RIAA Supports Artist Suspension Principle

By JIM MELANSON

NEW YORK—With possible far reaching implications, the question of the limitations and the actual validity of standard artist contract suspension clauses is due for another day in court, this time with support for the suspension principle from the RIAA.

Attorneys for Vanguard Records have filed notice of appeal in a case involving the label and Larry Coryell in which such a clause, key to both parties' arguments, was questioned by a State Supreme Court judge here (Billboard, March 15).

In the case, Vanguard had sought to enjoin Coryell from recording with another label on the grounds that under the terms of his contract (Continued on page 12)

Nationalism Keys Tape Plant Growth

By EJLOT TIEGEL

LOS ANGELES—Intermagnetics will build a blank tape manufacturing plant for installation in South Korea, marking the first known such facility in the Orient outside of Japan.

The factory will be owned by Shin Jin Plastics Co. Ltd. and Union Magnetics, and demonstrates the growing trend for nationals to own their own tape facilities and control their markets rather than buying finished goods from the United States for import into their nations.

(Continued on page 46)

Syndication Boosted At Vegas NAB

By CLAUDE HALL

LAS VEGAS—Radio syndication firms and allied equipment manufacturers turned out in droves for the 53rd annual convention of the National Assn. of Broadcasters. The four-day meeting (April 6-9) was marked by a speech from President Ford on the economy and a special presentation to the late Jack Benny accepted by Don Wilson. But at usual machines grabbed the spotlight—including RCA's new stereo AM broadcasting unit.

But on the sidelines, scattered from the Hilton—for those lucky enough to get in there—to the Sahara and the MGM Grand, the courtroom, and at various social functions, the real battles were being fought.

(Continued on page 20)

Coalition Fighting Copyright Repros

By MILDRED HALL

WASHINGTON—Eleven national trade associations, including music, magazine and newspaper publishers, have joined forces to fight unauthorized duplicating of copyrighted materials.

The coalition is the first of its kind in the history of the music industry, and will fight to protect the rights of copyright owners from the unauthorized copying and distribution of their works.

(Continued on page 10)

Upbeat Mood Sparks Birth Of Baby World Jazz Assn.

By JIM FINHEL

WASHINGTON—A new organization, the World Jazz Assn., has been formed here as more than 100 fan-businessmen from various parts of the country met to form the organization in orbit during two days of formative meetings, April 4-5.

Officers of the new organization— whose goal is to bring together the artistic and commercial aspects of jazz to promote present, future and past contributions of the music—include: Hal Cook, president; Bob Summers, executive vice president; Dave Pelt, treasurer; Leonard Feather, secretary; Benny Carter, Dizzy Gillespie, Stan Kenton, Monk Montgomery, Dan Morgenstern, Bob Orenbach and Dick Scobey, all vice presidents; and Paul Tanner, executive director.

(Continued on page 20)

14 Mobile Disco DJs

A Powerful D.C. Plug

By JIM FINHEL

WASHINGTON—An organized unit of 14 male and female portable discotheque deejays has given a major upthrust to the already ballyhooed disco market here and claims responsibility for breaking into new markets in the area.

Although Music Unlimited Street Jocks is currently a local outfit, its board of directors has immediate plans to expand nationally. M.U.S.I. president, Hollywood Breeze, a former area personality, says one of the reasons his organization is thriving is because it programs music that people aren't hearing elsewhere.

(Continued on page 10)

IHF Reconsiders Hi Fi & Concerts

By EARL PAIGE

SAN FRANCISCO—The Institu- of High Fidelity will conduct an agonizing reappraisal of its new format following what most directors felt was an unsuccessful attempt to combine hi fi and live concerts here.

As for new products at the show in Brooks Hall, April 3-5, there were only minor drop-in models as most exhibitors are readying summer show items.

Definitely among the highlights (Continued on page 49)
Jim Stafford's second album is not just another pretty foot.

Jim Stafford. Not just another singer/songwriter. His first album contained 4 top ten records.

Jim Stafford. Television personality. The Jim Stafford Show will air weekly this summer on prime time on ABC-TV.

Jim Stafford's second album. NOT JUST ANOTHER PRETTY FOOT. It will be the subject of one of the most extensive marketing campaigns ever.

The second album from a star. JIM STAFFORD

Distributed by Phonodisc A Polygram Company on MGM Records & Tapes

www.americanradiohistory.com
Audio/Video Imports Drop, But Slightly

WASHINGTON — Commerce Dept. says imports of all audio and home video products declined in July, but despite the drop in quantity, the overall value in dollar terms declined only slightly, to $1.902 billion total, down from the 1973 total of $1.914 billion.

However, shipments from Japan dropped a record 2.44 percent, or 44 million, or more than 12 percent below the $1.812 billion registered in 1973.

The decrease in value of overall home entertainment imports, or just over $12 million in the face of substantial unit declines, is attributed to continued wage, energy and parts cost increases experienced by all foreign suppliers, says the Domestic and International Business Administration (DIBA).

“Also contributing to the upward in unit import prices have been additional labor costs of extended holidays and furloughs taken by all Southeast Asian suppliers, in their efforts to adjust production schedules and trim inventories to meet the international decline in consumer electronic product demand,” the agency reports.

Auto radio imports were up 8.7 percent in units to 4.8 million total, despite a decline in U.S. auto sales. (Continued on page 48)

Russsians Buying More Expensive Electronics Gear

By VADIM YURCHENKO

MOSCOW—Recent marketing studies reveal a strong trend towards expanding sales of expensive quality consumer electronics products.

The latest statistics available show that 85 families out of 100 have radios, 70 have TV sets and 17 have tape recorders. With 70 million radios and 10 million tape recorders in private use, average consumer electronics sales now amount to 3.3 billion rubles ($4.7 billion) a year.

Last year, dramatic trends indicated the approaching demise of the popular portable pocket and miniature radio. (Continued on page 51)

WASHINGTON — Spokesmen for U.S. Pioneer Electronics and Magnavox made a strong plea last week for allowing at least a 10 percent price resale maintenance on unique quality items like hi-fi equipment, which require expensive testing out, from dealers and salespersons.

Company executives, their counsels and representative hi-fi dealers presented their case today before the Senate antitrust subcommittee on Sen. Edward Brooke’s (R., Mass.) bill to kill the legality of state fair trade acts, by ending their exemption from the federal antitrust laws.

Bennie Mitchell, Pioneer president, pointed out that price under- cutting by large chains and discount house operations is forcing small independent dealers and specialty dealers of Pioneer products, who must personally promote the products over and above what is done by customers for this special type of sophisticated audio equipment. The Pioneer dealers, he said, face the same sort of problem, with prices to price customers with new price and lower loss sales.

The Pioneer executive said there are a total of 200 manufacturers in “this little field,” and his likes such as Cat Stevens, Bad Company, Myx Music and Bryan Ferry as well as more of the artists we have here. We also distribute the Chrysias, Virgin, Bronze and Rocket labels. So we aren’t straying off the line of quality here. However, Nuccio also believes... (Continued on page 58)

Business And The Economy

Island Thrives By Skirting Pitfalls

By BOB IRICH

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

LOS ANGELES—“We are not controlled by attorneys or accountants, we don’t increase our staff until the business is there,” said Chapin, who runs a low overhead and have just the people that are needed. In his opinion, the key is to do business as you would like it to be... (Continued on page 53)

Endorse N.Y. Y. Anti piracy Bill: Goes To Committees

By ROBERT SOBEL

NEW YORK—The state attorney general’s anti piracy bill has been endorsed and introduced to the committee on the state legislative session. In addition to repealing the general business law and amending the penal law regarding unauthorized recordings, the bill contains three interesting and important elements. It holds the owner liable who knowingly offers or rents, for a fee, equipment to reproduce unauthorized recordings. It provides as penalty the confiscation and destruction of equipment and unauthorized materials. 3. Would consider record stores as offenders in certain cases.

The bill was introduced last month to the committee on the codes of the state senate by Senes. Douglas Baldwin, Robert Kerner, Joseph Pisani and Dale Volker. The committee on commerce and economic development received the bill from Matthew Murphy, its sponsor in the Assembly.

The act repeals the business law as it relates to unauthorized copying and places the offense under the criminal statute, which the act amends. The penal law as amended makes a person guilty of recording in any of two categories. He is guilty if he knowingly advertises, sells, offers for sale or distributes unauthorized articles and possesses less than 50 of the articles involved. He is guilty if he offers for rent any equipment or machinery which is used to enable another to reproduce, without consent of the owner, any article on which sounds have been trans-ferred. (Continued on page 55)

New Kass & Bronfman Firm To Cover Music Industry

LOS ANGELES—Ron Kass is returning to the States to open a partnership entertainment with Edward Bronfman. Sagitaris Entertainment Inc. The new firm, with offices here and in New York, will be involved in recording, management, publishing and television specials.

Kass says the new firm opens May 1 or when he is free of remaining ob- ligation to Warner Bros. where he has been managing director of its English company.

He plans building a small, specialized core of artists with a core of six artists. He will start building a core of artists and expansion and reputation to the world. Bronfman is the major new company about whose work and reputation is known. (Continued on page 70)

Magna Glide In A Debut

NEW YORK—Jerry Kasenetz and Jeff Katz’s Magna Glide Rec- ords has cracked into high gear and more than 40 contemporary Top 40 singles have already been recorded with plans to release one each week beginning Monday (14). Thus far, 12 singles—some are new- comers, but K &K have announced plans to pursue several name per- formers.

All Magna Glide product will be distributed through London Rec- ords. The initial two releases feature "Top Of The World" by Canyon and “Too Bad” by Ellinor Chase. Almost all follow the same pattern, singles and each piece of product will be handled by the Benson Force—the label’s in-house promotion staff by Steve Bramber.

Kasenetz and Katz, originally producers with other labels, eventually took over this group and they plan to expand it to encompass a staff of 20 throughout the U.S. Magna Glide’s headquarters remain at K &K Studio in Great Neck, N.Y. Kasenetz and Katz are quick to point out that they are still looking for other artists and groups to sign.

‘Wiz’ Tune Tunes New Careers For A Pair

By JIM MELANSON

NEW YORK—In the next two or three weeks a four professional team will be together as the Consumer Rapport group and will become known as a single, "On Down The Road," which, reportedly has sold in excess of $50,000 units in the metropolitan area here alone.

The group will also become the premier group for the newest act in the Wind Aing And A Prayer Records label, with its distribution already picked up by the agencies.

Steve Scheher and Harold Weil, creators of the single and founders of the label, backed into the record business.

Working out of Soundtek studios here, they were initially commis- sioned to put together music for a 30-second television commercial for the Broadway musical “Wiz” and, following its completion, approached the show’s producer for permission to adapt the commer- cial’s music for a single.

What came next was a re-tracking of the original 50 seconds of music. (Continued on page 70)

GRT Sets Classical 8-Tracks

By STEPHEN TRIMANN

NEW YORK—Aiming to bring the familiar “8-Track-To-Go” back to the tape market, GRT Music Tapes is launching a major promotion campaign for the release of the Vanguard and Westminster Gold catalogs in a reconfigured stereo 8-track cartridge at a sug- gested $4.95 list.

Since the first announcement last fall from GRT and Kayco, GRT Mar- keting vice president Herb Hersh- field and advertising/sales promo- tion manager Jack Woodman have refined the release list and put together a solid launch plan. In- cluded are redesigned graphics, a new styrene slip case to show off liner notes and a classic tape sam- pling to sell distributors and dealers, and usable in-store to attract con- sumer interest.

“Assignment with standard profit margins (below $3 to retailers),” (Continued on page 70)

NO DROP FOR U.K. STORES

LONDON—Despite the discount activities of the mass chains, record retailers have maintained their share here of the retail market during the first quarter of 1974 at about 33 per- cent of the total LP business.

The decrease is maintained in a survey by FORTE (Focus On Rec-ord Tapes & Equipment), conducted by the British Market Re- search Bureau, among 9,000 adults, 1,350 children and 6,000 tape-only aficionados.

The survey shows that throughout the year nearly half of all full-price albums were bought in record shops, although in the critical last quarter sales dipped sharply to 41 percent. (Continued on page 50)

‘Don’t Kayo Fair Trade,’ Plead Pioneer, Magnavox

By MILDRED HALL

 fair trade acts, by ending their exemption from the federal antitrust laws.

Bennie Mitchell, Pioneer president, pointed out that price under- cutting by large chains and discount house operations is forcing small independent dealers and specialty dealers of Pioneer products, who must personally promote the products over and above what is done by customers for this special type of sophisticated audio equipment.

The Pioneer dealers, he said, face the same sort of problem, with prices to price customers with new price and lower loss sales.

The Pioneer executive said there are a total of 200 manufacturers in “this little field,” and his likes such as Cat Stevens, Bad Company, Myx Music and Bryan Ferry as well as more of the artists we have here. We also distribute the Chrysias, Virgin, Bronze and Rocket labels. So we aren’t straying off the line of quality here. However, Nuccio also believes... (Continued on page 58)

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*Produced by Jack Douglas
For Waterfront Productions Limited and
Contemporary Communications Corporation
ROCK AND ROLL'S NEWEST GOLDEN BOYS.


ON COLUMBIA RECORDS AND TAPES.
DOLPHIN’S CHAIN
Up surge In Gospel, Jazz Is Noted By L.A. Retailer

By JAY WILLIAMS

LOS ANGELES—Ruth Dolphin Wiggins, owner of the four-store Dolphin’s Of Hollywood chain here, says "for the past year, there has been an upsurge in jazz music.

Though the years, there has been little or no outlet for jazz and gospel. I feel that the new contemporary gospel singers such as Andrae Crouch and Edwin Hawkins had the greatest influence in leading people back to gospel music.

"Artists such as Bob Dylan and The Band and Earth, Wind And Fire, are instrumental in the upsurge of jazz. These artists are releasing jazz albums, and the young people who purchase their records are now asking about other jazz musicians."

New Goulet Label To Supermarkets For Women’s Trade

CHERRY HILL, N.J.—Robert Goulet will form his own label with distribution mostly through supermarkets to reach the housewife.

Until a recent session, many were afraid that Goulet say he hadn’t been in a recording studio for five years. Before that he worked on Columbia, Capitol, and ABC Records.

Goulet places the burden of responsibility for failing to get radio air play on the machine companies who fight to market records by such singers as himself, Eydie Gorme, Steve Lawrence and Vic Damone, despite their wide popularity with the public.

His own company will seek out new markets and distribute its product in "Goulet Country," where "his people" are sure to take notice. "We’ll put them on sale in the department stores and supermarkets," he says. "This way they’ll be available for the people who have actually got into the record shops—the housewife."

The easy listening crowd is out there, Goulet says, and according to the singer these are the folks who turn out to support his nightclub engagements.

Grover Washington Jr. is the leader in jazz record sales, says Ms. Wiggins, with a volume comparable to any rock artist in the store. The Dolphin chain was started 25 years ago. Ms. Wiggins took over after the death of her husband in 1973.

The stores were built through advertising, she says, "We built a broad market through radio and by direct mail." Sales for the chain have increased by $10,000 a month during the 17 years of our live broadcasts with the NBC TV Network (FJF).

Ms. Wiggins has encountered several problems as a female owner of four record stores."

"I have had problems securing loans, although I am operating a successful business. Problems that
did not happen when my late husband was running the operation."

"We were with KGFJ for many years, when they requested I turn the show back over to John chain, they chose another."

"The public has requested that we gave up the live broadcast, but we did not give up the show. The managers of the station were responsible for the discontinuance, saying that we had broken FCC rules."

"After checking with the FCC, I was advised by them that no such licensing had been broken. We would never voluntarily give up a money maker like that."

"Our Dolphin features a line of record accessories, including 8-track and cassette recorders.

"Our 8-track tape sales have increased over the past year, but cassettes are on the decline," says Ms. Wiggins.

"We are selling more albums than 45s, although they do carry a heavier burden of sale, sometimes we sell our albums and 45s at 89 cents for a list $1.19. Our customers seem to feel that it is too expensive to buy an album when they can get a 45 for 89 cents.

Kenton-Indie Distributors Swinging

LOS ANGELES—Stan Kenton’s Creative Jazz label, which has been going through independent distributors one year, has raised its distribution LP price from $1.50 to $1.75 to $2.00 per unit.

Marketing consultant Ray Law-
rence, who switched the label over from the Indiana to independent distributors, says wholesalers have accepted the increase because the line sells and provides a blow to the competition.

Twenty-four índies handle the jazz line which has 65 former Capital masters plus eight new recording with a ninth with Kenton due in late May. Among the old Capital masters are Billy May, Bill Holman, Glen Gray and the Casa Loma Orchestra, Charlie Barnet and the Four Freshmen.

"After our first year of going through independent," boasts Lawrence, "we saw sales increase around 10% with 5% increases. In the last three months of the year we are 30 percent over the same period last year.

Kenton and Bob Curnow, the firm’s managing director, are concerned about not overloading their distributors with product, Lawrence says. Recently 66 suggested LPs are often sold for around $5.98. "We have no return policy on discs, because we only sell what the distributor wants," Law-
rence says.

"Our artists are straight with us," Lawrence says, "in the area of free goods. We’ve had some say 25 is too much. Send us less."

Lawrence says they sell through the disc’s
distributors. With Kenton and his band on the road all year-round, the LPs are in high promotional vehicle always in motion.

For the upcoming new title, "In Concert II," allows orders from 8 pm from Pkg in Cleveland to 9:30 from Supreme in Cincinnati and R&R in Glendale, Calif. to 10, 1s, 2s, and 5s from other cities.

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EXECUTIVE TURNTABLE

Up to Mmcei promoted to vice president, ad and music publishing, at CBS Records International. Expansion of CBS’ April 1 2 Blackwood music publishing staff has brought Robert Esposito in as East Coast director, Larry Fogel to general professional manager, Bill Curto to associate professional manager, with Glenn Friedman shifting to associate professional manager, West Coast. Other CBS moves: John Madigan to singles record coordinator at the Terre Haute plant, Bill Catino to promotion manager, Chicago branch, for Epic and CBS custom labels, similar responsibilities go to Chuck Schwartz in the firm’s Cleveland branch.

Ed Lucsey elected vice president, marketing, for Lear Jet Stereo’s new cus-
tom home entertainment division.

Bill Pfeiffer appointed marketing manager of the Douglass Recording Com-
pany, Little Ferry, N.J. — Lee Lockard named chief operating officer and senior vice president of finance at Audio Magazines Corp., with Bill Dawson assuming title of marketing vice president.

Bob Roeser joins Wavelers as vice president, national sales, custom division. — Charles Trusch as mid-
west regional manager, Capitol Magnetic Products.

— Arnold C. Hansen appointed advertising manager, industrial and special products, at Panasonic’s communications wing. — Steve Finck, new national sales coordinator for Wald Sound. — Joseph L. Sten leaves Goldmark Communications to form a new company South Coast for Polydor. — Ron Moseley named as Fuj Photo Film U.S.A. audio tape division. — At TDK Electronics, John Schattlin to marketing manager, Eastern region, and Mark Needle to marketing assistant based at Green Belt, Md. — Roger Nelson named as general manager, administration, for the Glenburn Corp.

Walter W. Kovackitch appointed president of the Seeburg Products Division, the vending equipment and coin-operated phonograph manufacturer subsidiary of Seeburg Industries. He returns to the company after a six-year absence. — Dick Mullin resigned as president of Phonodiac district branch sales manager.

Gov’t Indicts 2 In Calif. On Illegal Dupling Charge

LOS ANGELES—Another indictment against an alleged pirate tape duplicator/wholesaler has been an-
nounced here by assistant U.S. atorney Chet Brown.

Charged with illegally duplicating three post-Feb. 15, 1972, recorded performances in a compilation tape, titled "Mixed Soul 65" are Richard Sneed, 30, of 12049 Volunteer St., Norwalk, and David Shrapsh, 49, 9058 Via Vista, Buena Park. The de-
fendants are from out of state, Norwalk Record Sales, 12143 Front St., Nor-
walk.

Brown, a veteran in carying piracy prosecution under the federal law, points out that this is the first in


Cleveland’s Hall of Fame is one of the most prestigious awards in the music industry, recognizing artists whose contributions have had a significant impact on American music history. It’s significant enough to attract many notable attendees and provide an opportunity for fans to meet their favorite artists. The event is expected to be an exciting night filled with memories and stories that will be shared by some of the greatest names in the music business.
Michael Quatro, playing everything from keyboards to cello, emerges with an outstanding new romantic rock album. The best blend of classical and electronic sounds of the seventies. A musical, mythical journey for your ears and eyes, crammed with pleasure.

Remember the name. You won't forget the music.
Michael Quatro. "In Collaboration With The Gods."

ON UNITED ARTISTS RECORDS & TAPES.
LONDON—The Greater London Council has released recommendations for a code of practice for pop concerts in the London area. Among other points, it recommends one attendant to every 50 persons with the majority of the audience under the age of 16 and a noise level that does not exceed 102 decibels in concert halls and parks.

The code, which is intended as a guide, covers all aspects of one-day events in both indoor and outdoor venues including concert halls, ballrooms, exhibition halls, stadiums and parks. It states that guidelines of practice for license application, transport arrangement, control of audiences, food, drink, sanitation and accommodation, noise, accommodation and exits, stage and dressing rooms, and other points.

It points out that the use of premises for a pop concert, unlike a rock concert, already carries a special license requirement. Application for such use is now made to the Greater London Council at least three months in advance to allow sufficient time for a public hearing should anyone wish to oppose.

For the control of audiences the code suggests one attendant for every 100 persons in an arena or hall without seating, one for every 250 where there is fixed seating or where there are railings and barriers, and one to every 50 where the majority of the audience is under the age of 16.

The council's code has been drawn up following a fatality at a David Cassidy concert last May, concerning the safety of young people attending concerts and with noise. It recommends, for example,

(Continued on page 52)
THE L.A. FREEWAY HAS BEEN EXTENDED TO NEW YORK.

And all along the way, from coast to coast, once people get on it, they never want to get off. Take a test drive today.

"L.A. FREEWAY." JIM DAWSON'S FIRST COAST TO COAST HIT SINGLE.

From the album APL1/APS1/APK1-0993
Produced by Cashman and West

RCA Records and Tapes
Atlantic's Fat March

New York—Atlantic/Atco records finished its first quarter sales this year with the strongest March ever in the company's 27-year history, according to label president Jerry Greenberg. Label sales in March were 110 percent over last March.

The record breaking results came from albums produced by the label's producers and/or disks from such artists as Led Zeppelin, Yes, Alice Cooper, Robert Palmer, Steely Dan, Bad Company, Herbie Mann, the Spinners and Major Harris, among others, and catalog recordings of programs dealing with Led Zeppelin disks.

\* Fighting Repros

Continued from page 1

"The plain hard fact is that we need a strong modern law to cope with a new technological age."

The recent refusal of the Supreme Court to review an Appeals Court decision opening the door to free music users under the fair use section of the copyright law in the Williams and Wilkins case, has left us with the last resort, in the view of most publishers.

Coalition for Fair Copyright Protection will work for "fair copyright protection on behalf of the major contributors to America's marketplace.


The founders are authors, filmmakers, songwriters, composers and producers, publishers and record producers, editors, journalists, playwrights, composers, editors, journalists, scenic designers, and essayists. Allied with them are the principal organizations of the audio/video industries.

They feel us to ride the crest of the entertainment revolution.

The group's aim is to continue to work toward the improvement of fair copyright protection, of fair dealing, and of fair, reasonable protection for copyright owners.

The coalition has asked for a fair copyright protection act, with a broad range within which these securities should have been sold or bought at the time of culmination.

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

\* Market Quotations

As of closing, Thursday, April 10, 1975

\* Real Estate

\* CIN-A-COUNTRY now available

First we made history with Cin-A-Rock, now prepare for a big explosion in Our Country Music. Our new Cin-A-Country was selected from four full length Country music movies featuring 26 super Country music stars that have "Studios." Our new Cin-A-Country has educated and entertained, but the Cin-A-Country shows that the film industry is capable of making the entire Cin-A-Country view, ad campaign, training, etc. and picture this in our contribution to the entertainment industry.

For the full story write to Bert Frank, Pres.

Indie Pix Releasing Corp.

400 East 56th St., Dept. 20, New York, N.Y. 10022

or call (212) 371-2500

\* Individuals or Companies Needed

With varying backgrounds to present Cin-A-Country each weekend to movie theatres and colleges of all sizes, in the world's most exciting marketplace.

The Cin-A-Country is a full length sound movie and live presentation packaged together and ready to be licensed for further exploitation. For further information write to Ted Potter, President, Cin-A-Country, Inc.

Or call (212) 371-2500
Get down with new albums by the innovators of the Philly Sound. And we mean all of them:

The O'Jays, Harold Melvin & The Blue Notes, Billy Paul, MFSB (coming in May), Intruders, Soul Survivors, Trammps.

These are the biggest, most explosive releases in our history. And just so that everybody knows it, we're going all out.

THE GOODS.

In addition to a super-saturated schedule of national advertising in every major music and black publication, radio and TV spots, local retail ad repros, outdoor billboards and subway/bus posters, we've got a big package of in-store materials: an easel-back display of all the new releases...an easel-back display of The O'Jays' last three albums...four-color artist posters...giant MFSB cover blow-up...window streamers...and for anyone who still hasn't gotten the message...1,000,000 bag stuffers.

GET THE MESSAGE?

ON PHILADELPHIA INTERNATIONAL, TSOP AND GOLDEN FLEECE RECORDS AND TAPES
Forte Start For Fledgling World Jazz Assn.

In a move to emphasize the WJA will not be a West Coast-oriented organization, Cook announces a meeting in New York May 15 at the WJVR executive offices at 3 p.m.

The meeting at the leading all-jazz station (its president, Bob Oren-

Vanguard's appeal case, pension, jazz station

Treasurer Dave Pell (seated) chats with secretary Leonard Feather.

Bassist Monk Montgomery: one of the forces behind the WJA is one of its vice presidents.

Hal Cook (left), who helped found the organization, is its first president. Musician Jerome Richardson (right) is on the board.

Records, Tower Records, Rare Records, Down Beat, Billboard, WRVR (New York), KBCA (Los Angeles), WIZZ (Detroit), KJAZ (Berkeley, Calif.), WFMR (Milwaukee), North Texas State Univ. and the National Assn. of Jazz Educators.

Named to the board of directors are: musicians/composers Richard Bishop, Billy Taylor, Mundell Lowe, Neal Hefti, Bill Holman, Marian McPartland, and Cannonball Adderley; educators: Dick Grove, Don Ewbank, Leon Breeden; music publishers: Norman Weiser, Mike Gould; performing rights: Russell Sanjek (BMI), Dave Combs (ASCAP); unions: Hal Davis (AFM), international: Bobby Weiss; Peter Eichler; personal managers: John Levy, Monte Kay; advertising agencies: Howard Klarman; print media: Ira Sabin, Frank Garlock; promotion: Patricia Willard, Kay Lawrence; radio: Pat Henry, Robert Buzz; record labels: Gene Russell, Don Birkhimer; record merchandisers: Russ Solomon, George Hocutt; noncommercial radio-TV: Roy Logans, Russell Harvey, Paul Brown; record producers: Bill Trait, Bob Curnow; recording studios: Dick Pell's..

RIAA Backs Artist Suspension Principal

he had not met product commitments and, following a period of sus-

sion, was still obligated to Van-

guard.

While not involved in the original

case, the RIAA, Billboard has learned, has now agreed to support

Vanguard's appeal most probably

by filing amicus curiae papers (friend of the court).

The association's move comes at a
time when interest in the case has been growing in many quarters, no-
tably from business affairs offices at other labels which could be faced with a similar dilemma in the future.

Reportedly, the case is also drawing attention in the legal field as it's

viewed as being similar to recent court decisions in the professional

world on the rights of an indi-

vidual under contract.

Suspended periods agreed upon can be upwards of several months to

be opened-ended. The Vanguard/

Coryell clause was of the latter na-

ture.

Ninth Year For

L.A. Pilgrimage

LOS ANGELES -- The Pilgrimage Theater's ninth annual jazz concert series begins here April 20, with Bobby Rodriguez and Mira.

The event, which are all free to the public, will conclude June 22. They are sponsored Sunday after-

noons by Los Angeles County and the musicians Union performance trust fund.

Subsequent events will include: SuperSax, April 27; Julius and the Larry Connolly Trio, May 4; the Don Ellis Octet, May 11; and the Richie Kamuca-Blue Mitchell Quintet, May 18.

Film composer Benny Golson makes his local debut as a saxophonist-

combo leader, May 25, followed by Nellie Lutcher, June 1; Harry "Sweet Tears" Edison, June 8; and Cat Anderson directing the Duke Elling-

ton alumni All Stars, June 15, with Ira Hearshen directing a 19-man en-

semble concluding the series, June 22.

A&M To Great Colleagues

From 9 Latin Countries

LOS ANGELES -- A&M's annual Latin-American allies meeting will be held next Tuesday to Friday (22-25) at label headquarters here with 15 representatives from nine Latin and Caribbean countries participating.

David Hubert, A&M international director, will lead a series of panels and discussion groups with many A&M executives as guest speakers to familiarize the visitors with A&M overall operations as well as new pro-

jects.

Attending the sessions are Rob-

erto Ruiz and Rolando Offerman of Argentina, Bunny Best and Colin Wilkie of Barbados, Hans Buerger and Rolf Dihlman of Brazil, Fanny Frasier of Colombia, Herman MacDonald of Jamaica, John Bhus, Armando Martinez and David Mid-

dleton of Mexico, Augusto Sarria and Armando Amatredirecto of Peru, Tito Lizardo and Alberto Serra of Spain and Ernesto Ace of Vene-

ezuela.

