

Chuck Mangione

"Live in CD-4"

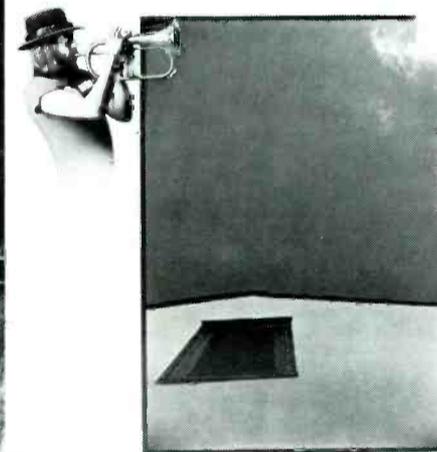


Chuck Mangione
chases the clouds away
in CD-4!

Chuck Mangione is fast becoming a jazz legend in his own time. The four-time Grammy nominee that Dizzy Gillespie turned on to the trumpet (now the flugelhorn) has some pretty definite ideas when it comes to the music he makes. "When you are recording live, there's a challenge that puts something special into the music. If the magic is happening with the audience, it will be felt in the recording as well." That's why he's made the "live" recording the trademark of his work. Including his latest release on A&M Records, "Chase the Clouds Away." And, it's also the reason why Mangione and A&M have chosen CD-4. "I was very pleased with what I heard when we did the mix. I want my recordings to sound as if the listener had the best seat in a concert hall. That's why I'm very excited that my first product out in four-channel will be in CD-4."

Chuck Mangione

Chase The Clouds



Number 8 in a series presented by CD-4 advocates
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One-Stops Report 45 Sales Dip

By JOHN SIPPEL

LOS ANGELES—The nation's biggest singles outlets, major one-stops, report 45 volume down generally since the price rise. Half of the 12 one-stops surveyed feel a drop in the present \$1.29 list price would aid business.

Pop singles suffer most. Seventy-five percent of the one-stops report they have fallen off 20 percent.

A 20 percent increase in pop 45 volume was indicated by 16.6 percent, while 8.33 indicated business remained the same.

Soul single sales plummeted 19.3 percent for two-thirds of the one-stops, while one-quarter reported r&b 45s were up 15 percent. One-eighth of the surveyed one-stops reported business the same.

Fifty-five percent noted their country singles had dropped 14 percent, while 27 percent reported a 15 percent rise. Eighteen percent said country singles pace remained the same.

Of six one-stops answering, four state that some form of discount has been the best business stimulant since the price hike. One mentions

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MARTELL CONCERT SET

NEW YORK—Key industry executives are setting up an industry foundation in honor of the late T.J. Martell, son of Tony Martell, ABC Records eastern sales chief.

Chairman of the foundation, to be known as the T.J. Martell Memorial Fund For Leukemia, is Morris Levy, head of Roulette Records.

The first big money-raising effort will be a concert, scheduled for Madison Square Garden on Sept. 13. Although no acts have yet been firmed, plan is to present either a superstar or several acts of top name quality. Admission will be based on regular prices.



NARAS Says Si To Latin Grammy, Wins Loud Olé

LOS ANGELES—Latin music has its first Grammy. The Recording Academy's trustees and officers voted to present a best Latin recording Grammy at their recent meeting in Chicago.

Technically the proposal for a Latin Grammy was made by the New York chapter, says Jay Cooper, newly elected national Academy president, "but there's been talk about this for some time. Pure Latin music is a substantial portion of the record market and it's growing to such an extent that it was about time

for the Academy to recognize this. The Chicago and Los Angeles chapters were aware of its growth and the motion was carried unanimously."

The Latin accolade falls into a craft category and as such NARAS will have to ascertain which of its members are in the Latin music field to have them knowingly nominate the records for the top title.

Cooper acknowledges that NARAS does not have an accu-

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Convict 3 In Los Angeles Antipirate Squad Drives

LOS ANGELES—A lengthy low profile drive to combat tape pirates locally has started paying off. In a campaign begun over a year ago, city attorney Burt Pines' aides and geographic area vice police have convicted three men in two different prosecutions.

Deputy city attorney Ron Robinson, who coordinates the antipiracy program, now has 150 undercover officers who have received special antipiracy training, making random checks on all audio and record/tape

outlets in the Los Angeles area. "We figure to canvass every store at least once every six months, sometimes more often. The vice officers concentrate on retail offenders, while police bunco and forgery forces investigate alleged manufacture and distributor violators." Robinson says the next possible prosecution would involve a make-a-tape firm. Three manufacturer cases are also being investigated, one in conjunction with the FBI.

Michael McKelly of Mike's Audio, 6159 Van Nuys Blvd., Van Nuys, pleaded guilty to one count and no contest to another piracy count after officers found a cache of 1,500 pirated tapes. He received a suspended six-month jail sentence on condition he obey all piracy laws for the next two years. In addition, he

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Creative Authors' Rights Upheld By Copyright Register

By MILDRED HALL

WASHINGTON—Register of Copyrights Barbara Ringer made it clear during last week's opening of House Judiciary subcommittee hearings on the copyright revision bill, that she stands foursquare for creative authors' rights in any compromise with the "much greater strengths" of user technologies.

To the packed hearing room, the theme repeatedly expressed by Ms. Ringer, by former Register Abraham Kaminstein, and by Acting Librarian of Congress John Lorenz, was "Compromise! Negotiate!" in the interests of a basic, desperately needed copyright law reform.

Subcommittee chairman Rep. Robert W. Kastenmeier paid tribute to the years of backbreaking, pioneering labor of Abraham Kaminstein, and the yeoman service of Ms. Ringer, in shaping a draft revision for Congress. The Copyright Office witnesses, in turn, took the historic occasion to praise Rep. Kastenmeier, his dedicated 1965 subcommittee, and its chief counsel Herbert Fuchs.

Together this Congressional team held 22 days of public hearings, heard 163 witnesses, with over 2,000 pages of printed texts. Then followed 51 gruelling days of executive meetings, a precedental subcommittee report, and finally the 1967 House passage of its revision bill.

With the ceremonial opening concluded, Ms. Ringer settled down to naming the seven most controversial issues to be threshed out by this 1975 subcommittee's seven members—

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Retailers Mull Their Problems At NARM Meet

NEW YORK—The effect of pricing policies on unit sales, the question of returns, and competition from TV mail-order packages are among a cluster of problems due for an airing June 9-10 when NARM holds its first annual retailers conference in Philadelphia.

Retailers, whose approach to parity among other merchandising categories in the NARM membership roster has accelerated in recent years, will also have an opportunity to exchange views with manufacturers at the confab to be held at the Hilton Hotel.

(Continued on page 16)

CALIFORNIA ANTIPIRACY BILL MOVES

LOS ANGELES—The stiffened new antipiracy proposal before the state legislature in Sacramento (Billboard, May 3) crossed the first of its two heaviest hurdles last week. The assembly passed the measure overwhelmingly, 62-2.

The proposal (AD 712), a combination of bills presented by Assemblymen Bill Thomas and Mike Antonovich, makes manufacturing or distributing either a felony or a misdemeanor, depending on the judge presiding.

Sentence for conviction for first offense could range from a year and a day in state prison or a year in county jail and/or up to a \$25,000 fine. Second conviction, a felony, could bring up to two years in prison and/or up to \$50,000 fine. Retailers convicted under the new proposal could be fined up to \$5,000.

The senate will hear the measure about June 10.

JD Seeks Right To Destroy Dupes

WASHINGTON—Justice Dept. wants the copyright revision bill amended to clearly authorize the government's right to destroy infringing recordings and the equipment used to produce them. The amendment would be added to the criminal penalties section of the copyright law. Testifying at a House Judiciary subcommittee hearing here last Thursday (8), Justice spokesmen also asked for an amendment to catch any unauthorized duplicators who might "slightly alter" an original copyrighted sound

(Continued on page 8)

Capitol Builds, Won't Buy Superstars

By BOB KIRSCH

LOS ANGELES—The theory of building artists to star quality rather than becoming involved in dollar bidding wars for major artists advocated by Bhaskar Menon, chairman, president and chief executive officer of Captiol Records (Billboard, Aug. 3, 1974) appears to be nearing fruition at that label.

Of the Capitol artists currently on the pop, country and soul single and LP charts, the majority launched their careers at the label and none were acquired from other labels for "superstar" sums.

In discussing the philosophy of building artists as well as the many new females now charted (Jessi Colter, Evie Sands, La Costa, Connie Cato) and established females mak-

ing it big (Helen Reddy, Anne Murray, Linda Ronstadt, Nancy Wilson, Barbara Acklin, Arlene Harden), Al Coury, Capitol's senior vice president of a&r, promotion and artist development, says the label has bid for major acts when they have been available, "but the fact we have not signed many superstars is indicative that we are not willing to go over a reasonable bid.

"There have been times when we have gone as high as a breakeven bid for some artists," Coury says, "and other labels have picked up the act. You have to draw a line as to how you run a record company logically.

"What we prefer to do," Coury continues, "is to search for new acts

we feel can make it or look for good artists who for one reason or another have not made it elsewhere and we feel we can break. We aren't the only ones who do this, but we try to make it a specialty.

"As for all the female artists we have at the moment," he adds, "there was no conscious effort in this direction. But we do not have a quota system, where we say, 'sorry, we have too many female singers.' We will sign any artist we consider worthwhile."

Coury stresses that each artist is a separate case, and offers Jessi Colter, currently on the pop and country single and LP charts and easy listening charts as one example.

(Continued on page 60)

MAY 17, 1975, BILLBOARD

Business And The Economy Promote Like Hell, Dick Schory Urges

By ANNE DUSTON

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

CHICAGO—While practicing caution, Ovation Records is "spending more now than we ever spent in our lives," president Dick Schory proclaims.

To make his point, Schory notes that in the last 90 days, the independent record company has signed more artists than in the last two years. A major artist is Dennis Weaver, signed in March, spearheading the firm's new efforts in the pop-country field. Close to \$250,000 is being spent on a total coordinated promotion package that includes TV spots, radio saturation, print ads, promotion tours, posters, displays, film clips and other items.

Schory's bullish philosophy is, "Get good product out and promote the hell out of it."

Schory admits that the tight economy has had an affect on sales, especially catalog items, but "we anticipated this over a year and a half ago, and cleaned out the deadwood." A tight cash flow has created a situation of heavier returns industry-wide, but Schory says he anticipated this also. "We will have one of our best months in history for April, and probably May will top all records."

All special products are selling well, Schory notes, with a special promotion on the last four Black Jazz albums by Cleveland Eaton, Doug Carn, Roland Haynes and Calvin Keyes being keyed to the slogan, "A creative new force in soul jazz."

The new major financing and expansion program is not a ticket to free spending, Schory points out. "We are running a tight ship, and spending where it will do the most good."

(Continued on page 60)

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On Columbia Records and Tapes.
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PC 33484

Midwest Dealer Holdouts Switch Sales Techniques

LOS ANGELES—That rare breed of homo sapiens in record/tape retailing, retailer full listus, is becoming as hard to find as a California condor.

One of two retailers who were still holdouts against the discount epidemic (Billboard, March 24, 1973) is going to throw in the towel this month, while the other admits to holding quarterly inventory-wide 20 percent off sales to stimulate business.

Jim Morgan of Bandstand Records, Southgate US shopping center, Maple Heights, Ohio, a Cleveland suburb, plans to discount to combat encroaching cut-rate retailers. Morgan, a 20-year retailing veteran, decided to cut prices after two years of yo-yo business. Nearby discounters plus the recessive economy brought it about, he says.

Right now, he's running a 20 percent sale on overstock to cut down on his return. It's been good. The success prompted his discounting.

He tried more advertising. A regular ad in the Music Carnival program helped. It drew patrons of the nearby live music location, offering \$1 off on an album or tape.

Morgan figures \$6.98 LPs will go for \$5.55. He'll pick from Billboard's Top 20 bestseller LPs to offer a few \$3.99 specials to meet competition headon. Tapes will go for \$5.55, with overstock at \$4.99.

Sanford's, the Cedar Rapids, Iowa, 106-year-old full music store, has initiated quarterly 20 percent discount sales. Lavinne Suchomel, 12 years the buyer for record/tape and selected hardware, says. But she'll adhere to full list otherwise. The store continues to be racked by J.L. Marsh, Minneapolis.

Her package goods inventory is now 60 percent LPs and 40 percent tape. Tape inventory has been doubled the past two years. She feels the broad inventory is the store's allure, for competition offers just the cream of current bestsellers. She's still using four full-time personnel and two part-timers. KHAK-FM, local country station, has been added to a list of four local stations which she favors as medium for advertising. Business continues upward. There was a 12 percent increase in 1974 and thus far, 1975 continues ahead of 1974.

She continues to carry components and clock and portable radios. She has deleted all lines but Panasonic.

DISKS & TAPES

Economy Hits Japan Sales

By HIDEO EGUCHI

TOKYO—Total product (disk and tape) from the 19 member manufacturers of the Japan Phonograph Record Assn. in this year's first quarter shows a slight drop from January-March 1974. Likewise for imports from the U.S. and other countries, according to advance statistics gathered by Billboard here.

The JPRA is expected to report

VOA Show Change

WASHINGTON—The Voice Of America's "American Musical Theater" has changed its name to "Show Music: USA." The half hour weekly show will be aired in East Asia and the Pacific, South Asia, Europe and the Middle East.

Sam Pierce hosts the show which covers music of cabarets, piano bars, films and the circus.

IN FIRST QUARTER

Soul, Jazz 23% Of Col's Total Sales

By JIM MELANSON

NEW YORK—CBS Records rang up some 23 percent of its total sales volume for the first quarter this year with soul and jazz product.

While the quarter's figures give the label a comfortable headstart on an in-house, soul/jazz budget projection for the year of 19 percent, they also act as a barometer as to the overall impact both musical genres are having on the general marketplace.

Also noteworthy is that CBS' ongoing results in this area has prompted label staffers to describe the combined product category (soul/jazz) as being "by far the second most important segment after pop/rock" in the company's catalog.

In line with the sales upsurge, CBS has instituted a national sales program, from May 1 through June 27, on the entire soul and jazz catalog of the Columbia/Epic/Custom labels, with the exception of product released after the program's start.

Notably, the sales quota for the program is placed at \$4.2 million.

Album, 8-track and cassette

configurations are covered by the program, with dealers being offered special dating, free goods and merchandising aids as incentives.

The free goods policy is six free on 100 LPs and five free on 100 8-track and/or cassettes. Smaller accounts will be offered three free on 50 LPs and two free on 50 8-tracks and/or cassettes.

Special dating is for an extra 30 days, with May shipments due Aug. 10 and June shipments due Sept. 10. Display material via a CBS computer pak will also be made available to accounts.

Describing the results that CBS has experienced in this area, a label spokesman says soul and jazz product, notably that product with strong crossover potential, has had "tremendous" growth over the last year. He says that traditional jazz goods have also been on the upswing, but not as dramatically as crossover-oriented goods.

He also claims that soul/jazz results have not been at the expense of pop/rock sales, which he states have been gaining as well saleswise, but not as sharply as soul/jazz disks.

Discos Will Revive Indie Labels, Consultant Avers

By ANNE DUSTON

CHICAGO—The discotheque will bring about a revival of independent labels and live local acts, believes Rufus Smith, consultant for his own Disco Chicago, and editor-in-chief of Disco-Tech, a newsletter about discotheques.

Disco Chicago is a consulting firm for clubs or management planning to start a discotheque, and handles everything from decor, music selection, lights, sound equipment, name, radio spots, to the waitresses' costumes. The firm is planning a showroom where a club owner will be able to test and hear equipment for his club, including a line of custom equipment designed by Disco Chicago that includes a custom mixer and speakers. Other lines of lights, dance floor mixers, amplifiers, turn-

tables and combination of speakers will be exhibited.

The newsletter covers record reviews, hot singles and sleeper picks, disco club reports, radio and national club news, retail reports, and articles covering deejay interviews, equipment reports, artist interviews, clubs, lighting, etc.

Smith, a former deejay and music director for a progressive station

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A&M's Restructure Nets A Creel Full Of Top Hits

By NAT FREEDLAND

LOS ANGELES—"A&M has always been committed to the idea of top priority for breaking new artists. But because of the high competitiveness of today's marketplace, for the first time we have structured a full corporate staff line-up whose main or only job is to break new acts," says Bob Fead, A&M's sales and distribution vice president.

The A&M restructuring began some 18 months ago and can now be said unarguably to have come into full effectiveness. On the week of this interview A&M had no less than seven Hot 100 singles and 16 chart albums. And with the exceptions of the Carpenters and Joe Cocker singles plus LPs by Rick Wakeman, Cocker, Carole King and Herb Alpert, none of these chart records are by heavily established big-name artists.

A&M's Hot 100 newcomers are the Ozark Mountain Daredevils, whose "Jackie Blue" is coming on strong for the No. 1 spot; Supertramp, Captain & Tennille, Bazuka, Henry Gross and Andy Fairweather-Low. Among the label's hot new album sellers are Tom Scott, Peter Frampton and Chuck Mangione.

The key to A&M's new artists breakout staff is a team of four regional promotion men whose sole responsibility is to work new album acts in secondary markets. They are Al Moinet in the South, Ron Farber in the East, Steve Dunn in the Midwest and Lenny Bronstein in the West.

A&M national promotion vice president Harold Childs says, "These poor guys never have the luxury of coming into their markets with the Carpenters or Carole King. But their efforts have clearly paid off. A&M has never before had so much new-artist product on the charts. In fact, we have broken all the artists we started this program with 18-months ago."

The cornerstone of A&M's new-artists breakout philosophy is an acceptance that it usually takes many months to work a little-known act onto the charts, says national promotion director David Ezzell. The label commits itself to push an artist it believes for however long the breakout requires.

Reporting to A&M national sales director Arnie Orleans are four regional sales managers who include among their top responsibilities a weekly coordination of efforts with the four regional new-artists promotion specialists.

The other key factor in A&M's new-artists success is intensive tour support coordinated by merchandising director Barry Greiff. Artists Henry Gross and Supertramp have been kept touring almost constantly this year in order to support their national record breakthroughs.

"In today's tight economy we are finding that a hit record sells less units than it used to," says sales vice president Fead. "Breaking a high percentage of the label's new artists has become a business necessity."

Executive Turntable

John "Jack" O'Connell is named vice president and chief financial officer of WEA Corp., working out of Burbank. Dick Spingola is appointed vice president of the firm. O'Connell makes the move after serving as vice president and controller for CBS Records, New York. Peter R. Stocke moves up to the post of WEA branch manager in Philadelphia-Washington; Jim Hanke replaces Stocke as national accounts and new business manager for Lieberman Enterprises, and Marv Slaveter accepts the position of WEA Eastern credit and operations director. At Warner Bros. Records, Kay Kleinert becomes order service manager in Burbank.

* * *

Mort Drosnes is the new administrative vice president of the Buddha Group in New York. He moved over from the Ampex Corp. . . . At RCA Records, George Grau named manager, licensing and clearances, and Rosemarie Gawelko now manages copyright licenses. . . . Niles Siegel joins Polydor/MGM Records as national album promotion director; he recently worked for Shelter Records. . . . Ralph Tashjian resigned last week as national promotion director of 20th Century Records, Los Angeles.

* * *

Chuck Offutt appointed national promotion director for Crossover Records. . . . Jeffrey Rapaport named associate director, investor relations, at CBS Inc. He was previously manager, profit analysis, CBS Records Division. . . . In a consolidation of Sidney Seidenberg's West Coast and East Coast operations, Robin Wells comes to SAS from Chess/Janus Records; Floyd Lieberman, vice president of the firm, will be coordinating publishing administration and will be working more intensively in the management division, and Danny Kessler will no longer be repping Seidenberg's SASCO West operation. . . . Gary Weiss joins Theta Management as tour manager for Return To Forever. Weiss was formerly with CMA. . . . Joseph Armstrong named publisher and chief operating officer for Rolling Stone Magazine. . . . K. Uota moves to general manager, Onkyo Sales Section/Mitsubishi International Corp., from manager of OEM speaker sales division in Japan. . . . Oscar Arslanian joins Capitol Magmetics as national sales manager, consumer products, from Memorex regional sales manager post. . . . Mike Bone is national album coordinator and Long John Silver switches to the national promotion staff at GRC in Atlanta, not GRT as reported last week.

* * *

Denny King is in as national sales executive of the Vidronics Co. and is setting up an East Coast base for the firm in New York. . . . Jim O'Keefe and Hal Sander, top sales executives, have departed Audio Magnetics. . . . John Merchant named national sales manager, audio and hi fi products, at Hatachi Sales Corp. of America. . . . Allan Fesus is new with Boman Astrosonix as a regional marketing director and Tony Romero has been promoted to zone manager, Midwest.

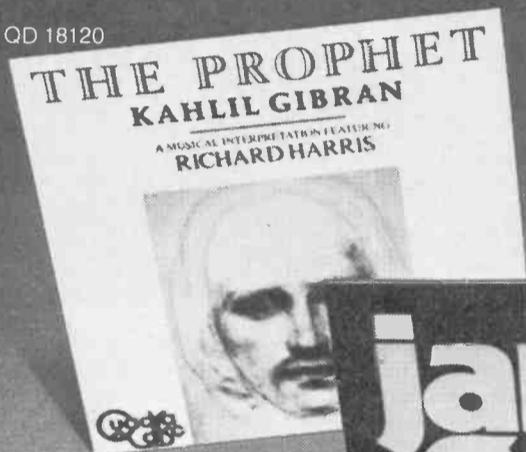
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Iris Zurawin joins A&M as the label's merchandising manager, reporting to Barry Grieff in Los Angeles. . . . New national media coordinator, special markets, at United Artists Records is Nduyanyu Bernard Comas, specializing in black acts and UA's Blue Note jazz line. . . . Bob Rogers is now director of mar-

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7 WAYS TO IMPROVE ANY QUAD SYSTEM.

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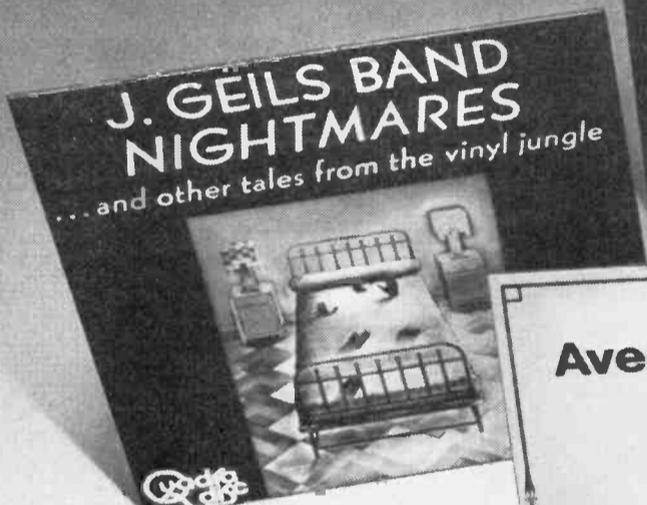
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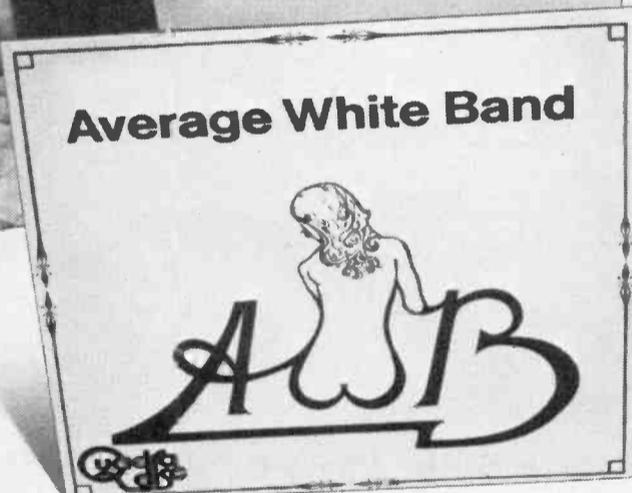
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Vol. 87 No. 20

General News

Latin Music Wins NARAS Acceptance

The addition of a best Latin record of the year Grammy category is a good, healthy development not only for the Recording Academy, but for the hard working members of the Latin music community who are scattered throughout the nation, but who are linked inexorably culturally to a heritage of beauty, romance and progress.

The new Grammy is a result of some concentrated efforts by members of the New York chapter of NARAS—with support from the Chicago and Los Angeles chap-

ters—and their persistence paid off at the recent trustees and officers meeting in Chicago where the idea was passed unanimously.

Now that Latin music has at least one conga drum within the Academy, it behooves all members of the Latin record industry to join NARAS and bring their expertise into the organization so that the Latin Grammy award will go to the appropriately deserving artist.

NARAS is to be congratulated for finally recognizing the emergence of the Latin Explosion in the U.S.



A&M photos

A&M held a series of workshops during its recent Latin affiliates meeting in Los Angeles. In photo above Harold Childs (left) conducts a promotion session. With him from the left are Ernesto Ave, El Palacio de La Musica, Venezuela; Rolf Dihlmann, EMI Brazil; Colin Wilkie and Bunny Best of West Indies Records, Barbados and John Bush of EMI Mexico. In photo below international director Dave Hubert (standing) and Jerry Moss A&M's president (second left), host a dinner. At this table are Rolf Dihlmann, EMI Brazil, Chris De Burgh, A&M artist; Pat Miller, A&M international promotion staff and Hans Beuger of EMI Brazil.



Justice Dept. Asks Right To Destroy

• Continued from page 3

recording and claim legality for the copy as a "derivative work."

Irwin Goldbloom, Deputy Assistant Attorney General of the civil division, accompanied by John Murphy, Chief of the Criminal division

dealing with record piracy, said the right to destroy infringing copies of copyrighted recordings, and the producing equipment, is only spelled out for the copyright owner, in the present copyright law, and in the proposed revision bill (H.R.2223 and S. 22).

Goldbloom said the FBI and U.S. Marshal's offices are not given clear cut authority to destroy infringing items seized in the investigation for prosecution of a tape piracy case, "or any criminal copyright infringement case, for that matter."

He told subcommittee chairman Rep. Robert W. Kastenmeier "this lack of specific authority has resulted in critical storage problems for many FBI and U.S. Marshal's Offices . . . and poses the embarrassing possibility that the government may be ordered to return known infringing articles to a convicted defendant."

Murphy said in answer to questions from Rep. Robert Drinan (D., Mass.) that some of the unauthorized duplicators sue for the return of the copies, and "some courts wrongly return the infringing material."

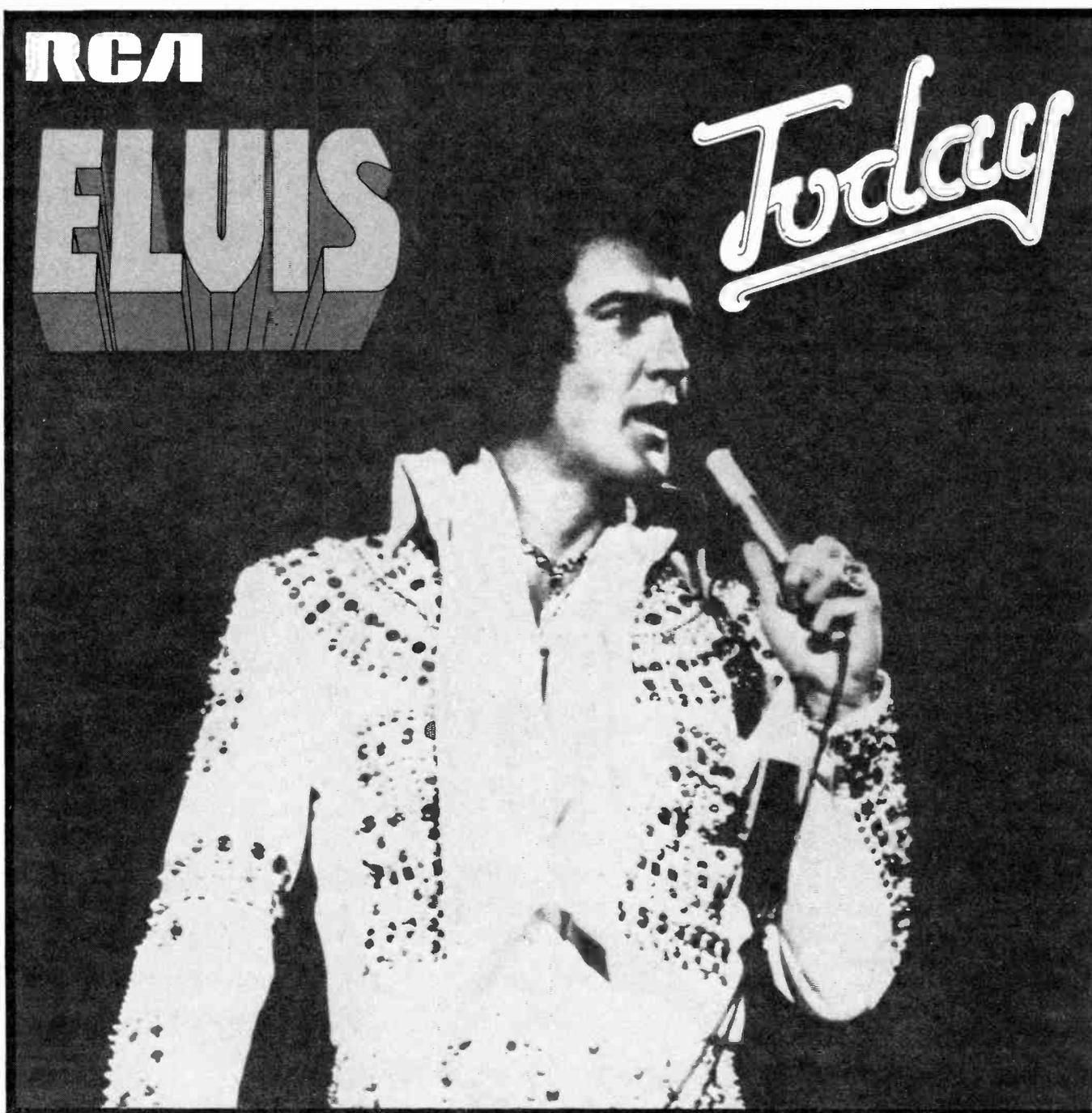
A corresponding amendment would be made in the U.S. Criminal Code, providing for forfeiture and destruction of unauthorized tapes and producing equipment used by pirates of copyrighted recordings.

Sign a Dutch Pact

LOS ANGELES—Ken Weiss and Malcolm Jones, directors of Gold Hill Music and Stephen Stills Music, have signed a sublicense agreement for the territory of Holland with John Brands and Andre De Raaff of Intersong-Basart Publishing Group, B.V., The Netherlands.

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RCA Records and Tapes

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SHAREHOLDERS HEAR CONRAD

RCA President Predicts Good Year; Videodisk To Be Factor

NEW YORK—RCA Records, both domestic and international, is expected to play a continuing profitable role in the rest of fiscal 1975 in which the RCA Corp. should benefit fully from the expected improvement in the economy in the second half, president Anthony Conrad told the 56th annual shareholders meeting here last week.

And for the future, the recently

unveiled (Billboard, March 29) SelectaVision videodisk system is expected to be a major factor in the company's profits, chairman Robert Sarnoff observed. It was the strongest statement to date that RCA will go ahead with the project that is expected to compete head-on with the Philips/MCA non-compatible videodisk system, possibly by late next year.

In citing the performance of the records division, Conrad noted that at last year's meeting "I described RCA Records as a problem area in which we hoped to achieve a turnaround. That hope was realized in 1974 and was followed by an improved first quarter. The second quarter is also expected to be ahead of the same period last year.

"Domestically the record division faces the problem of high unemployment among young people who make up the largest segment of record buyers," he continued. "However, this has been somewhat counterbalanced by exceptionally high foreign sales that account for 45 percent of the total business."

Looking to the future, Sarnoff said he expects consumer industry sales to return to near-record levels by 1977, and to new highs in the succeeding years into the 1980s. "By that time," he emphasized, "we hope to have a leading role in a new billion-dollar market for the most dramatic new development in home entertainment and information since television itself—the SelectaVision videodisk system."

Off The Ticker

Walt Disney Productions reports record net income, up 40 percent to \$40.3 million for the six months, and 53 percent to \$27.1 million, for the quarter, in the period ended March 31. In the consumer products division, although revenue from music and records, character merchandising, publishing, and other activities hit a record \$29.7 million for the six-month period, profitability declined due solely to a general softening in the retail music and record business.

Despite a shift from FIFO to LIFO accounting that resulted in a reduction of net income of approximately 48 cents a share, Sam Goody, Inc., announces that net income after taxes for the year ended Dec. 31, 1974, increased nearly 84 percent against the prior year, to \$702,479 or \$1.04 per share. President Sam Goody observed that the price increases in records and tapes prompted the accounting switch. Sales in 1974 were up 14.6 percent to \$35 million, with two new stores opened, bringing the total to 20 retail outlets.

GRT Music Tapes, Sunnyvale, Calif., ended its fiscal 1975 with a record sales month in March, with volume up 40 percent over the two previous months of 1975 and up 7 percent over March 1973.

CBS Inc., New York, has completed the sale of the professional products department of the CBS Laboratories unit to Thomson-CSF S.A., France. The sale price was "about \$3 million," but terms of the transaction weren't disclosed.

Warner Communications Inc., New York, approved a 25 percent increase in the quarterly dividend to 12½ cents a share, payable Aug. 15 to stockholders of record July 15. A previously declared 10-cent quarterly dividend will be paid May 15 to stockholders of record April 15.

www.americanradiohistory.com

Market Quotations

As of closing, Thursday, May 8, 1975

1975		NAME	P-E	(Sales 100's)	As of closing, Thursday, May 8, 1975			Change
High	Low				High	Low	Close	
21 1/2	13 1/2	ABC	7.1	92	19%	19	19	- 1/2
5%	2%	AMPEX	4.7	121	4%	4%	4%	Unch.
3%	1%	Automatic Radio	0	6	2%	2%	2%	- 1/2
7%	4%	Avnet	3.6	1089	7%	6%	7%	+ 1/2
17%	10%	Bell & Howell	6.5	238	17%	16%	17%	+ 1
50%	28%	CBS	12.7	247	50%	49%	50%	+ 1
9%	2%	Columbia Pic.	29.3	248	8	7%	8	+ 1/2
3%	2	Craig Corp.	3.3	19	3	2%	2%	- 1/2
51 1/2	21 1/2	Disney, Walt	28.0	672	51%	50%	50%	- 1/2
4%	1%	EMI	11.1	489	4%	4	4%	Unch.
36%	23 1/2	Gulf + Western	4.8	99	36%	35%	35%	Unch.
7%	3%	Handyman	17.5	264	7%	7	7%	+ 1/2
13%	5%	Harman Ind.	4.2	3	12 1/2	12 1/2	12 1/2	- 1/2
6%	3 1/2	Lafayette Radio	6.7	26	6%	6	6%	+ 1/2
19	12	Matsushita Elec.	11.9	30	18%	18%	18%	Unch.
64 1/2	27 1/2	MCA	8.1	173	61%	58%	59%	- 1/2
16%	12 1/2	MGM	5.7	136	13%	13%	13%	+ 1/2
65 1/2	43	3M	25.6	489	65%	64	64%	- 1/2
3	1 1/2	Morse Elec. Prod.	0	39	2%	2%	2%	- 1/2
57%	33%	Motorola	22.5	882	51 1/2	48%	50%	+ 1/2
19%	12%	No. Amer. Philips	8.0	28	19%	18%	19%	+ 1/2
18%	7	Pickwick Intl.	6.8	257	15	14%	14%	- 1/2
4%	2 1/2	Playboy	7.3	5	3%	3%	3%	Unch.
19	10%	RCA	13.4	2775	18%	17	18	+ 1
11 1/2	5	Sony	29.0	1072	11 1/2	10%	11 1/2	+ 1/2
16%	9%	Superscope	3.5	58	14%	13 1/2	14	+ 1/2
39%	11%	Tandy	11.1	192	38%	38%	38%	- 1/2
6	2%	Telecor	4.4	20	4%	4	4%	+ 1/2
3 1/2	1 1/2	Telex	0	214	2%	1%	2%	+ 1/2
3%	1	Tenna	13.2	2	2%	2%	2%	Unch.
9 1/2	6	Transamerican	13.6	261	9%	9	9%	+ 1/2
11%	5%	20th Century	8.3	740	11%	10%	11%	+ 1/2
15%	8 1/2	Warner Commun.	5.7	318	15%	14%	15	+ 1/2
22 1/2	10	Zenith	61.0	411	20%	19%	20%	+ 1/2

As of closing, Thursday, May 8, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABCO Inc.	0	2%	2	2	M. Josephson	15	4%	4%	4%
Gates Learjet	21	6%	6	6	Schwartz Bros.	0	1%	1	1
GRT	33	2%	2%	2%	Wallich's M.C.	0	1/2	1/2	1/2
Goody Sam	0	3%	3%	3%	Kustom Elec.	0	2	1 1/2	1 1/2
Integrity Ent.	0	1/2	1/2	1/2	Orox Corp.	3	1%	1%	1%
Koss Corp.	3	6%	6%	6%	Memorex	0	10%	8%	8%

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

The above contributed to Billboard by Russ Gallagher of G. Tsai & Company, Inc., members of the New York Stock Exchange and all principal stock exchanges.

BEST OF THE BATCH

Craig Corp. Posts Higher Earnings Than a Year Ago

LOS ANGELES—Most consumer electronics companies are still waiting for the recession to bottom out.

Of those reporting their sales and earnings figures last week, only one—Craig Corp., Los Angeles, Calif.—posted higher earnings than the year before period.

For nine months ending March 31, Craig reported earnings of \$2,095,000, or 68 cents a share, on sales of \$46,880,000, compared to earnings of \$2,021,000, or 65 cents a share, on sales of \$46,278,000 for the same period a year ago.

Matsushita Electric Industrial (Panasonic and Quasar), Superscope, Automatic Radio and Koss are all running behind their earnings figures of a year ago.

Matsushita posted earnings of \$21,200,000, or 21 cents an ADR share, on sales of \$1,030,000,000 for the quarter ended Feb. 20, com-

pared to earnings of \$45,700,000, or 46 cents an ADR share, on sales of \$1,270,000,000.

The company cited higher costs and a lagging demand for products for the slump in the first quarter. Sales of audio products and color television sets were especially hard hit in the sales decline, the company said.

Matsushita's performance was in step with the results of Sony Corp., which complained of surging costs when it announced that earnings will slump about 45 percent in the fiscal first half ending April 30 from the same period a year ago.

Superscope, Sun Valley, Calif., also reported lower sales and earnings in the first quarter ended March 31.

The company posted earnings of \$1,400,000, or 62 cents a share, on

(Continued on page 16)

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James Moody—Moody's Mood For Love—
Cadet 613
Ahmad Jamal—Jamal at the Pershing
Vol. 2—Cadet 667
The Dells—... Greatest Hits—Cadet 824
The Nice—Ars Longa Vita Brevis—
Columbia 11634
Curtis Mayfield—Back to the World—
Curton 8015
Atomic Rooster—Made In England—
Elektra 75039
Grateful Dead—Wake of the Flood—
Grateful Dead 01
Ian Thomas—Painted Ladies—Janus 3058
Fat Back Band—Lets Do It Again—
Perception 28
Linda Ronstadt & Stone Poneys—
Stoney End—Pickwick 3298
Don Patterson/David Newman—
Mellow Soul—Prestige 7510
Freddie McCoy—Soul Yogi—Prestige 7561
Charles Kynard/Houston Person—
Afro-Disias—Prestige 7796
Brother Jack McDuff—On With It—
Prestige 7851
Johnny H. Smith/Willis Jackson—
Good 'Nuff—Prestige 7846
Jimi Hendricks—Monterey Int. Pop
Festival—Reprise 2029
Nikki Giovanni—Truth is on its Way—
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The Isley Brothers—Greatest Hits—
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Al Wilson—Show & Tell—Rocky Road 3601

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Vicki Lawrence—Night the Lights Went Out in
Georgia—Bell 1120
The Sweet—Little Willy—Bell 1125
Brownsville Station—A Night On the Town—
Big Tree 2010
Hoodoo Rhythm Devils—Barbecue of Deville—
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Gerry Rafferty—Can I Have My Money Back?—
Blue Thumb 58
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A Touch of Class—Original Soundtrack—
Brut 6004
Jerry Crobetta/Sugarfoot—I Got A Song—
Brut 6008
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Buddah 5097
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Edwin Hawkins Singers—New World—
Buddah 5131
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String Driven Thing—Charisma 1062
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Fast—Chelsea 1001
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The Grass Roots—Move Along—Dunhill 50112
David Frye—I Am The President—
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David Porter—Sweat & Love—Enterprise 1025
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General News

Collapse Of Vietnam Ends Lucrative Mart

• Continued from page 1.

pulling out of Vietnam for some months. In fact, the last radio facility was closed down in 1973, in April. During the 10 years the U.S. military operated there, AFRTS was responsible for exposing both singles and albums and contributed to enormous sales.

At one time, AFRTS had radio stations in Hue, Saigon, Nha Trang, Quit Nhon, Da Nang, Pleiku, Chu Lai, Quang Tri, according to AFRTS commander Col. Al Audick.

Local disk jockeys programmed their own record shows—which kept military personnel informed of new music—plus airing the canned shows provided in LP form from the States. These programs ran the gamut of pop to country to jazz and soul.

Col. Al Audick is commander of AFRTS in Los Angeles and working closely with him is Jack Brown, a civilian who once programmed an AFRTS station in the Philippines when he was in the service.

Commander of the AFRTS division in Washington is Col. Felix Casipit. Chief of TV is Bob Vinson.

To illustrate how effective the AFRTS is in exposing product, information officer Sam Williams of the Army Air Force Exchange Services Headquarters reports that records and tapes sales in military exchanges worldwide are now \$50 million a year. And \$30 million of this is in overseas exchanges.

The AFRTS radio operation in Vietnam, at its peak, reached an estimated 95 percent of the 500,000 GIs stationed there.

Viet Cong targets often included

the network facilities, so the job of being an announcer was not necessarily a choice one. Four newscasters were killed in the war, five others captured when Hue was overrun. The AFRTS had 170 servicemen employees. "The Dawnbuster" program is probably still remembered fondly by radio fans who served in the military in Vietnam.

The Los Angeles operation of the AFRTS produced AM, FM and TV programming. Eighty-five hours of AM programming a week are created; this includes 80 hours of programming and five hours of new records. Audick believes that 95 percent of the current industry trade charts is heard by GIs overseas via local AFRTS operations. These include shows by Charlie Tuna, Don Tracy, Gene Price, Roger Carroll, Royland Bynum, Tom Campbell, Wolfman Jack and Johnny Darren, as well as syndicated radio programs such as "American Top 40" hosted by Casey Kasem.

Most of the shows are shipped via disks; some are shipped via tape to provide immediate service.

Besides the material produced by the AFRTS offices, the local radio stations featured live programming, usually about 12 hours a day, though some of these shows were repeated at night. Drive time is always local and the music is generally general in nature during these programs.

Programming is sent to 25 countries, 15 U.S. territories and 150 ships at sea. The AFRTS services more than 400 radio stations and 170 of these have studios and create local programming. Thirty are FM stations.

Disco Will Revive Labels

• Continued from page 6

here, saw the lack of good heavy-duty equipment and long delivery times on equipment being sold through retail stores, and a lack of knowledge on the part of many owners on how to market a discotheque. "Club owners were losing money by hiring electricians who didn't relate to the music they were wiring for."

Nothing related—sound, lights, or design. We ask them what they want or don't want, how long they intend to stay in business, will they book live groups, how much money do they have to spend. We make them aware that they are competitive. We train the deejays and teach them how to control a room, build people through a marriage of lights and sound to a crescendo, and release them. The use of live acts with a following helps to promote a room. The

act and the deejay ping-pong back and forth. We also maintain a resource pool of deejays for the club owner.

"The deejay is becoming an entertainer. He uses tunes to create a set, and can control dancing by a formula, like playing four relatable and one current song, then three relatable, two current and one new, and then reversing the process."

The return of the independent label is predicted by Smith because of the instant reaction to records. "An independent can produce 25-50 records, send them straight to the deejay without a middleman or distributor, and use the feedback to improve the record. It's a minimal risk."

Smith sees MOR music growing in popularity, with artists like Van McCoy, Bojangles, Frankie Valli, Barry Manilow, Barrabas, and Herbie Mann, and away from the heavy r&b beat. "Originally, the sound was heavy metallic rock, and it hurt your ears and rattled your fillings, besides producing fatigue."

Smith considers the disco will be a lifesaver for groups. "It will reopen the doors and bring them back into action."

Smith sees the disco as a vehicle for what is coming next. "In two years, there will be a strong cycle to multi-media entertainment which could include anything from TV to live groups."

The Disco Chicago staff includes Lee Windmiller who designs equipment and handles the sound division; Wayne Tignor, with Focus Lighting; Paul Roston, video, associated with Roscor; Michael Krutsh, sound reinforcement, with Music Dealers Service; and Corinne Rafacz, acting editor.

Foreign Perf. Income Up

• Continued from page 1

set up bilateral deals that will allow for a reciprocal cash flow abroad.

Paul Marks, ASCAP director of operations, points to three factors that are contributing to the growth in foreign income. Foremost is an increase in the actual number of performances. But another is inflation. In some cases foreign performance rates are pegged to a cost-of-living index. In others, fixed percentages will accrue more francs, marks or pounds as user revenues respond to inflationary pressures. A third factor leading to heavier American grosses is traceable to the erosion of the value of the dollar in relation to some foreign currencies.

Performance exchange payments between ASCAP and foreign rights groups in prior years had the domestic society receiving \$10.7 million in 1973 and paying out \$5.9 million; \$9.2 million coming in in 1972, against an outgo of \$3.6 million; and receipts of \$8.6 in 1971 versus a payout of \$6.6 million.

The unusual size of the 1971 ASCAP payout is accounted for by a special distribution of monies received from networks withheld from a contested period in the 1960s.

BMI's 1973 foreign income totaled \$5.9 million, compared to \$2.8 million paid out; in 1972 the comparable categories were \$5.2 million against \$1.9 million; receipts were \$4.3 million in 1971, while \$1.95 million was credited to foreign societies.

A significant portion of foreign income comes from performances on jukeboxes and in movie theaters. These categories of collections are not made by the American societies, but the size of their broadcast revenues far surpasses similar takes abroad, a BMI spokesman notes.

Earlier SESAC revenues from performances abroad were \$115,000 in 1973, \$100,000 in 1972, and \$80,000 in 1971. Al Ciancimino, SESAC counsel, says the agency currently has agreements with 35 foreign collection agencies, but of these only 10 are so far bilateral, calling for the transfer of funds on American performances. The bilateral arrangements were only recently initiated, he says.

GRC, Landy Agree

LOS ANGELES—GRC and Rick Landy have settled their dispute over wages owed Landy. The Atlanta record label has paid Landy \$1,383.50 after Landy took his complaint before the California Division of Labor Law Enforcement Commission. Landy is now general professional manager for Fred Ahlert's firms plus administers firms owned by Burt Bacharach-Hal David and Bones Howe.

Tie Sinatra LP To Europe Trek

LOS ANGELES — Warner-Reprise Records is releasing a new Frank Sinatra greatest hits album, "The Best Of Ol' Blue Eyes," throughout Europe as a keynote of the label's support of Sinatra's first European tour in 11 years.

The Sinatra European tour, which runs through May and June, was sold out within hours of announcement. In England alone, 350,000 mail orders were received for the 15,000 tickets available for Sinatra's two London shows.

"He's Back... With The Best Of Ol' Blue Eyes" is the theme of the Reprise Europe campaign with heavy emphasis on in-store display and leaflet catalogs.

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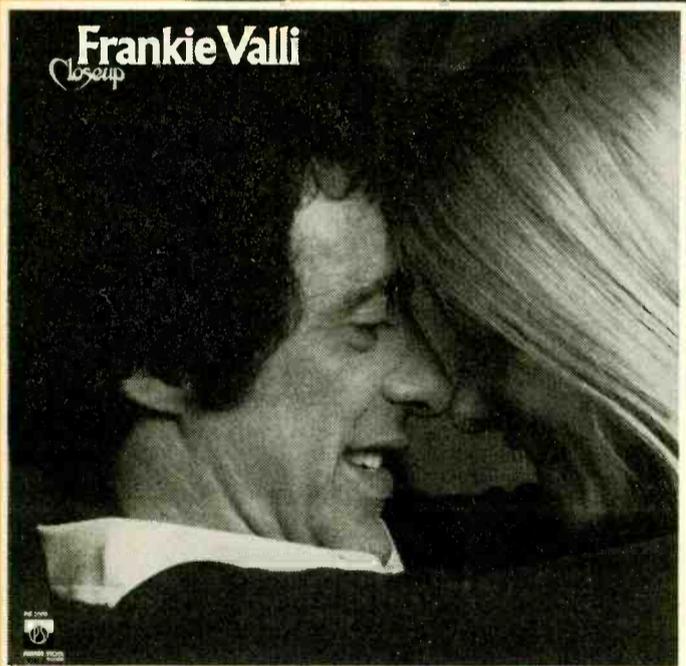
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\$5 Mil Cap Complex to Become Operational Next Fall

By STEPHEN TRAIMAN

NEW YORK—Capitol Industries has been quietly assembling a \$5 million record and tape pressing, duplicating, lacquering and distribution complex in Winchester, Va., that will be fully operational this fall as its major East Coast facility.

The move represents both a consolidation of facilities and an augmenting of existing branches and plants, the latter under national plant manager Tom Hopkins.

About six years ago the original

100,000-square-foot disk pressing plant opened, and Capitol added 85,000 square feet last July when its Bolton, N.C., facility was phased out. The addition now handles prerecorded cassettes as well as blank Capitol II and The Music Tape product, and blank cartridge/cassette components (C-Qs).

Prerecorded 8-tracks are duplicated at Jacksonville, Ill., and the former Capitol Magnetics (Audio Devices) headquarters at Glen-

brook, Conn., continues blank tape production with John Hargis, vice president, manufacturing, in charge.

Earlier this year, a new 26,000-square-foot plant designed for worldwide lacquer mastering went

onstream as this activity was transferred from Glenbrook in January when veteran Jim Dwyer retired. Although some quality control problems during the changeover were acknowledged, Capitol's estimated share of the global lacquer master market is back to over 50 percent and climbing.

Confidentially, Capitol's New York studio and mastering facilities were closed April 1, with Joe Lansky setting up the test cutting equipment in Winchester—where all mastering will now be concentrated—before he formally retired.

The new lacquer mastering plant, under direction of Irving Mays, had only one machine on-line initially for standard 14-inch masters, and as a result a large backlog of orders for other sizes built up. With a second machine operational this month, the better one will be used for master product, the other for less critical reference disks. With the latest in equipment, the new facility alone represent a \$1.2 million investment.

Up on the hill, Lee Simpson is manager of the pressing and duplicating plant kept so busy with the Capitol/EMI family of labels that the only outside client is Time-Life

for three of its direct marketing series.

The new distribution center, a 100,000-square-foot facility of pre-stressed concrete construction similar to the other two additions, is expected to be operational by September. It will augment Eastern branches in Bethlehem, Pa., Atlanta and Miami. Other Capitol branches are located in Detroit; Niles, Ill. (Chicago); Dallas and Los Angeles, where a pressing plant also is operated.

TAX HEARING WEDNESDAY

LOS ANGELES—The legislative attempt to quash the projected tax assessment on royalties from leased masters in this state has been delayed one week.

A pivotal hearing before the revenue & taxation committee of Sen. Alan Robbins' proposal (SB 512) to outlaw the 6 percent sales tax has been slated for 1:30 p.m., Wednesday (14) in Room 5007 of the state capitol, Sacramento. It was originally scheduled for May 7 (Billboard, May 10).

33 Radio Stations Pitch In To Boost WJA Efforts

LOS ANGELES—Thirty-three radio stations, which program jazz to some degree in 13 states plus the District of Columbia, Holland and Hong Kong, have pledged to help the fledgling World Jazz Assn. grow.

These outlets join the nation's four exclusive jazz programmers, KBCA locally; WRVR in New York; KJAZ in Berkeley, Calif. and WJZZ in Detroit in getting on the WJA bandwagon.

The latest broadcast supporters for the WJA include: KCMJ, KCRW, KCSB, KPFA, KPFK and KSFO in California; KADX and KEPC in Colorado; WHUR in D.C.; WBUS, WFLA and WUSF in Florida; WBEE and WWMM in Illinois; KSUI and WSUI in Iowa; WSER in Maryland; WBUR in Massachusetts; WCMU, WJML, WKMX and WNMR in Michigan;

WXXI in New York; WAMO, WDUQ and WYDD in Pennsylvania; KTEP and KYOK in Texas; WMRA in Virginia; KING and KMIH in Washington; Radio Nederland in Holland and Radio Hong Kong.

Ira Sabin, a Washington, D.C. jazz retailer, who is a chairperson of the WJA's radio committee, is designing a questionnaire to be sent to all commercial stations in the country asking how much jazz they play. Roy Loggins of non-commercial station KCRW in nearby Santa Monica is conducting a similar poll of public radio stations.

The WJA's first New York meeting takes place May 19 at WRVR at 3 p.m.

Among the persons sending in a membership was someone who said he wanted to participate by mail until he was free to attend meetings in person, which would be after December of 1976. His return address was the federal prison at Lompoc, Calif.

Commercials Big For Wes Farrell

NEW YORK—The Wes Farrell Organization reports a major increase in its broadcast commercial division. During the first three months of this year, the following deals were completed: Phillips Milk of Magnesia, Hellmans Mayonnaise, Tab, Sprite, Bonanza Foods, Coty Cosmetics, Fritos, Ideal Toys, Mardi Gras Paper Products, Mattell Toys, Shell Chemicals and Del Monte Food Products.

Firm is expanding its commercial broadcast division with plans to establish offices around the country as well as in London and Paris.

Epic Will Market U.K. Magnet Here

NEW YORK—U.K.-based Magnet Records has signed a distribution agreement with Epic for the marketing of its product in the U.S. and Canada.

Under the terms of the pact, Epic retains first right of refusal in the U.S. and Canada. Product released will be on the Epic label, but carry a Magnet logo.

The first release under the deal will be the single "There's A Whole Lot Of Loving" by the British group Guys and Dolls.

Fania Sets Island

LOS ANGELES—Island Records will distribute all Fania Records' product in the United Kingdom with an agreement to manufacture and release the records for three years.

Fania recently signed a pact with Tico/Alegre Records to distribute and promote its product.



Capitol photo

Capitol country star LaCosta got the grand tour of Winchester, Va., pressing plant from Barry Kimmel, Capitol Industries vice president, administration and business development. She was marshal of Firemen's Parade at recent Apple Blossom Festival.

\$71,268 For Subway Advertising Record Promotion Goes Underground In New York

By JIM FISHEL

NEW YORK—Record companies spent more than \$71,268 in the past year for "underground" advertising in the subway system here. More than nine companies participated in subway advertising campaigns that plug new product on billboards in strategic locations near record retailers and schools.

The viabilities of promoting product "underground" began several years ago and the sponsoring company, New York Subways Advertising, now offers a "special record

company package." Under this plan a company can purchase 59, 118 or 235 spot locations throughout the 1,200 potential locations for billboards throughout the city.

"Most of the companies take the 118 spot package and under this program they pay approximately \$30 per board and it remains up for one month," says Emily Feri of NYSA. "There are about 59 locations in this city near record stores and colleges and we usually place an average of two or three posters per subway stop—like one each on the uptown and downtown side."

One company that does not take the special 119 billboard plan is Columbia Records. They utilize 300 spot locations for ad campaigns and conduct two drives per year, according to Ms. Feri.

RCA Records is the most regular advertiser for subway advertising and it has waged some successful advertising campaigns, according to label advertising manager Jack Chednoff.

"In the past year, we've spent about \$20,000 and we feel that each of our campaigns has been successful," he says. "We usually key each campaign to a different market and pick our locations with that in mind."

He cites the r&b market as an example.

So far this year, the company has advertised "underground" for the

Hues Corporation, The Tymes, Lou Reed, David Bowie, New Birth, Jose Feliciano and Carol Douglas.

"Unlike a newspaper, where the ad is fighting with other ads, this medium holds the subway rider as a captive audience."

RCA is experimenting with mini-billboards at shopping centers in Los Angeles, and although it has worked successfully, Chednoff says he doesn't think it's as effective because people don't concentrate on it.

London Records entered into the market for the first time Friday (9), with a major push of its new Z.Z. Top album, "Fandango." Label director of creative services Don Wardell says they are taking the advertising medium one step farther by including the names of dealers closest to each poster. This will include 46 area dealers, as well as an announcement of the group's upcoming appearance at the Felt Forum here.

Mark Shulman, director of advertising for Atlantic Records, says his company spends about \$20,000 per year on this form of advertising.

"We still consider it a viable means of advertising and it has really worked well for us, especially in our 'Soul Explosion' campaign," Shulman says.

Other companies using subway advertising in the past year are ABC, Warner Bros., United Artists and Capitol.

Executive Turntable

• Continued from page 6

keting at Ed Bosken's Queen City Albums, Inc., Cincinnati. Also new there are Reggie Wallace, engineer, and producer-arranger Charles Novell, who sang with the Regents gospel group. . . . Sandy Pollack heads up the West Coast music divisions of McFadden, Strauss & Irwin Inc. Joining the firm is Guy Thomas. Howard Bloom last week was appointed director of the company's East Coast music wing. . . . Dana Taylor joins Stephen Metz, Ltd. as assistant to vice president Glynnis Daly in the Los Angeles offices.

Jim Sharp has been added to the staff of Monument Records here as Operations Manager, following 10 years with Columbia. He most recently was CBS single record coordinator for the West Coast. He will report to Rick Blackburn, vice president and general manager.

ACCIDENT STOPS RADIO ACTION LIST

CINCINNATI—An electrical power accident outside Billboard's printing plant here last Friday knocked out several pieces of equipment used to set type. The accident affected the setting of the Singles Radio Action feature. Billboard regrets the inconvenience to readers of the two pages of this feature not appearing this week. Singles Radio Action will appear next week.

Craig Reports Gain

• Continued from page 12

sales of \$30,300,000, compared to earnings of \$2,600,000, or \$1.13 a share, on sales of \$32,800,000 for the quarter a year ago.

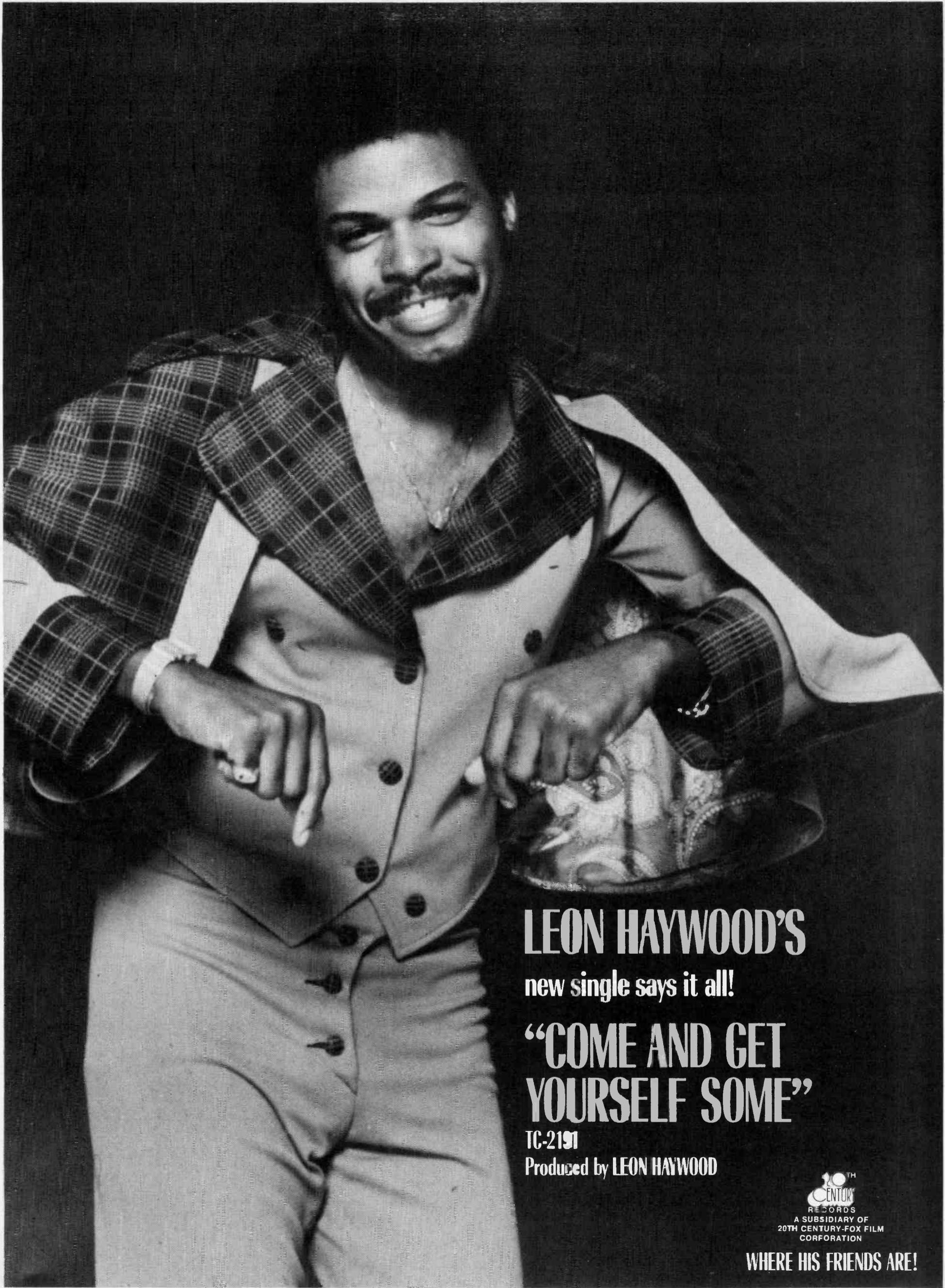
Automatic Radio reported losses of \$444,000 on sales of \$19,507,000 for six months ending March 31, compared to earnings of 216,000, or 9 cents a share, on sales of \$23,101,000 for the same period a year ago.

While Koss posted higher sales for the nine months ended March 31, it also posted lower earnings for the same period compared to a year ago.

Earnings were \$887,442, or 52 cents a share, on sales of \$12,130,451, compared to sales of \$1,013,529, or 59 cents a share, on sales of \$10,453,348 for the same period a year ago.

In the professional equipment industry, Cetec Corp., North Hollywood, Calif., parent company of Gauss, manufacturers of tape duplicating equipment, reported higher sales and earnings for the year ended Dec. 31.

