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# Billboard

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## A FIRST IN U.S.

### Jury Convicts Dealer As Bogus-Tape Seller

By MAURIE ORODENKER

PHILADELPHIA—In a first conviction of its kind anywhere in the country, a federal jury here has found a retailer guilty of tape piracy in which copyrighted recordings of major companies were copied and sold at cut-rate prices.

The tapes were pirated copies of post-March 15, 1972, recordings by such groups as Gladys Knight and the Pips, the Delphonics, Graham Central Station and others produced by such record companies as RCA, Motown, 20th Century, Warner Bros. and United Artists.

Assistant U.S. Attorney James H. (Continued on page 8)

### Vidtape Acts Featured At N.Y. Disco

By JIM FISHEL

NEW YORK—A unique approach to discotheque entertainment, using videotape, has been introduced here by International Theatrical Innovations. In this novel approach, acts are videotaped in concert and replayed at a later date for dancing and viewing pleasure over a

(Continued on page 10)

## Societies Gird To Combat New Wyo. Performance Act

By IS HOROWITZ

NEW YORK—While current licenses for the performance of protected music in Wyoming are exempted from the requirements of the new state law, S.76, a profound effect on future music use in that jurisdiction is foreseen if the legislation stands.

**The Reaction** This prospect loomed here last week as major performing rights groups attempted to make sense of provisions they characterized as "vague," "confusing" and "probably unconstitutional."

ASCAP has already taken steps to relieve itself of any obligation, under the Consent Decree, of licensing music users in Wyoming. "We are unable to issue the kind of licenses the law would require," says a spokesman.

BMI president Ed Cramer calls the bill "ill conceived and of questionable validity." He says, "it will provide a field day for lawyers." (Continued on page 12)

By JOHN SIPPEL

CHEYENNE, Wyo.—Governor Ed Herschler has signed into law Senate act number 76, which, virtually outlaws normal royalty collection activities of owners and licensing societies.

**The Action** One of the inconsistencies in the new bill is its effective date, believed to be 90 days after passage. Another interesting aspect is that all existing performing licenses currently in operation are not affected (see adjacent story).

The law essentially destroys the essence of today's relationship between writer, publisher and licensing organization. Provision (40-115) makes it illegal for two or more copyright owners to band together to fix prices for usage or to collectively try to collect fees or issue licenses.

Only if such copyright holders issue rates assessed on a per-piece system, can such persons join together under the new law. (Continued on page 12)

## U.S. Cutouts With Canada Copyrights Banned There

By MARTIN MELHUISH

TORONTO—U.S. imported cutouts containing Canadian copyrighted material will be banned by Canada as a result of a precedential case won by the Lighthouse and GRT of Canada against Record Warehouse, Toronto-based firm which is unrelated to the U.S. merchandising chain.

Point of issue was whether the plaintiffs' copyright on a Lighthouse album deleted in the U.S., "Can You Feel It," had been infringed. Warehouse, a distributor and retailer, claimed it had the right to sell the album at discount prices even though the same album was available on

(Continued on page 14)

### 73% Difference Noted In Prices Of Albums

LOS ANGELES—There's a difference of \$144.85 or 73 percent between the list price for a selection of 40 current hit LPs and 10 oldie albums as charged by the highest and lowest priced of 16 retail outlets in this area, according to a survey conducted by undergraduate students from UCLA.

This and other statistics stem from a study, just released by the California Public Interest Research Group of the Los Angeles Region (CALPRIG), one of 25 Ralph Nader-inspired student consumer action

(Continued on page 14)



SEALS & CROFTS have everything going for them right now: an exquisitely tuneful single, "I'll Play for You," an album of the same title (BS 2848) and a major tour in progress. The perennial harmony champs can be heard on Warner Bros. records and tapes. (Advertisement)

## 3 Vidisk Systems Vie For Acceptance

By STEPHEN TRAIMAN &amp; RADCLIFFE JOE

NEW YORK—Barely out of the starting blocks, the home videodisk market already is a battleground for at least three incompatible systems.

By "curious coincidence," last Monday (17) as the TED mechanical videodisk system went on sale at West German specialist consumer electronics retailers, MCA and Philips launched a five-day series of impressive demonstrations here for their joint optical videodisk system.

On Thursday (20), with less than one day's advance notice, RCA had the first special invitational showings here of its mechanical SelectaVision videodisk system, incompatible with the TED (Telefunken/Decca) configuration.

Just over four years ago on Oct. 19, 1970, TED (then Teldec) demonstrated its prototype 10-minute black & white videodisk at the same Hotel Pierre where Philips and MCA showed their joint version here last week.

(Continued on page 8)

# "Amie"

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Charted across the board...  
after just two short years.  
Single and album.

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BUSTIN' OUTRCA Records  
and Tapes

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O N L Y Y E S T E R D A Y

(AM 1677)

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Associate Producer

KAREN CARPENTER

From the forthcoming album, “Horizon.”

(SP 4519)

ON A&M RECORDS

# Viewlex Pulls In Its Corp. Belt

By JIM MELANSON

NEW YORK—Beset by financial troubles for some time now, Viewlex Inc. is consolidating its activities to concentrate on increasing profit centers in Buddah Records and custom record and tape pressing operations.

The American Stock Exchange, which suspended trading on Viewlex common stock March 13, reported that the firm sustained net losses of \$20.9 million for its three most recent fiscal years ended May 31, 1974, and has a net tangible asset deficit of some \$5 million for the last nine months.

The company's stock is now being offered on the over-the-counter exchange.

Andrew Galer, consultant in Grisanti & Galef and recently named Viewlex president, says that "the worst is over" and growth acceleration can be expected. According to Galer, the key ingredient in management's projections is the Buddah Records Group, which was first purchased by Viewlex in 1968.

The label, which has also had its ups and downs, has been in the black for the last two years now and has, in that period of time, substantially strengthened its market stance through an ongoing artist roster development program.

Immediate plans call for Viewlex to give up its Long Island headquarters and consolidate operations at Buddah's offices here. Galer also says that the firm will probably be changing its corporate name in the near future to avoid association with past financial difficulties.

Meanwhile, continues Galer, arrangements have been made with Viewlex's creditors and restructuring has already begun.

"The divestiture of unprofitable subsidiaries, begun last November

(Continued on page 14)

# Pre-Censoring Ruled Out By Supreme Court Edict

By MILDRED HALL

WASHINGTON—Live theater performance is entitled to freedom from censorship in advance, the Supreme Court ruled last week. The court held that the city of Chattanooga had violated First Amendment rights against prior restraint by failing to take its obscenity charges to a court hearing before banning a road-show performance of the musical "Hair" in the city-owned theater.

In a 5 to 4 vote, the majority decision, written by Justice Harry A. Blackmun, indicated that the show might be held obscene in a criminal prosecution of its producers and actors, but it was entitled to the necessary safeguards "deeply etched" in our law.

"A free society prefers to punish the few who abuse rights of speech after they break the law, than to throttle them and all others beforehand."

The landmark ruling holds that live theater has a right to the same safeguards against advanced censorship as books and movies. The city of Chattanooga should have observed required procedures by taking on the bur-

den of proving obscenity in a court hearing before denying the show the use of the theater.

Justice Blackmun was joined by Justices William J. Brennan Jr., Potter Stewart, Thurgood Marshall and Lewis F. Powell Jr.

Justice William O. Douglas dissented because he felt the ruling hedged the show's legal rights, which he felt should have been totally affirmed by the court. In his view, the Constitution bans any kind of censorship of content by government.

Dissenting for the opposite reason, Chief Justice Warren E. Burger and Justice Byron R. White joined in an attack on the majority ruling for "compelling" the city to let such a show continue, with all its nudity and various simulated acts of intercourse, which the Justices explicitly listed.

Dissenting Justice William H. Rehnquist said Chattanooga had every right to reject "Hair" because of the city's policy of limiting the municipally owned theater to family-type fare.

# Protest IRS Tax Ruling

By ROBERT SOBEL

NEW YORK—Leaders of the classical industry have organized a committee to combat a recent Internal Revenue Service ruling which in their view would seriously damage the future of performances by foreign artists in the U.S. The ruling also affects foreign rock artists and managers.

The group, Ad Hoc Committee for Alien Taxes of Performing Artists, was formed on March 10, and is headed by impresario Harold Shaw. He says that the bone of contention

centers on an IRS ruling to collect 30 percent of a foreign artists' projected gross here. In the past, he says the 30 percent was withheld from the artists net income, "after the artist paid his agency commission, travel publicity and other expenses."

(Continued on page 14)

# MCA/Coral Line Soon To Bow At \$4.98 Retail Tag

LOS ANGELES—MCA will come out with a \$4.98 suggested list catalog series within six weeks. The line will carry the MCA/Coral logo.

Coral is currently used as a \$2.49 economy line, but Rick Frio, MCA's marketing vice president, indicates that this line could be phased out in favor of the MCA/Coral series.

MCA is currently working out artist clearances before debuting the new catalog line which will probably be sold for around \$2.99 at retail.

The label is already in the catalog business with its series of \$7.98 twofers which date back 18 months.

(Continued on page 49)

# Business And The Economy MCA Profits Zoom Under Maitland Eye

By ELIOT TIEGEL

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

LOS ANGELES—MCA Records is a sleek cat, prancing heartily from one good sales and profits plateau to another.

The moves initiated by president Mike Maitland in 1971 and '72 to

concentrate exclusively on MCA product and get out of custom manufacturing and distribution are today paying off. "Before the economy problems hit everybody, we already had our problems," Maitland says. "We had too many people and too little profit."

Today, as a result of Maitland's

(Continued on page 49)

# AGAC Beefs Up C'right Revise Lobby

LOS ANGELES—A more direct involvement in copyright revision lobbying can be expected from the American Guild of Authors and Composers, according to Ervin Drake, AGAC president.

Speaking at a Guild membership meeting here March 21, Drake said that "It is AGAC's immediate determination to act directly in ways that will truly inform our legislators in regard to a group they know little about—the songwriters. Not just 'star' songwriters, but all of us."

While AGAC has traditionally worked closely with publishers and the performing rights societies on such matters, it was implied in Drake's speech that the Guild feels that the best interests of songwriters are not being represented in the copyright revision legislation now before Congress, and that the Guild will be looking to paint the legislators a clearer picture as to songwriters' needs, especially in the area of renewals.

High on the Guild's list is the

question of the inequity of the 56-year protection limit on copyrighted works in the U.S., as compared to the lifetime plus 50-year protection afforded to European songwriters.

Funding for AGAC's lobbying activities—no figure was given—will come from its more than 3,000 songwriter membership. An East Coast and West Coast committee will be named shortly to coordinate plans with the Guild's national staff.

Also on the meeting's agenda was a special tribute to AGAC member John Green.

# BLOW TO FAIR TRADE

# Pioneer Control Plea Dismissed

By RADCLIFFE JOE

NEW YORK—Fair trade proponents have lost another round in their ongoing battle for the maintenance of price controls, with a N.Y. Supreme Court dismissal last week of a U.S. Pioneer Electronics complaint against District Sound, a Washington-based mail-order audio discount house.

The action, heard in the Appellate Division of the N.Y. Supreme Court, sought to enjoin District Sound from advertising fair-traded Pioneer products at discounts to New York area consumers, through paid advertisements in The New York Times.

In denying the injunction, the court ruled that the McGuire Act—a federal statute—would not permit the fair trade laws of New York to have an extra-territorial effect as to prohibit sales in a non-fair trade zone such as Washington, D.C.

It was the feeling of the court that restriction of District Sound's adver-

tisements would be tantamount to restricting the right of free publication, and would only result in the freedom of one state to dominate or interfere with the economic activities of another.

The court pointed out that in a situation (such as Pioneer versus District Sound) where state fair trade laws conflict with those of the federal government, the federal laws prevail.

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In another court action involving Pioneer and Douglas TV/Hi Fi

(Continued on page 34)

# EMI Seeks Ban On 'Columbia' Trademark

LONDON—A dispute has erupted between EMI and CBS here over the use of the trademark "Columbia."

EMI is seeking an injunction to stop alleged infringement, but CBS asserts there is a complete defense to the claim under EEC law on trademarks and passing-off. The suit has been referred to the European Court of Justice by a high court judge.

Granting the CBS application for the EEC hearing, Mr. Justice Graham says that if the company established its argument in Luxembourg, before the European court, CBS would have a complete defense. If the company does not, then EMI would succeed on the admitted facts.

But the judge says that EMI is entitled to an interim injunction pend-

(Continued on page 45)

# 28 Zody's Stores Buying Direct; Prices Are Lower

By JOHN SIPPEL

LOS ANGELES—The 28 Zody's record-tape-accessory-poster departments in Southern California and one each in Bakersfield and Fresno are buying direct, after a year of racking by J.L. Marsh.

Veteran industry marketing executive Charlie Simms, who left Zody's in September, 1973, has returned as chief buyer and administrator. He originally left the chain when he did not wish to move to New York City, where all buying was to be based. In the interim, he worked for American-Mex Record Corp., a Latin distributor here.

Zody's, which is currently under Chapter XI of the bankruptcy act, feels it must price competitively to remain in the market. The price of \$6.98 list price merchandise has been dropped from \$5.66 to \$4.99 as an example, while \$7.98 tape is going for \$5.98.

Two weeks ago, the departments, which run from 600 to 800 square feet and feature hit albums and a Top 40 selection of singles, started a TV-only 30-second spot campaign, advertising specific current LPs at \$3.66. Simms says that he and Sandy Holzer, chain ad manager, are preparing other campaigns which will include budget and promo goods for both radio and TV.

Singles will get an extra hard push, Simms states. He says he is developing mixes from KHJ, K100, KGFJ and KDAY lists. "Our singles at each store will be based upon our

ethnic patronage," Simms avers. Last week's in-store special was two 45s for \$1. As yet, he did not know the exact pull, but store managers report above average business. Simms says singles are 10 percent of Zody's recorded music volume.

# 60 Texans Show For Assn. Meet

HOUSTON—Approximately 60 interested persons from various facets of the recording industry met here Sunday (9) to kick off organization of the Houston Record Industry Assn.

Shelton Bissell, long-time arranger-producer who opened BAS Studios last year, is the prime mover to band together record people here. Steering committee set to formulate basics for an April 20 meeting at ACA Recording studios is: Bill Holford, ACA; Roy M. Stone, Stoneway Records; Bruce Ewen and Mickey Moody, Sugarhill Studios; Joel Johnson, Nashville Sound; songwriter Floyd Tillman; Russ Reeder of Record Service, one-stop; Ralph Jaluska, Houston Record Manufacturing; and Margaret Elliott, songwriter/singer, who is temporary treasurer-secretary.

More Late News See Page 58

MARCH 29, 1975, BILLBOARD

# PASSPORT: Stein's Operation Tries To Do What Others Don't

By BOB KIRSCH

LOS ANGELES—"We feel that most of our success has come through circumventing what other labels are doing, and trying our best to come up with things that most of the larger labels are passing on," says Passport Records' Seymour Stein.

Passport, which specializes in handling such international groups as Nektar, Kraan and Omega, is co-owned by Sire Records (Stein co-owns Sire) and Jem, the leading importer of pop LPs in this country. ABC distributes the line.

"Passport is really a synthesis of

Sire and Jem," says Stein. "Both Marty Scott (of Jem) and myself were aware of Nektar, and the group had done quite well on import sales. The sales were several thousand, but that was with nothing—no radio play, no campaigns, no anything."

"So we signed them, did the underwriting on the first tour as we are doing on the second one (both Stein and Scott feel it is important that the band perform as headliners) and the first LP went top 20." The second appears destined for the same kind of chart position.

"We like to think of ourselves as an alternative company," Scott says. "We are another means of selling records besides radio. Through importing records, there is a chance to see if a particular act will sell at all here and where the strong areas in the country might be." Jem was importing LPs by all of the current Passport artists before they were actually signed to the label.

Recently signed to Passport is Synergy, a group built around one person. The debut LP will be all electronic music, made up of some 1,000 individual tracks. Nektar will be helping promote the LP by playing it, along with showing a light show, before concerts on the current tour.

Stein sees a kind of raiding of the European market by American companies coming up in the future simi-

lar to the tendency to sign anything British in the mid '60s. "We originally looked at the European market on Sire because I was familiar with it and because we realized we were not big enough to compete with major labels here. Now, I think you will see a lot of sub-par bands signed simply because the European thing is happening here. Realistically, I don't think there are more than 10 or 15 European (continental) bands that can make it big here."

Sire was released "history of" type LPs of British rock (two volumes), Paul Anka, the Turtles, Focus (who Stein originally signed to Sire) and Fleetwood Mac as well as new material from Renaissance, Climax and Stackridge. The label is now planning more anthologies including another British rock set, a roots of British rock set and LPs from Duane Eddy and material from Andrew Loog Oldham's Immediate catalog. Oldham produced the first several years of their career and his Immediate label had the likes of Humble Pie and the Nice. It was the first major independent label in England.

Both Stein and Scott say they will help underwrite the tours of other Passport artists in the future. They will strive to keep the label small, feeling that is one of the keys to their success.

## Lewerke Revives Old Label And Starts a New One

LOS ANGELES—Veteran jazz label owner/distributor Jack Lewerke plans to form a new label and also reactivate his Vault line.

He has two masters for the new, unnamed line: Hampton Hawes at Montreux (cut in 1971 with Henry Franklin on bass and Donald Bailey on drums) and a Don Randi and his Baked Potato club group. This last LP was recorded here recently and features the band which plays regularly with the pianist at his Baked Potato jazz club in North Hollywood.

Lewerke has retained Patrick Boyle's PBR International firm to handle administration for the companies. He will make deals, firm up pressing orders and oversee all paperwork relevant to both records and music publishing.

Lewerke says he'll go through independent distribution and leaves March 27 for Japan to begin lining up overseas licensees.

He plans repackaging some of his Vault titles which he got back from Fantasy last October after the Berkeley, Calif.-based label ended its three-year distribution pact.

Among the artists in the vault are Hampton Hawes, Jack Wilson, Sam Fletcher, Lightnin' Hopkins, Larry Bunker and Gary Burton, Ernie Watts, Charles Owens, plus these pop names: Chambers Brothers, Challengers, Bobby Freeman and the Beau Brummels.

Lewerke, who will be out of the country over the April 4-5 weekend when interested parties are meeting to discuss the formation of an international jazz association at the Sheraton Universal Hotel, will himself join the body. "It's a good idea and one that's been needed for some time," he says. "It comes at a time when young people are getting more interested in jazz roots."

## TIMES MUSIC SETS A DEAL

NEW YORK—The New York Times Music Publishing Corp. has signed a longterm agreement with the two Hank Medress and Dave Appell firms.

Under the agreement all future copyrights of the two firms Little Max and Applecider, will be co-owned with the NYT Publishing Corp. and will be administered by the NYTM. The deal is retroactive to Feb. 1.

Medress and Appell have produced hits by Dawn, and records which received gold were "Tie A Yellow Ribbon," "New Ragtime Follies" and a remake of the oldie "The Lion Sleeps Tonight," among others.

## Polydor, MCA Square Off In 'Tommy' Promo Rivalry

By CLAUDE HALL

LOS ANGELES—In spite of severe "pressure" from Polydor Records, MCA Records is launching a massive campaign to promote the rock opera "Tommy" by the Who—and capitalize on the movie that premiered Wednesday (19).

The first battleground in the record war between the original rock opera and the movie soundtrack on Polydor occurred here when Polydor brought pressure to bear and got a one-minute soft-sell movie trailer plugging the original LP unit withdrawn from a local movie house where the movie was being premiered.

Polydor and Columbia Pictures were also trying to get a movie theater promo film buy stopped as of press time, but that seemed unlikely.

Bob Siner, media director of MCA Records, says that he fully expects to sell another million copies of the LP set, released in 1969, that originally sold about two million units.

MCA had bought exposure for a one-minute trailer promoting the original LP set in 20 theaters over the next eight weeks. This theater exposure "will reach about a million and a half people in those eight weeks," says Siner.

The one-minute spot is low-key, but points out that the original rock opera "Tommy" was on MCA and is available in the stores. MCA has restocked completely on the LP.

"We're not trying to shoot Polydor down and we're not trying to take anything away from their soundtrack, but we feel the creators should also have a chance," Siner says. The spot was created by George Osaki, creative director of MCA, and David Grey of Post Time Productions.

Placing the film in the theaters is Cinema Concepts, headed by Al Schoneberger.

Cinema Concepts, about six

months old, handles almost all details. The spot appears every time the feature movie is shown.

Siner points out that the movie commercial is only the first step in a massive campaign on the original cast opera LP set.

The movie buy is more or less a test, but Siner has complete faith in the project. "After all, it's a captive audience."

The commercial in the movie houses doesn't tag dealers; "it just makes the audience aware that our product is available."

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RCA photo

'RICKY WONDER'—Ricky Williams, one of the nation's few blind studio musicians, recording his first solo album, "The Stevie Wonder Songbook," for RCA Records. The record is done in cooperation with Wonder and the Louis Braille Foundation for Blind Musicians.

## Executive Turntable

Jimmy Johnson, president of Walt Disney Music Co., has elected to accept early retirement but will be available to the Burbank publishing firm as a consultant. ... Johnny Musso resigned last week as vice president, a&r, at MCA Records. He proposes to enter independent production. ... Bill Roberts and Greg Lewerke are named by United Artists Records to the newly created post of twin product managers, reporting to vice president of sales Sal Licata in Los Angeles.

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Independent producer Ted Glasser and Joe Mareno have joined MCA Music in Los Angeles, reporting to vice president Warren Brown. ... Arthur Braun named professional manager of Dick James Music, East Coast. ... Jay Warner, for two years with the firm, set as national director of professional activities for the Wes Farrell Organization's publishing interests. He will work out of New York.

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Varnell Johnson named East Coast regional marketing director for General Recording Corp. of Atlanta. ... Dick Wakefield, son of Sidney Wakefield, president of Wakefield Manufacturing Co. in Phoenix, succeeds his father as the company's top executive. The elder Wakefield has retired. ... Ed Crawley joins World Wide Sound Distributing in Memphis, a new soul disk firm. ... Promoted to Midwest regional manager of Capitol Magnetic Products in Chicago is Charles Trausch, a four-year employee. ... Replacing the departed F. Harold Clark as vice president of finance, treasurer and secretary of Wallich's Music & Entertainment in Los Angeles, a retail chain operation, is John L. O'Leary who joined Wallich's in 1969. ... Joe Fleischman joins Billboard as a West Coast account executive April 1. ... Bob Zievers is new with Apogee Management Inc., Los Angeles. ... Bruce Wayne appointed vice president of operations, Robert Ellis and Assoc., Los Angeles. Wayne will coordinate all road chores in connection with Rufus and Billy Preston.

Ron Carpenter rejoins Billboard as an account executive on the New York staff. He was previously with Merchandising Week.

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Muhammed Ali, world heavyweight champ, has been named co-chairman of newly-formed Starway Records, where he'll be involved in creative, administrative and financial aspects of the label. Other executives named are: Damon La'Mar, president, and Ahmed Ali, vice president. ... Harvey Hoffner appointed national director of promotion for the Rainbow Collection, New York-based record production and marketing company.

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CBS Records has appointed three new branch managers: Jim Scully, Chicago; Bob Jamieson, Cleveland, and Ken Yastic, Minneapolis. In other company moves: Larry Reymann appointed local promotion manager in Denver. Don Parrell named director, and Robert Campbell account executive for Columbia special products.

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Bruce Somerfeld to manager of popular a&r and G. Allan Ballantine to manager of engineering facilities and planning at RCA Records. ... Ted W. Barger named vice president of product management at Echo Science Corp. ... Peter W. Holleman appointed president of Wald Sound. ... Ray Caviano promoted to director of artist development for British Talent Managers group of companies.

## Judge Slows Up Newman

ALBUQUERQUE—Herbert "Speedy" Newman and six companies he controls here have been banned from infringing on the copyrights of 67 record companies by the unauthorized reproduction, distribution, rental or lease of the firms' copyrighted sound recordings.

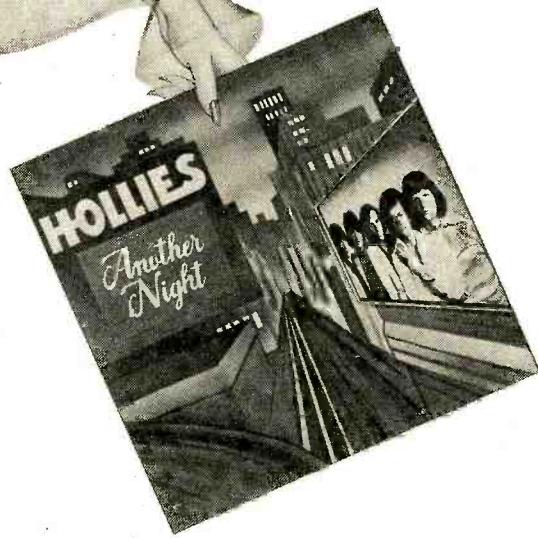
The order, awarding the firms a permanent injunction, was signed in U.S. District Court by Judge Howard Bratten. It applies to Newman and the following companies: Copy

Rite Recording Inc.; H&N Contracting Inc.; H&N Tape Co.; Crown-Stars Inc.; Stars Inc.; and H.I.M. Inc., and any firm or person acting in concert with them in the prohibited practices.

The defendants were ordered to pay a judgment, including court costs, to the plaintiffs. In addition, the defendants' counterclaim against CBS Inc., was dismissed with prejudice.



# The Hollies "Sandy"



Just out and already off in a climb to join the other great Hollies hits. Already on in Boston, Denver, Philadelphia, Pittsburgh, San Francisco and a Gavin Personal Pick. "Sandy." Continuing the Hollies' incredibly successful career. From their new album, **"Another Night,"** PE 33387\*  
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Vol. 87 No. 13

# Entries Flow In To Song Fest Simpler System Hikes '75 Interest, Klein Reports

By DAVE DEXTER JR.

LOS ANGELES—With slightly more than two months remaining before entry deadline June 3, songs are beginning to flood the offices here of American Song Festival executive director Malcolm "Mal" Klein.

"We are in receipt of cassettes from Japan, Russia, Canada and Mexico," Klein enthuses. "Last year we received more than 60,000 original tunes. This year we believe there will be substantially more."

The 1975 competition is more simple than last year's not only in the manner in which songs are submitted but also in the judging.

"Entry blanks may be obtained from any of the 3,250 Radio Shack stores in the U.S. and Canada or by writing our headquarters at Box 57, Hollywood 90028," says Klein. "Last year we had a complicated plan in which we received an entry and then mailed back an empty cassette. This year each entrant mails in his own cassette and it's much simpler."

The cost is \$10.85 per song and an aspiring composer may send in as many as he pleases. Outside North America the cost is \$13.85. Total prize money is pegged at \$129,776 but winners, of course, will receive other remuneration from recordings,

publishing contracts and ASCAP or BMI performances.

"We guarantee that every song entered will be heard by professional ears, by men and women in the music profession with proven success records," Klein says. "There are six categories again, with all entries directed to either amateur or professional writers."

"Each entrant must specify in which of the six categories he desires his song to be entered. If he regards his work to fall into a second or third category it will cost him only an additional \$7.25 per song to be judged in a second category, or a third or a fourth. Many songs have crossover qualities."

There will be no series of concerts in 1975 in which promising, possible winning tunes will be performed and judged. A jury of topnotch professionals will, instead, assess each cassette until only 12 songs remain.

"The winners probably will be revealed on a network television show in late October," says Klein. "We have not firmed up the presentation yet but we feel it will be infinitely superior to the program televised last year from Saratoga, N.Y."

"The American Song Festival is open to everyone, unlike the foreign

festivals," Klein reminds. Last year there seemed to be a general unawareness of our competition; a dubious wait-and-see attitude. But for all the headaches and frustrations we experienced in pioneering a truly international competition, a lot of good came from it."

Chappell Music, as an example, had in its files for more than a year a tune titled "Oriental Gate" composed by Ed Townsend, Kenny Loggins and John Sanford. The firm had not succeeded in getting it recorded or performed. For the three writers it won the American Song Fest prize of \$5,000 and Jose Feliciano has recently recorded it. Chappell, of course, retains publishing rights.

"Songs entered may be published by anyone—we are not in the music publishing business," Klein declares.

The Festival's California staff has been mailing out thousands of promotion pieces to new sources that went untapped a year ago—music teachers, gospel writers, the songwriters' guild in Nashville.

"There's unquestionably more interest this year than last," Klein concludes. "We feel we will handle perhaps 100,000 entries in 1975."

# Labels Responding To 'No Returns' Plan

LOS ANGELES—A number of labels have started to respond to distributor Jack Lewerke's proposed plan for eliminating returns.

Lewerke is suggesting that dealers receive a credit for albums they would normally return, but instead of shipping them back, retain them on their premises.

One comment heard at NARM from Warner Bros. is that dealers could be selling product by an artist at low cutout prices while the label is still working on the act.

Lewerke says this could be rectified by the label or distributor issuing a list to retailers of albums that

will not be accepted back as returns for a specific period of time.

Lewerke's firm, Record Merchandising, a leading handler of independent labels, uses this system now.

One label has suggested that the

plan be tried with cutouts instead of regular priced merchandise.

"I can see there are some assets to their comments," Lewerke says, adding: "There will have to be changes for individual lines. Anything that helps cut down on returns is worthwhile."

Under Lewerke's plan the dealer would be able to receive a credit for a specific percentage of those LPs he wished to have returned. By keeping them in his store, costs would be saved in handling and shipping them back to the manufacturer.

Lewerke highlighted his plan during NARM at a panel on returns.

# Cassette Sales Rise in U.K.; 8 Track Drops

LONDON—Tape sales in England during 1974 were nearly 25 percent up on the previous year's figures, but while cassettes continue to grab a larger share of the market, sales of 8-track cartridges show further signs of faltering.

According to industry figures issued last week, tape sales during 1974 accounted for 19.2 million units, compared with 15.5 million in 1973, and indicate the continued growing popularity of tape among consumers. The tape figures for 1973 had been nearly double 1972's total.

Total cassette unit home sales for 1974 were 13.4 million, a third more than the previous year when 9.8 million units were sold, and figures for the last quarter also showed a considerable increase, leaping from 3.6 million in October/December 1973 to 4.5 million.

Cartridge sales for the year however showed only a marginal increase over 1973, totalling 5.8 million home units compared with 5.7 million last year—and according to the industry figures, sales of 8-track for the last quarter of 1974 slumped from 2.2 million in the same period in 1973 to 1.7 million.

# Fania Buys 2 Labels

NEW YORK—Fania has purchased Tico and Alegre, two established Latin jazz flavored labels. Fania will now handle all sales and distribution with the two lines remaining in business. Among the top Tico/Alegre attractions are Tito Puente, Hector Riviera, Charlie Palmieri, Joe Cuba and La Lupe, among others.

# Rock Book Promo Via a Radio Tape

LOS ANGELES—A novel national promotion of Norm N. Nite's recent "Rock On" book will soon be kicked off by its publisher, T. Y. Crowell.

Selected radio stations will be supplied with a two-hour taped rock special featuring Chuck Berry, Fats Domino, Bill Haley and Little Richard, who perform and are interviewed.

Crowell sales promotion manager Ani Chamichian believes it is the first promotion of its kind. "And certainly," she says, "no book on music has ever been exploited this way previously."

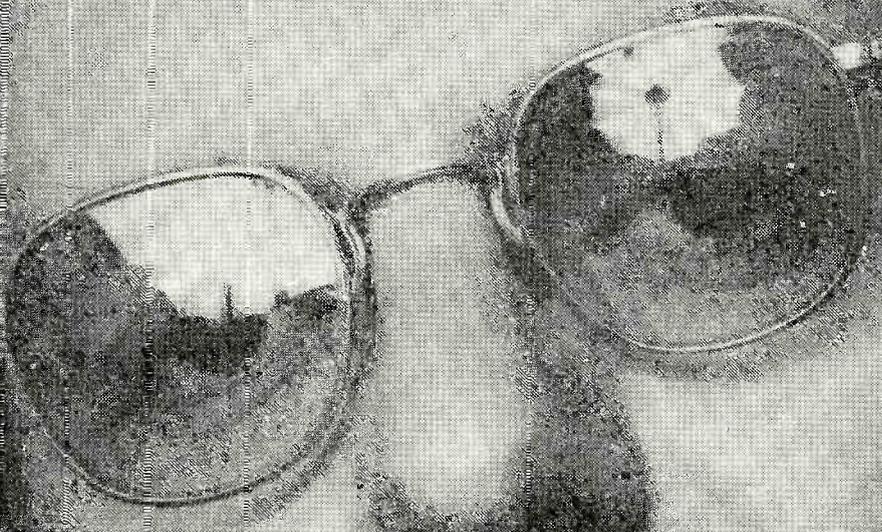
Crowell is contracting with selected stations and guaranteeing market exclusivity within a 50-mile radius for a year. Along with the program go a packet of rock 'n' roll questions for radio contests with listeners participating and a generous supply of copies of Nite's book to be used as prizes.

"Stations which air the program are helping themselves qualify for their educational-instructional requirements as specified by the FCC," says Ms. Chamichian. "The interviews we have transcribed qualify with the FCC."

# SHEET MUSIC EXPORTS UP

NEW YORK—American music publishers exported more than three times as much print music in 1973 as was imported into the United States, figures recently made public by the Dept. of Commerce show.

Total exports for that year was given as \$2.9 million, exceeding the figure for 1972 by 32.7 percent. Print music imports for 1973 came to \$825,000, and increase of 11.6 over the previous year.



*“He called me. That was the beginning. When we met for the first time there was an immediate affinity between us, a sudden and rare feeling that we had known each other all our lives.”*

*“Three days later I was standing in the studio, totally surrounded by the Spector wall of sound. The excitement was spontaneous, jolting; I was an integral part of some musical magic. And for those intense weeks nothing outside that studio anywhere else on God’s earth meant anything.”*



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On Warner/Spector Records Distributed by Warner Bros.  

FULL RECOVERY BY END OF YEAR?

# Economic Turnaround Indicated

LOS ANGELES—While the recession has not yet ended, there is increasing evidence the economy is beginning to turn.

The first few signs of improvement have included a softening in the rate of inflation, a sharp decline in the prime lending rate, the liquidation of excessive business inventories and the rising stock market.

Many on Wall Street feel that the recession will bottom out during the middle months of the year and that the economy will definitely be on the road to recovery by the end of 1975.

Some companies with divisions in the record and tape industry are not bothered by the economic slump.

MCA, for example, reports its highest annual and quarterly net income and revenues in its history.

Earnings for the fourth quarter,

ended Dec. 31, were \$17 million, or \$2.01 a share, a 113 percent increase from \$7.98 million, or 95 cents a share, in the same quarter a year ago.

Sales in the quarter were \$191.8 million, up 21 percent from \$158.4 million in the same quarter a year ago.

For the year, earnings were \$57.8 million, or \$6.85 a share, up 125 percent from \$25.6 million, or \$3.06 a share, in 1973. Sales in the year were \$641.9 million, up 53 percent from \$417.8 million a year ago.

Lew R. Wasserman, board chairman, says the company made its greatest gains in records and music, theatrical film, and recreational services operations.

During 1974, MCA reduced its debt by \$80 million, with another \$20 million expected to be paid by the end of this year. MCA has a \$50 million credit line which has not been used.

Despite lower earnings in the fourth quarter, net income for 1974 rose slightly compared with restated figures for 1973 at Superscope Inc.

Superscope previously had forecast 1974 sales of \$160 million and net per share of \$5.25. Earnings were reduced 59 cents a share because of increase in interest expense and 24 cents a share because of cost increases in raw materials and component parts.

In the quarter ended Dec. 31, earnings were \$1,600,000, or 71 cents a share, on sales of \$41,700,000, compared with earnings of \$3,300,000, or \$1.43 a share, on sales of \$35,900,000 in the same quarter a year ago.

For the year, earnings were

\$9,900,000, or \$4.30 a share, on sales of \$157,200,000, compared with earnings of \$9,800,000, or \$4.24 a share, on sales of \$119,000,000 a year ago.

Handleman Co. posted lower sales and earnings for the third quarter and nine months ended Jan. 25, reflecting adoption of the LIFO method of inventory valuation.

Earnings in the quarter were \$1,880,000, or 43 cents a share, on sales of \$34,151,000, compared with earnings of \$1,930,000, or 44 cents a share, on sales of \$37,189,000 for the same period a year ago.

For nine months, earnings were \$3,627,000, or 83 cents a share, on sales of \$84,752,000, compared with earnings of \$4,071,000, or 93 cents a share, on sales of \$85,826,000 a year ago.

The picture is cloudy on the tape side of the industry.

Matsushita Electric Industrial Co. (Panasonic) reports that net income was down 26 percent despite a 15 percent sales increase for 1974 as a result of worldwide inflation and other difficult economic conditions.

For the year, consolidated net decreased to \$186.8 million from \$250.8 million. On American Depositary Receipts, net income fell to \$1.88 an ADR from \$2.53 an ADR. Consolidated sales increased to \$5.05 billion from \$4.38 billion.

In the blank tape segment of the industry, Certron Corp. reports a \$372,000 loss, or 13 cents a share, on sales of \$2,975,000 in the quarter ended Jan. 31, compared with earnings of \$21,000, or 1 cent a share, on sales of \$3,882,000 for the same quarter a year ago.

Meanwhile, Emerson Electric Co. plans to sell part interest in its Fisher division to Sanyo Electric Trading Co., of Japan.

Emerson and Sanyo will form a new company, called Fisher Corp., which will take over the Fisher division operations, with both companies having equal shares in the new firm.

## Dealer Guilty

Continued from page 1

Manning emphasized that the conviction of J. Hubert Diamond in the U.S. District court here March 13 was the first in the nation, under the federal antipiracy law, of a retailer selling unauthorized tapes.

Diamond operated the Damark System record shop in West Philadelphia. Two other men have pleaded guilty to similar charges, Manning said, and are awaiting sentencing. They are Meir Cohen, who operates the center-city Crazy Charly cut-rate store here, and Robert Alan Yerkes, operator of Zonker's Youth Market in suburban Bryn Mawr, Pa. Trial for a fourth man, Shalom Vaturi, of Brooklyn, N.Y. is scheduled next week before U.S. District Court Judge Edward R. Becker here.

Diamond was convicted on 11 counts and faces a maximum fine of \$11,000 and 11 years in jail, Manning said. The pirated tapes were purchased by Diamond for \$1.50 and he sold them for \$2.99 in his store. Representatives of the recording companies testified that the original tapes were copyrighted and that Diamond had no authorization to sell them.

Sound experts made sound analyses of the tapes before the jury to prove that the tapes were pirated. "The tapes were poor quality," said Manning, "and the consumer gets ripped off."

# Market Quotations

As of closing, Thursday, March 20, 1975

1974		NAME	P-E	(Sales 100's)	As of closing, Thursday, March 20, 1975			Change
High	Low				High	Low	Close	
20%	11%	ABC	6.9	2021	20%	20%	20%	+ 3/4
5%	2	Ampex	5.2	2753	5%	5	5%	+ 3/4
3%	1	Automatic Radio	23	391	3%	2%	2%	- 1/2
9%	4%	Avnet	3.3	916	7%	6%	7%	Unch.
25%	9	Bell & Howell	5.8	438	17	15%	15%	- 3/4
44%	25	CBS	11	2518	44%	41%	41%	+ 3/4
6%	1%	Columbia Pic.	22	1623	5%	5%	5%	- 3/4
6%	1%	Columbia Pic.	22	1623	5%	5%	5%	- 3/4
3%	1%	Craig Corp.	3.4	364	3%	2%	3	+ 1/4
52%	17%	Disney, Walt	25	4691	45%	43%	43%	- 1
3	1%	EMI	6.7	1076	2%	2%	2%	Unch.
32%	18%	Gulf + Western	4.2	1047	32%	30%	30%	- 3/4
8%	2%	Handleman	13	564	6%	5%	5%	- 1/2
12%	5	Harman Ind.	3.3	99	10%	10	10	- 1
7%	2%	Lafayette Radio	5.9	292	5%	5%	5%	- 3/4
17%	11%	Matsushita Elec.	9.0	27	16%	16%	16%	- 3/4
43	19%	MCA	6.2	1028	43	40	43	+ 3/4
35%	9%	MGM	5.9	320	33	30%	33	+ 1 1/2
80%	43%	3M	19	4472	54%	52%	52%	+ 1/4
8%	1%	Morse Elec. Prod.	-	364	2%	2%	2%	+ 1/4
61%	32%	Motorola	19	2016	53%	49%	49%	- 1 1/2
23	11%	No. Amer. Phillips	6.2	218	17%	17%	17%	+ 3/4
19%	56	Pickwick Intl.	7.1	362	15%	15	15%	+ 6
6%	2	Playboy	8.0	220	4	3%	4	+ 3/4
21%	9%	R.C.A.	10	10659	17%	15%	17%	+ 2 1/2
10%	4%	Sony	19	11019	10%	9%	9%	+ 1/4
25	8%	Superscope	3.0	339	14%	13%	13%	Unch.
29%	10	Tandy	10	1051	29%	27%	27%	- 3/4
6%	2%	Telecor	4.5	319	5%	4%	4%	Unch.
4	1%	Telex	-	803	2%	2%	2%	Unch.
2%	.08	Tenna	13	101	2.08	2.02	2.04	- .04
10%	5%	Transamerican	14	2919	8%	8%	8%	+ 3/4
9%	4%	20th Century	9.5	1465	9%	9%	9%	+ 1/2
18%	6%	Warner Commun.	4.9	1243	13	11%	13	+ 2%
31%	9%	Zenith	25	1691	19	17%	17%	- 3/4

As of closing, Thursday, March 20, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	6	1%	1 1/2	1 1/2	Schwartz Bros.	4	3/4	3/4	3/4
Gates Learjet	114	5%	5%	5%	Wallich's	-	1/4	1/4	1/4
GRT	-	3/4	3/4	3/4	Music City	-	1/4	1/4	1/4
Goody Sam	-	2%	2%	2%	Kustom Elec.	38	2	1 1/2	2
Integrity Ent.	-	3/4	3/4	3/4	Orrox Corp.	-	3/4	3/4	3/4
Koss Corp.	313	5%	4%	5%	Memorex	-	4%	4%	4%
M. Josephson	2	7 1/2	7 1/2	7 1/2					

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

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## 3 Vidisks In Spotlight

Continued from page 1

Less than a week later (Billboard, Oct. 30, 1970), MCA "admitted" it was working on a 90-minute color videodisk programming concept that was "far from the public demonstration stage."

The one common theme in both the Philips/MCA and RCA demonstrations was the vital necessity for a supply of inexpensive, broad-based software at the point of hardware purchase. "Otherwise it's like selling a razor without blades," notes Jack Findlater, MCA Disco-Vision president. This is echoed by Tom McDermott, RCA Selecta-Vision programming development vice president, who believes "it's impossible to sell players without some software at the point of sale." Both

also emphasize initial stereo hi fi capability, and eventual 4-channel.

There are more differences than just the optical Philips/MCA versus capacitance (mechanical) RCA outlook, however. The Pierre demonstrations of the former were high-powered, slick presentations that were most effective in terms of product presentation. The latter were emphatically low-key, pushed up to take advantage of the timing and consumer press exposure that included both The Wall Street Journal and New York Magazine.

The major involvement of Magnavox, in which Philips acquired 84 percent interest last fall, and the Polygram group of companies in Europe, was detailed for the first time. As reported exclusively in Billboard

(Continued on page 10)

MARCH 29, 1975, BILLBOARD

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FROM THE BUDDAH GROUP

# Vidtape Acts Featured At N.Y. Disco

• Continued from page 1

network of closed-circuit television monitors in the restaurant that serves as home base for the operation.

La Factoria, an Italian eatery here that was formerly the renowned Reuben's restaurant, has undergone a complete transformation since this concept began more than six months ago. The basement area that was once barren is now the home of a complete video production studio, as well as a cabaret and discotheque.

The force behind this move is Jim Roberts, president of ITI and its

eight subsidiaries that include an ASCAP and BMI publishing company, a record distribution company and a recording firm.

He initiated this plan because he saw a need for a place to expose up-and-coming artists and felt the best way to carry this out was with the incorporation of taping the acts for later play in addition to performing live.

"We try to use our studio as a means of inviting professional acts lacking exposure and we expose these acts to industry representatives we also invite to attend," Roberts says. "Another feature of this ar-

angement is a process we use, whereby the group can use this tape to show booking agents and record people, not in attendance, what they are capable of doing."

Thus far, this experiment has worked out very well, according to Roberts, and it has helped build business at La Factoria. He says that people sitting in the main room also have the option of watching the playbacks, since there are five channels of video in each of five rooms.

"We have the capability of broadcasting a number of programs at the same time, so we can reach a much larger audience," he says.

ITI is a corporation that was formed with the idea of building an international network of private broadcasters and Roberts plans on doing this through four subsidiary corporations: Video Variations, dealing in hardware; Video Varieties, dealing in software; Video Voice, dealing with publishing; and Video Funding, dealing with leasing and other financial arrangements.

## Richmond Demands \$20,000 From Stax

NEW YORK—Richmond Recording Corp., has filed suit in U.S. District Court here against Stax Records claiming more than \$20,000 in past due obligations.

The pressing company alleges that it sold and delivered to Stax some 151,000 records and metal parts between last October and December and has yet to receive payment in whole or part. Suit was filed March 11.

# 3 Vidisks In Spotlight

• Continued from page 8

(Sept. 14, 1974), the Magnavox acquisition was of prime importance for U.S. manufacturing/marketing capability.

Nat Adamson, Magnavox vice president, director of products, confirmed that NTSC (U.S. TV) engineering will be finalized at Fort Wayne, Ind., headquarters, for production in one of the firm's Tennessee plants, although initial laser "pickup" systems will be supplied by Philips.

He emphasized that "controlled market area distribution" is anticipated by late 1976 through "carefully selected" Magnavox dealers who also will offer a software selection.

The advanced prototype of the Philips/MCA player used in the demonstration will carry a Magnavox label and is still "targeted" at \$500, according to Bill Zeiss, N.V. Philips videodisk operations manager, and includes still-frame, slow motion, digital index, random program access features. Unit shown weighs approximately 30 pounds, is 20 x 15 x 5 1/2 inches.

Polygram in Holland pressed the rigid 30-minute, one-sided disks used interchangeably in the demonstration with the basic MCA "floppy" disk, with excellent picture quality for both versions in clips of such recent Universal releases as "The Sting" and "The Great Waldo Pepper." Compatibility with the Zenith optical system was emphasized with a disk clip from its software, and it was confirmed that Philips and MCA have entered into nego-

tiations with Thomson CSF of France with hopes of establishing a workable licensing or joint manufacturing agreement for its similar optical videodisk system.

The Polydor/Phonogram group in the U.S. will be involved in software development, according to Hans van den Broek, Polygram B.V. video coordinator, but the exact role is not determined. Also expected to play important roles are the Phonodisc distribution arm and the Polymusic direct marketing arm here. Allusion was made to the existing nine million disk/tape/book club members in the U.S. that are a vital part of the overall marketing approach for any consumer videodisk success.

According to Findlater, pricing is (Continued on page 58)

## RCA Will Sell Pablo LP Line

NEW YORK—RCA Records has acquired manufacturing and distribution rights to Norman Granz's Pablo Records. The jazz-oriented label has an artist roster that includes some of jazz's most well-known musicians like Count Basie, Roy Eldridge, Oscar Peterson, Joe Pass and Ella Fitzgerald.

The first joint effort between the two labels begins in mid-April with releases by Joe Turner, Dizzy Gillespie, Coleman Hawkins, Pass and Basie.

RCA has initiated a promotional program for the Pablo line that will include radio time buys on stations specializing in jazz programming.

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MARCH 29, 1975, BILLBOARD

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IS HE FOR REAL?

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MY FAVORITE MUSIC IS EASY LISTENING.

GREAT, HOW ABOUT DAVID CROSBY'S LATEST?

YEAH, I THINK I HAVE A COPY OF "WHITE CHRISTMAS" HERE SOMEWHERE...

WITH YEARS OF STUDY AND A LITTLE HELP, THIS DUDE COULD BECOME A HOPELESS CREEP. I'M SPLITTING.

I JUST REMEMBERED I'M LATE FOR MY KUNG FU LESSON

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...THAT TURNS HIM INTO MONSTERMIND!

WAB!

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- FOR THE BEATLES' SOUND
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**Winners.**



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RECORDS

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On MGM Records & Tapes

## Societies Gird To Fight Wyo. Law

Continued from page 1

At SESAC, counsel Al Cianimino said he hadn't yet received a copy of the bill for study, but at the least, "it seems alien to the orderly administration of copyrights."

Broadcast licensees, who provide the heavy bulk of performance income in the state will not be affected immediately. In all cases, stations are airing music under licenses valid into 1977. Earliest impact will be felt in non-broadcast areas as new locations seek licenses. But it does not seem likely that such licenses will be granted, if all the requirements written into the law must be observed.

The order freeing ASCAP from issuing new licenses in Wyoming was signed here Tuesday (18) by U.S. District Court Judge Harold Tyler, who oversees the society's Consent Decree. "We are not going to be issuing any new licenses in Wyoming," the ASCAP spokesman said.

He did not view the loss of future

non-broadcast income as severe, since less than \$10,000 a year is collected from such users. ASCAP television licenses in the state run until the end of 1977, while the society's radio pacts remain valid until the end of February of that year.

In all, there are 26 radio stations operative in the state, and three television stations. In BMI's case, all broadcast performance licenses expire Dec. 31, 1977.

SESAC's broadcast licenses expire at various times, says Cianimino, but are renewed automatically unless either party withdraws.

ASCAP and BMI view as particu-

larly onerous the state law's requirement that lists of protected repertoire be furnished according to various categories, country, pop, current hits, classical, etc. They feel it is impossible to offer such breakdowns in any realistic way, or to administer users who might elect to request licensees for only one category of music. They are also disturbed by another proviso which seeks to have performing rights agencies license the record manufacturer to pass broadcast rights on to radio and television stations.

At ASCAP, a spokesman says the society has no plans at this time to seek to invalidate licenses already in effect. But he recognizes that some of the provisions of the law may lead to problems that cannot be foreseen at this time.

The ASCAP spokesman does stress, however, that unlicensed users of ASCAP music in Wyoming will continue to face infringement suit action under federal law.

### Motown-Mogull Tie

LOS ANGELES—Artie Mogull has set a production deal with Motown. The former a&r vice president at both Capitol and MCA has three acts with Motown so far. The first product is writer-singer Su Shifrin's single "All I Wanna Do."



RCA photo

**NEW INGREDIENT**—The Main Ingredient have added a new ingredient to the group, Carl Thompkins, left. He's shown here with Luther Simmons (center) and lead singer Cuba Gooding, checking out a playback of the group's new single "Running Down A Mountainside" from the forthcoming RCA album of the same title.

## Gov. Signs Wyoming Bill

Continued from page 1

The law does not apply under sections 40-124 to any one individual author, composer or copyright holder who may demand any price or fee he may choose for public performance, providing such per-piece licensing is not in excess of per-piece systems in other states.

When a person controlling copyright has sold the right to the single use of the work, the sole value of which is in its use for public performance for profit, and has received consideration therefore—either within or without the state—he shall be deemed to have sold and parted with the right to further restrict the use of the copyrighted work, the law states.

Two or more copyright holders, pooling their interests, must file a complete list of their copyrighted works each year with the Wyoming secretary of state. The list, which must be sworn to, must contain the name and title of each work, its date of copyright, name of writer, date of assignment, name of publisher and present owner together with the name and addresses of all parties who have had at any time any interest in the work.

Two copies of such a list must be presented. The list would be made available to all state residents and the secretary of state could publish the list each year in a widely-circulated newspaper. Cost of publication, according to the law, would be paid by person, corporation, combination or association which claim title to the copyright. An individual copyright holder does not have to file such a list.

Persons violating the new state law can be called to the attention of the prosecuting attorney of the county, who would institute injunc-

tion proceedings against them in district court. If a holder of a copyright defies the court order, the court appoints the county treasurer as receiver for the copyrighted works and all moneys derived therefrom.

In the event, anyone attempts to circumvent or hamper the enforcement of the new law, the receiver will compile a list of all the offending holder's copyrights and convene the state antimonopoly board, consisting of the state treasurer and auditor, together with the district judge hearing the case.

The board will then assess a "fair and just rate" the receiver should charge for the single and separate performance. The receiver shall then administer the property of the offender for one year or until such time as the defendant swears he will abide by the law.

If the defendant does not comply with the law by the end of one year, the court shall order the defendant to be deprived of his work unless the defendant can show sufficient cause.

If the defendant appears before the end of the ten-day warning and swears to abide by the law, he gets his works and accrued royalties returned. If the defendant fails to clear his works through the oath, he forfeits his copyrights to the state of Wyoming.

### Col Promo On Film

LOS ANGELES—Columbia Records will promote several of its artists with a feature film in movie theaters coast-to-coast. The theater schedule is being arranged by Cinema Concepts.

Columbia will produce a short film 10-15 minutes long featuring anywhere from six to 10 artists.

## Modern Yells 'Foul,' Sues Two Over Vintage Masters

LOS ANGELES—Modern Distributors, the firm operated by Betty Chiapetta here, is suing two defendants in superior court alleging they illegally sold VeeJay and Exodus label product at the recent NARM convention here.

The pleading alleges that Leonard Wolin, doing business as American Industries and Michael Adler, doing business as Scorpio Music Distributors, exhibited at NARM and sold the vintage soul product to which they had no legal right at a price half that for which Modern was offering the merchandise.

Modern claims that Wolin transferred the right to sell the two labels' masters to Modern March 3, 1975.

The quality of the defendants' recordings was inferior, thus further injuring the historical recordings, it's claimed.

The suit seeks \$1 million in damages and an impounding of all materials used to manufacture and all inventory of the defendants.

### A New Stax Label

MEMPHIS—Privilege Records has been set as a new custom label by Stax Records here. Privilege is run by Terry and Carole Manning, who were officers of Ardent, another label associated with Stax. The first Privilege product is "Oh Babe" by Thomas Dean.

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BEST OF CHARLIE RICH—SUN 1135  
DONNY OSMOND—MGM—SE 4782  
TRIBUTE TO WOODY GUTHRIE—WARNER 82586  
SECOND MOVEMENT—LES McCANN & EDDIE HARRIS  
—ATLANTIC 81583  
A NOD IS AS GOOD AS A WINK—FACES—WARNER 82574  
STEPHEN WOLFE—ATLANTIC 87206  
WOODSTOCK II—Double Tape—COTILLION 8400  
REDBONE—Double Tape—EPIC 10276  
DAVID HOUSTON—Double Tape—EPIC 30437  
NEWPORT 1972—Feat JIM SMITH, K. BURRELL, OTHERS  
—COBBLESTONE 89027  
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### CASSETTE TAPES \$1<sup>50</sup> ea. BOX LOTS

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BOBBY VINTON—GREATEST HITS—EPIC 10248  
YARD BIRDS—GREATEST HITS—EPIC 10034  
ANNE MURRAY—CAPITOL 667  
ORIGINAL SOUND TRACK—CABARET—RCA 1049  
LEONARD BERNSTEIN CONDUCTS GREAT MARCHES  
—COLUMBIA 30943  
KINK KRONILLES—GREATEST HITS—Double Tape  
—REPRISE 6454  
MILES DAVIS—LIVE EVIL—Double Tape—COLUMBIA 30954  
MILES DAVIS AT THE FILLMORE—Double Tape—COLUMBIA 30038  
CANNONBALL ADDERLEY—SOUL BIBLE—CAPITOL 11120  
MERLE HAGGARD—LAND OF MY CHURCH—CAPITOL 803

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STEPPENWOLF—GOLD—DUNHILL 50099  
GRASS ROOTS—A LOTTA MILEAGE—DUNHILL 50137  
SWEET WATER—JUST FOR YOU—REPRISE 6517  
JERRY GARCIA  
B. B. KING IN LONDON—ABCX 730  
PACIFIC GAS & ELECTRIC CO.—DUNHILL 50157  
ART BLAKEY—TOUGH—CADET 4049  
IKE & TINA—SOMETHING'S GOT TO HOLD ON TO ME  
CHUCK BERRY—SAN FRANCISCO BLUES—CHESS 50008  
JUNIOR PARKER—MY BROKEN HEART WILL DIE—BLUESWAY 6066  
LONDON SESSIONS—HOWLIN WOLF—CHESS 60008  
JAMES GANG—PASSIN' THRU—ABCX 760  
LOU DONALDSON LIVE—FRIED BUZZARD—CADET 842  
WOODY HERMAN—Feat BLUES IN THE NIGHT—CADET 845  
MAMAS AND THE PAPAS—GREATEST HITS—DUNHILL 50014

RICHARD HARRIS—16 GREAT PERFORMANCES  
ROD STEWART—COAST TO COAST  
JIMMY RUSHING—SENT FOR YOU YESTERDAY—BLUESWAY 6057  
JOHNNY MATHIS—THIS GUY'S IN LOVE WITH YOU  
—COLUMBIA 31935  
EDDIE DUCHIN—NONE BUT THE LONELY HEART—COLUMBIA 31935  
TAMMY WYNETTE & DAVID HOUSTON—COLUMBIA 30608  
JOHNNY CASH & JUNE CARTER—GIVE MY LOVE TO ROSE  
—COLUMBIA 31256  
CHUCK WAGON GANG—SPRING TIME IN GLORY—COLUMBIA 31715  
ANITA BRYANT—SWEET HOUR OF PRAYER—COLUMBIA  
MARTY ROBBINS—STREETS OF LAREDO—COLUMBIA 32286  
GEO HAMILTON—YOUR CHEATING HEART—COLUMBIA 11379  
CHUCK WAGON GANG—GOSPEL STORY—COLUMBIA 31322  
TAMMY WYNETTE—IT'S JUST A MATTER OF TIME—COLUMBIA 30914  
DOTTIE WEST—HAVE YOU HEARD—RCA 4606  
JEAN SHEPARD—WALKIN IN SUNSHINE—CAPITOL 11049  
JERRY REED—I'M MOVIN ON—COLUMBIA 30547

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The Monkees

**THE HOUSE OF THE RISING SUN**  
The Animals

**CARRIE ANNE**  
The Hollies

**I'VE GOTTA GET A MESSAGE TO YOU**  
The Bee Gees

**YOU'VE LOST THAT LOVIN' FEELIN'**  
The Righteous Bros.

**EVE OF DESTRUCTION**  
Barry McGuire

**WHITE RABBIT**  
Jefferson Airplane

**(You make me feel like)  
A NATURAL WOMAN**  
Aretha Franklin

**WHEN WILL I BE LOVED**  
The Stray Cats

**NEED A SHOT OF RHYTHM & BLUES**  
The Stray Cats

**MAKE ME GOOD**  
The Stray Cats

**YOU KEPT ME WAITING**  
David Essex

**LET IT BE ME**  
The Stray Cats

**SOME OTHER GUY**  
The Stray Cats

**TAKE IT AWAY**  
David Essex

**C'MON LITTLE DIXIE**  
The Stray Cats

**AMERICANA STRAY CAT BLUES**  
David Essex

**DEA SANCTA**  
David Essex

**STARDUST**  
David Essex

**HAPPY BIRTHDAY SWEET 16**  
Neil Sedaka

**OH NO NOT MY BABY**  
Maxine Brown

**TAKE GOOD CARE OF MY BABY**  
Bobby Vee

**"SHE'S NOT THERE**  
The Zombies

**DREAM LOVER**  
Bobby Darin

**DO YOU WANT TO KNOW A SECRET**  
Billy J. Kramer & The Dakotas

**DA DOO RON RON**  
Dave Edmunds & The Electricians

**I GET AROUND**  
The Beach Boys

**"UP ON THE ROOF**  
The Drifters

**"ONE FINE DAY**  
The Chiffons

**"LOCO-MOTION**  
Little Eva

**YOU'VE GOT YOUR TROUBLES**  
The Fortunes

**IT MIGHT AS WELL RAIN UNTIL SEPT.**  
Carole King

**DON'T LET THE SUN CATCH YOU CRYIN'**  
Gerry & The Pacemakers

**SURF CITY**  
Jan & Dean

**MATTHEW & SON**  
Cat Stevens

**MAKE ME YOUR BABY**  
Barbara Lewis

**WILL YOU LOVE ME TOMORROW**  
Shirelles

**THE LETTER**  
The Box Tops

**MONDAY, MONDAY**  
The Mamas & The Papas

**ARISTA**

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By The Beach Boys, Neil Sedaka, The Lovin' Spoonful, Gerry & The Pacemakers, The Monkees, The Mamas and The Papas, The Righteous Brothers, Carole King, Cat Stevens, The Jefferson Airplane, Aretha Franklin, The Hollies, The Bee Gees and many more!

**A Very Specially Priced DELUXE 2-RECORD SET**

# Survey Shows 73% Span In L.A. Retail LPs

• Continued from page 1

groups established on 140 U.S. college campuses.

The survey is especially pertinent in that a number of nationally known speakers at NARM pinpointed the mushrooming cutthroat discounting prevalent in this area, calling it a danger to the entire nation if allowed to spread.

The 20 students, who carried out the store surveys, used a list

of product based on a selection of 40 of the 50 top selling albums in Billboard's Best-Selling LPs and Tapes Jan. 4 issue plus 10 rock oldies including those by the Allman Brothers, the Beatles and Cat Stevens.

Jon Haber of CALPRIG says the survey was carried out because of a letter received by the UCLA Daily Bruin, student paper, regarding the difficulty a student had in making a return of defective product. Chas Feinstein and John Feiner, under-

graduate students, actually formulated the questionnaire.

Interestingly, the two Licorice Pizza stores canvassed did not charge the same price for the select LP lot, with a differential of \$22.40 between stores. It would cost a customer \$197.15 to buy all the surveyed LPs at Zaad, an independent in Santa Monica, while the cost at Wallich's, Hollywood, for the same merchandise was high at \$342.

The entire survey result is as follows:

	Crane's 6610 Van Nuys Blvd.	Discount Records 12199 Ventura Blvd.	Do-Re-Mi Music 10665 Pico Blvd.	Grammy & Grammy 1051 Gayley Ave.	Licorice Pizza 11876 Wilshire Blvd.	Licorice Pizza 8878 W. Sunset Blvd.	May Co. Pico & Overland	Moby Disc 14626 Victory Blvd.	Music Odyssey 11910 Wilshire Blvd.	Rhino Records 1716 Westwood Blvd.	Sears 302 Colorado Ave.	Tower Records 8801 W. Sunset Blvd.	Vogue Records 1025 Westwood Blvd.	Wallich's Sunset & Vine	Where- house 1095 Broxton Ave.	Zaad 901 Pico Blvd.
<b>REFUND/EXCHANGE POLICY</b>																
Return defective album for cash?	No	No	No	No	Yes	No	Yes	No	No	Yes	Yes	No	No	No	No	No
Exchange defective album for different title?	Yes	Depends	Yes	No	No	No	No	No	\$1.50 Fee	Yes	Yes	Depends	No	No	No	Depends
Return non-defective album for cash?	No	No	If Sealed	Depends	Yes	If Sealed	If Sealed	No	No	If Sealed	Yes	No	No	No	No	No
Exchange non-defective album for different title?	Yes	If Sealed	If Sealed	If Sealed	If Sealed	If Sealed	If Sealed	Yes	Sealed \$0 Else-1.50	If Sealed	Yes	If Sealed	If Sealed	No	If Sealed	If Sealed
Time limit on refunds/exchanges?	None	None	None	Reasonable	None	None	Reasonable	None	None	None	Reasonable Usual	5-7 Days	2 Weeks	No	7 Days	No
Receipt generally needed for refunds/exchanges?	For Non-Defects	For Defectives	No	For Exchange	Yes	For Refund	Preferred	Yes	No	No	Usual	Usual	Usual	Yes	Yes	Yes
<b>USED RECORDS</b>																
Deal in used records?	Limited	No	Yes	Yes	No	No	No	Yes	Yes	Yes	No	No	No	Limited	Limited	Yes
<b>SPECIAL ORDERING POLICY</b>																
Will they order records?	Any	Any	Any	Any	Any	Any	Any	Any	Any	Any	No	No	Any	Any	Any	Any
Deposit required?	No	No	\$1.00	\$1.00	No	No	No	\$1.00	No	No	-	-	No	Pay in Advance	Pay in Advance	Hold
<b>LISTENING FACILITIES</b>																
Will they play record for customer?	Yes	If Demo Avail.	Yes	If Demo Avail.	Yes	If Demo Avail.	No	If Demo Avail.	If Demo Avail.	If Demo Avail.	No	No	No	If Demo Avail.	If Demo Avail.	No
<b>AVAILABILITY</b>																
% of requested albums in stock	100%	96%	84%	86%	95%	100%	70%	98%	95%	84%	45%	88%	96%	93%	95%	97%
<b>PRICE</b>																
Total customer list price of 50 albums, including double albums	\$199.97	\$259.44	\$248.86	\$214.75	\$259.00	\$236.60	\$307.30	\$210.30	\$237.56	\$210.00	\$276.70	\$201.87	\$253.47	\$342.00	\$253.26	\$197.15
% difference (approximate)	1%	32%	26%	9%	31%	20%	56%	7%	20%	7%	40%	2%	29%	73%	29%	0%

Date of survey January 10-14, 1975

MARCH 29, 1975, BILLBOARD

## U.S. Cutouts In Canada

• Continued from page 1

GRT of Canada at the regular price.

Polydor Inc., not a party to the suit, has the mechanical rights for the U.S. It deleted the album and it was picked up by Scorpio Music Distributors, U.S. firm specializing in cutouts, which then sold it in Canada to Record Wherehouse.

The Canadian mechanical rights of the album had been assigned to GRT Canada by Mediatrix Music,

## 17 'Q' LPs Coming

NEW YORK—Impulse will release 17 new QS records featuring some of the label's most popular jazz artists. Impulse has released QS 4-channel records for several years and the newest batch features Pharoah Sanders, Archie Shepp, Gato Barbieri, Michael White, John Klemmer, Keith Jarrett, Marion Brown, Sam Rivers, Howard Roberts and Dewey Redman.

C.A.M.-U.S.A. Inc., and by Skip and Paul Productions, in consideration of stipulated royalties. Mediatrix is owned by the Lighthouse; Skip and Paul by two Lighthouse members.

In his ruling, Justice Patrick Mahoney, federal court here, stated that the plaintiffs had a piece of the copyright and cited section four of the copyright act which he said clearly states that copyright subsists in the albums.

Mahoney enjoined Record Wherehouse from selling any further Canadian product imported from the U.S. The plaintiffs were awarded court costs with a further court appearance planned to establish the amount of damages to be paid by Record Wherehouse.

The ruling is seen as significant in aiding other Canadian artists who have licensing deals with U.S. labels and have also experienced similar problems in the past. Such artists have included Anne Murray and the Stampeders.

## 'Robbed,' Say Werner & Crane

LOS ANGELES—Fred Warner and Bob Crane, doing business as Old St. Paul Productions here, are suing the producer of the TV show, "The Waltons," and Columbia Records, claiming they stole a Christmas concept album idea from the plaintiffs.

The superior court pleading seeks \$175,000 in compensatory, punitive and exemplary damages and an accounting from Columbia on money received from the sale of "The Waltons' Christmas Album."

Werner and Crane, who collaborated on the single hit, "Desiderata," allege they met in May 1974, with Lorimar Productions, producers of the TV show. The suit charges that Lorimar and Columbia took the meeting ideas and produced the album using their format concepts, musical compositions, artwork concepts and unique concepts to facilitate and maximize distribution of the package.

## Viewlex' Money Problems

• Continued from page 3

with the sale of our Audio Visual division, will near completion with the imminent sale of Bell Sound Studios and our Viewlex Packaging West operations," says Galef.

To remain in the Viewlex fold are such businesses as Sonic Record Pressing, Andrews Nunnery Paper Corp., A&B Tape Duplicating, Monarch Record Manufacturing and Monarch Tape Duplicating.

Improvements at several of the plants are already planned, continues Galef. Several 7-inch singles presses will be introduced at the Long Island-based Sonic plant sometime in April or May. Also planned are improvements at the Alhambra Record Pressing plant and Monarch Record's Los Angeles plant.

Buddah, contributing a little more than 50 percent to Viewlex's current sales, will be the first concern for Viewlex's new team.

Both Galef and Buddah president Art Kass say that label projections call for a "doubling" of profits in the next year. Current sales were not given.

Kass says that the label's bargaining position for new talent, as well as

support for artists already on the roster, will not be affected by Viewlex's financial problems. In fact, continues Kass, the label plans to add to its sales/promotion field force shortly and to continue to actively solicit talent.

Buddah's international relationships will not be affected either, says Kass. Its licensing agreements were all recently renewed and will be in effect for three years.

That Buddah might be up for sale was "totally" rejected by Galef. He did say that several offers had been made to Viewlex in the last year.

Also on the horizon for the parent firm is an involvement in the production of feature motion pictures, with recording rights going to Buddah. To date, the label has had several successes with soundtrack product, including Gladys Knight & the Pips' "Claudine" LP.

## Trix Adds Distributors

NEW YORK—Trix Records, New Paltz, N.Y. firm, has added four distributors. These are Orwaka, Denver, Associated Distributors, Phoenix-Lee Distributors, Metairie, La.; and Heritage Sales, Decatur, Ala.

## N.Y. Group Protests Tax Rule

• Continued from page 3

Shaw says that the ruling will now mean that it will take up to 18 months for the artists to receive their tax refunds. He says that the ruling is causing a number of repercussions. "First," he says, "some foreign artists have already said that if they can't collect what is due them during a tour they might as well stay home. Second, foreign artists are now asking for 15-20 percent increases in their fees at compensation at a time when opera houses, symphony orchestras and producers of concert series are experiencing their most serious financial crises.

"Third, the new regulation opens the door for unfair trade practices

and building of monopolies amongst managements. Large firms with major cash reserves can use the 30 percent gross withholding regulation as a contractual bargaining item against the smaller firms."

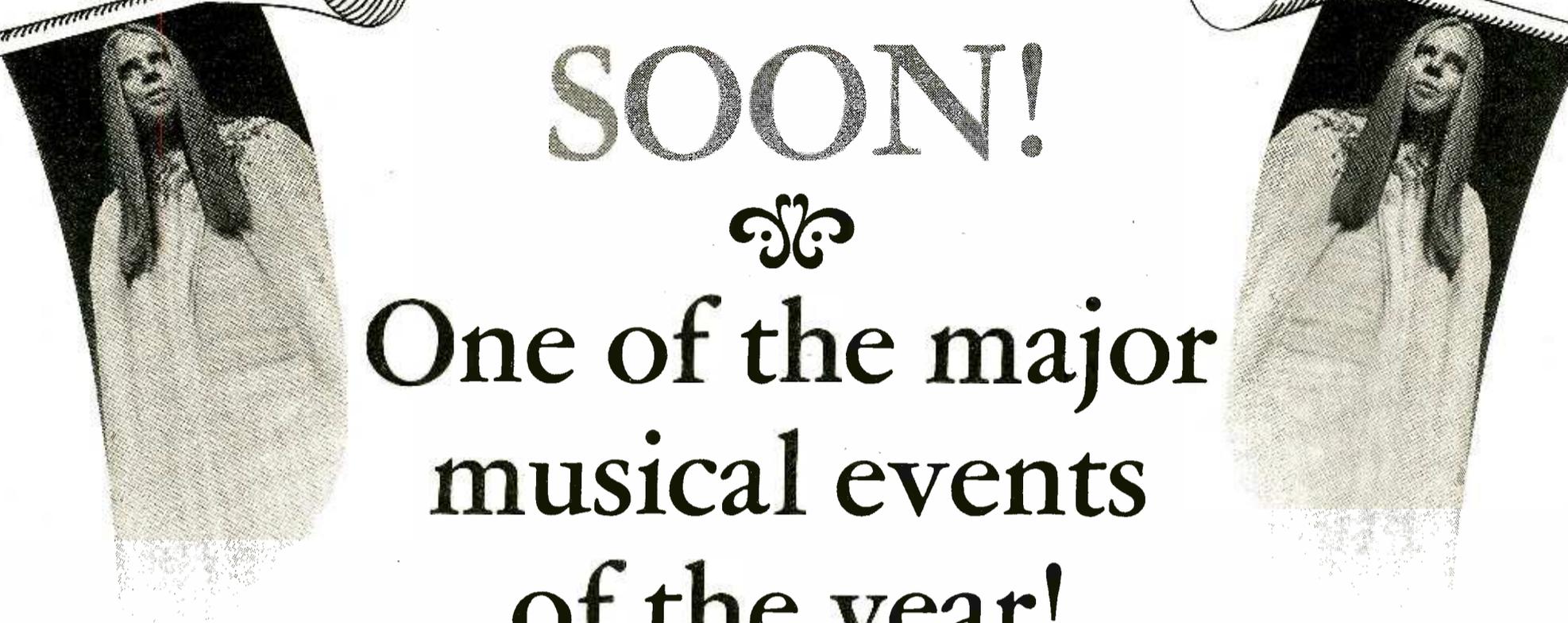
To follow up its first volley against the IRS rule, the committee has sent a telegram to the Service in Washington, seeking a hearing.

Meanwhile, in Washington, an IRS spokesman says the law requiring foreign performers to post 30 percent of their projected gross income went back to 1964. He says that the IRS found that many of the artists or managers did not pay based on gross and that the IRS was simply implementing an existing rule.





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of the year!

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KNIGHTS OF THE ROUND TABLE”**

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# Billboard Singles Radio Action

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

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

## TOP ADD ONS - NATIONAL

**CARPENTERS**—Only Yesterday (A&M)  
**KRAFTWERK**—Autobahn (Vertigo)  
**(D) BARRY WHITE**—What Am I Gonna Do With You (20th Century)

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

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

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

### KRUX—Phoenix

- **TONY ORLANDO & DAWN**—He Don't Love You (Elektra)
- **LEO SAYER**—Long Tall Glasses (W.B.)
- D★ **MINNIE RIPERTON**—Lovin' You (Epic) 12-6
- ★ **JOE COCKER**—You Are So Beautiful (A&M) 14-8

### KOPD—Phoenix

- **Alice Cooper**—Only Women (Bleed) (W.B.)
- **LOGGINS & MESSINA**—Growin' (Columbia)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 25-9
- ★ **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M) 22-8

### KQEC—Albuquerque

- **FREDDY FENDER**—Before The Next Teardrop Falls (ABC/Dot)
- **ACE**—How Long (Anchor)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) EX-18
- ★ **B.J. THOMAS**—Hey Won't You Play (ABC) 19-12

### KPOI—Honolulu

- **NONE**
- D★ **MINNIE RIPERTON**—Lovin' You (Epic) 28-14
- D★ **LABELLE**—Lady Marmalade (Epic) 17-10

## Pacific Northwest Region

### TOP ADD ONS:

**CARPENTERS**—Only Yesterday (A&M)  
**KRAFTWERK**—Autobahn (Vertigo)  
**(D) BARRY WHITE**—What Am I Gonna Do With You (20th Century)

### PRIME MOVERS:

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**ACE**—How Long (Anchor)  
**LEO SAYER**—Long Tall Glasses (W.B.)

### BREAKOUTS:

**KRAFTWERK**—Autobahn (Vertigo)  
**CARPENTERS**—Only Yesterday (A&M)  
**(D) B.T. EXPRESS**—Express (Scepter)

### KFRC—San Francisco

- D• **AL GREEN**—Love (HI)
- D• **BARRY WHITE**—What Am I Gonna Do With You (20th Century)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 11-3
- ★ **RINGO STARR**—No-No Song (Apple) 16-9

### KYA—San Francisco

- **KRAFTWERK**—Autobahn (Vertigo)
- **BLACKBYRDS**—Walking In Rhythm (Fantasy)
- ★ **NO CHANGE IN POSITIONS**

### KI01-FM—San Francisco

- **FANNY**—Butter Boy (Casablanca)
- **BLACKBYRDS**—Walking In Rhythm (Fantasy)
- ★ **ACE**—How Long (Anchor) HB-18

- D★ **B.T. EXPRESS**—Express (Scepter) 17-12

### KJSJ—San Jose

- **KRAFTWERK**—Autobahn (Vertigo)
- **CARPENTERS**—Only Yesterday (A&M)
- ★ **B.J. THOMAS**—Hey Won't You Play (ABC) HB-13
- ★ **LEO SAYER**—Long Tall Glasses (W.B.) 19-15

### KLIV—San Jose

- **QUEEN**—Killer Queen (Mercury)
- D• **BARRY WHITE**—What Am I Gonna Do With You (20th Century)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 17-9
- ★ **RINGO STARR**—No-No Song (Apple) 11-7

### KJOY—Stockton, Calif.

- **KRAFTWERK**—Autobahn (Vertigo)
- **NEIL SEDAKA**—The Immigrant (Rocket)

## PRIME MOVERS - NATIONAL

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**B.J. THOMAS**—Hey Won't You Play (ABC)  
**LEO SAYER**—Long Tall Glasses (W.B.)