Sussex Label Sued

LOS ANGELES--Triestar Western Inc. is suing Sussex Records, trying to get the label to pay $10,415.83 al-

legedly due for rent in the 6255 Sus-

net Blvd. building here. The com-

plaint alleges that the label has not paid its $3,568.96 monthly rent from the period of Jan. 1 to March 31, 1975.

A&R Men

When you need ma-

terial you should check us out.

We write, Arrange. Publish. We have pipe-

lines to good, com-

mercial music you

wouldn't even dream of. Let us help you.

A&R Men

Sudden Rush Music

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(212) 884-6014

In June 1973 -- We hit

263,000 in Sales -- From

There On to Over a Mil-

lion

Now it's Started Up Again

"I'M BACK FROM VIETNAM"
(Hold the Elevator My Baby is Coming Down)

B/W

"MR. GUITAR MAN I KNOW YOU CAN"

Watch For Our Big Album Coming

Norris the Troubadour

Seaboard Coastliners

On The Collegiate Label

MAYHAMS

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"Tape is my favorite 4-letter word!"

Mike Lushka
Motown Sales Director

Be Sure To Contact Your Local Motown Distributor For Full Details on Motown's Special "Tape Week" Promotion.

Motown means business about tapes.

A firm commitment to tapes... past, present and future...
Based on station playlists through Thursday (4/10/75)

**TOP ADD-ONS—NATIONAL**

| AMERICA—Sister Golden Hair (W.B.) | JOHN DENVER—Thank God I’m a Country Boy (RCA) |
| JOHN DENVER—Thank God I’m a Country Boy (RCA) | FRED DIEHL—Before the Next Teardrop Falls (ABC/Out) |

**PRIME MOVERS—NATIONAL**

| JOHN DENVER—Thank God I’m a Country Boy (RCA) | FREDIE DIEHL—Before the Next Teardrop Falls (ABC/Out) |
| FREDIE DIEHL—Before the Next Teardrop Falls (ABC/Out) | ACE—How Long (Anchor) |

**Southwest Region**

| MARY WIDORFAR—Grin in Mexico (W.B.) | KENT—Kansas City |
| ALICE COOPER—Only Woman (W.B.) | KENT—Kansas City |
| DISCO THE LE—The Le-Sisters (W.B.) | ACE—How Long (Anchor) |
| DISCO THE LE—The Le-Sisters (W.B.) | ACE—How Long (Anchor) |

**Pacific Southwest Region**

| KRC—San Francisco | BLACKBYRDS—Walking Country (Capitol) |
| GRAND Funk—Bad Time (Capitol) | ACE—How Long (Anchor) |
| ACE—How Long (Anchor) | ACE—How Long (Anchor) |
| ACE—How Long (Anchor) | ACE—How Long (Anchor) |

**Western Region**

| KRC—San Francisco | ACE—How Long (Anchor) |
| BLACKBYRDS—Walking Country (Capitol) | ACE—How Long (Anchor) |
| ACE—How Long (Anchor) | ACE—How Long (Anchor) |
| ACE—How Long (Anchor) | ACE—How Long (Anchor) |

**Mid-West Region**

| ACE—How Long (Anchor) | ACE—How Long (Anchor) |
| BLACKBYRDS—Walking Country (Capitol) | ACE—How Long (Anchor) |
| ACE—How Long (Anchor) | ACE—How Long (Anchor) |
| ACE—How Long (Anchor) | ACE—How Long (Anchor) |

**BREAKOUTS—Billboard Chart Data Summary of Add-Ons and Prime Movers to reflect greatest product on Regional and National levels**

| ACE—How Long (Anchor) | ACE—How Long (Anchor) |
| BLACKBYRDS—Walking Country (Capitol) | ACE—How Long (Anchor) |
| ACE—How Long (Anchor) | ACE—How Long (Anchor) |
| ACE—How Long (Anchor) | ACE—How Long (Anchor) |

**ADD-ONS—The key products selected as add-ons at the radio stations listed, as determined by station personnel.**

**PRIME MOVERS—The two products registering the greatest e-projections upward movement on the station’s playlist, as determined by station personnel.**

**BREAKOUTS—Billboard Chart Data Summary of Add-Ons and Prime Movers to reflect greatest product on Regional and National levels.**
"Undeniably, Patti Dahlstrom gives the Best Song in the Business"

Martin Ce'f
Phonograph Record
April 1, 1975

FEATURING THE SINGLE

"USED TO BE IN LOVE WITH LOVE"
TC-2204

Produced by Jack Conrad & Bill Schnee

Where Her Friends Are!
**Southeast Region**

### Top Add-ons:
- **Miles Michael-Wade (Atlantic)**
- **EARTH, WIND & FIRE—Shining Star (Columbia) 24-14**
- **ALLAN JACKSON—Me & My Old Friend (RCA) 23-5**
- **ERICA WIGOD—5 Rings (Atlantic) 22-14**

### Prime Movers:
- **DEBBIE SEALS—That's What I Like (RCA) 20-12**
- **MAJOR HARRIS—Like You Don't Love Me (RCA) 19-11**
- **JAMES TAYLOR—Carolina in My Mind (Columbia) 18-10**
- **WILLIE NELSON—On the Road Again (Epic) 17-9**

### Southeast Region Chart Breakdowns:

#### WSYR—Syracuse, N.Y.:
- **EDDIE MONEY—Runaway Train (Columbia) 26-13**
- **DEBBIE SEALS—That's What I Like (RCA) 20-12**
- **MAJOR HARRIS—Like You Don't Love Me (RCA) 19-11**
- **JAMES TAYLOR—Carolina in My Mind (Columbia) 18-10**
- **WILLIE NELSON—On the Road Again (Epic) 17-9**

#### WJZY—Charlotte, N.C.:
- **EDDIE MONEY—Runaway Train (Columbia) 26-13**
- **DEBBIE SEALS—That's What I Like (RCA) 20-12**
- **MAJOR HARRIS—Like You Don't Love Me (RCA) 19-11**
- **JAMES TAYLOR—Carolina in My Mind (Columbia) 18-10**
- **WILLIE NELSON—On the Road Again (Epic) 17-9**

#### WDBM—Chicago, Ill.:
- **EDDIE MONEY—Runaway Train (Columbia) 26-13**
- **DEBBIE SEALS—That's What I Like (RCA) 20-12**
- **MAJOR HARRIS—Like You Don't Love Me (RCA) 19-11**
- **JAMES TAYLOR—Carolina in My Mind (Columbia) 18-10**
- **WILLIE NELSON—On the Road Again (Epic) 17-9**

#### WRAL—Raleigh, N.C.:
- **EDDIE MONEY—Runaway Train (Columbia) 26-13**
- **DEBBIE SEALS—That's What I Like (RCA) 20-12**
- **MAJOR HARRIS—Like You Don't Love Me (RCA) 19-11**
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#### WABC—New York City:
- **EDDIE MONEY—Runaway Train (Columbia) 26-13**
- **DEBBIE SEALS—That's What I Like (RCA) 20-12**
- **MAJOR HARRIS—Like You Don't Love Me (RCA) 19-11**
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### Top Add-ons:
- **MILES MICHAEL-WADE—Me & My Old Friend (Atlantic)**
- **ERICA WIGOD—5 Rings (Atlantic)**
- **WILLIE NELSON—On the Road Again (Epic)**
- **EDDIE MONEY—Runaway Train (Columbia)**
- **DEBBIE SEALS—That's What I Like (RCA)**
- **MAJOR HARRIS—Like You Don't Love Me (RCA)**
- **JAMES TAYLOR—Carolina in My Mind (Columbia)**
- **WILLIE NELSON—On the Road Again (Epic)**

### Top Prime Movers:
- **DEBBIE SEALS—That's What I Like (RCA)**
- **MAJOR HARRIS—Like You Don't Love Me (RCA)**
- **JAMES TAYLOR—Carolina in My Mind (Columbia)**
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www.americanradiohistory.com
Friends Rally To Mrs. Shouse

WASHINGTON—The RIAA gave its seventh annual cultural award to Catherine Filene Shouse, a donor of the Wolf Trap Farm concert facility, at a gala banquet here Wednesday (9) attended by almost 1,000 persons, including a heavy representation of senators and congressmen.

The capacity crowd heard Stanley Gortikov, RIAA president, laud Mrs. Shouse for the support of a long list of cultural enterprises including the Washington Chamber Music Society, National Gallery concerts, jazz festivals, and the National Symphony Orchestra. He read a tribute to Mrs. Shouse from President Gerald Ford.

Entertainment was by Olivia Newton-John and Andy Williams.

New Kass & Bronfman Firm

Continued from page 3

Kass says the music specials will cover a broad range of ideas, not just contemporary performers. Will he do projects with the Beatles? Kass smiled. “I’m friendly with Ringo, George and Paul. I haven’t seen John in years,” he says. He says he has talked to them generally about his new company and its expansive goals and they would be quite right to do TV things.”

Kass was in Los Angeles last week finishing up some Warner Bros. business. He brought Ron Wood of Faces to the label as a solo artist and speaks of starting negotiations with WB for Paul McCartney.

Jazz Combo in Mullig

PHOENIX—The Charles Lewis Quintet has a different kind of gig lined up—maybe one never before attempted by a jazz combo.

Shortly after appearances at the Phoenix Festival of Arts Festival April 18-21, Lewis, who studied piano with Oscar Peterson, and his sidemen will mount mules and descend deep into Havasupai Canyon to perform in concert for the isolated Havasupai Indians.

The Lewis Quintet then will return here to resume its nightly stand at the Hatch Cover.
Watch for this spectacular tour—

**Jeff Beck with Mahavishnu John McLaughlin and the Mahavishnu Orchestra.**

*April 24: Century Theater/ Buffalo, New York*
*April 25: Auditorium/ Rochester, New York*
*April 26: Civic Center/ Springfield, Massachusetts*
*April 27: Capital Theater/ Passaic, New Jersey*

*April 29: Playhouse/ Hofstra College/ Hempstead, New York*
*April 30-May 1: Philharmonic Hall/ New York, New York*

*May 2: Music Hall/ Boston, Massachusetts*
*May 4: The Coliseum/ New Haven, Connecticut*
*May 6: Stanley Theater/ Pittsburgh, Pennsylvania*
*May 7: Music Hall/ Cleveland, Ohio*
*May 9: Masonic Temple/ Detroit, Michigan*
*May 10: Auditorium Theater/ Milwaukee, Wisconsin*
*May 11: Ambassador Theater/ St. Louis, Missouri*
A Station’s Success Dependent On Right Combination Of People

EDITOR'S NOTE: L. David Moorhead worked his way up through the ranks as air personality in the heyday of Top 40 radio, the program director, operations manager, and finally was named general manager of a famous FM station in Cleveland--WWMRS--which he promptly put in the black. Then Mercedosmedia moved him to Los Angeles to take over the management of KMET, another FM station. Seizing the opportunity, Moorhead turned it into one of the most profitable FM stations in history, in fact, nets more than most AM stations in the market. These are his personal feelings on success in radio.

LOS ANGELES--Every time a radio station achieves a modicum of success, the world begins beating a path to its door (or frequency) in the hopes of discovering the magic formula that creates the better mouse-trap.

A radio station is people. Listeners are people. The shly (insert your favorite expletive) does management apparently have a driving compulsion to reduce everything to a simplistic formula which reduces the human element to a bare minimum, or even eliminates it entirely. Basically because it is the line of least resistance. Machines in many ways are easier to handle than people.

The worst a machine is going to do is break down. People break down, break up and foul up. And isn't that better that way?

Every time a station or format is copied it is just that--a copy--a carbon without the warmth and color of the original--ESSENTIALLY, WITHOUT THE HUMAN ELEMENT.

The magic formula, from my experience, is like Einstein's theory of relativity--very few can grasp the whole thing because it appears to be different, depending on your viewpoint.

E.g., to a person in the programming department, ratings and audience reaction are the utopia to the salesperson, gross revenue is the objective, to the business office and bookkeeper, collecting that money is the end. To the general manager, the owners, and of course, the stockholders, the ultimate radio station is the right combination of the above--to wit, achieving the largest audience composition which will generate the most collectible dollars.

Some radio stations would rather be numbers three, four or five in a market because they can in that position generate top billing.

The success of a radio station is solely dependent upon the right combination of people properly playing their roles.

When you think of the great radio stations where you have worked, I'll bet dollars to donuts that you remember people not the cart machines, or transmitters or boards. My memories of my days as a program director are of people who made the station click. Tucson to me is still Phil Richardon, Frank Kaid, Mike Hunter, Ray Tenpenny, Dotty Snowe--the people who built KKTX into a WSJ legend.

Milwaukee is Jack Lee, Raleigh Abrams, George Wilson, Robert L. Collins, Dick Caipper and Ralph Barnes--some of whom are still making WOKY a phenomenal success.

Each successful station brings to mind the people who made it happen, and it is usually a good balance (Continued on page 23)

MONTREAL--The Music Canada Series, a collection of 13 one-hour radio programs presented in album form and produced by Radio Canada International (the Canadian Broadcasting Corporation’s international service) and the Composers, Authors and Publishers Association of Canada (CAPAC), has been released in this country.

The project features works by 29 Canadian composers and more than two dozen Canadian artists and ensembles. Produced by composer and broadcaster Norman Beecroft, the series traces several centuries of classical music in Canada.

Jan Matejeck, CAPAC’s director of international affairs and publicity, says, "This is an attempt to avoid the simplistic--the overwhelming tendency to portray Canada and its music with a single national utopia.

The series traces the development of FM radio stations that may wish to acquaint their listeners with a cross-section of Canadian music. It aims to present Canadian composers to radio listeners as well as artists and ensembles. We did not make new records but used those that CAPAC has subsidized over the past years and also other records that are included in the catalogue of the International Service of the CBS.

The distribution will be handled jointly by the International Service and by ourselves, and in addition to this, we count on help from the Department of External Affairs.

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Each successful station brings to mind the people who made it happen, and it is usually a good balance

Machines In Spotlight At NAB

SORRY...

If you missed us at the NAB. But don't miss the chance to hear THE CHARLIE TUNA SHOW in your radio market!

For info and demo call or write today.

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By MARTIN MELIHUSH

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1949 thru 1972
pop country rock soul big band

FOR CATALOG OF 6000 titles
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IF AIR MAIL is desired for catalog
U.S. and/or FPO addresses, and $1.00
international, and $1.50
(please in U.S. funds)

BLUE NOTE RECORD SHOP
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Albany, New York 12206, U.S.A.
Everyone's raving about THE STYLISTICS new single, "THANK YOU BABY"

"The Stylistics new single is an absolute smash!"
— JERRY WEXLER
Atlantic Records

"I love 'Thank You Baby.' I wish it were ours."
— CLIVE DAVIS
Arista Records

"If I were still a D.J. I'd be playing 'Thank You Baby' all day."
— JOE SMITH
Warner Bros.

"I wish I had cut this song."
— PAUL McCARTNEY

"I love it! I love it!"
— ELTON JOHN

"Me too! Me too!"
— OLIVIA NEWTON JOHN

FOR YOUR INFORMATION:

THE ABOVE QUOTES ARE FICTITIOUS. NOT ONLY THAT... WE MADE THEM UP! BUT THE TRUTH IS "THANK YOU BABY" WILL BE THE BIGGEST STYLISTIC HIT OF THEM ALL.

暑井

AVCO
PABLO is now manufactured and distributed by RCA.

From a previously unreleased catalog.*

Herb Ellis/Joe Pass “Two for the Road” 2310 714
“Jazz At The Santa Monica Civic ’72” (3 LP Set) 2625 701
Oscar Peterson “The History of an Artist” (2 LP Set) 2625 702
*only previous release — Art Tatum “The Tatum Solo Masterpieces” (13 LP Set) 2625 703

Ella Fitzgerald/ Joe Pass “Take Love Easy” 2310 702
Joe Pass “Virtuoso” 2310 708
Count Basie/ Joe Turner “The Bosses” 2310 709
Ella Fitzgerald “Ella in London” 2310 711
The Count Basie Trio “For the First Time” 2310 712

From the #1 jazz impresario, Norman Granz.
L.A. ...The past year has been a year of T-shirt wear. Right now, as I type this, I’m wearing a WOMB shirt. Most of our out-of-town departmenet wear T-shirts displaying every thing from Elton John to The Eagle Band. 
The belt buckle made right inroads, but T-shirts are cheap and better to get, so people do not wear them so much in the way of the wearing. The Dark Horse pin was a real inside group, but not too many people knew it meant, so it didn’t pay to wear it. 

Now, because of Fillmore fame, has come up with a real goodie. At the recent big rock concert at Keen, one local, San Francisco, the insiders, crew, press, artists, etc., wore little wrist bands like they put around their wrist, and in the theater. Yellow could get you only so far, but blue was the color that got you everywhere. Mine was white, but it got me anywhere I wanted to go. 

Anyway, just a day or two ago, I was talking with Sebastian Stone. Stone was in the audience at Kezar Stadium, but, like any decent rock man, he had his radio with him. Among other things— and Sebastian is such a fine program director he was probably just happy by not saying too much— Sebastian said the broadcast quality was good and it sounded like we were having fun. "We’re me and Jim Gabbert who owns KIOI that we were broadcasting on a lot of things and we were having fun. I think this is one of the reasons, why such people as Gary Owens of KMPC, Robyn N. Morgan, late of KIOQ, Jim Kranz of KFBB all in Los Angeles— plus, Baby Lee Synog, K.O. Bayley, Tom Clay, Ralph Beardon, Frank B. Williams, Ron White, Bill "Roxor" Mercer, Murry "The K" Kaufman, Pat Patterson, Red Jones (who, was that a live show, or a radio show?), Jim Gearhart and Don Imus, for example, have fun on the radio. 
The reason why Gabbert could have fun on the air, though, was because of people behind the scenes such as station manager V.P. Lincoln, program director Don Kelly and promotion manager Terry Smith. The main thing, the truth, that you had to work. We all had just the fun. 
The broadcast was of excellent quality. The Plant did the show down to KIOI feeding it over the air. It was actually the best quality you hear today. I heard it in my ear. Even those drop from the recording studio seldom are. 

Now let’s talk about Sebastian Stone and Willis Dunn. Stone and Dunn at Entertainment Response Analysts and part of their operations includes the psychographie work of Dr. Tom Turcik. In a week or so, ERA was studying the San Francisco market for KNBR. That Stone and Dunn vide, of course, is qualitative re- search. More about that later. 

Major Tom Kijek is the new music director of WRNW, a progressive rock station in New York City. He has been promoted from the feature that used to be the "Tom 7:10 a.m., Joe Guarisco 10 a.m., Dene Hallam 2:40 p.m., Tom Hoos 6:10 a.m., and John Racca 10a.m.2.p.m. Weekenders are helped out by Jeff Beck, Jane Ham- burger. 

Many stations have changed stations in Los Angeles, but his audience went with him, a peer-nome- nation in this day and age of radio. The show has been very good, as you might have expected from old "dipper" Tom Kijek. Natalie Larm En- terprises in Los Angeles is syndicating the show worldwide now. 

Joe Sandoul is the new personality midnight down at KITP, San Antonio, David Falcone, who held down that slot, left to continue his studies in sociology at St. Mary’s Univ. in the city. Old buddy WASH Allen, whom I’ve known since he was a kid, has been promoted to program director at KCOH in Houston. He’ll continue his radio show. 

Bill Glason, who has been providing speakers, air personalities and radio TV personalities with music since 1946, notes, "Why is it only dockey asks for samples? I’m really to anybody who’s in cine- matic and anybody asks for samples for dock jockeys and 95% of them are not heard from after spending more dolls for unnecessary postcard is not necessary. Please tell them. No, thanks. I have too many samples. The answer, is that you don’t get along. Glason operates out of 200 W. 34th St., New York, N.Y. He’s the only supplier of "The Comic Sound of the Day" run a year ago. 

Mark Denis writes that he stopped out of the programming post at KEZY in Anaheim, Calif. But will stay on the air. Wants to pursue a business career. Still feel KEZY is the "greatest radio station of my career." New program direc- tor is former production director for Scott Morgan. A new FM is going on the air in Avalon, New Jersey. Pres- ident of the station is Larry Kenne, who is keeping the format a closely- guarded secret. He must think somebody cares. 

A listener writing in plugging the Bobby Carr show from Augusta, Ga. Philip R. Rankin, program- director of KNIR, P.O. Box 628 in New York, N.Y., writes requesting better record service for his rocker. 

Max "Supermax" Humphrey has been named regional director of WRSC and WQWK in State College, Pa. Lineup has Wendy Wil- liams 6-10 a.m. 3 p.m. and Ray Munschup until sign- off, with Glenn Holtsor and Big Fled on weekends. If Wendy I. get to be the only main female jock in the nation. At least, the only main female jock in the nation. I should forget to include the only main female jock in the nation, which separates program- after all? 

Bill Elliott has been named oper- ations manager of WQHI in Jefferson- ville, Ind. He’s also chief engi- neer and program director. It’s an FM rocker. Talk personality Pat Michaels has been named station manager of KZWA in Santa Ana, according to Davis Broadcasting presi- dent Phil Davis. Program direc- tor is Mark Driscoll at WBBF in Rochester, N.Y., has added two syndicated programs. "The Wolfman Jack" show on Friday nights and "Ondal Wavelength" on Sunday afternoon. Both come out of Los Angeles. By the way, Steve Clark has also joined the rock-form station staff and will be music director, he’ll be at KSTP in St. Paul but we will hear him! New stations in New York, records at WOPM and station 

* * *

KLAC in Los Angeles has teamed up with the John Edwards Memorial Foundation to present a lecture series on country music at UCLA. (Continued on page 24)

Combination of People

-Continued from page 20

- In the case of sales, programming and operations. There are others in my memory, either short-term successes or failures, but the one thing in common: They ran like railroads. They followed schedules, treated the customers like partners, viewed the listeners all the care, consideration and attention railroads nootiously have reserved for railroad passengers. 

* * *

Which is not too strange, consid- ering that when our industry’s origi- nal regulations were set they were derived from the Railroad Act which stated that the railroads would operate for the public inter- est and the public necessity. It has been attributed to the late Sen. Bur- ton Wheeler that when guidelines were formulated, those words from the Railroad Act made sense, as ap- plying to the fledgling broadcast industry. The original legislators’ inter- pretation, however, was that programs would be interesting, sta- tions would be confirmed to follow the dial, and "necessity" scanned well. 

Like their brethren in the railroad industry, too many broadcasters de- cided that the answer was to pack the passengers in and give them the freight. Then the airplanes came along, pampered the passengers, put the freight in a corner and gave Harry Milton ten years worth of song material. 

Draw your own analysis. The quickest way for me to judge the people strength of a radio station is to find in public-service programs A good “people” station usually ful- fills both interpretations of public service. They have a community need and they hold interest. Nowhere in the Communications Act is it dic- tionary that people programs must be boring. It is just traditional. Show me a radio station whose pub- lic service programs are not interest- ing, and even more interesting, enter- taining, and I’ll show you a radio station that I will ignore. I want more likes of the Richard Pound of Richardson, Shad0e Steve, Ross Davis,1007, George Washington, R. J. Humphery has been named program director of KCOH at New Iberia. "The Un- der Cover of Night," a music show that has long time been promoted in Gal.... R. J. Humphery has been named program director of KCOH at New Iberia. "The Under Cover of Night," a music show that has long time been promoted in Gal...
When answering Ads: Say you saw it in Billboard

Vox Jox

At KZQI in Ridgecrest, Calif., the morning man is Brian "Sagebrush" Kelly. John Zitner, followed by Woody James 11 a.m.-3 p.m., and Martin "Rattlesnake Pete" Garbus 3:30-7 a.m. Kelly will be the last Davis of KLOA in a March of Dimes walk-a-thon. Twelve miles. KZQI is a country music station and Johnson notes: "The major labels are negligent sometimes in fulfilling their primary obligations to the stations. They have ignored our repeated requests to send material for airplay -record on the charts in many cases. I talked with people on the phone at RCA, MGM, Capitol, 20th Century, Warner Bros., Elektra, Atlantic, and a few other labels, but it's to no avail. Merle Haggard is a local man here and the people who enjoy good country radio don't waste a lot of fan time. They complain because we haven't been getting the latest hits." The publicity office has helped them. Stations, as a rule, don't help sell country singles - not enough to warrant the cost of record service. Most country singles are sold to jukebox operators, not radio listeners. Some of the big record companies can hardly afford to send out free product anymore.

Got a crazy letter from a local Mackenzie of the Poncho Villa Airforce, now stationed at KQMO, Hawaii. He's organizing J.P. Morgan & Company - the news partner of air personality Dave Shaw. While I was doing a guest radio spot with Ron McCoy on KNAC in Long Beach, Calif., on April Fool's Day, J.P. Morgan & Company gave Shaw their attention in a big way. Let's hope it's good news.

Speaking of KNAC and April Fool's Day, station owners Claudia and James Harden were really nice to let old oddballs such as me call up. They're back in town after four years on WPRO, a 90-watt station in Rhode Island. We had a great radio show-see or phone for more info. Ron McCoy is at Y-Ki. Beach.

J.J. Jordan, program director of WDBO in Memphis, wrote that the station celebrated its 50th birthday recently by giving away cakes along with 500 gifts. Contestants had to call up and sing "Happy Birthday" to "Q." to win. The station ran competitive promotions and cross-promotions such as Wink Martindale and Jay Cook. Bob Peacock is a first phone and seven years of experience and needs a full-time gig. He's now working weekends at KBUY in Fort Worth. Call him at 214-522-2333.

Robb Capp is now doing the 7-midnight show on WENY in Elmira, N.Y., a Top 40 station. . . . WWW in Columbus, Ind., is a adults contemporary format station and the lineup includes Doug Clarke midnight-midnight, then operations manager Wally Wawro 6-10 a.m., Mark Gammell 10 a.m.-4 p.m., Tom Isaac 4-8 p.m., and Darrell Smith 8-11 p.m., with Steve Barrett and Brian Traurig helping on weekends, and with Carl DuBois doing a classical show and Bill McCoy doing a jazz program. They need better record service.

Bob Vernon seems to be cutting the mustard at WBNC in New York, he writes: "Wanted to warn the other guys not to send in tapes this year. After four months at WBNC, I just gave them the best afternoon drive ARB in 17 years." He signed the letter: "Humbly, Vernon with a V."

Mike Butts reports from KDFW in Minneapolis where he's now doing the morning show. John Frederick, 402-455-3392, is looking for work. He'd been at KQ98 in Omaha as air personality and music director. Just ran across this ad scribbled on a phone call from Cleveland Wheeler at WAPF in Jacksonville, Fla. He does a 90-minute progressive show Saturday nights and needs albums, especially from the specialty labels. Since the station has 50,000 watts, I'd make sure he was on the mailing list.

There's an agency in Los Angeles called Bluegrass Communications. It's for commercials, mostly. One of the guys they represent is Joe Thomas. He's in the middle of a year's contract to remember Joe. He spent nine-and-a-half years on WPRO, a rock station in Providence, Rhode Island. The aim was to get the station to sell records. When we used to do the old Radio Response Ratings, Thomas said, "I can influence the market affecting sales of pop singles. Well, Joe is in Hollywood now and he's trying to sell a spaghetti or swing group in some kind of area. Anybody has a job open can call him at 213-764-4952 and leave a message.

Rick Gray is the new station manager of WAIA in Miami. Jim Galant, program director of WHD, also programs WAIA. . . . Norm Feuer will become general manager of WLYF in Miami. Kathy Selig, sales manager of WLYF, has been promoted to station manager. Feuer will headquarter in Chicago. . . . Joan Levine is the new program director of "Chicago's 97." The time alignment is known. Three days a time, at KWSW in Los Angeles, is now also doing an interview show called "Off The Record." Saturday mornings. Guests will include Joan Baez and Buffy Sainte-Marie.

Marion Woods, operations manager of WZIL in Warrensburg, Mo., writes that the lineup includes Bruce Reynolds 5-8 a.m., operations manager; Marion Woods 8-12 a.m., Dennis Campbell 12:35-3:35 p.m., Bryan Johnson 3:30-7 p.m., and sales manager Ronn McKay 7:11-13 p.m., with Mark Pierce on Friday in that slot. Weekenders at KOKO include Paul Bryant, Dave Goodwin, John Edmonds, and news director Bill Turnage. Now KOKO general manager Jim McCallum is also president of KMLA in Ashdown, Ark. Ronn McKay had been program director in Ashdown and still consults the station there. The lineup at KMLA includes general manager Steve Pearce 1:30-9 a.m., news director Joyce Reed 9-noon, program director Terry Sneed noon-3 p.m., Steve Mitchell 3-7 p.m., and Tom Carr 7- midnight.

Bill Hopkins who used to work at WNBR in New York, now it's with WVIP in Mount Kisco, N.Y. The lineup of the station includes Dave Wagner 6-10 a.m., program director Bob Bruno 10 a.m.-1 p.m., and Hopkin, then George Portland. Station plays a contemporary MOR format and the records are in pairs.

Larry McKeeley, after four years off the air and out of radio, has signed a contract with WNR in New Orleans as program director and morning personality. Station

(Continued on page 32)
Steve Wolf and Jim Rissmiller are aggressive, successful concert promoters operating out of Los Angeles. In this continuation of the day-in-the-life-of series, Nat Freedland spends an afternoon-evening with the duo to observe lifestyle backstage on the night of an important, historic concert.

At four in the afternoon, one probably would expect most executives to be winding down at the end of a busy workday and perhaps checking the clock to see if they can head home before the evening commuter rush. Steve Wolf, of Wolf & Rissmiller which started in the rock concert business some six years ago as Concert Associates in partnership with Bob Eubanks, is in fact heading out of the firm’s Beverly Hills suite for his Cadillac.

