuts, the most consistent vocals Nilsson has come up with in a long time and a return to the genre of earnest zaniness that so many love in the artist. FM play a certainty and don't be surprised at some AM action

Best cuts: "Down By The Sea," "Kojak Columbo," "Turn Out The Light," "What's Your Sign" (a delightful satirical look at most insignificant question of the day), "Home."

Dealers: Strange cover shot in the Nilsson tradition

GRINDERSWITCH-Macon Tracks, Capricorn CP 0150 (Warner Bros.). More Southern rock from the Phil Wander stable, and this is some of the most impressive to come out of the Capricorn fold. The band mixes in the disctinct Macon sound with country and blues. Lead singer Dru Lombar has a voice perfectly suited to the type of music the band does, and the dual lead guitars of Lombar and Larry Howard work well throughout, sounding at times remarkably like the Allman Brothers. A load of possible singles here, with the music as unpretentious as it is good. The rockers and the blues tinged material work best and while the sound does come close to the Allman's at times, it is not close enough to be annoying Highly skillful, highly commercial and apparently bound for AM and FM play.

Best cuts: "Mail Train Blues," "Put It All In Today," "Happy Like Me," "Let The Southwind Blow," "The Best I Can," "Pickin' The Blues."

Dealers: Group is currently on tour

LOU REED-Live, RCA APL1-0959. Reed has recorded one live LP before, "Rock 'N' Roll," "Animal," which did quite well, and this set is just as well done and just as power packed. Mixing in some of his "greatest hits" with some equally well done but lesser known material. Reed and a band that includes heavy metal experts Dick Wagner and Steve Hunter serve up a fine show, cut at the Academy of Music in New York which is home territory for the artist. As is the case with most Reed efforts, FM play should be the main outlet

Best cuts: "Walk On The Wild Side," "Vicious," "I'm Wait ing For The Man," "Sad Song."

Dealers: Good chance to expose Reed and Velvet Under-

ground catalog. And another strange Reed cover should help

GOLDEN EARRING—Switch, MCA 2139. Dutch rockers who scored with smash "Radar Love" single some months back comes back with their second LP for the label, another exercise in controlled hard rock filled with strong instrumental breaks, particularly the guitar solos. Strong vocals for the most part, especially on the cuts that allow for harmony singing. Some interesting instrumental backup from strings and horns fits in well, with the set on the whole being a better balanced effort than the last time around. Group is one of the better exponents of the basic rock sound that has made such a strong comeback over the past year. Several possible sin-

gles here and lots for the FM stations to work with.

Best cuts: "Love Is A Rodeo," "The Switch," "Kill Me (Ce Soir)" (the current single), "Tons Of Time," "Troubles & Has-

Dealers: Group due in country soon. Cover is an unusual

MAGGIE BELL—Suicide Sal, Swan Song SS 8412 (Atlantic). Led Zeppelin's Swan Song label is three for three so far (Zeppelin, Bad Company, Pretty Things) and there is no reason why Ms. Bell should not become four. Britain's premier fe-male blues belter dishes out her usual excellent blues sound, but also offers some changes, including straight rockers, a nostalgic sounding cut and some pretty ballad type numbers. Highlight, of course, is the powerful and emotional vocals of Bell, one of the few singers today who can scream while retaining an element of control to her voice. Comparisons to Janis Joplin surfaced during her first solo effort and should lessen here. Commercialism and quality here, a rare pairing

indeed. Expect AM and FM play.

Best cuts: "Wishing Well," "I Was In Chains," "If You Don't Know," "Comin' On Strong," "Hold On," "It's Been So

Dealers: Lady drew rave reviews on first tours here and is

-Spetlight_



ROBERTA FLACK-Feel Like Making' Love, Atlantic SD 18131. Long awaited LP from the lady who is quite possi bly the most important pop stylist to emerge in the past five years. One of those rare artists who cannot be cate-gorized, as she appeals to the rock, MOR, soul, jazz and blues elements of music fans. A wise mix here of ballads and uptempo cuts, long cuts and more commercially accepted lengths. Almost perfect vocals throughout, me-lodic instrumentals and a fine flow from cut to cut. High-light is a 12½ minute version of Stevie Wonder's "I Can See The Sun In Late December" that shifts from a superb pop song to a jazz piece with no effort at all and nothing lost in the transition. One of the most marvelously controlled vocals in pop today, always apparently ready to break out of that control but never doing so. Production Rubina Flake (resumably Ms. Flack) is excellent. Hard to believe she is outdoing her last LP, but this set should mark her as one of the landmark performers of the '70's.

Best cuts: "I Wanted It Too," "I Can See The Sun In

Late December," "Feel Like Makin' Love," "Mr. Magic," "She's Not Blind," "Old Heartbreak Top 10."

Dealers: A true superstar. Just give the LP exposure and it will sell itself



TOMMY-Original Soundtrack, Polydor PD 2-9502 The obvious first question upon seeing this LP is how many helpings of Pete Townshend's classic rock opera can the public take? Well, the answer in this case is cer tainly one more. Arrangements and production here are both quite different from the Who's original LP and the stage version that came out a bit over a year ago. With an exceptionally strong cast that includes Who lead singer Roger Daltrey as Tommy, the rest of the Who, Elton John, Ann-Margret, Tina Turner, Arthur Brown, Oliver Reed and Eric Clapton, this lavishly produced version of the opera (Townshend handled production) should do just as well as its predecessors. Musicians include the likes of Clanton, Townshend, parts of the Who and Faces, Elton John and his band members. An entirely new interpretation of

and mis band members. An entirely new interpretation of the work and one deserving of special attention.

Best cuts: "Christmas," "Acid Queen," "Cousin Kevin," "Pinball Wizard," "I'm Free," "Sally Simpson," "We're Not Gonna Take It."

Dealers: Movie is going to get mammoth exposure, and two disk jacket is deluxe design.

JIMI HENDRIX-Crash Landing, Reprise MS 2204 (Warner Bros.) This is not another Hendrix repackage. These are part of the reported more than 600 hours of tape rediscovered several years back, recorded in 1969-70 with Billy Cox. Buddy Miles and several others. What we find here is some of the most powerful material yet heard from this superb guitarist/vocalist/writer, with most of the cuts falling into the soul and blues vein. Emotional, sharp, brilliant guitar work is the unquestionable highlight here, with the kind of vocals most of us remember as the true Hendrix coming in a close second. As mentioned, this is primarily soul and blues, but the songs should appeal to one and all among Hendrix fans. Just as important, there is a whole new generation of record buyers that does not really know the artists, and this is a perfect way to introduce them. In no way a this is genuine Hendrix at the peak of his crea tive ability.

Best cuts: "Somewhere Over The Rainbow," "Crash Landing," "Peace In Mississippi" (possibly the most emotional instrumental ever heard from Hendrix), "Stone Free Again," "Captain Coconut."

"Stone Free Again," "Captain Coconut."

Dealers: Make it very clear these are recordings of Jimi at his best, not a tossed together LP.



JUSTIN HAYWARD & JOHN LODGE-Blue Jays, Thresh old, THS 14 (London). The Moody Blues have officially disbanded, but you won't be able to convince anyone who fistens to this set put together by two of the driving forces behind the group. Cut with a symphony orchestra, the album brings back memories of the "Nights In White Satin" days, with smooth, flowing cuts, powerfully soothing production and solo and harmony vocals that are reminiscent of the best of the Moodies. To be honest there is not a great difference here between the overall sound of the duo and that of the Moodies—and the Moodies were one of the biggest groups in pop history. To be fair to Hayward and Lodge, however, they have done

as a pair what was previously done as a group. Expect immediate FM play (response is already strong).

Best cuts: "The Morning," "My Brother," "Nights, Winters, Years," "I Dreamed Last Night," "Maybe," 'Who Are You Known."

Dealers: Let the consumers know who this due is and you've got a super seller on your hand.



PETER FRAMPTON-Frampton, A&M SP-4512. Frampton, once of the Herd and Humble Pie, has become one of the more popular British singer/guitarists in the past few years, best known for his special brand of metallic attack. There's somewhat of a change in store here, however, as the artist

shows a more melodic side. The flash guitar work is stall here, but it's a bit more tasteful than previous efforts. The vocals are more controlled and the resulting impression is that Frampton spent more time preparing for this album than he has for his others. The changes work. He should keep his old

fans and pull in those who were never attracted to the

"heavy" sound. Expect FM play.

Best cuts: "One More Time," "The Crying Clown," "Baby, !
Love Your Way," "Penny For Your Thoughts," "(I'll Give You)

Dealers: Artist is currently touring U.S.

MORE AMERICAN GRAFFITI, MCA2-8007. No movie to help things along this time, but this fine collection of oldies from the period re-created in the movie and the introductions from Wolfman Jack ought to be enough to make this another hit LP. The original LP eventually proved one of the better selling soundtracks of the past several years, and the choice of material here is every bit as good. Artists represented include the early Carole King, Dion & The Belmonts, the Kingsmen, Platters, Little Eva, Crows, Little Richard, Brenda Lee, Cadillacs, Buddy Holly, Larry Williams and Betty Everett.

Best cuts: On a set like this, choose your own. Dealers: Good chance to merchandise this double set with



WAR, CURTIS MAYFIELD, KOOL & THE GANG, GLADYS KNIGHT & THE PIPS, JIMMY WITHERSPOON—The Black Caucus, Chess CH 60037. Recorded last September in Maryland, this excellent live set serves up a sampling of the best of each of the headline artists involved, including a 14 min-ute jazz jam from Kool & The Gang, good vocalizing from Mayfield and fine work from all the others on this super guest star LP. Six cuts, with each star getting a turn. One marvelous highlight is Jimmy Witherspoon's six-minute version of "Goin"

Best cuts: Take your pick. Dealers: Plain cover tells it all.

EDDIE HARRIS-I Need Some Money, Atlantic SD 1669. Although Harris has always had a penchant for experimenting with music, he has sometimes missed the commercial market. With this new record, he should have that new-found acceptance in the soul and disco markets. Some of the tunes are great dance numbers and feature an array of different in-struments including guitorgan, reed trumpet, electronic

rhythm machine and many other interesting inventions.

Best cuts: "Need Some Money," "Get On Down," "I Don't Want Nobody." "That's It."

Dealer: Eddie Harris is extremely well-known in the jazz market, no expose him in both the soul and jazz areas.



JERRY LEE LEWIS-Boogie Woogie Country Man. Mercury 1-1030. Lewis is reunited with his producer of old, Jerry Kennedy, after a two-year departure, and the result is a happy one. Starting off with his recent hit single, he mixes the old and new again, but always with the style which had made him

Best cuts: "I'm Still Jealous Of You," "A Little Peace and armony," "(Remember Me) I'm The One Who Loves You," and the title song

Dealers: A mixture of everything for everybody here.

ROY ROGERS—Happy Trails To You. 20th Century 467. Roy brings back the "western" to the old C&W, and it's a nostalgia trip for his old film fans as well as a treat for those now discovering the sort of thing he made famous. Some great tunes, including one of the finest medleys heard in a long

Best cuts: "A Very Fine Lady," Medley of "On The Old Spanish Trail," "Along the Navajo Trail," and "Blue Shadows On the Trail."

Dealers: With nostalgia at a peak, this is a winner

FREDDY HART-Greatest Hits. Capitol 11374. Here is another of those collections of the best, most of which are from the very recent past. Each has been a big record for him, and Capitol has put together an outstanding package.

Best cuts: "Easy Loving," "My Hang Up Is You," and "If You Can't Feel It (It Ain't There.)"