Earnings were \$488,000, or 21 cents a share, on sales of \$32,683,000, compared to earnings of \$436,000 (including an extraordinary gain of \$99,000), or 18 cents a share, on sales of \$26,824,000.



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Beach Boys Song Catalog a Bonanza For Irving/Almo

By NAT FREEDLAND

LOS ANGELES—Chuck Kaye, director of A&M's Irving/Almo publishing arm, doesn't claim any great commercial foresight in his six-year-old purchase of the classic Beach Boys catalog which has already accounted for one gold record repackage in the past 12 months. He made the deal more for artistic reasons than for hard business logic.

"Obviously, it was Capitol's effective merchandising and the Beach Boys' touring successes that made 'Endless Summer' a smash last

year," says Kaye. "We're not trying to steal any credit or claim we had a crystal ball in 1968 when Irving/Almo made what was then one of the most expensive catalog deals ever for the Beach Boys titles."

Kaye negotiated with Brian Wilson's late father Murry for the purchase of about 75 titles, ranging all the way from the earliest Beach Boy hits such as "Fun, Fun, Fun" and "Little Deuce Coupe" to the classic "Pet Sounds" album with "Good Vibrations."

"When the deal was announced, many of my friends in the business told me I was crazy," laughs Kaye. "Surf music was at its lowest point ever. This was the heyday of San Francisco acid rock and the English groups."

Kaye says flatly that he bought the Beach Boys catalog for A&M solely because the songs are "great music and a vital part of our entire 1960s culture. I felt it was important for A&M to be associated with music like this that will stand on its own

forever, despite any temporary fads pushing it into the background for a while."

Movies like "American Graffiti" and TV dramas set in the '60s have proven a lucrative royalty source for Kaye. "You literally can't do a film about this period without playing Beach Boys music in the background," he says.

Kaye intends to press harder than ever now for cover records of Beach Boys hits, particularly for the early teens market which never lived through the originals.

"I think Brian Wilson's melodies are a treasure chest for any jazz musicians who can overcome their old anti-rock prejudices," says Kaye. "And with the huge comeback of the Beach Boys we've literally been deluged with requests to use the songs for commercials."

"So far none of the projects we were offered have been right. We're being careful that the music isn't to be used in any way that would cheapen it. But I'm sure the proper vehicle will come up eventually."

This Week's Legal Action

Midkiff Beef Into Court

LOS ANGELES—Walter Midkiff, better known as Dewey Martin when he was with Buffalo Springfield, wants \$150,000 from former members of that act and Atlantic Records and Cotillion Music, the label's music publishing wing.

Midkiff claims in a superior court suit here that he was "hoodwinked" by Stephen A. Stills and Neil Young Dec. 31, 1968, when, then 24, he signed an agreement which dissolved all his links with the group in return for which he got the exclusive right to the group, Dewey Martin and the New Buffalo.

Midkiff claims he was naive in

signing away his rights, which he estimates could have brought him \$150,000. He claims that Stills and Young did not assume responsibility for the indebtedness of the group as they agreed. Midkiff wrote a letter Sept. 1, 1974, rescinding the 1968 agreement. He claims that Atlantic and Cotillion owe him royalties from recordings and songs. Others named as defendants are Richard F. Davis Jr., Bruce Palmer and Paul N. Furay, all members of the act.

Alberts Asks \$3 Mil Damages

PHILADELPHIA—Al Alberts, the original lead singer of The Four Aces, has filed a \$3 million damage suit in U.S. District Court here against MCA Records, claiming they used his old songs on a nostalgia album without giving him credit.

The album, "The Best of the Four Aces," was released May 24 and features the voice of Alberts in 21 of the 23 tracks.

The suit claims that MCA excluded his name and photograph from the album. The liner notes on the cover, it is charged, made no mention of Alberts and that the photographs on the cover and inside jacket were of four men "purporting" to be the original Four Aces. Alberts says he created the group in 1951 and disassociated himself from the group in 1959.

Alberts carried on as a single for many years and more recently developed into a local TV personality hosting a weekly home talent show.

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New Companies

W&L Music Enterprises has been formed in Hollywood by former Epic Records West Coast a&r director Eddie Wenrick William Leopold, a former executive with Concerts West. Billed as the "first one-stop production - management - publishing-merchandising-publicity operation," W&L Music is seeking to guide the careers of independent producers and writers as well as record artists.

Ms. Bryna Chimenti, formerly with Casablanca Records and Barry White has formed Cancer Rising Management-Production and New Moon Music in Los Angeles. Her charter client is blues singer John Dallas, who is also a motorcycle daredevil due to perform the national television debut of his head-on collision stunt in Las Vegas later this year.

Ted Feigin & Associates has been formed with Los Angeles and New York offices for a management-production-publishing operation. Feigin was previously Columbia Records West Coast a&r vice president and co-founder of White Whale Records.

RCA Issues a 45 From Tomita Album

NEW YORK—Release of a commercial single from the new RCA Tomita LP, "Pictures At An Exhibition," is expected to increase both sales and chart action for the electronic music production that has sold 50,000 units in its first month, according to Ernest Gilbert, Red Seal marketing director.

Heavy airplay reportedly has helped a crossover from classical to pop similar to the first Tomita LP, "Snowflakes Are Dancing." Concurrent with the single release, "Gaba Yaga" and "Great Gate Of Kiev," RCA's promo campaign moves to national TV spots.

CHART TALK

Sizzling Sales Catapult Earth, Wind & Fire High

LOS ANGELES—Columbia's Earth, Wind & Fire takes over the lead on the Top LPs and Tape chart from Columbia's Chicago and it's the first time one label has had two No. 1 albums in a row since March of '74. Then the disks involved were Bob Dylan's "Planet Waves" and Barbra Streisand's "The Way We Were." Columbia was the label there too.

Last week's chart-topping LP by Chicago was, in fact, the group's fourth consecutive set to crack the No. 1 spot. That's a total exceeded in the '70s only by Elton John, with five. Other acts to score four No. 1s in this decade are the Rolling Stones and Led Zeppelin.

Before Chicago's string of No. 1 albums started, there were several near-misses. The group's second LP peaked at number 4 in 1970. (It also stayed in the top 10 for 32 weeks, a longevity surpassed in the '70s by only three disks: "Tapestry," "Jesus Christ: Superstar," and "Goodbye Yellow Brick Road.") In February of '71, "Chicago III" went to number 2 for a couple of weeks while the Carnegie Hall set, released later this year, peaked at number 3.

The group's debut album, despite an incredibly long chart ride, never made the top 10. Chicago has since made up for that, though, with five of its last seven albums (including the new one) hitting the top 10 in its second week on the chart. To date the group's LPs have chalked up a total of 98 weeks in Billboard's top 10. Chicago is one of only two acts (the other being Grand Funk) to place an album in the top 10 during every year of the '70s.

The new motion picture soundtrack to the deaf, dumb and durable "Tommy" is charted higher this week than the other two installments of the work were at their peaks. The Polydor set is now a starred number 3. The original Who LP reached number 4 in September 1970, while the second outing, by the London Symphony Orchestra, had a high point of number 5 in February 1973.

Along the same lines, the soundtrack to "Funny Lady" has done even better on the charts than the "Funny Girl" soundtrack fared six years ago. "Lady" took only five weeks to reach the top 10 (it got up to number 6 last week), while "Girl" took 18 weeks to reach its January '69 peak of number 12. The champ in the Streisand-as-Brice series, though, is 1964's original cast album. It not only made the top 10, but stayed there for 22 weeks, peaking at number 2 behind the original cast album of what would later become another Streisand film vehicle, "Hello Dolly."

"Funny Lady," incidentally, is Streisand's 12th album to hit the top 10 since she got started 12 years ago. In this same period only the Beatles and the Rolling Stones have had more top 10 LPs. Among female soloists, Streisand's runners-up are Aretha Franklin with six, and Carole King with five.

"Crash Landing," which peaked last week at number 5, was the second Jimi Hendrix album to make the top 10 since the artist's death. The first was "Cry Of Love" in 1971. Hendrix is thus one of a handful of soloists in the past 10 years to have an album reach the top 10 posthumously. Other acts to achieve this belated popularity are Nat King Cole ("Ramblin' Rose" and "Love" in '65), Otis Redding ("History Of" and "Dock Of The Bay" in '68), Janis Joplin ("Pearl" in '71 and "In Concert" in '72), and Jim Croce ("Life And Times," "You Don't Mess

Around With Jim," "I Got A Name," and "Photographs And Memories" in '73-'74).

★ ★ ★

On the Hot 100 Tony Orlando and Dawn are sitting pretty with "He Don't Love You," now in its third straight week at No. 1. The last single to spend this much time on top was Paul Anka's "Having My Baby" last August. The Dawn disk is the group's third No. 1, joining '71s "Knock Three Times" and '73s "Tie A Yellow Ribbon." Other acts in the '70s to pick up three top-charted singles are the Carpenters, Cher, Roberta Flack, Paul McCartney and Wings, Helen Reddy, Three Dog Night, and Stevie Wonder. The Jackson Five and Elton John have each scored four.

The Carpenters may be outdone in terms of most No. 1s, but they have more top 10 singles to their credit than any other act in the '70s. "Only Yesterday" has brought their total to 12. In fact, since Karen and Richard got going five years ago, their only singles to miss the mark are the number 11 "I Won't Last A Day Without You" and the number 12 "It's Going To Take Some Time." Runners-up in the competition for most top 10s are Elton John with 11; Chicago, Paul McCartney, and Stevie Wonder, all with 9; and the Jackson Five and Three Dog Night, each with 8.

The Dog recently broke a string of 18 Top 20 singles. Their name is still magic, though, when it comes to transforming the writers of their hits into celebrities in their own right. Leo Sayer, who wrote the group's hit of a year ago, "The Show Must Go On," is just coming off a top 10 hit of his own. Other once-anonymous songwriters who have had their compositions get the Three Dog Night treatment are Harry Nilsson ("One"), Laura Nyro ("Eli's Coming"), Randy Newman ("Mama Told Me"), Paul Williams ("Out In The Country," "Old Fashioned Love Song," "Family Of Man"), Hoyt Axton ("Joy To The World," "Never Been To Spain"), Dave Loggins ("Pieces Of April") and Daniel Moore ("Shambala").

Bilingual hits have a grand tradition in pop music going back to "Bei Mir Bist Du Schon." Still, their prevalence over the past several months is extraordinary. La Belle went all the way to No. 1 with the half-French "Lady Marmalade." This week Freddy Fender remains a starred number 2 with the half-Spanish "Before The Next Teardrop Falls." And last fall Bobby Vinton went to number 3 with the half-Polish "My Melody Of Love." How does one say gold in all those languages? **PAUL GREIN**

Firm 'Nancy' Promo

NEW YORK—A hefty merchandising and sales promotion push will back the release of "Nancy Nevins," the first product from Tom Cat Records, the RCA-distributed company headed by veteran producer Tom Catalano.

Featuring the former lead singer and writer for the rock band Sweetwater, the LP was arranged and conducted by Artie Butler, and produced by Catalano.

One campaign highlight will be a contest for RCA sales and promotion personnel involving window and in-store displays, with first prize a day as a movie extra.

Club Settles For \$100,000

MARTINEZ, Calif.—Longines Symphonette Society has settled for \$100,000 with consumer fraud prosecutors after hundreds of complaints from club members about billing procedures were filed.

Filed in Contra Costa County superior court, the consent judgement affects the billing and collection activities of the Capitol Record Club, Citadel Record Club, Capitol Stereo Tape Club and other operations owned by Longines-Wittnauer, Inc., of New Rochelle, N.Y.

A lawyer representing the record clubs in Los Angeles acknowledged mistakes in billing and said they were being corrected and did not represent a deliberate way of doing business. The county deputy district attorney here, Curtis Hoffman, reported "about 300" complaints were made in Northern California.

New Formula Cuts Fatal VC Content

NEW YORK—Tenneco Chemical claims it is now able to remove 98 percent of the residual vinyl chloride from PVC resins it produces in two plants. Exposure to vinyl chloride monomer in heavy concentrations has been blamed for a number of cancer deaths.

Effective immediately at plants in Texas and New Jersey, 12 of Tenneco's PVC grades will be shipped with a maximum monomer content of 10 parts per million (in the resin), compared with 50 times that figure, the typical industry policy.

Rabbi Milton Feist Dead

NEW YORK—Rabbi Milton Feist, former president of Mercury Music Corp. and Century Music Publishing Co., died here April 23 after a brief illness. He was 67.

Rabbi Feist had been active in the publication of concert and educa-

AEI Taking Jet Into L.A. Court

LOS ANGELES—Members of the rock group, Jet, are being sued for \$100,000 damages in superior court here by American Entertainment Inc. (AEI), Beverly Hills.

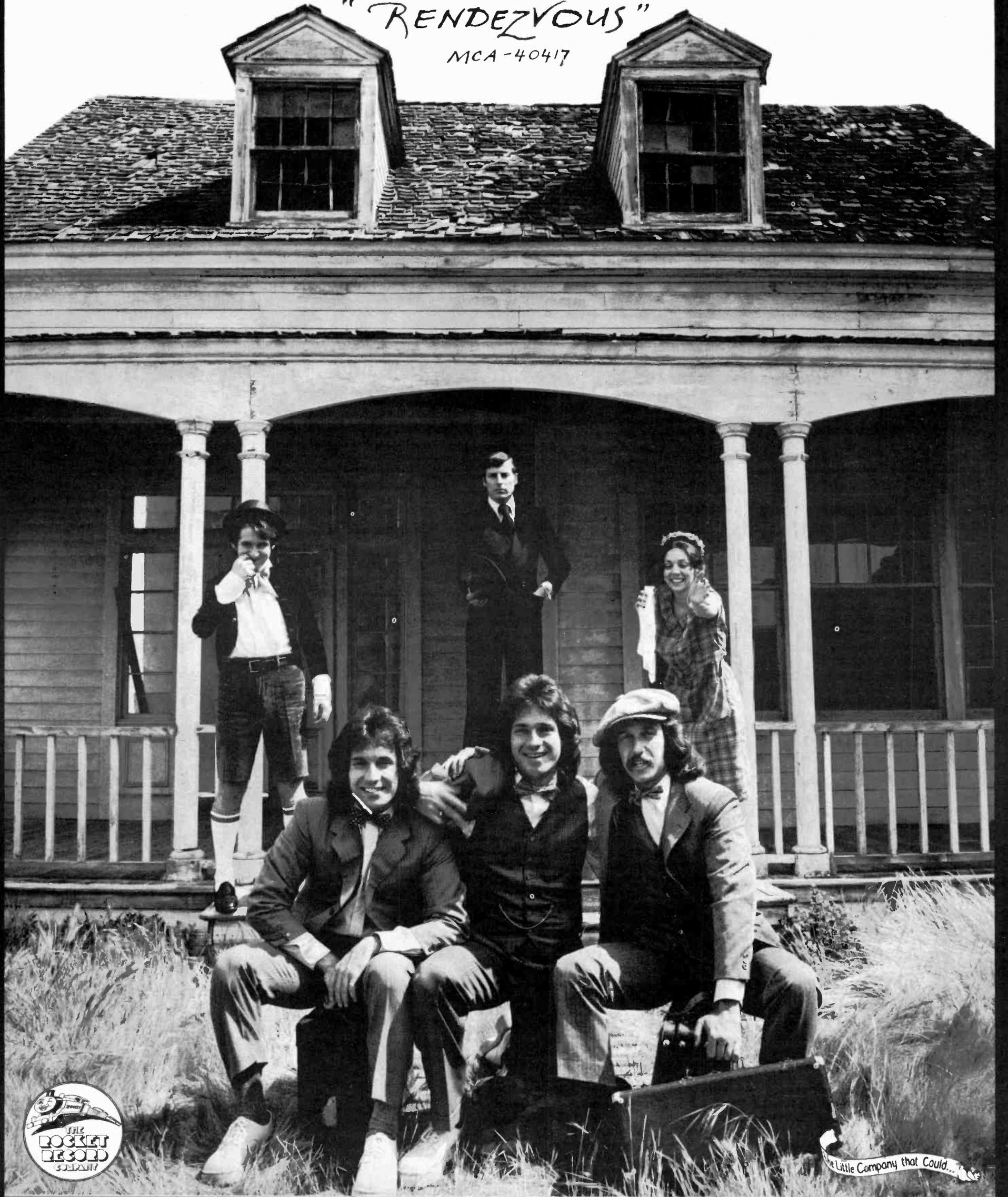
Pleading claims that Raul Abeyta, Larry F. Lee, Gilis Peach and Michael Hillman, who compose Jet, signed a personal management pact with R.G. Levin of AEI in late February 1974. It called for the firm to receive 20 percent off the top of the group's gross. Suit alleges the group breached the pact by sending a letter of termination July 24, 1974.

tional music for some 20 years. After the sale of Mercury Music to Theodore Presser he devoted himself entirely to talmudic study. A son of pioneer publisher Leo Feist, he is survived by a brother, Leonard, executive vice president of NMPA.

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Latin Tap Soul To Spice Their Salsa

• Continued from page 1

Joe Cuba, a veteran Latin artist with the 1965 hit, "Bang Bang," that crossed into the pop market on Tico/Alegre Records, has a new disk, "Busting Out," which he says is a Latin r&b tune.

"The record companies did not promote the Latin artist because

Latin music was not considered a major influence in the record industry," says Cuba, "But now they are turning around and looking at us saying, 'hey, come ring my cash register.'"

Cuba says the beginning of acceptance for Latin rock artists came about with Richard Nader's first salsa show at Madison Square Garden, N.Y., in early 1974. "This show opened a concert field for us," he explains.

Salsa is the current name given to Latin soul music and Cuba feels that the name is necessary to distinguish Latin soul from just Latin music.

"Pop artists have taken our music as far as they could take it while trying to capture our particular rhythm; now the record companies are realizing that if they want the authentic sound they must get it from the Latin artist."

And in New York, Frankie "Hollywood" Crocker of WLIB is turning his r&b audience onto salsa. Crocker recently hosted a salsa concert at the Felt Forum with Tito Puente, Joe Cuba and other Latin artists.

Another new avenue for national recognition of Latin artists is the "Latin Record Of The Year" category added to the Grammy Awards by NARAS.

Cuba feels that this is a stepping stone for the Latin artist which will provide an added incentive to push for hit records.

Cuba says that nightclubs are beginning to open up to Latin artists. They are being used as opening acts as opposed to second and third acts on a bill.

One important point: traditional Latin artists who are crossing to soul

and pop are not doing so with authentic Latin music. Joe Bataan chose the pop/soul Gil Scott-Heron song, "The Bottle," as his major crossover push.

Mongo Santamaria recently chose the pop/soul disco tune "Lady Marmalade." Certainly there are Latin rhythms involved, but the material is not in the vein of a "Bang Bang" or "Watermelon Man" which Santamaria recorded in 1963 on Battle Records.

Pop oriented artists such as Santana, Mandrill and Weather Report, for example, all use Latin rhythms.

For many years jazz artists have been heavily influenced by Latin rhythms. Jack Costanzo played congas and bongos with the Stan Kenton Orchestra in the '40s.

Chano Pozo, also of the '40s played congas with the Dizzy Gillespie band bringing with him West African rhythms heard in his native Cuba.

Ray Barretto has played congas with Herbie Mann for many years and is on the current hit "Hijack" album. There are other Latin percussionists like Candido and Armando Peraza (with Cal Tjader) who have been associated with the jazz community.

Now, one finds the Latin musician tapping the mainstream of American pop music for his own key to mass audience acceptance.

Mrs. Drozen Dead

LOS ANGELES—Bertha "Birdie" Drozen, wife of Lou Drozen, president of Laff Records, succumbed to lung cancer May 4. She was 56 years old.

Army-AF Speed Up Service

• Continued from page 1

The consolidation program derails a previous plan to open a Los Angeles depot. Both Atlanta and Arlington will buy direct from labels for sale to base and post exchanges. The army dropped its last rack affiliate here early this year when it took over this area's exchanges from ABC Records & Tapes. The army-air force program to go direct actually began about two-and-one-half years ago with an experiment in buying direct which started in what was the Alamo district, Texas.

The Arlington base, located at 621 109th St., handles the western two-thirds of the U.S., Alaska, and the entire Pacific, including Korea, Japan, Thailand, Okinawa, Guam and the Philippines.

The Atlanta record distribution center, located at Bldg. 305B, S. 2nd St., Fort Gillem, Forest Park, Ga., is headed by Bill Sullivan, also a veteran in military buying and administration of records and tapes. Atlanta will serve the eastern third of the U.S., and Europe including the United Kingdom and Germany.

The two consolidated depots will serve approximately 650 different exchanges with records and tapes worldwide. Where previously individual labels shipped recorded product in base stores outside the U.S. on a contract basis, the two super-warehousing facilities become literally global-supplying one-stops for all product.

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You are cordially invited to attend the premiere presentation of the Rock Science Fiction Fantasy "In the Beginning... There Was an End" performed by FOX at the Grand Ballroom, Ackerman Union Building, University of California, Los Angeles, on May 16, 1975, 12:00 Noon.

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- Fathers and Sons, Inc., Indiana — 1,750 copies
- Music Plus, Los Angeles — 500 copies
- Odyssey Records, Santa Cruz, Calif. — 2,000 copies



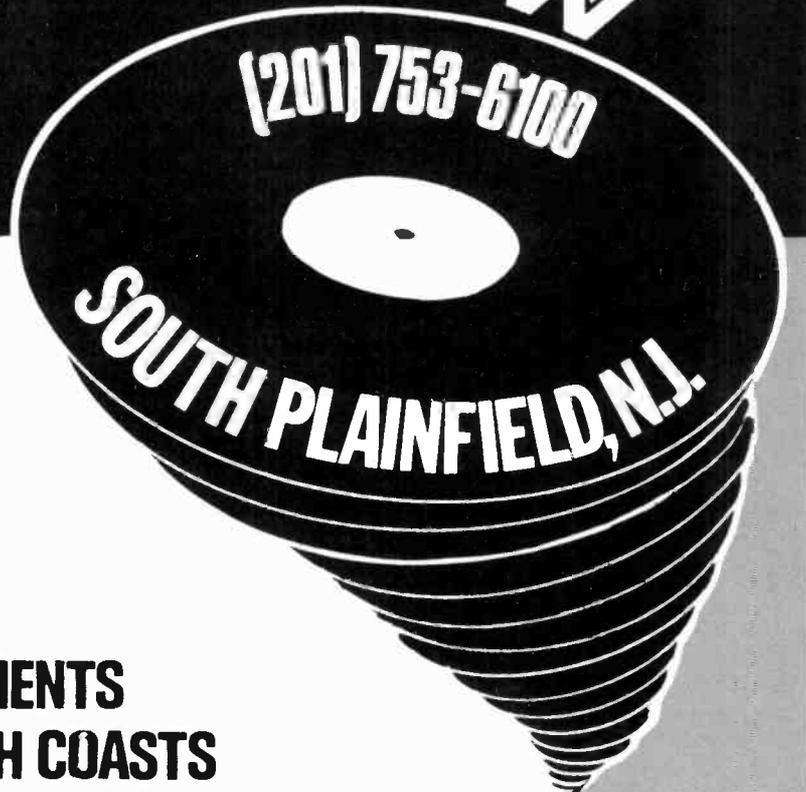
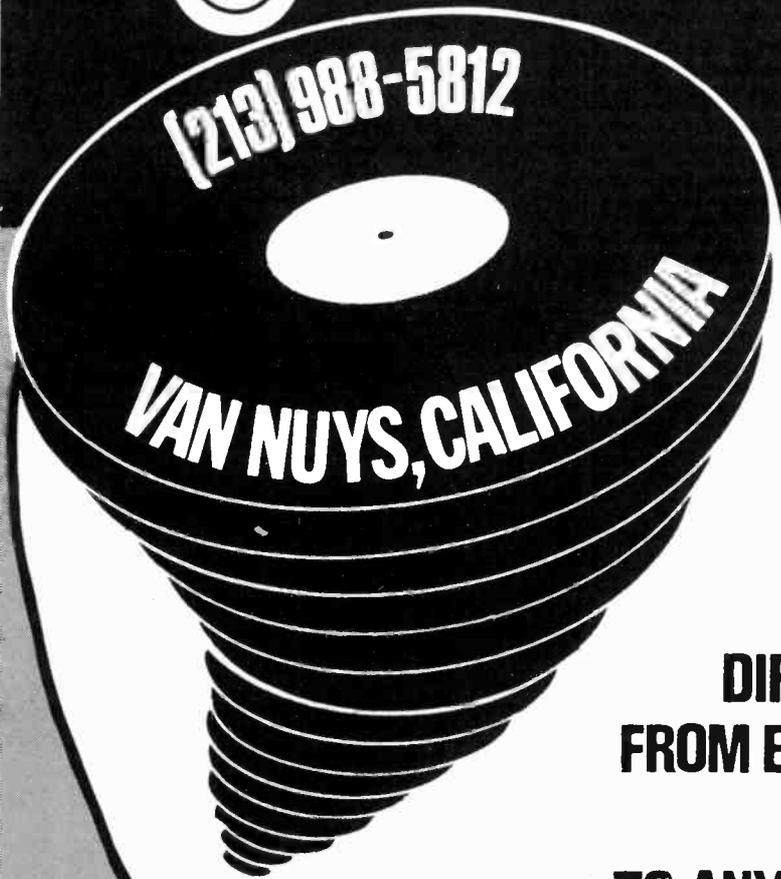
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Radio-TV Programming

55% FM Growth Over 10 Years Arbitron Study Discloses Medium's Boom

NEW YORK—New or stronger FM stations in 11 major markets has produced a 55 percent growth for the medium over the past 10 years, according to a study conducted by Arbitron. The study was based on the stations that showed up in the 11 markets during the Jan./Feb. 1975 ARB survey as compared to a similar study in the same markets in Oct./Nov. 1966. AM station launchings increased 13 percent in the same period.

San Francisco had 11 new FM

stations. Detroit 10 new FM stations. Philadelphia, even 10 years ago, was a good FM market, evidently, because only one new FM station shows up today in the reports as compared to 10 years ago.

San Francisco has five AM stations showing up in the surveys that didn't 10 years ago. Boston, Seattle area, and Philadelphia had no new AM operations show up, while Cleveland, Detroit, and Washington all had one each.

Another interesting fact is that

while the number of listed stations was increasing, the number of stations with completely separate programming (Monday through Friday 6-10 a.m.) increased from 54 percent of all listed stations in 1966 to 85 percent in 1975.

"The interaction of more stations listed in Arbitron reports and more stations listed with different programming provides better buying opportunities for advertisers as well as a tremendous increase in the overall entertainment selection offered to the general public," says William T. McClenaghan, vice president and general manager of Arbitron Radio.

Los Angeles went from 12 to 18 FM stations in 10 years, New York from 11 to 19, San Francisco from 9 to 20. Boston from 8 to 13, in all there was an increase from 112 FM station to 174 FM stations and from 281 AM stations to 365 AM stations.

Not all, of course, were new on the air; most were just perhaps programming better and able to be listed now as opposed to then.

had been sales manager at KTTV, Los Angeles TV station. At one time in his career, he was part owner of KDOT in Reno for several years.

"In spite of my years in television," says Simmonds, "I think that radio is so strong today that advertisers are missing a bet by not putting more money into radio spots."

ARP product is certainly strong; it is heard even in American embassy offices in Peking, China, via cassettes that are bicycled from office to office.

The Martindale show feature the top records each week—via an exclusive arrangement—from Billboard's easy listening chart. Martindale's forte of interviewing record artists is also featured. And reports from the stations carrying the show are highlighted each week.

WINK MARTINDALE HOST

ARP Programs Blossom To U.S. & Foreign Airers

LOS ANGELES—More than 35 radio stations in the U.S. and various overseas stations are now carrying "Music Scene U.S.A.," reports Jerry Simmonds, president, American Radio Programs.

Host of the three-hour weekly show is Wink Martindale, afternoon personality on KMPC here.

In addition, ARP has about the same number of radio stations featuring "Music Of The Swinging Years" hosted by Chuck Cecil. This show is also weekly and three hours long.

Craig B. Simmonds is general manager of the radio syndication firm. Don Clark is producer and writer. The firm was started about five years ago focused around "One Reporter's Opinion," a daily brief commentary hosted by newsman George Putnam. Jerry Simmonds

MOR FIRST OFFERING

2 Calif. Vets Start Syndication Service

LOS ANGELES—Radio Arts Inc., a radio syndication firm, has been launched here by Chuck Southcott, until now program director of KGIL in the San Fernando Valley, and Larry Vanderveen, formerly general sales manager of KFI here.

Vanderveen is president; Southcott is calling himself program manager. He had been 13 years with KGIL, once one of the nation's best and most successful suburban stations. Since 1968 he'd been program director.

The new firm opened offices May

5 in Burbank, a suburb of Los Angeles. First product, an MOR programming service for automated radio stations, will be available by August. The MOR-oriented programming service will be just the start, says Southcott.

"We'll also be acquiring syndicated product from other producers to sell on a nationwide basis."

The MOR format that Radio Arts is introducing is not available currently in the marketplace, he says. "I don't think real MOR record sales are now being reflected in any chart. I've taste-tested music at a lot of colleges over the years at KGIL. In the junior year, many students start digging MOR instead of heavy rock."

And the programming of Radio Arts will reflect this, he says, adding that in his opinion artists such as Percy Faith have never had an album in the red. Programming in radio should reflect this consistent and wide popularity of MOR artists.

'Q' On Wichita Air

WICHITA, Kan.—KARD, FM station here owned and operated by the Kansas State Network, is now broadcasting in quadrasonic full-time, according to corporate director Buc Weatherby. The station is using the Sansui QS matrix 4-channel encoder.

4,000 Letters Go Out To Rock Personalities Urging They All Join In NAPRA

LOS ANGELES—The National Assn. of Progressive Radio Announcers here has launched a nationwide membership drive and expansion program, according to Hilary Clay Hicks, executive director, and NAPRA president Jim Ladd of KLOS, Los Angeles.

An announcement detailing the program and the formation of five district committees went out to 4,000 rock air personalities, along with the first regular issue of the in-house Progressive Transmitter newsletter and a brochure.

In addition, the new campaign correlates with the debut of "Get Off II," an album of public service anti-drug abuse messages from such as Chuck Berry and the Beach Boys and Al Green and Linda Ronstadt. The album is now available to all radio stations for broadcast.

For the first time, says Hicks, Progressive Transmitter will be monthly for members. Prior to June 1, new members may enroll in the organiza-

tion for \$12 a year; after that date, cost is \$25 a year.

Among those appointed to regional committees in the expansion program are Stan Garrett of KZEL in Eugene, Ore.; Jeff Pollack of KMYR in Albuquerque, N.M.; Ron Britten of WDAI in Chicago; Gary Granger of WHSE in Ft. Lauderdale, Fla.; Sonny Fox of WNOE-FM in New Orleans; and Allison Steele of WNEW-FM in New York. Twenty-five air personalities and programmers were named. Part of the membership drive entails membership drive committees in each region. As part of the expansion program, membership is now open to all rock air personalities.

NAPRA, founded in 1972 primarily as a medium for coordinating public service messages, now provides a variety of membership services and programs. NAPRA members will also vote on nominees for the "Pinnacle," the first annual rock awards television show now being groomed for CBS-TV in August.

BIOGRAPHICAL SHOW TAPED

Syndicate 8 Hours Of Sinatra

By ELIOT TIEGEL

LOS ANGELES—"Frank Sinatra: Biography In Sound" is the debut project of a new syndication firm, Kat Wisker Productions. The eight-hour show spans Sinatra's career through his recordings (over 100 selections from commercially released disks plus airchecks and "V disks") plus 15 interviews with noted music personalities.

Peter Kline, the show's producer, explains the program is available on 10-inch 7½ i.p.s. open reels in a number of formats: as an eight-hour show, as two four-hour shows or as four two-hour programs.

The cost is negotiable with each station based on its advertising revenue. A station gets a year's exclusive use of the program under the leasing arrangement.

Kline, a former a&r director for the Capitol Record Club, says his initial mailer to 80 major market stations produced a 30 percent interest rate, with the majority indicating they look upon this kind of program as a weekend special.

The goal of Kat Wisker, Kline points out, is to develop programming based on well-known artists who appeal to an over 40s audience which does not frequent record shops.

The four two-hour shows are broken down thusly: the early years—from winning Major Bowes' "Amateur Hour" to his stints with the Harry James and Tommy Dorsey bands; the Columbia years—when he was known as "The Voice"; the Capitol Records/MGM movie years—when he ran with the "clan" and did uptempo LPs with Nelson Riddle; the Reprise years—called the "retrospective years" right through his retirement and return to show business.

Long-time Sinatra collector Ric Ross is the a&r consultant, Richard Oliver the script writer and Gene Norman, well-known disk jockey years ago and owner currently of GNP-Crescendo Records, the narrator.

Among the show business persons interviewed for their personal stories about Sinatra are Bing Crosby,

Sammy Cahn, Paul Weston, Jo Stafford, Nelson Riddle, Gordon Jenkins, Jimmy Bowen, Percy Faith, Matt Dennis, Bullets Durgom and Sy Oliver.

Among the tracks are several previously unavailable, Kline says, including an aircheck of Sinatra and the Tommy Dorsey Band opening the Hollywood Palladium; Sinatra singing with the Benny Goodman Sextet; Sinatra singing at the Lido in Paris; and a demo cut the day before he married Nancy of "Our Love."

Writer Oliver says the special graphically points out how the songs relate to experiences in Sinatra's life. At the end of the Dorsey era when he had to sell part of his income to the band leader to gain his freedom to become a soloist, he sings "I'll Buy That Dream." At the end of the Co-

lumbia era when the label wanted him to record with other people, he sings "Why Try To Change Me Now." When he left Capitol his last song was "I Got A Right To Sing The Blues."

Kline calls the show an entertainment documentary, noting that local stations have done Sinatra specials in the past, but not with as much depth. There is no interview with Sinatra.

Each show has six commercial breaks, five for two-minute spots and one for one one-minute spot. There is also an extra 20 seconds open for station IDs on the hour and half-hour.

The project has been in the works eight months. It becomes available for airing the last week in May.

FOR PROGRAM DIRECTORS

NAB Firms 6 Fall Radio Conferences

WASHINGTON—Special workshops for radio program directors will be highlighted during the six 1975 Fall Conferences of the National Assn. of Broadcasters, according to Burns Nugent, NAB executive vice president for station relations. The workshops will be conducted by Bob Henabery Associates, New York, and will deal with programming problems and solutions.

Topics will include:

- How to best program to today's different audiences;
- Identifying the hit elements in any kind of format;
- What makes your listeners tune in and out;
- Pinpointing the duties of your disk jockeys.

Prior to forming his own company in mid-1974, Henabery was director of program development for ABC-owned stations. Before his six years with ABC, he was operations director for WRKO in Boston.

The Fall Conferences will be held

Oct. 12-14 in Atlanta, Oct. 15-17 in Boston, Nov. 9-11 in New Orleans, Nov. 12-14 in Chicago, Nov. 16-18 in Denver, and Nov. 19-21 in San Francisco.

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Vox Jox

By CLAUDE HALL

LOS ANGELES—I have to get in condition for conventions—diet, lift weights, jog or play basketball with the Encino Enchiladas every Sunday. Well, the next convention of merit is "Radio '76" which is being sponsored by radio station 2 SM in Sydney, Australia. Old friend Kevin O'Donohue is organizing the entire event. The entire record industry of Australia will turn out and most of the radio industry. Attending the four day—June 26, 27, 28, and 29—meeting from the United States will be Jack G. Thayer, president of NBC Radio; L. David Moorhead, general manager of KMFT in Los Angeles; and ... Because of that great Newcastle brew, I intend to be in excellent shape by the time I leave for Sydney.

★ ★ ★

Bruce Johnson has resigned as

Bubbling Under The HOT 100

- 101—GEMINI, Miracles, Tamla 54259 (Motown)
- 102—FUNNY HOW LOVE CAN BE, First Class, UK 49033 (London)
- 103—ALL CRIED OUT, Lamont Dozier, ABC 12075
- 104—CRYSTAL WORLD, Crystal Glass, Polydor 15101
- 105—WONDERFUL BABY, Don McLean, United Artists 614
- 106—A PIRATE LOOKS AT FORTY, Jimmy Buffet, ABC/Dunhill 15029
- 107—SAVE ME, Silver Convention, Midland International 10212 (RCA)
- 108—GOT TO GET YOU BACK IN MY LIFE, New York City, Chelsea 3010
- 109—LEAVE IT ALONE, Dynamic Superiors, Motown 1342
- 110—GOOD VIBRATIONS, Troggs, Pye 71015 (ATV)

Bubbling Under The Top LPs

- 201—ENGELBERT HUMPERDINCK, Greatest Hits, Parrot 71067 (London)
- 202—STEALERS WHEEL, Right or Wrong, A&M SP 4517
- 203—THE DYNAMIC SUPERIORS, Motown M6 822 S1
- 204—ALLEN TOUSSAINT, Southern Nights, Reprise MS 2186 (Warner Bros.)
- 205—GEORGE DUKE, The Aura Will Prevail, BASF/MPS MC 25613
- 206—NATIONAL LAMPOON, Gold Turkey/Radio Hour/Greatest Hits, Epic PE 33410 (Columbia)
- 207—RUSTY WEIR, Don't It Make You Wanna Dance, 20th Century T 469
- 208—FLAS FEARLESS VERSUS THE ZORG WOMEN PARTS 5 & 6, Chrysalis CHR 1072 (Warner Bros.)
- 209—TAMIKO JONES, Love Trip, Arista AL 4040
- 210—STATUS QUO, On The Level, Capitol ST 11381

president of RKO General Radio. Replacing him is Dwight Case. Johnson is joining the Sterling Recreation Organization.

★ ★ ★

Peter McLane, program director of KIOA in Des Moines, Iowa, reports that the KIOA basketball team—called the Hi Hoopers—raised over \$51,000 for charity this season and "we guesstimate we appeared before 100,000 folks." KCBQ in San Diego has a team. Johnny Holliday of WWDC in Washington is noted for assembling teams (he used to let a ringer named Rick Barry play for his club occasionally). Larry Ryan at KEEL in Shreveport used to organize teams and probably still does.

★ ★ ★

Tom Torrance at KWMT in Fort Dodge, Iowa, called up to ask if I knew where Bob Gross is today. Gross, under one name or another, worked at KRUX in Phoenix between 1968 and 1970. Does anyone know where Gross is? Tell him to contact Torrance. ... The lineup at WSN in Allentown, Pa., now has Lyn Kratz 7-noon, Joe Swansen noon-2 p.m., Denny Stomach 2-4 p.m., Rick Harvey 4-10 p.m., Kevin Graf 10 p.m.-1 a.m. and Andy Brown 1-7 a.m. ... Mike Hoyer, music director of KBUL in Wichita, is now also the new operations manager.

★ ★ ★

First registration for the eighth annual International Radio Programming Forum is Dick Hyatt, program director of WBPM in Kingston, N.Y. To register, fill out one of the coupons you'll see from week to week in Billboard, or send a check for \$180 to International Radio Programming Forum, Suite 1200, 9000 Sunset Blvd., Los Angeles, Calif. 90024.

★ ★ ★

Bobby Ocean considered by many to be one of the best production men in the business as well as being a fine air personality, has shifted from KFRC in San Francisco to KHJ in Los Angeles. Replacing him at KFRC is Rick Shaw, the newly appointed and quickly resigned program director of KLIF in Dallas. Word is that Jack Woods has taken over the programming at KLIF; he's part of the programming team of the station.

★ ★ ★

Walt Shaw, air personality at KRAK in Sacramento, has been promoted to program director of the station, reporting to Jay Hoffer, vice president in charge of programming of the country music operation. Met Shaw at a country music amateur talent night in Sacramento a couple of years ago; nice guy. ... The second Sunday of each month, KLAC in Los Angeles broadcasts an hour show devoted to radio called "Inside Radio." Don Page, radio authority of the Herald Examiner newspaper, hosts the show. May 11, the show featured guests such as Bill Baldwin, president; Ken Carpenter, vice president; and Pacific Pioneer Broadcasting board members Shirley Mitchell and Les Tremayne, past president and board member Jay Stewart, and secretary Stu Wilson. I think the show is an excellent idea. Why not build radio with radio?



SHAW

at WFBL in Baltimore. For quadraphonic radio information, since CD-4 discrete broadcasting hasn't been approved yet, I'd call Jerry LeBow at 201 Communications, New York, 212-867-3325, and ask him for information on the Sansui matrix broadcasting encoder. KMET in Los Angeles is using the encoder and KMET program director Shadoe Stevens is doing some acoustically exciting things with it. Until the Federal Communications Commission acts on discrete broadcasting, FM stations should be using the Sansui encoder. It only costs about \$800 and is worth every cent; in fact, you can generally write the thing off in a couple of weeks with extra sales in your market—equipment stores, record outlets, etc.

★ ★ ★

Vern Weiss, 376 Tedmark Court, Kankakee, Ill. 60901, or 815-939-0036, is "woefully" selling his entire record collection. At about cost—\$2,700. Includes thousands of Top 40 singles and LP oldies. ... John Torv writes that he's splitting from Digamae in Sydney, Australia, to go on his own as freelance radio consultant. Torv did the voice on "The History Of British Rock" documentary that is being syndicated throughout the U.S. by Burns Media Consultants, Los Angeles. Torv wants Stoney Richards, previously of KIIS in Los Angeles, to write him care of: 47 Dundilla Rd., Frenchs Forest, N.S.W., Australia.

★ ★ ★

Bob Roberts, KLUC, Las Vegas, would like to hear from Don McCulloch, who used to be at KTLK in Denver and may still be in the Denver market. ... Marty Wilcock, lead singer with the Dayton group COLLAGE, will be a featured regular vocalist on the Bill Nance "Coffee Club" each month on WGIC in Xenia, Ohio. The 90-minute remote show also features guest stars and interviews before a live audience.

★ ★ ★

Someday, IT&T is going to discover that it's the record and radio industries that are supporting the phone systems of this world and be nicer to us. Ernie Farrell, working on Sceptor Records "El Bimbo" by the Bimbo Jets, called to not only hype me gloriously on the record, but to insist that I call Bob Piava, program director of WLEE in Richmond, Va. Well, I hadn't talked to Piava in a long time, so I phoned.

"You won't believe this," Piava starts out, and I know I'm in for an old WPOP-type story from Piava's Joe Amatore days in Hartford, "but I was in the Cha Cha Palace here the other night and a guest disco DJ

(Continued on page 35)

New York Michelson Firm First To Syndicate Radio

Good Radio Never Dies ... Perhaps Because Great Mysteries Lurk Within The Hearts Of Men And The Shadow Really Figured That Out A Long Time Ago! Here's The Story Of A Syndication Firm That Just Celebrated Its 37th Anniversary ... As Told By The President, Charles Michelson:

Without much doubt, we believe we are the oldest Radio Syndication Company in existence.

This company—Charles Michelson Inc.—was started in February 1938 as syndicated distributors for the most popular radio programs of that era. The most popular show of our company was the famous "Chandu The Magician." This was also the first syndicated radio series. It was sponsored by local advertisers in 175 markets throughout the country. Beechnut Chewing Gum bought the series in some 35 markets alone and the salesman who cleared the time on the various stations was Ed Petry. As a result of that activity, he went into business and became the first station representative.

During the 1940s, our company

established a new trend by syndicating various network radio series in areas beyond which the networks reached.

Most notable of that activity was the syndication of "The Shadow." While the series was sponsored on the Mutual Network in the east, we were able to market it to station groups and regional networks beyond the original limited eastern states, thus making the show one of the widest distributed radio programs in the world!

Since the mid-1960s when we reactivated this latent division of our company, "The Shadow" is once again being heard from coast to coast and from Alaska to Louisiana. Added to the first big hero are such added top flight radio series as "The Lone Ranger," "Gangbusters," "Fibber McGee & Molly," "The Green Hornet," "Sherlock Holmes," and "Tarzan." Others will follow in the weeks and months to come.

The company is still under the same management as when it started.

WHUR Accomplished Much From Starting In Trailer

WASHINGTON—From almost obscure beginnings on Dec. 10, 1971, broadcasting out of a trailer—the needle would skip on the turntable when anyone walked across the floor—to the present when the FM station is one of the leading stations in the world in a format it pioneered—Black Progressive—well, the journey hasn't been an easy one.

Especially, when you consider the fact that the station—WHUR—serves two functions: It meets the needs of the listener public as well as operates a training laboratory for radio students at Howard Univ.

Tom Jones, general manager of the station, reports to the president of the university, which also operates a school of communications. Students of the school of communication use WHUR's eight studios for training in production.

"And I've just got approval now to bring in outside radio producers to teach the kids in the studios," says Jones ... meaning that the students will be receiving extra input other than just from professors. Currently, Jim Watkins who has been in radio since he was 14 years old and actually constructed WHUR, is rebuilding much of the equipment. Watkins, who once worked for WENZ in Richmond, Va., will also be involved in Howard's education TV project.

WHUR, though an innovator, hasn't been all that successful financially. "However, this past February was the best billing month in the history of the station," says Jones. He expects to break even any week now. To augment income sources, the station will become involved in radio syndication production within the near future.

"We designed our own jingles, using the best musicians from the student body to record them. There's no reason we cannot produce other things in-house that have good market value," Jones says. He acted as producer on the jingles; Watkins did the engineering. Part of the syndication product will involve public service programs.

The Black Progressive format features mainly album cuts and focuses on rock and jazz by black artists and groups. The format evolved at the

station through its close association with Howard (though on-air staff at the station are professionals and Jones and Watkins both have had considerable professional experience. Jones, for example, worked at WMAL-FM in Washington as an air personality, then became operations manager of WMAL-AM; he became general manager of WHUR in November 1974).

Among the stations that later picked up the WHUR format and expounded on it is WBSL in New York.

Strides Being Made By Drake-Chenault

LOS ANGELES — Drake-Chenault, the radio syndication firm based here, continues to make strides with its programming services. WLXR, a new FM station in La Crosse, Wis., managed by B. J. Rohrer, is now airing "Great American Country," KBRE, an AM station in Cedar City, Utah, is now featuring "Hitparade."

The station is owned by Charles F. Hunter and station manager is Jon Hunter. In Middlebury, Vt., WCVM, an FM station, is now airing "Solid Gold." The station is owned by Mark Brady and Timothy Buskey.

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ent night in Sacramento a couple of years ago; nice guy. ... The second Sunday of each month, KLAC in Los Angeles broadcasts an hour show devoted to radio called "Inside Radio." Don Page, radio authority of the Herald Examiner newspaper, hosts the show. May 11, the show featured guests such as Bill Baldwin, president; Ken Carpenter, vice president; and Pacific Pioneer Broadcasting board members Shirley Mitchell and Les Tremayne, past president and board member Jay Stewart, and secretary Stu Wilson. I think the show is an excellent idea. Why not build radio with radio?

★ ★ ★

Dean Reynolds WPDQ in Jacksonville, Fla.: For AM stereo information, I'd talk to the chief engineer

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Act Manager, Club Op And Others Add Zing To Forum

• Continued from page 1

First International Talent Forum June 4-7 at the Century Plaza Hotel here.

With close to 150 registrations at press time, the Talent Forum is one of fastest-filling industry events ever presented by Billboard. Throughout the music business, excitement has been carrying about the unique meeting place for all aspects of the live entertainment field offered by the forum.

Aside from mainstream contemporary rock music, the forum will have sessions covering MOR, soul, country, Las Vegas, entertainment contracts, college buying, label artist relations responsibilities, road tour support, rock on TV, fairs, concert territory disputes, management building of unknown acts, agents' functions and nightclub operating expenses.

Only a few open slots are left for

the forum's three evening showcases of major label acts and participation will probably have to be closed by the end of the week. No more than 18 to 21 acts, including three luncheon slots, can be allotted in order to give each act a set lasting 25-30 minutes.

Columbia's Cecilio & Kapono, ABC's Gene Cotton, Motown's entry change to the Dynamic Superiors and UA's Vernon Burch are this week's showcase additions.

The increasingly important state and county fair talent market will be explored in total depth in the panel "Mining Riches From—And For—The Fairs" featuring the chief buyers for the Iowa and Colorado State Fairs plus three key national fair agents.

This is one more example of the thoroughness with which the pioneering Billboard Talent Forum is covering nearly every key issue and marketplace in the world of contemporary live entertainment.

Stones Will Hit Road On 58-Day Trek

NEW YORK—The Rolling Stones have announced plans for their longest tour in more than 10 years. The three-month jaunt, covering the U.S. and Canada, will also include the band's first concerts in Mexico, Venezuela and Brazil.

During the tour, that commences in Baton Rouge, La., June 1, the Stones will be joined by Ron Wood on guitar and Billy Preston on keyboards.

Tickets for the 58 concerts—42 in the U.S. and Canada and 16 in Mexico and South America—went on sale May 1 and all boxoffices are being supervised by special auditors to insure fairness in distribution.

With the exception of seven dates in the U.S., all of the concerts will be performed indoors. Tickets are being limited to four per person for indoor concerts and 10 per person for outdoor shows. Average indoor tickets will cost \$8 and average outdoor tickets will cost \$10.

The tour will play to a capacity of 1.5 million and will end Aug. 31 in Caracas, Venezuela.

In New York, they will perform six concerts at Madison Square Garden from June 22 through June 27, while in Los Angeles, they will perform five concerts from July 9 through July 13 at the Forum.

Other cities visited on the tour will be San Antonio, Kansas City, Milwaukee, St. Paul, Boston, Cleveland, Buffalo, Toronto, Washington, Memphis, Dallas, San Francisco, Seattle, Denver, Chicago, Bloomington, Ind., Detroit, Atlanta, Greensboro, N.C., Jacksonville, Fla., Mexico City, Rio de Janeiro and Sao Paulo.

Different artists and groups will appear as co-stars.

Music For Cleveland's Old Stadium

LOS ANGELES—With an eye toward making Cleveland Stadium a full-time music community center when sports events are not being staged in the 75,000-seater, stadium operator Art Modell has linked with Herman Spero of Shirley Productions, Cleveland, to present the first Great Lakes Polka Festival Sunday, July 13. Modell previously had arranged with Mike Belkin to provide rock music attractions at the venue.

Spero, long associated with a syndicated TV polka show out of Cleveland and for eight years executive producer of "Upbeat," a nationally syndicated TV rock show, has lined up polka bands from all over the nation for the all day show from noon to 10 p.m.

Spero has booked Marion Lush, Li'l Wally, Dick Tady, Wanda and Steffani Pietrzak and their Polka Sweethearts, Walt Ostanek, Markic & Zagger, Al Nowak & the Edelweiss Band, Eddie Stampfl featuring Cecelia Valencic Dolgan, Jeff Picon; Ed & Gilda Cifani, Eddie Rodick, Ray Budzilek, the Sam Pugliano Orchestra and Roger Swigert's Polish Brass.

The event is expected to draw 40,000 at \$3.50 advance or \$4.50 at the gate. Four 20-by-20-foot stages and a giant center stage will be con-

(Continued on page 29)

A SINGLES IMAGE?

Hollies Ponder Lack Of Album Smash Hits

By BOB KIRSCH

LOS ANGELES—Can 20 charted singles over a 12 year period, including six in the top 10, be a disadvantage?

An affirmative answer seems unlikely, but the Hollies, holders of the aforementioned track record, feel their strong single success may be one factor that has held them back as an "album" group.

Since first hitting the charts in 1964, the British quintet has rarely been missing from the Hot 100. And while their LPs certainly sell in respectable numbers (one hit 11, another 21), the band feels it has not received the album recognition given other groups with its longevity.

There are several problems, according to lead singer Allan Clarke and guitarist Terry Sylvester, and the group is now in the process of rectifying these difficulties.

The problems, according to the pair, include a "singles" identification, lack of proper in-person exposure, lack of image, a sometimes "oldies" image and the fact that the LPs, though good, have not corresponded in sound with the singles.

"There may very well be the stigma of being an AM group only," Clarke says. "We've had so many hits, which is great, that our audiences really don't expect to hear LP cuts when we perform. That's one reason for this quick tour (Epic is sponsoring four shows each in New York and Los Angeles). To offer something besides our hits to people in the business. If it all works out, we can come back in six months or so for an extended tour." (The new LP is "Another Night.")

"With some groups, LPs go gold before they've been heard," Sylvester adds. "That's because the consumer knows what to expect. Even with a great group like the Stones, you can expect hard rock. These groups have an album market, which is something we've never had. It's never been, 'let's buy the next Hollies' LP because we know what's on it.' They don't."

"The singles are totally different," Clarke continues. "Unless someone actually plays a Hollies album, they aren't going to know what's in it. Variety should be a plus, but it seems we're fighting against logic."

Sylvester says he could see it before joining the group (he came aboard seven years ago following Graham Nash's departure). "The singles were happy-go-lucky," he says, "while the albums were heavy. There was never a formula, and even the biggest group used formulas."

Oddly enough for a major group, the Hollies have never done a major tour in this country. They appeared on one of Murray The K's Easter shows 10 years ago, doing 15 minutes five times a day, did a few tours in what Sylvester calls "dumpy places" and toured once with Michael Rikford (who replaced Clarke briefly a few years back). They are laying the groundwork for the solution to this problem with the current tour. "Touring is going to have to solve a lot of the problems," Clarke adds. "Hopefully, word of mouth about our LP cuts during the shows will help the new album."

Clarke adds that in the early days, "Our LPs may have been better than some of the others, but the other groups were building an image. We didn't have one. Just five nice guys in a cozy harmonizing group. We never said, 'hey, man, we just got off



Epic photo

The Hollies: 12 years of hit singles and now working towards LP respect.

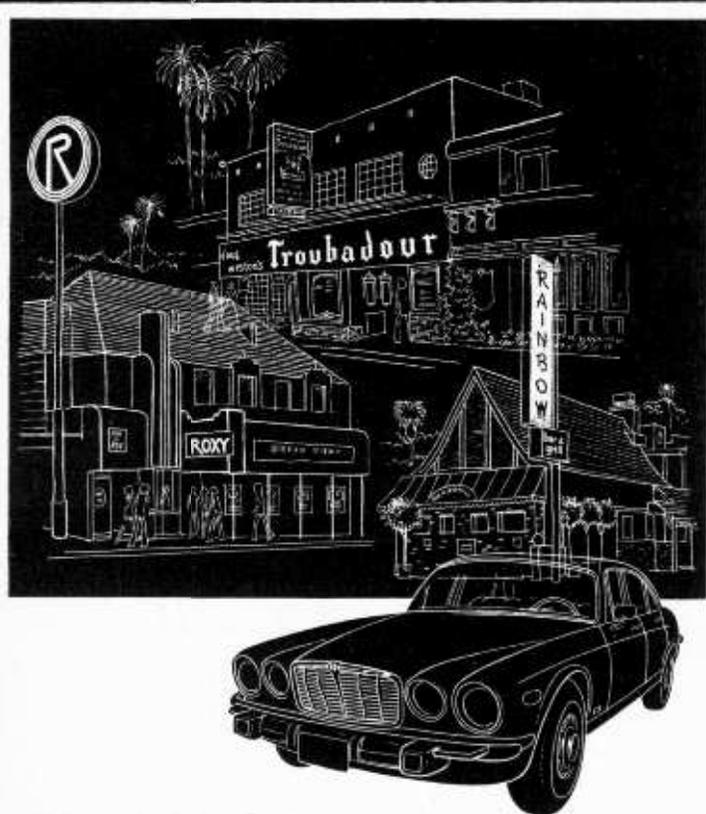
drugs.' To try and change it after we'd started doing well would have made us stick out like sore thumbs."

The oldies stigma is not a serious one, though Clarke points out the band was asked to join the abortive British rock revival of a few years back and refused.

The solution to all these "problems" (which lots of bands would be happy to have)? "We've got to tour," says Clarke, "we've got to take a more active role in our business affairs and our LP production, we've got to promote ourselves." The band is appearing with Merv Griffin, Dinah Shore and "Midnight Special"

(Continued on page 26)

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Talent In Action

JOE WALSH

Shrine Auditorium, Los Angeles

A restless Walsh-keyed crowd filled the Shrine April 19 and had their high expectations met with a flamboyant, hard-rocking show that climaxed with the headliner hanging in mid-air for an encore.

Walsh's show started off slow, including two

consecutive downbeat numbers that rankled the boogie-prone audience, but the show improved with the tempo as Walsh unleashed a number of surprises.

In a special Los Angeles gesture he returned for an encore suspended on a wire above the stage, and followed that with guest appearances by fellow showman Elton John and singer/song-

writer Dan Fogelberg, all to the delight of the by-then frenzied audience and the assembled ABC microphones that were taping the concert for a "live" album. Three encores were demanded and delivered.

Walsh seemed to have been thrown off by equipment problems that delayed his opening number, but whatever initial rockiness the band had they lost by the end, buoyed by the clearly here-for-Joe audience. Material spanned the James Gang days through his current "So What" release.

The same responsive audience was progressively more rude to country-style singer Emmylou Harris as her set went on oblivious to her fine styling and to the impressiveness of her backup band. Ms. Harris was recently reviewed in Billboard.

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STYX BILL QUATEMAN BAND

Chicago, Auditorium

It was as if the home town team had finally made the finals April 25. Leading off was one of Chicago's most promising acts, the Bill Quateman Band. And headlining the show was Styx, the first Chicago-based act to make certified gold (much less make the charts) in years with their "Lady" single on Wooden Nickel Records.

Quateman's original tunes were lyrical and direct. His band lent a blues-based rock delivery to his otherwise folk approach. Guitarist Caleb Quaye came from England to join this group. His superb lead and rhythm work filled out the band's entire sound. But, it was a Styx crowd, and at first they were impatient with Quateman. Then, by the time bassist Rollo Radford (ex-Siegel-Schwall) sang his pathetically humorous rendition of Sam Cooke's "Bring It On Home," the crowd took notice and enjoyed the rest of the performance. Keeping the home town spirit, as the band exited, Caleb shouted, "We'll see you on the street."

Promoter, Dex Card announced, "Here's a
(Continued on page 28)



S. F. ON ITS EAR Transfer Transfers Appeal To Bay Area

By JACK McDONOUGH

SAN FRANCISCO—Manhattan Transfer, as they have done in every other city they have played so far, stood San Francisco on its ear during their two-week April run at the Boarding House.

Both the 9 p.m. and 11:30 p.m. shows sold out every night of the Transfer's second week, and the notoriously mixed crowds the group

Siegel and Alan Paul, "rehearsed six days a week for six months" and went out to test the water. In the two and half years they've been together they've played New York "about 30,000 times" and now, under manager Aaron Russo (who also has Bette Midler) are working on a national reputation.

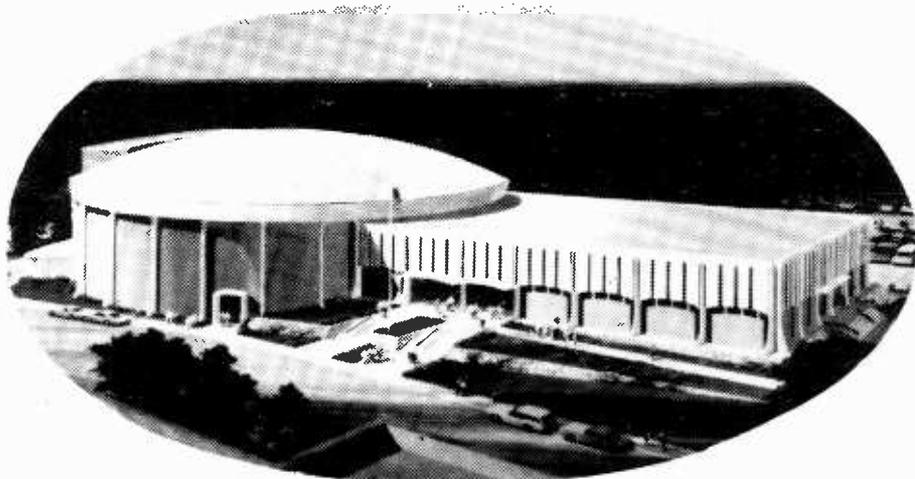
"A singing group with a balance



Atlantic photo

Manhattan Transfer: "Anything that's good can't be a fad. Why can't all kinds of good music be performed simultaneously?"

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Civic Center

DOTHAN, ALABAMA 36301

draws to hear its blend of '30s and '40s harmonies with '50s and '60s pop, got progressively more varied as the week went on, according to Transfer road manager Guy Mazzeo.

"We're going clean every night," said Mazzeo. "It's strange. It usually takes a while to build up an audience of the sort the Transfer likes, where you have young people and old people in the same room and everybody is comfortable. But San Francisco picked right up on it. We could probably do another three weeks here."

In three different visits to Transfer shows I did not see them fail to bring the happily applauding crowd to its feet. It is a measure of their talent that they can descend from their most elegant material like "Candy" and "Blue Champagne" to campy rock like "Guided Missiles" without creating any sense of disproportion. They seem able to induce in their audience a state of pleasure that exists beyond the limits of taste, style, or musical time.

"That's what Manhattan Transfer is," says group leader Tim Hauser. "What matters is that the song is good. We'll do a song from the '20s and a song from now. When I was 14 I was heavily into r&b. At 19 I was into folk and country. Then I got into big band stuff. When I hit age 30 I was into swing and bop, but I was also still listening to r&b."

"Anything that's good can't be a fad. It seemed logical to me to perform that way. Why not perform that way. Why not perform all that stuff simultaneously? Because in my mind there's no sense of time with it. It's all in the present."

After the original Transfer fell apart for lack of a unifying concept after its Capitol album several years ago, Hauser was driving a cab in New York. One night cocktail waitress Laurel Masse hailed his cab and enlisted in Hauser's scheme to resurrect the group. They enlisted Janis

of men and women," says Hauser, gives the utmost flexibility. We can cover a lot of notes. Some people have compared us to Dan Hicks also, but while much of his style came out of the same period, it came from a different aspect of it. The music that we do primarily reflects the New York culture for the last 40-50 years."

"We're a bridge," elaborates Alan Paul. "We can play the Boarding House or we could play Las Vegas. We're a pop group and insofar as what we represent we go the extremes David Bowie does. We're not particularly conservative just because we do old songs. Janis can do 'Operator' which is a total rock and roll thing and then we can turn around and do 'Candy' and the older women in the audience will get tears in their eyes."

Rose Bowl Adds L.A. Promoters

LOS ANGELES—The Cleveland concert promoter consortium headed by Mike Belkin which won an exclusive deal for two to six Rose Bowl daytime rock shows this year has added local promoters, Pacific Presentations, to their consortium.

As previously reported in Billboard, the 125,000-capacity Rose Bowl has been opened for a rock concert series by the Pasadena city government for the first time ever.

Lack Of Hits

• Continued from page 24

this tour, its first major TV exposure in a decade.

Still, Clarke shrugs his shoulders. "Our albums have been good. It's just frustrating at times. Overall, though, we're happy. Particularly with the last two albums. We feel these are the strongest yet."