But although Wolf has been at his desk phoning East for information about future concert availability since 8:30 this morning, he is now about to start his late shift, another half hour or so until Jim Wolf & Rissmiller show, the final Southern California appearance of the disbanding Humble Pie, at the Long Beach Arena.

The first of homebound commuters is already clogging the San Diego Freeway southbound but there’s no other direct route to the Long Beach/Beachfront so Wolf just crawls along in the fast lane with everybody else. He and Rissmiller get stuck in Southern California evening traffic jams a lot and normally use the time to switch the dial among local radio stations to keep the volume steady.

In their years of working together, Wolf & Rissmiller have developed what they call their “account executive” system of dividing the workload. One of the pair takes prime responsibility for each concert date and is on hand for the actual show, although both men usually show up for any concert when they don’t have more than one show going on the same night.

The way in which they allocate the contracts depends on which partner has a closer rapport with the agent-management-artist team involved. Wolf and Rissmiller sit at adjoining desks in the office. “When we hear each other’s phone calls we obviously don’t have to waste time running between offices to constantly update each other on what’s going on,” Rissmiller explains.

Once past the downtown area, traffic opens up somewhat and Wolf gets into the parking lots alongside the cylinder-shaped Long Beach Arena promptly at five. He positions the car behind the stage door but directly alongside an access ramp so he won’t be stuck in another auto jam when the show is over after midnight.

The show begins sometime after two minutes later. He was coming from the Los Angeles Sports Arena downtown, delivering 56,000 tickets for Pink Floyd’s four-night stand there (although Pink Floyd hadn’t had an album out or played Southern California for some two years, all available tickets will be sold out within 24 hours and Rissmiller will seek additional dates from the English space-rockers).

Wolf is tonight’s “account executive.” He quickly seeks out Larry Vallon, W&R’s full-time stage manager who supervises the on-the-spot stage preparations when the firm doesn’t have conflicting concert dates and extra freelance stage managers must be hired.

The stage management and speakers are in place and there are no undue problems. The stage is constructed from boxlike units of sturdy metal piping, with slabs of board laid atop for the floor and a façade draped for the market.

Tonight’s hard-luck act is the opener, Journey, a New Columbia group made up of some Santana alumni and drummer Steve Smith. They played well and were well supported by truck from Hollywood after an all night run from Journey’s San Francisco base when the driver had to swerve into a lamp post to avoid a head collision.

Wolf was keeping tabs on the reloading and towaway situation all morning. The jitter apparently traumatized Journey. Meanwhile, there’s a lot of nervous last minute wiring going on at the Arena which will ultimately cause the 7:30 p.m. concert to start about 20 minutes late.

But the biggest question right now is whether the show is going to completely sell out. With 80 percent of the tickets sold in advance, the concert is already in the black. But of course, a sellout of all 13,900 arena seats will make a great difference in the promoters’ and artists’ final profit.

Probably the main reason sales have been unpredictable for this show is that Los Angeles is currently going through one of its few annual rainy spells. But the sun has been out all day and everybody is hopeful there will be enough last minute impulse concertgoers to fill the hall.

Certainly the lines are filling up briskly in front of the boxoffice. And KNAC, the fine Long Beach progressive FM station that co-promotes all the city’s concerts booked by W&R, is pumping out lots of announcements about Humble Pie tickets still being available.

Jack Brigden, highly experienced tour manager, is overseeing the current road logistics for Humble Pie. He’s a top freelancer, an Englishman now working out of the New York office of Pie’s manager, Dee Anthony.

Since Humble Pie is working with the same amplifier speaker sound setup, the same light cues and stage dimensions at each stop along the tour, there are no technical surprises here tonight, Brigden explains.

He takes Wolf & Rissmiller to visit the luxurious charter bus Humble Pie is using on the tour. “The bus was originally for the road crew, but when the group saw how comfortable it was to be able to sleep all they wanted while traveling to the next concert they took it,” Brigden laughs. “I’ve realized that the country musicians were right all along.”

“Concerts have to be scheduled near enough to each other so that the equipment truck gets there on time. Why should the artists have to hassle with getting up early in the morning after only a couple of hours sleep since the concert to rush to the airport for the only scheduled flight to the next town? A custom charter bus costs a fraction of the price for hiring a Lear jet and I’m going to use buses on all my tours from now on.”

The bus operated out of Nashville and driven by owner Buddy Brewest, is truly a remarkable vehicle. There are three state rooms with two or three bunks each. The cozy cabin in front has a stove, refrigerator, bar, television set, car-bridge player and stereo sound. Behind the driver’s seat is a radar spotting device and a citizens band two-way radio so the towering Brewest can exchange information with passing truckers about police cars out speeding racers. Back inside the arena, the usher and concession crews are assembling, Long Beach Police, a volunteer team headed by Bob Platt, patrol outside the hall and along the ticket gates. They will spot check the incoming audience and confiscate any liquor being brought in.

Stage security and patrol of the aisles is under control of National Event Service, on of the college-athlete operations that work most Southern California concerts.

Wolf checks in with all these people and tells them there aren’t any unusual problems to expect tonight. Meanwhile, Rissmiller has left for downtown Long Beach and a supper conference with building manager Dick Schaff to go over details of several more upcoming W&R concerts due this spring at the city-owned arena.

The show starts with Journey’s interestingly spaced set at 7:50. As the lights go down it looks as if the house is little more than half full, but by the time the applause settles the set ends and the lights go back up and the seats are filled.

The lines are still moving up to the boxoffice. And even a short but intense burst of thundershowers doesn’t drive away the kids. The plan was for boxoffice sales to stop just as Humble Pie went on. Just before that deadline the very last available seat goes and the show is officially a total sellout.

Second in on this leg is Iron Butterfly in its first big Southern California concert. It’s the first time local arena audiences have heard “Inna Gadda Da-Vida” live for some years and the audience is quite enthusiastic.

All this time, Wolf is moving about backstage from the dressing rooms to the stage platform itself, observing, checking to make sure they’re going on with only minor delays. His major responsibility at this point is to pay the manager of each act.
**Nutty Songs? Vinton Glad Hands 'Em All**

By HAROLD HYMAN

MOR song records, Vinton says he won't be coming back to the Flamingo after this year. "I've signed with the Riviera," he beams. "It's a $1 million plus contract for two years with headline billing starting in 1976. That kind of money would have made me other for more weeks this year but they didn't pick up my option." The Venetian Room at the Riviera seats approximately 1,100 for shows and dinner while the Starlight Room at the Flamingo seats slightly more than 500.

Bubbly with the Riviera contract news, which provides much more money as well as more exposure, Vinton recalls his initial appearance in the showroom that in 1972 as a second billing act. "Talk about paying dues," he says. "My salary was $5,000 and I spent $6,000 for musicians because I wanted a string section."

The Riviera showroom did not at the time provide a full orchestra because the act starred then, comedian Don Rickles, didn't require it. "So in walks Sinatra one night, the curtain goes up, there's my music and a solo man look at the big orchestra they gave Rickles. What does he need that for?"

Vinton feels his dues paying days are over. A new Bobby Vinton TV variety show will debut in September 1975 on the CBS network. "It's going to be a half-hour show with a full-bathroom budget," he says. Further, the show will be guided by the same two producers, Chris Beard and Alan By, who created the "Sonny And Cher Comedy Hour" and the "Tonight Show."

He is especially happy about the time slot for the new show. "It's scheduled for 7:30 p.m. Saturdays just before "All In The Family," he grins.

There's no doubt Vinton's comeback as a nightclub performer and his blossoming TV career stems from the sales of his records, which aren't even he doesn't know exactly why they sell so well.

"I try to choose recording numbers carefully," he says. "I want to ... (Continued on page 41)"

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**Larry Reed Says: **

"Cars like Maserati are just not being built anymore"

**Maserati:**

Meet her one day in a dream like the wind the everlasting wind—ever-changing ever a twirling without austerity which soars to the symbolic.

**LARRY REED SPORTS CARS**

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8902 Wilshire Blvd.

Beverly Hills, Calif. 90211

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**San Jose Concerts Blossom Under Wong**

**By JACOB MACKENZIE**

SANG FRANCISCO—A three-night series of jazz concerts marking the reopening of the San Jose Center for the Performing Arts had a sold out Andrea Segovia concert at this city's Masonic Auditorium have been the most recent successes of the Fine Arts Development Center here under the direction of Victor Wong. The San Jose jazz programs featured Sarah Vaughan, Preservation Hall Jazz Band and Bill Evans with the San Jose Symphony. The San Jose Center originally opened in 1972 but had been closed since because of structural problems with the roof.

Wong started Fine Arts Development in 1973 after a 20-year stint with the San Francisco Symphony, where he began as a clerk during his school years and worked up to the positions of business manager. He recently rejoined the Symphony as orchestra manager, which now eats up 80% of the $115,000 budget. Development, Wong's own company, remains his major interest.

"The Arts Development was a 'bug'" says Wong, "to provide a service to the Northern California arts community consulting to arts organizations, expanding their areas of activity, helping them with grants, trading ideas with places like the San Francisco Arts Commission."

That idea worked well only with Pacific Dance Theatre, who manage and for whom they have produced two annual "Nutcracker Suites" at the Fine Arts Center in Cupertino, near San Jose.

The main activity of Fine Arts has been producing and booking tours. This occurred mainly as a result of John Koenfeld leaving the business, after the Fine Arts organization invited Wong to become the agent for Huron productions locally. As the exclusive agent for Huron in Bay Area Wong goes shows at Flint Center, the San Jose Center, the Pacific Fantasy Theatre, the Marin Veterans Theatre, the War Memorial Opera House in San Francisco, and in the smaller theatre (about 300 capacity) Wong plans to work on to upgrade it to an intimate, high-quality hall. There he would present many programs as "Jacques Brel Is Alive and Well in Paris," or workshop performances by ballet and theater groups.

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**Talent In Action**

**FREDDY FENDER WILD OATS**

Palomino, Los Angeles

Freddy Fender, whose "Before The Next Teardrop Falls" reached the top 10 on the country and pop charts after 20 years in the business, made his local debut April 4 and treated the 390 crowd to a masterful demonstration of how to combine an excellent voice and an equally excellent style as well.

Fender's hit, of course, is an English/Spanish mix a la Johnny Rodriguez. Yet he is neither a Rodriguez clone nor a man raking the crest of a gremlin. Rather, he is one of those rare entertainers who can make any piece of material he touches his own--no matter how strongly defined it is with another artist.

There is no set, per se. The act is watching Fender become emotionally involved in each song and hearing him alter his style over still slightly depending upon the kind of material being used at the moment.

To add to the fun, Fender is one of the more talented blue/roots rock vocalists to appear in this area in a long while, the only complaint being that he has lost the lead all too infrequently. It was fun to watch an artist who comes from nowhere to the No. 1 spot on the charts and set all the rest of his career to case, how, when he hasn't reached the number one spot before.

Wild Oats, a bluegrass vocal-instrumental group from the Long Beach area, opened the show. The music was pleasant enough while being undistinguished, and the lead singer spent a bit too much time on his happy-go-lucky style renditions.

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**Signings**

Papa John Creach to Buddhist Records

Currently touring with the Jefferson Starship, Creach goes in late May or early June to work on his debut album for the label. Groups Sha Na Na and Free Bird to debut their distributed Southwest Records. Both bands are currently in studio. Composer/performance (Continued on page 28)

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**San Jose Jose**

**VICTOR WONG**

San Jose Concert pro-

motion force.

Singers; the San Jose Symphony in other cities besides their home; and the San Jose pops orchestras at San Jose. Cleo Laine is one of the main attrac-

tions Wong has coming up in the next few months.

Fine arts is so busy, in fact, that during one 14-day period in March there were 23 different shows with six attractions at six different locations. Wong's staff of seven handles all this. In comparison Wong notes that "for four shows a week the symphony employs 27 people."

Wong's partner Tony Colangelo, who has designed many sets for the S.F. Symphony, does the technical work. Wong's principal assistant is Nancy Carberry.

Because of their range of connections they are able to contract excellent orchestras by calling on players from San Francisco, Oakland and San Jose orchestras, as well as non-

affiliated musicians.

Fine Arts also maintains its own boxoffice operation through Sher-

man-Cay Music in San Francisco.

Fine Arts Development is located at 44 Page St. in San Francisco, a building the corporation owns. The four-story building, which has plenty of studio and rehearsal space for dancers and singers, also has a 500-seat theater (about 300 capacity) which Wong plans to work on to upgrade it to an intimate, high-quality hall. There he would present such programs as "Jacques Brel Is Alive and Well in Paris," or workshop performances by ballet and theater groups.

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Through special computer access (specifications and data available upon request) we've been able to chart hour-by-hour American Top 40 listening patterns at four subscribing stations according to October-November 1974 Arbitron surveys. Vertical figures represent average persons 12+, total survey area. Horizontal figures indicate time of day (in all four situations American Top 40 is scheduled on Sundays). While Casey Kasem counts 'em down, audiences build up. Get American Top 40 on . . . and watch your weekend numbers take off!

American Top 40 is based on BILLBOARD's weekly Hot 100 survey and produced in compatible stereo by WATERMARK, INC., makers of AMERICAN COUNTRY COUNTDOWN and THE ELVIS PRESLEY STORY. 10700 Ventura Blvd., No. Hollywood, Calif. 91604 (213) 960-9490. ©1975, Watermark, Inc.
Fem Forum Booker Looks For a Hot New Supergroup

LOS ANGELES—Where are the new supergroups?

Claire Rothman, who books concerts and other events at the Forum in Inglewood, points out that not one new supergroup has come along in the past several years. The 19,000-seat Forum has played host to such bands as the Rolling Stones, Jethro Tull, Led Zeppelin, Chicago, Yes and other top stadium aggregations.

"But where are the new ones?" she asks. "Where are the ones to fill the 19,000 and 20,000-seat houses, like the Forum, Madison Square Garden, or the Spectrum?" Not one group in the past couple of seasons has come out of the ranks to join the heavyweights, she says.

Ms. Rothman notes that since there is a dearth of new top bands, booking shows for major facilities becomes a problem. "Many of the top acts only tour once or twice a year. Jethro Tull hadn't played in a couple of years. Nor had Pink Floyd or the Rolling Stones. We need those acts to fill our halls."

Formerly with the Spectrum in Philadelphia and the Cleveland Coliseum, Ms. Rothman explains that booking concerts in April and May also is hazardous, at best. "We have played in both the National Basketball Assn. and National Hockey League during those months. Any arena that has an NBA or NHL team in the playoffs has difficulty booking top concerts. You don't know what days to fill because of the uncertainty of playoff dates. Playoffs could go four days, five, six, or even seven. There are semifinals and finals. You just don't know how many games your team will be in."

For that reason, she adds, many of the top rock groups will not go out on tour during April and May. "And next year," she hastens, "the leagues may open later, and go into June."

One of the ways to combat the black days is to bring in ethnic concerts. "Black shows usually don't go out on major tours. You can bring them in for last minute sales, and do well. Like a Barry White, for example, or an Al Green."

In the past, under the general manager Jim Appell (now with Madison Square Garden), the Forum would promote some concerts on its own, being a privately-owned facility. Appell booked some shows into the Forum as well as the Oakland Coliseum, notably the Jackson Five, with considerable success.

Ms. Rothman admits that the Forum may promote some shows on its own again. It is necessary, she states, to combat dark days at the building, and to add to the boxoffice.

Unlike most auditoriums and arenas across the nation which are municipally owned, the Fabulous Forum is operated by one man—Jack Kent Cooke.

"What we are hoping for," she prays, "is that some new talent will rise like meteors, or the big ones will maintain their longevity. You hope they will sustain themselves. Each year there are new audiences appreciating them."

Signings

• Continued from page 26

Frank Morgan to RCA Records. Morgan is handled by F.A.L. DiQue Productions, firm recently formed by George Fischoff, Bill Amei and Steve Lomb.

George Fischoff, pianist, to P.F.C. Records, division of Pickwick International, with an exclusive, worldwide contract. Says Hurst to Duke Music Inc. for personal management. With negotiations currently underway for a label deal, plan call for Hurst to go into studio later this month. Bruce Stewart on United Artists.

Sweet to Capitol Records. English group has sold some 29 million records worldwide. Eric Mercury to John Gould's Thoroughbred Management. Dick Haymes to be managed by Bill Lord and Bill Weir. T.C. Moore, writer, to Aven Productions.

Dennis Weaver, of TV "McCloud" fame, to Quilling Records. He's recorded a country-styled interpretation of several hits previously, including Famous Music.... Rupert Holmes, EMI artist, to Normand Katz for one management.

L.A.--"If a person listens to an album and hears six straight songs in the same bag, he's going to get tired. I like to try and satisfy people by giving everybody at least one song different."

So says Maurice White, singer, writer, producer and arranger of Earth, Wind & Fire, the nine-man rock/soul/blues/jazz/group conglomerate that is currently in the number eight slot on the Top LPs chart with "The Best of the World," their first top 10 album.

The LP is actually the soundtrack from the movie of the same name, but White chose to play down the soundtrack angle. (The movie deals with the music industry and the band plays a group called The Group.) We wanted the LP treated as a new Earth, Wind & Fire album, because people sometimes see the word soundtrack and think the LP will be different from the artist's usual material.

Earth, Wind & Fire was formed nearly five years ago, with early LPs released on Warner Bros. The albums to get buried by the over-sold sound for the most part. "I never intended it to be that way," says White, "It was simply the people we had in the band at the time. Except for myself and my brother Verden there's nobody left from that group. After moving to Columbia we began developing the styles we're into now."

"I've always wanted to do all kinds of things," continues. "My background is jazz and blues. I was a studio percussionist for Muddy Waters, Howling Wolf, Chuck Berry and was with Ramsey Lewis for three and a half years, during which time he cut "Wade In The Water."

Anyway, from working with all of these people I was able to learn a lot about different kinds of music and when I went out on my own I had lots of background to work with."

White originally decided on a fairly large group to avoid the problems smaller bands were having when they had to supplement their stage shows with local musicians. He feels working with someone who has just learned the music produces a kind of cold feeling.

And he began including various kinds of music on the LPs because he felt the way to make it big was to give every listener at least one management.

Talent In Action

• Continued from page 26

her closing stage event-handstaking you! And I;
"Ms. Barry gave a virtuous display of an 
"infinite array of talent. She tops a show 
"equally well with a poignant "All The Sad 
"Young Men" or a sduc "Hey Big Spender" 
"from "Sweet Charity."

Ms. Barry is one artist who should definitely be recorded more, as evidenced from the title cuts from her most recent LP release, "Nobody Does It Like Me," her previous sold-out, "Never, Never, Never," and one of her stand- 
"arcs, "Someday My Garden Will Be Planted."

Also effective were "Going Going Gone" and "Yesterday When I Was Young."

The theater seats fan-

ning out in a broad semicircle and slipping 

up on one level, provides excellent sound and 

good sightlines but demands great stage pres- 

ence and verbalizing to all areas of the 

audience.

In addition to her own drummer, guitarist and musical director Arthur Greensfelder, she gave full credit to the excellent house orchestra of Tony Cabot.

Opening act Peter Nero also got solid support from the orchestra and from current Trio members 

Richey Nansuta on bass and Drummer Gary

www.americanradiohistory.com
First of an impressive three new Hot 100 artist breakthroughs by A&M this week is BAZUKA, an instrumental studio group assembled by star soul producer Tony Camillo who helmed many of Gladys Knight’s recent hits including “Midnight Train To Georgia,” and is now producing the Latin Persuasions. Camillo is now teamed with Bob Marcucci of Frankie Avalon/Fabian fame in Camillo/Marcucci Productions. Lots of screaming and synthesizer effects combine with slick disco beat on “Dynomite.”

SUPERTRAMP

“Blody Well Right’”—74

British quintet manages to fuse heavy metal, bits of jazz and some soft singing into a boisterous propulsive act that uses an odd mix of instruments (for a rock band, anyway) including saxophone, clarinet, various keyboards, and the standard guitar, bass and drums.

Much of the uniqueness in sound can probably be credited to producer Ken Scott, who also handled production chores on David Bowie’s “Ziggy Stardust.” Set for a mammoth U.S. and Canadian tour in the near future, the group is managed by Dave Margerson (headquartered in London) and booked by Premier Talent.

ANDY FAIREY-LOW

“Spider Living” B7

A wryly surrealistic lyric, a super-catchy melody and beat plus the gravely Joe Cockerish voice of English writer-singer Fairweather-Low make this a long-deserved hit by A&M’s determined promotion team.

Andy was a British chart hit ten years ago as lead singer of Welsh band Amen corner that specialized in covering American soul oldies. But their popularity cast them in a teenybopper mold blamed by critics and their manager got all the money. Fairweather-Low went to Wales and started writing angry songs. His comeback “Spider Living” LP was cut in four days in San Francisco with U.S. producer Elliot Mazer and some all-star rockers sitting in. U.K. manager is Chris Williams and he hasn’t toured America yet.

Ex-Breadman Gates Seeks Solo Success

By JIM FISHEL

NEW YORK—Ever since Bread broke up, David Gates has been doing his best to dispel the old theory that a former group member can’t make it alone. Since the breakup, Gates has released two albums and entered work on three other projects including a proposed concert tour.

Although Bread was a commercially-successful act, it disbanded because “everyone needed a change of musicians,” Gates says. He immediately decided to strike out on his own with a solo record entitled “First,” and although it didn’t sell as well as he’d have liked it, it did receive critical acclaim.

“I was disappointed that it didn’t get more airplay, because it was a nice record and should have been heard,” he says. “I’m second-guessing ‘Never Let Her Go’ is a lot more commercial with more potential singles.”

Based on the success of this second effort and an itching to return to the road, Gates has begun putting together a touring band. The first member he signed was fellow Bread member Larry Knechtel, and rightfully so.

“I’ve known Larry since the early days when we were both with Duane Eddy and even though he makes a great living as a session man, he likes going on the road also,” he says. “I am always glad to work with him since he’s one of the finest musicians I know.”

The tour will begin in the next few months and the material will be divided between new songs and older hits.

(Continued on page 37)

IN NEW YORK

IN TEXAS

IN THE LATIN SCENE

LOUISIANA

A carnaval of Mexican top recording artists appeared at the Sports Arena in San Diego, Calif., April 13 to 17.

The segment featuring Tito Puente Jr., whoqrted at the Host International Charlie Brown Restaurants and Cocktail Lounges for a year, including Las Vegas.

Salsa News: Gran Combo played to SECO Convention Center. Joe Cuba will be in the Los Angeles area for two weeks May 4-17. He will be appearing at Club Virginia, The Pasta House, and a few other places. Tito Puente Jr. is also doing some promotional dances for R.T. Productions.

I suspect that much of the success that has come from the Latin World is the result of two factors: the new appreciation of Latin music, and the desire to promote Latin music around the world. The first factor has led to the creation of many new Latin music groups, and the second factor has led to the creation of many new Latin music magazines.

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(Continued on page 37)
**STUDIO TRACK**

MacLeod: a Master Masterer

By BOB KIRSCH

LOS ANGELES—From a Pasadena living room to a building of his own in Hollywood is a nice sized jump, but this is exactly what Bob MacLeod, owner of Artisan Sound Recorders, one of the area’s leading mastering labs, has done in the last dozen years.

MacLeod became interested in the specialized art of mastering in 1963, while he was busy producing church and high-school projects for limited distribution.

“At the time,” says MacLeod, “most mastering was still handled by the major labels in their own studios. But I was recording enough material to need mastering equipment of my own, mainly for economy and convenience. I like to work at the same time on all of it, in all of it, to keep the production costs down.”

“I was interested in mastering because I felt it would be a better way to work,” says MacLeod. “I was interested in mastering because I felt it would be a better way to work.”

“MacLeod, who rank some $90,000 into his new building a year and a half ago, says it is necessary in the mastering as well as in the recording business to keep adding equipment and keep up with new products as they come out. Thus, Artisan includes Neumann SX-94 tubes, two Westlake-built rooms, Westlake and JBL speakers and Studer tape recorders.

“We keep the lathe in a separate room from the rest of the equipment,” says MacLeod, “because this allows for better overall control. Besides, the lathe is noisy when it’s running and could interfere with proper monitoring. There is also the possibility of feedback from the monitor to the lathe if the monitors are loud.”

“Exactly what is involved in mastering?” asks MacLeod. “First, we take the tape itself and check it in the mastering suite. We then listen to the tape, and line it up with the necessary tones. We can go through the tape with the producer being present. We decide on the levels needed, the equalization and the limiting on each song, and figure out what can be done if there are any faults.

“The settings for each song are written down. We also make certain decisions on our own, like spacing the vocals, or the drums, or the bass. We then take it home and make it the best possible sound we can.”

“MacLeod, however, saw that the independent mastering business was a good opportunity to be a good one to get into. And he had been getting calls from people who had heard his masters at the pressing plant asking him to work on projects for them. He moved his operation into the city in 1968 and is now in his third location since that time.

“Yes, all of our labels are pretty good in the mastering now,” says MacLeod.

Producer Ted Glasser (left) listens to tapes with Artisan owner Bob MacLeod. At right, MacLeod works on the final mastering of an LP.
You may never need a Write Angle Pencil®… and then there’s the Billboard International Directory of Recording Studios—if you’re in the music industry, you’ll need it! Here’s why:

- Detailed information on facilities available in recording studios throughout the US and in over 20 foreign countries
- Manufacturers and importers of recording studio equipment
- Recording studio equipment manufacturers by category

Full of information necessary to record company A&R departments, personal managers, booking agents, motion picture soundtrack companies, independent producers, and studios themselves.

Billboard’s International Directory of Recording Studios: indispensable…and one of a kind.

ISSUE DATE: JUNE 21
AD DEADLINE: MAY 23
On WVRW in New York. He, of course, still does a live broadcast every other Monday night from the Village Gate nights. **KLOF-FM in Houston is airing an hour twice a month of "The Off shore Collection," a show devoted to imported tunes, reports program di- rector Tony Raven... more lead to the 20-25 minutes of... Wax On Wax Off.
Discos! An exciting new concept in exposing record product to the people who buy them. Billboard was the first trade to cover the disco scene weekly in its pages... and now we present an in-depth survey of DISCO-MANIA in our May 17 issue, including:

- Discotheques as an exposure medium for record product
- Mobile discos — a montage
- Disco hardware — the design problems, the installation, the new systems especially for discos
- Tape vs. Disc in the discotheque
- The new breed of the disco deejay
- A&R for discos — how the producers do it
- The discos overseas
- The talent tie-in — how disco spotlight acts

ISSUE DATE: MAY 17
AD DEADLINE: APRIL 25

Be a part of disco-mania! Contact your Billboard representative for details:
WILD format, reports program director Sonny Joe White.

"From The Beginning" is a portion of WILD’s programming revolving around acts from the rock era, featuring such acts as Far East Sound, The Platters, The Domenos, and The Moonglows. The station, The Deloris and others, leading to the present r&b performers, namely, James Brown, Al Green, Marvin Gaye, etc., says White.

White has also gone to a modified version of the "Q" format.

Charlene Watts, a new personality at the station coming from WHOL in Washington, hosts a 11 a.m.-3 p.m. show, "Relate," dealing with what White calls a magazine format.

The magazine format involves Ms. Watts playing progressive jazz and selecting artists to appear on her show, giving bio information on request from the audience.

"Boston is a large college town, therefore we gauge our programs to fit our market," says White.

"The station is divided into three segments," he adds. Randy Dee, the morning man plays jazz and rock albums. Charlene plays progressive jazz, and White’s program is directed to soul music lovers.

"We are recognized by the public as a station with no particular cultural identification, because we have to do it with such a vast audience," says Rod McGrew, general manager of KJLH here.

KJLH is celebrating its tenth anniversary "with 360 degrees of musical variety" stressed as the theme of the station.

KJLH is modified contemporary with a MOR format, explains McGrew. "Contemporary music fills a void that is left in the MOR concept," he continues. A recent study by the station reveals KJLH as a family station in the 3-11 white to black listenership, although the station personalities are black.

The station is trying to implement a change in the attitudes of its audience through the air personalities.

"We have a very strong personality for our personalities," says McGrew. "They must relate to the brighter side of life, and so the music that they are playing. This may sound like old hat, but we do enforce that rule," he adds.

"We also insist that disk jockeys be familiar in some way with the artists they are airing. We get several telephone calls from persons seeking information on the performers, and our personalities must be able to handle that type of call.

"The only way they can do that is to have background in music, which means doing their homework," says McGrew.

* * *

Champ Haggs, program director of WUSS-AM, Atlantic City, N.J., reports that after 23 days on the air, the station is No. 1 in the market in the 3 p.m.-7 p.m. and 7 a.m.-11 a.m. time slots, according to an ARB survey.

(Continued on page 35)
LOS ANGELES—Eugene Mc-
Daniels, whose strong, yearning turn-
ed writer/producer/arranger, quit the
business in 1965, he says, because of
“flaco peddler” (people who exploit an
artist) only to return in 1970.
McDaniels refers to himself as the
best kept secret in the music indus-
tory, because he is little known as an
all-around artist. He is well known in
the jazz community, singing with such
greats as Cannonball, Coltrane and
the Miles Davis band.

With a new album on Ode Rec-
dords, “Natural Juices,” he still
finds time to write and produce for
Gladyss Knight, Merry Clayton, Ro-
bera Flack, Richard Roundtree, Melba
Moore and Vikki Carr.
Columbia Records is pursuing
McDaniels to produce a musical
album for Johnny Mathis.

McDaniels, whose best remem-
bered hits are “One Hundred Pounds
Of Clay,” “Tower Of Strength” and
“Point Of Re

that tells stories from record

executives.