Dealers: This is the sort of package which sells, especially

JERRY WALLACE-Greatest Hits, MGM 4990, Another in the same general mold, and taking the best of everything is skimming the cream from a very fine crop. Wallace is an outstanding singer, and here again is a collection of those songs which have done so well for him.

Best cuts: "If You Leave Me Tonight I'll Cry," "To Get To

You," "In the Misty Moonlight."

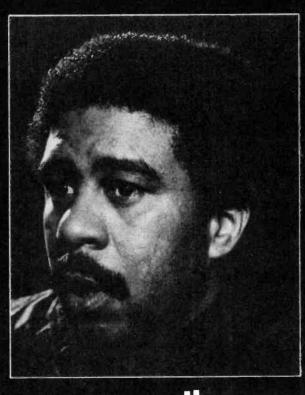
Dealers: Once more, a package that's hard to refuse. LLOYD GREEN-Steel Rides. Monument 33368. The man who lifted the steel guitar from a back-up status to a solo instrument through style and technique has done it again. Here he has a mixture of country and pop, old and new, but always with class and uniqueness.

Best cuts: "Canadian Sunset," "San Antonio Rose," "Cry-

(Continued on page 70)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

We just put out a contract on crazy Richard.



Richard Pryor, who just won the comedy Grammy for That Nigger's Crazy, has signed with Warner Bros. Records. Congratulations, Richard. And welcome.

Billboard's lop singe f MARCH 22, 1975 Number of singles reviewed this week 107 Last week 91



JOHN DENVER-Thank God I'm A Country Boy (2:47); producer: Milfon Okun; writer: Sommers; publisher: Cherry Lane, ASCAP. RCA JH-10239. Already on the Hot 100 at 82 with this live, hoedown type cut, Denver should receive an equal amount of pop and country play here. Usual goodtimey Denver cut, but the uptempo style is a good change of pace LP it was culled from is in the top 10.

GORDON LIGHTFOOT-Rainy Day People (2:45); producer: Lenny Waronker; writer: G. Lightfoot; publisher: Moose, CAPAC. Reprise 1328 (Warner Bros.). Pulled from his current LP, which is already moving rapidly up the charts, the veteran singer/songwriter comes up with a smooth, country flavored ballad that is the most commercial disk he's released in some time. Usual good Lightfoot words. Expect country as well as

TAVARES-My Ship (3:26); producers: Dennis Lambert & Brian Potter; writers: D. Lambert-B. Potter; publishers: ABC/ Dunhill & One Of A Kind, BMI. Capitol 4010. Capitol flips "Re member What I Told You To Forget," which is already in the top 10 of the soul listings and the result is a pop/soul/disco oriented rocker that should break these five singing brothers once and for all in the pop field. Excellent lead and harmony singing and tailor made for pop play.

recommended

RICHARD TORRANCE AND EUREKA-Don't Let Me Down Again (2:31); producer: A Manx Production; writer: L. Buckingham; publishers: Donna Marta/Pogo Logo/Buckingham Nixs, ASCAP. Shelter 40374 (MCA).

RICK DERRINGER—Hang On Sloopy (3:06); producer: Rick Derringer; writers: B. Russell-W. Farrell; publishers: Wren/ Mellin, BMI. Blue Sky Z58 2755 (CBS).

JIMMY BUFFETT-A Pirate Looks At Forty (3:27): producer Don Gant; writer: Jimmy BMI. ABC/Dunhill 15029. Buffett; publisher: ABC/Dunhill,

BARRY MANN—Nothing Good Comes Easy (2:46); producers: Terry Melcher and Bruce Johnston; writers: Cynthia Weil-Barry Mann; publishers: Summerhill Songs/Screen Gems-Columbia, BMI, RCA IH-10230

JACKSON BROWNE-Fountain Of Sorrow (4:37); producer not listed; writer: Jackson Browne; publisher: Benchmark, ASCAP. Asylum 45242

MARK LINDSAY--Photograph (3:15); producer: Eirik The Norwriter: S. Flint; publisher: Sheljac, BMI



KOOL & THE GANG-Spirit Of The Boogie (3:15): produc ers: R. Bell and Kool & The Gang; writers: R. Bell-D. Boyce-Kool & The Gang; publishers: Delightful/Gang, BMI. De-Lite 1567 (Pickwick). The group that never seems to miss the top of the soul charts and generally makes a creditable showing in pop comes up with the closest sound to "Jungle Boogie" since their monster hit with that disk. Expect top disco action as always. Some interesting jazz riffs in the background on

BOBBY WOMACK—Check It Out (3:10); producer: Bobby Womack; writer: B. Womack; publishers; Unart/Bobby Womack, BMI. United Artists XW621 X. Strongest record for vet eran soul/pop star in a long while with this fine rocker. Pow erful, rough Womack vocals against a powerful instrumental arrangement highlighted by soaring horn riffs. Expect some pop crossover here.

DENISE LaSALLE-My Brand On You (2:55); producer: Crajon Ent.; writer: D. LaSalle; publishers: Ordena/Bridge-port, BMI. 20th Century/Westbound 5004. Always interesting lady arrives at a hit formula here with this rocking cut with a fine story line and basic instrumental track powered by organ and horns. Should move her right back to the top of the soul

recommended

BETTY WRIGHT-Where Is The Love (2:45); producers: W. Clarke, H.W. Casey & R. Finch; writers: H.W. Casey W. Clarke-B. Wright; publisher: Alston 3713 (T.K.).

LEA ROBERTS-All Right Now (3:00); producers: Denny Diante & Spencer Proffer; writers: P. Rodgers A. Fraser; pub lisher: Irving, BMI. United Artists XW626-X.

GWEN McCRAE-Rockin' Chair (3:16); producers: Steve Alaimo, Willie Clarke & Clarence Reid; writers: C. Reid-W. Clarke; publisher: Sherlyn, BMI. Cat 1996 (T.K. Productions).

ANN PEEBLES—Beware (3:00); producer: Willie Mitchell; writers: Earl Randle-Darryl Carter; publisher: Jec, BMI. Hi 5N-2284 (London)

BARBARA MASON-Shackin Up (3:20); producers: J.B.P. & Don Davis; writer: J. Avery; publisher: Groovesville, BMI. Bud

K.C. & THE SUNSHINE BAND—Get Down Tonight (3:06); producers: H.W. Casey & R. Finch; writers: H.W. Casey-R. Finch; publisher: Sherlyn, BMI. T.K. 1009.

NEW YORK CITY-Got To Get You Back In My Life (4:10); pro ducer: Thom Bell; writers: Sherman Marshall-Phillip Pugh; publisher: Mighty Three, BMI. Chelsea 3010.

RHODES, CHALMERS & RHODES-Out Of My Mind (3:07); producer: Rick Hall; writer: Paul Anka; publisher: Spanka, BMI. Warner Bros. 8085.

JIMMY RUFFIN-What You See (Ain't Always What You Get) (3:21); producer: Jimmy Ruffin; writers: M. Bailey-B. Sigler; publisher: Gamble Huff, BMI, Chess 2168 (GRT).

SATYR-Free And Easy (2:54); producers: Meco Monardo, Tony Bongiovi and Jay Ellis; writer: Casey Spencer; publisher: El Bomo, BMI. RCA JH-10226.



THE HEADHUNTERS-God Make Me Funky (2:48); produc ers: David Rubinson & Friends and Herbie Hancock; writers: B. Maupin-B. Summers-P. Jackson-M. Clark-B. McKnight Cigum, BMI. Arista 0115. Herbie Hancock's backup band steps out on their own with this excellent mix of soul and jazz. Fine instrumentals, as would be expected, with a good, repetitive chorus as well.

CHRISTOPHER BOND-A Good Love (2:37); producer: C. Bond; writer: C. Bond; publisher: Fox Fanfare, BMI. Discreet 1329 (Warner Bros.). Good soul cut with staccato style vocals and title repeated throughout. Low key vocals work well. Watch for primarily soul action here.



ANDY WILLIAMS-Cry Softly (3:12); producer: Billy Sher rill: writers: B. Killen-B. Sherrill-G. Sutton: publishers: Tree/ Algee, BMI. Columbia 3-10113. Pulled from current LP, this Nashville recorded cut is handled in the best Williams tradi tion, with his soft vocals and distinctive styling. Expect start in the easy listening area, with some crossover possible



NARVEL FELTS—Reconsider Me (3:27); producer: Johnny Morris; writers: Margaret Lewis, Myra Smith; Shelby Singleton (BMI); ABC-Dot 17549. His first release for the label is unquestionably the greatest thing he's done yet. He sings with fervor, with feeling, and ability, and sparks new life into an old number. Flip: No info available

TENNESSEE ERNIE FORD & ANDRA WILLIS-Baby (2:57): producer: Steve Stone; writer: Ray Griff; Blue Echo (ASCAP); Capitol 4044. Ford seems to get better as days go by, and here he teams with another talent for an exceptionally good duet. It's the Ray Griff hit, well in the country field. Flip: No

DAVID WILLS-From Barrooms To Bedrooms (2:33); pro ducers: Charlie Rich & Sy Rosenberg; writers: David Wills, Sy Rosenberg; Double R (ASCAP); Epic 8-50070. Charlie Rich and his manager team up with their young discovery to pull a hit single from the Epic album. The fellow is obviously on his way. Flip: No info available

ROY CLARK-You're Gonna Love Yourself In The Morning (2:41); producer: Jim Foglesong; writer: Donnie Fritts; Combine (BMI); ABC-Dot 17545. A fine cut from his latest album, which had a lot of potential singles. Clark is a stylist, one with class, and he delivers again. Flip: Roy Clark & Buck Trent— "Banjoy." Producer: same; writers: Clark & Trent; Otter Creek

JOHN DENVER—Thank God I'm A Country Boy (2:47); producer: Milton Okun; writer: Sommers; Cherry Lane (ASCAP); RCA 10239. Anyone who doubts that Denver is a country boy need only listen to this hand-clapping, almost traditional style of country. It's from his album. The one surprise is that multitalented Milt Okun, with all his academic background, could come up with something so basic in production. More power to him. Flip: No info available.

CHARLEY PRIDE-I Ain't All Bad (2:53); producer: not listed; writer: Johnny Duncan; Roz Tense (BMI); RCA 10236. Another in the long list of hits by Pride. The unusual thing is that no producer is listed, and it comes from his own Dallas based publishing company, a sharp departure from the past. Flip: No info available

CRYSTAL GAYLE—Beyond You (2:36); producer: Allen Reynolds; writers: B. Gatzimos/C. Gail; Stonehill (BMI); UA 14963. She has done so many outstanding records lately that people are starting to forget her as somebody's sister, and thinking of her on her own. And well they might. She has it all, and gets better each time out. Flip: No info available

recommended

BUCK OWENS-41st Street Lonely Hearts Club (2:24); producer Buck Owens; writer: J. Shaw, D. Knutson; Blue Book (BMI): Capitol 4043.

DAVID RODGERS-It Takes a Whole Lotta Livin' In a House (2:37); producer: Pete Drake; writer: Gary Paxton; Brushape (BMI); UA 15124.

LARRY GATLIN-Penny Annie (4:32); producer: Fred Foster writer: Larry Gatlin; First Generation (BMI); Mor 88643.