BILLBOARD'S FIRST INTERNATIONAL TALENT FORUM -- JUNE 4-7

Century Plaza Hotel, Los Angeles

Billboard's first annual International Talent Forum, June 4-7, promises to be one of the most important events this year—not only because there is a need for a forum on live entertainment and it's never been done, but because of the involvement of so many of the industry's experts on each facet of entertaining: **New additions in bold face:**

Wednesday, June 4

10 am-5:30 pm
REGISTRATION

5 pm-7:30 pm
COCKTAIL RECEPTION

8 pm-12 midnight
TALENT SHOWCASE

Thursday, June 5

9:15-10 am
CONTINENTAL BREAKFAST

10 am-11 am
"WHERE DOES THE POWER LIE?"
A keynote speech by Bill Graham

11:15 am-12:15 pm
"CAN THE NIGHTCLUB SURVIVE?"
Doug Weston, Troubadour, Moderator
Fred Taylor, Paul's Mall
Robin Conant, Great Southeast Music Hall
David Allen, Boarding House
Chuck Morris, Ebbett's Field
Mario Maglieri, Roxy, Whisky
12:30 pm-2 pm

LUNCHEON
Warren Barigian, Revolutionary Voice Coach
2:30 pm-3:30 pm
Concurrent Sessions:

(1) "ROCK ON TELEVISION: STEPCILD OR STARMAKER?"
Ron Weisner, Ron Weisner Management
Don Cornelius, "Soul Train"
Paul Block, Talent Coordinator, "Tonight Show"
Burt Sugarman, "Midnight Special"

(2) "MYSTERIES OF THE ENTERTAINMENT CONTRACT"
Al Schlesinger, Moderator
Fred Gaines, Wyman, Bautzer, Rothman & Kuchel
Robert Gordon, Gordon & McCabe
Michael Shapiro, Shapiro & Stern
Dann Moss, Dann Moss Management
George Greiff, Greiff-Garris
Doug Weston, Troubadour

(3) "THE CANADIAN OPPORTUNITY"
Tom Wilson, Concept 376, Moderator
Dave Garrick, Canadian National Exhibition (CNE)
Al Wood, American Federation of Musicians
Bruce Allen, Manager of Bachman-Turner Overdrive
Al Mair, Manager of Gordon Lightfoot
John Murphy, Product Manager of ABC Records at RCA, Canada

3:30 pm-4 pm
COFFEE BREAK

4 pm-5 pm
Concurrent Sessions:

(4) "FORGOTTEN MARKETS? SPECIAL PROBLEMS OUTSIDE THE MAJOR TALENT CENTERS"
Mike Belkin, Cleveland, Moderator
Keith Case, Stone County
David Forest, The David Forest Co.
John Bauer, John Bauer Productions
Bruce Kapp, Windy City Productions

(5) "MINING RICHES FROM THE FAIRS—AND FOR THE FAIRS"
Mike North, ICM, Moderator
Bette Kaye, Bette Kaye Productions
Bob Taylor, Jim Halsey Co.
Ken Fulk, Iowa State Fair
Don Svedman, Colorado State Fair

(6) "IS IT STILL BLACK MUSIC—OR JUST MUSIC?"
Don Cornelius, "Soul Train," Moderator
Barry White, Recording Artist
Dick Griffey, Dick Griffey Productions
John Levy, John Levy Enterprises
Jean Williams, Billboard

8 pm-12 midnight
TALENT SHOWCASE
Friday, June 6

9:15-10 am
CONTINENTAL BREAKFAST
10 am-11 am
"LAS VEGAS—THE WORLD'S BIGGEST TALENT BUYER"
Paul Anka, Moderator
Leonard Martin, Sahara Hotel
Jim Halsey, Jim Halsey Co.
Marty Klein, APA
Tony Zoppi, Riviera Hotel

11:15 am-12:15 pm
"DOES ANYBODY 'OWN' A CONCERT TERRITORY? DOES THE ACT 'OWE' THE PROMOTER A RETURN BOOKING?"
Bill Graham, Fillmore Productions, Moderator
Sepp Donahauer, Pacific Presentations
Steve Wolf, Wolf & Rissmiller
Richard Nader, New York
John Scher, John Scher Co.
Jack Boyle, Washington, D.C.
Lou Robin, Artist Consultants
Larry Magid, Electric Factory
Alex Cooley, Electric Ballroom
Ron Delsener, New York
Joe Cohen, MSG Productions
Barry Fey

12:30 pm-2 pm
LUNCHEON
Artist panel with John Kay, Moderator

2:30 pm-3:30 pm
Concurrent Sessions:

(7) "WHAT CAN COUNTRY MUSIC DO FOR YOU?"
Paul Randall, RCA Records
Bob Eubanks, Concert Express, Moderator
Frank Jones, Capitol Records
Tommy Thomas, Palomino Club
Bill Williams, Billboard Magazine
Jim Halsey, Jim Halsey Co.

(8) "SO YOU JUST SIGNED AN UNKNOWN... NOW WHAT, MR. MANAGER?"
Ed Leffler, Katz-Gallen-Leffler
Bruce Cohn, Manager of Doobie Bros.
Irv Azoff, Front Line Mgt.
Elliot Abbott, BNB Management, Moderator
Irv Azoff, Front Line Mgt.
Dee Anthony, Bandana Enterprises

(9) "MOR—DID IT EVER GO AWAY?"
Bill Moran, Billboard Magazine, Moderator
Sue Christensen, Fairmont Hotel, San Francisco
Jess Rand, Manager of The Lettermen
James Nederlander, Nederlander Theatrical Corp.
Richard Rosenberg, Regency Artists
Marty Klein, APA

3:30 pm-4 pm
COFFEE BREAK

4 pm-5 pm
Concurrent Sessions:

(10) "THE SECRETS OF SOUND AND LIGHTING"
A demonstration by Chip Monck

(11) "WHERE DOES THE AGENT FIT IN TODAY?"
Sol Safflan, ATI
Frank Barsalona, Premier Talent, Moderator
James Nederlander, Nederlander Theatrical Corp.
Tom Wilson, Concept 376
Kal Ross, West Coast Conf. of Personal Mgrs.
Dan Weiner, Monterey Peninsula Artists

(12) "LABEL RESPONSIBILITIES IN ARTIST RELATIONS"
Bob Regehr, Warner Bros. Records, Moderator
Roy Battocchio, RCA Records
Sam Hood, Columbia Records
Abe Hoch, Motown Records
Corb Donahue, ABC Records
Bob Garcia, A&M Records
Rupert Perry, Capitol Records
Mike Klenfner, Arista Records

8 pm-12 midnight
TALENT SHOWCASE

Saturday, June 7

10 am-11 am
"WHAT DO THE COLLEGES WANT?"
Steve Jensen, University of California at Davis
Andy Meyer, A&M Records
Chet Hanson, Athena Agency
Lane Harrison, Salem State University
Chuck Ramsey, ICM
Mary Jo Mertens, NEC
Rob Heller, Rob Heller Enterprises

11:15 am-12:15 pm
"SUPPORTING THE ACT ON THE ROAD: GETTING THE MOST OUT OF A TOUR"
Bob Regehr, Warner Bros. Records, Moderator
Bruce Allen, Manager of Bachman-Turner Overdrive
Kiki La Porta, Motown Records
Barry Grieff, A&M Records
Neil Bogart, Casablanca Records
Jerry Heller, Heller-Fischel

12:15 pm
AWARDS LUNCHEON
Wolfman Jack, Emcee

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For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.



Signings

Olivia Newton-John re-signed with MCA. . . . Bevy of Columbia signings including Flying Burrito Brothers, Wolfman Jack, Tom Jans, the Escoorts and jazz bassist Miroslav Vitous. Meanwhile Epic signed Sonnie Munro and Jimmy Maelen.

East L.A. Car Pool to GRC, it's a studio Latin-soul horn band managed and produced by Jack L. Gold. . . . John Dallas, blues singer and motorcycle stunt rider, to ATI for booking and Ms. Bryna Chimenti for management. Dallas will perform a head-on bike collision stunt in Las Vegas this fall.

Bob Marley & The Wailers and also Martha Reeves to Don Taylor's Judant Music for man-

agement. . . . Marsha Tinsley to RCA. . . . Jimmy Buffett to Magna Artists. . . . Marty, Paul & Denny to RCA Records and Jerry Purdell Management.

Richard Torrance & Eureka, Shelter artists, to Bill Siddons management. . . . Tim Buckley, former DiscReet artist, to Jack Daley's Company of Artists for management. . . . Tommy Boyce to Jarico Management.

Brenda & Brian Russell to Rocket Records. The husband-wife team sang back-up on Neil Sedaka's recent tour. . . . Mac & Katie Kissoon, English brother-sister team, to MCA. They had a U.K. no. 3 record with "Sugar Candy Kisses." (Continued on page 29)

New On The Charts



Arista photo
MELISSA MANCHESTER

"Midnight Blue"—★

The daughter of a Metropolitan Opera orchestra bassoonist, Manchester at 24 has parlayed two highly respected Arista albums and a score of critically acclaimed personal appearances into her first Hot 100 debut.

"Midnight Blue," co-written by the pianist-singer, is a classically elegant quiet ballad about a pair of long-time lovers putting aside their current aggravations until the dawn, in order to try making it one more time in memory of all their old times together.

Melissa is managed by Larry Brezner (her husband), of Rollins & Joffe of New York. She works with her own tight four-piece backup band. She is produced by Vinni Poncia and Richard Perry. At 16 she was a Chappell Music staff writer.

ASK ORDINANCE REPEAL

Pacific Students Fighting To Lift City Ban On Rock

STOCKTON, Calif.—Univ. of the Pacific's Associated Students group is fighting to have this city's 1973 anti-rock law repealed. Stockton Ordinance 30.702 calls for promoters of rock concerts to post a \$100,000 indemnity bond with the city for use of the Stockton Civic Auditorium which seats 3,600 as well as all larger outdoors facilities locally.

This bond is over and above normal insurance coverage. Stockton also requires a cash bond of up to \$5,000 plus the filing of any prior criminal record by a concert employee or performer. Concert permits may be withheld if anyone connected with the show has been convicted of a felony, even if the offense was "expunged or sealed."

The city actually attempts a legal definition of rock as "music of a simple harmonic, melodic and rhythmic type, normally vocal in na-

ture, dependent on electronic amplification for its effect, usually with the amplified guitar. . . ."

Stockton took the anti-rock stance after a 1972 shooting death in the audience of a Ten Years After show at U. Pacific's football stadium followed a year later by violence at the outskirts of Billy Hebert Field during a show headlined by Fleetwood Mac.

Associated Student spokesman Damian Kirwan says a student team has been negotiating with the City Council to remove the restrictions on indoor shows at the Civic Auditorium. The students feel it would be impossible to change the law on big outdoors concerts at this time.

It is the students' claim that certain portions of the law, such as the prior-conviction clause, are illegal, says Kirwan.

Talent In Action

• Continued from page 26

group that's been waiting five years to play the Auditorium. The group that proved you don't have to leave Chicago to have a hit album." A Symphony recording of "The William Tell Overture" blasted through the PA, strobe lights flashed, and Styx received a standing ovation before they even walked on stage.

Styx played loud, visual, hard rock with a lot of special sound effects from two synthesizers played by keyboardist Dennis DeYoung, and guitarist Jim Curulewski. The only song in the show reminiscent of the sweet sound of "Lady" was "Father," with a tasteful lead guitar by Durulewski and a sensitive vocal by DeYoung, who also wrote and sang "Lady."

Styx's movements were well choreographed, their mixer was on cue, the three fog machines were well coordinated and DeYoung had a fine rapport with the young audience. Other than the usual drum solo, the only uninspired event was the feature guitar solo by Jim Young. It was Jimi Hendrix at Woodstock all over again, from playing guitar with his tongue to breaking into "God Bless America," the same way Hendrix had played the national anthem. Young finally laid the guitar on the floor, but didn't set it on fire. Maybe he will after one more hit single.

STEVE SMITH

DOOBIE BROTHERS HENRY GROSS

Forum, Los Angeles

Even minus ailing singer/guitarist/songwriter Tom Johnston, and in spite of an often ruinously distorting PA system complete with ear-shattering feedback, the Doobie Brothers managed to make the best of a bad situation and provide a crowd of enthusiastic Angelenos with one of the year's better concerts May 2.

The Doobies had a lot going for them in terms of positive energy. Johnston's vocals were covered nicely, if not in a truly distinguished fashion by keyboardist Michael MacDonald, who was just sitting in. MacDonald's other efforts include work on the most recent Steely Dan LP.

The band opened to the reverent glow of lighted matches with "Jesus Is Just Alright," made some level adjustments and slipped into "Down In The Track." They made ingenious use of various backdrops in conjunction with tunes from older albums, showing a large version of the record jacket itself. This technique highlighted and pinpointed many of the more unfamiliar numbers.

After "Neal's Fandango," "Southern California Midnight Lady," "Clean As The Driven Snow" and "Nobody," the Memphis Horns were introduced as special guests and the Wayne Jackson-Andrew Love aggregation stayed with the Doobies through the remaining nine numbers, adding touches of depth and essential background throughout.

The Doobies are a lively band. Guitarist Pat Simmons is vocally effective and unrestrained emotionally. He stirs up a crowd and makes it easy for them to participate. Add that to the familiar intensity of new Doobies guitarist Jeff "Skink" Baxter (formerly of Steely Dan), the rock steady bass playing of Tiran Porter and the

doubly effective drumming of John Hartmann and Keith Knudsen and it's easy to see why the band is equally as stunning as the surprise fireworks that conclude the regular show.

The Doobies encored with "Without You," "Listen To The Music" and more fireworks. All in all a fine display.

Opener Henry Gross is an act steadily improving since last seen here at the Troubadour. To call him energetic is mere understatement. He's playing selected dates with the Doobies throughout his area.

DAVID RENSIN

HOLLIES JIMMIE SPHEERIS

Roxy, Los Angeles

When the Hollies arrived in this country a decade ago at the forefront of the initial wave of the British musical invasion they possessed two prime qualities—they were good and they were fun. Their May 2 return here before a packed house (the first local appearance in seven years for lead singer Allan Clarke who took a brief sabbatical in the early '70s) provided an excellent example of a group that has progressed with the times but has not lost sight of what rock is really all about, to make people happy through a quality performance.

For many, the Hollies exemplify what rock is meant to be. The quintet offered a dozen songs, blending their biggest hits with their most current material and serving up a few older LP cuts. Clarke looks and sounds just about as he did at the start and is the perfect lead singer and when he harmonizes with lead guitarist Tony Hicks and rhythm guitarist Terry Sylvester (who replaced Graham Nash seven years back) the result is one of the most skillful and identifiable sounds in pop. Bassist Bernie Calvert and drummer Bobby Elliott keep things on track and, like any good rhythm section, remain unobtrusive.

Songs like "Bus Stop," "I Can't Let Go," "Stop Stop Stop," "He Ain't Heavy, He's My Brother," "Carrie Anne" and "I'll Be Your Baby Tonight" sounded as refreshing as they did the first time they hit the radio, while new material like "Sandy" and "I'm Down" proved things can get better and remain the same. Highlights of the evening were the harmonizing and the encore of "Air That I Breathe" and "Long Cool Woman." Pete Wingfield, along for this tour only, did a fine job on keyboards and ARP string machine to round out the group's basic sound. In short, the seemingly ageless Hollies made a totally triumphant return to the United States, and if one wanted a perfect Hollies album, the 55 minutes they gave the happy Roxy crowd would be it.

Jimmy Spheeris, a vocalist/pianist/guitarist backed by a four-piece band, opened the evening with a half hour set that was pleasant jazzy rock but generally undistinguished. BOB KIRSCH

TOM PAXTON

Avery Fisher Hall, New York

Few folk performers have managed to endure with their philosophies, reputations and audiences intact the way Tom Paxton has. A large crowd was on hand April 27 for an engaging two-

(Continued on page 30)

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By BOB KIRSCH

LOS ANGELES—Everyone knows Macon is home for many big artists, but it's also home for lots of recording activity, particularly at **Capricorn Sound**.

The **Allman Brothers Band** has been recording with **Johnny Sandlin** producing. Sandlin is also keeping busy producing **Hydra's** second album. **Sam Whiteside** handles engineering chores whenever Sandlin is working on an LP, and **Carolyn Harris** serves as tape technician. The **Marshall Tucker Band** will begin its fourth LP soon with **Paul Hornsby** at the production helm on that one. **Bill Whitlock** will begin his first Capricorn album shortly, co-producing with **Bill Halverson**. Whitlock, of course, was a founding member of **Derek & The Dominos** with **Eric Clapton** and co-wrote much of the group's material with Clapton. The **Bobby Whitlock Band** heads for the road soon.

In other Capricorn artist studio notes, **Kenny O'Dell** cut a couple sides at the **Sound Shop** in Nashville, producing himself. **Martin Mull** fin-

ished his next LP at the **Record Plant** in New York, producing himself. And country star **Johnny Darrell** has finished up his LP at Nashville's **Sound Shop**, working with producer **Bob Montgomery**.

Fire caused \$150,000 damage at **Sunset Sound Recorders** in Los Angeles the morning of May 1, but studio manager and chief engineer **Bill Robinson** reports that things are still operating, though naturally slowed up a bit.

The fire apparently started in the trash at the back of the building, on the roof and into the attic and destroyed a new echo chamber among other things. A lounge was also destroyed, though the control room was not damaged. The studio will not be able to operate for at least 30 days, says Robinson, but the second room is still working well and business will continue as close to usual as possible, with all clients expected to be accommodated.

At **Thee Studio, Inc.** in Claremont, Calif., a 16-track recording and mix-down facility has been added, put together by **Everything Audio**, which has been building a lot of rooms lately. The new control room features a **Spectra-Sonics 1024 24-in, 24-out console**, **MCI 16-track machine** and **Dolby Noise Reduction**. Monitors in the stereo mixdown room are **JBL 4341's** powered by **Crown amplifiers**.

In notes from around the country, **Law** is cutting its first **GRC** album at the **Sound Pit** in Atlanta. **Howie** and **Ronnie Albert**, who have worked with **Stephen Stills**, and **Crosby, Stills, Nash & Young** in the past are handling production. At **Media Sound** in New York, **David Forman** is working with producer **David Horowitz** and engineer **Jack Malkin**. **John Reid** is at the **Record Plant** with **Glenn Spreen** handling production chores. The **New Riders Of The Purple Sage** are also heading into New York's **Record Plant** soon for some LP work, with **Bob Johnston** doing production. **Flo & Eddie** sold out six shows at the **Roxy** in Los Angeles, with all shows taped. Hopes are that material can be culled from the tapes to make up one side of the boys' upcoming **Columbia LP**, produced by **Joe Wissert**.

The **ABC Studios** in Los Angeles have been witness to all kinds of activity of late. **McKinley Jackson** has been in working, as has **Errol Sober**. Dubdowns for the next **Three Dog Night LP** are being worked on, and **Angelo Bond** was in doing some vocals and overdubbing. **Bo Donaldson & The Heywoods** cut some tracks, as did the **Seastrunk Four**.

Chicago finished up half of what will eventually be "Chicago IX" at **Caribou Ranch** in **Nederlands, Colo.** As usual, **James Guercio** handled production. **Wayne Tarnowski** worked the control boards. Also due into **Caribou** next month is **Elton John**. **Gus Dudgeon**, who has been with Elton since the beginning, will handle production.

The gang from **Sundance Studio** in Dallas is a dedicated one, making a 3,000-mile round trip by car recently to attend the **NAB** convention in Las Vegas. As well as continuing with its radio jingle work, the **Studio** has recently launched the **Broadcaster Plus**, which is offered to radio stations and ad agencies and provides them with different campaigns for each month.

Stadium Music

• Continued from page 24

structed in the infield. Picnic tables and ethnic service centers will dot the outfield for German, Yugoslavian, Slovenian and Polish patrons. DJs from Cleveland ethnic stations **WELW**, **WLYT**, **WZAK** and **WXEN** will host the outdoor affair.

Spero is negotiating for TV coverage of what is believed to be the largest massing of polka bands and dancers ever. Record labels are also being contacted for possible recording of the event.

The **Stadium/Shirley Productions** linkup is also dickering for other all-day summer musical events.

SOUND AND THE FURY?

LOS ANGELES—Universal Amphitheater has invited complaining local neighbors to attend a concert test of the facility's new anti-noise equipment Thursday (15).

A court suit to shut down the popular concert venue as a public nuisance has been threatened by Deputy District Attorney **Gilbert Garcetti** if the Amphitheater sound can't be kept from annoying hillside neighbors during the coming summer shows.

Sound measurements will be made at the complaining homes during the sample concert by a local unknown band.

Signings

• Continued from page 28

which **MCA** will release here. **Bruce Fisher**, vocalist with the **Blackbyrds** and **Quincy Jones** as well as **Billy Preston** co-writer, to **Clive Fox Office**.

Creative Source to **Polydor** from **Sussex**. . . **Pavlov's Dog** to **Columbia Records**. The label will be re-releasing its first **ABC** album as well as a single taken from the album. . . German groups **Cluster** and **Harmonia**, both on the **Metronome** label in their homeland, to **Motown Records**; **Mrs. Beastly**, also a German band, on **Teldec Records**, to **Motown**; and the **Metronome** groups **Jane** and **Neu** to **Capitol Records**. All five bands are represented in the U.S. by **Ira Blacker's Mr. I. Mouse Ltd.**. . . **Joe Droukas** to **Southwind** artist to the **Paragon Agency** for exclusive booking. . . **Stu Martin** and **John Surman** to **ATV Records**. Their album is set for June release on the **Pye** label. . . **Hammerhead** to **GNP-Crescendo** with co-production by **Kim Fowley** and **Neil Norman**.

COLLEGE RADIO Controversy Erupts; Is It Truly Professional?

By JIM FISHEL

NEW YORK—College radio remains a professional medium, assert a number of collegiate broadcasters and station managers, although one former broadcaster disagrees and says it is not preparing students for commercial radio.

One of the more vocal proponents of campus broadcasting is **Frank Seitz**, general manager of **WFUV** at New York's **Fordham Univ.**, who says colleges are "being tarred with an unmerited brush."

At **WFUV**, more than 125 undergraduates work at a variety of positions that includes the entire station operation and he says this contradicts a recent **Billboard** story that college radio is not considered a training ground.

"Besides running the station, the students also are learning about the industry and all broadcast management students are required to prepare an **FCC 301** form, exactly as if they were applying to build a station," **Seitz** states. "Another part of the article discussed the failure to tell the truth in salary potential and I find fault in this, because I always tell them that they'll have to start in some tertiary market and gradually work up."

He also tells his students that management doesn't like "floaters" whose resumes list 37 stations at which they've worked the last 18 months.

Seitz takes special exception to the statement that many college professors have not worked in commercial radio, because he

spend more than 30 years in the industry.

"Besides being a charter member of the **Broadcast Pioneers**, a member of **IEEE** and with a number of other accreditations, I don't think I'm alone as a professional in college radio," he says. "I know that there are quite a few of us around the country."

Another "professional" responding to the article is **Kurt Grow**, broadcasting instructor and program director of **El Paso Community College's KEPC** in **Colorado Springs, Colo.**

All instructors at **EPCC** are professionals, according to **Grow**, and each of them has worked in commercial radio for well over five years each.

"We find that being professionals from a variety of backgrounds can broaden the working experience we can pass on to our students," he says. "We prepare our students to acquire employment skills for commercial radio and we do this in a number of realistic and practical work situations."

Students at **EPCC** are prepared for technical and programming positions in commercial radio through the aid of broadcast quality equipment and instructors, a curriculum that meets the changing needs of commercial broadcasters, a 610 watt **FM** broadcast station and additional references for job preparation, according to **Grow**.

"One misconception is that college or educational radio is primarily for the college community," he says. "Any licensed radio station, be it commercial or education, has as its primary goal to serve the public interest of the community to which it is licensed and we attempt to instill this attitude in our students while still making them aware that a profit is essential to maintaining the free broadcasting system in America."

The broadcasting curriculum at **EPCC** also offers another interesting feature—students can acquire an associate degree in broadcasting or a one-year certificate in radio or television concentrations.

"We have this program, because we find that many of our students wish to learn enough job entry skills to get started in broadcasting without completing a set course of study," he states. "There really isn't any commercial versus college radio in our area of the nation, because the two must work together to find and train future successful broadcasters and the needs of the student, industry, and community must come under constant consideration."

Neil Monastersky of **WGSU** at **Geneseo, N.Y.**, says:

"There is a very good commercial carrier current station on campus catering to many different demographic aspects of the college

(Continued on page 74)

SOUND & LIGHTS HASSLE

18 NEC Orleans Date Fall Through

NEW YORK—A block of 18 dates promised **Elektra/Asylum's Orleans** by the **Great Lakes** region of the **NEC** fell through after a misunderstanding. Originally, the group was told it would receive \$750 per concert which it believed did not include sound and lights. In actuality the group felt it could not play the dates for that fee unless the cost of sound and lights was incurred by the school.

Orleans was one of 32 showcase acts at the confab in Washington and based on its performance popularity, it was chosen by the booking block as the act they wanted for their spring block-booking tour.

The dates never came off because many schools reportedly could not afford the extra cost for the sound and lights.

"No one ever instructed us about this extra cost and for some reason they kept stringing us along," says **Orleans** manager **Jim Saunders**. "Then we offered to supply sound

and lights for the schools at a minimal cost, at which we'd take a loss, and it seemed like they were going to do this."

He says the worst part about the dates being cancelled, after they were scheduled for so long, is the fact that the group was forced to pick up any dates they could to fill in and they were forced to overplay the Northeast.

"We've always been a big act in this part of the country, but we were willing to take a lot less in this region, just for the exposure," he says. "The Midwest is an area that we hoped to break through and the exposure this college tour would have given us was very valuable."

Saunders says the thing that annoys **Orleans** most is that booking coordinator, **Bob Turner** of **Hiram College**, led them to believe that the dates were still there and that the schools had picked up the sound and lights increase.

"We wouldn't be making anything out of this unfortunate occurrence, other than the fact that the **NEC** has put out a party-line that we're not willing to perform in this area for the money they offered," he states. "Nothing could be farther from the truth and the worst part is that they strung us along and had us believing that the dates we'd worked so hard to capture were still there."

After trying to find out answers from **Turner** and **Bob Ruday**, former block booking coordinator from **The College of Steubenville**, **Saunders** began to call schools and found out that many of them were totally unaware of the dates.

"Some schools had heard nothing about this, while others said that no one from the school had the author-

ity to commit themselves at the convention," he says. "The thing that troubles us most is that we really trusted the **NEC** and even went so far as to join the organization on our own."

Guitarist **John Hall** says the dates, scheduled for last month, would have been a good tie-in for the group's new album and it was a critical date for breaking them in the Midwest.

"We were excited to be chosen by the Midwest block booking group at the convention and that's why it's so disappointing finding out that the dates will never materialize," **Hall** says.

This is the first time in the six years of the block that any date has fallen through, according to **Ruday**. This past fall the **Barkays** played more than 40 dates.

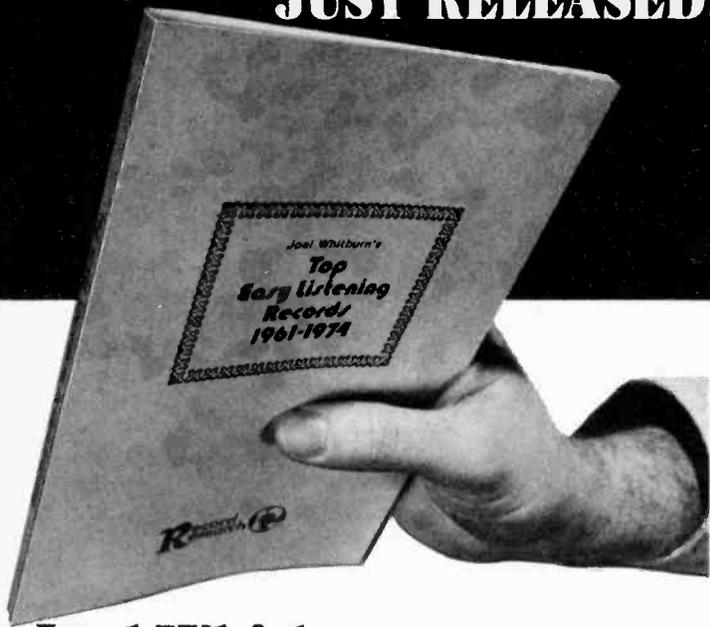
"This was a very unfortunate thing that happened and the main reason for it was the fact that the schools budgeted a certain amount for the concert and couldn't spend any more than that," he states. "This was the first time we've ever experimented with a \$750 spring block and the other groups chosen at the convention were **Forces of Nature** for the \$1,000 block and **Doug Kershaw** for the \$1,500 block."

The reason the regional block booking scheme sponsored three differently priced blocks from this past convention is the fact that it has spread out into several other states including **West Virginia** and **Tennessee** from its home base of **Ohio** and **Michigan**.

Orleans is presently appealing to the headquarters of the **NEC** for the return of the money it paid to showcase at the national convention.

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BOOMER CASTLEMAN

"Judy Mae" ★

A doctor suggested that Boomer start playing guitar to strengthen severed tendons in his left forearm and by the age of 16 he was leading bands around his Farm Branch, Tex., hometown. Still in his teens, he went to Los Angeles and was a regular at Randy Sparks' Ledbetters folk club along with John Denver. After lots of studio work and songwriting, he relocated to Nashville and signed to CBS-distributed Mums Records via Vogue Productions. His rush-released "Judy Mae" is another story-song of rural decadence in the melodramatic minor-chord tradition of "Ode To Billy Joe" and "Night The Lights Went Out In Georgia." The narrative ingredients here are a hot-blooded 17-year-old boy, his youthful stepmother and the mysterious accident or suicide of a shocked dad. Mums' Bobby Roberts is managing Boomer.

Talent In Action

• Continued from page 28

hour concert that proved while Paxton has grown, it has been in essentially the same humanistic direction he has been headed toward for some time.

Of the 24 songs performed there was an almost equal thematic distribution between love, humor, politics and family. These themes were approached and explored primarily by the way that they affect individuals. Whether it's a funny, tender a cappella song to one of his daughters or a bitter look at the Attica uprising, called "The Hostage," Paxton unites them all with a consistent viewpoint.

Paxton's personal revelations in his songs and anecdotes were not lost on fans whose admiration and love for him was infectious. He continues to survive because he is recognized as an articulate voice for a sane way of life that seems so desirable, yet eludes most of us except in song.

LAWRENCE FROST

FRANK ZAPPA & THE MOTHERS OF INVENTION SHA NA NA

Nassau, Coliseum/Uniondale,
New York

It would appear that the drawing power of two of the more formidable and well disciplined spoof rock groups is on the wane in the metropolitan area. The 17,000-seat coliseum was half full at best for this well-publicized and well-promoted concert April 25.

Zappa and his raspy voiced colleague, Captain Beefheart, were their typical funky, driving and outrageous selves in a non-stop plethora of tunes delivered in a continuous segue. Drawing heavily from his "Freakout" album, Zappa and the Mothers delivered a well-paced, creative performance. Zappa's fine guitar work and his recitative delivery dominated the performance. Lighting for the event was outstanding and in

(Continued on page 37)

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 5/17/75

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	RAINY DAY PEOPLE Gordon Lightfoot, Reprise 1328 (Warner Bros.) (Moose, CAPAC)
2	4	9	99 MILES FROM L.A. Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP)
3	6	5	WONDERFUL BABY Don McLean, United Artists 614 (Unart/Yahweh, BMI)
4	3	7	ONLY YESTERDAY Carpenters, A&M 1677 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
5	9	7	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
6	1	9	THE IMMIGRANT Neil Sedaka, Rocket 40370 (MCA) (Don Kirshner, BMI/Kirshner, ASCAP)
7	7	8	THANK GOD I'M A COUNTRY BOY John Denver, RCA 10239 (Cherry Lane, ASCAP)
8	10	8	MISTY Ray Stevens, Barnaby 614 (Chess/Janus) (Vernon, ASCAP)
9	5	9	DON'T TELL ME GOODNIGHT Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP)
10	17	5	WILDFIRE Michael Murphey, Epic 50084 (CBS) (Mystery, BMI)
11	13	6	ANYTIME Frank Sinatra, Reprise 1327 (Warner Bros.) (Spanka, BMI)
12	11	11	THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI)
13	16	8	I'LL PLAY FOR YOU Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
14	8	10	IT'S A MIRACLE Barry Manilow, Arista 0108 (Kamikazi, BMI)
15	19	5	SISTER GOLDEN HAIR America, Warner Bros. 8086 (Warner Bros., ASCAP)
16	22	5	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
17	14	10	HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI)
18	12	10	BEER BARREL POLKA Bobby Vinton, ABC 12056 (Shapiro/Bernstein, ASCAP)
19	15	15	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. Thomas, ABC 12054 (Press/Tree, BMI)
20	23	7	WHEN THE PARTY'S OVER Janis Ian, Columbia 3-10119 (Mine/Limited & April, ASCAP)
21	33	4	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4050 (Acutt-Rose, BMI)
22	26	6	GROWIN' Loggins & Messina, Columbia 3-10118 (Savona/Sugartree, BMI/Gnossons, ASCAP)
23	18	8	I'M STONE IN LOVE WITH YOU Johnny Mathis, Columbia 3-10112
24	30	6	HOW LONG Ace, Anchor 21000 (ABC) (American Broadcasting, ASCAP)
25	31	3	OLD DAYS Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
26	30	4	AND THEN WAS GINA Bobby Goldsboro, United Artists 633 (Unart/Pen In Hand, BMI)
27	28	5	WORLD OF DREAMS Perry Como, RCA10257 (Roncom/ASCAP)
28	20	6	CRY SOFTLY Andy Williams, Columbia 3-10113 (Tree/Algee, BMI)
29	35	4	I'M NOT LISA Jessi Colter, Capitol 4009 (Baron, BMI)
30	37	3	LIZZIE & THE RAINMAN Tanya Tucker, MCA 40402 (House Of Gold, BMI)
31	32	6	WHEN THE LOVE LIGHT SHINES The Boones, Motown 1334 (Stone Agate, BMI)
32	21	9	I DON'T LIKE TO SLEEP ALONE Paul Anka, United Artists 615 (Spanka, BMI)
33	25	10	BEFORE THE NEXT TEARDROP FALLS Freddie Fender, ABC/Dot 17540 (Fingerlake, BMI)
34	34	4	PART TIME LOVE David Gates, Elektra 45245 (Kipahulu, ASCAP)
35	39	2	PLEASE TELL HIM THAT I SAID HELLO Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
36	46	2	CONEY ISLAND Herb Alpert & The T.J.B., A&M 1688 (Almo, ASCAP)
37	40	5	DION BLUE Tim Weisberg, A&M 1680 (Elusive Sounds, ASCAP)
38	36	7	INDIANA GIRL Pat Boone, Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP)
39	NEW ENTRY		DING-A-DONG Teach-In, Philips 40800 (Phonogram) (Dayglow, ASCAP)
40	42	3	ALL I WANNA DO Su Shifrin, Motown 1343 (Colgems, ASCAP)
41	45	3	SMILE ON ME Ronnie & Natalie O'Hara, Legacy 104 (Happy Girl, ASCAP)
42	44	2	GRINGO IN MEXICO Maria Muldaur, Reprise 1331 (Warner Bros.) (Rig Kitty, ASCAP)
43	47	3	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
44	NEW ENTRY		HOW LUCKY CAN YOU GET Barbra Streisand, Arista 0123 (Screen Gems-Columbia, BMI)
45	NEW ENTRY		SWEARIN' TO GOD Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
46	50	2	LOVE WON'T LET ME WAIT Major Harris, Atlantic 3248, (Mighty Three/Friday's Child/WMOT, BMI)
47	49	2	COME GO WITH ME Bergen White, Private Stock 45013 (Gil/Fee Bee, BMI)
48	43	4	AUTOBAHN Kraftwerk, Vertigo 203 (Phonogram) Intersong USA, ASCAP)
49	NEW ENTRY		THE HUSTLE Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamereane, BMI)
50	NEW ENTRY		SUSANNA'S SONG (In The California Morning) Jerry Cole & Trinity, Midget 102 (Moppet, BMI)

Jukebox Programming

DOLLAR VOLUME STABLE

Disk Price Rise No Blow To One-Stops

By ANNE DUSTON

CHICAGO—A quick survey of one-stops in this area, indicates that the price rise of single records last July has not noticeably affected buying patterns of jukebox operators, although if another price rise occurs, it could cause havoc in the industry.

Joe Ceddia at Lormar indicates that the dollar volume of sales has remained stable, pointing up the fact that operators are buying less product. The wholesale price rise from 65 cents to 80 cents has not affected the amount of product, however. "There is plenty of product, in fact too much, and a lot of it is junk," Ceddia, buyer for Lormar, says.

Operators have accepted the price rise over the past year as a "sign of the times," Jerry Lobodzinski, buyer with owner Gus Tartol at Singer One-Stop, says. "We are carrying about the same inventory, 75,000 singles, at an average 75 cents per single, and our sales are about the same as a year ago. The smaller operator with few locations who bought under 25 records a week, has cut down by five, but the larger operation has continued at the same volume. Lobodzinski also notes that

Conclave Sold Out

NEW YORK—The annual convention of the Music and Amusement Assn., May 16-18, at Stovensville Country Club, Swan Lake, N.Y., has been sold out, according to association spokesman Ben Chicofsky.

Digital Seminars Booked

DAYTON, Ohio—Seminars on the digital electronics for the coin industry are being set up by Kurzkasch Inc., manufacturers of test equipment. The seminars are being conducted by William G. Arkush, field engineer formerly with Atari as design engineer for color video games, and educational seminar leader.

Introduced at the Omaha, Neb., seminar is a library concept of service information featuring 17½ x 22-inch booklets for each design approach schematically illustrated, with the specific test equipment described for the various machine functions.

With jukeboxes now breaking into the realm of integrated circuitry, Arkush feels that attending a seminar will give operators a working knowledge of the "mysterious black box" and save them thousands of dollars a year in effective servicing. The two-day seminars are equivalent to a year's course in technology.

"The seminars are open to everyone—operators, service people, college students, career technicians. Those who are not specifically invited by their distributor, can call their area distributor to be included," Arkush says. The costs are absorbed by the distributor and the test equipment firm.

The current schedule for the seminars is: May 22-23, Culp Distributing Co., Oklahoma City, Okla.; May 26-27, O'Connor Distributing Co., Dallas, Tex.; June 9-10, Franz Co., Houston, Tex.; June 12-13, New Orleans Novelty Co., New Orleans;

operators buy on the same time schedule as before.

Singles are getting longer, he adds, but the quality is improved. Few complain about the longer records because of the improvement in quality.

Another change he perceives is an increase in country music with an easy listening slant, such as for artist Charlie Rich, or Freddie Fender's "Before The Next Teardrop Falls." Downhome country is still specific, and doesn't cross over readily.

The emphasis on oldies is increasing sales for Singer, with operators looking for a new record of the classic hits. Many of their oldies are played out, he says.

Returns are not a problem with jukebox operators, he notes, and reveals that Singer rotates their stock to keep it current.

Advice from one-stops on what's moving, and what operators should buy is "the purpose of the one-stop—to help program the machine," Ceddia comments. Singer is planning to produce a newsletter that will include Top 40, country, soul, and up-and-coming songs, for mailing to operators.

One-stops agree that the retail price of \$1.29 is too high for the kid who has \$1 to spend. Rumors about a drop in price have not been substantiated, and the question of an increase would create a problem for the operator who would then need to increase his price. "It might be possible in the city, but many places in the country are still on 3/25-cent play," Lobodzinski says.

June 26-27, Allcoin Equipment Co., San Antonio, Tex.; June 30-July 1, Sutherland Equipment Co., El Paso, Tex.

Also, July 14-15, Birmingham Vending, Birmingham, Ala.; July 28-29, Eli Ross Dist. Co., Jacksonville, Fla.; July 31-Aug. 1, Eli Ross, Miami, Fla.; and August 4-5, Eli Ross, Nassau, Bahamas.

Floridians Attend Awareness Conclave

TALLAHASSEE, Fla.—A program to expand legislative awareness was held by the Florida Amusement Merchandising Assn. May 13-14.

Included in the two-day program were classroom sessions conducted by experts from the legal and legislative branch of government, and a full day of observing the governmental process in action, in the Florida House and Senate.

Participants were addressed by a member of the Dept. of Commerce at the luncheon at Quality Court.

WB's Cher Promo

LOS ANGELES—Based on the current high-riding success of Cher's TV series, Warner Bros. is mounting a campaign for her first album on the label, "Stars." For retail outlets WB will provide life-size Cher cardboard standups plus posters.

The radio-press kit includes golden pillows with the album logo and a black, long-sleeved shirt with Cher's album picture.

MIAMI

Joe Quijano (Coco) visited Miami to promote his new LP, "Ahora," and was interviewed on all four Spanish radio stations. From the album, "La Paella" is being aired; the record is moving nicely. Visiting with Joe was Chickie Perez, onetime New York conga and timbales player, who has lived here for 10 years and plays with Tipica Tropical (Mate). The group is appearing at El Rodeo. . . . Fajardo (Coco) finished his engagement at El Chico in the Barcelona Hotel, and leaves to play dates in New York at the Chateau Madrid, Corso's, Roseland and other spots.

WCMQ-AM and FM will present Julio Iglesias (Alhambra) in concert May 26 at Dade County Auditorium in two shows. At this time, one show is completely sold out and sales for the second are going briskly. . . . Johnny Ventura (Mate) appeared for promoter Eddie Martinez at a dance April 19 with Conjunto Universal (Velvet) and Jovenes del Hierro (Sound Triangle) and packed the Miami Jai Alai club.

Jerry Masucci, president of Fania Records, signed licensing agreements with Philips-Colombia for Colombia and with RCA for Japan and the Orient. . . . With the popularity of "gay" records, Tipica Novels' "El Cartero" on TR is getting a second look and the LP is picking up in sales, just as their new release is due.

WQBA-AM will present Sophy (Velvet) and Titi Soto in concert May 11 at Dade County Auditorium, and on May 3 and 4, the first Latin American Song Festival of Miami will be held at the same site. . . . Estrellas Magazine of Puerto Rico gave awards to Mario Ruiz as the best Latin music director in Miami (WQBA-AM) and to Hector Viera (WGMO-AM) and Eduardo Gonzalez Rubio (WQBA-AM) as the best Latin jockeys in Miami. . . . Club Montmatre due to open soon as a Latin discotheque. . . . Centro Espanol now the only club in Miami to present star acts. Oscar DeLugo opens next week at Centro to be followed by Charytin (Alhambra).

TEXAS

KTSA-AM, in San Antonio, has been testing The Royal Jesters' version of "Happy Man." The song, as done by the Jesters on the GC label, is an English/Spanish version of a number included in one of Chicago's recent albums. It was recently released as a Spanish version titled, "Soy Feliz," with Spanish lyrics by Eddie Aleman. Reaction to the Jesters' version has been favorable, according to KTSA program director Lee Randall and music director John Wagner. The San Antonio station covers the South Texas area well, which means wide exposure for the group. Under Oscar Lawson's management, the Jesters have set their aim at both the Top 40 and Chicano music markets. Their Top 40 repertoire has been well received at some of the state's top night spots, and their two recent Spanish albums have been selling well.

Carlos Miranda's latest album on El Zarape is rapidly gaining in sales. The album includes Miranda's rendition of "Cruz De Olvido," which has received ample airplay across the state. Henry Zimmerle is also getting good airplay for "Los Inseparables" on Falcon. The flip side is "Te Vas." Efrain Benavides, Mexico's newest child star sensation, has a single on ARV titled "Mi Perro Puchi" b/w "Mariana." He has already starred in a major film and is the son of TV, film, and radio personality Rubin Benavides.

Texas product will be an impor-

Latin Scene

tant part of the offerings of California's newest record warehouse. Ron Sprohnele's Latin World will be based at 2990 W. Pico Blvd. in Los

Angeles, and will feature a wide assortment of the latest recordings by top Texas bands and artists.

LUPE SILVA

Billboard SPECIAL SURVEY for Week Ending 5/17/75

Billboard Hot Latin LPs™

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	HECTOR LAVOE La Voz, Fania XSLP-00461	9	ORCH. ARAGON 75 Sabor-007
2	HARLOW Live in Quad, Fania QXSLP-00472	10	JOE BATAAN Afrofilipino, Salsoul Sal-4101
3	TICO ALEGRE ALL STARS Live at Carnegie Hall, Tico 1325	11	EDDIE PALMIERI The Sun of Latin Music, Coco CLP-109XX
4	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX	12	EL GRAN TRIO A Que No Te Atrevas, Montilla
5	CELIA & JOHNNY Quimbara, Vaya XVS-31	13	JOHNNY VENTURA En Accion, Discolor-70
6	RAY RODRIGUEZ And Duro, Mericana XMS-130	14	MONCUITO SANTAMARIA En Una Nota, Inca XSLP-1040
7	SONORA MATANCERA 50 Anos, Secco SSD-4001	15	ODILLO GONZALEZ En Escena, Dial-1059 Angelica Maria, Sonido Internacional SI-8009

IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	TORTILLA FACTORY Tortilla Factory, Falcon FL4063	8	SUNNY & THE SUNLINERS Los Enamorados, Keyloc 3020
2	VICENTE FERNANDEZ El Idolito De Mexico, Caytronics 1420	9	JULIO IGLESIAS A Flor De Piel, Alhambra 19
3	LOS CLASICOS Roberto Pulido, Y, CC 110	10	YOLANDA DEL RIO Ay Mama, Los Que Te, Arcano 3271
4	LOS UNICOS Siempre, UNI 1001	11	LOS KASINOS Los Kasinos, UNI 1002
5	ANGELICA MARIA Angelica Maria, Sonido Internacional SI8009	12	CORNELIO REYNA Cuatro Estrellas En El Cielo, CR 5044
6	COSTA AZUL El La Cumbra, NV 304	13	LOS CACHORROS La Onda Pesada De, BC 1110
7	LATIN BREED Minus One, GC 111	14	CARLOS GUZMAN Carlos Guzman, Falcon FL 4062
		15	ANGELES NEGROS A Ti, UA 135

MAY 17, 1975, BILLBOARD

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VAYA

You Should Taste

LADY MARMALADE

By

MONGO SANTAMARIA

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Soul Sauce

Automation Out; KKSS In a Switch

By JEAN WILLIAMS

LOS ANGELES—KKSS, St. Louis, was 75 percent automated until a month ago when Donnie Brooks, formerly operations manager of WBOK, New Orleans, moved in as operations manager and transformed the station into personality radio.

He has employed a new staff of radio professionals, as well as persons who are not only skilled in radio but other non-connecting fields.

Scott St. James, formerly program director of KSD, is in the 12 p.m.-4 p.m. slot; Scotty Lawrence, a registered pharmacist holds the 8 p.m.-12 a.m. post; Gary Perks, a mortician, is on 12 a.m.-6 a.m.; Bernie Hayes, a former program director, 6 a.m.-10 a.m. and Brooks, 4 p.m.-8 p.m.

Weekends has Hosea Galyles 6 a.m.-11 a.m. playing gospel and Ernestine Carter, a television engineer hosting the children's hour, Sunday 11 a.m.-noon.

While explaining the station's new format, Brooks says, "Between 10 a.m.-12 p.m. we feature our bonus hours, playing four albums consisting of jazz and r&b. We select these albums at random."

The station turns into a radio discotheque on Saturday. Records geared specifically to discos are aired with a bit of jazz added.

"We have a well rounded format because we play all types of music from r&b to jazz to MOR," says Brooks.

"We list our shows by numbers one through six programming certain records for each program. During the course of a week, each announcer will rotate taking over every program.

"We do not run contests on the air. People are so in-tune to the music that we play, we have no need to buy an audience with contests," he explains.

Effie Smith "Dial That Telephone" fame is national representative of merchandising and promotions for Stax Records and their custom labels.

Her roster of artists includes Rance Allen, former gospel singer turned pop, with a new record "Ain't No Need Of Crying." Fredrick Knight "I Betcha Didn't Know That" and Shirley Brown "Ain't No Fun."

I hear that Ms. Smith will re-release "Dial That Telephone" on Stax Records and rename it "Gossip."

Rufus Thomas, ex-disk jockey of WDIA, Memphis, and currently in public affairs and community relations at the station is also the creator of dances.

Thomas, often referred to as "the world's oldest teenager" has come up with a new disco dance record, "Do The Double Bump."

He says that the "Double Bump" when done properly erodes away those unsightly bulges and feels that the logical move is to go into health clubs and turn them into disco-spas.

Mel DaLomba, who operates the Spartanian Spa in Memphis, came up with the idea of using the body contact dance to help women and men in their reducing sessions.

"The 'Double Bump' moves fall right in with what we've already been doing," says DaLomba.

(Continued on page 40)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	GET DOWN, GET DOWN (Get On The Floor)— Joe Simon (R. Gerald, J. Simon), Spring 156 (Polydor) (Gaucho/Belinda, BMI)	33	41	9	IT ONLY HURTS FOR A LITTLE WHILE—Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI)	68	69	8	HOW'S YOUR WIFE—The Ebony Rhythm Funk Campaign (J. R. Jackson, H. Miles, A. Roberts, R. Thompson), Innovation II 9159 (Quintrac/Indianoplace, ASCAP)
2	3	10	BABY THAT'S BACKATCHA— Smokey Robinson (W. Robinson), Tania 54258 (Motown) (Bertam, ASCAP)	34	36	7	FRIENDS—B.B. King (D. Crawford, C. Mann, W. Bouliware), ABC 12053 (American Broadcasting, DaAnn, ASCAP)	69	51	12	HOMEWRECKER—Tyronne Davis (S. Dees, D. Canon, T. Davis), Dakar 4541 (Brunswick) (Moon Song, BMI)
3	5	7	SPIRIT OF THE BOOGIE— Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang), De-Lite 1567 (PIP) (Delightful/Gang, BMI)	35	44	9	DYNAMITE—Bazuka (T. Camilo), A&M 1666 (Tonob, BMI)	70	86	2	LOVE ME TILL TOMORROW COMES—Roy C. (R. Hammond), Mercury 73672 (Phonogram) (Johnson Hammond/Unichappell, BMI)
4	4	10	BAD LUCK (Part 1)— Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	36	50	3	ME AND MRS. JONES—Ron Banks & The Dramatics (K. Gamble, L. Huff), ABC 12090 (Assorted, BMI)	71	89	4	PHILADELPHIA FREEDOM—Elton John Band (E. John, B. Taupin), MCA 40364 (Big Pig/Leeds, ASCAP)
5	2	11	WHAT AM I GONNA DO— Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	37	42	5	HERE I AM AGAIN—Candi Staton (P. Mitchell), Warner Bros. 8078 (Muscle Shoals, BMI)	72	90	2	IT AIN'T NO FUN—Shirley Brown (F. Knight), Truth 3223 (Stax/Columbia) (East/Memphis/Two Knight, BMI)
6	7	8	CHECK IT OUT— Bobby Womack (B. Womack), United Artists 621 (Unart/Bobby Womack, BMI)	38	58	3	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones), Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)	73	52	7	BILLY'S BACK HOME—Billy Paul (D. Wansel), Philadelphia International 8-3663 (Columbia) (Mighty Three, BMI)
7	12	10	LOVE WON'T LET ME WAIT— Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMOT, BMI)	39	47	6	REACH FOR THE MOON (Poor People)—Angelo Bond (A. Bond), ABC 12077 (ABC/Dunhill/Bondage, BMI)	74	77	5	NO CHARGE—Shirley Kaeser (H. Howard), Scepter 12402 (Wilderness, BMI)
8	10	9	ROLLING DOWN A MOUNTAINSIDE— Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better-Half, ASCAP)	40	49	5	TAKE ME TO THE RIVER—Syl Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/AI Green, BMI)	75	88	3	TAKE IT FROM ME—Dionne Warwick (J. Ragovoy), Warner Bros. 8088 (Society Hill, ASCAP)
9	11	6	THANK YOU BABY— Stylistics (H. Peretti, L. Creator, G.D. Weiss), Avco 4652 (Avco Embassy, ASCAP)	41	23	16	WALKING IN RHYTHM—Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	76	82	6	GOT TO GET YOU BACK IN MY LIFE—New York City (S. Marshall, P. Pugh), Chelsea 3010 (Mighty Three, BMI)
10	14	6	I WANT TO BE FREE— Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73675 (Phonogram) (Ohio Players/ Unichappell, BMI)	42	26	13	SWING YOUR DADDY—Jim Gilstrap (K. Nolan) Roxbury 2005 (Kenny Nolan/Hearst's Delight, BMI)	77	79	5	WILLING TO LEARN—Tower Of Power (E. Castillo, S. Kupka), Warner Bros. 8083 (Kupitilo Music, ASCAP)
11	16	9	ROCKIN CHAIR— Gwen McCrae (C. Reid, W. Clarke) Cat 1996 (TK) (Sherlyn, BMI)	43	56	4	I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & The Sex-O-Lettes Featuring Sir Monti Rock III (B. Crewe, D. Randell), Chelsea 3015 (Hearst's Delight/Caseyem/Desiderata, BMI)	78	60	12	ALL BECAUSE OF YOU—Leroy Hutson (L. Hutson) Curtom 0100 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
12	13	12	TOUCH ME BABY (Reach Out For Your Love)— Tamiko Jones (J. Bristol), Arista 0110 (Bushka, ASCAP)	44	54	4	LOOK AT YOU—George McCrae (H.W. Casey, R. Finch), TK 1011 (Sherlyn, BMI)	79	NEW ENTRY	THE BEGINNING OF MY END—First Class (G. Draper), Ebony Sounds 187 (Buddah) (Hiliary/Andjun, BMI)	
13	29	4	GIVE THE PEOPLE WHAT THEY WANT—O'Jays (K. Gamble, L. Huff), Philadelphia International 8-3565 (Columbia) (Mighty Three, BMI)	45	63	4	SLIPPERY WHEN WET—Commodores (T. McClary, Commodores), Motown 1338 (Jobete, SHOESHINE)	80	92	3	IS IT TRUE—Barrett Strong (B. Strong), Catrol 4052 (Beechwood/Sunbar, BMI)
14	18	8	SHACKIN' UP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI)	46	27	15	SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen), Tania 54257 (Motown) (Stone Diamond, BMI)	81	83	5	BEWARE—Ann Peebles (E. Randle, P. Carter), Hi 2284 (London) (Jec, BMI)
15	19	6	CUT THE CAKE— AWB (White, Gorie, McIntish), Atlantic 3261 (Average/Cotillion, BMI)	47	70	3	WHY CAN'T WE BE FRIENDS?—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 629 (Far Out, ASCAP)	82	NEW ENTRY	I'M THROUGH TRYING TO PROVE MY LOVE TO YOU—Millie Jackson (B. Womack), Spring 157 (Polydor) (Unart/Tracebob, BMI)	
16	20	8	LEAVE IT ALONE— Dynamic Superiors (N. Ashford, V. Simpson), Motown 1342 (Nick O'Val, ASCAP)	48	37	15	SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittaire, ASCAP)	83	91	4	PULL YOURSELF TOGETHER—Buddy Miles (S. Anderson), Columbia 3-10089 (Son Mike, BMI/Bushka, ASCAP)
17	21	8	WHERE IS THE LOVE— Betty Wright (H.W. Casey, R. Finch, W. Clarke, B. Wright), Alston 3713 (Sherlyn, BMI)	49	64	5	ALL CRIED OUT—Lamont Dozier (L. Dozier), ABC 12076 (Dozier, BMI)	84	93	3	RAINY DAYS AND MONDAY—Intruders (P. Williams, R. Nichols), Top 8-4766 (Epic/Columbia) (Almo, ASCAP)
18	6	11	SHAKE YOUR GROUNDS— Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP)	50	62	4	SOONER OR LATER—Impressions (F. Townsend), Curtom 0103 (Warner Bros.) (Cheritown, BMI)	85	94	3	GET OUT OF MY LIFE—Dee Dee Warwick (P. Vance, J. Keller), Private Stock 45011 (Music Of The Times, ASCAP)
19	8	14	MY LITTLE LADY— Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)	51	73	2	SADIE—Spinners (I.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3268 (Mighty Three, BMI)	86	NEW ENTRY	GOD BLESS OUR LOVE—Charles Bremmer (A. Green, W. Michele, E. Eandle), Chelsea 3017 (Hi, BMI)	
20	9	12	L-O-V-E (Love)— Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/AI Green, BMI)	52	38	13	CHANGES (Messin' With My Mind)—Vernon Burch (V. Burch) United Artists 587 (Unart, BMI)	87	NEW ENTRY	FREE MAN—South Shore Commission (B. Sigler), Wand 11287 (Scepter) (Mighty Three, BMI)	
21	30	7	KEEP THE HOME FIRES BURNING— Latimore (B. Latimore, S. Alarino), Glades 1726 (TK) (Sherlyn, BMI)	53	39	11	GET READY FOR THE GET DOWN—Willie Hutch (W. Hutch), Motown 1339 (Jobete, ASCAP)	88	NEW ENTRY	WENDY IS GONE—Ronnie McNeir (R. McNeir, M. Cummings), Prodigal 614 (Society Hill, ASCAP)	
22	33	5	SEX MACHINE— James Brown (J. Brown), Polydor 14270 (Dynatone/Belinda/Unichappell, BMI)	54	55	5	ALL RIGHT NOW—Lea Roberts (P. Rodgers), United Artists 626 (Irving, BMI)	89	NEW ENTRY	LOVE BEING YOUR FOOL—Charles Whitehead (J. Williams Jr., C. Whitehead), Island 007 (Mr. Dogg/ATV, BMI)	
23	25	8	LEAVE MY WORLD— Johnny Bristol (J. Bristol), MGM 14702 (Bushka, ASCAP)	55	66	4	GEMINI—Miracles (P. Perren, C. Yarian, P. St. Cyr), Tania 54259 (Motown) (Jobete, ASCAP)	90	NEW ENTRY	WHATEVER'S YOUR SIGN—Prophecy (B. Franklin), Mainstream 5565 (Wood Song, BMI)	
24	15	15	ONCE YOU GET STARTED— Rufus (G. Christopher), ABC 12066 (Mocrips, ASCAP)	56	61	6	MY BRAND ON YOU—Denise LaSalle (D. LaSalle), 20th Century/Westbound 5004 (Ordena/Bridgeport, BMI)	91	NEW ENTRY	CRYSTAL WORLD—Crystal Glass (N. Skorsky), Polydor 15101 (Midson, ASCAP)	
25	31	5	SHARE A LITTLE LOVE IN YOUR HEART— Love Unlimited (B. White), 20th Century 2183 (Sa-Vette/January, BMI)	57	34	12	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BMI)	92	97	2	WHATEVER'S YOUR SIGN—Bobby Franklin (B. Franklin), Baby 1123 (Babylon) (Steve Caspi/Wood Songs, BMI)
26	17	12	WE'RE ALMOST THERE— Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI)	58	59	7	HONEY BABY (Be Mine)—Innervision (R.K. Bass, L. Robinson, L. Turner), Private Stock 45015 (Nickel Show/Power House, BMI)	93	95	2	DO THE DOUBLE BUMP—Rufus Thomas (R. Thomas), Stax 0236 (Epic/Columbia) (Rufon, ASCAP)
27	28	12	I BETCHA DIDN'T KNOW THAT— Frederick Knight (F. Knight, S. Dees) Truth 3216 (Stax) (Moon Song, BMI)	59	40	12	ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Mystro, Lyric), Roulette 7163 (Big Seven/Steals Bros., BMI)	94	98	2	FUNKY MUSIC IS THE THING—Dynamic Corvettes (P. Wills, R. More), ABET 9459 (Nashboro), (Sharries/Excellorec, BMI)
28	24	14	COME ON DOWN (Get Your Head Out Of The Clouds)— Greg Perry (L. Perry, K. Davis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP)	60	65	6	MISTER MAGIC—Grover Washington Jr. (R. Macdonald, W. Salter), Kudu 924 (Motown) (Antisia, ASCAP)	95	NEW ENTRY	BUMPIN' AND STOMPIN'—Garland Green (Jones, Fuller, Williams, Green, Gerald), Spring 158 (Polydor) (Gaucho/Belinda, BMI)	
29	32	6	GRAND-DADDY Pt. 1— New Birth (J. Baker, M. Wilson, T. Churchill), Buddah 464 (Birthday, BMI)	61	80	3	EASE ON DOWN THE ROAD—Consumer Rapport (C. Smalls), Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI)	96	99	2	UFO'S—Undisputed Truth (N. Whitfield), Gordy 7143 (Motown) (Stone Diamond, BMI)
30	48	5	LOOK AT ME (I'm In Love)— Momentz (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)	62	76	4	THE HUSTLE—Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	97	74	8	HELPLESSLY—Moment Of Truth (R. Whitlaw, N. Bergen), Roulette 7164 (Planetary/Brookside/Cebergi, ASCAP)
31	35	11	HIJACK— Herbie Mann Atlantic 3246 (Dunbar, BMI)	63	78	2	WHAT CAN I DO FOR YOU—LaBelle (J. Ellison, E. Batts), Epic 8-50097 (Columbia) (Gospel Bird, BMI)	98	NEW ENTRY	PAIN—Edwin Starr (E. Starr), Granite 522 (ATV/Zonal, BMI)	
32	22	10	SUN GODDESS— Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagittaire, BMI)	64	57	9	I'VE ALWAYS HAD YOU—Benny Troy (B. Terrell), De-Lite 1566 (PIP) (Delightful/Music In Motion, BMI)	99	NEW ENTRY	I TRULY LOVE YOU—Tony Troutman (T. Troutman), Gram-O-Phon 457118 (Mother Fletcher, BMI)	
				65	45	10	LET THE GOOD TIMES ROLL EVERYDAY—Little Beaver (W. Hale, W. Clarke), Cat 1995 (TK) (Sherlyn, BMI)	100	84	17	LOVIN' YOU—Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)
				66	53	11	I DIDN'T KNOW—Three Degrees (B. Sigler, J. Lang), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI)				
				67	81	4	THE GLORY OF LOVE—The Dells (W. Hill), Cadet 5057 (Chess/Janus) (Shapiro/Bernstein, ASCAP)				

Billboard SPECIAL SURVEY for Week Ending 5/17/75

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	9	MISTER MAGIC Graver Washington Jr., Kudu KU 20 S1 (Motown)	★	43	3	SUPERNATURAL Ben F. King, Atlantic SD 18132
★	4	20	SUN GODDESS Ramsey Lewis, Columbia KC 33194	33	21	9	THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown)
3	3	8	AL GREEN'S GREATEST HITS Hi SHL 32089 (London)	★	46	2	A LITTLE KNIGHT MUSIC Gladys Knight & The Pips, Soul S6 744 S1 (Motown)
4	1	12	TO BE TRUE Harold Melvin & The BlueNotes, Philadelphia International KZ 33148 (Columbia)	★	48	2	IN THE POCKET Stanley Turrentine, Fantasy F 9478
5	5	7	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131	36	38	7	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
★	8	5	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T-466	37	24	26	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
7	7	26	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	38	29	5	FEELING THE MAGIC Johnny Bristol, MGM M3G 4983
8	6	9	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	★	50	3	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698
★	16	8	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G	40	45	21	NEW AND IMPROVED Spinners, Atlantic SD 18118
★	10	13	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	★	NEW ENTRY		DISCO TEX & THE SEX-O-LETTES Chelsea CHL 505
11	9	8	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	42	20	25	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117
12	14	24	FLYING START Blackbyrds, Fantasy F-9472	43	32	14	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)
13	12	15	A SONG FOR YOU Temptations, Motown C6 969S1	44	34	5	SURVIVAL OF THE FITTEST The Headhunters, Arista AL 4038
14	17	25	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	45	35	12	BUTT OF COURSE Jimmy Castor Bunch, Atlantic SO 18124
15	15	13	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)	★	57	2	THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137
16	11	21	AVERAGE WHITE BAND Atlantic SD 7308	★	NEW ENTRY		INSIDE OUT Bohannon, Dakar DK 76916 (Brunswick)
★	17	3	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	48	49	4	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
18	10	22	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	49	54	3	CHOCOLATE CITY Parliament, Casablanca NBLP 7014
19	22	20	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	50	51	9	MARK OF THE BEAST Willie Hutch, Motown M6-815 S1
20	18	8	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)	51	52	3	PEACH MELBA Melba Moore, Buddah BDS 5629
21	23	9	CAUGHT IN THE ACT Commodores, Motown M6-820 S1	52	44	7	NATTY DREAD Bob Marley & The Wailers, Island ILPS 9281
22	26	11	MY WAY Major Harris, Atlantic SO 18119	53	42	7	COSMIC TRUTH Undisputed Truth, Gordy G6-970 S1 (Motown)
23	19	16	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834	54	33	11	THE BEST OF THE STYLISTICS Avco AV 69005-698
★	31	3	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)	55	58	16	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)
25	28	15	HARD CORE POETRY Tavares, Capitol ST 11316	56	59	2	THE TRAMPS Golden Fleece KC 33163 (Epic/Columbia)
★	39	8	DISCOTHEQUE Herbie Mann, Atlantic SD 1670	57	41	6	SPANISH BLUE Ron Carter, CTI 6051 S1 (Motown)
★	37	3	SOLID Mandrill, United Artists UA-LA408-G	58	NEW ENTRY		HUTSON Leroy Hutson, Curtom CU 5002 (Warner Bros.)
28	30	4	TWO Bob James, CTI 6057 S1 (Motown)	59	NEW ENTRY		STRONGHOLD Barrett Strong, Capitol ST 11376
29	25	36	CAN'T GET ENOUGH Barry White, 20th Century T-444	60	NEW ENTRY		THE BRECKER BROTHERS Arista AL 4037
★	36	2	I DON'T KNOW WHAT THE WORLD IS COMING TO Bobby Womack, United Artists UA-LA353-G				
★	40	2	ROLLING DOWN A MOUNTAINSIDE Main Ingredient, RCA APL1-0644				

General News

CAREER MOST IMPORTANT

Promote Artist, Not the Disk, Strongly Believes Carl Davis

By JEAN WILLIAMS

LOS ANGELES—Carl Davis, executive vice president in charge of recording and a stockholder in Brunswick Records, doesn't "like the idea of a record company promoting a disk; it should merchandise the artist," he says.