“When I first took my records to

record companies, they said that my
tunes were not soulful enough. From
my point of view, street language is not
the property of one black artist.

“The street level is one way but
our society is growing to the point
where they can accept something
from a black artist that is not of the
street level.”

McDaniels is the composer/pro-
ducer of four tunes on Roberta
Flack’s newest album, “Feel Like
Making Love” including the title
tune which won him a Grammy award.

“I feel that the life is the way you
see it, and I write songs with the same
theory in mind. I write for an artist
from the picture I have of them,” says
McDaniels.

“That includes looking at an art-
ist,” he continues, “dealing with his/
her personality, analyzing their be-

havior and the voice, then I can write
the song.

“If you do not write a song and
then try to find someone to fit it rather,
I find the person and write the song for
them.”

“I try to take the unassured
writing, therefore, I take a look at
the positive things about the artist
and then I think about the kinds of
things that I would like to see them

“Do not exploit artists because
they are easy to exploit. My interest
is to take the artist a step farther and
not lose the commercialism of their
work.”

McDaniels is the producer of
such tunes as “Comparin’ To What,”
“Reverend Lee,” “Sunday And Sir-

ter Jones,” and others. He is also the
author of “Poetry And Blues,” a
book of poetry and songs.

McDaniels is a self taught pro-
ducer/arranger working around the
studios because I wanted to see how

(Continued on page 58)

Dolphin’s Chain In L.A.

The stores are open seven days a
week from 10 a.m.-11 p.m. and
weekends 10 a.m.-12 noon, employ-
ing 21 people, four or five in each
store working two shifts. Earl Dol-
phin and Teresa Clark are the
buyers for the outlets, buying from
local one-stop.

Earl handles the advertising for
the stores through KFGD, KDAY and
the Herald-Examiner.

Record distributors supply

in-store merchandising displays such as
posters, hanging displays and
counter items. They also utilize

windows by placing record jackets and
cards where customers are likely to see
them.

She inherited one store from her
late husband in 1958 and opened
her second operation in 1966. The
third followed in 1968 and her new-
est store in 1974, “growing a million
dollars in 1974,” she says.

Ms. Wiggins plans to expand her
operation by opening a one-stop.

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Kool & The Gang-Light Of Worlds-De-Lite 2014

Van McCoy- Back Stabbers – Avco 9281

Sly Stone- The Best Of – Atco 49505

Bob Morris & The Pistols–Nasty Dead-Island 9281

Parliament-Grover’s Choice – Columbia 7014

Greg Perry- It’s 6 O’Clock On The Road – Epic 6209

Bobby Womack–Out Of- Cougar 7518

Tonya Davis-Hey Whistle – Avco 70121

Richard Perry-Manio – Atlantic 5071

The Brookylicious–The Empty Picture – Columbia 701

Stanley Turrentine’s – Dreams Of Fantasy – Capitol 4972

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345

360

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A Diverse Music Scene Building Chicago Image

Because there are not a great number of large recording companies based in Chicago, the musical impact of America's third largest city and surrounding metro area is often overlooked by people in the music industry. However, it is the music of Chicago probably more than any other factor that is changing its image around the world. Certainly, Chicago and its people need no reminder of the city's influence when they travel abroad—people habitually whether in Tokyo or Timbuktu go: "Ra Ta Taaaaaaat," or some machinegun verbal rendition of the infamous St. Valentine Day's Massacre.

One of the favorite bits in the advance preparation of this special issue was in learning of the city's embroglio when Paper Lace's English public relations chief wrote Mayor Daley asking if the city would honor the group for its giant Mercury hit, "The Night Chicago Died" (the lyrics of which sort of combine Al Capone and all else that contribute to Chicago's gang war era years ago). The Daley staff responded something to the effect that Paper Lace could well jump into the Chicago River and go down three times surfacing only twice.

The Paper Lace hit is, of course, not Chicago music. But what is Chicago music is its great symphony orchestra, and it is this musical milestone that is changing the city's image in the arts.

Many people in Chicago see the musical image changing in a number of other ways. There is vitality. New recording studios are being built, others expanded. The city is still a great talent showcase and now the concert scene is expanding to the suburbs. There is excitement in radio and TV. Most recently new competition in, of all formats, country radio. The city hosts a huge and diverse Latin population, and uniquely spanning Cuban, Tex-Mex, Puerto Rican, South American, Chicano—as opposed to other cities with a predominance of one Latin music scene. Then, of course, there is the rich heritage of black music, so once well stated in a headline the late Leonard Chess suggested: "The Illinois Central Brought the Blues to Chicago."

Probably it is the rich diversity of Chicago's music that most characterizes the city. Certainly Chicago is convention headquarters with many different music-related associations based there and giant exhibitions such as CES, more unique ones such as MOA, the jukebox group, the polka people and NAMM, the musical instrument association. It is a surprise particularly to Billboard staffers at the Chicago office to always see new people in the music business at every party, show opening, every event you come upon. A surprise and a delight.

And thus it is high time we salute Chicago as the music mart.

Chicago Gains As Studio Center

By BILL WILLIAMS

What he has done in a few years' time has been nothing short of phenomenal. And the way he has done it has to give heart and encouragement to those who preach the gospel of Chicago.

Lishon first took a concept, then acquired property on North LaSalle, and literally started digging. With his own hands and others he transformed this temporary wasteland into a series of successful studios, a training ground for young people who are totally involved in the industry, an entity for producing records, jingles, and film ranging from short spots to feature length movies, with remote equipment going all over the world. Lishon has invested a couple million dollars into equipment alone. He has just completed a 16-track, multi-level studio which he designed and helped put together with virtually no formal training in this field, and has found a way to cut costs in every area of construction without a single concession to quality. The man is a genius, and he is so gung-ho on the development of Chicago in music and films that he was alternately meeting with film commissions and young people.

The accent on youth is not coincidental. Lishon is a believer, and part of his total idea is to develop completely young people who will be the recording giants of the future. As such, he provides them on the job training in every facet of the operation, from film synchronization to engineering to production. He keeps those 10 studios of his active, with the help of Ed Rusk, who does all the scheduling among other things, and who shares his enthusiasm. There are some 40 others there caught up in this swelling tide of pride and belief in Chicago, a belief that it can not only capture the past, but pave the way for the future.

Not far away, at Paragon Studios, one must move in the opposite direction in order to see Ernie Greenberg or the others who surround him. Up three steep flights of stairs (imagine the early days when the musicians had to lug along the stand up bass) and then, after catching one's breath, having to record. But, altitude aside, Greenberg and Marty Feldman obviously have the right ingredients for success at their Near North Side spot. Take a look at that wall and see the productions done there: everything from the Ohio Players and Styx to Dale Evans. Yes, Word Records of Waco, Tex., has been bringing some of its talent back to the Chicago area to capture the sound. What has transpired speaks for itself.

Universal Audio, still on the Near North, has one of the...
If you wouldn't give a wooden nickel for wooden nickel, you don't know Chicago.

The Jaggerz - BOA - Richie Lecea

Zozu - Styx - Donny Mann - MoMcGuire

wooden nickel

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"...break a band out of Chicago? It would take a miracle..."

or a

"Man of Miracles"

and a very nice

"Lady"

Styx

THEIR CATALOG OF EXQUISITE ALBUMS IS ON WOODEN NICKEL/RCA RECORDS AND TAPES

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**Chicago Thriving Area For Indie Labels**

Chicago's music industry has been thriving, and the city is becoming a haven for independent labels. Chicago is a city embedded with a rich history of music, offering a plethora of opportunities for independent musicians and label owners. The city's unique cultural landscape, combined with its strong tradition of music, makes it a prime location for indie labels to flourish.

**Brunswick**

It's a stigma to refer to 'black' music today, with many black artists in the pop market and many white artists like Elton John crossing over into the black market," believes Carl Davis, president of Brunswick Records. Brunswick Records, which emerged as the African American counterpart to the white rock label, was purchased from Decca in 1969, and while president Nat Tamapio and administrative functions are handled in the recording studio, publishing, writing, arranging and producing are done from company-owned facilities in Chicago. The only service not done in Chicago is pressing, because each person is an integral part of the whole.

**Wooden Nickel**

Wooden Nickel evolved, as many record companies do, from a small venture to a major player. Currently, a 15 October, and as co-owner and business manager of the firm, which in 1974 saw all eleven singles and five albums reach the charts. As a time, the industry, while recorded here, the label will remain executive vice-president, Donald Byrd, the head of the Dunwich Records.

**Ovation**

The "new Vector 4 process will be the thing to kick off the 4-channel," promises Dick Schory, sound pioneer and president of Ovation Records in suburban Olneyview. "The new process, demonstrated and introduced on OVS/4000. The Vector 4 album, involves every aspect of the recording art from concept to cutting the record, and the very latest state-of-the-

**Specialty Labels Abound**

By JIM FISHEL

Some of the most promising independent labels are headquartered in Chicago. Blues, soul, traditional and modern jazz, country, rock and bluegrass all flourish in this city through the efforts of several labels. Four of the more successful labels are Delmark, Alligator, Flying Fish and Dharma, although there are more than 12 in existence releasing albums in various genres.

The oldest of these labels is Delmark. Founded in St. Louis in the fifties by Dixieland enthusiast Bob Koester, as an outgrowth of the record shop, the first product featured local Dixieland groups. Delmar as it was then known, was ahead of its time, as it was issuing LP's in a time when many 78's were still being issued.

Koester decided to shift over the label into the area of blues and in mid-58, he moved to Chicago and recorded his first blues for Delmark. But even at the same time, Koester acquired masters of a West Coast George Lewis session and the three resulting albums are the foundation of this label. In 1965, Koester again broke tradition, by recording blues man Junior Wells for an entire album, instead of throwing together a collection in the tradition of the past. This album, "Hoodoo Man Blues," inspired several other labels to follow suit and this was the start of the current interest in urban blues among whites.

To further his expansion into other areas, Koester initiated his A&M jazz series in 1965 with an album by Roscoe Mitchell. This label was the first to recognize the talents of Anthony Braxton of the A&M, who has since been signed by Arista Records and this series of avant-garde jazz LP's have become very popular in musical circles.

"Over the years, Delmark's distribution and promotion network has expanded and although the immediate market for a blues record may not be any larger now than it was five or 10 years ago, we are obviously reaching a greater portion of that audience now than ever before," says Delmark promotion chief Steve Tomashoff. "That's why I think that, even during this recession/depression, our growth outlook is good." Most artists recorded their first efforts for Delmark before going on to larger labels including Junior Wells, Anthony Braxton, Donald Byrd, members of the A1 Ensemble of Chicago, George Freeman, Jimmy Dawkins and Ra.

Other artists who appear on Delmark include Bud Powell, Earl Hines, Archie Shepp, Jimmy Forrest and Sonny Stitt, in jazz, and T-Bone Walker, Roosevelt Sykes, Big Joe Williams and Sloppy John Estes, in blues.

Delmark was a participant in the rediscovery and recreation of Estes, Crudup and Yank Rachell and the label helped secure its place in the traditional market by purchasing Pearlbum is cut. Styx played free for a summer at Alice's Restaurant, a gamble that finally paid off for Wooden Nickel.

Currently the label is mixing another single with the Chicago All-Stars, the label's own house band, and there's been some talk of another single issue with another Chicago group, the Coven. Styx tours the west coast this month, and an east coast tour is being planned for later this year.

**Curton**

Curton came into being in 1968 with Curtis Mayfield, then the lead singer with The Impressions, and Ed Thomas, as a black oriented record company. Ed Thomas stepped out in 1970 and the remaining management, Mayfair, stepped in and as co-owner and business manager of the firm, which in 1974 saw all eleven singles and five albums hit the charts. As a time, the industry, while recorded here, the label will remain executive vice-president, Donald Byrd, the head of the Dunwich Records.

His career’s involvement with black music is a growing area of its business, and Stuart suggests that if it continues, it could promote a move to the west coast. Mayfield scored and produced the music for the movies “Superfly,” and “Claudine” released gold for “Claudine,” and for Gaddis, Knight and The Pips for the “Claudine” soundtrack album.

In its short history, the firm has an enviable record of four gold singles, one platinum album and one gold tape. Records are done at the company’s 24-track studio in suburban Lincolnwood.

While Curton product is distributed through Warner Brothers, a separate label started in 1974, Gemigo is independent distributed, Stuart says. The Gemigo label was created to develop new talent out of the Chicago area, with emphasis on visual and self-contained acts. Artists signed with Gemigo include Rasputin Stash, Chuck Ray Boots, Ground Hog, Linda Clifford, and The Notables.

This is one way that we can give something back to the community, and show that we care more about Chicago’s involvement in the music scene than just talking money out in record sales. Furthermore, Gemigo sales and promotion are handled mainly out of the New York office by Barry Resnick and Sharon Heyward.

Chicago’s creative role is also important for Mayfield.

"It’s important for a record company to be where the people are the part of the music. Because they’re the ones that are being planned tours the country, and are doing tours, that the people will be a part of the music. Because they’re the ones that are being planned tours the country, and are doing tours, that the people will be a part of the music. Because they’re the ones that are being planned tours the country, and are doing tours, that the people will be a part of the music. Because they’re the ones that are being planned tours the country, and are doing tours, that the people will be a part of the music. Because they’re the ones that are being planned tours the country, and are doing tours, that the people will be a part of the music. Because they’re the ones that are..."
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Chicago

Paragon Recording Studios, Inc. 94 E. Huron 312-664-2412
By IRWIN H. STEINBERG

If there is a philosophy that Phonogram/Mercury has toward the development of talent it is this: sign unique talent, make sure the artist has proper management and booking agency; and advertise, promote and publicize such talent to fullest extent.

Like all record companies, I suppose we all study trends, but we have a basic disbelief in them. "We feel that if we operate within trends, then by virtue of that kind of thinking, there is a tendency to duplicate what is already happening. What we’re looking for is talent that is notable and has commercial potential at the same time. We like to believe that when we sign an artist, that artist is going to achieve music that doesn’t currently exist, either in the lyrical form or in the musical approach.

The recent signings of two home town groups, The Flock and Lovecraft, reflect this belief.

By virtue of the fact that we’re looking for singular talent, it isn’t likely that every large artist roster will result. We have something like 45 to 50 artists, not including our class product. And when one contemplates how widespread our offices are, that’s a rather small artist roster. We have very few artists on our roster whom I or any of our executives have not seen personally on tour. We marshal all our financial and human resources behind the artist in a way that maximizes his or her opportunity to succeed in the marketplace.

An example is Bachman-Turner Overdrive. A totally unknown group two years ago, the combination of radio air play and judicious use of advertising dollars while the group was on tour, propelled them to gold record status within one year.

Concentration of effort, both in artist roster and release schedule affords us the opportunity to become personally (Continued on page C-22)

Mercury—Chicago’s World Ambassador

Phonogram, Inc. / Mercury Records was formed in Chicago 28 years ago. It has been a mainstay of the city’s musical output ever since, as a member of the world-wide Polygram Phonogram organization, Mercury has made its offices in every country in the free world from Japan and Germany to Brazil and Zaire.

On January 1st, duties of the new President of the then Mercury Records Prod., Inc. (the name change took place in 1972 when it became Phonogram, Inc. with the Mercury name retained as a label), Irwin Steinberg, signed England’s Rod Stewart. Signing an English based act to a Chicago company let people know what was to come. At that time, and during the 1960’s, Mercury and its labels were distributed internationally. However, Mercury actually entered the international market in the early 50’s when Pye Ltd., of England was contracted as an overseas licensee.

Since 1972 most contracts through Mercury have been negotiated between the Chicago office and the rest of the world through Phonogram’s headquarters in Baarn, Holland. This has resulted in hit singles and albums around the world for Bachman-Turner Overdrive and the Ohio Players and the signing of renowned acts like 10cc and Chicago-based groups such as The Flock and Lovecraft.

B.T.O. has seen its “You Ain’t Seen Nothing Yet!” single go top five in England, Germany, Australia, New Zealand, and several other countries with “Roll On Down The Highway” finding great success also. The “Not Fragile” album, from which the singles were taken, is also a huge seller worldwide, sparking renewed interest in B.T.O.’s two prior albums.

The success of the singles and album for B.T.O. enhanced already laid down plans for a tour of Europe in late April through mid-May. The tour, planned to help expose the Canadian group to the European market, has instead become a headline tour for a group with two hit singles and one album behind them in the various markets. Conversely, the recent tour of Europe by the Ohio Players from January 21 through February 5 has resulted in a surge of the group’s "Fire" album, already platinum in the States.

The Players’ European tour is a particularly good example of the international cooperation of the Phonogram companies. The entire tour through several countries was set up through Phonogram International in Holland including securing a headline spot at ODEON Gala show in France, various television shows in several countries and the group’s headlining performance at the Hammersmith-Odeon Theatre in March.

(Continued on page C-10)

Chicago Blues Has World Impact

By STEVE TOMASHEFSKY

On Chicago’s South Side, at 5443 S. Shields, there is a small bar called Florence’s. Chicago’s a tavern city, and there is little in the appearance of this particular establishment to distinguish it from any of the thousand places which hang out a Schlitz, Miller, or Budweiser sign. Florence’s is special, thought, every Sunday afternoon, starting at two or three o’clock, there is a continuous stream of blues musicians playing on the crowded stage, guitarists, drummers, bass players, harmonica blowers, multi-instrumentalists, and there’s always a capacity crowd. Why not? There is no cover charge, no minimum, and drinks are all under a dollar. Some of the artists are professionals, some play just for fun, some live around the corner and some come from ten or twenty miles to play. Some are known only to Florence’s regulars, and some have played blues in Europe, Africa, and Asia. This has been going on for quite a few years now, and has been the source of fantastic music heard at the place.

Not too long ago, Blues Unlimited, an English blues magazine, the oldest devoted to the appreciation of blues, ran a two-page illustrated spread entitled “The Death of Florence’s.” There had been a shooting, or a brawl, or a gang incident, anyway, the bar had been closed and the sessions stopped. The message was one we’ve been used to hearing more and more lately: blues in Chicago is dying, it took a few issues for the fact to get back to BU’s editor that Florence’s had not closed at all, and that the sessions were still going, hot as ever.

Chicago’s blues scene is the spawning ground for much of the music that has given rise to rock, soul, and rock ‘n’ roll. It’s well known that English groups like the Rolling Stones, the Beatles, and the Yardbirds were turned on to the music of Howlin’ Wolf, Muddy Waters, Sonny Boy Williamson, and other Chicago blues artists before most white Americans knew they existed. The artists, the labels, and the producers based in Chicago worked in conjunction with the seminal English rock supergroup, so that when Fleetwood Mac made it to this city some years back to record with Big Walter Horton, Alexis Korner, John Mayall & The Bluesbreakers or simply title “Blues Jam at Chess” in Britain, had to be called “Blues Jam in Chicago” when released in America, since Blue Horizon feared that hardly any Americans knew or cared about such an important blues studio as Chess Records.

Perhaps because they didn’t catch on to Chicago’s significance early on, people in the know can frequently be heard announcing the demise of the Chicago blues scene. Yet the Chicago blues scene roars on. Some twenty clubs present blues on a regular or occasional basis. On the South, West, and North Sides of the city, featuring perhaps a hundred different resident artists, and Chicago’s many independent record labels still release blues records, both LP’s and 45s with reassuring regularity.

It was probably the presence of strong independent labels like Chess and Vee Jay which helped lure so many blues artists to Chicago, for nothing is so powerful a magnet to musicians and would-be musicians than the chance to record. Yet labels like Chess literally grew out of the club music scene: the Chess brothers began by recording artists who appeared at a club they had owned for years before even thinking of recording the record business, and one imagines that they, along with the producers at Vee Jay, Cobra, Parrot, Chief, and others in the fifties, like Delmark, Alligator, Flying Fish, C.J., and Duke Ellington concert photo from Chicago Park District

Chicago’s Lively Folk Music Scene

By DAVID WITZ

Chicago’s folk scene has three main scenes. The first centers around the Earl of Old Town on Wells Street. This is where the name of the scene — to play or cover up and come back — (Kris Kristofferson first saw John Prine and Steve Goodman play here) Ed Holstein, Fred Holstein, Bonnie Koloc, Kendall Karst, Jim Post, Michael Rokach, from John Roud, Ron Cook, Ed Pienke also operates, the only radio program likely to (Continued on page C-22)

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Historically, whenever Chicago and jazz have been spoken of in the same breath, the riverboat cliches have abounded. It's fairly simple to fantasize about the early 20s in Chicago, when Louis Armstrong, King Oliver, Baby Dodds, and the Original Jazz Band could be heard on virtually any weekend of the year in dozens of clubs that dotted the city's Southside. Then, too, there were the infamous rent parties where essentially boogie-woogie pianists like Cow Cow Davenport, Albert Ammons and Speckled Red played for their keep. And of course, the city was the birthplace of the word “jazz” (originally “jass”), a term that carried a wordy and disjointed connotation before being applied to this unfamiliar musical form that swung like hell.

In retrospect, these times always seem colorful, as indeed they have been, but with each year they fade farther and farther into obscurity. The rest of the story has had to do with the nurturing of this improvisational Afro-American art form which has become extremely lyrical.

One of the most fascinating is the mass migration of jazz artists in the '20s and '30s from the Windy City, but the crucial one is the location of the major recording companies in New York City. This, coupled with the alienation of Chicago's large working class ethnic population to the musical form, has kept the jazz community small, if however vital.

In the past few years, surprisingly, Chicago has actually been witness to a minor resurgence in jazz interest and in the proliferation of local jazz groups of virtually all styles. In many ways, what is currently happening in Chi-town mirrors trends that stretch nationally.

This renewed interest can be divided into several areas: 1) more and more young musicians grew up on rock and roll and are taking to jazz forms, or at least expressing a real interest in knowing more about jazz playing; 2) more and more clubs and local promoters are booking jazz both national names and local talent; 3) it can once again be heard in sufficient quantities on the radio.

Chicago has always been a very segregated city, both in housing patterns and in cultural displays. Consequently, the jazz scene for a long time was fairly well broken down racially and geographically. The Southside of town remains one of the last bastions of hard-bop and urban trios in the country. Cadillac Bob's will regularly feature Sonny Stitt, Dexter Gordon, and Bud Davis. Here the old-themed battles still rage till four in the morning. Tenor saxophonist Von Freeman and his brother, guitarist George, are also mainstays of the Southside scene.

Perhaps the most important movement to come out of the Southside, and all of the Midwest, has been the incredible experimental music of the ASSN, for the Advancement for Great Musicians, a small cult organization that has led the way in promoting avant-garde, free form music. Besides its tremendous impact on Chicago, the ASCM helped spawn similar groups in St. Louis and Detroit (Trib). In the past two years, however, the number of musicians to come out of the dual Chicago-St. Louis school of free playing has increased immensely. Most notably are multi-reedist/composer Anthony Braxton (now on Arista Records), Kalapa-rusha Ara Dilla (now living in Woodstock at Karl Berger's school), violinist Leroy Jenkins (of the Revolutionary Ensemble), and the St. Louis reed team of Oliver Lake and Julius Hemphill (who have been doing session work on Atlantic and Arista of late, with Hemphill due for an album under his name on Arista).

But the list of artists still in Chicago waiting to break out is long enough to fill a phone book. Worthy of primary attention are pianist Muhal Richard Abrams (the spiritual leader of the ASCM, who can be heard to good advantage on Marion Brown's last ABC/Impulse recording, "Sweet Earth Flying"); and as well on the albums on Robert Koester's Chicago-based label; multireed Fred Anderson (who still hasn't recorded); multireedist Douglas Ewert and drummer Steve McCull (who has recorded for a number of artists on the French BYG/Actual Series).

The amount of other musicians who were in some way involved with the avant-garde movement of the '60s, but tended to travel their separate paths, is also impressive. Included here are Sun Ra, Jack DeJohnette, Herbie Hancock, Andrew Hill, and John Gilmore.

The Northside of town has always been known for its rock and folk scenes, but the jazz community has always been substantial. At the moment, in fact, the jazz sounds are tending to fuse all those genres.

A quick perusal of any weekend entertainment guide will give an indication of the present state-of-affairs. Names like the Judy Robbins Down Street Band, Original Baurn, Dave Kingston Big Band, Total Recall, The Ken Charles Experience, Edna Doughtery & the Third World, The Ezra Quantone Ragtime Memorial Band, Phil Upchurch & Tennyson Stephens. The list could go on almost indefinitely.

Some of these groups are originally Southside aggregations, but all have gone on to find a strong demand in the clubs on the Northside, something unheard of five years ago.

Equally rare a few years ago is the new-found cooperativeness among musicians. Bassist Fred Hopkins of the ASC can be heard in a new group with jazz-rock guitarist and teacher Frank Dawson; Brazilian pianist Manfredo Fest will come to Chicago and organize an international quartet called All of Us; Musicians who years ago had sequested themselves in the

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World Ambassador

Continued from page C-8

London which resulted in rave reviews from every faction of the British press.

Both the Ohio Players and upcoming B.T.O. tour of Europe were coordinated by Cees Wessels of the Phonogram office in Baarn.

Through the recent overseas success of B.T.O. and the Ohio Players there has been an increased consumer awareness of the Mercury label. That awareness will only multiply through recent important signings like that of 10cc to Phonogram International with world-wide release to take place on the Mercury label. 10cc is one of the top 10 albums and singles acts in England and on the continent, and make a strong bid for such status in the U.S. with the release of their debut Mercury album, "The Original Soundtrack."

Both Europe and Chicago were involved in the signing of The Flock. Although a Chicago-based group, the Flock was exceptionally successful in Europe in 1969 and 1970 before the band broke up. Europe accounted for roughly 50 percent of world wide sales for the group at the time. The Flock still has a large following in Europe as indicated by a six-week headline tour of the Continent in late 1973 after they re-formed. Nearly all dates were sold out and the tour had been extended another six weeks. The tour, incidentally, was done with no release of recorded product by the Flock in over two years.

The success of Kraftwerk, whose album "Autobahn" literally shot to the top of the American charts within six weeks of its release, is a result of Chicago-European cooperation. Kraftwerk, a German group, had found considerable success in their home country but not until "Autobahn" did the Chicago office feel the product was ready for the American market, or vice versa. Through the urging of the German office, however, the album was heard in Chicago and accepted.

Of course, not all of the British and European acts on the Jazz roster result from dealings with Phonogram International.
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Creating the word Spann, Lucky Cordell and music industry, coming from Chicago's jazz scene and recording artists, Gary, Indiana, and Chicago. Jazz promoter and, as aspiring musicians and jazz connoisseurs, they claim the distinction of having one of the oldest jazz programs in America.

Dayle of WJPC, Chicago, says, "I started in radio in 1948 and was always feel the need to design new formats, although some trends have come and gone throughout the years."

I am one of the few air personalities that is keeping jazz alive in America and particularly in Chicago. Jazz was in the radio stations. Jazz would not sell, I was selling it. I have tried to keep it alive because I know that there will always be a market for jazz.

Dayle relates how music has progressed from the original two categories, "for identification purposes we had race record tags for blacks and pop record tags for whites. The titles were eventually changed to seapa and pop, and on to R&B and pop. Black radio was always the artist who began to influence the R&B field. Now the music is interchangeable and everyone gets a chance to move into the market."

But jazz has always been a dirty word to the industry because it has always been dominated by blacks.

"There is something wrong when everyday all over the country people such as Count Basie, Dizzy Gillespie and others are performing, and you turn on the radio and cannot hear any of these artists," says Dayle. "If the R&B artists who are now favorites of the top bands would endorse some of the great artists, not only would R&B thrive, but jazz would be another part of our cultural education," he adds.

Dayle says, "Youngsters tune me in on Sunday afternoon because there is little else on AM radio to listen to, and they are learning about music through me. Although young people are writing and calling asking to hear Dizzy Gillespie or Duke Ellington which was unheard of several years ago. But the reason was the lack of exposure, and that's what has allowed this situation to exist. If the teens in Chicago can get turn on, then I feel that the same thing can happen in the rest of the Chicagoland area."

Dayle is co-host of a television show "Black On Black" on WLS TV in Chicago. "I use my TV show to showcase the artists and let the young people in this area meet the jazz personalities in addition to learning about the businesses in the industry."

Jones also started in radio with a jazz program 27 years ago, but moved into the R&B field. He is program director of WGN in Chicago.

Jones, a former president of the National Association Of Television And Radio Announcers, expands on the progress and problems of blacks in the radio and record industry.

"I have been a part of the story," says Dayle. "There is a distinctive Chicago sound that has not been exposed," he says.

Jones is instrumental in exposing new local talent in the Chicago area. He cites groups and individual artists such as the Independents, Jerry Butler, the Chi Lites, producers, record producers and writers which includes Tom Tom Tom, Carl Davis and Chuck Johnson as untapped talent who have helped in creating the Chicago sound. One of the major studios in the country (Premier) is located in Chicago and Innovation Records, a new record company has moved into the area, says Jones.

Many artists flock to Chicago and Jones as a starting point in their careers because Jones has gained national repute in attempting to expose the new artist.

"I have learned the necessity of our local talent surviving in the record industry, therefore I feel that I must air my material and at least give them a chance to be accepted or rejected," he says.

Careers of Rufus, Garland Green, Sly Johnson, the late Sam Cooke and others were helped by Jones through his radio program.

"Radio is no longer a relaxed business," he says. "There is a constant pressure that is brought to bear on our programs, but it has been successful in playing one station against another. To be successful we must devote 12-14 hours a day on the job in order to play on top of things. We have to create contests and other ways to hold onto our listeners. It's almost like we're buying our audiences today. This has taken a lot of the personalities away," he admits.