### D★ BARRY WHITE—what Am I Gonna Do With You (20th Century) 28-16

- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 23-10

### KNDE—Sacramento

- **PURE PRAIRIE LEAGUE**—Amie (RCA)
- **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.)
- ★ **ACE**—How Long (Anchor) HB-16
- ★ **LEO SAYER**—Long Tall Glasses (W.B.) 24-12

### KJR—Seattle

- D• **BARRY MANILOW**—It's A Miracle (Arista)
- **CARPENTERS**—Only Yesterday (A&M)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 19-10
- ★ **KRAFTWERK**—Autobahn (Vertigo) HB-22

### KING—Seattle

- **CARPENTERS**—Only Yesterday (A&M)
- **LOGGINS & MESSINA**—Growin' (Columbia)
- ★ **SAMMY JOHNS**—Chevy Van (GRC) EX-15
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 16-11

### KJRB—Spokane

- **JOHN LENNON**—Stand By Me (Apple)
- **EVIE SANDS**—You Brought The Woman Out In Me (Capitol)
- ★ **ACE**—How Long (Anchor) HB-23
- ★ **KRAFTWERK**—Autobahn (Vertigo) HB-24

### KTAC—Tacoma

- D• **AL GREEN**—Love (HI)
- **ALBERT HAMMOND**—99 Miles From L.A. (Mums)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) HB-15
- D★ **MINNIE RIPERTON**—Lovin' You (Epic) 18-9

### KGW—Portland

- **KRAFTWERK**—Autobahn (Vertigo)
- D• **B.T. EXPRESS**—Express (Scepter)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 29-12
- ★ **LEO SAYER**—Long Tall Glasses (W.B.) 22-13

### KISM—Portland

- **JOHN LENNON**—Stand By Me (Apple)
- **BOB DYLAN**—Tangled Up In Blue (Columbia)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 28-15
- D★ **RUFUS**—Once You Get Started (ABC) 15-9

### KTLK—Denver

- D• **B.T. EXPRESS**—Express (Scepter)
- **CARPENTERS**—Only Yesterday (A&M)
- ★ **ACE**—How Long (Anchor) 17-6
- ★ **BENNY BELL**—Shaving Cream (Vanguard) 37-26

### KIMN—Denver

- **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
- **CHER**—Rescue Me (MCA)
- D★ **BARRY MANILOW**—It's A Miracle (Arista) 37-22
- ★ **HOT CHOCOLATE**—Emma (Big Tree) 27-17

### KKAM—Pueblo, Colo.

- **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
- **CARPENTERS**—Only Yesterday (A&M)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 25-15
- ★ **B.J. THOMAS**—Hey Won't You Play (ABC) 30-22

### KYSN—Colorado Springs

- **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
- **CARPENTERS**—Only Yesterday (A&M)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 16-6
- ★ **LEO SAYER**—Long Tall Glasses (W.B.) 30-23

### KCFX—Salt Lake City

- **GORDON LIGHTFOOT**—Rainy Day People (Reprise)
- **CARPENTERS**—Only Yesterday (A&M)
- D★ **MINNIE RIPERTON**—Lovin' You (Epic) 22-14
- ★ **NEIL SEDAKA**—The Immigrant (Rocket) 30-24

### KRSP—Salt Lake City

- **TONY ORLANDO & DAWN**—He Don't Love You (Elektra)
- **CARPENTERS**—Only Yesterday (A&M)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 18-8
- ★ **KRAFTWERK**—Autobahn (Vertigo) 23-14

## Southwest Region

### TOP ADD ONS:

**TONY ORLANDO & DAWN**—He Don't Love You (Elektra)  
**CARPENTERS**—Only Yesterday (A&M)  
**EARTH, WIND & FIRE**—Shining Star (Columbia)

### PRIME MOVERS:

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**LEO SAYER**—Long Tall Glasses (W.B.)  
**(D) B.T. EXPRESS**—Express (Scepter)

### BREAKOUTS:

**TONY ORLANDO & DAWN**—He Don't Love You (Elektra)  
**(D) BARRY WHITE**—What Am I Gonna Do With You (20th Century)  
**JOHN LENNON**—Stand By Me (Apple)

### KILT—Houston

- **JIMMY CASTOR BUNCH**—The Bertha Butt Boogie (Atlantic)
- D• **BARRY WHITE**—What Am I Gonna Do With You (20th Century)
- ★ **LEO SAYER**—Long Tall Glasses (W.B.) 32-20

### D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 25-18

### KRBE-FM—Houston

- **ACE**—How Long (Anchor)
- **MICHAEL MURPHY**—Wildfire (Epic)
- ★ **LEO SAYER**—Long Tall Glasses (W.B.) 20-16

### D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 16-12

### KLIF—Dallas

- **BOZ SCAGGS**—You Make It So Hard (Columbia)
- **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 19-14
- ★ **JOE COCKER**—You Are So Beautiful (A&M) 12-10

### KNUS-FM—Dallas

- D• **BARRY WHITE**—What Am I Gonna Do With You (20th Century)
- **EARTH, WIND & FIRE**—Shining Star (Columbia)
- D★ **B.T. EXPRESS**—Express (Scepter) 30-14

### ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 14-8

### KFJZ—Ft. Worth

- **CARPENTERS**—Only Yesterday (A&M)
- **JACKSON FIVE**—I Am Love (Motown)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 22-12
- ★ **BOZ SCAGGS**—You Make It So Hard (Columbia) 21-14

### KXOL—Ft. Worth

- **TONY ORLANDO & DAWN**—He Don't Love You (Elektra)
- **CARPENTERS**—Only Yesterday (A&M)
- D★ **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge) 10-4
- D★ **MINNIE RIPERTON**—Lovin' You (Epic) 18-13

### KONO—San Antonio

- **EARTH, WIND & FIRE**—Shining Star (Columbia)
- **CARPENTERS**—Only Yesterday (A&M)
- D★ **BARRY WHITE**—What Am I Gonna Do With You (20th Century) 25-19
- D★ **B.T. EXPRESS**—Express (Scepter) 4-1

### KELP—El Paso

- **B.J. THOMAS**—Hey Won't You Play (ABC)
- **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.)
- ★ **JOHN LENNON**—Stand By Me (Apple) HB-17
- ★ **BEN E. KING**—Supernatural Thing (Atlantic) 22-16

### XEROK—El Paso

- **TONY ORLANDO & DAWN**—He Don't Love You (Elektra)
- D• **BARRY MANILOW**—It's A Miracle (Arista)
- ★ **BENNY BELL**—Shaving Cream (Vanguard) 18-7

### ★ KAKC—Tulsa

- D• **BARRY MANILOW**—It's A Miracle (Arista)
- **JOHN LENNON**—Stand By Me (Apple)

## BREAKOUTS - NATIONAL

**CARPENTERS**—Only Yesterday (A&M)  
**KRAFTWERK**—Autobahn (Vertigo)  
**FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot)

### ★ B.J. THOMAS—Hey Won't You Play (ABC) 30-22

- ★ **CHARLIE DANIELS BAND**—The South Is Gonna Do It (Buddah) 17-10

### KELI—Tulsa

- **PURE PRAIRIE LEAGUE**—Amie (RCA)
- **BEN E. KING**—Supernatural Thing (Atlantic)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 18-13
- ★ **JOHN LENNON**—Stand By Me (Apple) Ex-29

### WKY—Oklahoma City

- **TONY ORLANDO & DAWN**—He Don't Love You (Elektra)
- D• **BARRY MANILOW**—It's A Miracle (Arista)
- ★ **LEO SAYER**—Long Tall Glasses (W.B.) 22-13
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 21-12

### KOMA—Oklahoma City

- **EARTH, WIND & FIRE**—Shining Star (Columbia)
- **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
- ★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 26-13
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 24-12

### WTIX—New Orleans

- **SAMMY JOHNS**—Chevy Van (GRC)
- **TONY ORLANDO & DAWN**—He Don't Love You (Elektra)
- D★ **RUFUS**—Once You Get Started (ABC) 13-6
- ★ **B.J. THOMAS**—Hey Won't You Play (ABC) EX-25

### KEEL—Shreveport

- **GRAND FUNK**—Bad Times (Capitol)
- **NEIL SEDAKA**—The Immigrant (Rocket)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 17-10
- ★ **MIKE POST**—The Rockford Files (MGM) 27-20

## Midwest Region

### TOP ADD ONS:

**KRAFTWERK**—Autobahn (Vertigo)  
**(D) B.T. EXPRESS**—Express (Scepter)  
**PAUL ANKA**—I Don't Like To Sleep Alone (U.A.)

### PRIME MOVERS:

**BENNY BELL**—Shaving Cream (Vanguard)  
**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**B.J. THOMAS**—Hey Won't You Play (ABC)

### BREAKOUTS:

**KRAFTWERK**—Autobahn (Vertigo)  
**BEN E. KING**—Supernatural Thing (Atlantic)  
**PAUL ANKA**—I Don't Like To Sleep Alone (U.A.)

### WLS—Chicago

- D• **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge)
- D• **B.T. EXPRESS**—Express (Scepter)
- ★ **BENNY BELL**—Shaving Cream (Vanguard) 68-37
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 28-17

### WCFL—Chicago

- D• **SHIRLEY & COMPANY**—Shame, Shame, Shame (Vibration)
- D• **BARRY WHITE**—What Am I Gonna Do With You (20th Century)
- D★ **LABELLE**—Lady Marmalade (Epic) 15-6
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 24-15

### WOKY—Milwaukee

- **LOBO**—Don't Tell Me Goodnight (Big Tree)
- **RAY STEVENS**—Misty (Barnaby)
- ★ **BENNY BELL**—Shaving Cream (Vanguard) HB-9
- ★ **BOBBY VINTON**—Beer Barrel Polka (ABC) 29-6

### WZUU-FM—Milwaukee

- **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.)
- **B.T. EXPRESS**—Express (Scepter)

### ★ HOT CHOCOLATE—Emma (Big Tree) 13-6

- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 15-8

### WIFE—Indianapolis

- **LEO SAYER**—Long Tall Glasses (W.B.)
- **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M)
- ★ **B.J. THOMAS**—Hey Won't You Play (ABC) 26-18
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 27-20

### WIRL—Peoria, Ill.

- **KRAFTWERK**—Autobahn (Vertigo)
- D• **BARRY MANILOW**—It's A Miracle (Arista)
- ★ **LEO SAYER**—Long Tall Glasses (W.B.) 31-21

### D★ MINNIE RIPERTON—Lovin' You (Epic) 19-9

### WDGY—Minneapolis

- **DAVID BOWIE**—Young Americans (RCA)
- **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
- ★ **ACE**—How Long (Anchor) 27-21
- ★ **JOE COCKER**—You Are So Beautiful (A&M) 12-7

### KDWB—Minneapolis

- **BOB DYLAN**—Tangled Up In Blue (Columbia)
- **KRAFTWERK**—Autobahn (Vertigo)
- ★ **JIMMY CASTOR BUNCH**—The Bertha Butt Boogie (Atlantic) 16-11
- ★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 18-13

### KOHL—Omaha

- **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.)
- **QUEEN**—Killer Queen (Elektra)
- ★ **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M) 29-18
- ★ **JOE COCKER**—You Are So Beautiful (A&M) 23-12

### KIOA—Des Moines

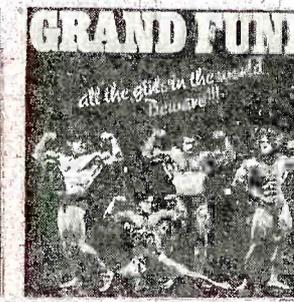
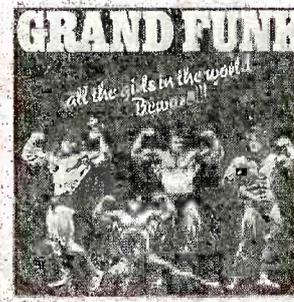
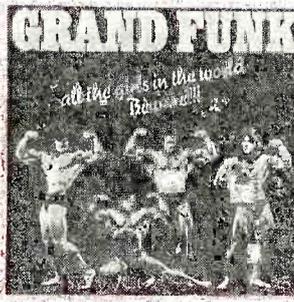
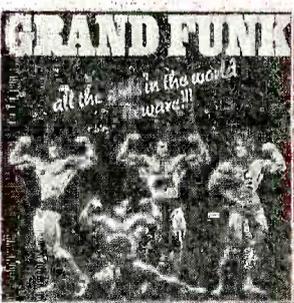
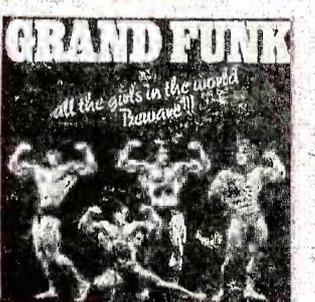
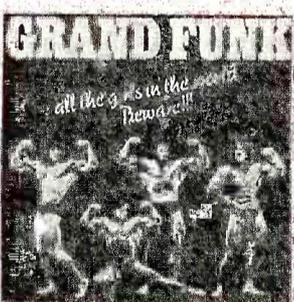
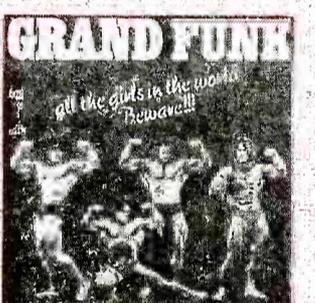
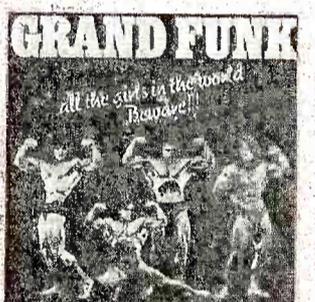
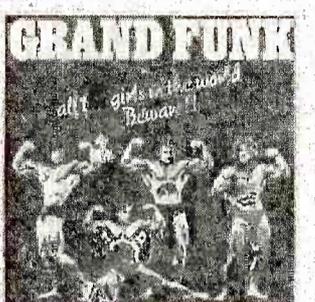
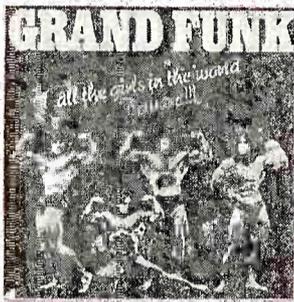
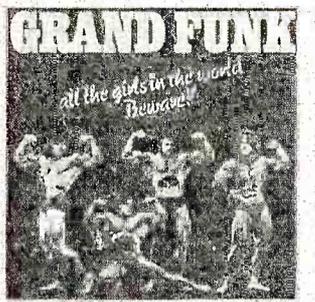
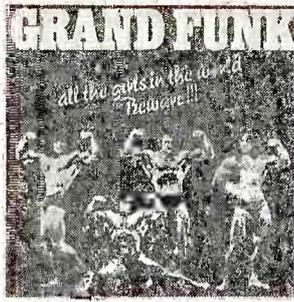
- **BEN E. KING**—Supernatural Thing (Atlantic)
- **KRAFTWERK**—Autobahn (Vertigo)
- ★ **SAMMY JOHNS**—Chevy Van (GRC) 18-8
- ★ **B.J. THOMAS**—Hey Won't You Play (ABC) 23-15

### KRLS—Rapid City, S.D.

- **KRAFTWERK**—Autobahn (Vertigo)
- **ACE**—How Long (Anchor)
- ★ **FANNY**—Butter Boy (Casablanca) 23-12
- ★ **B.J. THOMAS**—Hey Won't You Play (ABC) 22-15

### KQWB—Fargo, N.D.

- **NEIL SEDAKA**—The Immigrant (Rocket)
- **RICK DERRINGER**—Hang On Sloopy (Blue Sky)
- ★ **ELTON JOHN BAND**—Philadelphia Freedom (MCA) 14-4
- ★ **COMMANDER**



# “BAD TIME”

(4046)

# GRAND FUNK'S

Next Hit Single  
from their  
Gold Album

(SO-11356)

*all the girls in the world  
Beware!!!*



Capitol

# Billboard Singles Radio Action

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

Playlist Top Add Ons ●  
Playlist Prime Movers ★

Continued from page 16

## KEWI—Topeka

- GORDON LIGHTFOOT—Rainy Day People (Reprise)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 31-19
- ★ LOLEATTA HOLLOWAY—Cry To Me (Aware) 35-24

## North Central Region

### TOP ADD ONS:

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- B.J. THOMAS—Hey Won't You Play (ABC)

### PRIME MOVERS:

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

### BREAKOUTS:

- B.J. THOMAS—Hey Won't You Play (ABC)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- SAMMY JOHNS—Chevy Van (GRC)

## CKLW—Detroit

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- AL GREEN—Love (HI)
- ★ GORDON LIGHTFOOT—Rainy Day People (Reprise) 29-18
- ★ HOT CHOCOLATE—Emma (Big Tree) 18-10

## WGRD—Grand Rapids

- B.T. EXPRESS—Express (Scepter)
- B.J. THOMAS—Hey Won't You Play (ABC)
- ★ JOE COCKER—You Are So Beautiful (A&M) 15-6
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 10-3

## Z-96 (WZZM-FM)—Grand Rapids

- JACKSON FIVE—I Am Love (Motown)
- SAMMY JOHNS—Chevy Van (GRC)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 24-11
- ★ LEO SAYER—Long Tall Glasses (W.B.) 21-14

## WTAC—Flint, Mich.

- KRAFTWERK—Autobahn (Vertigo)
- DAVID BOWIE—Young Americans (RCA)
- ★ BENNY BELL—Shaving Cream (Vanguard) 28-15
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 12-2

## WIXY—Cleveland

- SWEET SENSATION—Sad Sweet Dreamer (Pye)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 17-9
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 19-12

## WGCL—Cleveland

- EARTH, WIND & FIRE—Shining Star (Columbia)
- LOVE UNLIMITED—Satin Soul (20th Century)
- ★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 24-6
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 25-10

## 13-Q (WKQT)—Pittsburgh

- B.J. THOMAS—Hey Won't You Play (ABC)
- SAMMY JOHNS—Chevy Van (GRC)
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 26-14
- ★ PHOEBE SNOW—Poetry Man (Shelter) 29-17

## KQV—Pittsburgh

- CARPENTERS—Only Yesterday (A&M)
- MINNIE RIPERTON—Les Fleur (GRT)
- ★ ECSTASY, PASSION & PAIN—One Beautiful Day (Roulette) 33-19
- ★ SUZI QUATRO—Your Mama Won't Like Me (Arista) 20-10

## WKBW—Buffalo

- B.J. THOMAS—Hey Won't You Play (ABC)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ SAMMY JOHNS—Chevy Van (GRC) 17-8
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 30-22

## WSAI—Cincinnati

- NONE
- ★ CHICAGO—Harry Truman (Columbia) 20-12
- ★ LABELLE—Lady Marmalade (Epic) 15-10

## WCOL—Columbus

- BENNY BELL—Shaving Cream (Vanguard)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ★ ACE—How Long (Anchor) 36-22
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) HB-28

## WAKY—Louisville

- GLADYS KNIGHT & THE PIPS—Love Finds Its Own Way (Buddah)
- JOHN LENNON—Stand By Me (Apple)
- ★ TAVARES—Remember What I Told You To Forget (Capitol) 20-10
- ★ QUEEN—Killer Queen (Elektra) 22-13

## WTUE—Dayton, Ohio

- ACE—How Long (Anchor)
- ANDY FAIRWEATHER-LOW—Spider Jiving (A&M)
- ★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 26-40
- ★ BEN E. KING—Supernatural Thing (Atlantic) 38-27

## WBGW—Bowling Green, Ky.

- SILVER CONVENTION—Save Me (Midland International)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 18-9
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 28-20

## WJET—Erie, Pa.

- AL GREEN—Love (HI)
- CHARLIE KULIS—Runaway (Playboy)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 17-8
- ★ B.T. EXPRESS—Express (Scepter) 15-9

## Southeast Region

### TOP ADD ONS:

- CARPENTERS—Only Yesterday (A&M)
- KRAFTWERK—Autobahn (Vertigo)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)

### PRIME MOVERS:

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- HOT CHOCOLATE—Emma (Big Tree)
- BEN E. KING—Supernatural Thing (Atlantic)

### BREAKOUTS:

- CARPENTERS—Only Yesterday (A&M)
- ACE—How Long (Anchor)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)

## WQXI—Atlanta

- EARTH, WIND & FIRE—Shining Star (Columbia)
- ACE—How Long (Anchor)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 30-14
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 18-10

## WFOM—Atlanta

- BEN E. KING—Supernatural Thing (Atlantic)
- CARPENTERS—Only Yesterday (A&M)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 29-19
- ★ MINNIE RIPERTON—Lovin' You (Epic) 13-7

## Z-93 (WZGC-FM)—Atlanta

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) EX-10
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 15-5

## WBBQ—Augusta

- CARPENTERS—Only Yesterday (A&M)
- EVIE SANDS—You Brought The Woman Out Of Me (Capitol)
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 30-19
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 11-2

## WGSN—Birmingham, Ala.

- KRAFTWERK—Autobahn (Vertigo)
- CARPENTERS—Only Yesterday (A&M)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 28-19
- ★ ACE—How Long (Anchor) 30-23

## WHYY—Montgomery, Ala.

- EARTH, WIND & FIRE—Shining Star (Columbia)
- CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 27-19
- ★ ROGER WHITTAKER—Last Farewell (RCA) 19-14

## WTOB—Winston/Salem, N.C.

- KRAFTWERK—Autobahn (Vertigo)
- DAVID BOWIE—Young Americans (RCA)
- ★ POINTER SISTERS—Live Your Life Before You Die (ABC/Blue Thumb) 27-14
- ★ B.T. EXPRESS—Express (Scepter) 24-13

## WSPA—Savannah, Ga.

- CARPENTERS—Only Yesterday (A&M)
- KRAFTWERK—Autobahn (Vertigo)
- ★ CHI-LITES—Toby/That's How Long (Brunswick) 30-18
- ★ JOHN LENNON—Stand By Me (Apple) 20-10

## WTMA—Charleston, S.C.

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- LEO SAYER—Long Tall Glasses (W.B.)
- ★ RINGO STARR—No-No Song (Apple) 16-4
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 25-14

## WKIX—Raleigh, N.C.

- CARPENTERS—Only Yesterday (A&M)
- BLACKBYRDS—Walking In Rhythm (Fantasy)
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) HB-21
- ★ BOB DYLAN—Tangled Up In Blue (Columbia) 25-18

## WORD—Spartanburg, S.C.

- ROGER WILLIAMS—Young & Restless (MCA)
- EDDIE KENDRICKS—Shoeshine Boy (Tama)
- ★ MARSHALL TUCKER BAND—This Ol' Cowboy (Capricorn) 21-14
- ★ SAMMY JOHNS—Chevy Van (GRC) 14-8

## WAYS—Charlotte, N.C.

- LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 22-14
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 24-16

## WNOX—Knoxville

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- EDDIE KENDRICKS—Shoeshine Boy (Tama)
- ★ RUFUS—Once You Get Started (ABC) 30-17
- ★ HOT CHOCOLATE—Emma (Big Tree) 21-13

## WGOW—Chattanooga, Tenn.

- JOHN LENNON—Stand By Me (Apple)
- ★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 12-6
- ★ BEN E. KING—Supernatural Thing (Atlantic) 20-13

## KAAY—Little Rock

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- ★ HOT CHOCOLATE—Emma (Big Tree) 9-4
- ★ MINNIE RIPERTON—Lovin' You (Epic) 12-5

## WHBQ—Memphis

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- KRAFTWERK—Autobahn (Vertigo)
- ★ AL GREEN—Love (HI) 27-11
- ★ PURE PRAIRIE LEAGUE—Amie (RCA) 30-14

## WMPS—Memphis

- COMMANDER CODY—Don't Let Go (W.B.)
- LEO SAYER—Long Tall Glasses (W.B.)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) EX-15
- ★ HOT CHOCOLATE—Emma (Big Tree) EX-12

## WMAK—Nashville

- MICHAEL MURPHY—Wildfire (Epic)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 22-16
- ★ HARRY CHAPIN—I Wanna Learn A Love Song (Asylum) 16-10

## WLAC—Nashville

- CARPENTERS—Only Yesterday (A&M)
- MARSHALL TUCKER BAND—This Ol' Cowboy (Capricorn)
- ★ BEN E. KING—Supernatural Thing (Atlantic) EX-12
- ★ B.T. EXPRESS—Express (Scepter) 14-7

## WLCY—Miami

- LEO SAYER—Long Tall Glasses (W.B.)
- DAVID BOWIE—Young Americans (RCA)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 23-10
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye) HB-31

## WQAM—Miami

- ACE—How Long (Anchor)
- JOE COCKER—You Are So Beautiful (A&M)
- ★ PHOEBE SNOW—Poetry Man (Shelter) 24-15
- ★ RUFUS—Once You Get Started (ABC) 22-13

## WFUN—Miami

- BARRY WHITE—What Am I Gonna Do With You (20th Century)
- SAMMY JOHNS—Chevy Van (GRC)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 13-6
- ★ B.T. EXPRESS—Express (Scepter) 15-9

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

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- RUFUS—Once You Get Started (ABC)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 10-3
- ★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 15-10

## WQPD—Lakeland, Fla.

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- EVIE SANDS—You Brought The Woman Out Of Me (Capitol)
- ★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 19-6
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 23-12

## Northeast Region

### TOP ADD ONS:

- ACE—How Long (Anchor)
- (D) BARRY WHITE—What Am I Gonna Do With You (20th Century)
- QUEEN—Killer Queen (Mercury)

### PRIME MOVERS:

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- EARTH, WIND & FIRE—Shining Star (Columbia)
- JOE COCKER—You Are So Beautiful (A&M)

### BREAKOUTS:

- EARTH, WIND & FIRE—Shining Star (Columbia)
- SAMMY JOHNS—Chevy Van (GRC)
- ACE—How Long (Anchor)

## WARC—New York City

- HERBIE MANN—Hijack (Atlantic)
- PHOEBE SNOW—Poetry Man (Shelter)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 29-16
- ★ RINGO STARR—No-No Song (Apple) 23-14

## WPIX-FM—New York City

- KRAFTWERK—Autobahn (Vertigo)
- EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ HERBIE MANN—Hijack (Atlantic) EX-16
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 17-9

## WBBF—Rochester, N.Y.

- JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic)
- OHIO PLAYERS—Fire (Mercury) 10-1
- ★ SAMMY JOHNS—Chevy Van (GRC) 17-10

## WRKO—Boston

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- BARRY MANILOW—It's A Miracle (Arista)
- ★ LEO SAYER—Long Tall Glasses (W.B.) 27-15
- ★ B.T. EXPRESS—Express (Scepter) 20-12

## WVBF-FM—Framingham, Mass.

- LEO SAYER—Long Tall Glasses (W.B.)
- BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ RINGO STARR—No-No Song (Apple) 22-7
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 7-1

## WPRO—Providence

- RUFUS—Once You Get Started (ABC)
- SAMMY JOHNS—Chevy Van (GRC)
- ★ BEN E. KING—Supernatural Thing (Atlantic) 19-7
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 12-4

## WORC—Worcester, Mass.

- KRAFTWERK—Autobahn (Vertigo)
- GORDON LIGHTFOOT—Rainy Day People (Reprise)
- ★ HOT CHOCOLATE—Emma (Big Tree) 29-13
- ★ MINNIE RIPERTON—Lovin' You (Epic) 12-4

## WDRG—Hartford

- NEIL SEDAKA—The Immigrant (Rocket)
- LEO SAYER—Long Tall Glasses (W.B.)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 28-16
- ★ RINGO STARR—No-No Song (Apple) 23-18

## WPOP—Hartford

- RUFUS—Once You Get Started (ABC)
- BARRY MANILOW—It's A Miracle (Arista)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 26-9
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 30-23

## WTRY—Albany

- SWEET SENSATION—Sad Sweet Dreamer (Pye)
- SAMMY JOHNS—Chevy Van (GRC)
- ★ RINGO STARR—No-No Song (Apple) 20-11
- ★ B.T. EXPRESS—Express (Scepter) 13-6

## WTR—Albany

- GLADYS KNIGHT & THE PIPS—Love Finds Its Own Way (Buddah)
- BARRY MANILOW—It's A Miracle (Arista)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 23-13
- ★ RUFUS—Once You Get Started (ABC) 19-10

## Mid-Atlantic Region

### TOP ADD ONS:

- (D) BARRY MANILOW—It's A Miracle (Arista)
- (D) HERBIE MANN—Hijack (Atlantic)
- (D) RUFUS—Once You Get Started (ABC)

### PRIME MOVERS:

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- RINGO STARR—No-No Song (Apple)
- HOT CHOCOLATE—Emma (Big Tree)

### BREAKOUTS:

- (D) HERBIE MANN—Hijack (Atlantic)
- (D) RUFUS—Once You Get Started (ABC)
- KRAFTWERK—Autobahn (Vertigo)

## WFIL—Philadelphia

- ACE—How Long (Anchor)
- BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 16-7
- ★ BENNY BELL—Shaving Cream (Vanguard) 22-17

## WIBG—Philadelphia

- CARPENTERS—Only Yesterday (A&M)
- EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ LEO SAYER—Long Tall Glasses (W.B.) 24-13
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 27-17

## WPGC—Washington

- SAMMY JOHNS—Chevy Van (GRC)
- QUEEN—Killer Queen (Elektra)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 26-17
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 18-11

## WRC—Washington

- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- BARRY MANILOW—It's A Miracle (Arista)
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 19-15
- ★ JOE COCKER—You Are So Beautiful (A&M) 17-13

## WCAO—Baltimore

- AL GREEN—Love (HI)
- RICK DERRINGER—Hang On Sloopy (Blue Sky)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 18-7
- ★ CHICAGO—Harry Truman (Columbia) 19-15

## WLFL-FM—Baltimore

- COMMANDER CODY—Don't Let Go (W.B.)
- RICK DERRINGER—Hang On Sloopy (Blue Sky)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 28-18
- ★ FANNY—Butter Boy (Casablanca) 20-10

## WGR—Newport News, Va.

- QUEEN—Killer Queen (Mercury)
- BLACKBYRDS—Walking In Rhythm (Fantasy

# How the people who review albums are reacting to 10cc

"... the freshest, most original band to materialize on the British scene in years."  
Circus

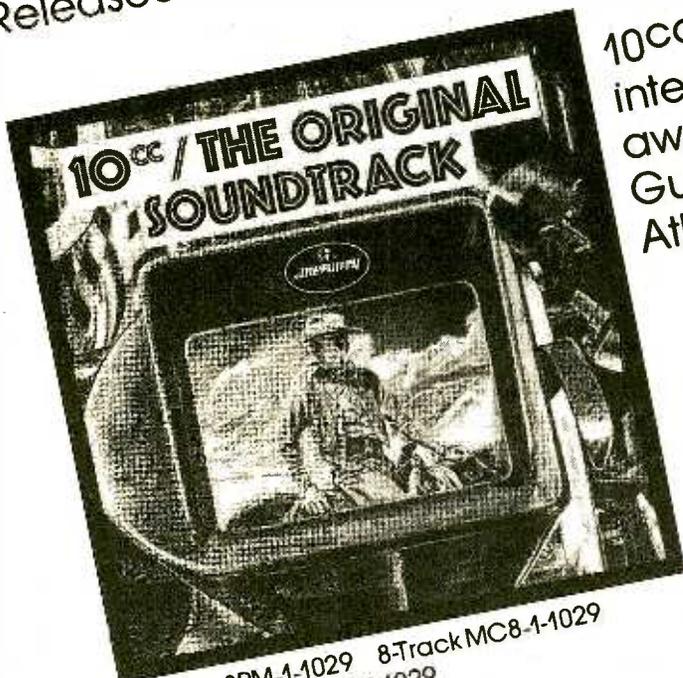
"... might be the biggest thing to hit America from England since David Bowie."  
L.A. Free Press

"... a multi-talented, self-contained pop-rocking group that's absolutely superb!"  
Good Times

"... powerful melodies, perfect vocals, and lyrics that are masterpieces in their own right."  
Phonograph Record Magazine

# How the people who buy albums are reacting to 10cc

Released in England just one week ago, it's already #6 on the Music Week chart.



Mercury SRM-1-1029 8-Track MC8-1-1029  
Musicassette MCR4-1-1029

10cc. The most talked-about group to hit the international scene in years. And now, their long awaited new album, "The Original Soundtrack." Guaranteed to make waves on both sides of the Atlantic.



products of phonogram, inc., one IBM plaza, chicago, ill.  
a polygram company

## Talent In Action

### AL GREEN RUFUS

*Felt Forum, New York*

Al Green's March 15 show was a sad display of a performer who seems to enjoy seeing his fans beating on each other to get at the roses he gives out more than he enjoys performing. Green's set, which included only six songs, was marked more by the physical contact in front of the stage than by the music, that seemed to be almost a secondary attraction to the pushing of the fans.

Green is still one of the fine soul performers around and he still surrounds himself with fine musicians. But he seems to be taking his well-deserved stardom far too seriously. He acts as though he is doing his fans a favor by showing up in the first place and once onstage his actions give one the impression that his mind is elsewhere on some distant planet as he prances around the stage giving roses to his adoring fans.

At one point in the show Green took off his jacket and threw it into the crowd. Two young ladies caught the jacket and proceeded to engage in a tug-o-war much to the dismay of the man who was sitting between the girls and was consequently being choked by the garment.

Anyone booking Green should be prepared for serious security problems. Green carries two

bodyguards to protect himself, but that is of no help to the poor fans who the bodyguards toss off the stage like rag dolls. The booing that Green heard when he left the stage will be an increasingly familiar sound to his ears if he does not get himself together soon.

Sharing the bill with him was Rufus. One of the hottest new r&b acts on the charts right now, their set was slightly disappointing mostly due to the uneven performance of vocalist Chaka Khan. Ms. Khan is a fine singer, but she just did not project as well onstage as she does on record. The backing musicians were quite strong with standout performances coming from guitarist Tony Maiden and keyboardist Kevin Murphy. Rufus could become a super set very shortly if Ms. Khan can duplicate her recorded performances.

ROBERT FORD

### THE SPINNERS B.B. KING

*Latin Casino, Cherry Hill, N.J.*

A capacity crowd greeted the Spinners March 8 and from the beginning of the performance the group proved itself to be one of the most professional and versatile in music today. Unlike many acts, the switch from concert halls to a club setting was done with grace and didn't resort to some of the Las Vegas-type extravagan-

(Continued on page 23)

## Whisky In L.A. Goes To Disco

LOS ANGELES—Troubadour owner Doug Weston's negotiations to buy the Whisky a Go Go from Elmer Valentine fell through when Sonny Bono offered to finance Valentine's conversion of the Whisky from a live music club to a discotheque.

Acts will continue to appear at the Whisky as available until actual remodeling begins within the next few weeks. As reported in Billboard March 15, Valentine sought to sell his 12-year-old Sunset Strip hard-rock landmark because ever-fewer suitable acts are going on the road due to the current economic situation.

Meantime, Weston is soon to open Honey Creek Farm Antiques on Sunset Boulevard, east of the Strip. It will be a combination of informal music showroom and antique emporium, with slot machines, hot dog carts and beer-wine.

## RECORDS IN ENGLAND

# 2 New LPs Indicate Bing's Yet a Titan

By PETER JONES

LONDON—After Bing Crosby had a serious operation last year during which part of a lung was removed, there were serious doubts about whether he'd make any more records. But an English producer, a long-time admirer of the Crosby style, persuaded the artist to visit London and make two albums.

Recording in the Chappell studios, with a 43-piece orchestra and backing singers, Crosby proved that his voice suffered little in terms of quality as a result of the surgery and that he swings as well as ever despite

"It seems Crosby was developing a rather troublesome vibrato before the operation, but that has gone, and he has no problem now in sustaining notes. In fact, in certain cases the voice comes through clearer," Barnes says.

Crosby says: "Really I didn't need much persuading to return to Britain. I've been many times before, and have many old friends among British musicians. It goes back to the days of Ray Noble, and I sang many of his songs."

Crosby admits to a certain



**BING SINGS**—Bing Crosby works in London with Ken Barnes (left) producer, of two new albums for U.A. and Pete Moore, whose arrangements on an earlier Johnny Mercer album helped persuade Crosby to visit the U.K. for two weeks of recording sessions.

now being either 71 or 74 according to which reference book you check.

The man who tempted Crosby back to London for two weeks' recording is Ken Barnes. He says: "I'd produced an album with Johnny Mercer singing his own songs, and there were some splendid arrangements by Pete Moore. When I was in California, I got an introduction to Bing Crosby Enterprises and met Crosby's manager. I knew he hadn't signed a recording contract since leaving American Decca. "I was told that nothing was settled for Crosby after the operation, but he liked the Mercer album and I was told he'd work with me if he liked me as a person.

"When it was time for me to go, Crosby autographed a picture for me and wrote 'To Ken, I hope we'll work together, Bing.' Next thing was to get the material together and see how he liked the packaging ideas."

Two albums were planned. One, originally titled "Bing Back On The Ball," will now be "That's What Life Is All About," a philosophical song in the "My Way" style and for which Crosby wrote some of the lyrics. Barnes describes it as an "optimistic" album, with beat numbers and old and new songs. Included: "Best Things In Life Are Free," "Breezin' Along With The Breeze" and a new song, "Good Old Times."

The second album, untitled as yet, features show songs chosen mostly by Crosby and including the works of Rodgers and Hart, George Gershwin, Irving Berlin and Cole Porter.

Though one major company turned down the idea of handling two expensive Crosby packages, Barnes eventually made a deal with United Artists in the U.K. He plans the "show" album for 1976 release, but the "Life Is All About" LP will be released in January.

amount of apprehension after his lung operation, and feels that he finds it harder to get up to high notes at present. "The money is in the high notes," he says. "Not being stuck down among the low ones.

"As for the question of retirement, I guess that in a one-year period I'll work maybe 90 days. That's not a hectic work schedule, but it suits me fine. Maybe recordings, guest spots on television.

"People ask me if I have some kind of secret about how to survive in this business. Really there isn't one. What I've done is to surround myself by experts in a particular field or other, and they make the right decisions on my behalf, and give me the best value. I mean people like John Scott Trotter, who's been associated with me for many years.

"I guess I'm not much of a worrier. You hear people say that so-and-so copied my style, and they figure I should get upset. But that is a stupid attitude. We all copy somebody or other. I had my hero in Al Jolson, and picked up all the tips I could from him. And Louis Armstrong was another who helped me form my own style. Every singer in the business is influenced by somebody or other.

"It's my pleasure to note that there is real evidence that the big band popularity is finally coming back, despite all the economic hassles of using so many musicians. My brother Bob goes out as part of a package with Freddy Martin and Frankie Carle, noted big band men of the past, and they play for dancing to kids. They visit the colleges and universities, and it's good business.

"I grew up musically in this business through the big bands, and I've never lost my enthusiasm for them."

## New On The Charts



Playboy photo

### CHARLIE KULIS "Runaway" ★

Charlie Kulis, 24, hits the Hot 100 with his first release, doing a rocking, dynamic revival of the Del Shannon oldie. He has played with at least a dozen groups, including one high school outfit that won third prize at the 1965 N.Y. World's Fair Battle Of The Bands.

He also writes songs and has formed a new seven-piece band to tour with. Kulis is represented by Portnow-Miller Productions of Manorhaven, N.Y.

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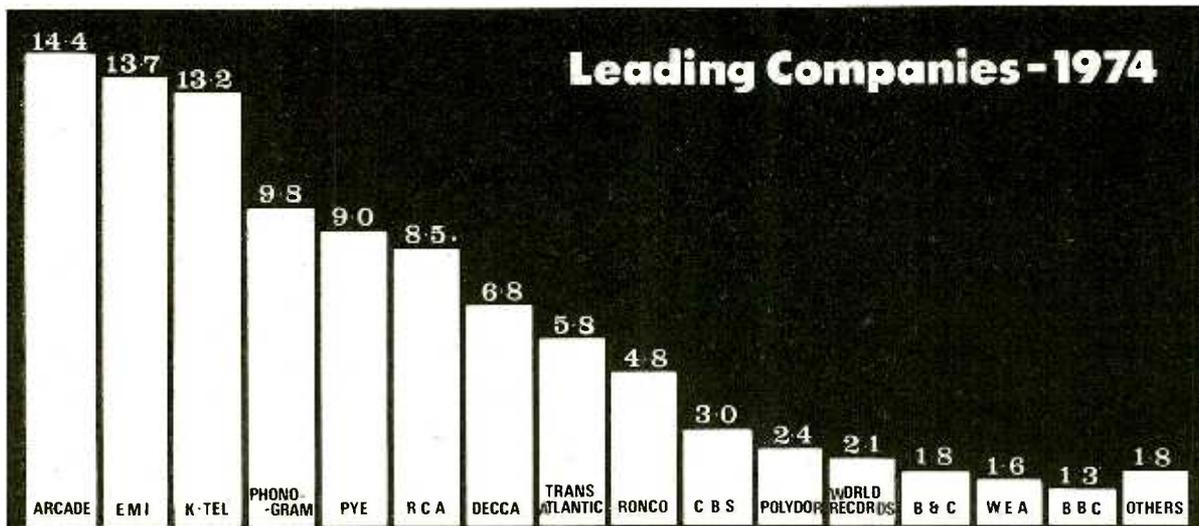
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## BROADWAY REVIEW

## 'Rocky Horror Show' Fails To Scare Up Excitement

By JIM MELANSON

NEW YORK—First kicking its stiletto heels in London, 1973, and then moving on for a strong Los Angeles run, "The Rocky Horror Show" finally made it to Broadway last week, premiering at the cabaret-styled Belasco Theater March 10.

Based on a book by Richard O'Brien, who also provided music and lyrics, the show comes off as a potpourri of late-night TV horror themes, couched in transvestitism, garter-belted, leather and nylon clad actors aren't the only "drag" here, though, as the production quickly settles into an evening of uninspired music, pretentious humor and camp (even if intentional) acting.

Following an opening cinema-setting number by Trixie the popcorn girl (Jamie Donnelly), young lovers Janet and Brad, played by Abigale Hanes and Bill Miller, seek help at a desolate castle, (yes, their car did break down), only to be confronted

by a nest of bisexual transvestites, lesbians, etc. from Transylvania.

Head villain of the "outer space" contingent is Frank N. Furter, played by Tim Curry, who rules his nest with flashing struts, an occasional whip and several up-tempo vocals.

To his credit, Curry handles the role well, unfortunately, though, a real cutting edge is never attained by the "Frankenstein" of the swinging set as dialog and music often borders on pablum. Orchestration for the production is also tediously weak.

Kim Milford as Rocky Horror, blond hair muscle boy created by Frank N. Furter, tries to meet everybody's physical needs for the night, but, once again, weak lines and lyrics leave him holding an empty bag.

Additional contributions in the production come from author O'Brien, playing the proverbial

(Continued on page 24)

## New On The Charts



GRC photo

LOLEATTA HOLLOWAY  
"Cry To Me"—85

With a classic soul torch song revealing the stream of consciousness of a woman at the moment of losing her lover but unable to hate him, Loleatta (pronounced Lolita) Holloway cracks the Hot 100.

She started out in Chicago with her mother's Holloway Community Gospel Singers, a caravan show of over 100. Barely 20 when she organized "Loleatta Holloway & Her Review" which played the Chicago for two years, she then won the starring role in the Windy City production of "Don't Bother Me, I Can't Cope" which ran for nearly a year and brought her to the attention of GRC.

She records for the Atlanta label's company's Aware label and is produced by Floyd Smith, who got her a regional Chicago hit shortly after she left the gospel troupe. Representation is by International Entertainment Agency of Atlanta.

## Signings

Tony Orlando & Dawn to newly-formed Dick Broder Management in Los Angeles. ... Jim Stafford to be managed by Bullets Durgom in association with Gernhard-Scotti Enterprises, which handles his production and promotion.

Steve Allen to Apollo Theater Records in non-exclusive artist deal. ... Diana Lynn to Mike Curb Productions. ... Chris Bond, 20th Century Music writer, to DisCret Records as artist.

Jazz/rock drummer Tony Williams to Columbia Records. ... Rena Sinakin, vocalist/songwriter, to Atlantic/ATCO Records. Also to Atlantic/ATCO is the group Hawkwind. ... British comedy group Monty Python to Arista Records. An LP, "Matching Tie & Handkerchief," is being rush-released. ... British blues legend Alexis Korner to Columbia.

Ted Neeley of "Jesus Christ Superstar" fame to United Artists. ... Crackin', San Francisco group, to Polydor. ... Writer-artist Ronnie Arbuckle to Lovechild Productions, Long Island firm of Susie and Steve Blaine.

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## Bobby Van's Nitery Hit In Ft. Lauderdale

By SARA LANE

FORT LAUDERDALE, Fla.—Although many of the major nightclubs throughout the United States have either folded or are just hanging on by a shoestring, Bobby Van's Bachelors III has experienced an excellent season.

Started six years ago by ex-dancer Van, a former New York nightclub owner, the local club has expanded three times since 1969 and now seats 700 in the main room plus another 100 in its newly built discotheque.

"Everyone has a theory on how to run a nightclub," the youthful-looking Van explains. "Mine is that I only have to make substantial money five or six times a year. The rest of the year if I make \$10,000 or lose \$10,000 it doesn't make much difference. I look for those five or six big periods and bring in big acts."

Van claims that Christmas/New Year's, Washington's Birthday, the three week period around Easter, Memorial Day, July Fourth, Labor Day and Thanksgiving are the prime money-making times for him.

"Washington's Birthday may not be important elsewhere, but in Fort Lauderdale it's also the Jackie Gleason Golf Classic which draws crowds. Holiday eves are like a weekend night."

Van books his acts for a ten-day period to include two weekends, maintaining if he doesn't get an act for two weekends, he can lose money. "Sure, sometimes I lose money on an act, everyone does," he explains philosophically. "You have to be a genius to know who to book every couple of weeks. In many respects, I'm more fortunate than other owners. With my feeling with the record company people and the buyers in Vegas I've known for my 16 years in the business, I believe I may have a better insight into acts which are happening or on the verge of happening. Timing, too, is very important and sometimes it's a matter of luck. When I booked the Spinners last spring I didn't know that when they came in at Christmas they'd have an LP and a single in the Top 10. The same applies to Frankie Valli and the Pointer Sisters.

"I didn't know when I booked Valli for Easter this year he'd have the No. 1 song 'My Eyes Adore You.' Nor did I know the Pointers would come in just on top of receiving a Grammy award plus a guest appearance on the Cher TV show."

Van thinks his Fort Lauderdale location plays an important part in the club's success. "I don't think if these acts went to Miami they'd be as successful. We've a younger, more swinging crowd up here, although a lot of my customers do come from Miami."

Van also invests a good deal of money in advertising. He started out by allotting 10 percent of his estimated gross for buying media time and recently upped that figure to 15 percent—much of it going into radio.

"Sometimes, especially in times when the economy is hurting you have to cut some other corners and spend additional money in advertising," he explains.

Because many of today's top acts demand and get exorbitant salaries and bring in the biggest gross, Van still stands to lose money.

"Ray Charles—he's a monster, but I can't afford him," Van says. "I try to bring in a half-dozen new acts each year, not using Bachelors as a showcase for new talent, I don't mean that, but acts that are new to the South Florida area. I'm bringing in Blood, Sweat and Tears at Easter

and the Righteous Brothers later on. To my mind they have never played a club date in South Florida.

Currently Lou Rawls is appearing at Van's club with Valli, followed by Blood, Sweat and Tears, the Hues Corporation with Freddie Prinze of "Chico And The Man" fame, Kool and the Gang, the Four Tops, Righteous Brothers. Unlike hotel entertainment rooms which shut down during the summer months, Bachelors III keeps up a steady pace of entertainment until early September when Van takes a much needed two month hiatus.

Van buys talent ranging in price from \$15,000 to \$50,000 for ten days which includes a percentage for the act. Ninety percent of the acts working at Bachelors III work on a guarantee plus. It keeps Van's losses to a minimum. "I don't mind sharing my profit with acts. I'd rather pay \$20,000 or \$30,000 and if they do well, raise that to \$40,000."

Van feels the nightclub scene is on the verge of some major changes within the next year.

"The catalyst will be the decline of acts who draw upwards of 1,000 to their shows. You may see top acts working rooms like mine because there may not be a Puerto Rico or a Deauville Star Theatre open. I'm not using these names specifically, but am merely trying to show the type of places I mean, although Puerto Rico has just about vanished this year. When Tom Jones doesn't pull 200 people, you know how bad it is."

Van contends price structure will undergo changes. "There has to be some kind of understanding between the artist, management, the booking agency and the buyer. And it will have to be on a percentage basis. No one any more is going to take these tremendous risks. I know from talking with other owners all over the country that many are taking a brutal financial beating. In most businesses you can buy some sort of track record. When you buy an act you have no idea whatsoever of his track record unless, like me, you spend all day on the phone getting information. Then you wind up knowing more about the act than the act does."

Within the past year Van has had many offers to sell his club. Some of them he admits are tempting.

"There aren't too many successful clubs around the country and I have had numerous offers to sell," he admits. "Sell, but stay on as a consultant or talent buyer. And, truthfully, club operations are taking too much of my time."

"The fact that an act can cancel out for any reason at all is aggravating to say the least. They can say

(Continued on page 23)

## Rock Convention For Washington

WASHINGTON—Live music, all-night rock films, music industry guest speakers and an exhibit hall filled with displays of music paraphernalia will highlight Rock & Roll Expo '75. Termed the world's first rock and roll convention by its organizers, it is tentatively scheduled for July 4-6 at the Shoreham-American Hotel here.

Expo promoter Gary Groth seeks representation from music enthusiasts throughout the world and says this confab will have the world's biggest record store representatives and an informal rock collectibles super-market.

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## Talent

## MOVIE REVIEW

# Portray Rock Way Of Life Accurately In 'Stardust'

SAN FRANCISCO—"Stardust," the movie starring English singer David Essex, is a carefully plotted, sharply detailed and edited and entirely absorbing account of the sometimes brutal realities and personalities that accompany the conversion of a young rock and roller into a superstar.

The casting contributes heavily to the movie's success. Essex himself is an adaptable and convincing actor as Jim MacLaine; Larry Hagman as the LBJ-type manager Porter Lee Austin, who wheels and deals amorally at the highest financial levels, is also strong; and perhaps most indelible is the image of Adam Faith, who plays the flinty but perversely likable punk godfather Mike who calls in favors, manipulates his brood and gets the band started in London.

And although Mike becomes subsidiary to the heavy Austin after MacLaine and the Stray Cats become a big business property, he still has entrances to MacLaine's soul that he alone can maintain and that he guards jealously.

MacLaine, who starts off playing bass in the band, looks much like Paul McCartney in the film, and there are many parallels to the Beatles' story: the Beatles-styled songs the band performs at noon gigs in subterranean London clubs; the 86'ing of one band member and his replacement with a newcomer when the band is on the threshold of stardom; the performance on satellite TV; the hysteria that surrounds the band always.

The presence of Keith Moon in the film and the boisterous punk be-

havior of the band suggests other famous group like the Who and the Stones. The movie's ad poster—done up to look exactly like a cover for Rolling Stone magazine—simultaneously plays up and plays down the parallels: "This is not a movie about Paul McCartney, John Lennon, George Harrison, Jim Morrison, Mick Jagger, Bob Dylan, Jimi Hendrix or Janis Joplin. It is only a story... but it could be the story of all of them."

The Arista soundtrack is excellent and the songs that float in fragments through the background—"Sweet 16," "Say Goodbye To Larry," "Don't Let The Sun Catch You Crying," "White Rabbit," "Layla" "With a Little Help From My Friends"—not only function as a time clock for the film internally, but also become symbolic. For they fill the air that surrounds the boys' heads. They are the Holy Grail, in an aural, gaseous state, that the boys hope to attain.

They attain it, but it is the lead singer, MacLaine, who gets all the attention. The Stray Cats become resentful, they smolder, and finally the are cut loose by the money men. MacLaine is now a bigger star, but he is also woefully adrift, for the band is his past and in being cut off from them he is cut off from his identity. He says more than once to Mike, "We used to have fun, didn't we?" His mind slowly becomes more and more unhinged, and it is easy to see long before the movie ends what his fate will be. Part of it—the drugs, the splendid and paralyzing isolation in Spain, the fear and sickness

(Continued on page 24)

# Talent In Action

• Continued from page 20

zas of other soulsters. Instead of having flashing lights and 10 costume changes, the Spinners relied on their natural stage rapport, incredibly tight vocals and fancy footwork.

The audience was on its feet dancing from the first number and didn't stop until the set was finished. After performing as a unit for many years, this group has developed a sense of stage appeal and knows how to stir up an audience. They know how to deliver a song with just the right intensity and the strength of this attribute helps guide the audience into the next number.

Standout songs included the current single "Living A Little, Laughing A Little," "Sadie," "Love Don't Love Nobody," and all of the group's big tunes like "I'll Be Around," "One Of A Kind Love Affair," "Could It Be I'm Falling In Love" and "Mighty Love."

Another feature of the set, that was recorded by Atlantic, was the presentation of "Then Came You" with songstress-writer Linda Creed ably doing the bump and singing Dionne Warwick's part with new gusto.

Opening the set was blues great B. B. King who has changed his group around. Adding an organ player and an r&b-oriented bassist and drummer, King sounds better than ever, if that's possible. Unlike many other blues singers he's crossed over the barriers of performing for the masses without sacrificing his live show.

While many people may feel that he deserted the blues world many years back, that's just not true. He has instead stayed current and tried to make himself acceptable to more people. His guitar work was piercingly beautiful and his vocals were heartfelt, and the band was constantly swinging behind him.

His choice of material was not limited to newer songs like "I Like To Live The Love," which he performed with new life, but encompassed an array of his older classics like "Sweet Sixteen."

JIM FISHEL

## THE STRAWBS PRETTY THINGS

Beacon Theater, New York

The Strawbs are a group of fine musicians that have been around for years without reaching the recognition they deserve. They are pioneers in the field of moog-oriented rock and have influenced such talents as Rick Wakeman and Jon Anderson. In an effort to gain more commercial appeal the band has altered its act. Still maintaining its heavy folk feeling, the Strawbs commanded a fine audience response March 2.

Lead vocalist David Cousins performed notably throughout, his fine voice carrying the group through its rare weak spots. Praises are also due to keyboard player John Hawken, who provides a continuity in sound and lead guitarist Dave Lambert for varying his solos, each with a personality of its own. The high point of the act is a drum solo by Rod Coombes in which he ties his set into a synthesizer, resulting in a peculiar and unique arrangement of sounds.

Much of the act was taken from their recent A&M release, "Ghosts," which appears to be of the same fine quality as their past endeavors. The eight-tune show finished with an encore of "Laying Down" and "Down by the Sea" which brought the sellout house to a rousing standing ovation. It is easy to see that the Strawbs put on an excellent show with a high level of musical sophistication and musicianship.

The evening began with Pretty Things. This Swan song group performed a great deal of their new album, "Silk Torpedo." The concept of dual electric pianos is somewhat unique but Pretty Things doesn't fully exploit their capabilities with it. Musically, "Belfast Cowboys" is the finest piece, utilizing some interesting four-part vocal harmonies. Unfortunately, the overall performance was disappointing and the quality of the material was inconsistent. STEVEN FRIEDEL

## OZARK MOUNTAIN DAREDEVILS DUSTY DRAPES AND THE DUSTERS

Macky Auditorium, Boulder, Colorado

On March 8, 2300 Coloradians got a double serving of their favorite kind of rock-country-flavored. The Ozark Mountain Daredevils career

(Continued on page 31)

## BOOK REVIEW

# Bergman Makes It Easier For Talent On the Road

By JIM FISHEL

NEW YORK—Touring artists should have an easier job in the future, thanks to a new paperback, "The Book Of The Road." Sponsored and published by Warner Bros. Records artists relations department and compiled by the company's Jo Bergman, this \$5.95 book should prove unbeatable.

A market study of 33 American cities is included and it is divided into eight sections: travel information, general information, health information, hotels, restaurants, entertainment, halls and miscellaneous. Not only are major cities like New York and Los Angeles included, but also important markets like Salt Lake City and Hartford; so any touring group and its management should have a good orientation before arriving in any city.

Ms. Bergman, director of special projects for Warners' artist development department and veteran of countless tours, worked on it for "what seems like forever," but it has emerged as a success in all areas. Although several places mentioned have folded and others have taken their place since its printing, the book has done a creditable job of providing the touring artists and his management with an easier way of doing things and finding places, while on the road.

After all, where else would you find a survey that fully explains airlines and air freight, car rentals, equipment rental stores, local unions and passport offices, clinics and hospitals, health clubs and restaurants, hotel rates and accommodations, all-night restaurants, zoos and museums, routings from airports, technical information on each venue, recording studios and a bevy of other trivial but important information.

As one might imagine, it took a long time to compile all of the facts within "Book Of The Road," and for this reason it will be a welcome addi-

tion to musicians, agents, managers, promoters, roadies, and any other people connected with day-to-day touring of an act.

Ms. Bergman, still trying to recuperate from this project and the European Warner Bros. Music Show, says she is toying with the idea of producing a similar book dealing with that continent. After all, she knows it well from when she lived in England during the mid-sixties working publicity for Brian Epstein's NEMS Enterprises.

This book was initially put out in rough fashion last year in a folio form at the suggestion of Warner vice president and director of artist development Bob Regehr. He and Ms. Bergman then decided to pursue this new version, after the interest expressed in the pilot project.

## Ft. Lauderdale

• Continued from page 22

they have a sore throat and have a doctor's note to prove it. And what can I do? It's really a one-way street—their way. I book an act six months in advance at the price he requests. Then if the act gets a hot record, a better offer, an appearance on a TV show or anything whatsoever, two weeks before he's due to open, he cancels and I spend a frantic next two weeks trying to get a replacement. I'm willing—in most cases—to pay what the act asks. But sometimes even that isn't enough."

# Laser Beams Are Sizzling Concert Draw In 5 Cities

By FRANK BARRON

LOS ANGELES—The hottest concert ticket in town is for a show that features neither live artists nor live music. Yet every show is sold out, five nights a week.

The attraction is called Laserium, a cosmic laser light concert, held Tuesday through Saturday nights at the Griffith Park Observatory, only a stone's throw from famed Greek Theater.

Now in its second year, and growing stronger than ever, Laserium features a harnessed laser beam, showing various wild, weird shapes on a dome-shaped ceiling. It has been described as "a trip"—even more so than in the film "2001." Accompanying the shapes is music both popular and classical, and all done in a synchronized manner.

The hour-long program opens with Aaron Copland's "Fanfare For The Common Man," then moves into "Neptune" from Gustav Holst's "The Planets." Also heard is "Mutations I" by Jean-Claude Risset; Johann Strauss' "Blue Danube," "Tank" by Emerson, Lake & Palmer, Arcangelo Corelli's "Christmas Concerto Grosso," Billy Preston's "Space Race," Emerson, Lake & Palmer's "Abaddon's Bolero," "Timesteps" from "Clockwork Orange" by Walter Carlos, then "Pines Of The Appian Way" from Ottorino Respighi's "The Pines Of Rome."

Music was selected by the four men who head up Laser Images, and the Planetarium pays BMI royalties. The quartet includes Ivan Dryer, whose brainchild the laser show is; sales director Mike Levin, plus Charles McDanald and Jon Bassett.

Show opened in November 1973, when the Observatory people permitted the laser concert to come in for two performances on Mondays—when the Planetarium is usually dark. The laser show caught on immediately, and extra performances had to be added. Since then the Laserium concerts have expanded to five nights a week, with several showings following the regular Planetarium lectures.

Too good a thing to be confined to one area, Laserium has now spread to the Hayden Planetarium in New York, Morrison Planetarium in San Francisco, Gates Planetarium in Denver and the Reuben Fleet Space Theater in San Diego. All report turnaway crowds for almost every showing.

In addition, Laser Images currently has a touring show playing the college circuit. It will have two units out shortly. Also in mind for the young company are laser beam concerts in theaters and amusement parks, negotiations going on now with a major theater chain owner and a major amusement park chain.

Each show is different in visual aspect, although the music remains the same. The skilled laserist (laser beam operator) actually controls the images projected on the dome ceiling. Thus the laser beam concert draws continued repeat business.

The audiences are mainly the younger folks—the same ones who attend pop and rock concerts. The responses are mainly the same as well, ranging from "Wow!" to "Far Out!" and "Unbelievable, man."





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# Studio Track

By BOB KIRSCH

LOS ANGELES—Lots of activity at T.K. Productions in Hialeah, Fla. T.K. and its affiliated labels, of course, have run up a remarkable string of hits over the past year by the likes of George McCrae, Latimore, Gwen McCrae, Little Beaver and others.

George McCrae is now working on his second LP, with H. W. Casey and Rick Finch handling production and arrangements and the Sunshine Band (Robert Johnson, Jerome Smith and others) is helping out. Also, the Sunshine Band will be cutting its next effort soon under the KC & The Sunshine Band banner, with Casey and Finch handling production and arrangement again. Latimore is currently working on a single, produced by Steve Alaimo, while Betty Wright is in the studios with Willie Clarke, Casey and Finch producing.

Timmy Thomas is busy working on his next LP, with Clarke handling production, while Milton Wright, Betty's brother and a Boston lawyer, is also in the studios. Snoopy Dean is in the studios at present working on

a single, with Reid and Clarke producing.

Lots of activity at the ABC Studios in Los Angeles over the past few weeks. Three Dog Night have been in doing some work, as have the Four Tops who have been working on some background vocals and vocal overdubbing. Richard Harris came in to do some vocal overdubs and dubdowns for some film work and some tracks were laid down under the supervision of Lamont Dozier. Veteran singer Mike Settle has been in cutting and McKinley Jackson has also been in working. Charles Wright stopped by to do some dubdowns as did R.B. Greaves. Top producer John Florez stopped in to work on a demo and Linda Carr was in for some vocal overdubs.

In notes from around the country, Alan Korwin cut a jingle logo for the Brooklyn Spector newspaper at Sudden Rush Studios in New York with Michael Berman handling the engineering.

At Applewood Sound in Golden, Colo., the Nitty Gritty Dirt Band has

been busy cutting its next LP. Linda Ronstadt dropped in to say hello and lent some vocal support. Sugarloaf featuring Jerry Corbetta, cut its top 10 single "Don't Call Us, We'll Call You" single at Applewood. The studio recently acquired a 24-channel Studer A80 tape machine.

At Mega Sound Studios in Bailey, N.C., Allan Lorber of Southwind Productions came in with a new group from Ohio known as Strongbow. The resulting LP is set to be released through the Buddah group. Richard Royal engineered the sessions, and plans call for mixing to be handled in New York.

The RIAA will be holding one of its seminars at the studios in April, and a band known as the Embers will be in for an LP late this month. Bill Lackey will be executive producer for the sessions.

At Mama Jo's in North Hollywood, David Kapralik came in to work with a new client, Cotton. Jack Bielan produced the demos and Billy Taylor worked the console. Joe Cocker and Daniel Moore also stopped in to work on some vocals for the next Bo Diddley release. Albert Lee, one of Britain's finer guitarists, sat in on that session. Ron Terry is handling production on the Diddley project. Larry Muhoberack was in to work up some string arrangements for the new Chuck Girard release.

Things have been busy at Larabee Sound in Los Angeles over the past few weeks. Frank Sinatra was in doing some vocal overdubs and mixing, with Snuff Garrett producing and Lenny Roberts handling the engineering. Stevie Wonder passed through, with Gary Olozabal engineering. Lori Lieberman is at work on her next project, produced by Charlie Fox and Norman Gimble, with Gene Meros sitting behind the boards. And Chris Bond wrapped up a session, producing himself with Barry Rudolph at the console.

Over at Warner Bros.' North Hollywood studio, Ted Templeman has finished recording the Doobie Brothers fifth LP, "Stampede."

## Portray Rock

• Continued from page 23

that provoke MacLaine to maim Mike's dog by feeding it LSD—these can be guessed at. But MacLaine's death, broadcast live on TV, is a dramatic kick in the head. As he is dying Mike screams at him, "You can't die! I own half of you!"

The only complaint concerns MacLaine's satellite TV performance of his "opera" glorifying woman, which is much too overdone and jars the masterfully realistic feel the rest of the film achieves.

JACK McDONOUGH

## Horror Show

• Continued from page 22

hunchback butler; Boni Enten as Columbia; Bill Miller, as narrator of the affair; and Meat Loaf, in the dual role of Dr. Scott, a la Raymond Burr, and Eddie, the rock 'n' roll singing star who pops out of a Coca-Cola "coffin."

While O'Brien's original idea has merit, there were just too many loose ends here to visualize this production lasting very long on the White Way. Successful results on the recording front seem dubious as well. Ode Records has the cast album.

JIM MELANSON

# Campus

## IBS DRAWS CHICAGO CROWD

# Radio Problems Get Airing At Conclave

CHICAGO—Practical matters common to all campus radio stations was scheduled as the prime concern of the 25th annual Intercollegiate Broadcasting Service three-day national convention held at the Palmer House here beginning Friday (21).

Although a 10 percent attendance drop was anticipated by IBS organizers, they were quick to point out that they were more interested in the number of U.S. and Canadian schools represented than the number of participants.

More than 650 participants from college and commercial radio were expected to attend the gathering that began in 1941, and 15 record labels committed themselves to hospitality suites.

As in the past, the interaction between record companies and college stations is expected to play a major part in the confab. A total of 38 meetings and sessions were scheduled and 30 of those were designed as informal rap sessions with a small ratio of professionals and industry people to students.

"As in the past, we expect a lot of schools to come to the convention unannounced," convention chairman Robert S. Tarleton says. "Schools from as far away as Alaska, Canada and even California have already sent in registration fees and because of the inflation problems facing each college station, we have committed the direction of this year's gathering to reflect practical and common problems that are common to everyone."

Tarleton says there are three reasons for the IBS convention's participation and longevity: the number of exhibitors, professional speakers and cross-section of stations attending.

Everything that concerns and in-

terests college broadcasters is on the agenda for discussion and Tarleton thinks the broadness of topics could make this year's edition the most important and relevant yet.

The proposed list of session topics includes women in broadcasting, jazz programming, small station management, progressive radio, classical music programming, promoting a station, broadcasting live music, music charts, remotes on a shoestring budget, the feasibility of cable FM and many more.

Another unique feature of this broadcast meeting is its in-house live carrier current radio station—WIBS. Initiated three years ago, when Tarleton took over the helm of the organization for his second stint, it has worked out very well.

"Although we really anticipate a decrease in total attendance at this year's IBS convention, we do expect to find a greater number of schools represented than ever before," Tarleton states.

## Schoolcraft Station Returns To the Air

LIVONIA, Mich.—WKMX, Schoolcraft College's closed circuit radio station, is back on the air after being temporarily out of service. This move was designed to add technical improvements to the station, as well as reorganize the management and add a training program for disk jockeys.

The station feeds into nine buildings on the campus here and its format runs the gamut from MOR to jazz and progressive. Station manager Patrick Newman says that classical will also be added to the format in the future, and asks record companies to continue service to the station in these areas.

# Jacksonville U. Will Have Own Recording Studio

JACKSONVILLE, Fla.—Jacksonville Univ. with help from Westlake Audio here is putting together a recording studio that is one of the largest recording facilities in the South.

Located on campus in the Phillips Fine Arts Building, originally designed for a television recording studio, this facility is being designed by Westlake Audio and the \$100,000 worth of equipment it takes to put such a facility together is being donated by Mozart Smith.

The school will supply the revenue for running the recording studio 24 hours a day and eight of those hours will be allotted to four-year music majors. Musicians that are established in their field, that the school thinks have educational merit, will be allotted 16 hours per day.

Smith says he will purchase professional videotape equipment for use by these musicians, if enough interest is shown. Any tape made by a group under this project can be used by the act, but the school asks for a copy of each show for its library.

"Our main goal in developing such a facility through a university is to be able to offer these facilities to musicians who display excellent talents and might not otherwise have the opportunity to do so," Smith says. "We also would like to see the

interests of recording studios going back to the point where their main concern is with talent and not commercialism."

## Campus Briefs

Art Pepper, Bobby Herriot, Derryll Goes and West Coast jazz artists Harry Gillgam, piano; Andre Gerard, string bass, and Mel Brown, drums, will be featured at a jazz week being readied at Clackamas Community College in Oregon City, Ore., Monday (10) through Friday (14).

Concerts, clinics and the college's fourth annual High School Stage Band Festival will be combined into a week "that we hope will provide an educational experience and raise the quality of jazz performance among the students," says LeRoy Anderson, coordinator of the college's music department.

The board of trustees of Dartmouth College has authorized a selective effort to raise \$6 million to enable the Hopkins Center for the Arts and the arts programs at the college to keep pace with the growing demands of undergraduates, and also residents of the surrounding communities.

AMBROSIA

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AND MAKE THEM SAY HELLO



Billboard SPECIAL SURVEY for Week Ending 3/29/75

# Billboard Top 50 Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	<b>EMOTION</b> Helen Reddy, Capitol 4021 (Warner Bros., ASCAP)
2	1	8	<b>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> B.J. Thomas, ABC 12054 (Press/Tree, BMI)
3	4	8	<b>MY BOY</b> Elvis Presley, RCA 10191 (Colgems, ASCAP)
4	5	10	<b>LOVIN' YOU</b> Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
5	3	9	<b>HAVE YOU NEVER BEEN MELLOW</b> Olivia Newton-John, MCA 40349 (ATV, BMI)
6	7	7	<b>WALKING IN RHYTHM</b> Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
7	9	6	<b>I WANNA LEARN A LOVE SONG</b> Harry Chapin, Elektra 45236 (Story Songs, ASCAP)
8	14	4	<b>THE LAST FAREWELL</b> Roger Whitaker, RCA 50030 (Arcola, BMI)
9	18	3	<b>IT'S A MIRACLE</b> Barry Manilow, Arista 0108 (Kamikazi, BMI)
10	11	6	<b>HOT SAUCE</b> Jan Davis Guitar, Ranwood 1015 (Laurabob, BMI)
11	8	11	<b>POETRY MAN</b> Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
12	31	3	<b>HE DON'T LOVE YOU (Like I Love You)</b> Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI)
13	37	2	<b>DON'T TELL ME GOODNIGHT</b> Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP)
14	12	7	<b>NO LOVE IN THE ROOM</b> 5th Dimension, Arista 0101 (Tiny Tiger/Balloon, ASCAP)
15	43	2	<b>I DON'T LIKE TO SLEEP ALONE</b> Paul Anka, United Artists 615 (Spanka, BMI)
16	16	9	<b>EASTWARD</b> Letterman, Capitol 4005 (Yarone, ASCAP)
17	26	5	<b>YOU ARE SO BEAUTIFUL</b> Joe Cocker, A&M 1641 (Almo/Preston, ASCAP/Irving/WEP, BMI)
18	19	6	<b>EVERYBODY WANTS TO FIND A BLUEBIRD</b> Randy Edelman, 20th Century 2155 (Irving/Piano Picker, BMI)
19	6	9	<b>I'VE BEEN THIS WAY BEFORE</b> Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP)
20	21	10	<b>FRONT PAGE RAG</b> Billy May, MCA 40352 (Duchess, BMI)
21	30	4	<b>SORRY DOESN'T ALWAYS MAKE IT RIGHT</b> Diana Ross, Motown 1335 (Jobete, ASCAP/Stone Diamond, BMI)
22	22	7	<b>PART OF THE PLAN</b> Dan Fogelberg, Epic 8-50055 (Columbia) (Hickory Grove, ASCAP)
23	25	4	<b>HARRY TRUMAN</b> Chicago, Columbia 3-10092 (Laminations/Big Elk, ASCAP)
24	27	8	<b>MY ELUSIVE DREAMS</b> Charlie Rich, Epic 8-50064 (Columbia) (Tree, BMI)
25	28	4	<b>WHO'S SORRY NOW</b> Marie Osmond, Kolob 14786 (MGM) (Mills, ASCAP)
26	24	16	<b>BEST OF MY LOVE</b> Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
27	33	3	<b>YOU'RE A PART OF ME</b> Susan Jacks, Mercury 73649 (Phonogram) (Chappell/Brown Shoes, ASCAP)
28	10	12	<b>NEVER LET HER GO</b> David Gates, Elektra 45223 (Kipahulu, ASCAP)
29	35	3	<b>BEER BARREL POLKA</b> Bobby Vinton, ABC 12056 (Shapiro/Bernstein, ASCAP)
30	44	2	<b>THE IMMIGRANT</b> Neil Sedaka, Rocket 40370 (MCA) (Don Kirshner, BMI/Kirshner, ASCAP)
31	15	13	<b>I'M A WOMAN</b> Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
32	23	17	<b>LIKE A SUNDAY MORNING</b> Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
33	17	12	<b>NIGHTINGALE</b> Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
34	36	3	<b>LIVE YOUR LIFE BEFORE YOU DIE</b> Pointer Sisters, ABC/Blue Thumb 262 (Polo Grounds, BMI)
35	<b>NEW ENTRY</b>		<b>THANK GOD I'M A COUNTRY BOY</b> John Denver, RCA 10239 (Cherry Lane, ASCAP)
36	46	3	<b>BEFORE THE NEXT TEARDROP FALLS</b> Freddy Fender, ABC/Dot 17540 (Fingerlake, BMI)
37	48	2	<b>AMIE</b> Pure Prairie League, RCA 10184 (McKenzie/Dunbar, BMI)
38	<b>NEW ENTRY</b>		<b>MISTY</b> Ray Stevens, Barnaby 614 (Chess/Janus) (Vernon, ASCAP)
39	40	5	<b>SATIN SOUL</b> Love Unlimited Orchestra, 20th Century 2162 (Sa-Vette/January, BMI)
40	42	5	<b>RUNAWAY</b> Charlie Kulis, Playboy 6023 (Vicki, BMI)
41	13	14	<b>LONELY PEOPLE</b> America, Warner Bros. 8048 (Warner Bros., ASCAP)
42	49	2	<b>99 MILES FROM L.A.</b> Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP)
43	38	6	<b>BLACK WATER</b> Doobie Brothers, Warner Bros. 8062 (Landowne/Warner Bros., ASCAP)
44	20	14	<b>SWEET SURRENDER</b> John Denver, RCA 10148 (Walt Disney, ASCAP)
45	<b>NEW ENTRY</b>		<b>I'M STONE IN LOVE WITH YOU</b> Johnny Mathis, Columbia 3-10112
46	<b>NEW ENTRY</b>		<b>(If You Add) ALL THE LOVE IN THE WORLD</b> Mac Davis, Columbia 3-10111
47	29	12	<b>I'LL STILL LOVE YOU</b> Jim Weatherly, Buddah 444 (Keca, ASCAP)
48	45	4	<b>PICK UP THE PIECES</b> Average White Band, Atlantic 3229 (AWB, BMI)
49	<b>NEW ENTRY</b>		<b>I'LL PLAY FOR YOU</b> Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
50	32	8	<b>UP IN A PUFF OF SMOKE</b> Polly Brown, GTO 1002 (ABC) (Almo, ASCAP)

# Classical

## Col's 'Burana' In Pop Crossover

NEW YORK—Columbia Masterworks' recording of Carl Orff's "Carmina Burana" has crossed into the pop market, appearing last week on the chart as Bubbling Under, at No. 204.

According to Pierre Bourdain, director, product management, Columbia Masterworks, "the 'Carmina Burana' album is selling in areas and to accounts that do not normally carry classical records. We feel that this tremendous interest in Orff's piece is due to several factors: Firstly, the work itself, although composed in 1936, is of contemporary interest to today's record-buying public, whether they be classically or popularly oriented. Second, the planning of this record was two years in the making, and the performance is sensational. Lastly, we offered the disk at a special low price for a trial period in order to make it a more accessible item."

As a result of these factors, the "Carmina Burana" LP, which features the Cleveland Orchestra under Michael Tilson Thomas, has sold over 70,000 copies in the first month of release. Columbia Masterworks

will continue to offer the album at the special low price until the end of the designated 90-day trial period.

"Carmina Burana" has been made available at the same price for both quadraphonic and stereo disks, and at one stable price for all tape formats. The album has also received heavy radio airplay, both from classical stations throughout the country as well as progressive FM stations in many major markets.

Columbia Masterworks has supported the LP with numerous special promotions, including large-scale advertising buys, in-store displays, Carmina Burana T-shirts, and many local branch-originated merchandising efforts.

The most recent previous example of a classical record crossing into the pop market was "Snowflakes Are Dancing," by Tomita, on RCA Red Seal.

## N.Y.'s Town Hall May Shutter \$\$ Drive Set

NEW YORK—Town Hall, one of the most important venues for classical and other artists, is battling for survival and may close Aug. 31, according to New York University president James M. Hester.

The president said the Hall should be closed unless a minimum of \$336,000 is raised to underwrite Town Hall programs over the next three years. He said that a special fund-raising program will begin im-

mediately, seeking corporate, foundation and individual gifts to replace the operating subsidy now provided by NYU.

Hester said that the Town Hall's deficits, "while relatively small for an arts institution, tax a University budget already straining to support academic programs in the face of expenses that inflation drives up and revenues that recession drives down.

Hester pointed out that these costs are projected to increase, "despite impressive accomplishments by Town Hall over recent years in increasing its income and holding down its expenses through creative programming and sound management."

According to Jesse Reese, director of Town Hall, certain programs such as the after-work "Interludes" series, have received support from area businessmen and from the New York State Council on the Arts, as have performances sponsored by Town Hall at neighboring sites like Bryant Park or Rockefeller Center.

"But general operating support is required," he said, "in part because of admission prices pegged well below prevailing standards, especially for unique entertainment and education programs designed for senior citizens, such as 'Midday Medleys' and Sunday afternoon performances of the People's Symphony. We have built existing audiences and cultivated new ones but cannot fully pay our way."

## Rotterdam In Tour Of U.S.

NEW YORK—The Rotterdam Philharmonic will tour the eastern United States from March 29 to April 26, under the direction of Edo de Waart. The 22-city tour includes Miami, Birmingham, Atlanta, Washington, D.C. and a Carnegie Hall concert in New York on April 24. Soloists during the tour will be violinist Kyung Wha Chung and pianists Joseph Kalichstein and Paul Schenly.

The spring tour of the Rotterdam Philharmonic is the second in the U.S. by the Dutch orchestra, which was last heard here during the 1969-70 season and the first under the baton of its newly appointed music director Edo de Waart. De Waart succeeds Jean Fournet who was the orchestra's conductor from 1967 to 1973.

The Rotterdam Philharmonic has made numerous recordings for Philips Records among which the most recent are Prokofiev's "Romeo and Juliet," the Tchaikovsky and Bruch Violin Concertos with Mayumi Fujikawa as soloists with both Ravel's "Bolero" and Mussorgsky's "Pictures At An Exhibition," all conducted by de Waart.

## Larger Exposure Of Polish Recordings Are Planned

WARSAW—As part of a new plan to make recordings of contemporary Polish serious music more widely available abroad, the Committee For Radio & Television has formed a new division, Artists Management,

which will make custom recordings for foreign companies of Polish works of their choice.

The foreign companies concerned will have exclusive rights to release the recordings in all territories outside the socialist bloc countries.

The first contracts have already been signed. Works by Krzysztof Penderecki have been recorded on two albums for EMI by the Great Symphony Orchestra of the Polish Radio and Television under the baton of the composer. The quadraphonic recordings were made by EMI crews in Polish studios.

In June further Polish works will be recorded for release on EMI. These will be the two Chopin concertos played by the winner of the first prize in the 1970 International Frederik Chopin Competition in Warsaw—Garrick Olson.

The director of Artists Management, Krzysztof Bien, says that his division is also interested in extending such arrangements to jazz and pop repertoire. In this way any foreign record company can order the repertoire it requires and acquire sole distribution rights in the western world.

## 'Ball' Rolling For Nonesuch

NEW YORK—"After The Ball," Nonesuch Records collection of turn-of-the-century songs performed by mezzo-soprano Joan Morris and pianist William Bolcom is now Nonesuch's biggest seller since the release of three volumes of Scott Joplin's piano rags.

This album has had a considerable amount of airplay on progressive FM stations and shares publicity in rock, as well as classical, magazines.

Nonesuch attributes the album's initial success to David Rothfeld, who played the entire album soon after its release in November on a Sunday show. By Christmas, the record was enjoying national success, with many retail stores reporting it as their fastest seller.

"After The Ball" contains 14 songs that were once the popular songs of their day.

## WCLV-Backed Record Sale Is Quick Sell-Out

CLEVELAND—A record sale featuring 5,000 classical records sponsored by WCLV, Cleveland's fine arts station, for the benefit of the Cleveland Institute of Music, sold out in two hours and 15 minutes.

The sale, which featured records from the classical library of WKYC-FM (now WWWM, Cleveland rock station) priced from \$.75 to \$3.00 per disk, had been scheduled to run for three days. The station has promoted the event for two weeks prior.