"Building the career of the artist should be the priority of the record company.

"Many companies are afraid to build an artist. Instead they build the record. They feel that the artists will leave the company when they reach star status.

"That may be true, but it is a chance that I feel a company that is to be successful in the industry must take.

"I have found that the public tends to buy a record because of the artist, not the other way around.

"To merchandise an artist to the point where practically any record that is released will sell means working closely with the managers, tying in promotions with personal appearances and promotions with the local distributors."

Davis also believes in tying up as many retail store windows as possible with display material, including placing advertisements on public vehicles.

"Saturate the market with the face and name of the artist, and when a record is released the public will buy it. Of course it is our responsibility to make sure that the product is good.

"Any act that does not deserve that kind of promotion, and is not believed in as a total entity, should not be signed.

"The economy has changed to the point where any record company that is not gearing itself to albums is kidding itself, because today a single is only a vehicle to take the customer to the album.

"The small record companies that are not getting into album sales are going to be washed out."

Included in his program are the disk jockeys—who he says are often not given a choice of the record they play on a particular artist. The labels are for the most part responsible for this.

"Many companies are now put-

Old, Old Jazz In A French Upsurge

PARIS—Retailers here are by no means sure there is a jazz renaissance but rather a bonanza for collectors. Three record companies are currently active in the market, Barclay, RCA and Musidisk. Much of the music goes back 50 years.

The Musidisk jazz and blues anthologies have been carefully planned. There are 12 types of blues, classified by region, while the jazz anthology, with 60 disks, goes back to 1920. All are accompanied by a description taken from Frank Tenot's Jazz Dictionary.

Whether this trend will eventually lead to a wider genuine interest in jazz remains to be seen.

For the moment the retailer is doubtful. Certainly the reissue disks are selling well, particularly the RCA black & white series, and the retail store, Lido Music, on the Champs-Elysees, which has long specialized in jazz imports, has opened a black room devoted to jazz and the great jazz artists

ting the same song on both sides of a record, one side mono, the other stereo.

"If they are given albums instead of singles they would have eight choices instead of one or two to get the record going. But if we must release a single, at least there should be two different songs on it," says Davis.

"We are not always right," he continues, "in the selection that we choose to release from an album, and the disk jockey knows his market better than we do, therefore, why not let him choose the record?"

Davis who is owner of Dakar Records, a subsidiary of Brunswick, feels that the strength of the discos is invaluable to record companies.

"We have an album by Bohannon, 'Inside Out,' that is selling at the rate of a single record because of discotheques," he states.

"I have found that many FM radio stations across country are programming their music from disco lists because there is such a strong reaction from that area," he adds.

Davis is a producer with 15 years in the record industry. He was hired by Columbia Records in 1960 to revive the Okeh label, which he says he did successfully before going independent. However, the label failed shortly after his departure from Columbia in 1965, he contends.

During his jaunt with Okeh, he produced three gold records on singer Major Lance, "Monkey Time," "Hey Little Girl" and "Um Um Um" which were all written by Curtis Mayfield.

He says his artists must be able to entertain as well as sing their hit records and he teaches them to be goodwill ambassadors for the record company.

"Marshall Thompson, a member of the Chi Lites singing group on Brunswick, contacts key media people in markets where they are appearing informing them of what other acts on the label are doing. I want all my acts to do the same thing," explains Davis.

"If we can get that kind of cooperation from artists, the record company is certain to be successful," he adds.

Columbia Increases Twofer Packs By \$1

NEW YORK — CBS Records upped the suggested list price of more than 100 titles in its twofer series by \$1, effective May 1.

All \$5.98 double-disk sets moved to \$6.98, except for Chicago I, which now lists at \$7.98. Most of the previous \$6.98 packages were raised to \$7.98. Those which already listed at \$7.98 were not affected.

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Vox Jox

• Continued from page 23

came over and said I had to get on this record called "El Bimbo." The disco DJ's name was J.C. or something like that and he ordinarily works in the Washington area. He said he'd paid \$35 for an acetate of the record.

"Then, the next day, a good friend of yours and mine (who shall go nameless here because he, too, was following instructions from Farrell and not many promotion executives can get the president of a company to help him promote singles (or even albums) these days called to say: 'Piava, have I got for you a record.'

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Ah, who ever said that the life of a promotion man was an easy one? Or a program director, for that matter. But, can you just imagine: Between phone calls and postage and J.C.'s acetate, it cost more than \$75 to get "El Bimbo" played on just one station... and that doesn't include the costs of the single itself.

Rick Scarry, who's now handling music at KGIL in Los Angeles, re-ports that on the last show Chuck Southcott pulled on the station, "several of KGIL's famed alumni came back for an im-promptu air roast. Dick Whittington and Paul Compton



SCARRY

led the field. They should have made an album." Scarry has been quite active lately; he has several national on-camera commercials running including Buick, Hunt's Tomato Paste and McDonalds. Over the next two years, he'll be doing 22 educational films for UCLA on economics. And his two documentary films on the history of radio that he produced and directed are now being used by Universal Studios on their tour. He reports there will be no changes in the music policy of KGIL.

Jim Bell is the new program director at KINN in Alamogordo, N.M. He replaces Jeff Blocher, who is now programming WLYV in Fort Wayne, Ind. Dan Miller does the morning show on the station, followed by Bell 9 a.m.-1 p.m., Mark Molnar 1-5 p.m., and Steve Levy 5-signoff. Gary Allen and Art White work on weekends. Bell reports: "I will be changing the music rotation here in the next week. The one major change in the format will be playing songs that have gone off the charts as oldies one or two months after they drop. We used to wait until the end of the year before playing them as oldies. I think the public wants to hear a song, even though it may have gone down on the charts. The reason for holding them a month or two is to let the new music get established."

Lee Abrams, 861 Franklin Rd., Bldg. 5, Suite 7, Marietta, Ga. 30062, is looking for a "dynamite female disk jockey for one of America's leading album rock stations."... KTTN in Trenton, Mo., has an annual teen jock contest where 20 high school students get a chance to be a jock for 30 minutes. "We have four weeks of preliminaries," says music director Art Morris, "and the finals on April 26 gave each contestant an hour to do their thing. It's a big thing for the area high school students and is a big publicity promotion for us. The contestants aren't always good, but we have an awful lot of fun." The station is now celebrating its 20th birthday

Classical

Chicago Corp. Seeking To Buy WQIV-FM, N.Y. Station

NEW YORK—Concert Radio, Inc., a new Chicago-based corporation, has filed a competing application with the FCC to acquire the controversial WQIV-FM radio station and return it to its old classical format.

According to Earle Moore, counsel for Concert Radio, the application offers an immediate alternative to the present service of the station, while petitions to deny renewal of the station's license, filed by two ad-hoc listeners groups, could leave the future ownership of the station in doubt for several years.

The ad-hoc listeners groups to which Moore refers are the WNCN Listeners Guild, based in New York City, and Classical Radio for Connecticut. Both groups seek to have the FCC deny a renewal of operator's license to the Starr Broadcasting Co., owners of WQIV-FM.

Moore further explains that an effective competing application normally leads to a comparative hearing by the FCC to determine which applicant is best qualified to hold the license.

Concert Radio, headed by Charles Benton, son of the late Sen. William Benton of Connecticut, has already budgeted \$50,000 to pursue the license challenge.

If successful, Concert Radio plans to name Thomas Bird as WNCN's president and general manager. Bird was station manager of WNCN from 1969 until 1973. David Dubal, who had been employed as WNCN's music director until the station's change of format, would be named vice president and program director.

Among the advisers and members of the board of directors of Concert Radio, are Ray Nordstrand and Norman Pellegrini, general manager and program director, respectively, of WFMT, Chicago's fine arts station.

WQIV-FM is said to be worth about \$2 million on the open market, but it is understood that when a radio or TV station license is lost as a result of a challenge, no payment is required of the new operators to the former licensees.

NEW HAVEN, Conn.—Classical Radio for Connecticut, a group of Connecticut residents, filed a petition last week to deny the license renewal application of New York radio station WQIV-FM, formerly WNCN-FM, station licensed to Starr WNCN, Inc., owned by Starr Broadcasting Group. William F. Buckley Jr. is chairman of the Starr group. (See separate story.)

CRC seeks to reinstate the 24-hour-a-day classical music format of WNCN, which went off the air on Nov. 7, 1974, and to encourage and foster classical music broadcasting in southwestern Connecticut. The group claims over 500 members and supporters and represents the interest of classical music listeners among the over one million residents of Fairfield, Litchfield and New Haven counties within the WQIV/WNCN broadcast range in Connecticut. CRC's supporters include Peter Goldmark, developer of the long-play record, Alexander and Igor Kipnis, Benny Goodman, Dave Brubeck and Victor Borge.

CRC's petition contends that Starr Broadcasting violated its obligation as a public trustee when it switched from classical to rock music. Furthermore, the petition says, Starr breached its promise, made when it acquired WNCN, to continue a classical format. CRC says that Starr embarked on a course of action designed to stifle and suppress listener protest and opposition, and to circumvent the processes of the FCC. CRC also contends that WQIV's present broadcasting is contrary to the public interest.

"The evidence presented during the last seven months to the FCC by CRC and the Listeners' Guild, together with the results of the Commission's own investigation of the WNCN format change clearly warrants public hearings," Tanya Bickley, president of CRC stated. "We are hopeful that such hearings will promptly be announced by the FCC," Bickley said.

'Tote Stadt' Recording Set By RCA

NEW YORK—Erich Wolfgang Korngold's long neglected Viennese opera, "Die tote Stadt," revived with success this season by the New York City Opera, will receive its first full-length recording this summer by RCA Records.

Announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, who said the opera will be released in time to coincide with performances of the production at City Opera next season.

The recording will be co-produced by Charles Gerhardt and George Korngold, the latter being the son of the composer.

Starring in the RCA recording will be Carol Neblett, Rene Kollo, Benjamin Luxon, Hermann Prey, Rose Wagemann and Gabriela Fuchs. Erich Leinsdorf will conduct the Bavarian Radio Orchestra and Chorus. The recording will take place in Munich beginning June 17.

Classical Notes

Recent Vladimir Horowitz concert at Carnegie Hall not only attracted an overflow crowd, it also brought several tape recorders, in spite of the "security" measures. . . . David Burge succeeds Eugene List as chairman of the Eastman School piano department, effective July 1. List returns to New York to continue concert artist career. Burge has recorded for Candide and Advance Records.

Angel's Cristina Ortiz makes her American recording debut here this week with two recordings. The first is a coupling of the Shostakovich Piano Concertos Nos. 1 and 2 with "Three Fantastic Dances, Op. 5" with the Bournemouth Symphony Orchestra. The second is "Alma Brasileira," solo program of short pieces. Her foreign recording debut was for EMI in 1973. . . . The Marlboro Recording Society, Washington, D.C., is making available, through mail-order, Marlboro festival performances of lesser-known chamber works. Records are \$7.00 each including postage. Works include those by Brahms, Schoenberg and Beethoven.

The Richard Tucker, Robert Merrill concert, scheduled Friday and Saturday (16 and 17) at Clowes Hall, Indiana, takes place with tenor Vahan Khanzadian substituting for the late tenor. . . . Five new productions spanning the history of opera from 1641 to 1971, will be presented by the New York City Opera in the 1975-76. Newest work is "Ash-medai" by Joseph Tal with libretto by Israel Eliraz. Harold Prince stages work. . . . Michael Tilson Thomas appeared in triple role of conductor, pianist and celeste soloist on May 9 and 11 at Alice Tully Hall, New York, in work by composer Oliver Knussen. Called "Ophelia Dances," the work was commissioned by the Serge Koussevitzky Music Foundation.

Angel's "Seige Of Corinth" reportedly going strong nationwide. Starring Beverly Sills, it's Angel's three-LP first recording of the opera, taped last summer.

ROBERT SOBEL

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Billboard SPECIAL SURVEY for Week Ending 5/17/75
(Published Once A Month)

Billboard

Best Selling

Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	ORFF: <i>Carmina Burana</i> Cleveland Orchestra & Chorus (Thomas), Columbia M 33172
2	12	5	BELLINI: <i>I PURITANI</i> Sutherland, Pavarotti, London Symphony Orchestra (Bonyng), London OSA 13111
3	NEW ENTRY		ROSSINI: <i>The Seige Of Corinth</i> London Symphony Orchestra (Schipper), Angel SCLX 3819 (Capitol)
4	2	18	STRAVINSKY: <i>Rite Of Spring</i> Chicago Symphony (Solti) London CS 6885
5	6	14	ALBINONI: <i>ADAGIO & OTHER PIECES</i> Academy of St. Martin-in-the-Fields (Marriner) Angel S 37044 (Capitol)
6	3	18	SCOTT JOPLIN: <i>Piano Rags Vol. 3</i> Joshua Rifkin, Nonesuch H-71305 (Elektra)
7	5	10	HAYDN: <i>Complete Symphonies, Vol. 9</i> Philharmonia Hungarica (Dorati), London STS 15319/24
8	10	10	AFTER THE BALL: <i>A Treasury Of Turn-Of-The-Century Popular Songs</i> Joan Morris, William Bolcom, Nonesuch H 71304 (Elektra)
9	8	22	PAVAROTTI IN CONCERT Luciano Pavarotti, Orchestra, di Teatro Comunale Bologna (Bonyng) London OS 26391
10	7	10	MASSENET: <i>THAIS</i> Moffo, New Philharmonia Orchestra & Ambrosian Opera Chorus (Rudel) RCA Red Seal ARL3-0842
11	9	14	R. STRAUSS: <i>FOUR LAST SONGS</i> Janowitz, Berlin Philharmonic (Karajan) DGG 2530.368 (Polydor)
12	4	18	PUCCINI: <i>MADAME BUTTERFLY</i> Vienna Philharmonic, Freni, Pavarotti (Karajan), London OSA 13110
13	11	48	SNOWFLAKES ARE DANCING: <i>THE NEWEST SOUNDS OF DEBUSSY</i> Isao Tomita, RCA Red Seal ARL1-0488
14	18	48	BERLIOZ: <i>SYMPHONIE FANTASTIQUE</i> Chicago Symphony Orch. (Solti), London CS 6790
15	17	5	BACH <i>BRANDENBURG CONCERTOS (Complete)</i> Paillard Chamber Orchestra, RCA Red Seal CRL2-5801
16	16	69	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
17	14	97	SCOTT JOPLIN: <i>PIANO RAGS, VOL. 1</i> Joshua Rifkin, Nonesuch 71248 (Elektra)
18	22	5	BERLIOZ: <i>SYMPHONIE FANTASTIQUE</i> Concertgebouw Orchestra (Davis) Philips 6500.774 (Phonogram)
19	19	5	R. STRAUSS: <i>Four Last Songs</i> Price, New Philharmonia Orchestra (Lensdorf), RCA Red Seal ARL1-0333
20	24	14	BEETHOVEN: <i>SONATAS 31 & 32</i> Ashkenazy, London CS 6843
21	21	5	DEBUSSY <i>ORCHESTRAL MUSIC: Vol. II</i> French National Radio Orchestra (Martinon), Angel S 37065 (Capitol)
22	15	97	SCOTT JOPLIN: <i>PIANO RAGS, VOL. 2</i> Joshua Rifkin, Nonesuch 71264 (Elektra)
23	23	5	HAYDN: <i>Complete Symphonies Appendices</i> London STS 15316/17
24	39	5	COPLAND: <i>EL SALON MEXICO</i> London Symphony (Copland) Columbia M 33269
25	13	97	SCOTT JOPLIN: <i>THE RED BACK BOOK</i> New England Conservatory Ragtime Ensemble (Schuller), Angel S-36060 (Capitol)
26	NEW ENTRY		RODRIGO: <i>Concierto de Aranjuez</i> John Williams, guitar, English Chamber Orchestra (Barenboim), Columbia M 33208
27	27	5	ANDRES SEGOVIA: <i>The Intimate Guitar</i> RCA Red Seal ARL1-0864
28	28	5	RAMPAL: <i>A Festival Of Flute Concertos</i> Paillard Chamber Orchestra, Erato CRL2-7003 (RCA)
29	34	5	DEBUSSY <i>ORCHESTRAL MUSIC: Vol I</i> French National Radio Orchestra (Martinon), Angel S 37064 (Capitol)
30	20	44	SCOTT JOPLIN: <i>PIANO RAGS, VOL. 1 & 2</i> Joshua Rifkin, Nonesuch HB-73026 (Elektra)
31	NEW ENTRY		GREENSLEEVES: <i>Music Of Vaughan</i> Williams, Walton & Delius P. Zukerman, violin, English Chamber Orchestra (Barenboim), DGG 2530.505 Polydor
32	NEW ENTRY		MOUSSORGSKY: <i>Pictures At An Exhibition</i> Isao Tomita, RCA Red Seal ARL1-0838
33	38	5	MUSIC OF PRAETORIUS Early Music Consort of London (Munrow), Angel S 37091 (Capitol)
34	37	5	SCOTT JOPLIN: <i>The Easy Winners</i> Perlman, Previn, Angel S 37113 (Capitol)
35	31	27	PUCCINI: <i>La Boheme</i> Caballo, Domingo, London Philharmonic Orchestra (Solti) RCA ARL2-0371
36	25	22	R. STRAUSS: <i>Also Sprach Zarathustra</i> Concertgebouw Orchestra of Amsterdam (Haitink) Philips 6500 624 (Phonogram)
37	NEW ENTRY		R. STRAUSS: <i>Death & Transfiguration</i> P. HINDEMITH: <i>Mathis der Maler</i> London Symphony Orchestra (Horenstein), Nonesuch H 71307 (Elektra)
38	30	97	BACH: <i>FLUTE SONATAS (complete)</i> Rampal, Odyssey Y2-31925 (Columbia)
39	NEW ENTRY		HAYDN: <i>Symphony #103 & #104</i> Philharmonia Hungarica (Dorati), London STS 15324
40	NEW ENTRY		MOZART: <i>Così Fan Tutte</i> Orchestra Of The Royal Opera House, Covent Gardens (Davis), Philips 6707 025 (Phonogram)



PACT RENEWAL—Polydor International and Herbert Von Karajan in new long-term/recording contract. Left to right: Karl-Heinz Duse-Utesch, first trombonist and orchestra-appointed representative of Berlin Philharmonic in record company dealings; Dr. Werner Vogelsang, president of Polydor Intl. and Polygram U.S.A.; Dr. Uli Markle, director of Artist Relations, Polydor Intl.; Robert von Karajan, conductor, Berlin Philharmonic.

Talent In Action

• Continued from page 30

touch with what was happening onstage. With the exception of a slight annoying feed back problem at odd intervals, sound was excellent. The relatively small crowd responded well to the group's efforts.

Standout selections were the epic "Velvet Sunrise" and "Stinkfoot."

Sha Na Na, though a well-rehearsed group and musically proficient, tend to disappoint in concert. Their vast television exposure would lead one to believe that in a sense, they were making fun of the '50s. It appears that their entire repertoire is an imitative resuscitation of the tunes of the era, delivered in three to four-minute segments that tend to grate. Despite muscle flexing, lavender costumes, etc., they failed to ignite the audience and did not generate enough applause at their conclusion to warrant having the crowd demand encores.

JIM STEPHEN

LOU REED STRING DRIVEN THING

Felt Forum, New York

There's only one assumption that can safely be made concerning Lou Reed—when he performs, the outcome is unpredictable. Reed's set before a sold-out house on April 26 lived up to that.

Gone are the glitter manifestations, the look of fashionable illness, the cheap gimmickry of mock drug injections. Reed is now deadly serious as a musician, once again performing with rhythm guitar in hand, backed up by a spare, hard-driving four-man unit highlighting former Velvet Underground guitarist Doug Yule. Yule and saxophonist Marty Fogel peppered the show with fiery lead work that stood in sharp contrast to Reed's deliberate precision.

The show began peaceably enough, with a standing ovation welcoming Reed on stage as he played "Sweet Jane" and continued with some new songs as well as other Velvets material. "Heroin" was a turning point in the show, Reed singing alone, trying to be heard over a few persistent hecklers. An interchange of expletives took place, and marked the tone for the remainder of the show, as Reed leveled accusations at the audience while singing a group of songs from "Berlin," "Transformer" and a great deal of unrecorded dirge-like stuff. Reed demands respect for his work, and, as he has conducted every other phase of his career in severe earnestness, so he reacted extremely to an audience who would not play by his rules.

A largely revamped String Driven Thing opened, playing a set of straightforward rock'n'roll. Altered from the original lineup, which had no drummer and featured a man and wife team of lead vocalists, String Driven Thing retains violinist Grahame Smith, whose awesome adaptability lifts the band out of the mundane. His violin complements Alun Roberts' lead guitar wonderfully.

TOBY GOLDSTEIN

GREENSLADE

Whisky, Los Angeles

One of the better British keyboard-oriented bands made its debut here April 18 and showed enough originality to set it apart from the vast numbers of such groups currently hitting this country in person and via record.

Greenslade chose to play a long set (more than an hour) alone, without the aid of an opening act, and the choice was a wise one. The group's music centers around long pieces that take time for the listener to become involved in, with the multiple keyboards of leader David Greenslade and David Lawson (who also acts as vocalist) carrying the brunt of the performance. Both Greenslade and Lawson played several keyboards, including piano, organ and synthesizers. The group does not belong to the theatrical, ear-splitting school of ELP, nor do they fit in with the large numbers of bands which seem to drone on forever. Though the numbers are long, they are lively enough and offer enough variety to prevent boredom.

BOB KIRSCH

TAJ MAHAL MOSE ALLISON

Carnegie Hall, New York

Beginning strictly as a blues interpreter, Taj Mahal's interests have grown steadily along with the size of his audience. His one-and-a-half hour concert April 25 was a thorough display of those blues beginnings as well as his newer Caribbean sounds, all of which he handles in an exciting and personal way.

Mahal began his set with several familiar solo tunes that had the audience singing and even

whistling along with him. These were songs from earlier in his career like, "Fishing Blues" and "Beautiful And Ticked Too" that allowed Taj's excellent guitar work to surface.

Before he brought out his band only his flowered shirt and large floppy straw hat gave any indication of the role reggae now plays in his

music. Then it became apparent as they started right in with an unusual reggae treatment of the classic "Good Morning Little School Girl." The reggae continued to flow in smooth gliding tones and rhythms in songs such as "Black Jack Baby" and "Slave Driver."

The rest of the set was made up of songs re-

flecting various shades of the blues and Mahal's new release "Why Did You Ever Desert Me?" Whatever avenues Mahal explores in the future he will be taking many people with him.

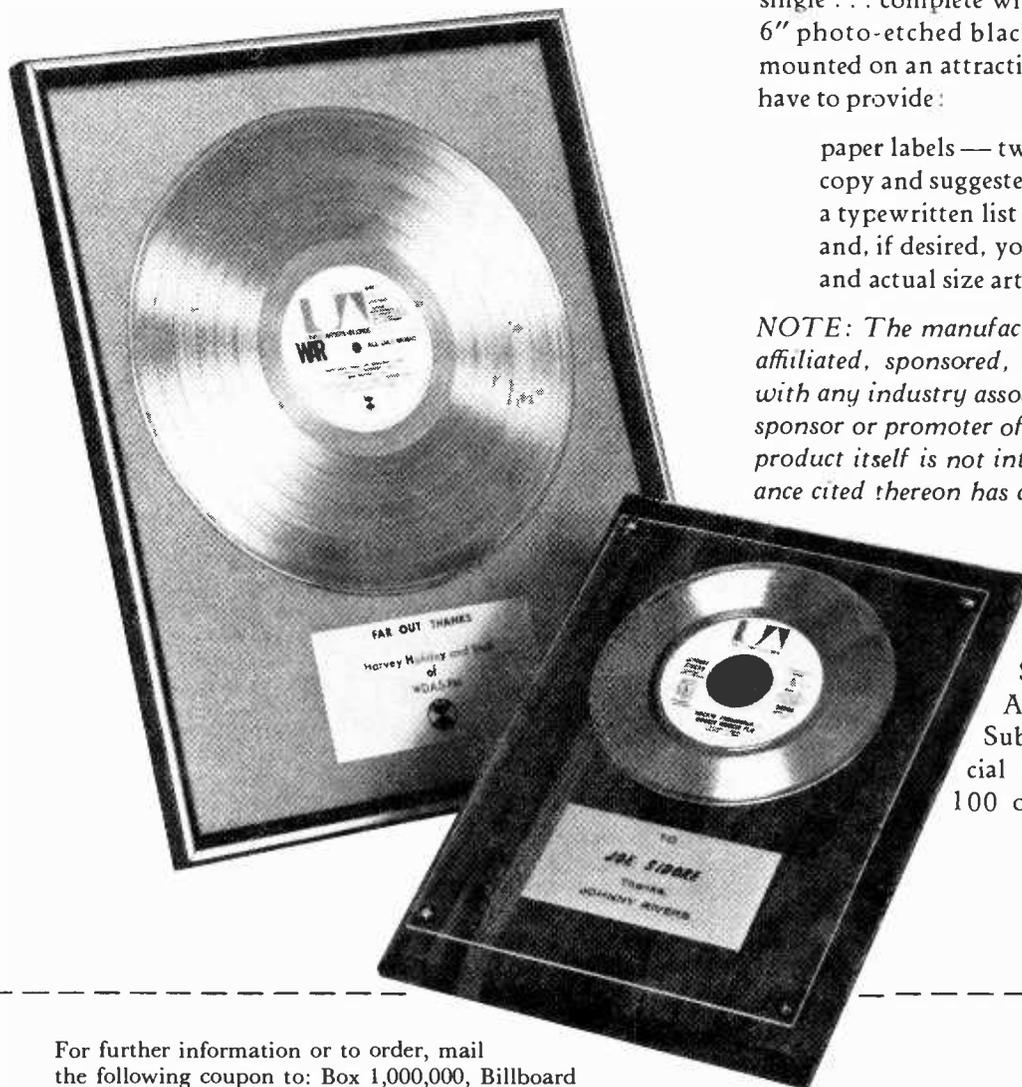
Mose Allison opened the evening with a typically even set. Allison's piano playing has always been on the delicate side and his subtle vocal

phrasing requires close attention. The size of Carnegie Hall seemed to swallow most of the details of his performance, leaving the audience with only a vague impression of this man's art and ability. He and his trio can be heard to a much better advantage in a smaller setting.

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Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LPs.

- 1 DOOBIE BROTHERS, STAMPEDE, Warner Bros.:** KMET, KBPI, WIOT, WMMR, CJOM, WABX, WMMS, KZEW, WORJ, WLIR, KLOL, KZEL, KGB, WNEW, KMYR, KWST, WQIV, WKTK, CHUM, WHCN, WRAS, KOME, WBAB, WZMF, WZZQ, WQSR, KLBJ, KSML, KUDL, WAER, KSAN, KZAP, WSDM
- 2 JOAN BAEZ, DIAMONDS & RUST, A&M:** KMET, KBPI, WMMR, WHCN, CJOM, WABX, WBAB, WMMS, KZEW, WQSR, WQFM, WORJ, KLOL, KWST, WQIV, KSML, KTYD, KMYR, WNEW, WLIR, WKTK, CHUM, WIOT, WOUR, WRAS, WZMF, KLBJ, KZEL, KUDL, WSDM, KOME
- 3 IAN HUNTER, Columbia:** WABX, KWST, WMMS, WZMF, WIOT, WOUR, WPLR, WNEW, WQIV, KOME, KBPI, WHCN, CJOM, WMMR, KSHE, WKTK, WBAB, WORJ, WQSR, WLIR, KUDL, KLOL, KZEL, WQFM, WZZQ, KSML, KMET, KSAN, KZAP
- KINKS, SOAP OPERA, Victor:** KMET, WMMR, WMMS, KWST, KOME, KZAP, KBPI, WIOT, WHCN, WABX, WORJ, WQSR, WLIR, KUDL, KLOL, KZEL, WQFM, WAER, KSML, KTYD, KMYR, WNEW, CHUM, CJOM, WQIV, WOUR, WBAB, KLBJ, KSAN
- 4 ZZ TOP, FANDANGO, London:** KMET, KBPI, WIOT, WOUR, WHCN, KSHE, WABX, WBAB, WMMS, WORJ, WQSR, WLIR, KLBJ, KUDL, KLOL, WQFM, KWST, WQIV, WZZO, KSML, KGB, WNEW, WKTK, WRAS, KZEW, KZEL, KZAP, KOME
- 5 MUDDY WATERS, MUDDY WATERS AT WOODSTOCK, Chess:** WBRU, WKTK, WQIV, WHCN, KZEL, WPLR, KFMY, KSML, KZAP, KOME, WMMR, WQSR, WLIR, WABX, WOUR, KLOL, KUDL, KWST, WIOT, WRAS, WQFM, WNEW, CHUM, KMET, KBPI
- 6 BRECKER BROTHERS, Arista:** WAER, WOUR, WABX, WNEW, WPLR, KZAP, WLIR, WORJ, WIOT, KSML, KSAN, KWST, WQIV, KOME, CJOM, WQSR, KLOL, CHUM, WBRU, WBAB, KCFR, KTYD, KMYR, WSDM
- 7 TOMITA, PICTURES AT AN EXHIBITION, RCA:** WNEW, WHCN, WQSR, WORJ, WZZQ, KSML, KUDL, KTYD, KWST, CJOM, WABX, WRAS, WIOT, KSHE, KLOL, WMMS, KMET, WQIV, KZAP, KBPI, WMMR, CHUM, WBAB
- 8 ROBERT PALMER, SNEAKIN SALLY THROUGH THE ALLEY, Island:** KMET, KWST, WPLR, WOUR, CJOM, WABX, WRAS, WMMS, WLIR, WAER, WQIV, KTYD, KMYR, WKTK, WIOT, WORJ, WMMR, KZEW, WQSR, KLOL, KSML, KOME
- 9 FLASH FEARLESS VS. THE ZORG WOMEN, PARTS 5 & 6, Chrysalis:** WOUR, WABX, WLIR, WMMS, WORJ, KUDL, WIOT, WNEW, KLOL, WBAB, KWST, WPLR, WQIV, KBPI, KMET, WKTK, KZEL, KZEW, WZZO, KOME
- JOHN HAMMOND, CAN'T BEAT THE KID, Capricorn:** WLIR, WQIV, WMMR, WPLR, WMMR, WKTK, WQSR, WIOT, WOUR, WNEW, KZEL, KSML, WBAB, KZAP, WBRU, WRAS, WAER, KMYR, KLBJ, KBPI
- ELLIOT MURPHY, LOST GENERATION, RCA:** WMMS, KBPI, WOUR, WHCN, KSHE, WABX, WBAB, WORJ, WLIR, KLOL, KZEL, WQFM, WAER, KWST, WNEW, WIOT, CJOM, WQIV, KUDL, KMYR
- 10 BLOOD, SWEAT & TEARS, NEW CITY, Columbia:** KZEL, KSHE, WLIR, WIOT, WMMS, WQIV, WOUR, WMMR, WQFM, WABX, WNEW, KWST, KLBJ, KLOL, KUDL, WSDM, KOME, KMYR, KZAP
- JANIS JOPLIN, SOUNDTRACK, Columbia:** WABX, WMMS, WIOT, WOUR, WMMR, WKTK, WBAB, WORJ, WLIR, WQSR, KLBJ, KUDL, KZEL, WQFM, KWST, KMYR, KSAN, KZAP, KBPI
- PETE SEEGER & ARLO GUTHRIE, TOGETHER IN CONCERT, Reprise:** WLIR, KUDL, WAER, CJOM, WQSR, WHCN, WORJ, WNEW, KCFR, KWST, WBRU, WRAS, WBAB, KLOL, WQIV, KMYR, WQFM, KBPI, KOME

- 11 MONTY PYTHON, MATCHING TIE AND HANDKERCHIEF, Arista:** WLIR, WRAS, WPLR, KOME, KZAP, WMMR, WHCN, WABX, WBAB, KZEW, WORJ, WQSR, KZEL, WAER, KTYD, WNEW, KMYR
- 12 GEORGE DUKE, THE AURA WILL PREVAIL, BASF:** WSDM, WHCN, WABX, KSHE, KSML, KWST, WIOT, WKTK, KLOL, KZEL, KTYD, WLIR, WBRU, WQSR, KCFR, KMYR
- STRING DRIVEN THING, PLEASE MIND YOUR HEAD, 20th Century:** WLIR, WNEW, KSHE, WMMS, KZEL, WBAB, KZAP, WBRU, WHCN, WRAS, WKTK, CHUM, WIOT, WQIV, KWST, KBPI
- 13 JON MARK, Columbia:** WMMS, WNEW, WLIR, WKTK, WOUR, WHCN, WORJ, WRAS, KWST, KUDL, KSML, WAER, KZAP
- 14 CURVED AIR, LIVE, BTM:** WOUR, WKTK, WLIR, WPLR, KZAP, WABX, KMYR, WIOT, WBRU, KSHE, WQSR, WQIV
- 15 TANGERINE DREAM, RUBYCON, Virgin:** KSHE, KCFR, WQSR, WHCN, WABX, WOUR, KMYR, WBAB, WRAS, KUDL, WAER
- KOKO TAYLOR, I GOT WHAT IT TAKES, Alligator:** WOUR, WHCN, KZEL, KMYR, KSML, KTYD, WBRU, WQSR, WIOT, KCFR, WQIV
- BOBBY WOMACK, I DON'T KNOW WHAT THE WORLD IS COMING TO, United Artists:** WABX, WOUR, KWST, KZAP, KMET, WAER, WHCN, KSAN, WBAB, WORJ, WQIV
- 16 JOHN FAHEY, OLD FASHION LOVE, Takoma:** WORJ, KFMY, KSML, WAER, WLIR, KLOL, KMYR, WPLR, WBRU, KCFR
- JAMES GANG, NEWBORN, Atco:** KSHE, WLIR, WMMS, WQIV, WOUR, WRAS, WQFM, WABX, KZEL, KUDL
- STEVE HARLEY/COCKNEY REBEL, BEST YEARS OF OUR LIVES, EMI:** WLIR, CHUM, WMMS, WIOT, WOUR, WHCN, WAER, WNEW, WBRU, KSAN
- RUPERT HOLMES, Epic:** WOUR, WBAB, WLIR, KLBJ, WAER, WNEW, WQIV, KWST, KZAP, WSDM
- WAYNE SHORTER, NATIVE DANCER, Columbia:** WAER, WPLR, WIOT, KCFR, KZEL, KWST, KSML, KTYD, CHUM, WQSR, KZAP
- JOHN STEWART, WINGLESS ANGELS, RCA:** KZAP, WORJ, WHCN, KWST, KOME, KBPI, WBRU, KTYD, CHUM, WAER
- 17 BLACK OAK ARKANSAS, AIN'T LIFE GRAND, Atco:** KSHE, WMMS, WQIV, WBAB, WZMF, WQFM, WNEW, KZEL, KUDL
- JIM DAWSON, ELEPHANTS IN THE RAIN, Victor:** WAER, WLIR, WQIV, WKTK, WHCN, WOUR, WBAB, WQSR, CJOM
- ELOY, FLOATING, Janus:** WBAB, KZEL, WPLR, KWST, WABX, KUDL, KZAP, WIOT, WQFM
- PHIL MANZANERA, DIAMOND HEAD, Atco:** WLIR, CJOM, WMMS, WQIV, WHCN, WBAB, KLOL, KZEL, KUDL
- SPIRIT, SPIRIT OF 76, Mercury:** WLIR, WKTK, CJOM, WMMS, WQIV, WQFM, WQSR, KLBJ, KLOL
- PETER YARROW, HARD TIMES, Warner Bros.:** WLIR, KWST, CJOM, WORJ, WOUR, WNEW, WKTK, WBAB, KMYR
- 18 KING CRIMSON, USA, Atlantic:** CHUM, WMMS, WQIV, WRAS, WBAB, WQFM, WABX, KUDL
- TRIUMVIRANT, SPARTACUS, Capitol:** WLIR, WMMS, KMET, WOUR, WZMF, WQFM, WNEW, KLOL
- 19 JOAN ARMATRADING, BACK TO THE NIGHT, A&M:** WLIR, WMMS, KCFR, WHCN, KZEL, KSML, WAER
- FREE, BEST OF, A&M:** WABX, WMMS, WLIR, WBAB, WMMR, WQFM, KLBJ

- JESS RODEN, Island:** WOUR, WLIR, WIOT, WABX, WQSR, KZEL, KOME
- 20 DEADLY NIGHT SHADE, Phantom:** WMMS, WHCN, WIOT, WOUR, WBRU, WAER
- SNAFU, SITUATION NORMAL, Capricorn:** WLIR, WIOT, KSHE, WNEW, KWST, KBPI
- MCCOY TYNER, ATLANTIC, Milestone:** WHCN, WABX, KCFR, WBRU, KMYR, WAER
- COLE YOUNGER, Anchor:** WABX, WBAB, WIOT, WMMS, KWST, KBPI
- 21 AYERS ROCK, BIG RED ROCK, A&M:** KOME, WQIV, WIOT, KZAP, WQSR
- MARGIE JOSEPH, MARGIE, Atlantic:** WOUR, KZEL, WAER, KTYD, WABX
- SAILOR, Epic:** WHCN, KMET, WAER, KWST, WBRU
- 22 KAREN BETH, NEW MOON RISING, Buddah:** WOUR, WNEW, WAER, WQSR
- BILL EVANS, INTUITION, Fantasy:** KCFR, KTYD, KSML, WBRU
- SENSATIONAL ALEX HARVEY BAND, TOMORROW BELONGS TO ME, Virgito:** WMMS, WRAS, WMMR, WABX
- MICKEY HOPKINS, NO MORE CHANGES, Mercury:** WAER, WMMS, WQFM, WABX
- NEW BIRTH, BLIND BABY, Buddah:** WOUR, WABX, KWST, KZEL
- JAMES AND BOBBY PURIFY, YOU & ME TOGETHER FOREVER, Casablanca:** WNEW, WQSR, KZAP, WOUR
- JIM STAFFORD, NOT JUST ANOTHER PRETTY FOOT, MGM:** WNEW, WBAB, KZAP, WQIV
- TANYA TUCKER, MCA:** KWST, WQIV, KMET, WMMS
- 23 BEACH BOYS, SPIRIT OF AMERICA, Capitol:** WHCN, WBAB, KMYR
- BLUE GOOSE, Anchor:** KSHE, WLIR, KUDL
- DAVID ALLEN COE, ONCE UPON A RHYME, Columbia:** KFMY, KMYR, KZEL
- CATFISH HODGE, SOAP OPERAS, 20th Cent.:** WABX, WMMS, KSML
- ERIC MERCURY, Mercury:** KSML, KTYD, KZAP
- TOM PAXTON, SOMETHING IN MY LIFE, Private Stock:** WQIV, WOUR, WAER
- RIGHTEOUS BROTHERS, SONS OF MRS. RIGHTEOUS, Haven:** WBAB, KTYD, KSML
- SILVER CREEK, MCA Tally:** WLIR, WBAB, KMYR
- SOFT MACHINE, BUNDLES, Harvest (Import):** WAER, KMYR, KCFR
- 24 GENE AMMONS, GOODBYE, Prestige:** KSML, WIOT
- MICHAEL BACON, LOVE SONG BELIEVER, Monument:** WNEW, WLIR
- JAMES BROWN, SEX MACHINE TODAY, Polydor:** KMET, WABX
- DIAMOND REQ, Big Tree:** WMMS, KZEL
- ESPARANTO, LAST TANGO, A&M:** KCFR, WAER
- DR. FEEL GOOD, DOWN BY THE JETTY, United Artists (Import):** WBRU, KSML
- FREDDIE HUBBARD, POLAR A.C., CTI:** WOUR, KMYR
- ISOTOPE, THE ILLUSION, Gull:** WLIR, KOME
- VAN MCCOY, Avco:** CJOM, KMET
- MARTIN MULL, DAYS OF WINE AND NEUROSI, Warner Bros.:** WBRU, WHCN
- TERJE RYPDAL, WHENEVER I SEEM TO BE FAR AWAY, ECM:** KZAP, WIOT

Disco Action

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By TOM MOULTON

NEW YORK—Capitol has been coming out with some good disco products lately. The Reflections' "Three Steps From True Love," a strong uptempo pop/soul song that has the bass line of the disco classic, "Do Me Right," will put the label right in the running with other labels gearing product specifically for the discos. The record is arranged by Bert DeCoteaux of Sister Sledge and Ben E. King fame.

David Chrysostomas, DJ at Le Cocu here has been getting good reaction on the forthcoming Hubert Laws single, "Chicago Theme" (CTI). The record is 5:37 and is in a pop/Latin vein.

The Brecker Bros. (Arista) have a good disco record out called, "Sneakin' Up Behind You"—very New York/Kool And The Gang sound. The single is 2:56 and their LP has a longer 4:50 version.

The LP leans more to the jazz side than the pop/soul sound. Cotton Records, distributed by Arista, will be releasing shortly "The New York City Bump" by Black Rock. There will be a short and a long version. A number of DJs have heard the record via the producer Sonny Casella. The comments about the disk are all the same. The

sound effects (subways, street noise, car horns, etc.) add to the excitement of the song which has a sound like "Do It Til Your Satisfied" and "Papa Was A Rollin' Stone" type vocals. The word of mouth among DJs is traveling fast and the long version will be one of the longest records ever put out on a single.

20th Century has just released a strong disco record "Stone Cold Love Affair" by The Real Thing. It's a medium tempo, Philly sounding record with a very strong male group singing in tight harmony. There are very few group records that feature a group sound so predominant in a mix. This one does and it works.

Buddah has signed the popular disco group, The Sound Experience, and will be releasing an LP and a single. The single will probably be "He's Lookin' Good And Movin' Fast," a good commercial pop record as well as disco. The group has had an LP out for some time on another label (Soulville) and DJs are just getting into the LP now.

This is another Philadelphia group that was ahead of its time and if you have their first LP

(Continued on page 60)

Top Audience Response Records in N.Y. Discos

- This Week**
- 1 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
 - 2 BAD LUCK—Harold Melvin And The Blue-notes—Phila. Intl
 - 3 FREE MAN—South Shore Commission—Wand (Disco-Mix)
 - 4 EL BIMBO—Bimbo Jet—Scepter
 - 5 SWEARIN TO GOD—Frankie Valli—Private Stock
 - 6 STOP AND THINK/TRAMMPS DISCO THEME—Trammps—Golden Fleece (LP)
 - 7 HELPLESSLY—Moment Of Truth—Roulette (Disco-mix)
 - 8 THE HUSTLE—Van McCoy—AVCO
 - 9 FOOT STOMPIN MUSIC/DISCO STOMP—Bohannon—Dakar (LP only)
 - 10 WHERE IS THE LOVE—Betty Wright—Alston
 - 11 TAKE IT FROM ME—Dionne Warwick—Warner Bros.
 - 12 HIJACK—Herbie Mann (45) Barrabas (LP)—Atlantic
 - 13 LOVE DO ME RIGHT—Rockin' Horse—RCA
 - 14 PEACE AND LOVE—Ron Butler And The Ramblers—Playboy
 - 15 ARE YOU READY FOR THIS—The Brothers—RCA

Downstairs Records (New York) Retail Sales

- This Week**
- 1 FREE MAN—South Shore Commission—Wand (Disco-Mix)
 - 2 EL BIMBO—Bimbo Jet—Scepter
 - 3 PEACE AND LOVE—Ron Butler And The Ramblers—Playboy
 - 4 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
 - 5 SHOTGUN SHUFFLE—The Sunshine Band—T.K.
 - 6 7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Toms Empire—P.I.P.
 - 7 THE HUSTLE—Van McCoy—AVCO
 - 8 SWEARIN TO GOD—Frankie Valli—Private Stock
 - 9 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
 - 10 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 11 BAD LUCK—Harold Melvin And The Blue-notes—Phila. Intl
 - 12 DISCO QUEEN (Instrumental)—Peabo Bryson—Shout
 - 13 STONE COLD LOVE AFFAIR—The Real Thing—20th Century
 - 14 YOUR LOVE (Gives Me Fever)—Joe Anderson—Buddah
 - 15 CRYSTAL WORLD—Crystal Grass—Polydor

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week**
- 1 FREE MAN—South Shore Commission—Wand (Disco-Mix)
 - 2 EL BIMBO—Bimbo Jet—Scepter/George Dunn—Salsoul (Latin Version)
 - 3 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
 - 4 SWEARIN TO GOD—Frankie Valli—Private Stock
 - 5 EXPANSIONS—Lonnie Liston Smith—Signature
 - 6 PEACE AND LOVE—Ron Butler And The Ramblers—Playboy
 - 7 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 8 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
 - 9 IS IT TRUE—Barrett Strong—Capitol
 - 10 LOVE DO ME RIGHT—Rockin' Horse—RCA
 - 11 SUPERSHIP—George Benson—CTI
 - 12 HEY BABY—Anthony White—Phila. Intl
 - 13 CRYSTAL WORLD—Crystal Grass—Polydor
 - 14 A.I.E. (A MWANA)—Black Blood—Mainstream
 - 15 ROLLING DOWN THE MOUNTAINSIDE—The Main Ingredient—MRCA

Colony Records (New York) Retail Sales

- This Week**
- 1 FREE MAN—South Shore Commission—Wand (Disco-Mix)
 - 2 EL BIMBO—Bimbo Jet—Scepter/George Dunn—Salsoul (Latin Version)
 - 3 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
 - 4 SWEARIN TO GOD—Frankie Valli—Private Stock
 - 5 EXPANSIONS—Lonnie Liston Smith—Signature
 - 6 PEACE AND LOVE—Ron Butler And The Ramblers—Playboy
 - 7 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 8 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
 - 9 IS IT TRUE—Barrett Strong—Capitol
 - 10 LOVE DO ME RIGHT—Rockin' Horse—RCA
 - 11 SUPERSHIP—George Benson—CTI
 - 12 HEY BABY—Anthony White—Phila. Intl
 - 13 CRYSTAL WORLD—Crystal Grass—Polydor
 - 14 A.I.E. (A MWANA)—Black Blood—Mainstream
 - 15 LOVE SHORTAGE—T.U.M.E.—MGM

Bahama Mama's (L.A.) Top 15 Titles

- This Week**
- 1 DYNAMITE—Tony Camillo's Bazuka—A&M
 - 2 SPIRIT OF THE BOOGIE—Kool & The Gang—De-Lite
 - 3 PERSON TO PERSON/CUT THE CAKE—A W B—Atlantic
 - 4 YOU'VE GOT TO KEEP ON BUMPIN—Kay-Gees—Gang
 - 5 I WANNA DANCE WIT CHOO—Disco Tex & Sex-o-lettes—Chelsea
 - 6 SHAKEY GROUND—Temptations—Gordy
 - 7 YOUNG AMERICANS—David Bowie—RCA

This Week

- 8 WORK TO DO—A W B—Atlantic
- 9 JAM BAND—Disco Tex & Sex-o-lettes—Chelsea
- 10 SHINING STAR—Earth, Wind & Fire—Columbia
- 11 BAD LUCK—Harold Melvin—Phila. Intl
- 12 STONE COLD LOVE AFFAIR—The Real Thing—20th Century
- 13 TRAMMPS DISCO THEME—Trammps—Golden Fleece
- 14 THE HUSTLE—Van McCoy—AVCO
- 15 WHERE IS THE LOVE—Betty Wright—Alston

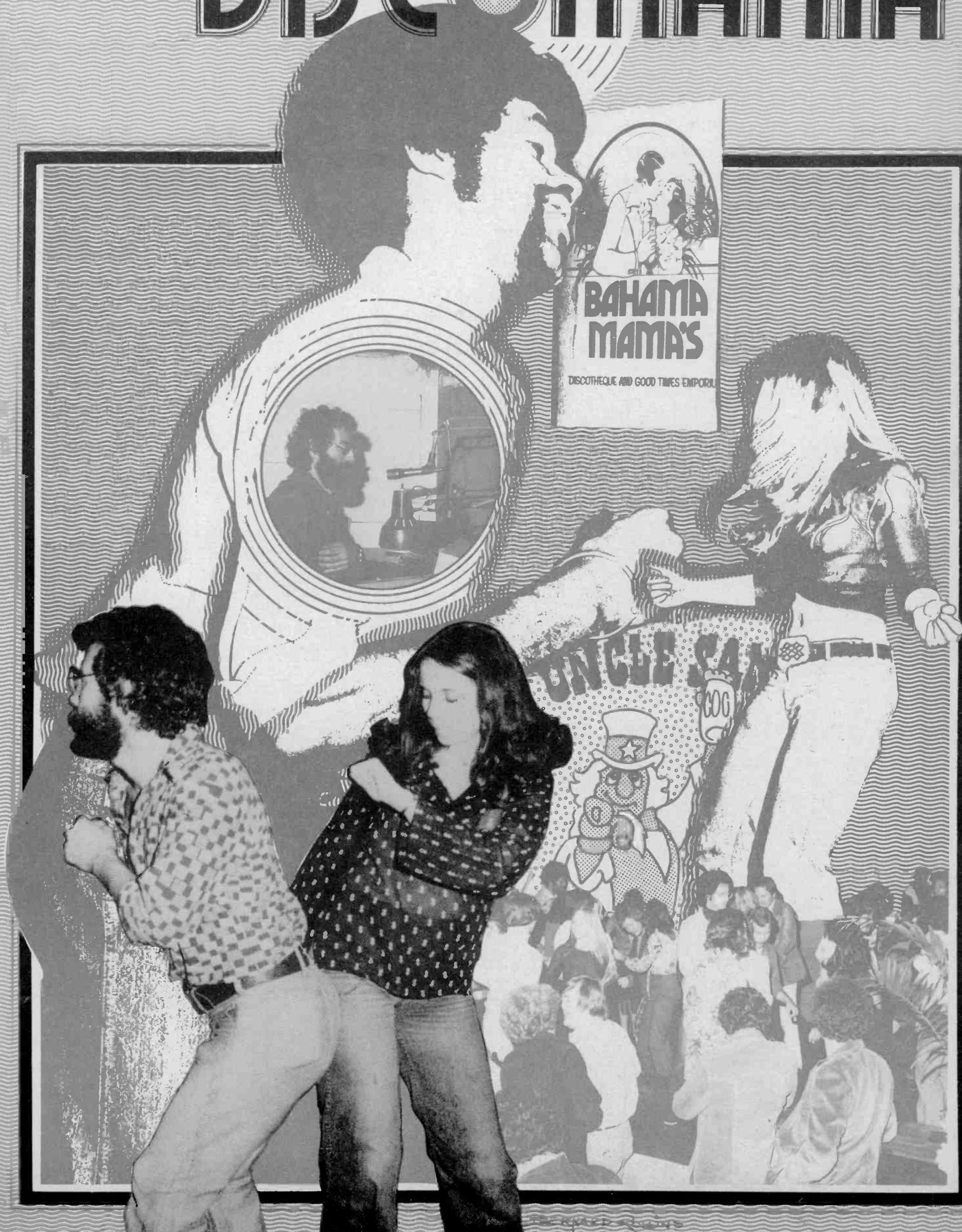
Following lists participating stations. Numeral after each specifies selections programmed.

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 1, 2, 3, 6, 8, 9, 10, 11, 12, 14, 15, 16, 17, 20, 22, 23, 24
- ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 4, 5, 7, 8, 9, 10, 11, 12, 13, 15, 16, 18, 22
- AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 1, 2, 3, 4, 9, 10, 16, 17, 19
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 4, 6, 7, 9, 10, 11, 12, 15, 16, 17, 18, 19, 20, 22, 23
- BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 4, 5, 8, 9, 10, 12, 13, 14, 17
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 1, 2, 6, 10, 12, 16
- CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 22, 23, 24
- DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 2, 4, 8, 9, 11
- DENVER, COL.: KBPI-FM, Jean Valdez; 1, 2, 3, 4, 5, 7, 9, 10, 12, 16, 20
- DENVER, COL.: KCFR-FM, Bob Stecker; 6, 10, 12, 15, 16, 19, 20, 22, 23, 24
- DETROIT, MICH.: WABX-FM, Jim Sotet; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23
- DETROIT, MICH.: CJOM-FM, Bill Robertson; 1, 2, 3, 6, 7, 8, 9, 10, 17, 24
- EUGENE, ORE.: KFMY-FM, Mark Sherry; 1, 2, 23
- EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 5, 9, 10, 11, 12, 15, 16, 17, 19, 21, 22, 23, 24
- HARTFORD, CONN.: WHCN-FM, Paul Payton; 1, 2, 3, 4, 5, 7, 9, 10, 11, 12, 13, 15, 16, 17, 19, 20, 21, 23, 24
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquhitt; 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 23, 24
- HOUSTON, TEXAS: KLOL-FM, Jim Hilly; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 16, 17, 18
- JACKSON, MISS.: WZZQ-FM, Keith Carter; 1, 3, 4, 7, 9
- KANSAS CITY: KUDL-FM, Mark Cooper; 1, 2, 3, 4, 5, 7, 9, 10, 13, 15, 16, 17, 18, 23
- KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford; 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 13, 15, 16, 19, 22, 23, 24
- LOS ANGELES, CA.: KMET-FM, Joe Collins; 1, 2, 3, 4, 5, 7, 8, 9, 15, 18, 21, 22, 24
- LOS ANGELES, CA.: KWEST-FM, David Perry; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 15, 16, 17, 20, 21, 22, 24
- MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 2, 3, 17, 18
- MILWAUKEE, WISC.: WQFM-FM, Mark Bielski; 2, 3, 4, 5, 9, 10, 16, 17, 18, 19, 22
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 3, 5, 6, 8, 9, 11, 14, 16, 17
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 16, 17, 18, 20, 22, 24
- NEW YORK, N.Y.: WQIV-FM, Caryn Jo Streicher; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14, 15, 16, 17, 18, 21, 22, 23
- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 13, 15, 16, 17
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 5, 7, 8, 9, 10, 11, 19, 22
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 5, 6, 9, 10, 12, 14, 15, 16, 20, 21, 22, 24
- SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 21, 22, 23, 24
- SAN DIEGO, CA.: KGB-FM, Art Schroeder; 1, 4
- SAN FRANCISCO, CA.: KSAN-FM, Bonnie Simmons; 1, 3, 6, 10, 15, 16
- SAN JOSE, CA.: KOME-FM, Ed Romig; 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 16, 19, 21, 24
- SANTA BARBARA, CA.: KTYD-FM, Laurie Cobb; 2, 3, 6, 7, 8, 11, 12, 15, 16, 21, 22, 23, 24
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 3, 4, 7, 9, 10, 12, 14, 15, 16, 17, 20, 23
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Hunington; 2, 3, 4, 5, 6, 8, 9, 10, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24
- SYRACUSE, N.Y.: WAER-FM, George Gilbert; 1, 3, 6, 8, 9, 10, 11, 13, 15, 16, 17, 19, 20, 21, 22, 23, 24
- TAMPA, FLA.: WQSR-FM, Mark Beltaire; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 17, 19, 21, 22
- TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14, 15, 16, 17, 19, 20, 21, 24
- TORONTO, CANADA: CHUM-FM, Benji Karch; 1, 2, 3, 5, 6, 7, 12, 16, 18

MAY 17, 1975, BILLBOARD

A BILLBOARD
SPOTLIGHT ON

DISCOMANIA



LET'S BOOGIE DOWN!

Capitol's Got The Best In Disco Sounds...

COPPERPENNY

"Disco Queen"

(4090)

REFLECTIONS

"Three Steps From True Love"

(4078)

TAPESTRY

"Life Is What You Make It"

(4067)

BARRETT STRONG

"Do You Want My Love"

(From the LP, Stronghold, ST-11376)

TAVARES

"My Ship"

(From the LP, Hard Core Poetry, ST-11316)

...And There's More On The Way!



Discomania



Uncle Sam photo

By JIM MELANSON

"Discotheques are a very important new avenue of promotion and exposure," CBS Records Executive, 1975.

"Discos are going great. We don't know how long it'll last, but we'll be deeply involved as long as they're around—be it for six months or for six years." Atlantic Records Executive, 1975

Yes, 1975 is shaping up as the year of the disco, as the dance club craze which surfaced in France in the early sixties, had a mild shot at national attention in the U.S. in the mid to late sixties, is now rapidly becoming the darling of the music industry and the public alike.

If discos were a bride in waiting all these years, though, it was the public, notably New York discogers, who asked for her hand first. Unwittingly, "dance"-loving record buyers sold the industry a bill of goods, and now it's paying dividends for both.

Notably, the payoff has been across-the-board:

- Aficionados of the highly stylized dance sound favored at the club are getting heavier doses of "their" sound to sway to into the early hours of the morning.

- Labels' sales are reflecting the capitalization of the new avenues of product promotion inside club doors.

- Sound and lighting companies are seeing their sales move forward as new clubs open every week across the country.

- Radio playlists on the AM side of the fence, accused from several quarters of being either too tight or too stagnant, are finding new musical energy by tapping into the disco grapevine far quicker than before.

- Artists are breaking onto the national scene from discotheque exposure, side stepping more traditional venues.

- And, in financially trying times for many, disco owners are finding the ring from their cash registers comforting.

Just how it all happened would be hard, if not impossible, to document. Then again, those closest to the scene, disco DJs and the dancers themselves, will tell you that the "how" is not what's important. That discos have finally arrived is all that matters.

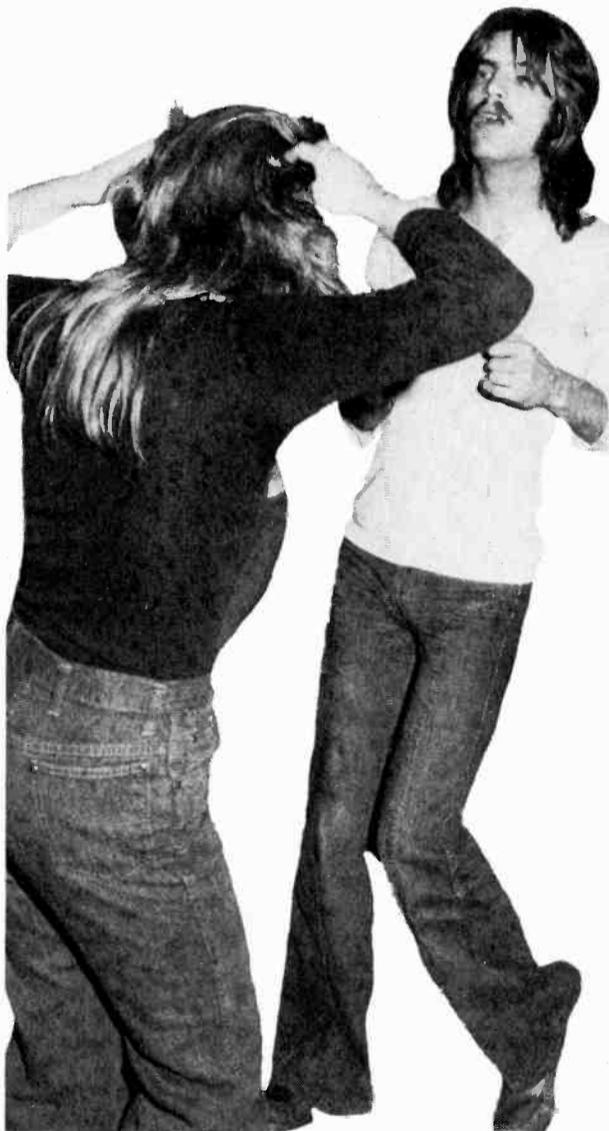
A great deal of the credit for that "arrival" belongs to discotheque DJs, long overlooked by the industry at large for their contributions to the music scene.