"It is important to keep personalities in radio and I encourage my staff to expound on their own ideas and become inter- woven into the Chicago community. However, I see the automated trend moving into radio, and if it's totally successful, the black disk jockey will eventually be eliminated."

This system is one of the real problems in radio today. But if I can keep my jocks interwoven into the community, the community will refile if we take these personalities off and replace them with a machine," says Jones.

Soul Labels' Roots Trace Chicago Heritage

By BOB KIRSH

Jazz label Jay owner Betty Chipetta, used to take the bus from Gary to Chicago, buy records for the shop, return to Gary, go back to Chicago the next day. It was around this time that the pair began cutting singles at home.

Deciding to get into the business full-scale, however, they moved to Gary and cut a single by a group called the Span- nels, a group that was to become one of the first pioneers in the soul market and whose LPs are still sought after by collectors.

From the very beginning, Vee-Jay branched into many mu- sical areas. The firm's material included the best in soul, jazz, and rock, with much of the soul and blues material cracking the pop barrier.

The artists that were to record on the label from 1954 through 1965 were chosen to form a band or to be associated with a group that had already been formed.

But, back to the company's Chicago history. "The first ma- jor hit they cut was 'Goodnight Sweetheart' by the Spannels," says Chipetta. "The master number was 112, and since they began with 100, this meant they really hit the big time with their twelfth release. Calvin Carter produced this session and, as was the norm for the label, the artists themselves got the credit for making the label what it was. ' (Carter, incidentally, was Vivian's brother)."

Calvin Carter, a legend, is a part of most of the groups in Chicago's Uni- versal Studios, and Mr. Chipetta estimates that at its peak, the label had moved from a garage operation to spending up to a million dollars a year on advertising.

Following the Spannels, the label cut Jimmy Reed and Maceo Woods. So on the initial three releases, soul/ pop, blues and gospel were represented.

In 1958, Chipetta, now president of Motown, came to Vee-Jay. "He greatly broadened the catalog," says Ms. Chipetta. "By this time the company owned a building on Michi- gan Avenue, and it was used directly from Chicago to virtually every other major Chicago independent label. Anyway, one of the big things Ahner did was to bring in Sid McCoy, who was a great local, to help bring in the Chicago sound to the record indus- try in 1957 working from the West Coast. And Randy was eventually the one who brought the Four Seasons onto the label, and, well, I don't have to tell you what was going on. (The Four Seasons sold more than a million copies of their hit album before the label went bankrupt)."

Therefore, the company's tag line was "You never hit again if you hit after hit with them, with many of the disks written by the

(Continued on page C-22)
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“WCFL and WLS are not alike. Because our concept in programming is that we play a wider playlist of records and we play them sooner. We also have what we believe are much stronger air personalities on our station.”

Lew Witz is actively involved in all programming and the music of WCFL. Bill Lee is president.

One of the reasons WCFL and WLS stay about even in the battle for ratings in Chicago is, of course, the stations are both 50,000-watt operations. WLS is programmed by John Gen- ron, the music director is Jim Smith. The manager is Martin Greenberg.

Tommy Edwards, who has been at WLS since June 1972, points out that the station has achieved the highest come in the history of Chicago. It’s almost like the day when Dick Biondi was in Chicago. To show how the show does, Edwards pulls a 32.3 in teens in the metro area on a Saturday afternoon.

Several factors have complicated the Top 40 war between WLS and WCFL in recent years. One of the factors was the bamstorming growth of FM rock radio. A few years ago, WBBM-FM came on the scene under the management of John Caliett. The station racked up some fairly decent ratings and Caliett was shifted by CBS to New York to revamp the FM station there. Later, he came back to Chicago and an FM with dropping ratings. The station has been able to stay in the battle, but is not the exciting station it was in its first rock march. Now, WDH-F, another station programmed by Ron Dennington and owned by Metromedia, is doing fairly well. The Chicago rock scene is further confused by WIND, an AM station, that is more or less rocking. Once, WIND brought in Robert W. Morgan, one of the legend rock jocks of Los Angeles, but one air personality couldn’t make the difference and now the station is back in an also-ran position so far as rock is concerned; the format is mostly oldies, some talk, some sports.

It should be noted that one of the reasons WBBM-FM lost some of its early momentum is that it lost two of its major air personalities—specifically Bob Siroft and Steve King. They’re now on WLS.

Edwards points out with some authority that Chicago may be the last major market where FM rock stations have not been able to score as well as in other markets. And, except for WBBM-FM and WDH-F making minor dents, WLS and WCFL do not today have to concern themselves much with FM competition. There is a progressive FM station in the market—WDAL owned by ABC—but the real battle royal in the market continues to be AM-only.

Thus, the war of rock still continues. In spite of Larry Lupeck departing WLS to WCFL, WLS continued right along.

In spite of WCFL, using highly sophisticated research techniques, using a Tom Turner and his galvanic skin response devices—the two stations continue even about.

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**There’s a Lot Of Beautiful Music**

By ANNE DUSTON

Beautiful music is big business in Chicago, with two good music stations in the top five for total share of the market for the first time, according to the most recent AIR figures. WLAK captures fourth place, and WLOO is in the number five slot, after 50,000-watt WGN, news station WBBM and teen music WLS.

WLAK offers syndicated music from Jim Schulke's Stereo Radio Productions in New York. Jack Lee, operations director, feels that the station's success is due to the rigid format and strict commercial policy that requires commercials to conform to the beautiful music sound.

The station varies from 60 other stations across the country with the same Schulke format in the live "professionally informed" announcers who are heard at the 15-minute break. A "flow" is achieved with 18 songs and six commercials per hour, and elimination of selection announcement. The emphasis is on instrumental music that you can enjoy while doing something else, and only two or three vocals are included in the hour.

---

**Big Country Radio Fight, Too**

By BILL WILLIAMS

Who would have believed that two of the more powerful 50,000 watt radio stations, located in the nation's number two market, would one day battle for ratings with a format of country music?

The fact that one of these is an NBC-owned station makes it even more incredible. Yet there it is, an inter-city battle, the first of its kind in such a major market (although there have been suburban vs. city fights before).

WJJD, founded in Meeshert, I1., in 1924, is a ten-year veteran of the country format. WMAQ, with its extremely tight format, has been at it only a few months. Yet, make no mistake: the lines are clearly drawn. Already WMAQ has drawn away too of the leading WJJD air personalities, and started off with a $10,000 promotional giveaway to help attract listeners.

And although its programming people have rock backgrounds, they contend to be more "traditional" country than their older adversary.

WJJD is an AM daytimer, and goes 24 hours with its FM op.
Chicago rock, his audience favors get-down boogie music. The biggest draws (and don't) associated with popular music in the Chicago area—is optimistic. But it is optimism tempered with caution.

"The audiences are getting much more selective," says Larry Rosenbaum, who, with his brother Carl, runs the Chicago arm of Howard Stein Enterprises from an office above the main store of their Flip Side Records chain.

"There used to be a time when—any given Friday or Saturday night—people would come just for something to do," he says. "Now people are paying only to see a certain act. If they don't like the act, you can't give away tickets."

Supergroups (Led Zeppelin, Rolling Stones, Bob Dylan, et al.) and a few notable exceptions aside, the Chicago rock audience favors get-down boogie music. The biggest draws tend to be bands like Foghat, Blue Oyster Cult and Aerosmith—hard-driving rock 'n' roll bands. But when you are dealing with a volatile market of eight million or more, there is no such thing as a hard and fast rule; there are always surprises.

"You can't really predict a pattern," says Carl Rosenbaum. "This is a dynamite Robin Trower market. Hawkwind sells out here—and that's apparently unique to Chicago. But any glitter rock band is almost an impossibility—the kids here just aren't into it."

There are three major promoters in the Chicago area: Stein, Triangle Productions and the newly formed Grey Seal, Ltd. Grey Seal is the result of a merger between Jam Productions and Celebration Concerts, two companies that have been cooperating on Chicago area concert promotions for some time.

"Celebration and Jam have been doing concerts together for about a year and a half," says one Grey Seal spokesman. "Celebration on the whole has been stronger outside the city, Jam stronger inside. As Grey Seal, we can block-look our acts not only in Chicago but throughout the Midwest."

Beyond the obvious disasters caused by the economy, virtually everyone seems to agree that there is one major problem facing the Chicago rock market: lack of exposure for new artists. From the promoters' standpoint, Chicago-area radio leaves something to be desired.

"There is nothing in this city that is on 24 hours a day that is truly a progressive rock station," says the Grey Seal spokesman. "We've got Triad, WJKL, WXRT and so on, but either they're not on all the time or they can't be reached all over the Chicago area. The AM radio stays way behind New York and L.A.—and the effect is that it's hard to break new people."

"People like the Aragon because it's still got the feeling of four or five years ago," says Granat. "You can get in on general admission, you're not going to get hassled. You can get in for a buck or two—the Aragon lends itself to being able to get up and dance."

If the economy and apparently growing conservatism among concert-goers is a concern to promoters, at least it does not seem to be threatening their existence. The Chicago club scene, however, is a different story. Inside the city limits, there is not a single club that regularly presents name rock acts. Richard Harding's redoubtable Quiet Knight continues, of course, strong as ever and occasionally bringing in pop artists, but the emphasis remains definitely on acoustic, rather than electric music.

Last year, Paul Magil of the high-fashion Paul B. boutiques put together a rock-oriented Concert Club, which operates two days a week at the Happy Medium, the theater and jazz club. But after several costly months of bringing in name acts for disappointing crowds, the experiment folded.

Earlier this year the last major rock club in the downtown area, the Rush-Up, closed its doors. There remains only a scattering of small, locally-oriented clubs inside the city.

The story is different in the suburbs. Chicago proper is ringed by more than a dozen rock clubs, of which one, the new B. Ginnings in the northwestern suburb of Schaumberg, is of special interest.

B. Ginnings opened with a big splash last fall—Superroup Chicago appearing as the opening show in a favor to drummer Danny Saxophone, part owner of the club. Since then B. Ginnings has established itself as the only Chicago-area club regularly presenting any but local groups.

B. Ginnings partner Larry Balsamo says the rock clubs' exodus from the city is a natural result of urban population shifts.

There are five main concert halls in Chicago: the Auditorium Theater and the Arie Cone Theater, each seating about 4,000; the Aragon Ballroom, which will hold up to about 5,000; the International Amphitheater, seating about 11,000 for concerts, and the Stadium (which is under a long-term exclusive contract for pop concerts with Jerry Weintraub's New York-based organization), holding about 20,000 for the biggest tours.

Among these five, the Aragon occupies a special place—if not in the heart of Chicago, then certainly in its gut. A relic of the big-band era, the Aragon has a huge dance floor, a high barnlike ceiling and decor that is a cross between Neo-Roman and Early Schmaltz; it contrasts sharply with the..."
...That Wonderfully Cultured Town

Chicago's Picasso photo by Chicago Convention & Tourism bureau

BY ROBERT SOBEL

Chicago, Chicago, that wonderfully cultural town... could very well express the city in terms of the health and wealth of classical music in that city.

A city that boasts and is host of the Chicago Symphony Orchestra, considered by many the greatest in the world, the Lyric Opera, ballet, chamber music and three classical music stations led by WFMT, must be doing much right in the cultural scene.

The center of such booming activity is the Chicago Symphony Orchestra under Sir Georg Solti. The orchestra and Solti continue to garner accolades worldwide. This year, for example, its London Records recording of Berlioz’ “Symphonic Fantastique” racked up three Grammy prizes.

The orchestra, founded in 1891 by Theodore Thomas, German-born musician, is the third oldest in the U.S. (The New York Philharmonic dates from 1842; the Boston Symphony Orchestra was founded in 1881.) Its conductors have been Thomas (1891-1905); Frederick Stock (1905-47); Artur Rodzinski (1947-48); Rafael Kubelik (1950-53); Fritz Reiner (1953-63); Jean Martinon (1963-68) and Sir Georg Solti (1960-89).

Among its distinctions are the Chicago Symphony Chorus and the Civic Orchestra of Chicago and that Stock and the orchestra in 1916 in New York, recorded the first records by an American symphony orchestra under the direction of its regular conductor. The records were on the Columbia Gramophone Co.

In 1971, under Sir Georg and Carlos Maria Giulini, the orchestra made its first international consisting of a six-week tour of nine countries and 15 cities in Europe. The orchestra consists of 114 players. A personnel manager, who is also a player, a stage manager, two librarians and the Chicago Symphony Chorus director complete the orchestra’s roster. Turnover in the orchestra is very slight and only two or three new players join each year. Two players have been with the orchestra since 1925; nearly 50 players have been members for 20 years or longer.

The light personnel turnover and the fact that Solti gets what he wants from the orchestra has accounted for much of the success of the orchestra. Called the Chicago Sound, the music derives from the Solti personality and his preference for Mahler, Beethoven, Schumann, Wagner and Mozart, and other works of the 19th and 20th century. The sound, he says, is German in combination with American virtuosity.

WFMT is regarded as the most profitable classical station in the world. The 23-year-old station, on Saturday nights, is the top-rated station (AM or FM) in Chicago in total adult listeners. In peak hours, according to Radio Newstand, general manager WFMT reaches more than 67,000 listeners per quarter hour. Sales of the station are currently running 20 percent ahead of last year.

WFMT broadcasts concerts by the Boston Symphony and Cleveland Orchestra, the Boston Pops, the Philadelphia and the Israel Philharmonic, in addition to the Chicago Orchestra concerts. WFMT also produces a monthly magazine, Chicago, which carries stories about the city’s cultural life and a listing of WFMT’s daily program schedule. Circulation is about 150,000. The two other classical stations are WEFM and WHFL.

The Lyric Opera has the highest percentage of seats sold of any opera company in the world (80.7 percent last season) and the Fine Arts Quartet’s concert series has been sold out for many years. Two more examples which illustrate that Chicago and culture are “looped” to each other.

Windy City Jazz

*Continued from page C-10*

record studios and the orchestral pits of local show clubs are now playing their first love, jazz. As a result, rehearsal bands have sprung up with the Dave Remington and Bobby Christian Bands being the most successful. Others, like Richie Corpoporto, trumpet Bobbi Lewis and pianist Lee Hooper, have formed smaller groups or gone into the studio to record their own jazz albums. Hooper’s “Look What They’ve Done” on Creative World received three nominations in the recent Grammy awards.

On the club and promotion level, things look very optimistic. For example, three different clubs have been keeping a running battle to be the first to book Keith Jarrett. As of yet, no one has made the coup.

For the first time in many years, regular jazz concerts are being booked downtown at the Auditorium Theater and the Arie Crown. Their success has been erratic, but enough to warrant the shows. Triangle Productions has been the leader in this regard. Recent dates include Joe Henderson at the Monteleone Hotel with McCoy Tyner, Herbie Hancock with Chuck Corea, and Sun Ra with Alice Coltrane.

For years the only visible jazz scene on the Northside was Joe Segal’s Modern Jazz Showcase at the North Park Hotel. Today, Segal is in the thick of night life on Rush Street, enjoying SRO houses in his Jazz Medium for the likes of Rhapsaand Roland Kirk, Grover Washington Jr., and Ysf Laterre.

Locally, the jazz clubs are situated on three main streets: 75th on the Southside, Rush Street near downtown, and Lincoln Ave. in the young, hip area of Chicago.

The most successful nightlife jazz for Segal’s Jazz Medium, Cadillac Bob’s Toast of the Town, Transitions East, the Backroom, Ratso’s Restaurant, the Wise Fools Pub, and the renowned Mister Kelly’s, when they do book in jazz.

Of course, success is not evident everywhere and the economy has taken its toll. The famed London House, long the Chicago home for Erroll Garner, Ramsey Lewis and others, shut its doors. Another failure was the attempt by the High Chaparral, a large soul club, to book in jazz.

No survey of jazz in Chicago would be complete without mention of the absolute importance of Bob Koester’s record company, Delmark Records, and his retail outlet, The Jazz Record Mart. His two stores remain cleaning houses for news, schedules, and the latest gossip. His label contains some of the most important ASCM on record, as well as some nice traditional and bebop material.

And, last but not least, tribute must be made to two recently, tragically, departed jazz personalities, who together personify Chicago’s double-headed jazz boost: saxophonist Gene “Jug” Ammons and trumpeter Bill Chase.
Progressive Radio Beams From World’s Tallest Building

Probably as evolutionary as any factor in Chicago radio and TV, the move by several stations to the Sears Tower in the case of progressive radio WIXM, Dan Bacin claims that it means the station can reach clear into Wisconsin and Indiana, blanketing virtually the entire metro area and out to a circle that runs through Champagne, South Bend, Beloit—all major college cities.

Among Chicago’s progressive stations, Triad prides itself on being “the oldest continually operating progressive format in Chicagoland.” The station also publishes “Triad,” a monthly magazine, and it all totals up to some modest showings in recent ARB ratings. Examples of programming recently include one segment: “Sounds from Across the Big Swamp” i.e., European female vocalists (Joy Fleming, Chris Braus, Inga Rumpre, Renate Klauss.) Local talent gets aired (Moksha, Frank Derrick Experience, Flock Medusa, Graced Lightning; Joseph Jarman & Anthony Braxton). The 8:00 p.m.-1:00 a.m. format went from “Wang Wang Dang Doodle Blues Show” at midnight recently with Blind Lemon Jefferson, Lightning Hopkins and Mance Lipscomb right into a classical music nightcap—Dopin, Liszt, Verdi, Purcell, Pachelbel, Boyce, Wagner.

Country Radio

* Continued from page C-16

eration. During those daytime hours, everything is simulcast. A Plough-owned station, its daytime signal covers the entire Midwest and many other parts of the nation, as far west as Salt Lake City where protection to another station is afforded on that frequency.

Craig Scott, whose roots are anything but big city, is the national operation manager for Plough, and works from the WJJD operational headquarters. He is a native of Harlin County, Ky., an area which spawned such people as Loretta Lynn, Tom T. Hall, the Osburnes, writer Jerry Chesnut, and many others. He worked with WSLR in Akron, then WJJD, back to Akron, and finally to WJJD again for the national position.

It was 10 years ago when WJJD went country (Feb. 15), and the first country record played at the time was Buck Owens’ “I’ve Got a Tiger By the Tail.” It didn’t take the Plough people long to realize the lyric’s truth. Actually the station had done some country programming long before that. There was the old Randy Blake “Suppertime Frolics” in the 1940’s and a few others, but it was the first full-time major market country station. It has moved up to the number four spot in radio in a city which has 30 AM stations. At a frequency of 1160, the station has a staff of 42.

Scott, and others around him, believes country music has dignity. Therefore, the personnel do not dress “hokey,” but rather react to a contemporary, progressive market. “Our format reflects that as well,” Scott says. It’s his personnel does not speak down to its audience.

WMAQ, on the other hand, has what is considered one of the tightest country formats anywhere. Les Sherwood and Bob Pittman are responsible for this, although the format is unique in itself. The rotation is figured somewhere between 34 and 38 records, but Pittman claims to be more “traditional” in its approach to country than is WJJD.

“We play a lot of old Hank Williams records,” he says, “and a great number of songs out of the 1950’s, including the rockabilly stuff.” Some would argue whether this fits into the traditional mold.

Steven Krasula, who handles public relations for the station, says the station has already picked up much of the audience from WJJD and WLS.

“Country music is taking over MOR anyway,” he explains. “We simply set our concept first, then worked from there.”

“There is a feeling that, in such a big market, country music can support two stations, and will do more for extending the listenship than cutting it up. Program promotions are going strong, and there is a heavy television campaign geared to getting listeners to tune in to WMAQ radio.

Strong on air personalities, the station recruited Bill Coffee and Fred Sanders from WJJD, and brought in Corky Maybury from the West Coast. It also established a contest to find an all-night female disk jockey. They settled on Elke Dylan from Phoenix City, Ala., who won in an audition with 300 other prospects.

Paradoxically, the first Chicago station with a country format is far removed from that now. WLS began its “Barn Dance” (originated by George Ferguson) some 52 years ago, featuring such artists as Linda Parker, the Maple City Quartet, Gene Autry, John Lair (who later was to originate the “Renfro Valley Barn Dance” in Kentucky), the Hoosier Hotshots, Ford and Glenn, Curley Fox, Scott Wiseman and Lulla Belle and many others.

Chicago is really where broadcast country music all began, and now it’s back in its sophisticated way after a 50-year swing around the nation. There is power on the plains.
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Personal Managers Reflect Growth of Chicago

Personal managers in Chicago are in many cases expanding with the general expansion that is going on in the market. In some cases, the activities of managers represent the first efforts by artists traditionally based in Chicago, who are now finding worldwide acceptance, as in the case of Muddy Waters and other blues and pop artists. In some cases, personal managers here have expanded to other cities. A case in point is John Shoup with Shoup, Mordecai & Poppell, now with Los Angeles, New Orleans and New York offices.

There are several long-established personal managers such as Scott Cameron, who was there when the blues started happening big. There are a number of relatively new managers such as Vince defaul with Sky, a pop act on Wooden Nickel that is breaking nationally after a long, long buildup. Dwight Kelb with City Boys on Ovalton, Stop a '50's band, and a horn band. Heritage, is another newer manager. There is also David Webb with a new act, Sugarcreek.

The south side managers are also very active and they include Danis Spann, Joe Hutchinson, Ernest Franklin and Deloss Campbell. Mary Stuart manages as well as being an executive with Curton. Carl Davis at Brunswick, also manages. Other managers include Barry Goodman, Pat Powell and the Soul Stirres management company.

In addition to doing all the Stan Kenton booking, Cameron says it's the blues acts that have really broken loose for his agency. "Muddy was working for the door at Wise Fools and now is bringing $2,000-$4,000 a night and has had two Australian tours."

Specialty Labels

- Continued from page C6

Iglauer departed Delmark after recording his second album by Big Walter Horton and went into his work full-time. Subsequent albums, approximately one every six months, have been released by Son Seals, Fenton Records, Koko Taylor and a second effort by Taylor.

Future projects of this blues label include a live Taylor album and a follow-up Seals LP. Foreign licensees of Alligator are Sonet for Europe, Mushroom for Australia and Japan are currently being negotiated.

"We have grown at a steady rate and most of our artists have grown in popularity and performed at some important events like the Ann Arbor, Miami and Midwest blues festivals, foreign television and at a variety of venues in Europe and Australia," Iglauer says. "Business has been picking up for us at a steady rate and we are growing by leaps and bounds."

Another Chicago independent is Dharma Records, a label with interests in blues, jazz and rock. Originally formed in 1969 by Perry H. Johnson, as a publishing company—Amalgamated Tulip Corp., Dharma began several years later and is just now beginning to gain recognition. It has used independents for distribution and because of this label has moved very slowly.

"A couple of majors have looked over the label for distribution, but have not made the right offers," he says. "Because we are getting greater amounts of attention from reviewers and disc jockeys, we feel a distribution tie-up with a major will happen soon."

The company is now in negotiations with a public corporation for a merger and this will help solve the company's financing problems, according to Johnson. He also says that his distributors are beginning to help the label and for this reason Dharma is in no real hurry for a tie-up with a major.

Johnson is negotiating a series of leasing agreements in several foreign markets including England, Germany and France and he recently signed a major deal with Tokuma Musical Industries in Japan and Asia Music publishers in Philippines.

"We are really the only small label in Chicago doing progressive rock and jazz and we have six new releases planned for this year," he says. "Business has been very good for us and the future looks very good."

Flying Fish Records had perhaps the best year of any Chicago independent, as it had a major underground hit with its "Hillbilly Jazz" album and sold more than 15,000 albums in one year. Heavily laden with bluegrass product, label president Bruce Kaplan has built up a steady catalog of product that also includes boogie-woogie piano.

Ray Hale and Don Goodman have joined the Chicago music scene under the banner of Mocha Records. Hale, former vice president of publishing for Brunswick Records, started his company a year ago as Early June Music, a publishing firm.

In October, 1974, Goodman and Hale formed Mocha Records. Hale says, "We are handling the overflow of artists from the larger record companies in the city area." And he adds, "We can effectively do this because we have maintained a growing relationship with the recording artists and the major record outlets through the years."

Other independent labels specializing in LP product include Dave Samuelson's Puritan Records, country product; Blackbird Records, traditional jazz product, and Birch Records, country and blues product. Singles-oriented labels include Carl Jones' C.J. Records, Oscar Coleman's Dud Sound Records, Sun Ray's DJ Saturn Research Records, Bill Tyson's Inner City Trade Records and Willie Dixon's Rambo Records.
dising department, I merely went in and asked for a position within a given department, and my dynamic personality caused them to ask me to head the project.” From head of merchandising Ms. Washington became assistant to the president of WVO, and now, as a vice president with the company, she is presently chairwoman for Operation Push family affairs.

The Rev. Jessie Jackson, founder of Operation Push, has taken the first steps in building a new division within the organization. The Rev. Dr. Harold B. Washington, national research director, heads the new record, retail and radio division.

Rev. Jackson said the need for Operation Push to become involved in the music industry is clear. “We have approached by a group of black record and radio executives asking him to be the liaison between them and the industry,” he said. “The probability of a growing industry to grow as executives in the record industry in proportion to their ability to grow as artists,” says Rev. Jackson.

“Our air personnel have not afforded professional status, because we have people doing high-powered jobs on low-powered salaries,” he adds.

Rev. Jackson says one of his first goals is to develop a Push's concept for developing black record distributors.

“We've been discussing ways of co-op buying so that we might be able to access the best sales available that the record companies have. We will assist them in getting their money back quickly, and assures us of having the proper stock at the right price, before that model out, many of the mom and dad store owners can form or participate in the formation of a co-op that gives them the ability collectively that they do not have now. ”

Rev. Jackson has developed as the theme for the entertainment division of Push the four P's, and he expounds on the definition of the four.

Power—comes by coming together and unifying.
Platform—from the platform we can speak of the issues that affect black people.
Program—at every level of the record industry, we want our fair share of executives.
Profits—if we have power, then we create a platform, from that platform we project program which results in progress. "Our concern is not to attack the industry, as well as to challenge and raise the level of their own people.

Chicago has several black-owned record one stops. Rupa Sanders, one of the youngest one stop owners in the country, tells of the problems the one stop owners are having in Chi-

City.

Sanders, who has three retail outlets in addition to his one stop, Sanders says, "There is a lot of unqualified competition in the field. There are big companies that have big names and big money behind them. These companies band together to form the Consolidated one stops. Barneys, Gardners, Sanders, Fletchers and Joes are the corporate mem-

bers.

The five outlets forming Consolidated got together in or-

der that we might get more buying power. We buy as Consoli-

dated, and divide the money back to the independent retailers."

When asked about the effect the price increase has had on the one stops, Sanders says, "The price increase has increased the cost of living for me and for the money I get from selling singles to selling more albums. People seem to feel that if they must spend over one dollar for a single record, it would be more beneficial to pay the difference and purchase an album."

International Label

Continued from page C-4

involved. It's a form of insanity to deal with an infinite num-

ber of acts. We prefer to work and develop and, if possible, broaden each artist's market appeal. A country music act should be organized to build in that market, thus we don't seek another marketplace without first making sure of the coun-

try music field.

Two examples of this are Tom T. Hall and the Ohio Play-

ers. Hall is one of the premier country artists but after con-

siderable effort, Mercury established him in the pop market with the hit single, "I Love." The Ohio Players, conversely, were a national act in the pop music field, and Motown signed them just over a year ago, but had limited exposure in the pop market.

There was an album, "Skintight," that attained platinum status as did their follow-up album, "Fire," which also reached number one on both R&B and Pop charts. The "Fire!" album did not have the strong pop market play, the like the "Skintight" single, was certified as a gold record. We also try to bring people within the company together via the group dynamic approach so that there is full aware-

ness of the company’s objectives and philosophies.

We have had an achievement of the past year in which the executives attend and we give them a complete breakdown on the company’s financial affairs as well as in-

formation about the company’s goals. That way I know the a&r people, therefore, know about how the company organizes to meet its profit objectives. Every program head has been on tour with our artists, in-

cluding the treasurer.

I believe this approach is the right one. All of our execu-

tives are part of the business, not just specialists in their own fields. We have developed a better relationship within a company with everyone aware of the part played by each specialist within the organization and thus, in effect, becomegener-

alists.

Chicago is base for many of the black record distributors such as Tony Galano, here being kidded by Zaru mem-

bers from Wooden Nickel.

“We are determined to become a major Midwest label, with offices in Nashville, New York and Los Angeles,” Schory con-

cludes.

Custom

Continued from page C-6

change with the times. "It's a different generation from even five years ago," Mayfield states.

In his current position, change translates to "less product, more qualified product, and promotion to the right, good sound business practices." Stuart con-

tends. Promotion includes radio, trade ads, posters, tours, and a strong TV image. Mayfield hosted six Midnight Specials last year, and the label's artists have been represented on "In Concert," "Rock Concert," "Soul Train," and "American Bandstand" as well. Support of club appearances has fallen off, but Stuart sees the discotheque creating a whole new field for the industry, and has moved to service with singles. Custom is young, with the average age being 27. It is well established both musically and through civic involvement in the Chicago community. It has a program of support for new artists, and is creating new opportunities for itself and the people in-

volved with Custom to grow. There is every indication that it will fulfill its own company motto: "We’re a winner.

Chicago Heritage

Continued from page C-14

artists. Vee-Jay also owned Conrad Music, one of the first black owned major publishing companies.