J.J. CALE-I Got The same Old Blues (2:57); producer: Audie Ashworth; writer: J.J. Cale; Audigram (BMI); Shelter 40386. BOBBY BORCHERS-Revelation (3:17); producer: Ron writer: Bobby Braddock; Tree (BMI); ABC 12075. SARAH JOHNS—Glory, Tennessee (3:35); producer: Jack Johnson; writers: Don Goodman, Paul Harrison; Charlie Feldman; Screen Gems-Columbia; RCA 10203.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor

Billboard's Recommended LPs

• Continued from page 68

Dealers: Instrumentals, especially those of this calibre, are



NAT ADDERLEY-Double Exposure, Prestige P-10090 (Fantasy). Singer-cornetist-rhythm player: they all describe Nat who shines in all three categories herewith. He sings or three tunes, each offering a different inflection and mood The band is a first-rate team effort utilizing brother Cannon ball on two cuts plus such Adderley group associates as bassist Walter Booker, drummer Roy McCurdy plus George Duke on electric and acoustic piano and synthesizer. There are other instrument changes plus horns, strings and background singers which all add up to a respectable production. Nat has yet to really break through on his own, so this LF carries that potential.

Best cuts: "Watermelon Man" (done in a slow, shouting blues fashion), "59 Go And Pass" and ""Traffic."

Dealers: Jazz fans know of Nat through his association with his brother and their band

JOE HENDERSON-Canyon Lady, Milestone M-9057 (Fantasy). Tenorman Henderson is having an affair with Latin music. The first side is all Latin oriented and flavored. Side two is very rich with spice but with some added ingredients. Hen

derson plays controlled on side one; more open and frenzied, more wavering on the flip. Oscar Brashear on trumpet offers some fine and involved solos when space is laid out for him in the arrangement. The title tune with its rolling bass lines and brooding tenor lines is augmented by sharp percussive sounds. Julian Priester, Hadley Caliman and George Duke all sound like they're having a South of the border good time.

Best cuts: "Canyon Lady," "Tres Palabras," "All Things Considered" (with some indepth brass work).

Dealers: LP crosses over from jazz to the Latin-jazz field



KOKOMO-Columbia PC 33442, This effort does this Brit ish soul band just fine. Tugging on the coat tails of AWB, this group should prove to be a monster with its five vocalists and slick soulful sound. Former Grease Band members Neil Hubbard and Alan Spenner are in the group and it would not be surprising to find this group at the top of the charts in the very near future. While two of the tunes are soul standards. the other seven are group originals.

Best cuts: "Kitty Sittin' Pretty," "Anytime," "Forever," "Feeling This Way," "Sweet Sugar Thing."

Dealers: In-store display and in-store play are a must for good sales.

KEITH MOON-Two Sides Of The Moon, Track 2136 (MCA), The Who's frenetic drummer takes the solo plunge here and comes up with a set that is likely to surprise everyone—the man is a better than average singer who has come up with a good, fun filled album. Helped by the likes of Joe Walsh, Rick Nelson, Flo & Eddie, Fanny, Jesse Ed Davis, Dick Dale, Bobby Keys, Ringo Starr and Harry Nilsson and surrounded by booming productions and arrangements. Moon moves through an entertaining set of oldies, surf songs, Beatle tunes, a couple of new cuts and even a Who song. Moon's name will gather initial attention for the set, but the sheer fun in the set (as well as a few serious cuts) is infectious enough to carry the LP, be it by the Who's drummer or not.

Best cuts: "Don't Worry Baby," "One Night Stand," "The Kids Are Alright," "Tennage Idol," "In My Life," "Together."

Dealers: Moon is a familiar name to a decade of rock fans Place in Who section as well as his own.

BARRABAS, Atco SD 36-110 (Atlantic). Eight-piece Span ish vocal/instrumental group comes up with an LP tailor made for the discos with double lead vocals, a soulful Latin rock instrumentation and backup vocals that should make the set an automatic disco smash. Not strictly soul, strictly Latin or strictly anything else, but a unique mixture that should establish the band as more than a disco only group and should pull in soul and pop radio play. One of the more

refreshing things to come from the latest era of disco revitali

Best cuts: "Hi-Jack," "Mad Love," "Susie Wong," "Fly "Funky Baby."

Dealers: Cover is unusual to say the least.

JOURNEY, Columbia PC 33388. Yet another band with prominent members, this time in the form of drummer Aynsley Dunbar and former Santana members Neal Schon and Gregg Rolie. The music is heavily leaning toward guitar a la Santana, but the group still retains its own style and could make a dent in the charts. Three of the eight tunes are fine sounding instrumentals

Best cuts: "Of A Lifetime," "In The Morning Day," "Toz," "Conversations," "Mystery Mountain."

Dealers: Let buyers know the group's personnel

LARRY HENLEY-Piece A Cake, Capricorn CP 0152 (Warner

Bros.). Former Newbeat member, who has been busy writing and producing for the past few years, comes up with an extremely versatile solo effort mixing pop ballads, rockers and some excellent disco oriented soul cuts. Henley has an adapt able voice that suits all the musical genres he chooses to in dulge in and the powerful string and horn based arrange-ments augment rather than overpower the vocals. Vocal and instrumental aid on the LP from Fallenrock (who Henley produces). Expect FM play here, particularly on the rockers, which work better for the most part than the story songs.

Best cuts: "Love Junkie" (a disco effort), "I'll Come Running Back To You," "Rock & Roll Me A Number" (a mix of

country and disco), "Playground.

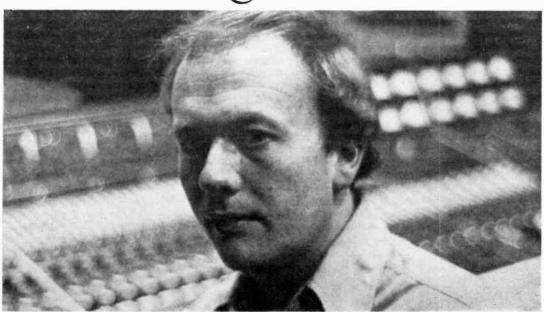
Dealers: Henley is not known to average consumer, so play



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*Chart Bound

RAINY DAY PEOPLE—Gordon Lightfoot [Reprise 1328 (Warner Bros.)] MY SHIP—Tavares (Capitol 4010) SEE TOP SINGLE PICKS REVIEWS, page 70