Oftentimes, avid record collectors themselves, club spinners found a way to combine their love of music and make a dollar. Playing records might sound easy to the uninitiated, but do it for a dance audience, demanding in their tastes, for several hours a night and the "artistic" and practical chores of such a job will quickly become evident.

The "beat" and "flow" of a disco record is the all-important ingredient in capturing a dance crowd, and the DJ as an artist is the one who brings it all together and makes it happen. Special mixes, unique cueing techniques, a feel for programming—it's all part of being a successful spinner.

Constantly creating musical rushes, blending the music with accompanying light shows, knowing your audience's tastes and not being afraid to introduce them to the untried—get those little tricks down and you're well on the way to becoming a disco DJ.

Being a spinner can be financially rewarding as well, as some of the top club DJs in New York can command upwards



Bonnie Tiegle photo

Hair pulling frenzy characteristics the excitement of discos in this scene immediately above from Bahama Mam's in Los Angeles. A more wide open view is above at an Uncle Sam's discotheque.

of \$75 a night for their skills. Rates for a mobile spinner run as high as \$200-\$300 for a gig.

Spinners and clubs have been around for quite awhile now—so why the sudden notoriety for clubs and their impact on the market?

It began slowly at first—Manu Dibango's "Soul Makossa" cracking New York radio playlists because of groundswell support received from club reaction; Barry White and the Love Unlimited Orchestra rushing to national fame after disco exposure; Monti Rock III entering the Top 100 charts with a

disco record; Gloria Gaynor, Millie Jackson, the Hues Corporation and George McRae, not to mention several other acts, catapulted in the national spotlight after disco hits—and the pace has quickened ever since.

Somewhere along the line, label staffers started taking notice, on the local level, then regionally and eventually on the national level.

Records were selling in local markets, but without radio airplay or strong marketing campaigns. Why, they asked? Little by little the reports came in, and they all pointed to discotheques. And, if it was happening across the country, it was never so pronounced as in the New York market, traditionally considered the birthplace and home of discos in this country.

The word was that if it was hot and danceable, the discos would be the first place to hear it.

DJs were playing album cuts often overlooked by music directors at radio stations, as well as playing singles waiting their turn (if ever) for playlist positions, and the results (especially with hindsight) were predictable—if the record was in the "groove" people were going to buy it. And, at the discos they were getting the chance to hear the product. Area retailers began getting requests for product they didn't have yet, or on product that they just didn't order in sufficient numbers and were now short-stocked on.

Local promotion people started to get the message, and began visiting clubs more regularly, delivering new product and checking reaction to records already released. At first, it was a select group; nobody really believed. Steadily, label involvement grew to where special disco mixes were being supplied to the clubs to spur interest in the commercial single version and LP test pressings were given to key spinners as quickly as possible. Pressure on several fronts also came to place disco DJs on product service lists. The question of DJ service still remains a "pressure" point as many DJs claim that they are totally bypassed for a select few. Several labels, conscious of the problem, are still trying to adjust their lists so that they include only "working" spinners and not those only looking for free product.

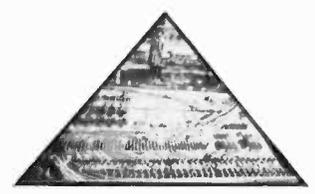
Noteworthy now, though, is that labels and DJs are well aware of each other and the symbiotic relationship between the two seems open for further development.

If demands were placed on manufacturers, so too did they fall on radio operations. Similar to r&b's crossover into pop radio because of the public's interest, disco product started to make its own inroads. Two years ago, product on a disco playlist could take anywhere from 3-4 months to make it to the airwaves. Now, most observers agree, the gap is just a matter of weeks. It's affecting FM as well as AM programming in that, while AM playlists may be opening up more, FM stations (several around the country) have begun programming entire formats around disco product.

The spillover is happening within the disco field itself too. New York may still be considered the hub for club action in the country, especially when it comes to going on product first, but the growth of discos outside of New York in the last 12 months has been nothing short of phenomenal. Restaurants have converted lounges to cater to disco enthusiasts; chains have sprung up involving a dozen or more clubs in several states; "live" talent clubs have switched to being discos because of the ready dollars available with that route; and investors throughout the country are looking to open new loca-

(Continued on page D-20)

Disco Hardware Boom



A Billboard Spotlight

Harvey Sound photos

Electronic Environments photos

By **STEPHEN TRAIMAN**

The disco hardware scene is literally booming—with sound the key element in a rapidly growing area of profits for both established audio/hi fi firms and new custom companies. With the added dimension of light in every imaginable combination—in many cases linked to sound—today's disco is a repeating "Sound & Light Show."

Coming to the public's attention only in the last year or so, the "new" disco has been part of music entertainment scene in one form or another for more than a decade. But it was the "discovery" of the disco as a viable outlet for new disk product by some enterprising labels that led directly to the current upsurge.

Since today's music of any format plays best over good hi fi equipment, it was only natural that the new disco operators went looking for usable components. Unfortunately, with "volume" the main requisite at the typical disco, the basic consumer-type units on the market that initially found their way into the new locations just weren't built to take the daily abuse.

As a result, the first experiences were often disasters with blown amp circuits, overloaded speakers and in general more "downtime" than any operator could afford to live with and still make a profit.

Such major hi fi companies as JBL, Bose, McIntosh, ESS and others recognized that the evolving disco market needed equipment built to take punishment—not only in terms of sound levels but also from inexperienced operators who literally were learning on the job to fill the many openings for the new breed of disco deejay suddenly in great demand.

Typical is the experience of JBL marketing manager Irv Stern who actually was unaware of the disco phenomenon for some time. He notes that in the strong professional equipment area where disco growth might be expected to affect sales to musicians, actually both are prospering. "It's had a very strong effect on our complete range of studio monitor speakers," he maintains, "particularly for our components."

On a recent Southwest trip that included visits to discos with several JBL installers including Jim Ford of Oklahoma City and Audio Video Design of Dallas and Houston, Stern came back with a much better picture. "Discos are using our largest factory-assembled model 4311 monitor or a combination of our 2420 compression driver with proper horns, 15-inch woofers and special 800-cycle crossover network in their own custom cabinets. It's a mushrooming business and definitely a growing market for us."

Even before some of the established audio companies rec-

ognized the coming disco hardware wave, specialty firms began cropping up across the country. Some good examples are GLI in Brooklyn, formed by former employees of Harvey Sound, progressive metro New York chain; Electronic Environments in Milwaukee, which moved from theatrical lighting to computerized disco dance floors; Disco Chicago, a new "umbrella" for a customized package of services for the new operator, and Meteor Light & Sound on Long Island, American offshoot of the U.K. company that anticipated the disco leap across the Atlantic several years ago.

This blending of the old-line audio firms and the relatively

(Continued on page D-16)

MAY 17, 1975, BILLBOARD

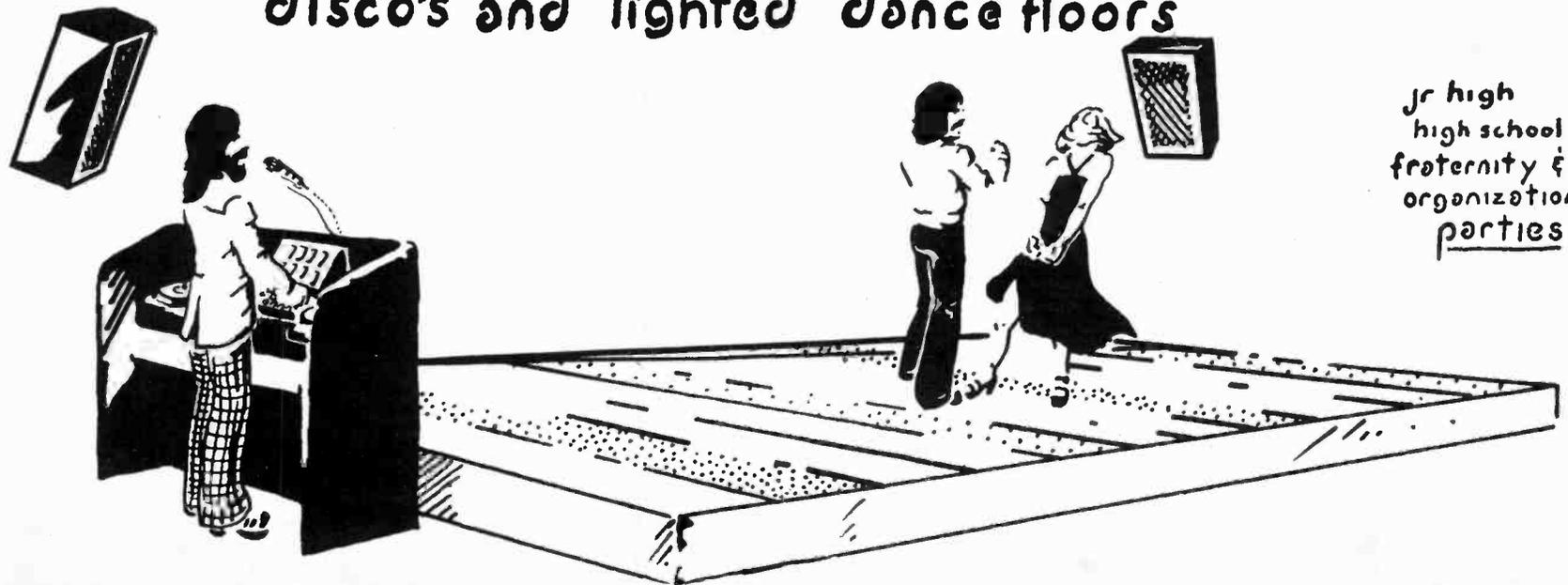
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RAMSEY LEWIS, "SUNGODDESS" 1-10189
LABELLE, "WHAT CAN I DO FOR YOU?" 8-30077
JEREE PALMER, "FLATTERY" 1-10189
H. MELVIN, "BAD LUCK (PART 1)" 258-551
KALEIDOSCOPE, "WEREN'T GETTING ANY YOUNGER" 258-4145
CITY LIMITS, "LOVE'S EVERYWHERE" 258-4751
"TRAMMPS DISCO THEME" FROM "TRAMMPS" ALBUM KZ-31157
KOKOMO, "I CAN'T UNDERSTAND IT" 1-10145

ON COLUMBIA, EPIC, TSOP, GOLDEN FLEECE AND PHILADELPHIA INTERNATIONAL RECORDS
*SOP, GOLDEN FLEECE AND PHILADELPHIA INTERNATIONAL RECORDS DISTRIBUTED BY COLUMBIA/EPIC

*ALSO AVAILABLE ON TAPE

Gay Dancers Add To Excitement of Disco Boom

By JEAN WILLIAMS

"Seventy percent of the discos across country are gay," says Mark Simon, president of Provocative Promotions in Los Angeles.

"We have conducted a survey sending questionnaires to managers and disk jockeys of the 300 discotheques we service with disco records across country.

"The two page questionnaire requests information on the sex, age, race etc. of the disco patrons," adds Simon.

Social and economic forces in America have made discotheques the nightspots of the 70s, he says.

They have been in existence since 1961, but 1974 was the year of the disco boom.

"Until last year, gay and private clubs held a monopoly on that portion of the nightclub scene," says Arnie Smith, vice president of Provocative Promotions and editor of Simon Says, a disco paper.

While referring to gay discos, Jack Wheeler, manager of Studio-One disco here, says, "Curiosity and publicity have brought a large contingent of straight people to the once 100 percent gay club."

Studio-One is one of the larger discotheques housing ten bars, a restaurant, jewelry concession, free nostalgia films and a dance floor that will comfortably hold 300 frenzied dancers.

"The owners prefer to keep the club gay," says Wheeler.

"Straight people have always had good nightclubs to frequent, but gays have had to take what they could get," he continues. "We welcome straight people, but we depend on the gay crowd to support us.

"Gays tend to go out at least five nights a week, four of those nights we can expect them to come here."

Cabaret, like Studio-One is one of the larger more popular discos in the Los Angeles area.

An admitted gay patron, at Cabaret, Leo Martin has worked as a bartender in gay and straight discos.

Martin says, "Straight people tell me that they prefer going to gay discos because we offer more in the way of amusements, entertainment and recreational facilities.



Dennis Forbes photo
Curiosity and publicity have brought a large contingent of straight people to the once 100 percent gay club.

"We give our customers no reason to leave our clubs in favor of straight clubs because we have everything in the form of entertainment here."

Arnie says, "The economy has driven people to the discotheques.

"This is an inexpensive way to dance and be entertained. It is extremely difficult for two people to go out for an evening and spend less than \$20," and he continues, "but a couple can go to a disco and spend less than \$10."

The average price of admission to a West Coast disco is \$1.50 Friday and Saturday, \$1 Sunday and no cover charge during the week.

Because of the competitive situation in Los Angeles many clubs are now featuring free admission and they are open seven days a week.

The drinks range in price from 90 cents to \$1.50 for whiskey, scotch and bourbon, and 90 cents for beer.

Arnie has been a disco disk jockey for nine years and says that he can listen to any album or single and pick the record that will become a disco favorite.

The in-house disk jockeys are proud of their disco sound systems, and the music tends to range from loud, to louder, to loudest.

Of the 25 disk jockeys interviewed, 23 say that 98 percent of the music played is soul records.

The discos are closely related in selecting their music. Of the clubs surveyed, depending on the section of the country (not Midwest) 95 percent were playing the same top ten disco records, with the only variation evident in the numerical listings.

(Continued on page D-20)



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Fantastic Four

Leon Haywood

Carl Douglas

Melvin Sparks

Love Unlimited Orchestra



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Where Their Friends Are!

Mobile Disco Spreads Action All Over L.A.

By DAVE DEXTER JR.

There they are on the floor, stomping and boogeying under the pulsating, vari-colored lights at the Bel-Air Hotel. Alice Cooper, John Denver, Ringo Starr, Stevie Wonder and dozens more revel in the souped-up sound emanating from six 150-watt amps and speakers controlled by a diminutive British girl, Jane Brinton.

Miss Brinton operates her Aristocrat mobile discotheque at parties throughout Southern California. She was the first on the West Coast to introduce the sound-and-lights-on-wheels service and now others are emulating her innovation.

"We have entertained everyone from Harold Robbins, the writer, to Spiro Agnew at private bashes," says Jane. "But not all of our parties are attended by VIPs. I enjoy working sock hops at high schools and bar mitzvahs for the less affluent. We have a library of about 2,000 records from which to choose and we can entertain with Strauss waltzes for the older crowd as effectively as we can rock the place with the latest r&b hits."

A few weeks ago, Miss Brinton provided recorded entertainment for a gala Arista Records party attended by many of popular music's most prominent superstars and business execs. "Clive Davis made a few personal requests for disks he wanted to hear," says Jane, "and it was my pleasure to spin for the first time anywhere an advance cut of Elton John's disco tune 'Philadelphia Freedom.' And to top it off, Arista provided me with an authentic police light and siren combination to augment my own arsenal of projectors, strobes, spots

(Continued on page D-14)



Photos by Chuck Crandall and Andy Kent

Prince, a one-year-old Dalmatian, guards the disco equipment contained in Jane Brinton's big white VW van in Los Angeles. Stevie Wonder, takes over Jane Brinton's headset at a recent disco party at the Bel-Air Hotel in Los Angeles sponsored by Arista Records. At the twin Swiss-made Goldring Lenco turntables, Miss Brinton employs six 150-watt custom-made British Kuschel speakers and amplifiers as well as six Oil King revolving projectors and six tri-colored pulsars imported from England.



A Billboard Spotlight

MAY 17, 1975, BILLBOARD

Disco On Run Keeps New Yorkers Hoppin'

Jeff Baugh and his business partner, Ilene Raskin, like to think they are to the overcrowded New York scene what their friend Jane Brinton is to the Greater Los Angeles area.

They specialize in portable, mobile discotheque action throughout New York's five boroughs and, like Ms. Brinton in California, believe their custom-made, highly specialized equipment is the finest in the world.

"The heart of any sound system," says Baugh, "is good speakers. Depending on the job we are working, we use either two or four Altec 'Voice Of The Theater' bi-amplified models which feature an electronic crossover before the power amps, a separate amp for the high frequency horn and yet another separate amp for the bass speaker. All this eliminates the annoying, fuzzy sound you usually hear with other sound systems—plain old intermodulation distortion.

"Our turntables are Thorens model TD-124 with Micro-Trak Gates tonearms," asserts Baugh.

"We believe," says Ms. Raskin, "that the Bozak CMA 10-2D



Bonnie Tiegel photo

mixer is the best available today. It accommodates four stereo inputs and two mic line inputs. Also built into our system is a Technics RS676US cassette deck replete with Dolby noise reducer; we have facilities for an open reel deck."

Baugh and Ms. Raskin regard the "something extra" in their system as two JBL model 2405 quad tweeter arrays because they "add punch to the high frequencies." Shure gooseneck microphones, Stanton cartridges and a flashy but efficient console finished in dazzling white formica round out the sound portion of their Disco On The Run operation. The two operate the firm out of offices on Manhattan's East 55th St.

"The lighting system," says Ms. Raskin, "is equally important to a disco operation. We boast of our sound-synched dichoric spots which allow for autopulse or keyboard operation. We have heavy duty strobe with color gels and a mirror ball with two pin spots.

"When we start those records spinning and rev up the lights it's a mad, spectacular scene."

Baugh and his partner are quick to credit Alex Rosner and Rosner's staff for setting up the sound portion of their Disco On The Run operation.

Rosner is the creative, dedicated man who has supplied unusual sound equipment to Le Jardin, the Hollywood and the Sound Machine in New York where renowned disk jockeys like Bobby Guthaboro, Richie Kazor and Joe Palm have lifted the art of programming (and splicing) to new heights in recent months.

"We play clubs, of course," says Ms. Raskin, "but so far we have played more private parties and promotion gigs than other types of engagements.

"What's important to us," she adds, "is that we are capable of exposing new record product to audiences that normally

(Continued on page D-23)



Disco on the Run photo

Ilene Raskin and her partner, Jeff Baugh, display their custom-crafted discotheque equipment featured in their growing Disco On The Run mobile operation in New York. From offices on Manhattan's East 55th St., the pair provide "hit and run" recorded entertainment via records and tape to all five boroughs and New Jersey. Dominating their equipment are two massive Altec "Voice Of The Theater" bi-amplified speakers producing 175 watts each. But Ms. Raskin and Baugh insist that the lighting system is of equal importance in creating the varied moods and ambience that an effective discotheque operation must offer. They believe their medium, too, is an "extremely effective" way of promoting disks. Perhaps the best of the future.

POLYDOR, MGM, SPRING. DISCO DYNAMITE.

**"WALK ON BY"
GLORIA GAYNOR
MGM**

Gloria Gaynor, the Disco Queen, has a brand new single guaranteed to keep her reigning sovereign of the disco charts.
Single: "Walk On By"
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**"CRYSTAL WORLD"
CRYSTAL GRASS
POLYDOR**

This smash disco hit from the forthcoming "Crystal Grass" album has everybody high. Polydor's growing gold.
Single: "Crystal World"
PD 15101
Album: "Crystal Grass"
PD 6516



**"LOVE SHORTAGE"
T.U.M.E.
MGM**

There's no shortage of disco action for this T.U.M.E. single from the "T.U.M.E." album. T.U.M.E. is the Ultimate Musical Experience.
Single: "Love Shortage"
M 14799
Album: "T.U.M.E."
M3G 4985



**"SEX MACHINE PART I"
JAMES BROWN
POLYDOR**

James Brown, Minister of new new super heavy funk and Godfather of Soul has a hit single from a hit album:
"Sex Machine Today."
Single: "Sex Machine Part I"
PD 14270
Album: "Sex Machine Today"
PD 6042



**"GET DOWN, GET DOWN"
JOE SIMON
SPRING**

It's the Joe Simon superhit and it's leading the way for his forthcoming "Get Down" album. Yeah!
Single: "Get Down, Get Down"
SPR 156
Album: "Get Down, Get Down"
SPR 6706



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A&R Experts Explain The Disco Sound

By BOB KIRSCH

What do Ben E. King, Bette Midler, Les McCann, Sister Sledge, Martha Reeves, Linda Lewis, Peter Nero, the Voices of East Harlem, Ben Vereen and Ronnie Dyson have in common besides their musical successes?

The answer is that this impressive roster have all recently worked with, or are preparing to work with, one of the most successful producer/arranger teams in the business—Tony Silvester and Bert deCoteaux. Further, all of these artists are finding their Silvester/deCoteaux material aimed at the discos.

deCoteaux has been a successful producer and arranger for years, while Silvester is a bit newer to the field. Yet Silvester is no stranger to music, having been a founding member of the Main Ingredient and participated in the production of most of that successful group's hits.

Silvester's move to full-time production work came just as the discotheque craze began to explode, and he has been one of the prime forces in providing records to the still growing field.

"Everyone is dancing today," Silvester says. "It's a cheap form of entertainment. Buy a record and dance to it. And, over the past few years, white kids have learned how to dance. Now, all of the major cities in this country have discos. So the music of the ghetto is no longer confined to the ghetto. It's the music of the city because the blacks and Puerto Ricans have 'taken over' most urban areas. The music of the city is disco music."

Are there deep, dark secrets to producing a successful disco record? Not really, Silvester says, but you have to do your homework and you must stay within certain boundaries.

"I go to the discos," says the New York based Silvester, "and I watch and listen to what's happening. I feel the pulse. I have to merchandise my product before I record it, because you can't just go into the studio, come up with an idea and say, 'this is it.' You have to know what the people are grooving to, and then you can supply them with it. And you've got to go to all kinds of discos—the funky ones, the middle class ones, the high class ones, and get a cross section. If that cross section shows a similar sound, then you know what to record."



Photos by John David Kalodner



Bert de Coteaux, Sister Sledge and Tony Silvester (from left) and Bert and Tony with Ben E. King (above).

Silvester also emphasizes that there is constant change in the discos. "There are new tempos, new rhythms," he says, "because the people who go there and the people who make the disco records are not afraid to try new things and expose it in the discos. I can sell 100,000 records in New York on disco play alone, with no help from radio. And I can try something new and know that I can break a record before radio ever discovers it. This is one way to get around the tight playlists of today."

What about the actual cutting of a disco record? "For a start," Silvester says, "it makes no difference if the artist is black or white. We've only got one black cat in the eight man band we regularly use."

"Anyway," he continues, "to get a good sound you have to know how to dance. What you're really doing when you produce a disco record is choreographing a dance without having the dancers in front of you. You create little things to turn dancers on. For example, you open up big, put them down into the pocket and toward the middle of the song you accelerate again and you reach a peak. It's almost like having an orgasm. The main point is, you have to know how to dance and you have to have gone to the discos. You can't just walk in off the street and cut a disco hit. You've got to be locked into the pulse of the people and the rhythms of the city. That's what discos are all about. Look at 'Express.' It's just the rhythm of the subway train."

Silvester adds that "you have to reach a certain sound on

the bottom that makes the disco thing happen. It's a heavy bass and drum sound, and that's the difference between a disco record and other pop records. The record must be stimulating and it has to be a party disk. Everyone has to want to participate, and it's up to you to make them get up off their seats and dance."

There are other procedures unique to the disco market, according to Silvester. "Most disco records are five or six minutes long, and that's not practical for radio. So Bert and I plan our edits ahead of time. We set it up so we can cut at about the 3:30 mark and then come right out of that fade and go back into the record. This is what we did with 'Supernatural Thing.' In other words, if radio shows interest in a record, we don't have to go back into the studio."

How does Silvester know if he's got a record the discos will go for?

"I take tapes around to a number of disco jocks," he says, "and I let them play it. It reassures me if I see how people react. If the people just get right up and respond as they would to any other record, then I know I've got a hit. If they don't respond quickly I know something is missing, and it's usually in the intro. So I might take the tape back into the studio and beef up the introduction, making it more exciting."

"Also," he continues, "I may call Tom Moulton, who does a lot of remixing for discos, and a few of his friends in to listen. They usually come up with some valuable opinions."

(Continued on page D-24)

A Billboard Spotlight

MAY 17, 1975, BILLBOARD

PIP RECORDS HAS A SMASH!

"7-6-5-4-3-2-1 Gary Toms Empire (Blow Your Whistle)"

PIP-6504



The GARY TOMS EMPIRE at their signing with PIP Records. Pictured above are the 10 members of the EMPIRE & the PIP team.

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DISCOTECH #1



CLASSIC DISCO TUNES includes:
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Smokey Robinson & The Miracles
"Going To A Go-Go"

#2

DISCOTECH #2



RECENT DISCO HITS includes:
The Commodores "I Feel Sanctified"
The Temptations "Law Of The Land"
Rare Earth "Challenge"

#3

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Grapevine, Smokey Robinson & The Miracles' *Going To A Go-Go*. And more. *Disc-O-Tech #2* is filled with recent disco hits, including The Commodores' *I Feel Sanctified*, The Temptations' *Law Of The Land*, Eddie Kendricks' *Date With The Rain*, and others, featuring Gladys Knight & The Pips, The Supremes, The Miracles, G. C. Cameron, Willie Hutch, and Rare Earth.

Introducing **The Magic Disco Machine**. *Disc-O-Tech #3* is an entirely new, never-before-released collection of non-stop *instrumental* disco music, featuring the sounds of Motown's *Magic Disco Machine*, an assemblage of musicians whose talents and energies have provided the driving force behind most of Motown's biggest hits.

Music for dancing in the streets (and elsewhere). Disc-O-Tech now makes it possible to take the fun of disco dancing anywhere there's a turntable. Now everyone can literally be "Dancing In The Streets" at the drop of a tone arm. Disc-O-Tech #s 1, 2, and 3 are available now. Watch for more Disc-O-Tech volumes, coming soon. From Motown. Where it all starts happening.



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West Coast Labels Jump With Disco

By NAT FREEDLAND

Although the disco breakout market remains primarily in New York and the Eastern Seaboard, West Coast record labels are well aware of the trend and are acting to take full advantage of the disco potential.

Chelsea Records national promotion director Don Anti credits a three-week coast-to-coast discotheque road promotion trip by Mark Simon of Provocative Promotions with breaking Disc-O-Tex and his Sex-O-Lettes' first big hit "Get Dancin'."

"By the time all the major disco cities in the country, from Boston to San Francisco, had been visited by Mark with the record, we were already selling nice units solely on disco play," says Anti.

It took six weeks before "Get Dancin'" won any airplay at all—first at WVBF, an FM progressive serving Boston and then at New York soul AM powerhouse WWRL which quickly spread the soul action throughout the Northeast.

But by that time, Disc-O-Tex had already sold nearly 100,000 singles.

"At the first meeting when Wes Farrell played me the record, it was obvious we had to break it through the discotheques," says Anti. "So I called in a disco promotion specialist and that proved to be the right decision."

"Get Dancin'" sold 10,000 in Miami and 40,000 in New York strictly on disco play. Still another major break for the record was when Rich Robbin, then with Los Angeles FM station KKDJ, made a new edit of the best segments of what was originally "Get Dancin', Parts 1 & 2." The Robbins edit was eventually serviced nationally by Chelsea.

"The second Disc-O-Tex single, 'I Wanna Dance Witchoo' is following the same disco route as 'Get Dancin'' but it's all happening a lot faster," says Anti.

Gloria Gaynor was signed by MGM in Los Angeles because her Columbia debut single "Honeybee" had received strong disco play and local sales in the artist's New York base.

Gaynor's "Never Can Say Goodbye" became a hit on the basis of three months of huge disco success before any significant airplay. Her high-energy version of a progressive soul classic was No. 1 on the New York disco chart for eight weeks before breaking on radio.

Warner Bros. Records is concerned enough with the potential of the disco market for hitmaking to have assigned creative services staffer Gary Borman as full-time coordinator of the WB disco effort.

Several months ago, Warner sent out their first Disco Sur-

vival Pack, a collection of some 25 classic oldies and new singles suitable for disco exposure. Five hundred packs were mailed out and problems promptly arose.

"Our current disco list deleted 200 names from the original mailing but added 400," says Borman, so we currently have a really effective list of 700 discotheques and disk jockeys, all fed into our computer."

Warner found out that, particularly back East, records must be sent directly to the homes of legitimate disk jockeys. If they are simply sent to clubs they will disappear.

WB has now also established a tracking network of key disco DJs who regularly fill out questionnaires about the effectiveness of current Warner product, in exchange for steady mailings of T-shirts and other promotional goodies. WB has assembled a representative sampling of DJs from all major types of discos: black, gay, teenybopper, singles and MOR.

Warner has since sent out five more Disco Survival Packs and has seen a Dionne Warwick single listed on four national disco charts.

Gary Borman has been on the road for Warner in New York and other major disco centers. He says, "Warner Bros. has totally committed itself to the idea that disco promotion is in no way a stepchild of radio, but in every way a separate route for breaking hits."



Chelsea photo

Disco-Tex and Gloria Gaynor right have gained prominence with West Coast disco labels and disco action is sweeping up the West Coast fast. TriTone Discotheque Systems Limited have now opened ten locations in British Columbia. Six of them are in beer parlors where only beer or wine is served and three are cabaret style nightclubs. The firm is also pilot testing a disco concept in a pizza restaurant. Pubs are playing middle of the road and a high percentage of "grafitti" while the disco cabarets are principally soul oriented. The equipment used is the TriTone Disco IV with either Phase Linear or BGW power amplifiers and TriTone Disco 12-B speaker systems, along with a cassette deck for fill in music during breaks when required.



MGM photo

"Innovative and imaginative, Provocative Promotions leads the way in discotheque exposure."

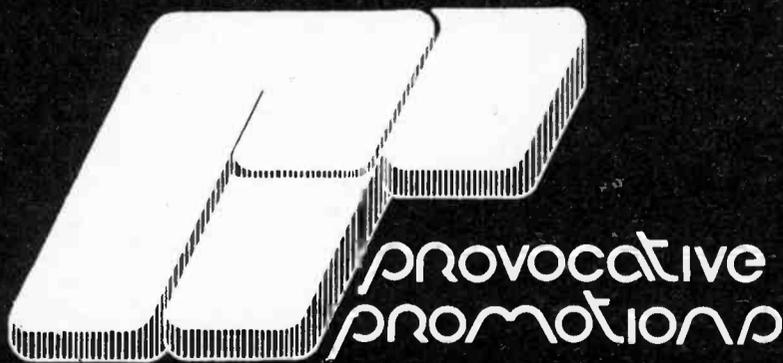
Wes Farrell,
President
Chelsea/Roxbury Records

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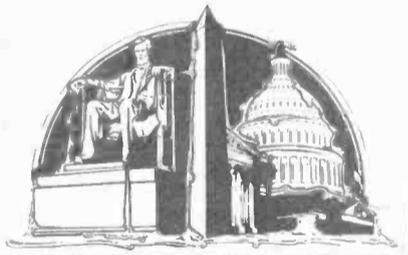
DISCO

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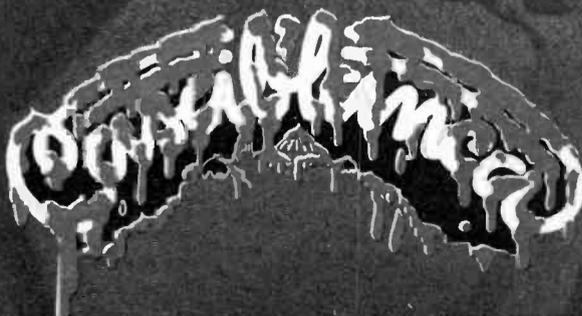


GREG PERRY
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(NBLP 7009)

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JAMES & BOBBY PURIFY
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Mobile Disco Action

• Continued from page D-8

and pulsars which vividly paint a room in mad, abstract, moving colors."

Attractive though she is, it's Miss Brinton's production equipment, constructed for her at a cost of more than \$12,000, that dazzles the eyes, the ears and one's emotions.

Her amps and speakers are custom-made by the British Kuschel firm and are so built that should one break down, no loss of audio is noted because of its automatic auxiliary system.

Her twin turntables are from the Swiss factory of Goldring Lenco. She can instantly switch from LP to 45 r.p.m. speed.

Kuschel also constructed, to Brinton specifications, the custom mixer. Malham's of England supplied her variable speed rainbow strobe lights. Her six Oil King projectors revolve and jiggle to six different speeds. An additional six tri-colored pulsars are cunningly synchronized to the tempo of the record being played.

"It's the lighting," she confides, "that controls the mood and the pleasure of the audience. The music is vital, of course, but all those vari-colored lighting effects are the topping on the cake. You can't see that at home or in a club—there's nothing like it visually."

Last fall, a California politician employed Miss Brinton's services to enervate a party he was hosting to increase his power at the polls. A major airline was near to signing a contract to present Jane's show on its deluxe Hawaii run from Los Angeles until a union official nixed the idea.

About a year ago, working a wedding party honoring the late Laurence Harvey and his bride at the posh residence of writer Harold Robbins, Miss Brinton spun her first disk at 3 p.m. Fifteen hours later, at 6 a.m., the last of Robbins' guests departed. "That's the longest job I've worked," says Jane. "And it was one of the two or three most successful. Poor Mr. Harvey died just a few months later."

For all her enthusiasm, however, Jane is anything but a gushing little Miss Pollyana.

"In England," she declares, "they are about 10 full years ahead of the U.S. with discos, mobile and stationary. Over there one finds hundreds of them in London and more out in the provinces. It's a way of life.

"It's also a powerfully effective medium for popularizing new records," she adds. "Except for two or three American labels that's a coming exploitation opportunity for record companies. Most all of them are shockingly slow to realize the disco's value in popularizing disks.

"But one of these days they will all be adapting to it—and selling more product."

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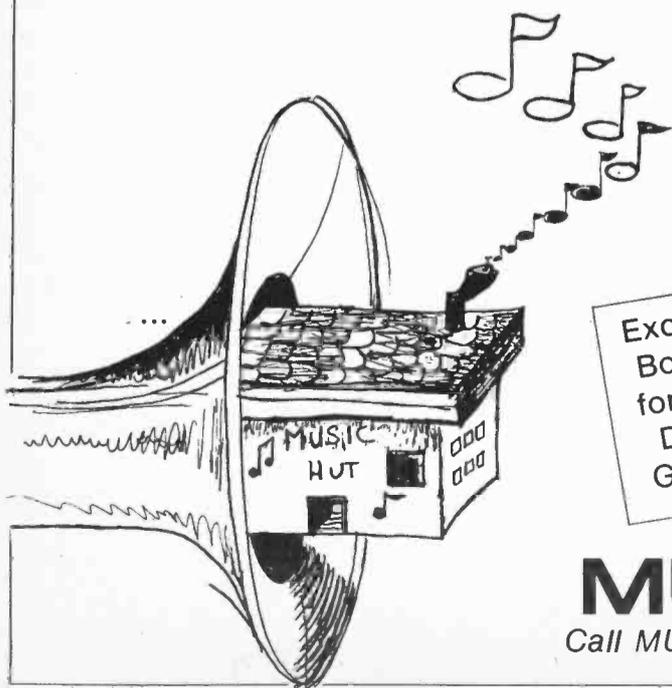
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Disco Hardware Boom

• Continued from page D-4

new customized manufacturers is being accomplished by a growing number of hi fi dealers who likewise are recognizing the untapped profits in the mushrooming disco hardware field.

The seven-store Harvey Sound chain in metro New York is an excellent example—the first here to bring the old and new equipment together in an ad campaign to highlight its new Discotheque Sound Room at its 45th Street store just off Fifth Ave. (Billboard, Feb. 15).

Harvey officials had observed the growth in interest for specific disco audio hardware—bigger amps and more "muscular" speaker systems to handle the typical high sound volume—over the past year. "There was no place for a disco owner to hear a sound setup," advertising director Roger Dawson said in explaining the decision for Harvey to set up the first such facility in the area.

The demo setup, overseen by assistant manager Steve Golub, is "strictly an experiment," Dawson emphasized. "We've got about \$250,000 in equipment and controls invested in the room, with the latest additions several 'computerized' lighting controls that respond to frequency or volume."

He believes that the more sophisticated lighting emphasis goes along with similar upgrading of disco decor—which in turn has led to even more customizing of speakers to blend in, such as the just introduced Meteor Sound Panel designed for unobtrusive wall mounting.

Before the room opened "our efforts just seemed to spread through the disco underground," Dawson noted. "Going for us was our reputation since 1927 as one of the oldest and best hi fi dealers in the city. And our established professional products division didn't hurt either, with such well-known salesmen as Anton Schmidt, with us 38 years and the first to win the dB award as the top audio salesman in the U.S."

Harvey just added a new BGW amplifier to its line of disco equipment, with Dawson pointing out its extremely reliable circuitry with continuous high-gain application that sacrifices some bandwidth for reliability.

Among major disco-styled components highlighted by Harvey, in addition to the custom GLI units, were:

- **ESS Heil** professional column two-way speaker system with air motion transformer. In the unique design, the driver uses a Teflon-coated diaphragm pleated like an accordion so air is squeezed between pleats to produce omnidirectional high-end volume levels.

- **Sculptured Sound** (Phoenix) MIS 2 bass omnidirectional spherical speaker with two bass woofers in a critically tuned sphere lined with sound absorbing foam material to handle

500RMS rated watts. Stevie Wonder and the Los Angeles Philharmonic each purchased a pair, Dawson said.

- **Bose 800** pro loudspeaker system built for portability using small cones, powered by massive magnetic structures. Smooth frequency response of multiple-driver design allows unusually high average gain before feedback.

- **Bozak CMA-10-2D** stereo mixer/preamp with four stereo and two microphone/line inputs, program and input cueing monitor, has become one of the disco basics at its \$595 price.

- **McIntosh MC 2300** stereo power amp with 300 watts RMS per channel at \$1,299 is at the high end of the market, but Dawson observes that the entire McIntosh line is built to take punishment and has proved popular with discos.

- **Thorens TD-125AB Mark II** transcription turntable with built-in strobe at \$410 is also near the high end, but the basic broadcast component is one of the best units for the typical disco's needs, Dawson says.

In Chicago, Audio Circle, in business less than a year as a consumer hi fi store in the new Circle Court Mall near Chicago Circle campus, is a good example of a dealer adding disco equipment to meet a need (Billboard, April 19). In president Bill Moore's case, it was the rising demand from the many south side clubs and lounges for disco equipment assistance.

A recent all-day demo with several area disco deejays using a typical installation of mixer, amp, speakers and twin turntables brought several hundred observers to the store. A Cerwin-Vega rep was on hand to answer queries on the full-line of C-V speakers, and the turnout was helped along by local print and FM advertising.

The disco installation will continue as a permanent part of Audio Circle, Moore notes, as the demand for the custom equipment has grown to a sizable portion of his business. The store has added Technics by Panasonic and Russco turntables, Sony and Grand Pre' mixers, and Sound Craftsmen equalizers to a component line that includes Akai, BIC, C-V, Empire, Epicure, Bose, Garrard, Harman-Kardon, Marantz, Miracord, Philips, Sansui and TEAC.

Back in the metro New York area, GLI has been functioning for more than three years, since Harvey staffers Mike Klaso, Bruce Dorfman and Tom Schwartz saw the coming disco boom. Also involved is Harvey Levine, still with the chain that has become a prime GLI dealer, plus Roger Soricio who works on custom speaker production.

Spokesman Klaso has two disco manuals in the works, one covering design/specs/installation for dealers not involved in the disco area before; the other for customers to help them specify their needs by matching equipment and environment.

"It's important to deal with professionals in the disco sound and light field," Klaso emphasizes. "Even a well meaning audio salesman often doesn't understand disco needs. You have to spend solid money for a decent system—"

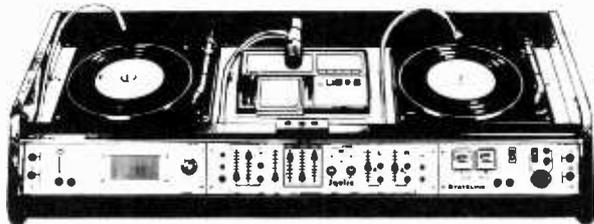
(Continued on page D-18)

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Disco Hardware Boom

• Continued from page D-16

\$6,000 and up, and anyone who tries to tell you different isn't doing the disco operator any good."

The GLI group realized that the first customized products had, to be competitive in price to consumer equipment that for the most part just couldn't take the disco punishment. Their special line includes:

- **Disco Desk** control center console for mixer, preamp, two turntables, for portable operation in tandem with amplified speakers utilizing power amp with built-in optoelectronic limiters on input to prevent overloads, and two ceramic super-tweeters.

- **Special Effects Generator** for audio sound similar to phaser, a dynamic reverser that gives a recording studio effect. Klasco terms it a synthesizer version of the \$800 Eventide Clockworks state-of-the-art unit with digital line delay and phasers used in Stevie Wonder disks.

- **Disco 3800** mixer has transition slide controls and rotary dial to feed from one turntable to the other, plus a tape input jack, one earphone to monitor alternate turntable or tape before mixing in.

- **Disco 3200** stereo preamp is optional add to mixer, with inputs for tape and microphone through front panel, mid-range tone control in addition to bass, treble outputs for two sets of power amps.

Four basic GLI speaker systems include:

- **Disco I** for Jamaica-style music, basically for smaller groups, with strong bass line, rising bass response (\$775/pair).

- **Disco II** for bass, clubs needing loud music level; utilizes cone array for midrange; overall sound presence in room; direct reflecting, wide dispersion of sound (\$1,175/pair).

- **Disco III** for outdoor use, projecting sound a long distance through two 15-inch bass speakers with radial fiberglass horns, using seven ceramic supertweeters (\$1,475/pair).

- **Disco IV**, basically bigger version of Disco II, di-pole mid-range system with folded bass horn in the low-frequency section. (\$1,775/pair).

Klasco sees real room for the ideal disco turntable with quick startup, good sound isolation. Direct drive units such as Pioneer and Technics don't have the isolation from loud levels found in the radio station control room, while units like the Thorens with good isolation start up slow, a hindrance to the disco deejay, he says.

The GLI spokesman also makes an observation on quad sound which is found in relatively few disco operations, noting that it's good if set up to synthesize music like the Sansui QS system. "With Variomatrix you can hear all four speakers," he

says, "and quad is OK if there aren't too many controls on the console. Otherwise it just becomes more complicated for the deejay. All options should be safe so equipment can't be overloaded."

Offshoots of the disco line for GLI are a super broadcast console built for Frankie Crocker, WBLS deejay in New York, with 4-channel encoder for syndicated programming. Klasco hopes to have a smaller version at the Consumer Electronics Show next month in Chicago for about \$500, including stereo and standard broadcast type features. The firm also is working on a home disco preamp/mixer unit for the consumer market.

Meteor Light & Sound in suburban Syosset, N.Y., and Hollywood, started in the U.K. as a theatrical stage lighting firm but saw discos "crossing the pond" in just a matter of time some four years ago. Speaking for Colin Evans, director of U.S. operations, metro N.Y. sales rep Tom Misiak noted how the firm had moved into the more sophisticated sound and light areas to meet increasingly sophisticated disco needs.

Most dramatic piece of disco equipment is the firm's new Tenway Superchaser, a basic "color organ" that converts sound to light in response to low, high and midrange audio frequencies. It also can be programmed via an audio effect controller with dimming effect or audio chase with alternate red/blue-green bulbs integrated to frequencies. Unit has a separate speed control for audio or manual "chase" effect, and lists at \$699. Each bank of three Trilites, three 100-watt bulbs in red, blue or green, is \$75.

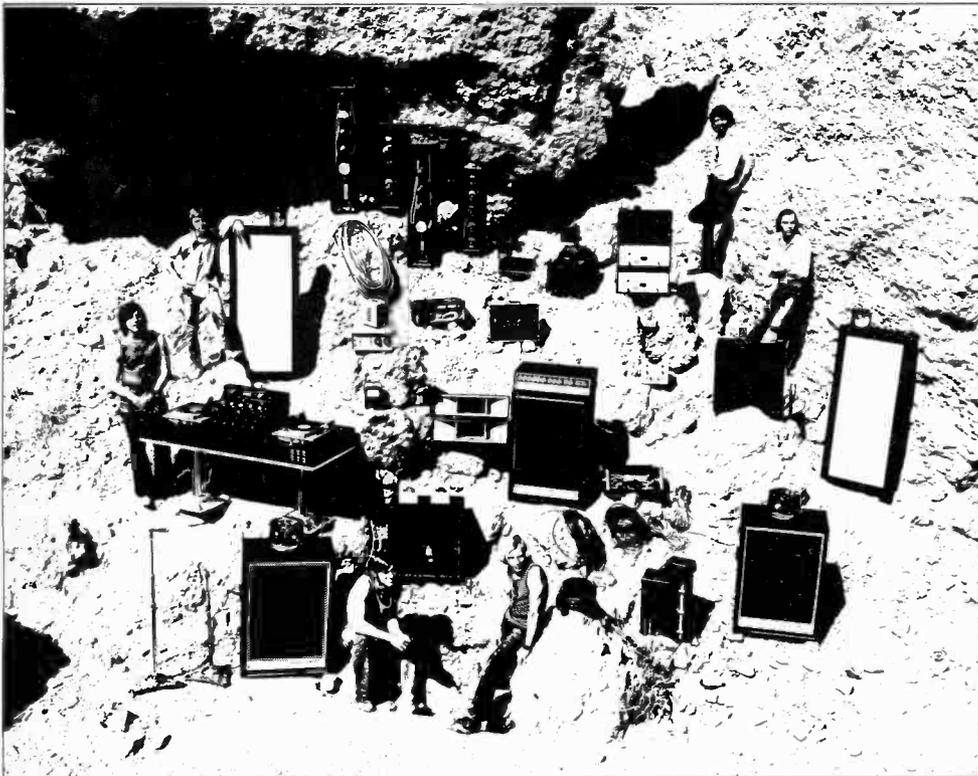
Another new unit is the Meteor 100 light projector which gives a kaleidoscopic effect from a series of circular disk "cassettes." Fan-cooled, the projector has a ceiling mount or adapts to track lighting, and is \$275 with one rotating moiré-effect disk. Some 25 others in the Meteor library are available at \$32 each.

Designed for disco wall mounting, the custom Sound Panel speaker is 4 feet wide, 3 feet high and just six inches deep with a horn built-in to the upper part for high gain. Meteor's new Clubman Two mixer at \$499 puts all controls within reach of one deejay, including tape and microphone inputs, microphone/tape/master/level controls and an optional \$25 voice-over feature that automatically cuts the music down to a 24 dB range.

Meteor equipment is now at 35 to 40 installations in the metro New York area, Misiak notes, including such well-known spots as Pippins and Reflections in Manhattan, and Poor Peter's Parlor, Farmingdale, L.I.

Electronic Environments in Milwaukee is a unique company that also evolved from the theatrical lighting field for which it was formed seven years ago. Co-owners Dick Fink and Tom Musial moved into disco lighting in early 1973 with their computerized plexiglass dance floors (Billboard, April 26). As the plexiglass area rises or dips 7/8 inches above or below the

(Continued on page D-22)



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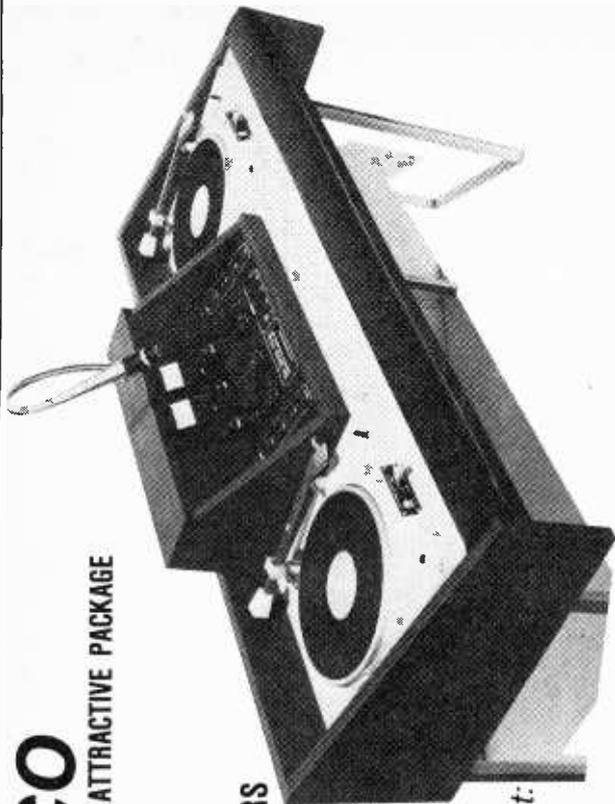
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Gay Dancers

• Continued from page D-6

Howard Metz, disk jockey of Cabaret, proudly announced that their sound system speakers were made by Cerwin-Vega, makers of the sound system used in the film "Earthquake."

Other than the few disk jockeys who are fortunate enough to have record companies service them with product they purchase their own records.

"With the disk jockeys earning \$25-\$55 a night it is most difficult for them to supply their own records," says Arnie.

Ron Cutler, a former disk jockey in Philadelphia, has opened Bahama Mamas, here.

"Bahama Mamas is a straight disco," says Cutler. "Opened just two months we have 3,000 people visiting here a week," he adds.

Cutler has chosen to use disk jockeys from local radio stations. Machine Gunn Kelly of KHJ, L.A., is the in-house disk jockey each Tuesday, and air personalities from KIIS and K100 have appeared as guests.

Cutler, whose professional name is Ron Diamond performs the chore of spinning records on the weekends, with J.J. taking over three nights during the week.

Cutler has plans to program a syndicated radio show from Bahama Mamas, and his nightclub is one of the few with no cover charge.

As a professional disk jockey and promoter of record hops with close ties to the discotheques on the East Coast, Cutler tells of the different East to West Coast attitudes toward discos.

"The East Coast can command the \$5-\$10 cover charges because nightclubs are the primary form of entertainment there.

"Here, the disco competition is too great to try to encourage that kind of cover charge. There are just too many places for people to go out here.

"In the East, there is a mixture of gays and straights in most clubs, but here the discos are either gay or straight," he adds.

Bahama Mamas is an intimate club with several areas suitable for small social gatherings.

"We are one of the few clubs that do not play 98 percent soul music. We cannot get around the fact that soul is the most danceable, but we only play about 75 percent," says Cutler.

"The rest is devoted to artists like the Rolling Stones, Doobie Brothers, David Bowie or Bachman-Turner Overdrive," he explains.

Cutler says that one of the major problems he has had to face is the lack of product from the record companies, how-

ever, record companies are beginning to involve themselves in the disco market.

Skip Blackburn, disco promotion coordinator of Capitol Records has led his company into the disco market by setting up a national mailing list for Capitol's disco records and distributing it to the discos across country.

He also supplies the disco disk jockey with product and he says, "disco promotion has become as important as FM radio and college promotions.

"We are doing the same type of promotion with discos that we are doing with radio stations," he adds, and he continues, "I believe that discos are a fad that will last two-three years, but we want to get in on it because it is now a powerful force in exposing new talent."

Blackburn explains how Capitol produces a disco record. "Producing a disco record means bringing up the heavy rhythm tracks, while using happy sounding instruments like the tambourines and whistles."

Stuart Goldberg, owner of "Dance Your Ass Off" disco in San Francisco, says his club attracts students, singles and gays, plus people who merely wish to watch the festivities on the inside.

Discomania

• Continued from page D-3

tions every week, hoping to capitalize on a boom similar to the singles bar craze several years ago.

Discos are generating money on many levels and, if anything, that's the key to the ever-quicken bandwagon in motion right now.

Whether in New York, Los Angeles, Miami, Boston, Houston or Grand Rapids, tastes in any given market differ and the same is true from one disco to another. You have the "straight" clubs, where more of a white rock suburban flavor is usually found, the black discos, with their heavy funk sounds, Latin clubs and gay locations, with their reputation for anything new and exciting, as long as it has the "beat" to dance to and to do your thing.

Whatever the scene, though, the music remains the key ingredient and it must be good enough to keep the floor packed six to eight hours a night, seven days a week. Most discogers will tell you that the main emphasis is on having fun, and the music has got to match the mood. It can be light, sexy, or funky, but it's got to be "up."

Just how long the disco scene will last is open for speculation, but right now, like the music, it's "up" and the aficionados will tell you it has always been that way and will remain so—it's just a question of attention.

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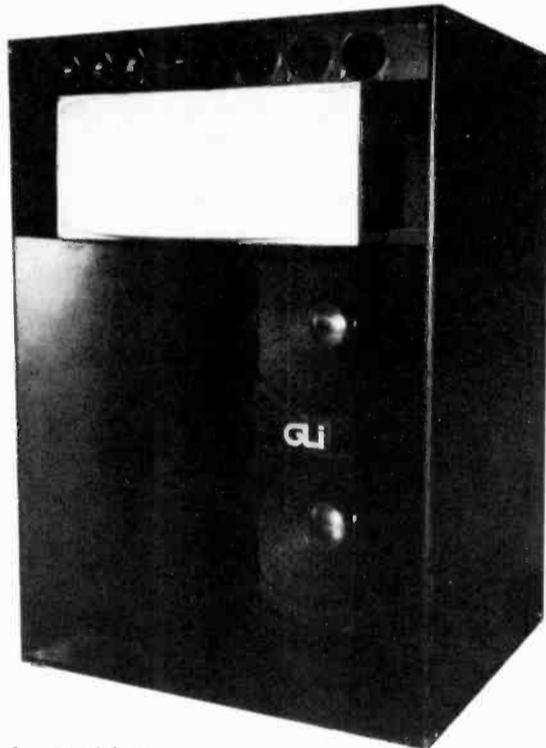
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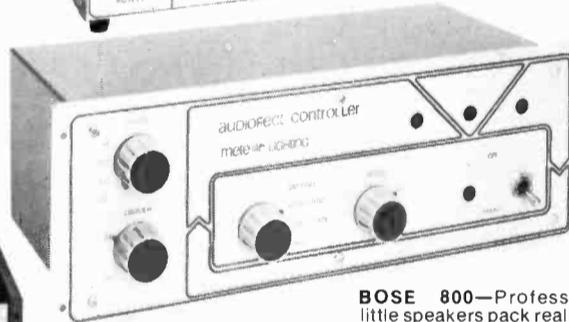


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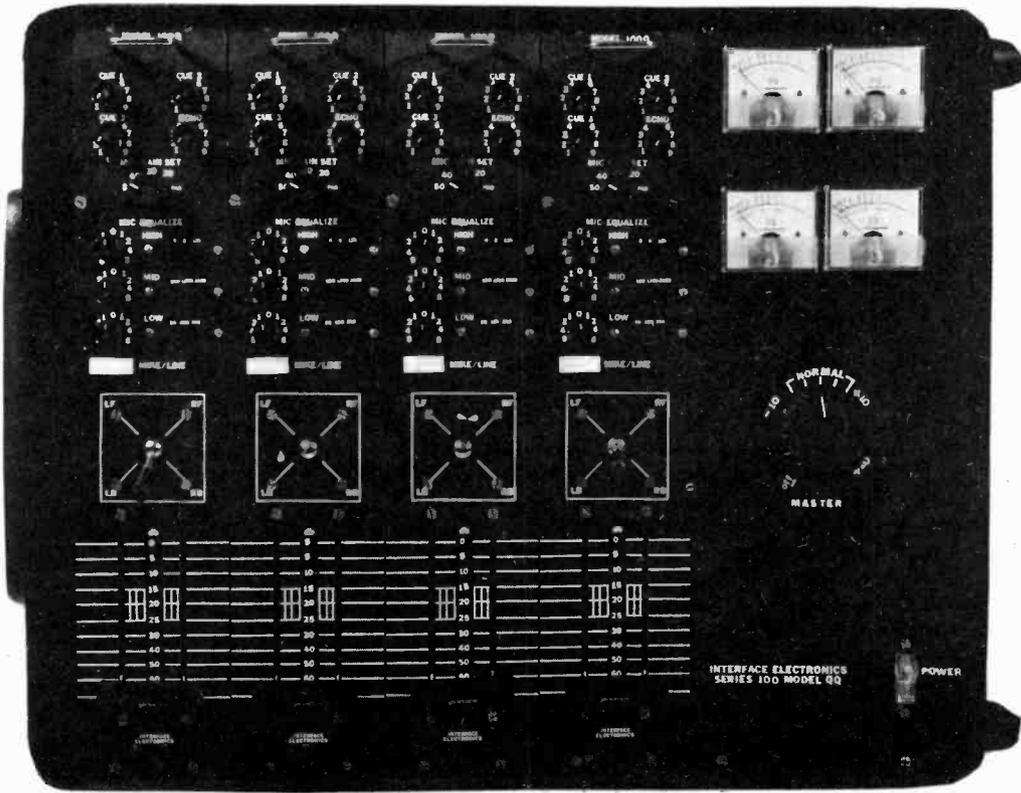
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Disco Hardware Boom

• Continued from page D-18

main floor level, the neon and strobe lighting program varies in basic red, blue and green, as well as a newly engineered system offering pastel shades.

The computerized lighting pattern exchange is controlled by the disco deejay with a button for what Fink calls "psychological crowd control." The company manufactures and installs the units, and also builds the sound system connected to the computer. Package runs from \$15,000-\$45,000, and already is installed in 10 Wisconsin locations.

Musial and Fink are now expanding across the country for the first time, and report excellent reactions on their recent trip that included a solid visit with Elmer Valentine of Whiskey A-Go-Go in Los Angeles. Firm got a big boost from a two-minute spot on WTMJ, local NBC-TV affiliate, picked up by the network in early February.

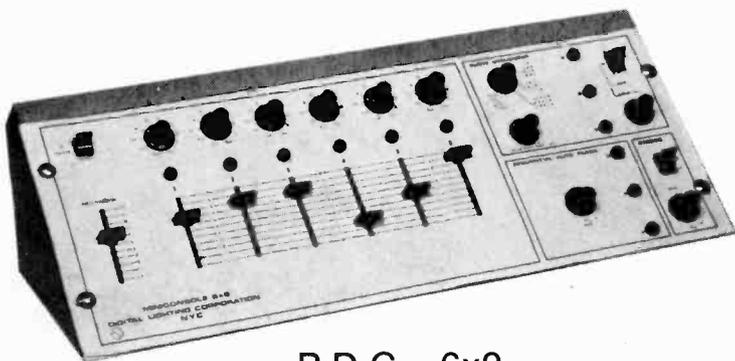
Just down the road in the Windy City, Disco Chicago is flourishing as one of the industry's first total consulting services, according to Rufus Smith. In the area for two years after film and sound production/mixing experience in Miami, he has brought together several smaller firms and talented personnel to provide as complete a package as the customer wants.

Noting that the basic disco sound/light installation runs \$6,000 and up, Smith's umbrella company already has installed about 20 of the more than 125 locations in the state, he says. Wayne Tignor from Grant Stage & Lighting is the light maven; Lee Windmiller, with a Ph.D. in physics, designs custom cabinets for speakers using Cerwin-Vega and JBL elements, including a small-room cabinet just added to the line. Video elements are provided by Phil Roston of Roscor, a subsidiary of his Audio/Video Center that was one of the first consumer videocassette outlets in the Midwest.

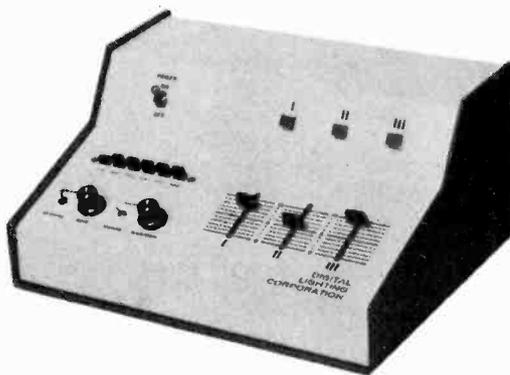
Music Dealer Service is the hardware rep firm for a number of major audio companies, Smith says, as well as Disco Chicago's custom units. Firm has two or three basic disco mixers including a new unit just off the assembly line for about \$350 that utilizes integrated circuit (IC) chips with multiple tape inputs, a 10 dB microphone override and cueing on all sources. Among the more popular standard hi fi units in the area are BGW, Crown and Dynaco amps with special circuits to prevent overloads, according to Smith. A round-the-clock repair service is a vital part of the company's package offer, especially with the many breakdowns in consumer-oriented equipment, he says.

Disco Tech, a 10-page monthly newsletter now in its third issue, ties the Disco Chicago scene together. The firm also distributes major label product to about 50 discos in the area, trains new disco deejays and provides complete charts, maps

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and radio demographics on disco growth for prospective operators.

Not quite as ambitious as Disco Chicago but also flourishing in the new disco environment is Graybar Productions in Manhattan, headed by former deejay Barry Lederer. Emphasizing that a good deejay is immensely valuable to a club if he's creative, Lederer observes that few go beyond just playing records. "A great deejay creates a crowd," he believes. Graybar is now programming tapes for discos who can't afford a back-up deejay or for owners turned off by deejays who were just too abusive with expensive equipment.

"We're selling a custom service—our sound," Lederer emphasizes. "Too many newcomers are MOR people who just don't understand the disco scene. I was never satisfied with the typical disco sound so I got together with designer Peter Sparr who came up with our own systems."

The first custom speaker was the BMF monitor, a 7-foot-tall monster, and from that developed a half-size SMF unit for smaller rooms. Latest unit is a small stereo bookshelf speaker for the home disco market. Firm also has a portable system for private parties using durable Pioneer turntables, a Bozak preamp with microphone and tape inputs and controls, and a custom-designed mixer from Dick Long's Disco Sound Associates, another metro area specialty firm that concentrates mainly on oversized installations.

Lederer cites success on both fronts. The firm is redoing the new "12 West" disco in Manhattan's Greenwich Village which opened with four Cerwin-Vega speakers and is now getting a pair of BMF Monitors. And the followups are coming in strong from a recent portable disco party he arranged at the American Modeling Assn. convention at the Waldorf-Astoria.

The highlights of the booming disco hardware scene have just been touched with these limited examples. But the vitality of the new market is becoming a more important part of the profit picture for both old and new companies recognizing the disco "Sound & Light Show."

New York Disco

• Continued from page D-8

would not come into Manhattan—we are pleased to travel to them.

"And that, as we see it, is effective promotion that every record label desperately needs, particularly on its new artists. Jeff and I feel we are pioneering a new music business trail in the East."

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article on our products and services

The Disco Sound

• Continued from page D-10

How about some of the artists Silvester and deCoteaux are producing?

"Start with Ben E. King," he says (King's "Supernatural Thing" was a top five "Hot 100" hit). "We hadn't heard from Benny in years when we began working with him. We didn't even know if he could sing anymore. Well, we wanted to avoid the old Ben E. King sound, as good as it was, because we wanted to start fresh. But I did notice that everyone who cut him before cut him in a low register. We were playing around with the keys to try and find what his range was and we discovered he had another, higher range that nobody had ever used. So we used that range and the disco format to help bring him back."