The record sale was the third major fund-raising event WCLV has sponsored for the benefit of the Cleveland Institute of Music. In May of 1971, the Great CIM Broadcast of 1971, an eight-hour live broadcast of performances from the Institute, raised over \$4,000. A WCLV Salute to CIM weekend in June of 1974, resulted in \$12,000 toward a Ford Foundation matching fund.

## Trombonist Is Inked By Col

MINNEAPOLIS — Columbia Records has signed the associate conductor of the Minnesota Orchestra, Henry Charles Smith. A trombonist who performed on more than 200 LPs with the Philadelphia Orchestra before he joined the Minnesota group in 1971, Smith will be teamed with pianist Glenn Gould on the Hindemith Trombone Sonata.

Columbia is recording an entire series of Hindemith sonatas with Gould at the keyboard. Smith has previously recorded as a soloist on the Coronet label.

# Radio-TV Programming

## SAGA OF A TEXAS DJ

### Rabbitt Wends His Way To L.A. Slippin' & Slidin' In Old Cad

*This is the concluding installment of an in-depth interview with air personality Jimmy Rabbitt, who does the 6-10 p.m. show on progressive-formatted KMET, Los Angeles. Conducting the interview is Claude Hall, Billboard's radio-TV editor.*

**HALL:** How did you eventually find your way to Los Angeles?

**RABBITT:** I was working in San Diego and the station went to a 30 record playlist. And I went into a depression and wouldn't come out of my house. And George Wilson kept calling and I didn't want to work. I love George, but I didn't want to work on that kind of radio. However, I did go back to work at KCBQ and he put me on afternoon drive and he wanted me to be Don Steele. For one day I tried to be UP so hard.

You know, ye-ye-yeh! And I just couldn't do it. So, I went to him and said: "Nothing happening." And I went home. And I'm sitting there wondering what in hell I was going to do. I called Charlie Van Dyke first. He was in San Francisco. He said: Nothing here. I hang up the phone and it rings and it's Doug Cox, who was then programming KRLA in Los Angeles. The great program director in the sky was ready. He said: Come on up. I said: Yes, sir, Mr. Cox. It was January ... rainy season in Los Angeles. And I ain't got no tires on that old Cadillac. I came to Los Angeles slipping and sliding. And got the gig. And what was really funny ... well, this may not be funny ... and you won't print this anyway ... but when I was at the station getting the job and shaking hands and all of the glad-

ragging, the other Rabbit was out in the lobby waiting to talk to Doug Cox about a job.

**H:** Doug Cox, when you worked with him at KRLA, was doing some good things, but they just didn't jell, did they?

**R:** But you know who really started underground ... or progressive ... radio? Gordon McLendon.



Jimmy Rabbitt in a more peaceful mood.

And that's the truth. Gordon McLendon had me playing albums by the Rolling Stones ... all of the albums by those groups ... back when the Stones and the Beatles were first happening ... I was playing all of those album cuts. Billy J. Kramer, Pretty Things ... anything that was English. And that may be why to this day I can't follow a format ... why I only worked at KHJ three days.

**H:** Have you ever thought sometimes, Jimmy, that you wish you hadn't been a disk jockey? I know you've always wanted to be a singer and songwriter, but ...

**R:** I became a disk jockey because nobody would play my records. In the back of my head, that was the thought. Because I was thinking at the time: Hell, I'm selling shoes and singing and they're following me home ... got beehive hairdos in my bed every morning ... I'm doing real fine, but hey, those disk jockeys were also doing all right.

**H:** Well, this is your second time around at KMET, right? Being a disk jockey, do you think the world of radio has done well by you?

**R:** If I'd been smart. But I haven't been smart. Because I've always had a belief—it changes a little year by year—but when I came to Los An-

(Continued on page 28)

### Paul Williams Latest To Be Featured On Radio Doc Conceived By Diamond P

LOS ANGELES—Diamond P Enterprises, the radio syndication firm that brought the world "Have A Happy Day" promotion, has just introduced its tenth radio documentary. "Paul Williams, Friends & Music," a six-hour special hosted by Bill Bixby, was released last week, according to Harvey M. Palash, president. The special was produced by Frank Furnio, executive vice president. Featured in interviews in the documentary are such as the Carpenters, the Fifth Dimension, Dick Clark, Jonathan Winters, Maureen McGovern and Anne Murray.

Among the other documentaries produced by Diamond P were audio-biographies on Burt Bacharach, Jerry Lee Lewis, Dionne Warwick, Eddy Arnold, Paul Anka,

Ray Price, Kris Kristofferson and Charlie Rich. These documentaries have been aired virtually around the world, including more than 300 U.S. markets, says Palash.

Diamond P also syndicates a 15-month Bicentennial promotional package which includes a 12-hour special on country music hosted by Tennessee Ernie Ford, and weekly shows such as "The Dick Clark Music Machine" and "The Pat Boone Light and Power Hour."

Palash believes that the Paul Williams audio-biography is the "strongest we've produced." The show spotlights Williams sitting at a piano reflecting informally on the stories behind some of his biggest songs; music is integrated.

### KKDJ In L.A. Shifts To New Adult Program Format

LOS ANGELES—KKDJ, previously an ultra-tight playlist operation here on FM, switched Monday (10) toward more adult programming and an inside report gives the indication that the station will be more agreeable to breaking new records. Heretofore, almost no new product was played. The playlist varied from 18-22 records.

General manager Ed Boyd says that "it's not a dramatic format change ... just a matter of changing direction. In the last two years we have been totally dedicated to reaching the 12-22 year old. And I think program director Rick Carroll did an excellent job of doing what we told him to do ... we got the teen listeners."

It's just that the advertising force has shifted almost entirely toward the 25-30 year old, he believes. "And it's my feeling, after months of research, that while teens are not a bad audience to have, no one in the market is programming a contemporary

### L.A.'s KPFK Adds Jazz

LOS ANGELES—KPFK has broadened its jazz coverage. The Pacifica outlet is now beaming five jazz shows a week for a total of 11½ hours.

With no promotion, the staff has slipped the following jazz shows into its schedule:

"Contemporary Jazz Workshop" (Monday, 4-5 p.m.), which presents new LP releases; "Jazz Showcase" (Wednesday, 4-5 p.m.), interviews with artists accompanied by their music; "All Jazz Perspective" (Thursday, 2-6 a.m. and Sunday, 3-6 a.m.), a potpourri of styles; "Good-bye Pork Pie Hat" (Friday, 4-5 p.m.), historical surveys of classical jazz and "Nommo" (Saturday, 4-4:30 p.m.), new styles and sounds.

A sixth show, "Live, In Studio," is planned for March featuring a live concert each month which will be open to the public.

A March 5 segment of "Jazz Showcase" will feature a 45-minute interview with the late John Coltrane. The interview was taped in Baltimore in 1958 and has never been broadcast, the station claims.

Earl Ofari is coordinator of the jazz series.

personality station." He says the music will be broader and the programming will be dayparted better to reach specific audiences at specific times.

Charlie Tuna, morning personality, will be the new program director. Sharon Nelson is the new music director. Tuna does the morning show, followed by Humble Harve Miller, Jay Stevens and John Peters. T. Michael Jordan, Rich Brother Robins and Rick Carroll have left the station.

### Bubbling Under The HOT 100

- 101—TOUCH ME BABY (Reaching Out For Your Love), Tamiko Jones, Arista 0110
- 102—THE BOTTLE (La Botella), Bataan, Solsoul 8701
- 103—I JUST CAN'T SAY GOODBYE, Philly Devotions, Columbia 3-10076
- 104—CHANGES (Messin' With My Mind), Vernon Burch, United Artists 587
- 105—SPEEDTRAP/NASHVILLE, Hoyt Axton, A&M 1657
- 106—SANDY, Hollies, Epic 8-50086 (Columbia)
- 107—SHACKIN' UP, Barbara Mason, Buddah 451
- 108—GET DOWN, GET DOWN (Get On The Floor), Joe Simon, Spring 156 (Polydor)
- 109—SMOKEY FACTORY BLUES, Steppenwolf, Mums 8-6036 (Epic/Columbia)
- 110—MY FIRST DAY WITHOUT HER, Dennis Yost & The Classics IV, MGM 14785

### Bubbling Under The Top LPs

- 201—MICKEY NEWBURY, Lovers, Elektra 7E-1030
- 202—TANYA TUCKER, Greatest Hits, Columbia KC 33355
- 203—MIKE OLDFIELD & ROYAL PHILHARMONIC ORCHESTRA (Bedford), The Orchestral Tubular Bells, Virgin VR 13-115 (Atlantic)
- 204—LORETTA LYNN, Back To The Country, MCA 471
- 205—THE REAL LENNY BRUCE, Fantasy F 79003
- 206—THE LAW, LANGUAGE & LENNY BRUCE, Warner-Spector 9101
- 207—MORE AMERICAN GRAFFITI, MCA MCAZ-8007
- 208—KANDY EDELMAN, Prime Cuts, 20th Century T 448
- 209—PAVLOV'S DOG, Pampered Menial, ABC ABCD 866
- 210—RAY CONNIFF, Laughter In The Rain, Columbia KC 33332

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# Radio-TV Programming

## Programming Comments

Tom Maule, Program Director  
KFRF, Fresno, Calif.

The ratings picture began to change for us when we threw the book away and began to program from the gut. We make the audience part of what's happening by using the phones and there is a great deal of good natured interplay between the jocks on the air. We don't have a set number of records we play nor do we take a survey each week. Our music director Mike Webb auditions music as it comes in. We don't care that much whether it's a hit or not; sound is what we listen for and it works.

Needless to say, we're happy with the ARB total six-country area surveyed. The metro isn't where we want it yet, but it has been coming our way the last couple of ratings. Considering the fact that Fresno is a 17-station market, and in the beginning three years ago we were not far from last, we've come a long way.

## Vox Jox

By CLAUDE HALL

LOS ANGELES—For you morning men who use humor and, often, write your own: Two doctors at the New York Medical College studied 55 professional comedians and found them of high I.Q. But the lives of many had been marked by suffering and depression. Many when offstage were depressed; 80 percent reported having some form of psychotherapy. The average age was 46. I hope this news doesn't depress your funny bones.

★ ★ ★

Douglas E. Hall, formerly an associate editor of The Gallagher Report, has launched the Hall Radio Report. It's similar to the Gallagher, but deals in radio and radio advertising. If you'd like to see a sample copy, drop a note to Douglas at 30 Ten O'Clock Lane, Weston, Conn. 06880. The report really has some interesting tidbits. For instance, an item about KOL-AM to go country and KOL-FM, both in Seattle, to go Schulke.

★ ★ ★

Jim Rose is the new music director of KXOL in Fort Worth. . . . Some tourist agency in New York is now promoting "The Don Imus Easter Festival." For only \$899, plus tax, you can take about a week in Rio and Buenos Aires and part of the deal includes attending a nightclub performance by Imus in Rio. I wonder if I could get a discount if I didn't attend his nightclub show. . . . Art Rockwood at 28 Wilcockson Crescent, Gander, Nfld., A1V 1M5, Canada, saw my mention of Jack Mindy, WHEN, Syracuse, N.Y., and sent me an aircheck of Mindy. Rockwood collects airchecks and says he has airchecks of such as Dick Whittinghill, Gene Klavan, Clint Buehlmann, Don Sherwood, Aku, Wally Phillips "and others, with one of Barney Keep on the way. If you happen to know of anyone who might have an aircheck of Don Imus at WNBC, New York, I'd love to lay hands on a copy." He'll return a raw tape for the aircheck.

"The Rockin' 50s" by Arnold Shaw will be out in paperback this month (Hawthorn, \$3.95). I suggest you get a copy. If you'd like to do a quick beeper interview with Shaw, you can reach him at his home in Las Vegas at 739-8367. A former music publisher, Shaw is extremely knowledgeable on music, especially anything to do with big bands and jazz. . . . While Jimmy Rabbitt was in Nashville attending the annual Country Music Seminar a week ago, sitting in for him were Albert Brooks, Keith Moon, David Cassidy, Bobby Keyes, Bobby Vee, David Putman, Harry Nilsen, Flo & Eddie, Bobby Hite of Canned Heat and Doug Dillard. From the looks of that crowd, it's a good thing he was only gone four days.

★ ★ ★

There is no Buzz Bennett rumor this week.

★ ★ ★

Dave Michaels is the new program director of WGNG in Providence, R.I.; he'd been at KSLQ in St. Louis. Rob Steele has shifted from WYFF in Rockford, Ill., to KTLK, Denver, to do the afternoon show. Byron Lawrence has left KDON in Salinas, Calif., to join KROY in the morning slot. And T.N. Tanaka has left KDON in Salinas to do news at KROY. All of these changes come to you courtesy of John Rook and Tom Bigby, who consult WGNG, KTLK,

(Continued on page 29)

## Pitt's WIXZ Goes Country Automation

PITTSBURGH—Station WIXZ soon becomes the only 24-hour AM country station here, modulating from a beautiful music format to Drake-Chenault's "Great American Country" automation service.

Minneapolis' KRSI-AM and WIL-FM, St. Louis, also recently switched to the Drake-Chenault format. Manager of WIXZ is Tony Renda.



WHCN photo

NIGHTBIRDS—Visiting WHCN in Hartford, Conn., are Labelle, Epic Records group, and welcoming them are staff members. From left: Air personality Jack Richard, Nona Hendryx, program director George Taylor Morris, Sarah Dash, music director Paul Payton, Patti LaBelle, and Steve Capen, air personality. Labelle has a new LP out called "Nightbirds," which the group was promoting at the station, and a single called "Lady Marmalade."

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MINUTEMAN ON LEFT

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THE CHICAGO RADIO SYNDICATE  
2 East Oak Street, Chicago, Illinois 60611



# Rabbitt Wends His Way To L.A. Slippin' & Slidin'

• Continued from page 26

geles I thought I was going to revolutionize radio in the city. To my thinking, in a way I have. I think I've loosened it up a whole lot. That's not ego talking. Because when I got here there weren't any long-haired disk jockeys on the air. Do you know that at one time they wouldn't print advertising in high school newspapers on account of the length of my hair? I heard that Mike Scott told someone when he hired me for KCBQ in San Diego: I've hired me a Texas head and I'm going to kill KGB. And he did. And during the time we're having a party to celebrate it, we find out the manager is fired and so is Mike and here comes George Wilson and David Moorhead.

H: Do you think that being a disk jockey is a good life?

R: Oh, hell yeah.

H: But, Jimmy, you've suffered some hardships. Right here in this town.

R: I even had to break horses here for a while to make a living.

H: A big-name air personality like you?

R: (Nods head) Breaking horses in Topanga Canyon. But that's okay, because I knew I could do a good job on the radio. If I hadn't known that I could be successful, I wouldn't have tried. And I wouldn't have been successful. I'd have gone home instead. But I've always believed since I got here—and I've been real lucky in Los Angeles—I knew I could win. I rank myself around with a Robert W. Morgan. In a different way. And with a Gary Owens. In a different way. I think my people—my audience—are growing up. Where I can be, one day, a Gary Owens. If I want to be. But that's not what I want to be.

But I think radio, to me, has been good. But radio, to a kid who goes to a radio school, is not going to be good.

H: Well, what does a guy have to learn in order to become a good disk jockey?

R: I don't think you can learn it. No one can tell you the ingredients. Where else can you have a situation like this: You go to work one day after just having fought with your old lady; you get a traffic ticket on the way to work; somebody bangs into the back of your car; wham-wham-wham things happen to you. Then you get to the station and the general manager tells you that you lost an account last night because you fouled up a spot. And you have to go on the air and entertain the people. But you have to go on the air and go. Hey! It drives me crazy sometimes.

I have an engineer named Jean Chappell ... probably the greatest chick in the world. She always asks: Is there anything I can do? She brings me coffee.

But some days I come in and I'm happy and I'm ready. Those are good days.

But whether I have good days or bad days, I can always sound the same on the air. That's the job.

H: Do you pull your own music?

R: I pull it all. I carry a lot of it to work. I shouldn't say that. But I do. Because they don't have Johnny Rodriguez in the music library. We only have three Waylon Jennings albums in the KMET library. And you can tell by the way my voice sounds that I love Waylon Jennings more than just three albums.

H: How do you play your country records?

R: I try to figure ways to expose people to country music.

H: Jimmy, you've done all kinds of radio—Top 40, progressive, country ... I'm talking about the real hard progressive stuff. ...

R: I was one of America's No. 1 revolutionaries; make no mistake about it. I would have burned the Bank of America except I had a Bank of America credit card.

H: Do you get a kick, still, out of being on the air?

R: Yeah, I really do. When I'm sick, I'm really sick. I don't call in sick just to get out of working. Because I like to go down to the station. I really do. Now, sometimes I like to go down there less than others. Depends on who you follow. If you follow the right guy, it's great. Otherwise, it's a drag. But the engineer is real important to my show.

H: How many nightclub gigs have you done?

R: A guess would be 3,000. Under thousands of different names. We were Positively 15 O'Clock on Hanna-Barbera Records; we had the south hit of "Psychotic Reaction." I've cut records with Johnny Winters, Sir Doug ... I mean, it's like a Texas fraternity. They all wanted me to happen.

H: When you're performing on stage, do you ever have trouble communicating with the audience?

R: Oh, no. Never have. I think I communicate real well with a live audience.

H: What are the mistakes many young air personalities make on the air?

R: They talk to a whole bunch of people instead of just to one person. When I'm on the air, I'm talking to just one person.

H: Do you like the attitude of people who're jive?

R: No. I like honest people. People who're honest with me. And honest with themselves. In Hollywood, people who're honest are about as scarce as hen's teeth. That's why I've had the same band, the Renegade, for so long ... these guys I know are telling me the truth.

H: Do you generally have a concept before you go on the air of what you're going to do on your show? Or do you feel it as you go?

R: Sometimes. Sometimes, I bring a whole bunch of records in. I might make it a Charlie Rich night. I'll play "Big Boss Man" and all that stuff. That's FM progressive, if anything is. "Behind Closed Doors" isn't. "Lonely Weekends" is.

H: What was one of the worse things you ever disliked about a program director ... not mentioning any names?

R: Being a bad disk jockey. I've worked with some program directors—like Ken Dowe—who were great disk jockeys. But the worse thing to me is a program director who can't be a disk jockey ... who can't understand what you're doing.

H: The time you got fired at KHJ, what did the program director say? Was it Jim O'Brien?

R. No it was Ted Atkins. Robert W. Morgan called me up when I was working at KBBQ and asked how I'd feel about working at KHJ. I said: I ain't making no money here. He said to meet him in the bar at the Sheraton Hotel at 6 o'clock. Real IBMish. So, I met him and we talked. He asked if I wanted to work there and I said: For that kind of money? Are you kidding?

He's telling me that they're going to add albums and that I would be perfect for nights. So, I went on the air at KHJ. It was all-night practice. The first night I was mediocre. The second night was good enough anyway that Ted Atkins calls us all down to Nickodel's in the afternoon for a party. I had to go on the air at 6 p.m. Me and my newlywed—we're divorced now—were marching down the aisle toward the station singing "Bombed In The Big Time" and we got there and I did a good show. I have a tape of it, so I know it was a good show. But it wasn't what they wanted, man. When I got the call the next morning to come down to the station, I was thinking that I had done so well that they were going to give me some kind of raise or something. Because I did do a good show. The engineer told me that he'd never seen anyone ride that format and get away with what I got away with. I didn't break the format at all. But I added to it. Stuck things in.

And I walk into Nickodel's for the second time and Ted Atkins is sitting there. And there are tears running down his cheeks. He says: What did you do to my station?

Bill Watson comes and sits down. Watson used to be one of my No. 1 fans, I thought. But all of a sudden he ain't saying crap ... just sits there. Finally, he says: We don't want another Robert W. Morgan at night. I'll never forget that line, man.

Me? A Robert W. Morgan? That's all he said.

H: You never heard anything from Bill Drake at all on that?

R: Nope. You see, I was only suspended for a while. They couldn't fire me because Drake had hired me. And he was in Hawaii at the moment.

H: Then it wasn't Drake who pulled the string?

R: Not unless he heard a tape later. But, you know how it is with records; you know when you've got a good one. That show I did just didn't fit. One of the things they asked ... well, I had to go to the bathroom. I asked the engineer if "Lay-la" was on the list. He says: Yes. I said: Great. Flip it over; it's six minutes and something on the other side. I did my intro first ... and I got called down on that, too. To be hip, I said "Eric." It was Derek and the Dominos. They didn't even know who Eric was! And they said: Don't bring your records from home; they didn't know they had the longer version on the other side of the single!

H: Among the times you've been fired, did that hurt the most?

R: No. I got hurt real bad when I got fired from KLAC. (It should be noted that KLAC is the country mu-

sic station owned by Metromedia; KMET is Metromedia's FM progressive station.) That hurt real bad. Because I am a country music disk jockey; make no mistake about it. I know more about country music than any two country music program directors you can name. Just because I grew up with it. But you know what I'm talking about. The KLAC thing hurt. Especially because Bill Ward, who is now general manager of the station, tried to hire me as a country music jock when I was working for the ABC station here in town. Ward heard me and asked if I wanted to be a country jock and I said: You're damned right! He quoted me a price and I said: Come on! I'm working on 35 stations, including the ABC owned and operated stations; I can't work for you at that price. Big dummy, me. Next thing I know, I quit over a whiskey commercial that I wouldn't do and was out of work and did nothing for a long time. Finally ... finally got a job at KMET. And everyone said then that I was playing too much country. So, they gave me a great raise and brought me to the other end of the building to be on KLAC. That alienated me from the FM people. And the one thing that the staff at that time couldn't cut on KLAC was a redneck and they knew one right away when I got there.

When I got fired from there, I thought I was doing my best. And I still think that if I were to play you the best aircheck I've got, it would be one from my KLAC days.

## JAILED GIRLS Portland's KISN Helps 'Em By Plugging An Oregon Disk

By KENNETH FITZGERALD

PORTLAND, Ore.—Widespread public sympathy for two girls imprisoned in Turkey, plus a masterful folk rock production, has boomed a locally inspired record into the No. 1 spot over national and regional hits during the past two months at KISN. "The number has been such a smash hit here that it will probably go nationwide under a popular label soon," says Jim Rose, KISN program director.

The song "Oregon (I Can't Go Home)" is performed by a six-member Portland group which calls itself Blackhawk County and was written about Jo Ann McDaniel of Coos Bay, Ore., who, with another girl by the name of Kathy Zenz, was sentenced first to death and then to life imprisonment in a Turkish jail for alleged possession of narcotics. The girls have steadfastly denied the charges against them.

All proceeds from the Portland-produced record have gone into a fund to aid the imprisoned women.

The heavy promotion given this

local production is indicative of the type of programming that makes the KISN format unique and exciting to listeners, Rose says.

"We follow the standard format of parading the top artists and the top hits out front, rotating the leading 15 or 20, but are always alert to some new group (such as Blackhawk County) with the ability to break in," the KISN program director points out. "Our appeal, which is pretty generally acclaimed, is based not so much on music as it is with involvement with the people who listen to us," he adds.

The KISN playlist, Rose observes, consists of 30 top-rated records, plus five extras that are more or less being tested for audience response. This list is further broken down to the top 10 which, because of their current popularity, are rotated more frequently than the rest.

Records are added to the KISN playlist generally on the basis of national ratings; national, regional, and local sales reports; and listener requests. The personal judgment factor also enters into the picture

Rose says. "A lot of stations shy away from this practice," he notes, "but we don't. If we like it, we play it."

It was this personal judgment factor that was responsible for introducing the Blackhawk County group and the song that's now out-pulling the national hits, he points out.

KISN has a staff of six deejays with programming around the clock. Music (primarily contemporary rock 'n' roll) dominates. Five-minute news breaks an hour are scheduled 6 a.m. to 6 p.m., these breaks being reduced to two minutes hourly 6 p.m. to 6 a.m.

Staff meetings are held once a week with full input from all participants. Discussions are held on current programming, changes considered necessary, and future station promotions. "These are basically idea sessions," Rose observes. "Many of our innovations," he adds, "stem from proposals made by the staff."



WSN photo

NOT SHY—Jim Rose, program director at KISN in Portland, Ore., right, and his production manager Bill Stevens, push the leading hits at the top of their playlist, but don't shy away from unknown records.

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# Vox Jox

• Continued from page 27

**KROY.** . . . **KROP**, P.O. Box 238, Brawley, Calif. 92227, burned down last week and **Skip Clark**, one of the air personalities at the country-format station is desperately seeking records in order to put the station back on the air this week with borrowed gear.

★ ★ ★

**Del Roy**, along with being a Los Angeles independent record promotion man, now has his license to sell real estate. Anyone wants land, etc., call him at 213 980-1800. . . . **Jim Scott**, formerly the program director and midday personality at WQQW in Waterbury, Conn., has left that station after a year and is looking for rock position. 203 568-7262.

★ ★ ★

**Lee Abrams** of Kent Burkhart and Associates is now consulting KYYS in Kansas City; the third Taft station under the wing of the Atlanta firm. It's using a progressive format. Abrams has the same format—all on tape, I believe—on WDWL in Pittsburgh, WGRQ in Buffalo, WKLS in Atlanta, WQDR in Raleigh, KFWD in Fort Worth, WBIG and WKQQ in Lexington, and nights at WRQQ in Charlotte. . . . WWRL in New York earns a Claudius Seal of Approval for its March 16 radiothon to raise funds for the defense of **Joann Little**. General manager **Mark Olds** and the staff are doing more than just play soul music and they must be commended.

★ ★ ★

**Bob J. Gage**, a 20-year broadcast veteran, is now director of operations at the Don Martin School of Communications in Los Angeles. Gage is a former co-owner of KARI in Carlsbad, Calif. . . . **Ron Korman**, 702 329-3214, writes from Reno to say he's looking for progressive, Top 40, or progressive MOR personality and/or programming work.

★ ★ ★

**Mel Snodgrass** reports that he has left his evening anchor-man slot at KELP-TV in El Paso "and made a part-time association with KROD a full-time thing as program director. And it sure is nice to be back where things are happening." Mornings, **Paul Bain** and **Charlie** get El Paso up for **Bill Blair** at 9 a.m. **Snodgrass** goes on the air at noon, followed by **Michael Wall** at 3 p.m., **Bill Monihan** at 7 p.m. and jazz trumpeter **Bob Burns** on the all night show.

★ ★ ★

**Conrad**, sponsored a record sale for the benefit of the Cleveland Institute of Music and sold 5,000 records in just over two hours. The sale featured the record library of WKYC, now a rocker known as WWWW. . . . WNCI in Columbus, Ohio, is blending news, music, sports, etc., in its 6-9 a.m. daily show in what it calls "The WNCI Morning Paper." The feature pages include **Dick Clark** "Pipeline" news, interviews with rock artists and authors and politicians.

★ ★ ★

**Timothy Alan Akers** is the new music director of WHOK AM-FM in Lancaster, Ohio. The lineup on the AM MOR operation has **Lynn Wilcox** 6-10 a.m., **Marty Frye** 10-noon, and **Keith Smithfield** until signoff. On the 24-hour FM country operation, **Alan (Alan Mack) Mechling** does 6-noon, **Chuck (Chuck Gavin) Arnold** does noon-6 p.m., **Kit Custer** 6-midnight, **Jim Sain** midnight-6 a.m., with **Tim (Dean Jeffries) Akers** on weekends. Akers makes a plea for MOR and easy listening singles and albums. . . . **Mike Morin** has just joined WJVA in South Bend, Ind., as program director. "In the past month or so, it was decided that if Booth's other country station in Toledo could become

dominant in many demographic areas, why shouldn't a similar approach be tried in South Bend? With the help of WTOP program director **Bill Manders**, many programming systems were set up, including station image, music and other policies." So, the revamped air staff now has **Mike Morin** from signon until 10 a.m., **Gerry Sabatini** until 2 p.m., **Nancy Turner** until 6 p.m. and **Mike Lane** until signoff. "It may seem strange to have a female on for afternoon drive, but **Nancy Turner** is easily as fine a talent if not better than what I'm hearing in Chicago.

The Billboard suite at the annual convention of the National Assn. of Broadcasters April 6-9 in Las Vegas will be in the Grand Hotel. Come by and say hello. I don't know the room number at this time, but we'll be listed somewhere.

★ ★ ★

The lineup at WDRQ in Detroit has program director **Bill Bailey** 6-9 a.m., **Jim Harper** 9-noon, **Don Christi** noon-3 p.m., **Joey Ryan** 3-6 p.m., music director **Ted Ferguson** 6-10 p.m., **Tom Smith** 10 p.m.-2 a.m., and **Brother John Letz** until 6 a.m. . . . Watermark Inc., the radio syndication firm that produces the weekly "American Top 40" and "American Country Countdown" will be in room 1233A at the Grand Hotel in Las Vegas during the NAB. . . . **Dave Darin** at KCRA in Sacramento is the father of a new daughter—**Sally Elisabeth**. But the real reason he called was to ask for film clips of music performers to show on KCRA-TV; he's host of a little bit called "Music Scene" on the station, as well as his regular radio show.

★ ★ ★

WCIV, Cleveland fine arts station programmed by old buddy **Robert**

You can quote me on that and I'll probably lose her to some Chicago station." Lots of females are doing country now, Mike, and most of them do quite well at it. Congratulations, Nancy.

★ ★ ★

The big scene developing at KDEO in San Diego fizzled and program director **Gary Allyn** has resigned and is looking for a programming position. Wants something stable. You can reach him at 714-454-5830. . . . **Eddie Rogers** left WKTQ in Pittsburgh to become program director of WGNG in Providence, R.I. He was introduced to the staff and management Monday (10) and then **Rick Sklar**, head of operations for ABC owned and operated stations, hired him away for WXYZ in Detroit. Now, **Tom Bigby** of the programming consulting firm of John Rook & Associates, Los Angeles, is in Providence holding the station together while they look for another program director. Call Rook at 213-885-7404. He also has a couple of air personality jobs around, too.

★ ★ ★

By the way, Billboard will be in the Riveria Hotel in Las Vegas, April 6-9, for the annual NAB convention. I'll be open afternoon and evenings. Beer will be available, naturally.

★ ★ ★

**Gene Russell**, head of Black Jazz Records, Los Angeles, has a neat system for handling radio stations who don't play his records or don't play them enough. He called up one jazz station and told them he wasn't providing them with any more free records until they started treating them better on the air. Claims he's becoming the **Muhammad Ali** of the music business.

Billboard SPECIAL SURVEY for Week Ending 3/29/75

## Billboard Special Survey Hot Latin LPs

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IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>CELIA &amp; JOHNNY</b> Quimbara, Vaya XYS-31	8	<b>WILLIE COLON</b> Willie, Fania XSLP-464
2	<b>EDDIE PALMIERI</b> The Sun of Latin Music, Coco CLP-109XX	9	<b>GRACIELA</b> Esa Soy Yo, Yo Soy Asi, Mericana XMS-127
3	<b>JOE BATAAN</b> Afrofilipino, Salsoul Sal-4101	10	<b>ROBERTO TORRES &amp; CHOCOLATE</b> Juntos, Mericana 125
4	<b>CORTIJO &amp; ISMAEL RIVERA</b> Juntos Otra Vez, Coco CLP-113XX	11	<b>EL CRAN COMBO</b> #6, EGC-06
5	<b>ISMAEL QUINTANA</b> Ismael Quintana, Fania 466	12	<b>TICO ALEGRE ALL STARS</b> Live at Carnegie Hall, Tico-1325
6	<b>ISMAEL RIVERA</b> Uo Fa Menor, Fania XSLP-00466	13	<b>MONCUITO SANTAMARIA</b> En Una Nota, Inca XSLP-1040
7	<b>ISMAEL RIVERA</b> Traigo De Todo, Tico 1319	14	<b>RAY RODRIGUEZ</b> And Duro, Mericana XMS-130
		15	<b>SONORA MATANCERA</b> 50 Anos, Seeco SSD4001

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>VICENTE FERNANDEZ</b> El Idolo De Mexico, Caytronics 1420	8	<b>LOS MUECAS</b> Roguera De Amor, Caytronics 1413
2	<b>NELSON NED</b> Nelson Ned, United Artists 1550	9	<b>EDDIE PALMIERI</b> The Sun of Latin Music, Coco 109XX
3	<b>CELIA &amp; JOHNNY</b> Quimbara, Vaya XYS-31	10	<b>CORTIJO &amp; ISMAEL RIVERA</b> Juntos Otra Vez, Coco CLP-113XX
4	<b>ANGELICA MARIA</b> Angelica Maria, Sonido Internacional SI-8009	11	<b>LOS FREDDYS</b> Epoca De Oro, Peerless 1041
5	<b>ROSENDA BERNAL</b> La Esposa Olvidada, Latin International 5027	12	<b>JUAN TORRES</b> A Borinquen, Musart 1640
6	<b>LOS ANGELES NEGRO</b> A Ti, Arcano DKL-1-3271	13	<b>LOS BABYS</b> Como Sufro, Peerless 1769
7	<b>LUCHA VILLA</b> Los Discos De Oro, Musart 1636	14	<b>FREDDIE MARTINEZ</b> Pure Gold, Freddie 1021
		15	<b>LOS HUMILDES</b> Un Probe No Mas, Fama 524

# Latin Latin Scene

## MIAMI

The **Celia Cruz-Johnny Pacheco LP (Vaya)** has sold more LPs than parent company Fania has ever sold for one LP in Miami, and awards of appreciation are being presented to the radio stations that helped break the record. A second Celia & Johnny LP is due to be released shortly. . . . **Generacion 2000** (Miami) has a hit with "Tu Eres," while on the same label **Tony Escudero** has a cover record of "Kung Fu Fighting" in Spanish. **Elio Roca's** "Contigo Y Aqui" doing well in N.Y., Texas and L.A., and **Danny Daniel**, famous composer of "Por El Amor De Una Mujer" was in town to promote his new LP.

**Los Bestiales** (Fuentes) have a new LP "El Gavilan," and on the same label **Karol's LP** is doing well with the hit single "Nuestra Historia De Un Amor." . . . **Sound Triangle** studios are busy once again recording product by **Man Trap**, **Clockwork**, a new **Wild Wind** and **Jovenes del Hierro** and the release of **Orlando Valdes' Sensacion LP** with the hit single "Los Mariposas Locas."

**Enrique Gonzelez** has opened a new club, **The Riviera**, featuring

**Orch. Broadway. . . Fajardo (Coco)** is leaving his long stand at Numero Uno.

Floria will have the opportunity to view a first on national television. **The Fania All Stars** on Don Kirshner's Rock Concert program which will air in Miami March 22 and in Tampa-St. Petersburg April 4. Fania is promoting with radio spots in both markets, and Kirshner is promoting with newspaper ads. The All Stars will perform "Congo Bongo" featuring **Mongo Santamaria** and **Billy Cobham**, and "Soul Makossa" featuring **Manu Dibango**.

Another night spot opened in Hialeah, **Venezia Supper Club**, and will feature disco music on Wednesdays by "The Music Man" and live bands and top recording stars Thursdays through Sundays.

**Cafe (Vaya)** is appearing at Rustic Yayo. . . **Jose Fajardo** leaves Numero Uno to play dates in New York and Mexico, and will return to Miami during the summer.

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MARCH 29, 1975; BILLBOARD

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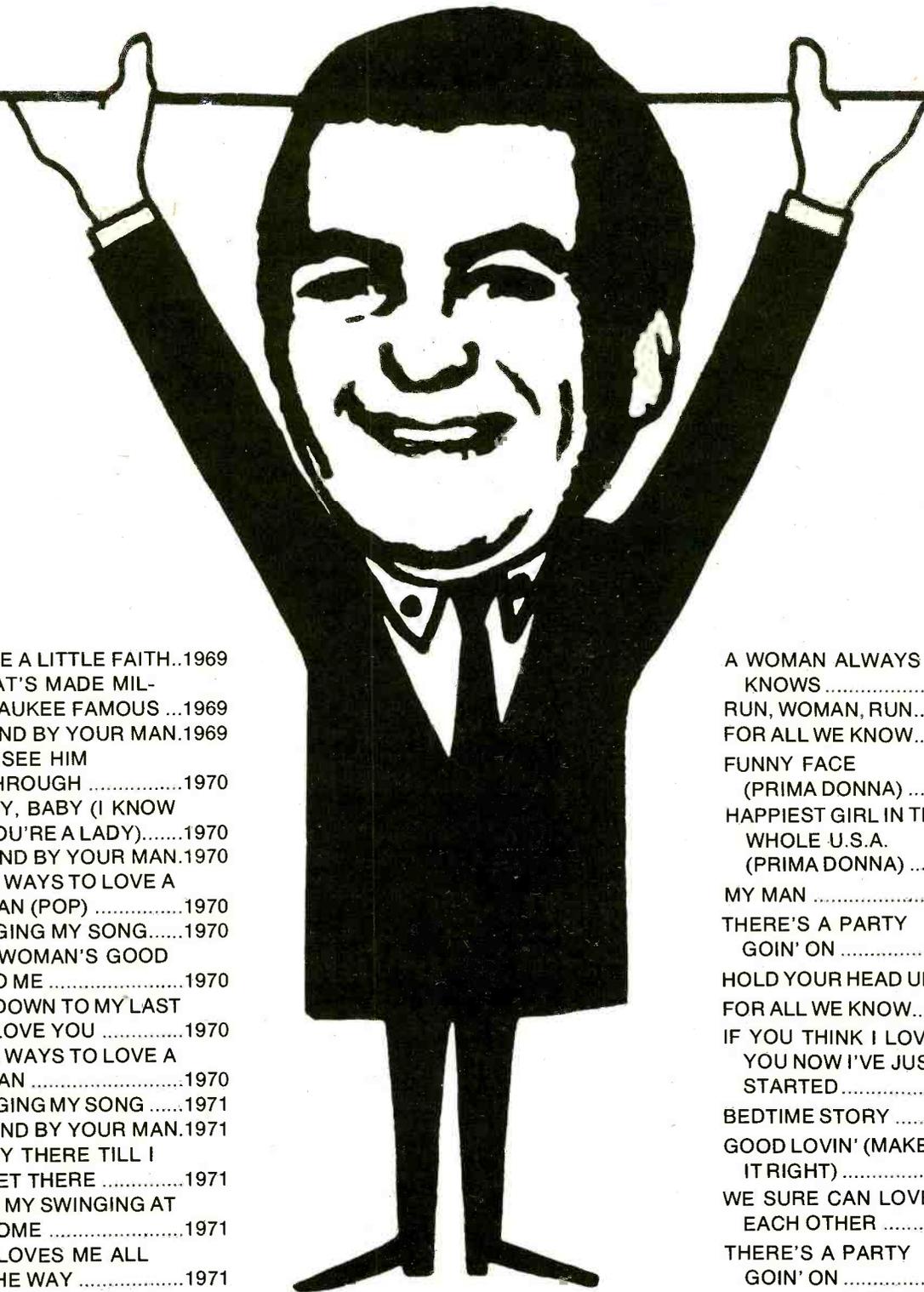


# THERE'S NO BUSINESS LIKE MUSIC BUSINESS.. AND MUSIC BUSINESS ..IS MY BUSINESS

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SHE'S NOT THERE.....1964  
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RISING SUN.....1964  
OLD RECORDS .....1964  
MOUNTAIN OF LOVE....1964  
THE CLAPPING SONG...1965  
TELL HER NO.....1965  
THE NAME GAME.....1965  
TIGER WOMAN.....1965  
LIVING IN A HOUSE  
FULL OF LOVE.....1966  
ALMOST PERSUADED.1966  
HERE COMES MY  
BABY .....1967  
LAURA (WHAT'S HE  
GOT THAT I AIN'T  
GOT) .....1967  
ALMOST PERSUADED  
(POP) .....1967  
LOSER'S CATHEDRAL 1967  
ALMOST PERSUADED  
(MOST PERFORMED  
SONG OF THE YEAR) 1967  
I DON'T WANNA PLAY  
HOUSE .....1968  
YOUR GOOD GIRL'S  
GONNA GO BAD.....1968  
YOU MEAN THE  
WORLD TO ME.....1968  
HAVE A LITTLE FAITH..1968  
I LOVE YOU.....1968  
TAKE TIME TO KNOW  
HER .....1968  
LAURA (WHAT'S HE  
GOT THAT I AIN'T  
GOT) .....1968  
ALMOST PERSUADED.1968  
MENTAL JOURNEY .....1969  
TAKE TIME TO KNOW  
HER .....1969  
TIME OF THE  
SEASONS .....1969  
STAND BY YOUR MAN  
(POP) .....1969

HAVE A LITTLE FAITH..1969  
WHAT'S MADE MIL-  
WAUKEE FAMOUS ...1969  
STAND BY YOUR MAN.1969  
I'LL SEE HIM  
THROUGH .....1970  
BABY, BABY (I KNOW  
YOU'RE A LADY).....1970  
STAND BY YOUR MAN.1970  
THE WAYS TO LOVE A  
MAN (POP) .....1970  
SINGING MY SONG.....1970  
MY WOMAN'S GOOD  
TO ME .....1970  
I'M DOWN TO MY LAST  
I LOVE YOU .....1970  
THE WAYS TO LOVE A  
MAN .....1970  
SINGING MY SONG .....1971  
STAND BY YOUR MAN.1971  
STAY THERE TILL I  
GET THERE .....1971  
I DO MY SWINGING AT  
HOME .....1971  
HE LOVES ME ALL  
THE WAY .....1971



A WOMAN ALWAYS  
KNOWS .....1971  
RUN, WOMAN, RUN.....1971  
FOR ALL WE KNOW.....1971  
FUNNY FACE  
(PRIMA DONNA) .....1972  
HAPPIEST GIRL IN THE  
WHOLE U.S.A.  
(PRIMA DONNA) .....1972  
MY MAN .....1972  
THERE'S A PARTY  
GOIN' ON .....1972  
HOLD YOUR HEAD UP..1972  
FOR ALL WE KNOW.....1972  
IF YOU THINK I LOVE  
YOU NOW I'VE JUST  
STARTED .....1972  
BEDTIME STORY .....1972  
GOOD LOVIN' (MAKES  
IT RIGHT) .....1972  
WE SURE CAN LOVE  
EACH OTHER .....1972  
THERE'S A PARTY  
GOIN' ON .....1973

THE HAPPIEST GIRL IN  
THE WHOLE U.S.A.  
(PRIMA DONNA) .....1973  
MY MAN .....1973  
REACH OUT YOUR  
HAND AND TOUCH  
SOMEBODY .....1973  
A PICTURE OF ME  
(WITHOUT YOU) .....1973  
SUPERMAN (PRIMA  
DONNA) .....1973  
IF YOU TOUCH ME  
(YOU'VE GOT TO  
LOVE ME) .....1973  
SOUL SONG .....1973  
A PERFECT MATCH .....1973  
GOOD THINGS .....1973  
SOFT, SWEET AND  
WARM .....1973  
FUNNY FACE  
(PRIMA DONNA) .....1973  
THE MOST BEAUTIFUL  
GIRL (POP) .....1973  
LET ME BE THERE  
(POP) .....1973  
SOUL SONG (POP) .....1973  
SUPERMAN (PRIMA  
DONNA) (POP) .....1973  
BRING IT ON HOME  
(TO YOUR WOMAN)..1974  
LET ME BE THERE .....1974  
ANOTHER LONELY  
SONG .....1974  
GOOD NEWS .....1974  
THE MOST BEAUTIFUL  
GIRL .....1974  
THE HOUSE OF THE  
RISING SUN .....1974  
A VERY SPECIAL LOVE  
SONG .....1974  
THE PERFECT  
STRANGER.....1974  
KIDS (SAY THE  
DARNDDEST THINGS) 1974  
SUPERMAN (PRIMA  
DONNA) .....1974  
SHE'S ALL WOMAN .....1974

# Al Gallico music corporation

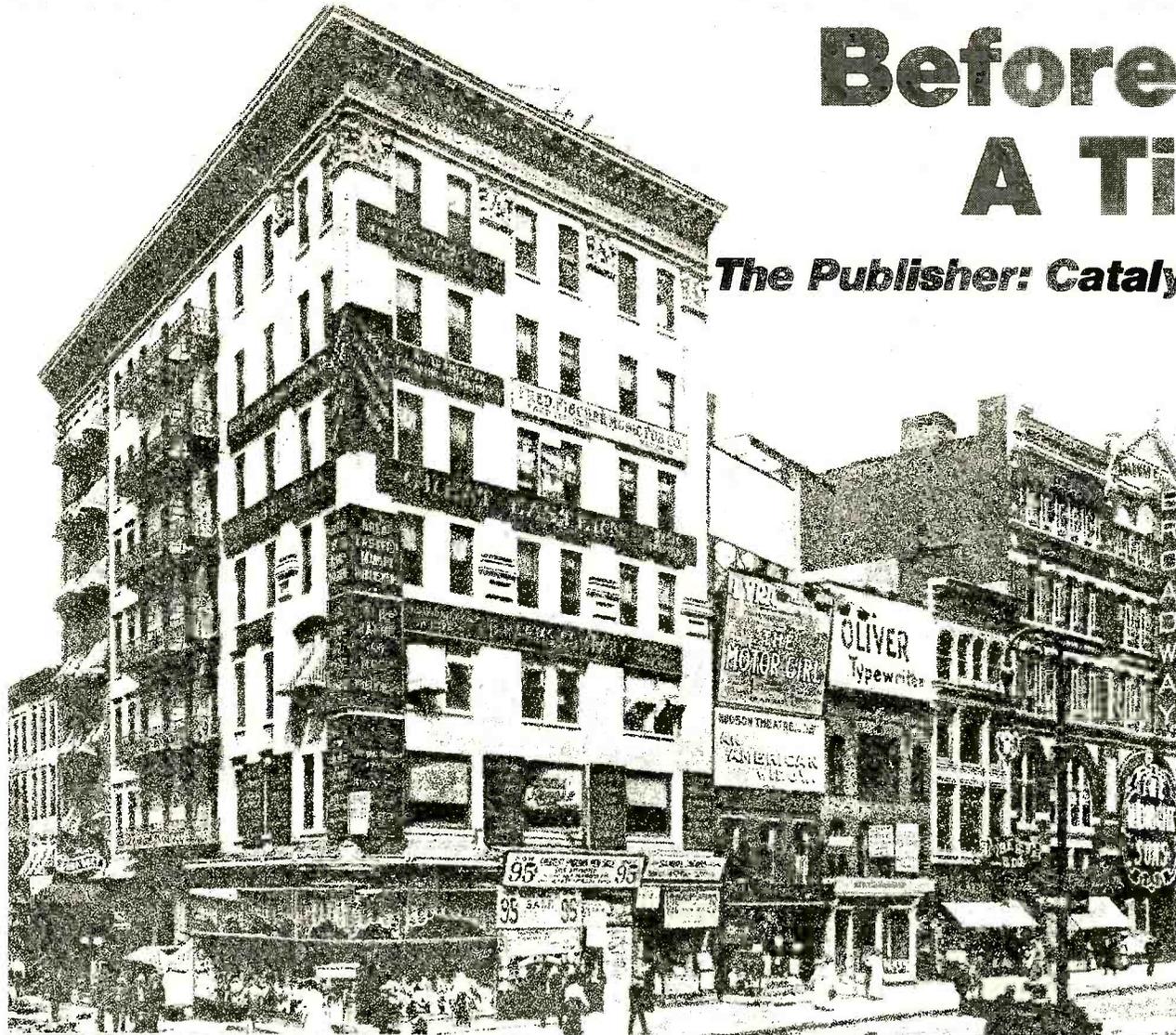
65 West 55th Street, New York, N.Y. (212) 582-1368 • 1207 Sixteenth Ave., So. Nashville, Tenn. 37212 • (615) 386-2922

# Before There Was A Tin Pan Alley

P-3

## The Publisher: Catalyst Between Art & Commerce

By ROBERT SOBEL



A Billboard Spotlight On Publishing

in many cases were also songpluggers. Edward B. Marks and Leo Feist, to name only two, played such a dual role.

Nickelodeons, silent motion pictures, vaudeville circuits around the country and the musical theater all became allies of the publisher and his songs, offering new forms of exposure and additional revenues. But the money spent for "favors" had grown enormously high. This set the stage in 1917 for a unified stand against such practices and the Music Publishers Protective Assn. Later called National Music Publisher Assn.) was formed. After much initial resistance it eventually diminished considerably any form of payment by its members to any performer.

With the advent of various mechanical inventions such as the phonograph came problems regarding performance money and copyright regulations. The 1909 Copyright Law took care of the mechanicals but the publishers wanted the users, clubs, cafes, restaurants, etc., to pay them and the songwriter for the performance of the song.

Thus, simply put, in 1914 the American Society of Composers, Authors and Publishers was formed, under a storm of protest by the user which lasted several years and cost millions of dollars in lawsuits. However, the organization, the creation of George Maxwell, Nathan Burkan and Victor Herbert, among others, prevailed.

In 1941, the broadcasters formed their own society, Broadcast Music Incorporated, as a countermove to ASCAP's demands for higher rates.

After World War I, and the upturn it had created for the publisher because people began singing flag-waving songs and were staying at home due to energy shortages, sheet music sales began to decline sharply.

By the 1920's Tin Pan Alley, so named by a journalist because of the clang of tunes coming from an area on 28th Street, had gone through World War I, abetted by flag-waving songs, Irving Berlin, Gus Edwards and George Gershwin, among a host of others, who served their apprenticeship there as pluggers, arrangers and demonstrators.

The phonograph industry, which had been a sort of sleeping giant in the 1900's, awoke and roared into the entertainment field, gobbling up sheet music sales by the thousands and transforming them into massive record sales. Stock arrangements were secondary to listening to a recorded performance. At first the panic was on. Some publishers merged; some left the business. But royalties poured in and a new form of promotion for their songs—records—began to be realized, making them into hits. Once again, the performer, this time on records, was the key to exploitation. Al Jolson, Eddie Cantor, Sophie Tucker were among those who had the power to make or break a song overnight.

In the later 1920's, the music publishers saw themselves once again being swallowed by another mortal enemy. This time its name was radio and even the record industry began to reel under its blows. Switching on a dial cost less, and certainly was much easier, than buying records or sheet music. But once again, after the initial fear had worn off, both industries found themselves in better financial condition than previously.

The song's exposure on radio, it was found, led the listener to the store to buy the record, and the publisher discovered the use of the folio—copies of several tunes compiled in one book.

The talking picture industry was still another publisher foe. In the early 1900's the silent films and the publisher worked together, with tunes being supplied for slide shows, and as accompaniment at movies. But in the late 1920's, aided by the first talkie, "The Jazz Singer," the movie men began wooing Tin Pan Alley and Broadway songwriters, offering them much more money and more fame. Such noted talents as Irving Berlin, Jerome Kern and Vincent Youmans went west to write for the screen. The Depression or not, the writers had an economic haven.

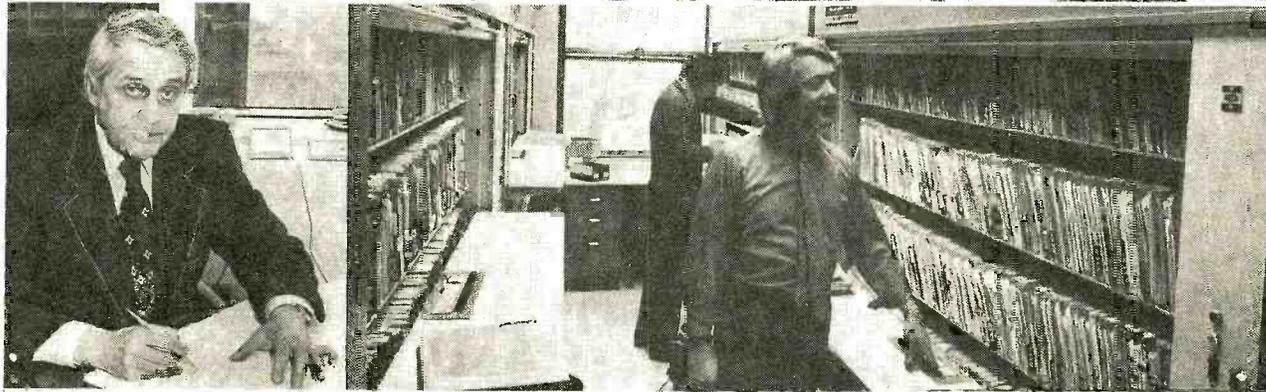
The movies not only lured writers away but began to acquire publishing houses because of the writers affiliated with them. Metro-Goldwyn-Mayor and 20th Century-Fox bought most of Feist, Robbins and Miller, and three publishing houses that had merged, Harms Witmark and Remick, was bought by Warner Bros.

So it came to pass that the studio executive called the shots. The publisher had become simply a fulfillment man. And by the 1940s, only a handful of independents remained. Sales of records, meanwhile, were continuing to climb and its market became huge indeed. In order for the publisher to flourish this time he would have to deal with the record company whose artists could make the song into a hit.

In the 1950s, rock 'n' roll, termed by major publishing firms as a fad, gave impetus to the importance of the independent. Either by necessity or choice, r'n'r writers gave him new and what turned out to be valuable copyrights.

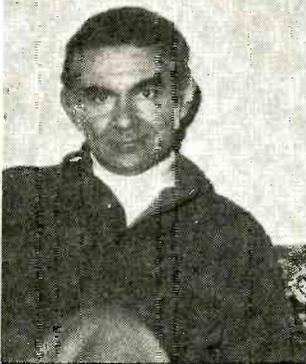
Independents continue to contribute heavily to the publishing scene in general, persevering in spite of changes and in

(Continued on page P-27)



Photos by Planned Productions (publisher's corner); Chappell Music; Billboard photo by Jim Melanson (SESAC); The Music Agency; Big 3 Music

**Famous publishers corner (upper left) and people involved today: Norman S. Weiser, Chappell Music president (far left); computer files at SESAC; advertising agency executive Jay Leipzig; Herman Steiger (behind desk) at a Big 3 print operation meeting.**



Armed with resourcefulness and imagination, and spurred by the desire to have their own songs heard, they invaded entertainment spots with all their energy. They cajoled, bribed and used whatever means at their disposal to have their songs and the songs of others heard, while developing new areas of promotion and distribution along the way.

The spillover effect was that sheet music sales began to bulge. The parlor and the piano held the family together and now a third P was added, published songs in ever-increasing numbers. Sheet music for singing, sheet music for playing and sheet music for learning. The boom was on.

Sheet music counters were set up in giant department stores. Sales of hit tunes until this period averaged about 5,000. By the late 1890's it had reached 250,000 and beyond at times. Much of the spurt is credited to the songplugger, the hard-sell pitchman who made his rounds of clubs and theaters through good and bad, seven days—and nights—a week, seeking out performers who would play or sing the songs he was selling. Favors were in favor, and the artist was offered it all in return for the song's exposure. Publishers, themselves

**T**he music publisher has always been in an ambiguous position, standing as a purveyor of art on the one hand and as a specialized exploiter in the world of commerce on the other.

Indeed, even the vast changes in technology, the advent of the phonograph, the "talkies," radio, videotape and conglomerization have altered little the role of the publisher today from the days in 1503 when Ottavio Petrucci, a Venetian composer, offered the first print sheet music for sale.

Methods and people have changed. But the basics—the underlying characteristics of the publisher as trader—is by its very nature intrinsically unshakeable in goal and philosophy. Certainly the adage, "the more things change the more they are the same" is a relevant truism of the publishing business.

To understand this adage prevalent these many years, it might be of value to touch on the history of the business and its evolution into a \$300 million industry from all sources, at rough estimate, in 1974.

According to the historians, after those humble beginnings in the 16th century in Italy, when the composer was the publisher of his own works and others' (not unlike the situation in many cases today), it wasn't until the first half of the 19th century in Europe and in the middle and latter half of the 19th century in the U.S. that publishing started to become a viable business enterprise with vast potential.

Previous to this time, publishers were conservative. With serious music as their main staple of business, they paid periphery attention to the pop market. Thus popular songs became hits by chance rather than by design and were promoted by the composer or/and composer performer. Songs such as "My Old Kentucky Home" and "The Battle Cry of Freedom" were introduced in this "direct" fashion.

But in the 1880's this picture changed drastically, sparked by enterprising young men who had worked long and hard as clerks, salesmen and writers for these old-line publishers. Unhappy with their small wages and the almost-apatetic manner in which pop tunes were being promoted, they decided to strike out on their own.

Union Square in New York was then the hub of entertainment activity. Vaudeville theaters, cafes, beer halls and restaurants were ablaze with shows and performers—and all demanding songs to play. So it was only natural that the new breed of publishers, with names such as T.B. Harms, Frank Harding, M. Witmark, Shapiro Bernstein, Willis Woodward and Leo Feist sprung up on Fourth Street and later as far north as 28th Street. Still later other publishers moved farther north and made the Brill Building their home.

MARCH 29, 1975, BILLBOARD

One way to measure the effectiveness of any organization is to recall how things were before it was formed, when it was not yet there to influence events.

But this is almost impossible in the case of the National Music Publishers' Assn. It was almost always there. While some chroniclers place the start of popular music publishing as a business some 90 years ago, it was only with the passage of the Copyright Act of 1909 that the rights of the music entrepreneur were codified to an extent that made orderly growth possible.

And it was only eight years later, in 1917, that NMPA's predecessor in name, the Music Publishers' Protective Assn., was born.

The sale of sheet music was then the greatest single source of revenue for the already burgeoning publishing industry. And payoffs to vaudeville and stage performers to make songs known, so that the public would buy copies, had become a rampant evil.

When the fledgling association in its call for members stated as an objective: "To maintain high standards of commercial honor and integrity," its concern was largely to stem this early variation of the payola theme. Even then, publishers with a degree of vision beyond the immediate buck knew that the creation of demand for one tune as against another solely by buying out the medium of exploitation was short-sighted. It could dry up new creative forces. At its worst, it could turn the public off by foisting mediocrity upon it.

If the specific problem of payoffs had much to do with the origin of NMPA, other problems were soon to engage its attention. Early in its life, leaders of the organization divided their attention between immediate situations and long-range thinking on the directions the music industry was taking.

Often, the immediate and the long range are difficult to separate. Efforts to protect and enforce an obvious current right may have implications on future events that cannot always be clearly foreseen.

When radio first came on the scene none could predict the future dominance of broadcast revenue in the total publisher income complex. Sheet music was still the king. Nor, in

\$170 million, but that figure is gross at retail and publishers perhaps realize little more than half the total. Mechanical income is running at the rate of about \$75 million, with synchronization rights attracting perhaps another \$5 million.

Publishers in the past have moved with the times in adjusting their operations to changing conditions and continue to do so. Perhaps one of NMPA's major continuing functions is to serve as a sort of think tank for the publishing community. New concepts are examined at forums sponsored by the association, and information is disseminated.

NMPA's current membership list comprises more than 80 publishers who together represent several hundred individual catalog firms. Leonard Feist serves the organization full time as executive vice president, and Salvatore Chiantia, head of MCA Music, is president. Since 1969 the Harry Fox Agency, under the administration of Albert Berman, has been a wholly owned NMPA subsidiary.

NMPA's concern with the broad spectrum of publisher interest has made it a participant in promoting activities spearheaded by the performing rights groups—ASCAP, BMI and SESAC—aimed at protecting and extending concepts of performance payments.

On the international scene it acts as a medium for the exchange of pertinent information between publisher associations in many countries. It is a member of the music section of the International Publishers' Assn. And it has played an important role in pressing for the elimination of tariff barriers for both print and disk.

For American publishers NMPA is engaged in a continuing study of the jungle of confusing tax structures in different countries to help domestic copyright owners realize optimum earnings abroad.

(Continued on page P-27)

## From Fake Books to Satellite Era Publishers Association Alert To Technological Frontiers

By IS HOROWITZ



**PUBLISHER PANTHEON**—Directors attending last month's National Music Publishers' Assn. board meeting: standing, from left, Sidney Herman (Famous Music), Al Brackman (TRO Inc.), Ralph Peer II (Peer International), Wesley Rose (Acuff-Rose), Al Shulman (Belwin-Mills), Larry Shayne (Larry Shayne Music), Sidney Shemel (United Artists Music), Joseph Auslander (E.B. Marks Music), Jeff Rosen (NMPA counsel) and Ed Silvers (Warner Bros.). Seated, from left, Norman Weiser (Chappell), Irwin Robinson (Screen Gems-Columbia), John Taylor (NMPA general counsel), Sal Chiantia (MCA Music and NMPA president), Al Berman (Harry Fox Agency), Leonard Feist, (NMPA executive vice president), and Leon Brettler (Shapiro, Bernstein). Board members not present at the February meeting are Ernest Farmer (Shawnee Press), Al Gallico (Al Gallico Music), and Robert Gordy (Jobete).

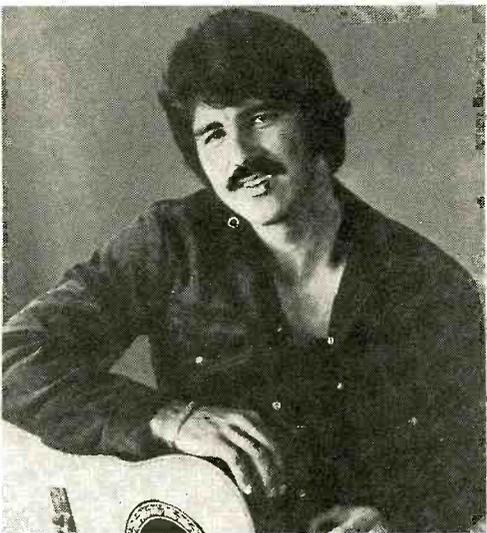
NMPA's infancy, could any foretell the eventual importance of mechanical income via record sales.

Although detailed statistics are hard to come by, close observers today place performance income at the head of the revenue list with some \$125 million collected annually from all users. The sheet music take last year is estimated at about

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THE NEED TO BE  
I'LL STILL LOVE YOU  
LOVE FINDS ITS OWN WAY  
ROSES AND LOVE SONGS  
IKE OLD TIMES AGAIN  
LIKE A FIRST TIME THING  
FINER THINGS IN LIFE

**WHERE HITS STACK UP.**

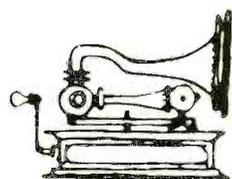
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- FERRANTE AND TEICHER
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- ANN-MARGRET
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- RANJI
- ROD KIRKHAM
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- LEE DRESSER
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- JOHNNY CUNNINGHAM
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- CECIL HOLMES
- SISTER SLEDGE
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- BRENDA LEE
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- DIONNE WARWICKE
- BUDDY GRECO
- ASHA PUTHLI
- DENNY SEAGER
- THE GIRLS
- JACKIE TRENT AND TONY HATCH

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- RED STEAGALL
- PATSY SLEDD
- ROBIN KENYATTA
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- UNION STATION SINGERS
- JIMMY MADDOX
- BILLY OWENS
- GLENN YARBROUGH
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By JIM MELANSON

**K**ey-to-disk systems, stratification, IBM, sampling, UNIVAC, scopes, on-line systems and on, and on—a vocabulary which, understandably, would seem alien to many a songwriter and, just maybe, to his or her publisher.

True, this somewhat "Orwellian" jargon might leave the uninitiated limp, but to U.S. performing rights societies it's just a matter of a day's job, or year-round ac-



has a membership of some 18,000 songwriters and 7,000 publishers. In a recent report, dollar distribution to members, after salaries and expenses, was put at some \$52.6 million for 1974.

"It's not feasible to count every performance," says ASCAP director of operations Paul Marks. Rather than using a 100 percent logging procedure, the society monitors radio stations throughout the U.S. In all, some 60,000 hours of local radio broadcasts, along with 30,000 hours of local television, are monitored annually. Television networks provide logs of musical selections used, in addition to the society's local monitoring.

One of the prime concerns of ASCAP, according to Marks, has always been to have a highly accurate sample at a cost that wouldn't eat up payment to members.

## Computers Vital Link To Publishing Future

credit the societies have kept even pace with advancing technologies so very necessary to operate in an increasingly complex business world.

Then again, the choice wasn't optional—rather demanded. Since passage of the 1909 Copyright Act, entries into the songwriter's race to fame have multiplied each year. The thousands became tens of thousands, and still grew to hundreds of thousands and then millions.

What originally could be handled by pen and paper and adding machines, not to mention ever-increasing staffs, soon required modern man's advances in high-speed business machines, pro-



Billboard photos by Jim Melanson

With the sample in-house, the next step is identification of playings, followed by economic importance of playings and then a determination of credits by application of weighting rules. A sizeable task, when you consider that, at present, ASCAP) geared to rapid transfer of information and data storage.

Among the properties attributed to ASCAP's sample are that it is random, stratified and disproportionate. A "random" sample is one determined by mathematical laws, not by hit and miss decisions on an individual's part. As a "stratified" sample, licenses are grouped, as are playings and media, and a closer sampling is taken from each. "Disproportionate" sampling on ASCAP's part is geared toward placing the greater emphasis on the more important licensee. Therefore, a \$30,000 radio licensee would be given more attention than a \$1,000 radio licensee.

Whatever the degree of importance placed on any given licensee, though, monitoring by ASCAP personnel always is done in units of six-hour time periods. It's just that some stations are monitored more often than others.

Also coming into play when monitoring determinations are made are such factors as geographical location, advertising revenues which is reflected in what that particular licensee

(Continued on page P-32)

SESAC counsel Al Ciancimino, (center upper right) and computer room staffers; Paul Marks (left above), ASCAP director of operations, Edward Aya (foreground right) and computer technicians; BMI key to disk operators.

tivities which net publishers and songwriters millions of dollars in performance fees.

While the societies, ASCAP, BMI and SESAC, may have varied approaches to an end result, each in its own methodology looks to provide the very best for its respective stables of writers and publishers. And to their

totype computers and, finally, today's sophisticated computer banks and data systems.

Again, each in its own way, ASCAP, BMI and SESAC grew with the times, replacing the old with the new, and constantly adding new entries for membership protection.

As the oldest of the societies, formed in 1914, ASCAP presently

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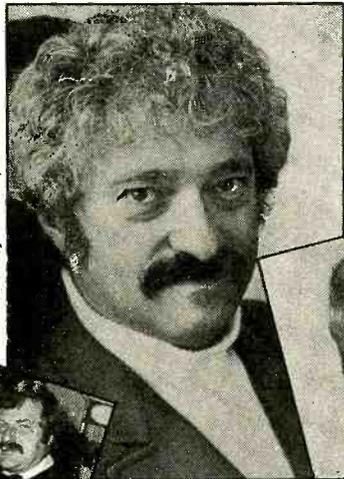
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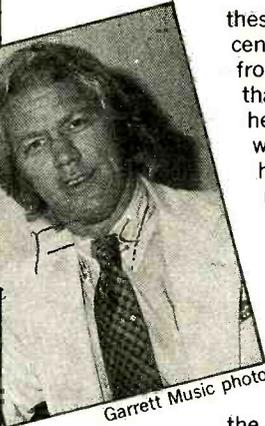
By CLAUDE HALL

While record companies have only recently begun to adopt sound business methodologies, music publishers have long been into quite exceptional merchandising techniques—borrowing certain ideas and concepts from the record industry from time to time, perhaps, then taking those concepts a step further, polishing them, inventing new merchandising techniques . . . capitalizing on tried and true standard publishing techniques . . . getting every ounce of possible use out of a copyright.

The song publishing business is, frankly, booming. The reasons are multiple—the self-contained artist is now also using material that he didn't write; the song has become as equally important, if not more so, than the artist; the recession has driven the gen-



20th Century Music photo



Garrett Music photo



BMI photo



Screen Gems/Columbia Music Photo

**Publishers and music people looking for ultimate use of music include (counterclockwise) Screen Gems/Columbia Music's Lester Sill and Paul Tannen (of Nashville office) flanking Ed Caray of BMI. Herb Eiseman of 20th Century Music. Dick Clark, Lester Sill, Dwayne Eddy and Lee Hazlewood in late '50's photo and Dud Dain of Garrett Music.**

eral public toward music as a primary entertainment medium; the shrinking artist roster at labels is forcing the talented songwriter-performer to depend more and more on his writing for a living.

Ask anyone—Herb Eiseman at 20th Century Music; Lester Sill at Screen Gems-Columbia; Bud Dain at Garrett Music Enterprises; Wallace Schuster at United Artists Music; Dean Kay at T.B. Harms Music.

Almost every publishing company has different insights into the total business. While concentrating on new writers and new copyrights, Herb Eiseman at 20th Century Music has not neglected the evergreens and is able with his staff to work

**Future Focus**

# Publishers' Sophistication Aims Toward Ultimate Use for Music

these so effectively that at least 20 percent of the firm's earnings today come from older catalogs in spite of the fact that he now has the material of such heavy writers as Paul Williams, from whom 20th expects to earn more than half a million dollars alone within the next three or four years.

Lester Sill at Screen Gems-Columbia Music path-blazed the concept of a promotion man—Danny Davis in this case—working on copyrights right along with the record companies' efforts. Sill and his firm—largely through the efforts of Frank Hackinson who heads up

the print division in Florida—generally have about 30-40 percent in the songs on the Billboard Hot 100 Chart in sheet music form.

But Sill's corp of publishing executives leaves almost no aspect untilld when it comes to planting copyrights for reaping future profits. This includes television and movies, the educational field and now he's worrying about the presently-lost potentials of CATV for house and home and cartridge TV.

"We publishers haven't resolved the video cassette aspect yet," Sill says. "There are working agreements, but there is no final answer. When is a TV show not a TV show? For example, take the movie 'Funny Lady' and say we make a video cassette and lease it to hotels. In some hotels, the client has to pay \$3

to see that film. In other hotels, he might get to see the film free. How are the publishers to be paid?

"Or even consider the pay-TV operations such as channel Z in Los Angeles. Is that a TV show or a movie?" In Europe, publishers get a per-use fee from movies, while in the U.S. it's a flat fee for the film and not on each showing."

Eiseman is very optimistic about the publishing industry and one of the reasons is that the trend is away from the self-contained groups who use only their own material. "More recording artists are happening now who aren't necessarily self-contained," Eiseman says. "When it was the Age of the Groups, publishers just couldn't break through. If they had 10

songs on an album, they wrote them all. Now, however, we're again able to place good tunes with the performers who also write songs."

The "trend of the business has come back to the song rather than the self-contained artist who writes his own material and doesn't record anything else," says Wallace Schuster, vice president and professional manager of United Artists Music in Los Angeles.

"An example would be Elton John recording Beatles material. Or Ringo Starr recording 'Only You' and 'Sweet Sixteen.'"

Schuster also indicated that he thought music publishing would be "going and staying with the discotheque type music" and disco music publishing could become a vital factor.

"The main trend is that people want to be entertained again by the song—such as the type of material being done today by the Helen Reddy, the Olivia Newton-John, the Charlie Rich. The song has come forth again as the key element . . . rather than the emotional type of operations on stage by groups in the past where the kids didn't even hear the song but paid attention to the actions of the artist or group.

"It's the song that's making the artist . . . not the artist making the song."

Larry Marks is director of professional activities for 20th Century Music. The staff includes Ron Kreitzman and Terry Williams in Los Angeles, Don Oriolo in New York, and Chris Christian in Nashville. Eiseman believes it's the best staff he has ever put together. "They know everything that's happen-

*(Continued on page P-40)*

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# Music Publishers Face Crucial Legislation Sessions

By MILDRED HALL

**T**he next year or two will be crucial for music composers and publishers. In these years, the 94th Congress should finally come up with the long-delayed copyright revision that could affect statutory rates, protections and overall revenues for decades to come.

At the same time, federal courts, if they continue the present trend, could tip the balance once and for all against claims of legality by unauthorized tapers of non-copyrighted recordings unprotected by federal copyright law.

U.S. appeals courts have been pinning the infringement label on pirates who claim legality because they pay, or try to pay mechanical royalties under the compulsory licensing provision of the copyright law. The courts have held that the compulsory license for "similar use" means making one's own recording of the music—not duplicating someone else's.

The copyright revision could bring many good things to composers and publishers—but there are hurdles along the way.

The big questions now are whether the House subcommittee handling copyright will try to shorten the life-plus-50-year term in the revision bill. And whether there will be an attempt by this same subcommittee to cut back the 2-year extension for expiring copyrights (through 1976) passed last year, including some 100,000 old but valuable tunes.

Rep. Robert W. Kastenmeier, chairman of the Judiciary subcommittee (now called the Subcommittee on Courts, Civil Liberties and Administration of Justice), has opposed the recent extensions. He agreed with the earlier grants of extensions for the old music (circa 1906-1918), when the passage of the revision with the longer term seemed imminent. But he feels the later extensions, rounding out 14 years, are more of a windfall for publishing companies than for individual composers and their families.

Rep. Kastenmeier also believes that the public should have free access to music and other copyrighted materials at an earlier date than the proposed term of life plus 50 years allows. Present law provides 28 years, plus a 28-year renewal term. The revision bill would give a total of 75 years from the date of first copyright, to works in their renewal term when the bill becomes law. Copyrights in their

first term, and new copyrights, would get the life-plus-50 term.

The jukebox and Cable TV royalty fees, and even the concept of the Copyright Royalty Tribunal itself, will also be argued in House committee hearings on the legislation inherited from the senate's revision bill of last year. No public hearings are expected on the Senate side, but these issues and the possible restoration of the record performance royalty will be gone over during markup by the copyrights subcommittee and the full Senate Judiciary committee.

The jukebox issue is cliff-hanging. The operators could win, keeping the \$8 per box annual music fee and the exemption from review by the Tribunal, voted last year. Or music publishers could have their preference, leaving the \$8 fee (negotiated during 1967 House revision vote), but restoring the Tribunal review. Or Sen. John L. McClellan, chairman of the copyrights subcommittee, could push through his inflation-offset raise to nearer \$20 a box, if the exemption from review again wins the vote.

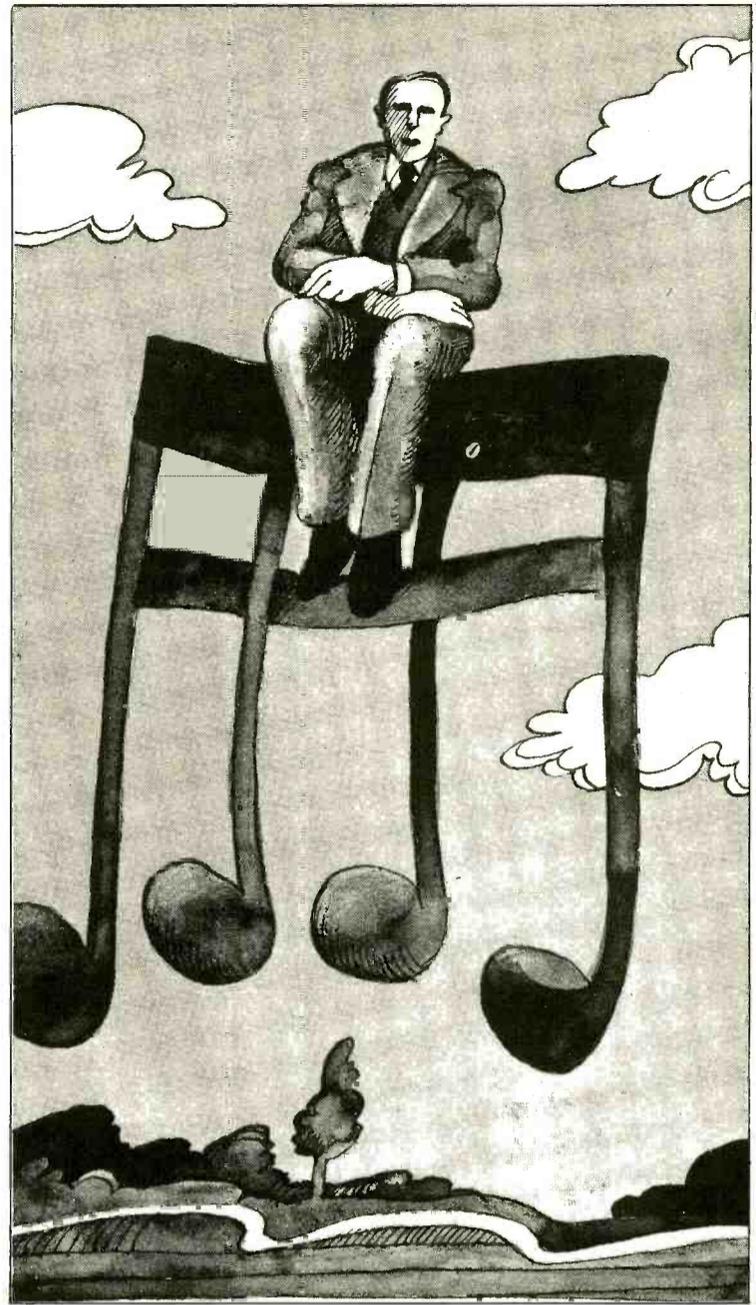
Cable TV's newly rebellious segments are demanding a similar exemption for the compulsory licensing rates covering their pickup of copyrighted TV station programming. They also want a lowering of the rate, which is based on a percentage of revenues in the revision bill. The Supreme Court has ruled Cable TV systems not liable under present law.

These contentions raise a question about survival of the Royalty Tribunal itself. The concept is aimed at continuous and expert oversight and review of all statutory rates, to free Congress from the burden (rarely undertaken in the past half century).

Exemptions could erode the Tribunal's usefulness. And in a recession period, the House has shown hostility toward creating any additional government agencies needing funds. This was shown during last year's argument over the much-needed, temporary commission to study the impact of computer and photocopying techniques on copyrighted works.