the p	rior writte	permisi	ion of the publisher.							®		SEE TOP SINGLE PICKS REVIEWS, page 70	ı
THIS	LAST	WKS.ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		THIS	LAST	WKS.ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WKS.ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	Ĭ
1	2	18	MY EYES ADORED YOU—Frankie Valli (Bob Crewe), B. Crewe, K. Nolan, Private Stock 45003	SGC	34	48	4	L-O-V-E (Love)—Al Green (Willie Mitchell), A. Green, W. Mitchell, M. Hodges, Ni 2282 (London) SGC	68	46	12	NIGHTINGALE—Carole King (Lou Adler), C. King, D. Palmer, Ode 66106 (A&M) SGC	١
4	3	12	LADY MARMALADE—LaBelle (Allen Toussaint, B. Crewe, K. Nolan), Epic 8-50048 (Columbia)	SGC	35	49	5	LONG TALL GLASSES (I Can Dance)—Leo Sayer (Adam Faith, David Courtney), L. Sayer, Warner Bros. 8043 WBM	69	70	4	LEONA—Wet Willie (Tom Dowd), J. Hall, J. Hall, Capricorn 0224 (Warner Bros.) WBM	١
1	5	10	LOVIN' YOU — Minnie Riperton (Scorbu Prod.), M. Riperton, R. Rudolph, Epic 8-50057 (Columbia)		36	44	5	THE BERTHA BUTT BOOGIE Pt. 1—Jimmy Castor Bunch (Jimmy Castor, J. Pruitt), J. Castor, J. Pruitt, Atlantic 3232	70	74	4	THE PILL—Loretta Lynn (Owen Bradley), L. Allen, D. McHan, T.D. Bayless, MCA 40358	ı
4	1	14	BLACK WATER—Dooble Brothers	SGC	37	17	14	TO THE DOOR OF THE SUN (Alle Porte Del Sole)—A Martino	71	34	10	NEVER LET HER GO — David Gates (David Gates), D. Gates, Elektra 45223 SGC	ı
5	4	9	(Ted Templeman), P. Simmons, Warner Bros. 8062 - HAVE YOU NEVER BEEN	WBM				(Alle Porte Del Sole)—Al Martino (Peter De Angelis), Pace, Panzeri, Dilat, Conti, Newell, Capitol 3987 BB	血	84	2	YOUNG AMERICANS—David Bowie (Tony Visconti), D. Bowie, RCA 10152	ı
			(2011) Tariary, 21 (array, mon 1221)	WBM	38	20	9	MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois. J.P. Bourtayre), B. Martin, RCA 10191 SGC	13	93	3	SHAVING CREAM—Benny Bell (Benny Bell), B. Bell, Vanguard 35133	ı
4	8	9	EXPRESS—B. T. Express (Jeff Lane), B.T. Express. Roadshow 7001 (Scepter).	SGC	39	47	7	JACKIE BLUE—Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654 WBM	血	87	2	AUTOBAHN — Kraftwerk (Ralf Hutter, Florian Schneider), Vertigo 203 (Phonogram) CHA	ı
食	12	11	YOU ARE SO BEAUTIFUL—Joe Cocker (Jim Price), B. Preston, B. Fisher, J. Webb, A&M 1641	TMK	40	43	8	WOLF CREEK PASS—C.W. McCall (Don Sears, Chip Davis), W. Fries, L.F. Davis) MGM 14764 SGC	由	86	2	BEER BARREL POLKA/DICK AND JANE—Bobby Vinton (Bob Morgan), Brown, Timm, Vejvoda/D. Blackwell, ABC 12056	I
1	11	12	POETRY MAN—Phoebe Snow (Dino Airali), P. Snow, Shelter 40353 (MCA)	SGC	41	21	16	PICK UP THE PIECES—Average White Band (Arif Mardin), R. Ball, H. Stuart, Average White Band, Atlantic 45-3229 WBM	-76	83	4	SHOWDOWN — Odia Coates (Rick Hall), J. Lynn, United Artists 601 B-3	١
章	14	7	NO NO SONG/SNOOKEROO—Ringo Statr (Richard Perry), H. Axton, D. Jackson, Apple 1880 (Capitol)	SGC	42	53	4	IT'S A MIRACLE—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, M. Panzer Arista 0108 SGC	77	42	9	I GET LIFTED—George McCrae (H.W. Casey, R. Finch), H.W. Casey, R. Finch TK 1007 SGC	١
10	10	16	DON'T CALL US, WE'LL CALL YOU — Sugarloaf/Jerry Corbetta (Frank Slay), J. Corbetta, J. Carter, Claridge 402	B-3	43	26	10	ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive	78	45	16	YOU'RE NO GOOD — Linda Ronstadt (Peter Asher), C. Ballard Jr., Capitol 3990 HAN	
血	35	3	PHILADELPHIA FREEDOM—Elton John Band (Gus Dudgeon), E. John, B. Taupin, MCA 40364	MCÁ	血	55	2	(Randy Bachman), C.F. Turner, R. Bachman, Mercury 73656 (Phonogram) HE DON'T LOVE YOU (Like I Love You)—Tony Or-	79	82	5	ANGEL (What in The World's Come Over Us)—Atlanta Rhythm Section.	
12	6	15	LADY — Styx (John Ryan For Chicago Kid Prod.), D. De Young. Wooden Nickel 10102 (RCA)	WBM	M	33	-	lando & Dawn (Hank Medress, Dave Appell), J. Butler, C. Carter, C. Mayfield, Elektra 45240	80	81	6	(Buddy Buie), Buie, Nix, Bailey, Polydor 14262 HAN BUMP ME BABY, Part 1—Dooley Silverspoon (Sonny Casella), S. Casella, Cotton 636 (Arista)	
13	15	11	SHAME, SHAME, SHAME—Shirley & Company (Sylvia), S. Robinson, Vibration 532 (All Platinum)	SGC	45	31	8	PART OF THE PLAN — Dan Fogelberg (Joe Walsh), D. Fogelbery, Epic 8-50055 (Columbia) SGC	1	NEW E	TRY	SHAKEY GROUND—Templations (Jeffrey Bowen, Berry Gordy), J. Bowen, E. Hazel, A. Boyd, Gordy 7142	ı
由	18	11	SAD SWEET DREAMER—Sweet Sensation (Tony Hatch, Des Parton), D. Parton, Pye 71002 (ATV)	MCA	46	56	6	I WANNA LEARN A LOVE SONG—Harry Chapin (Paul Leka), H. Chapin, Asylum 45236 WBM	82	NEW E	1	(Motown) SGC THANK GOD I'M A COUNTRY BOY—John Denver	١
113	19	10	I AM LOVE Part 1 & 2—Jackson 5 (Jerry Marcellino, Mel Larson), M. Larson, J. Mane,		107	57	3	TANGLED UP IN BLUE—Bob Dylan (Bob Dylan), B. Dylan, Columbia 3:10106 WBM		95	3	(Milton Okun, Kris O'Connor), Sommers, RCA 10239 SWING YOUR DADDY—Jim Gilstrap	١
16	22	8	D. Féncetone, R. Rancifer, Motown 1310 (Hey Won't You Play) ANOTHER SOMEBODY	SGC	48	52	6	DANCE THE KUNG FU—Carl Douglas (Biddu for Subiddu), C. Douglas, Biddu, 20th Century 2168 SGC	84	HEW EI	TRY	(Kenny Nolan), K. Nolan, Roxbury 2006 B-3	١
1"			DONE SOMEBODY WRONG SONG—B.J. Thomas (Chips Moman), C. Moman, L. Butler, ABC 12054	B-3	49	28	13	I'M A WOMAN—Maria Muldaur (Joe Boyd, Lenny Waronker), J. Leiber, M. Stoller, Reprise 1319 HAN	85	90	2	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (Maurice White), M. White, T. Lind, Columbia 3-10103 SGC RUNAWAY—Charlie Kulis	۱
血	23	6	ONCE YOU GET STARTED—Rufus (Bob Monaco). G. Christopher, ABC 12066	HAN	51	60 33	7 10	KILLER QUEEN—Queen (Roy Thomas Baker, Queen), Mercury, Elektra 45226 MOVIN' ON—Bad Company	86	MEW E	ITRY	(Neil Portnow, John Miller), Shannon, Crook, Playboy 6023 B-3	١
18	9	14	CAN'T GET IT OUT OF MY HEAD—Electric Light Orchestra (left Lynne), J. Lynne, United Artists 573	HAN	31	64	6	(Bad Company), M. Ralphs, Swan Song 70101 (Atlantic) CHA SHOESHINE BOY—Eddie Kendricks	87	98	2	REACH OUT, I'LL BE THERE—Gloria Gaynor (Tony Bongiovi, Meco Monardo, Jay Ellis), C. Davis, MGM 14790 SGC SNEAKY SNAKES—Tom T. Hall	1
19	13	17	BEST OF MY LOVE—Eagles (Glyn Johns), Henley, Frye, J.D. Souther, Asylum 45218	WBM	52			(Frank Wilson, Leonard Caston), H. Booker, L. Allen, Tamla 54257 (Motown) SGC	38	NEW E	ITRY	(Jerry Kennedy), T.T. Hall, Mercury 73641 (Phonogram) CHA BAD LUCK (Part 1)—Harold Melvin & The Bluenotes	١
20	24	8	CHEVY VAN—Sammy Johns (Jay Senter, Larry Knechtel), S. Johns, GRC 2046		53 54	58 39	5 15	LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 453 WBM FIRE—Ohio Plavers		00		(Kenny Gamble, Leon Huff), V. Carstarphen, G. McFadden, J. Whitehead, Philadelphia International 8-3562 (Columbia)	ı
血	27	5	HARRY TRUMAN—Chicago (James William Guercio), R. Lamm, Columbia 3-10092	SGC				(Ohio Players), J. Williams, C. Satchel, I. Bonner, M. Jones. R. Middlebrooks, M. Pierce, W. Beck, Mercury 73643 (Phonogram)	189	99	2	CRY TO ME—Loleatta Holloway (Floyd Smith), S. Dees, D. Camon, Aware 047 (GRC)	ı
22	25	7	EMOTION — Helen Reddy (Joe Wissert), V. Sanson, P. Dahlstrom, Capitol 4021	WBM	EC	66	3	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (Thom Bell), T. Bell, L. Creed, Atlantic 3252 BB	90		3	YOU'RE A PART OF ME—Susan Jacks (Harry Hinde), K. Carnes, Mercury 73649 (Phonogram) CHA CHA CHA CHA CHA CHA CHA CH	
23	29	7	EMMA—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16031 (Atlantic)	SGC	56	59	6	I HAVE A DREAM—Donny Osmond S. Burke, S.H.H.S. Burke (Don Costa, Mike Curb), Kolob 14781 (MCM) B-3	91		4	ONLY ONE WOMAN—Nigel Olsson (Gus Dudgeon), R. Gibb, B. Gibb, M. Gibb, Rocket 40337 (MCA) TOBY/THAT'S HOW LONG—Chi-Lites	
24	30	7	SUPERNATURAL THING Part 1—Ben E. King (Tony Silvester, Bert Coteaux), P. Grant, G. Guthrie,		57	67	5	DON'T LET GO—Commander Cody & His Lost Planet Airmen (John Boylan, J. Stone, Warner Bros. 8073 SGC			1	(Eugene Record), E. Record, B. Acklin, A. Powerll, T. Boyd, Brunswick 55515	
25	16	12	Atlantic 3241 UP IN A PUFF OF SMOKE—Polly Brown (Philip Swern, Gerry Shury), G. Shury, P. Swern,		\$8	68	4	WE'RE ALMOST THERE—Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1341 SGC	93	89	3	LIVE YOUR LIFE BEFORE YOU DIE—Pointer Sisters (David Robinson & Friends), A. Pointer, B. Pointer, ABC/Blue Thumb 262 HAM	
4	32	8	GTO 1002 (ABC) BEFORE THE NEXT TEARDROP FALLS—Freddy Fe	TMK	59	69	3	WHO'S SORRY NOW—Marie Osmond (Sonny James in conjunction with Mike Curb Prod.), Synder, Kalmar, Ruby, Kolob 14785 (MGM) B-M	94	94	3	EVERYBODY WANTS TO FIND A BLUEBIRD—Randy Edelman	
27	7	13	LONELY PEOPLE—America		60	71	2	I DON'T LIKE TO SLEEP ALONE—Paul Anka (Rick Hall), P. Anka, United Artists 615 MCA	95	62	5	(Michael Stewart), R. Edelman, 20th Century 2155 LOVE CORPORATION—Hues Corporation	1
28	38	7	(George Martin), Peek & Peek, Warner Bros. 8048 WALKING IN RHYTHM—Blackbyrds	WBM	61	61	5	HUSH/I'M ALIVE—Blue Swede (Ben Palmers), J. South, I. James, P. Lucia EMI 4029 (Capitol) HAN	96		. 8	(David Kershenbaum), W. Holmes, RCA 10200 HAN GOOD TIMES, ROCK &	
4	37	7	(Donald Byrd), B. Perry, Fantasy 736 THE SOUTH'S GONNA DO IT AGAIN—	HAN	62	65	5	LINDA ON MY MIND—Conway Twitty (Not Listed), C. Twitty, MCA 40339	30	-		ROLL—Flash Cadillac & The Continental Kids (Toxey French, Ed Martinez), K.B. Burns, Private Stock 45006	1
A		•	Charlie Daniels Band (Paul Hornsby for Don Rubin Prod.), C. Daniels, Kama Sutra 598	SGC	63	63	5	LIKE A SUNDAY MORNING—Lana Cantrell (Joel Diamond), J. Diamond, A. Kenneth, Polydor 14261 CPI	97	97	3	BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band	
30	36	8	BUTTER BOY—Fanny (Vini Poncia), Millington, Casablanca 814	SGC	64	75	2	I'M HER FOOL—Billy Swan (Chip Young, Billy Swan), D. Linde, B. Swan, Monument 8-8641 (Columbia) B-3	98	NEW E	KTRY	(Robin Blanchflower), J. Wakelin, Pye 71012 (ATV) IT DO FEEL GOOD—Donna Fargo	
1	41	6	SHINING STAR—Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090	SGC	क	76	4	AMIE—Pure Prairie League (Robert Alan Ringe), C. Fuller, RCA 10184 HAN				(Stan Silver), D. Fargo, ABC/Dot 17541 YOU AND YOUR BABY BLUES—Solomon Burke (Jerry Styner, Gene Page, Solomon Burke), B. White, T. Sepe, M. Brooks,	O
32 A	50	3	SATIN SOUL—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2162 WHAT AM I GONNA DO WITH YOU—Barry White	CPI	66	77	3	HOW LONG—Ace (John Anthony), P. Carrack, Anchor 21000 (ABC) STAND BY ME 15-2-1		NEW E		(lerry Styner, Gene Page, Solomon Burke), B. White, T. Sepe, M. Brooks, Chess 2159 (Chess/Janus) WHERE HAVE THEY GONE—Jimmy Beaumont & The Skyliner.	- 1
33	30	3	(Barry White), B. White, 20th Century 2177	CPI	.67	78	2	STAND BY ME—John Lennon (John Lennon), King, Glick, Apple 1881 (Capitol) B-3				(Joe Rock), D. Pomus, K. Hirsh, Capitol 3979	J
	_								11 00	11	4	ement of 4 positions / 21-30 Upward movement of	-

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry Association Of America seal of certification as "million seller" (Seal indicated by bullet.)