The story of the song is an interesting one. Silvester felt the old Little Willie John hit, "Fever," could hit the charts again with a slightly different arrangement. "We changed the bass line," he says, "put a chorus on the track and gave it to some writers. They came up with the 'Supernatural' idea, which has nothing to do, of course, with 'Fever.' But we liked it. Benny did the song in one take, reading the words off a piece of paper. We didn't add a thing to the basic track."

As for Les McCann, Silvester and deCoteaux (who Silvester calls "75 percent of the whole thing, a guy who is just unbelievable") plan to cut some disco jazz.

"Most jazz things are very flowing and fluid, on the top," says Silvester, "and there is a lot of color on it. The bottom is equally fluid. To fit into disco jazz, you make the bottom solid and put the bottom right in the pocket. And you let the top remain the same."

Peter Nero has also cut a disco record with the prolific pair. "Here," says Silvester, "we took tunes that had been hits already, like 'Louie, Louie,' 'Superstition,' 'Jazzman' and 'Feel Like Makin' Love.' We did the arrangements over and just made them a bit funkier. There are lots of good old songs that could be turned into disco hits."

Musicians are also important, according to Silvester. "We use a pretty basic core on most of our disco records. We've got Jerry Friedman, Jeff Smirnoff and Lance Allen on guitars, Carlos Martinez on congas, Jimmy Young on drums, Bob Babbitt on bass, Ricky Williams on clavinet and Derek Smith on piano. We use MediaSound a lot, but the studio should not make a great deal of difference to a professional. If you know what you want, have good equipment and a competent engineer, you can get basically the same sound anywhere. Besides, the studio where a disco hit was cut makes no difference to a consumer."

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Brooklyn Retailer Booking 'Stable' Of 15 Disco DJs

NEW YORK—A record retailer here has been booking 15 mobile discotheque DJs for private functions, adding another dimension to the growing linkage between the disco world and the more traditional areas of the music industry.

Mark McCurdy, co-owner of the Music Hut and head of the Music Hut Discotheque DJ Assn., first started booking spinners some three months ago. And, to date, that move is paying off handsomely for the "association" and the spinners alike, says McCurdy.

"It's not unusual for our top DJs to be working anywhere from three to five nights a week," offers McCurdy.

Rates for a spinner for an evening vary according to the affair, but the average fee is in the range of \$200, explains Ron Plummer, who along with such other DJs as Cameron Flowers, Linda "Lady J" Conway, Mahoun Dagger, Phil Euphoria and Ash The Hyper Freak make up McCurdy's front-line spinners.

McCurdy himself gets a 10 percent cut of the action as a booker's fee.

The move, continues McCurdy, was prompted mainly by his involvement with the Music Hut store in the Crown Heights section of Brooklyn. As the disco craze began to surface, its impact was felt on store sales and on requests for more disco-oriented product from customers and local players who shopped the location. Slowly but surely, McCurdy's interest in the market increased. A greater emphasis was placed on ordering disco goods and several DJs themselves started to work at the store, on a

part-time basis, while Flowers became the Music Hut's main disco product buyer.

Through word of mouth and by working with several independent disco dance promoters McCurdy and his DJ troupe have built up business to the point where today he claims that they are booked through 1976, and in communities well outside the New York area.

McCurdy also carries his interest in the disco craze over into the everyday operation of the store. DJs

able to prove that they are just that are given discounts on both single and LP product. Singles carrying a \$1.29 list are sold to the public for 97 cents while spinners get them for 80 cents. Albums with a \$6.98 list are offered for \$4.98 while DJs can get them for \$4.25.

Several of McCurdy's association DJs, though, are on service lists from a number of record labels and are not the main benefactors of the discount program.

The store itself has been in oper-

ation for two years, says McCurdy. First-year gross figures were in the range of \$62,000 with a 40 percent increase in sales coming the following year. McCurdy says that he is confident the growth will continue through this year.

Promotion also plays a strong part in the association's game plan. McCurdy says that some \$500 is budgeted each month for print ads and radio spots on the association's and store activities. Support is also garnered from radio spots run by the promoters advertising their events.

BILLY SMITH CAN GIVE LESSONS

How To Promote Music Via Discotheques

NEW YORK—Interested in capitalizing on the disco boom with its built-in product exposure on the consumer?

If you are, it might prove worthwhile to take a few lessons from Billy Smith, 20th Century Records East Coast representative, who is generally regarded here by label and disco

staffers as one of the leading advocates of the existence of beneficial ties between the club scene and labels.

At it for nearly two years now, Smith has a number of "tricks" up his sleeve, among which are:

- A product service list comprised of some 80 local spinners and another 110 across the country and in Canada.

- A philosophy that discos should be visited as often as possible by label promotion personnel.

- A separate service list of some 160 bars in the metropolitan area which get one jukebox copy of a disco-oriented song. Support initial interest on the club level with fringe support, he feels.

Smith says that his interest in discos dates back to the sixties when discos were the "thing," but only for a narrower audience than today. Following a stint with Alice Cooper's Alive Enterprises, Smith became associated with Beta Distributors here and was named 20th Century's East Coast representative.

"The impact that discos can have on product sales first hit us when we were getting strong store reports on Barry White and the Love Unlimited Orchestra's 'Love Theme.' We knew that radio hadn't gone on it yet and there wasn't a heavy advertising campaign in effect, so the only logical answer was that sales were being generated off disco play." During



Billy Smith: a true believer in discos and music for the medium.

Smith still believes that New York is the leader in the disco market, but admits that other large cities are starting to catch up. "Los Angeles is just now becoming as well equipped as New York, but most other areas are still well behind." Without a doubt, though, New York clearly remains on the top as the musical leader, as clubs and spinners here are almost always weeks ahead of the rest of the country, says Smith.

That very time gap in picking up product also exists on the radio level, but the years have seen a change, he continues. "A year ago radio programming was usually three to six months behind what was happening in the discos. Now it's becoming a matter of weeks."

Long a believer in the disco market, Smith hasn't limited his talents to just 20th and Beta. In fact, he constantly offers, free of charge, his service list to any other label which is interested in touching bases with the DJs. He says that several labels are already using sizeable portions of his list to service spinners.

As for the future, Smith hesitates to predict just how long the disco craze is going to last. "Playing it safe, though," he offers, "I'll say that it'll remain at full-swing for at least another two years." He also predicts that the next step, whenever it comes, will be for discos to blend cabaret-styled entertainment in with dance formats.

that period, continues Smith, White and the Love Unlimited Orchestra were one of the strongest commodities on the local club scene.

Following that incident, what Smith describes as an occasional passing along of product to friends who were spinners became a systematic method to help break a record locally.

Automation Out At St. Louis' KKSS

• Continued from page 32

"There's the problem of cellulite, the watery deposits on hips and legs. They must get some movement there, and the waist is a problem for both men and women in our classes. The 'Double Bump' is just ideal for what we do here," adds DaLomba.

★ ★ ★

Sorry about the typo in last week's column which saw Jeff Dixon as program director of WHJR, Newark, N.J. Actually it's WNJR. . . David Banks, national r&b promotion director of Warner Bros. Records has resigned in favor of producing comedian Richard Pryor.

Banks is producing a new live album on Pryor, starting here and winding up at the Latin Casino in Cherry Hill, N.J.

★ ★ ★

One year ago Playboy Records ventured into the r&b arena, with Hillery Johnson in the role of national r&b director.

During that period the label has acquired such artists as Brenda Lee Eager, Bobby Taylor (formerly of Bobby Taylor and the Vancouvers), Buck, Ronnie and the Ramblers, Phyllis St. James, Major Lance and Ruby Winters (formerly of Ruby and the Romantics).

Johnson has constructed a team of four independent promotion men across country. Don Lewis in the Chicago area, Ray Evans, South; Rocky G, East Coast, and Jimmy Bee, West Coast.

Johnson handles a&r and he is responsible for all acts signed to Playboy

★ ★ ★

Sixty-nine-year-old Edith Wilson has recently signed with Delmark Records in Chicago, and will record with a group of traditional jazz veterans led by pianist Little Brother Montgomery.

Ms. Wilson co-starred with Louis Armstrong in the Broadway review "Hot Chocolates," and she has played many character parts in films. Other shows with which she has been associated include "Showboat," "Amos and Andy," and Duke Ellington's Cotton Club review.

★ ★ ★

Eric Mercury, recently signed to Mercury Records, has released his first album for the label, "Eric Mercury." The album was produced by Trevor Lawrence (husband of Linda Lawrence, a former member of the Supremes) with arrangements by Mercury and Lawrence. . . Broadcast Enterprises Network Inc. is filing with the FCC to buy its third radio station KATZ, St. Louis. B.E.N.

president Ragan Henry disclosed the purchase price in the neighborhood of \$2 million.

B.E.N. operates WAOK, Atlanta, and WGIV, Charlotte.

★ ★ ★

Capitol artists Tavares with a new single "Remember What I Told You To Forget" will be exclusively represented by Regency Artists. Singer/dancer/actress Lola Falana is releasing her first single for RCA Records, "There Is A Man Out There Somewhere (Who Can Turn Me On)."

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

Set Cleffers Meet

NEW YORK—A New York songwriters' lyric writing seminar will be held July 12 and 13 at Hofstra Univ. in Hempstead, L.I. A crash course and workshop covering the basic techniques of successful lyric writing, as applied to jazz, country, rock, pop, and educational songs will be featured.

It will be conducted by two songwriters and producers from Ultrasound Records, an educational record album company, and the label can be contacted for more information.

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Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry sources and Billboard Record Reviews includes type of music, demo cut, LP title, artist, label "Q" code number.

QS Matrix Quadraphonic

- Pop**—"Brother, Brother" from "Carole King Music," Carole King, Ode, QU 88013.
Rock—Title cut from "Night On Bald Mountain," Fireballet, Passport, PPSD 98010.
Country/Pop—"Hubbardville Store" from "One More Road," Dennis Weaver, Ovation, OVQD 1440.
Jazz—"Funky Mama Moose" from "The Second Wave," Roland Haynes, Black Jazz, BJQD 19.
Classical—Opening ("2001" theme) from "Strauss: Also Sprach Zarathustra," St. Louis Symphony, Vox, QTV 34584.
Soul—"Spaceslide" from "Go With The Flow," Michael White, Impulse, ASD 9281.

Matrix 4-Channel

- MOR**—"Sundown" from "Laughter In The Rain," Ray Conniff, Columbia, CQ 33332.
Progressive—"Reasons" from "That's The Way Of The World," Earth, Wind & Fire, Columbia, PCQ 33280.
Classical—Finale from "Bartok: Concerto For Orchestra," Pierre Boulez and New York Philharmonic, Columbia, MQ 32132.
Pop—"Reasons" from "Perfect Angel," Minnie Riperton, Epic, EQ 32561.
Country—"Make Love To Your Wife" from "All The Love In The World," Mac Davis, Columbia, PCQ 32927.
Rock—"Wake Up Sunshine" from "Chicago II," Chicago, Columbia, GQ 33258.

CD-4 Discrete 4-Channel

- Soul**—"Rock The Boat" from "Rockin' Soul," The Hues Corporation, RCA, APD1-0775.
Country—Title cut from "(I'd Be) A Legend In My Time," Ronnie Milsap, RCA, APD1-0846.
MOR Instrumental—"Noah's Ark" from "Others By Brothers," Hugo Montenegro, RCA, APD1-0784.
Rock—"Pick Up The Pieces" from "AWB," Average White Band, Atlantic, QD 7308.
Easy Listening—"Lonely People" from "Holiday," America, WB, W 42808.
Jazz—"In The Mood" from "A String Of Pearls," Glenn Miller, JVC, CD4W-7023E.

* * *
 Earlier Dealer Demo 'Q' Disks charts appeared in Billboard issues of March 8, April 12.

BULLISH ON U.S.

Show Panasonic Line

NEW YORK—Panasonic, optimistic about the future of the home electronics business in this country, has announced a complete new line of cassette and 8-track products, some with AM/FM radios, and others built into three new compact systems. The company has also released its new mini-cassette recorder, previewed at the last Winter Consumer Electronics Show.

In unveiling the line to dealers at the annual dealer meeting at the Doral Country Club, Miami, recently, Ray Gates, Panasonic vice president, consumer electronics products, said that despite concern over the present state of the industry, Panasonic was optimistic that the home electronics market will grow stronger by year's end, and will be solid by mid-1976.

The line includes five compact systems, three with cassette

recorder/players, and one with 8-track player. Among those compacts incorporating cassette systems is the top-of-the-line model SE2250 with FM/AM/FM multiplex radio, an 11-inch-diameter record changer with cueing and anti-skating controls, and Quadplex two circuitry for synthesized 4-channel sound with the addition of two optional speakers.

The cassette deck in this unit features a selector for chromium dioxide and regular tapes, as well as three-digit tape counter, level meter and pause control. The speakers are two-way air suspension with 6½-inch woofers and 2-inch tweeters. The unit carries a manufacturer's suggested retail price of \$349.95.

Model SE-8015 compact system, with a suggested manufacturer's retail price of \$249.95, incorporates

(Continued on page 44)

Dual, BSR Hike Prices

NEW YORK—Both United Audio and BSR (USA) Ltd. have posted price hikes on their turntable lines. United Audio, which distributes Dual turntables in this country, will raise prices to between 4 and 11 percent. The BSR McDonald line will be upped about 8 percent.

In the Dual changer line there will be an across-the-board increase of \$10 per unit on models 1225, 1226,

1228 and 1229Q. The manual turntable line's model will be upped \$25 to \$295, while the Dual model 901 cassette deck is being upped \$50 to \$500.

At BSR, Vic Amador, president of the company's consumer products group, explains that the increases are due to higher material and labor costs. The price hike at BSR is being limited to turntables at this time.

CB Ignites NEWCOMers

A Sure Big New Volume Builder, Tradesters Agree

• Continued from page 1

ufacturers and marketers of car stereo units seeing CB as a big new volume builder.

The show offered a forum for the first ever official industry word on CB from FCC officers who spoke at an overflow seminar.

First time exhibitors included Audio Magnetics, Columbia Magnetics and used tape recycling company Aidex (all three along with regular exhibitor BASF making NEWCOM more important in blank tape).

At least 40 firms, including most major audio accessory marketers, were here with consumer products, including Cerwin-Vega with a new car speaker line and Pfanstiehl making its first NEWCOM in over 20 years.

CB represents a dilemma for car stereo marketers who are divided over having a combination tape and

AES To Cite 8 At L.A. Meet

• Continued from page 1

meeting held here and on his official visit to the RIEE (European equivalent of RIAA) meeting in Madrid last month.

The RIAA group also will discuss two proposed recommendations to the International Electrotechnical Commission (IEC) on the location of the center of gravity of 12-inch LPs within an 8mm-diameter about the center of the disk, and on continuous loop 8-track tape cartridges.

It was just revealed (Billboard, April 26) that RIAA was studying an encoding device to provide more positive identification of pirated recordings, with units developed by Musak and Audicom Corp., among others. The continuing campaign to upgrade manufacturing standards of singles got prime attention last fall at meetings of both the EIA ad hoc and RIAA committees in conjunction with the AES conference held here (Billboard, Sept. 21, 1974).

Other AES highlights for the anticipated record turnout of 4,000-plus registrants and 101 exhibiting companies include an audiology testing program for attendees. Coordinated by the UCLA Dept. of Head and Neck Surgery, it will utilize a portable soundproof chamber from Industrial Acoustics and a General Radio audiometer.

At the closing awards banquet Thursday night (16), the AES will announce the two citations, three honorary memberships and four fellows. Citations go to John Mullin, 3M Mincom, for assembling a museum of 50 years of recording equipment at the 1973 AES, and posthumously to Howard Holzer for his work on disk and studio recording technology, particularly for master disk recording heads.

Honorary life memberships go to Alex M. Poniatoff, Ampex founder, for his pioneering and continuous development of audio and videotape recording systems; Mark Gardner, retired from Bell Telephone Labs, for contributions to knowledge of psychoacoustic phenomena, and John Mullin of 3M for his work in magnetic tape recording technology.

Named AES fellows are Richard Burden, Burden Associates; DeWitt (Bud) Morris, United Recording Electronic Industries; Joseph Wells, RCA Records, and John Woram, Woram Associates.

CB unit, and also, whether CB and FM radio paired together without tape is the way to go. And there's also the concern about its high price.

J.I.L. and Xtal first showed tape and CB combination units and some people here said that this combination has appeal because the tape can play while a CB channel is being monitored. That advantage of having something other than CB chatter to hear is possible with an AM/FM radio and CB combination such as Boman will introduce.

On the other hand, combining tape, AM/FM and CB makes for a complex machine and a high price (J.I.L.'s 23-channel 852CB with 8-track and AM/FM stereo radio lists for around \$350).

Moreover, it is not just the need for simplicity and lower price that is finding some manufacturers such as Craig not wanting to marry CB with tape. Craig sales chief Lauren Davies is typical of those who believe the CB customer is a different customer than the tape player purchaser.

But if tape player marketers are mystified by the surge in CB interest, they can share the quandary with FCC officers such as Ray Spence, chief engineer, and Charles Higginbotham, chief of safety and special services bureau of FCC.

The FCC's application facility at Gettysburg is swamped with CB applications (up from 75,000 in January to 180,000 for April). Moreover, the FCC is proposing more CB channels, promising a crackdown on high power linear amplifiers that crowd the airwaves and interfere with hi fi systems and will insist on some identification by CBers, who now escape notice through wacky pseudonyms.

Spence says the number one complaint about CB is from hi fi system owners who pick up chatter or otherwise experience interference.

No one claims they can forecast the potential dollar volume CB can represent simply because the top is blowing off of it.

More NEWCOM highlights and NEWCOM photos next week.

N.Y. SONY SITUATION

Fair Trade Repeal Triggers Retailers

By RADCLIFFE JOE

NEW YORK—It is unlikely that retailers of Sony home entertainment products in the metro area will abuse the new fair trade repeal law by "footballing" the line, according to Harvey Schein, president of the company.

Schein bases his theory on the belief that area retailers will be anxious to hold prices, at least for the time being, largely because of profit orientation triggered by present business conditions.

However, initial dealer reaction to the repeal, signed into law last week by Gov. Hugh Carey in New York and Gov. Ella Grasso in Connecticut,

cut, indicates that Schein's prediction may be premature. Two of New York's major fair trade scofflaws, JGE Enterprises, and Ultralinear Sound, trading as "Crazy Eddie," have already launched major radio and TV ad campaigns proclaiming the demise of fair trade and the availability of low, low prices on once fair traded items.

Other home audio retailers have posted prominent signs in their show windows informing potential customers that there never was a better time to acquire their Sony equipment than the present, because of the new relaxed price laws.

Whether the stampede to discount the once-rigidly fair-traded Sony products will have any immediate effect on the company's profits and prestige remains to be seen. Schein has already admitted that current business conditions have affected Sony, and that he is not happy with the situation.

Meanwhile, Ray Steiner, Sony senior vice president, explains that the company decided it was better to eliminate its fair trade policy now than wait for the law to become effective (Aug. 4 in N.Y., Oct 1 in Conn.), as this move facilitates the transition from a price maintenance policy to non-fair trade. He discloses that this transition period would go right up to the start of the industry's major sales season.

Despite the uncertainty over the economy and the possible long-term repercussions of the new fair trade repeal law, Sony is going ahead with plans for a multimillion-dollar plant in the eastern U.S. that would produce a full line of audio and videotape products.

According to Schein, Sony is growing increasingly interested in a U.S. facility because of the size of this market, the fact that the U.S. is a big manufacturing center for base tapes, and because Sony's Japan plants are already operating at full capacity. Although still looking at potential plant sites, Sony hopes to have the facilities operational by 1977.

Philips Asks All Stock Of Magnavox

NEW YORK—The board of North American Philips Corp. (NAPC) is being advised to acquire full control of the Magnavox Corp., a company in which Philips already owns an 84 percent interest. The recommendation comes from Pieter Vinck, NAPC president, and was made at a board meeting held here May 8.

The merger, subject to approval of the boards of both Philips and Magnavox, would result in the cash payment of \$9 for each outstanding share of Magnavox stock.

Philips' initial move to take over Magnavox was made last year when the Dutch electronics giant acquired 84 percent of Magnavox common stock in a tender offer at \$9 per share.

At that time (Billboard, Sept. 14, 1974) it was exclusively reported that the Philips/MCA videodisk (recently demonstrated in this country) was the prime reason for the merger bid. At the demonstration, it was announced that Magnavox would have the manufacturing and marketing responsibility for the system hardware.

FREEDMAN MAKES SPEAKERS**Only 20, He's Boss Of 38**

By ANNE DUSTON

MILWAUKEE—From playing in a band at age 12 to road manager at 16, 20-year-old Mark Freedman has evolved into the sound business as president of his own company, Creative Sound Ltd., a manufacturer of speakers. The nine-model line is completely built and assembled from an 11,000-square-foot facility employing 38 persons.

The firm, started by Freedman in October 1972 and branching out to the present 28-state area through reps and distributors in April 1974, is also expanding its business to the manufacture of turntable bases and wood record racks for store display of albums.

G-J Preps Premiere Speaker Line At CES

STEVENS POINT, Wis.—Gamber-Johnson, Inc., will unveil a new Premiere line of speakers at the summer Consumer Electronic Show, in the \$40 to \$100 price range.

The series includes three systems with 15 watts RMS power capacity. Model PB-6A is a six-inch dual cone speaker and fits into standard bookshelves; model PB-8A, a two-way system with tuned port design, has an 8-inch woofer and a 3-inch-wide dispersion tweeter.

A 10-inch three-way system, model PB-10A, features a 10-inch free-edge woofer, a 5-inch solid back midrange, and a 3-inch-wide dispersion tweeter.

Gamber-Johnson will also be showing its Classic series of piezoelectric tweeter-equipped systems at the show.

The company offers a two-fold program of brand name speakers and private label speakers with custom designing for volume orders. Complete custom sound systems will also be designed from the facility.

To be introduced at the Consumer Electronic Show are two models of speaker towers, the 10-inch three-way TSF10 with woofer, tweeter and mid-range, at a \$156 suggested list; and the 8-inch three-way TSF8, at a suggested \$135 list. The towers measure 4 feet high by 2' wide by 2' deep.

Other speaker models, aimed at the home consumer market, through audio chains, independent retailers and mass merchandisers, include a laminated series of six models, from a 6-inch speaker listing at \$29.95 to a 12-inch, three-way top-of-the-line model listing at \$92. A three-model hand-rubbed walnut series lists from \$79.95 to \$169.95.

Freedman says the recession has had no effect on his business, and he plans to extend his rep organization to encompass the country. Shortages in lumber and steel that existed a year ago have been by-passed by dealing directly with the source.

The completely automated manufacturing facility includes a five-step inspection process that limits returns to less than 1 percent. Warranties offer two years on labor and five years on parts and materials.

"The market is looking for a product that offers more than a 30 percent profit margin for discounting, and our philosophy of supplying a long-term deal, fine quality and best price fits that need," Freedman comments.

What's Ahead**At CES
Chi/June 1-4****Finetone
Adds New
Dimension**

NEW YORK—Finetone Distributors Inc. is the new banner under which the 20-year-old Brooklyn-based company will introduce its own full line of record/tape cases and accessories at the upcoming Consumer Electronics Show in Chicago. The new company is successor to the former Fine-Tone Audio Products.

Under the management of Len Finkel and Herb Hartman, Finetone began as a distributor, adding jobbing and importing. They will now be selling record-tape carrying cases, home storage units and LP cabinets, and a complete line of Finetone accessories.

A separate distribution division, under sales manager Jack Haddad, will continue to service approximately 1,000 retailers in the metro N.Y.-N.J. area.

Marketing manager Irv Glasser notes that among the first new products are walnut-grain wood roll-a-door units for 32 8-tracks or cassettes in individual compartments at suggested \$29.95; walnut-finished masonite home storage units for 30 cartridges or 36 cassettes, designed for flexible mounting at \$11.95 each, and a hard plastic 8-track case for 24 cartridges at suggested \$8.95 list. "Everything we used to buy we are now manufacturing," he explains.

For its new line, Finetone already has signed its first rep firms and expects to contact a number of others in the automotive, electronics and music fields at CES.

The company recently shifted as distributors to Clarion car stereo from Pioneer and to Lloyds home entertainment units from Hitachi. According to Glasser, Finetone also has added Jensen autosound speakers, and will continue to distribute Watts record/tape care products, Golden Records, Superscope Storyteller cassette/book sets, Amberg 45 and LP carrying cases, Luvan record cabinets and phonograph tables, Eveready and Mallory batteries, among other product lines.

In addition to its own Finetone-label blank tape, the company is also distributor for TDK, 3M Scotch and Classic, BASF, Memorex, Ampex, Columbia Magnetics, Capitol Magnetics and Certron.

New Finetone graphics are being created for the entire new line as well as existing blank tape and record/tape accessories, and will be unveiled at CES.

www.americanradiohistory.com

USE WITH TV SET**Rhoades Bares Tuner**

By RADCLIFFE JOE

HENDERSONVILLE, Tenn.—In a long-term plan designed to ultimately capitalize on the expected boom in home videodisk and video-cassette systems, Rhoades National has introduced a hi fi audio tuner designed to bring full high fidelity reproduction to all conventional TV sets.

The unit, model TE-300, is a step-up from the popular Rhoades TE-200 Teledapter. Unlike the TE-200, the Tele-Tuner does not connect to the TV set, nor depend on the set for its sound. Instead, it is an FM tuner that picks up two separate monaural hi fi signals directly from the TV station, and feeds them into any stereo amplifier thereby achieving a superior quality hi fi sound through two speakers, the company claims.

The TE-300 has a frequency range that covers all VHF and UHF signals. Like the TE-200, it plugs into the auxiliary inputs of the stereo amplifier. The unit is priced at \$169.95.

Also on the Rhoades drawing board is a stereo multiplex unit, which, according to president David Rhoades, will be released as soon as the TV networks gain FCC approval for switching to stereo broadcasting.

The Rhoades model TE-200 Teledapter, forerunner of the TE-300, connects either to the earphone jacks or the speaker terminals of any TV set, and is fed through the input jacks of any stereo amplifier. Rhoades explains that the monaural signal from the TV set is then split by the Teledapter's matrixing system to provide a simulated stereo effect.

Model TE-200 sells for \$19.95, and according to Rhoades, the unit, about half the size of a paperback novel and weighing about one pound, achieves as much as 25 dB

separation with a gain of 2 dB at 100 Hz.

Both units are being marketed through hi fi equipment dealers across the country. They will be on display at the Rhoades hospitality suite at the Playboy Towers, Chicago, during the run of the summer CES.

Rhoades is also planning an extensive promotion for the units with print ads in leading trade and consumer magazines including Billboard, Stereo Review, High Fidelity, National Lampoon, Playboy, and Rolling Stone. This will be further supported by point-of-purchase displays, including posters, banners and pennants.

Rhoades markets the units through hi fi reps, and some direct-to-dealer sales. The units are sold throughout the U.S. and Europe. He has no immediate plans for going through mass merchandisers, as he reasons a move like this may imply that the units are gimmicks not to be taken seriously.

**New Headphone
From Superex**

YONKERS, N.Y.—A lightweight, isolation-type headphone that uses a vinyl ear cushion that conforms to the ear shape to seal out environmental noises is being introduced by Superex Electronics Corp. It will be featured at the firm's CES exhibit in Chicago.

Named the Classic, the stereo headphone is 11 ounces and has a frequency response of 20-20,000 Hz using a mylar diaphragm. The \$55 unit, in a cordovan and gold design with square-shaped ear pieces, features a padded steel and aluminum headband and coiled cord.

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Rep Rap

James M. Gruschin has joined **Morris F. Taylor Co.** as salesman for metropolitan Washington, D.C., and the state of Va., bringing the total sales force to 14 men, according to president **James Fahy**. The 31-year-old Gruschin has extensive experience in electronics sales as rep and store manager. An additional man is planned for the Philadelphia area, Fahy says.

Mullin Technical Sales, Needham, Mass., has added **Quam-Nichols** speakers to its line, and will rep them in Conn., Me., Mass., N.H., R.I. and Vt. areas covered by the firm, president **Thomas Mullin** reports.

Stu Williams replaces **Steve Cook** at **Marketing Engineers**, 2511 E. 46th St., Indianapolis. Stu repped in Arizona and attended technical schools in Indiana.

The 1975 membership directory of the **So. Calif. Chapter** of Electronic Representatives Assn., (ERA) is available free to engineers, buyers, purchasing agent and marketing executives. The 100-page directory offers complete profiles of the 118 members, including company name, address, telephone, branch office locations, officers, number of employees and special services and facilities, as well as manufacturers and type of products repped.

The directory also includes a listing of products, showing which representatives handle products broken into 58 different categories, and an alphabetical listing of over 1,200 manufacturers along with the local rep and his telephone number.

Bob Rapoport and **John Steinberg** have formed **Rapoport and Steinberg, Manufacturers' Agents**, to cover So. Calif., So. Nev., and Ariz. Lines currently being handled include **Lecson Audio Ltd.**, **Design Acoustics**, **Micro/Acoustics**, and **Staticmaster Record Brush**.

The new firm is located at 4878 Lankershim Blvd., No. Hollywood, Calif. 91602 (213) 766-6300.

Radio Shack president **Lewis Kornfeld** was awarded a gold turntable plaque in recognition of firm's having purchased and sold one million BSR record changers. Also on hand for recent presentation were **Charles Tandy**, board chairman of Tandy Corp., Record Shack's parent company; **John Ferguson**, board chairman of BSR Ltd., Birmingham, England, and **John Hollands**, president of BSR (USA), Ltd.

Schaak Asks \$20 Million

MINNEAPOLIS—**Schaak Electronics, Inc.**, has filed a \$20 million suit against three banks over the seizure of \$1.2 million in the company's account that precipitated its filing for Chapter XI protection in U.S. District Court here on April 4 (Billboard, April 19).

The suit charges the **American National Bank & Trust Co.** and **Commercial State Bank**, both of St. Paul, and **Manufacturers Hanover Trust Co.**, New York, with breach of contract, fraud, misrepresentation, wrongful conversion of the company's assets and interference with its business and contractual relations.

It is the second court action in recent weeks to be filed against **American National** following **Schaak's** Chapter XI petition. A suit brought by **U.S. Pioneer Electronics Corp.**, one of **Schaak's** biggest creditors, asks at least \$1.4 million in damages. **Pioneer** alleges that **American National** and other unnamed banks falsely led **Schaak's** creditors to believe that a \$4 million loan agreement had been reached with **Schaak**.

A creditors' meeting was set for May 9, and **Schaak** is continuing to operate its eight **Allied Radio** stores, 18 **Schaak Electronic** stores and three franchises in the Midwest.

After six years with **Hallmark Electronics**, **Norman Green** returns to Philadelphia-based **Almo Electronics Corp.**, radio/audio/stereo components distributor, as field sales manager for industrial sales division. He reports to executive president **Sam Shapiro**, and was with the former **Almo Radio Co.** from 1951-64.

Bill Gross of **Radio Broadcasting** was among suppliers demonstrating their items at a "New Equipment To Help Make You Rich" forum at the May 12 dinner meeting of **Mid-Lantic Chapter**, Electronic Representatives Assn., Presidential Apartments, Philadelphia. Program chairman was **Joe Austin**, Forti-Austin Assoc., Willingboro, N.J.

1974 "Dealer Of The Year" is **U.S. Pioneer Electronics Marty Gutenplan** of Stereo Warehouse, Brooklyn and Long Island, and **Rabsons**, Manhattan, for outstanding marketing achievements in the hi fi industry. **Pioneer** president **Bernie Mitchell** made the presentation.

The **Moonachie, N.J.**-based manufacturer also awarded **Churchill Audio Centers**, with 23 outlets in the New York metro area, a "Thanks A Million" plaque in recognition of over \$1 million in factory shipments to the retail chain, a division of **Friendly Frost**. Audio division director **Bernie Dubler** accepted the award from **Lee Gold**, **Pioneer** Eastern regional sales manager, and **Gil Miller**, head of his own rep firm that reps **Pioneer** in area.



Hitachi photo

HITACHI ADDITIONS—**John Merchant**, right, new Hitachi audio sales manager, regales reps at introduction of new line (Billboard, May 10). From left are **Harold Brandt**, **Consumer Product Marketing (CPM)**, San Francisco; **Myrna Selby**, **Cardinal Sales**, Indianapolis; **Ed Mason** and **Don Smith**, also **CMP**; **Bob Sullivan** and **Jim Fjetland**, **Fleehart & Sullivan**, Seattle.

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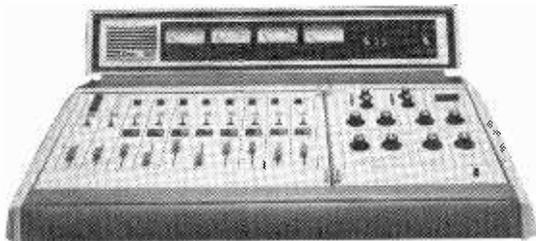
CHICAGO—A line of replacement speakers for tractor tape players, designed with heavy moving elements to withstand constant high volume, and special weatherproofing for resisting moisture, dust and

temperature changes, has been introduced by Quam-Nichols.

The 15-watt speakers have 10-ounce barium ferrite ceramic magnets and list for \$13.50 to \$15.20 for three sizes.

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Actor Walker Set To Promote Panasonic Line

NEW YORK—Panasonic has retained Jimmie Walker of the "Good Times" comedy CBS-TV show to promote many of its home audio products, with special emphasis on the "Dynamite-8" and "Take 'n' Tape" portable tape players.

Walker will be used on national and regional TV co-op ads, as well as radio commercials, trade and consumer magazine and newspaper ads and point-of-purchase displays. He will do personal appearances for Panasonic and participate in other sales promotion activities for one year, with an optional second year contract.

Panasonic officials feel Walker is a "perfect spokesman" for their products, especially in view of the fact that Panasonic portable tape players have a heavy sales appeal among young people. The "Good Times" show is said to have heavy youth audience appeal with viewers in the 6 to 11 and early teen years.

Walker's commitments include a limited number of personal appearances at major Panasonic distributors.

Buyers of Dynamite-8, or Tape 'n' Tape players during the promotion will be offered cassette or 8-track versions of Walker's new "Dyn-O-Mite" comedy album on Buddha Records, at reduced rates.



Panasonic photo
Jimmie Walker shows off Panasonic Dynamite-8 and Take 'n' Tape players.

ENTERS ACCESSORY MART

Simplex Eyes Buyers

LOS ANGELES—When your company is firmly entrenched in manufacturing copying machine toner and it diversifies into office equipment cassette storage units there's one more logical step—consumer cassette and cartridge storing accessories. That's just what Simplex Systems, Inc. here is doing.

Simplex's initial unit in a planned series for the consumer holds eight cassettes in what looks externally like a "War and Peace" size book of heavy plastic and includes Simplex's patented push-button unlocking for each cassette (a button is pushed and the cassette pops out for easy grab).

Headed by former CPA Jack Keller, Simplex is a subsidiary of five-year-old Winston Chemical Corp., which through an Eastern plant in Ivyland, Pa. makes bulk toner and ships it to the suburban Santa Fe Springs plant here for packaging.

Keller and his staff are just now feeling out reps and planning a marketing strategy which will include the firm's first appearance at NEW-

COM, the parts and electronics show at Las Vegas starting May 5.

Keller sees the C8 unit coming in at \$8.85, though there is room for variation. Colors include blue, burgundy, brown and orange. The front can be customized if, say, a retailer wants to offer it on a private label basis.

Actually, Bill McRae, Keller's partner in Simplex, tried unsuccessfully to market the holder two years ago and at one point tried to work with Superscope on it.

Now, with Winston's marketing developed in office equipment, Simplex already has a 50-cassette capacity and a 90-capacity unit in metal cabinets and was showing at NEW/COM a prototype of a C12 (in horizontal design) for the consumer and will also have a wood cabinet model—both of the latter for cassette.

Keller and marketing vice president Jon Giberson see cartridge storage units as the next product and the locking system is designed for cartridge. They both want to plan for videotape units as well.

Panasonic Boss Optimistic

• Continued from page 41

many of the features found in the higher priced unit. However, the power output is lower. The same is true of the model SE-1250 with a suggested list of \$279.95.

The top-of-the-line unit with the 8-track player/recorder is model SE-3180. This unit has many features found in the cassette compacts, with price tag of \$249.95.

Model RE-9175 incorporates on FM/AM/FM multiplex radio in a compact system with an automatic record changer. The unit features Panasonic's Quadruplex circuitry for synthesized 4-channel sound. Price is \$199.95.

The Panasonic portable cassette line features a stereo cassette recorder/player with FM/AM/FM multiplex radio. The unit, model RS-460S, has two 3½-inch speakers, two microphone inputs for its two built-in mikes, twin volume controls, and FM auto selection. Price is \$159.95.

Model Q-323S is an AC/battery portable cassette recorder with remote review control and optional foot switch for transcriptions. Also

included are mechanical pause control, auto stop and one-touch recording button. Price is \$99.95.

The mini-cassette recorder, model RQ-218S, incorporates many of the features of the larger units, as well as a quick battery charge system that takes about five hours. The unit can also be used with AC power, via an adaptor. Price is \$159.95.

Panasonic's new 8-track player line offers as its top-of-the-line unit model RE-8125 with AM/FM stereo radio and built-in stereo 8-track player/recorder. This unit also comes with two 6½-inch air suspension speakers, and a number of jacks and terminals for recording, phono, tape and headphones. Other features include Quadruplex circuitry, built-in AFC for drift-free FM reception, auto-stop, locking fast forward and FM external antenna. Price is \$199.95.

Model RE-8145 at \$169.95 incorporates many of the features of the higher-priced model, but features a player only. Also eliminated is the Quadruplex circuitry.

The one portable 8-track unit is the model RQ-832S, with AM/FM radio. This unit is priced at \$69.95.

Magitran Promo For Its Speakers

MOONACHIE, N.J.—The Magitran Co. has launched a special dealer promotion on its home and auto speaker systems. Scheduled to run through June 4, it offers special displays on the firm's Poly-Planer loudspeaker systems, as well as on the regular Magitran automotive speakers.

The Poly-Planer loudspeaker display (worth an estimated \$125) is being offered in a package deal which includes 72 assorted Poly-

Planar speakers at a dealer cost of \$495. Estimated retail value of the equipment is \$1,182.

Included in the display are nine pre-mounted Poly-Planer speakers in automotive, built-in and outdoor configurations. Four of the systems are pre-wired for demonstrations.

The regular auto speaker promotion includes 42 pairs of Poly-Planer speakers at a dealer cost of \$395, and an estimated retail value of \$921.60.

Radio Shack Sets Song Fest Tie

NEW YORK—The 2,000 stores of the Radio Shack audio retail chain nationwide will make available entry forms for the upcoming 1975 American Song Festival, according to R.C. Richards Jr., retail advertising and sales promotion director.

The promotional tie-in is designed to give Radio Shack an opportunity to introduce itself to thousands of music oriented people who, according to Richards, represent a large

segment of the audio retail market to which the shops cater.

Radio Shack also is recommending its popular brand of Realistic Supertape Cassettes for use in the recording of song entries submitted to the festival committee.

Deadline for the competition is June 3, and prizes valued up to \$129,776 are being offered in six separate categories including rock, MOR, folk, r&b, country and gospel.

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Tape Duplicator

By ANNE DUSTON

Several conventions for manufacturers and users of videotape equipment are looming in the immediate future.

The 31st national convention of the **American Society For Training and Development (ASTD)** is being held May 11-15 at the MGM Hotel, Las Vegas. Almost 100 exhibitors and six concurrent sessions on sales and training, including the use of A/V, will be offered. Special interest group meetings involving 30 different areas are planned for Tuesday, to avoid conflict with the other sessions.

ASTD certificates, continuing education units, and college credits are also available.

For further information, contact Joel Bradtke, conference coordinator, P.O. Box 5307, Madison, Wis. 53705 (608) 274-3440.

Also upcoming is the **WAVDA/NAVA** meeting and conference of the National Audio-Visual Assn. in Honolulu, May 20-22. Sen. Daniel K. Inouye of Hawaii will be keynote speaker for the Western Audio-Visual Dealers Assn. and NAVA Conference, and will speak, as a member of the Senate appropriations committee, on education-related appropriations.

For further information, contact NAVA, 3150 Spring St., Fairfax, Va. (703) 273-7200.

Finally, **VIDSEC 75** at McCormick Place, Chicago, June 1-3, in conjunction with the summer CES, will offer four hours of video labs each day, with applications reports by prominent users in universities, medical schools, business and industry. Products to be demonstrated include portable video, studio and lighting equipment, videotape duplicators, editing systems, time base correctors, and videocassette recorder/players.

Participating in the presentations will be Philips Audio Visual Corp., CMX Division—Orrox Corp., Korex Inc., Sony Corp. of America, Akai America, JVC Industries, Bell & Howell, Berkey Colortran, Panasonic, Kansas State Network, and a demonstration of video art by Colorado Video.

An extensive exposition of video hardware and software, including a 500-title library of both cartridge and cassettes, will be available for viewing.

Conferences cover the production process, state of the art, comparative video systems, cassette programming design, and video case histories. Speakers will specifically treat subjects of video use in business, community, local government, experimental, military, distribution, portable systems, color cameras, video display, recording and playback of tape, editing, primary education, insurance, medical, data processing,

sales techniques, higher education, hospital, libraries, pharmaceutical, and parochial education.

For further information, contact VIDSEC 75, 331 Madison Ave., New York, N.Y. 10017 (212) 682-4802.

Soviets Hosting Their Own Show

MOSCOW—"Communication 75," billed as the largest international consumer electronics showcase ever presented in Russia, is set for May 22-June 5 in the Sokolniki Park. Companies from more than 20

countries will exhibit communications and TV studio systems and equipment, including representatives from the U.S., U.K., Japan, France, Holland and Eastern Europe.

Look No Further... Billboard's At The CES Show!

Billboard's June 7 Issue Will Spotlight The Summer CES Show, McCormick Place, Chicago!



Billboard—the only music trade bringing you 52 weeks of coverage on what's new and available in home electronics, car stereo and accessories—will be on hand at the CES Show with our June 7 issue. *Special* coverage for this issue will include:

- A listing of manufacturers representatives
- A 20-city market report
- Up-to-the-minute blank tape report
- New product chart
- Video wrap-up

1,200 Dealers At U.K. Hi Fi Show

LONDON—This year's High Fidelity audio exhibition at the Heathrow Hotel attracted 1,200 dealers from Britain and throughout the world—more than twice as many as attended the debut show in 1974.

First day of the six-day High Fidelity '75 saw 525 dealers visiting, with 357 the second, and 392 the third. In addition there was 70 members of the press during the three days. More than 20,000 members of the public visited the exhibition during its last three days.

A spokesman for High Fidelity '75 said that the organizers were delighted with the success—"The feeling is that we have finally established the show as one to be taken seriously and on an international level. Many of our Continental visitors were amazed at the high standard of the show and we fully intend to consolidate this success with High Fidelity '76. We shall establish it as an important European trade show."

Last year's show, set up as a competitor to the British Audio-sponsored Sonex, also at Heathrow, attracted 602 dealers and 20 exhibiting companies. Despite the present depression in the audio industry, this year's event attracted 52 exhibitors and 100 brand names.

If You Can't Be At CES, Be There With Billboard. Contact Your Nearest Sales Representative For More Details:

LOS ANGELES:

Joe Fleischman
9000 Sunset Boulevard
L.A., Calif. 90069
(213) 273-7040

NASHVILLE:

John McCartney
1717 West End Ave., #700
Nashville, Tenn. 37203
(615) 329-3925

NEW YORK:

Ron Willman/Norm Berkowitz
1 Astor Plaza
New York, N.Y., 10036
(212) 764-7300

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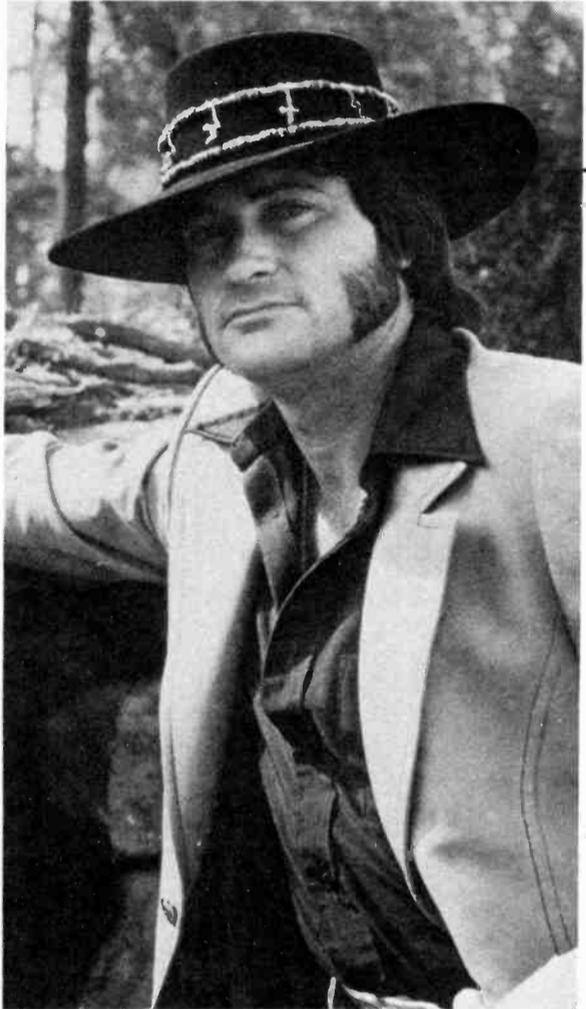
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150 No. Wacker Drive
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AD DEADLINE: May 23 ISSUE DATE: June 7

Bonus Distribution Of June 7 Issue At CES!



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Country

\$50,000 PRIZE MONEY

Suzuki Goes After Youth With National 'Country Girl' Promo

NEW YORK—Country music's glaring weakness of the past, that of capturing the youth market, gets a strong shot in the arm in a multi-company promotion announced here.

More than a dozen major marketers will take part in the mammoth "Country Girl" promotion, going after young persons in metropolitan and rural areas, with more than \$50,000 in prizes.

It is the second contest to run simultaneously, with regional winners selected around the nation and finalists to be chosen in Nashville. The other is a talent search conducted by the "Grand Ole Opry."

This one is sponsored by the U.S. Suzuki Motor Corp., geared for bringing an increase in traffic at dealerships, and the other firms have joined in the plan. The concept is that of TRG Communications, Inc., a sales promotion agency here.

The basic idea of the contest is to submit a photo of an attractive girl perched atop or standing next to a Suzuki motorcycle. This entry is accompanied by a short essay describing the qualities which make the entry a "country girl."

Some of the marketers who have joined in the promotion include Samsonite, Gillette, Wrangler and Maybelline. They alone have put up prizes valued in excess of \$50,000. Accepting the demographic studies which shows that most record buyers are female, the contest obviously is geared in this direction. Other participants include American Airlines, Panasonic, Hyatt Hotels, GAF, Copal, RCA Records, Opryland and Open Road Motor Homes. The winning "country girl" and the Suzuki dealer will win duplicate prizes.

Joseph Coleman, president of TRG Communications, notes this is the first time such a mass promotion has utilized country music as a marketing medium. "Heretofore marketers have not recognized its value as a medium capable of carrying commercial messages to potential consumers," Coleman says. TRG also has produced six one-hour country music radio specials for syn-

dedication to more than 200 markets, featuring the leading names in country music. There also are in-store displays at all Suzuki dealerships.

The promotion will run throughout the summer months, winding up in September when 12 regional finalists are flown to Nashville for a special night at Opryland, where the winner and two runners-up will be selected by judges.

Although totally unrelated, "Opry" contest is seeking youthful talent, and is engaged in searches throughout the United States and Canada, with participation by several hundred radio stations.

The winner of this contest will receive, among other things, a recording contract, an appearance on a network special, and a songwriter's contract with Tree Intl.



Billboard photo

BILLBOARD WINNERS—Some of the winners at the Billboard golf tournament: left to right—Polly Collier, Gleen Snoddy, Sam Wooten, Col. Jim Wilson. In the background, Billboard's John McCartney.

SHORTAGE 2 YEARS AGO

Instrumental Music Roaring Into Favor

NASHVILLE—Some two years after country music disk jockeys were pleading for more instrumental music, there is an abundance of it on the market.

There also has been a move, on a smaller scale, to expand successful instrumental groups to voices.

Latest to make the moves, in opposite directions, are Danny Davis and Sonny James. Davis, who consistently has won awards of all descriptions with his Nashville Brass, formulated his Nashville Singers to bring a new dimension to his talents.

James, one of the most successful singers of all time, has done a guitar album, with supplemental instrumental background, which is classic.

Now legendary Chet Atkins and Les Paul are going to do a guitar album together (to be called "Lester and Chester") which again will be an expansion of the country sound.

Charlie McCoy, of course, and Lloyd Green have both made giant strides for musicians, with best-selling singles and albums done instrumentally. Jerry Reed, a fine song stylist, utilizes instrumentals in virtually all of his albums.

Ace Cannon has brought the saxophone back to country music, while Floyd Cramer continually turns out class material on the piano. Tony Parr began his own label and has had moderate success with a fine steel guitar, while Benny Kubiak has done excellent things with the Homa label in Oklahoma City.

The Stoneway label, in Houston, has been phenomenally successful for years with instrumentalists, the most prolific of which is Chubby Wise.

On some of the major labels, there are the Buckaroos, Johnny Gimble, Earl Scruggs, Josh Graves, Billy Grammer (just signed), Boots Randolph and Shoyo Tabuchi.

Epic has a group of session musicians who play instrumental music, and are known simply as Nashville. The group is headed by Tommy Allsup. ABC, too, has its group headed by Don Gant and called the Nashville Chorale.

Obviously the response for instrumental music was exceptionally strong, and there is no let-up.

Recession Hits Nashville Firms

NASHVILLE—At least one custom record label and one booking agency have filed bankruptcy in recent days, while another record company has closed its doors, a custom operator is fighting a heavy tax lien, and still another custom record owner has not been heard from in some time.

Bankruptcies were filed by Ron Manning, doing business as Owe-man Records. This custom label was in full swing less than a year ago.

Del Delamont also filed bankruptcy for his booking agency, stating he was unable to pay liabilities to various artists and musicians.

Tom Anthony, who was released from prison more than a year ago and moved into the custom record business, has done only one session in all of 1975, according to AFM Local 257 here. That was in February.

Cherish Records and Orphan Productions have separated themselves, the former run by Don Smith as a custom label, the latter by Dan Hoffman as a custom production firm.

Several small labels also have closed their doors.

Wilder Serenades Playgirl

OKLAHOMA CITY—In an unusual promotional tour beginning next week, Homa recording artist Walt Wilder will do a series of personal serenades to the Playgirl of the Year for Playboy Magazine.

The winner of that honor was scheduled to be announced May 12. Wilder is the writer and singer of the new release, "I Love The Girl On The Centerfold Of Playboy Magazine." In connection with this, he will accompany the Playgirl on trips to Charlotte, N.C., Atlanta, Houston, Dallas-Fort Worth, and here.

He will be accompanied by Mickey Sherman, who heads the label.

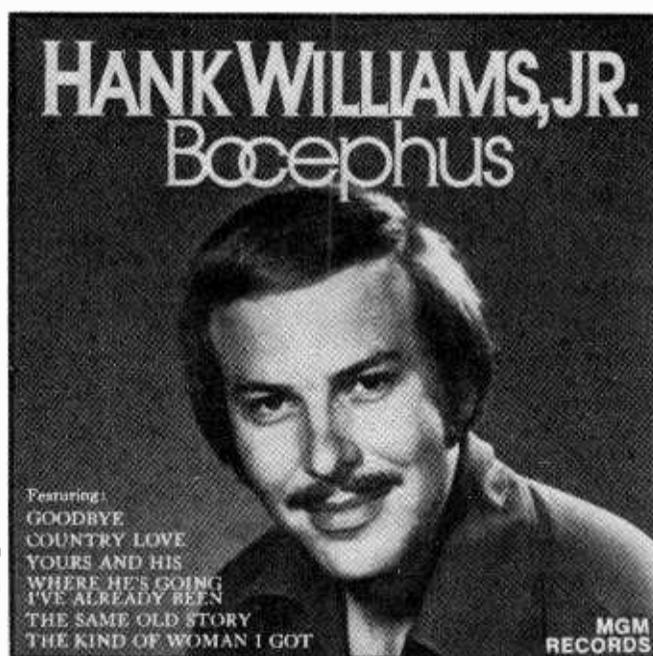
**“Quick, name a current hit
by Hank Williams, Jr.!”**

**“‘Bocephus’, his album and
‘Where He’s Going I’ve Already
Been’, its smash single.”**

“That’s two hits. I’m impressed.”

**“That’s Hank—with the greatest
album and the greatest
single of his career!”**

“Double dynamite from MGM.”



**The Single:
“Where He’s Going,
I’ve Already Been”
b/w “The Kind Of Woman I Got”
M14794**

**The Album:
“Bocephus”
(pronounced Bo-see-fus)
M3G 4988**



**Produced by Dick Glasser
Distributed by Phonodisc
A Polygram Company**

Nashville Scene

By COLLEEN CLARK

Marty Robbins has decided to give up his hobby of stock car racing. He had his third crash in as many races last weekend at Talladega, Ala. While he has never been seriously injured, this time when he got out of his car he couldn't remember anything. "I started singing El Paso to myself just to see if I could remember the words," Robbins said, "and decided after that it was time to give it up." ... A special part has been written into the upcoming Roy Rogers movie for Jerry Clower, who will work the shooting in between scheduled dates. ... Debbie Smathers will be the next of the Stoney Mountain Cloggers to be married. An October ceremony is scheduled. The groom is Glen Barber Jr., son of the Hickory artist, and drummer for Roy Drusky.

Old time fiddle player Ed Hyde is in an advanced stage of leukemia at Vanderbilt Hospital. He was one of the original Fruit Jar Drinkers on the "Opry." ... Tammy Wynette was able to avoid surgery again, and will go on with her scheduled tour of England. ... Jim & Jesse have cut their first album for Opryland Records. ... Gene Autry will be a special guest on the "Country Crossroads" radio syndication put out by the Southern Baptist Church. ... Lonzo & Oscar are the first live acts at the Wax Museum on Nashville's Music Row.

Eddie Miller and daughter, Pam, played their first appearance together last week at the Copa Cabana in Oklahoma City last week. The act is being held over two weeks. ... Troy Seals has signed a recording contract with Columbia Records. ... Chardon, Inc., a booking and management agency formed by Charley Pride and Don M. Keirns has added R. B. Kramer to the staff. Keirns, personal agent for Pride, and Kramer hope to add other new artists to the Chardon roster and handle all phases of management and booking. ... Official sponsors of Fan Fair '75 have alerted businessmen and fans

(Continued on page 52)

Old-Timers Are Heard Again On Gusto Release

NAHVILLE—Old-time masters of such artists as Johnny Bond, Red Sovine, George Morgan, the late Hawkshaw Hawkins and Cowboy Copas, George Jones and others will be released immediately now that Gusto has purchased the rights to 22,000 masters on the old Starday and King labels.

Tommy Hill, vice president of Gusto, says albums and tapes will be released for retail accounts, with singles for one-stop, jukeboxes and retailers. Hill many years ago was associated with Starday and was involved in some of the production of the early records.

This "Golden Oldie" series will include some hit songs, including "Giddyup Go," "Candy Kisses," "Room Full Of Roses," "Lonesome," "Slowpoke," "Alabam," "Why Baby, Why," and many others.

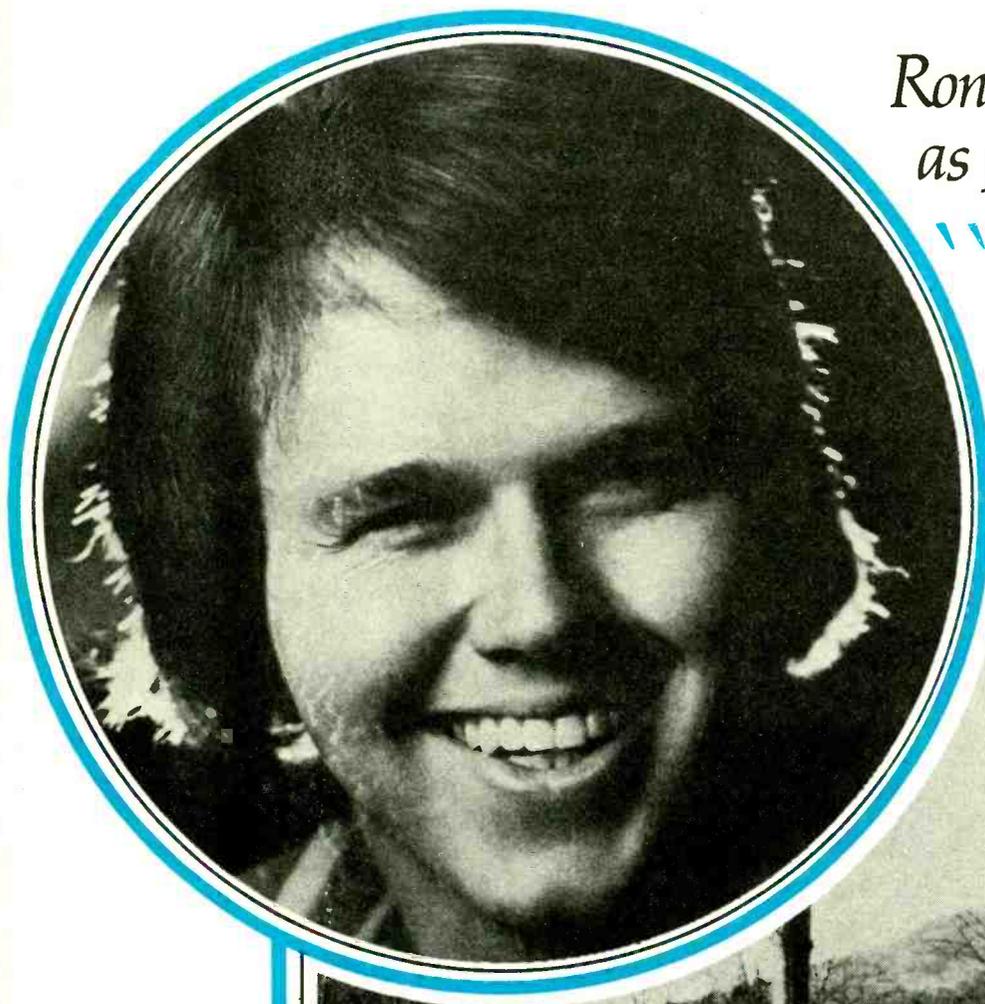
These will be made available at once in record stores everywhere. There also will be some classic r&b singles out of the past from King, including such artists as Bill Doggett, the Dominoes, Earl Bostic, Wayne Cochran, Otis Williams and more.

Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

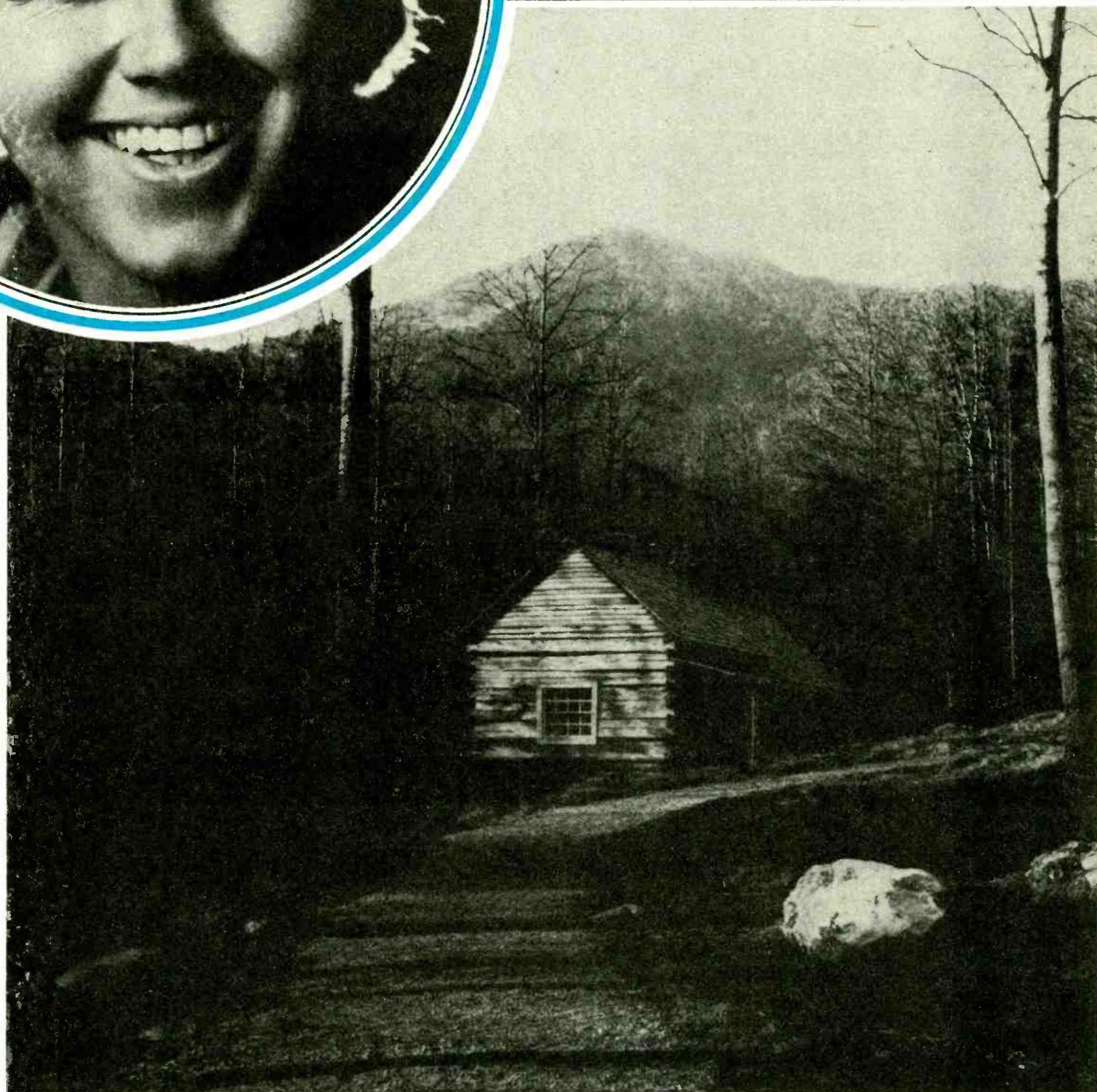
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	13	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (C. Moman, L. Butler), ABC 12054 (Press/Tree, BMI)	35	36	8	YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Roy Clark (D. Fritts), ABC/Dot 17545 (Combine, BMI)	68	75	7	MIND YOUR LOVE—Jerry Reed (J.R. Hubbard), RCA 10247 (Vector, BMI)
2	3	14	I'M NOT LISA—Jessi Colter (J. Colter), Capitol 4009 (Baron, BMI)	36	45	5	COLINDA—Fiddlin' Frenchie Burke & The Outlaws (J. Williams), 20th Century 2182 (Jack & Bill, ASCAP)	69	66	9	MAKING BELIEVE—Debi Hawkins (J. Work), Warner Bros. 8076 (Acuff-Rose, BMI)
3	5	8	THANK GOD I'M A COUNTRY BOY—John Denver (Sommers), RCA 10239 (Cherry Lane, ASCAP)	37	20	11	HE TURNS IT INTO LOVE AGAIN—Lynn Anderson (M. Kellum, G. Sutton, L. Cheshier), Columbia 3-10101 (Rodeo Cowboy, BMI)	70	84	5	STEALIN'—(Jacky Ward) (J. Foster, B. Rice), Mercury 73667 (Phonogram) (Jack & Bill, ASCAP)
4	1	11	SHE'S ACTING SINGLE (I'm Drinkin' Doubles)—Gary Stewart (W. Carson), RCA 10222 (Rose Bridge, BMI)	38	57	4	SHE TALKED A LOT ABOUT TEXAS—Cal Smith (D. Wayne), MCA 40394 (Coal Miners, BMI)	71	85	3	THE DEVIL IN MRS. JONES—Billy Larkin (E. Conley, M. Larkin), Bryan 1018 (Blue Moon, ASCAP)
5	6	12	I'D LIKE TO SLEEP 'TIL I GET OVER YOU—Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI)	39	50	5	(There She Goes) I WISH HER WELL—Don Gibson (D. Gibson), Hickory 345 (MGM) (Acuff-Rose, BMI)	72	69	6	(If You Add) ALL THE LOVE IN THE WORLD—Mac Davis (T. Pege), Columbia 3-10111 (Big Mitzi/Nashy, ASCAP)
6	7	10	WINDOW UP ABOVE—Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI)	40	51	5	MISSISSIPPI YOU'RE ON MY MIND—Stoney Edwards (J. Winchester), Capitol 4051 (Fourth Floor, ASCAP)	73	87	2	COUNTRY D.J.—Bill Anderson (B. Anderson), MCA 40404 (Stallion, BMI)
7	10	10	TOO LATE TO WORRY, TOO BLUE TO CRY—Ronnie Milsap (A. Dexter), RCA 10228 (Hill & Range/Elvis Presley/Nomá, BMI)	41	41	8	BARROOM PAL, GOODTIME GALS—Jim Ed Brown (R. Porter, B. Jones), RCA 10233 (MaRee/Porter-Jones, ASCAP)	74	NEW ENTRY	6	WHY DON'T YOU LOVE ME—Connie Smith (J. Williams), Columbia 3-10135 (Fred Rose, BMI)
8	12	10	BRASS BUCKLES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)	42	46	6	MY OLD KENTUCKY HOME—Johnny Cash (R. Newman), Columbia 3-10116 (January, BMI)	75	78	5	PLEASE COME TO NASHVILLE—Ronnie Dove (D. David, N. Shrode), Melodyland 6004 (Motown) (Dunbar, BMI/Sunbar, SESAC)
9	11	8	I AIN'T ALL BAD—Charley Pride (J. Duncan), RCA 10236 (Roz Tense, BMI)	43	53	5	SHE'S ALREADY GONE—Jim Mundy (J. Mundy), ABC 12074 (Chappell, ASCAP)	76	80	5	BABY—Tennessee Ernie Ford & Andra Willis (R. Griff), Capitol 4044 (Blue Echo, ASCAP)
10	17	9	MISTY—Ray Stevens (E. Garner, J. Burke), Barnaby 614 (Chess/Janus) (Vernon, ASCAP)	44	21	13	THE TIP OF MY FINGERS—Jean Shepard (B. Anderson), United Artists 591 (Tree/Champion, BMI)	77	81	2	LION IN THE WINTER—Hoyt Axton (H. Axton), A&M 1683 (Lady Jane, BMI)
11	16	6	TRYIN' TO BEAT THE MORNING HOME—T.G. Shepard (R. Williams, T.G. Shepard, E. Kahane), Melodyland 6006 (Motown) (Don Crews, BMI)	45	55	5	GOOD NEWS BAD NEWS—Eddie Raven (P. Richards), ABC 12083 (Senor, ASCAP)	78	83	2	HONEY ON HIS HANDS—Jeanne Pruett (T. Seals, M. Barnes), MCA 40395 (Danor, BMI)
12	4	14	(You Make Me Want To Be) A MOTHER—Tammy Wynette (B. Sherrill, N. Wilson), Epic 8-50071 (Columbia) (Algee, BMI)	46	29	13	STILL THINK 'BOUT YOU—Billy "Crash" Craddock (J. Christopher, B. Wood), ABC 12068 (Chriswood/Easy Nine, BMI)	79	82	4	I'M AVAILABLE (For You To Hold Me Tight)—Kathy Barnes (D. Burgess, D. Fair), MGM 14797 (Golden West Melodies, BMI)
13	14	9	DON'T ANYBODY MAKE LOVE AT HOME ANYMORE—Moe Bandy (D. Frazier), GRG 2055 (Acuff-Rose, BMI)	47	49	9	MERRY-GO-ROUND—Hank Snow (R.L. Floyd), RCA 10225 (Four Tay, BMI)	80	NEW ENTRY	5	T-R-O-U-B-L-E—Elvis Presley (J. Chesnut), RCA 10278 (Jerry Chesnut, BMI)
14	15	11	HURT—Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP)	48	32	11	COMIN' HOME TO YOU—Jerry Wallace (K. Bach, J. Lane), MGM 14788 (Four Tay, BMI)	81	86	5	TOO FAR GONE—Emmylou Harris (J. Sherrill), Reprise 1326 (Warner Bros.) (Al Gallico, BMI)
15	18	8	FROM BARRROOMS TO BEDROOMS—David Wills (D. Wills, S. Rosenberg), Epic 8-50090 (Columbia) (Double R, ASCAP)	49	34	16	BEST WAY I KNOW HOW—Mel Tillis & Statesiders (J. Chesnut), MGM 14782 (Passekey, BMI)	82	89	3	BIRDS & CHILDREN FLY AWAY—Kenny Price (R. Pennington, D. Hoffman), RCA 10260 (Dunbar, BMI)
16	19	9	THESE DAYS (I Barely Get By)—George Jones (G. Jones, T. Wynette), Epic 8-50088 (Columbia) (Altam, BMI)	50	60	7	BOILIN' CABBAGE—Bill Black Combo (G. Michael, B. Tucker, L. Roger), Hi 2283 (London) (Fi/Bill Black, ASCAP)	83	NEW ENTRY	4	EARLY SUNDAY MORNING—Chip Taylor (C. Taylor), Warner Bros. 8090 (Blackwood/Back Road, BMI)
17	26	5	WHEN WILL I BE LOVED—Linda Ronstadt (P. Everly), Capitol 4050 (Acuff-Rose, BMI)	51	38	14	ALWAYS WANTING YOU—Merle Haggard (M. Haggard), Capitol 4027 (Shady Tree, BMI)	84	88	4	I'D STILL BE IN LOVE WITH YOU—Brian Collins (D. Owens, W. Robb), ABC/Dot 17546 (Hill & Range, BMI)
18	22	6	YOU'RE MY BEST FRIEND—Don Williams (W. Holyfield), ABC/Dot 17550 (Don Williams, BMI)	52	48	8	PUT YOUR HEAD ON MY SHOULDER—Sunday Sharpe (P. Anka), United Artists 602 (Spanka, BMI)	85	72	7	INDIANA GIRL—Pat Boone (M. Cooper), Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP)
19	28	4	LIZZIE & THE RAINMAN—Tanya Tucker (K. O'Dell, L. Henley), MCA 40402 (House Of Gold, BMI)	53	63	3	FIREBALL ROLLED A SEVEN—Dave Dudley (R. Banam), United Artists 630 (New Keys, BMI)	86	90	4	UNFAITHFUL FOOLS—Leroy Van Dyke (B. Fischer), ABC 12070 (Ricci Moreno, SESAC)
20	24	9	WORD GAMES—Billy Walker (R. Graham), RCA 10205 (Show Biz, BMI)	54	65	5	PERSONALITY—Price Mitchell (L. Price), GRT 020 (Chess/Janus) (Lloyd & Logan, BMI)	87	NEW ENTRY	2	WHAT TIME OF DAY—Billy Thundercloud & The Chieftones (R. McCown), 20th Century 2181 (Sawgrass, BMI)
21	25	8	41st STREET LONELY HEARTS CLUB/WEEKEND DADDY—Buck Owens (J. Shaw, D. Knutson), Capitol 4043 (Blue Book, BMI)	55	59	5	BURNING—Ferlin Husky (J. Foster, B. Rice), ABC 12085 (Jack & Bill, ASCAP)	88	91	2	UNCHAINED MELODY—Joe Stampley (H. Zaret, A. North), ABC/Dot 17551 (Frank, ASCAP)
22	27	7	RECONSIDER ME—Harvel Feits (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)	56	47	7	RAINY DAY PEOPLE—Gordon Lightfoot (G. Lightfoot), Reprise 1328 (Warner Bros.) (Moose, CAPAC)	89	93	3	I THINK I'LL SAY GOODBYE—Mary Kay James (J. Rushing, M. Chapman), Avco 610 (Don Williams, BMI)
23	31	6	HE'S MY ROCK—Brenda Lee (S.K. Dobbins), MCA 40385 (Famous, ASCAP)	57	70	4	PICTURES ON PAPER—Jeris Ross (G.F. Paxton), ABC 12064 (Acoustic, BMI)	90	NEW ENTRY	4	YOU KNOW JUST WHAT I'D DO—Lois Johnson (J. Lightfoot), 20th Century 2187 (Jack & Bill, ASCAP)
24	30	9	FORGIVE & FORGET—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45237 (Briar Patch/Deb Dave, BMI)	58	71	3	DREAMING MY DREAMS WITH YOU—Waylon Jennings (A. Reynolds), RCA 10270 (Jack, BMI)	91	94	4	EVERYTHING'S BROKEN DOWN—Larry Hostford (L. Hostford), Shelter 40381 (MCA) (His & Hers/On Fire, BMI)
25	13	12	SMOKEY MOUNTAIN MEMORIES—Mel Street (Conley, Devereaux), GRT 017 (Chess/Janus) (Blue Moon, ASCAP)	59	56	12	WHILE THE FEELING'S GOOD—Mike Lunford (R. Bowling, F. Hart), Gusto 124 (Brougham Hall, Hartline, BMI)	92	92	2	WOULD YOU BE MY LADY—David Allen Coe (D.A. Coe), Columbia 3-10093 (Window, BMI)
26	8	12	ROLL ON BIG MAMA—Joe Stampley (D. Darst), Epic 8-50075 (Columbia) (Al Gallico/Algee, BMI)	60	58	9	THE ONE I SING MY LOVE SONGS TO—Tommy Cash (W. Lightfoot), Elektra 45241 (Jack, BMI)	93	97	2	LET'S LOVE WHILE WE CAN—Barbara Fairchild (R. Scaife), Columbia 3-10128 (Partner/Algee, BMI)
27	23	10	BACK IN HUNTSVILLE AGAIN—Bobby Bare (Shel Silverstein), RCA 10223 (Evil Eye, BMI)	61	67	4	HELLO, I LOVE YOU—Johnny Russell (R. Rogers), RCA 10258 (Newkeys, BMI)	94	95	4	I WANNA KISS YOU—Nancy Wayne (B. Richards), 20th Century 2184 (New York Times, BMI)
28	39	7	THERE I SAID IT—Margo Smith (M. Smith), 20th Century 2172 (Jidobi, BMI)	62	74	3	FREDA COMES, FREDA GOES—Bobby G. Rice (Hazelwood, Cook, Greenaway), GRT 021 (Chess/Janus) (Cookaway, ASCAP)	95	NEW ENTRY	4	GOD'S GONNA GET'CHA (For That)—George Jones & Tammy Wynette (E.E. Collins), Epic 8-5099 (Columbia) (Hermitage/Altam, BMI)
29	33	6	WHERE HE'S GOING, I'VE ALREADY BEEN—Hank Williams Jr. (B. Cartee, E. Montgomery, H. Williams Jr.), MGM 14794 (Al Cartee/Tree, BMI)	63	68	6	IT TAKES A WHOLE LOTTA LIVIN' IN A HOUSE—David Rogers (G. Paxton), United Artists 617 (Brushape, BMI)	96	100	2	MAY YOU REST IN PEACE—Meody Allen (K. Jean), Mercury 73674 (Phonogram) (Milene, ASCAP)
30	42	4	LITTLE BAND OF GOLD—Sonny James (J. Gilreath), Columbia 3-10121 (Beak, BMI)	64	76	2	CLASSIFIED—C.W. McCall (B. Fries, C. Oavis), MGM 14801 (American Gramophone, SESAC)	97	98	2	ROLLIN' IN YOUR SWEET SUNSHINE—Dottie West (B. Morrison, J.M. Harris), RCA 10269 (Music City, ASCAP)
31	35	8	BEYOND YOU—Crystal Gayle (B. Galzimos, C. Gail), United Artists 600 (Stonehill, BMI)	65	62	9	SHE WORSHIPPED ME—Red Steagle (G. Sutton), Capitol 4042 (Rodeo Cowboy, BMI)	98	NEW ENTRY	2	MR. RIGHT AND MRS. WRONG—Mel Tillis & Sherry Bryce (K. Westberry, H. Harbour), MGM 14803 (Sawgrass, BMI)
32	40	6	IT'S ALL OVER NOW—Charlie Rich (C. Rich), RCA 10256 (Charlie Rich, BMI)	66	77	2	THAT'S WHEN MY WOMAN BEGINS—Tommy Overstreet (J. Gillespie), ABC/Dot 17551 (Ricci Mareno, SESAC)	99	NEW ENTRY	2	IN THE MOOD—Joe Bob Nashville Sound Company (J. Garland, A. Razal), Capitol 4059 (Shapiro/Bernstein, ASCAP)
33	9	16	BLANKET ON THE GROUND—Billie Jo Spears (Roger Bowling), United Artists 584 (Brougham Hall Music, BMI)	67	73	6	I LOVE A RODEO—Roger Miller (R. Miller), Columbia 3-10107 (Alhond, BMI)	100	NEW ENTRY	2	ONE BY ONE—Jimmy Elledge (K. Bach, J. Lane), 4-Star 5-1003 (Four Tay, BMI)



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WDEE - Detroit
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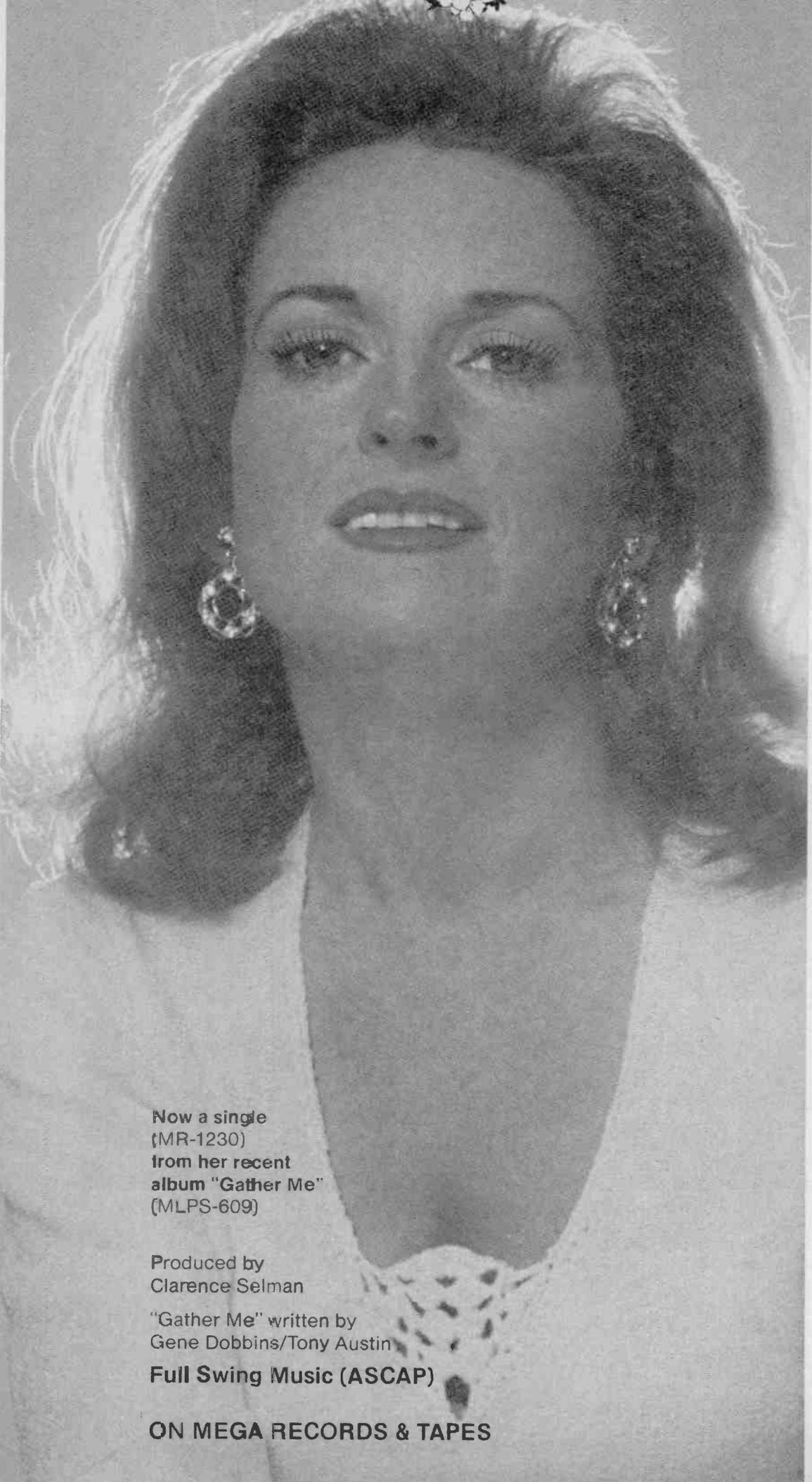
KYKR - Port Arthur
KMO - Tacoma
KGAY - Salem
KPRT - Redman

KDDD - Dumas
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Billboard
Hot
Country LPs

Billboard SPECIAL SURVEY
 for Week Ending 5/17/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	5	4	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
2	3	7	REUNION—B.J. Thomas, ABC ABDP 858
3	1	11	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
4	2	15	LINDA ON MY MIND—Conway Twitty, MCA 469
★ 5	9	9	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
★ 6	7	8	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
7	4	11	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
8	6	12	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
9	8	21	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
10	12	9	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
11	11	10	OUT OF HAND—Gary Stewart, RCA APL1-0900
12	10	12	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
13	15	10	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
14	14	21	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
15	13	23	CITY LIGHTS—Mickey Gilley, Playboy PB 403
★ 16	23	15	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
★ 17	25	3	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
18	18	43	BACK HOME AGAIN—John Denver, RCA CPL1-0548
19	20	11	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot DOSD 2015
★ 20	35	2	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
★ 21	32	4	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
22	19	10	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
23	26	4	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
24	16	6	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis, Mercury SRM-1-1030 (Phonogram)
25	17	14	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
26	30	3	SINCERELY—Brenda Lee, MCA 477
★ 27	40	2	IN CONCERT—Charley Pride, Chet Atkins, Ronnie Milsap, Dolly Parton, Jerry Reed, Gary Stewart, RCA CPL2-1014
28	22	13	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
29	31	3	A LITTLE BIT SOUTH OF SASKATOON—Sonny James, Columbia KC 33428
★ 30	NEW ENTRY		GREATEST HITS—Charlie Rich, RCA APL1-0857
31	24	7	JOE STAMPLEY—Epic KE 33356 (Columbia)
★ 32	44	33	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
33	21	18	BARBI DOLL—Barbi Benton, Playboy PB 404
34	38	2	LOIS JOHNSON, 20th Century T 0698
35	27	5	SOUTHBOUND—Hoyt Axton, A&M SP 4510
★ 36	NEW ENTRY		KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
37	29	7	TAMMY'S GREATEST HITS, Vol. 3—Tammy Wynette, Epic KE 33396 (Columbia)
38	36	6	CHARLIE MY BOY—Charlie McCoy, Monument KZ 33384 (Epic/Columbia)
★ 39	NEW ENTRY		HARD TIME HUNGRYS—Bobby Bare, RCA APL1-0906
40	42	8	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
41	28	8	WHO'S SORRY NOW—Marie Osmond, MGM M3G 4979
42	33	15	PROMISED LAND—Elvis Presley, RCA APL1-0873
43	34	10	GREATEST HITS—Tanya Tucker, Columbia KC 33355
44	37	4	VASSAR CLEMENTS, Mercury SRM-1-1022 (Phonogram)
45	NEW ENTRY		YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
46	47	3	WRITER ME A LETTER—Bobby G. Rice, GRT 8003 (Chess/Janus)
47	50	29	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
48	49	2	I'M HAVING YOUR BABY—Sunday Sharpe, United Artists UA-LA 362-G
49	48	3	DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery, Elektra 7E-0598
50	39	5	GREATEST HITS—Jerry Wallace, MGM M3G 4990

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• Continued from page 48

alike to watch out for unauthorized sales of souvenir books, programs, ads and/or personal accessories. Publications and accessories are handled only by representatives of CMA or the "Grand Ole Opry." Unknown callers may be checked out by contacting the CMA at 244-2840, or the "Opry" at 749-1358. . . . **Jimmy Buffett** will be booked by Magna Artists of New York after June 1, 1975. **Don Light**, Buffett's personal manager, will continue to manage him, but is assigning booking responsibilities to Magna, allowing him to spend more time on the road with Buffett. . . . **Karen Kelly** is Melodyland's newest artist, and her first single has just been released. It was written by Ms. Kelly and produced in Nashville by husband, **Tom Alsop**. . . . **Roy Clark** has been named Grand Marshal for the 44th annual Rooster Day celebration Parade May 17 in Broken Arrow, Okla. He will also take part in the ceremony that day designating Broken Arrow an official bicentennial city. . . . **Crystal Gayle** and **Del Reeves**, accompanied by the 25-piece Dayton Symphony Orchestra, sold out 7,000 tickets in Dayton's Civic Center May 2.

T. G. Shepard has decided to close

down his individual promotion company, **Umbrella Productions**. He will now work from T. G. Shepard Ent. on what is proving to be a very successful career. His first album for Melodyland will be released May 15. . . . **Gunilla Hutton** has signed with **Arnold Mills & Assoc.** of Los Angeles for personal management. . . . **Mike Douglas** was guest of honor at a party hosted by **Chuck Glaser** of the **Nova Agency**

last week in Nashville after filming his show at Opryland. Douglas was presented with a key to virtually everything in the city as well as entertained by some of country music's biggest names.

Contrary to what we were told a week ago, **Teddy Wilburn** is recovering nicely from his bout with hepatitis, and will be back on the road shortly, keeping his scheduled appearances with his brother, **Doyle**.



Billboard photo

GOLF CHAMPS—Part of the various winning teams at the **Billboard** golf tournament in Nashville, introduced by **John McCartney**. Left to right: **Elroy Kahanek**, **Jim Hayner**, **Chuck Eastman**, **Jack Yates**, **Bob Thronton**, **Charlie Monk**.

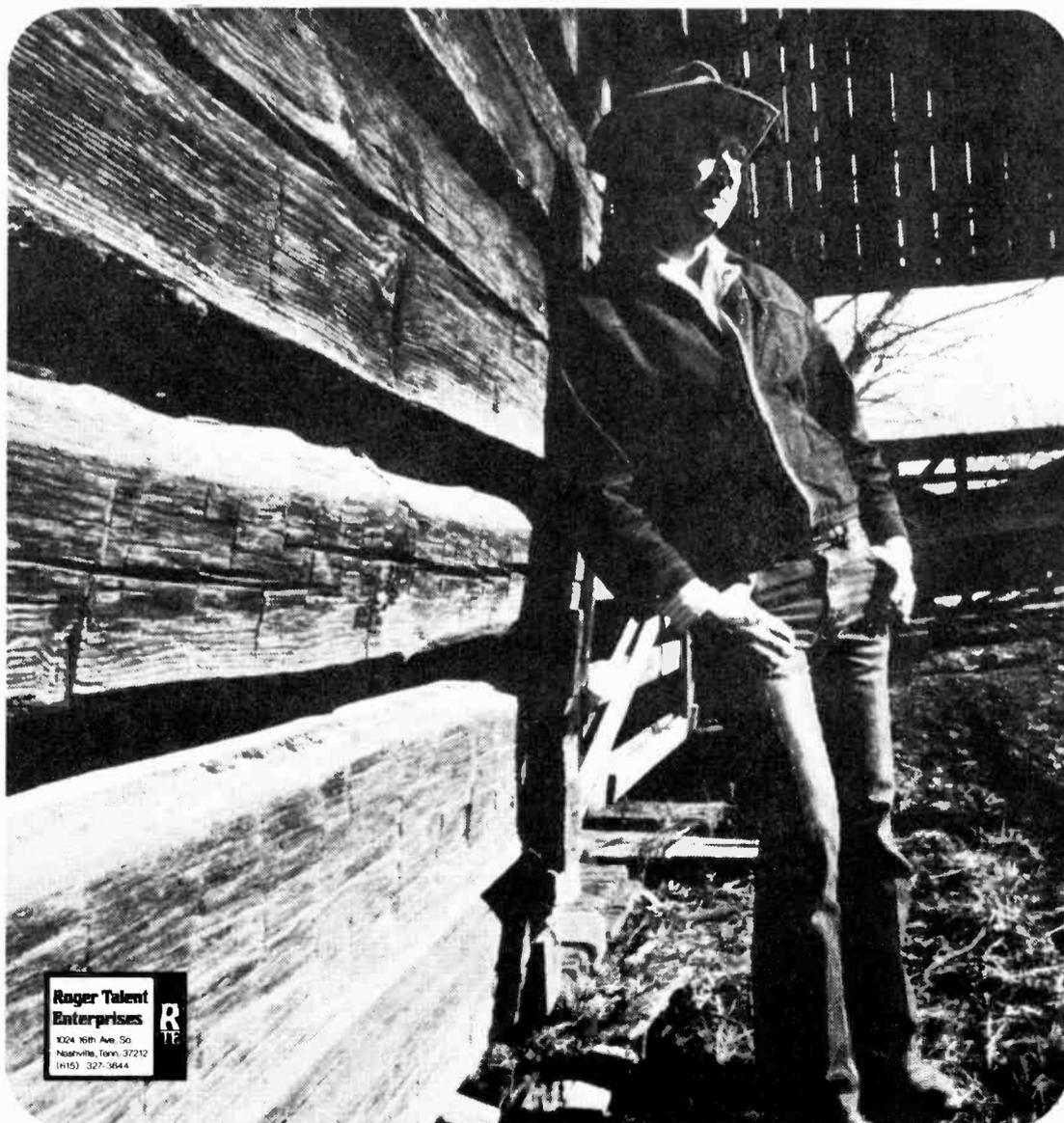
BILLBOARD IS BIG IN COUNTRY

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Soft-Soul Artists Finding U.K. Filled With Crossover Success

LONDON—The soft soul approach is paying big dividends in 1975. Certain acts who began their professional careers in the soul mainstream have evolved into what might loosely be termed “black mor” artists and are consequently reaching beyond the regular r&b and pop audiences.

The Stylistics, the Three Degrees and Barry White appear to be firmly ahead in the black mor stakes at present. Phonogram has done well with its chart-topping “Best Of The Stylistics” LP which, aided by TV advertising, has sold 300,000 units within six weeks.

This month, CBS launches its expensive push behind the Three Degrees’ “Take Good Care Of Yourself” album, embracing \$240,000 worth of TV advertising. The firm expects to sell a minimum of 300,000 copies within nine months.

Barry White’s “Just Another Way To Say I Love You” long-player came straight into the top 20 of the LP charts three weeks ago without the aid of TV and it has already gone silver, while the artist’s three scheduled U.K. concerts this month—two in London, one in Manchester—sold out within hours of the boxoffice opening. The sell-out has led to promoter Robert Paterson fixing an-

other show for White, probably at the end of the month after he has completed his European dates.

“We normally would have categorized the Stylistics as a soul act with some crossover into pop,” Phonogram’s general marketing manager Ken Maliphant says, “but we came to the conclusion that the LP market for the group was different from the singles situation. And with the Greatest Hits package, we simply had a gut feel that the product had strong potential in the mor market, where consumers are receptive to the stimulus of television.”

Phonogram tested the “Best Of The Stylistics” with its special consumer panel, and a strong positive response led to the decision to embark upon TV promotion. “Nevertheless, the campaign was low-key,” continued Maliphant, “and we realized the need to tell the consumer, in effect, what to do with the album after purchase—hence, the campaign’s slogan, ‘The Best of the Stylistics brings your best friends together.’ It was something of an ‘after eight’ image.

“By cracking the mor market with this particular album, we have sold the Stylistics, too, so the audience will be much more receptive to the next LP—and also to the group’s new

single, ‘Sing Baby Sing,’ which is very much in the m-o-r/pop vein.”

CBS, too, had much the same feeling that the mor market was right for a Three Degrees push. “We’re not aiming the campaign at the regular record buyer as much as at those on the periphery,” explains Tony Woolcott, CBS creative marketing manager. “These people may buy an album once or twice a month. They don’t read the consumer papers but they’re still into music and they represent a very large buying audience. And there’s no question that it’s television which reaches them; it’s streets ahead as a communication medium.”

Woolcott sees the black mor market composed of people who first came to pop music in the mid-Sixties with what can be described as the Beatles explosion. “Their taste in music has evolved, it has become more sophisticated over a period of time—and is very receptive to the Three Degrees and similar acts.”

Pye marketing manager Richard Jakubowski agrees that the black mor trend is gathering momentum. “In our case, I think we’re already into a mass market situation with Barry White, regardless of television. I believe it has much to do with the fact that acts such as White are easily identifiable, talented and professional—that’s something which transcends all market barriers. Television certainly helps, of course, and so does commercial radio to some extent.” Among the other acts which Jakubowski thinks could benefit from an evolving black mor market is Gladys Knight, pointing out that her single, “The Way We Were,” has probably begun to lay the groundwork.

One of the original black mor artists who started out in the soul field with Motown is Diana Ross, herself the subject of a special “Diana’s World” promotion campaign recently. Motown label manager Alan Davison considers that she could at some time in the future capitalize on the evolution of the soft soul market. “We sold more than 70,000 Diana Ross albums during our campaign without radio or television,” he explained, “and with that extra push, I’ve no doubt we could have done as well as the Stylistics’ album. Diana is a natural for that market—it’s just a question of having the right product.”

Also emphasizing the power of television in the black music stakes recently have been the TV merchandisers, K-Tel, Arcade and Ronco. Although the soul compilations recently released by these companies have contained mainstream r&b material, all have done as well as the usual pop and chart-orientated packages—suggesting that the “soul” pigeon-hole is no barrier to mass market sales if the exposure is forthcoming.

WEA, S. Africa Inks Cornelia

JOHANNESBURG — Derek Hannon, managing director of WEA, South Africa, has announced a major talent acquisition with the signing of a long-term recording deal with girl singer Cornelia, who topped the South African charts with the double gold single “Picking Up Pebbles.”

Cornelia debuts with a Chris Kritsinger production “Another Love To Come.”



LIEBERSON TRIBUTE—Top executives from the U.K. record industry met at Les Ambassadeurs Club in London to pay tribute to one of the doyens of the recording world, Goddard Lieberson, president of the Columbia Records Group. The reception was hosted by Music Week and CBS to honor Lieberson, who is celebrating 35 years with CBS. The occasion was marked by the presentation of an inscribed silver salver recognizing his services to the industry. Left, making the presentation is Mort Nasatir, Billboard’s director of international operations. Lieberson was accompanied by his wife, Brigitta, and on the right is Dick Asher, managing director of CBS U.K.

From The Music Capitals Of The World

LONDON

Ten years ago, the first and only British Song Festival took place in Brighton, Sussex, attracting 500 songs and artists of the caliber of Lulu, Manfred Mann, and Moody Blues and Marianne Faithful, and now Music Week here urges, through an editorial, that there should be another festival, in the summer of 1976.

Important part of the moves to establish the Scottish teeny-bop band Bay City Rollers in the U.S. could be a showcase concert or two at the New York Shea Stadium. . . . Guy Fletcher and Doug Flett, writing team who have written material for Elvis Presley, Cliff Richard and the Hollies, now writing specifically for new group Rogue, of which Fletcher happens to be a member. . . . Swingle Singers here for tour to aid promotion for their new album “Words And Music” on CBS.

Formed only a few months ago to play in a student rag week, Skys Is Cryin’, a Portsmouth based band, picked up the \$1,800 first prize in a Tartan Student Sounds competition for campus folk and rock talent, organized by the brewers, Youngers. . . . New Charles Aznavour single “You” written by the French singer in collaboration with U.K. theater critic Herbert Kretzmer, with Del Newman handling the arrangement, on Barclay.

Re-release here of Mungo Jerry’s “In The Summertime” hit of 1970. . . . Barry White in U.K. for receptions, promotional gigs and concerts, with the concerts instant sell-outs. . . . Les Humphries Singers, now with Atlantic in U.K., to make six television shows with Les Reed, produced by Johnny Hamp, in July. . . . Tony Hall has placed his act The Real Thing with 20th Century in the U.S., and Pye in London. First single from the Liverpool group re-released simultaneously both sides of the Atlantic is “Stone Cold Love Affair.”

Atlantic’s managing director Phil Carson announced the appointment of Dave Dee as general manager of the company’s London office. Dee was front man of the hit-making Dave Dee, Dozy, Beaky, Mick and Tich pop group. . . . Malaysian-born, Australian singer Kamahl packed out the London Palladium

on a Sunday concert gig here. . . . Jeff Skunk Baxter to be one of three guitarists in Elton John’s new band, and the former Steely Dan and Doobie Brothers’ musician joins Caleb Quaye, formerly of Hookfoot, and previously announced drummer Kenny Passarelli in the line-up.

Peter Ham, guitarist and singer with Badfinger, in the garage he had converted into a studio. . . . Gilbert Becaud, French composer/singer, finally in the U.K. charts with a Little Love And Understanding, in for a London Palladium concert this Sunday (May 18). . . . Tammy Wynette here for her first British tour, starting in Glasgow June 2 with her usual American back-up band. . . . And George Jones also making a debut tour here in September, along with Melba Montgomery.

Stylistics open a cabaret gig at London’s new showplace the Queen Mary Suite of the Cunard International Hotel on June 16. . . . Badger Records set up to provide disk outlets for writers contracted to George Porter Music, and in the first batch of releases is one by ex-Ikette Rosetta Hightower. . . . Status Quo to play the 20,000 seater Palais de Sports in France, first British all-rock band to do so. PETER JONES

PARIS

Eve Brenner, possessor of a five-octave vocal range, is preparing a special show for the Olympia here, having already appeared at the Theatre de la Ville in Paris. . . . The Monaco Red Cross will look after the 12 adopted children of the late Josephine Baker. . . . Edgar Faure, president of the French National Assembly, has suggested that speeches by representatives should be recorded on tape and sold as cassettes to the general public.

Jean Michel Boris, director of Olympia, and Lucien Gibara will open a music hall directly under Olympia, to be called La Taverne, but it will not compete with the famous old theater because it will be a nightclub presenting variety acts in a cabaret setting. . . . For the second year running, Vogue has acquired the Eurovision Song Contest winner rights. In 1974 it recorded “Waterloo” and now has “Ding A Dong,” sung by the Teach In group.

Pathe Marconi’s jazz series Mile-

(Continued on page 54)

Reno Keys Midsong Co. To Overseas Sales In U.S.

By ROBERT SOBEL

NEW YORK—Not all the young men are in the “glamor” end of the business—producing, writing or showing skills as artists.

Very few are in publishing, and what makes Bob Reno, head of Midsong Music and its label, Midland International, even more of a rare breed is that 80 percent of his publishing income comes from songs obtained overseas and placed in the U.S. market. In addition to Midsong Music, which is also the name of one of his publishing firms, the firm consists of two other publishing arms. These are Diagonal (BMI) and Basilone (SESAC). Midsong is a member of ASCAP.

Reno has been in the publishing business for some 15 years except for a three-year hiatus in the a&r end. He decided to return to publishing

and, in June 1973, formed Midsong. He set up Midland International in August 1974.

Much of Midsong’s publishing success—it’s now operating in the black after a projection that he would be losing money for the first two years of operation—is due primarily to Reno’s view that “if you chase bullets up the chart, you go broke.” In other terms, this means that just attempting to get product for the Top 10 is not his only goal. For this reason, Reno also seeks songs from which performance income can be obtained and to get mechanical income from songs that do not make the Top 10 in the charts.

To achieve the goals of servicing and introducing songs obtained through licensing deals overseas, Reno travels to England and the continent five to six times per year. He feels that Holland is, generally speaking, a good breakout market for a song, and he views Dutch lyrics as being closest to the U.S.

Reno has about 300 songs in his catalog, with 240 of these being obtained from foreign countries. Since the operation began, about 200 songs have been released on other labels. Among current releases is “Emma” by Hot Chocolate on Big Tree. Recent releases have been “Angel Eyes,” single by American Gypsy plus six cuts from their recent album on Chess Records; “Save Me” by Silver Convention, German Group enjoying success in England.

Midland International, which is distributed by RCA Records, has scheduled three singles for release this month. These are “Harpo” by Scott Jacoby and written by Lee Pockriss; a vocal rendition of “The Entertainer” by J.R. Bailey; and “Will We Make It Tonight,” single by Carol Douglas, who had a hit single with “Doctor’s Orders.” “Tonight” was produced by Ed O’Loughlin, who is also Midsong’s general manager.



CAM PLAQUE—Director Federico Fellini, center, whose “Amarcord” was awarded an Oscar for Best Foreign Film of 1974, is congratulated by Nino Rota, left, who composed the soundtrack music, and by Victor Benedetto, vice president and general manager of CAM, publisher of the score. Rota was recently presented with a plaque from CAM in recognition of his musical collaboration with Fellini on all of the director’s films.

Chrysalis Revamps Depts.—New Execs

LONDON—In the wake of its no-punches-pulled convention in Italy last month (Billboard, May 3), Chrysalis has announced a set of major executive appointments affecting its home and overseas operations.

Terry Connolly moves to deputy managing director of the Chrysalis group: he was formerly financial director. Doug D'Arcy becomes managing director, Chrysalis Records, an appointment formalizing his position as head of the company.

The Chrysalis international department, as co-chairman Terry Ellis hinted in his convention address, is to undergo a major transformation. Following Des Brown's appointment as head of international exploitation, three new positions have been created in this area.

Royston Eldridge, formerly head of creative services, becomes international marketing manager. Reporting to him will be Allasonne Lewis, who becomes international promotion co-ordinator, and Joan Meredith, previously Doug D'Arcy's personal assistant, who is appointed

international merchandising co-ordinator.

Ellis and his co-chairman Chris Wright both passed remarks at the convention about the need for greater effort abroad. The expansion of the international operation is seen as the first step in a growing overseas orientation for the Chrysalis group. The appointment of a new financial director and head of creative services will be announced shortly.

Another move, in the London press office, was also announced. Sue Foster, formerly a&r assistant, becomes assistant to press officer Chris Briggs.

Wilde Rock Enters Deal In U.K. With Harlequin Chain

LONDON—Wilde Rock Promotions, the company formed to promote new record releases by syndicating 8-track tapes to retail outlets, has signed an all-embracing deal with the Harlequin chain of retail shops here.

LONDON—U.K. Records has not renewed its contract with British Decca and is close to negotiating a new deal with Polydor, expected to be confirmed soon.

Exempted from the expiry of the contract are a number of recordings, including all 10cc catalog made for U.K., which Decca will continue to distribute exclusively worldwide for an indefinite period. Additionally, Decca has a non-exclusive six-month sell-off period for all U.K. back-catalog.

Decca will soon release a best-of album entitled, "10cc—The Greatest Hits Of 10cc" and a single, "Waterfall" (U.K. 100).

In essence, it is an exclusive deal in that all 59 outlets take the tapes and will play only Wilde Rock product. But Bruce Highams, a director of Wilde Rock, says: "We are not insisting on the exclusivity too heavily while we are operating with just one tape per week. We hope for two tapes within a few weeks."

He adds that the promotional tapes were not reaching a total of 500 outlets, including boutiques and clothing stores.

He says: "Harlequin have agreed to stock any track on the tape. This is a minimum of five copies per outlet, or nearly 300 overall. Reaction to our service has been strong from both sides—retail outlets and record companies. We guarantee 12,000 pays per track per week now."

On Wilde Rock's Programme Two tape there were 22 tracks from Tamla Motown, Fantasy, MCA, A&M, Polydor, Apple, EMI, Fresh Air, Mooncrest, Private Stock, Track, Power Exchange, RSC and Bus Stop.

Says Highams: "Three new companies, Island, Pye and Warner Brothers, have come in on the latest production. With each new tape, we send out 10,000 leaflets listing all the records involved and we soon start music and trade paper advertising, carrying the complete play list."

He adds: "We are really making waves now. The point is that with the tapes playing, you get the customers interested without them having to look for anything—the product goes straight into his ears. Provided the material is there on instant sale, it can only do good in terms of sales."

Raymond Moss, of Harlequin, says, "The tapes are already in 33 of our outlets, with the rest to follow. In fact, we tried a pilot scheme some months ago to check the value. We wanted to save our staff spending time looking for something to play and anyway ending up just playing something they particularly liked."

He says that, provided the service is maintained properly, in terms of service and supply, then "it must have a future."

International Turntable

Rex Oldfield is to leave CBS, U.K., where he has been general manager of the Embassy label since it was launched in November 1973. Oldfield has built the catalog up to 87 items. He was formerly with Phonogram and intends returning to the full-price side of the business with another company soon.

From The Music Capitals Of The World

• Continued from page 53

stone now includes Louis Armstrong and King Oliver, the New Orleans Rhythm Kings and Jelly Roll Morton and Bix Biederbecke, while in France the jazz boom continues, though still confined more to collectors' disks.

Death of Josephine Baker cost producer Jean Claude Dauzonne a small fortune, with production costs for her Paris revue running to \$800,000 and the show not running long enough to produce a profit. Additionally, it was revealed that Josephine Baker was crippled with debts, but Princess Grace of Monaco, French actor Jean Claude Brial and agent Felix Marouani all came to the rescue. . . . Giorgio Gomelsky, producer of the Magma group, has been working on his new label, Utopia, and distributed by RCA.

Charles Trenet has denied his farewell tour is just a publicity stunt and says: "The young need young singers." He is 62, and has criticized many young artists who "do not know how to deport themselves on stage but just stand cramped before a microphone." He says the best French composer is Michel Polnareff and that Johnny Hallyday would go on for a long time because he was the best French pop singer. . . . Pathe Marconi has announced a special Beatles' import series, comprising seven disks. HENRY KAHN

JOHANNESBURG

Latrec Publishing now into song-book distribution, with particularly good results so far from folios by Neil Diamond, John Denver and Gordon Lightfoot. . . . Clive Calder, now based in London, U.K., visited S.A. and reports good developments in the career of local boy Richard Jon Smith, with three Smith songs already recorded in Britain as 'A' sides.

Robert Schroder, "Budget King" in South Africa, director of Superdisc Productions, says initial pressing on his hit compilation production "Springbok 21" exceeds 200,000 units, an all-time S.A. record, and the Springbok series is distributed here by MFP. . . . "Mannenburg," by Dollar Brand, one of the biggest-ever local albums. . . . Roy Bulkin, versatile vocalist produced by Robert Schroder, set for Australian release on his latest single "Stay With Me," with the U.S. also reported interested. NORMAN GREENBURG

AMSTERDAM

Tickets for the only concert in Holland by Frank Sinatra, at the Amsterdam Concerthall, were sold out inside two hours. Most expensive tickets cost \$85, but on the black market they fetched over \$315, and the concert, in June, is described here as "the gala of the year."

The Cats are to tour again, despite having said farewell to stage shows in August last year. Holland's most popular group have found inactivity bored them. Last year they fired keyboard man Coos Veerman, but failed to find a replacement, so Veerman has rejoined for the future schedule of one live show a week.

After many problems the group Heart has split. The group was launched two years ago with heavy promotion from Bovema-EMI, but had no hits because of poor repertoire and quarrels about a proposed new single led to the disbanding. . . . But lead singer Patricia Paay continues her relationship with Bovema-EMI who plan a solo career for her. The rest of the group has gone to Ariola, where they will record as Limousine. . . . Ariola is busy building up a stable of national artists.

New managing director of WEA-Holland, Ben Bunders, is to center his company in Hilversum, the radio and television city of Holland, and is looking for suitable premises. He will start activities in June and is to acquire most of his personnel from other Dutch record companies.

FRANS VAN DER BEEK

HAMBURG

Deutsche Grammophon here has started a big campaign on behalf of Swedish group Abba and the single "I Do, I Do, I Do" plus the group's new album. . . . Gunther Iigner, of EMI-Electrola, reports that the third album of comedy star Otto had an advance order of 100,000 copies.

RCA working on a Turkish girl singer, known as Miss Nilufer, and her single out now is "Bau Mir Ein Paradies." . . . Polydor singer Roy Black makes his debut as an actor in the comedy "Warum Lust Du, Cherie" in Hamburg. . . . Fourth Song Festival is being held in Ingelheim/Rhine with 30 singers and groups taking part in open air concerts.

WEA's artist Marius Mueller-Westernhagen has his first television show in the fall this year. . . . Jean Gabin has a single, "But Now I Know," out here on Polydor. . . . Release here for the James Last album "Well Kept Secret," which he recorded in the U.S. . . . Ring O' Records, label owned by Ringo Starr, out through Deutsche Grammophon here.

Under the name Rille, Michael Chambosse from Chappell has opened his own office, and he will set up a publishing company and produce the singers Henner Hoier and Rebekka. . . . New artist relations executive for CBS is Herbert Neubacher.

Nick McKenzie is on a discotheque tour through Germany, promoting his new single "Please Let Me Come On Board." . . . EMI-Electrola's Olivia Molina is the star of the Bad Hersfelder Festival set for July 8. . . . New series on the Berlin radio station RIAS is "Jazz Giants," with editor Barbara Reuger presenting 90-minute programs on stars including Stan Getz, Oscar Peterson, Count Basie and Jimmy Smith, with biographical notes, record date and information.

The record club "Stern Musik," of top German news magazine Stern, has released 200 albums from all local record companies in the past 10 years. Now the magazine is getting a separate license for a Stern Musik label, with promotion through the magazines. . . . Bachman-Turner Overdrive from Canada sold out their concerts in Germany. . . . Jupiter Records in Munich promoting onetime teenage star Manuela through a Ralph Siegel-produced single "Ich Mocht Gern Dein Herz Klopfen Horen," with special promotion through radio stations.

RCA has a 20-album-for-children series of fairy tales and adventure stories. . . . And RCA is launching a music cassette campaign under the title "Halv and Halv," featuring 100 best-selling cassettes. . . . Polydor's Werner Klose expresses his company's delight at promoting the Elton John album "Captain Fantastic And The Brown Dirt Cowboy."

WOLFGANG SPAHR

Atlantic Produces Limited Zeppelin Edition For U.K.

LONDON—Atlantic is producing a limited edition Led Zeppelin single for Britain. The disk, "Trampled Underfoot" c/w "Black Country Woman," appears on the Swan Song label in a special bag, and will be available only as part of Atlantic's retail support campaign for the forthcoming Zeppelin concerts in London.

The company has put together a 14-record, six-cassette package of the complete Zeppelin catalog—comprising two or three copies of each of the group's six albums—and for every one of these packs a dealer orders, dealers will receive five copies of the single.

The issue of the 45 has been approved by Led Zeppelin which has said that it will never make a single for commercial release in Britain. Atlantic is pressing some 5,000 copies of "Trampled Underfoot" in this country, although the record is currently available on the American market as a normal release.

"The entire operation is low key," Atlantic's creative services manager, Dave Clipsham, says. "We've put together the campaign to ensure that

Zeppelin product is in the retailers' ranks while the group's live dates are generating consumer interest. We're not out to overstock anybody, but the release of "Physical Graffiti," Zeppelin's first album in two years, has brought about a tremendous upsurge in sales of their whole repertoire. We want dealers to take advantage of this."

Atlantic is laying down no price guidelines for dealers who get the special single. "It's impossible to do so, as the record is a collector's piece," added Clipsham.

As well as the product pack, Atlantic is supplying dealers with Zeppelin window display kits, banners, posters, browser units, extra album sleeves and a special in-store mobile. The group's concerts take place at London's Earls Court stadium over May 17, 18, 23, 24, 25.

The Zeppelin campaign marks the third time in two months that Atlantic has worked the order-a-pack, get-free-records idea for dealers. It was used as part of the merchandising campaigns for last month's Super Soul On Tour concerts and this month's Yes dates.

Book & Disk Mail Orders Up 16 Percent In France

PARIS—Mail-order sales of books and disks have increased by 16 percent during the last year, far outstripping over-the-counter sales which showed only a six percent increase.

It is true that books are mainly responsible for the growth but there is also a reason for this. For example the *Guilde Internationale du Disque* which has by far the largest mail-order disk department and a total turnover of \$45 million alternates its campaigns between books and disks.

It has on its books 400,000 disk enthusiasts and the *Guilde* is run very much on club lines. It was set up in 1951 by two Americans, David and Josefowitz, and was the first of its kind in France.

The *Guilde* started with an offer of a bargain-price classical record which sold 700,000 copies in the first

year. Since then it has gone from strength to strength, adding about 100 new titles every year, and a special monthly publication is sent out to all members—who pay no subscription.

It has its own classical label but its catalog also includes recordings on other labels. However the *Guilde* doesn't record any of its variety repertoire because most artists are already under contract with other record companies.

Sales policy includes five disks for the price of two and one free disk when two are bought. It is worth noting that 80 percent of the classical records are *Guilde* recordings. Members on request are sent disks which they may play in their homes and return if they are not satisfied with the recordings.

BRITAIN'S NO1 MUSIC PUBLISHING GROUP

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Bob Crewe Bob Gaudio Bye Bye Baby – Bay City Rollers

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No.2 – 6 weeks in chart

David Paton William Lyall January – Pilot

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David Paton Ian Bairnson Call Me Round – Pilot

No.34 – 3 weeks in chart

Bob Crewe My Eyes Adored You – Frankie Valli

Up to No.5 – 11 weeks in chart

Billy Swan I Can Help

Up to No.6 – 8 weeks in chart

Freddie Mercury Killer Queen – Queen

10 weeks in chart

Kris Kristofferson's Help Me Make It Through The Night –

John Holt **Up to No.6 – 13 weeks in chart**

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Lukan New RCA Director In U.K.; Hannington To N.Y.

LONDON—A new managing director, George Lukan, will take over at RCA here in mid-May in succession to Geoff Hannington, who has accepted a post at RCA's New York headquarters (see Executive Turntable).

The new top man, whose appointment was announced later last week by Bob Summer, international vice-president, is George Lukan, marketing manager of RCA Australia. His arrival in the U.K. will mark the third occasion when an Australian has held the top position in a U.K. record company, following Fred Marks, formerly with Phonogram and now with Disney, and Ken East, now m.d. at Decca, having held a similar job with EMI Records.

The need for a new managing director at RCA followed Hannington's decision to take up an assignment, not yet specified, as a special assistant to Ken Clancy, RCA Records president, and the man whom Hannington replaced in London, "I am sad at the prospect of leaving London, although my new duties

will continue to involve me with Europe," Hannington says. "However, I am looking forward to working closely with Ken Glancy again on what seems to be an exciting project." Hannington said that he was not at liberty to specify his precise duties.

Hannington joined RCA from Phonogram four and one-half years ago, shortly after Glancy moved from running CBS U.K. He was the company's marketing manager for three years and took over in December 1973 on Glancy's return to America. During Hannington's time with RCA, the company has improved its U.K. market share, with particular strength in the full-price LP market with such best-selling artists as David Bowie, Jack Jones, Perry Como and John Denver. His departure comes at a moment when RCA, having disposed of its low-price business to Pickwick, is poised to finally switch from van-selling to direct distribution with the aim of making a further improvement in its volume sales.

British Decca Reshapes Marketing & Promo Depts.

LONDON—British Decca here has announced a wide-ranging staff shuffle which reshapes its pop, middle-of-the-road and classical marketing and promotion departments.

David Rickerby has been appointed assistant marketing manager, middle-of-the-road product, reporting to marketing manager Colia Borland. He was previously head of Decca's popular promotion arm. Taking up Rickerby's post is Lyndon Holloway, up to now a senior member of the promotion team. He reports to John McReady the pop marketing and promotion manager.

A new classical marketing and promotion division has been created under the aegis of former classical promotion manager Peter Goodchild. He will also continue to be responsible for liaison with Decca's overseas associates and distributors on matters relating to classical marketing and promotion.

John Parry is appointed Decca classical label manager, controlling the company's reissue lines, responsible for "World Of..." as well as Ace of Diamonds and Eclipse. He will also, as assistant classical marketing manager, co-ordinate the programming of all Decca group classical releases on the Decca, Argo, L'Oiseau-Lyre and associated labels.

Perry's assistant, Andrew Dalton, will also move to the classical marketing and promotion division, while continuing to supervise production of Decca's new-style trade lists and support services for the sales force, on behalf of both pop and classical divisions.

Ray Crick, currently assistant to Peter Goodchild, was appointed classical promotion manager. Goodchild says: "It makes sense that the marketing and promotion functions should be formally integrated, and I am sure the increased effectiveness of our trade and consumer activities will quickly impress itself on retailers."

Rising Number Of Imports Hurting German Disk Cos.

HAMBURG—German record companies feel themselves threatened by the steady rising number of direct imports from England, France and Holland. More than 15 percent of the total turnover is claimed by importers and, therefore, lost for the record industry. Distribution experts mark their own imports with a special code or colored stickers. Otherwise, retailers could return imports or exchange them for others. The motto of the record companies is, "We've got to live with the bomb."

Sales managers are trying to put a stop to imports by offering retailers better terms. Instead of \$8.80, records are being sold for \$6.40, but because royalties are still being included in the price, profits are falling.

Due to the cost of records in England, imports will be more expensive which on the other hand will be compensated through the adjustment of the exchange rates. Undoubtedly, this will mean that the hard competition will remain.

Teldec director Gerhard Schulze says: "We have to compromise on the prices when we have hot international product. Out flexibility will help us to remain competitive."

On the other hand, retailers who deal mainly with imports will have to be made aware that they can obtain all imports through the industry on the same reasonable conditions.

But on all thoughts on prices and how to undercut importers, Teldec's Schulze says the best way is to have home productions playing a more important role in the local charts. That sort of success would help sell the complete repertoire. But the bomb is still "ticking" in the German record industry. Direct imports are still flourishing.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	OH BOY	Mud (RAK)—Southern (Mike Chapman/Nicky Chinn)
2	2	LOVING YOU	Minnie Riperton (Epic)—Copyright Control (Scorbu Prod.)
3	23	STAND BY YOUR MAN	Tammy Wynette (Epic)—KPM (Billy Sherrill)
4	4	HURT SO GOOD	Susan Cadogan (Magnet)—Warner Bros. (Lee Perry)
5	3	HONEY	Bobby Goldsboro (United Artists)—KPM (Bob Montgomery)
6	17	LET ME TRY AGAIN	Tammy Jones (Epic)—MAM (Robin Blanchflower)
7	16	THE NIGHT	Frankie Valli/Four Seasons (Mowest)—Jobete London (Bob Gaudio)
8	5	BYE BYE BABY	Bay City Rollers (Bell)—KPM (P. Wainman)
9	9	TAKE GOOD CARE OF YOURSELF	Three Degrees (Philadelphia International)—Gamble-Huff/Carlin (Gamble-Huff)
10	12	A LITTLE LOVE & UNDERSTANDING	Gilbert Becaud (Decca)—ATV (Rideau Rouge)
11	8	THE TEARS I CRIED	Glitter Band (Bell)—Rock Artists (Mike Leander)
12	21	I WANNA DANCE WIT CHOO (DO DAT DANCE)	Disco Tex & the Sex-O-Lettes (Chelsea)—KPM (Bob Crewe)
13	25	LOVE LIKE YOU AND ME	Gary Glitter (Bell)—Rock Artists/Paul Gadd (Mike Leander)
14	18	ONLY YESTERDAY	Carpenters (A&M)—Rondor (Richard Carpenter)
15	7	LIFE IN A MINISTRONE	10C.C. (Mercury)—St. Annes (10C.C.)
16	6	LOVE ME LOVE MY DOG	Peter Shelley (Magnet)—Tiger/Intune (Peter Shelley)
17	20	WE'LL FIND OUR DAY	Stephanie de Sykes (Bradley's)—ATV (Berry Leng)
18	11	SWING YOUR DADDY	Jim Gilstrap (Chelsea)—Intersong (Kenny Nolan)
19	13	DING-A-DONG	Teach In (Polydor)—ATV (Eddy Owens)
20	14	HOLD ON TO LOVE	Peter Skellern (Decca)—Pendulum/Warner Bros. (Meyer Shagaloff)
21	10	FOX ON THE RUN	Sweet (RCA)—Sweet/Essex (Sweet)
22	32	THE WAY WE WERE	Gladys Knight & The Pips (Buddah)—Screen Gems-Columbia (Ralph Moss)
23	27	SORRY DOESN'T ALWAYS MAKE IT RIGHT	Diana Ross (Tamlam Motown)—Jobete London (Michael Massa)
24	24	GET DOWN TONIGHT	K.C. & The Sunshine Band (Jayboy)—Southern (T.K. Prod.)
25	28	WHERE IS THE LOVE	Betty Wright (RCA)—Southern (H.W. Casey/R. Finch/W. Clarke)
26	29	PAPA OOH MOW MOW	Sharonettes (Black Magic)—KPM (Frazier/Wilson/White/Harris)
27	46	DON'T DO IT BABY	Mac & Katie Kissoon (State)—Pamscene/ATV
28	43	ONE BITTEN TWICE SHY	Ian Hunter (CBS)—April/Ian Hunter (Ian Hunter/Mick Ronson)
29	19	SKIING IN THE SNOW	Wigans Ovation (Spark)—KPM (Barry Kingston)
30	30	SAVE ME	Silver Convention (Magnet)—Anchor (Butterfly Prod.)
31	—	I'M FOREVER BLOWING BUBBLES	West Ham Utd. 1st Team Squad (Pye)—B. Feldman (Tony Rivers)
32	26	LADY MARMALADE	Labelle (Epic)—KPM (Alan Toussaint)
33	44	I GET THE SWEETEST FEELING	Jackie Wilson (Brunswick)—T.G.
34	15	THE FUNKY GIBBON/SICK MAN BLUES	8 Goodies (Bradley's)—ATV (Miki Anthony)
35	—	WOMBLING WHITE TIE & TAILS	Wombles (CBS)—Batt Songs/April (Mike Batt)
36	—	SING BABY SING	Stylistics (Avco)—Avemb/Cyril Shane (Hugo/Luigi/Weiss)
37	48	STAND BY ME	John Lennon (Apple)—Carlin
38	—	AUTOBAHN	Kraftwerk (Vertigo)—MCPS (Hautter/Schneider)
39	38	HASTA LA VISTA	Sylvia (Sonet)—Sonet (Rune Ofverman)
40	—	ISRAELITES	Desmond Dekker (Cactus)—Sparta Florida/Blue Mountain (Al Kong)
41	31	CUT THE CAKE	Average White Band (Atlantic)—AWB (Arif Mardin)
42	50	I'M GONNA RUN AWAY FROM YOU	Tami Lynn (Contempo Raries)—Shapiro Bernstein

43	22	THE UGLY DUCKLING	Mike Reid (Pye)—E.H. Norris (Terry Brown)
44	—	SWING LOW SWEET CHARIOT	Eric Clapton (RSO)—Throat (Tom Dowd)
45	34	CALL ME ROUND	Pilot (EMI)—Robbins (Alan Parsons)
46	—	VIVA EL FULHAM	Cottagers (Sonet)—Sonet/BIEM (Rod Buckle/Peter Eden)
47	35	GIRLS—Moments & Whatnauts	All Platinum—Sunbury (A. Goodman/H. Ray)
48	37	TAKE YOUR MAMA FOR A RIDE	Lulu (Chelsea)—Intersong (Wes Farrell)
49	33	THERE'S A WHOLE LOT OF LOVING	Guys & Dolls (Magnet)—Ammo/James (Arnold/Martin/Morrow)
50	—	IMAGINE ME, IMAGINE YOU	Fox (GTO)—GuruSama/Chrysalis (Kenny Young)

BELGIUM

(Courtesy of HUMO)
SINGLES

This Week	Title	Artist
1	MAKE ME SMILE	Steve Harley
2	DOWN DOWN	Status Quo
3	CAN'T GET IT OUT OF MY HEAD	Electric Light Orchestra
4	YOU CAN MAKE...	Lennart, Messagie & Dagleth
5	SURVIVIN' BOOGIE	Kandahar
6	NOW I'M HERE	Queen
7	#9 DREAM	John Lennon
8	DANCIN' FOOL	Guess Who
9	SAILOR	Sailor
10	HOW DOES IT FEEL	Stade

BRAZIL

(Courtesy of IBOPE Rio de Janeiro)
SINGLES

This Week	Title	Artist
1	MELO DO BANJO	Al Downing (Top Tape)
2	ONE DAY IN YOUR LIFE	Michael Jackson (Tapecar)
3	MAKE IT EASY ON YOURSELF	Oscar Toney Jr. (Top Tape)
4	MANDY	Barry Manilow (Bell)
5	FOREVER	The Pholhas (RCA)
6	SOLEADO	Francisco Cuoco (RCA)
7	AS DORES DO MUNDO	Hyldon (Polydor)
8	FAROFA-FA	Mauro Caiso (RCA)
9	TEARS	Chrystian (Young)
10	FROM HIS WOMAN TO YOU	Barbara Mason (Tapecar)

ITALY

(Courtesy of Germano Ruscitto)
SINGLES

This Week	Title	Artist
1	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	Barry White (Phonogram)
2	PIANGE IL TELEFONO	Domenico Modugno (Carosello/Ricordi)
3	EL BIMBO	Bimbo Jet (EMI)
4	KUNG FU FIGHTING	Carl Douglas (Durium)
5	EMMANUELLE	The Lovelets (RI-FI)
6	UN'ALTRA DONNA	I Cugini Di Campagna (Puli/Fonit/Cetra)
7	ARIA	Dario Baldan Bembo (CIV/RCA)
8	DOCTOR'S ORDERS	Carol Douglas (RCA)
9	UN CORPO & UN'ANIMA	Wess & Dory Ghezzi (Durium)
10	TESTARDO IO	Roberto Carlos (CBS/MM)
11	VERDE	G & M Orchestra (RCA)
12	SUCH A COLD NIGHT TONIGHT	Gino Santercole (CBS/MM)
13	CAN'T GET ENOUGH	Barry White (Phonogram)
14	I CAN'T LEAVE YOU ALONE	George McCrae (RCA)
15	IL GIRDINO PROIBITO	Sandro Giacobbe (CBS/MM)

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
SINGLES

This Week	Title	Artist
1	CYCLAMEN NO KAORI	Akira Fuse (King)—(Watanabe)
2	WAGA YOKI TOMOYO	Hiroshi Kamayatsu (Express)—(Nichion)
3	SHOWA KAREJUSUKI	Sakura And Ichiro (Polydor)—(Diamond)
4	KANASHIMI NO OWARUTOKI	Goro Noguchi (Polydor)—(Fuji)
5	HANA NO YOUNI TORI NO YOUNI	Goh Hiromi (CBS/Sony)—(Standard)
6	22 SAI NO WAKARE	Kaze (Panam)—(PMP, CMP)
7	HITORI ARUKI	Junko Sakurada (Victor)—(Sun)
8	MIZUUMI NO KESSHIN	Momoe Yamaguchi (CBS/Sony)—(Tokyo)

9	SMOKI' BOOGIE	Downtown Boogie Woogie Band (Express)—(PMP)
10	KOIBITOTACHI NO GOGO	Agnes Chan (Warner)—(Watanabe)
11	KAKKOMAN BOOGIE	Downtown Boogie Woogie Band (Express)—(PMP)
12	KOI GA ABUNAI	Zutorubi (Ai)—(NTV, Nichion)
13	TOSHISHITA NO OTOKONOKO	Candies (CBS/Sony)—(Watanabe)
14	ONNA NO YUME	Aki Yashiro (Teichiku)—(Ai)
15	ONNA GA HITORI	Shinichi Mori (Victor)—(Watanabe)
16	KONOAI NO TOKIMEKI	Hideki Saijo (RCA)—(Gelel)
17	SHIROI HEYA	Kenji Sawada (Polydor)—(Watanabe)
18	FUTARI NO HIMITSU	Mineko Nishidawa (Victor)—(Fuji)
19	SAKURA ONDO	Hiroshi Itsuki (Minoruphone)—(Noguchi)
20	AI NO ALBUM	Mari Amachi (CBS/Sony)—(Watanabe)

NEW ZEALAND

(Courtesy of N.Z.B.C.)
SINGLES

This Week	Title	Artist
1	MY EYES ADORED YOU	Frankie Valli
2	FREE & EASY	Helen Reddy
3	PLEASE MR. POSTMAN	Carpenters
4	LUCY IN THE SKY WITH DIAMONDS	Elton John
5	YOUNG AMERICANS	David Bowie
6	COSTAFINE TOWN	Splinter
7	PHILADELPHIA FREEDOM	Elton John
8	LA-LA LOVE YOU	Don McLean
9	HAVE YOU NEVER BEEN MELLOW	Olivia Newton-John
10	CHEVY VAN	Sammy Johns

SOUTH AFRICA

(Courtesy of Springbok Radio)
*Denotes local origin
SINGLES

This Week	Title	Artist
1	LOVE HURTS	Nazareth (Vertigo)—(Acuff-Rose)
2	MS. GRACE	Tymes (RCA)—(Francis Day)
3	I CAN HELP	Billy Swan (Monument)—(Clan)
4	SHAME, SHAME, SHAME	Shirley & Company (Philips)—(Musicpiece)
5	PLEASE MR. POSTMAN	Carpenters (A&M)—(Laetrec)
6	YOU ASK ME TO	Bobby Angel (Plum)—(Laetrec)
7	YOU AIN'T SEEN NOTHING YET	Bachman-Turner Overdrive (Mercury)—(Laetrec)
8	IN THE SUMMERNIGHT	Teach In (IRC)—(Laetrec)
9	NEVER CAN SAY GOODBYE	Gloria Gaynor (MGM)—(Intersong PYE)
10	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	Barry White (20th Century)—(Sa-Vette/January/MCPS)

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin
SINGLES

This Week	Title	Artist
1	EL BIMBO	Bimbo Jet (EMI)—(Sugar)
2	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	Barry White (Movieplay)—(Quiroga)
3	TODO EL TIEMPO DEL MUNDO	Manolo Otero (EMI)—(Ego)
4	TU VOLVERAS	Sergio & Estibaliz (Zafiro)—(Discorama)
5	DOCTOR'S ORDERS	Carol Douglas (RCA)—(Ego)
6	BELLA SIN ALMA	Richard Cocciante (EMI)
7	QUEDATE	Miguel Gallardo (EMI)—(Ego)
8	ENTRE DOS AGUAS	Paco de Lucia (Philips/Phonogram)—(Fontana)
9	I CAN HELP	Billy Swan (CBS)
10	ONLY YOU	Ringo Starr (EMI)—(Robert/Mell/Iberica)

This Week	Title	Artist
1	JESUS CHRIST SUPERSTAR	SOUNDTRACK (Movieplay)
2	FUENTE & CAUDAL	Paco de Lucia (Philips/Phonogram)
3	WHITE GOLD	Love Unlimited Orchestra (Movieplay)
4	SERENADE	Neil Diamond (CBS)
5	PHYSICAL GRAFFITI	Led Zeppelin (Hispavox)
6	BLOOD ON THE TRACKS	Bob Dylan (CBS)
7	DARK HORSE	George Harrison (EMI)
8	GOODNIGHT VIENNA	Ringo Starr (EMI)
9	GRACIAS A LA VIDA	Joan Baez (Ariola)
10	TE RECuerdo AMANDA	Victor Jara (Movieplay)

Note:— this following copy came in late — Cut and paste in Alphabetical order! !