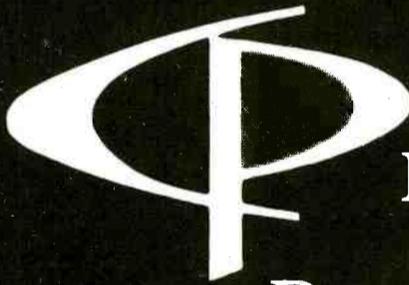
A large segment of the 94th Congress will apply new tests for all royalty and rate decisions: will the rates raise prices to consumers, or result in any increase in unemployment? Music and recordings are not in the same consumer

(Continued on page P-32)



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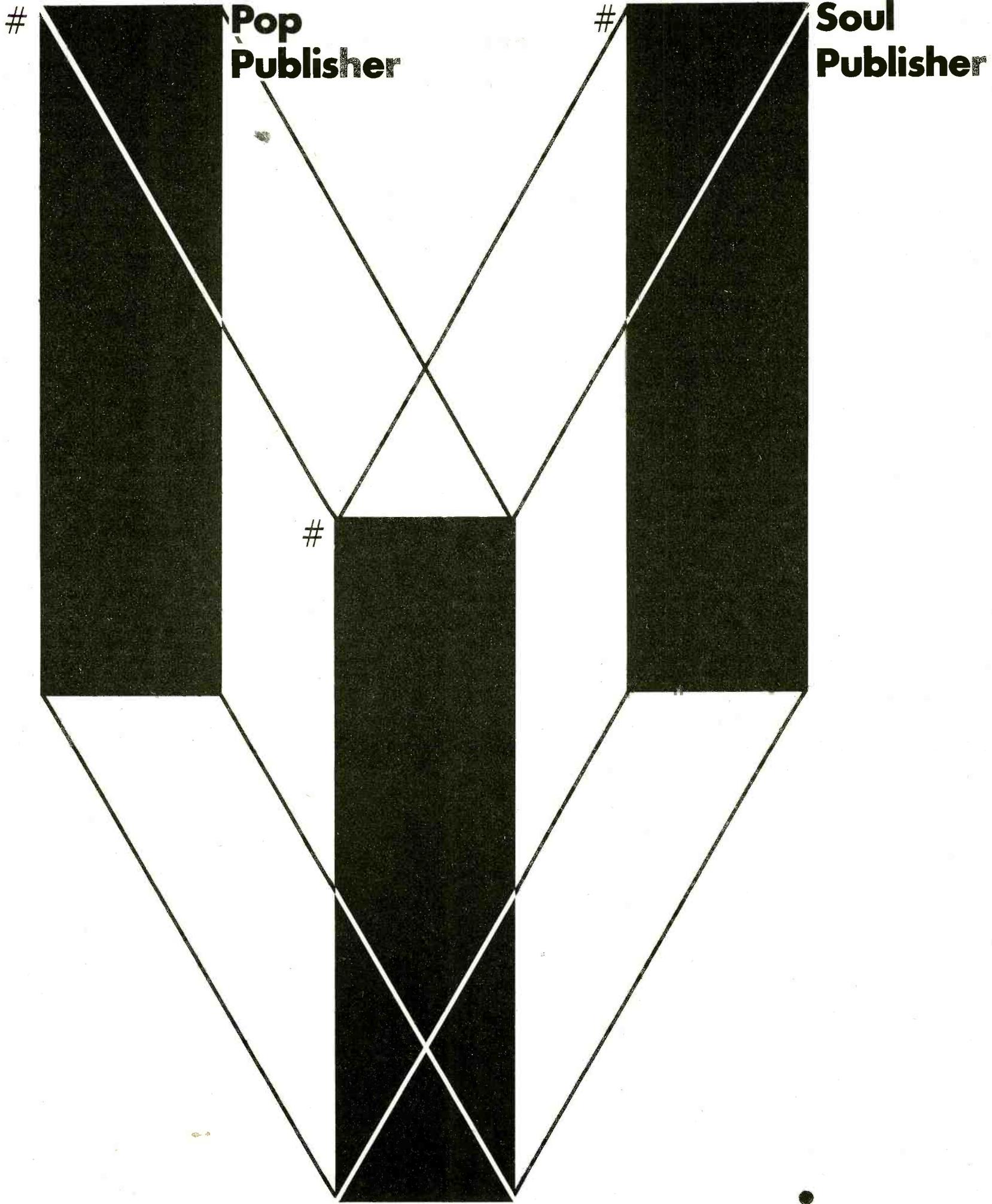


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By DAVE DEXTER JR.

There's a place in the music publishing world for the "little guy."

Michael H. "Mickey" Goldsen operates his own firms as a loner, an independent "little guy" who last year grossed more than \$1 million and is confident he will do it again when his fiscal year ends in June.

In his spacious but surprisingly unostentatious office a couple of blocks from the frenetic intersection of Hollywood and Vine, Goldsen shifts from animated talk about tennis—his avocational passion—to the business of music.

He has devoted 41 years of his life to it.

"I would not advise an ambitious young man to go into music publishing unless he had another, a second, card up his sleeve," says Goldsen, a Brooklyn-born New York-



Photo by Dave Kapp

er who attended Washington High School in Manhattan.

"I've used a second card two or three times," he recalls.

"There was a period in the 1940s when I managed Erroll Garner and then the late Earl Grant," Goldsen says. "And now I operate a 16-track recording studio in Hollywood. A publisher who doesn't have a motion picture studio or a recording conglomerate behind him has fallow as well as profitable periods and he must sustain himself and his employees with something besides songs.

"Setting up firms for artists and administrating them is a remunerating and fascinating sideline. My little outfit handles publishing firms for the late Tex Ritter and talent like Lee Hazlewood, Pete Rugelo, Van Alexander and Frank Comstock, and I've just set up Amasing Music—that's ASCAP—for Don Preston. He's coming up fast on Shelter Records and will make it big."

Goldsen's holdings include three ASCAP companies, Cri-

terion, Granite and M. H. Goldsen Music, which once was Capitol Songs, and a BMI company, Atlantic Music Corp. He bosses 12 employees including his 28-year-old son, Bernard "Bo" Goldsen.

The Goldsen goldies include Johnny Mercer's "Dream," a ballad which appears destined to collect unending royalties into perpetuity, and evergreens like "Moonlight In Vermont," "Manana," "It's A Good Day," "Tampico," "Across The Alley From The Alamo," "Robbins Nest" and "Shoo Fly Pie," all of which date back to the 1940s.

## Publisher With A Racquet

### Mickey Goldsen, Tennis Buff, Is One Of The 'Little Guys' Who Became A Giant

But even more profitable in recent years has been a series of Polynesian songs which Goldsen acquired because of his interest in and numerous trips to Tahiti and the Hawaiian Islands. "Tiny Bubbles" made an internationally known star of Don Ho.

"That's funny," Goldsen chortles. "It's the most Hawaiian of all songs but it was written by Leon Pober of Brooklyn."

"Pearly Shells," "The End Of A Rainbow," "Farewell For A Little While" and "Forevermore" are other highly valuable copyrights published by Goldsen.

The Criterion-Granite-Atlantic Music boss got his start in New York in 1934 when he was 22, working for George and Lyle Engle's "Song Lyrics" magazine keeping books and doing occasional interviews with the name bandleaders of that depressed era.

"And then," he recalls, "I moved over to the Mardi Gras Ballroom across the Hudson in Palisades Park to work as a cashier and bookkeeper for Irving Mills. Mills was one of the giants of publishing. When the summer season ended he moved me back to Broadway to teach me how to be a booker. At that time Mills 'owned' Ina Ray Hutton, Tommy Tompkins, Wingy Manone, Hudson-DeLange and top black bands like Duke Ellington and Cab Calloway.

"By 1938 I maneuvered myself into Mills' publishing wing. I knew I'd never make it as a booker."

By the end of 1939, Goldsen had learned the fundamentals

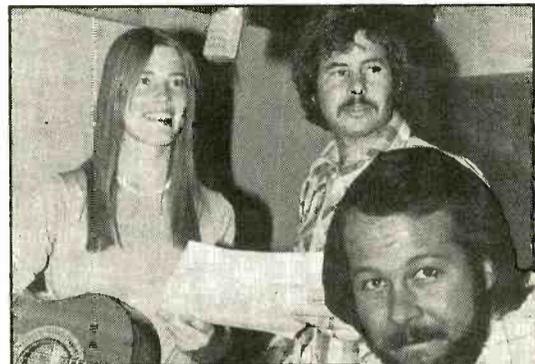
**Mickey Goldsen's career spans from 1943 photo at Leeds Music (upper left). At top right, vocalist Melissa Lundgren and Bo Goldsen of Criterion Music Corp. Below, Mickey Goldsen with Terry Wright of HONK and also Criterion's a&r man.**

of the business, the importance of acquiring copyrights and the art of exploiting them via radio broadcasts and records.

"It's hard to believe today," he muses, "but in those days an airshot was more valuable than a record. Not until the end of World War II did the record take over as the most powerful of all promotion media."

Goldsen left Mills and joined Lou Levy's Leeds Music. It was a young, aggressive house with Al Gallico, Happy Goday and the late Marty Melcher as staffers. Goldsen found a pretty ballad titled "Jim" which sold 100,000 sheet music copies.

(Continued on page P-34)



Michael and Bo Goldsen photos

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Billy Sherrill

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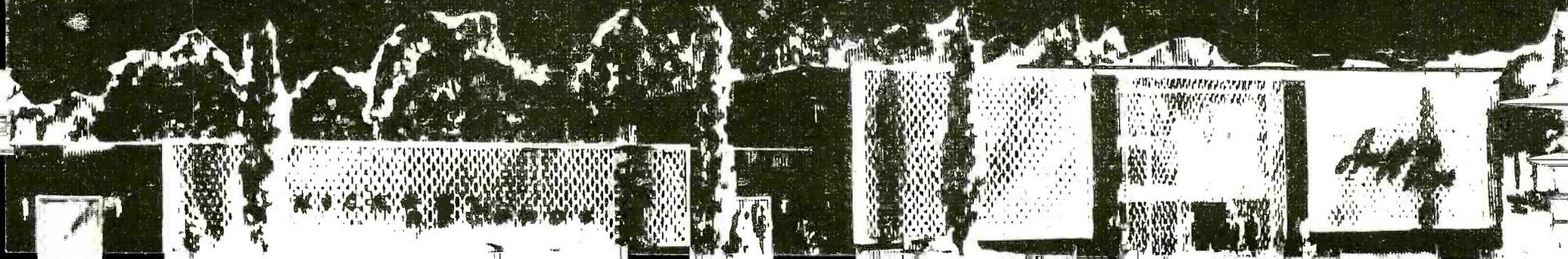
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# Sheet Music, Folios Must Retail Inventory

By JOHN SIPPEL

**T**he renaissance of sheet music and folios in modern music retail outlets of all kinds began in the mid-sixties and has burgeoned to a point today where it's almost become a "must" part of the inventory.

Amos Heilicher, who has pioneered so many innovations in the supermart-type music retailer, stuck out his neck about 1966, when he introduced a musical instruments and sheet music/folio sections in the mezzanine of his then crowded original Heilicher Bros. building in Wayzata, Minn. In order to sell his growing number of racked accounts, Heilicher set up a typical sheet music/folio rack, so that his location owners would know exactly what they could expect.

Since that time, most racks and chain retailers have followed the early J.L. Marsh lead. Marsh and the Heilicher-owned retail chain, Musicland stores, are still considered the biggest nationwide retailers of sheets and "books."

But the real explosion of music retail outlets to sheets and folios started about two years ago. Each month more individual dealers and racked accounts and chains are introducing printed music. Typical is Lieberman Enterprises, Minneapolis, whose sales manager Roger Sattler spearheaded their entry into racked music nine months ago. They still handle only folios:

"It's fantastic. We get 10 to 12 turns per year, we figure on early experience. Our return so far is less than 1.5 percent. We've built our own standard rack, 48 inches wide, 45 inches high and 18 inches deep. It has 60 pockets. It holds about 130 books. Each rack could have a spread of 75 different titles. Right now, that's enough. We get about 30 sample books per month from our four suppliers, Charles Hansen, Screen Gems, Warner Bros. Music and the Big 3. We carefully select about three to six new titles per month. Our suppliers are good. They handpick the samples so we normally get only material we could consider," Sattler says.

Paul David, president of Stark Record Service, N. Canton, O., diversified wholesaler, goes back two years in sheets/books. "We consider it part of our complete supermart philosophy. We have to have it. It's a natural tie-in. It's in about 36 of the stores and leased departments we operate. We add more every quarter. Our sales are up 25 to 30 percent in 1974 over 1973. We are racked by Walter Kane. Our supervisor and the individual store manager get together and establish how much rack space we'll give

it. After six months, I expect the store manager to operate autonomously. Stark keeps a surveillance on how the print music is going through our NCR register codes. By the way, we are getting new and better registers which will enable us to do an even better job of checking progress."

Thirty of the 44 Disc Record stores nationwide are into sheets and folios, John Cohen, president of the Cleveland-based chain, says. Cohen designates up to 16 feet of space for print music, depending upon the size and location of the store. He buys from a number of suppliers and spins material out to the stores. He feels print music is self-merchandising. "Word of mouth sells it. It must be centrally displayed in a store. It links well with record sales. When Elton John gets a new single or LP hit, his folios sell better," Cohen opines.

Controlled Music Service racks about 66 percent of the 64 Record Bars nationwide, according to marketing director of the chain George Schnake "We try to tailor each store's rack specifically to that market. We do set a limit on the amount of product in each store. The manager takes it from there. My only worry is that somehow our competition in sheets and folios is decreased. We feel that in many areas every drugstore and dime store is carrying it. It cuts down on our volume and desire."

Music Plus, a four-store chain in Los Angeles which is now three months old, introduced sheet music and folios immediately on opening in every store. Lou Fogelman and Dave Markert, chief principals in the chain, had been executives with the important Warehouse 50-store chain in California. "Warehouse did not have print music. We put it in because we heard good things about it. We have two racks, about 10 feet, carrying about 300 currently hot folios and sheets. We are racked by Controlled Music Service. It sells without advertising it. It's probably about two to three percent of our total volume. It will probably level off at six percent in a year," Fogelman forecasts.

All retailers sell all print music at full list. All admit they love the markup. All feel that they must continually emphasize print music sales to their store personnel or they take it for granted.

Now for the bad news: print music suppliers must operate like record/tape distribution, they feel. Sattler said he waited

(Continued on page P-36)

Typical of the many independent and chain stores which include sheet music and folios in their expanding inventory is Wide World of Music. This ABC Leisure Time store includes a representative selection of best selling folios and sheet music, permanently displayed.



## What do these artists have in common?

**Hillman Hall**  
**'The Lord & His Co-Workers'**

Warner Bros. # 8071  
(Country)

**Doyle Holly**  
**'Funky Water'**

Barnaby # B612  
(Country Funk)

**Marijohn Wilkin**  
**'I Have Returned'**

Myrrh # MSA-6537  
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# European Publishers Fight To Protect Rights

By MIKE HENNESSEY

**W**hat is the European music publishing outlook for 1975/76? A short answer to that question would be an intensified campaign on the part of music publishers in Europe to defend their rights.

This mood was very much in evidence at an important and extremely well-attended general meeting of the light music division of the International Publishers' Assn. held in Cannes during MIDEM.

This meeting passed a unanimous decision to set up a coordinating action committee to deal with the many matters facing the music publishing industry and the plan is for the inaugural meeting of this committee to be held during the CISAC congress in Hamburg next month.

The man who took the chair at the Cannes meeting, Felix Faecq—for many years an indefatigable campaigner in the cause of European music publishing—feels there is a greater militancy to be observed in the publishing industry today. The protracted battle European publishers have fought against the much-debated BIEM Berne proposal in June 1973 that mechanical royalties should be paid in the country where the sound carrier is manufactured, is an example of this militant spirit.

Says Faecq: "This year should see the successful conclusion of our campaign. The principle that mechanicals should be paid in the country of sale—unless otherwise specified in the contract—has prevailed and I expect to see this formally adopted at the general plenary meeting of the light music section of the IPA in October."

In the longer term—but before 1980—European music publishers are looking for a substantial increase in their mechanical rights income as a result of the advent of audiovisual developments.

This subject was also dealt with at the Cannes meeting when Dick James, president of the British Music Publishers' Assn., urged publishers not to allow their rights to be eroded. He called for international action to defend publishers interests in the video age.

Taking up this point, Faecq said: "The problem in the future is that the growth of the market in videocassettes and videodisks may well have an adverse effect on the sale of ordinary records and tapes. In the present economic situation, people's leisure budgets are not likely to increase—and this means that the same cake may have to be divided more ways."

Two things that continental European publishers certainly want to see happen in the next year are an increase in the U.K. mechanical rate from 6¼ percent to 8 percent of the recommended retail price, (in line with the continental rate) and

have their shares from the British sale of their copyright material based on a 6¼ percent royalty."

He added: "Even if the committee at present sitting in Britain does not recommend a change in the law, I think there should be a gentleman's agreement between the International Federation of the Phonographic Industry and the music publishers to raise the British mechanical rate to 8 percent."

One important change in the European publishing situation which has been brought about by the Common Market is that publishers and songwriters in the European Economic Community can become members of all the Common Market performing and mechanical right societies.

This has led Air-Chrysalis in London to obtain membership of GEMA (Germany), SDRM (France), SOGEDI (Belgium) and STEMRA (Holland) so that it can receive its share of mechanical rights for sales of records in those countries direct from the societies, less the sub-publisher's share. (All performance rights will continue to be handled by the PRS in Britain.) (See Billboard, Feb. 22.)

This kind of arrangement is seen by some people as a natural development and one which is likely to be widely adopted, but Felix Faecq is unenthusiastic.

"This system seems to me to complicate matters—and we really need to be working to simplify them," he said. "If the trend is followed and more and more publishers take out membership of the various European mechanical right societies, the overheads of these societies are likely to increase and this would reduce everyone's income. It also increases the work of the publisher because he has to make all those extra declarations.

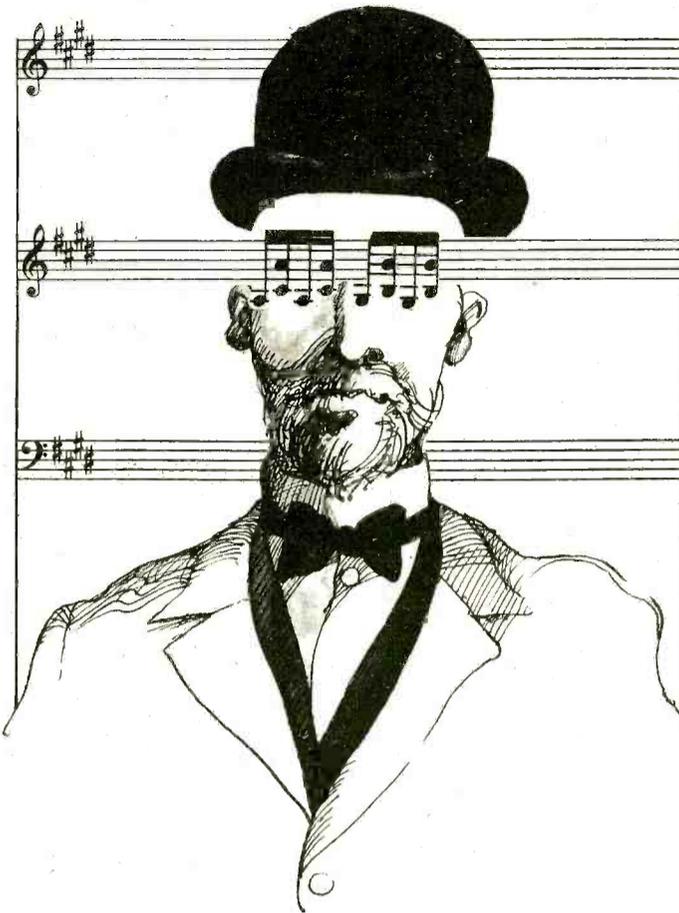
"For example, if we have a sub-publishing contract for Benelux, we have to make six declarations—for BUMA and STEMRA in Holland, SABAM and SOGEDI in Belgium and SACEM and SDRM in France (for Luxembourg, which is controlled by SACEM).

"If a publisher becomes a member of all those societies, he has to follow the rules and statutes of the societies and these can vary from country to country. For example, SABAM will accept a record as evidence of publication of a work, but SACEM and BUMA require printed music.

"My feeling is that if the Air-Chrysalis scheme were widely adopted, it could force up the right societies' overheads to as much as 30 or 35 percent. Furthermore I think there would be greater delays in payment—and these are already bad enough."

In conjunction with its new European philosophy, Air-Chrysalis is also planning to license its catalog on a song-by-song

(Continued on page P-38)



the United States' President's signature on the American Copyright Revision Bill.

Says Faecq: "American publishers and songwriters are much better served by Europe than are European songwriters and publishers in America. Similarly, while British writers and publishers receive royalties from continental sales based on an 8 percent mechanical right, their continental counterparts

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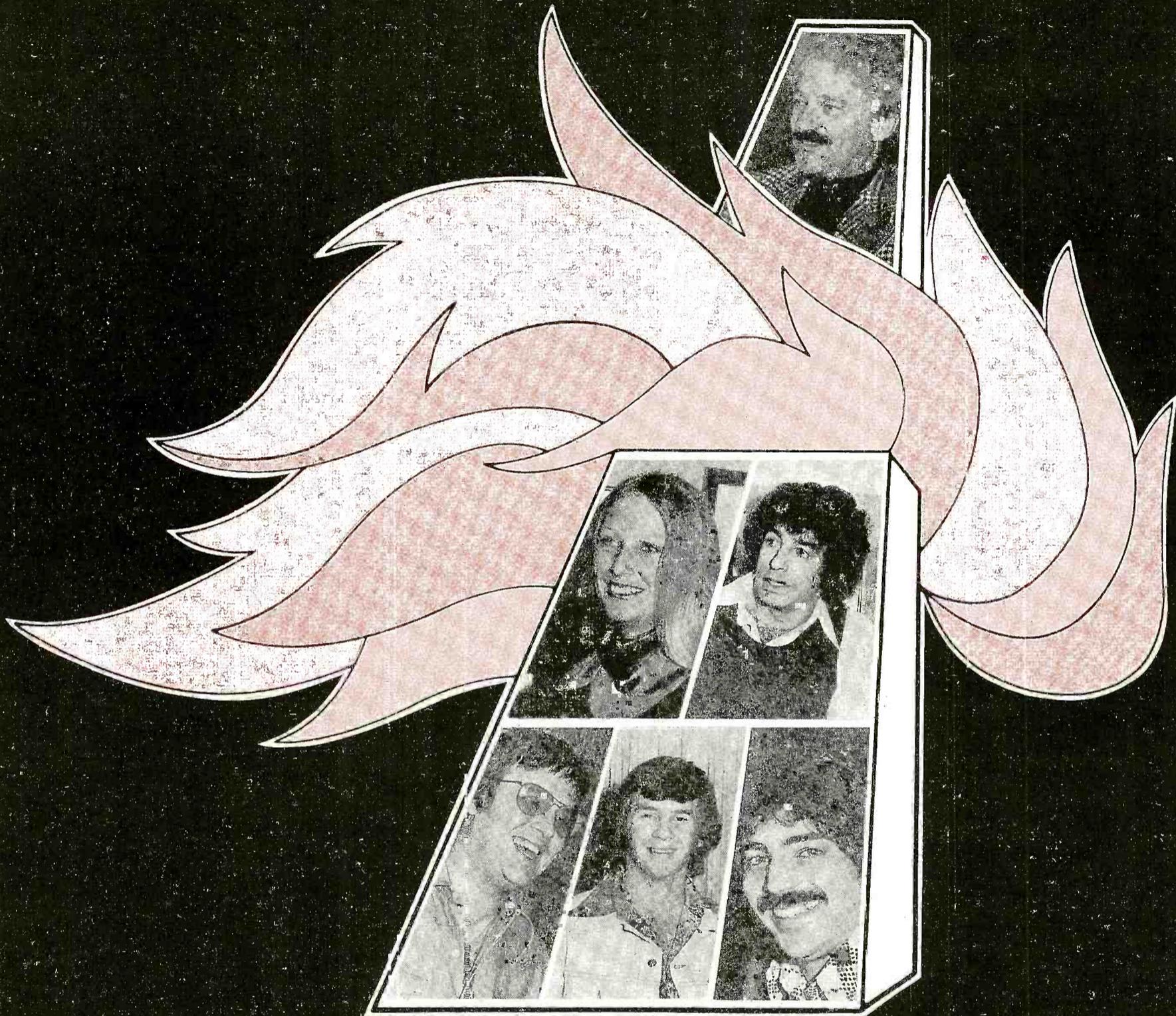
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"EVERYDAY I HAVE TO CRY"  
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"YOU'RE GONNA LOVE YOURSELF IN THE MORNIN' "  
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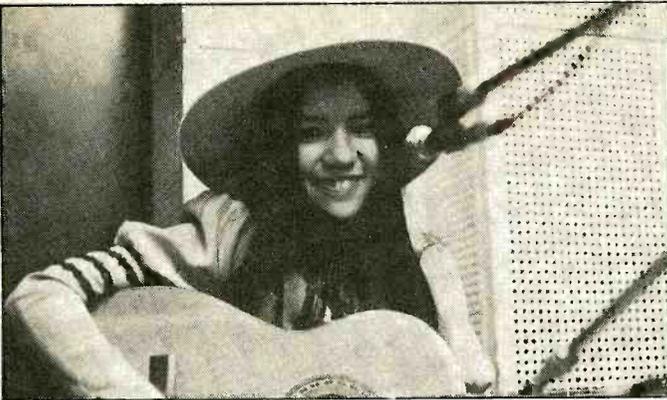
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Billboard photos by Music Labo

yen to a dollar in 1974 from about \$555 million at the average rate of 272.80 yen to \$1 in 1973. This year's total product is expected by Billboard's Tokyo News Bureau to reach at least 192 billion yen, up 10 percent over 1974, or about \$640 million at the rate of 300 yen to a dollar.

Now, the actual sales of phonograph records are estimated at 80 percent of annual production over the past 10 years, or 84 percent at best, and music of international origin accounts for 40 percent of total record production in Japan, or possibly as low as 39 percent last year. Also, music of international origin is estimated to account for only

endar year are to be collected on a sum of \$120 million, or \$171 million at best, from Japan.

By way of comparison, total imported product in 1974 amounted to \$12,305,413 c.i.f. (at 291.87 yen to \$1), comprising \$10,350,640 worth of phonograph records and \$1,954,773 worth of prerecorded music tapes, according to Japanese customs clearances. About 75 percent of the disks and 18 percent of the tapes were imported into Japan from the U.S. And it is assumed that mechanical-license fees, if not performance rights, are being accounted for music publishers in the country of origin.

Singer Keiko Yoshikawa (far left), Kenji Sawada and Goro Noguchi at Concerts give breath to Japanese music.

## Growth, Higher Fees Seen in Japan Publishing Business

By HIDEO EGUCHI



**F**or Japan, to all appearances the world's second largest record market, 1975, the 50th Year of Showa (Emperor Hirohito's reign), is the beginning of a new era. And for the world's music publishers, this year will mark the beginning of a series of annual raises in mechanical copyright license fees in the territory of Japan.

As a result of mediation between the Japan Phonograph Record Association (JPRA) and The Japanese Society of Authors & Composers (JASRAC) by the Commissioner of the Agency for Cultural Affairs (or the Ministry of Education), mechanical-license fees are to be increased to 6 percent for both sides of a single or an album in the Japanese fiscal year of 1979 from the 2 percent or 7.20 yen a side (whichever is higher) in effect since May of 1957 in Japan. In the case of LPs, mechanical-license fees for each piece of music are to be derived equally from 6 percent of album retail price excluding Japan's commodity tax (now 15 percent).

In the meantime, mechanical-license fees are to be increased to 4.4 percent for a single and 5.2 percent for an LP with effect from April 1, to 4.8 percent for a single and 5.4 percent for an LP in FY1976, to 5.4 percent for a single and 5.6 percent for an album in FY1977, and 5.8 percent for a single or an LP in FY1978.

Japan, with a population of 110 million, is said to be second only to the U.S. as a market for phonograph records and prerecorded music tapes. Indeed, 1974 total product by the 19 member manufacturers of the JPRA increased by about 15.6 percent over 1973, in terms of Japanese currency, to 174,959,825,325 yen from 151,313,779,275 yen. In terms of U.S. dollars, however, total product rose 7.9 percent, to some \$599 million at the average currency exchange rate of 291.87

16 percent of prerecorded sound tape production, which was down 9 percent in quantity and 1 percent in yen value last year from 1973.

In 1974, member manufacturers of the JPRA produced 181,659,406 disks amounting to 131,424,268,127 yen, comprising 97,901,260 singles and EPs (33 rpm) at 33,419,754,348 yen (including 13 percent commodity tax) and 83,758,146 albums (10-inch & 12-inch LPs) at 98,004,513,779 yen (incl. 15 percent commodity tax). Also last year, JPRA member manufacturers produced 24,055,256 reels of prerecorded music tape amounting to 43,535,557,198 yen retail (including 5 percent commodity tax).

Taking into account the percentage of actual sales and music of international origin, not to mention the floating rate of currency exchange, mechanical-license fees for the 1974 cal-

There are more than 200 Japanese music publishers, of whom 100 are considered to be actively engaged in domestic and/or international business. Concerned over the decline in music of international origin to 40 percent of total record production from the peak of 62 percent reached in 1962, some Japanese publishers and sub-publishers have been holding regular monthly meetings ever since November of 1973. They include (in alphabetical order) Alfa Music, April Music Japan, Intersong, Pacific Music Publishing, Revue Japan, Shinko Music Publishing, Taiyo Music, Toshiba Music Publishing, Victor Music Publishing and Watanabe Music Publishing. Hopefully, their brain-stormings will lead to a better balance between musical compositions of Japanese and international origin this year.

In order to realize the extent of the problems the repre-  
(Continued on page P-38)



# Something to Sing About

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*MANDY* written by Scott English & Richard Kerr — BARRY MANILOW — Arista  
*YOU'RE NO GOOD* written by Clint Ballard, Jr. — LINDA RONSTADT — Capitol  
*HANG ON SLOOPY* — RICK DERRINGER — Blue Sky (Columbia)

## LP's

Hit Broadway musical *SHENANDOAH* written by Peter Udell & Gary Geld — JOHN CULLUM — RCA  
*GREASE* written by Jacobs & Casey, in its 4th year — MGM  
*QUILP*, a Reader's Digest film starring Anthony Newley

## In London

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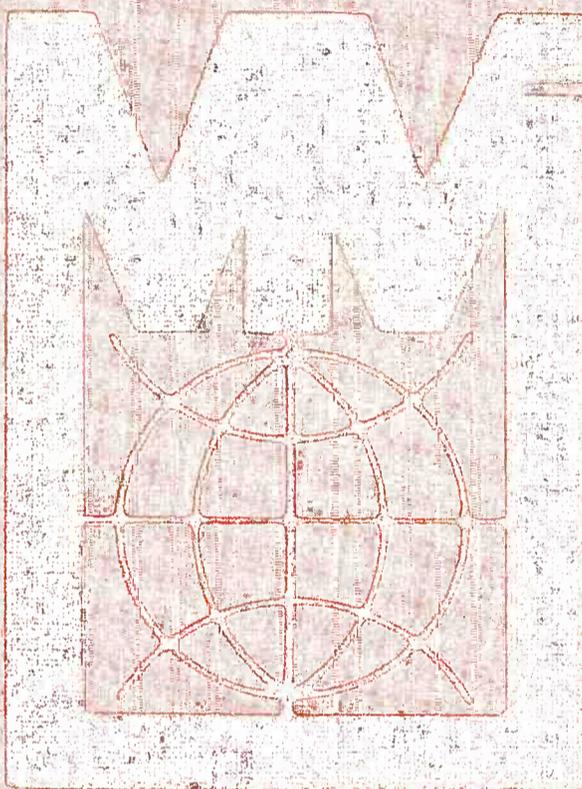
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# Publishers See Business Constantly Changing

**T**he new inroads and adjustments into publishing are somewhat varied, as was disclosed by noted publishers Sam Trust of ATV and Ed Silvers, Warner Brothers Publishers.

**BILLBOARD**—How has publishing music changed over the years?  
**TRUST**—Publishing itself is a misnomer for the business. The publishing business at one time was thought to publish music print, but we're talking about publishing in terms of the aural kind of publishing, it changes extremely rapidly. Each year it becomes harder for the non-record company aligned publisher to get his material recorded.

**BILLBOARD**—Why?  
**TRUST**—Because of the establishment of publishing companies by non-music business people. The agent has become the publisher, the managers, the artists, and that great fraternity of unqualified specialist in law has become the publisher, and all of them have purported to know more than the legitimate music publisher. They have purported to protect the artist and writer from the music publisher, and to protect his career, which is bunk.

Silvers on the other hand has very different opinions.  
**SILVERS**—It has changed as the music has changed, we are not dealing with the same kind of music today that we were dealing with in the 60's, and the business had become much more sophisticated and much bigger, so there are greater dollars to be earned or lost. To me, that has been the making or breaking of any publishing company. We must be able to cope with these changes.

it's blemished, not serviced creatively, it will cause the fall of that artist's career.

**SILVERS**—Yes. For us, the object is to control the rights that are being recorded. Ever since the advent of the writer/performer, there has been a definitive move for the writer to hold onto his own copyrights, not to become part of the publishing company, saying, publishing companies do not deliver, do not get coverage, do not administrate properly, do not take the necessary steps abroad to spread copyrights, and in most

If you're a publisher, and if you're going out to have a song that this artist didn't write recorded, you have to walk in with not just a good song, but a piece of dynamite, something far better than this artist could conceive of writing. So, we find that the areas of getting things recorded are much more limited than they were ten years ago, but the results when you're successful bring much bigger rewards today.

**BILLBOARD**—Are there exceptions to this?  
**SILVERS**—We are a total publisher, since we are into the printing business as well as the royalty business. We print publications, sell them like you sell a record, then make the profit on the sale of an actual piece of goods. In selling books, we had to develop an entirely different theory about what kind of music sells. Everything that's a hit record doesn't necessarily sell a lot of sheet music, so we have had to develop a second taste.

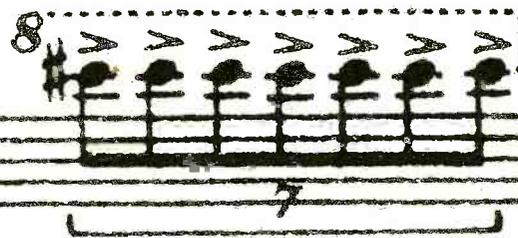
**BILLBOARD**—What areas in negotiating with a prospective new artist are critical in terms of publishing?  
**TRUST**—Absolutely none, unless the artist is a writer.

**SILVERS**—Absolutely. Less than 10 percent of our business is with the combined Warners, Electra, Atlantic. They don't look out for the publishing rights when they sign an act. We don't necessarily try to take every property that we feel is a recording property to Warners, Electra or Atlantic.

A Billboard Spotlight On Publishing



By JEAN WILLIAMS



**BILLBOARD**—Does it follow that recording successes bring about publishing successes?  
**TRUST**—No. The door opening is the record, but it will close just as fast as it opened depending upon the career of the artists. Unless you have a knowledgeable publisher to service the copyright which might have been established by that record. If

part, I think the writer is pretty true in this. Publishers were not changing with the recording environment, they were still hoping that the good old days would come back, when they could run around with a few dubs in their hands and get records easily. It doesn't work that way any longer, now you have to deal with artists who are mostly writing their own material.

**BILLBOARD**—Where a recording company has its own publishing wing, would you lose the deal if you could not keep the publishing?  
**TRUST**—It depends on how badly the record company wants the artist. If it's a marginal type artist, and the record

(Continued on page P-36)

MARCH 29, 1975, BILLBOARD

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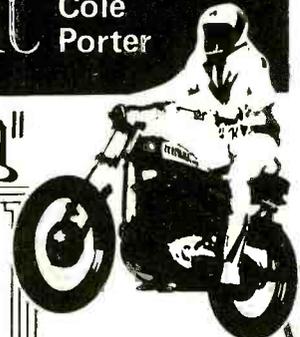
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# Nashville Is A City Of Publishers

By BILL WILLIAMS

**N**ashville is a city of hundreds of publishers some the hip pocket variety, but others are among the largest in the world, and the most successful.

Ralph Peer and Fred Rose were certainly pioneers in the publishing business of country music. So were Jim Denny and Jack Stapp. But so are Bob Beckham, Bob Montgomery and others. Al Gallico pioneered in his own way.

Peer pioneered country publishing in the 1920's; Rose brought publishing to Nashville in 1942; Denny and Stapp gave it impetus in the 1950's. Gallico regularly commuted to Nashville when few other New Yorkers gave it a passing thought. Beckham and Montgomery and their counterparts brought along the new progressive sounds, such as the likes of Kristofferson and Bobby Goldsboro.

So, in a sense, each is a pioneer. Each contributed heavily to the growth of Nashville and its music, a city of more than 19,000 recording sessions annually, and to the success of its writers and artists, or whom there are thousands.

Ralph Peer got it all going with his United Publishing Company when, in 1927, he produced such artists as Jimmy Rodgers and the Original Carter Family. Once the recording director for Victor, Peer later bought out the publishing firms (including R.S. Peer Co.) and never again desired to return to the record business. Instead, he wanted to see publishing grow into big business, and that he did. He saw his own firms grow into Peer, International (BMI) and Southern Music (ASCAP), and the overall operation become known as Peer-Southern.

In the early days, though, Peer had several publishing companies, simply because song pluggers wouldn't take more than one song from one firm. So he had such companies as LaSalle Music, Panther, Pera, Melody Lane, etc.

Peer-Southern today is run by Ralph Peer Jr., the talented son of the founder, who is vice president. His mother, Monique, is president of the company.

Roy Horton joined the Peer organization in 1947 as an assistant to Bob Gillmore, and in 1949, Troy Martin was hired to run the Nashville office. Horton,

along with his brother, Vaughn, had done some radio in New York beginning in

1934, and have always been actively involved in the country scene.

Roy Horton recalls that sheet music, which was so big then, is making a strong comeback. And he notes that his brother, Vaughn, was one of the first to recognize the important role of the disk jockey. Today, Peer-Southern not only is strong in country, but leads the world in Latin publishing. It is getting strongly back into the folio field. Some of its writers over the years have included Ted Daffan, Floyd Tillman, Johnny Bond, Eddie Dean, Lefty Frizzell, Don Gibson, Carl Smith, and Jimmy Davis.

Peer's was the first "outside" firm to come to Nashville. Today the office is run by Brad McCuen, who has a colorful background in all facets of music.

The name Fred Rose at once inspires memories and the incredible story of how publishing really happened to be in Nashville. This great songwriter, member of the Country Music Hall of Fame, founded Acuff-Rose and Milene Music, turned out some of the world's all-time standards, discovered Hank Williams, Don Gibson and scores of others after having written for the biggest names in all areas of the business. He helped develop Molly O'Day, Boudleaux & Felice Bryant, Marty Robbins, Leon Payne, and an endless list. That list, of course, includes Gene Autry, John D. Loudermilk, Roy Orbison, etc.

Eventually Fred Rose brought into the business his son, Wesley, who went on to become national president of NARAS, and to hold just about every important office and serve on any board of consequence in the music field. Publishing, however, was always his strongest suit, and he proceeded to build Acuff-Rose into one of the world's largest, with one of the outstanding catalogs of all times. Today, with a staff of some 30, he owns Hickory Records, still keeps close ties with MGM (which distributes his product), and he produces most of his own artists. He is a firm believer in close ties between publishing and recording. He also is one of the few publishers who, over the years, has published his own sheet music, and who continues to do so. He also is constantly signing artists from other labels to publishing contracts, thus estab-

lishing close lines of communication. Rose believes heavily in promotion, and he has a staff, tripled in the past year and headed by Joe Lucus, who work furiously on any song which the company publishes. "It's strictly from a publisher's standpoint," Lucus explains. "We try to build the song rather than the artist, for the latter is the function of the record company. Of course, if its on our own record label, we build the artist. Either way, the artist is aided."

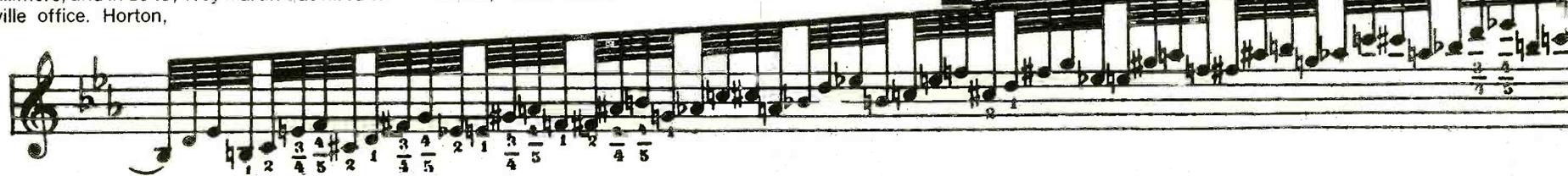
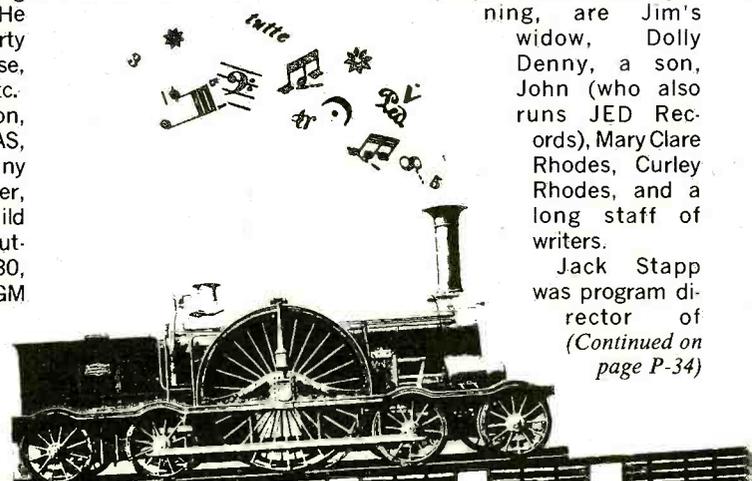
Ray Baker, who has just joined the firm, is considered a strong asset in the business because of his background and experience. Most other employees have been on the staff for 25 years or more, which says something about the family aspect of the organization.

Jim Denny headed the "Grand Ole Opry," and he was in charge of what was called the "Artist's Service Bureau," really the only legitimate booking operation for country artists in the early days. In the 1950's, in a breakaway, he formed both a talent agency, and the Cedarwood Publishing Co. Both were instant successes. The publishing of music really took off, with such writers as Mel Tillis, Carl Perkins, and a list so long it joggles the memory. Standards quickly came out of there, and the firm continued to grow with a steady flow of hits. Then Denny's untimely death left the company in the hands of his capable oldest son, J. William Denny, and its growth has never

slowed. Still with the company, as from the beginning,

are Jim's widow, Dolly Denny, a son, John (who also runs JED Records), Mary Clare Rhodes, Curley Rhodes, and a long staff of writers.

Jack Stapp was program director of  
(Continued on page P-34)



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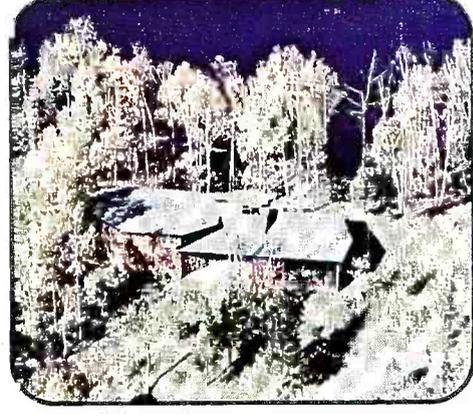
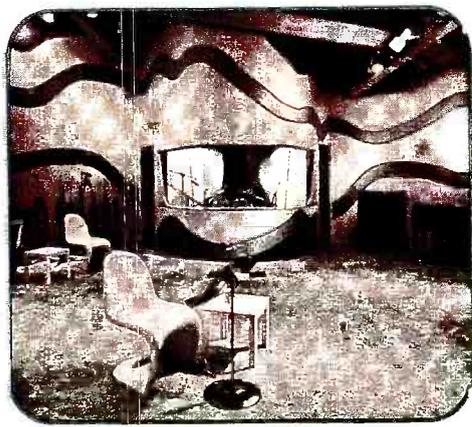
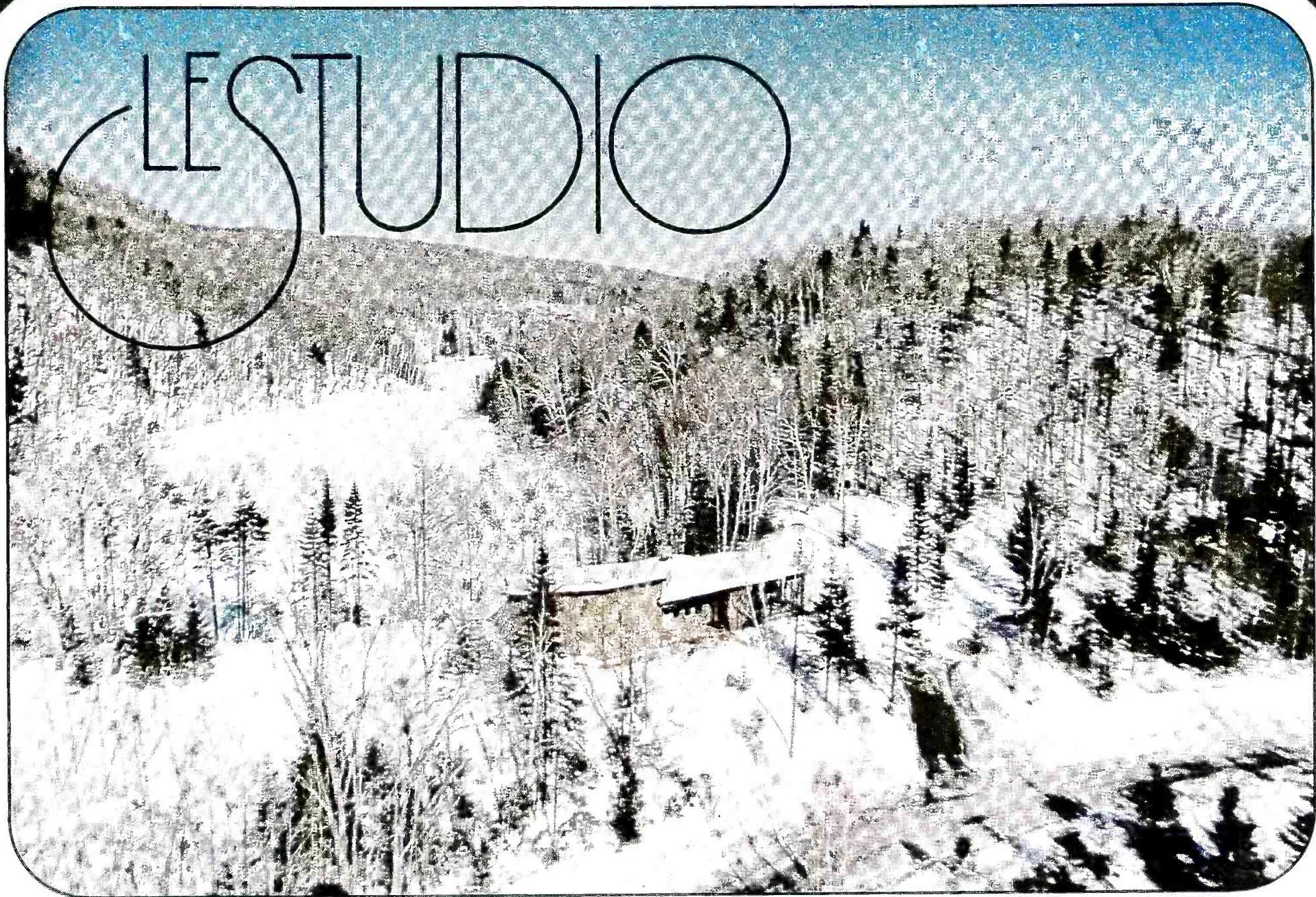
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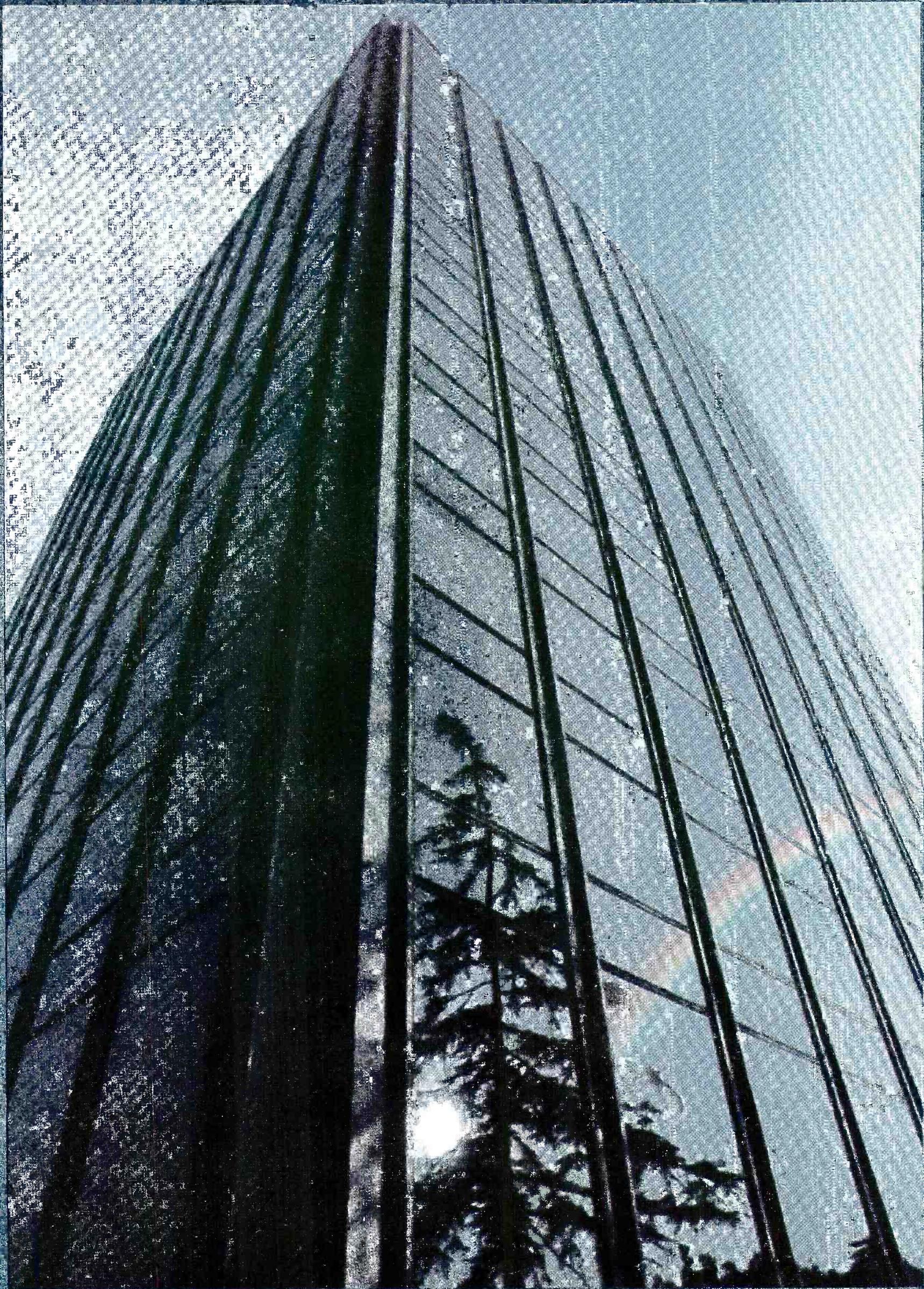
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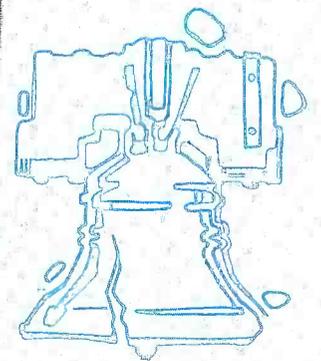
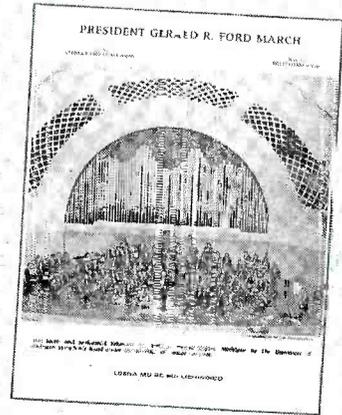
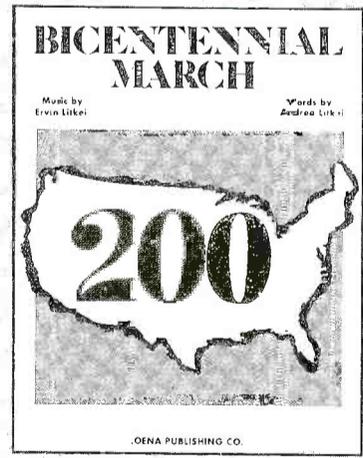
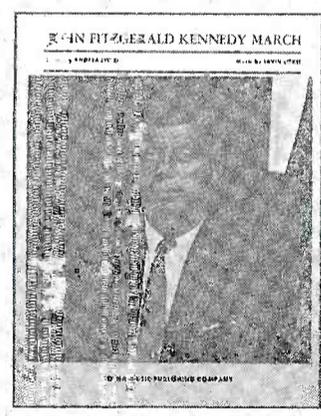
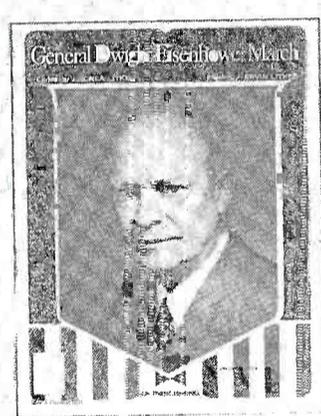
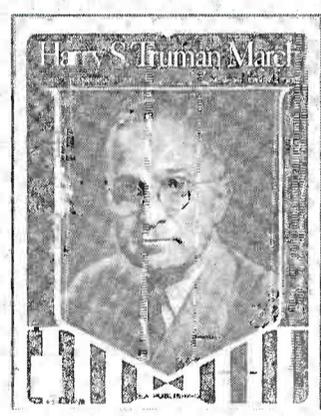
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# Catalyst of Art

• Continued from page P-3

many cases pioneering changes themselves. Names such as George Pincus, Al Gallico, Fred Ahlert, Bourne Music, Hill & Range, Howard Richmond, Stanley Mills, Aaron Schroeder and Shapiro Bernstein are such independents.

Today, as in the 1960's and early 1970's, writers are publishers; or artists are writers and publishers, striking out on their own as they did many years ago. Wall Street's invasion, more acquisitions by movie companies (United Artists bought the Big 3 from MGM a few years ago) and the establishment of publishing companies by film firms (Columbia Pictures formed Screen-Gems Columbia; Gulf + Western, which also owns Paramount Pictures, formed Famous Music, all point to the importance of publishing.

In other cases, record firms own publishing companies. Capitol Records owns Beechwood; Columbia Records owns April Music; Chappell Music is part of the Polygram group of companies which owns MGM Records, and Polydor Records. Most of the companies also deal in print production.

For these firms tied in with major companies, business life is more complex than even 20 years ago. Promotion, style, relationships with artists, technological progress are in a constant state of flux and expansion.

Marvin Cane, chief operating officer of Famous Music, views the change as more in the relationships between artist and publisher. "They are on a par with each other. It's more of a co-op situation. Of course, we still need the writer and vice-versa. But today's business has taken on a major difference—but in methodology only. We not only publish songs and secure copyrights but also pitch the writer to the labels as a recording artist."

Another change noted by Cane is that publishing has become international. "Today the American artists are known throughout the world. They have hits on all the international charts in English and quite often will do songs in various languages. Foreign artists, in turn, who can hardly speak English, record songs phonetically and they become hits here."

A problem cited by Cane and confirmed by both independent and conglomerate-tied publishing firms is that the record industry has been so glamorized that everyone wants to get into production. "There are few young people coming up the publishing ranks. It's now time for us to begin some glamorization of our own."

Smaller publishing firms seem to be losing their administrative initiative and are tying in with the majors on the business end, according to one industry observer.

If this is becoming a trend, Norman Weiser, head of Chappell in the U.S., feels that it doesn't apply to his company. Although the firm handles the administration of Williamson Music, E.H. Morris and Intersong, Polygram-affiliated firm, "we try to keep a balance between the business end and the creative side." He says that administration deals have grown generally in the industry but in the wrong direction. He hoped it would start creativity eventually between the writer and the company involved.

Weiser says that methods of dealing with writers have changed. "We once worked through an a&r man. Now a writer is self-contained. Kids are smart enough to hire good lawyers or business managers with know-how. "The print area, too, has undergone a series of changes, he says. "The folio requires modern marketing concepts." Weiser sees more emphasis on direct marketing through mail-order and television. (Hansen Publication recently started a large-scale direct-marketing operation on its print books.)

Weiser views computerization as an important publisher-writer tool. "It certainly helps the handling of royalties, and it's a service that the writer considers very valuable." He says that Chappell will continue to be a strong copyright supplier and envisions the international market as becoming stronger. Cable TV and other new forms of communication will open still additional areas of income for writers and publishers, he says. Weiser feels that the invasion by conglomerates has been stalled. "There aren't many more good strong catalogs that can be acquired." Chappell, he says, is developing writers from within while being very selective regarding outside catalogs.

The problem at this point, and one also expressed by Cane, was the shortage of good management people. "The man-

power pool is limited. You can't put 40 years of experience into a 20-year-old," Weiser said.

Herman Steiger, head of the Big 3's print division, began his career many years ago, starting as a salesman for Robbins and moved up the ranks. "Songbooks are sold today for longevity. They're attractively designed, merchandised and advertised and considered for worldwide appeal," he says.

Books now average in price from \$4.95 to \$14.95 and contain from 25 to 1,000 songs, certainly a departure from the old days." Steiger cites the importance of the school market and says that there are some 800,000 pupils enrolled in music activities. In the "old days" as well as today sheet music sales depended on the amateur musician, he says. There are 31,500,000 amateur musicians in America today, he claims. Some 15 million play piano and seven million play guitar, Steiger says. One person in every three homes is an amateur and plays a musical instrument.

With more and more publishers using trade advertisements, mailing and brochures, according to Jay Leipzig, head of The Music Agency, the catalogs are being strengthened almost across the board, much beyond the conventional music trade efforts of publishers of years gone by.

Other innovations are being employed, Leipzig says, premium packaging, the utilization of particular copyrights in independent film productions and show revivals are examples.

The publisher continues to introduce new and different methodologies, stimulating and shaping through new ways and means as creator and merchandiser in an environment of constant change and challenge.

All in all he is what he has always been. The external optimist. How else to explain him.

## The Role of NMPA

• Continued from page P-4

A special concern with matters of piracy has even led to more than a measure of cooperation with the RIAA, which in other areas, such as rates for mechanical licensing, is a sometime antagonist.

NMPA's struggle against piracy in the broad sense is no recent situation. In the 1930s it waged an effective campaign against the prevalence of unauthorized song sheets carrying lyrics. Stamping out fake books for performing bands occupied much of its attention in the 1960s.

While both of these evils only rarely rear up today, recurring attempts to capitalize without authorization on the rights of publishers and their writers do crop up. The most dramatic in recent years has been the proliferation of tape piracy. On first glance it would seem that manufacturers and merchants of recorded product are the only ones that suffer from the practice. Especially so if the pirates are willing to pay statutory mechanical license fees.

But publishers took a different view. Collections could not be policed. But a more important consideration was at stake. If unauthorized duplicators could operate with impunity, record company incentive to record and promote new material would be seriously diminished, and the whole industry would suffer.

The NMPA has estimated that publishers have laid out more than \$1 million in the last five years to combat piracy, and the results have been spectacular. Cases brought by publishers against pirates, notably in the 3rd, 9th and 10th federal court jurisdictions, have only recently established in the highest courts that pirates may no longer claim legal shelter under the "similar use" phraseology of the mechanical licensing provision of the Copyright Act.

As a result, the Justice Department only last month instructed its field force and the FBI that pirates of pre-1972 recordings containing copyrighted music are now vulnerable to direct government arrest and prosecution.

While record manufacturers and the RIAA collaborated in this facet of the overall fight against tape piracy, it was the peculiar legal base that publishers enjoy under the Copyright Act that permitted this precedent-setting campaign.

But as technology advances, so the possibility of new types of infringements increase. Of current concern is the controversy over school and library duplication of printed music via xerography, where the NMPA works closely with other interested parties, among them the Music Publishers Assn. of the U.S., the trade body of standard and educational firms.

The battle here, and in other areas opened up by technological advances, has been largely fought in the decades-long struggle for general revision of the Copyright Act. Organizationally, the performing rights groups are as concerned, and each attacks the problems with similar vigor in what is viewed as a common effort to defend the equity of copyright owners.

On seemingly more mundane, but important bread-and-butter matters, NMPA is active in pleading the case of music publishing before congressional and government agencies. It has been a successful participant in drives for reduced postal rates for music, and for certain types of tax exemption.

The expected commercial introduction of home video devices and on a more global scale the development of satellite transmission will open up new areas for contention whose implications can only be speculated upon at this time.

The fundamental constant in the publishing industry remains the song. Its nurture and proper use, with equitable return to the creator and promoter, remains the long-term province of NMPA.

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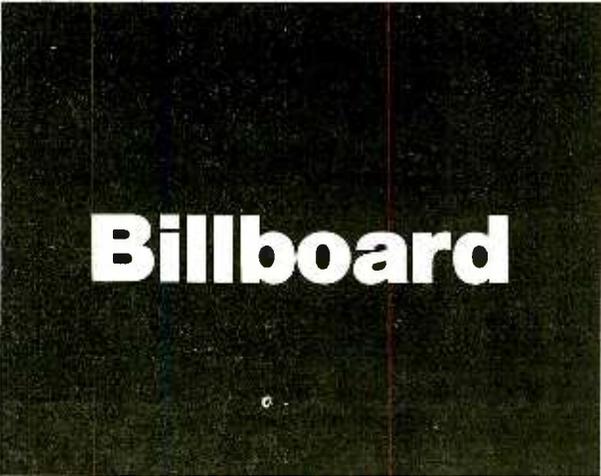
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# Two Vet Publishers Pursue Strong Convictions

By NAT FREEDLAND

Stanley Mills, whose Galahad Music (BMI) struck it big in 1974 with the Bobby Vinton hit "My Melody of Love," says that the main skill needed to operate a successful one-man publishing firm is "getting blood from a stone."

The son of Mills Music founder Jack Mills, Stanley's 18 years of experience with both Mills and Irwin Marks Music stood him in good stead when he went on his own six years ago. His ASCAP house is September Music.

"A small firm simply can't compete with the majors for established writer-singers and groups," says Mills. "I do a lot of business back and forth with overseas and U.S. rights. It's necessary to invest in regular travel, MIDEM every year, Los Angeles and Nashville every three months."

Mills makes deals for individual songs, not entire catalogs. He also feels it is essential to invest in independent promotion in order to fully work all records on his copyrights.

Prior to "My Melody Of Love," September/Galahad's most lucrative titles were "Masterpiece," the instrumental theme from Public Television Network's "Masterpiece Theater" series; "Concerto For Knife, Fork, Spoon & Soup Ladle," also an instrumental and "Pink Summer," originally a little-known Ed Ames-Marilyn May duet on RCA.

"I learned a successful approach on 'Masterpiece' and it worked with these other two," says Mills. "The point is that there's a lot of money in educational sheet music, charts for concert bands, orchestras and choruses at schools. 'Pink Summer' has done 100,000 units of high school chorus pieces distributed by Shawnee Press, the Fred Waring sheet music organization."

Another lucrative area is overseas licensing and TV theme performance. "Concerto," as recorded on Ranwood by Charles Randolph Grean, has been a television theme in Australia and a hit single in Belgium.

Even on overseas licensing, Mills does not sub-publish his entire catalog with local offices. He believes he has a better chance at getting foreign recordings with songs placed individually.

However, he does work with new writer-artists and currently publishes Tony Gregory of Chess Records and Paul Evans on Mercury.

"Melody Of Love" was an MOR hit from Germany. Bobby Vinton was among the artists to whom Mills sent the demo with some English lyrics. Vinton's response was that he preferred to write his own lyrics and had some ideas about doing part of the song in Polish. The rest is chart history and Mills will be raking in the royalties for years to come.

By CLAUDE HALL

He calls it "casting" . . . from the old biblical term about casting your bread on the waters. But, actually Al Gallico does much more than that in his constant search for new songwriters. "If I've got any forte, it's that I've had a knack for finding people. I honestly like to find undeveloped talent. Going after a star is impossible . . . it's best to make your own stars. And God gave me good ears, thank God!"

His casting began shortly after he started Gallico Music 12 years ago last March. Prior to that, he'd been general manager of Shapiro Bernstein Music for 13 years and before that manager of Leeds Music. It was at Leeds that he started in the music business about 38 years ago at \$8 a week and admits that he didn't get paid at all for the first year and a half; "my mother used to give me 35 cents a day."

Gallico, of course, has been closely associated with Nashville as a music publisher even though he's a New Yorker. "I've been going to Nashville for 27 or 28 years. Always loved country music. In fact, I was in on the first U.S. recording session done by Hank Snow. It was in Chicago, not Nashville. I was traveling around with the late Steve Sholes of RCA Records, plugging my songs."

Two of his very dear friends in those days—he claims put him into the country music business—were Sholes and the late Paul Cohen. And because of their urging, he remembers helping stack Coke boxes so Brenda Lee could reach the mike on her first recording session . . . he was always around.

When he started his own music business, someone recommended Merle Kilgore and Gallico hired him. Then, Lillian Evans "kept bugging me about her son-in-law, a mixer for Sam Phillips making \$75 a week in his Nashville operation. Finally, I went out to the studio one night and Billy Sherrill played every instrument on the session, yet he was the engineer, and the mixer. He was a genius, just like Lillian claimed." Gallico signed him up for \$100 a week as a writer and helped him get a job with the new country division that Epic Records was starting up.

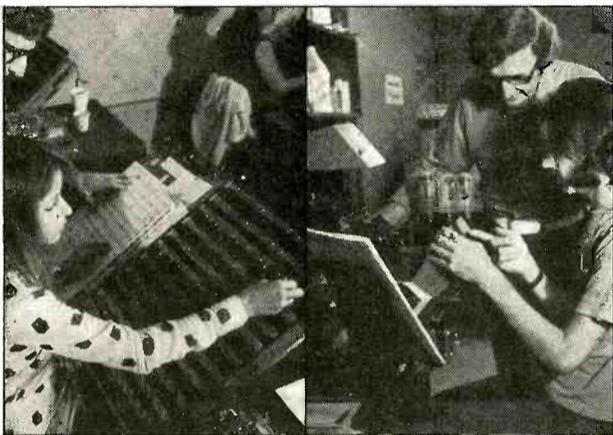
It should be noted at this point that the \$100 a week represents more "casting," as it's an advance against royalties. Today, Gallico has usually about 10 songwriters working on this same basis—\$100 a week against royalties. "It's expensive, but I haven't missed yet. Most of them are earning their keep . . . in fact, it's now at the stage where they call up and ask for \$8,000 or \$10,000 in advances . . . and I give it to them. Because, to tell the truth all of the 10 are earning their keep but a couple and they'll be past the breakeven point in a couple of years."

(Continued on page P-43)



Photos by Screen Gems-Columbia

**Publishing people—Screen Gems-Columbia Publications' staffers meet at huge new Florida facility (seated from left) Jerry Brown, finance; Frank Hackinson, vice president/general manager; Richard Bradley, music (second row) Jim Tomlinson, sheet music warehouse; Pepper Oxley, creative production; Florence Freiberger, accounts receivable; Shirley Butzer, art; Marcella and Edgar Cohen, engraving (back) Bill Garlough, print shop; Ray Paul, production; Mike Wilkerson, sales; Bill Radics, advertising. Below left: Chelle Getz engraves a sheet of music while at right Victor Kahn selects a type style.**



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**T**he influence of contemporary music in religion starting long before "Jesus Christ, Superstar" but propelled along with all that is happening in rock and folk adaptations in religious music is having a long-range effect for publishers.

Not only is there exciting growth within the organized religious movement, but various organizations are spurring this increase with associations and workshops—i.e., spreading the word.

From one standpoint, expansion within existing religious structure is itself a phenomenal potential, Carmichael and others note. "I would say there are 300,000 Protestant churches in America and 80 percent of Lexicon's business is with 20 percent of these. Just look at the growth potential that exists in the churches that are expanding.

"In many cases, smaller churches have no budget for music, perhaps not even a choir, not even a choir director if they have a choir—but there is the potential for

Air Presbyterian church up on Mulholland didn't have a choir." Growth is occurring all over the world too. "Our sales are up 80 percent in the U.K.," Carmichael claims.

One of the greatest areas of religious publishing growth is children's music, says Carmichael. "I can remember when I was put down for coming up with rock and folk compositions. In fact, the idea when forming Lexicon Music years ago was that it should be a separate division from Word, which at that time was not into that much of a contemporary sound."

## Religious Publishing Flourishing With Contemporary Emphasis

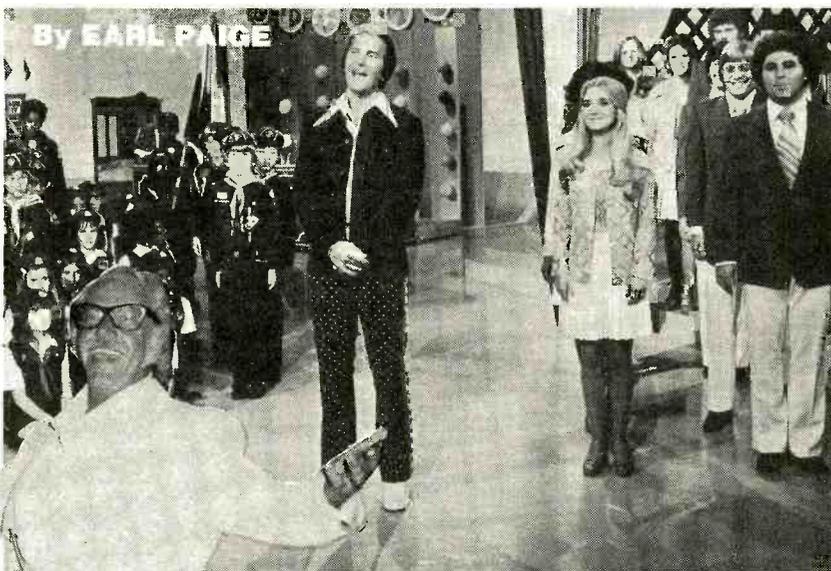
One example is the Gospel Music Workshop of America, which grows steadily and moves its annual national convention from city to city (this year New York City). In yet another direction, Lexicon Music, Inc., Woodland Hills, Calif., held 65 workshops in 35 U.S. cities involving from 200-500 choir directors sometimes from a single city, sometimes from an entire state. A major aim of these workshop programs is to stimulate new use of religious music, says Ralph Carmichael, head of Lexicon, a division of Word Music and now affiliated with ABC.

If anymore evidence of steady growth in religious publishing need be given just one company epitomizes it—Zondervan Corp., which recently acquired the Stamps-Baxter Music operation in Dallas, adding to an already impressive involvement in religious publishing.

From a beginning 44-years ago with first a book depot, then a store and then a publishing house in 1933, Zondervan Corp. now has over eight divisions, among them, Singspiration Music with several thousand sacred music titles. There is also Singcord Recordings with children's and popular traditional sacred recordings. Then there is Something To Sing About, a division that unifies the printed and recorded divisions.

Zondervan is a company carrying through decades of devoted leadership first with the brothers P. J. "Pat" and B. D. "Bernie" Zondervan and their uncle William B. Eardman. Following the death in 1966 of Bernard Zondervan, Sr. and four years hence the death of his son Bernie Jr., the company leadership was assumed by the then treasurer and now current president Peter Kadder, Jr.

Expansion is much in evidence at firms such as Lillenas Publishing, Zondervan and others.



Photos by Lexicon/Light music and Oral Roberts Univ. **Ralph Carmichael, religious composer (left) and a scene from an Oral Roberts production with Pat Boone and the World Action Singers. Carmichael works with Oral Roberts music productions.**

growth. I can remember when the First Baptist Church of Van Nuys was in a blockhouse that's now just a gym. I can remember when the Bel

An example Carmichael uses, is, "Because He Lives."

The music for "un-church" is written deliberately to convey a message. It will stay away from cliches. It will likely take on a

(Continued on page P-42)

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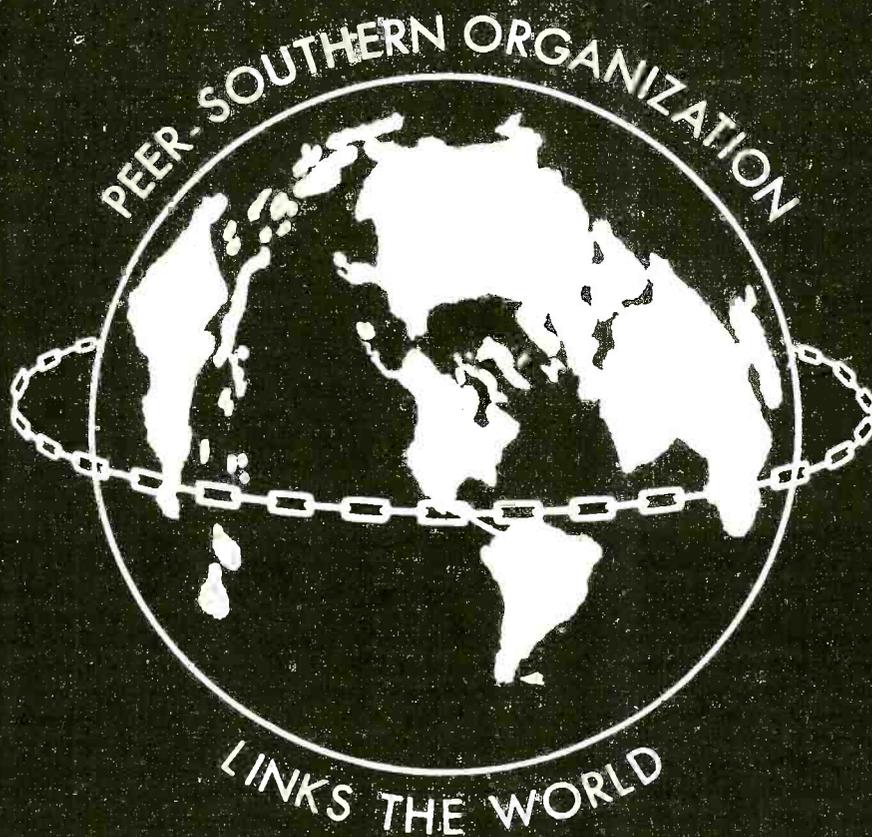
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# The Computer Age

• Continued from page P-6

may be paying ASCAP in annual fees), and type of community, metropolitan, non-metropolitan, rural, etc.

ASCAP is also using logs whenever feasible—mainly when they feel that their reliability is unquestionable. They (the logs) are seen as a way of cutting cost and adding to the size of the dollar pie for members to share. Meanwhile, monitoring remains the key to ASCAP performance regulation.

SESAC, the second oldest performing rights society, having been formed by Paul Heinecke in 1931, uses a different set of rules for its performance payout determination. According to Al Ciancimino, house counsel, SESAC's overall distribution system is based on six points.

1. availability of catalog; 2. growth of catalog; 3. diversity of catalog; 4. seniority; 5. performances factors (using a consensus of the three trade charts as an indicator); and 6. overall commercial value of any given SESAC work.

SESAC, which is privately owned, has some 145 direct writer affiliates under its wing and represents some 325 publisher catalogs. In all over 126,000 song titles are under the company's umbrella.

While SESAC monitors radio to a degree, as well as uses logs, a prime consideration in making performance payment is the use of the three industry trade charts, Billboard, Cash Box and Record World.

A high average consensus of the three determines how much a SESAC writer/publisher will be paid. For example, if a song attains an average of a # 100 position on the pop charts at least \$2,000 in performance monies can be expected by the SESAC writer/publisher. A # 1 pop position translates into some \$30,000 for the writer and publisher. Country and r&b charts differ in payout rates, and carry a \$1,000 (# 100) and a \$20,000 (# 1) payout.

Between the high and low end of the charts, positions are rated accordingly for payouts.

A SESAC work on the charts for at least 16 weeks also qualifies for a bonus of 25 percent of monies already paid, based on chart positioning.

Whether a song makes the charts or not, SESAC signees are always given \$300 in release money. Half for the writer and half for the publisher.

While the charts play an important role in SESAC's determination of performances, the firm does not rely on them solely. There are also nine full-time field managers who regularly visit broadcasters, as well as monitor them. Licensees are con-

stantly checked and updated by office personnel in New York and Nashville, and extensive files are maintained on copyright ownerships.

As the youngest of the Societies is BMI, having been formed in the mid-40's. BMI is by no means behind the times.

With some 40,000 writer/publisher signees under its fold, the society boasts an extensive computer operation (as does ASCAP) geared to rapid transfer of information and data storage.

The monitoring/logging situation at BMI, as compared with ASCAP, is basically reversed. True, BMI monitors, but the main emphasis is placed on tabulating logging sheets from broadcast networks and local radio and television operations across the country.

BMI's sample encompasses some 300 radio stations each month, with a rotation of stations covered assuring that almost every one of the 7,000 radio stations in the U.S. will be covered within a 14-17-month period.

Logs are checked and rechecked by home office personnel and pertinent performance data is fed directly onto computer disks by key-to-disk operators working 17 individual consoles.

A main computer, containing information on some 850,000 titles is also in use. BMI staffers desiring writer and/or publisher credits, date of copyright, catalog listings, etc., only have to punch up on one of the 26 scopes in the New York office and the information is instantly pictured on the screen.

The computer is useful in other areas too, as just last quarter it printed out some 10,000 checks for BMI members. BMI's payout figures for 1974 totalled some \$41.8 million.

Whether it's ASCAP, BMI or SESAC (executives at each society will tell you that they feel that their way is the best for the respective members), the name of the game is computers (and it has been for almost two decades). Their ability to digest enormous amounts of information and have it at a finger-tip's notice, is invaluable for paying writers/publishers promptly and with as much accuracy as humanly possible.

## Copyright Scene

• Continued from page P-10

category as fuel and food—but they are consumer items with a large youth market. The effect of legislation on prices to youth will come up at floor voting time.

So far, music publishing has made substantial gains in congressional action. Interim antipiracy amendments have included a clause to free them from the old "treble damage" limits, tied to the 2-cent mechanical rate in the 1909 law. The 2-cent mechanical rate ceiling itself has been raised to 3 cents, and could be adjusted upward if the duplicate revision bills in Senate and House (S. 22 and H.R. 2223) succeed in establishing the Copyright Royalty Tribunal.

The new antipiracy law giving copyright protection to recordings made on or after Feb. 15, 1972, also helps composers and publishers. If Sen. Hugh Scott fails to restore the record performance royalty, music owners will get the complete jukebox performance fee, with no takeout for record play, and no competition for broadcaster music use fees.

One added expense for the whole music industry will be the higher registration, renewal and other fees they will have to pay the U.S. Copyright Office. A bill to raise the fees will be the first order of business in the Senate Copyrights Subcommittee.