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HOT 100 A-Z-(Publisher-Licensee) Harry Truman (Lamminations/Big Elk, ASCAP)		L O-V-E (Love) (Jec/Al Green, BMI). 34 The Pill (Coal Miners/Guaranty, Sun Goddess (Saggiffre, BMI)	
	1 Wanna Learn A Love Song (Story Songs, ASCAP) 46	Love Corporation (JiMi Lane/ BMI) 70 Swing Your Daddy (Kenny Nolan / Sa Vette / January, BMI) (Sa Vette / January, BMI) 83 Where Have They Gone (Light BMI) 83 Where Have They Gone (Light BMI) 83 Where Have They Gone (Light BMI) 85 Where Have They Gone (Light BMI) 85 Where Have They Gone (Light BMI) 86 Where Have They Gone (Light BMI) 87 Where Have They Gone (Light BMI) 88 Where Have They Gone (Light BMI) 89 Where Manual 89 Where Manua	
Amie (McKenzie/Dunbar, BMI)	5 Jackie Blue (Lost Cabin, BMI) 39	Love Finds its Own Way (Keca, Reach Out, I'll Be There (Stone	100
Over Its (Love Sal BMI) 79 Can't Get It Out Of My Head He Don't Love You (Like I Love	Killer Queen (Feldman/Trident,	ASCAP). 53 Agate, BMI). 86 ASCAP). 47 Who's Sorry Now (Mills, ASCAP). 47 Who's Sorry Now (Mills, ASCAP). 48 ASCAP). 48 ASCAP). 49 Who's Sorry Now (Mills, ASCAP). 49 ASCAP). 49 Who's Sorry Now (Mills, ASCAP). 49 ASCAP). 49 ASCAP). 49 ASCAP). 40 ASCAP). 40 ASCAP). 40 ASCAP). 40 ASCAP). 40 ASCAP). 41 ASCAP). 41 ASCAP). 41 ASCAP). 41 ASCAP). 41 ASCAP). 42 ASCAP). 43 ASCAP). 43 ASCAP). 43 ASCAP). 43 ASCAP). 45 ASCAP). 47 ASCAP). 47 ASCAP). 47 ASCAP). 47 ASCAP). 47 ASCAP). 48 ASCAP). 49 ASCAP). 40 ASCAP). 4	AP) 59
Autobahn (Intersong USA, ASCAP). 74 (Yellow Dog, ASCAP). 79 (Hellow Dog, ASCAP	4 ASCAP)	Movin' On (Badco, ASCAP)	
Bad Luck (Part 1) (Mighty Three, 88 Cry To Me (Moonsong, BMI)	Lady Marmalade (Stone Diamond/	My Boy (Colgems, ASCAP). 38 Soil, BMI). 95 Supernatural Thing, Part 1 (Music Gramophone, SESAC)	40
Beer Barrel Polka/Dick And Jane Dance The Kung Fu (Carren / Wrong Song (Press/free, BMI) 1	Tanny Boy, BMI / Kenny Nolan,	Diamond/Tanny Boy, BMI/ Sad Sweet Dreamer (Leeds/ Montage, BMI) 24 You And Your Baby Blues (\$	àa-
(Shapiro/Bernstein, ASCAP/Fred Don't Call Us, We'll Call You ASCAP) 6	6 ASCAP)	Kenny Nolan, ASCAP)	99
Rose, BMI) 75 (Claridge/Corbetta, ASCAP) 10 Hush/I'm Alive (Lowery/Big Seven, Before The Next Teardrop Falls Don't Let Go (Screen Gems BMI) 6	Like A Sunday Morning (Silver	ASCAP) 81 Tohy/That's How Long (Julio You Are So Beautiful (Almo)	
(Fingerlake, BMI) 26 Columbia BMI) 57 Am Love (Jobete, ASCAP/Stone	Blue, ASCAP) 63 Linda On My Mind (Twitty Bird,	Nightingale (Colgerns, ASCAP). 68 Shame, Shame, Shame (Gambi, Brian Ocean Blue/Tamerlane, BM Preston, ASCAP/Irving/W	EP. 7
(Imprire BMI)	8MI)	No No Song/Snookeroo (Lady Jane, BMI)	
(Jimpire, BMI)	O Live Your Life Before You Die (Polo	Once You Get Started (Sufur. Shining Star (Saggiflame, ASCAP) 31 Porte Del Sole) (April, ASCAP) 37 ASCAP)	72
Benchmark, ASCAP)	7 Grounds, BMI)	ASCAP)	ell/
Black Water (Landowne/Warner BMI) 94 Have A Dream (First Central/The Bros. ASCAP) 4 Express (Triple O/Jeff-Mar, BMI) 5 Kids, BMI) 5	6 (Mighty Three, BMI) 55	Part Of The Plan (Hickory Grove, Showdown (Anne-Rachel/Yellow Brown Shoes, ASCAP)	90
Black Superman—Muhammad Ali Fire (Ohio Players/Unichappell, I'm A Woman (Yellow Dog, ASCAP) 4	9 Lonely People (Warner Bros., 4 ASCAP)	Philadelphia Freedom (Rig Pig/ Speaky Spakes (Halloote RMI) 87 BMI) 87 BMI)	
(Drummer Boy, BMI) 97 BMI) 54 I'm Her Fool (Combine, BMI) 68 Bump Me Baby, Part 1 Good Times Rock & Roll (Dunbar, It Do Feel Good (Prima Donna,	Long Tall Glasses (Chrysalis.	Leeds, ASCAP) 11 Stand By Me (Hill & Range/Trio/ We're Almost There (Gold Forever/ ASCAP)	78
(Section and ASCAP) 80 SM() 96 RM()	8 ASCAP)	Pick Up The Pieces (AWB, BMI)	



From the Moody Blues comes Justin Hayward and John Lodge comes "BlueJays."

The album of 1975

Distributed by London Records Also available on Ampex Tape

THS-14

Producer Tony Clarke Jerry Weintraub, Management III

This Morning Saved By The Music Remember Me, My Friend I Dreamed Last Night My Brother Who Are You Now You Mayoe When You Wake Up Nights, Winters, Years Jedin Haywand

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100				Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research De-		SUG	GES	TED LI	IST		Н			*		SUG	GEST PRIC		ST					Awarded RIAA seat for sales of 1 Million dollars at manufac-		SUG	GESTE PRICI		Т
THIS WEEK	ST WEEK		Weeks on Chart	partment of Billboard. ARTIST Title	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE		REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	turers level. RIAA seal audit available and optional to all manufacturers (Seal indicated by colored dot). ARTISI Title	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE REEL TO REEL
₹	LAST	-	2	Label, Number (Dist. Label) LED ZEPPELIN Physical Graffiti	A	0-4	40	ਰੋ	ð	뿐	≇ 36	≤ 30	¥ 15	JONI MITCHELL	• AL	4-(8-1	Ġ	CO	æ	产业	≤ 84	≆ 5	Label, Number (Dist. Label) MICHAEL MURPHY Blue Sky Night Thunder	A.	4-(œb	Ġ	2 %
2	1		5	Swan Song SS2-200 (Atlantic) OLIVIA NEWTON-JOHN Have You Never Been Mellow	11.98		13.97	'	13.97	_	37	40	9	ROXY MUSIC	11.98		13.97		13.97	-	72	72	16	Epic KE 33290 (Columbia) KENNY RANKIN Silver Morning	5.98		6.98		6.98
3	2		7	MCA 2133 BOB DYLAN	6.98		7.98		7.98	-	38	42	7	Country Life Atco SD 36-106 DOOBIE BROTHERS	6.98		7.97		7.97		73	55	24	Little David LD 3000 (Warner Bros.) JACKSON BROWNE Late For The Sky	6.98		7.97		7.97
4	5	4	45	Blood On The Tracks Columbia PC 33235 DOOBLE BROTHERS	6.98		7.98	1	7.98	_	39	29	16	The Captain & Me warner Bros. BS 2694 DAN FOGELBERG	6.98	7.97	7.97	7.97	7.97		A	86	7	Asylum 7E-1017 PURE PRAIRIE LEAGUE Bustin' Out	6.98	7.97	7.97	7.97	7.97
				What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	6.98	7.97	7.97	7.97					Souvenirs Epic PE 33137 (Columbia)	6.98		7.98		7.98		75	79	5	RCA LSP 4769 BABE RUTH Harvest ST 11367 (Capitol)	6.98		7.95 7.98		7.95
5	6			MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98		6.98	3	6.98		40		ENTRY	Greatest Hits Hi HSL 32089 (London)	6.98		7.98		7.98		由	87	7	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97
7	_	1		PHOEBE SNOW Shelter SR-2109 (MCA) LABELLE	6.98		7.98	1	7.98		血	51	7	JIMMY BUFFETT A1A ABC/Dunhill DSD 50183	6.98		7.95		7.95		血	NEW E	ITRY	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	•		7.97		
				Night Birds Epic KE 33075	5.98		6.96		6.98	_	由	52	3	CAROLE KING Really Rosie Ode SP 77027 (A&M)	6.98		7.98		7.98		78	54	14	THREE DOG NIGHT Joy To The World/	0.30	0.30	1.37	1.31	7.37
8				ROBIN TROWER For Earth Below Chrysalis CH 1073 (Warner Bros.)	6.98		7.97		7.97	_	43	32	16	BOBBI HUMPHREY Satin Doll Blue Note BN-LA344-G							79	50	13	Their Greatest Hits ABC/Dunhill DSD 50178 GEORGE HARRISON	6.98		7.95	7.95	7.95
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11	12	1	12	JOE WALSH So What ABC/Dunhill DSD 50171	6.98	7.95	7.95	7.95	7.98	7.95	46	38	13	Fantasy F-9472 CHARLIE DANIELS BAND Fire On The Mountain	6.98		7.98		7.98		344			THE BLUENOTES To Be True Philadelphia International KZ 33148 (Columbia)	6.98		7.98		7.98
10	18		3	JOHN LENNON Rock 'N' Roll Apple SK 3419 (Capitol)	5.98		6.98	3	6.98		47	45	30	Kama Sutra KSBA 2603 (Buddah) BACHMAN-TURNER OVERDRIVE	6.98		7.95		7.95		82	58	14	ERIC BURDON BAND Sun Secrets Capitol ST 11359	6.98		7.98		7.98
13	_			AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97	,	7.97		48	47	8	Not Fragile Mercury SRM-1-1004 (Phonogram) ELVIS PRESLEY	6.98		7.95	7.95	7.95	7.95	由	104	5	JETHRO TULL Aqualung Chrysalis CH 1044 (Warner Bros.)	6.98	7.97	7.97	7.97	7.97
14	13]	12	RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837	6.98		7.05	7.95	7.05		49	49	14	Promised Land RCA CPL1-0873 GRAND FUNK	6.98	7.95	7.95	7.95	7.95	_	84	46	16	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98
15	14			RAMSEY LEWIS Sun Goddess										All The Girls In The World Beware Grand Funk SO 11356 (Capitol)	6.98		7.98		7.98		由	121	3	GROVER WASHINGTON JR. Mister Magic Kudu JU-20 S1 (Motown)	6.98		7.98		7.98
16	16	ŀ		Columbia KC 33194 B.T. EXPRESS Do It ('Til You're, Satisfied)	5.98		6.98		6.98		50	41	21	HELEN REDDY Free And Easy Capitol ST 11348	6.98	h	7.98	7.98	7.98		86	178	2	CHICK COREA No Mystery Polydor PD 6512	6.98		7.98		7.98
命	24		7	Scepter SPS 5117 KRAFTWERK Autobahn	6.98		6.98		6.98	-	B	61	15	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97		☆	102	25	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98
18	21		18	Vertigo VFL 2003 (Phonogram) AL GREEN Explores Your Mind	6.98		7.98	1	7.98		52	59	20	LOGGINS & MESSINA Mother Lode Columbia PC 33175	6.98		7.98		7.98		8.8	159	2	LINDA RONSTADT Don't Cry Now Asylum SD 5064	6.98		7.97		7.97
10	23		23	Hi HSL 32087 (London) ELECTRIC LIGHT ORCHESTRA Eldorado	6.90		7.98	3	7.98	7.95	53	53	20	LOVE UNLIMITED ORCHESTRA White Gold 20th Century T-458	6.98		7.98	7.98	7.98		4	158	2	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95
20	17		8	United Artists UA-LA339 ELTON JOHN Empty Sky	6.90		6.98	7.98	6.98		54	57	68	JOHN DENVER Greatest Hits RCA CPLI-0374	5.98		7.95		7.95		4	100	4	HOT CHOCOLATE Cicero Park Big Tree BT 89503 (Atlantic)	6.98		7.97		7.97
1	27		7	MAC DAVIS All The Love In The World	6.98		7.98	3	7.98		55	34	22	NEIL DIAMOND Serenade Columbia PC 32919	6.98		7.98		7.98		91		16	DONNY OSMOND Donny Kolob M3G 4978 (MGM)	6.98		7.98		7.98
22	19		18	OHIO PLAYERS	6.98		7.90		7.98	_	56	60	17	RINGO STARR Goodnight Vienna Apple SW-3417 (Capitol)	6.98		7.98		7.98		92			Caribou MCA 2116	6.98		7.98		7.98 7.
-	28		4	Fire Mercury SRM-1-1013 (Phonogram) GORDON LIGHTFOOT	6.98		7.9	7.95	7.98	-	57	68	5	JOE COCKER Can Stand A Little Rain			7.98		7.98	-	93			GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612	6.98		7.98		7.98
24	15	+	22	Cold On The Shoulder Reprise MS 2206 (Warner Bros.) JETHRO TULL	6.98		7.9	,	7.97		\$8	171	2	On Your Feet Or On Your Knees	6.98						94	56	69	LYNYRD SKYNYRD Pronounced Leh-Nerd Skin-Nerd Sounds Of The South 363 (MCA)	6.98		7.98		7.98
25	20		9	War Child Chrysalis CHR 1067 (Warner Bros.)				7.97			59	70	10	STANLEY CLARKE Nemperor NE 431 (Atlantic)	7.98		8.98 7.97		8.98 7.97		95	48	8	GUESS WHO Flavours RCA CPL1-0636			7.95	7.95	
26	22	:	9	TOWER OF POWER Urban Renewal	6.90		7.9		7.95	_	60	OEV	- EUSTRY	YES Vesterdays Atlantic SD 18103	6.98		7.97		7.97		96	96	7	MIRACLES Don't Cha Love It Tamia T6 336S1 (Motown)	6.98		7.98		7.98
27	26		18	Warner Bros. BS 2834 BARRY MANILOW	6.98		7.9		7.97		1	NEW	ENTRY	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98		7.97		7.97		97	67	15	CARL DOUGLAS Kung Fu Fighting & Other Love Songs		-			
28	69		2	Bell 1314 (Arista) EARTH, WIND & FIRE That's The Way Of The World	6.96		7.9		7.98		01	76	7	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98		98	83	16	20th Century T-464 TONY ORLANDO & DAWN Prime Time	6.98		7.98		7.98
29	37	1	49	Columbia PC 33280 EAGLES On The Border	6.98		7.9		7.98		th	NEW	ENTRY	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97		99	115	3	Greatest Hits	6.98		7.98		7.98
31	25	5	8	Asylum 7E-1004 GLORIA GAYNOR Never Can Say Goodbye	6.98	7.97	7.9	7.97	7.97		64	92	6	NEKTAR Down To Earth Passport PPSD 98005 (ABC)	6.98		7.95		7.95		100	73	20	De-Lite DEP 2015 (PIP) MARIA MULDAUR Waitress In The Donut Shop	6.98		7.98	34-	7.98
3:	31		15	MGM M3G 4982 OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines	6.96	3	7.9		7.98		65	89	5		6.98		7.95		7.95		101	101	6	Reprise MS 2194 MICHAEL JACKSON Forever, Michael Motown M6 82551	6.98		7.97	1.9/	7.97
32	33	3	18	A&M SP 3654 ELTON JOHN Greatest Hits	6.96	_	7.9	8	7.98		66	88	4		6.94		7.93		7.94		102	113	6	DAVID GATES Never Let Her Go Elektra 7E 1028			7.98	7.97	
-	44		7	MCA 2128 TEMPTATIONS A Song For You	6.98		7.9		7.98		67	77	4	MELISSA MANCHESTER Melissa							103	103	7	MICK RONSON Play Don't Worry Mainman APL1-0631 (RCA)	6.90		7.95		7.95
34	39)	15	Motown G6 969S1 SPINNERS New & Improved	6.90		7.9	8	7.98		68	82	3	Ghosts	6.98		7.98		7.98		104	62	17		6.90		7.98		7.98
-	43	3	8	Atlantic SD 18118	6.90	B	7.9	7	7.97		69	80	4	A&M SP 4506 COMMANDER CODY AND HIS LOST PLANET AIRMEN	6.98		7.98		7.98		105	114	5	OHIO PLAYERS Greatest Hits Westbound WB 1005 (Chess/Janus)	6.94		7,95		7.95
100				Midnight Band: The First Minute Of A New Day Arista A 4030	6.98		7.9		7.98		70	81	35	Warner Bros. BS 2847	6.98		7.97 7.97		7.97 7.97	-	106	167	2	EMMY LOU HARRIS Pieces Of Sky Reprise MS 2213 (Warner Bros.)	6.91		7.97		7.97
																					-	-lee		20 Unware movement of 4				O Ur	