With the recent addition of several top blues and soul artists crossed into pop, the crossover was often not of a large extent. Dee Clark, the impressions, Curtis Mayfield, Jerry Butler, Betty Ev-

erett, and Moris Albert were the ones who generally did. But Stuart says that the major artists and "were exceptions. But while Jimmy Reed, John Lee Hooker and others were not overly embraced by the white market here, they were far better known in England, as well as in the British musical invasion hit force in 1964. one could see the Rolling Stones singing Reed's "I'm Gonna Get My Baby Back," the Animals recording Reed's "Bright Lights, Big City" and Hooker's "Boom Boom" and the Swingin' Blues Jeans covering Ms. Ev-

erett's "You're No Good." (Most recently a number one single for Linda Rondstadt.)"

In more recent times, the Byrds covered Reed's "Baby Whatcha Want Me To Do," Roberta Flack did " Ain't That Lov-

ing You," and then of course, the Temptations who had a major hit with Dee Clark's "Raindrops." The sophistication of those early recordings also amazed more recently. It is from the garage setup to Jerry Butler and Betty Everett cutting in Uni-

versal with a 40 piece orchestra and Johnny Pate handling the arrangements. And the marketing became more sophis-

ticated as well, especially after Abner came to the label."" While still in Chicago, the label acquired a Beatles LP. "Vee-Jay had first right of refusal on all product from EMI," says Ms. Chiapetta, "and they turned down some of the early Beatles product. We ended up with seven gold records from that product.

In 1964 the label moved to Los Angeles, and top record executives such as Jay Lasker worked there. Lasker was vice president at a time when Wood was president. Leonard Feather did a series of jazz LPs for the label, Lee Young worked on production as did Sonny Bono and Fred Hughes brought artists in. Still, the Chicago signed artists continued to sell in a major way. In 1965 the firm went bankrupt. Wood and Ms. Chiapetta acquired it in 1967, with Ms. Chiapetta then being bought by Vee-Jay's Wood's interests. "I leased material to a number of labels, in-

cluding ABC, Spinberg and Buddah," she says, "and we re-

named pretty much everything.

"But in 1974 we decided to become active again," she con-

tinues. "Pat Britt came in and listened to more than 5,000 singles and 350 LPs that were cut at Universal. There were 66 moving cartons filled with master tapes. As well as all of the great things we knew about, we found unreleased product by the Dells, Little Richard, Wayner Shorter and Bill Henderson. This was the basis for forming VJ International."

Currently, the company operates under a number of logos. The label is distributed by a number of distributors including: The Vee-Jay Series, the Best Of VJ Records and Oldies 45s showcases most of the top-notch blues, soul and R&B material from the early days. There is also a Dynasty series and A World of Jazz, again showcasing many of the Chicago artists. There is also a gospel series. All told, there are more than 70 LP releases, with another 17 planned in the near future.
Chicago Consumer Electronics Center

Celebrating its 40th year as an association serving the electronics industry is the Chicago-based Electronics Representatives Association.

By developing the independent representative as a key marketing factor in the technical, consumer, and component and materials areas, the association has also aided the growth of the electronics business.

The association started out as The Peddlers in 1935, and was concerned with the infant radio parts field. Under the first president, Jack Price, the name of the association was changed. As representatives of Radio Parts Manufacturers, and the purpose outlined was "...to create a spirit of mutual respect, esteem and cooperation among its members and the radio and allied industries."

In the ensuing 40 years, the association has added the responsibility of improving its members' sales and management abilities, and the education of the industry in the advantages of using independent contractor sales representatives.

The ERA has grown and has branches benefit from a wide range of services offered through the national office manned by executive vice president Raymond Hall and communications director Paul Mazzocco. Minneapolis rep Clark R. Gibb is the guiding hand as 1974-75 president, Robert Trinkle is board chairman, following his father Wilmer's lead as president in 1951 and founder of the Mid-Atlantic Chapter.

The ERA has published a series of comprehensive directories and offers a monthly newsletter on activities.

The ERA's long-established financially annually describes trends and costs involved in selling, and is valuable for the industry in determining the strongest potential profit. The ERA also provides important individual company histories, and an information exchange on manufacturers.

The range of member benefits, from insurance and trade publications to special events popular with the clientele, is impressive.

The ERA stresses the value of the representative in developing markets through his technical knowledge and sales and engineering services involving the growth and vigor of the entire electronics industry.

Chicago: Jukebox World Capital

The roaring '20s with its wild, frenzied approach to a post-war economy has been made possible by the development of the coin-operated phonograph. Two of the country's three jukebox manufacturers began still remain in Chicago.

The Seeburg Corporation, founded in 1902 by Justus P. Seeburg to manufacture piano-action mechanisms, introduced its first coin-operated, non-selective phonograph in 1922.

Rock-Ola Manufacturing Corp. was founded in 1924 and manufactured an automatic player in 1933. The company introduced its first coin-operated jukebox, a 12-selection automatic phonograph.

With both firms having branched into other areas of coin-operated machines, the jukebox continues to be a major product after almost fifty years.

The developments in console design, mechanical features, sound systems, and circuitry culminated in the introduction of the quadraphonic jukebox at the Music Operators of America convention in Chicago in 1969.

The jukebox industry's greatest growth period slackened off in the last ten years to basically a replacement market, but the current sales for the sale of about 100 million singles a year with over half-million boxes out in locations.

Legislation concerning copyright laws in 1948 led to the birth of the jukebox trade association, formally incorporated in Chicago in 1951.

The Music Operators of America won its first legislative battle, and has been lobbying to protect operators from lucrative legislation ever since, and saving the operator millions of dollars in royalty fees.

The association has 96 state and local groups with a membership hovering at the 1,000 mark. Besides the annual trade show in Chicago, the MOA offers education and exchange of ideas for national and regional salesmen, and annual sessions at a seminar field during the trade show. Fred Granger has been executive vice-president of the organization since 1965.

Chicago's Rock Scene

Continued from page C-17

century-old elegance of the Louis Sullivan-designed Auditorium and the subdued, state-of-the-art energy of the Aro Grease

"The Aragon is a weird scene, I must admit." says Gray Seat's Army Gramat, a grin. "It's a hall that can do well with a particular act, but you take them downtown to the Auditorium and they don't fill it.

Chicago city officials didn't like the idea, but Jerry Lee Lewis' Began His Care "Last Night at the Chicago Die, and it was generating by Chicago-based Phonograph too.

Beautiful Music

Continued from page C-16

Lee sees the success of the super music here indicating a shift in Chicago radio listeners to FM, and the growth of FM in a conservative market from an experimental underground market with a commercial dimension. Mike Arnot has been through the 1962-63 down period and has emerged with equal status to AM, affording an opportunity for all types of music to be heard, including underground, rock, jazz and beautiful.

WAIT, the only AM station serving beautiful music to the area, expanded its format to include current big name vocalist like John Denver, Dion and the Belmonts and Eddy Gorme, as well as the easy, soft sound based on old standards.

Joe Lacinia, program director, programs daily for the sunrise to sunset station from an active file of about 4,000 albums. He features vocalists on a 1:1 ratio with instrumentalists Roger Williams, Percy Faith, Herb Alpert, and Marvin Hamlisch.

The announcers on WAIT are more informative, stating the name of the selection, the artist's sympathies or why the particular picture is on the front of the album. It is, and whether it won an Oscar or Grammy. Selections are front and back-announced. The 15-16 hits per day are interspersed on the quarter hour for announcements and commercials.

The station claims to be the first in the area with the beautiful music format, following basically the same format since 1962. The addition of contemporary sound was an effort to lift it out of the "background music" category, while keeping the image of "The World's Most Beautiful Music.

Editorials and commentaries in prime evening time distinguish the programmed format of WCLR, with programmed half-hour tapes planned for the corporate offices of new film. An informational approach by morning man Bernie Allen, along with music, is done in "a personable, not personality, way.

Bill King, program director, claims a more fashionable format that mixes contemporary vocals like Barbra Streisand, John Denver and Pat Page, with instrumental music. Titles and titles for each song are annunced.

At WLUO, program director Darrel Peters claims a brighter tempo with artists like Lenny Dei, Ray Conniff, The Midas Touch, the group's vocalist Perry Como, Andy Williams and Vikki Carr. "We play updated versions of the standards, and carefully selected contemporaries, with vocals about four times an hour and a younger 18-34 audience during the peak 9 to 7 p.m. hours," Peters describes.

Despite the industry avermion to the term "background music," no one on the staff piped in to agree or dissent. They were treated to the form, and has been seen in a greater interest since Christmas in this programming, although King suggests that four-channel broadcasting has reached a stalemate in the industry at this time.

Chicago Blues

Continued from page C-10

others today, kept pretty close to what was going on in the clubs. Producers of blues records have tended first of all to be connoisseurs of live music, and this is what has given form to the Chicago sound, which has been, if disguised, so influential.

"We live here often tend to refer to a "Chicago blues scene" as if the many clubs and musicians were all linked somehow together. The extent to which this is the fact is a question and one the experts on the blues. Though the clubs are widely separated on the city map—there is one "blues district"—one can find many of the same musicians and songs from one club to another, whether to play, to sit in for a couple of numbers, or to enjoy some other form of playing. Almost all the blues artists in Chicago know each other and are familiar with one another's styles. And though there may be many friendly rivalries here, one really gets the feeling, after having been around for a while, that the musicians do have a sense of community among themselves.

Many of the musicians have come together and have shared a common set of influences and traditions, as well as friends, aspirations, and, to a large extent, a common repertoire.

People come to Chicago from all over the world, from Europe and Asia, just to hear blues in the clubs, just to hear artists like The Soul of Chicago, Mild Red, Otis Rush, Magic Slim, Hound Dog Taylor, Mighty Joe Young, and many others who are as famous overseas as they are un-

Folk Music Scene

Continued from page C-8

on two weeks' attention by the local stations whenever they release something. WTTW TV, for a few years, offered "In Chicago," a simulcast TV concert that eventually featured practically everyone in Chicago's scene. But when the show changed to FM, it was an exercise in the local station's faith in national acts (and international syndication), the locals fell quickly to the wayside.

Folkies, ever reluctant to introduce a new face when an update on an old one is so much easier, rarely seek local fokes for attention.

On record, the folk scene is doing okay, though not great. Bonnie Raitt, the local favorite of the WGN On Rec-}

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"Yeah youse mugs, we wok oudda Chicago."

Bill Chinnock
Willie Dixon
Stan Kenton
Norman Lee
Cassie Siva
Muddy Waters
Mighty Joe Young

and their respective business concerns
City Nitelife Music Company, Inc.  A.S.C.A.P.
Monona Music Company  B.M.I.
My Babe Music  B.M.I.
Spoonful Records
Watertoons Music  B.M.I.
Muddy Waters Productions
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60525

the Earl Hokens Sign Company

www.americanradiohistory.com
DES MOINES--Television and the high cost of package shows are blamed by veteran disk jockey Larry Heberlein for the folding of an estimated 12 clubs featuring country music in central Iowa.

Heberlein notes that the Country Club, which opened here with a flourish some 10 months ago, has padlocked its doors. In nearby Ames, The Store has changed in format to hard rock.

"Other clubs in the area have either dropped their live country shows, or have cut back from two to one night a week," he says. "At last count, there were 12 clubs featuring country in the Central Iowa area, a decline of 12."

Des Moines used to be a major stop for country music shows from Nashville and Bakersfield via Smokey Smith Enterprises, he points out. "The two last major country shows featured here didn't pan out well at all," Heberlein continued.

"I'd rather not mention names or numbers, but I've seen more people at our neighborhood pub." He says that when he asks "Why?" the answer is always the same: why should I pay $5 or more to see them when I can see them on television for nothing?" He says that, while it's true television has opened a lot of doors for country music artists and made them stars, it also has closed a lot of doors. "After all," he contends, "we can't all go to the Astrodome, Lake Tahoe or Madison Square Garden."

On the other hand, local acts which price themselves reasonably continue to meet with success. A group known as The Professional Musician and Entertainers Club of Iowa has been formed, and has been doing the "Hawkeye Jamboree" through the late winter and early spring, with attendance up nearly 30 percent.

Another show, "Hoodoo, U.S.A.," will take place this summer at the country booking firm here. This is a Bicentennial site, proclaimed by the U.S. Government. The same showpiece, a piece of 21 county fairs this summer through the upper Midwest.

Long-time promoter Smokey Smith, faced with the drop in country shows by major artists, has returned to performing, appearing with the Country Boys at a local club.

Jockey Blames TV, Costs For Iowa Music Recession

---

Richmond Show Back On Radio Sun Afternoon

RICHMOND, Va. With the "Old Dominion Barn Dance" re-launched in spectacular fashion, broadcast of the show on a regular basis began on WTRR.

In contrast to other country shows, these will be held on Sunday afternoon in Richmond. White, who heads the operation of the revived show favorite, blames the nighttime crime rate in the city for the decision. "There are no facilities here wherein night shows can be held safely," he says.

The show returned with such old-time artists as Maybelle Carter, Grandpa Jones, Joe Maphis, Ernest Tubb and, out of greatest, Sun- shine Sue. The last-named, whose name in Sue Workman, presided over the programs from its beginning in 1946 until 1957. Two years later Gov. William Tuck of Virginia crowned her "Queen of the Hillybilles."

With turnaway crowds at both shows, White said this is the fate of the re-vived program is certain. The programs are held at the Mosque The-ater here.

The next name "show" is set for May, but, in the meantime, the broadcasting already has begun. In the future, there will be shows each Sunday afternoon from here. Billy Raines, a broadcaster from Franklin, Tenn., is putting together the acts.

'Baron' Davis Dies Of a Heart Attack

NASHVILLE--Services were held here Monday (7) for Oscar W. Davis, the "Baron of the Box Office," who was instrumental in moving country music from school houses and into major metropolitan areas.

Davis, 72, died of a heart attack several years after having suffered a stroke. Most of his late years were spent as part of Buddy Lee's operations here.

The native of Providence, R.I., was the first promoter to plan a country booking at the Hotel Astor in New York. He later took it for the first time to other prestigious places. He was involved in the careers of Elvis Presley, Jerry Lee Lewis, the late Larry Williams and International Country Music Fair. Earlier he had worked as a press agent in Hollywood, where his clients included Howard Hughes and Wallace Beery. He spent time in vaudeville as well.

He is survived by his widow and a son.

Everybody's climbin' aboard

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Country

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Cochran, Kahanek Buy Nash. Tower Jingles-Firm

NASHVILLE--Wally Cochran and Elroy Kahanek, both formerly with RCA, have taken over operation of the Nashville Tower, a production company specializing in customized jingles.

Scoty Turner, who formerly headed the company, has returned full-time to record production, operating both independently and for Apco Records.

As president of Tower, Cochran, who also spent time running the GRC operation here, has anounced the formation of Paragon Records, for which Kahanek will be national sales and promotion direc-

In moving into the Nashville Tower offices, Cochran takes his recently-formed public relations firm that is now handling record promotions for such artists as T.G. Shepard, Bobby Borchers, Chet Atkins, Buddy Allen and Danny Davis. In addition, Cochran manages Borchers, while Kahanek is personal manager for T.G. Shepard.

Already signed to the Paragon label are Tommy Jennings, Sammy Mason, Linda Nance and Rebecca and Saratoga Trunk. The first re-lease on Sammy Mason is due out sometime in May, to be distributed by Nation Wide Sound.

Turner will maintain offices in the Nashville Tower, and will handle production for Paragon in addition to his own independent work. His first artist for Apco is Rosemary Clooney. All other formal officials and employees of Nashville Tower are to be released, according to Cochran.

Friends Launch Billy Gray Fund

NASHVILLE--A special fund has been established here to defray medical expenses to the family of the late Billy Gray, who died at the age of 49 in Dallas.

Gray, a performer, writer, band-leader and humanitarian, had been a part of the Hank Thompson or-ganization for a number of years, and also worked with Ray Price. He was in booking and publishing when he died as a result of open heart surgery.


In addition to his contributions to country music, Gray gave a helping hand to young performers and musicians in the business. His widow and five children were left with remem-

CMA Board To California

SAN DIEGO--The Second Quarterly Board Meeting of the Country Music Assn. will be held here April 22-23.

Meetings and discussions will deal for the most part on the upcoming Fourth Annual Country Music Fan Fair set for June 11-15 in Nashville, production developments, CMA's Bicentennial plans and the production of a new CMA country music sales presentation.

In addition, the Board will review the progress of current projects such as the 1975 CMA Awards Show and Banquet, held during the October convention, country music radio promotions, international operations, and 1975's Talent Buyers Seminar.

The First Quarterly Board Meeting was held in San Antonio in January.

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American Song Festival Gets Strong Promotion

NASHVILLE--Seeking additional entries from the country field, Bill Hoffman, vice president of the American Song Festival, went on a nationwide promotional venture last week.

Hoffman purchased time and arranged with the ABC network to show off last year's competition, taped at Saratoga Springs, N.Y., since they had not been shown here locally.

"There were not many entries from Nashville last year," Hoffman said. "The attitude changed. Publishers and writers are submitting their works in greater numbers."

He also points out the close ties the festival had with the city and its artists. Rod McBrien, a big winner from last year, not only signed a contract with RCA, but Dottie West cut four of his songs. They also tore Coca-Cola commercials together.

Tom Hill, anmie songwriter who submitted "Rhythm Guitar," had his song by Johnny Paycheck and the Oak Ridge Boys. A song by Janie Bradford, "Peanut Seed," was recorded by the Blackwood Brothers and the Oak Ridge Boys. Ten other local songs were sung by Nashville writer named John Chris-

topher wrote a song recorded by B.J. Thomas, "Doctor God."

Semi-finalists in last year's event included Bobby Goldsboro and Alex Harvey, both from here.

Hoffman pointed out that records this year, working with Henry Mas- rini, will include Merle Haggard and Ernie Ford, and perhaps others in the country field. Last year's per-formers included the Hagers, the Oaks, and Sammie Davis.

Further emphasizing the Nash- ville ties, Hoffman hinted strongly that next year's show may originate here.

He concedes that the Festival has lost tons of money so far, but feels it will be a break-even proposition this year, and start to make money a year from now.

Deadline for entries is June 3, and Hoffman feels that the response from here will be far greater than in the past. "We've already seen a step-up in material submitted, and our talks with publishers and writers indi-cate a strong Nashville involve-

ment," he says.

Hoffman was accompanied here by McBrien, last year's runner-up.

---

STAMPELY PROMO--Epic's Joe Stampley pauses in Houston on a promotion tour for his first Epic single and album. Shown with him are, left to right, Roy Wunsch, Thom Calahan, Kathy Anderson, Mike Gusler, Stampley, Al Acuna, David Oden, Shannon Handy, Tom Meyer and Sam Harrel.
The Surprise Package That's Outselling
The #1 Album In Many Parts Of The Country!

"WOLF CREEK PASS"
By C.W. McCall

And a whole buncha monster pickers and singers which
do not (repeat) do not fall into
any category!

WOLF CREEK PASS
A smash, novelty
cross-over single
is now a cross-country
hit album!!
Everybody likes it.
Country people.
Pop people!
Even ordinary people...
it includes his
first hit, "Old Home Fill'er Up An' Keep On A-Truckin' Cafe".
"Classified", "Four Wheel Drive" and
the country smash
now crossing over to
top" 'Wolf Creek Pass'!

"WOLF CREEK PASS" by
C.W. McCall.
Single: M14764
Album: M3G4989

This is it.↓

MGM Records. Distributed by Phonodisc.
A Polygram Company.
**G. D. STINSON ENTERPRISES PRESENT**

**HOT from HOUSTON**

**DONNY KING'S SMASH SINGLE**

**‘MATHILDA’**

**EXCLUSIVELY ON WARNER BROS. RECORDS WBS #8074**

**— THIS WEEK —**

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Produced by Huey P. Meaux Recorded at Sugar Hill Studios Houston.

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**ALONG WITH JUST RELEASED**

**Fiddlin Frenchie Burke and The Outlaws’ ‘COLINDA’**

**EXCLUSIVELY ON 20TH CENTURY RECORDS #2182**

**— THIS WEEK —**

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Produced by A.V. Mittelstead For A-Ball Productions. Recorded At Sound Masters Studio, Houston.

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**ACE Teens First Show On May 9**

**MATHILDA—The Asin. of Country Entertainers (ACE), the controversial organization formed in Nashville, will conduct its first show at the Cotton Carnival here May 9.**

The line-up is big in numbers and in strength. It includes George Morgan, who now heads the ACE organization, Roy Acuff, Tammy Wynette, O.B. McLintock, Ron Stoneman, Wilma Lee and Stoney Cooper, Fuzzy Yance, Jimmy C. Newman, Del Wood, Joe Jackson and Rose Mappin, Bill Carlisle, Jan Howard, Doyle Holly, Charlie Walker, Penny DeHaven, Darlene and Sherdon Jackson, Marie Worth and Jim Glaser.

While the last show here (involving people other than members of ACE) raised $10,000 for charity, it is intended as a profit-making venture. Recently Tanya Tucker, Johnny Rodríguez, Bill Anderson, David Wilkins and Charlie McCoy did the WMS Anniversary Show, and brought in the charity funds.

The ACE performance, on the other hand, involves a 50-50 split with the Cotton Carnival. Morgan said that, rather than individuals keeping the money, it will be used for operational expenses of the organization.

**Mary Taylor Returning**

**NASVille—Mary Taylor, former Dot artist who went into a voluntary two-year retirement, is back performing again.**

“Call it a comeback or whatever you want,” she says. “I think there is a time when all of us need to get away for a while.” In her case, it was a desire to spend more time with her children. She also found time to write songs.

Ms. Taylor, one of the most talented of performers, was doing several television shows in addition to her recording. Now, in addition to going back into full route entertainment, she plans to operate a store called Star Stuff. The shop will feature personal items such as guitars, watches, clothing and whatever once owned by leading performers, to be sold to fans who visit her. She says customers have always made it clear that they were seeking a means to support this type of business. She is seeking the “best” location.

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**Billboard HOT Country LPs**

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**Top Names Flock To Hall’s Tourney**

**CHATTANOOGA—The Tom T. Hall Celebrity Golf Tournament in May here, to aid the children of wounded paratroopers, included some of the top names in the business. Among those committed to play in the May 23-24 event at Creek Bend are Chet Atkins, Johnny Rodriguez, Dickey Lee and several other sports figures.**

Hall also will entertain at a special benefit concert.
Vinton Glad Hands 'Em All

16,000 SOLD TO DATE!

The ORIGINAL instrumental

TOMMY WILLS

"GREEN GRASS OF HOME" C1.103

# 27 WIRE, # 41 WSLV - also climbing on WIL, KSTL, WTHI, WCAM, WCHV, WINN, WDEN, WKLM, WSDS, KFRD, WSLC, KSOP

Country

22,000 S-K Masters To Gusto Label

NASHVILLE—Gusto Records, which recently was involved in litigation with CBS over the release of old Charlie Rich masters, now has purchased all of the masters of Starday-King, and will release its own product on either Starday or King.

Gusto, on its Power Pac label, has released an album of Rich material bought from Shelby Singleton, who in turn had purchased the old Sun catalog. While the determination of this case has not yet been finalized, judges refused to enjoin Gusto from further release of the LP, and it still is selling well.

In the Starday-King purchase, it is dealing in more than 22,000 masters of such artists as Dottie West, Billy "Crash" Craddock, Red Sovine, Johnny Bond, Grandpa Jones, George Morgan, Merle Kilgore, Pee Wee King and Redd Stewart. These are major gospel groups and several in the field of bluegrass. These are all from Starday. From King comes such masters as those of Ivory Joe Hunter, Bill Doggett, Otis Williams, Laverner Baker, Earl Bosie and the Coasters.

Mike Lunsford, on the Gusto label, will be reserved on Starday, and Gusto will no longer be used except as a corporate name. Tommy Hill, who heads Gusto, helped put the original Starday-King operation together.

COMEDIAN IN MIAMI BEACH

Clower Tapped To Speak At So. Baptist Conclave

NASHVILLE—Country comedian Jerry Clower has been selected as the first layman ever to give the keynote speech at the summer session of the Southern Baptist Convention June 10-12 in Miami Beach.

The announcement was made by Dr. Stacey Garrison, executive secretary-treasurer of the Georgia Baptist Convention.

In addition to his comedy recordings on MCA and his hundreds of personal appearances arranged through Tandy Rice, Clower is a church deacon and lay minister in his hometown of Yazoo City, Miss. Anita Bryant will present the special music part of the program.

Rice, who is Clower's personal manager as well as his agent, notes that last year's speaker was Dr. Billy Graham, who drew slightly more than 18,000 in Dallas. This year's attendance is expected to break the 20,000 mark. For the past two years, Clower has been Billboard's "Comedian of the Year" in the country category.
ANOTHER GOLD SINGLE
'LITTLE BAND OF GOLD'
COLUMBIA 3-10121
From his new solid smash album!

COLUMBIA KC 33428

SONNY JAMES
AND HIS SOUTHERN GENTLEMEN
A LITTLE BIT SOUTH OF SASKATOON
LITTLE BAND OF GOLD

TIME HAS A WAY OF CHANGING THINGS
CHEMIE'S RIVER TO CROSS
WALKING THIS ALONG TRESTLE
GOODBYE SONG
THE HANDS OF LOVE
MOMMA MORNIN' KEEP A HUSIN' BLUES
YOU AND ME
LITTLE BAND OF GOLD
A LITTLE BIT SOUTH OF SASKATOON

www.americanradiohistory.com
Berman Extends Concert Venues To Key Cities

SAN DIEGO--Marc Berman's Good-Time Productions, a rock concert promoter here for four years, is now putting on MOR and soft-rock artists in a wide span of cities including Honolulu, Houston, Dallas, Phoenix, Denver, Oakland and San Jose.

Upcoming artists booked by Good-Time into 2,100-5,000-seat halls are Paul Williams, Rod McKuen, Bill Cosby, Vikki Carr and Freddie Prinze.

DAVID BROMBBERG BAND
DOC AND MERLE WATSON
Avery Fisher Hall, New York

Folk music enthusiasts could hardly have heard a better concert or combination of talent than they did April 4 when the David Bromberg Band and Doc and Merle Watson performed.

After spending his earlier career as a studio and back-up musician for practically every folk act in the business, Bromberg has developed as a star in his own right. He is a very accessible performer whose sense of humor never belies his competent musical ability.

The Bromberg Band is more like a folk orchestra with 17 musicians including a four-man fiddle section, pedal steel guitar, reed section and back-up vocalists. Phoebe Snow was singing back-up vocals until called to center stage by Bromberg. She did one blues number with the band that was a show stealer.

Opening the evening was the king of the country flat pickers, Doc Watson. A half the size of Avery Fisher is not the best place to hear the intricacies of acoustic guitar playing but the respect that Watson commands made the audience refrain from the rhythmic clapping that can easily destroy a performance. Watson was supported by his son Merle, a first-rate guitarist already and still improving, and bassist Michael Coleman, a member of Frosty, a group of young country musicians whose other members joined the trio for several numbers.

BETTY WIGHT
EBB TIDE
SHIRLEY & COMPANY
Beacon Theater New York

Betty Wight is an effective, effervescent young lady who has very quietly amassed an impressive string of R&B hits. Unfortunately her March 29 performance was marred by a very unprofessional job of concert production. There was inadequate lighting and sound and endless stage waits which made the first song so long that it was combined with the second show as some acts went so fast, some went on accent and some never did go on. When the encore was not complaining about his inflated genius or talking to a man in a gorilla suit he was announcing the wrong acts at the wrong time.

However, through all of this, Ms. Wight showed a great deal of talent. Visually exciting and vocally powerful, Ms. Wight excelled the audience which up to then had been bored and confused by the meandering proceedings. Her wonderfully bizarre back-up band sometimes put too loud and hit too frantic but the set was, on the whole, enjoyable. Standard standards included her current disc hit "Where Is the Love?" and "Clean Up Woman" which featured Ms. Wight's impressions of other soul stars. Ebb Tide is a young vocal group that has had one moderately successful single "Give Me Your Best Shot Baby." Regrettably this group was so far longer than their talent warranted. With more experience, Ebb Tide could be a group to watch in the future.

Opening the show was Shirley & Company, a group that features Shirley Goodman formerly of Shirley & Lee and Jackie Lee of "The Duck" fame. The band was musically competent but quite unprofessional.

HERBIE MANN
ZULEMA
Beacon Theater, New York

Herbie Mann has gone through so many changes in musical style and geographic influence in the last few years that it is amazing he still knows where he's at. But, after musical excursions to Memphis, Nashville, London, the West Indies and Brazil, Herbie Mann remains the impeccable musician he always has been.

Mr. Mann's latest aggregation features the likes of trombonist Barry Rodgers, vocalist Cindy Houston, keyboardist Pat Rebillot, and reed player David Newman. The group also features three percussionists and two guitarists to provide a solid rhythmic backing to the disco-oriented material that makes up much of Mann's current show.

In his March 28 set Mann changed moods and styles with ease going from the classical beauty of the theme from "Cries and Whispers" played as a duet with Rebillot to the frantic power of his current disc hit "Frijack." Through it all, Mann's playing was outstanding and the band had no trouble keeping up with the mood and style changes.

The only disappointment of the evening was the lack of professionalism of the promoters and the stage crew. The concert was poorly promoted and therefore poorly attended (the next night the same promoters had to cancel two shows of another artist due to poor attendance).

The sound was atrocious and the spotlight was always on the wrong vocalist despite the fact that Herbie Mann held up signs to tell the light crew and the audience who was singing.

The opening act, Zulema, was hampered by the poor sound even more than Mann. Despite this, she still was well received by the audience. Zulema has abandoned much of her fine original material in favor of more commercial rearrangements of other people's songs. This is pleasant but it all tends to sound the same.