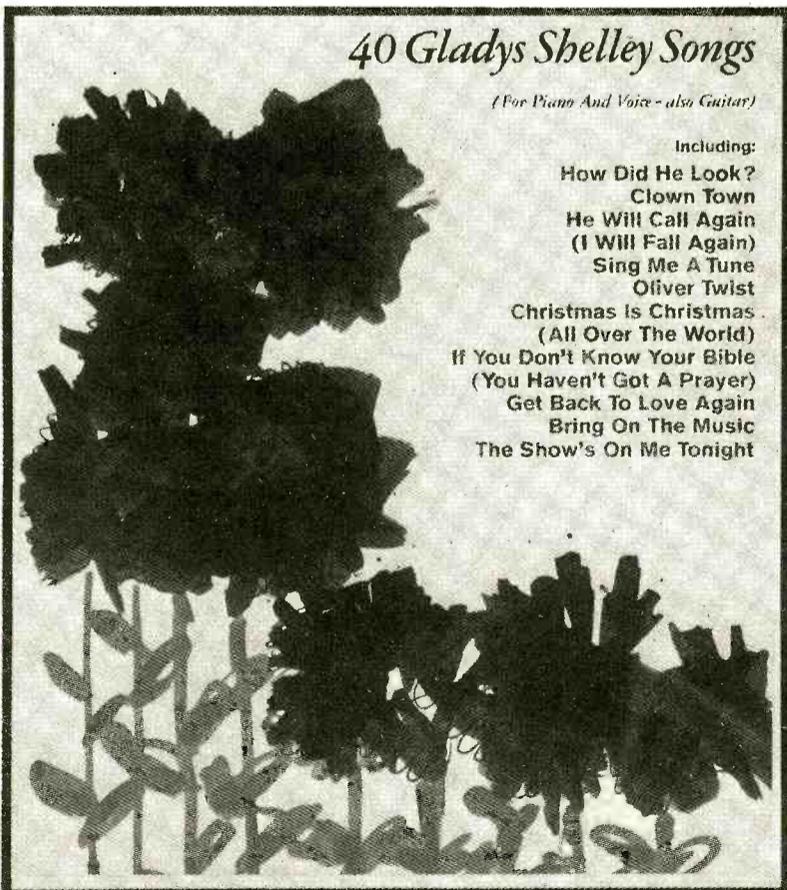
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## Indie Publisher

• Continued from page P-12

"That was regarded as super successful," Goldsen says. "Leeds had a lot of hits but most of them were jazz instrumentals and boogie-woogie novelties. 'Jim' was a legit ballad that topped the old Lucky Strike Hit Parade and netted 30 or 40 different records."

About 18 months after Capitol Records was founded by Johnny Mercer, Glenn E. Wallichs and George "Buddy" DeSylva in Hollywood, Wallichs sat down with Goldsen in New York and persuaded him to set up an ASCAP and a BMI firm and run them for Capitol.

"That's how Capitol Songs came about," Goldsen declares. "And that led to Ardmore (ASCAP) and Beechwood Music (BMI) a little later. But when Capitol went public in 1948 things got rough from my end in New York. Capitol forced me to become an administrator, taking time away from the business of publishing music. They even had me guiding the career of one of their kiddie artists, Bozo the Clown. It was too much. We made a deal. I got to keep a lot of the songs we had collectively acquired and started my own Criterion firm. Capitol brought in others to operate Ardmore and Beechwood. We have both prospered in the 25 years that have followed."

Goldsen, his wife, Bo and two daughters then moved to Southern California, and on an Hawaiian vacation the family pondered why there were so few good Hawaiian standards.

"It seemed like 'Sweet Leilani' and 'Blue Hawaii' were played continuously," he reminisces. "I contacted Eddie Lund, a composer in Tahiti, and through Bill Miller at Capitol I met and made a publishing deal with Webley Edwards in Honolulu. Suddenly I was up to my butt in songs, songs that were new and different, all melodic and simple and yet artistic."

Edwards announced and produced the highly-rated "Hawaii Calls" radio series which was aired by hundreds of radio stations. The Goldsen copyrights flourished. Edwards also made more than 30 albums of Polynesian music under Miller's guidance for Capitol; a preponderant number of those songs were Edwards-Goldsen properties.

As the years slipped by and rock took over internationally, Goldsen modulated into the new "kid" music. He signed as an exclusive writer Lee Hazlewood, paying the unknown cleffer \$12,500, then \$15,000 and, in the third year, \$20,000 as an advance against royalties.

"For a while none of Lee's things happened," says Goldsen. "But then came 'These Boots Are Made For Walking' which Nancy Sinatra did so well on Reprise. That did it. Fourteen straight hits came out of Hazlewood and he still is turning out first rate tunes, but now he has his own publishing company which I administer."

"We have another contemporary rock combo, five men and a girl, who call themselves Honk and record for Epic. They're going to be big. My son Bo is working closely with another bright new talent—Jamie Browning. He's on RCA. Bo also is grooming and will soon have a record deal for a San Francisco band known as Symphony. And there's Don Whaley, who used to be with Honk. All these are creative young persons with big futures."

Goldsen's studios below his office on Hollywood's Selma Ave. are known as Remote Recording Facilities and are used by several labels as well as producers of radio jingles. He recently sold out his New York office to John Denver and his manager Milt Okun, who renamed it Cherry Lane Music Publishing Co., Inc. It's a fast-growing sales agency which represents many other publishers in the marketing of sheets and folios.

"We now have contracts all over the globe for our songs," says Goldsen, anxious to drive off to his Encino tennis court, "in the U.K., Japan, Mexico, Australia, France and in various countries of South America. Instruction books on music, folios, are becoming more and more lucrative. More Americans are playing musical instruments now than at any time in the nation's 199-year history. There's an appetite for popular music that is insatiable and I believe it will continue to expand. Being a publisher is more than just a job—I find it stimulating. It's competitive. It's fun."

That's a "little guy" in the publishing business talking. A little guy with a tennis racquet and a catalog of songs which brought him \$1 million in sales last year.

Only in America. . . .

## Nashville's Scene

• Continued from page P-22

WSM at that time, and he also did a breakaway, after having established network shows, accelerated the growth of the "Opry," and brought to Nashville some of its greatest talents. He formed a small publishing company called Tree which, again, has grown astronomically. With the late Joyce Bush (who had been his secretary at WSM), and Buddy Killen, who had been a bass-playing sideman, they built Tree into one of the world's largest. It has acquired many other catalogs, and administrators still more. With one of the largest staffs of writers in the business, Tree also has its ties with Dial Records, and Killen owns his own sound studio.

Al Gallico, the New Yorker who found country music long before many of the people of Nashville were aware of it, also pioneered from the early days, and set up his publishing office (in which he spends about half of his year) in Nashville under the guidance of its leading writers. It is a fact of life that these also are among the leading producers, and it has been a continued success story over the years with his various publishing companies.

There are, as noted, too many to mention all of them. But the latter-day pioneers have to include the likes of Bob Montgomery and Bobby Goldsboro who, through their publishing, have brought modern sounds and a trace of the non-country to Nashville. Their concentration has been more on quality than quantity, and with a writer on the staff such as Kenny O'Dell ("Behind Closed Doors,") there is an abundance of it. Kenny now owns a small percentage of the firm. They also have Bobby Springfield, O'Dell's protege, who is coming into his own as a writer, and Nick Van Maarth, who is starting to hit big. Others who write for the company, though are not on staff, include Steve Sperry, and Mike Settle. There also is a production company (Crickett), and Montgomery does a great amount of production as well as the running of the publishing firm. "I'm always looking for new writers, but I'm not just picking up a lot of songs for the purpose of having songs on the shelves. We'd rather take a writer, work with him, develop him. A writer needs personal attention."

Montgomery, a native of Lubbock, Tex., wrote such songs as "Misty Blue" and "Two of a Kind." Today he considers himself a "progressive publisher," out of the mold of the mainstream of Nashville.

Also in that category is Oklahoma-born Bob Beckham, who likely is best known for his catalog of Kris Kristofferson songs, but who has a great many other things going for him. In fact, his list of writers would shake any producer. Add to Kristofferson the names of Billy Swan, Larry Gatlin, Dennis Fritts, Tony Joe White, Dennis Linde, Rod Galbraith, Bob Morrison, Don Devaney, Alan Rush, Randy Cullers, Larry John Wilson, Shane Keester, Alice Keester, Michael Bacon, Arthur Alexander, Jerry McGee, Steve Runkles and Benny Whitehead, and the picture comes through.

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### **MY THANG**

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### **PAPA DON'T TAKE NO MESS**

Written by JAMES BROWN, FRED WESLEY,  
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### **PAYBACK**

Written by JAMES BROWN, FRED WESLEY &  
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Recorded by James Brown on Polydor Records



### **SHE'S GONE**

Written by DARYL HALL & JOHN OATES  
Recorded by Tavares on Capitol Records



### **SKIN TIGHT**

Written by THE OHIO PLAYERS  
(Ohio Players Music/Unichappell Music)  
Recorded by The Ohio Players on Mercury Records



### **SWEET MAGNOLIA BLOSSOM**

Written by RORY BOURKE & GAYLE BARNHILL  
Recorded by Billy "Crash" Craddock on ABC Records

## moving up



### **YOU'RE A PART OF ME**

Written by KIM CARNES  
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Recorded by Eusan Jaks on Mercury Records



### **I CAN'T SEE WHAT YOU SEE IN ME**

Written by GLENN DCRSEY  
(Landy Music/Unichappell Music)  
Recorded by The Joneses on Mercury Records



### **REALITY**

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**GENERAL MUSIC** must thank its collaborators in Europe who have contributed so much to its progress: Intersong Primavera, S.A., Brussels; **ARTISJUS**, Budapest; **PANTON** and **SUPRAPHON**, Prague; its numerous composers in Europe. And **GENERAL MUSIC** must point with pride to its great assembly of contemporary composers in America, either native or those who have made America their home. All these pointedly indicate that **GENERAL MUSIC PUBLISHING CO., INC.** is the music publisher **FOR, OF AND WITH THE FUTURE!**

\*And its sister (BMI) company—**JOSHUA CORPORATION**

# Changing Business

• Continued from page P-20

company has a representative of a publishing company and they feel that they are going to hedge their bet because they're really not quite sure it's non negotiable, they must have it to protect their investment in releasing the artist. However, if they feel very strongly about the artist going in, they will not insist on publishing, and that's one way that an artist or an artist's manager is going to know where the confidence of the record company is.

**SILVERS**—It doesn't matter, it's the attitude of the management of the company.

**BILLBOARD**—Which publishing stands the better chance of exploiting a copyright—the in-house label-owned publisher, or the independent publisher with no label ties?

**TRUST**—It depends on which record company or which record label with a publishing tie exists. There are a few good label publishers, relatively few. Most of them are merely divisions that serve to either off-set the mechanical rate by getting a piece of the publishing, or an off-shoot of either business affairs in a&r so they can crawl in for a piece of the action. There are a few good record company publishers. But in most of those cases, they were publishing companies before the record companies bought them. However, as a rule, you're better off having a reputable publishing company represent the publishing side in association with the label.

**BILLBOARD**—What has been the impact of efforts to revise copyright laws as far as you are concerned? Do you see the copyright owner more protected than ever, or less?

**SILVERS**—The efforts have been very successful in the last two years. All of us are looking forward to new copyright legislation this year or in 1976.

**TRUST**—In the past several years there has been a very strong impact, and I believe what is working in a positive way toward revision is the present inflation, because now you have something which is very valid to point at, the 20 percent increase in the cost of living in the past year. People can now visually see this and relate this to a 10 cent rate brand of the publishing industry of 1909. I think that because of this inflation, it is now very poignant, and I think that the publishing industry for the first time in about 60 years is really in a strong position.

**SILVERS**—I see the songwriter protected by having copyrights for a longer period of time, and having a greater mechanical rate. It's just drawing us more in line with the more

sophisticated and developed countries, in terms of copyrights. And it's about time that we caught up.

**BILLBOARD**—What are the ramifications of world publishing rights/licensing in view of USSR final cooperation and general one-world concept?

**TRUST**—It's too early to say. The market is opening in Russia, but the amount of money is going to be very minimal.

**SILVERS**—No one really knows, we hope to be able to go to Russia with an unpublished work.

**BILLBOARD**—In what ways are copyright exploitation changing?

**TRUST**—I think the major change now is the effort to service the artist with written copyright with other artists, and the tremendous development of the educational music field.

**SILVERS**—Exploitation, the same theories apply of seeing producers and artists with songs that you feel are important. However, in exploitation, the methods haven't changed, it's just that the market is more limited. You have to use a little more songsense, and a little more record sophistication in terms of taking a song to an artist knowing the direction that his career is taking, not just bringing him a hit song that could be a hit for anybody. Other exploitation is where many publishers used to do a great deal of record promotion. I have found that aiding record companies in record promotion and spending dollars to do that, is not good business judgment for a publishing company, because a publishing company makes royalties in ½ cents and pennies, while a record company makes profits in dollars. It just doesn't equate.

**BILLBOARD**—What impact has computerization on tracking successes of songs?

**SILVERS**—Computerization has not made any inroads into successes of songs. The inroads that are going to be important for the future, are computerized logging of performances for both ASCAP and BMI. As it is now, both societies have come to the conclusion that it's much too expensive to set up tracking sales.

**BILLBOARD**—What are some new marketing/exploitation opportunities?

**SILVERS**—The marketing of song books is changing quite a bit. We hope to change the distribution of song books which I would compare to the record business of the 1940's. It is old fashioned and small. There are a maximum of 4,000 music stores that handle music publications in America. We are going into record stores with our own racks handling nothing but Warner product. That's coming as a different way to market music. Also we're going into international marketing of music. We're planning to be able to sell our song books on a worldwide basis.

**BILLBOARD**—Then there is change in sheet/folio marketing, new types of retail outlets, in education, religion, advertising and other outlets using music copyrighted material—what else?

**SILVERS**—We have to expand distribution, we have to make in-store merchandising much more aggressive and sophisticated than it is. We have divided our company into two parts, one in pop division and the other education. Education means to us anything that is easy piano, guitar, organ, band arrangements, anything that is not sheet music and pop song folios or personality folios. Still the best way to describe it is, old fashioned. But we're trying to bring it up to date.

## Merchandising Role

• Continued from page P-14

seven weeks at the turn of the year for one order. He points out he lost almost two turns on the missing inventory. He wonders if it would be possible for record/tape distributors to handle print music as part of their inventory. Fogelman points out that his deliveries normally taken 10 days coming cross country even if they are filled the day the order is received. He would like to see a Coast warehouse for print music. All retailers and racks say that service on redhot print music is pretty good, but the delivery lag occurs in the consistent selling catalog item.

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## Japan Publisher

• Continued from page P-18

representatives of international publishers face, it must be understood or taken for granted, if you will, that there will always be a vast and active market for purely domestic musical compositions in Japan and that, generally speaking, purely Japanese music cannot become widely popular overseas. And this in itself is an economic handicap since "trade is a two-way street."

Fortunately the international pop song festivals annually sponsored by the Tokyo Broadcasting System (TBS) as well as Yamaha have been officially recognized by the Commissioner of the Agency for Cultural Affairs, But, because of the language barrier, even the best Japanese songs can never become world-wide hits. Likewise, even the most outstanding new Japanese musical compositions will never gain international popularity without English lyrics.

Since many representatives of international music publishers in Japan and international A&R men of the Japanese record companies read, write and speak English, it is mistakenly assumed that all or most of the 110 million Japanese people understand the universal language. Tain't so. In Greater Tokyo, with a population of 11,500,000, only 1 in 100,000 is said to have daily contact with the English language and only 1 in 10,000 conversant in basic English. The ratios for the other cities and rural areas are of course correspondingly less. In fact, it is amazing that music of international origin is so popular in Japan and, indeed, the Japanese market is unique.

Tokyo, the capital of Japan since 1868 and one of the world's largest cities, is the seat of government and the center of all international business activities. It's not surprising, therefore, that this music capital boasts the highest per capita income (about \$3,700 in FY1972), or 50 percent more than the Japan-wide average, despite the dense population. Tokyo, with its population of 11,500,000 is an international market in itself. Consequently it's the central arena of competition among the music publishers, sub-publishers and all other Japanese organizations with music publishing interests.

Competition between the major Japanese music publishers without international music catalogs and the Japanese sub-publishers who represent international music publishing interests will become keener this year. Mrs. George Thomas Folster & Associates, established in Tokyo in 1949 to collect mechanical copyright license fees in behalf of international music publishers, closed their offices at the end of last year, leaving JASRAC as the only official collection agency in the territory of Japan.

Although the Commissioner of the Agency for Cultural Affairs duly authorized Mrs. Folster last April 1 to collect mechanical-license fees for as long as she lived, in recognition of her long and faithful service, she hinted to Billboard's Tokyo News Bureau that it was the better part of valor to retire from the music business in Japan. In effect, Mrs. Folster's decision reflects the problems that all representatives of international music publishers face in doing business in Japan. Basically speaking, whether to become mainly a Japanese music publisher and vie with the "giants" or throw in the towel. Inasmuch as the Japanese sub-publisher is interested only in music of international origin and is usually more experienced from an international point of view than a publisher who deals mainly with Japanese music.

On the other hand, the major Japanese music publishers generally have more powerful financial backing and promotional "clout" among other business assets. Significantly enough, with almost all Japanese eyes glued to the TV or their ears pinned to the radio, several major Japanese music publishers are subsidiaries or affiliates of the broadcasting stations. Among them are Nichion, Pacific Music Publishing, Fuji Music Publishing, Nihon Television Music, JCM, Tokyo Music, Tokai Music, Tokyo 12 Music, Yomipac, Mirica Music, NET Music Publishing, RFMP, and Asahi Music Service. Incidentally, Nippon Hoso Kyokai (NHK), the national government-backed radio/TV broadcasting corporation, is engaged in music publishing, too, although it is operating on a deficit budget.

Also vying with the Japanese sub-publishers are the subsidiaries or affiliates of the record manufacturers in Japan, of which five are joint recording ventures, namely Polydor K.K., Toshiba-EMI, CBS/Sony, Nippon Phonogram and Warner-Pioneer. And, although the latter has its own music publishing subsidiary (Arrow), it is a corporate affiliate of Watanabe Music Publishing. In addition, Nippon Columbia, Victor Musical Industries, King Record, Teichiku and Toho have become more actively engaged in representing international music publishers in Japan. "Today, there's more money to be made in music publishing than record manufacturing," quips the sales manager of a minor domestic label.

Indeed, Yamaha, which could become a major record manufacturer, has embarked on a musical project which is unique to Japan, if not the world. "Arranging Popular Music—A Practical Guide" by Gen-ichi Kawakami, chairman of the Yamaha Music Foundation, has been published and distributed last month (February). And an English/Spanish edition is scheduled for world-wide distribution, too. Also, Hajime Fujii of Taiyo Music has formed an association of Japanese arrangers, who up until now have been neglected by the music industry in Japan. Kawakami is widely known among music publishers as the chairman of the judging committee at the World Popular Song Festival in Tokyo. Fujii, formerly musical director of the NTV network, is noted as a music critic and record reviewer.

Among other recent developments, Shinko Music Publishing of Tokyo has consummated an exclusive agreement with Northern Songs for their Beatles' repertoire in Japan. Meanwhile, April Music (Japan) has received an unexpected windfall as a result of the Three Degrees' return performance tour of Japan. Seems the Japanese in all walks of life and all age brackets have become addicted to "the Philadelphia Sound"—presaging renewed Japan-wide interest in music of international origin. And it this year is anything like 1973, international music publishers can expect a major portion of their revenue from Japan in the shape of performance rights. With at least one concert a day, how can they lose?

## Europe Publisher

• Continued from page P-16

basis in those countries where it does not already have a catalog deal.

Certainly one of the theoretical merits of this system is that sub-publishers will take only those songs in which they are really interested and will therefore actively promote them.

Faeca acknowledges that this may be the case but feels that catalog deals are likely to prevail nevertheless. "The important thing is to find a reliable and experienced sub-publisher who will look after your interests on a long-term basis and who has a long-term incentive to exploit the whole of your catalog. Short-term deals are totally undesirable—and that is why we have made it a rule that from Jan. 1 this year, all new contracts will be for a minimum duration of three years."

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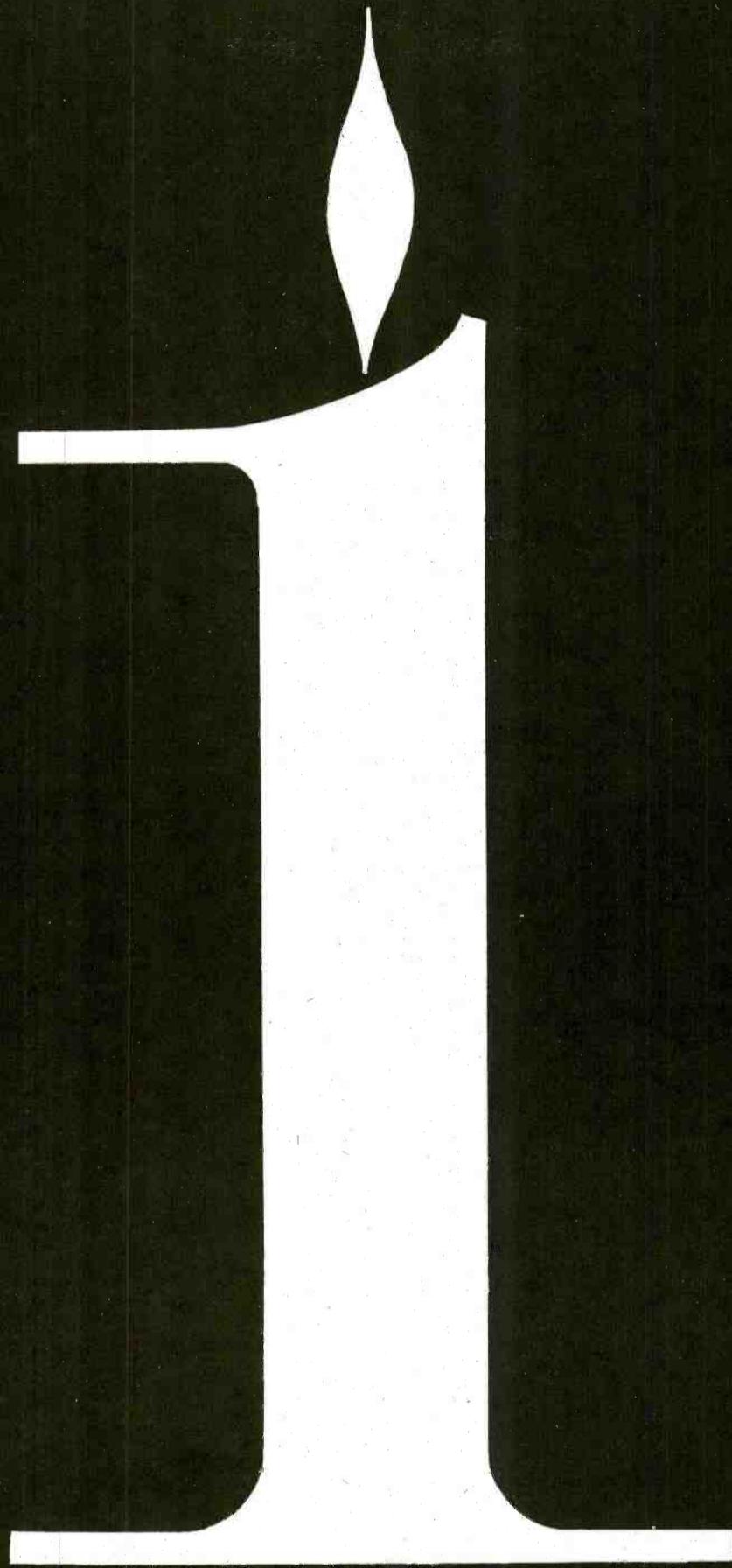
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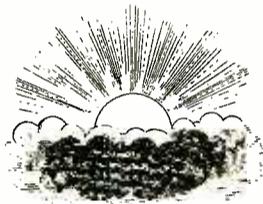
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**Marshall Robbins**  
Manager

## Publishing Future

• Continued from page P-8

ing on the street . . . the a&r producers, the recording artists." Each staff member daily posts Eiseman on who they've contacted with which songs; the New York staff posts him once a week.

It's not easy to cover everyone; for example there are 189 active record producers on just the West Coast.

Bud Dain, general manager of Garrett Music Enterprises, Los Angeles, feels that probably "more really solid staff songwriters are emerging . . . at several publishing companies. This is really just an opinion on my part, but I believe it's so difficult in the record industry today and that labels are being so selective in who they sign—the artist virtually must have strong management and production behind him—that the songwriter is being excluded somewhat. Thus, a lot of songwriters who would have been able to get a record contract a few months back are now being shutout. They're being forced to turn more and more to their writing for a living . . . and being led to turn out some great tunes because of this pressure and focus of attention.

"I think the trend is here to stay. I feel it's very healthy to the publishing industry. True, it's a little unfair that these writers can't, at present, get a record deal. But in the long run they'll develop their craft as writers and the overall industry will benefit. Then, when they finally do get the record deal, they'll profit even more by it."

He felt that this trend is happening in Nashville as well as Los Angeles and pointed to a writer like Lee Clayton "who will probably be spending the next year and a half concentrating on his writing."

Dain hunts for writers like this. "The most important thing to me in this business is the songwriter. I listen to 200—probably even 300—songs a week looking for that young, promising writer."

20th shares a vice president of finance—Rene Krikorian—with 20th Century Records. Barbara Brunow is head of the copyright department and Gerry Rosenblatt is director of the business office.

The music publishing firm has more than 500 copyrights active in files at the office, in addition to the old catalogs. More than 5,000 copyrights are filed at the office and 18 more files of songs are presently stored at Beacon awaiting the new building that the firm will be moving to in June.

The old catalogs have a lot of life, Eiseman points out. This past year, Ray Stevens did "Misty," and "You'll Never Know" went into the hit movie "Alice Doesn't Live Here Anymore" and had several other uses; "Near You" was recorded, along with "Fools Rush In," "I'll Never Say Never Again, Again" and "It's A Sin To Tell A Lie."

One of the techniques to keep copyrights alive used by both 20th and Screen Gems-Columbia Music is records.

For example, a while ago 20th issued a special sampler album featuring Gamble & Huff copyrights—bits of 40 tunes, in fact. This sampler was sent to more than 600 record producers, artists and managers.

But it's Screen Gems-Columbia that has made a science out of the record for promoting songs. Not only does Screen Gems-Columbia turn out sampler albums with bits of tunes, but also albums with oldies intended for airplay only. These oldies, of course, keep the copyrights alive and gain performances as well as provide radio stations with valuable programming material.

Screen Gems-Columbia is a very efficiently run operation. Irwin Robinson is Sill's right arm. The staff includes Irwin Schuster, Bob Esposito, Paul Tanner, Frank Hackinson, Danny Davis, Ira Jaffe, Jack Rosner, Jack Leonard and Roger Gordon, plus an extensive foreign staff. Lester Sill is in constant contact with everyone via telex.

Sill has been with Screen-Gems Columbia for 11 years; he broke into the music business as a salesman for Modern Records, then promoted dance bands such as Charles Brown, Lionel Hampton, and Roscoe Gordon.

In 1952, Sill started a publishing and record company with two young men—Jerry Lieber and Mike Stoller. Then they moved to New York in 1956 and Lee Hazlewood moved in to share the office. Between them they produced three sides by Dwayne Eddy in Phoenix for \$130 and that was the beginning of 15 hits in a row.

"Somewhere along about then, we moved to Argyle St. and a ragged, bedragged little kid walked in—Phil Spector." Hazlewood, according to Sill, was one of the great "sound" men and Spector absorbed everything. Sometime about then, the label Philles Records was started, representing the first names of Phil and Les. Spector moved on to New York and lived in the offices of Lieber and Stoller for four or five months. When Sill and Hazlewood parted business arrangements, Sill operated with Spector for a while longer, then sold out and "cooled it" for eight months before joining Screen Gems-Columbia first as a consultant and later under contract.

Sill and his staff are involved in virtually every aspect of music publishing—movies, TV, songbooks, etc. Working with Dick Berres, music supervisor at the studios, Sill and Ira Jaffe attend every staff meeting for movies and almost all of them for television shows.

"We have nine or 10 songs that have been performed a million times or more. And, if we manage to get one of them into a television show, the normal performances on that particular tune is virtually doubled." This list of songs is posted in every office . . . staffers try to incorporate these into the shows when possible, as long as doing so doesn't hurt the creativity of the show itself. For instance, one scene in the movie

"Shampoo" has a guy singing "Born Free." Bingo! That's bonus performance fees.

"We operate in the school of the old publisher," says Sill, "—work the music. And Jack Leonard covers the music directors of all TV operations."

Screen Gems-Columbia only got into print about three and a half years ago. Today, it commands a large portion of the Hot 100 Chart in Billboard because of the intense involvement of Frank Hackinson. The firm has print rights on Ringo Starr, the Jobete catalog, the 20th Century Music catalog, Leon Russell, Mac Davis, Neil Diamond, Carole King, David Gates and countless others.

And song folios are worked to the maximum, appealing to such diverse tastes as discos, "Space Rock" and "Women of Country Music."

Publishing is growing; no doubt about it. But on the international scene, the song doesn't command the same fluidity of a record. "Records are more international than songs because they're already done and finished. But a song in Japan has to be translated. Adamo, a French writer-performer, sells out in a Chile concert. We have the publishing and, try as I might, can't get the songs placed in the U.S. The Beatles and the Rolling Stones are exceptions to the rule—their songs crack the boundaries of international borders."

One company that was virtually a repository for catalogs as Lawrence Welk bought them right and left . . . good catalogs; too, like the works of Jerome Kern, is now getting involved in all aspects of publishing. The firm is T.B. Harms and Welk is president while Dean Kay is vice president and general manager.

"Mainly, we're made up of acquisitions," Kay admits. "But you can't go wrong with good copyrights. Our income keeps increasing . . . our catalogs have been really screaming."

T.B. Harms has more than 26 major catalogs encompassing around 10,000 tunes, of which about 150 are immediately recognizable by the general public. This includes "Smoke Gets In Your Eyes." It was a hit again about two or three months ago in Europe by Bryan Ferry on Island Records. "Performances are what we're after and there must be about 500 existing records on 'Smoke' alone that are constantly cropping up. And everytime it becomes a new hit, like by Ferry, those old records by the Platters are released again. In fact, there's a new package of old Platters material being sold on television right now. Can you imagine—we'll get paid on 300,000-to-500,000 uses . . . from an album that never even makes the chart."

Another example of the value of copyrights is "The Stroll," which was on the "American Graffiti" soundtrack LP released by MCA Records. The performances from that LP "have been unreal," says Kay. "And the foreign income from the LP has been very good, too."

Kay has Kim Espy working with him in Hollywood and Joe Abend in the New York office.

Welk started with his own catalog of "Champagne Music," which included mostly just adaptations of pd material. The last catalog he bought was the Russell-Cason catalog which includes "Little Green Apples" and "Honey," each of which have been recorded 160 times or more when you count the international recordings.

T.B. Harms is now becoming a full-fledged publisher, according to Kay. The firm is signing writers and building new copyrights.

### SG-C WINNERS

Screen Gems-Columbia Music songs that have been awarded the BMI SPECIAL CITATION OF ACHIEVEMENT for passing ONE MILLION broadcast performances:

- BORN FREE (John Barry and Don Black)
- DANKE SCHOEN (Bert Kaempfert, Milt Gabler, Kurt Schwabach)
- GO AWAY LITTLE GIRL (Gerry Goffin and Carole King)
- I LOVE HOW YOU LOVE ME (Barry Mann and Larry Kolber)
- SONG FROM MOULIN ROUGE (Georges Auric and William Engvick)
- SPANISH EYES (Bert Kaempfert, Charlie Singleton, Eddie Snyder)
- STRANGERS IN THE NIGHT (Bert Kaempfert, Charlie Singleton, Eddie Snyder)
- WONDERLAND BY NIGHT (Klauss Gunter Neumann and Lincoln Chase)
- YOU'VE LOST THAT LOVIN' FEELING (Barry Mann, Cynthia Weil, Phil Spector)

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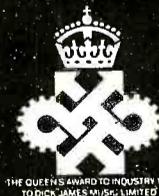
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# Religious Music

• Continued from page P-30

pop form. "You could call it commercial," Carmichael says, using the term in two ways because in a sense the songs such as "Feel It Like It Is" and "Natural High" are plugs for church and religious belief. "So much of our music for young people fall into this category."

Religious music also breaks down in terms of geography, though this is lessening because of jet travel and the general mobility of the America population. Carmichael says that a song such as "Reach Out To Jesus," is a "country shuffle," and might not be as popular outside the South.

Still another category has to do with theological background. "What goes for the full gospel people may not go for the Presbyterians." Carmichael points to "Come Together," a song by Jimmy Owens. "Right out of the book, this song is exactly right for the charismatic people, but it may not be appropriate for Catholics or for Presbyterians. However, each religious organization will give it their own accent," says Carmichael, alluding to the evolution a song goes through.

Yet another category of religious music, according to Carmichael, is a very personal piece composed to express the songwriter. "This is a song I will dedicate to God. It's a very hard piece to sell. I have one included in a new package I call 'Sunday Morning AM' that I suppose we haven't sold 14 copies of."

Speaking further to the evolution of a song, Carmichael talks of a tune in the song called "Pass It On." He says, "this was a kid song, but now it's in hymn books. Several years ago, I wrote another song in a similar vein, 'He's Everything to Me,' and now it's in the brand new Southern Baptist hymnal."

With all that is happening in religious music, with its spread in and out of church, and with the vast awareness in secular areas from such outstanding examples as "Jesus Christ, Superstar," "Godspell" and others, with all this, there is what appears an interesting split of views over protecting the religious music copyright. This split is all the more newsworthy, some believe, because of new assaults on copyright protection via tape piracy, and also from contests over the use of copyrighted music, as for example, in public places.

Few in publishing, certainly, need to be told of the aggressive posture of those who want not only publishing monies from music performances but monies for the music performer.

In other areas, a Pittsburgh restaurant owner is challenging payments to songwriters when the restaurant relays on multiple speakers from the radio.

The effort to protect copyright goes even to the airlines and ASCAP and BMI claim an annual \$250,000 from airline music revenues but are hoping for new rates.

At stake is the burgeoning growth of music publishing with ASCAP's income alone hitting an all-time high this year at \$69,102,000, up 5.8 percent but not up as high as the 8.5 percent a year previous.

There are efforts to protect religious copyrights and even some thought of eventually seeking this from performances in churches. The idea is not preposterous to Fred Boch, music director at Bel Air Presbyterian, noted for its advanced programming with full orchestra, tape-recorded accompaniment and not long ago a seven-week rock concert.

He says he knows of efforts to protect music copyright in terms of print. "I think the idea of wanting fees for performance is a long way off. No one wants to get into this. It's too close to the church and state issue."

Carmichael, however, gets right into it.

"There are different points of view. First of all, we do not get any kind of license money for performances in churches. The exception is where we may keep some copies of music performed in specific programs and we can submit these to ASCAP and receive an award. These go from \$200 to \$1,000, I believe.

"I would be against performance fees for churches. It's enough they have bought 25 octavos or 40 copies of my \$1.95 folio or \$2.95 folio for their youth choir. Those songs that the youth groups are singing, that the choirs are performing, that the soloists sing—eventually the congregation is singing them and they go into a hymn book.

"So I think that from a mercenary point of view our necessity to be businessmen in this very delicate area is satisfied by just the sale of the music. I would not want to nick a church for money for performing any of my writers' copyrights. I'm sure that some publishers don't feel that way but I feel that way.

"As for radio or TV, we give free licenses for any syndicator or religious broadcaster, whether it's local, or network, or worldwide or whatever (because performance is so important). Now what we do enjoy, is performance money from the ASCAP licenses even though a syndicated show may go unnoticed by the ASCAP monitor. I keep buggin' ASCAP. We have syndicated shows that are on between 800-1,000 plays a week. We log each one of those plays and have the station manager sign it and we mail it to ASCAP, and they keep saying please don't send them because we have to hire janitors to empty the wastebaskets but I want them to know we are getting these performances. But that is the only performance money that we get, from the ASCAP licensed stations.

"When stations pay in their money to ASCAP, then I want my share, but I don't want to nick the producer or the broadcaster or the singer on radio that is singing one of my songs.

"There are other benefits, for example the changes are magnified that a song will be recorded and then there are me-

chanical monies the publisher enjoys and this amounts to a considerable degree—I'm approaching 600 records now on 'He's Everything to Me.' "

In the area of approaching copyright proprietorship philosophically and therefore from attacking it because of the religious loophole, Carmichael takes a different tact.

"I approach it differently from the viewpoint of just a secular publisher. If we were to switch our motivation from just what the bottom line shows, we might do a lot of things differently. But the minute we did that then our reason for existing would start to atrophy.

"I'm not saying that our business is not a business. It is a business, otherwise I won't be here tomorrow. But it's more than a business. There's an altruistic thing that's far more important. I expect all my people to show a profit, and I expect us to stay in business, our credit to remain good, our business decisions to be good—they have to be good. But we have to do more than that and we cannot be motivated just by making a profit.

"Actually, when I think of every church choir that performs our material, if I had the wherewithall I would pay them. I'd be indicted for payola so fast. . . . Because the more I can get those songs performed the more they become the part and partial of the fiber of our religious faith and if I accomplish that then I feel that the monetary rewards will follow. But the minute I put the accent on the monetary rewards and forget this other loftier goal and purpose I'm on dangerous ground.

"Now I would never expect a secular music company to understand that."

Going to still other areas of how religious music publishers do shoot for greater financial rewards, Carmichael says the workshops that can involve 500 choir directors from a statewide radius are sponsored usually by local dealers and that followup goes on when Lexicon moves to the next workshop. "What happens is that you sit them down, play the recording, let them look at the music and show them what this piece of music can do for them—this gives them a whole new life, and incidentally, acquaints them with something you've invested \$25,000 or \$30,000 in. We don't sell the music there, but the dealer remains, of course, and this is the followup.

"Now I do the bulk of the workshops myself. I don't like to travel and I don't like the public appearances, but this is something I feel constrained to do.

Carmichael says that all this goes towards challenging the growth of churches and religious music in general. He says of the First Baptist Church of Van Nuys, "Now they have 3,000 people in their choir program and a fantastic budget. My aim is let's find a little church and make it a First Baptist Church of Van Nuys."



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## 17th Century Footnote Tracing First Copyright

The search for precedent in musical copyright brings one back to the first quarter of the 17th century. It was in 1623 that renaissance composer Salomone Rossi's setting of "The Song Of Songs" was published in Venice. The following "warning" appeared in the publication, signed by a rabbinical board:

*We have agreed to the reasonable and proper request of the worthy and honored Master Salomone Rossi of Mantua (may his Rock keep and save him) who has become by his painstaking labors the first man to print Hebrew music. He has laid out a large disbursement which has not been provided for, and it is not proper that anyone should harm him by reprinting similar copies or purchasing them from a source other than himself.*

*Therefore, . . . we the undersigned decree by the authority of the angels and the word of the holy ones, invoking the curse of the serpent's bite, that no Israelite, wherever he may be, may print the music contained in this work in any manner, in whole or in part, without the permission of the above-mentioned author or his heirs for a period of 15 years."*

(Courtesy NMPA Bulletin)

## Two Vet Publishers

• Continued from page P-28

Some while after signing Billy Sherrill, Gallico had just sold Epic a master—"Mountain of Love" by David Houston, which went to No. 1. Tillman Franks, who manages Houston, told Gallico about a songwriter in Jackson, Miss., and that was how Gallico hired Glenn Sutton for \$50 a week against royalties. He then put Sutton and Sherrill together as a songwriting team and their first big song was "Almost Persuaded" and they went on to 26 consecutive No. 1 hits.

Chet Atkins and Jerry Kennedy told him about Norro Wilson and said I should hire him. "I'd known Norro and liked him. Today he's one of the top record producers in Nashville as general manager of the Al Gallico Music Corp. He produces Joe Stampley, La Costa, David Houston, Jody Miller, and Patti Page.

"Then, once on my way to a Bill Gavin radio meeting, a boy asked if he could play me a song. I loved the song and told him to put it on tape so I could take it to Jerry Wexler at Atlantic." That was Steve Davis with "Take Time To Know Her."

"Tammy Wynette told me about Carmel Taylor in Mississippi and he has written 15 hits for us already. One night in a restaurant in Nashville, I sort of was impressed with the bus boy and asked him how much he made. He said: \$20 a week. I told him that wasn't much money and he said: I don't care. He wanted to be in Nashville where the action was. I hired him and it later turns out that he was Mark Sherrill, a cousin of Billy's that was trying to make it on his own. He's already coming along well as a writer."

The music business is still in its infancy, Gallico believes, "but I've been saying that for 30 years. And I've been right every time.

"I'm very pro on the song. Without the songwriter, I'm dead. And so's the artist and the producer."

The Gallico catalogs have about 1,500 tunes, of which 75 are smash hits. These range from "Almost Persuaded" and "Most Beautiful Girl In The World" to "Stand By Your Man," "House Of The Rising Sun" and "Let Me Be There." "Most Beautiful Girl In The World" is probably the biggest copyright; it's been recorded by 175 artists already and "it's going to be bigger still."

It should be noted that Gallico is still "casting." He still acts whenever he believes in a song or artist. While he and his wife were having lunch with Bobby Vinton in Los Angeles one day—where Gallico also now has a home—Vinton played him a tape that he'd cut with his own money. "No one wants it; I've tried just about everyone." Gallico took that master—"My Melody Of Love"—to Jay Lasker, then president of ABC Records. It was, of course, the record that brought Vinton back to the charts—a big hit. "Gallico not only was not involved as a publisher—I didn't even have the B side on the single," admits Gallico.

However, while at MIDEM, Gallico picked up a song out of Barcelona called "Adios, Amigo."

And that's Bobby Vinton's next release.

Casting has proven quite effective for Gallico.

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# ASCAP

# Top Publishers

## POP

1. **JOBETE**, ASCAP (13)
2. **WARNER BROTHERS**, ASCAP (7)
3. **MIGHTY THREE**, BMI (6)
4. **YELLOW DOG**, ASCAP (4)
5. **ATV**, BMI (6)
6. **AMERICAN BROADCASTING**, ASCAP (6)
7. **EAST/MEMPHIS**, BMI (4)
8. **COLGEMS**, ASCAP (4)
9. **KECA**, ASCAP (4)
10. **SCREEN GEMS-COLUMBIA**, BMI (3)
11. **UNICHAPPELL**, BMI (7)
12. **MACLEN**, BMI (2)
13. **STORY SONGS**, ASCAP (2)
14. **CHAPPELL**, ASCAP (1)
15. **ABC/DUNHILL**, BMI (4)
16. **TREE**, BMI (4)
17. **COMBINE**, BMI (1)
18. **STONEBRIDGE**, ASCAP (2)
19. **AWB**, BMI (1)
20. **SPANKA**, BMI (1)
21. **JANUARY**, BMI (3)
- TIE **SA-VETTE**, BMI (3)
23. **STONE DIAMOND**, BMI (6)
24. **ALMO**, ASCAP (5)
25. **GANGA**, BMI (2)
26. **SHERLYN**, BMI (3)
27. **COOKAWAY**, ASCAP (1)
28. **BIG ELK**, ASCAP (2)
29. **PEDRO & GALAHAD**, BMI (1)
30. **BLACK BULL**, ASCAP (2)
- TIE **BUSHKA**, BMI (3)
32. **ACKEE**, ASCAP (2)
33. **ARC**, BMI (1)

34. **LENNON**, BMI (2)
35. **BADCO**, ASCAP (2)
36. **McCARTNEY**, BMI (3)
37. **KENNY NOLAN**, ASCAP (3)
38. **DON KIRSHNER**, BMI (1)
39. **RANBACH**, BMI (2)
- TIE **TOP SOIL**, BMI (2)
41. **RISING SONS**, BMI (1)
42. **WALT DISNEY**, ASCAP (1)
43. **WOODEN NICKEL**, ASCAP (1)
44. **CHERRY LANE**, ASCAP (1)
45. **WEB IV**, BMI (1)
46. **JI MI LANE**, BMI (2)
47. **CHRYSALIS**, ASCAP (2)
48. **STONE AGATE**, BMI (1)
49. **AVCO**, ASCAP (2)
50. **FAMOUS**, ASCAP (1)
51. **AL GREEN**, BMI (2)
- TIE **JEC**, BMI (2)
53. **LEEDS**, ASCAP (3)
54. **JEFF-MAR**, BMI (2)
- TIE **TRIPLE O SONGS**, BMI (2)
56. **OHIO PLAYERS**, BMI (2)
57. **KAMA SUTRA**, BMI (2)
58. **ELDORADO**, BMI (1)
59. **SIQUOMB**, BMI (1)
60. **BENCHMARK**, ASCAP (1)
- TIE **KICKING BEAR**, ASCAP (1)
62. **APRIL**, ASCAP (1)
63. **TANTRIC**, BMI (1)
64. **LORN HOLE**, BMI (1)
65. **MAISON ROUGE**, ASCAP (1)
66. **ACT ONE**, BMI (2)
67. **WARNER-TAMERLANE**, BMI (4)

68. **MUSCLE SHOALS SOUND**, BMI (2)
69. **CRASH**, BMI (1)
- TIE **DANDELION**, BMI (1)
71. **PARKA**, ASCAP (1)
72. **TAMLA**, ASCAP (2)
73. **TRO-HOLLIS**, BMI (1)
74. **IRVING**, BMI (1)
75. **JOACHIM**, BMI (1)
76. **ETUDE**, BMI (1)
77. **DUCHESS**, BMI (2)
- TIE **HUSTLERS**, BMI (2)
79. **TANNY BOY**, BMI (2)
80. **MOOSE**, CAPAC (1)
81. **DICKIE BIRD**, BMI (1)
- TIE **WEP**, BMI (2)
83. **LANDOWNE**, ASCAP (1)
84. **DUNBAR**, BMI (3)
85. **PARA-THUMB**, BMI (1)
- TIE **POLO GROUNDS**, BMI (1)
87. **JUKE JOINT**, ASCAP (1)
- TIE **WALDEN**, ASCAP (1)
89. **GAMBI**, BMI (1)
90. **KIPAHULU**, ASCAP (1)
91. **LOW-SAL**, BMI (2)
92. **INDIA**, ASCAP (2)
93. **BIG SEVEN**, BMI (2)
94. **TINY TIGER**, ASCAP (1)
95. **BIL-LEE**, BMI (1)
96. **MUSIC MONTAGE**, BMI (2)
97. **C.A.M.**, BMI (1)
98. **CORAL ROCK**, ASCAP (2)
99. **NICK-O-VAL**, ASCAP (2)
100. **BONIVA**, ASCAP (2)

## Soul

1. **JOBETE**, ASCAP (12)
2. **MIGHTY THREE**, BMI (12)
3. **SHERLYN**, BMI (8)
4. **EAST/MEMPHIS**, BMI (7)
5. **UNICHAPPELL**, BMI (15)
6. **AMERICAN BROADCASTING**, ASCAP (6)
7. **STONE DIAMOND**, BMI (8)
8. **MUSCLE SHOALS SOUND**, BMI (4)
9. **GAMBI**, BMI (3)
10. **JANUARY**, BMI (5)
- TIE **SA-VETTE**, BMI (5)
12. **AVCO EMBASSY**, ASCAP (2)
13. **ATV**, BMI (2)
14. **BUSHKA**, ASCAP (3)
15. **MOONSONG**, BMI (5)
16. **JULIO-BRIAN**, BMI (5)
17. **NICK-O-VAL**, ASCAP (3)
18. **CHAPPELL**, ASCAP (2)
19. **INTERIOR**, BMI (4)
20. **BUTLER**, ASCAP (2)
21. **TAMLA**, ASCAP (2)
22. **JI MI LANE**, BMI (2)
23. **AWB**, BMI (1)
24. **JEC**, BMI (3)
25. **GROOVESVILLE**, BMI (4)
26. **BONIVA**, ASCAP (2)
27. **DOZIER**, BMI (1)
28. **COOKAWAY**, ASCAP (1)
29. **UNART**, BMI (4)
30. **BLACK BULL**, ASCAP (2)
31. **DELIGHTFUL**, BMI (3)
- TIE **GANG**, BMI (3)
33. **BELINDA**, BMI (7)
34. **CURTOM**, BMI (3)
- TIE **JIM-EDD**, BMI (1)
36. **OHIO PLAYERS**, BMI (2)
- TIE **TINY TIGER**, ASCAP (1)
38. **KAMA-SUTRA**, BMI (2)
39. **GOLDEN FLEECE**, BMI (4)
40. **ALMO**, ASCAP (2)
41. **ASSORTED**, BMI (2)
42. **MUSIC MONTAGE**, BMI (2)
43. **ETUDE**, BMI (1)
44. **DYNATONE**, BMI (5)
45. **STONEFLOWER**, BMI (1)
46. **AL GREEN**, BMI (2)
47. **BRIDGEPORT**, BMI (1)
48. **RHINDELANDER**, BMI (2)
49. **BIG SEVEN**, BMI (3)
50. **KENNY NOLAN**, ASCAP (3)

## Easy Listening

1. **W.B.**, ASCAP (7)
2. **COLGEMS**, ASCAP (5)
3. **SCREEN GEMS-COLUMBIA**, BMI (3)
4. **JOBETE**, ASCAP (3)
5. **KECA**, ASCAP (5)
6. **ABC/DUNHILL MUSIC**, BMI (3)
7. **MIGHTY THREE**, BMI (3)
8. **COMBINE**, BMI (3)
9. **ALMO**, ASCAP (7)
10. **STONEBRIDGE**, ASCAP (2)
11. **TREE**, BMI (3)
12. **BIG ELK**, ASCAP (1)
13. **SPANKA**, BMI (2)
14. **TRO-HOLLIS**, BMI (1)
15. **ATV**, BMI (3)
16. **WEB IV**, BMI (1)
17. **WALT DISNEY**, ASCAP (1)
18. **PEDRO & GALAHAD**, BMI (1)
19. **STORY SONG**, ASCAP (2)
20. **APRIL**, ASCAP (2)
21. **BEECHWOOD**, BMI (1)
22. **SILVER BLUE**, ASCAP (1)
23. **CHERRY LANE**, ASCAP (1)
24. **ARC**, BMI (1)
25. **YELLOW DOG**, ASCAP (1)
26. **MILLER**, ASCAP (1)
- TIE **PARKA**, ASCAP (1)
28. **GEORGE FISCHOFF**, ASCAP (1)
29. **MOOSE**, CAPAC (1)
30. **McCARTNEY**, BMI (2)
31. **DON KIRSHNER**, BMI (1)
32. **STONE AGATE**, BMI (1)
33. **KIPAHULA**, ASCAP (1)
- TIE **RISING SONS**, BMI (1)
35. **BENCHMARK**, ASCAP (1)
- TIE **KICKING BEAR**, ASCAP (1)
37. **AHAB**, BMI (1)
38. **TINY TIGER**, ASCAP (2)
39. **HAPPY GIRL**, ASCAP (1)
40. **BUSHKA**, ASCAP (3)
41. **ONE**, BMI (1)
42. **KENNY NOLAN**, ASCAP (1)
- TIE **STONE DIAMOND**, BMI (1)
- TIE **TANNY BOY**, BMI (1)
45. **J & H**, ASCAP (1)
46. **PARA-THUMB**, BMI (1)
- TIE **POLO GROUNDS**, BMI (1)
48. **FAMOUS**, ASCAP (1)
49. **CASSEROLE**, BMI (1)
50. **UNIVERSE**, ASCAP (1)

## Country

1. **ACUFF-ROSE**, BMI (15)
2. **TREE**, BMI (15)
3. **ALGEE**, BMI (13)
4. **OWEPAR**, BMI (5)
5. **AL GALLICO**, BMI (10)
6. **JACK MUSIC**, BMI (5)
7. **HALLNOTE MUSIC**, BMI (4)
8. **HILL & RANGE**, BMI (5)
9. **COAL MINERS**, BMI (3)
10. **BLUE BOOK**, BMI (2)
11. **STALLION**, BMI (3)
12. **FOUR STAR**, BMI (5)
13. **KECA**, ASCAP (3)
14. **HALL-CLEMENT**, BMI (2)
15. **HANK WILLIAMS, JR.**, BMI (3)
16. **CHAPPELL**, ASCAP (3)
17. **RODEO COWBOY**, BMI (2)
18. **DUNBAR**, SESAC (2)
19. **COMBINE**, BMI (3)
20. **PEER INTERNATIONAL**, BMI (2)
21. **HOUSE OF GOLD**, BMI (2)
22. **CEDARWOOD**, BMI (2)
23. **PRIMA-DONNA**, BMI (2)
24. **RICCI MARENO**, SESAC (3)
25. **FIRST GENERATION**, BMI (4)
26. **ACOUSTIC**, BMI (4)
27. **T.N.T.**, BMI (1)
28. **BARON**, BMI (2)
29. **AMERICAN COWBOY**, BMI (2)
30. **CENTRAL SONGS**, BMI (1)
31. **T. EDEN**, BMI (1)
32. **WINDOW**, BMI (2)
33. **CHERRY LANE**, ASCAP (1)
34. **MARIPOSA**, BMI (2)
35. **FAMOUS**, ASCAP (2)
36. **SCREEN GEMS-COLUMBIA**, BMI (5)
37. **AMERICAN GRAMOPHONE**, SESAC (1)
38. **REACTION CHART**, BMI (1)
39. **FRED ROSE**, BMI (1)
40. **BLUE MOON**, ASCAP (3)
41. **CANOPY**, ASCAP (1)
42. **BROADSIDE**, BMI (2)
43. **HOUSE OF CASH**, BMI (1)
44. **HEAVY**, BMI (1)
45. **ROADMASTER**, BMI (2)
46. **EVIL EYE**, BMI (1)
47. **VECTOR**, BMI (1)
48. **PI-GEM**, BMI (1)
49. **MARSON**, BMI (2)
50. **WHEREFORE**, BMI (2)

# Hansen Growth Keys Expansion

(Joseph Carlton, vice president of Hansen Publications, in an interview with Robert Sobel, offers a view of his operations and some candid opinions on the business.)

(Q.) What is the state of the publishing industry and specifically, Hansen Publications, today?

(A.) It's growing—the only problem—it's growing just at the expected growth rate we've always predicted. We do have a problem which is not unique, I'm sure it's industry-wide. Today the collections and the cash flow are much slower than ever before. We, therefore, have to be careful about financing our growth. But the growth in volume is there, the cash flow is backed up. But everybody seems to be hit because of the recession-depression.

(Q.) Can you give me an idea of the Hansen growth picture?

(A.) Hansen's today does over \$14 million in growth from all its activities. Three or four years ago, we were doing \$10 million. If you translate our figures into retail, we believe we probably occupy maybe 25 percent of the total industry, because you're dealing with 60 off, sometimes even more. So you bring those list figures up and you see where you're at, you might be as high as \$40 million and the industry is probably \$125, \$140 million today.

(Q.) To what do you attribute the rise mainly of your firm? Growth, management, everything in more activities.

(A.) We are the largest in his business with a vertical in-house setup. We're the only ones who have our own print shop, our own art department, our own engraving department, our own distribution—that is, in addition to independent—our own arranging, our own print shop and presses, our own separations, our own stripping, the total job, in-house. We don't send anything out.

(Q.) What about the retail part of the operation?

(A.) That's our publishing function, and we service over 100 major licensees exclusively, and probably 50 more non-exclusively.

(Q.) What about the international situation? Has it grown?

(A.) Yes, we ship and sell all around the world. We print here in Miami. We take the advantage of cost on large runs, and so on, in the economy of our own print shop. We ship around the world, we pay the royalties, you know, to all the people involved. We have these relationships with all the publishers here, and we're selling their product all over the world. I'll give you a figure. Our foreign business is over \$2 million a year now.

(Q.) Is that gross?

(A.) That's right—that's wholesale, though. I would say three times almost that would be the retail. If I tell you, we're doing \$14 million, at retail, that's \$42 million at wholesale.

(Q.) How is your custom business doing?

(A.) Our custom business is close to \$2 million. How did we arrive at it? Again, that's part of what Charles Hansen and I've done in the last couple of years. We developed instrument manufacturers, many of them exclusively, some non-exclusively; we developed mail order business; we develop both consumer mail-order and school mail-order; and we're running over \$2 million in that department, at wholesale level.

(Q.) What do you attribute most of the rise to? Anything specifically?

(A.) It's a good solid business. There's tremendous growth in instrument use. The pianos, the guitars, all chord organs, for example, and organs are rising rapidly. The instrument market has risen probably 15-20 percent a year. There was one time a couple of years ago guitar was the most radical rise. But today, it's the organ. Organ is outstripping everything in terms of rate of growth. Also, I think it's just part of the facts of life. We have a stereo culture today in music. Young kids are much more advanced than before. And they seem to want to go a little further than just listening, they

want to get more into what's inside the music, they listen to it on record and then they want to see the music, take it apart, play it a little, and see if they can understand, emulate and even be educated from contemporary music. There's just a developing interest in printed music. The young people are even more interested than the old, for that matter, although there's no shortage of nostalgia in catalog.

(Q.) Of course, the educational field has grown tremendously, hasn't it?

(A.) Well, the country's growing. The GNP grows, and the number of students and schools and bands and the actual music population of people playing instruments, mounted geometrically in the last five years.

(Q.) How many jobbing companies do you have?

(A.) Everybody sells music. Many of them, however, sell it to distributing outlets. We have our own distributing outlets plus the normal things. We own five jobbing companies of our own. Namely, in NYC, Islip (the warehouse is in Islip, but the job company's in NYC). We have one in Peoria, we have one in L.A.; one in San Francisco, one in Seattle. There are really seven. There are five jobbing, and there are two that job and retail, like Miami, of course, we sell out of here. Then we have London, England, where we own our own retail operation and wholesale. In London the retail-wholesale operation acquires its music through Chappell, which is our exclusive selling agent. So there are seven jobbing distributing points for Hansen product only. In addition those jobbing companies sell all product. Their primary concern, of course, is to help develop our publishing product.

In addition, we control retail stores of our own.

(Q.) How many do you have now? And where are they located?

(A.) We've reduced those, actually, from the year before because we wanted no part of the marginal ones. We have stores in Denver, Seattle, San Francisco, Alabama, New York, Washington and elsewhere. We have 24 retail stores plus concessions we own outright.

(Q.) What do you think the trend for the future? Books certainly are becoming bigger, do you see that trend continuing?

(A.) Yes, my personal fight is to build and grow. I hope the industry can avoid certain mistakes that records have fallen into and cannot get out of. So far we have been successful in not making this a discount trap. You print your price on the cover and generally—there are exceptions—your dealers, and your jobbers as well, respect the retail selling price and mark their discounts accordingly. Our story is that we pay royalties on what we sell. There are promotional things, yes, that's manifestly obvious. A paper record, or something, or even a thing that you give to a school for promotion, OK. But we don't take reserves.

(Q.) What is the industry's return percentage?

(A.) Again, you'll notice that the average return in the sheet music and music book industry is maybe 7-10 percent. I don't know that we'd maintain that if we ever allowed rackjobber theories to be applied where he's not responsible for the judgment of his business. The exposure theory makes the rack feel that he's doing the job. He feels that he's promoting and what he doesn't sell he returns. Now, if we get into that loose kind of setup, which I'm definitely against, I fight every way. I believe in racking and I believe in exposure, but I believe that the people on the other end have a responsibility for business and for judgment.

(Q.) Does the company do any racking?

(A.) We do racking, but we are selective in our growth. We do a very successful job with J.L. Marsh, for example. They don't apply any pressures to us and we don't to them. We want selective rack growth.

writers, publishers, performers. Not only does the Conference attract controversial speakers on volatile subjects, but it's attracting more and more younger members, a fact not at all surprising to veterans of the Conference such as Stephan Pasternacki.

Younger performers, composers, people involved in the gamut of music and films, need to know about copyright just as was the case when the Conference first formed. The surprise for Pasternacki is "that the organization didn't form a long time before it did."

Actually, the formation of the Conference was a surprise. Pasternacki, a music advisor at Paramount in 1929, says he merely wanted to become better informed and sought out the then MGM music librarian George Schneider on a pupil-teacher relationship. "George said it would be better to get a whole group together, so we had Bob Marks, Carl Hoesell, Paul Mertz, Malcolm Beelby, Bob Gordon and others, about a dozen finally.

"I thought that it would just break up after about a half dozen meetings. We had more and more come in. We had several attorneys coming. Finally, we became organized officially."

In the early days of the talkie movies, there was a very haphazard notice taken of what songs were being used in films. "But it became a more serious matter. I can recall when the studios became very careful about it. And it was in these days that there was more and more need to learn about copyright, from the standpoints of mechanics, legal areas and even esthetics."

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## California Copyright Conference Unique Publishing Meeting Ground

Very few cities in the world offer such a concentration of people involved one way or another in music copyright subjects as does Los Angeles and so it's not surprising that the California Copyright Conference grows steadily in stature. Only recently, as a case in point, the Conference hosted Bernard Korman, general counsel of ASCAP, who explained many of the agonizing law suits and new legislation affecting song-

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### ARGENTINA

SADAC (Sociedad Argentina de Autores & Compositores de Musica), Lavalle 1547, Buenos Aires. (Mechanical & performing rights).

### AUSTRALIA

APRA (Australian Performing Right Ass'n Ltd.), 2/20 East 4007, Zorita 2001, Alfred House, 208 Clarence St., Sydney, NSW 2000. Tel: (02) 29-3712. Mng. Dir.: L.L. Struman. (Performing rights only)

Festival Recs. Pty. Ltd., Festival House, 63-79 Miller St., Ryemont, Sydney, NSW 2009. Tel: (02) 650-4022. Telfax: 25-9250. Mng. Dir.: Alan R. Hely.

RCA Ltd., 11 Khartoum Rd., North Sydney, Sydney, NSW 2153. Tel: (02) 822-5444. Mng. Dir.: David W. Jones. Sound & Film Ent's of Australia Pty. Ltd., 122 Chapel St., St. Kilda, Vic. 3182. Tel: 91-3238. Mng. Dir.: Marcus Helman; Mktg. & Publ'g Mgr.: Sino Guzzardi; Sales Mgr.: Vince Glenane.

W & G Rec. Processing Co. Pty. Ltd., 17-19 Radford Rd., Reservoir, Vic. 3073. Tel: 440-4523. Cable: DUALSCALE MELBOURNE. Mng. Dir.: E.A. White; Gen. Mgr.: R.J. Gillespie; Sales Mgr.: N.D. Angus. (Mechanical rights only).

### AUSTRIA

A.K.M. (Staatslich genehmigte Gesellschaft der Autoren, Komponisten & Musikverleger), Baumgasse 8-10, A-1030 Vienna. Tel: (0222) 73 15 55. (Performing rights only).

Austro-Mechana, Postfach 101, Baumgasse 10, A-1030 Vienna. Tel: (0222) 72 63 62. Gen. Mgr.: W. Pfloderer. (Mechanical rights only).

Symphonische Produktionen, Konzerthaus, Lothringergasse 20, A-1040 Vienna. Tel: (0222) 54 72 43. Cable: IMROSA. Pres.: Inge Posza; Gen. Mgr.: Manfred Gen. Sec'y: Margarete Spavak. (Performing rights only).

Int'l branch: Switzerland. Hauptverband der Oester. Buchhaendler Grunengasse 4, Vienna.

### BELGIUM

ECS (European Copyright Serv.), 12 Ave. Montple, 1180 Brussels. Cable: BELMUSCO.

SABAM (Societe Belge des Auteurs, Compositeurs & Editeurs), 61 Rue de la Loi, 1040 Brussels. Tel: (02) 22-51-20, 11-10-10. Int'l affiliates: Austria (Austro-Mechana), Czechoslovakia (Czechoslovakia), France (SDRM), Germany-East (AWA), Germany-West (GEMA), Greece (AEPI), Hungary (Artisjus), Israel (ACUM), Italy (SIAE), Japan (JASRAC), Netherlands (STEMRA), Poland (ZAKS), Portugal (SPA), Scandinavia (NGB), Spain (SGAE), Switzerland (Mechanical), UK (Britco, MCPS), USA (Harry Fox), Yugoslavia (SAKOP).

SOGEDEJ (Societe de Gestion de Droits Intellectuels), 19 Rue de Madeleine, 1000 Brussels. Tel: (02) 19-00-80. (Mechanical rights only).

Int'l affiliates: Austria (Austro-Mechana), Czechoslovakia (OSA), France (SDRM), Germany (GEMA), Greece (AEPI), Italy (SEDRIM), Netherlands (STEMRA), Scandinavia (NGB), South Africa (SARRAL), Spain (SGAE), Switzerland (Mechanical), UK (MCPS), USA (AMRA). Chambre Syndicale des Editeurs de Musique de Belgique 18 Rue De La Madeleine, Brussels.

### BOLIVIA

Sobodaycom (Sociedad Boliviana de Autores & Compositores de Musica), 710 Indebura, corner of Jean Zumb Norte, La Paz. Gen. Mgr.: Julio Martinez Arceaga.

### BRAZIL

SADEMBRA, Rua Buenos Aires 58-A, Rio de Janeiro, Tel: 52-9380.

SBAE M (Sociedade Brasileira de Autores, Compositores & Editores de Musica), Rua Buarque de Gusmao 58, Rio de Janeiro, Tel: 224-9355.

SIAE (Associação dos Autores de Musica), Rua de Janeiro, Tel: 222-7219. (Mechanical rights only).

SICAM (Sociedade Independente de Compositores Autores Musicais), Largo Passandun 51, 8th, 80th, 11th & 13th fls., Sao Paulo 01034, Tel: 33-2274. Council Admin. Pres.: Alberto Rotman. (Mechanical & performing rights).

UBC (União Brasileira de Compositores), Rua Visconde Inhauma 154, Rio de Janeiro, Tel: 23-1633.

### CANADA

BMI (Broadcast Music Inc.) Canada Ltd., 41 Valleybrook Dr., Don Mills, Ont. M3B 2S6. Tel: (416) 445-8700. Pres.: Edward M. Gramer; Gen. Mgr.: S.C. Ritchie. (Performing rights only). Branches: Vancouver, B.C., 1462 W. Pender St. Postal Code:

V6G 2S2. Tel: (604) 688-7851—Montreal, P.Q., 1440 St. Catherine St. W., Suite 524, Postal Code: H3G 1R3. Tel: (514) 866-4937.

CAPL (Composers, Authors & Publishers Ass'n of Canada Ltd.), 1240 Bay St., Toronto, Ont. M5R 2C2. Tel: (416) 924-4427. Gen. Mgr.: John V. Mills; Sales Mgr.: Arthur Dodd. (Performing rights only). Branch: Montreal, P.Q., 1245 Sherbrooke St. W. Postal Code: H3G 1G2. Tel: (514) 845-3139. Sales Mgr.: Michel Pare. Canadian Music Publishers Association, 11 Adelaide St. West, Toronto 10.

### CHILE

DAIC (Departamento del Derecho de Autor de la Universidad de Chile), San Antonio 427, 2nd fl., Santiago. Tel: 392-335. (Performing rights only).

### COLOMBIA

SAVO (Sociedad de Autores & Compositores de Colombia), 26-47 Carrera 12, Bogota. Tel: 43-93-50. Gen. Mgr.: Jorge Olaya-Munoz. (Performing rights only).

### CZECHOSLOVAKIA

OSA (Ochranný svaz autorů tvorby k dílům hudebním—Authors' Ass'n for Protection of Rights on Musical Works), Trnava 20, Prague 6. Tel: 225-341. Pres.: Ivo Jirasek; Dir.: Jiri Novotny. (Mechanical & performing rights). (Affiliated with BLM, GEMA).

SOZA (Svaz hudebních autorů a skladatelů—Musicians' Performing Rights Dept. Chief: Dr. Pavel Brndrovsky. (Mechanical & performing rights).

### DENMARK

Gramex, Mynstersvej 1, DK-1827 Copenhagen V. Tel: (01) 21-93-11.

KODA (Rosenvaengels Hovedvej 14, DK-2100 Copenhagen. Tel: (01) 116 97-02. (Performing rights only). Nordisk Copyright Bureau, A.L. Drewsenvej 1, DK-2100 Copenhagen O. Tel: (01) 26-25-00. Cable: Copyright. (Mechanical rights only).

Dansk Musikforleggerforening, Gothersgade 9/11, DK 1123 Copenhagen.

### FINLAND

Gramex, Lauttasarentie 10, 00 Helsinki. Tel: (09) 622-511. (Radio/TV performance fees). Silesco (Suomen Laulejain ja Soittajain Liitto) Oy, Klauvinkatu 8, 00100 Helsinki 10. Tel: 637-010. Press Camp. Antti Sonninen; Gen. Mgr.: Matti Soini.

TEOS (The Finnish Music Copyright Society), Lauttasarentie 1, 00200 Helsinki 20. Tel: 622-5111. Press Prof. Joonas Kokkonen; Gen. Mgr.: Pekka Kallio. (Performing rights).

AB Fazzers Musikhandel, Alexandersgatan 11, Helsinki.

### FRANCE

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SDRM (Societe pour l'Administration du Droit de Reproduction Mecanique des Auteurs, Compositeurs & Editeurs), 29 Rue Bailly, 75009 Paris. Tel: (01) 87-491-40.

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Chambre Syndicale des Editeurs de Musique Logera, 117 Blvd. St. Germain, Paris VI.

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### GREECE

PIV (Societe Hellenique pour la Protection de la Propriete Intellectuelle), A) Deliyanni St. 12, Athens 148. Tel: (021) 819-917, B230 5. Mng. Dir.: Constantinos Macris. M. Gaetanos, 10 Passagio Arsenidos, Athens.

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### IRELAND

MCPS (Mechanical Copyright Protection Society Ltd.), Lower Mount St., 2nd fl., Dublin 2. Tel: 766-940. Mgr.: Vincent Smialek.

### ISRAEL

ACUM (Authors, Composers & Music Publis Ass'n), 11B/120 Rothschild Blvd., Tel Aviv. Tel: (03) 2401-05, 2404-61. Union des Editeurs de Musique D'Israel, P.O.B. 6100 Tel Aviv.

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JASRAC (The Japanese Society of Rights of Authors & Composers), JASRAC House, 1-7-19 Nishishinjohashi, Minato-ku, Tokyo 105. Tel: (03) 502-6551. Saburo Sakai; Pres.: Hachiro Sato; Mng. Dir.: Kanji Itakura; Copyright Admin. Bureau Mng. Dir.: Masanori Marita.

Tokyo Music Publ'g Co. Ltd., Wako Bldg., 4-8-5 Roppongi, Minato-ku, Tokyo 106. Tel: (03) 401-9321. Cable: MUSICATO. Mng. Dir.: Tadao Sekiguchi.

MPA of Japan, 302 Nogizaka Heights, 8-11-16 Akasaka Minato-Ku, Tokyo.

### MEXICO

SACM (Sociedad de Autores & Compositores de Musica SA), San Felipe 143, Colonia General Anaya, Mexico 16, D.F. Tel: 5-24-21-21. Cable: COMPAS. Int'l Dept. Head: Jose Luis Caballero. (Mechanical & performing rights).

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APRA (Australian Performing Right Ass'n Ltd.) Conference Chambers, 9-17 Paritahi St., Wellington. Tel: 42-438. (Performing rights only). Home office: Australia. Phonographic Performances, PO Box 2385, Wellington.

### NORWAY

Norsk Komponistforleggerforening (Norsk Komponistforleggerforening), Klingenbergsgate 5, Oslo 1. Tel: (010472) 42-5678. Press: Arne Nordheim. TONO (Norsk Komponistforleggerforening Musikforlegger), Klingenbergsgate 5, Oslo 1. Tel: (02) 421808. Norsk Musikforleggerforening, P.O. Box 1499, Ulva Oslo 1.

### PERU

APDAYC (Asociacion Peruana de Autores & Compositores), Jiron Washington 1200, Lima. Tel: 22-09-54.

### PHILIPPINES

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Filipino Society of Composers, Authors & Publishers, Republic Supermarket Bldg., Rm. 243, Rizal Ave., Manila. Tel: 49-27-83. Pres. & Dir.: Felipe P. de Leon; Exec. Dir. & Sec'y: Simplicio U. Suarez. (Performing rights).

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### SWEDEN

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Symphonische Produktionen, Rue de Lussy 30, CH-1032 St. Prex/Vaud. Tel: (021) 76-10-26. Gen. Mgr.: Lea Manhart. (Performing rights only).

Home office: Austria. Association des Merchants et Editeurs de Musique, c/o Barenreiter-Verlag, Neuweilerstrasse 15, 4000 Bale 15.

### UNITED KINGDOM

Britco (British Copyright Protection Society Ltd.), 50 Newman Street, London W1. Tel: (01) 636-1491. Cable: BIEMUSICO. WESCO. Gen. Mgr.: M. Bennett. (Mechanical rights only).

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Phonographic Performance Ltd., Evelyn House, 62 Oxford St., London W1. Tel: (01) 636-4771. Gen. Mgr.: W.G.S. Gilbert. (Performing rights only).

Music Publishers Association Ltd., 79/75 Mortimer St., London W1.

### UNITED STATES OF AMERICA

Music Publishers Association of the USA, 810 Seventh Avenue, New York, NY, 10019.

National Music Publishers Association, 110 East 59th Street, New York, NY 10022.

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## Talent In Action

• Continued from page 23

has come a long way since their last Denver appearance a year ago, when they were the opening act at the 250-seat nightclub Ebbets Field. Success, apparently, hasn't changed them—in blue jeans and plaid flannel shirts, they look like they came straight off the Missouri farm which is their home.

The Daredevils' sedate stage manner serves to emphasize that the action is taking place in the music. Greater sophistication, evident in their second album, carries over to a very tight, smooth live performance. Only occasionally did they slip into meandering jamming. Their sound is based in the easy rhythms of bluegrass, developed through flowing melodies which are embellished by perfection in vocal harmonies.

After an hour and a half of this fine music, including two encores, the house lights went up. But the relentless crowd called for more. The third encore, "I Wanna Be A Commercial Success," was pure irony a year ago. Now it's a triumphant statement of independence. The Ozark Mountain Daredevils have made it, and without a speck of glitter.

The response to Dusty Drapes and the Dust-ers was equally enthusiastic and a bit more

spontaneous. The Dusters seem to have such a good time on stage, and the feeling is infectious. A real cowboy might find these guys a bit squirrely. In fact, all found their way to Western swing music through rock or jazz. But musically they've got the goods on the great swing sound of "Call The Police" or the traditional ballad "Love You For What You Are." The single from their upcoming Columbia LP is a truck driving classic called "Hackensack." Dan McCorison is a promising newcomer as a country vocalist. A less than adequate sound system was the only disappointing element in an otherwise splendid concert.

RUTH PELTON-ROBY

### Jazz Fest In K.C.

KANSAS CITY—Clare Fischer and Gary Foster were the featured guest artists at the 12th annual Kansas City Jazz Festival which was held at the Music Hall and on the campus of the Univ. of Missouri Kansas City over the March 15-16 weekend.

Ten college bands representing five states were to compete for Mid-western honors.

# Soul Sauce

## Philly Filly

### Blends Rock With Gospel

By JEAN WILLIAMS

LOS ANGELES—Louise Williams of WDAS, Philadelphia, seems to have hit the right note for blending gospel and rock successfully.

"Gospel music is more popular than ever, but a new form of gospel has taken over," says Ms. Williams.

She tells of today's trend toward gospel music, and how she maintains both the gospel and r&b audiences during her Sunday 6 a.m.-2 p.m. gospel programs and 10 a.m.-12 p.m. weekday soul show.

"The r&b artists such as Donny Hathaway, The Persuations, Al Green and others are recording gospel and r&b tunes on the same albums, which is one of the reasons for the growing popularity in the gospel field," says Ms. Williams.

"This gives the gospel/rock disk jockey a chance to expose the same artist in more than one area, and for that reason, my dual role puts me in a position to be instrumental in breaking records that would not ordinarily be aired on certain programs," she says.

"My programming habits have changed with the change in music. The new contemporary music sound is bringing more young people into the gospel fold, and a major portion of my program is now geared to the teenager.

"I have chosen to program my own shows because I only play records that I like and this method of programming has worked for me. I am very community oriented, and being in the community with my audience has let me know that they are very much in tune with the music that I choose to play."

Ms. Williams seems to favor gospel music and is known throughout the record industry as The Gospel Queen.

Recording two gospel records herself has led to comment on the steps that the record companies have taken in producing gospel acts.

"Gospel records are produced more professionally today. They have better rhythm sections using the same instruments that are used in recording an r&b record. A lot of care and effort is taken in producing the gospel artist which was unheard of just a few years ago," she says.

For several years Ms. Williams has successfully promoted gospel and rock shows, and she says that she has more talent to choose from now in coordinating a show because she can take groups like the r&bish Persuations into the churches instead of just large auditoriums.

She has popular recording artists co-hosting her radio programs. "My listeners will call in to talk to the personalities; this gives them a chance to become better acquainted with their favorite artists. I will not announce the names of my special guests until the day of the show, and in that way I know that they will tune in if only to find out who the guests will be.

"This has helped my ratings greatly, because the 10-12 slot is one of the hardest positions to work. But I am making it work for WDAS."

★ ★ ★

I hear that Johnnie Taylor's contract with Stax records will expire soon and he is talking to ABC Dunhill.