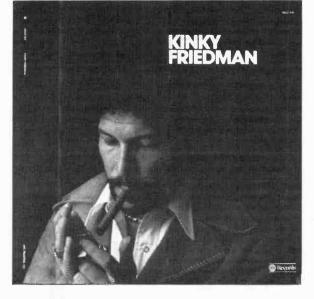
STAR PERFORMER: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward Movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal 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.



BC-12073





0.00	maria b		75 1	LPs & TAF	ad this	n. delice								STAR PERFORMER-LP's	SUGGESTED LIST PRICE AR PERFORMER-LP'S			LIST					Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit	SUGGESTED LIST PRICE								
epro near he p	iduced is, ele irior w	Chart ctros	orec nic, n pe	d in a retrieval system, or transmitt, mechanical, photocopying, record ermission of the publisher. Compiled from National Retail Stores by the Music Popularity Chart Department and the	ed, in a ing, or	iny fo other	rm or I wise, w	by any rithout		REEL	THIS WEEK	LAST WEEK	Weeks on Chart	registering greatest proportion- ate upward progress this week. ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	available and optional to all manufacturers. (Sealindicated by colored dot). ARTIST Title Label. Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE			
S WEEK	T WEEK	5	3	Record Market Research De- partment of Billboard. ARTIST Title	ALBUM	4-CHANNEL	8-TRACK	TAPE	CASSETTE	2		138	6	RONNIE MILSAP A Legend In My Time RCA APL1-0846		7.95				E	-	133		TONY ORLANDO & DAWN New Ragtime Follies	•							
£ 17	ES LAST	¥ 3		Label, Number (Dist. Label) THE PROPHET KAHILL	ALE	2 +	8-T	8	CAS	REEL	130	151	4	PRETTY THINGS Siłk Torpedo		7.33		7.33			血	183	2	Bell B 1130 (Arista) LOUDON WAINWRIGHT III Unrequited	5.98		6.98		6.98			
				GIBRAN-A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS							140	144	6	Swan Song SS 8411 (Atlantic) THE BAKER GURVITZ ARMY Janus JXS 7015 (Chess/Janus)	6.98		7.97		7.97		172	169	26	TRAFFIC When The Eagle Flies	6.98		7.98		7.98			
08	66	9	1	Atlantic SD 18120 JAMES BROWN Reality	6.98		7.97		7.97		血	MEW	EMTRY	DAVID BOWIE Young Americans RCA APLI-0998	6.98		7.95		7.95		173	118	12	Asylum/Island 7E-1020 ALVIN LEE & CO.	6.98		7.97	+	7.97			
7	120	13		Polydor PD 6039 GEORGE BENSON Bad Benson	6.98		7.98		7.98		1427	163	4	FOCUS Dutch Masters							1/2	186	4	In Flight Columbia PG 33187 FLEETWOOD MAC	7.98		8.98		8.98			
0	112	26		CTI 6045S1 (Motown) CAROLE KING Wrap Around Joy	6.98		7.98		7.98		143	154	3	Sire SASD 7505 (ABC) WET WILLIE Dixie Rock	6.98		7.95		7.95		175		16	Vintage Years Sire SASH 3706-2 (ABC)	7.98		8.95	_	8.95			
1	117	42	+	Ode SP 77024 (A&M) OLIVIA NEWTON-JOHN	6.98		7.98		7.98		144	148	24	LOVE UNLIMITED In Heat	6.98		7.97		7.97					HUNKY DOTY RCA LSP 4623	6.98		7.95		7.95			
2	64	25		If You Love Me Let Me Know MCA 411 JIM CROCE	6.98		7.98		7.98	7.98	145	126	29	20th Century T-443 BARRY WHITE	6.98		7.98		7.98		176	141	41	RICHARD PRYOR That Nigger's Crazy Partee PBS-2404 (Stax)	6.94		7.95		7.95			
			- 1	Photographs & Memories, His Greatest Hits ABC ABCD-835	6.98	6.98	7.95	7.95	7.95		4	166	2	Can't Get Enough 20th Century T-444	6.98		7.98		7.98		177	122	62	BACHMAN-TURNER OVERDRIVE Mercury SRM 1.696 (Phonogram)	6.98		7.95	7.95	7.95			
3	71	29	1	HARRY CHAPIN Verities & Balderdash Elektra 7E-1012	6.98		7.97		7.97		146	147	5	Fly By Night Mercury SRM-1-1023 (Phonogram) BLOODSTONE	6.98		7.95		7.95		178	185	2	LENNIE BRUCE Carnegie Hall, February 4, 1961								
14	74	16	- 1	CHARLIE RICH The Silver Fox Epic PE 33250 (Columbia)	6 98	7 98	7.98	7 98	7 98					The Riddle Of The Sphinx London PS 654	6.98		7.95		7.95		179	132	48	OHIO PLAYERS Skin Tight	11.98							
1	NEW E	NTRY		MAHAVISHNU ORCHESTRA Visions of the Emerald Beyond	6.98	7	7.98		7.98		148	139	9	GLENN MILLER & HIS ORCHESTRA Legendary Performer RCA CPM2-0693	9.98		10.95		10.95		180	125	14	MARSHALL TUCKER BAND Where We All Belong	6.98		7.95	7.95	7.95			
6	75	15	!	Columbia PC 33411 GENESIS The Lamb Lies Down	6.98		7.36		7.56		149	124	13	BLUE MAGIC The Magic Of The Blue							111	NEW E	HIY	COMMODORES	11.98		13.97	-	13.97			
	127	37		On Broadway Atco 2-401 AMERICA	9.98		10.97		10.97		150	160	4	AEROSMITH Columbia KC 32005	5.98		7.97 6.98		7.97 6.98			182	2	Caught In The Act Motown M6-820 S1 BILLY PAUL	6.98		7.98		7.98			
8	95	52		Holiday Warner Bros. W 2808 CHICAGO	6.98	6.98	7.97	7.97	7.97		血	NEW	ENTRY	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	6.98		7.98		7.98					Got My Head On Straight Philadelphia International KZ 33157 (Columbia)	6.98		7.98		7.98			
9	128	33	1	Chicago VII Columbia C2 32810 STEVIÉ WONDER	11.98	11.98	11.98	13.98	11.98		152	108	15	THREE DEGREES Philadelphia International KZ 32406 (Columbia)	5.98		6.98		6.98		183	NEW E	RETREE	NHLS LOFGREN A&M SP 4509	6.98		7.98		7.98			
	116	9		Fulfillingness' First Finale Tamla T6-332S1 (Motown) SHIRLEY BROWN	6.98		7.98		7.98		153	119	16	GEORGE CARLIN Toledo Window Box							184	NEW E	ITRY	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98			
			1	Woman To Woman Truth TRS 4206 (Stax)	6.98		7.98				154	109	16	BILLY SWAN I Can Help	6.98		7.97		7.97		185	NEW EN	TINY	DIALOGUE & MUSIC FROM ORIGINAL SOUNDTRACK "YOUNG FRANKENSTEIN"								
2	94 78		1	THIS IS THE MOODY BLUES Threshold 2THS 12/13 (London) YES	11.96		13.95		13.95		155	107	5	Monument KZ 33279 (Columbia) BOB DYLAN Greatest Hits, Vol. 2	5.98		6.98		6.98	-	186	NEW ER	FFRY	JESSE COLIN YOUNG	6.98		7.95		7.95			
3	99	5	-	Relayer Atlantic SD 18122 BOB DYLAN	6.98		7.97		7.97		156	156	5	Columbia KG 31120 RORY GALLAGHER Sinner And Saint	6.98		7.98		7.98			HEW EI		Songbird Warner Bros. BS 2845 JIMMY CLIFF	6.98		7.97		7.97			
4	85	29	1	Greatest Hits, Vol. 1 Columbia KCS 9463 DONNY & MARIE OSMOND	5.98		6.98		6.98		血	174	3	Polydor PD 6510 RICHARD TORRANCE &	6.98		7.98		7.98	-			_	The Harder They Come Island ILPS 9202 KANSAS	6.98		7.98		7.98			
	136	6		I'm Leaving It All Up To You Kolob M3G 4968 (MGM) SERGIO MENDES	6.98		7.98		7.98		1			Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98		7.98		188	NEW EI	THE P	Song For America Kirshner PZ 33385 (Columbia)	6.98		7.98		7.98			
1	131	5	-	Elektra 7E 1027 JOE WALSH	6.98	6.98	7.97	7.97	7.97		190	170	2	New Year, New Band, New Company							189	NEW E		RON BANKS & DRAMATICS The Dramatic Jackpot ABC ABCD 867	6.98		7.95		7.95			
				The Smoker You Drink The Player You Get ABC/Dunhill DSX 50140	6.98	7.95	7.95	7.95	7.95		159	165	4	MAHOGANY RUSH Maxoom	6.98		7.95		7.95		190	196	59	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98	7.97	7.97	7.97	7.97			
7	179	2		TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98		160	164	4	20th Century T 463 MANHATTANS That's How Much I Love You	6.98		7.98		7.98		191	155	3	GORDON LIGHTFOOT The Very Best Of United Artists UA-LA243-G	6.98		7.98		7.98			