ROBERT FORD
Connoisseur Society Deal With Pathe Marconi France

By ROBERT SOBEL

NEW YORK—Connoisseur Society has concluded a deal in France, with Pathe Marconi-EMI whereby the U.S. company will reissue Pathe Marconi product in the U.S. and Canada under a joint logo. Under terms of the deal, completed by E. Alan Silver, head of CS, and by Peter de Jongh, head of Pathe Marconi classical division in France, CS will have first refusal rights in the states after Angel Records. Some 15 to 20 records are slated for release as a result of the joint pact in the first year. Connoisseur will continue to release 35 years yearly under its own label. Already in the market and carrying both logos are records by pianist Jean-Philippe Collard. One is a two-record set featuring 13 nocturnes by Faure (complete) by Faure and one is a Rachmaninow record. Set for release for the spring and early summer are the Tchaikovsky “Piano Concerto No. 2.”

Oakland Unit Fund Drive

By JACK MCDONOUGH

OAKLAND—The Oakland Symphony Orchestra has undertaken a new fund-raising campaign to try to clear off the books the indebtedness incurred when it spent over $1 million in two years to restore their new home, the Paramount Theater, to its original art-deco grandeur. The association hopes to add another $500,000 to their present endowment fund of $2 million, which accrued when $1 million in local money was raised to match a Ford Foundation grant of $1 million. E. E. Trefethen Jr., director and retired president of Kaiser Industries Corp., is heading a task force that will concentrate its approach on a select group of foundations and individuals for major gifts. The fund manager, a member of the task force, noted that some foundations which would not be interested in contributing to the debt fund might well contribute to the endowment. E. E. Trefethen Jr. said that thus far the group had received a gift of “six figures,” which they hope will be a springboard for major gifts.

The symphony has an agreement with the Oakland Guild of Conductors. The group will be able to go on tour, and there will be concerts every Saturday night. The program will be of the highest quality. The orchestra is conducted by Howard Otter, and the concertmaster is Robert F. Smith, a graduate of Oberlin College.

The symphony is housed in the Oakland Auditorium. Since moving to the Paramount in 1973, which seats 1,000 more than the auditorium, “we have had no difficulty getting virtual seats of all programs. We had an increase of 161 percent in season ticket sales when we moved into the Paramount and in the season just ended we had an additional 10 percent increase.” However, noted E. E. Trefethen Jr., the symphony itself of course was not affected by the annual fund solicitation, “when you couple this with trying to operate a facility that is there for all the other performing arts, it is just too much of a load to carry.”

Connoisseur Deal—Connoisseur Society and Pathe Marconi-EMI conclude a deal in France whereby the U.S. company will reissue Pathe Marconi product in the U.S. and Canada under the combined logo of both companies. Left to right, are, Rosanna Silver, CS marketing director, E. Alan Silver, CS president; Jean-Philippe Collard; Peter de Jongh, classical director of Pathe-Marconi, France; and de Jongh’s secretary.
NEW YORK—For years “experts” in the radio-TV industry maintained that to run a successful station you needed professional studio equipment. But three years ago WYEN in Des Plaines, Ill., shifted to Technics turntables less than a year after going on the air, and has since added recorders and tape decks.

In Los Angeles, KFPL, Pacific Foundation’s listener-supported station which got the Patty Hearst tapings, is using Technics equipment. Mr. In California to utilize Technics direct-drive turntables instead of standard professional models.

The experience of Panasonic’s high-end hi-fi division isn’t unique, as a number of traditional hi-fi companies are recognizing the potential of the radio market—particularly the FM outlets that rely to a greater degree on automation. But the companies are among the most aggressive in seeking to place its components in control rooms.

Treasury says station manager Ed Walters recalls that at the launching of the 50,000-watt contemporary St. Louis station he followed the traditional pattern of stocking the studio with professional turntables. Via strong sales, the Technics equipment wasn’t entirely satisfactory, as there was trouble with rumbles, flutter, and distortion.

They decided to test-run one Technics by Panasonic SP-10 turntable, although “at first our engineers thought we were crazy for ever trying the Technics equipment,” Walters recalls. “At that time we didn’t consider Panasonic as being professionals.”

Powered by a direct-drive brushless DC motor with a single moving part, the SP-10 apparently lived up to its claim of eliminating much of the wow, hum, flutter, vibration and rumble inherent in the conventional high speed motors used in most professional equipment.

WYEN was impressed with the test results that the station purchased four SP-10 units and added two Technics RS-714 tape decks to produce and play the station’s jingles. They run round the clock and station engineers consider

(Continued on page 48)

Hi Fi Components Finding Way into Radio Station Control Rooms

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(Continued on page 48)
SANSUI Sets Up 3-City Expansion

NEW YORK—In a move de-
signed to capture a larger share of the U.S. market, Sansui Electronics is establishing regional sales offices in Chicago, Dallas and Atlanta. Until now Sansui ran its sales operations only out of New York and Los An-
gles.

The firm is also importing key Japanese executives to “effectively handle” the expected increase in business resulting from the expansion.

The Chicago office will be headed by Hiroshi Higashimori, assisted by K. Nakajima, and staffed by salespeople transferred from the to the New York office. In Dallas, Mitsugu Harashima will head oper-
ations. The head of the Atlanta office has not yet been named.

Working out of New York will be Fujisaki-Takashima, a Tokyo-based, American-named director treasurer and corpo-
rate secretary. Kenji Hoshino, for-
er regional sales manager of Los An-
gles, had been moved to New York, elected a director of the company, and will be partly re-
 sponsible for sales. Y. Hashimoto will be manager of the L.A. branch. He is also a director of the company, and worked out of N.Y.

CBS Labs

Among the first products of new SQA 2000 SQ broadcast encoder being manufactured by Sony and now in use at 40 FM stations, including home outlets for the Boston Symphony, Cleveland Orchestra and Chicago Lyric Opera, all of which broadcast in SQ and stereo. He sees quad radio as one of the prime growth areas for the firm, and a major promotional aid in selling the "Q" concept.

Part of the giant Thomson Group of electronic companies in France, one of the major combinations on the Continent, Thomson-CSF reportedly plans global sales of products from the renamed Thomson-CSF (TCSF) Labs, to be headed by cur-
rent CBS Labs president Reneville McMan.

The move gives the French firm a strong foothold in the U.S. broad-
cast equipment market for its trax-
cable color cameras, now in use by virtually all CBS mobile units. Thomson CSF also is the division in-
volved in video disk r&s, and showed an impressive optical system prototype at the last VIDEOM in Cannes (Billboard, Sept. 28, 1974).

Intermagnetics Plans Growth

Continued from page 46

Four Audio Trial Standards

TUCSON, Ariz.—After four years of committee work, the International Audio Engineering Society has released for trial publication four voluntary minimum audio standards. Copies have been mailed to all ITA members, with 60 days given for invited responses, ac-
cording to executive director Larry Flock.

Published standards are:

1. C-60 audio cassette: 2) 8-track car-
rrier; 3) cassette hardware/software interface; 4) duplicator guide-
lines.

The 8-track hardware/software interface standards will be ready for trial publication by mid-May, and in the video area ITA has already estab-
lished as an official document guidelines in "dimensions of plastic shells" for 4-inch-wide magnetic tape.

Following receipt of comments, the ITA audio technical executive committee (ATEC), headed by Rex Isom, RCA, is expected to meet in New York to work out final published standards. Also on ATEC are Ed Hanson, North American Philips; Vic Moch, 3M; John Jack-
son, BASF; and Eugene Nyland, Ampex.

Essex Acquisition

FORT WAYNE, Ind.—Essex In-
ternational, Inc., has acquired Clevel-
dale-based manufacturer of “Cletron” auto/home/commercial speakers for alignment/deflection products for video cameras. Firm will join the Essex electro-mechani-
cal division.
Audio/Video Imports Drop, But Slightly

- Continued from page 3

The import increase occurred in the face of a 242,000 unit drop in ship- ments from Japan. The upswing came from a 188 percent rise in Bra- zilian shipments, up from 471,000 units in 1973 to 1.4 million in 1974. This was the result of a major shift by a U.S. manufacturer from domes- tic production to Brazilian export- assembly, says Commerce, without naming the manufacturer.

Canada still leads as foreign sup- plier of U.S. auto radio imports, with a total of nearly 1.7 million units, slightly higher than in 1973. Over 98 percent of the radios imported from Canada came under the U.S. duty-free under the provisions of the Auto- motive Products Trade Agreement of 1965 (APTA).

The duty-free units include auto radio products produced in the U.S., ex- ported to Canada and reimported into the U.S. auto radio parts shipped from the U.S. for Canadian assembly. Canadian-produced ra- dios and Canadian auto radio im- ports from third-party countries. All these are shipped to the U.S. as pa- rts of original motor vehicle equipment under the provisions of APYA. Commerce points out, with unusual emphasis.

On the Far East import scene, while Japan’s value-share of the U.S. import market has dropped from 76 to 55 percent since 1971, imports from Taiwan continue to rise. They were up by $64 million to a $393 million total, increasing Tai- wan’s share of the U.S. import mar- ket of consumer electronic products from 17 to 21 between 1973 and 1974.

Korea continues to be the fastest growing supplier of audio and video prod- ucts to the U.S., with shipments totaling $91 million, a 56 percent in- crease over the 59 million regis- tered in 1973.

Unit imports of tape recorders/ players were down 12.5 percent to 19.5 million in 1974, but value was down only 1.2 percent to $648.7 mil- lion, from the 1973 import value of $656.3 million.

Technics Into Radio Mart
- Continued from page 46

Then among the most durable pieces of equipment in the studio. At non-commercial and contro- versial KPPF, sound reproduction quality is important in its typical day’s programming ranges from con- temporary jazz to renaissance and early baroque classical music. It was among the first in the Los An- geles area to broadcast all programs with the Dolby B noise reduction system.

Operations manager Pete Suth- eim and engineer Don Wilson had been unhappily with the noise and slippage produced by the profes- sional turntables then in use. After checking other stations’ success with Technics equipment they decided to try one unit.

“We originally wanted the SP-10, couldn’t get it at the time and ended up with two Technics SL 1,100 As.” Suthemin notes. “They are now the turntables in our master control room. While we have not needed heavy-duty un- it for our product line, the Technics SP-10 for our production studio where we use it for sound effects recordings in the original radio dramas we pro- duce—where it’s vitally important that we pick up no noise in reproduc- tion.”

Both Suthemin and Wilson main- tain the use of Technics turn- tables has worked out very well. “They give us fewer problems with records, less cleaning, and the sound quality is far better than the old driven units on our previous profes- sional equipment. We were plagued with rumble, slippage and slow starting speed.

Since the Technics division began producing the radio market it has seen more than a dozen stations install various turntables, recorders and tape decks. The SP-10, 2-0, a modified version of the SP-10 turntable for stations, will be on the market later this year. Jim Parks, recently named Technics sales manager, emphasizes that the market will be among his prime tar- gets for the coming year.

Memorex Promotion

SANTA CLARA, Calif.—May/June dealer promotion from Memorex is a half-price deal for C90 cas- settes in the MRX line—first at full price, second at half off.

2 New Infinity Speakers

LOS ANGELES—Infinity Sys- tems is introducing two new state-of- the-art loudspeakers systems with engineering innovations.

The Model II, a four-way sys- tem, uses a patented 12-inch mag- netic system woofer to handle tones from 23 to 450 Hz. Midrange driver measuring 1 1/2 inches handles the 450 to 5,000-Hz range, and from 5,000 to 10,000, a new one-inch dome tweeter is utilized.

To complement the tweeter, the Canoga Park firm has added its Welsh Wave transmission line trans- mitter for frequency ranges from 10,000 Hz to 28,000 Hz. The speaker is not recommended for systems less than 60 watts continuous music power per side.

The 50-inch-high unit is available in oiled walnut, with oiled walnut or cloth wrapped top, at a suggested $449 list.

The new 2000 II speaker is a me- dium efficiency unit suited for am- plifiers delivering 250 watts per channel RMS to a maximum of 200 watts per channel RMS continuous.

It features a 12-inch woofer, 4- inch midrange, 1-inch dome mid- tweeter, and 0.5-inch dome tweeter and has a frequency response of 28,000-30,000 Hz. Vinyl-wrapped interior bounces the four drivers and cros- over network.

The 2000 II has a hand-rubbed, oiled walnut cabinet and comes with two tops, a black cloth for maximum sound reproduction, or oiled walnut table top. The $329 unit stands three feet high.

Both speakers are guaranteed for five years on parts and labor.

Creditors Meet May 9 To Mull Schakag Shocke

ST. PAUL, Minn.—Schakag Elec- tronics, a major supplier of car- radio makers in the Midwest, has declared bankruptcy, effective May 6, and ended a large number of its operations. The company was formed in 1946 by Richard Schakag, president, and ended May 9.

Via stockholders will continue operating its eight Allied Radio stores, 18 Schakag Electronic stores and three franchises in the Midwest, Schakag says. Eleven Allied stores were closed in January, February and March- er of this year after a net loss of $10,000 was recorded for the first half of the fiscal year ended Nov. 30.

The petition was filed to protect the firm from creditors’ incursion by creditors, Schakag says.

Equip. Sales
- Continued from page 46

area, he is experiencing a surprising number of sales in systems over $1,000, with one sale recently coming in at $3,000. One customer recently bought a $4,000 system with 140 $10 bills.

High end customers come from the nearby Presbyterian-St. Luke’s Medical Center, with low end sys- tems ($200-$300) being sold to stu- dents from the neighboring University of Illinois Circle Campus. A central lo- cation and proposed high-rise build- ings in the area promise excellent potential for the future.
After competitive price case IHF. Pricing crowds. Continued the Audio Electronics Dealers Assn. (NARDA), and Jay Towneley of Schwinn Bicycle Co. On the same day the House anticrime subcommittee was to hear Sen. Brooke, a spokesman from the Justice Dept. and President Brownell, the executive vice presi- dent, National Appliance & Radio Electronics Dealers Assn. (NARDA), and Jay Towneley of Schwinn Bicycle Co. On the same day the House anticrime subcommittee was to hear Sen. Brooke, a spokesman from the Justice Dept. and President Brownell, the executive vice presi- dent, National Appliance & Radio Electronics Dealers Assn. (NARDA), and Jay Towneley of Schwinn Bicycle Co. On the same day the House anticrime subcommittee was to hear Sen. Brooke, a spokesman from the Justice Dept. and President Brownell, the executive vice presi- dent, National Appliance & Radio Electronics Dealers Assn. (NARDA), and Jay Towneley of Schwinn Bicycle Co. On the same day the House anticrime subcommittee was to hear Sen. Brooke, a spokesman from the Justice Dept. and President Brownell, the executive vice presi- dent, National Appliance & Radio Electronics Dealers Assn. (NARDA), and Jay Towneley of Schwinn Bicycle Co. On the same day the House anticrime subcommittee was to hear Sen. Brooke, a spokesman from the Justice Dept. and President Brownell, the executive vice presi- dent, National Appliance & Radio Electronics Dealers Assn. (NARDA), and Jay Towneley of Schwinn Bicycle Co. On the same day the House anticrime subcommittee was to hear Sen. Brooke, a spokesman from the Justice Dept. and President Brownell, the executive vice presi-
Czech Pop Star Is on Film

PRAUGE—Two full-length feature films featuring Czech pop singer Karel Gott will be shown here during 1975. Gott's "Fails Upwards," a modern version of a classical Czech theater play from the 19th century, bade farewell to the hippie hero, Svanda the Bagpipe Player. In the second movie, Gott acts as himself in a hit pop features other top Czech pop stars.

This is the first time that Gott, for 10 years the top-selling poll-winning pop star in Czechoslovakia, appears as the star of a feature film.

The big-voiced tenor has, during the 1969-74 period, sold 13.6 mil-

ion points on record sales, with a single "Od Hory Z Mory" from his album 12 points. This does not include his records recently pressed in Czechoslovakia and exported--his album "My Czech Favourites" was the first from this country to sell more than 250,000 copies and won a gold disk.

Recently, Gott gained a new market when a record of a full-length album, released last year, has already sold more than 200,000 copies.

But Gott's most economically important market is West Germany. For Polydor he has recorded 17 albums, and is contracted to cut three each year for two years. And the growth pattern will continue through secondary sites which are not covered by an exportation agreement.

Cost escalation on the distribution site of the record industry is likely to make the London department store service and SP&S plans to take advantage of this situation through its wholesale and retail operation.

A first cash-and-carry warehouse opens in May in Manchester and a further six are expected to be opened over the next two years in major population centers. Both deletion and current records can be handled.

 Says Friu: "Because of increased costs, it will no longer be viable for manufacturers to keep small cash-and-carry shops. We can fill the gap, through the one-stop centers or through the vans already on the road servicing the record dealers."

He estimates there are about 1,200 outlets, plus around 1,000 market stalls which could be potential customers.

SYNTHESIZED MUSIC MARKS LABEL'S DEBUT BY RINGO LONDON--Ringo Starr this week launches his new Ring O' Records label with an album, "Starting Mu-

sic," by ARP synthesizer exponent David Hancock entitled, "Oh My My," from the same album.

Hentschel, 22, is a one-time studio engineer who used to work with Bluebottle Records, the hit-making label, and members of the Gramophone Record Retailers' Council will be interested.

Bridge says: "The various members of the committee have the same difficulties, particularly there have been differences of opinion between the companies on a considerable return [of records], but I hope the position will be re-

solved."

"The committee is also looking at the possibility of albums being put in inner sleeves which will provide advice to the consumer on how to look after his records, with tips on how to clean albums and check record styliers.

From The Music Capitals of The World

LONDON First live performances of Ringo Waken's epic "The Myths and Legends CD" and "Knight Of The Round Table" will be at Wembley Empire Pool, start-

ning May 30, when he will make his entrance on a horse, and world champion ice skaters will play King Arthur's part.

Ringo Waken, composer of the Telly Savalas chart-topper "I'm Walkin' U.K. at the end of April for concert and television dates.

Jamaican-born pianist Monty Al-

canedy, MPS recording artists and based in New York for more than 10 years, here for short season at Ron-

nie Scott's club. First profes-


GTO singer Polly Brown to sing Les Reed and Roger Greenaway song "From Me To You" at the Ma-

jorda Concert Festival this week.

Jeffrey S. Kruger's Emerald Concert Division to country singer Marty Robbins regarding an alleg-

ed contract infringement over a projected 1975 tour of the U.K. version of "John, Paul, George, Ringo--and Bert" to start soon with Paul, Ringo, and "Ringo's Kinks' new single "Ducks On The Wall" is a track from the group's new album, "Lips and Lick." He will be a television musical play written by Ray Davies and transmitted last year and is one of the highlights of Pete Townsend's "Fascination.

Amer Record, Morrow, Field to handle marketing, advertising, pr and design, concentrating mainly on new talent, starting with Susan Mel-

len and her debut single "Goong Ringo," and the same company is handling Pearl and Dean's Classics

operation which offers packaged playtime to record companies in more than 700 cinemas.

Still looking for a hit here for "James Last "Don Stop Dancing Six-

ten" album and the Tommy Claps and "Who's Who's Who" with Frankie Lane back in U.K. for cabaret dates, plus two concerts at London's New Vic-

toria, May 1, 2.

McKee visiting 14 towns here for the first time during his 24-date concert tour. Rod Stewart in Los Angeles and New Orleans, with Tom Dow co-

producing with the singer.

Van Der Graf Generator, local band which split in 1972, back in business with a Charisma record deal and a European tour.

Who's John Entwistle writing a novel, the story having nothing to do with the music business... Rush release here of new single by John Lodge and Justin Hayward, Moody Blues duo, from their Blue Jays' album, titled "Dreamed Last Night," together with "Remember My Name?"

Successful Talk Of The Town opera, "Tosca," has been prolonged several weeks by Pye artist Frankie Vaughan, celebrating his 25th anniversary in the nu-

me of his son-in-law's first London concert. London has organized a two-week U.S. holiday, taking in an Ormond State show at the beginning of the month, followed by a stay in New York and Los Angeles, plus Disneyland... Philip Goodwin, formerly of Decca, is in charge of Capitol's handling of American and British artists, including hidden, and labeling its own Spanish Music publishing company, with record plans to be announced.

Pessimistic quote from Ringo Starr: "The music business is rotten

(Continued on page 52)
**Deluxe Russian Hardware**

*Continued from page 3*

and the need for more sophisticated units such as cassette-player radios and deluxe solid state radios. Marketing studies also showed a near saturation point for radios and TV sets.

National companies have greeted 1975 with a line of quality radios incorporating two deluxe radio-cassette players (Victoria 00 Stereo and Vega 00 Stereo) that retail is limited so far but will steadily increase.

In Russia, all radio and tape equipment used to be divided into four categories: third, second, first and deluxe class. The Leningrad 001 is the first ever Russian produced of the deluxe class solid state portable. This year, 28,000 units will be produced and the manufacture of a similar model is soon to be started at Radioetnika in Riga.

Stereo broadcasting has still limited nationally to four hours a day. It is estimated there are only 100,000 stereo radios in private homes but stereo broadcasting, which started here in the early '60s, will undoubtedly de-

National companies entered 1975 with a 19-model line of record players, of which only one model is graded as deluxe and retail at $470. There are three models in the first class. The cheapest stereo players retail at about $140.

The line of record players has also been expanded considerably since 1970 when there was only one stereo player available. This progress has of course resulted in an increase of stereo record sales.

Besides expanding the family of record playback equipment, national companies have developed and are offering new types of audio equipment, like stereo amplifiers. For example the Odyssey 001 deluxe model retails at about $300, with 15,000 units to be manufactur-

This year, tape output has increased slowly but steadily. Sales figures for 1975 are like those in the years of the first few years in the national market is still lacking some types like 4 track open reel and quality cas-

ette equipment. Marketing studies reveal a lack of stereo tape equip-

ment, optional recording units and in-car tape players. Wholesalers and retailers have much dished hardware in store.

To follow demand, national com-

panies are beginning to produce new quality models including three new reel-to-reel, and four cassette players. The first nationally made car stereo has already been intro-

duced (Billboard, Feb. 22).

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**International Turnaround**

Des Brown has been appointed di-

rector of international sales and pro-

duction for Chrysalis Records, U.K. Brown, who recently left Jet, which he founded with Tony Cooke, is a previ-

ously general manager of Warner Broks. U.K. He will now be based in London and be responsible for international sales. One of his major jobs will be to maintain close liaison between the Chrysalis London office and the company's U.S. base in Los Angeles.

New marketing manager for DJM Organization in London is Colin Taylor, who was head of promo-

ation at Rocco for three years. Among his first responsibilities will be the marketing of DJM's first feature film, "Three For All!"

 Derek Hanson, who has spent many years in South Africa working for EMI and Polydor, is to head up the new WEA South African com-

pany, Hanson, an Englishman, was pop marketing manager of Polydor in London and managing director of Polydor in Ireland.

Following the move of EMI's Cliff Bussy to United Artists, the company continues restructuring with the appointment of Jeremy Pearce, 27, as business affairs manager. A qualified solicitor, Pearce's duties include take in both record and publishing divisions. Once preliminary work in London is finished, he will visit the U.S. to confer with U.S. legal departments.

Johannes Kulin has been appointed manager of the U.S. middle market division at EMI. He was previously assistant to Colin Bumford, General Man-

ager in the U.S., and has been appointed assistant to John Cooper, marketing and promo-

tions manager for U.S. repertoire.

After nine months without a chief since the resignation of general manager Gerald McDonald, London recording orchestra the New Philharmonia has appointed Gavin Hen-

derson, 27, to the job. He is cur-

rently a director of the Clarion Concert Agency, a post he is now re-

signing, but will continue as artistic director of the Portmouth and York Festivals.

In recent years, McDonald has acted as consultant to a number of British Festivals, and is experienced in orchestral television and management business. He is a member of the acts Council's music panel and its opera com-

mittee.

Brown's Hicks, formerly of Har-

vest Records in London, has been appointed international co-ordina-

tor to Rondo Music, and will also act as general manager for Burst Music.

Burst Brandwood has been ap-

pointed manager of regional promo-

tion at RCA. He was formerly at An-

chor Records where he held a similar position. He replaces Willie Morgan, who switched to Radio One promotion for the company.

New editorial director of Spotlight Publications, which is re-

ponsible for Sounds and Record and Pop Rock, is Mike Shar-

man. For the past year he has been engaged on an extensive study of the music press in the U.K., Europe and the U.S.

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**Radio Capital Strike**

PITNEY AWARD — Gene Pitney never figured on picking up any more gold awards for "He's A Rebel," the international chart-topper he wrote for the Crystals 15 years ago, but Australian singer Debbie Byrne took it to the top of the Melbourne charts and it stayed there for seven weeks. During his Australian tour, Pitney was presented with a special gold disk for the success. The gold album being held by Pitney and Byrne is given the U.S. artist to make the success in Australia of his Musician album "Greatest Hits Of All Time."

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Dublin - Singles, one of the top Irish cabaret artists, went to number one on the chart with his LP "Sonny" (Rey), which includes "The Old One". As for his album "Scorn Not His Simplicity", "If We Only Have Love", "Coldwater Morning" and "His Hands in Her Hair", "Tell Me It's All Right?".

In the United States, "My Silver Disk" by Chapman, with "Little Arrows" on the radio last week, appeared on the US charts, after Chapman and his band "The Rockfield’s Dandy" had released their latest single "Overdrive's "You Can't Be Too Strong At Times".

New British discovery Joyner won great acclaim for her debut single "Hundred Years," which is also being released virtually all over the country. She wrote the song, having become a recording artist almost by chance, when she was asked to take a tape of her voice to Delta. She is still a housewife and prefers looking after her two children rather than a show business career, though she has agreed to a promotional tour of Germany.

The international divisions of Bob Dylan and Graceland have each recorded a new album in their respective countries. And Bob Dylan has just finished recording a new album in London, which will be released shortly.

Change of label, from Negrum to Island, has brought the group Bintang, who are recording their new album in the Rockfield Studio in South Wales. The studio is being used by group Alquin. Group is currently recording their second album for the label "Nobody Can Wait For Ever," to be followed by a third album in early 1975.

Extra Special Merit Award

Bristols, now known as the Palace Theatre, has been designated as a "Justice of the Peace" by the local council. The theatre was converted into a court room in the 1870s, and has been used for various purposes since then.

Pirate Station Ships In Calm; But May Rock Anew

Amigo, broadcasting from the Med, is thought to be in the English Channel, although there are reports of the ship being in the Mediterranean or the Atlantic. The也只有 two other major stations, Radio Veronica and Radio Northsea, have been heard.

Veronica has stayed at sea since the September 3 shipwreck, the station owners say, and is ready to sell the ship to the highest bidder. The ship is thought to be owned by radio groups from other countries, the station could be in the air again within a month.

The other two stations, Radio Northsea owners, Erwin Meister and Edwin Bollier, who last week were told of the loss of the ship, which has lain uncharted in Rotterdam harbor since last September, is free to renew its broadcast license. However, it is thought that the station may be unable to continue broadcasting until its equipment is repaired.

De macro station's main aim is to broadcast to the widest possible audience, not only in the Netherlands but throughout Europe. As a result, the station is able to reach listeners in countries such as France, Belgium, Germany, and the United Kingdom.

Radio Veronica and Radio Northsea are the only two stations that have been licensed to broadcast in the area, and they are the only two that have been able to continue broadcasting since the September 3 shipwreck.

Relations between the two companies have been strained in recent weeks, but both companies have agreed to continue broadcasting until the war ends, and to work together to provide a service that will be of benefit to both countries.
TORONTO—Cap-EMI records of Canada, under the direction of president Arnold Gosewich, continues its expansion and development of Canadian talent, a policy that has in the past won the company a high standing and plaudits from the industry.

Indicative of its commitment to domestic artists were the recent move the company's English Canadian a&r house from the beaches of Toronto to a location in Milton, on the outskirts of Toronto, to a downtown location more accessible to artists, producers, and studios.

The office, headed by Capitol Records EMI (Canada) a&r chief Bill Pozer, has been set up in Motown Records as well as to work in artist management. Currently, in addition to handling three full-time employees, the company's clients include Phonodisc Ltd., and singer/guitarist John Ruhlke and along with his own client, Mo- town Records.

Recently appointed John G. Pozer vice president of promotion and merchandising. The latter Pozer has had a previous musical career of over 20 years in the live theater.

Pozer recently signed a deal with Don McKim and Lavreles of Phonodisc Records to promote Phonodisc's act Le Bo and Le Bo accessory line in B.C. and Alberta. Pozer was instrumental in breaking "Sad Sweet Dreamer" with Sweet Sensation on Pye in Canada.

Pozer has confirmed that all previous Craig Ruhlke product released by Motown Records and any unreleased masters have been purchased by his company. Most of the material produced by Ruhlke's material have also been acquired for his subsidiary company, Crumbly Tunes. Ruhlke has a new single, "I Need My Woman's Love," on Artist Units Records.

Details of the signing will be announced in the Toronto Star next week.

Court Upholds Agency Demand

LOS ANGELES—A superior court judgment here bars up a previous arbitration decision by the AFME's national board, awarding the Helfish-Fischer agency here $15,000 due in commissions from Lye and Turner and their ITI Productions.

The local booking agency plead in superior court a claim that the engineers pay the commission allegedly due for $150,000 booking slot in the first reviews of the Los Angeles Radio Station. The hotel agency and the engineers did not pay the commission to the booking representatives for bookings they received.