(Continued on page 33)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	★ SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittaire, ASCAP)	33	27	14	FEEL THE NEED—Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI)	68	72	7	COME ON DOWN (Get Your Head Out Of The Clouds)—Greg Perry (L. Perry, K. Davis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP)
2	3	8	★ SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen), Tama 54257 (Motown) (Stone Diamond, BMI)	34	29	16	FIRE—Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	69	66	11	THE RAP/IF LOVING YOU IS WRONG—Millie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Clondike, BMI)
3	4	10	★ LOVIN' YOU—Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (Dickiebird, BMI)	35	40	6	I CAN'T SEE WHAT YOU SEE IN ME—The Joneses (G. Dorsey), Mercury 78668 (Phonogram) (Landy/Unichappell, BMI)	70	74	5	THERE'S ANOTHER IN MY LIFE—Philip Mitchell (P. Mitchell, B. Clements), Event 223 (Polydor) (Muscle Shoals, BMI)
4	5	10	★ REMEMBER WHAT I TOLD YOU TO FORGET—Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	36	44	7	BUMP ME BABY, Part 1—Dooley Silverspoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP)	71	78	5	HOMEWRECKER—Tyrone Davis (S. Dees, D. Camon, T. Davis), Dakar 4541 (Brunswick) (Moon Song, BMI)
5	6	7	★ LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (J. Weatherly), Buddah 453 (Keca, ASCAP)	37	33	19	PICK UP THE PIECES—Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	72	69	8	LET THE GOOD TIMES ROLL—Garland Green (A. Smith, P. Boyd), Spring 151 (Polydor) (Gaucho/Belinda/Lecan, BMI)
6	7	9	★ WALKING IN RHYTHM—Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	38	31	14	I'LL BE HOLDING ON—Al Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI)	73	80	6	SPECIAL LOVING—Barbara Acklin (Henderson, Joseph, Green) Capitol 4013 (Eight-Nine, BMI/Will-Rock, ASCAP)
7	9	5	★ L-O-V-E (Love)—Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/Al Green, BMI)	39	50	4	I DIDN'T KNOW—Three Degrees (B. Sigler, J. Lang), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI)	74	NEW ENTRY	NEW ENTRY	CHECK IT OUT—Bobby Womack (B. Womack), United Artists 621 (Unart/Bobby Womack, BMI)
8	8	7	★ DANCE THE KUNG FU—Carl Douglas (C. Douglas, Budd), 20th Century 2168 (Carren/Woolfongs, MCPS)	40	34	14	YOU'RE AS RIGHT AS RAIN—Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Bellboy, BMI)	75	NEW ENTRY	NEW ENTRY	LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMOT, BMI)
9	10	8	★ ONCE YOU GET STARTED—Rufus (G. Christopher), ABC 12066 (Sufur, ASCAP)	41	51	4	GET READY FOR THE GET DOWN—Willie Hutch (W. Hutch), Motown 1339 (Jobete, ASCAP)	76	87	3	I BETCHA DIDN'T KNOW THAT—Frederick Knight (F. Knight, S. Dees) Truth 3216 (Stax) (Moonsong, BMI)
10	11	9	★ CRY TO ME—Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC) (Moonsong, BMI)	42	46	7	STOMP & BUCK DANCE—Crusaders (W. Henderson), ABC/Blue Thumb 261 (Four Knights, BMI)	77	85	4	HEAVEN RIGHT HERE ON EARTH—Natural Four (J. Reeves, I. Hutson), Curton 0101 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
11	13	7	★ MY LITTLE LADY—Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)	43	35	13	JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another)—Gloria Scott (B. White, V. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI)	78	90	2	ROLLING DOWN A MOUNTAINSIDE—Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better Half, ASCAP)
12	2	10	★ SUPERNATURAL THING, Part 1—Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	44	59	3	BABY THAT'S BACKATCHA—Smokey Robinson (W. Robinson), Tama 54258 (Motown) (Bertam, ASCAP)	79	88	4	HJACK—Herbie Mann Atlantic 3246 (Dunbar, BMI)
13	14	8	★ SMOKIN' ROOM—Carl Carlton (D. Bellfield), ABC 12059 (American Broadcasting, ASCAP)	45	55	5	TAKE IT AWAY FROM HIM (Put It On Me)—Paul Kelly (P. Kelly), Warner Bros. 8067 (Tree, BMI)	80	98	2	I'VE ALWAYS HAD YOU—Bennie Tray (B. Terrell), De-Lite 1566 (PIP) (Delightful/Music In Motion, BMI)
14	18	5	★ LIVING A LITTLE, LAUGHING A LITTLE—Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BMI)	46	48	8	WILL WE EVER COME TOGETHER—Black Ivory (R. John, M. Gately), Buddah 443 (Buddah/Jobete, ASCAP)	81	86	2	MAKIN' LOVE—Fred Wesley & The New JRs (J. Brown, F. Wesley), People 651 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
15	15	7	★ LOVE CORPORATION—Hues Corporation (W. Holmes), RCA 10200 (Jimi Lane/Ensign, BMI)	47	38	14	I GET LIFTED—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	82	82	4	FUN HOUSE—Bobby Humphrey (M. Regin, T. McFadden, F. Wilson), Blue Note 592 (United Artists) (Jobete, ASCAP/Stone Diamond, BMI)
16	12	10	★ EXPRESS—B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O/Jeff-Mar, BMI)	48	58	5	ALL BECAUSE OF YOU—Leroy Hutson (L. Hutson) Curton 0100 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	83	96	2	ROCKIN CHAIR—Gwen McCrae (C. Reid, W. Clarke) Cat 1996 (TK) (Sherlyn, BMI)
17	28	4	★ WHAT AM I GONNA DO—Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	49	39	15	TOBY/THAT'S HOW LONG—Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)	84	92	4	YOU'RE THE SONG (I've Always Wanted To Sing)—Timmie Thomas (T. Thomas, S. McKenney), Glades 1723 (TK) (Sherlyn, BMI)
18	17	12	★ SHAME, SHAME, SHAME—Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	50	41	11	MOTHER'S SON—Curtis Mayfield (C. Mayfield), Curton 2006 (Buddah) (Camad, BMI)	85	NEW ENTRY	NEW ENTRY	WHERE IS THE LOVE—Betty Wright (H.W. Casey, R. Finch, W. Clarke, B. Wright), Alston 3713 (Sherlyn, BMI)
19	22	6	★ REALITY—James Brown (J. Brown, S. Wesley, G. Wesley), Polydor 14268 (Dynatone/Belinda/Unichappell, BMI)	51	45	21	I BELONG TO YOU—Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)	86	93	3	SWEETER—Major Lance (G. Jackson, W. Henderson, C. Davis), Playboy 6020 (Dakar, BMI)
20	26	5	★ ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Mystro, Lyric), Roulette 71637 (Big Seven/Steals Bros., BMI)	52	49	13	LOVE IS A FIVE LETTER WORD—Jimmy Witherspoon (G. Barge), Capitol 3998 (Chevis, BMI)	87	NEW ENTRY	NEW ENTRY	SHACKIN' JP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI)
21	32	4	★ SHAKEY GROUND—Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP)	53	47	7	MIGHTY CLOUD OF JOY—Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15025 (American Broadcasting/DaAnn, ASCAP)	88	91	3	RED HOT MOMMA—Funkadelic (D. Worrel, C. Clinton, E. Hazel), 20th Century/Westbound 5000 (Gold Forever, BMI)
22	30	5	★ WE'RE ALMOST THERE—Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI)	54	64	3	LET THE GOOD TIMES ROLL EVERYDAY—Little Beaver (W. Hale, W. Clarke), Cat 1995 (TK) (Sherlyn, BMI)	89	NEW ENTRY	NEW ENTRY	LOVE FREEZE—First Choice (A. Felder, N. Harris), Philly Groove 204 (Arista) (Silk/Golden Fleece/Mighty Three, BMI)
23	23	8	★ SATIN SOUL—Love Unlimited Orchestra (B. White), 20th Century 2162 (Sa-Vette/January, BMI)	55	52	16	RHYME TYME PEOPLE—Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	90	95	3	BEND ME—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8070 (Nick-O-Val, ASCAP)
24	37	6	★ SWING YOUR DADDY—Jim Gilstrap (K. Nolan) Roxbury 2005 (Kenny Nolan/Heart's Delight, BMI)	56	71	3	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagittaire, BMI)	91	NEW ENTRY	NEW ENTRY	HOW'S YOUR WIFE—The Ebony Rhythm Funk Campaign (J. R. Jackson, H. Miles, A. Roberts, R. Thompson) Innovatim II 9159 (Quintrac/Indianoplace, ASCAP)
25	19	12	★ YOU AND YOUR BABY BLUES—Solomon Burke Chess 2159 (Chess/Janus)	57	75	3	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	92	94	3	I DO LOVE MY LADY—Haze (Thomas, Johnson, Johnson, Lpez, Powers, Green) ASI 202 (Teltra, BMI)
26	16	10	★ I AM LOVE, Part 1 & 2—Jackson 5 (M. Larson, J. Mane, D. Fencetone, R. Rancifer), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI)	58	70	5	TOUCH ME BABY (Reach Out For Your Love)—Tamiko Jones (J. Bristol), Arista 0110 (Bushka, ASCAP)	93	NEW ENTRY	NEW ENTRY	LEAVE IT ALONE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1342 (Nick-O-Val, ASCAP)
27	20	7	★ WITH EVERYTHING I FEEL IN ME—Aretha Franklin (C. Franklin), Atlantic 3249 (Afghan/Pundit, BMI)	59	73	3	LOVE HAS FOUND ITS WAY TO ME—Blue Magic (B. Eli, A. Waldman), Atco 7014 (WMOT/Friday's Child, BMI)	94	97	2	IT ONLY HURTS FOR A LITTLE WHILE—Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI)
28	21	12	★ SUPER DUPER LOVE Pt. 1.—Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)	60	65	8	THE BOTTLE (La Botella)—Bataan (G. Scott/Heron), SolSoul 8701 (Brouhaha, BMI)	95	99	2	DYNAMITE—Bazuka (T. Camilo), A&M 1666 (Tonob, BMI)
29	24	11	★ STAR ON A TV SHOW—Stylistics (H. Peretti, L. Creatore, G. Weiss), Avco 4649 (Avco, ASCAP)	61	67	6	MIGRANTION—Creative Source (J. Thomas, M. Stokes), Sussex 632 (Interior, BMI)	96	100	2	REMEMBER THE RAIN—21st Century (M. Smith), RCA 10201 (Kizzie, ASCAP)
30	36	12	★ THE BERTHA BUTT BOOGIE—Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)	62	60	7	DEEPER AND DEEPER—Bobby Wilson (R. Wilson, V. Bullock), Buddah 449 (Kama Sutra/Mafundi, BMI)	97	NEW ENTRY	NEW ENTRY	LEAVE MY WORLD—Johnny Bristol (J. Bristol), MGM 14702 (Bushka, ASCAP)
31	42	6	★ CHANGES (Messin' With My Mind)—Vernon Burch (V. Burch) United Artists 587 (Unart, BMI)	63	61	17	DOCTOR'S ORDERS—Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	98	NEW ENTRY	NEW ENTRY	REACH OUT, I'LL BE THERE—Gloria Gaynor (C. Davis), MGM 14790 (Stone Agate, BMI)
32	25	16	★ LADY MARMALADE—LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP)	64	63	11	WANNA BE WHERE YOU ARE—Zulema (A. Ross, L. Ware), RCA 10116 (Stein & Van Stock, ASCAP)	99	NEW ENTRY	NEW ENTRY	HELPLESSLY—Moment Of Truth (R. Whitelaw, N. Bergen), Roulette 7164 (Planetary/Brookside/Coberg, ASCAP)
				65	76	4	GET DOWN—Kay Gees (R. Bell, Kay Gees), Gang 1323 (PIP) (Delightful/Gang, BMI)	100	81	7	I JUST CAN'T SAY GOODBYE—Philly Devotions (J. Davis), Columbia 3-10076 (Brywek/John Davis, ASCAP)
				66	63	11	INSPIRATION INFORMATION—Shuggie Otis (S. Otis), Epic 8-50054 (Columbia) (Off The Wall, BMI)				
				67	56	9					

MARCH 29, 1975, BILLBOARD

TRIO LABELLE

Patti, Sarah And Nona Favor Revolutionary Songs, Attire

By JEAN WILLIAMS

LOS ANGELES—Epic recording artists Sarah Dash, Nona Hendricks and Patti Labelle who form Labelle, have created an image for themselves by initiating a novel act that works. Involved is their choice of revolutionary tunes and kooky clothing.

“Originally, we were not trying to sell a package of glitter, but we are forced to use that method to gain a larger audience,” says Nona.

“We were searching for a new act and merely trying different things, our mode of dress was not the angle we were looking for, but when the press reviewed our shows our dress was the focal point of the articles,” says Patti.

“Naturally, after reading about our kooky styles, we were objects of curiosity,” Patti continues, “and the more outrageous our clothing became the greater following we received.”

They changed their names from Patti Labelle And The Bluebells to Labelle, and their single “Lady Marmalade,” is taken from their current album “Night Bird” which is approaching gold.

“We had to change our name to Labelle because we were being drawn into the 60s rock and roll revival which we did not want,” says Nona.

“By changing our name,” injects Patti, “we were given a chance to build new careers.”

“We are more successful this time because we are not afraid to be aggressive,” says Nona.

“We have come through several stages during our 14 years together,” adds Sarah. “We were passive and everyone took advantage of us. We were hostile but fortunately we had people who were willing to channel us in the right direction, and now we are aggressive which has helped in the success of the group.

“Our form of aggressiveness,” she continues, “is to do what we feel is best for the group, and Epic has given us the freedom to do that, and choose our own material.”

“We are not afraid to sing revolutionary songs that sets us apart from other female groups,” says Nona.

“We have had record companies and promoters who wanted to put us into a box by telling us that we must be a certain way because we are fe-

males, or we would not get over,” adds Patti, “but we did not do it.

“Before we signed with Epic, we lost many jobs because of our persistence in singing revolutionary tunes, but it has now paid off, and that also sets us apart from other female groups.”

They agree that people who are not familiar with the group come to see three marmalade women, but leave realizing that they have been entertained and educated.

“Our act is different because we do a lot of touching, which you do not see very many groups do,” says Sarah. “When we’re onstage we touch each other,” she adds, “and move through the audience touching the people. It makes them feel closer to us, and there are no barriers when we are performing.

“Our music has progressed from the pretty love songs to the gutsy hard-hitting love songs with a realistic message. We never sing the same song the same way, and nothing that we do onstage is rehearsed.”

Nona and Sarah write and arrange most of their material, all of which deals with everyday problems.

Radio, Disk Firms Invited To Jazz Meet

LOS ANGELES—“We need a heavy representation from radio and record companies at the formation meeting of the international jazz association,” says project coordinator Hal Cook.

The meeting is slated for Friday and Saturday, April 4-5 at the Sheraton Universal Hotel in the San Fernando Valley. The opening session begins at 9:30 a.m.

Cook’s comment about broadcaster and label representation reflects two areas of concentration for

the trade group. Other areas include artists, managers, composers, publishers, educators, performing rights societies, radio and television, disk merchandisers, talent agencies, talent buyers-club owners and international

Among the persons recently responding enthusiastically to the formation of the group are Charles Sherrell II of stations WGEE in Chicago and WWMM in Arlington Heights. Both stations are jazz outlets.

Another broadcaster responding is Bill Curtis of WJZZ, Detroit, who says his station is also fulltime jazz. (Other fulltime jazz broadcasters are KBCA, Los Angeles; KJAZ, San Francisco and WRVR, New York. Representatives from these three outlets will be among the broadcasters at the formation meeting.)

Individuals responding with positive comments include Casanova Jones of Savannah, Ga., who publishes a national jazz radio survey; George Avakian, the record producer and Boo Frazier, owner of Cheri Booman Records in Teaneck, N.J. (whose first LP release features Dizzy Gillespie at a 1961 Monterey Jazz Festival concert).

Planning the meeting are Cook, Bob Summers, Paul Tanner and Monk Montgomery. The association is open to all interested professionals

and the formation meeting will establish goals and operating activities.

The project has nothing to do with Billboard. The magazine is acting only as the magnet to which all forces are initially drawn.

Persons interested in finding out about the group should contact Paul Tanner, care of Jazz, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

T-Bone Walker Dies In Calif.

LOS ANGELES— Texas-born Aaron “T-Bone” Walker died here of complications resulting from a nerve disease March 16. He was 64.

The renowned blues guitarist and vocalist began his career in a medicine show when he was 13 and later did much to popularize the electrically amplified guitar. His “They Call It Stormy Monday, But Tuesday’s Just As Bad” composed more than 30 years ago has become a blues standard. Walker leaves his widow, Vida; his mother, a son who also is a musician and two daughters, all of Los Angeles. Burial was at Inglewood Cemetery.

Fiesta, ATV Tie

NEW YORK—Fiesta Records and ATV Records have signed a licensing record whereby Fiesta will release five albums in the U.S. from Pye Records’ international catalog.

The scheduled releases, culled from Pye’s Golden Guinea catalog of Irish and Scottish music, are comprised of LPs by such artists as the Alexander Brothers, Robert Wilson, Will Starr, Jim McCleod and the Royal Regiment.

\$1 Mil Month For Atlanta’s GRC Co.

ATLANTA—The first \$1 million month in the company’s history was chalked up by General Recording Corp. in February. “Superior, highly salable product” was the reason given for the all-time high gross in an economic recession by GRC president Michael Thevis and his marketing vice president, Oscar Fields.

Rock With Gospel

Continued from page 32

The late blues singer/musician T-Bone Walker wrote more than 100 songs during his 51 years as an entertainer.

According to a Los Angeles news service, he taught guitar to the late Wes Montgomery. During his lifetime he traveled with popular blues guitarist B.B. King.

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

3 Midwest Cities Firm Jazz Fests

NEW ORLEANS—The annual jazzfest here is set for April 24-27 and will be followed by a similar event in St. Louis July 7-12 featuring the Salty Dogs and Black Eagles jazz band.

The annual Bixfest at Davenport, Iowa, honoring the memory of the late Bix Beiderbecke also is being planned for this summer following the St. Louis fest.

Joe Medlin Bosses Polydor Gospel Div.

NEW YORK—Polydor Inc. has launched a gospel division, to be headed by Joe Medlin, national r&b promotion chief. Mrs. Irene Ware has been hired to handle national gospel promotion, based in Mobile, Ala. She will work with Medlin, who in addition to his r&b duties, will handle the recruiting and direction of the gospel staff and sign gospel talent to the label.

Billboard Soul LPs

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label). Lists various soul LPs and their chart performance.

## Rep Rap

## 90% Shipments Hike Over 2 Years Noted

By ANNE DUSTON

CHICAGO—Electronics shipments by manufacturer representative firms increased 90 percent over two years ago, according to a financial operating ratio survey covering fiscal years ending December 1973 through June 1974, answered by 174 member firms of the Electronic Representatives Assn. The survey includes consumer, technical, component and material categories serving the OEM, retail, military, general line and industrial distributor.

Based on the survey, the ERA estimates that its member salesmen sell \$5.2 billion worth of electronics products. Increasing that figure by 40 percent to include non-member representatives brings an industry-wide sales figure of \$8 to \$9 billion of product sold through manufacturers representatives in a \$30-plus billion dollar industry.

## Pioneer Loses

• Continued from page 3

Stereo Center also of Washington, Douglas has agreed to drop its anti-trust action against U.S. Pioneer and its parent company, Pioneer Electronics Corp. of Japan.

According to Pioneer officials, Douglas has received credit against some outstanding debts it owed to Pioneer in exchange for dropping the action and agreeing to discontinue its franchise agreement with Pioneer. The Pioneer officials stress that in total dollars and cents the agreement amounted to less than the cost of attorneys' fees.

Similar complaints filed against Pioneer by Audio Warehouse Sales, Inc., also of Washington; and Audio Video, Inc., Hyattsville, Md. (Billboard, Nov. 23, 1974), are still pending. A motion by Pioneer Corp. of Japan to have its name withdrawn from the Audio Warehouse litigation has been denied by the court.

Antitrust charges also brought by the plaintiffs against JVC America, and its parent, the Victor Co. of Japan, are also awaiting hearing.

However, the fair trade cards are not all stacked against proponents of the law. In a complaint similar to the one it lost against District Sound, Pioneer was able to get a preliminary injunction in Marion County (Ind.) Circuit Court against Audio Warehouse on the grounds of unfair trade practices in its policy of using print ads to sell Pioneer fair-traded products at discount prices in fair trade states including New York.

Pioneer has also obtained two permanent and one preliminary court injunctions against fair trade violators here in New York and in Maryland.

The judgments handed down in N.Y. State Supreme Court and Montgomery County (Md.) Circuit Court, enjoin Churchill Stereo (N.Y.) and Maryland's German Hi-Fi Center, Inc., and Robert Dorsen, Inc., their employees and all persons acting upon authority and control of the defendant, from advertising, offering for sale, and/or selling U.S. Pioneer products at less than minimum stipulated prices.

The preliminary injunction against Bryce Appliance & Record Shop, Inc. (N.Y.), was originally

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Total shipments per salesman for the reporting firms increased \$122,000, from \$812,000 to \$934,000. This represents a total average net profit per firm of \$15,445 or 7.5 percent, on an average commission rate of 5.5 percent.

Gross commission profits increased by 27 percent, but were reduced to 11 percent by increases in salaries due to an expansion of member firms. Other increased expenses included an additional \$2,200 cost per office employee. While travel, entertainment and communications expenses actually dropped in this period, they are expected to affect profits in the 1974-75 fiscal period unless careful pre-planning and controls have been established.

The reporting firms had an average of 4.1 salesmen earning a gross commission of \$50,940. Expenses per salesman amounted to \$47,144, with a net profit reported of \$3,796, per man.

The office staff represents 36.6 percent of the work force, with an annual expense per person of \$29,910. Office salaries represents 11.9 percent of total salaries.

The consumer products group, with 23 firms reporting, showed the greatest net profit, the lowest expenses, the largest salary outlay (with salary level almost evenly divided between management and salesmen), and the largest number of salesmen per firm. Net profit for this group was 9.8 percent, with an average 5.7 percent commission and expenses of \$174,208 for 4.3 salesmen per firm. Sales to dealers accounted for 77.1 percent of all sales.

The technical products group showed a net profit of 8.5 percent despite a higher commission rate of 7.6 percent. It had the lowest number of salesmen per firm, at 3.7. Shipments per salesmen were lowest at \$702,541, while profit per sales-

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## SPEAKS IN CALIFORNIA

## FTC's Schulman On Legalities

By EARL PAIGE

LOS ANGELES—The Southern California Electronics Representatives Assn. chapter is discovering that the economy pinch on smaller stores and the expected demise of fair trade and thereby added pressure on independent audio outlets leads into a quagmire of potentially touchy legal areas.

The chapter's recent meeting turned into a three-hour rap with Federal Trade Commission lawyer and guest speaker George Schulman, who makes sure in such talks that people know it is his views and not those of FTC being given.

Fully familiar with hi fi, but too modest to admit he is somewhat of an audiophile, Schulman says the apparent common practice of shipping a store a quantity price on two invoices would probably be judged by courts as violating the Robinson-Patman act which prohibits price discrimination. Reps have a problem, it was brought out, with stores that have a low credit rating, too low in an example, to enjoy say a 12-unit

## A Different Look At '75 Summer CES

By STEPHEN TRAIMAN

NEW YORK—Although exhibit space reservations for the ninth Summer Consumer Electronics Show are about even with last year at this time, the exhibitor mix is definitely different with more smaller companies represented. The economy is also responsible for cutbacks in space from some of the major electronics firms.

Prior to this week's (25) exhibitor/press preview for the June 1-4 event at Chicago's McCormick Place, more than 90 percent of all available space was filled, according to Jack Wayman, senior vice president of the sponsoring Electronic Industries Assn. Consumer Electronics Group (EIA/CEG).

The continuing trend toward less TV and more low to mid-fi audio product lines is evident from the preliminary list of exhibitors. Among first time summer CES reservations are Lecson Audio Ltd. of England, which made an impressive bow at the winter CES (Billboard, Jan. 18); Pleasey Consumer Products (Garrard), another U.K. company; Fuji Photo Film, for its new videocassettes/cartridge blank line, and possibly audiotape as well, and Janus Industries, one of several new speaker firms.

Sylvania and Magnavox, among the broad-based consumer electronics firms, cut back on TV to focus on hi fi only, and not listed on the preliminary exhibitor roster as returning from 1974 were such firms as Admiral division of Rockwell, Ampex, Marantz, North American Philips and Sony.

The second annual VIDSEC video systems exposition and conference, set for a separate exhibit hall, also was missing some key hardware and software firms, with only Akai, JVC, Panasonic, Sanyo and Sharp reserving space for videoplayers, Magnavox and RCA for cameras, Fuji and Memorex for blank videotape.

The traditional CES conferences

(Continued on page 36)

price at \$80 each, rather than say a 6-unit price within the store's credit limit of say \$90—solution, sell a dozen on two invoices. It's those two invoices courts may look askance at.

## Peerless Increases Its Product Lines

By RADCLIFFE JOE

BLOOMFIELD, N.J.—Peerless Vidronics will market a line of blank tape products and two popular-priced lines of prerecorded pop and classical tapes as part of a sweeping diversification move aimed at keeping the company viable during this recessionary period.

The company is also expanding its successful tape carry-case line to include more home units such as bookcase models in shelf, desk-top and floor standing cabinet designs.

Peerless is also moving into expanded custom duplicating activities in the non-music fields. Among its non-music accounts are Berlitz, Reader's Digest, Xerox and a number of medical, pharmaceutical, business and educational houses.

To further round out its strategy for survival, Peerless is carefully weeding out a number of its "bad risk" accounts, and diversifying its distribution pattern with greater emphasis on mass market accounts.

According to Larry Press, secretary/treasurer, the four-point diversification plan should insure a 30 to 35 percent profit margin for the company in fiscal 1975, in spite of the continuing overall uncertainty of the nation's economy.

The blank tape line is designated

"SuperPro" and will be available in two formulations designated "broad spectrum" for general recording purposes, and "high energy" for critical recordings. It will be available 30, 60, 90, and 120-minute playing lengths for cassette; and 40, 80 and 100 minutes for 8-track.

Press will not reveal the price at which he hopes to market the blank tape line, but assures that it will be competitive. He also says that the use of a specially-designed Peerless cassette box used in place of the traditional Philip box, has resulted in a tremendous cost savings which will be passed on to the consumer.

Peerless's popular-priced pop music line is designated "Gambit." It features product from such well-known recording artists as Eric Clapton, Rod Stewart, Jimi Hendrix, Jeff Beck, Ike & Tina Turner, Isaac Hayes, Little Richard, and a number of early folk and blues acts.

Peter Press, Peerless's creative director, has joined forces with Jerry Geller, the firm's sales manager, to create an eye-catching package for the line. Press feels that the end result is a good product in a graphically appealing package that will sell for under \$2.

(Continued on page 36)

## Emerson, Sanyo In 'New' Fisher Joint Venture Firm

NEW YORK—The Emerson Electric Co., parent of Fisher Radio, and Sanyo Electric Trading Co. Ltd. have entered into an agreement, in principle, to establish a joint venture organization to be called Fisher Corp.

The agreement, subject to the approval of the board of directors of both principals, will allow both Emerson and Fisher to become partners in the new corporation, and, as equal partners, acquire the assets of Fisher Radio.

Last December both Emerson and Sanyo vehemently denied industry rumors that they were negotiating

on the joint venture project, at that time predicted to give Sanyo access to as much as 60 percent of Fisher's assets (Billboard, Dec. 7).

The "new" Fisher Corp. will be headed by the management and marketing teams of the current company. It is further understood that the new company will operate independently from other U.S.-based Sanyo and Emerson operations. The Fisher Corp. will also retain manufacturing operations of Fisher Radio based in Pennsylvania and in Hong Kong.

As further proof of its independence, the Fisher Corp. will have its own board of directors, and will continue to operate out of facilities now used by Fisher Radio in Long Island City.

The new company will reveal product lines, and marketing and merchandising strategies after the pact has been finalized.

## Audio Magnetics Quits Videotape

INDIANAPOLIS—Audio Magnetics has closed its blank videotape department here. The Gardena, Calif.-based firm has been manufacturing videotape for the industrial market for several years.

The video operation was housed here in half the old RCA tape plant which Audio purchased. Still in operation is the manufacture of blank 8-tracks.

Departing the company and returning to Memorex from where they came are Dale Humphries who had been the general manager for the videotape program and Dave Berry, who had been director of marketing and sales.

Approximately 18 persons were laid off. Audio is now selling off its inventory of 1/2-inch blank cartridge and a stock of 3/4-inch U-Matic cassettes.



Billboard photo by Earl Paige

Price discrimination: That's just one of many topics bothering audio reps such as Jack Berman and Jack Carter (with folder standing) as they chat with FTC lawyer George Schulman (seated left). Jack Berman Co. consumer electronics head Dick Gravley (seated right) invited the FTC to address the Southern California ERA chapter.

## Research Program For SAC

NEW YORK—The Society of Audio Consultants (SAC) has established an audio marketing research program designated SMART (SAC Marketing Audio Research Team) to assist its close to 3,000 members in making safe marketing and merchandising decisions.

The project, to be run on a continuing basis, will provide SAC members with information on new trends in product acceptance, dealer attitudes, consumer buying habits, and other areas of audio marketing and merchandising essential to the continued growth and success of the industry.

SAC has appointed a team of market research specialists who will go into the marketplace and conduct their surveys through the burgeoning body of SAC's certified audio consultants, as well as major manufacturers, distributors and dealers.

The data collected will be processed, edited, coded and then transferred to computer punch cards, with all machine and computer operations carried out by trained research personnel under the supervision of a key specialist. Periodic analysis and trend reports will also be submitted with each report.

The research team for Project SMART began field work last month, and according to Jerry Joseph, president of SAC, the first completed surveys will be available to members by the end of this month, with monthly reports to follow.

During 1975 SMART will release four consumer-oriented surveys, and two each of dealer, audio consultant and manufacturing surveys.

Joseph explains that the consumer surveys will be taken at three-month intervals at a number of dealer locations including the permanent Hi Fi Expo here in New York.

Dealer surveys will initially be conducted on a half-yearly basis, and more will be added if necessary, while an indeterminate amount of audio consultant surveys will be carried out at the same basic locations.

The manufacturer surveys will also be conducted on a semi-annual basis, and Joseph stresses that this is an area of prime importance as it is generally an area of communications shortages and breakdowns.

Questions being asked by  
(Continued on page 36)

MCA EXECES AGREE

## Vidisk Timing Offers Options

By EARL PAIGE

(EDITORIAL NOTE: This exclusive interview with MCA Disco-Vision President Jack Findlater, programming head Norman Glenn and assistant David Lipton began last week with a look at programming mix and consumer motivation and needs.)

LOS ANGELES—BILLBOARD: Do you feel any restrictions in terms of program length? Are you thinking of a changer, a flip side?

GLENN: If a picture takes two hours, it'll run two hours.

FINDLATER: We have 50-minute capacity. In terms of the older pictures, they ran shorter.

GLENN: If you go back into the libraries you'll find that in the older pictures a 90-minute running time was not uncommon, whereas the newer pictures are 110—still under two hours.

FINDLATER: We shuffle a lot of options. There's various configurations on play time. You get into a basic slot of 30 minutes. We went from 20 to 40 to 60. Your basic straight-ahead play time would be 30 min-

utes, then you will get into 40 or 60 or so-called extended play. Now, when you get into 60 you can't use your random access function. This gets into a different proprietary configuration.

BILLBOARD: Random access works up to 40 minutes?

FINDLATER: Yes. It's a trade-off. I've seen experiments where you go from one format (for random access) to the other. I don't think we'd have this (the switch from random to non-random access) on the first players. I analogize it to the tape recorder, where you have 7½ or 15 ips.

BILLBOARD: When you say no random access beyond 40 minutes at the present time, you mean freeze frame, crawl, slow motion?

GLENN: You can do it at 40 minutes, not at 60.

BILLBOARD: I understand we're into areas where your involvement with Philips prohibits you from making unilateral announcements—but how do you view the interruption factor, of changing records, if you can say?

### NOW 30% OF MARKET

## French Hi Fi Mfg. Booms

By HENRY KAHN

PARIS—The French manufacturing industry now provides 30 percent of the country's hi fi market hardware, compared with only 15 percent a few years ago. This strongly suggests that at long last the French, with 1.2 million hi fi "installations" against only 800,000 in 1973, are catching up with the rest of the world.

They are, nevertheless, a long way behind the Germans, with 2.5 million. But bearing in mind that the U.K. has only 1.3 million according to figures published when the 17th Salon du Son opened its March 10-16 run at the Convention Center here, the French are certainly making commendable progress.

This year the Salon attracted particular attention because unlike industry in general in France, the acoustic and disk fields suggest a picture of a calm and prosperous island easily resisting the stormy economic seas which appear to be engulfing most other business.

The problem facing the French in

the hi fi field is the country's slow start. For example, even this year only 44 of 203 stands at the Salon were French, the rest coming from the U.S., Japan, the U.K., West Germany, Switzerland, and Italy, with Belgium, the Scandinavian countries and even Formosa.

This means that at present 60 percent of the market—a conservative figure—prefers imported product, a fact evident in the figures. There were 300,000 circuits imported in 1974 against 200,000 in 1973. Nevertheless, the French exported 35,000 in 1974, against only 25,000 in 1973, which again shows progress.

Hi fi installations are bought predominantly here by lovers of classical music, but demand is overlapping into the popular market as well.

The French Government has only itself to blame for the figures since equipment here carries a 33 percent tax against only 2 percent for Germany. This alone makes a vast difference to many people interested in local product but unable to meet the cost.

Another factor is that apart from Thomson, most French manufacturers are in business in a small way and concentrate mostly on players for both disk and cassette. But according to Rene Besard of the Syndicat this is about to change and the French will soon move into the hi fi market in a big way.

La Radiotechnique is one. Previously concerned primarily with radio and TV, this group is going to attack the hi fi market in the certainty that demand will continue to grow. One reason is that hi fi at this time represents about 50 percent of the radio and TV market. But, it is pointed out, if the Minister of Finance would lend an understanding ear and hear the facts, development might be "astounding."

On the technical side, this year's Salon concentrated on quadrasonic sound, but there are several systems available and so far no progress has been made towards the acceptance of a single system.

GLENN: It could develop that people won't mind changing a record every 30 minutes. The cost of the raw stock (for a record) is so slight, as opposed to tape, where there is so much pressure on you to get the most playing time as possible. If we were to arbitrarily say let's go to 30 minutes, it doesn't cost that much.

LIPTON: The first pay TV was in Bartlesville, Okla., and they offered straight-through TV and then found they had complaints and had to deliberately offer intermissions.

BILLBOARD: You think there could still be a need for a changer then?

FINDLATER: You might, given the sub-strata material is cheap, and given the fact that with your 30-minute play time you do get a better quality picture, although it's not distinguishable to me, it may well be better to use a player and stack ten 30-minute records with a 4-second dead time (between disks). These are what I mean are options. We already have the player-changer.

BILLBOARD: The player will be around \$500, is the player-changer adding \$100?

FINDLATER: \$100 more.

BILLBOARD: The disks are stacked in trays?

FINDLATER: They're stacked in sequence and play number one through ten and then they come out a lower drawer.

BILLBOARD: In terms of entertainment competition, do you see  
(Continued on page 36)

## Tape Duplicator

Otari Corp. San Carlos, Calif., will have five models of its new "Sensible Alternative" product line at the 1975 NAB, April 6-9 in Las Vegas.

Included are the MX-5050 "Mini-Pro" recorder introduced at the AES last year, with 10½-inch reels, two or four channels, front panel edit at \$1,345 2-channel, \$1,945 4-channel. DC capstan servo feature is available at \$200 extra on both models.

ARS-2000 automated radio station reproducer, a rack-mounted reproduce machine, uses same basic transport as the MX-5050 and has optional 25Hz cue tone sensor and notch filter, base-priced at \$1,295.

MX-7300 series includes one, two four and 8-track versions (two and 8-track models at NAB), with 3-speed operation in console, portable or rack-mounted versions priced from \$2,400 to \$4,500 for one to four channels.

MX-300-8 one-inch 8-track professional recorder has same professional features as MX-7300 except two-speed operation with direct drive motor or optional DC capstan servo and remote capability, priced at \$7,250 complete.

\* \* \*

Ampex is the first major videotape supplier to begin testing Du Pont's new line of Type VB Mylar polyester film, claimed to provide an improved ultrasmooth surface to minimize dropouts without loss of film handling or tracking properties.

According to John Morris, marketing director of recording systems, film department, commercialization of the new film represents a major research and manufacturing effort of more than three years, with typical applications in helical scan or quadruplex videotape systems, and videocassette/cartridge players.

Mylar Type VB is available in 75, 83 and 92-mil film thicknesses.

\* \* \*

The correctors allow broadcasters to use low cost portable cameras and videotape rather than film for news stories, in a trend toward electronic journalism.

In May 1974, CVS won the engineering Emmy Award for the "application of digital techniques to time base correction."

MARCH 29, 1975, BILLBOARD

## Pfanstiehl has cables & connectors

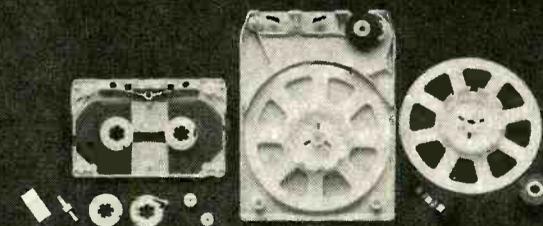
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## Update From Asia

### TEAC Looks To The U.S.

By HIDEO EGUCHI

TOKYO—TEAC Corp. of America (TCA) will become a U.S. manufacturer in the near future, industry sources say, because Japanese production cost is about to lose its competitive edge over American as far as TEAC is concerned. Though TCA has accounted for 30 percent of TEAC's gross sales (60 percent of TEAC's total product) and nearly 25 percent of the U.S. market for open-reel and cassette decks, industry sources say ever-increasing labor costs in Japan and on Taiwan, too, plus increased ocean shipping costs from these two countries to the U.S. are straining TEAC and TCA to the limit. In addition, they say TCA is saddled with an inventory equivalent to 5.34 times its average monthly sales because of the economic recession in the U.S.

Masayasu Ishizuka, Kensonic's director in charge of overseas sales, says the business slump in Japan will turn the corner in June or July and,

hopefully, exports to the U.S. will pick up during this year's second half for the Christmas sales season. Despite the worldwide depression, he says, sales of Kensonic audio equipment have increased by 5 to 10 percent, along with the steady sales of other high-quality products by McIntosh, Phase Linear and SEA.

Trio Kenwood is introducing an oscilloscope especially designed for the manufacture and servicing of stereo equipment. Readouts for each channel appear on the left and right hand sides of the 5-inch CRT display tube. In Japan, the CS-1558A Stereoscope is being offered at the list price of 92,000 yen or about \$310. Power supply is universal (100/117/230 volts A.C., 50/60 cycles).

Increase in demand for cassette car stereo units over cartridge is foreseen by Matsushita Communications, which is offering the compact CX-147D with automatic reverse in Japan at 37,500 yen or \$125 list. Beltek has introduced a smaller model, the "one way only" MS-111, at 25,800 yen or \$86 list.

Japan's VTR production in 1974 was 121,285 units (85,063 color, 36,222 b&w), of which 67,347 units (40,249 color, 27,098 b&w) or about 55.5 percent were exported, mainly to the U.S., industry sources say. The figures exclude Akai's 1974 production of 1/4-inch portable VTRs, which came to 12,200 units (200 color, 12,000 b&w). Also excluding Akai's product, actual shipments in Japan last year amounted to 48,580 units (41,908 color, 6,672 b&w) or 40 percent of total production, they say.

## Summer CES

• Continued from page 34

will be expanded to include both manufacturer and retail panels on consumer electronic product distribution and audio, video and calculator products, according to Wayman. A special 4-channel display is a new feature, and the entire summer CES will incorporate a Bicentennial theme for introduction of the industries' new '76 product lines.

With the CES a week earlier this year, all rooms and major hospitality suites in Windy City hotels are being coordinated by Ms. Betty Djerf, and all companies should get their housing requirements to her as soon as possible at 331 Madison Ave., New York 10017.

CES management again has arranged special TWA group flights for attendees in New York and California, with savings of \$59 from Los Angeles/San Francisco May 30, and \$30 from La Guardia May 30-June 1. Information is available from Town & Country Travel at (201) 229-8700.

## ERA \$ Survey

• Continued from page 34

man was highest at \$4,540. The group sells half its product to OEM, and a fourth to dealers.

The components and materials group boasted the highest shipments per firm, of \$4,052,811, and the highest shipments per salesman at \$992,525. However, within this group was the lowest commission rate of 5.2 percent, and the lowest net profit of 7.0 percent. Profit per salesman was also lowest, at \$3,604. The greatest amount of sales in this group is to OEM, representing 76.3 percent of sales.

## SUPER-LP EXPERIMENT

TOKYO—Experiments with the dbx noise reduction system to produce "long, long play" phonograph records are being conducted by Tokyo Shibaura Electric, manufacturer of Aurex brand stereo components in Japan and Japanese partner of the Toshiba-EMI record company. It has succeeded in transferring all of the music contained on the two sides of a 12-inch LP (Angel recording of Britten's "Young Person's Guide to the Orchestra, Op. 34" by Andre Previn and the London Symphony Orchestra) to one side of a seven-inch disk.

A seven-inch dbx-encoded disk permits over 40 minutes of recording/playback time, a 12-inch dbx-encoded LP more than two hours, Toshiba technicians say. In addition, they say, its dynamic range is 120 dB, it is quieter than a hi fi amplifier and no turntable rumble can be heard. A demonstration of its sound quality was given at the 23rd All Japan Audio Fair but apparently the Japanese music industry is not aware of this new development.

## Peerless Into New Areas

• Continued from page 34

The Peerless classical line, simply titled "Peerless Classics," covers a broad spectrum of favorite composers from Beethoven and Dvorak through Tchaikovsky, Strauss and Bartok. It has been in limited distribution for about six months.

Peerless Classics, culled mainly from the classical catalogs of Everest and Vox Records, is initially available in about 66 different titles in 8-track only. However, Press hopes to increase the titles to about 150, as well as add a cassette configuration by the end of this year.

The new products in the Peerless line will be sold through mass merchandisers, drug stores, rackjobbers, music outlets, camera shops, catalog houses, and mail-order merchants.

Peerless will support the Super-Pro, Gambit and Peerless Classics lines with a major trade and consumer advertising program that will be launched in August with print ads, point-of-purchase displays and other merchandising aids.

In addition to the new products being released by Peerless, the company is also private labeling a line of

## Fair Trade Actions

• Continued from page 34

handed down by the N.Y. State Supreme Court, and later upheld by that court's Appellate Division, following an appeal by the defendant.

★ ★ ★

Meanwhile, the Sony Corp. of America has won a N.Y. Supreme Court decision in its ongoing battle against a major fair trade scofflaw, JGE Enterprises.

The decision, which stems from a 1972 court action in which Sony sought to enjoin JGE from selling its (Sony's) fair-traded items at discount prices, orders JGE to account and pay to Sony all profits made by the defendant from the time of the preliminary injunction to the present time.

The accounting was ordered by N.Y. State Supreme Court Justice Edward Greenfield. He also ordered JGE to produce its books and records for examination by a court-appointed CPA, with regard to all of JGE's transactions involving the purchase and sales of products fair traded by Sony.

## Reps Get FTC Word

• Continued from page 34

commission cannot be collected by the other party in a transaction. In other words, where a factory is selling directly, the direct buyer cannot request the rep's commission. Combination rep-distributors are likewise affected.

Still another concern under Robinson-Patman is phantom freight. Manufacturers are told to price freight in the purchase figure on "ship anywhere" basis. But in the case, say, of a Los Angeles factory, a dealer in nearby Santa Monica is not paying the real freight as a New York dealer does.

Even services and ad coop deals come under Robinson-Patman considerations.

However, the most troublesome problem for hi fi dealers, manufacturers and reps will come in the wake of fair trade law abandonment as manufacturers scramble for ways to maintain prices, believes Schulman. A manufacturer can be in violation of Section 1 of the Sherman antitrust act if a third party is involved in reporting a selling price variation.

This means that if a manufacturer's dealer does not follow a suggested list or otherwise violates a franchise, a store across the street cannot be the source of the manufacturer's knowledge. The manufacturer safely can only police a dealer through factory salaried reps. An independent rep would constitute a third party—ergo, conspiracy. And though rare, a manufacturer could conceivably "conspire" with itself, i.e., if it has a partially-owned sales subsidiary. To safely price maintain, a manufacturer must announce the price and then cut off immediately any dealer it feels does not behave—how and when to cutoff is the problem.

Schulman also was asked about FTC investigations in the Midwest and advised that though these cases are far from his own Los Angeles office he feels they are being pursued because, curiously enough, retail prices are not varying as much as should be the case under the circumstances. The so-called "Kansas City Case" involves sales in three states, all with different fair trade law approaches (Missouri with none). Since there should be more price fluctuations, the suspicion is that possible illegal price maintenance is occurring.

As for fair trade, Schulman says the FTC is hoping for an end to all price fixing by manufacturers and service companies, but he feels that the greatest harm in ending fair trade can come in the hi fi field. The solution is selective distribution, franchising and care in policing the manufacturer-retail relationship.

Schulman says he doesn't agree that fair trade's demise will necessarily spell the end to many small audio dealers, or that, for that matter, small businesses are protected all that much by fair trade. He cites the New York liquor situation where small stores fought for a 12 percent over cost margin and still complain and still go out of business as regularly as when the margin was 6 percent. Yet the big stores do very well at 6 percent.

The government does not want to be involved in business where it can avoid it and though it is in favor of small businesses, the government cannot brace inefficient businesses, says Schulman. Thus, manufacturers, dealers and reps in post-fair trade adjustments must work toward more meaningful relationships, perhaps building in warranty/service into the sales price a la Detroit and automobiles, and certainly, building more viable franchises.

## New SAC Audio Market Research

• Continued from page 35

SMART's research team span features that attract buyers to components; influencing factors (i.e.: price design, features, demonstration, ad or point-of-purchase displays, personal recommendations), general buying habits including types of retail outlets preferred, and reason for buying components as opposed to other types of audio equipment.

Subscription to the SMART program costs \$700 a year for charter members, with regular member paying \$1,200. Joseph claims that this figure represents a mere 1 percent of what a firm would spend if conducted its own individual multiple marketing research program.

Charter members to the SMART program will also be able to use SAC's facilities for their own private surveys at no additional charge other than actual costs involved.

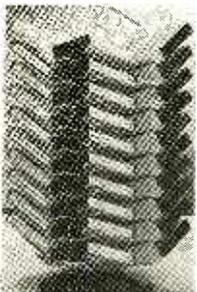
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Billboard SPECIAL SURVEY for Week Ending 3/29/75

# Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LPs.

- 1 PETER FRAMPTON, FRAMPTON:** CJOM, WKTK, WMMS, WLIR, KBPI, KLOL, KSML, KWST, WQIV, KSN, WABX, WSDM, KZAP, WQFM, WOUR, KSHE, WIOT, WBRU, WMMR, WMSR, KZEW, WZMF, WORJ, WBAB, WVVS, KTYD, KZEL, KMYR
- KEITH MOON, TWO SIDES OF THE MOON, MCA:** KBPI, WMMS, WPLR, WABX, WIOT, WMMR, WKTK, WOUR, WQFM, KSHE, KZEW, WLIR, WORJ, KLOL, KZEL, KMYR, KSML, WHCN, KWST, KSN, KZAP, WBRU, WRAS, WZMF, WBAB, WZZQ, KFMY, KLBJ
- 2 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, WQSR, WABX, KZEW, WPLR, WAER, KOME, WABX, WOUR, CHUM, KSHE, WBRU, WQIV
- 3 JUSTIN HAYWOOD & JOHN LODGE, BLUE JAYS, Threshold:** WRAS, WMMS, WLIR, KBPI, WQIV, KWST, WHCN, WSDM, KZAP, KOME, WQFM, KSHE, WMMR, WQSR, WABX, KZEW, KLOL, WZMF, WORJ, WBAB, WZZQ, KLBJ, WVVS, KZEL
- 4 MAGGIE BELL, SUICIDE SAL, Swan Song:** WMMS, WLIR, KTYD, KSML, KWST, KZAP, KOME, WQFM, WOUR, WIOT, WBRU, WMMR, WQSR, WABX, WHCN, CJOM, WZMF, WQIV, WORJ, WBAB, KFMY, KZEL, KSN
- 5 ARGENT CIRCUS, Epic:** WMMS, WZMF, KWST, WRAS, WLIR, WAER, WBRU, WIOT, KSN, KOME, KZAP, WABX, WVVS, CJOM, WMMR, WOUR, WBAB, WKTK, CHUM, WQIV
- GOLDEN EARRING, SWITCH, MCA:** WIOT, WQFM, KZEW, WMMS, WORJ, KMYR, KOME, WLIR, WOUR, KSHE, WBRU, WRAS, WABX, KLOL, WZMF, WQIV, WZZO, WVVS, KBPI, KSN
- 6 HOLLIES, ANOTHER NIGHT, Epic:** KBPI, KWST, WRAS, WMMR, WLIR, WQFM, WNEW, WIOT, WSDM, KZAP, WABX, WBRU, CJOM, WKTK, WOUR, WBAB, WQSR, WQIV
- ORLEANS LET THERE BE MUSIC, Asylum:** KMYR, KZEL, WABX, WOUR, WLIR, WMMR, KSHE, WNEW, WAER, WBRU, WIOT, KZAP, WKTK, WQFM, WRAS, WBAB, WQSR, WQIV
- LOU REED, LOU REED LIVE, MCA:** WMMS, KZAP, KOME, WLIR, WQFM, WIOT, WQSR, WRAS, WABX, WHCN, CHUM, KLOL, WZMF, WORJ, WVVS, KFMY, KBPI, KSN
- 7 ROBERTA FLACK, FEEL LIKE MAKING LOVE, Atlantic:** WMMS, KTYD, KZAP, KOME, WLIR, WIOT, WMMR, WQSR, WHCN, KLOL, CHUM, WZZQ, WORJ, KLBJ, KWST, KFMY
- JOURNEY, Columbia:** KWSI, WABX, WIOT, WVVS, KLOL, KTYD, KSML, WQIV, KSN, WHCN, KZAP, WMMS, WLIR, WOUR, KSHE, KZEL
- TOMMY, SOUNDTRACK, Polydor:** WLIR, KLOL, KZAP, KOME, WMMS, WQFM, KSHE, WMMR, WKTK, WRAS, CJOM, WZMF, WQIV, KFMY, KZEL, KSN
- 8 LES VARIATIONS, CAFE DE PAIRS, Bud-dah:** WLIR, WNEW, WABX, WQFM, KSHE, WAER, KZEL, KSML, WHCN, WSDM, WOUR, WBRU, WMMR, WKTK
- BOB MARLEY AND THE WHALERS, NATTY DREAD, Island:** WORJ, KTYD, KZEL, WOUR, WMMS, WAER, KSN, KSML, WABX, WIOT, WLIR, WHCN, KZAP
- 9 JOHN BALDRY, GOOD TO BE ALIVE, Casablanca:** KZAP, KOME, WLIR, KSHE, WIOT, WMMR, WKTK, WQSR, WABX, WHCN, WQIV, KWST, KZEL
- WENDY WALDMAN, Warner Brothers:** WLIR, KBPI, KTYD, KWST, KOME, WMMS, WQFM, WIOT, WBRU, WABX, CJOM, KLOL, WQIV

- 10 LARRY CORYELL, THE RESTFUL MIND, Vanguard:** WMMS, WPLR, WAER, WIOT, WBRU, WRAS, KZEL, KCFR, KMYR, KWST, WKTK, WQIV
- ALPHONSE MOUZON, MIND TRANS-PLANT, BlueNote:** KSML, KZEL, KCFR, WMMS, WAER, WIOT, WABX, WMMR, WOUR, KLOL, WQIV, WLIR
- NILSSON, DUIT ON MON DEI, RCA:** KZAP, WLIR, WQSR, WQFM, WHCN, CHUM, WQIV, WORJ, WBAB, KWST, KZEL, KSN
- TEN CC, ORIGINAL SOUNDTRACK, Mercury:** WRAS, WMMS, WLIR, KSHE, WABX, CJOM, CHUM, WORJ, WBAB, KWST, KBPI, KZEL
- 11 ERIC ANDERSON, BE TRUE TO YOU, Arista:** WABX, WOUR, KSML, KWST, KZAP, KOME, WLIR, WHCN, WQIV, KBPI, WPLR
- SEALS & CROFTS, I'LL PLAY FOR YOU, Warner Brothers:** WHCN, WMMS, WLIR, WQFM, WRAS, KZEW, CJOM, WZMF, WQIV, KTYD, KMYR
- 12 DONALD BYRD, STEPPING INTO TOM-MORRO, Blue Note:** KLBJ, KZEL, WOUR, WPLR, WAER, WABX, WQIV, WSDM, WMMR, CHUM
- BAREFOOT JERRY, YOU CAN'T GET OFF WITH YOUR SHOES ON, Monument:** KWST, WOUR, WLIR, WQFM, WAER, WIOT, KSN, KSML, WRAS, WQIV
- 13 ORCHESTRA LUNA, Epic:** KZAP, KCFR, WBRU, WMMR, WAER, WABX, WOUR, WQSR, WHCN
- ALLEN TOUSSAINT, SOUTHERN NIGHTS, Reprise:** WLIR, KTYD, KZAP, KOME, WQSR, WABX, WHCN, WZZQ, KSN
- 14 AMBROSIA, 20th Cent.:** WLIR, KSHE, WKTK, WQSR, WABX, WHCN, WPLR, KZEL
- CHAMBERS BROTHERS, RIGHT MOVE, Avco:** KZAP, KFMY, WLIR, WBRU, WAER, WABX, WOUR, WKTK
- GRINDER SWITCH, MACON TRACKS, Capricorn:** WLIR, KBPI, WOUR, KSHE, WIOT, WQIV, WVVS, KFMY
- NEIL MERRYWEATHER, KRYPTONITE, Mercury:** KOME, KFMY, WRAS, WMMS, KMET, WIOT, KZAP, KZEW
- DANNY O'KEEFE, SO LONG HARRY TRU-MAN, Atlantic:** WLIR, WQFM, KLOL, KSML, WMMR, WORJ, WBAB, KWST
- 15 AMERICA, HEARTS, Warner Brothers:** WMMS, WLIR, WQFM, WRAS, KZEW, CJOM, KTYD
- DRUICK & LORANGE, EAR, WIOT, WMMS, WORJ, CJOM, WOUR, WRAS, WQIV**
- JOE FARRELL, CANNED FUNK, CTI:** WBRU, WABX, WAER, KZAP, WOUR, WIOT, CHUM
- KEITH JARRETT, DEATH & THE FLOWER, ABC:** WPLR, WQFM, WAER, WIOT, KFMY, WBRU, KCFR
- KOKOMO, Columbia:** WOUR, WAER, KTYD, WQIV, WMMS, CJOM, KFMY
- MICKEY NEWBERRY, LOVERS, Electra:** KTYD, WOUR, WQFM, WNEW, KOME, KZAP, WZZO
- LONNIE LISTON SMITH/COSMIC ECHOES, EXPANSIONS, Flying Fish:** KTYD, WAER, WBRU, WIOT, KSML, KZAP, WABX
- STATUS QUO, ON THE LEVEL, Capitol:** WMMS, WLIR, WOUR, KSHE, WORJ, KBPI, WPLR
- JEREMY STEIG, TEMPLE OF BIRTH, Columbia:** WIOT, WPLR, KMYR, WSDM, WMMS, WQFM, WQSR
- LESLIE WEST, THE GREAT FATSBY, Phantom:** WIOT, WVVS, WORJ, KBPI, WHCN, CHUM, WQIV
- 16 HOYT AXTON, SOUTHBOND, A&M:** KBPI, KLOL, WHCN, KWST, KMYR
- EVIE SANDS, ESTATE OF MIND, Haven:** WLIR, CJOM, KZEL, WPLR, KTYD

- 17 AVERAGE WHITE BAND, MCA:** WMMS, KBPI, KMYR, WQFM
- CHICK COREA, PIANO IMPROVISATIONS VOL. 2, ECM:** KZEL, KSML, WOUR, KCFR
- BOBBY HUTCHERSON, LINGERLANE, BlueNote:** KSML, WSDM, WAER, WIOT
- ELLIOT LURIE, Epic:** WAER, WSDM, KWST, KTYD
- OSANNA, LANDSCAPE OF LIFE, P.I.:** KSHE, WOUR, KCFR, WRAS
- MAGGIE & TERRE ROCHE, SEDUCTIVE REASONING, Columbia:** WLIR, WSDM, WIOT, WAER
- BOB SEGER, BEAUTIFUL LOSER, Capitol:** CJOM, WLIR, WMMS, WABX
- LYNNRD SKYNYRD, NOTHING FANCY:** WMMS, CJOM, WQIV, KLBJ
- 18 STEVE ASHLEY, STROLL ON, Gull:** KMYR, KCFR, WOUR
- GATO BARBIERI & DOLLAR BRAND, CONFLUENCE, Arista:** KSML, KMYR, WAER
- PAT BURTON, WE'VE BEEN WAITING FOR THIS, Flying Fish:** KSML, WOUR, KMYR
- RON CARTER, SPANISH BLUE, CTI:** WOUR, WIOT, WAER
- CHILLIWAC, Sire:** KWST, WQFM, KFMY
- COTTONWOOD SOUTH, Columbia:** KBPI, WMMS, WSDM
- EDDIE HARRIS, I NEED SOME MONEY, Atlantic:** KTYD, KLOL, WQIV
- LUCIFER'S FRIEND, WHERE THE GROUPIES KILLED THE BLUES, Passport:** KSHE, WRAS, WMMS
- OMEGA, Passport:** WABX, KSHE, WBAB
- SADISTIC MIKA BAND, Harvest:** KSML, WMMS, WIOT
- STEELY DAN, KATY LIED, ABC:** KWST, KZEL, KMYR
- BIG MOMMA THORNTON, SASSY MAMMA, Vanguard:** WMMS, WIOT, WBAB
- 19 ALBERT AYLER, VIBRATIONS, Arista:** WIOT, KSML
- ERIC CLAPTON, Atlantic:** WQIV, KBPI
- JOE DROUKAS, SHADOW BOXING, Southwind:** WHCN, WLIR
- JAN GARBAREK/KEITH JARRETT, BE-LONGING, ECM:** WOUR, KSML
- JAGGERZ, COME AGAIN, Wooden Nickel:** CJOM, WIOT
- DOUG KERSHAW, ALIVE & PICKIN', Warner Brothers:** KLOL, WQIV
- DICK MCGARVIN, PEACEFUL, Uncle Bear:** KTYD, WQSR
- MELBA MOORE, PEACH MELBA, Bud-dah:** KZEL, KTYD
- MORE AMERICAN GRAFFITI, VARIOUS ARTISTS, MCA:** WIOT, WQFM
- JULIAN PRIESTER, LOVE, LOVE, ECM:** KCFR, KSML
- HORACE SILVER, SIEVER n' BRASS, Blue Note:** KSML, WAER
- STEELEYE SPAN, COMMONERS CROWN, Chrysalis:** WLIR, WPLR
- CECIL TAYLOR, SILENT TONGUES, Arista:** KMYR, WIOT
- B.J. THOMAS, REUNION, ABC:** WOUR, WSDM
- RICHARD & LINDA THOMPSON, HOKIE POKIE, Island:** WLIR, WHCN
- APRIL WINE, STAND BACK, Victory:** WNEW, KWST

# Disco Action

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By TOM MOULTON

NEW YORK—The Trammps' three-nighter at Barney Googles here March 13-14 added credence to the local consensus that they are one of the best, if not the best, discotheque group on the market today.

Playing before a capacity house closing night, the group's set revolved around several of their recent disco hits and such numbers as "Soul Train" and "Bad Luck." The latter song, currently at the top of the audience response listing as a Harold Melvin & The Blue Notes work, proved to be one of the highlights of the evening.

Buddah plans on releasing the Trammps "The Legendary Zing Album" in late spring. Their growing popularity, especially with such earlier numbers as "Zing," "Penguin At The Big Apple" and "Sixty-Minute Man," which have not been available on an album before, has prompted the label to release the product. It'll be their second album within a two-month period. The group left for a European tour March 17.

Tony Miller, DJ at the Paradise Ballroom in Los Angeles, reportedly is the first spinner to receive the new Disco-Tex and the Sex-o-lettes single, taken from the forthcoming "Disco-Tex

And The Sex-O-Lettes Revue" LP. Miller says that initial response has been overwhelming. Could be another disco smash for Monty Rock III.

Buddy Rich is entering the discotheque market. His new single, "The Bull" (Groove Merchant) will be available early next month. It's quite a change in direction for the well known drummer. . . . Buddah Records to release the "It's Rough Here" LP by the Modulations. Strong cuts on the disk include: "It's Rough Out Here," "Love At Last," "Head On Collision" and "I Can't Fight Your Love," which was one of the top disco hits in 1974.

Delite Records has released Kool and the Gang's "Spirit Of The Boogie" single. It's the most commercial sounding product they've had since "Hollywood Swingin'."

Satyr's "Free And Easy" (RCA) is finally out. It's been one of the most requested records by local DJs. . . . English rock group Kokomo (Columbia) is getting strong local response on cuts from its recently released "I Can't Understand" album. . . . Several DJs here are boycotting 20th Century Records product. Seems that there's been a disagreement with a local staffer as to product service lists and who should be on them.

### By Audience Response (Top 15) Retail Sales

- 1 BAD LUCK—Harold Melvin And The Blue Notes—Phila. Intl.**
- 2 WHERE IS THE LOVE—Betty Wright—Alston**
- 3 HELPLESSLY—Moment Of Truth—Roulette (Disco-mix)**
- 4 CRYSTAL WORLD—Crystal Grass—(Not available in U.S. French import)**
- 5 HIJACK—Herbie Mann (45) Barrabas (LP only)—Atlantic**
- 6 HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT—Gloria Gaynor—MGM (LP)**
- 7 SAVE ME/SAVE ME, AGAIN—Silver Convention—Midland International**
- 8 AND YOU CALL THAT LOVE/FAME OF MIND—Vernon Burch UA (LP only)**
- 9 PROTECT OUR LOVE/PAIN RELIEVER—Sister Sledge—ATCO (LP only)**
- 10 LOVE IS EVERYWHERE—City Limits—TSOP**
- 11 GLASS HOUSE—The Temptations—Gordy (LP only)**
- 12 I JUST CAN'T SAY GOODBYE—The Philly Devotions—Columbia**
- 13 REAL GOOD PEOPLE—Gloria Gaynor—MGM (LP only)**
- 14 E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (LP only)**
- 15 SHAME, SHAME, SHAME—Shirley And Company—Vibration**

### Colony Records (New York) Retail Sales

- 1 HELPLESSLY—Moment Of Truth—Roulette (Disco-mix)**
- 2 WHERE IS THE LOVE—Betty Wright—Alston**
- 3 BAD LUCK—Harold Melvin And The Blue Notes—Phila. Intl**
- 4 NEFERITTI—Wisdom—Adelia**
- 5 SAVE ME—Silver Convention—Midland International**
- 6 RUN AND HIDE—The Philadelphia Flyers—Casablanca**
- 7 WHAT AM I GONNA DO WITH YOU—Barry White—20th Century Corporation—RCA**
- 8 SWEARIN' TO GOD—Frankie Valli—Private Stock (LP only)**
- 9 I'LL NEVER BE THE SAME—Chapter Three—New Moon**
- 11 FREE AND EASY—Satyr—RCA**
- 12 I WAS BORN THIS WAY—Valentino—Galee**
- 13 I CAN'T UNDERSTAND IT—Kokomo—Columbia (LP only)**
- 14 MY LITTLE LADY—Bloodstone—London**
- 15 HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT—Gloria Gaynor—MGM (LP)**

### Most Played In N.Y. Discos

- 1 HELPLESSLY—Moment Of Truth—Roulette (Disco-mix)**
- 2 SAVE ME—Silver Convention—Midland International**
- 3 WHAT AM I GONNA DO WITH YOU—Barry White—20th Century**
- 4 BAD LUCK—Harold Melvin And The Blue Notes—Phila. Intl**
- 5 I'LL NEVER BE THE SAME—Chapter Three—New Moon**
- 6 LOVE IS EVERYWHERE—City Limits—TSOP**
- 7 LOOK BUT DON'T TOUCH—Donny Beaumont—Mercury**
- 8 FOOTSTEPS IN THE SHADOWS—Jimmy Jackson—Buddah**
- 9 MYSTERY—Jones Girls—Curton**
- 10 BOBBY AND MARIA—Isis—Buddah**
- 11 HOOK IT UP—The Choice Four—RCA**
- 12 RUN AND HIDE—The Philadelphia Flyers—Casablanca**
- 13 FREE AND EASY—Satyr—RCA**
- 14 WHERE IS THE LOVE—Betty Wright—Alston**
- 15 NEFERITTI—Wisdom—Adelia**

### Melody Song Shops (Brooklyn, Queens, Long Island)

- 1 AFRICANO—Earth, Wind And Fire—Columbia (LP only)**
- 2 ONCE YOU GET STARTED—Rufus—ABC**
- 3 L-O-V-E (love)—Al Green—Hi**
- 4 LOVE IS EVERYWHERE—City Limits—TSOP**
- 5 BAD LUCK—Harold Melvin And The Blue Notes—Phila. Intl**
- 6 HIJACK—Barrabas—Atlantic (LP only)**
- 7 SAVE ME—Silver Convention—Midland International**
- 8 EARTHQUAKE SHAKE—Undisputed Truth—Gordy (LP only)**
- 9 WHAT AM I GONNA DO WITH YOU—Barry White—20th Century**
- 10 E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (LP only)**
- 11 HELPLESSLY—Moment Of Truth—Roulette**
- 12 DISCO QUEEN—Hot Chocolate—Big Tree (LP only)**
- 13 LOVE HAS SO MANY MEANINGS—Lily Fields—Sunburst**
- 14 LOVE FREEZE—First Choice—Philly Groove**
- 15 MY LITTLE LADY—Bloodstone—London**

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

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 1, 2, 5, 6, 10, 11, 15, 16, 17, 18, 19
- ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 5, 6, 7, 10, 11, 12, 14, 15, 17, 18
- AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 1, 3, 7, 12, 17
- BABYLON, LONG ISLAND: WBAB-FM, BERNIE BERNARD; 1, 3, 4, 5, 6, 10, 14, 18
- BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 5, 6, 7, 8, 9, 10, 14
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 1, 2, 3, 6, 8, 12, 15, 17, 18, 19
- CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15, 17, 18
- DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 3, 5, 11, 14, 15
- DENVER, COL.: KBPI-FM, Jean Valdez; 1, 2, 3, 5, 6, 9, 10, 11, 14, 15, 16, 17, 18, 19
- DENVER, COL.: KCFR-FM, BOB STECKER; 10, 13, 15, 17, 18, 19
- DETROIT, MICH.: WABX-FM, Jim Sotet; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18
- DETROIT, MICH.: CJOM-FM, Bill Robertson; 1, 2, 4, 5, 6, 7, 9, 10, 11, 15, 16, 17, 19
- EUGENE, ORE.: KFMY, Mark Sheary; 1, 4, 6, 7, 14, 15, 18
- EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 6, 7, 8, 9, 10, 12, 14, 16, 17, 18, 19
- HARTFORD, CONN.: WHCN-FM, Paul Payton; 1, 3, 4, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 19
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19
- HOUSTON, TEXAS: KLOL-FM, Jim Hilty; 1, 2, 3, 5, 6, 7, 9, 10, 14, 16, 18, 19
- JACKSON, MISS.: WZZQ-FM, Keith Carter; 1, 3, 5, 7, 13, 15
- KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford; 1, 2, 4, 7, 8, 10, 11, 12, 14, 15, 17, 18, 19
- LOS ANGELES, CA.: KMET-FM, Joe Collins; 2, 14
- LOS ANGELES, CA.: KWST-FM, David Perry; 1, 3, 4, 5, 6, 7, 9, 10, 11, 12, 14, 16, 17, 18, 19
- MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 3, 4, 5, 6, 7, 11
- MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 17, 18, 19
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarh; 1, 2, 10, 11, 12, 14, 15, 16, 19
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 6, 8, 15, 19
- NEW YORK, N.Y.: WQIV-FM, Karyn Jo Streicher; 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 14, 15, 17, 18, 19
- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 3, 4, 5, 6, 7, 8, 10, 14, 15
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 2, 4, 5, 6, 8, 9, 10, 13, 14, 15
- SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15
- SAN FRANCISCO, CA.: KSNAN-FM, Bonnie Simmons; 1, 2, 4, 5, 6, 7, 8, 10, 12, 13
- SAN JOSE, CA.: SANTA BARBARA, CA.: KOME-FM, ED ROMIG; 2, 3, 4, 5, 6, 7, 9, 11, 13, 14, 15
- KTYD-FM, Laurie Cobb; 1, 4, 7, 8, 9, 11, 13, 15, 16, 17, 18, 19
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 2, 3, 5, 6, 7, 8, 9, 10, 14, 15, 17, 18
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Hunington; 1, 2, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 17, 18, 19
- SYRACUSE, N.Y.: WAER-FM, George Gilbert; 2, 5, 6, 8, 10, 12, 13, 14, 15, 17, 18, 19
- TAMPA, FLA.: WQSR-FM, Mark Beltaire; 3, 4, 6, 7, 9, 10, 13, 14, 15, 19
- TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 4, 5, 6, 7, 8, 9, 10, 12, 14, 15, 17, 18, 19
- TORONTO, CANADA: CHUM-FM, Benjy Karch; 2, 5, 6, 7, 10, 12, 15
- VALDOSTA, GA.: WVVS-FM, Scott Crane; 1, 3, 5, 6, 7, 14, 15

BILLBOARD IS BIG IN COUNTRY

MARCH 29, 1975, BILLBOARD

## Strict Ethics Code Bared By ACE At Its Nashville Seminar

NASHVILLE — The legendary Hank Williams probably would not be allowed membership in the Assn. of Country Entertainers (ACE) were he alive today, according to the chairman of that organization.

Unveiling for the first time its "code of ethics" at the Country Music Radio Seminar here, entertainer George Morgan voiced the opinion in answer to a question from Sammy Taylor of KWJJ, Portland, Ore.

The estimated 300 disk jockeys, music directors, program directors and general managers gathered at the Airport Hilton for the sixth annual seminar, and also took part in rap sessions and presentations.

Among other things, the group endorsed (despite some objection involving semantics) the proposed new Disk Jockey Hall of Fame to be constructed here. The group also:

Heard an entirely new concept in programming from WMAQ, Chicago.

Heard several cliché-filled motivational speeches, designed to stimulate those present to bigger and better things in country music (either for love or money).

Saw some outstanding television presentations done by radio staff members.

The revelation of the ACE "code of ethics" brought some comment, inside and outside the conference room, from those present. This code insists that (1) each member conduct himself in a manner so as not to discredit country entertainers, and to "amicably" work with promoters; (2) ACE performers will not play a show date in an area where a show has just been held "for a reasonable time"; (3) members will show up on time for their performances; (4) no member will leave without paying his bill at a hotel or restaurant; (5) all members who are not paid in full for their performances will report this to the board of directors of ACE.

Morgan, chairman of ACE, answered most of the questions put forth by the disk jockeys. He said that, while the organization can't dictate to a performer or a producer, they can ask that they keep the songs country.

Jean Shepard, a board member, said the CMA awards of last October were "not as we know country to be." She also said she read somewhere that Charlie Rich was quoted as saying his first love was jazz. "I wish him success in jazz," said Miss Shepard.

Asked what country music is, she described it as a "feeling." Then she added: "If you have to be told what country music is, then the industry is in serious trouble."

Morgan also quoted Pappy Stone, owner of a network of radio stations in Colorado and Texas, as saying that disk jockeys themselves may form an organization similar to ACE in a concentrated effort to play "country" records.

Barbara Mandrell, another member of the ACE board, said that early statements which indicated bitterness by a few were not representative of the organization. "This group was not started out of jealousy," she said. "I'm a big fan of Olivia Newton-John, but she isn't country."

It was also stated: "I think it's great that country artists can have crossover to pop, but country stations should not play pop artists."

Mike Millard of WUBE, Cincin-

nati, also posed questions regarding whether ACE would tell the artists what to sing. The subject of suggestive lyrics also was brought up, and Morgan said the organization is against them. "We intend to suggest to our artists that they stop recording these songs," he said. No specific songs were named, although some members of the ACE organization have released songs which fit into that category.

Rich Howard of WWVA raised the rhetorical question of how many country music directors today have rock backgrounds.

While few matters were finalized, the group did give its endorsement to the proposed Hall of Fame (see separate story). There was at least one objection, however, to the use of the term disk jockey. In keeping with a trend toward titles today, it was suggested that they be called "air personalities."

The WMAQ concept of doing market research instead of "being hyped" by artists and promotion men drew both praise and criticism. With many, however, it was a "wait and see" attitude. Tightly formatted WMAQ, the NBC-owned outlet in Chicago, generally refuses to take calls from anyone connected with record companies.

One of the principal speakers was Fred Pancoast, newly named football coach of Vanderbilt Univ., who dwelt on motivation, and Jack Thayer, president of the NBC radio network, who also covered this subject. He also praised country music as having "honesty, believability and credibility." Noting that "psychological changes" are taking place in the listening habits of America, he said people now want to hear songs with meaning.

(Continued on page 42)

## At It Again: Gusto & CBS Go Into Court

NASHVILLE—In a seemingly never-ending series of lawsuits and countersuits filed here between CBS and Gusto Records, the latter has now filed a counterclaim involving the use of the name "The Silver Fox" in regard to Charlie Rich.

In the latest sequence of events, Gusto has filed a counterclaim for fraud, seeking \$1 million actual and \$10 million punitive damages, as well as an injunction against CBS.

In earlier actions, CBS and Rich sought a preliminary injunction, a permanent injunction, an accounting and damages. The firm and the singer claimed Gusto was guilty of unfair competition by selling and distributing, at a reduced rate, its LP titled "Charlie Rich, The Silver Fox." Both firms have marketed an album under this name. The Gusto album, which hit the market first, is being sold as a budget item. Epic has it as a first-line album.

Gusto, at the direction of the court, agreed to place a decal over the face of Rich on the album, explaining that these were old monaural recordings. It balked at doing a similar thing for tapes. Subsequent damage suits have been filed.

The court, in denying the CBS request for a temporary injunction to stop the sale of the Gusto album, set a trial for next December. At the request of Claude Hanks, attorney for Gusto, the case will be tried before a jury.



WWVA photo

**WHEELING WAY**—Engineer Stan Hutto, with many credits in Nashville and elsewhere, has taken over the "Jamboree" recording studio at WWVA, Wheeling, W. Va., a division of Screen Gems.

## 'Opry' Survives; Park Is Damaged

NASHVILLE—Forced out of its year-old home for one week by flood waters, the "Grand Ole Opry" returned to its multimillion-dollar complex Saturday as the waters of the Cumberland River receded.

While the Opryland USA park was extensively damaged, with estimates running in excess of \$5 million following two days of torrential rains, the Opry House suffered little. As the waters ran back toward the banks from the parking lot area, the decision was to move it back home.

It was the first time in the nearly 50-year history of the country music show that it had to be moved. This was to have been its permanent home, and the disaster came exactly a year after the building officially opened, with former President Richard Nixon on hand for that opening night.

Because of the anniversary, it was "old-timers" night, and some performers who had been gone for a quarter century or more showed up to take part. WSM president Irving Waugh also gave six awards, in the name of George D. Hay, the show's founder.

DeFord Bailey, the first black man to appear on the "Opry" was there to perform again. Now 75, he rarely does a show at all. He was a regular in the 1920s.

Living winners of the Hay Award were Minnie Pearl, Ernest Tubbs and Hank Snow, whose combined years on the show total 95. Posthumous awards were given to Dave Macon, comedian Rod Brasfield (a long-time partner of Minnie Pearl), Hank Williams and Harry Stone, long-time manager of WSM and first executive director of the Country Music Assn.

Paradoxically, because of the one-week move to the Municipal Auditorium (with a seating capacity of 9,600), more people than ever were able to see the show.

Among the old-timers who showed up to take part were Maybelle Carter, of the Original Carter Family; Sarie Wilson, of the comedy team of Sarie and Sally; Alcyone Beasley, who sang solo for the first 30 years and is now part of a group as a pianist; Whitey Ford, the "Duke of Paducah"; Zeke Clements, who now lives in semi-retirement in Florida, except for weekend performances on the Paddlewheel Queen, a floating showroom at Fort Lauderdale; the Crook Brothers, who go back nearly 50 years, and Clyde and Marie Dilleha, "The Tennessee Sweethearts."

Presentations were made by Irving Waugh, president of WSM, Inc.

## Indie Promo Field Grows

NASHVILLE—Independent promotion of records, heretofore restricted to only a few individuals or companies in the country field, is suddenly expanding with the availability of former promotion men with major labels.

Among those who have moved into this field are Wade Pepper, former vice president in charge of promotion at Capitol Records; Wally Cochran, who spent much of his adult life with RCA and then briefly was with GRC, and Elroy Kahane, also with RCA for a number of years.

The three veterans of tenure are Chuck Chellman, who has been actively promoting records for various labels for eight years here; Tex Clark, who also has eight years of promotion here and another 14 before that in other areas, and George Cooper III, who worked with Dot and then Ranwood before going independent several years ago.

"The value of the independent promotion man comes when dealing with a borderline item," Chellman says. "Nobody will go with a bad record, but a lot of stations will listen to an independent before they will an in-house promotion man."

Clark, who is building his own Brite-Star label while promoting others (he now has Jimmy Dickens under contract), utilizes such device as buying time on leading country radio stations to help promote. All three of these veterans are advocates of the "hard work theory."

"We spend 60 percent of our time promoting the record, and the other 40 percent convincing the company that it's been promoted," he says.

The independent also has other problems. If it's a hit, some companies are inclined to say it would have been anyway. If it's not a hit they blame the independent rather than the in-house man.

(Continued on page 42)

## DJs TO WIN RECOGNITION

NASHVILLE—A country music Disk Jockey Hall of Fame Foundation has been formed here.

Chuck Chellman, the driving force behind the group, said a building would be constructed here. This city already houses the Country Music Hall of Fame and Museum and there are plans, as well, for a gospel music shrine.

Named to the board of directors were Joe Allison, Cliffie Stone, Connie B. Gay, Pee Wee King, Bill Anderson, Buck Owens, T. Ernie Ford, Don Pierce and Mel Forrec.

The Bonnie Bucy office here is coordinating the new organization's plans.

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Melba Montgomery

"Don't Let  
The Good Times  
Fool You" (E-45229)

Her first  
hit single of  
this year...

Thank you.

On Elektra  
Records.



(No foolin'.)