	110 129	7	_	DAVE MASON Columbia PC 33096 AL MARTINO	6.98	7.98	7.98	7.98	7.98		161	161	4	Columbia KC 33064 NEIL SEDAKA SINGS HIS GREATEST HITS	5.98		6.98		6.98		192	NEW É	STRY	SHUGGIE OTIS Inspiration Information Epic KE 33059 (Columbia)	5.98		6.98		6.98			
	111			To The Door Of The Sun Capitol ST 11366 BARBRA STREISAND	6.98		7.98				1	173	3	RCA APL1-0928 MARIE OSMOND	6.98		7.95		7.95		193	180	3	BACHMAN-TURNER-BACHMAN BRAVE AS BELT	3.76		0.38		0.30			
				Butter Fly Columbia PC 33005	6.98		7.98		7.98		163	153	23	Who's Sorry Now MGM M3G 4979 CHEECH & CHONG'S	6.98		7.98		7.98		194	197	97	Reprise MS 2210 (Warner Bros.) CHARLIE RICH Behind Closed Doors	6.98		7.97		7.97			
	105			JEFFERSON STARSHIP Dragon Fly Grunt BFL1-0717 (RCA)	6.98	7.95	7.95	7.95	7.95				24	WEDDING ALBUM Ode SP 77025 (A&M) JOHN LENNON	6.98		7.98		7.98		195	195	6	IRON BUTTERFLY	5.98	6.98	6.98	7.98	6.98			
32	97	21		MILLIE JACKSON Caught Up Spring SPR 6703 (Polydor)	6.98		7.98		7.98					Walls And Bridges Apple SW 3416 (Capitol)	6.98		7.98	7.98	7.98		196	198	66	Scorching Beauty MCA 465 PAUL McCARTNEY & WINGS	6.98		7.98					
1	NEW E	HITTERY		DAVE MASON At His Best ABC/Blue Thumb ABTD 880	6.98		7.95		7.95		165		75	Goodbye Yellow Brick Road MCA 40148	11.98		12.98		12.98	12.98				Band On The Run Apple SD 3415 (Capitol)	6.98		6.98	7.98	6.98			
34	106	22		CRUSADERS Southern Comfort ABC/Blue Thumb BTSY-9002-2	9.98		10.98		10.98		166	177	3	STANLEY TURRENTINE The Sugar Man CTI 6052 S1 (Motown)	6.98		7.98		7.98		197	199	36	BEACH BOYS Endless Summer Capitol SYBB 11307	6.98		7.98		7.98			
5	140	45		AEROSMITH Get Your Wings Columbia KC 32847	5,98		6.98		6.98		167	172	3	DIONNE WARWICKE Then Came You Warner Bros. BS 2846	6.98		7.97		7.97		198	194	207	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98			
	157	4		JIMMY CASTOR BUNCH Butt Of Course Atlantic SD 18124	6.98		7.97		7.97		168	168	5	BONNIE BRAMLETT It's Time Capricorn CP 0148 (Warner Bros.)	6.98		7.97		7.97		199	192	104	BREAD The Best Of Elektra EKS 75056	6.98	6 98	7.97	7 97	7 97			
1	149	13		SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98		169	181	2	PASSPORT Cross Colateral Atco SD 36-107	6.98		7.97		7.97		200	193	26	GINO VANNELLI Powerful People A&M SP 3630	6.98	0.30	6.98	7.57	6.98			
0	PI	LP	S	&TAPE B.T. Expi	ress		1		i	6	Dan Fo	gelbe	rg_	39 Ram	sey Lew	ris				15	D-	onny &	Marie	Osmond 91, 124, 162 Rin	go Star	·						
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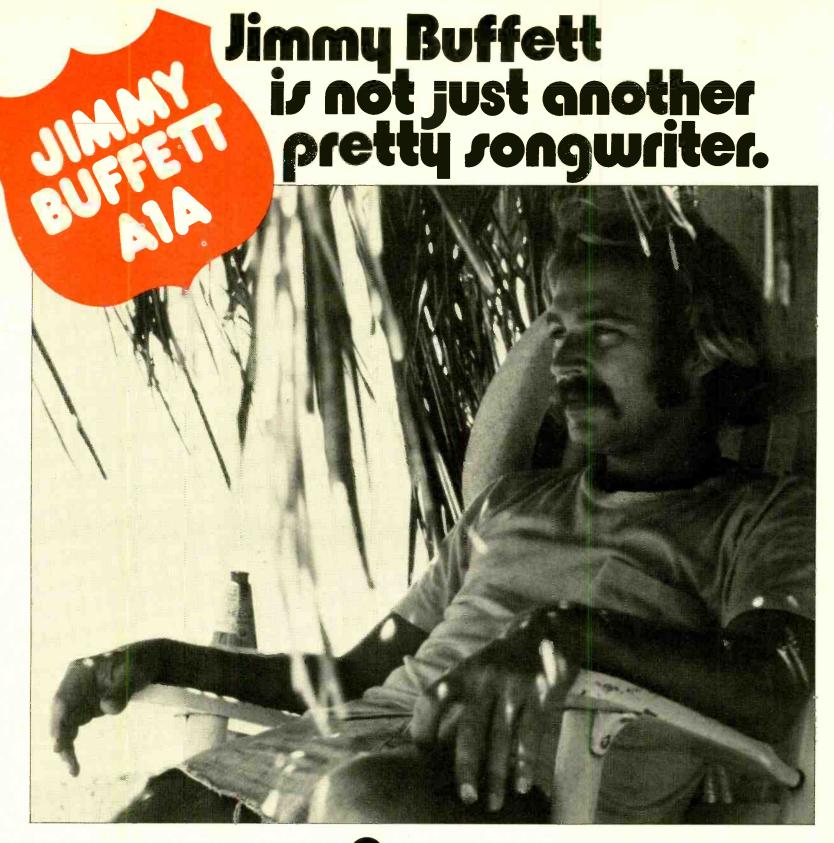
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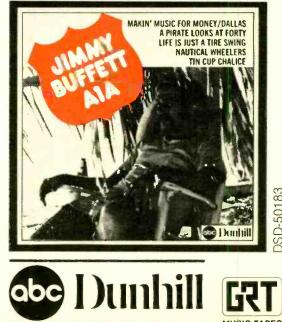
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ne listen to AIA starts you looking for your own new superlatives to describe this writer and singer, who has everything except a pigeonhole.





GIVE ME SOME SKIN!—Chess Janus has acquired the rights for distribution of the LP "The First Annual Benefit Concert For The Congressional Black Caucus" and all profits from this record will go to that group of Black congressmen. Rejoicing after listening to an advance copy of the record are, left to right, Harold Sims, director of corporate affairs for Johnson and Johnson; Hal Jackson, vice president of Inner City Broadcasting; New York congressman Charles Rangel; Steve Gold of Far-Out Productions; and Nat McCalla, president of Sakat Records. The album, recorded Sept. 25, 1974 at a concert for the organization, features War, Curtis Mayfield, Kool and the Gang, Gladys Knight and the Pips and Jimmy Witherspoon. A \$50,000 advance sales check has already been presented to the 17 caucus members at a special re-

Cutouts Hot NARM Topic

• Continued from page 1

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

- Over 2 million units were reported sold on the floor by New York Record & Tape Distributors and Surplus Record & Tape Distributors, with increased tape interest noted, particularly for import for-
- eign labels.

 A special K-Tel offer of 14 tapes and 18 LPs requiring a minimum 5,000-unit order drew a large volume of business for sales agent Herb Linsky Associates.
- Offering more tapes than LPs in such key categories as rock, country and soul, Musical Isle of America noted across-the-board interest in more than 650 total items, including a dozen quad 8-track tapes.
- 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 deal offering any \$6.98 Billboard chart LP for \$1.20 with the

Operation Push

Continued from page 3

jobs on low powered salaries," Rev. Riddick says, echoing a charge often heard in the past.

"The monopolists are eating up the independents and eliminating the competition and that is our concern," says Rev. Jackson. "If they turn the radio stations into computers; eliminate black input at the disk jockey level, and use a Top 40 list, they begin to reduce the number of black artists that can break through. Therefore, our concern is industrywide."

The theme of the record, retail and radio division of Operation Push is the use of the "four P's." They are, according to Rev. Jackson:

Power-by coming together and unifying; Platform-by speaking on the issues that affect your self interests. Program—by dealing with your fair share of the industry; Progress—If you get power, then you create a platform and from that platform you project a program which results in progress.

The concern of Operation Push is not to attack the industry, but to challenge it to respect us," says Rev. Jackson following a meeting in Chicago of members of the record, retail and radio division of the organization.

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 \$1.3 to over \$7 million in the last four years," says Manny Wells, partnered with Pete Hyman in N.Y. Record/Tape, 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 both retailers 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 most are repackaging. All we can see in the future is being able to buy lower-priced cutouts from these new lines."

From his retail experience in the

Windy City where he operates two Rose Records and two Sounds Good outlets, Rose notes that under \$2 a customer will "take a shot," but over that price a sale depends on quality. "If the new \$4.98 stuff is good it will sell," he says. He also has noticed more interest in promotional tape merchandise now than any time in his five years in this end of the busi-

"In dealing with this market over the last 10 years there's always been room for a good economy priced package," comments New Yorkbased Herb Linsky on the new \$3.98/\$4.98 lines from the major labels. "In the past I saw how 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 overstock, he concurs that trading and sales of cutouts was the "pre-dominant" business at NARM.