Loadstone Agrees

SAN FRANCISCO—The South American distributor for Loadstone Records in Piraeus Records Inc., with a license to 20,000 one-off as well as masters and 32 songs published by Stonebridge Music Co., an affiliate of Loadstone Records Co.
BELGIUM  
(Courtesy Belgium Radio & TV)  
SINGLES  
This Week  
1  HEY HO - John and Orchestra / Georgy  
2  Keeps On Running - The Beatles  
3  LADY MARMALADE - MC Hammer  
4  Tiny Dancer - Elton John  
5  IT'S A MIRACLE - Harry Nilsson  
6  CAN'T HELP MYSELF - Four Tops  
7  DON'T COME TO ME - Paul McCartney / Wings  
8  DON'T COME TO ME - Paul McCartney / Wings  
9  YELLO - Don't Give Up  
10  STAY WITH ME - Al Green  

HOLLAND  
(Courtesy Stichting Nederlandse)  
SINGLES  
This Week  
1  (EnJOY THE) LOVE OF YOUR LIFE - AC/DC  
2  YOU DON'T KNOW ME - Elton John  
3  OH MAMA - The Pointer Sisters  
4  THE LOOK OF LOVE - John Denver  
5  IT'S NOT THE WAY IT IS - The Guess Who?  

ITALY  
(Courtesy Germania Rutgers)  
SINGLES  
This Week  
1  UNA ULTRA DONNA - Duccio di Camagna  
2  E AL RITORNO DI TE - Nel-Te  
3  KUNG FU FIGHTING - Carl Douglas  
4  DUE VOLTE - Lucio Dalla (Sumo)  
5  PER CHI RACCONTO - Adamo

MEXICO  
(Courtesy Radio RM)  
SINGLES  
This Week  
1  QUIERO SER MI AMANTE - Carmina Soto  
2  TE MALO - Cristobal Martin  
3  MI GATITO - Los Roneros Del Norte  
4  VAYA - Los Cerros  
5  ME LLENO DE SOORE - Josecito  

NEW ZEALAND  
(Courtesy Nzro)  
SINGLES  
This Week  
1  WHO CAN I THANK - David Bowie / Iggy Pop  
2  CREEDENCE - John Lennon / The Beatles  
3  YOU DON'T LOVE ME THAT WAY - The Rolling Stones  
4  TWO OF THE BEST - AC/DC  
5  WANTED - AC/DC  

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As of 4/7/75 Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

1  HAVE YOU NEVER BEEN MELLOV - Elton John / MCA 4039  
2  PHYSICAL GRAFFITI - Led Zeppelin / Warner Bros.  
3  CAN'T GET ENOUGH OF YOUR LOVING - The Bee Gees / Warner Bros.  
4  IT'S A MIRACLE - Barbra Streisand / Columbia  
5  IT'S NOT THE WAY IT IS - The Guess Who?  

SNEAKY SNAKES - Tom T. Hall - Monument  
LADY MARMALADE - LaBelle - Epic  
ELTON JOHN - MCA 3064  
5064  
ALFONSO/War-Kraftwerk - Vertigo  
Dставить - Pure-Frankie Lee - RCA  
10148  
WOLFGANG PASS - P.W. McCall - MGM 14764  
I'M NOT YOUR GUY - B.J. Thomas - ABC 12054  
I'M NOT THE ONE YOU LOVE (Like I Used To Love) - Don & Orange - Elektra  
45340  
KILLER QUEEN - Eleanor-Elektra  

EXPRESS-B.T. Express - Roadshow  
TANGLED UP IN BLUE - Bob Dylan - Columbia 10105  
BLACK WATER - Doobie Brothers - Warner Bros.  
MAN - Barry Manilow - Bell 45613  
LADY - Wooden Nickel 10102  
FALLS - Fead Fender - ABC 4031  
LUCY IN THE SKY WITH DIAMONDS - Elton John - MCA 4068  
YOUNG AMERICANS - David Bowie - RCA 4029  
ROLL ON THE DOWNSIDE - Bachman-Turner Overdrive - Capitol  
SHAMING CREAM - Barry - Vanguard 35183  
POETRY - Poet - Polydor - Salle 10593

Rock LP Best Sellers  
(Courtesy UK Record Research)  

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Leiber-Krebs In Columbia Deal  
NEW YORK—Columbia Records has entered into an exclusive production deal with Contemporary Communications Corp., under the aegis of Leiber-Krebs Management. Under the terms of the arrangement, Contemporary Communications will be bringing various artist Direct to Columbia's a&r department for approval and signing. The first act to signed under the deal is the rock group Artful Dodger. 

Contemporary Communications is the parent firm for Leiber-Krebs Management, Aeromach Productions and several other subsidiaries.

www.americanradiohistory.com
Jukebox Programming Oldies Assure Revenue On Routes

NEW ORLEANS—The midyear board of directors meeting of Music Operators of America attracted the largest turnout in its history, with more than 100 percent attendance, with 46 of the 48 members, and legal counsel Nicholas E. Allen, chair of the board, distributed plans for the next MOA Expo in Chicago Oct. 17-19.


Also, Donald A. Anderson, Ore.; Harold Heyer, Wash.; Frederick A. Zemke, Mich.; Don Van Brakel, Ohio; B. C. LeFevre, Calif.; Peter J. Geritz, Colo.; Wesley S. Lawson, Fla.; and Kenneth G. Flowe, S.C.

Robert Marcus, N.J.; John H. Hine, Ala.; Dick Robinson, Tex.; Les Moot, Ill.; Joel N. Manolis, S.D.; Roland J. Tonnel; Wis.; Walter H. Bohrer, Wis., and Han; G. G. Cassady, S.D.


Near-Peak Attendance At MOA’s Board Meeting

New LP Release

New LP Release

New LP Release

JUKEBOX PROGRAMMING OLDIES ASSURE REVENUE ON ROUTES

AURORA, Colo.—The jukebox operator who leaves non-hit records outside his program must be a serious mistake, reports Jack Arnold, veteran operator and former president of the Colorado Music Merchants Assn.

While non-hits are certainly a long story about the backcountry, Arnold’s route income, they are an important and absolutely essential part of the picture. The plan that an operator schedules a new batch of non-hits on all his locations at least once a week. For the first week, the average spins will amount to the number of locations. For the second week, the average is the number of locations and the total number of hits. Dr. Arnold says, “This is the sort of average which the routes have accomplished consistently. Arnold ensures profits by installing four or five non-hit records every week, on every jukebox, extracting maximum play from each, and then repeating the cycle all over again the following week.

Ordinary commercial session should be enough to warrant the operator programming plenty of non-hits; particularly with the period of two years ago, three years ago, and 10 years ago are concerned. “I think of myself as a nostalgic; a backwoodsman of advanced age,” he says, “Naturally, I enjoy a hit of rock ’n roll rhythm. At the same time, however, I look forward to the hear the favorites which I remember back a few years, and I would cheerfully part with a few hours of them during an evening. That is the basis we used, the fact that there is always a key share of the adult in any tavern or restaurant location who are less interested in whether a hit or a non-hit will be on the hit parade at the moment, than they are in soothing, pleasant music which has always enjoyed hearing.”

In planning non-hits it is difficult to set down a specific formula, Arnold indicates. For one point, he noted, with his jukebox equipment who had a combination of middle 50-50 on vocals and instruments, he found that the play for both types of records were a little better, with their non-hits were just about equal. The company doesn’t care whether it is a song, or freedom instrumental music, and consequent he picks his non-hits on their titles and previous popularity, irrespective of the artist, that orde- nary, and similar consideration.

One of the better features of the use of non-hits records is their universality where appeal is concerned. According to the long-time Colorado operator, experience has taught him that the same old standards, spots on 20 machines, for example, will show very close to the same amount of play. It is also found that there are always enough adults who enjoy nostalgic tunes to keep the disks spinning. This is particularly the case with non-hits which hit its top popularity two years ago, not old enough to be listed as an "old" number with still very well represented and appreciated by the public.

Among the consistently valuable non-hits are records like Eddie Howard’s top numbers. During January, February and March, typical numbers which produced a continuing de- gree of popularity for all locations included “Long Ago and Far Away” by Margaret Whiting, “Stardust” by the Boston Pops Orchestra, “Coca- cola Grove” by Harry Owens, “Care- less” by Eddie Howard, “Tenderly” by Rosemary Clooney, and the two perennial Glenn Miller favorites, “Moonlight Serenade” and “Sunrise Serenade.” “I can’t be too specific as to what will make a steadily playing old favorite,” he says, “but one thing is that so long as the number was popular a few years back, it will keep a profitable play in all most all locations.

Arnold programs his non-hits in both non-hits and LPs, the usual rate is two or two for a quarter where each is concerned. A chart for a typical week reveals five record changes on one half of the machines, and ten on the other half, about 25 percent of the total new records added in the non-hits category being LPs. Arnold is guided not by the type of record, but by the melody itself in spotting these records, and never hesitates to add LPs where he thinks the number involved would be better presented on the EP record.

“The important thing is that we give everybody in the location music to appeal to them,” Arnold says.

Children's Series

CHILDREN'S SERIES

*Continued from page 29

A&M recording artist, Mandingo, enjoys the wide variety of textures that are possible on percussion products contribute to his music. . .COO News: Kezar Stadium (Golden Gate Park) of San Francisco had one of the biggest turnouts in years. Crowds estimated at 60,000 on a hot July Saturday night.-eddie palmeri (coke) first time ever in rock concert with such great stars as Neil Young, Gayle; Dead, Joan; Bob; David, The; Mystrie, Tower of Power, Santana, Doobie Brothers and Great Concept Statis- tion. In New York April 13 Don Friedman and WRVR present “Music From The Third; Chapter One” are Avery Fisher Hall, Lincoln Center. Headlining the show was Eddie Palmeri, followed by Gato Barbieri and Arturo.

T.K. News: Tipica Novel’s new LP TR112X “Señorita” is due to be released in April has a big winner single from the LP, “The Battle Of The Corporal” which will go national and should be a monster for the group. Cindy Rodriguez’s big hit “Hasta Que Se Acabe” refuses to stop making noise and has hit the hit- pare of almost every station playing it. The group are in Puerto Rico and looks like a sure hit down there T.R. is currently looking for new material and is seeking bands which are promising and have already done well in the recording business T.R. would like all distributors seeking T.R. record- to contact Joe Banner at R&J Records, 108 Sherman Ave., New York, N.Y. 10034 for information and distribution the line.

Rav Terrace
Same time, same station, new album.

The brand new one—filled with the songs that brighten up your TV screen every week—including the smash title song, He Don't Love You Like I Love You, plus Maybe I Should Marry Jamie, Mornin' Beautiful, Grandma's Hands, plus six more. So now you can hear Tony, Joyce, and Telma serenade you any time you want. And you can still watch them on TV every week. (They'll be on all summer.)

He Don't Love You Like I Love You. On Elektra Records & Tapes.
WINSTON ON 'SHEARING CREAM'

Mystery Singer Out Of Closet

NEW YORK—Who’s the real Paul Wynn, vocalist on Vanguard Records’ chart-rushing single “Shearing Cream”? Don’t feel too bad if you don’t know; Vanguard itself just recently found out and added the credit to the labels on new pressings of Benny Bell’s single.

While news of Paul Wynn might have come as a surprise to the label, music producers and A&R men were not too surprised to hear that he is eligible to sell records in the states.

Wynn, whose real name is Phil Weinstein, had used Paul Wynn as an alias in those days, namely, he says, to avoid charging problems associated with such “haughty” songs during that era.

After contacting an attorney, Winston approached the label and what ensued was an agreement that Wynn would be paid a percentage of credit and 25 percent of Bell’s royalties.

An agreement was also reached to credit Wynn (prior to “Shearing Cream”) on the LP “Shearing Cream” LP due for release shortly.

Winston says he is going to point out that he gives full credit to Bell for writing the song, but, as he himself is still in the music business, the promotional recognition being the vocalist on the record is important to his career.

The case exposes this past New Year’s when Bruce Row, WNBC disk jockey, played it on the air and the station received a strong telephone response. Van- gundy eventually pick up the recording, the label says. The hearing isn’t completed just yet, and, as it’s No. 37 (starred on this week’s Billboard Top 100 chart)

Island label Flourishes

Continued from page 3

that planning student by the U.S. company has helped them through a tough period and will allow them to increase the staff and artist roster.

“They have record people, not lawyers running the label. Our leases may not be as black and white as some others. We believe that if we go with product we know is good, the commercial aspect will surface eventually. We don’t have to promote the color; it’s right away and we can establish in front of the public that the feel of proper goals are on a particular label. And the goal does not have to be 350,000 LPs. We much prefer to make the creative people look to the venture and allow time for development.”

Nuccio says a number of Philips albums and singles have been successful in the U.S. and Europe and that he has recently celebrated the sale of its one millionth LP as an independent Island label.

“In some companies,” he says, “that would be considered poor and each album would have been considered a loss. But in our case, we’re right-headed.”

Island is known for its other specialized labels, such as the Wailers (reggae), Prelude (folk and a capella), Fairview Convention and others in the British folk area, the Panama Rock Orchestra (nostalgic/homesick), the Canalectro (Latin) and several “unusual” releases. Yet the label has also had its share of successful chart singles, such as the 12-1 chart hit “New York City,” Chariot, Barry White, Robin Kenyon, Bob Crenshaw.

Respirators a Must For PVC Plant Workers

WASHINGTON—As of April 1, the regulation requiring respirators for protecting chemical workers in polyvinyl chloride production plants, was put on the back burner by the U.S. Department of Labor, a delay to a court contest between the Occupational Safety and Health Administration (OSHA), and pro- ducers of PVC, which is basic to the manufacture of phonograph records and other consumer plastic items.

The Society of Plastics Industries (SPI) had sought an injunction on the grounds that OSHA had set respira- tor standards that could not be met by the proposed Jan. 1 deadline. OSHA meanwhile has eased the requirement to include a more common type of respirator in good supply, and the New York Federal District Court set April 1 as the deadline.

Respirators must be furnished to prevent danger to workers’ health in areas contamin- ated with more than 25 parts per million (ppm) of vinyl chloride over any 15-minute period. Emplo- yee use of the respirators is voluntary until April 1, 1976, after which time use on that level or above. This will apply to plants which cannot engineer to meet OSHA’s ultimate safety goal of only 1 ppm average over an eight-hour period, and 5 ppm levels averaging in any 15-minute period.

What the pass-through costs will be to makers of records is anybody’s guess, when PVC producers have to supply respirators reportedly costing from $60 to $100 (the most effective can go as high as $400).

N.Y. Antipiracy Action

Continued from page 3

A person convicted of these crimes will be guilty of the second degree class A misdemeanor. The penalty for this crime is up to one year in jail and a fine of $1,000 or a fine based on doubling of the of- fender’s profit (manufacturer cost anticipated minus sales price).

In the other category, a person would be found guilty of recording piracy in all areas, except E felony if he knowingly transfers or causes to be transferred unauthorized copies of any commer- cies, sells, distributes and offers for sale unauthorized articles and posses- ses with the intent to transfer any such article. The penalty for such a felony is a maximum jail sentence of four years and a possible fine of double the of- fender’s profits.

Another section of the act refers to the movement of the equipment used in the violation. It gives the prosecuting law enforce- ment agency upon final disposition of conviction, the right to confiscate and destroy any device onto which a label which has been transferred, any equipment which causes the trans- fer and any components utilized in such transfer.

PBR Will Manage L.A. Mojo Records

LOS ANGELES—PBR Inte- national will act in a management capacity for the company previously represented Mojo interna- tionally and set licensing agree- ments in Canada by Musicman Ltd. of Montreal and in South Afri- can with Teal.

Mojo, owned by Jimmy Smith, is distributed by both Tidal and [|] and distributors and is currently shipping its latest release, “Jimmy Smith Jr.”

The act would be effective the first week in September next year, following the closing of the company, which will be known as PBR International.

Another antipiracy bill, authored by Sen. Roy M. Goodman (Billboard Feb. 1) is also awaiting commit- tee hearing.

McDaniels

Continued from page 13

it was done. I tried to pick up the positive things, and change the things I didn’t like. I started to break down the period during the business, while trying to improve on what I do.”

“Studios are run by the clock,” says McDaniels, “but, we can be moving records when you’re in a studio, as you do by not watching the clock and being creative.”

“I have gotten it down to a science. I can now cut 12 tracks in four days, and if a movie runs over two hours, the only time is three weeks to cut 12 tracks.”

He plans to expand his career to include motion pictures. He has 12 skills, including plugging his own record, playing with teams of writers scoring the films.

McDaniels’ writers are a part of his 15-member company, Got A Minute Productions.

Although he records in several parts of the world, he always works in New York. “There is an urgency and competition here that no one else has,” he says, “I feel that everyone gets to the studio, put their head down, and get the job done.”

McDaniels credits two groups, the Beatles and the Rascals, as his influences.

Disco Deejays

Continued from page 10.

Breeze explains this is a city prov- ing a point that has not been made before, “I have found that we can sell product by playing certain material.”

He says they played the New Bo- hannon album several weeks ago and, based on a survey, found that 2,500 copies of the album had been ordered in one week. Other product broken initially in this area, accord- ing to Breeze, are the new Jimmy Castor, Barry White, Ohio Players and others.

MUSJ members work throughout the city at various locations and oc- casionally in the city’s discos, cocktail lounges and bars, at weddings, anniversaries and parties; and even on some windrows for promote- rional purposes.

“We set up our equipment in a window and ask them what they want,” he says, “we will play anything successful since most stores do excellent business from this promotion.”

“Another successful promotion was to get your name in our entry into a bar, where we’ll clear out the tables and set up a make-up day for the radio station.”

The two female members are re- cent additions and Breeze thinks this will help their organization grow in other directions.

“We’ve talked with people in other areas of the country,” she says, “and we are looking into local divi- sions of the group, and response has been very good,” Breeze says.

“Many areas of the country, including the West Coast, are in need of good portable discos and we feel that we have something unique to offer.”

Ethnic Music Pub Gets Metro, Sets Intl CBS Binder

NEW YORK—Ethnic Music Pub- lishing Co. has acquired Metro Mu- sic and an accompanying catalog of artists, bringing the total number of copyrights under its control to more than 2,000, it was recently announced by Warrenbud, Ethnic president.

W WARREMBUD’S partners in Ethnic Music include Monroe Gruener, Al Ashley, Samuel Rosenthal and the estate of Sholom Sedacka.

Ethnic Music Publishing has also been involved in new ventures in England with Harry Fields. Called Ethnic Music of the World Ltd., it will be a new Ethnic Facil- ity for territories in Europe and Africa.

Ethnic Music has also set a deal with Quadrangle, the New York Times book company, for the release of a songbook entitled “The Great Songs Of The Yiddish The- ater,” it will hold some 60 titles, Warrembud says.

www.americanradiohistory.com
Look.
We know it’s ridiculous.

But we’ve booked this entertainment phenomenon at Harrah’s Lake Tahoe this summer.

And we can’t find the words to describe it.

We’ll get back to you.
TONY ORLANDO & DAWN—Don’t Love You, Elektra 33-150. If it’s true TONY ORLANDO’s back, it’s great that elusive New York street punk/soulful feel he really hasn’t resurfaced since his “Tah Dah!” Paradise single. “Love Your Love,” however, is an excellent return to the good old days of singer/songwriters like ourselves.

LEON RUSSELL & The Wheeler Brothers, Shelter SR-2318. This is Leon Russell’s long-awaited return to Shelter after his previous deal with back up. But after the latter disappointing showing he made with his last effort this is just about what we should have expected with this one. The music is remarkably retroalli well, with the vocal moving between the drawing, bluesy soul style most fans would have expected from the first showing, and the listeners are never before up to the standard he never delivered before. The same can be said for the songs, which are ballads or mid-tempo for the most part throughout. But this time there’s something in the music that’s better. The material here is what makes the selection, excluding, of course, the cuts that rustle the intensity of his brilliant “Song For You.” Lots of help from Mary McCary on backup vocals and some fine Memphis musicians. Key here, however, is that Russell seems to have taken just a bit on his style and the LP shows just how good he can be when he’s hot. Like Melvin Nelton, he can write with the best when he’s trying.

BOBBY WOMACK—It’s Another You, MCA 79356. It’s another superb release from the singer who can take the ball and run with it. It’s a beautiful LP, with the vocals

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O.K.
Here’s the problem.

We have these two very big entertainers who are going to appear at Harrah’s Lake Tahoe this summer. Together.

But Las Vegas has used up all the superlatives.

Would you accept “Far Ring-a-ding Out”? 
OSCAR-WINNING MUSIC Has Chance For Retail Impact

LOS ANGELES—If past Oscar presentations are any clue, the winning pieces of music could have an impact in coming months at the retail level.

In the best song category of the 47th annual Academy Awards, handed out last Tuesday (8) via NBC-TV, Al Kasha and Joel Hirschhorn came up winners for the second time in three years with "We May Never Love Like This Again" from "The Towering Inferno." Two years ago they won for writing "The Man After," another disaster piece, "The Poseidon Adventure." While Kasha and Hirschhorn's composition hasn't had sales any way approaching last year's winner, "The Way We Were," they really needn't worry just yet.

At this point, and within four months Maureen McGovern's reading of the song was No. 1. Since Maureen has had the record this time around too, one can pretty much expect another simultaneous smash.

Nino Rota and Carmine Coppola managed a win in the best original dramatic score race for "The Godfather Part II." Rota just missed an Oscar in this category two years ago with his score for "The Godfather," while Charlie Chaplin's 24-year-old "Limelight" was belatedly given the all-time tip.

With the 47th annual Academy Awards, the soundtrack business, which has been losing money over the years, has a chance to turn things around. The tapes, which are sold at record stores, are usually given to the label for release if the recording company is happy with the score.

New Music
Master Music Co. formed in Los Angeles as a country music background library firm. Principals are Len Bailey and Barry Lubin.

RichMan Productions formed in North Hollywood by producer Woodrow Rickard and Cary Mansfield to provide artist discographics and related information to broadcasters and print media.

Video-Audio Equipment Corp., a booking and management firm, has moved its offices in Arkansas City, Kansas, to Las Vegas. It has also changed its name to Phillips-Martin & Associates (PMA). Company also has taken over management of Bejoy Studio, the only one in the Razorback state with 16 tracks.

Don Arden's new Jet label in Los Angeles has pacted Raymond Frager, Lloyd Fosson, David Carrara, John Seppin and Lissy De Paul and is negotiating for U.S. and Canada distribution. Aides is represented by attorney Barry K. Rothman.

Chicago's Billboard Recommended LPs

Recommended

New Companies

Recommended

Chicago's Billboard Recommended LPs

Recommended

New Companies

Recommended

Chicago's Billboard Recommended LPs

Recommended

New Companies

Recommended

Chicago's Billboard Recommended LPs

Recommended
“Wonderful Baby”  
(UA-XW611-X)  
Don McLean  
delivers one of the most unusual and unique singles of  
this or any year. From one of the best  
reviewed albums of the year,  
“Homeless Brother.”  

A Gavin personal pick.  
A Rudman personal choice of the week.  
A record you must listen to.  

“Wonderful Baby,” by Don McLean,  
### Hot 100 Chart

<table>
<thead>
<tr>
<th>Week Ending April 19, 1975</th>
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<td><strong>No.</strong></td>
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**Star Performer:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-30 Strong increases in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 5 positions / 31-40 Upward movement of 8 positions / 41-50 Upward movement of 10 positions / 51-100 Upward movement of 15 positions. The Recording Industry Association Of America seal of certification as "million seller" (Seal indicated by bullet).
Motown Record Corporation Proudly Announces The Beginning of Smokey Robinson Month

A Comprehensive Marketing and Merchandising Campaign Centered Around His Just-Released Solo Masterpiece

A Quiet Storm

(T6-33781)

and the album's hit single, "Baby, That's Backatcha"

The Campaign Includes:

- Streamers
- Life-Size Floor Browser Displays
- Special Mailings
- Extensive Radio Time-Buys
- Major National and Local Print Advertising Schedule
- In-Store Promotions
- Concentrated Publicity Campaign
- Major Emphasis on Local Concert Dates
- On The Air Giveaways

The Smokey Robinson Catalogue On Motown Records and Tapes

ATTENTION RETAILER: Contact your local Motown distributor for merchandising and advertising materials.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title (Label, Number)</th>
<th>WEEK ENDING</th>
<th>SUGGESTED LIST PRICE</th>
<th>ALBUM</th>
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FROM OUT OF TEXAS...THE BRILLIANCE THAT IS

RUSTY WIER

REFLECTED IN THIS BRAND NEW ALBUM

DON'T IT MAKE YOU WANNA DANCE?

WHERE HIS FRIENDS ARE!
<table>
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<tr>
<th>ARTIST</th>
<th>Album</th>
<th>Week-End Sales</th>
<th>P Change</th>
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<th>Back on Chart</th>
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<td>FLEETWOOD MAC</td>
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<td>RICK WAKEMAN</td>
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**TOP LPs & TAPE**

A & R Listed by Artists

**SUGGESTED LIST PRICE**

**TOP LPs & TAPE**

A & R Listed by Artists

**SUGGESTED LIST PRICE**
Humble Pie, on the street where they live.

Led by former Small Face Steve Marriott, and with songs like the classic "I Don't Need No Doctor," Humble Pie became early pioneers of music's heavy metal movement.

On their latest album, they deliver new interpretations of Beatles classics "We Can Work It Out" and "Drive My Car," Chuck Berry's "Rock and Roll Music," along with a new selection of Pie originals.

"Street Rats:" It's Steve Marriott, Jerry Shirley, Greg Ridley, and Clem Clempson on their own turf.

"Street Rats"

New Humble Pie.

On A&M Records

Produced by Andrew Oldham and Steve Marriott.
CLIMAX OF DAVIS CRUSADE
7 WB Singles Hit
The Hot 100 Chart
BY NAT FREEDLAND

LOS ANGELES—"When I took over as Warner Bros promotion chief nine months ago it was obvious that the main job was to make WB a consistent hit singles factor as well as the album giant it already was," says budly, bearded Pacheco. "The priority campaign to make WB product as consistently attractive to Top 40 and in turn to prospective FM programmers has succeeded by every yardstick today. There are now more than seven WB singles, possibly an all-time record for the label.

Some of the WB releases are starred and the other, Beach Boys "Sail On Sailor" at 82 is an astonishingly successful re-release of a record that was apparently ahead of its time when it first came out some seven or eight years ago.

And Warner's two-year-old country division has Donny King's "May 1" at 12, fourth in Billboard's "Making Believe" on the Billboard country chart this week.

WB's Hot 100 singles contain much of the material that is in the new Warner International and its April/Blackwood Publishing wing to improve what the company views as a diminishing sound-track market.

According to Ulpio Minucci, just appointed to the new position of director, film, and country music publishing and ad, the company will be "telling producers and directors that the WB WB soundtracks has been getting scarcer and scarcer and what they might do to turn the situation around."

JOHNNY BENNETT AND AL
Johnny Rivers and Al Bennett are teaming up to launch a new record label. Rivers has been getting scarcer ining rights were sold on the rector, film
SOUNDTRACKS newcomer ("Mathilda" "Sail On Sailor" preceded by progressive burly, To date, the firm has released more occult, Atlantic, which
McGregor, the label's relative headquarters at the trio remains at the Spiral Staircase, as well as blacks, for gospel
It seems a good idea to be with the most sought items of some classical it comes to the classical.
There are the most sought items of some classical
Kentucky. Columns are held
The Jonses, Mercury Records group, which
CBS Going Contemporary

NEW YORK—A more contemporary approach to film score writing will be urged on producers, directors, and film companies at a symposium presented by National Geographic and its April/Blackwood Publishing wing to improve what the company views as a diminishing sound-track market.

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New Careers for a Pair

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Tenth Birthday At Fania Disks

NEW YORK—Fania Records, Latin salsa label based here, celebrates its tenth anniversary.

Formed a decade ago by Jerry Masucci, label president, and bandleader/recording artist Johnny Pacheco, the company has become one of the leading forces in the Latin music industry, in addition to its involvement in the promotion and motion picture fields.

To date, the firm has released more than 100 LPs by such artists as Larry Harlow, Willie Colón, Ray Barretto, Roberto Roena, and Pacheco, among others. The label has promoted several major concert here, in Puerto Rico and in South America with the Fania All-Stars, as well as having produced two feature films. The first picture, "Nuestra Casa (Our Latin Thing)" was re-released nationally, and the second, "The Fania All-Stars At Yankee Stadium," is due for release shortly.

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The Jonses, Mercury Records group, which
CBS Going Contemporary

NEW YORK—A more contemporary approach to film score writing will be urged on producers, directors, and film companies at a symposium presented by National Geographic and its April/Blackwood Publishing wing to improve what the company views as a diminishing sound-track market.

According to Ulpio Minucci, just appointed to the new position of director, film, and country music publishing and ad, the company will be "telling producers and directors that the WB soundtracks has been getting scarcer and scarcer and what they might do to turn the situation around."

New Careers for a Pair

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Tenth Birthday At Fania Disks

NEW YORK—Fania Records, Latin salsa label based here, celebrates its tenth anniversary.

Formed a decade ago by Jerry Masucci, label president, and bandleader/recording artist Johnny Pacheco, the company has become one of the leading forces in the Latin music industry, in addition to its involvement in the promotion and motion picture fields.

To date, the firm has released more than 100 LPs by such artists as Larry Harlow, Willie Colón, Ray Barretto, Roberto Roena, and Pacheco, among others. The label has promoted several major concert here, in Puerto Rico and in South America with the Fania All-Stars, as well as having produced two feature films. The first picture, "Nuestra Casa (Our Latin Thing)" was re-released nationally, and the second, "The Fania All-Stars At Yankee Stadium," is due for release shortly.
You'll cry too.
All the way to the bank.

And here's how to get a quick picture of what "Sad Sweet Dreamer's" going to do for the old bank balance:

Just imagine the profits from an album with ten songs just as strong as that title hit single.

Just imagine ten times more of what people are already buying.

SWEET SENSATION 'SAD SWEET DREAMER'
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