# Billboard Hot Country Singles

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\* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10	<b>THE BARGAIN STORE</b> —Dolly Parton (D. Parton, RCA 10164 (Owens, BMI))	35	45	4	<b>HE TURNS IT INTO LOVE AGAIN</b> —Lynn Anderson (M. Kellum, G. Sutton, L. Cheshier, Columbia 3-10101 (Rodeo Cowboy, BMI))	68	61	8	<b>NASHVILLE</b> —Hoyt Axton (H. Axton, A&M 1657 (Lady Jane, BMI))
2	5	8	<b>I JUST CAN'T GET HER OUT OF MY MIND</b> —Johnny Rodriguez (L. Gatlin, Mercury 73659 (Phonogram) (First Generation, BMI))	36	39	6	<b>I GOT A LOT OF HURTIN' DONE TODAY</b> —Connie Smith (W. Shafer, Columbia 3-10086 (Acuff-Rose, BMI))	69	63	11	<b>JANUARY JONES</b> —Johnny Carver (R. Bourke, ABC 12052 (Chappell, ASCAP))
3	4	9	<b>MY ELUSIVE DREAMS</b> —Charlie Rich (C. Putnam, B. Sherrill, Epic 8-50064 (Columbia) (Tree, BMI))	37	47	5	<b>WHO'S SORRY NOW</b> —Marie Osmond (Synder, Kalman, Ruby, Kolob 14785 (MGM) (Mills, ASCAP))	70	82	2	<b>MISTY</b> —Ray Stevens (E. Garner, J. Burke, Barnaby 614 (Chess/Janus) (Vernon, ASCAP))
4	1	12	<b>BEFORE THE NEXT TEARDROP FALLS</b> —Freddie Fender (V. Keith, B. Peters, ABC/Dot 17540 (Shelby Singleton Music, BMI))	38	25	11	<b>JUST LIKE YOUR DADDY</b> —Jeanne Pruett (J. Adrain, MCA 40340 (Pick-A-Bit, BMI))	71	78	4	<b>CHARLEY IS MY NAME</b> —Johnny Duncan (J. Duncan, Columbia 3-10085 (Otter Creek, BMI))
5	7	9	<b>HAVE YOU NEVER BEEN MELLOW</b> —Olivia Newton-John (J. Farrar, MCA 40349 (ATV, BMI))	39	50	5	<b>MATHILDA</b> —Donny King (Khoury, Thierry, Warner Bros. 8074 (Longhorn, BMI))	72	83	3	<b>ONE STEP</b> —Bobby Hardin (S. Pippin, L. Keith, United Artists 597 (Windchime, BMI))
6	8	8	<b>ROSES AND LOVE SONGS</b> —Ray Price (J. Weatherly, Myrrh 150 (ABC) (Kecca, ASCAP))	40	48	7	<b>I'M NOT LISA</b> —Jessi Colter (J. Colter, Capitol 4009 (Baron, BMI))	73	80	2	<b>WORD GAMES</b> —Billy Walker (R. Graham, RCA 10205 (Show Biz, BMI))
7	13	7	<b>THE PILL</b> —Loretta Lynn (L. Allen, D. McHan, T.D. Bayless, MCA 40358 (Coal Miners/Guaranty, BMI))	41	53	5	<b>SMOKEY MOUNTAIN MEMORIES</b> —Mel Street (Conley, Devereaux, GRT 017 (Chess/Janus) (Blue Moon, ASCAP))	74	64	18	<b>DEVIL IN THE BOTTLE</b> —T.G. Shepard (B. David, Melodyland 6002 (Motown) (Dunbar, SESAC))
8	12	7	<b>ALWAYS WANTING YOU</b> —Merle Haggard (M. Haggard, Capitol 4027 (Shady Tree, BMI))	42	52	7	<b>CHAINS</b> —Buddy Alan (G. Goffin, C. King, Capitol 4019 (Screen Gems-Columbia, BMI))	75	88	2	<b>THESE DAYS (I Barely Get By)</b> —George Jones (G. Jones, T. Wynette, Epic 8-50088 (Columbia) (Altam, BMI))
9	11	7	<b>IT DO FEEL GOOD</b> —Donna Fargo (D. Fargo, ABC/Dot 17541 (Prima Donna, BMI))	43	57	5	<b>LOVING YOU BEATS ALL I'VE EVER SEEN</b> —Johnny Paycheck (J. Paycheck, Epic 8-50073 (Columbia) (Copperhead, BMI))	76	79	8	<b>HOW COME IT TOOK SO LONG (To Say Goodbye)</b> —Dave Dudley (R. Rogers, J. Dudley, J. Key, United Artists 585 (Newkeys, BMI))
10	6	10	<b>A LITTLE BIT SOUTH OF SASKATOON</b> —Sonny James (C. Smith, S. James, Columbia 3-10072 (Marson, BMI))	44	18	11	<b>SOULFUL WOMAN</b> —Kenny O'Dell (K. O'Dell, Capricorn 0219 (Warner Bros.) (House Of Gold, BMI))	77	NEW ENTRY		<b>I AIN'T ALL BAD</b> —Charley Pride (J. Duncan, RCA 10236 (Roz Tense, BMI))
11	15	9	<b>I'LL STILL LOVE YOU</b> —Jim Weatherly (J. Weatherly, Buddah 444 (Kecca, ASCAP))	45	57	5	<b>LOVING YOU BEATS ALL I'VE EVER SEEN</b> —Johnny Paycheck (J. Paycheck, Epic 8-50073 (Columbia) (Copperhead, BMI))	78	NEW ENTRY		<b>THANK GOD I'M A COUNTRY BOY</b> —John Denver (Sommers, RCA 10239 (Cherry Lane, ASCAP))
12	3	15	<b>I CAN'T HELP IT (If I'm Still In Love With You)</b> —Linda Ronstadt (H. Williams, Capitol 3990 (Fred Rose, BMI))	46	10	14	<b>LOVING YOU WILL NEVER GROW OLD</b> —Lois Johnson (D. Silver, 20th Century 2151 (Hank Williams Jr., BMI))	79	81	6	<b>IN THE MISTY MOONLIGHT</b> —George Morgan (C. Walker, 4 Star 5-1001 (4-Star, BMI))
13	9	12	<b>WRITE ME A LETTER</b> —Bobby G. Rice (T. Martin, W. Meskill, GRT 014 (Chess/Janus) (Fox Fantare/Cakewalk, BMI))	47	65	3	<b>TOO LATE TO WORRY, TOO BLUE TO CRY</b> —Ronnie Milsap (A. Dexter, RCA 10228 (Hill & Range/Elvis Presley/Noma, BMI))	80	84	5	<b>WHILE THE FEELINGS GOOD</b> —Mike Lunford (R. Bowling, F. Hart, Gusto 124 (Brougham Hall, Hartline, BMI))
14	28	6	<b>STILL THINK 'BOUT YOU</b> —Billy "Crash" Craddock (J. Christopher, B. Wood, ABC 12068 (Chriswood/Easy Nine, BMI))	48	16	12	<b>LINDA ON MY MIND</b> —Conway Twitty (C. Twitty, MCA 40339 (Twitty Bird, BMI))	81	86	4	<b>IF THAT'S WHAT IT TAKES</b> —Ray Griff (R. Griff, ABC/Dot 17542 (Blue Echo, ASCAP))
15	19	9	<b>BEST WAY I KNOW HOW</b> —Mel Tillis & Statesiders (J. Chesnut, MCM 14782 (Passkey, BMI))	49	51	6	<b>WONDER WHEN MY BABY'S COMIN' HOME</b> —Barbara Mandrell (K. Goell, A. Kent, Columbia 3-10082 (Great Foreign Songs/Arthur Kent/Galleon, ASCAP))	82	NEW ENTRY		<b>FROM BARROOMS TO BEDROOMS</b> —David Willis (D. Willis, S. Rosenberg, Epic 8-50070 (Columbia) (Double R, ASCAP))
16	24	7	<b>(You Make Me Want To Be) A MOTHER</b> —Tammy Wynette (B. Sherrill, N. Wilson, Epic 8-50071 (Columbia) (Algee, BMI))	50	17	11	<b>PENNY</b> —Joe Stampley (G. Lane, S. Davis, ABC/Dot 17537 (Al Gallico, BMI))	83	85	6	<b>RIGHT OR LEFT ON OAK</b> —Molly Bee (C. William, J. Nixon, Granite 515 (Attache, BMI))
17	23	8	<b>I STILL FEEL THE SAME ABOUT YOU</b> —Bill Anderson (B. Anderson, MCA 40351 (Stallion, BMI))	51	29	10	<b>MA MA DON'T 'LOW</b> —Hank Thompson (H. Thompson, ABC/Dot 17535 (Brazos Valley, BMI))	84	89	4	<b>IT'S ONLY A BARROOM</b> —Nick Nixon (E. Stevens, E. Rabbitt, Mercury 73654 (Phonogram) (Deb Dave/Briarpatch, BMI))
18	18	20	<b>DON'T LET THE GOOD TIMES FOOL YOU</b> —Melba Montgomery (G.S. Paxton, R. Hellard, Elektra 45229 (Acoustic, BMI))	52	62	5	<b>ALL AMERICAN GIRL</b> —Statler Brothers (D. Reid, H. Reid, Mercury 73665 (Phonogram) (American Cowboy, BMI))	85	87	4	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> —Bobby Wright (G. Ray, ABC 12062 (Contention, SESAC))
19	27	9	<b>BLANKET ON THE GROUND</b> —Billie Jo Spears (Roger Bowling, United Artists 584 (Brougham Hall Music, BMI))	53	30	14	<b>WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF</b> —Little David Wilkins (D. Wilkins, T. Marshall, MCA 40345 (Emerald Isle/Battleground, BMI))	86	NEW ENTRY		<b>41st STREET LONELY HEARTS CLUB</b> —Buck Owens (J. Shaw, D. Knutson, Capitol 4043 (Blue Book, BM))
20	26	7	<b>HE TOOK ME FOR A RIDE</b> —La Costa (Taylor, Wilson, Tackitt, Capitol 4022 (Al Gallico/Algee, BMI))	54	42	15	<b>RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES</b> —Waylon Jennings (W. Jennings, RCA 10142 (Baron, BMI))	87	92	2	<b>FORGIVE &amp; FORGET</b> —Eddie Rabbitt (E. Rabbitt, E. Stevens, Elektra 45237 (Briar Patch/Deb Dave, BMI))
21	35	5	<b>ROLL ON BIG MAMA</b> —Joe Stampley (D. Darst, Epic 8-50075 (Columbia) (Al Gallico/Algee, BMI))	55	44	13	<b>YOU ARE THE ONE</b> —Mel Tillis & Sherry Bryce (K. Westberry, H. Habour, MGM 14776 (Sawgrass, BMI))	88	NEW ENTRY		<b>PUT YOUR HEAD ON MY SHOULDER</b> —Sunday Sharpe (P. Anka, United Artists 602 (Spanka, BMI))
22	22	8	<b>MY BOY</b> —Elvis Presley (B. Marlin, P. Coulter, G. Francois, J.P. Boutayre, RCA 10191 (Colgems, ASCAP))	56	55	44	<b>I CARE/SNEAKY SNAKES</b> —Tom T. Hall (T.T. Hall, Mercury 73641 (Phonogram) (Hallnote, BMI))	89	NEW ENTRY		<b>BEYOND YOU</b> —Crystal Gayle (B. Gatzimos, C. Gail, United Artists 14963 (Stonehill, BMI))
23	37	5	<b>I'D LIKE TO SLEEP 'TIL I GET OVER YOU</b> —Freddie Hart (R. Bowling, Capitol 4031 (Brougham Hall, BMI))	57	46	11	<b>LIFE</b> —Marty Robbins (M. Robbins, MCA 40342 (Mariposa, BMI))	90	100	2	<b>SHE WORSHIPPED ME</b> —Red Steagle (G. Sutton, Capitol 4042 (Rodeo Cowboy, BMI))
24	41	6	<b>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> —B.J. Thomas (C. Moman, L. Butler, ABC 12054 (Press/Tree, BMI))	58	56	15	<b>A MAN NEEDS LOVE</b> —David Houston (N. Wilson, G. Richey, C. Taylor, Epic 8-50066 (Columbia) (Al Gallico/Algee, BMI))	91	91	2	<b>MERRY-GO-ROUND</b> —Hank Snow (R.L. Floyd, RCA 10225 (Four Tay, BMI))
25	25	12	<b>OH BOY</b> —Diana Trask (T. Romeo, ABC/Dot 17536 (Wherefore, BMI))	59	61	59	<b>I'LL SING FOR YOU</b> —Don Gibson (B. Bond, Hickory 338 (MGM) (Acuff-Rose, BMI))	92	93	3	<b>THE BEST IN ME</b> —Jody Miller (D. Hall, Epic 8-50079 (Columbia) (Algee, BMI))
26	26	12	<b>LEAVE IT UP TO ME</b> —Billy Larkin (E. Conley, Bryan 1010 (Blue Moon, ASCAP))	60	72	4	<b>HURT</b> —Connie Cato (J. Crane, A. Jacobs, Capitol 4035 (Miller, ASCAP))	93	94	2	<b>THE ONE I SING MY LOVE SONGS TO</b> —Tommy Cash (W. Holyfield, Elektra 45241 (Jack, BMI))
27	27	31	<b>LONELY MEN, LONELY WOMEN</b> —Connie Eaton (B. Dees, ABC/Dunhill 15022 (Hill & Range, BMI))	61	59	11	<b>SING A LOVE SONG, PORTER WAGONER</b> —Mike Wells (L. Darrell, Playboy 6029 (Excellorc, BMI))	94	NEW ENTRY		<b>BARROOM PAL, GOODTIME GALS</b> —Jim Ed Brown (R. Porter, B. Jones, RCA 10233 (MaRee/Porter-Jones, ASCAP))
28	34	6	<b>I CAN STILL HEAR THE MUSIC IN THE RESTROOM</b> —Jerry Lee Lewis (T.T. Hall, Mercury 73661 (Phonogram) (Hallnote, BMI))	62	67	6	<b>BACK IN HUNTSVILLE AGAIN</b> —Bobby Bare (Shel Silverstein, RCA 10223 (Evi Eye, BMI))	95	NEW ENTRY		<b>YOU'RE GONNA LOVE YOURSELF IN THE MORNING</b> —Roy Clark (D. Fritts, ABC/Dot 17545 (Combine, BMI))
29	29	33	<b>UPROAR</b> —Anne Murray (P. Grady, Capitol 4025 (Tessa/Jolly Cheeks, BMI))	63	73	3	<b>DON'T ANYBODY MAKE LOVE AT HOME ANYMORE</b> —Moe Bandy (D. Frazier, GRC 2055 (Acuff-Rose, BMI))	96	NEW ENTRY		<b>YAKITY YAK</b> —Eric Weisberg with Deliverance (J. Lieber, M. Stoller, Epic 8-50072 (Columbia) (Hill & Range/Quintet/Freddy Binstock, BMI))
30	31	10	<b>THE TIP OF MY FINGERS</b> —Jean Shepard (B. Anderson, United Artists 591 (Tree/Champion, BMI))	64	74	2	<b>BUT I DO</b> —Del Reeves (R. Guldry, P. Gayton, United Artists 593 (Arc, BMI))	97	98	2	<b>HELP YOURSELF TO ME</b> —Debra Barber (R. Porter, B. Jones, RCA 10190 (Ma-Ree Music/Porter-Jones Music, ASCAP))
31	32	10	<b>IS THIS ALL THERE IS TO A HONKY TONKY?</b> —Jerry Naylor (B. Duncan, D. Lee, Melodyland 6003 (Motown) (Brother Karl's/Mandina, BMI))	65	71	7	<b>COMIN' HOME TO YOU</b> —Jerry Wallace (K. Bach, J. Lane, MGM 14788 (Four Tay, BMI))	98	99	2	<b>MAKING BELIEVE</b> —Debi Hawkins (J. Work, R. Reid, J. Hobson, Warner Bros. 8076 (Acuff-Rose, BMI))
32	32	8	<b>PROUD OF YOU BABY</b> —Bob Luman (B. Sherrill, N. Wilson, Epic 8-50065 (Columbia) (Algee, BMI))	66	76	4	<b>LIFE'S LIKE POETRY</b> —Lefty Frizzell (M. Haggard, ABC 12061 (Shade Tree, BMI))	99	77	8	<b>CLEAN YOUR OWN TABLES</b> —Stoney Edwar (C. Taylor, Capitol 4015 (Blackwood/Back Road, B))
33	33	9	<b>COVER ME</b> —Sammi Smith (W. Carson, Mega 1222 (PIP) (Road Bridge, BMI))	67	68	6		100	90	3	<b>SWEET COUNTRY MUSIC</b> —Ruby Falls (C. Fields, D. Riis, 90 States 31 (NSD) (Music Craftshop/Sandburn, ASCAP))
34	54	4	<b>SHE'S ACTING SINGLE (I'm Drinkin' Doubles)</b> —Gary Stewart (W. Carson, RCA 10222 (Rose Bridge, BMI))								



## Donny King's MATHILDA

BILLBOARD #39 CASHBOX #44 RECORD WORLD #43

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# FROM M.U.A. COUNTRY WITH BULLETS.

## This week on Billboard's country charts:

### United Artists Hot Country Singles

- ★ **19** **BLANKET ON THE GROUND**—Billie Jo Spears (UA-XW584-X)  
The fastest rising country single in the nation.
- ★ **30** **THE TIP OF MY FINGERS**—Jean Shepard (UA-XW591-X)  
Another Bill Anderson song, another Jean Shepard smash.
- ★ **72** **ONE STEP**—Bobby Hardin (UA-XW597-X)  
Another giant step to the top for Bobby Hardin.
- ★ **88** **PUT YOUR HEAD ON MY SHOULDER**—Sunday Sharpe (UA-XW602-X)  
The Paul Anka classic becomes a hit all over again.
- ★ **89** **BEYOND YOU**—Crystal Gayle (UA-XW600-X)  
The brilliant follow-up to Crystal's smash with "Wrong Road Again."
- 65** **BUT I DO**—Del Reeves (UA-XW593-X)  
The first single from Del's new album begins to catch fire.
- 76** **HOW COME IT TOOK SO LONG**—Dave Dudley (UA-XW585-X)  
Dave's first UA single starts to take off.

On United Artists  Records & Tapes.

It's getting hot in here.

## Nashville Scene

By COLLEEN CLARK

J.R. Williams, in whose arms the late **Tex Ritter** died, is now appearing as a solo act with the **Boll Weevils**, Ritter's old band. He also has formed his own Boll Weevil record label, and has recorded another in what has become a series of political releases: "George Wallace The Man." ... **Guy & Raina**, husband and wife due on the Lawrence Welk Show, going all country, recording in Nashville under direction of **Glenn Sutton**. ... **David Allan Coe**

introduced his all-girl band, **Lady-smith**, for the first time at the Child Herald in Washington, D.C., recently. Two pairs of sisters, they are signed with David Allen Coe Ent. which includes producing, management and recording contracts.

**Dottie West** has retained **Tina DoBrocky** to do public relations for her. Tina was previously with Continental Country on the West Coast. ... **Seatac**, a Tacoma, Wash.-based

label, has signed with Nationwide Sound for distribution. First release due this week. ... **Lynn Anderson** elected to post of Advisor for the Tennessee Quarterhorse Assn.'s youth division. ... **Buddy Killen** producing GRC's Red, White and Blue(grass) at the Sound Pit in Atlanta. ... **T. G. Shepard**, whose first release went to top of the charts, has new single out. ... **George Hamilton IV** has recorded a new single for RCA-Great Britain, which will be released to coincide with his Wembley Festival appearance. He begins work on a new series for the BBC in April with **Charles Chilton** tracing the history of the railroad.

CBS releasing an album of all previously unreleased material on **Tanya Tucker**. Tanya is now signed with MCA Records. ... **Anne Murray** off on 17-day tour of five European countries after winning her first Grammy Award. ... ABC/Dot recording artist, **Pat Roberts** to perform during half-time at the Seattle Supersonics-Milwaukee NBA basketball game then joins **Sheb Wooley** at the Seventh Street Theater in Hoquiam, Wash. ... **Mike Lunsford** has signed a booking contract with Shorty Lavender Agency. ... **Carl Mann** has his first single out on ABC Records entitled, "Just About Out." You'll remember Carl best by "Mona Lisa," a 700,000 seller from the late 50s. Carl was 16 at the time.

**Hillman Hall**, who wrote **Johnny Rodriguez's** first hit single, "Pass Me By," has signed a recording contract with Warner Bros. ... **Domino Records** of Dallas/Garland, Tex., has recently added Alta Dists. of Phoenix and Heilicher Bros. of Texas to their list of distributors. ... **Kinky Friedman**, ABC artist, has released his first single, "Lover Please," pulled from his album. ... **O. B. McClinton** working the military circuit recently. Also a benefit show for his home state of Mississippi with proceeds going to the Travel and Tourism Program.

An antitrust suit filed by Music City Service, Inc., against WSM, Inc., has been put on the "retired docket" of federal court, after both sides reached an "agreement" in a dispute involving the sightseeing tour business. ... **David Rogers**, UA recording artist, is hospitalized for eye surgery. **Ronnie Prophet** has signed a recording contract with RCA/Canada. ... **Nat Stuckey** and producer **Felton Jarvis** are reunited after a three year interval. Felton was instrumental in signing Nat to RCA in 1966 and produced his early hits. Arrangements are being made for their first session together again. ... **Judy Bryte** has signed a management pact with Jayne Hanshaw who bought the Arnold Agency in Atlanta. She is booked by William Morris in Nashville.

**Minnie Pearl** will receive the 1975 National Human Relations Award from the National Conference of Christians and Jews. **Chet Atkins** was the first recipient of the award. ... **Kenneth Crouch** of Derrack Records in Dallas is recording **Leon Rausch**.

**Larry Kingston**, a writer discovered by **Dolly Parton** and signed to Owepar Music, has signed recording contract with Warner Bros. He will be produced by **Allen Reynolds**. ... **Tommy Cash** is fighting inflation with new custom ordered costumes for the entire band from California. Some will be studded with silver conchos and turquoise stones; others will be decorated with rhinestones and sequins. This month marks



George Bloodworth photo

Cash Guesting—Johnny Cash performs as a guest on the pilot film of the "Grand Ole Gospel" show, with a choral background.

## Grossinger's In Catskills Drops Country Music Bars

NASHVILLE—ABC artist Johnny Carver has broken the ice at the last of the famous Catskill resorts to book country music, starting an engagement at Grossinger's, set by the Top Billing Agency here.

Originally such artists as Mickey Barnette and others from the Northeast had swept through the famous mountain area, playing nearly every club on the circuit. Only Grossinger's had held out.

This is just one of the clubs in various parts of the nation to go with top billing acts, after never before having utilized country artists.

The breakthrough at Grossinger's is credited, at least in part, to help from WHN in New York, working with Andrea Smith of the agency here. He plays there, March 21-22.

At Dayton, Connie Eaton is scheduled in for a week at Suttmiller, which previously had a "no country" policy. And Crystal Gayle

opens June 1 at Tantara Resort in Lake of the Ozarks, Mo., still another breakthrough. She follows such acts as the Peter Duchin Orchestra, Peter Nero, Robert Goulet and George Shearing.

## Indie Promo Field Grows

• Continued from page 38

Clark believes that promoting the small, independent label is the most stable part of the industry. "They may only issue a few releases a year, but they keep coming back," he notes.

Pepper, Cochran and Kahanek have both advantages and disadvantages. Each, having represented a major company, has credibility and strong credentials. On the other hand, they are now, in many cases, working with independent distributors with whom they have had little relationship in the past.

Gus Barba, formerly with the Johnny Rodriguez operation, also is doing independent record promotion, as is Eddie Kilroy, who now devotes most of his time, however, as a producer for Playboy Records.

## Ethics Code

• Continued from page 38

As one "air personality" suggested: "It's a good thing some general managers came along this time. Heretofore, music directors and program directors could go home motivated, only to find the same sort of resistance as in the past by management. Perhaps they'll carry some of it with them."

Do You Remember  
JULIE?...

Bobby Albright

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 3/29/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	5	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
2	3	5	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
3	2	8	LINDA ON MY MIND—Conway Twitty, MCA 469
★	6	4	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
5	5	14	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
6	4	8	PROMISED LAND—Elvis Presley, RCA APL1-0873
7	7	8	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
8	8	7	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
9	11	8	IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467
★	15	3	OUT OF HAND—Gary Stewart, RCA APL1-0900
11	13	4	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot D0SD 2015
12	9	36	BACK HOME AGAIN—John Denver, RCA CPL1-0548
13	14	24	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
★	18	3	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
15	17	42	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
16	19	14	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
17	10	19	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
18	20	6	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
★	30	3	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
20	12	15	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
21	25	22	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
22	16	21	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
23	21	16	CITY LIGHTS—Mickey Gilley, Playboy PB 403
24	22	15	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
★	34	4	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
★	35	2	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
★	33	3	GREATEST HITS—Tanya Tucker, Columbia KG 33355
28	29	26	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
29	24	14	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
★	36	11	BARBI DOLL—Barbi Benton, Playboy PB 404
31	26	8	GREATEST HITS Vol. I—Billy "Crash" Craddock, ABC ABCD 850
32	28	18	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
★	NEW ENTRY		WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
34	37	2	CRYSTAL GAYLE, United Artists UA-LA365
35	23	38	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
36	27	7	EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO—Bill Anderson, MCA 454
37	41	3	GEORGE, TAMMY & TINA—Epic KE 33351 (Columbia)
★	NEW ENTRY		WHO'S SORRY NOW—Marie Osmond, MGM M3G 4979
39	31	9	SONS OF THE MOTHERLAND—Statler Brothers, Mercury SRM-1-1019 (Phonogram)
40	38	4	I'M A BELIEVER—Tommy Overstreet, ABC/Dot D0SD 2016
41	NEW ENTRY		MEL TILLIS AND THE STATESIDERS—MGM M3G 4987
43	40	34	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
44	45	2	POOR SWEET BABY AND TEN MORE BILL ANDERSON SONGS—Jean Shepard, United Artists UA-LA363
45	42	30	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
46	39	19	GREATEST HITS—Mel Tillis, MGM M3G 4970
47	NEW ENTRY		DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
48	NEW ENTRY		PIECES OF SKY—Emmy Lou Harris, Reprise 0698 (Warner Bros.)
49	44	19	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
50	46	6	GOES TO THE MOVIES—Chet Atkins, RCA APL1-0845

Tommy's 11th year in the music business. ... C. W. McCall recently did a promotional stint in San Francisco Bay/Oakland area in conjunction with KNEW and Tower Records, a local retailer. KBOX in Dallas is holding a "C. W. McCall Contest" with the winner getting a trip to Wolf Creek Pass which is in Colorado, including transportation,

lodging, meals and skiing. ... **Don Scott Schulster**, 62, owner and operator of the Muswum Club, Flagstaff, Ariz., was found dead at the club last Tuesday. Once a known musician in his own right, he had used his experience to book the best country talent in the business into the club. He is survived by four daughters and a son.

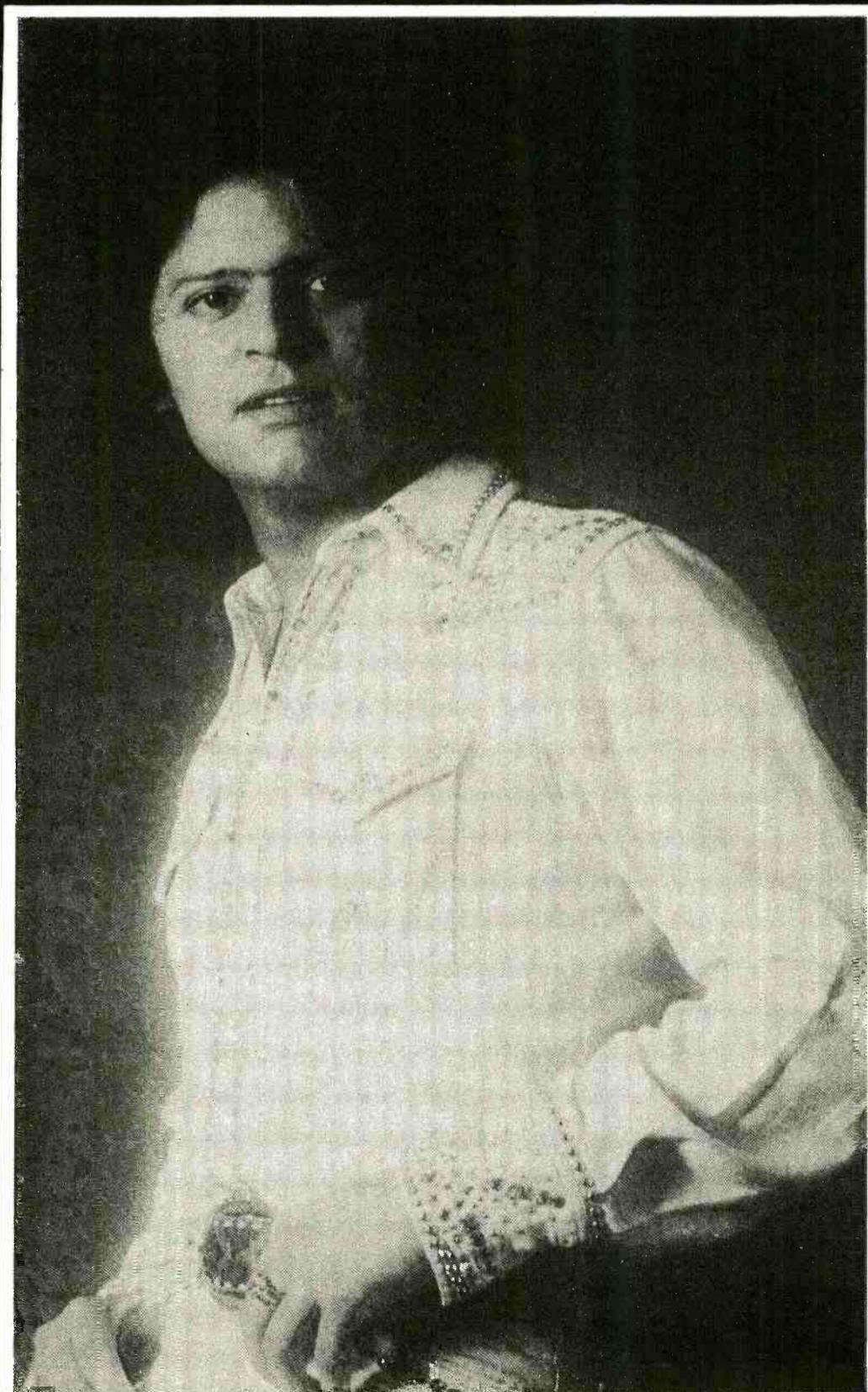
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# TV Merchandisers In U.K. To Seek Exclusive Deals?

LONDON—TV merchandisers are talking about tightening the deals they make with record companies for compilation album product.

K-Tel managing director Ian Howard and Arcade international sales manager Larry Levene both say that periods of repertoire exclusivity are almost certain to be asked for in future agreements, while Ronco managing director Barry Collier, although less committal, admitted that his company would prefer to have material that is not available to others—and be prepared to pass up certain non-exclusive tracks in favor of exclusives.

The new attitudes have resulted largely from the unprecedented repertoire conflict in new albums from all three TV merchandisers. Not only does K-Tel's "Souled Out" album clash on four tracks with Ronco's "Dance, Sing Or Anything" LP, but also with Arcade's "Black

Music" long-player in five instances. One track, the Hues Corporation's "Rock The Boat," appears on all three.

To add to the confusion, Polydor has put Johnny Bristol's "Hang On In There Baby" and Gloria Gaynor's "Never Can Say Goodbye" on its own soul compilation album, "Disco Par-r-rrty." Both tracks appear on K-Tel's "Souled Out" and Ronco's "Dance, Sing Or Anything."

K-Tel was aware that certain tracks would be leased to it by the record companies on a non-exclusive basis, Ian Howard explains, but previously there has always existed "a gentleman's agreement" that a period of de facto exclusivity would follow. "We will now have to ask specifically for periods of exclusivity," he comments. "We didn't have to worry about it before, but now, as a public company with our shareholders' interests to look after, we

will have to. With television time becoming more expensive, we must have more than a gentleman's agreement."

Arcade's Larry Levene echoes the views of Howard. "I don't think I would take a track in future unless it was on an exclusive basis," he says. "I wouldn't want to use material that I know might turn up on a K-Tel or Ronco album." Nevertheless, he believes that record companies will need no prompting in future about the exclusivity situation. "I think they'll tell us—we won't have to ask. I can't honestly see what has happened in recent weeks happening again."

But the repertoire clash has not led to ill feeling between Arcade and the record companies, he adds. "We depend on them; without their product we cannot operate. But I think that everyone would agree that TV albums can't reach their full potential when the contents conflict."

Ronco's Barry Collier observes, too, that everyone loses out when repertoire clashes. "We're hurt and, in the long run, so are the record companies. It's something we obviously don't want to see in the future." Collier, who recently took up the post as Ronco chief in Britain, is hoping that his forthcoming round of meeting with industry executives will lead to a better understanding of each side's requirements.

## Lobby Vs. Pirates In Portugal

LISBON—Portuguese record companies, acting in conjunction with the local musicians' and songwriters' organization, are planning to make strong representations to the new government urging it to combat the increasing activity of the illegal tape duplicators.

Pirate cassettes are coming onto the market in alarming quantities currently. They are copies of legitimate product with counterfeit labels and they sell for \$2.50 or less.

Despite the accelerating incidence of piracy, however, the legitimate tape market is progressing at a most satisfactory rate and cassette sales now account for a third of the total sound carrier market. Portuguese and Brazilian repertoire predominates.

## Schmolzi, Slezak Form Pub Firm

HAMBURG—Long-time Polydor International executive Horst F. Schmolzi and music publisher Rudolf G. Slezak have formed a joint company called Schmolzi and Slezak.

First major move was to capture subpublishing rights for All Platinum Records for Germany, Austria, Switzerland, Yugoslavia and the USSR of their publishing companies Gambi and Ben Ghazi Music, starting with the hit song "Shame, Shame, Shame," recorded by Shirley and Co.

Peter Haupt, former RCA a&r executive, joins the Slezak group from April 1, taking over the professional department, assisted by Brigitte Hahn, who joins him from RCA. Christa Walczak remains in the professional department and concentrates on PR and promotion.



**KLUGER PLAN**—Kluger International, the Belgian company based in Brussels, has started a new monthly service of selecting one single and one album and providing a fast promotion service on the selections, covering radio, television and press outlets. At a selection meeting, left to right, Luc O (promotion); Herman Van Laar (promotion); Roland Kluger (managing director); Ida Halila (international manager), and exploitation manager Bernd Radtke.

## From The Music Capitals Of The World

### LONDON

Johnny Wakelin and the **Kinshasa Band**, who had a big hit with the **Mohammed Ali** tribute disk "Black Superman," aim the followup at **Elvis Presley** with a Wakelin-penned single "Tennessee Hero," in which he urges Presley to consider the U.K. and European fans and tour those parts. . . . **John Carlsen**, former London Palladium press representative, died. He represented **Jack Benny**, **Caterina Valente** and others.

CBS Records and April Music moving to new offices at 19 Soho Square, London, W.1. . . . After six years at Radio Luxembourg, **Kid Jensen** leaving to join Radio Trent, the Nottingham commercial station, but will continue with discotheque and television work.

**Caterina Valente**, starring at the Talk Of The Town in London, now signed to disk deal with Pye for U.K. and debuts with a "This Is Me" album part-written by her husband, pianist **Roy Budd**. . . . Tour problems: **Rubettes** had to cancel two gigs because of spreading technicians' strike which precludes traveling lighting and sound men working within council-owned premises.

First album from Alan "Alfie Darling" Price under his new deal with Polydor out in April and likely to be called "Metropolitan Man." . . . **Slade** start their first U.K. concert tour in a year on April 18, with 14 dates promoted by **Mel Bush**. . . . 35-strong orchestra of British musicians for **Frank Sinatra** Albert Hall concerts in May, the star bringing his own md (**Bill Miller**), plus guitarist **Al Viola** and a drummer.

DJM has signed **Helen Shapiro**, who topped the charts as a teenager in the 1960's with songs like "Walkin' Back To Happiness" and "Please Don't Treat Me Like A Child." . . . **Olivia Newton-John** now managed by U.S. executive **Lee Kramer**, but **Peter Gormley** Management will continue to help with her recording career. . . . New bass guitarist with **Uriah Heep** is **John Wetton**, formerly with **Family**, **King Crimson** and **Roxy Music**.

**Marc Bolan** has finally disbanded **T. Rex** and says he will operate in future as a solo singer and use a variety of backing musicians as and when the mood takes him. . . . Big U.K. tour planned for a package of U.S. artists, comprising **Kris Kristofferson**, **Rita Coolidge** and **Billy Swan** who arrive in the fall. . . . **Pilot**, new chart group, upset at rumour stories

that they plan to disband and threaten legal action against any repeat stories. . . . New musical "Mardi Gras," set in New Orleans during the ragtime era of 1917, to be staged in London's West End this year. It was written by **Ken Howard** and **Alan Blaikley**, co-writers of many pop hits, and **Melvyn Bragg**.

May visitors to London include **Bobby Vee** and **Del Shannon**, plus the **Detroit Emeralds**. . . . And **John Sebastian** is booked in for university and concert gigs in September. . . . **Telly Savalas** says he hasn't the foggiest idea what he'll do in his Las Vegas debut act in June. . . . **Bay City Rollers** look like being first-ever group to leap straight to number one with two successive albums.

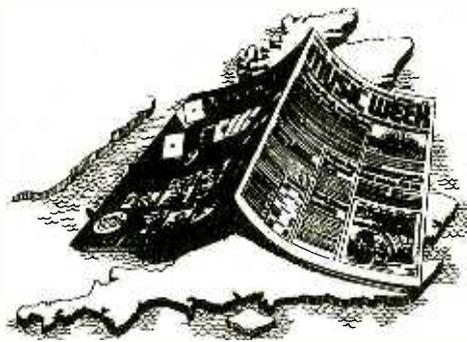
PETER JONES

### BUCHAREST

**Marina Voica**, the Music Week Star of the Year for 1974, has been invited to take part in a television show in Katowice, Poland. She recently gave a special recital in the new Constantin Tanase theater in Bucharest. . . . Bassist **Johnny Raducanu** has played a number of concert dates at the American Library in Bucharest, featuring the music of **Mingus**, **Ellington** and himself with his **Jazz-Folk Septet** and with the **Brass 5 + 2** group which is drawn from the **George Enescu Philharmonic Orchestra**. . . . Electrecord is issuing its first prerecorded cassette in July with a playing time of one hour. The company will release 300,000 units, each retailing at 80 lei (\$5.30).

Among the best-selling artists in Rumania—other than Anglo-U.S. acts—are **Eliana** (Switzerland), **Jacques Hustin** (Belgium), **Omega** and **Locomotive GT** (Hungary), **Czeslaw Niemen** (Poland), **Alain Barriere** and **Frida Boccara** (France), **Daniel Velasquez** (Spain). . . . Local group **Phoenix** had a highly successful concert at the new 6,000-seater Polivalent Hall which is being used increasingly for pop and folk music concerts. . . . The new EP by folk singer **Mircea Florian** was launched before a huge crowd at the Muzica store in Bucharest. . . . Electrecord has released the 12th volume in the Universal Music Collection series: featuring the music of Schubert. . . . "You Haven't Done Nothin'?" by **Stevie Wonder** and "You Ain't Seen Nothing Yet" by **Bachman-Turne Overdrive** are respectively No. 1 and No. 2 in the current Saptamin magazine chart.

OCTAVIAN URSULESCU



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# EMI Seeks Ban on 'Columbia' Trademark

• Continued from page 3

ing the EEC court ruling. He said that infringement was clearly admitted because CBS's basic case was that it ought not to be asked to further than obliterating, or stickering, the word "Columbia" where it was clearly visible to the purchaser on, or beneath, the transparent shrink jacket in which the records are sold. CBS claims it is entitled to continue the present, admittedly incomplete, obliteration.

The judge did not accept the CBS argument that damages, rather than an injunction, would be an adequate remedy for EMI. He says "Continuation of the use of the trademark is bound to increase the possibility of

## Dureco Artist To Be Guest Of Yamaha Festival

AMSTERDAM—Dureco recording artist Ben Cramer is to be special guest of the Yamaha Music Festival, to be held in Tokyo in November.

Dureco has also signed an agreement with Disques Carrere from France to distribute all Carrere product in Holland—the deal was clinched by Claude Carrere and Dureco's Robert Aardse in Paris.

The Dutch company also handles four Eurovision Song Contest entries in the Benelux countries: Ann Christy (Belgium), Ashes and Blood (Yugoslavia), Phiasoittajat (Finland) and Sergio Y Estibaliz (Spain).

And Dureco's Mariska Veres records will be distributed by Polydor KK in Japan in future, first release by the one-time lead singer of Shocking Blue being "Need You Near Me."

rendering EMI's Columbia marks deceptive in this country and less distinctive of their records.

"That damage, if an injunction were wrongly refused, might be very great and would, I think, also be difficult, if not impossible, to quantify.

"On the other hand if an injunction were wrongly granted it would merely stop CBS using the mark in the U.K. and put them to the expense of complete stickering in the meantime. This cost is said to be only 3.4 pence per record, but it is also said that having to pay it would make record sales uneconomic.

"This I find difficult to accept since the profit on records of this type, judging by their price, would seem to be amply able to absorb such a small sum, while still giving the manufacturer an adequate return."

CBS contended that to stop it from importing records bearing the mark into the U.K. and re-exporting to other Common Market countries because of EMI's U.K. rights in the mark would prevent the free circulation of CBS goods and be contrary to Article 36 of the Treaty of Rome. EMI took the opposite view.

The judge says that if he had to decide the matter he would find for EMI. "Common Market law, at the moment, is still in many respects, certainly so far as industrial property is concerned, in a formative stage and the conflict between national territorial rights and the doctrine of free circulation of goods has not yet been fully worked out."

Describing the present dispute as "really a fight for entry into the whole of the Common Market," the judge says that there were parallel actions in Germany and Denmark. In those circumstances the sooner the matter was clarified by the EEC court the better, he says.

# International EMI's Music Profits In Slight Dip

LONDON—In the first half of fiscal 1974-75, ended Dec. 31, EMI's pre-tax profits from its music interests were down by 5 percent to \$31.2 million, compared with \$36.48 million in the previous year.

But music—embracing records, tape, publishing and musical instruments—is still accounting for the bulk of profits and claimed 62 percent of the total of \$50.4 million.

The directors' report emphasizes that on recorded music, the group is "poised to resume growth in profits as soon as inflated cost-price relationships permit.

"Against the general trend, the U.S. and Japanese record and tape markets have suffered in 1974-75 from reductions in consumer spending which first became apparent in December 1974. A revival in consumer demand in the U.S. is not expected before the end of 1975."

On Capitol, which recently returned some gloomy first-quarter trading figures, the EMI directors say: "Overall, Capitol remains strong despite the national economic situation and its relative position in the record business is being maintained."

On U.K. group sales, which climbed impressively by over \$60 to \$277.92 million, EMI managed only to mark time on profits of \$25.68 million, a dramatic indication of escalating costs, dwindling margins, price control and the need to run harder just to stand still. Elsewhere outside the U.S., the picture of turnover up but profits suffering is repeated.

European sales of \$140.88 million improved by nearly \$24 million, but profits were \$1.2 million down at \$10.32 million. In other overseas territories, sales were up by over \$21.6 million, but profits dropped from

(Continued on page 47)

# Charles Cros Winners

PARIS—The CBS-boxed set "The Complete Duke Ellington" took a top "In Memoriam" honor at the Charles Cros Record Academy annual prizegiving here.

The Ellington tribute was accompanied by a double award for performance of works by the U.S.-based French contemporary composer Darius Milhaud, who died last year.

Top foreign pop music award at the ceremony, presided over by French Minister of Culture Michel Guy, went to Virgin Records artist Robert Wyatt for his "Rock Bottom."

Among U.S. performers honored were saxophonist Sonny Rollins (Milestone) and an RCA (France) "Hollywood Souvenirs" album featuring Ginger Rogers, Joan Crawford, Harpo Marx, Marilyn Monroe and Fred Astaire.

The awards:

Prix du President de la Republique: "24 Preludes," Maurice Ohana, by J.C. Penner (Arion); Prix Marc Pincherle: "Orchestral Works," of Claude Debussy, by the French National Orchestra, conducted by Jean Martinon (EMI); Prix Paul Gilson: "At The Hebertot Theater," by Raymond Devos (Philips); In Memoriam: "Organ Works,"

Darius Milhaud, sobist George Baker (Carbou); "Brass Band Works," Darius Milhaud, by Musique des Gardiens de la Paix, conducted by Desire Dondyne (SERP); "Poems By Jean Berthet," narrated by Pierre Fresnay (SERP); "The Complete Duke Ellington" (CBS); The 24 International Grand Prix: I Prix Roland Manuel: "The Coronation Of Pop-paea," by Monteverdi, conducted by Nikolaus Harnoncourt (Telefunken).

2. Prix Claude Rostand: "Works By Luigi Nono," conducted by Claudio Abbado (DGG); 3. "Haydn Symphonies," conducted by Antal Dorati (Decca); 4. "Mozart Symphonies," conducted by Neville Marriner (Philips); 5. "Schubert Fantasy Sonata," by pianist Vladimir Ashkenazy (Decca); 6. "Scarlatti Toccatas," Luciano Sgrizzi (harpischord) (Erato); 7. "Guilan Suites For Organ," Andre Isoir (Callippe); 8. "Haydn Quartets," the Alban Berg Quartet (Telefunken); 9. "Hugo Wolf, Morike-Lieder, Dietrich Fischer-Dieskau, Daniel Barenboim" (DGG); 10. "Schoenberg Gurrelieder," conducted by Pierre Boulez (CBS); 11. "The Tears Of St. Peter, Roland de Lassus," conducted by Raphael Passaquet (Harmonia Mundi); 12. "Mozart Mass In G," conducted by Raymond Leppard (EMI).

13. Ethnic Music: "Raga Malkuns from Northern India," Imat Khan (sitar) (STIL); 14. Jazz: "The Cutting Edge," by Sonny Rollins (EMI-Milestone); 15. Pop Music: "Rock Bottom," Robert Wyatt (Virgin-Barclay); 16. Prix Pierre Brive: "Comme Le Temps Fil," Pierre Tisserand (Sonopresse); 17. "La Grande Jaja," Patrick Font (EMI-Pathe); 18. "Caroline Cler and Christian Borel" (Musidisc); 19. "Cajun Music From Louisiana" (Express Spontance); 20. "Un Homme A Youlu Savori," Los Vagos (SM Arc En Ciel); 21. "Hollywood Souvenirs" (RCA); 22. "Pablo Neruda Poems," narrated by Anne and Gilles (Chevance); 23. "Besson Instrumental," directed by Claude Besson (Pecides); 24. "Maurice Dalle's Musical Saw" (Deesse).

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IRELAND	The Swarbriggs	That's What Friends Are For	Tommy & Jimmy Swarbrigg	EMI	Midland Music
FRANCE	Nicole Riev	Et Bonjour A	Pierre Oelano, Jeff Barnel	Barclay/Riviera	Claude Pascal
W. GERMANY	Joy Fleming	A Song Can Be A Bridge	Rainer Pietsch, Michael Helm	WEA	Global Music
LUXEMBOURG	Geraldine	Toi	Bill Martin, Phil Colter, Pierre Cour	EMI	Radio Music France
NORWAY	Ellen Nikolaysen	Touch My Life (With Summer)	Svein Hundsnes	Phonogram	Arne Bendiksen
SWITZERLAND	Simone Drexel	Mikado	Simone Drexel	Phonogram	Ed. Butterfly
YUGOSLAVIA	Pepel In Kri (Ash & Blood)	Day Of Love (Dan Ljubezni)	Tadej Hrusovar, Dusan Velvareh	RTV Ljubljana	RTV Ljubljana
U.K.	The Shadows	Let Me Be The One	Paul Curtis	EMI	Miracle Songs
MALTA	Renato	Singing This Song	Sammy Galea, Charles Mifsud	EMI Italiana	Edizioni Voce Del Padrone
BELGIUM	Ann Christy	Could It Be Happiness	Mary Boduin	Philips	Roland Kluger
ISRAEL	Shlomo Artzi	You & I	Shlomo Artzi, Ehud Manor		
TURKEY	Semiha Yanki	A Minute With You	Hikmet Munir Ebcioğlu, Kemal Ebcioğlu		
MONACO	Sophie	Une Chanson C'Est Une Lettre	Boris Bergman, Andre Popp	Polydor	Allo Music
FINLAND	Pihasoittajat	Old Man Fiddler (Viulu-ukko)	Kim Kuusi-Hannu Karlsson with Arthur Spencer	Love Records	Love Records
PORTUGAL	Duarte Mendes	Madrugada	Tinoco	Arnaldo Tridade	Musicat Lisbon
SPAIN	Sergio Y. Estibaliz	Tu Volveras	Juan Carlos Calderon	Zafiro	Discorama
SWEDEN	Lars Berghagen	Jenny Jenny	Lars Berghagen	Phonogram	Exaudio Music
ITALY	Wess & Dori Ghezzi	Era (It Was)	Shel Shapiro, Andrea Lo Vecchio	Durium	Intersong-Milan, & Durium Music

MARCH 29, 1975, BILLBOARD

# Motown's Newman Views Involvement In Canada

By MARTIN MELHUISE

TORONTO—A revamp of its distribution setup, a shift of personnel, and a growing acceptance of "black music" in Canada in discotheques and clubs have all contributed to the stronger sales picture for Motown Records of Canada Ltd. headed by managing director Ron Newman.

Recently the company appointed the newly formed Alta Music Distributors Ltd. as its exclusive distributor in Quebec and the Maritimes. Alta, a division of Gamma Records in Montreal, is managed by Alain Guillemette, who had been associated with London Records of Canada. "Quebec is really a breakout market for us," says Newman. "We weren't too happy with our coverage in the Quebec market. Since the change we have been very gratified by our sales picture."

With the departure of Ken McFarland from the company recently, Mike Reed, former merchandising and promotion manager for WEA Music of Canada, has been appointed to an identical position

within the Motown organization in Canada. Reed points out one of the major problems that the company has had with their product in Canada: "We can't seem to convince the retailers and radio stations in Canada that most of our artists are really not 'black artists' but pop artists. There has to be some way to walk into a radio station with a Motown record without some guy telling you he doesn't play 'black music' or whatever."

Notwithstanding, the Motown sound is making a significant impact on the Canadian market at the moment. "We've now got Motown back on radio to the point where it was in 1969 or 1970," states Newman. "The biggest problem I saw when I came and started Motown here was the lack of airplay of Motown product. That's one of the reasons that we started 'The Motown Weekends' on radio stations across Canada. I think we have accomplished with their help what we set out to do in our first year. The music is now being played

and people are more familiar with Motown music than they ever were. I think that's the biggest accomplishment."

In the works is a merchandising campaign surrounding the release of a series of 150 of Motown's best-sellers under the name "The Yesteryear Series." The series will contain singles that were million sellers back-to-back on the same disk.

Newman, who before coming to Motown was national sales manager for Phonodisc, the national album and tape sales manager of Motown in Detroit, and general manager and president of Stereodyne in Canada, is outspoken on the state of the industry in Canada.

How does Motown view its involvement in Canada in an a&r sense?

I'm looking at some Canadian product but only with an eye to leasing masters providing there is an LP to follow up a single. I'm not interested in people coming in to see me, begging me to release a single because they can make \$10,000 on the publishing. Because of the government legislation, the radio stations are forced to play at least 30 percent Canadian material. As they have nothing else to play, the publishers are making money out of it. I know I've got some good product that will never make it in Canada simply because a mediocre Canadian record had to be programmed because of the government. Are they forcing us to get into picking up Canadian product?

What are your current feelings on the 30 percent Canadian content ruling then?

I think it's a license for mediocrity for Canadian talent. It's simple. If you write a mediocre tune and it gets played and you make \$10,000 on it, what are you going to turn out in the future? Another half-assed tune. It's the biggest rip-off in the music business. We really lack the talent because it hasn't been nurtured. We are forcing it and because of that, we are not making it any better because nobody is saying 'no.' In some ways it's helping though. I don't disagree with the legislation; I disagree with the percentage. I think it should have started at five and then gone to seven and so on.

What sort of corporate responsibility does a foreign-owned record company operating in Canada have to get involved in the development of Canadian artists and in the market as a whole both financially and creatively?

We certainly do have a corporate responsibility to inject money back into the Canadian market but first we have to make money on the

American product. We are now moving into that position. This company is not pulling any money out of Canada and stashing it away in the U.S. Are we paying our bills to Motown in the U.S.? Of course we are. Did they put money in to start the company in Canada? Of course they did. Are they being paid back? Of course they are. Are they helping? Of course they are. Now that's not

dragging funds out of Canada and putting them in the pockets of the people in the U.S. I can't speak for other companies but I don't think that they're doing that either. I think that they are just trying to run a business the best way they know how.

Motown Records distributes the Manticore label (P.F.M.), Thee Image and Stray Dogs only) and Gull Records (Steve Ashley and Isotope).

## From The Music Capitals Of The World

### TORONTO

All The Young Dudes were in Toronto the week of March 10 for an engagement at Larry's Hideaway. The band, who are reportedly ready to sign with Columbia Records in the U.S., had an impressive music industry audience in to see them throughout the week. Visitors to the club during the week included Nat Weiss and Gary Baker, the band's attorneys who flew in from New York; Mark Spector of Columbia's a&r department in New York; Fred Heller, manager of Ian Hunter and Blood, Sweat and Tears; Robert Raymond, Australian promoter and manager of Dog Soldier, flew in from Los Angeles; as well as top Canadian music industry executives.

The same week at the Gas Works in Toronto Small Wonder, managed by Martin Onrot, generated enough excitement to warrant a special trip to Canada by Clive Davis of Arista to see the band. Small Wonder has no label affiliation at the moment but representatives from most of the major labels were in the club that week to give them the once over... The Douglas McCowan Multiculturalism Award has been withdrawn by Johnny Lombardi, president of CHIN Radio and founder of the award, because of what he terms "a discriminatory gesture" in the relegation of the McGowan Award to the untelevised portion of the Juno Awards proceedings on Monday (24)... "The Led Zeppelin Radio Rockumentary" hosted by Wayne Dion of GFTR, Toronto and Ritchie Yorke, author of the forthcoming Led Zeppelin Biography, has already been aired in many major markets. The special will be aired in two sixty-minute segments on CFTR Sunday (23) and Sunday (30)... Roger Ellis formerly with Edward Bear has been signed to CAM-USA and is currently working on debut product with producer John Ryan who also works with Styx... Lick 'n' Stick's first single for Columbia in Canada will be "Gravity Of Sin"/"Take It Easy"... Kenny Rogers and the First Edition were booked into Zodiac 1 in Toronto from March 17-22.

### MONTREAL

Beau Dommage, the Quebec-based band on Capitol Records-EMI of Canada Ltd., is close to having a gold record with sales of its debut album predominantly in the Quebec market. It is outselling most other album product in that market significantly and has been the number one album on the CKGM album chart for a number of weeks... A press reception thrown at Son Quebec for Barclay recording artist Francois Dompierre introduced his new two-album orchestral set to the media who gave him a standing ovation at the end of the album preview... "Best of the Bee Gees Volume 2" on the RSO label and distributed by

Polydor Ltd. has gone gold in Canada... Eric Clapton's "461 Ocean Blvd." was Polydor's best selling foreign album in 1974 third in total sales to "Not Fragile" and "Bachman Turner Overdrive II" by BTO... Clapton's new album on RSO is "There's On In Every Crowd," which has just been released here.

### VANCOUVER

Ray Pettinger and Terry Jacks have reportedly parted company and Pettinger has started his own Casino Records label with Susan Jacks as the first act confirmed. Jacks is apparently interested in some sort of arrangement with the Vancouver-based Mushroom Records for release of his product... Polydor Ltd. will hold the gala premiere of the movie "Tommy" in Vancouver on Thursday (27) with the mayor of Vancouver, Susan Jacks, Bachman-Turner Overdrive and the Irish Rovers among others planning to attend... Mushroom Records artist Jayson Hoover, who has just returned to Vancouver after a five month tour, is in the studio putting the finishing touches on his LP.

MARTIN MELHUISE

## Jet, Island In Distrib Deal In the U.K.

LONDON—Although licensed to Polydor throughout Europe, Jet Records has concluded a distribution deal for the U.K. with Island. Jet releases to date have been through Polydor here under a record-by-record deal.

Most recent releases through Polydor distribution were Lynsey de Paul's "Taste Me, Don't Waste Me" album, and "My Man And Me" single, both out about a month ago. The Island deal took effect two days after the contract signing, by which time stocks of the two records were available from Island and EMI warehouses. The Island deal also covers sales and field promotion.

Polydor managing director Freddy Haayen says: "Until the day before the contract was signed I thought we had a distribution deal. But I gather that Jet felt a smaller company could handle its product better. I was behind Jet and I think Polydor could have done just as good a job."

Don Arden, Jet managing director, says the announcement by Polydor International that it had a distribution agreement with Jet in the U.K. was a press statement "misprint." He promised an announcement of U.S. and Canadian distribution in the near future, as well as the signing of artists to the label and a "very interesting name" as replacement for co-director Des Brown, who quit the company last week.

MARCH 29, 1975, BILLBOARD

Welcome to Germany, Helen!



We'll make it "Free And Easy" for you

EMI

ELECTROLA



### STOCKHOLMS MUSIKPRODUKTION

Regrets to announce the death of its president

FELIX STAHL

Who died suddenly on December 1st, 1974,

in the Israelitische hospital, Hamburg

# Berlin Radio, TV Exhibit Is SRO On Exhibit Space

BERLIN—The 30th Berlin Radio and Television Exhibition, to be held from Aug. 29 to Sept. 7, is already fully booked as far as exhibition space is concerned.

The 1975 Funkausstellung, with its 23 halls and four pavilions covering 105,000 square yards—apart from 48,000 square yards of open space—has attracted more than 200 exhibitors from 24 countries.

Exhibits will include television and radio receivers, record- and tape-playing equipment, video tapes and disks, audio components, receiving antennae, transmitting systems and studio equipment.

In a release issued by the Exhibi-

tion's press office it is reported that 1974 was a "mark-time" year for the German audio industry with a production valued at \$819 million—the same as in 1973.

The release talks of the German audio industry "looking at 1975 with a sceptical eye" in view of the difficult economic situation and with unemployment and short-time working still on the increase.

However, while 1974 saw a fall-off in record player sales, turnover from the sale of high fidelity equipment increased substantially and the prospects for 1975 are generally regarded as favorable.

# Czech Popfest May 28-31

PRAGUE—The 10th Bratislavská Lyre, leading Czechoslovakian international pop festival, is being held May 28-31—and the event emphasizes the tremendous amount of success achieved so far in the sphere of local music culture and industry.

When the event was founded, it was obvious that Czechoslovakia should have an international event offering a platform for new songs and talent, featuring guest soloists and generally taking on the function of a shop window for professional representatives of the industry visiting to acquaint themselves with the Czech music scene.

As there was already an international jazz festival in Prague, well established, it was decided to put the pop event in Bratislava, capital of Slovakia, to help the development of an indigenous Slovak pop music.

The decision was right as local authorities, trying to add to the prestige of the capital, offered great help to make the Bratislavská Lyra a truly international event. And that decision was further stressed when Slovakia was made an independent republic, with Opus, a new record company and publishing house, set up.

As for local product, especially in the first years of existence, the Bratislavská Lyre contest brought a number of hits which topped Czech charts and were also accepted on international level. It was early on that pop artists such as Karel Gott or Helena Vondrackova took part in the contest.

Later, top artists were featured mainly in non-competitive galas and the contest became the domain of young talent. But there are again signs of change, as was shown in 1974, when Helena Vondrackova again took part and won one of the first prizes with "Painted Jug" which, ten months after the festival, still figures in the charts.

At international level, the Bratislavská Lyre is a unique chance to bring to Czech and Slovak audiences world-known pop stars, because normal concert tours, apart from the festival, are virtually nonexistent. In previous years, the guest-artist list has included Gilbert Beaud, Cliff Richard, Sandie Shaw, the Beach Boys, the Tremeloes, Les Humphries Singers, Middle of the Road, the Shadows, Udo Jurgens and Rita Pavone.

As the festival programs are usually screened by most of the Intervention countries, the performing artists reach a huge audience all over Eastern Europe and there is thus tremendous promotional value from appearing.

In recent years, the festival has introduced an international contest for socialist countries, who are usually

represented by the winners of their respective pop festivals.

This is organized partly under the auspices of FIDOF, with whom the Lyre has always closely co-operated. The tradition of Bratislava's fine reputation on the international scene was founded by the Lyre's former director, Dr. Jan Sivacek. Now the festival is run by Mr. Stanislav, general director of Opus, and one of the vice-presidents of FIDOF.

# Essex Group Manager Will Visit the U.S.

NEW YORK—Barry Kimberley, managing director of the Essex Music Group of Australia, will be in Los Angeles on April 4 to begin his visit to the U.S. to meet with music publishers represented by the Essex Music Group in Australia and New Zealand.

Kimberley plans to be in California for about 10 days, meeting with West Coast publishers, record companies, and several groups. On April 20, Kimberley will be in New York for the same purpose.

Following Kimberley's stay in New York, he will travel to London, arriving on April 30, following which he will be traveling to France, Germany, and other important music publishing areas in Europe.

While in the U.S., Kimberley will also meet with Howard Richmond of The Richmond Organization, and in London will confer with David Platz of the Essex Music Group of England.

# EMI's Profit

• Continued from page 45

\$10.32 million to \$8.64 million. On total sales of \$580.08 million, profits pre-tax and interest amounted to \$50.4 million against \$55.92 million last year.

However, looking to the full year, into which will fall profits from the boxoffice winner "Murder On The Orient Express," the directors predict that while attributable profits are expected to be down, the percentage drop may be less than in the first half of the year.

A pegged interim dividend of 6.14 cents is proposed and the probability of a final dividend of 8.65 cents is mentioned, which would bring a total dividend 12½ percent up on the amounts declared for the year ended June 1974.

EMI is making a rights issue of 18.8 million shares at \$1.92 with the intention of raising \$34.8 million in order to support further development of business, particularly in the medical electronics field.

# Billboard

# Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	
1	2	BYE BYE BABY—*Bay City Rollers (Bell)—Ardmore & Beechwood/KPM (P. Wainman)
2	1	IF—Telly Savalas (MCA)—Screen Gems/Columbia (Snuff Garrett)
3	4	ONLY YOU CAN—Fox (GTO)—Gurusama Music (Kenny Young)
4	9	THERE'S A WHOLE LOT OF LOVING—*Guys & Dolls (Magnet)—Arnold/Martin/Morrow (Ammo James)
5	13	WHAT AM I GONNA DO WITH YOU—Barry White (20th Century)—Schroeder (Barry White)
6	7	PICK UP THE PIECES—Average White Band (Atlantic)—Warner Brothers (Arif Mardin)
7	5	THE SECRETS THAT YOU KEEP—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
8	19	FANCY PANTS—*Kenny (RAK)—Martin/Coulter (Bill Martin/Phil Coulter)
9	17	GIRLS—Moments & Whatnauts (All Platinum)—Sunbury (A. Goodman/H. Ray)
10	20	I CAN DO IT—*Rubettes (State)—Pam Scene/ATV (Wayne Bickerton)
11	11	MANDY—Barry Manilow (Arista)—Screen Gems/Columbia/Graheple (Manilow/Dante/Davis)
12	6	MY EYES ADORED YOU—Frankie Valli (Private Stock)—KPM/Jobete London (Bob Creca)
13	3	MAKE ME SMILE (COME UP AND SEE ME)—*Steve Harley & Cockney Rebel (EMI)—Trigram/Rak (Steve Harley/Alan Parsons)
14	18	SWEETMUSIC—*Showaddywaddy (Bell) Bailey/DJM (Mike Hurst)
15	15	DREAMER—*Supertramp (A&M)—Delicate/Rondor (Ken Scott)
16	8	PLEASE TELL HIM THAT I SAID HELLO—*Dana (GTO)—Hush/Chrysalis (Geoff Stephans)
17	29	PLAY ME LIKE YOU PLAY YOUR GUITAR—Duane Eddy (GTO)—Macaulay/Larkworth/GTO/Carlin (Tony Macaulay)
18	10	I'M STONE IN LOVE WITH YOU—Johnny Mathis (CBS)—Gamble Huff/Carlin (Thom Bell)
19	21	YOUNG AMERICANS—*David Bowie (RCA)—Mainman/Chrysalis (Tony Visconti)
20	24	PHILADELPHIA FREEDOM—*Elton John Band (DJM)—Big Pig (Gus Dudgeon)
21	42	FOX ON THE RUN—*Sweet (RCA)—Sweet/Essex (Sweet)
22	31	REACH OUT I'LL BE THERE—Gloria Gaynor (MGM)—Jobete London (T. Bongiovi/M. Monardo/J. Ellis)
23	37	THE FUNKY GIBBON/SICK MAN BLUES—*Goodies (Bradley's)—ATV (Miki Anthony)
24	16	HOW DOES IT FEEL—*Slade (Polydor)—Barn (Slade Ltd.) (Chas Chandler)
25	12	SHAME SHAME SHAME—Shirley & Co. (All Platinum)—B&C (Sylvia)
26	44	SWING YOUR DADDY—Jim Gilstrap (Chelsea)—(Kenny Nolan)
27	14	PLEASE MR. POSTMAN—Carpenters (A&M)—Dominion (Carpenters)
28	30	HAVING A PARTY—Osmonds (MGM)—Chappells (Mike Curb)
29	49	SKIING IN THE SNOW—*Wigans Ovation (Spark)—KPM (Barry Kingston)
30	27	NO. 9 DREAM—*John Lennon (Apple)—Lennon/ATV (John Lennon)
31	22	SOUTH AFRICAN MAN—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
32	32	LET ME BE THE ONE—*Shadows (EMI)—Miracle (Shadows)
33	28	FOOTSEE—*Wigan's Chose Few (Pye Disco Demand)—Planetary Nome London Ltd.
34	—	THE UGLY DUCKLING—*Mike Reid (Pye)—E.H. Morris (Terry Brown)
35	50	L.O.V.E.—Al Green (London)—Burlington (Willie Mitchell)
36	23	IT MAY BE WINTER OUTSIDE—Love Unlimited (20th Century)—Ed Kassner (Barry White)
37	—	LADY MARMALADE—Labelle (Epic)—KPM (Alan Toussaint)
38	—	LOVE ME LOVE MY DOG—*Peter Shelley (Magnet)—Tiger/Intune (Peter Shelley)
39	47	WHAT IN THE WORLD'S COME OVER YOU—*Tam White (RAK)—Southern (Mickie Most)
40	39	MY HEART'S SYMPHONY—Gary Lewis & the Playboys (United Artists)—Warner Bros. (Snuff Garrett/Leon Russell)
41	25	GOOD LOVE CAN NEVER DIE—*Alvin Stardust (Magnet)—Bumper Songs (Peter Shelley)

42	26	YOUR KISS IS SWEET—Syreeta (Tamla Motown)—Jobete London (Stevie Wonder)
43	—	QUEEN OF 1964—Neil Sedaka (Polydor)—Kirschner/Warner Bros. (N. Sedaka/R. Appere)
44	—	MY MAN AND ME—*Lynsey de Paul (Jet)—ATV (Lynsey de Paul)
45	—	SING A HAPPY SONG—George McCrae (Jayboy)—Southern (T.K. Prods.)
46	33	SUGAR CANDY KISSES—*Mac & Katie Kissoon (Polydor)—ATV (Wayne Bickerton)
47	—	GOOD LOVIN' GONE BAD—*Bad Company (Island)—Island (Bad Company)
48	36	JANUARY—*Pilot (EMI)—Robbins (Alan Parsons)
49	35	ANGIE BABY—Helen Reddy (Capitol)—Warner Bros. (Joe Wissert)
50	38	BLACK SUPERMAN (MUHAMMAD ALI)—*Johnny Wakelin & the Kinshasa Band (Pye)—Francis Day & Hunter (Robin Blanchflower)

This Week	Last Week	
1	—	20 GREATEST HITS—Tom Jones (Decca)
2	2	PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
3	23	THE SHIRLEY BASSEY SINGLES ALBUM—Shirley Bassey (United Artists)
4	—	THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel (EMI)
5	2	ON THE LEVEL—Status Quo (Vertigo)
6	—	THE ORIGINAL SOUNDTRACK—IOC.C. (Mercury)
7	12	THE SINGLES 1969-1973—Carpenters (A&M)
8	8	SIMON & GARFUNKEL'S GREATEST HITS (CBS)
9	9	ENGELBERT HUMPERDINCK'S GREATEST HITS (Decca)
10	5	TUBULAR BELLS—Mike Oldfield (Virgin)
11	7	AVERAGE WHITE BAND (Atlantic)
12	3	ELTON JOHN'S GREATEST HITS (DJM)
13	4	CRIME OF THE CENTURY—Supertramp (A&M)
14	11	BLOOD ON THE TRACKS—Bob Dylan (CBS)
15	6	ROCK 'N' ROLL—John Lennon (Apple)
16	19	BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
17	21	AND I LOVE YOU SO—Perry Como (Chet Atkins)
18	38	I'M COMING HOME—Johnny Mathis (Thom Bell)
19	27	WELCOME TO MY NIGHTMARE—Alice Cooper (Anchor)
20	17	COP YER WHACK FOR THIS—Billy Connolly (Polydor)
21	14	CAN'T GET ENOUGH—Barry White (20th Century)
22	18	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
23	15	SLADE IN FLAME—(Polydor)
24	20	BAND ON THE RUN—Paul McCartney & Wings (Apple)
25	13	NEIL DIAMOND'S 12 GREATEST HITS—(MCA)
26	10	SHEER HEART ATTACK—Queen (EMI)
27	16	THE BEST OF BREAD—(Elektra)
28	25	ROLLIN'—Big City Rollers (Bell)
29	36	GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
30	28	FREE & EASY—Helen Reddy (Capitol)
31	24	NOT FRAGILE—Bachman-Turner Overdrive (Mercury)
32	22	THE BAKER-GURVITZ ARMY—(Vertigo)
33	—	WALLS & BRIDGES—John Lennon (Apple)
34	42	MUD ROCK—Mud (RAK)
35	—	TELLY—Telly Savalas (MCA)
36	49	RAINBOW—Peters & Lee (Philips)
37	39	GLEN CAMPBELL'S GREATEST HITS—(Capitol)
38	33	ORCHESTRAL TUBULAR BELLS—Royal Philharmonic/Mike Oldfield (Virgin)
39	37	SOLO CONCERT—Billy Connolly (Transatlantic)
40	29	STREETS—Ralph McTell (Warner Bros.)
41	—	BY YOUR SIDE—Peters & Lee (Philips)
42	—	PROMISED LAND—Elvis Presley (RCA)
43	—	THE THREE DEGREES—(Philadelphia)
44	44	DAVID ESSEX—(CBS)
45	31	OVERNIGHT SUCCESS—Neil Sedaka (Polydor)
46	—	AN EVENING WITH JOHN DENVER—(RCA)
47	40	THE SHADOWS' GREATEST HITS—(Columbia)
48	—	BACK HOME AGAIN—John Denver (RCA)
49	34	SHOWADDYWADDY—(Bell)
50	4	THE BEATLES 1967-1970—(Apple)

## FRANCE

(Courtesy of Centre d'Information et de Documentation du Disque)  
\*Denotes local origin  
SINGLES

This Week	Last Week	
1	1	I CAN HELP—Billy Sawn (CBS)
2	2	LA BONNE DU CURE—*Annie Cordy (CBS)
3	3	UNE FILLE AUX YEUX CLAIRS—*Michael Sardou (Phonogram)
4	4	VANINA—*Dave (CBS)
5	5	EL BIMBO—*Bimbo Jet (Pathe-Marconi)
6	6	LE SUD—*Nino Ferrer (CBS)
7	7	JOLY BABY BLUE—*L. Rossi (Pathe-Marconi)
8	8	TU T'EN VAS—*Alain Barrier (Discodis/Albatros)
9	9	TONIGHT—Rubettes (Polydor)
10	10	DOCTOR'S ORDER—C. Douglas (RCA)
11	11	SI TU T'APPELLES MELANCOLIE—*Joe Dassin (CBS)
12	12	C'EST UN ROCKER—*Eddy Mitchell (Barclay)
13	13	JE VEINS DU BOUT DU MONDE—*K. Sawada (Polydor)
14	14	JUKE BOX JIVE—Rubettes (Polydor)
15	15	GOODNIGHT VIENNA—Ringo Starr (Apple/Pathe-Marconi)

This Week	Last Week	
1	—	LE ZIZI—Pierre Perret (WEA/Adele)
2	—	OLYMPIA '75—Michel Sardou (Phonogram/Trema)
3	—	A L'OLYMPIA—Serge Lama (Philips)
4	—	DARK SIDE OF THE MOON—Pink Floyd (Pathe-Marconi)
5	—	CAN'T GET ENOUGH—Barry White (Disc'AZ)
6	—	BEATLES 62/66—The Beatles (Apple/Pathe-Marconi)
7	—	BEATLES 67/70—The Beatles (Apple/Pathe-Marconi)
8	—	EDUCATION SENTIMENTALE—Maxime Le Forestier (Polydor)
9	—	SALTIMBANQUE—Maxime Le Forestier (Polydor)
10	—	MEDDLE—Pink Floyd (Pathe-Marconi)

## ITALY

(Courtesy of Germano Ruscitto)  
LPs

This Week	Last Week	
1	—	ANIMA LATINA—Lucio Battisti (RCA)
2	—	XIXa RACCOLTA—Fausto Papetti (Durium)
3	—	IN CONCERT—James Last (Polydor/Phonogram)
4	—	CAN'T GET ENOUGH—Barry White (Phonogram)
5	—	WHITE GOLD—Love Unlimited Orchestra (Phonogram)
6	—	SERENO E'—Drupi (Ricordi)
7	—	BORBOLETTA—Santana (CBS/MM)
8	—	LIVE IN USA—Premiata Fonderia Marconi (Numero Uno)
9	—	UN'ALTRA DONNA—I Cugini Di Campagna (Pull/ Fonit/Cetra)
10	—	UN CORPO & UN'ANIMA—Wess & Dori Ghezzi (Durium)
11	—	STORMBRINGER—Deep Purple (EMI)
12	—	MASTERS OF ROCK—Pink Floyd (Harvest/EMI)
13	—	BABY GATE & MINA—Mina (PDU/EMI)
14	—	FABRIZIO DI ANDRE VOL. VIII—Fabrizio De Andre (PA/Ricordi)
15	—	QUATRO—Suzi Quatro (Columbia/EMI)

## JAPAN

(Courtesy of Music Labo)  
\*Denotes local origin  
SINGLES

This Week	Last Week	
1	22	SAI NO WAKARE—*Kaze (PANAM)—(MPM, CMP)
2	—	WAGA YOKI TOMOYO—*Hiroshi Kamayatsu (Express)—(Nichion)
3	—	KONO AI NO TOKIMEKI—*Hideki Saijo (RCA)—(Geiei)
4	—	SHITETSU ENSEN—*Goro Noguchi (Polydor)—(Tokyo)
5	—	SMOKI' BOOGIE—*Downtown Boogie Woogie Band (Express)—(PMP)
6	—	SHIROI HEYA—*Kenji Sawada (Polydor)—(Watanabe)
7	—	ONNA NO YUME—*Aki Yashiro (Teichiku)—(Ai)
8	—	SHOWA KAREZUSUKI—*Sakura And Ichiro (Polydor)—(Diamond)
9	—	AIRENKI—*Hiroshi Itsuki (Minoruphone)—(Noguchi)
10	—	PLEASE MR. POSTMAN—Carpenters (A&M)—(Taiyo)
11	—	GAKKO NO SENSEI—*Jiro Sakagami (CBS/Sony)—(Asai, Abi)
12	—	SARABA HAISEIKO—*Sueo Masuzawa (Polydor)—(Diamond)
13	—	TASOGARE NO MACHI—*Rumiko Koyanagi (Reprise)—(Watanabe)
14	—	AI NO MAYOIGO—*Agnes Chan (Warner)—(Watanabe)
15	—	MIKAN IRO NO KOI—*Zutorubi (Ai)—(Watanabe)
16	—	VERSAILLES NO BARA—*Johnnys' Junior Special (CBS/Sony)—(J&S)
17	—	TOSHISISHITA NO OTOKONOKO—*Candies (CBS/Sony)—(Watanabe)
18	—	HAJIMETE NO DEKIGOTO—*Junko Sakurada (Victor)—(Sun)
19	—	AMADARE—*Hiromi Ohta (CBS/Sony)—(Watanabe)
20	—	KOGARASHI NO FUTARI—*Sakiko Itoh (Toshiba)—(NTV, Union)

MARCH 29, 1975, BILLBOARD

## Pop

**SUGARLOAF/JERRY CORBETTA—Don't Call Us, We'll Call You**, Claridge CL 1000. Superb musicianship highlights this issue with Jerry Corbetta's funky voice riding the shirttails of this exciting eight-piece band. The title tune made some noise previously but it is just one of a number of fine tunes contained herein. The band lays out its ensemble parts with finesse and drive, the Arp, guitars, bass working solidly. There is much melodic zest to the music with enough dissonance to make it all fall in place commercially.

**Best cuts:** "Myra, Myra," "Lay Me Down," "Round And Round."

**Dealers:** This is an aggressive rock band which won't drive your customers nuts if you give it in-store play.

## Country

**MOE BANDY—It Was Always So Easy To Find An Unhappy Woman**, GRC 0698. It's an album of hard country, beer-drinking songs for the most part, which gets it down to the basics. This is what Bandy excels at, and so it's bound to be another winner for him.

**Best cuts:** "Somebody That Good," "How Can I Get You Out Of My Heart," and "I'm Looking For A New Way (To Love You)."

**Dealers:** Plenty of potential jukebox singles here.

**ARLEEN HARDEN—I Could Almost Say Goodbye**, Capitol 11373. Even when she sings an old tune first done by Patsy Cline, or one done more recently by Helen Reddy, she comes off sounding great. This polished professional can handle any sort of material and does it here, under the guidance of Frank Jones, an excellent combination.

**Best cuts:** "Roll On Sweet Mississippi," "Country Sunday," and a surprise version of "The Teddy Bears' Picnic."

**Dealers:** This comes off her recent strong single.

**THE DANNY DAVIS SINGERS**, RCA 1-0991. The great innovator is at it again, and breathes some fresh air into the country scene once more. An entirely new concept for Davis, who brought the delightful brass sound to country. A group of young men take the country standards and give it a treatment which is bound to please existing fans, and the ones who will come along because of this.

**Best cuts:** "Stay A Little Longer," "Four Walls," "Born to Lose."

**Dealers:** There are 10 potential singles here.

**CHARLIE McCOY—Charlie My Boy**, Monument 33384. The extremely talented instrumentalist comes up with another batch of hit songs, including his current single on which he can be heard to sing. But mostly it's the mouth harp, with plenty of excellent musicians backing him. Very little that hasn't been done by someone else before, but not in the McCoy style.

**Best cuts:** "The Twelfth of Never," "Making Believe," "Sweet Memories."

**Dealers:** Six lovely ladies add attraction to the cover.

**ROY CLARK SINGS GOSPEL**, Word 8854. In Roy Clark's earlier days, Jim Foglesong put together a gospel album on Roy titled "Magnificent Sanctuary Band." Little happened with it. Then ABC took over both Dot and Word Records, and the label picked up that old album and, capitalizing on Clark's extreme popularity, has renamed the album, and released it on Word, where the distribution procedure will be entirely different. That's in the way of explanation. Suffice to say it's an excellent album, and should have been a hit long ago.

**Best cuts:** "Be Ready," "Just a Closer Walk With Thee," "A Brand New Day," and "I Know Who It Is."

**Dealers:** Every cut is good, and this should bring in a new string of customers.

## Jazz

**BOB JAMES—Two**, CTI CTI 6057 S1. Bob James again outdoes himself with a collection of originals and adaptations of classical, soul and pop tunes. He displays a total degree of sensitivity in his keyboard playing and his arrangements are beautifully executed. This album should score on all fronts and the list of accompanists, including Hubert Laws, perform wonderfully. Another interesting point is the one vocal performance by Patti Austin.

**Best cuts:** "Farandole," "The Golden Apple," "I Feel A Song," "Take Me To The Mardi Gras," "Dream Journey," "You're As Right As Rain."

**Dealers:** Cover art is just right for display and don't forget the great splash on his last effort.

**FREDDIE HUBBARD—Polar AC**, CTI CTI 6056 S1. Even though Hubbard is no longer on this label, there are still some of his recordings floating around, and this album is one of his best on all fronts. Not only is he joined by the regular crew of jazzers from his earlier efforts, but his playing is excellent. This album will get substantial airplay with its originals and jazz and soul standards.