Candy Stripe's Keil, in business 20 years, racks more than 2,700 "mom & 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 that they're using the same labels for better material.

"When you give a good price margin as well you can move more items," he continues. "They're all following Columbia's lead now that they see its success. We've already made a mailing on the new Capitol issue and the 15 jazz items (offered in tape also for the first time) particularly should be dynamite sellers."

InsideTrack

Aren't CBS & WEA about to spearhead a drive to shorten future NARM conventions to three-four days so that the labels don't miss a whole work week?

War has ended a nine-month drive to change labels and will keep recording under contract to United Artists through 1977. Manager Steve Gold claims the reconciliation gives War and Far Out Productions back their full publishing.

Amos Heilicher's Rim Rocks home in Palm Springs was the setting for a gala reception for a host of record industy executives following the NARM convention. We can't guarantee that business wasn't discussed, but there were plenty of smiling faces.

Island Records signed Del Shannon and Kathi McDonald. But DisCreet Records may be expected to challenge the McDonald signing with their own earlier

B.W. Stevenson, who just played the Palomino, is shopping new labels for his "My Maria" sound.... Odia Coates' "New On The Charts" featurette earlier this month should have listed Rick Hall as producer of "Showdown" in conjunction with Paul Anka and should

not have named Allan Carr as manager.

Mike Viner, who has been in New York negotiating for the sale of the majority of the stock in his Pride Productions, says he'll be involved with a couple of acts, but won't be the head of the firm once the sale is complete. He has two different parties interested in Pride.

Stan Kenton's Creative World operation has branched out from record distribution and sheet music publishing to producing a magazine called naturally "Creative World." In the current issue in an editorial, Kenton continues to knock rock, noting that the emphasis "is on promotion rather than on the quality of the music. The people who are grinding out pop records, hoping to cash in on the Top 40 charts, are the ones who attempt to decide tastes. . . . I believe this approach is insulting and totally dishonest. Music cannot be mass merchandised. Music is an art and art cannot be mass produced and sold at cut-rate prices."

The Western regional meeting of the National Assn. of Music Merchants (NAMM) meeting at the Marriott Hotel Friday-Sunday (14-16) drew lots of dealers to see new musical instruments. Arp, the synthesizer company, had one of its devotees, Hugo Montenegro, at the show to view several of its innovations.... Billboard's new Las Vegas correspondent is Harold Hyman of the Las Vegas Sun. He replaces Laura Deni.

Los Angeles County seeking a \$9.1 million renovation of Hollywood Bowl by 1979. First on agenda would be a new acoustical band shell and sound system. . . . A Los Angeles hoaxter was busy last week calling the rock press about a purported Paul McCartney press conference.

Barry White to open his own discotheque? Reportedly, the 20th Century artist is already scouting the Los Angeles area for a site. On the top of the list is an old church, which he would purchase outright and convert.

Pink Floyd to play 11 concerts on the West Coast during April. Reportedly, 50,000 tickets for their Los Angeles dates were sold in five hours. ... Don Kirshner's record anniversary "Rock Concert" program, featuring the Rolling Stones, Jim Croce, Seals & Croft, Ike & Tina Turner, Black Oak Arkansas, the Eagles, Billy Preston, Linda Ronstadt, Johnny Winter and Maria Muldaur, airs in LA Friday (21) and New York (22). . . . Epic Records

to release a repackage of "greatest hits" by the Dave Clark Five. It'll be a two-record set, listed at \$6.98, and in the original mono version. ... More than 2,800 people turned out for London Records' "playback" of Justin Hayward and John Lodge's "BlueJays" LP at Carnegie Hall March 10.

Gene Russell, president of Black Jazz Records, is spreading the word of jazz in a different way—he's starring in the movie "Black Gestapo" and also recently performed in a soap opera on CBS-TV in Los Angeles, "The Young and Restless." . . . Publisher Al Gallico now has a home in Los Angeles.

Chicago offices of Phonodisc Inc. moved to Schiller Park, Ill., and all of the subsidiary telephone numbers have changed. . . . Santana off-shoot Journey will have their record launched in 17 cities as part of the Laserium Laser light show in various planetariums. ... Kicking Mule Records, owned by Ed Denson and guitarist Stefan Grossman, has five new releases scheduled in the next two months.

Tom Heiman opened a Houston depot for his Nehi Distributing to serve Southwest accounts from closer than Los Angeles. . . . Three Degrees to London for TV special. . . . Reading, Pa. rock promoters Gavin Associates booked James Gang and Focus into the local Rajah Theater, a former vaudeville house.

Lynyrd Skynyrd begins a 33-city U.S. tour Monday

(17). . . . Lyricist Sheldon Harnick and composer Jerry Bock and Murray Deutch, president, New York Times Music, presented a special BMI citation of achievement for "Sunrise Sunset" passing the million broadcast performance mark.... New York's Bottom Line has telephone service once again. ... Richard Dufallo, Juilliard School of Music director and conductor, named to ASCAP's standard awards panel, which allocates cash awards to society writer members above and beyond performance royalty income.... Polydor's James Last teams with producer Wes Farrell at the Record Plant in Hollywood for a new LP, now scheduled for an early spring release... Muddy Waters does not play one-nighters at a guarantee of \$750. It was reported in last week's Billboard that one date on a New England block-booking circuit was set at that particular price, and Water's management responded by saying that the artist's minimum price is substantially higher.

Ohio Players' former lead writer-singer Walter

"Junie" Morrison has first solo album on 20th-Westbound.... Paul Harris is new keyboardist for Joe Walsh group.... Loena Music broadening distribution of its line of presidential marches by Ervin Litkei.

Gordon Garbell, founder of Garbell Record Rack in Van Nuys, Calif. recuperating from major surgery at Hemet Valley Hospital. ... Ralph Newman, publisher of oldies fan magazine "Bim Bam Boom" wed Suzanne

National interfaith Religious Community, the Arts and the American Revolution (RCAAR) is planning a bicentennial sing nationwide July 4, 1976. ... Stevie Wonder and Al Kooper appear at upcoming recording seminars of Sherwood Oaks Experimental College in Los Angeles. Peter Asher, Jerry Moss, Phil Spector, Joe Smith and Richard Perry also scheduled at Sherwood.

... Rodney Bingenheimer parted company from Hollywood's English Disco and is now available for parties with his new mobile disco set-up.

'Enjoyable' Backgrounds **Expanding Odd Catalog**

LOS ANGELES-Synthonic Research, which produces environmental sound effect LPs (the sound of the ocean, a thunderstorm, rain, the human heart beat) for use as "enjoyable" background sources, will add four LPs to its catalog of seven titles within the next four

Label president Irv Teibel, here for NARM and to meet his Coast distributor, All West, plus work out promotions with several mass merchandisers, claims the company has no problem selling this kind of LP.

In the seven years the New York based firm has been in business, it claims its first volume (the sound of ocean waves "breaking on a sandy beach") has sold over 200,000 copies. Each LP sells for \$6.95 and the label has 25 distributors nationally.

Retail chains here meeting with

Teibel are Tower, Licorice Pizza and the Wherehouse. Teibel and his two

partners, Louis Gerstman and Louis Katz, both college professors, started the company, Syntonic Research to create "sounds for useful purposes ... to help people relax.'

Teibel says the LPs should be used to mask an unpleasant environmental sound like noise or a room air conditioner. The LPs are called Environments volumes one through eight, with number seven currently unavailable until a pressing problem is resolved.

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

Label likes to offer sound comparisons, to wit: one side of volumes two and three is dawn and dusk, respectively, at New Hope, Pa. and the same idea carries over the volumes six and seven.

Blue Goose Plans Wider Repertoire

NEW YORK-Blue Goose Rec ords, a label dedicated to blues, will alter its future recording policies. President Nick Perls says the blues audience is still there, but there's simply not enough blues music still being played to justify running an entire blues label.

In place of blues recordings, the company will enter the area of contemporary music with artists like cartoonist Robert Crumb, the Duke of Ook and the team of Steve Calt and David Mann.

Jazz On Campus

• Continued from page 47

Not involved with the series per se, but part of the jazz program at the school was a concert last Thursday showcasing Gato Barbieri and Keith Jarrett. About 1,700 tickets had been sold for that show several days in advance of the performance.



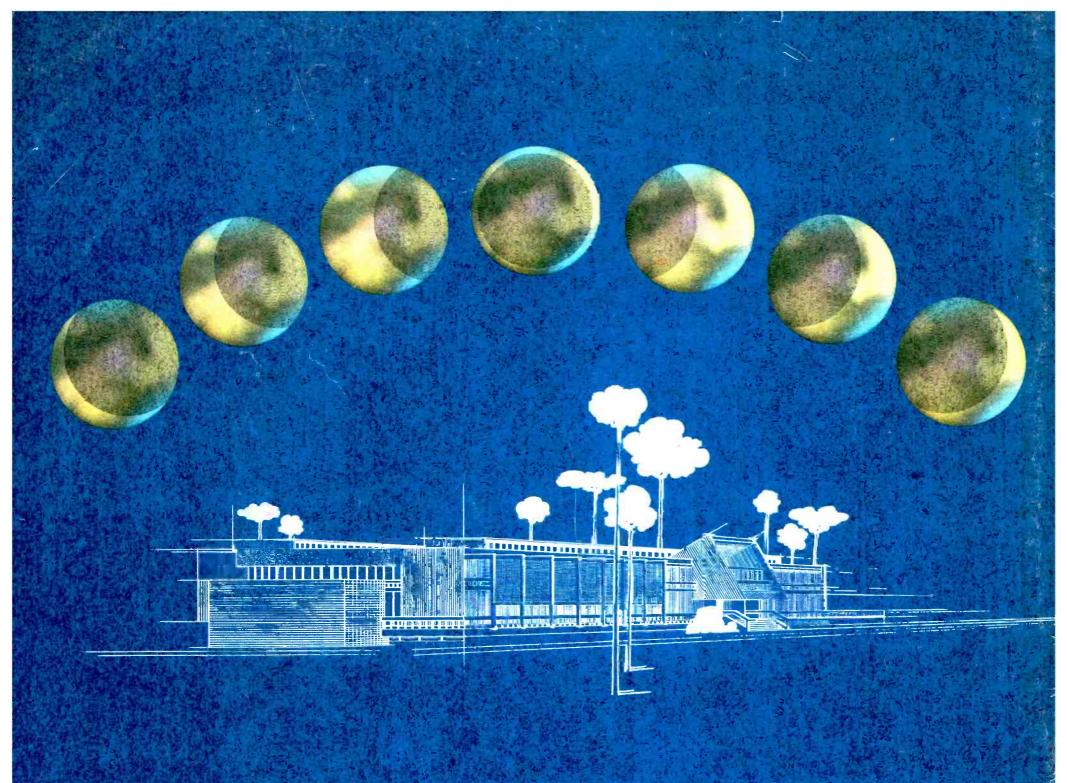
Rufus featuring Chaka Khan



IARAS

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

Tell me something good



After 17 Years in the Old Warner Bros. Pictures Machine Shop, Warner Bros. Records Has a New Shop.

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 ambience of a barracks. But then, some people miss the Black Plague. As all Monday, March 17, Warners is in a new building, just two blocks down the blvd. 3300 Warner Blvd., Burban 4, 91505.

Warner Bros. Records Even Has a New Phone:

(213) 846-9090

If You'd Like To Call