**Best cuts:** "Polar AC," "Son Of Sky Dive," "Naturally! Betcha By Golly, Wow," "People Make The World Go Round."

**Dealers:** Hubbard is one of the contemporary jazz immortals and his following will eat this one up.

## Spotlight



**JUDY COLLINS—Judith**, Elektra 7E-1032. This will rate as one of the great pop chanteuse's most satisfying packages, on a level that compares to the groundbreaking "In My Life" which took her out of the folkie bag into something previously nonexistent in the U.S. market. There's the usual wildly eclectic selections here, with songwriters from the Stones and Jimmy Webb to "Brother Can You Spare A Dime" and Sammy Fain represented plus three of the best Collins originals yet. One of the year's finest albums.

**Best cuts:** "Moon Is A Harsh Mistress," "Song For Duke," "Lovin' Of The Game," "Houses."

**Dealers:** Get ready to start moving Collins catalog.



**ANTHONY BRAXTON—New York, Fall 1974**, Arista AL 4032. This is the label's first real jazz release and a wise choice it was. Featuring one of the world's finest exponents of new music, Braxton displays the creative sax, clarinet and flute work that has made him a legend worldwide. Sidemen include some of the best and most sympathetic around like trumpeter Kenny Wheeler, bassist Dave Holland, violinist Leroy Jenkins and drummer Jerome Cooper. Although much of the record may be considered progressive and spacey, it should still be listened to for its outstanding musical merits.

**Best cuts:** Listen to them all and choose for yourself.

**Dealers:** Oddly enough, this musician is very popular with a loyal legion of buyers who sought out his import material.

**CHARLIE MINGUS—Tia Juana Moods**, RCA APL1-0939. In the continuing reissues on this label, another important effort by the genius of Charlie Mingus and a band that includes Jimmy Knepper and Danny Richmond. At the time of the recording, Mingus said it was his best effort, and it definitely ranks highly in the list of great recordings this man has released. The playing features a Latin feel to it, but the jazz soloing of the participants really stands out.

**Best cuts:** "Dizzy Moods," "Ysabel's Table Dance," "Tijuana Gift Shop," "Los Mariachis," "Flamingo."

**Dealers:** Stock in the Mingus section and possibly set up a reissue section with this record.

## Classical

**BELLINI: I PURITANI—Sutherland, Pavarotti, Bonyngue**, London OSA 13111. A heady combination of two operatic superstars that will quickly orbit to lofty chart status. Sutherland has recorded this work for London once before when some high notes came a bit more easily. But no apologies are needed for the high interpretive achievement of the present effort, and certainly none on any account for Pavarotti's accomplishments. Strong support by an excellent cast. **Dealers:** A must package for any dealer handling classics. Just display it.

## Quadrasonic

**ROLAND HAYNES, 2nd Wave**, Black Jazz BJQD/19 (Sansui QS matrix). The undeniable improvements—at the encoding level—in Sansui matrix quad are definitely a boon to the jazz fan. The small jazz group fits well in quad and producer Gene Russell has made several advances in quad production during

**FUNNY LADY—ORIGINAL SOUNDTRACKS**, Arista AL 9004. Barbra Streisand's magical interpretive powers translate the score of five new works plus nine well-known evergreens into a musical vehicle which listeners of all ages can appreciate. Fred Ebb and John Kander's new tunes lack the vocal punch that the older works have, but Barbra's beautifully smooth, silken voice glides over some tingling melodies, notably on "Isn't This Better," a fine new ballad. There's punch and gusto and humor in the material and the charts reflect the grandiose productions ("Great Day") around which much of the story revolves. "Am I Blue" and "If I Love Again" are consummate, understanding treatments of sensitive topics. For older folks, there's a dash of Yiddish accentuations on "So Long Honey Lamb," "I Got A Code In My Doze" and "Blind Date."

**Best cuts:** "Isn't This Better," "Am I Blue," "If I Love Again."

**Dealers:** The film is playing to smash boxoffices in many markets, indicating good potential for this LP.



**PAUL ANKA—Feelings**, United Artists UA-LA367-G. Anka, that wisest and most determined of early rock teen artists, is taking his best shot here at maintaining the high-stepping impact of his astonishing "You're Having My Baby" comeback. "I Don't Like To Sleep Alone" is already a sure hit and the rest of the album is put together with characteristic care and quality, with no shortage of more commercial singles material. Anka shows no sign of planning to retreat to his Las Vegas bastion again.

**Best cuts:** "I Don't Like To Sleep Alone," "Nothing Stronger Than My Love," "Walk Away."

**Dealers:** Mr. MOR-Rock should be pulling lots of older customers back onto your floor.

the past few albums. Here, the bass of Henry Franklin came be found rearward on "Acicels." However, the title tune of "Second Wave" is the most dramatic and exciting quad production. Haynes really fits in-quad and the entire album is tastefully produced, balanced, and mixed for the QS medium.

**DAVID GATES, Never Let Her Go**, Elektra EQ-1028 (Quadradisc CD-4 discrete). Electrifying separation and acoustic excitement right from the first roll of drums in "Chain Me," with "Strangers" being perhaps the best technically in quad because of the more complex orchestrations. "Angel" is quadrasonic dramatic, as is "Watch Out."

Overall, this is a superb quad album with phenomenal separation and, via the CD-4 medium, excellent directionality; there's no doubt what direction you hear the various instruments from. Production and mix is excellent.



## First Time Around

**GREG PERRY—One For The Road**, Casablanca NBLP 7009. Monster laudable debut by one of the most impressive new progressive soul talents in years. Greg has a lot of other Perrys in his immediate family writing and playing on this album and the results are literally stunning, a perfectly tasteful high-voltage blend of the "Shaft/Superfly" and Philly Sound breakthroughs.

**Best cuts:** "Come On Down," "Love Is Magic," "Love Got Me Tired," "One For The Road," "Variety Is The Spice Of Life."

**Dealers:** "Come On Down" is already a strong disco record.

**CHANGO**, ABC ABCD-872. Santana carbon makes a good first outing, incorporating all the fire and dynamics of rock with a Latin undercoating. Sextet keeps the beat infectious and uses some soft harmonic vocal blendings. Two members of the band produced the work and it is a tight, flowing effort with just the correct amount of commercial soul.

**Best cuts:** "Walk On Hell," "Bembe," "Chango."

**THE HEADHUNTERS—Survival Of The Fittest**, Arista 4938. Herbie Hancock's band strikes out with its first solo effort of funk and jazz. One of the pioneer groups in this field, the sound of this five man aggregation is very together and should get airplay. They are opening each of his shows and their name is becoming more well known and rightfully so. Besides the percussion, bass, drums and reeds of the past, the group now includes a very good and versatile guitarist.

**Best cuts:** "God Make Me Funky," "Here And Now," "Daffy's Dance," "If You've Got It You'll Get It."

**Dealers:** Stock this in the new groups and Hancock section.

**WATERS—Blue Note BN-LA370-G** (United Artists). Very good mix of soulful rockers, smooth, slow cuts and disco oriented material. Group of two male, two female singers should find radio acceptance in pop, soul and easy listening. Set starts on a slow pace, but keep listening. The faster things come a bit later. Exceptionally skillful singers who should have no trouble finding a home on the contemporary music scene.

**Best cuts:** "Trying Hard To Look Inside," "Find It," "My Heart Just Won't Let You Go," "Crazy About You."

**Dealers:** Don't automatically drop this Blue Note LP into a jazz bin.

**MYLES & LENNY—Columbia KC 33366**. Quality of music by this Toronto duo (with lots of overdubs) insists on listing. This has a shot via FM and word of mouth. What makes M&L impressive is the white-hot one-man string section of overdubbed Lenny Solomon, who turns the Myles Cohen songs into a cross between ELO and the Bee Gees.

**Best cuts:** "Can You Give It All To Me," "Take Me Back."

**Dealers:** Many of your progressive rock clients will adore this fine album if you let them know it exists.

**HEARTWOOD—Nothin' Fancy**, GRC GA 10008. Good mix of country and country rock from seven man band, with some Southern rock tossed in for good measure, as well as some bluesy material. Best cuts are those showcasing the band's ability to handle the kind of easy country so popular today. For a new band, the group shows a remarkable ability to handle a variety of material, and with some exposure, they could prove one of the next major acts to come out of the South. Well produced and derivative of top bands without being an imitation.

**Best cuts:** "Lover And A Friend," "Is It My Body Or My Breath?," "Sittin' On The Hood Of My Car," "Sunshine Blue," "Home Bars And City Lights."

**Dealers:** Play in store.

**CHRIS DE BURGH—Far Beyond These Castle Walls**, A&M SP-4516. One of those English writer-singers with a big concept post-Sgt. Pepper whose quality is indisputable and whose U.S. acceptance chancy most of the time. Ah well, A&M got charting for Andy Fairweather-Low's "Spider Jiving" and hopefully they can turn the trick for another deserving artist.

**Best cuts:** "Hold On," "Sin City," "Lonesome Cowboy."

**Dealers:** Sophisticated lyrics and production are good for college market.

**THE HAROLD WHEELER CONSORT—Black Cream**, RCA BGL1-0849. This is the debut LP for a well seasoned arranger/writer for films, TV and commercials. LP's aim and intent is to hit the sweet soul field with a lush string sound, blending with soft voices and some r&b elements. Pianist Wheeler wrote all his own charts, romantic and alert to changes in dynamics. Repertoire is board and impacting.

**Best cuts:** "Then Came You," "Let's Put It All Together," "Color Me Soul."

**J. JOCKO—That's The Song**, Kama Sutra KSBS 2604. Soulful disco-flavored dance tempos are the high spot of this infectious LP. It sounds like lots of production time went into the project which has good horn ensemble work, some sexy vocal backings and the lead singer's Southern flavored vocalizing.

**Best cuts:** "Work With Me," "Here I Am," "This Is The Way It Goes."

**DICK MCGARVIN—Peaceful**, Uncle Bear UB-001. Tight, melodic drum-led group from San Francisco shows impressive class. Leader uses taste in backing Gus Gustavson's fine electric keyboards. Nice reed work by Mel Martin and Jim Rothermel.

**Best cuts:** "Peaceful," "Waltz For Tricia," "Break One."

## Billboard's Recommended LPs

**10 CC—The Original Soundtrack**, Mercury SRM-1-1029. Here's those deliciously sicko Britons again, as fine musicians as they are far-out humorists. Unaccountably they haven't routed the U.S. yet or had a big hit here. Still, their brilliant aural satire keeps getting better and better. Hopefully this socko sicko LP will add many more to their cult. **Best cuts:** "Second Sitting For The Last Supper," "Life Is A Minestrone," "Brand New Day," "Blackmail."

**JOHN BALDRY—Good To Be Alive**, Casablanca NBLP 7012. One of England's institutions of goodtime hard rock is in his finest groove here and has a good chance of repeating his "No Boogie-Woogie To The King Of Rock 'N' Roll" U.S. success. The title track sounds like a hit. Rest of the LP is strong enough to make us think maybe this should even be a pop pick. **Best cuts:** "Good To Be Alive," "High & Low," "Up In The Trees."

**BOB SEGER—Beautiful People**, Capitol ST-11378. Is Seger doomed forever to be the prototype hard rock solo writer-

(Continued on page 50)

**Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegell, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.**

# Rock LP Best Sellers

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As of 3/18/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- |  |   |
|--|---|
| 1 <b>HAVE YOU NEVER BEEN MELLOW</b> —Olivia Newton-John—MCA 2133                   | 20 <b>AMERICAN GRAFFITI (Soundtrack)</b> —MCA 2-8001                        |
| 2 <b>GREATEST HITS</b> —Elton John—MCA 2128  | 21 <b>COLD ON THE SHOULDER</b> —Gordon Lightfoot—Reprise MS 2206            |
| 3 <b>PHYSICAL GRAFFITI</b> —Led Zeppelin—Swan Song SS2-200                         | 22 <b>ROCK 'N' ROLL</b> —John Lennon—Apple SK 3419                          |
| 4 <b>AN EVENING WITH JOHN DENVER</b> —RCA CPL2-0764                                | 23 <b>BAD COMPANY</b> —Bad Company—Swan Song SS 8410                        |
| 5 <b>AVERAGE WHITE BAND</b> —Atlantic SD 7308                                      | 24 <b>I'M LEAVING IT ALL UP TO YOU</b> —Donny & Marie Osmond—Kolob M3G 4968 |
| 6 <b>GREATEST HITS</b> —John Denver—RCA CPL1-0374                                  | 25 <b>IV</b> —Led Zeppelin—Atlantic SD 7208                                 |
| 7 <b>WHAT WERE ONCE VICES ARE NOW HABITS</b> —Doobie Brothers—Warner Bros. BS 2750 | 26 <b>II</b> —Styx—Wooden Nickel WNS 1012                                   |
| 8 <b>FIRE</b> —Ohio Players—Mercury SRM-1-1013                                     | 27 <b>STING (Soundtrack)</b> —MCA 390                                       |
| 9 <b>IF YOU LOVE ME (LET ME KNOW)</b> —Olivia Newton-John—MCA 411                  | 28 <b>FULLILLINGNESS FIRST FINALE</b> —Stevie Wonder—Tamla T6-332 S1        |
| 10 <b>BLOOD ON THE TRACKS</b> —Bob Dylan—Columbia PC 33235                         | 29 <b>DO IT ('Til You're Satisfied)</b> —B.T. Express—Scepter SPS 5117      |
| 11 <b>PHOTOGRAPHS &amp; MEMORIES, HIS GREATEST HITS</b> —Jim Croce—ABC ABCD-835    | 30 <b>ON THE BORDER</b> —Eagles—Asylum 7E-1004                              |
| 12 <b>NOT FRAGILE</b> —Bachman-Turner Overdrive—Mercury SRM-1-1004                 | 31 <b>HOLIDAY</b> —America—Warner Bros. BS 2808                             |
| 13 <b>BACK HOME AGAIN</b> —John Denver—RCA CPL1-0548                               | 32 <b>RUFUSIZED</b> —Rufus Featuring Chaka Khan—ABC ABCD 837                |
| 4 <b>HEART LIKE A WHEEL</b> —Linda Ronstadt—Capitol ST 11358                       | 33 <b>ENDLESS SUMMER</b> —Beach Boys—Capitol SVBB 11307                     |
| 5 <b>BEHIND CLOSED DOORS</b> —Charlie Rich—Epic KE 32247                           | 34 <b>PHOEBE SNOW</b> —Shelter SR 2109                                      |
| 6 <b>LET ME BE THERE</b> —Olivia Newton-John—MCA 389                               | 35 <b>FOR EARTH BELOW</b> —Robin Trower—Chrysalis CH 1073                   |
| 7 <b>GREATEST HITS</b> —Three Dog Night—ABC/Dunhill DSD 50178                      | 36 <b>PERFECT ANGEL</b> —Minnie Riperton—Epic KE 32561                      |
| 8 <b>II</b> —Bachman-Turner Overdrive—Mercury SRM 1-696                            | 37 <b>WAR CHILD</b> —Jethro Tull—Chrysalis CHR 1067                         |
| 9 <b>ALL THE LOVE IN THE WORLD</b> —Mac Davis—Columbia PC 32927                    | 38 <b>CAN'T GET ENOUGH</b> —Barry White—20th Century T-444                  |
|  | 39 <b>NIGHTBIRDS</b> —LaBelle—Epic KE 33075                                 |
|  | 40 <b>FIRE ON THE MOUNTAIN</b> —Charlie Daniels Band—Kama Sutra KSBA 2603   |

# General News

## Maitland Raises Profits

Continued from page 3

streamlining efforts, the company works on its own product exclusively, has fewer artists and less releases and has internal control systems which result in careful scrutiny of product being manufactured and product being sold.

MCA also has been riding a hot streak, which along with the cost economizing steps taken several years ago, has produced for the records and music publishing divisions the highest annual operating earnings and annual sales in their history.

Earnings for the year 1974 increased \$20 million from \$18,234,000 in 1973 to \$38,953,000, a mercurial 113.6 percent rise over 1973.

The annual sales for the two divisions hit \$126,687,000 in 1974—up 46 percent over 1973's figure of \$86,777,000.

Maitland admits that it was a gamble to get out of the custom manufacturing and distribution business. "That dropped our volume but eventually increased our profits," he says. Other labels had accounted for over 50 percent of MCA's volume.

There are now only two pressing plants in Pinkneyville, Ill. (outside of St. Louis) and in Gloversville, N.Y. (near Albany). Each has large fulfillment centers, which enabled MCA to close stocking facilities in New York, Philadelphia, Chicago, St. Louis and Cincinnati. Remaining open are warehouses in Los Angeles, Atlanta and Dallas.

MCA also phased out these same custom services in Canada where now only MCA product is handled through a warehouse in Calgary.

MCA's staff went from around 2,400 worldwide to 1,700, including dropping 40 persons in the London office.

Maitland's move to trim the artist roster in 1972 to where there are now around 25 pop and 25 country acts means the label's field force can concentrate on each individual release more, the executive claims.

"We don't hesitate to scrap an album if it didn't turn out."

Maitland also claims MCA has a lower return rate than any other company. "We don't need business by speculation. We don't ask our salesmen to sell more than a customer needs. We manufacture just what we need."

There is also a floor count at the factory which "tells us movement or whether we've got too many copies and then it's stop."

Maitland says the hot streak has not resulted in adding more people to the payroll. He started changing the old Decca guard for people with "young ideas" when he joined the firm five years ago as of April 1.

Among the artists MCA handles are a core from four labels distributed by the firm: Rocket, owned by Elton John and John Reid; Shelter owned by Leon Russell and Denny Cordell; Talley owned by Merle Haggard and Track owned by the Who. There are fewer than four artists each on these labels.

Maitland, who was heavily involved in marketing decisions while the president of Warner-Reprise, is now concentrating on artist oriented functions. "There has to be an important personal relationship between me and the artists," he says, adding candidly that he made some personal mistakes which resulted in Neil Diamond leaving MCA for Columbia. "Lawyers and agents would rather deal with the president than wait for a board meeting," Maitland says, when asked if this shift of emphasis from his previous forte into

artist relations-negotiations was an industry trend.

A strong personal relationship is credited by the executive with keeping Elton John within the house under terms of an \$8 million deal over five years.

Falling in line with his new priority list, Maitland now seeks stronger affiliations with independent pop producers (the label has no staff men).

There are three staff a&r men in Nashville: Owen Bradley, Walter Haynes and Snuff Miller.

MCA has been working with such outside producers as Gus Dudgeon (for Elton John), Al Kooper (for Lynyrd Skynyrd), Sonny Burke (for soundtracks), Bill Szymczyk (for Wishbone Ash), Peter Townshend (for Track artists), Leon Russell and Denny Cordell (for Shelter acts) and Snuff Garrett (Cher and other acts).

MCA's financial success is a result of soundtrack LPs on "Jesus Christ Superstar," "The Sting" and "American Graffiti" plus:

Elton John, Olivia Newton-John, El Chicano, Deodato, Iron Butterfly, Bert Kaempfert, Rick Nelson, Telly Savalas, Buffy Sainte-Marie, Lynyrd Skynyrd, Tanya Tucker, Cal Smith, Conway Twitty, The Who, Loretta Lynn, Bill Anderson and Golden Earrings.

Reflecting back on past days, Maitland says more product had been released on the Decca label in one quarter than "we do now for the entire year." This included heavy marginal country product. If there is "encouragement somewhere," the label stays on a record at length. "You can do this if you are not confusing your field force with mass releases." Olivia's first record showed "promise" and then her third single, "Let Me Be There," broke her open. "She now has four consecutive gold singles." She sells in the 200,000-300,000 range in country alone.

New areas for the company? Jazz, but slowly with small amounts of releases.

A good catalog of jazz is already out from the Decca-Coral vaults on a series of two-fers (\$7.98 LPs and \$9.98 8-tracks). Fifteen new two-fers (a term sales director Rick Frio says has been in use by MCA for over 18 months) will be released Thursday and Friday (27-28) and included are a number of jazz bands.

Other new ventures? Signing more established acts. "If we are going to grow," Maitland says, "we have to take shots." The success of Elton John and Olivia Newton-John, for example, has given the company a glow which it lacked. "We're more attractive to artists now," Maitland boasts. He has three "substantial" signings which are yet to be announced.

## MCA/Coral Line

Continued from page 3

Fifteen new two-fers are to be released this week under the MCA-2 series. They include works by Charlie Barnet, Les Brown, Eddie Condon, Xavier Cugat, Jimmy Dorsey, Tommy Dorsey, Lionel Hampton, Glen Gray, Woody Herman, Gordon Jenkins, Louis Jordan, Freddie Martin, Aruie Shaw, Guy Lombardo and Bob Crosby.

MCA's vaults of valued material are also being scrutinized by several of its overseas licensees. During the recent NARM convention, representatives from EMI (for England, Belgium and Holland) and Teldec (for Germany) were perusing the vaults looking for potential packages for their markets.



## Joel Whitburn's Record Research Report

Frankie Valli's current hit "My Eyes Adored You" entered the "record" books last week when it hit the #1 spot in its 18th week on the "Hot 100." No other #1 record in the history of the "Hot 100" charts took as many weeks to hit the #1 position!

Previously, the Raiders "Indian Reservation" and Helen Reddy's "I Am Woman" were co-holders of the record at 16 weeks. It looks as though Frankie may stand alone with this record for many many years.

Remember the Broadway Musical "Yokel Boy" starring Phil Silvers, Judy Canova & Buddy Ebsen which opened on July 6, 1939. Well, this is where our Polish superstar Bobby Vinton's "Beer Barrel Polka" hit originated. In the June 22, 1946, issue of Billboard, appeared this noteworthy article: "No. 1 on Mexico's jukebox honor roll of hits is that lusty American favorite, Beer Barrel Polka. If the Mexicans have their way, the Beer Barrel Polka will live to be a hundred years old." Well, we Americans are now having our way, and the ole Beer Barrel Polka may finally make #1 in America and will indeed live to be 100 years old!

Incidentally, my new "Easy Listening" book is in its final production stages and as a sneak preview I'll tell you now that Bobby Vinton ranks as the No. 4 all-time Easy Listening artist. This may surprise many of you, however, the No. 1 artist will certainly surprise a great many MOR stations and fans. In a few weeks I'll do a complete report on the Easy Listening book, but for now you'll have to wait to find out who is the No. 1 all-time Easy Listening artist.

Trivia Question #3: Name the only #1 record in history to mention the brand name of a famous American drink (or food) in the song title.

Answer: "RUM AND COCA-COLA" (Andrews Sisters, 1945)

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Joel Whitburn

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# Rock Singles Best Sellers

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As of 3/18/75

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- |   |   |
|---|---|
| 1 <b>HAVE YOU NEVER BEEN MELLOW</b> —Olivia Newton-John—MCA 40349                               | 20 <b>LONELY PEOPLE</b> —America—Warner Bros. 8048                  |
| 2 <b>MY EYES ADORED YOU</b> —Frankie Valli—Private Stock 45003                                  | 21 <b>WOLF CREEK PASS</b> —C.W. McCall—MGM 14764                    |
| 3 <b>BLACK WATER</b> —Doobie Brothers—Warner Bros. 8062   | 22 <b>I WANNA LEARN A LOVE SONG</b> —Harry Chapin—Elektra 45236     |
| 4 <b>LADY</b> —Styx—Wooden Nickel 10102   | 23 <b>JACKIE BLUE</b> —Ozark Mountain Daredevils—A&M 1654           |
| 5 <b>DON'T CALL US, WE'LL CALL YOU</b> —Sugarloaf/Jerry Corbetta—Claridge 402                   | 24 <b>MY BOY</b> —Elvis Presley—RCA 10191                           |
| 6 <b>YOU ARE SO BEAUTIFUL</b> —Joe Cocker—A&M 1641  | 25 <b>MANDY</b> —Barry Manilow—Bell 45613                           |
| 7 <b>NO NO SONG/SNOKKEROO</b> —Ringo Starr—Apple 1880   | 26 <b>PLEASE MR. POSTMAN</b> —Carpenters—A&M 1646                   |
| 8 <b>LOVIN' YOU</b> —Minnie Riperton—Epic 8-50057   | 27 <b>LUCY IN THE SKY WITH DIAMONDS</b> —Elton John—MCA 40344       |
| 9 <b>POETRY MAN</b> —Phoebe Snow—Shelter 40353  | 28 <b>BUTTER BOY</b> —Fanny—Casablanca 814                          |
| 10 <b>PICK UP THE PIECES</b> —Average White Band—Atlantic 45-3229                               | 29 <b>SNEAKY SNAKES</b> —Tom T. Hall—Mercury 73641                  |
| 11 <b>HARRY TRUMAN</b> —Chicago—Columbia 3-10092  | 30 <b>SOME KIND OF WONDERFUL</b> —Grand Funk—Capitol 4002           |
| 12 <b>CHEVY VAN</b> —Sammy Johns—GRC 2046   | 31 <b>EMOTION</b> —Helen Reddy—Capitol 4021                         |
| 13 <b>ROLL ON DOWN THE HIGHWAY</b> —Bachman-Turner Overdrive—Mercury 73656                      | 32 <b>YOU'RE NO GOOD</b> —Linda Ronstadt—Capitol 3990               |
| 14 <b>LADY MARMALADE</b> —LaBelle—Epic 8-50048  | 33 <b>CAT'S IN THE CRADLE</b> —Harry Chapin—Elektra 45203           |
| 15 <b>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> —B.J. Thomas—ABC 12054 | 34 <b>TANGLED UP IN BLUE</b> —Bob Dylan—Columbia 10105              |
| 16 <b>BEST OF MY LOVE</b> —Eagles—Asylum 45218  | 35 <b>I AM LOVE</b> —Jackson 5—Motown 1310                          |
| 17 <b>PHILADELPHIA FREEDOM</b> —Elton John—MCA 40364  | 36 <b>ANGIE BABY</b> —Helen Reddy—Capitol 3972                      |
| 18 <b>UP IN A PUFF OF SMOKE</b> —Polly Brown—GTO 1002   | 37 <b>BUNGLE IN THE JUNGLE</b> —Jethro Tull—Chrysalis 2101          |
| 19 <b>SAD SWEET DREAMER</b> —Sweet Sensation—Pye 71002  | 38 <b>I'M A WOMAN</b> —Maria Muldaur—Reprise 1319                   |
|   | 39 <b>I DON'T LIKE TO SLEEP ALONE</b> —Paul Anka—United Artists 615 |
|   | 40 <b>EXPRESS</b> —B.T. Express—Roadshow 7001                       |

## Mrs. Shouse Wins RIAA Kudos

NEW YORK—Catherine Filene Shouse has been chosen this year's recipient of the Recording Industry Assn. of America's Cultural Award and will be honored at a dinner to be held April 9 in Washington, D.C. Mrs. Shouse will be cited for her nation to the government of the Wolf Trap Farm in Vienna, Va., and her contribution of an amphitheater, the Filene Center, which led to the

establishment of the first and only national park dedicated to the performing arts.

She's also being recognized for being the first to sponsor concerts in Washington's art galleries, for being instrumental in organizing Washington's first annual jazz festival and for her dedication in developing new talent and helping to expand their careers.

# Billboard's

MARCH 29, 1975

Number of singles reviewed  
this week **106** Last week **107**

# Top Single Picks

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## recommended

**SPARKS—Achoo (2:58)**; producer: Muff Winwood; writer: Ron Mael; publisher: Ackee, ASCAP. Island 023.

**ROGER MILLER—I Love A Rodeo (2:23)**; producer: Roger Miller; writer: R. Miller; publisher: Alhron, BMI. Columbia 3-10107.

**JIGSAW—You're Not The Only Girl (2:42)**; producers: Scott & Dyer; writers: Scott-Dyer; publishers: Coral Rock/American Dream/Belsize, ASCAP. Chelsea 3014.



**THE MIRACLES—Gemini (2:58)**; producer: Freddie Perren; writers: F. Perren-C. Yarian-P. St. Cyr; publisher: Jobete, ASCAP. Tamla 54259F (Motown). A guy in love with one of these two-sided ladies doesn't have an easy time and the Miracles tell it like it is in grand style. Can't miss.

**NEW BIRTH—Grand Daddy Pt. 1 (3:55)**; producer: Basement Productions, Inc.; writers: J. Baker-M. Wilson-T. Churchill; publisher: Birthday, BMI. Buddah 464. Group's Buddah debut is a tight rocker with ominous undertones and a driving beat that doesn't quit. Finely honed disk.

**CAROL DOUGLAS—A Hurricane Is Coming Tonite (2:32)**; producer: Ed O'Loughlin; writers: Ed O'Loughlin-A. Kenneth Bernstein; publisher: Midsong, ASCAP. Midland International JH-10229 (RCA). Get ready, disco dancers. Carol is doing it again and even better. That Hurricane was whipped up by pounding feet.

**THE STYLISTICS—Thank You Baby (3:43)**; producers: Hugo & Luigi; writers: Hugo & Luigi-George David Weiss; publisher: Avco Embassy, ASCAP. Avco 4652. The Stylistics have their unmistakable high-lead ballad thing and they're doing it up right once more, showing what progressive soul is all about.

**LOVE UNLIMITED—Share A Little Love In Your Heart (3:25)**; producer: Barry White; writer: Barry White; publishers: Sa-Vette/January, BMI. 20th Century 2183. The girls are winners again in a Barry White tasteful presentation with emotion and balance.

## recommended

**THE NEW BIRTH—Do It Again (2:56)**; producer: Harvey Fuqua; writers: G. Jones-P. Sawyer; publisher: Jobete, ASCAP. RCA JH-10242.

**FIRST CLASS—The Beginning Of My End (3:33)**; producer: Road Armstrong; writer: G. Draper; publisher: Andjun, BMI. Ebony Sounds 187 (Buddah).

**ANTHONY AND THE IMPERIALS—Hold On (Just A Little Bit Longer) (3:20)**; producers: Hurtt & Bell; writers: Barry-Hurtt-Bell-Hill-Brown; publishers: Cookie Box/Mom Bell/Cotillion, BMI. Avco 4651.

**GROVER WASHINGTON, JR.—Mister Magic (3:19)**; producer: Creed Taylor; writers: Ralph MacDonald-William Salter; publisher: Antisia, ASCAP. Kudu 924 (Motown).

**KALEIDOSCOPE—We're Not Getting Any Younger (3:01)**; producers: Baker-Harris-Young; writers: A. Felder-N. Harris; publishers: Mighty Three/Golden Fleece, BMI. TSOP 758 4765 (CBS).

**WILL HATCHER—Who Am I Without You Baby (3:21)**; producer: Will Hatcher; writer: Will Hatcher; publishers: Our Children's/Hattress, BMI. Wand 11286 (Scepter).



**DE-LITE-FUL—Forget That Girl (2:43)**; producer: Tony Valor; writers: Tony Valor-Steve Marin; publisher: Delightful, BMI. Vigor 1718 (Pickwick). Powerhouse commercial mid-tempo soul debut with that Philly shuffle beat as catchy as ever. Very smooth overall sound.

**GUY THOMAS—Rainbow (3:24)**; producer: Lou Guarino; writer: G. Thomas; publishers: New York Times/Sona, BMI. RCA PB-10192. Really pleasing and cheerful easy-rock ballad by rich-voiced singer who socks across message about wanting to be happy, wanting to be a rainbow.



**T.G. SHEPPARD—Tryin' To Beat The Morning Home (2:37)**; producer: Bill Browder, Jack Gilmer; writers: R. Williams, T.G. Sheppard, Elroy Kahanek; Don Crews (BMI); Melodyland 6006. Right on the heels of his first hit, he comes up with another, probably even better. A lot of talent stayed subdued for a long time. Now it's all out. Flip: No info available.

**JERRY WALLACE—All I Want Is You (2:26)**; producer: Larry Butler; writer: Larry Butler; Tree (BMI); UA 618. Although he's with another label, UA has a lot of his material in the can, and if this is an example, business should be good for them. It's an excellent ballad, Wallace style. Flip: No info available.



**AWB—Cut The Cake (3:34)**; producer: Arif Mardin; writers: White-Gorrie-McIntish; publishers: Average/Cotillion, BMI. Atlantic 45-3261. No shortage of that "Pick Up The Pieces" irresistible bouncy funk here. The Scottish soulmen aren't about to get out of their smash groove as they do it again.

**ALICE COOPER—Only Women (3:29)**; producer: Bob Ezrin; writers: Cooper-Wagner; publisher: Erzlin/Early Frost, BMI. Atlantic 45-3254. If you don't believe Alice could possibly do a classic-level soft ballad with a stunning lyric about the exploitation of women, and sing it with perfect beauty, you are about to lose the bet.

**CARPENTERS—Only Yesterday (3:45)**; producer: Richard Carpenter; writers: Richard Carpenter-John Bettis; publishers: Almo/Sweet Harmony/Hammer & Nails, ASCAP. A&M 1677. This review only verifies the Carpenters latest lean onto the charts in their first week of release. Another impeccable presentation and a record likely to rank among Richard & Karen's greatest.

**LOGGINS & MESSINA—Growin' (2:33)**; producer: Jim Messina; writers: K. Loggins-R. Wilkins; publishers: Savona/Sugartree/Gnosso, BMI/BMI/ASCAP. Columbia 3-10118. L&M have become like a sleek machine for making good-time music and their latest product is as catchy as ever. A cleverly bouncy melody line and optimistic lyrics are the main hooks.

**GRAND FUNK—Bad Time (2:55)**; producer: Jimmy Fenner; writer: M. Farner; publisher: Cram Penraft, BMI. Capitol 4046. It's a Farner original that has the spirit of an oldies classic and is delivered in high style by GF. Much less volume and more subtlety than one would expect from the old Funk.

**OHIO PLAYERS—I Want To Be Free (3:15)**; producers: Ohio Players; writers: J. Williams-C. Satchell-L. Bonner-M. Jones-R. Middlebrooks-M. Pierce-W. Beck; publishers: Ohio Players/Unichappell, BMI. Mercury 73675. The softer side of the Players is admirably displayed here in an almost-lush ballad that keeps just enough funky beat so that you don't mistake them for anybody else.

**NEKTAR—Astral Man (2:49)**; producers: Peter Hauke and Nektar; writers: Nektar; publisher: Bleu Disque, ASCAP. Passport 7904 (ABC). Surrealism to a heavy beat is the formula to a single that looks like it could have the secret of boosting these promising Europeans to big stardom here.

**MELISSA MANCHESTER—Midnight Blue (3:05)**; producer: Vini Poncia; writers: Melissa Manchester-Carole Bayer Sager; publishers: New York Times/Rumanian Pickleworks, BMI. Arista 0116. A big, pretty sound that moves along with elegant grace and holds the listener with pure style. Another step far up from MM.

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Continued from page 48

singer who sells LPs to his devoted fans steadily and respectably but is never heard of by most record consumers? Here is a fine mixture, with the Muscle Shoals Rhythm Section, of the kind of songs Seger does best, hard-driving melodies with a lot more lyrical substance than one might guess at a casual hearing. A fine artist deserving of across-the-board acceptance. **Best cuts:** "Beautiful Loser," "Katmandu."

**LUCIFER'S FRIEND—Where The Groupies Killed The Blues**, Passport PPSD-98008 (ABC). Tight, crisp heavy metal in the English group's second hard-rocking LP to reach the U.S. Instrumentals are gripping and generally at breakneck tempo. Vocals are far better than routine too. A real King Crimson type trip. **Best cuts:** "Burning Ships," "Hobo."

**LES VARIATIONS—Cafe De Paris**, Buddah BDS 5625. A marked improvement over their previous LP best sums up the Moroccan rockers' effort here. The material is well balanced and crisp throughout, with some subtle and not so subtle middle eastern influences adding a spicy musical touch. FM'ers and not-so-tight AM'ers should find a number of cuts that will please. New lead vocalist Robert Fitoussi makes definite contributions, but he can be thin at times. Overall, the band is that much tighter, and it comes through in a good production effort. **Best cuts:** "I Don't Know Where She'll Go," "Superman, Superman" and "Berberian Wood." **Dealers:** Don't pre-judge on last LP.

**ROY ROGERS—Happy Trails To You**, 20th Century T-467. Expect primarily country play here, but this is a truly excellent LP combining Roy's latest hit with some nostalgic Western movie themes, some country standards and the title cut, which, of course, is the theme song of Roy and Dale. Something for everyone of all ages in this fine LP that fits into nostalgic and contemporary categories. Roy's voice sounds as good as ever, too. **Best cuts:** "Cowboy Heaven" (a version of the old "Hillbilly Heaven"), "Hoppy, Gene And Me," "Happy Trails," "Movie Trail Medley."

**WENDY WALDMAN**, Warner Bros. BS 2859. Fine stylist who has never quite lived up to her potential may finally hit it big with this fine effort. The songs are of a varied nature, from a

countryish feeling to a rock sound. A year ago, this would not have been considered a commercial LP. But with the likes of Phoebe Snow and Ms. Mitchell hitting the Hot 100 consistently, the LP can now be called commercial. **Best cuts:** "Explain It," "Wings," "Boat Man," "Spring Is Here."

**LOBO—A Cowboy Afraid Of Horses**, Big Tree BT 89505 (Atlantic). Lobo is still one of the better singers of the "low key, easy going" school, and he's made a few changes here which may boost his career a bit. Included among the always well-done story songs are some fun filled rockers with definite hit potential. The quieter, acoustic material is plentiful for the long standing fans, but the new touches are bound to broaden the AM exposure for him. **Best cuts:** "My Momma Had Soul," "Three Pick Ups," "Don't Tell Me Tonight," "A Cowboy Afraid Of Horses."

**ALLEN TOUSSAINT—Southern Nights**, Reprise MS 2186 (Warner Bros.). Legendary writer/producer/arranger comes up with his own LP. Usual skillful Toussaint arrangements, especially the horns. Vocals are good, and the set is a technical gem. Toussaint's piano is effective as a center for the arrangements on an LP that moves through rock, soul and blues. **Best cuts:** "Last Train," "Back In Baby's Arms," "What Do You Want The Girl To Do."

**THE AVERAGE WHITE BAND—Put It Where You Want It**, MCA 475. Rerelease of the band's first American LP, with one new cut added. Shows roots of the band that is one of the hottest in the country today. And this is more than simply a reissue to cash in on current success, it's an excellent album. **Best cuts:** "Put It Where You Want It," "How Can You Go Home" (previously unreleased cut).

**STATUS QUO—On The Level**, Capitol ST-11381. Long-popular British heavy metal group come up with more of the same on their first Capitol LP, with chugging guitar work and strong rock vocals the highlight. Band has built a steady following over the years and tour frequently, so response to this effort should be strong. No big change from prior albums, but why change a successful format? **Best cuts:** "Over And Done," "Nightride," "Broken Man," "Where I Am."

**HOYT AXTON—Southbound**, A&M SP 4510. Axton, one of the finest writers of our time, is likely to pull down primarily

country play on this set but is certain to get some pop action as well. Some folk and pop oriented materials is included here as well, and actually makes up as much of the LP as the country material. Still, pop action will likely come via crossover. **Best cuts:** "Southbound," "Lion In The Winter," "Nashville," "In A Young Girl's Mind."

**CHILLIWACK**, Sire SASD-7506 (ABC). Far better than average set of rock from veteran Canadian quartet who work best on material that allows for smooth harmonies to bounce of the hard rock instrumentals. As with many of today's hard rock bands, FM should be the main airplay outlet. As with few of today's groups, the entire project is put together very skillfully and the group may be just an LP or two away from becoming a major act. **Best cuts:** "Crazy Talk," "Makin' Time," "Far Side Of The Sun Suite" (an 8½-minute track that works).

**DANNY O'KEEFE—So Long, Harry Truman**, Atlantic SD 18125. O'Keefe's return to the recording scene is marked by several strong country oriented cuts and a title cut that is all too true. FM play should be the main outlet here, but AM action is certainly not out of the question. Some good rock things here as well. **Best cuts:** "So Long, Harry Truman," "Covered Wagon," "The Kid/The Last Days."

**BLACK HEAT—Keep On Runnin'**, Atlantic SD 18128. Mix of pop, jazz, soul and disco oriented cuts from this talented seven man instrumental/vocal combo. Lots of changes of pace, from the most frenetic to the most soothing mood music. General feeling of energy throughout, and action should come in both the soul and pop area. Look for disco cuts to see first action, then watch them move into other areas. **Best cuts:** "Drive My Car," "Something Extra," "Last Dance," "Live Together."

**APRIL WINE—Stand Back**, Big Tree BT 89506 (Atlantic). Good set of rockers and melodic material from Candian quartet, who let hard rock dominate the majority of the LP but who work best with the more laid back material. **Best cuts** are the melodic rockers reminiscent of the best of the mid '60s British bands. With a bit more consistency, the band could become a major factor on the rock scene. **Best cuts:** "Cum Here The Band," "I Wouldn't Want To Lose Your Love," "Tonight Is A Wonderful Time To Fall In Love."

**LYNDA K. LANCE—Let's Let Our Hearts Talk It Over (2:48)**; producer: Ray Baker; writer: Dallas Frazier; Acuff-Rose (BMI); Warner Bros. 8068. This very talented young lady finally gets the material she needs, and makes believers out of all. It's a great "old timey" sounding song, good production, and Lynda has always been an outstanding singer. Flip: No info available.

**DON WILLIAMS—You're My Best Friend (2:43)**; producer: Don Williams; writer: Wayland Holyfield; Don Williams (BMI); ABC-Dot 17550. If there's a better male singer in the business, he hasn't been heard from. Williams has style, quality, and all the other superlatives. And there's a fine string arrangement by Bill McElhiney. Flip: No info available.

**ROY ROGERS—Happy Trails (2:13)**; producer: Snuff Garrett; writer: Dale Evans; Paramount-Roy Rogers (ASCAP); 20th Century 2173. Out of his album, and out of his past, comes this reprise of his old hit. Nostalgia or not, it's a winner, and Snuff Garrett helps us do a little re-living. Flip: "Don't Cry, Baby," producer: same; writers: T.L. Garrett, Milton Brown; Hobby Horse (BMI)

**HANK WILLIAMS JR.—Where He's Going, I've Already Been (3:07)**; producer: Dick Glasser; writers: B. Cartee, E. Montgomery, Hank Williams Jr.; Al Cartee/Tree (BMI); MGM 14794. It's the ballad side, from his "Bocephus" album, and it's a very strong song, with plenty of soul in the delivery. Both sides are good. Flip: "The Kind of Woman I Got" (3:00); producer: same; writer: D. Walls; Sure-Fire (BMI).

## recommended

**EMMYLOU HARRIS—Too Far Gone (3:30)**; producer: Brian Ahearn; writer: Billy Sherrill; Al Gallico (BMI); Reprise 1326.

**JERRY REED—Mind Your Love (2:50)**; producer: Chet Atkins and Jerry Reed; writer: Jerry R. Hubbard; Vector (BMI); RCA 10247.

**BRIAN COLLINS—I'd Still Be In Love With You (2:39)**; producer: Jim Foglesong; writers: Doodle Owens, Warren Robb; Hill & Range (BMI); ABC Dot 17546.

**GARY SARGEANTS—Love Me Wrong (2:28)**; producer: Jerry Kennedy; writers: J. Cowen, D. Anderson; Short Rose (ASCAP); Mercury 73668.

**NANCY WAYNE—I Wanna Kiss You (2:34)**; producer: Eddie Martinez; writer: Brian Richards; New York Times (BMI); 20th Century 2184.

**DAVID ALLAN COE—Would You Be My Lady (2:49)**; producer: Ron Bledsoe; writer: D.A. Coe; Window (EMI); Columbia 3-10093.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

# Billboard's Recommended LPs

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A NEW HIT SINGLE

FROM

# SHANA NA

“(JUST LIKE)”

ROMEO &

JULIET”

KA 602



ON KAMA SUTRA RECORDS

FROM THE BUDDAH GROUP



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ONLY WOMEN—Alice Cooper (Atlantic 3254)
BAD TIME—Grand Funk (Capitol 4046)
GROWIN'—Loggins & Messina (Columbia 3-10118)
CUT THE CAKE—AWB (Atlantic 3261)
SEE TOP SINGLE PICKS REVIEWS, page 50

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist', and 'TITLE—Artist'. It lists 100 songs and their chart performance.

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 5 positions / 31-40 Upward movement of 6 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee)

A-Z index table listing song titles and their corresponding publisher/licensee information.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

# THANKS TO EVERYONE For Making These Hit Singles...



The Dynamic Superiors  
Leave It Alone  
M 1342F

Eddie Kendricks  
Shoeshine Boy  
T 54257F

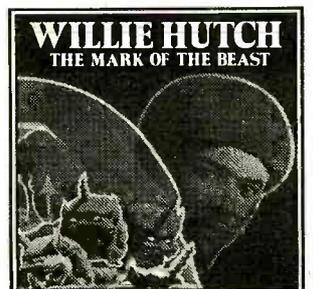
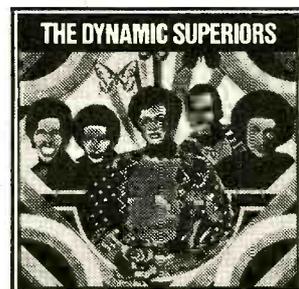
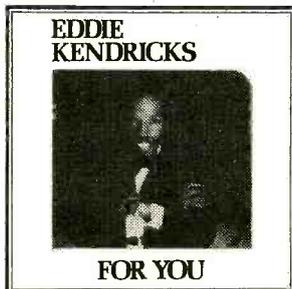
The Temptations  
Shakey Ground  
G 7142F

Willie Hutch  
Get Ready For the Get Down  
M 1339F

The Jackson 5  
I Am Love  
M 1310F

Michael Jackson  
We're Almost There  
M 1341F

## Hit Albums



The Temptations  
Song For You  
6-969S1

The Jackson 5  
Dancing Machine  
M6-780S1

Eddie Kendricks  
For You  
T6-335S1

Michael Jackson  
Forever, Michael  
M6-825S1

The Dynamic Superiors  
The Dynamic Superiors  
M6-822S1

Willie Hutch  
The Mark of the Beast  
M6-815S1

**THE Hit Singles and THE Hit Albums on Motown Records & Tapes.**







# TOP LPs & TAPE

POSITION 107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	117	38	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
108	127	3	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98
109	97	16	CARL DOUGLAS Kung Fu Fighting & Other Love Songs 20th Century T-464	6.98		7.98		7.98
110	100	21	MARIA MULDAUR Waitress In The Donut Shop Reprise MS 2194	6.98	7.97	7.97	7.97	7.97
111	NEW ENTRY		DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA358-G (United Artists)	6.98		7.98		7.98
112	119	34	STEVIE WONDER Fulfillingness' First Finale Tamla T6-33251 (Motown)	6.98		7.98		7.98
113	110	27	CAROLE KING Wrap Around Joy Ode SP 77024 (A&M)	6.98		7.98		7.98
114	NEW ENTRY		ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97
115	125	7	SERGIO MENDES Elektra 7E 1027	6.98	6.98	7.97	7.97	7.97
116	NEW ENTRY		LED ZEPPELIN Atlantic SD 8216	6.98		7.97		7.97
117	112	26	JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD-835	6.98	6.98	7.95	7.95	7.95
118	107	14	THE PROPHET KAHILL GIBRAN - A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS Atlantic SD 18120	6.98		7.97		7.97
119	113	30	HARRY CHAPIN Verities & Balderdash Elektra 7E-1012	6.98		7.97		7.97
120	101	7	MICHAEL JACKSON Forever, Michael Motown M6 82551	6.98		7.98		7.98
121	82	15	ERIC BURDON BAND Sun Secrets Capitol ST 11359	6.98		7.98		7.98
122	84	17	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98
123	NEW ENTRY		FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95		7.95
124	NEW ENTRY		LED ZEPPELIN III Atlantic SD 7201	6.98		7.97		7.97
125	136	5	JIMMY CASTOR BUNCH Butt Of Course Atlantic SD 18124	6.98		7.97		7.97
126	137	14	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98
127	146	3	RUSH Fly By Night Mercury SRM-1-1023 (Phonogram)	6.98		7.95		7.95
128	139	5	PRETTY THINGS Silk Torpedo Swan Song SS 8411 (Atlantic)	6.98		7.97		7.97
129	96	8	MIRACLES Don't Cha Love It Tamla T6 336S1 (Motown)	6.98		7.98		7.98
130	103	8	MICK RONSON Play Don't Worry Mainman APL1-0631 (RCA)	6.98		7.95		7.95
131	143	4	WET WILLIE Dixie Rock Capricorn CP 0149 (Warner Bros.)	6.98		7.97		7.97
132	142	5	FOCUS Dutch Masters Sire SASD 7505 (ABC)	6.98		7.95		7.95
133	133	2	DAVE MASON At His Best ABC/Blue Thumb ABTD 880	6.98		7.95		7.95
134	166	4	STANLEY TURRENTINE The Sugar Man CTI 6052 S1 (Motown)	6.98		7.98		7.98
135	118	53	CHICAGO Chicago VII Columbia G2 32810	11.98	11.98	11.98	13.98	11.98
136	108	10	JAMES BROWN Reality Polydor PD 6039	6.98		7.98		7.98
137	95	9	GUESS WHO Flavours RCA CPL1-0636	6.98	7.95	7.95	7.95	7.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	189	2	STAR PERFORMER—LP's registering greatest proportion- ate upward progress this week.					
139	150	5	RON BANKS & DRAMATICS The Dramatic Jackpot ABC ABCD 867	6.98		7.95		7.95
140	151	2	AEROSMITH Columbia KC 32005	5.98		6.98		6.98
141	NEW ENTRY		GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	6.98		7.98		7.98
142	91	17	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97
143	145	30	DONNY OSMOND Donny Kolob M3G 4978 (MGM)	6.98		7.98		7.98
144	98	17	BARRY WHITE Can't Get Enough 20th Century T-444	6.98		7.98		7.98
145	158	3	TONY ORLANDO & DAWN Prime Time Bell 1317 (Arista)	6.98		7.98		7.98
146	157	4	JOHN MAYALL New Year, New Band, New Company ABC/Blue Thumb B1SD 6019	6.98		7.95		7.95
147	116	16	RICHARD TORRANCE & EUREKA Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98		7.98
148	NEW ENTRY		GENESIS The Lamb Lies Down On Broadway Atco 2-401	9.98	10.97	10.97		
149	188	2	JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London)	6.98		7.98		7.98
150	128	22	KANSAS Song For America Kishner P2 33385 (Columbia)	6.98		7.98		7.98
151	NEW ENTRY		DAVE MASON Columbia PC 33096	6.98	7.98	7.98	7.98	7.98
152	162	4	OLD & IN THE WAY Round RX 103	6.98		7.98		7.98
153	130	20	MARIE OSMOND Who's Sorry Now MGM M3G 4979	6.98		7.98		7.98
154	185	2	BARBRA STREISAND Butter Fly Columbia PC 33005	6.98		7.98		7.98
155	121	19	DIALOGUE & MUSIC FROM ORIGINAL SOUNDTRACK "YOUNG FRANKENSTEIN" ABC ABCD 870	6.98		7.95		7.95
156	122	14	THIS IS THE MOODY BLUES Threshold ZTHS 12/13 (London)	11.96	13.95	13.95		
157	184	2	YES Relayer Atlantic SD 18122	6.98		7.97		7.97
158	171	3	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98
159	169	3	LOUDON WAINWRIGHT III Unrequited Columbia PC 33369	6.98		7.98		7.98
160	187	2	PASSPORT Cross Colateral Atco SD 36-107	6.98		7.97		7.97
161	NEW ENTRY		JIMMY CLIFF The Harder They Come Island ILPS 9202	6.98		7.98		7.98
162	174	5	B.J. THOMAS Reunion ABC ABDP 858	6.98		7.95		7.95
163	123	6	FLEETWOOD MAC Vintage Years Sire SASH 3706-2 (ABC)	7.98	8.95	8.95		
164	124	30	BOB DYLAN Greatest Hits, Vol. 1 Columbia KCS 9463	5.98	6.98	6.98		
165	126	6	DONNY & MARIE OSMOND I'm Leaving It All Up To You Kolob M3G 4968 (MGM)	6.98		7.98		7.98
166	NEW ENTRY		JOE WALSH The Smoker You Drink The Player You Get ABC/Dunhill DSX 50140	6.98	7.95	7.95	7.95	7.95
167	NEW ENTRY		HOLLIES Another Night Epic PE 33387 (Columbia)	6.98		7.98		7.98
168	NEW ENTRY		MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97		7.97
169	129	8	CARMINA BURANA Michael Tilson Thomas/Cleveland Orchestra & Chorus Columbia MX 33172	5.98	5.98	6.98	6.98	6.98
170	181	2	AL MARTINO To The Door Of The Sun Capitol ST 11366	6.98		7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
171	183	2	COMMODORES Caught In The Act Motown M6-820 S1	6.98		7.98		7.98
172	114	17	NILS LOFGREN A&M SP 4509	6.98		7.98		7.98
173	147	6	CHARLIE RICH The Silver Fox Epic PE 33250 (Columbia)	6.98	7.98	7.98	7.98	7.98
174	120	10	BLOODSTONE The Riddle Of The Sphinx London PS 654	6.98		7.95		7.95
175	131	23	SHIRLEY BROWN Woman To Woman Truth TRS 4206 (Stax)	6.98		7.98		
176	134	23	JEFFERSON STARSHIP Dragon Fly Gunt BFL1-0717 (RCA)	6.98	7.95	7.95	7.95	7.95
177	135	46	CRUSADERS Southern Comfort ABC/Blue Thumb BTSY-9002-2	9.98		10.98		10.98
178	138	7	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98
179	144	25	RONNIE MILSAP A Legend In My Time RCA APL1-0846	6.98	7.95	7.95	7.95	7.95
180	NEW ENTRY		LOVE UNLIMITED In Heat 20th Century T-443	6.98		7.98		7.98
181	192	2	THE CAROL DOUGLAS ALBUM Midland International BKL1-0931 (RCA)	6.98		7.95		7.95
182	NEW ENTRY		SHUGGIE OTIS Inspiration Information Epic KE 33059 (Columbia)	5.98		6.98		6.98
183	140	7	ARGENT Circus Epic PE 33422 (Columbia)	6.98		7.98		7.98
184	163	24	THE BAKER GURWITZ ARMY Janus JXS 7015 (Chess/Janus)	6.94		7.95		
185	NEW ENTRY		CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)	6.98		7.98		7.98
186	176	42	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98
187	153	17	RICHARD PRYOR That Nigger's Crazy Partee PBS-2404 (Stax)	6.94		7.95		7.95
188	NEW ENTRY		GEORGE CARLIN Toledo Window Box Little David LD 3003 (Warner Bros.)	6.98		7.97		7.97
189	164	25	SAMMY JOHNS GRC 5003	6.98		7.98		7.98
190	198	208	JOHN LENNON Walls And Bridges Apple SW 3416 (Capitol)	6.98		7.98	7.98	7.98
191	199	105	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
192	165	76	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	8.95
193	167	4	ELTON JOHN Goodbye Yellow Brick Road MCA 40148	11.98	12.98	12.98	12.98	12.98
194	172	27	DIONNE WARWICKE Then Came You Warner Bros. BS 2846	6.98		7.97		7.97
195	200	27	TRAFFIC When The Eagle Flies Asylum/Island 7E-1020	6.98		7.97		7.97
196	177	63	GINO VANNELLI Powerful People A&M SP 3630	6.98		6.98		6.98
197	190	60	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	6.98		7.95	7.95	7.95
198	194	98	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98	7.97	7.97	7.97	7.97
199	196	67	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
200	197	37	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		6.98	7.98	6.98
			BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

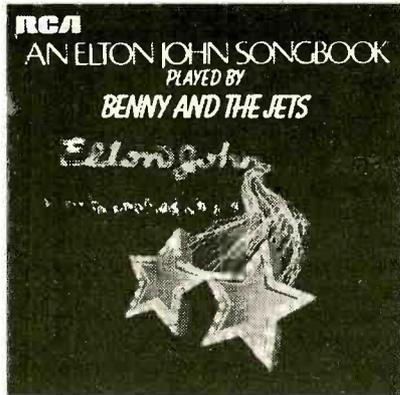
Ace	51
Aerosmith	139, 177
America	107
Argent	182
Average White Band	17
Babe Ruth	91
Bachman-Turner	76, 196
Bad Company	70
Baker Gurwitz	183
Ron Banks & Dramatics	138
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George Benson	99
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Bloodstone	173
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Bread	191
James Brown	136
Shirley Brown	174
Carole Browne	40
B.T. Express	22
Jimmy Buffett	33
Eric Burdon	121
Donald Byrd	111
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Carmina Burana	168
Jimmy Castor Bunch	125
Harry Chapin	119
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Chicago	135
Stanley Clarke	59
Jimmy Cliff	160
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Sammy Johns	188
Kansas	149
Carole King	34, 113, 190
Gladys Knight & Pips	85, 140
Kool & The Gang	77, 87
Kraftwerk	13



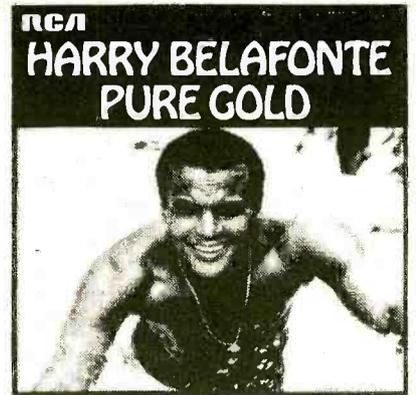
ANL1(e)/ANS1-0972



ANL1/ANS1-0836



ANL1/ANS1-0923



ANL1(e)/ANS1-0979



ANL1/ANS1-0983



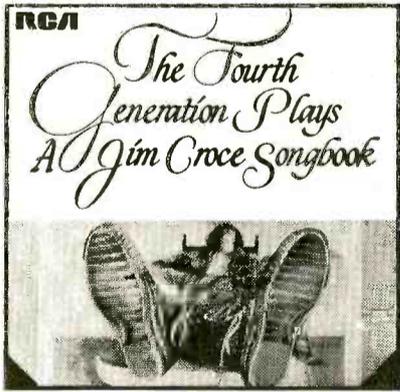
ANL1/ANS1-0896



ANL1/ANS1-0902



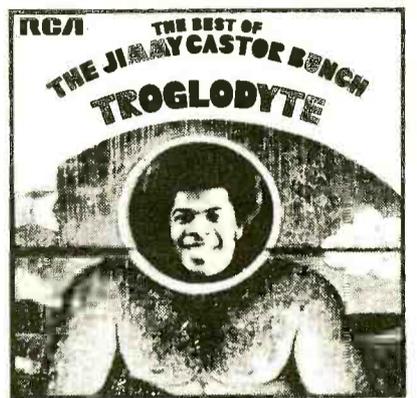
ANL1/ANS1-0981



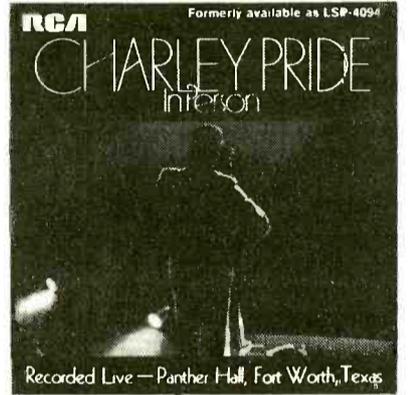
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ANL1/ANS1-0969



ANL1/ANS1-0877



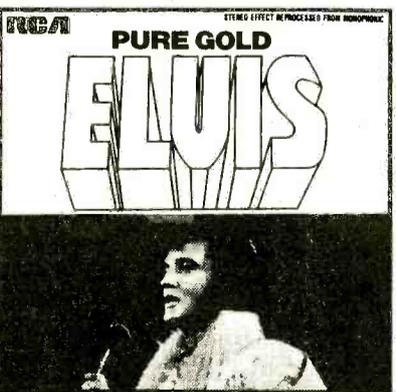
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ANL1/ANS1-0957



ANL1/ANS1-0980



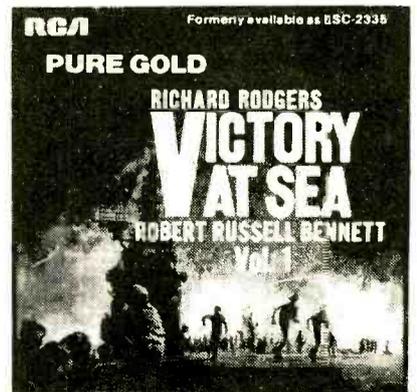
ANL1(e)/ANS1-0971



ANL1(e)/ANS1-0974



ANL1/ANS1-0879



ANL1/ANS1-0970

Be prepared  
for the  
RCA \$4.98 gold rush.

# RCA's pure gold

Million-selling artists  
Million-selling albums  
Million-selling titles

**RCA**  
Records and Tapes

## 3 Vidisks In Spotlight

• Continued from page 10

still anticipated at \$2-10 per program in sets of 30-minute-maximum disks, with an initial "library" of more than 1,000 titles including transferred material from the existing MCA/Universal film/tape library, outside sources including major movie studios such as Warner Bros. and 20th Century-Fox, and independent producers creating for the new album.

In contrast with the many features of the Philips/MCA player shown, RCA's Dick Sonnenfeldt, staff vice president, videodisk operations, is aiming to get to market with a low-cost basic product without frills and add-on features that can come later.

Target price is \$400 (current

### Phonodisc Moves

CHICAGO—Offices of Phonodisc Inc., have been moved to 4825 N. Scott, Schiller Park, Ill. 60176. New telephone numbers include (all with 312 area code) 671-5380 for Phonodisc, 671-0003 for MGM/Polydor and 671-4620 for United Artists Records.

### Court Stops RCA On Rich Album

NEW YORK—In what could be a precedent-setting action, the U.S. District Court here has ruled that plaintiffs Charlie Rich and CBS Inc., are entitled to a preliminary injunction enjoining defendant RCA Corp. from further sales of the record album and tape recording "Charlie Rich—She Called Me Baby" in its present jacket bearing a current likeness of Rich.

At issue is the recently released album containing songs recorded by Rich some 10 to 14 years ago. Plain-

prices) for a player utilizing easily serviced and mass-produced electrical components and a replaceable stylus (good for several hundred play hours) that will retail for about \$10. Offering forward/reverse "search" feature with a counter accurate to about 30 seconds, and a pause control, the "preproduction prototype" shown weighed about 38 pounds, and is 23½ x 16 x 5½ inches—very similar to the MCA/Philips model.

The 12-inch iridescent disk, with 30 minutes of programming on each side, will retail up to \$10 each, according to McDermott, who emphasized that the royalty fee is the major cost factor. A two-hour feature film would be well under \$20, however, with only one package involved. He also points out the obvious availability to RCA of the NBC film/tape library, and that more than 500 programs will be offered with player introduction. From 300-500 will be added annually, and deals already have been made with a wide range of outside sources.

Both the RCA and MCA/Philips camps will broadly license all manufacturing and replicating processes.

tiffs claim use of Rich's current likeness on this album of old recordings violates section 43(a) of the Lanham Act, Alleging it misleads the public to believe that the album contains recently recorded songs.

In his March 11 opinion, Judge Lloyd MacMahon called for draft orders for both CES and RCA by Wednesday (26) at which time he will take them under consideration for his draft of the preliminary injunction.

## Inside Track

James Guercio and Larry Fitzgerald deny rumors printed elsewhere that Caribou Ranch, the lush Colorado recording facility, is for sale. Says Fitzgerald, "I suppose if somebody walked up with an outlandish offer like \$10 million we'd consider it but we certainly aren't planning to sell."

Carole King's Tapestry LP celebrated four years on Billboard's Top LPs & Tape chart last week. . . . The Shubert Theatre opening in Los Angeles of Tony Bennett and Lena Horne Wednesday (19) drew the strongest array of show business stars veteran concertgoers have seen in years. Steve and Eydie, Neil Diamond, Johnny Carson, Buddy Hackett, Rosemary Clooney plus a host of film personalities all lent glamour to the evening.

AGAC honored member John Green with a tribute Friday (21) at which a number of society members performed his works. Gene Kelly was the host. Last year Harry Warren was the recipient. Over 250 attended the Los Angeles event.

The Golden Bear in Huntington Beach, Calif., is presenting select jazz attractions. It normally books rock and folk acts. The most recent booking involved Tommy Vig and Don Ellis' new quintet featuring Roger Kellaway, Carole Kaye and Spider Webb. On the show was the Ron Eschete Trio.

Epic has had two No. 1 singles this month on Billboard's Hot 100: Minnie Riperton's "Lovin' You" and Labelle's "Lady Marmalade."

The Jean Cocteau Repertory in New York will be saluted in a benefit performance featuring songwriters Eubie Blake, Irving Caesar, Jay Gorney, Bud Green, Sheldon Harnick, Sidney Lippman, Gerald Marks, Harold Rome, Charles Strouse and Dana Suesse. . . . The Merry-men will headline the Barbados Festival at Madison Square Garden Saturday (29) and Sunday (30).

Monty Python's first Arista Records release will make recording history with the first "three-sided" album on a single disk ever. . . . Guesting on the first Deadly Nightshade album are Felix Cavaliere, Leslie West, Eric Weissberg. . . . Atlantic Records' San Francisco branch won the company's first annual holiday window incentive contest. . . . The Irv Cowans of the Diplomat in Hollywood, Fla., had a son on March 11. . . . Roberta Flack, Billy Cobham and Gil Evans are up for awards in the first annual German Record Academy poll. Winners will be announced May 15. . . . Greenslade bassist Tony Reeves has been replaced by Martin Briley, who plays guitar and sings. . . . Brass Ring Productions is planning to expand into several midwest markets. . . . Miami's TK Rec-

ords will distribute Brad Shapiro's Cayvette label. First artist on this label is Jackie Moore with Shapiro producing and an album is due soon. . . . Ron Delsener is booking a number of shows into New York's Beacon Theater including Kiss, Jo Jo Gunne, Kraftwerk, Super Tramp, Little Feat and Alan Toussaint, the New York Dolls and Sparks.

RCA will release "The Eagle And The Hawk" single by Galaxy to tie in with the Tuesday (1) opening of John Denver's tour in Mobile, Ala. . . . Chip Taylor's engagement at O'Lunney's in New York has been extended at least until the end of the month. . . . Sirocco, Greek-Israeli nightclub in New York, is back in business after a \$150,000 remodeling program. Nightery was closed since Feb. 5 for renovations. Aris Sans is headliner.

It's Kathy Dalton who signed the papers to go with Island Records, not Kathy McDonald as reported here last week. Sorry folks. . . . Motown boasts a million-dollar sales week ended March 14. . . . Troubadour owner Doug Weston hosted a "Don Kirshner Rock Concert" televised from the club. . . . Yes making U.S. TV debut on Kirshner series.

Neil Sedaka sold out London Royal Festival Hall in 80 minutes. . . . Quincy Jones touring for first time in two years, with new 14-piece band. He'll hit nine U.S. cities and Japan. . . . Buck Owens also playing Japan.

Kenny Nolan, writer of four current hits including Frankie Valli's "My Eyes Adored You" and "Get Dancin'" by Disco Tex, is getting major promotion from the Wes Farrell Organization. Campaign theme is "The Sound Of Nolan." . . . David Forest's Fun Productions set 25 concerts in six cities through the end of the year.

Universal Studio Amphitheater says the summer '75 season will bring back John Denver, Helen Reddy, Loggins & Messina, David Bowie and Paul Williams.

Artie Wayne, independent Los Angeles publisher coordinating his fifth annual record industry Easter drive to bring gifts to children at four local hospitals. . . . Joe Csida, former Billboard editor, teaching music career workshop at Dick Grove School in Los Angeles. . . . European star Demis Roussos, Paris-based Greek who sings in English, makes first U.S. tour in May. He signed to Big Tree here.

Lionel Newman, Randy's uncle and 20th Century-Fox studio music director since 1943, signed for another year. . . . Curtis Mayfield scoring Sidney Portier's film "Let Do It Again." . . . Lalo Schiffrin scored "The Four Musketeers." . . . John Cameron scoring "Whiffs," the second Brut film.

# Polarized Reactions To 'Tommy' Rock Movie Musical

By NAT FREEDLAND

LOS ANGELES—"Tommy," which premiered here at the Fox Wilshire in Hollywood's splashiest style March 19, is far and away the finest rock musical film ever seen by this critic.

Flamboyant director Ken Russell was the perfect choice to bring to life the wild images in the "Tommy" narrative. What he has created is not so much a story as a gripping fantasmagoria. The viewer gets to look at re-enactments of exactly the kind of free-form imagery he would imagine while listening to fine progressive rock.

### The Pro

That is exactly the point. This "Tommy" is a visual and cinematic equivalent to the abstract way rock music—or any other powerful music—reaches our minds and emotions.

And Russell has found a film language that expresses with marvelous exactness the spirit and feeling of rock. The narratives of rock are expressed in poetic images, not the straight-ahead storylines of prose. Today's media-bombarded audiences are perfectly capable of figuring out plotline jumps between dramatic highpoints presented in a semi-abstract manner.

Unlike the heavy-handedness of the "Jesus Christ Superstar" film and the indecipherable mish-mash of "Phantom Of The Paradise," this new "Tommy" uses visual bombardments to make the imagery of the music an even more powerful sight-sound experience.

It is generally agreed that one of the few things wrong with Peter

Townshend's superbly groundbreaking "rock opera" was the haziness of much of the overall story. Russell's approach to filling in the holes certainly isn't wishy-washy, but it makes the whole structure of "Tommy" hang together with an impact it has never had before.

The boldly grotesque casting, from rockers like Elton John and Tina Turner to Ann-Margret running off brilliant variations on her "Cheap Woman" typecasting and hulking English star Oliver Reed exuding the cheerful sleaziness of the stepfather, is as effectively grandiose as we'd expect from Russell.

Roger Daltrey as Tommy does the deaf-dumb-blind bit for two thirds of the movie and when the "miracle cure" finally gets him to singing and cavorting that first moment of euphoria is throat-catching, overwhelming theater, even though the audience is obviously not following the story as something strictly literal.

"Tommy's" production technique of recording the score first and then having the actors mouth it as they play the scenes (a direct reverse of standard film practice) is a flop in terms of realistic lip synchronization but a triumph in terms of powerhouse sound that fills the entire theater. Perfect lip-synch would be nice to have, but overwhelming feeling is a lot more important.

It is legend how blase Hollywood invitational opening night audiences normally are. But at the "Tommy" opening here there was wild applause after practically every sequence in the movie.



The Who's Roger Daltrey plays Tommy in title role of controversial new film.

By JIM MELANSON

NEW YORK—Accompanied by a barrage of promotional promises that "your senses will never be the same," "Tommy" premiered at the Ziegfeld Theater here March 18.

True to its word, the screen interpretation of the Who's widely-acclaimed rock saga takes dead aim but, unfortunately, your nerves, rather than your 'senses,' become the prime target.

Some consider this production a "put-on," while others will say it's "camp," but the view here is that "Tommy" adds up to a sephomoric

travesty of worn-out symbolism and general tackiness.

Granted, the talent lineup is long and impressive, notably with the likes of Ann-Margret (Tommy's Mother), Roger Daltrey (Tommy), Tina Turner (Acid Queen), Elton John (Pinball Wizard), Eric Clapton (Preacher), Keith Moon (Uncle Ernie), Jack Nicholson (Specialist) and Oliver Reed (Tommy's Stepfather), among others, but it's all to no avail.

In fact, one has to wonder if a greater injustice has been done to the participants than to the viewing

### The Con

audience. Without doubt, though, the main victim is the original musical concept by the Who, not to mention the mystique that has grown around "Tommy" since its inception in 1969.

The film's soundtrack was recorded prior to shooting, and one has to pay a dear price for it, as it comes close to being one of the worst sync jobs for the silver screen that comes to mind.

We're told that it's "Quintraphonic Sound" (fifth speaker behind the screen), but this is one new innovation that just doesn't cut the mustard. Not unless you're one of the lucky few to sit dead-center in the theater.

If not, you're treated to a heavy dose of "parts" from the speaker closest to your location.

Whatever the system, though, the track just doesn't create a marriage with visuals.

Because of it, Ms. Turner's "acid" scene, technically interesting with imagery used, has the tendency to

float, not aesthetically, but just away. The same "phenomena" occurs during the Clapton, John and Moon numbers, as well as during several numbers by Daltrey and Ann-Margret.

Editing and filming technique also leave a lot to be desired. A times parochial (the opening sequence where we're introduced to Tommy and how he became deaf, dumb and blind); trite (a portrayal of a religious cult worshipping Marilyn Monroe via booze and pills and then creative (the acid image the film sorely misses any semblance of consistency).

Also missing is any semblance of tastes, commercial or aesthetic, traditional or avante-garde. Tru drugs and violence are a part of the culture and censorship is always unwelcomed guest, but one can help getting the feeling that this vision of "Tommy" adds to the problems of degradation in today's society, rather than enriching the culture.

Then again, it's only rock 'n' roll. But it is about time that the image associated with the music stop being its own worst enemy.

It's a shame, too. As the Who original "Tommy" has to be listed one of the greatest contributions to rock music, and to have it treated this fashion seems to make it much more distasteful.

Maybe Ann-Margret sums it up in the picture when she says to her Tommy: "You're rich, but it's so hard to describe what you've done. And, this picture is absurd."

# Every month is Roy Clark month...



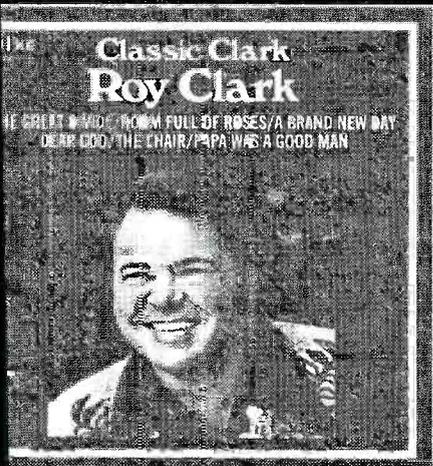
To celebrate, there's a great new double-sided single hit by Roy, created from two of his ABC-Dot albums—three solid reasons why Roy Clark has *his* month twelve times a year.

**“You’re gonna  
love yourself  
in the morning.”**  
(DOA-17545)

**c/w Banjoy**



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Classic Clark (DOSD-2010), featuring  
You're Gonna Love Yourself In The  
Morning



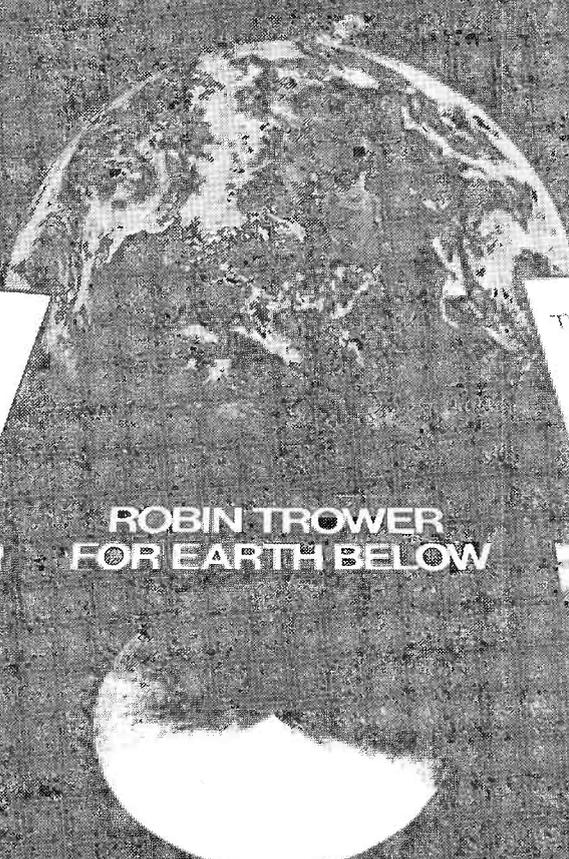
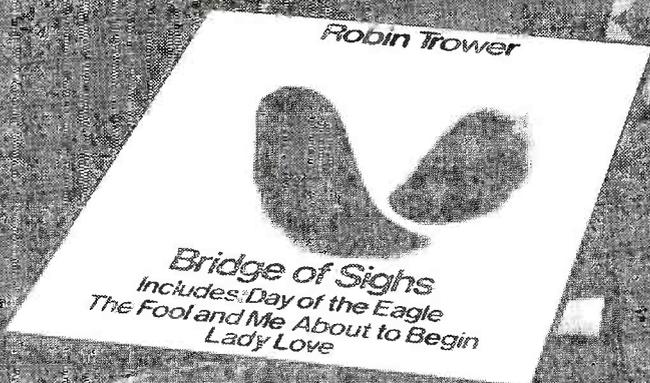
A Pair of Fives (Banjos, That Is) with  
Buck Trent (DOSD-2015), featuring  
Banjoy

# ROBIN TROWER TOUCHDOWN

OUT OF ORBIT FOR HIS FIRST HEADLINE TOUR

Date	Hall	City, State	Date	Hall	City, State
March 5	Selland Arena	Fresno, Ca.	April 19	Spectrum Theatre	Philadelphia, Pa.
Sold Out 7	Paramount Theater (2 Shows)	Seattle, Wash.	20		Boston, Mass.
Sold Out 8-9	Paramount Theater	Portland, Ore.	22		Kalamazoo, Mich.
10	Armory	Medford, Ore.	23		Milwaukee, Wis.
12	Golden Auditorium	San Diego, Ca.	24	Sports Center	Toledo, Ohio
13	University of Cal.	Santa Barbara, Ca.	25	Hara Arena	Dayton, Ohio
Sold Out 14, 15	Winterland	San Francisco, Ca.	26	Convention Center	Louisville, Ky.
Sold Out 16	Shrine Auditorium	Los Angeles, Ca.	27	Coliseum	Fort Wayne, Ind.
17	Exhibit Hall	Tucson, Ariz.	29	Convention Center	Indianapolis, Ind.
19	Memorial Auditorium	Dallas, Tx.	30	Univ. of Cincinnati	Cincinnati, Ohio
20	Radio KZEW	Dallas, Tx.	May 1	Ambassador Theatre	St. Louis, Ky.
21	Municipal Auditorium	San Antonio, Tx.	2	Memorial Auditorium	Kansas City, Mo.
23	Coliseum	Houston, Tx.	4		Denver, Colo.
26	Allen Theater	Cleveland, Ohio	15	Municipal Auditorium	Atlanta, Ga.
27	Memorial Theater	Columbus, Ohio	16	Coliseum	Jacksonville, Fla.
Sold Out 28	Auditorium Theater (2 Shows)	Chicago, Ill.	17	Jai Lai Hall	Miami, Fla.
Sold Out 29-30	Masonic Auditorium	Detroit, Mich.	21	Warehouse	New Orleans, La.
April 17		Syracuse, N.Y.	22		Baton Rouge, La.
18	Academy of Music (2 Shows)	New York, N.Y.	23	Armory	Mobile, Ala.

ROBIN TROWER ALBUMS ARE ON **Chrysalis** HIS RECORD COMPANY.



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**FOR EARTH BELOW**

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