BILLBOARD IS BIG INTERNATIONALLY

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T mmy

**Peter Townshend
and Columbia Pictures
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**Sansui
QS**

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Quintaphonic[®] Sound.
Millions will experience the
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of your exciting sound.**

**QUOTED FROM "4-CHANNEL SCENE"
APRIL '75 ISSUE**

Spectacular new effects, never before heard in a theater, created by five channels of sound played back around the audience, are made possible by the Sansui QS 4-channel encoding system technology. Two magnetic tracks on the film use a QS matrix encoded signal to create four channels of sound for four corner speakers around the theater. The third track is fed to a speaker directly behind the screen.

QS multi-channel technology, by providing for an increase in storage information density of films, allows standard projection equip-

ment to create a multi-channel presentation. According to John Mosley, technical advisor for the Project, "We selected QS because it was the only way to get full frequency response, wide dynamic range and the excellent separation we needed for the effect in Tommy. We are equipping over fifty theaters in the United States with QS vario matrix decoders and additional speakers and amplifiers for the playback of this film. "Tommy" will be the first of many films produced with this new multi-channel sound technology and will hopefully create a revived interest in movie going."

QS 4-Channel Stereo  Are you listening?

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BMI Honors 34 Canadian Composers And 29 Pubs

TORONTO—BMI Canada presented its annual Canadian music awards on April 30 at a dinner held at the Hyatt Regency Hotel in Toronto, with 34 Canadian composers and 29 music publishers honored.

Besides winning the Harold Moon Award as "The BMI Canada affiliate who exercised internationally the greatest influence for Canadian music during the year," Randy Bachman of Bachman-Turner Overdrive was the recipient of two certificates of honor for his songs "Takin' Care Of Business" and "Let It Ride." Other dual winners of certificates were Gilles Valiquette and Jean-Pierre Manseau of Montreal; Craig Ruhnke and Jack Cornell of Toronto; Terry Jacks of Vancouver, and Burton Cummings of the Guess Who from Winnipeg.

Gordon Sinclair received a special certificate of honor along with the Toronto publishing company Conestoga Publishing for the record editorial "The Americans (A Canadian's Opinion)."

Gerry Plamondon's Les Editions Kasma Publications of Montreal was the top award winner in the publishing field picking up certificates for three hits.

Les Editions De La Marge of

B.C. Music Mgt. Expansion Move

MONTREAL—B.C. Music Management, headed up by Brian Chater, has expanded its operation to Toronto with the appointment of Willi Morrison, formerly with Canadian Music Sales and Beechwood Music. Morrison will, in addition to controlling the company operations throughout Ontario, also be very involved in his other specialties of writing and producing for the company.

B.C. Music recently announced the representation of D'Abo Music for Canada. Mike D'Abo is the former lead singer with Manfred Mann.

An agreement has also been signed whereby B.C. Music Management will represent Lead Music and Buchan Music worldwide. These companies are associated with the newly-opened Montreal Sound Studio.

Says Chater: "Plans call for many in-house productions to rapidly expand the catalog with songs by Canadian writers for worldwide consumption."

Montreal: Dunbar Music of Canada and Doubleplay Music of Canada of Toronto; Gone Fishin' Music Limited, Ranbach Music and Vancouver Music Publishing Company of Vancouver, and The Mercey Brothers Publishing Company of Elmira, Ont. were publishing companies receiving two awards each.

Bill Ballard, president of Concert Productions International; Ms. Francoise Chartrand, Montreal impresario; Toronto Star radio columnist Jack Miller; Ross Reynolds, president of GRT of Canada Limited and president of the Canadian Recording Industry Association; Jerry Rochon, executive producer at CFTO-TV, Toronto, and Robert Sirman, executive assistant to the minister of culture and recreation for the province of Ontario presented the awards on behalf of BMI Canada.

Winners of BMI Certificate

"A Jamais" by Denis Forcier and Pierre Robert (Les Editions Kasma Publications); "Anna Marie" by Bruce Miller (Beechwood Music of Canada); "The Badger's Song" by Bobby G. Griffith (Pambec Music); "Bittersweet" by Jack Hosier (Two Brothers Music); "Clap For the Wolfman" by Burton Cummings and Kurt Winter (Cirrus Music); "Country Girl" by Dave Boire (Pet-Mac Publishing); "Des Croissants de Soleil" by Lee Gagnon and Jean Robitaille (Theme-Variations Division Editions and Chicago Music); "Do It Right" by Bob McBride (Hopo and Boco Music); "Good To Be By You" by Jack Cornell (Dunbar Music Canada); "He" by Jim Haggart (Dunbar Music Canada).

"Highway Driving" by Buster Fykes and Rick Knight (Maple Creek Music); "I Heard Bells" by Ray Mercey (The Mercey Brothers Publishing Co.); "I Remember Love" by Dick Damdon (Doubleplay Music of Canada); "I Thought Of You Again" by Terry Jacks (Gone Fishin' Music); "I Want You To Love Me" by Terry Jacks (Gone Fishin' Music); "Je Suis Cool" by Gilles Valiquette (Les Editions De La Marge); "Just As Bad As You" by Domenic Troiano (Pasqua Music); "Landscape" by Valdy (Irving Music of Canada Limited and Klavie Music); "Let It Ride" by Randy Bachman and Fred Turner (Ranbach Music); "The Long Left Hand Of Life" by Alan Moberg (Van-

Canada Mounties In 'Charge' Vs. Tape Mfrs.

TORONTO—A total of 51 charges have been laid by the Royal Canadian Mounted Police in the province of Quebec against Prets Champlain Lee, Michel Camirand and Nicole Morissette for exposing or offering for sale infringing copies of copyright works.

The copyright material seized was recorded by Elvis Presley and various Quebec artists.

Another 17 charges were put against Michel Camirand for possession of "plates" used for manufacturing the illegal copies of the copyright works.

The charges followed the seizure in Quebec City last October of some 1,200 pirate tapes, approximately 100,000 labels, a winding machine and wrapping machine.

cover Music Publishing Co. and Moccasin Music); "Our Lovin' Times" by Frank Trainor (The Mercey Brothers Publishing Co.).

"Pretty Lady" by Skip Prokop (Mediatix); "Star Baby" by Burton Cummings (Cirrus Music); "Summer Girl" by Craig Ruhnke (Crunky Tunes and Unart Music (Canada)); "Sunshine" by Craig Ruhnke and Frankie Gibbs (Don Valley Music); "Takin' Care Of Business" by Randy Bachman (Ranbach Music); "The Et Antoinette" by Jean-Pierre Manseau (Les Editions Kasma Publications); "Tout Ce Que Je Veux" by Jean-Pierre Manseau (Les Editions Kasma Publications); "Le Vie En Rose" by Gilles Valiquette (Les Editions De La Marge); "Virginia (Touch Me Like You Do)" by Bill Amesbury (Bay Music Company); "Walking On Back" by Bob Kendall (After Thought Music); "Werewolf" by Les Emmerson (Canadiana Music); and "You Were My Home" by Howie Vickers.

Special certificate of honour went to Gordon Sinclair and Conestoga Music for "The Americans (A Canadian's Opinion)."

Quebec Gets Rock History

MONTREAL—The British series of magazines entitled "History Of Rock" have been translated into French, updated, partly localized, and have been launched in the predominantly French-speaking province of Quebec under the name "Histoire Du Rock."

The series which was developed by English music journalist Jeremy Pascal is intended to be a concise encyclopedia of rock music which can be released in magazine form a month at a time.

The European editor of the series Francis Wilkinson was instrumental in introducing the concept to Quebec. Executive editor for the French edition is Jacques Dorion. Mikhel Goodwill, a music journalist in Quebec, translated the series from English to French and acts as editor-in-chief. Layout was handled by Gilles R. Cyr.

"Histoire Du Rock" is distributed in Quebec by Les Messageries Dynamiques and is sold on newsstands at 95c.

The rights for the series in the rest of Canada and the U.S. of the English version of the "History Of Rock" are still open.

From The Music Capitals Of The World

TORONTO

Tom Wilson, the Canadian organizer of the Billboard Talent Forum; Tony Tobias, manager of Ken Tobias; and Colleen Riley, who has her own management and promotion company, are organizing a charter flight through American Airlines to transport a large group of Canadians to Los Angeles for the four-day Talent Forum at the Century Plaza from June 4-7. Flight cost is \$217 per person with an additional \$166 for a hotel room with single occupancy and \$112 for a double occupancy room with a selection of four major hotels. The charter will also include a number of tours of points of interest in the Los Angeles area.

The Rolling Stones will play two concerts in Toronto during their current tour June 17 and 18 at Maple Leaf Gardens. They are the only dates confirmed for Canada. Tickets for the June 17 date are restricted to people who live in Toronto and June 18 tickets are restricted to people living in the cities of Kitchener, Hamilton, London, Ottawa and Montreal. . . . The first of two summer music festivals planned for Mosport Park, northwest of Toronto, will be held on July 5 under the name The Mosport Country Moon Festival. Already booked for the show are Canadian country and bluegrass performers Ian Tyson, The Good Brothers and Linda Brown. CHUM-FM announcer Larry Wilson will MC the show which is expected to draw over 5,000 people. The Mariposa Folk Festival is scheduled for June 20-22 on the Toronto Islands. Performers confirmed to appear so far are John Allan Cameron, Ramblin' Jack Elliot, Tommy Makem and David Bromberg. Tickets for the three-day festival are \$20 each or \$8.50 per day.

The Stampeders' new single "Hit the Road Jack" from their newly released album "Steamin'" features some phone dialog between Wolfman Jack and band member Ronnie King. The single, on the Music World Creations label in Canada, has been playlisted in most of the major markets across Canada already. . . . Toronto-band Small Wonder had to cancel some dates recently due to singer Henry Small's throat infection. . . . Phonodisc has acquired the rights in Canada to distribute the Swedish-patented De Stat disk. It is an active carbon disk that discharges static electricity in a record. It cuts down on dust collection, surface wear and tear and surface noise. The disk is the size of an LP and is placed directly on the turntable under the record. . . . John Allan Cameron's television series on the CTV network in Canada debuted on Sunday (18) Lian Clancy was the first guest on the show along with regulars Les Danseurs Du Saint Laurent and the Cape Breton Symphony, four fiddlers. . . . Betty Jane Wylie and Victor Davies, the lyricist and composer of "Beowulf—A Musical Epic," released by Daffodil Records in Canada, were in Toronto recently to do a number of interviews with local media people.

MONTREAL—Frank Gould, director of a&r for Polydor Ltd., has negotiated a longterm distribution deal for Canada with Contempo Records of England, headed by John Abbey. Initial single release arising from the deal will be "Kung Fu Man" by Ultrafunk. . . . A separate agreement has also been signed by Polydor Ltd. with Mainstream Records of New York for the distri-

bution in Canada of the single "I'll Never Be the Same" by Chapter III which is on the New Moon label in the U.S. In Canada it will be released on the Polydor label. . . . Georges Moustaki starts a four-week tour of Quebec on Tuesday (20) which will coincide with the release of his new album on Polydor in Canada. . . . A major "Disco Party" concert is planned for the Montreal Forum on May 24, with Gloria Gaynor and Shirley and Co. among the acts. . . . Acquarius Records has acquired the rights to Moonquake from Gamma Records. The new single "Star Struck" is taken from the band's album just released in Canada. It is set for a June 15 release in the U.S. on the Fantasy label.

VANCOUVER—The Hans Stayer Band's first LP for RCA has just been released in Canada. . . . Vancouver-band Chilliwack are currently in the midst of an eight-week Eastern U.S. tour to coincide with the release of their album on the ABC/Sire label in the U.S. The album, which was produced by Terry Jacks, was cut in Canada on the Goldfish label in the summer of last year. . . . Concert promoters in Vancouver are having trouble promoting their shows due to the Canadian Union of Public Employees' strike of radio station CKLG which has put an end to most FM advertising. . . .

MARTIN MELHUIISH

Overdrive Sets Additional Tour Dates Of Europe

VANCOUVER — Bachman-Turner Overdrive have added seven additional dates to their current tour of Europe, which will take them through eight countries over 16 days. The tour winds up in Stuttgart, Germany on Tuesday (13).

In the U.K., where a second show had to be added at London's Odeon-Hammersmith Theater, the merchandising campaign surrounding the band's appearance places emphasis on the back catalog of their three albums plus their new single "Hey You," which has just been released from their new album "Four Wheel Drive." The album was released May 9 in Canada.

The over-all European campaign by Phonogram features three different posters, specially designed belt buckles, T-shirts and mobile display units as well as point-of-sale material based around the Bachman-Turner Overdrive logo.

On the band's return to Canada, final plans for their 13-date tour of Canada in July and August will be finalized.

On April 30, in the band's absence, Randy Bachman was honored by BMI Canada Limited for his international contributions to Canadian music and awarded the Harold Moon Award which is presented annually to the composer or music publisher affiliated with BMI Canada who, in the opinion of the judges, exercises internationally the greatest influence for Canadian music during the previous year. The award is named after BMI Canada's founder and first managing director who spent 27 years with BMI Canada before announcing his retirement recently. Moon remains a consultant and member of the board.

Bachman-Turner Overdrive will headline the MIDEM Meetings in Cannes, France next year.

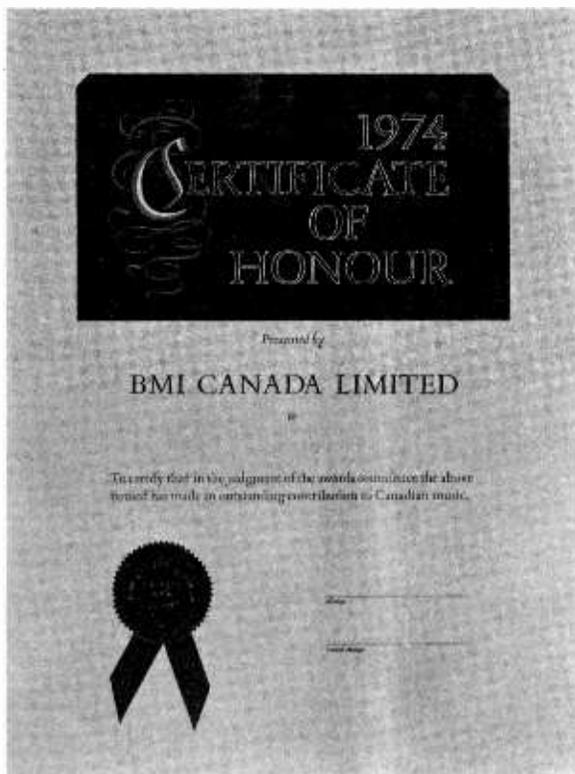
R. DEAN TAYLOR'S

NEW SINGLE

"WALKIN' IN THE SUN"



GRT OF CANADA



Let's hear it for Canada's Music Creators!

BMI Canada Limited is proud to recognize the outstanding contributions to Canadian music made by these affiliated writers, composers and publishers, all recipients of *Certificates of Honour* for 1974.

A JAMAIS
Denis Forcier, Pierre Robert
Les Editions Kasma Publications

ANNA MARIE
Bruce Miller
Beechwood Music of Canada

THE BADGER'S SONG
Bobby G. Griffith
Pambec Music

BITTERSWEET
Jack Hosier
Two Brothers Music

CLAP FOR THE WOLFMAN
Burton Cummings, Kurt Winter
Cirrus Music

COUNTRY GIRL
Dave Boire
Pet-Mac Publishing

DES CROISSANTS DE SOLEIL
Lee Gagnon, Jean Robitaille
*Thème-Variations Division Editions,
Chicago Music*

DO IT RIGHT
Bob McBride
Hopo and Boco Music

GOOD TO BE BY YOU
Jack Cornell
Dunbar Music Canada

HAPPY DREAMER
Jack Cornell
Dunbar Music Canada

HE
Jim Haggart
Doubleplay Music of Canada

HIGHWAY DRIVING
Buster Fykes, Rick Knight
Maple Creek Music

I HEARD BELLS
Ray Mercey
*The Mercey Brothers Publishing
Company*

I REMEMBER LOVE
Dick Damron
Doubleplay Music of Canada

I THOUGHT OF YOU AGAIN
Terry Jacks
Gone Fishin' Music Limited

I WANT YOU TO LOVE ME
Terry Jacks
Gone Fishin' Music Limited

JE SUIS COOL (Asteur)
Gilles Valiquette
Les Editions De La Marge

JUST AS BAD AS YOU
Domenic Troiano
Pasqua Music

LANDSCAPES
Valdy
*Irving Music of Canada Ltd.,
Klavic Music*

LET IT RIDE
Randy Bachman, Fred Turner
Ranbach Music

THE LONG LEFT HAND OF LIFE
Alan Moberg
*Vancouver Music Publishing Company,
Moccasin Music*

OUR LOVIN' TIMES
Frank Trainor
*The Mercey Brothers Publishing
Company*

PRETTY LADY
Skip Prokop
Mediatrix

STAR BABY
Burton Cummings
Cirrus Music

SUMMER GIRL
Craig Ruhnke
*Crunky Tunes, Unart Music (Canada)
Ltd.*

SUNSHINE
Craig Ruhnke, Frankie Gibbs
Don Valley Music Limited

TAKIN' CARE OF BUSINESS
Randy Bachman
Ranbach Music

THEO ET ANTOINETTE
Jean-Pierre Manseau
Les Editions Kasma Publications

TOUT CE QUE JE VEUX
Jean-Pierre Manseau
Les Editions Kasma Publications

LA VIE EN ROSE
Gilles Valiquette
Les Editions De La Marge

VIRGINIA (Touch Me Like You Do)
Bill Amesbury
Bay Music Company Ltd.

WALKING ON BACK
Bob Kendall
After Thought Music

WEREWOLF
Les Emmerson
Canadiana Music

YOU WERE MY HOME
Howie Vickers
Vancouver Music Publishing Company

The Harold Moon Award presented to Randy Bachman
Special Certificate of Honour presented to Gordon Sinclair and
Conestoga Music for "The Americans (A Canadian's Opinion)"

BMI CANADA LIMITED

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Rock Singles Best Sellers

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As of 5/6/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|--|--|
| 1 PHILADELPHIA FREEDOM—Elton John—MCA 40364 | 20 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 40349 |
| 2 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC 12054 | 21 WILDFIRE—Michael Murphey—Epic 8-50084 |
| 3 CHEVY VAN—Sammy Johns—GRC 2046 | 22 ONLY WOMAN—Alice Cooper—Atlantic 3254 |
| 4 JACKIE BLUE—Ozark Mountain Daredevils—A&M 1654 | 23 WHEN WILL I BE LOVED—Linda Ronstadt—Capitol 4050 |
| 5 THANK GOD I'M A COUNTRY BOY—John Denver—RCA 10239 | 24 SHAVING CREAM—Benny Bell—Vanguard 35183 |
| 6 IT'S A MIRACLE—Barry Manilow—Arista 0108 | 25 MINNESOTA—Nothorn Light—Columbia 3-10136 |
| 7 ONLY YESTERDAY—Carpenters—A&M 1677 | 26 LOVIN' YOU—Minnie Riperton—Epic 8-50057 |
| 8 LONG TALL GLASSES (I Can Dance)—Leo Sayer (Warner Bros. 8043) | 27 NO NO SONG/SNOKKEROO—Ringo Starr—Apple 1880 |
| 9 HOW LONG—Ace—Anchor 21000 | 28 SHINGING STAR—Earth, Wind & Fire—Columbia 3-10090 |
| 10 HE DON'T LOVE YOU (Like I Love You)—Tony Orlando & Dawn—Elektra 45240 | 29 BLOODY WELL RIGHT—Supertramp—A&M 1660 |
| 11 KILLER QUEEN—Queen—Elektra 45226 | 30 YOU ARE SO BEAUTIFUL—Joe Cocker—A&M 1641 |
| 12 SISTER GOLDEN HAIR—America—Warner Bros. 8086 | 31 OLD DAYS—Chicago—Columbia 3-10131 |
| 13 I DON'T LIKE TO SLEEP ALONE—Paul Anka—United Artists 615 | 32 TAKE ME IN YOUR ARMS (Rock Me)—Doobie Brothers—Warner Bros. 8092 |
| 14 THE IMMIGRANT—Neil Sedaka—Rocket 40370 | 33 DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge 402 |
| 15 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot 17540 | 34 LADY MARMALADE—LaBelle—Epic 8-50048 |
| 16 EMMA—Hot Chocolate—Big Tree 16031 | 35 THE LAST FAREWELL—Roger Whittaker—RCA 50030 |
| 17 AUTOBAHN—Kraftwerk—Vertigo 203 | 36 MISTY—Ray Stevens—Barnaby 614 |
| 18 BAD TIME—Grand Funk—Capitol 4046 | 37 RUNAWAY—Charlie Kulis—Playboy 6023 |
| 19 WALKING IN RHYTHM—Blackbyrds—Fantasy 736 | 38 YOU BROUGHT THE WOMAN OUT OF ME—Evie Sands—Haven 7010 |
| | 39 SAIL ON SAILOR—Beach Boys—Reprise/Brother 1325 |
| | 40 I'LL PLAY FOR YOU—Seals & Crofts—Warner Bros. 8075 |

Rock LP Best Sellers

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As of 5/6/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|---|---|
| 1 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 22 I'LL PLAY FOR YOU—Seals & Crofts—Warner Bros. BS 2848 |
| 2 CHICAGO VIII—Columbia PC 33100 | 23 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004 |
| 3 AN EVENING WITH JOHN DENVER—RCA CPL2-0764 | 24 COLD ON THE SHOULDER—Gordon Lightfoot—Reprise MS 2206 |
| 4 PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200 | 25 BLOOD ON THE TRACKS—Bob Dylan—Columbia PC 33235 |
| 5 GREATEST HITS—Elton John—MCA 2128 | 26 WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Bros. BS 2750 |
| 6 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280 | 27 FIRE—Ohio Players—Mercury SRM-1-1013 |
| 7 TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502 | 28 THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE—Rick Wakeman—A&M SP 4515 |
| 8 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 29 BLUE JAYS—Justin Haywood & John Lodge—Threshold THS 14 |
| 9 HEARTS—America—Warner Bros. BS 2852 | 30 AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001 |
| 10 GREATEST HITS—John Denver—RCA CPL1-0374 | 31 IV—Led Zeppelin—Atlantic SD 7208 |
| 11 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411 | 32 JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century T-466 |
| 12 WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130 | 33 HE DON'T LOVE YOU LIKE I LOVE YOU—Tony Orlando & Dawn—Elektra 7E-1034 |
| 13 Walt Disney's MICKEY MOUSE CLUB Mousekiddies and Other Favorites—Disneyland 1362 | 34 CRASH LANDING—Jimi Hendrix—Reprise MS 2204 |
| 14 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835 | 35 GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178 |
| 15 AVERAGE WHITE BAND—Atlantic SD 7308 | 36 SHEER HEART ATTACK—Queen—Elektra 7E-1026 |
| 16 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413 | 37 FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra KSBA 2603 |
| 17 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358 | 38 A SONG FOR YOU—Temptations—Gordy G6 969 S1 |
| 18 AUTOBAHN—Kraftwerk—Vertigo VEL 2003 | 39 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 19 NUTHIN' FANCY—Lynyrd Skynyrd—MCA 2137 | 40 FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic SD 18131 |
| 20 LET ME BE THERE—Olivia Newton-John—MCA 389 | |
| 21 FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING—Arista AL 9004 | |

Set AF Records Savalas Promo

NEW YORK—As part of a campaign to promote its album "Telly Savalas," Audio Fidelity Records is sending a specially prepared recorded interview of Savalas to some 1,000 radio stations nationwide.

The audio biography will also introduce five songs from the AF album, according to Roy Rosenberg, director of promotion. He says the

35-minute biography will be included on the "Assignment Hollywood" interview show on the Mutual Radio Network and on the Armed Forces Radio Network.

The interview was produced by Robbins' Nest Productions and is being sent to stations in specially marked record jackets.

General News

Spend To Hypo Economy—Schory

• Continued from page 3

Economies have been put into effect in the number of pressings, especially promotional, that are done, except where a major product warrants an all-out effort. "We are not interested in loading warehouses with inventory." Other programs have been evaluated, and where the result doesn't justify the expenditure, they have been cut down. Staff cuts were made over a year ago. Travel and parties have been reduced.

One area Schory firmly believes in spending is in advertising. "When the going gets tough, you have to

promote harder, and advertising is the key. We are seeing the good effect now of our advertising programs over the last few months."

Schory feels that the company has survived the worst of the economy and things are turning around. "We are spending now, not for survival,

but for growth." Included in growth plans is the newly expanded TV, film and radio production division.

"This is not a conservative business. You have to create excitement, flamboyancy and get out there doing things to make them happen," Schory concludes.

Cap Builds Superstars

• Continued from page 3

"We heard the demo," he says, "with just her and a piano, and knew immediately we would sign her. We did not know at the time she was Waylon Jennings' wife, that she had ever recorded before or how good looking she was.

"The strategy with the 'I'm Not Lisa' single was to start it country and MOR, play down the Jennings connection and see what happened pop. The song went to the top at a lot of country stations, went on FM as soon as it was released and went to five at WWDC-AM in Washington, D.C., an MOR station. It took off pop by itself at WAKY-AM in Louisville and went to one after four weeks, and that gave us the impetus to move it pop. We also did the usual support campaign."

With Evie Sands (on Haven Records), Coury says he found that many radio people remembered her from her last recordings six years ago. The strategy with Ms. Sands was to go FM and pop initially, and the label found MOR and even soul markets opening up afterwards. "After discovering how personable she was with everyone she met," Coury adds, "we found that a promotional tour would be a perfect vehicle for Evie.

"Connie Cato, who is way up the country charts with 'Hurt,' is an act signed by our Nashville office whom we believe can cross to pop. But she must reach a certain point on the country charts before we can try. Then we look for pop interest somewhere, zero in on one or two markets at a time and keep going until we cross. If we don't cross this time, we try with the next appropriate record.

"With Anne Murray and Helen Reddy," Coury continues, "both are established superstars. But you still must try just as hard, and the important thing is to find topnotch material for these artists. Once you are as big as they are, a station will not touch anything less than the best possible song.

"Linda Ronstadt has been successful in the past," Coury says, "but never anything like this (a No. 1 single and LP). With her, our base is

her always strong FM play and we move pop and country from there.

"Nancy Wilson came out of semi-retirement and cut a charted LP and two charted soul singles. She felt it was important, and we agreed, that she become a bit more contemporary. So we leaned less on jazz musicians and more on soul people and we let her do her thing."

Coury, along with Rupert Perry, general manager of a&r and Bob Buziak, Coury's executive assistant, point to Pilot as a new group that is currently riding high on the Hot 100 with "Magic," a record that did not make it until its second release.

"It was released at Christmas and just got lost," Perry says. "We had seen the group work at an EMI presentation in England and were convinced they could make it. So we just waited until the obstacles were out of our way, namely the holidays, and picked up where we left off, pushing it as a new record."

Buziak points to Triumvarat, which the label works FM, Tavares (Haven) which is worked soul and pop (the group now has a huge pop hit in "My Ship" after five soul hits) and Gene Redding (Haven) as other artists now being broken. He also points to Dr. Hook, Status Quo, Gentle Giant and Bob Seger as artists who have been elsewhere but which Capitol feels can be broken in a big way.

"Crossover from one category to another is important," Coury says, "but it is more important to know your base of operations. It can be country and FM with Jessi, pop and MOR with Helen, FM with Evie and Linda, soul and MOR with some of the black acts, AM pop with Pilot and country with La Costa. But you've got to keep your base in mind and not shoot for everything."

Taylor Will Solo With Minn. Orch.

MINNEAPOLIS—Jazz takes another stride forward May 18 when Billy Taylor performs his own "Suite For Jazz Piano And Orchestra" with the 100-piece Minnesota Orchestra conducted by Leonard Slatkin.

The son of a Washington dentist, Taylor directs the New York City "Jazzmobile" program which has brought jazz into 600 of the city's public schools. He has authored 12 books on jazz and has recorded more than 30 LPs. Featured on the same program with Taylor at the new Orchestra Hall here will be music by Aaron Copland and Leonard Bernstein.

Adams Is Re-elected ASCAP President

NEW YORK—Stanley Adams, who has served as ASCAP president without interruption since 1959, has been elected to a new term as head of the society. Also returned to office by the ASCAP board were Sal Chiantia and Ned Washington as vice presidents. Morton Gould was named secretary, Ernest Farmer treasurer, Arthur Schwartz assistant secretary, and Leon Brettler assistant treasurer.

One-Stop Survey

• Continued from page 3

his weekly mailer. Another cites his broad inventory.

WEA was ranked as "best selling singles line" rating 21 points. One-stops were asked to rank their top three singles lines, with a first selection earning three points; second, two; and third, one. Following WEA in order were: Columbia, 15; Atlantic, 7; 20th Century, 5; Capitol, 4; MCA and Buddah, 3; Mercury, 2, and RCA, ABC and A&M, 1 each. One owner did not rate the labels.

One-stops favor the present large 45 hole, with only one dissenter who noted it might improve quality. The average single is priced at 76 cents, the survey shows.

One stops who cooperated in the survey were: Dick's, Dedham, Mass.; Dart, Minneapolis; Knox, Knoxville; Apex-Martin, Hillside, N.J.; Win, New York City; Martin & Snyder and Consolidated, Detroit; Mobile, Pittsburgh; Norm Cooper, Philadelphia; Disc City, Seattle; Davidson's, Kansas City, and All Records Service, Oakland.

Disco Action

• Continued from page 38

which is very difficult to get, play a cut called, "You've Broken My Heart" which a large number of clubs are starting to play.

The Kiki Dee Band has a new single, "How Glad I Am," the Nancy Wilson hit of several years ago, on Rocket. This single is more soulful than their last hit, and it could prove to be a big record in the discos for the group. A number of clubs have already started programming it.

"Clap Your Hands" by the Manhattan Transfer on Atlantic will be coming out on the label's special disco series soon. Douglas Riddick, former DJ and now handling disco promotion for the label, says that if there is enough demand for the series they will become commercially available to the public. Most of the product on the special disco series are LP cuts and/or longer disco-mix versions.

A Grammy For Latin Music

• Continued from page 3

rate gauge on how many of its members are in the Latin field, adding: "We will have to take a look because we will need people qualified to judge the records for the nomination."

Cooper says that once the Academy sees the response to the award, as demand increases, then more Latin awards could be added, as was the case with r&b.

In other NARAS business, the trustees voted to situate the Academy's hall of fame in Burbank. The \$5 million facility near Burbank's civic center will have 50,000 square feet of space and house recordings made before the Grammys came into existence. The building with its library and exhibit areas of record industry memorabilia should be completed within two or three years.

In the beginning, there was Free: Andy Fraser on bass, Paul Kossoff on guitar, Simon Kirke on drums, and a singer named Paul Rodgers.

Once, while on tour during their short-lived career, the band worked up a song backstage which came to epitomize what Free was all about. "All Right Now" took Free straight to the top.

Since then, Paul Rodgers and Simon Kirke have formed

ONE OF THE BEST THINGS IN LIFE IS FREE

Bad Company and created a sound that is more than vaguely familiar. And which proves once again that one of the best things in life is Free.

BEST OF FREE (SP 3693) ON A&M RECORDS

Includes
"All Right Now" "Fire And Water"
"The Stealer" "Little Bit Of Love"
and 8 more.

Produced by Chris Blackwell,
Free, Andy Johns, John Kelly, Guy Stevens



New LP/Tape Releases

POPULAR ARTISTS

- ACKLIN, BARBARA**
A Place In The Sun
LP Capitol ST11377.....\$6.98
- ARMATRADING, JOAN**
Back To The Night
LP A&M SP4525.....\$6.98
- ARNOLD, EDDY**
The Wonderful World Of
LP MGM 4992.....\$6.98
- BAEZ, JOAN**
Diamonds & Rust
LP A&M SP4527.....\$6.98
- BARE, BOBBY**
Hard Time Hungry
LP RCA Victor 1-0906.....\$6.98
- BEACH BOYS**
Spirit Of America
LP Capitol SVB811384.....\$6.98
- BELL, BENNY**
Shaving Cream
LP Vanguard VSD79357.....\$6.98
- BETH, KAREN**
New Moon Rising
LP Buddah BDS5631.....\$6.98
- BISHOP, ELVIN**
Juke Joint Jump
LP Capricorn CP0151.....\$6.98
- BLACK OAK ARKANSAS**
Ain't Life Grand
LP Atco SD36-111.....\$6.98
- BLOOD, SWEAT & TEARS**
New City
LP Columbia PC33484.....\$6.98
BT PCA33484.....\$7.98
CA PCT33484.....\$7.98
- BOHANNON**
Insides Out
LP Dakar DK76916.....\$6.98
- BRECKER BROTHERS**
The Brecker Brothers
LP Arista AL4037.....\$6.98
BT 8301-4037H (GRT).....\$7.95
- BROMBERG, DAVID**
Midnight On The Water
LP Columbia PC33397.....\$6.98
QB PCA33397.....\$7.98
- BURKE, SOLOMON**
Music To Make Love By
LP Chess CH60042.....\$6.98
BT 8033-60042H (GRT).....\$7.95
- CATO, CONNIE**
Good Hearted Woman
LP Capitol 11387.....\$6.98
- CHER**
Stars
LP Warner Bros. BS2850.....\$6.98
- CONNOR, JIM**
Personal Friend Of Arthur Kuykendall, Monk Daniel & Cluny Rakestraw
LP RCA APL1-0874.....\$6.98
- CRADDOCK, BILLY "CRASH"**
Still Thinkin' Bout You
LP ABC ABCD-875.....\$6.98
- DEADLY NIGHTSHADE**
Deadly Nightshade
LP Phantom BPL1-0955.....\$6.98
- DERRINGER, RICK**
Spring Fever
LP Blue Sky PZ33423.....\$6.98
- DIAMOND REO**
Diamond Reo
LP Big Tree BT89507.....\$6.98
- DISCO TEX & HIS SEX-O-LETTERS**
Disco Tex & His Sex-O-Lettes
LP Chelsea CHL505.....\$6.98
- EDWARDS, JONATHAN & DARLENE**
The American Popular Songs As Interpreted by Jonathan & Darlene Edwards
LP Westminster WGAP68014.....\$6.98
- FRASER, RON**
I'm Gonna Sing My Song
LP Granite GS1003.....\$6.98
- FREE**
Best Of
LP A&M SP3663.....\$6.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

- FRIZZELL, LEFTY**
The Classic Style Of Lefty Frizzell
LP ABC ABCD-861.....\$6.98
- GILLEY, MICKEY**
Mickey's Movin' On
LP Playboy 405.....\$6.98
- GOLLIWOGS**
Pre-Creedence
LP Fantasy F9474.....\$6.98
- GREENSLADE**
Time & Tide
LP Mercury SRM1-1025.....\$6.98
- HAGGARD, MERLE**
Keep Movin' On
LP Capitol ST11365.....\$6.98
- HAMMOND, JOHN**
Can't Beat The Kid
LP Capricorn CP0153.....\$6.98
- HOLLOWAY, LOLEATTA**
Cry To Me
LP Aware AA.....\$6.98
- HOT TUNA**
America's Choice
LP Grunt BFL1-0820.....\$6.98
- HUMES, HELEN**
The Talk Of The Town
LP Columbia PC33488.....\$6.98
- HUSTLER**
High Street
LP A&M SP-4504.....\$6.98
- HUTSON, LEROY**
Hutson
LP Custom CU5002.....\$6.98
- INTRUDERS**
Energy Of Love
LP TSP K233149.....\$6.98
- IRVINE, WELDON**
Spirit Man
LP RCA Victor APL1-0909.....\$6.98
- JACKSON, CLYDENE**
Fresh
LP Crossover CR9002.....\$6.98
- JAMES GANG**
Newborn
LP Atco SD36-112.....\$6.98
- JOHNSON, LOIS**
Lois Johnson
LP 20th Century 0698.....\$6.98
- JONES, TAMIKO**
Love Trap
LP Arista AL4040.....\$6.98
BT 8301-4040H (GRT).....\$7.95
- JOSEPH, MARGIE**
Margie
LP Atlantic SD18126.....\$6.98
- KIDS**
Anvil Chorus
LP Atco SD36-114.....\$6.98
- KING, BEN E.**
Supernatural
LP Atlantic SD18132.....\$6.98
- KING CRIMSON**
USA
LP Atlantic SD18136.....\$6.98
- KINKS**
Soap Opera
LP RCA Victor LPL1-5081.....\$6.98
- LaCOSTA**
With All My Love
LP Capitol ST11391.....\$6.98
- LIBERTY**
Liberty
LP Windsong BHL1-1006.....\$6.98
- MAIN INGREDIENT**
Rolling Down A Mountainside
LP RCA Victor APL1-0644.....\$6.98
- MANN, BARRY**
Survivor
LP RCA Victor APL1-0860.....\$6.98
- MANZANERA, PHIL**
Diamond Head
LP Atco SD36-113.....\$6.98

- MATHIS, JOHNNY**
When Will I See You Again
QL Columbia PCQ33420.....\$7.98
QB CAQ33420.....\$7.98
- McKENDREE SPRING**
Get Me To The Country
LP Pye 12108.....\$6.98
- MERCURY, ERIC**
Eric Mercury
LP Mercury SRM1-1026.....\$6.98
- METERS**
Best Of
LP Virgo SV12002.....\$6.98
- MILLER, ROGER**
Supersongs
LP Columbia KC33472.....\$5.98
- MUDDY WATERS**
Woodstock Album
LP Chess CH60035.....\$6.94
- MURPHY, ELLIOTT**
Lost Generation
LP RCA Victor APL1-0916.....\$6.98
- NEW BIRTH**
Blind Baby
LP Buddah BDS5636.....\$6.98
- OAK RIDGE BOYS**
Sky High
LP Columbia KC33057.....\$5.98
- ORLANDO, TONY, & DAWN**
He Don't Love You
LP Elektra 7E1034.....\$6.98
- PALMER, ROBERT**
Sneakin' Sally Through The Alley
LP Island ILPS9294.....\$6.98
- PICKETT, WILSON**
Join Me & Let's Be Free
LP RCA Victor APL1-0856.....\$6.98
- PYTHON, MONTY**
Matching Tie & Hankerchief
LP Arista AL4039.....\$6.98
- QUATRO, SUZI**
Your Mama Won't Like Me
LP Arista AL4035.....\$6.98
- REED, JERRY**
Mind Your Love
LP RCA Victor 1-0787.....\$6.98
- RENO, RONNIE**
For The First Time
LP MCA 472.....\$6.98
BT MCAT472.....\$7.98
- RICH, CHARLIE**
Greatest Hits
LP RCA Victor 1-0857.....\$6.98
- RIGHTEOUS BROTHERS**
The Sons of Mrs. Righteous
LP Haven ST9203.....\$6.98
- RIPERTON, MINNIE**
Adventures In Paradise
LP Epic PE33454.....\$6.98
BT PEA33454.....\$7.98
CA PET33454.....\$7.98
QL PEQ33454.....\$7.98
QB EAQ33454.....\$7.98
- Perfect Angel**
QL Epic EQ32561.....\$6.98
QB EAQ32561.....\$7.98
- ROCKIN' HORSE**
Rockin' Horse
LP RCA Victor APL1-0937.....\$6.98
- RODEN, JESS**
Jess Roden
LP Island ILPS9286.....\$6.98
- SANCIOUS, DAVID**
Forest Of Feelings
LP Epic KE 33441.....\$5.98
- SAVALAS, TELLY**
Telly Savalas
LP Audio Fidelity AFSD6271.....\$6.98
- SCRUGGS, EARL, REVUE**
Anniversary Special, v. 1
LP Columbia PC33416.....\$6.98
BT PCA33416.....\$7.98
CA PCT33416.....\$7.98
- SEGER, PETE, & ARLO GUTHRIE**
Together In Concert
LP Reprise 2R2214.....\$6.98

- SHINE, JOHN**
Songs For A Rainy Day
LP Columbia PC33518.....\$6.98
- SILVER CREEK**
Silver Creek
LP MCA 483.....\$6.98
BT MCAT483.....\$7.98
- SIMON, CARLY**
Playing Possum
LP Elektra 7E1033.....\$6.98
- SMITH, SYLVIA**
Woman Of The World
LP ABC ABCD876.....\$6.98
- SNAFU**
Situation Normal
LP Capitol ST11343.....\$6.98
- STAFFORD, JIM**
Not Just Another Pretty Foot
LP MGM M3G4984.....\$6.98
- STEINBERG, DAVID**
Goodbye To The 70's
LP Columbia PC33399.....\$6.98
- STEWART, JOHN**
Wingless Angel
LP RCA Victor APL1-0816.....\$6.98
- STRING DRIVEN THING**
Please Mind Your Heart
LP 20th Century T470.....\$6.98
- STRONG, BARRETT**
Stronghold
LP Capitol ST11376.....\$6.98
- SWEET SENSATION**
Sad Sweet Dreamer
LP Pye 12110.....\$6.98
- TAYLOR, KOKO**
I Got What It Takes
LP Alligator 4706.....\$6.98
- 3 PIECES**
Vibes Of Truth
LP Fantasy F9476.....\$6.98
- TOMITA**
Pictures At An Exhibition
LP RCA Red Seal ARL1-0838.....\$6.98
- TORME, MEL**
Live At The Maisonette
LP Atlantic SD18129.....\$6.98
- TRAMMPS**
Trammps
LP Golden Fleece KZ33163.....\$6.98
- TUCKER, TANYA**
Tanya Tucker
LP MCA 2141.....\$6.98
BT MCAT2141.....\$7.98
CA MCAC2141.....\$7.98
- UPP**
Upp
LP Epic KE33439.....\$5.98
- VANCE, KENNY**
Vance 32
LP Atlantic SD18135.....\$6.98
- WEIR, RUSTY**
Don't it Make You Wanna Dance?
LP 20th Century T469.....\$6.98
- WELK, LAWRENCE**
Most Requested TV Favorites
LP Ranwood R8140.....\$6.98
BT 8058-8140H (GRT).....\$7.95
CA 8058-8141H (GRT).....\$7.95
- WILLIAMS, DON**
You're My Best Friend
LP ABC/Dot DOSD2021.....\$6.98
- WILLIAMS, HANK, JR.**
Bocephus
LP MGM M3G4988.....\$6.98
- WILSON, BOBBY**
I'll Be Your Rainbow
LP Buddah BDS5632.....\$6.98
- WILSON, SPANKY**
Specialty Of The House
LP 20th Century/Westbound W20.....\$6.98
- WITHERS, BILL**
The Best Of
LP Sussex SRA-8037.....\$6.98

- WOMACK, BOBBY**
I Don't Know What The World Is Coming To
LP United Artists UALA353G.....\$6.98
- WRIGHT, STEVE**
Hard Road
LP Atco SD36-109.....\$6.98
- YARBROUGH, CAMILLE**
The Iron Pot Cooker
LP Vanguard VSD79356.....\$6.98
- YARROW, PETER**
Hard Times
LP Warner Bros. 8S2860.....\$6.98
- Z Z TOP**
Fandango
LP London PS656.....\$6.98

POPULAR COLLECTIONS

- FLASH FEARLESS VERSUS THE ZORG WOMEN, PARTS 5 & 6**
Alice Cooper, E. Brooks, J. Dandy, etc.
LP Chrysalis CHR1072.....\$6.98
- IN CONCERT**
C. Pride, C. Atkins, R. Milsap, etc.
LP RCA Victor 2-1014.....\$6.98

INTERNATIONAL

- BANDA HERMANOS**
Polkas Y Cumbias
LP Miami MPOS6107
- CRUZ, TONY**
Escuchame
LP Miami MPH56105
- ROCA, ELIO**
Mientras Passa El Tiempo
LP Miami MPOS6104
BT MPOT1033
- SOTO, NOEL**
Noel Soto
LP Miami MPOS6108

JAZZ

- EATON, CLEVELAND**
Cleveland Eaton
LP Black Jazz BJQD20.....\$6.98
- GREAT JAZZ ALBUM**
World's Greatest Jazz Band, D. Ellington, L. Armstrong
LP Project 3 PR2-6009/6010SD
- HAWKINS, COLEMAN**
Sirius
LP Pablo 2310707.....\$6.98
- MARTINO, PAT**
Consciousness
LP Muse 5039.....\$6.98
- OPEN SKY**
Spirit In The Sky
LP PM PMR003.....\$6.00
- PETERSON, OSCAR**
Another Day
LP MPS MC20869.....\$6.98
- RESNICK, ART**
Jungleopolis
LP Symposium SYS2005.....\$6.98
- STITT, SONNY**
Never Can Say Goodbye
LP Cadet CA60040.....\$6.94
- TERRY'S, CLARK, BIG B-A-D BAND**
Live At The Wichita Jazz Festival 1974
LP Vanguard VSD79355.....\$6.98
- TURRENTINE, STANLEY**
In The Pocket
LP Fantasy F9478.....\$6.98

- URBANIAC, MICHAEL**
Fusion III
LP Columbia PC33542.....\$6.98
- VICK, HAROLD**
Commitment
LP Muse MR5054.....\$6.98
- WEATHER REPORT**
Tale Spinnin'
LP Columbia PC33417.....\$6.98
BT PCA33417.....\$7.98
CA PCT33417.....\$7.98

THEATRE/FILMS/TV

- SHEBA, BABY**
O'ORIGINAL Soundtrack
LP Buddah BDS5634ST.....\$6.98
- WIZ**
Original Cast
LP Atlantic SD18137.....\$6.98

CLASSICAL

- BETHOVEN, LUDWIG VAN**
Symphonies (4)
Bernstein
LP Columbia D3M33273 [3].....\$13.98
- HAYDN, FRANZ JOSEF**
Harmoniemesse
Bernstein, New York Philh.
LP Columbia M33267.....\$6.98
QL MQ33267.....\$7.98
- KHACHATURIAN, ARAM**
Spartacus
Zhuraitis
LP Columbia D4M33493 [4].....\$20.98
- MOZART, WOLFGANG AMADEUS**
Music (Selections)
Szell, Cleveland Orch.
LP Columbia D3M33261 [3].....\$13.98
Serenade in D (Posthorn);
Marches, K. 335, Nos. 1 & 2
de Waart, Dresden State Orch.
LP Philips 6500.627.....\$7.98
- ORFF, CARL**
Carmina Burana
Tilson-Thomas
LP Columbia M33172.....\$6.98
BT MA33172.....\$7.98
CA MT33172.....\$7.98
QL MQ33172.....\$7.98
QB MAQ33172.....\$8.98
- Street Song**
Orff, Ensemble
LP BASF HC25122.....\$6.98
- RAVEL, MAURICE**
Bolero; La Valse; Rhapsodie Espagnole
Ozawa, Boston Sym. Orch.
LP DG 2530.475.....\$7.98
- SCHOENBERG, ARNOLD**
Gurre-Lieder
Boulez
LP Columbia M2 33303 [2].....\$13.98
QL MQ33303 [2].....\$15.98
- TCHAIKOVSKY, PETER ILYITCH**
Overtures; Tone Poems
Bernstein
LP Columbia MG33270 [2].....\$7.98
- VERDI, GIUSEPPI**
String Quartet
Zukerman/Rossini: String Sonata No. 1
LP Columbia M33415.....\$6.98
- CLASSICAL COLLECTIONS**
- NATIONAL PHILH. ORCH. / HERRMANN**
Music From Great Shakespearean Films
LP London SPC21132
- NEWMAN, ANTHONY**
Organ Orgy
LP Columbia M33268.....\$6.98
QL MQ33268.....\$7.98
- REBROFF, IVAN**
At Carnegie Hall
LP Columbia M33364.....\$6.98
- SANLUCAR, MANOLO**
King Of The Flamenco Guitar
LP Columbia M33365.....\$6.98

BOOK REVIEW

Oh, Those 1950s... Shaw Work Brings 'Em Back

LOS ANGELES—The 1950s produced perhaps the widest variety of pop music of any decade in U.S. history.

One recalls Mitch Miller's frantic French horns and harpsichord and the numerous hit singles he produced with Frankie Laine, Rosemary Clooney, Guy Mitchell, Tony Bennett and Jo Stafford. RCA countered with Perry Como, Tony Martin and the venerable Phil Harris, all of whom were old-timers even then.

It was an era when Les Paul and Mary Ford and Kay Starr and Les Baxter vied with a revitalized Frank Sinatra, Nat Cole and Tennessee Ernie Ford to lead Capitol's best-seller lists.

Then came Bill Haley's Comets on Decca.

Arnold Shaw takes it from there in his memories-evoking "The Rockin' '50s" paperback (Hawthorn Books Inc., \$3.95) just published in New York.

Haley's "Rock Around The Clock" became the militant theme of

the young. And when Elvis Presley charged out of the South the chasm between adults and their children became unbridgeable.

Long a composer, music publisher and author of books, Shaw, who resides in Las Vegas, details the rec-

ords and acts that dominated the Eisenhower years and he does it with fondness and accuracy. "The '50s were a time of flux, of sound and fury," Shaw writes. "The sound was made by young people creating their own culture; the fury was that of the older generation resisting, hating and opposing something they could not and did not want to understand."

It's a situation, for better or worse, which still exists in 1975.

Shaw's views of the period emphasized the records, the charts, the triumphs and flops of hundreds of performers—many of them forgotten today—and all his text is literately presented and accompanied by 31 half-tone illustrations.

"The Rockin' '50s" is agreeable nostalgic reading.

DAVE DEXTER JR.

Stevie Wonder New Fest Judge

NEW YORK—Stevie Wonder has been added to the panel that will judge entries submitted to this year's American Song Festival. His special sphere of interest will be soul and r&b, says Malcolm Klein, festival president.

Wonder joins a group of judges that now includes Henry Mancini, Marvin Hamlisch, Johnny Mathis,

Merle Haggard, Tennessee Ernie Ford, Lou Rawls, Ray Charles, Loretta Lynn, Loggins & Messina, Rev. James Cleveland, Jerry Wexler and Al Coury.

The festival will award cash prizes of \$129,776 to both amateur and professional songwriters in six separate musical categories.



Sammy John's "Chevy Van" on GRC; disk is the artist's first gold single.

Albums

Electric Light Orchestra's "Eldorado" on United Artists; disk is the group's first gold album.

LaBelle's "Night Birds" on Epic; disk is the group's first gold album.

Four Wheel Drive



Mercury SRM-1-1027 8-Track MC-8-1-1027 Musicassette MCH-1-1-1027

**Fasten your seat belt.
Here comes BTO.
"Four Wheel Drive"**



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

Pop

BLOOD, SWEAT & TEARS—New City, Columbia PC 33484. David Clayton-Thomas is back with the first of the rock big bands as lead singer and the result is an LP that is the most commercial and artistic accomplishment of the group's since their ground breaking second LP some years back. Clayton-Thomas does have a remarkably strong voice, and a voice that shows itself to be remarkably adaptable to varied styles. The band is also up to the task of handling a multitude of material, as they move through originals, old rock hits, Beatles material, show tunes and Randy Newman. Lots of possible singles here, each type of material done well and a return to its original sound.

Best cuts: "No Show," "I Was A Witness To A War," "One Room Country Shack" (almost Delta blues), "Applause," "Baked Man," "Got To Get You Into My Life."

Dealers: Cover explains Clayton-Thomas is back in the band.

SPIRIT—Spirit Of '76, Mercury SRM-2-804. Back in action for the first time in several years and on a new label, Spirit (with original members Randy California and Ed Cassidy) pick up where they left off, serving up a mix of original and classic rock songs, blending rock with jazzy and sometimes exotic arrangements and generally offering their strong core of fans the kind of material that made them so popular in the late '60s. Singing alternates between smooth, melodic sounds and good hard rock on this double set, with the rock working best. New arrangements of old songs also work well. Expect FM play.

Best cuts: "America, The Beautiful/The Times They Are A Changing," "Lady O' The Lakes," "Walking The Dog," "Like A Rolling Stone," "Feeling In Time," "Veruska."

Dealers: Let consumer know group contains original members.

Soul

JAMES BROWN—Sex Machine Today, Polydor PD 6042. The disco craze may be reasonably new (at least this year's version of it), but Mr. Brown has been making people dance for years and he will continue to do so here. As always with Brown, the sound is more important than the song, and here he comes up with a perfect blend of jazz, soul and pop and the result is six powerful disco cuts featuring extended guitar and sax solos and the artist's vocals dance in and out. As an LP, this is probably the most creative that Brown (who is the master of the single) has put together in several years. As always, the man is on the pulse of what's happening in the music of the day.

Best cuts: "Sex Machine Part I and Part II," "Dead On It," (both these cuts over 12 minutes long), "Problems," "Deep In It."

Dealers: Usual garrish Brown cover won't help sales. Just let fans know a new LP is here.

Country

JOHNNY RODRIGUEZ—Just Get Up And Close The Door. Mercury 1-1032. The title song is his new single, and it's a great one. But there are some old standards really worth noting for the way he has styled them. These include "Am I That Easy To Forget," "Invitation to the Blues," "Too Many Rivers," and "Fraulein." Each of these could be revived easily by the release of this LP. Among the newer things his best cuts are: "Take Me Back," "New York City Snow," and "The Sound In Your Mind." **Dealers:** Showcasing the old and new makes a good sales pitch.

DON GIBSON—I'm The Loneliest Man; (There She Goes) I Wish Her Well. Hickory 4519 (MGM). Despite the rather lengthy title, it's, as usual, an outstanding Gibson album, with some of his own great songs, and some by the late Fred Rose. There are others, but these are outstanding. He has a style unlike that of anyone else, and this LP shows it to great advantage. **Best cuts:** "Someway," "If You Want Me To I'll Go," "Blues In My Mind," "Watching It Go." **Dealers:** A lot of great product in a salable package.

SUSAN RAYE—Whatcha Gonna Do With A Dog Like That. Capitol 11393. This vivacious singer, who is as cute as she sings, sings all of these well, in another outstanding package—this one produced mostly by Jim Shaw. The Bakersfield influence is there, and Susan makes it come off. **Best cuts:** "The Lovin' Side of You," "Love At First Sight," "Desperado." **Dealers:** An attractive cover should draw attention.

JERRY WALLACE—Comin' Home To You. MGM 4995. There probably is no one who sings love ballads quite as well as Jerry, and he handles an up tune pretty well, too. Here, again, a mixture of old and new, including some from the pop field. These include "Pretend" and "Mona Lisa." There are country standards, too, including "Release Me." He does them exceptionally well. Other than that, best cuts are: "Comin' Home To You," "Wanted Man," "Chasin' Yesterday," and "In Paradise." **Dealers:** It has something of everything for everyone.

Spotlight



THE DOOBIE BROTHERS—Stampede, Warner Bros. BS 2835. Not much doubt that this is headed for the top of the charts, for the Doobies have developed into one of our true supergroups. The sound they produce is a good-time feel which might be termed California Music of the '70s, much like the Beach Boys distinctive sound of the '60s. Not that the Doobies deal with any specific West Coast phenomena, but it's a unique sound that seems appropriate to California. Here we get a variety, from "China Grove" type rock with flowing guitars and harmonies to more simplistic rock/soul to covers of Motown hits to production ballads. Use of horns, strings and backup voices does not interfere with the basic group sound. Even a good, country blues cut in the vein of "Black Water." Musically, the LP works better than anything the six have come up with in the past. Commercially, it comes at the high point in their career.

Best cuts: "Sweet Maxine," "Texas Lullaby," "Take Me In Your Arms," "I Cheat The Hangman," "Rainy Day Crossroad Blues." **Dealers:** LP and "Take Me In Your Arms" single already on charts and band is in midst of cross country tour.



MINNIE RIPERTON—Adventures In Paradise, Epic PE 33454. (CBS). The Perfect Angel follows her top five LPs of the same name with a beautiful potpourri of pop, soul and jazz. Showcase, as on the previous album, is Ms. Riperton's multi octave voice which is used for a purpose rather than for a gimmick. Instrumental backup varies from booming orchestrations to soft jazz to acoustic arrangements, with producers Stewart Levine, Richard Rudolph and Ms. Riperton doing a fine job of keeping the artist's soft voice at the forefront. Most important of all, the album signals an even further step for Ms. Riperton to total audience appeal, offering the kind of material virtually any station should welcome. Some interesting latin rhythms work well and several cuts are strong disco possibilities. On the whole, better and more interesting than the last LP. Good solo guitar and piano work throughout.

Best cuts: "Feelin' That Your Feelin's Right," "When It Comes Down To It," "Adventures In Paradise," "Alone In Brewster Bay," "Don't Let Anyone Bring You Down." **Dealers:** First LP is a year old.

Jazz

GEORGE DUKE—The Aura Will Prevail, BASF MC 25613. Duke's open piano style, whether on electric or working a synthesizer, produces fresh, innovative ideas. His runs are complex but understandable and that's the obvious reason his music is being appreciated by new groups of fans. The band combines much of the high energy style of other 1975 jazz groups, with simple vocal arrangements peppering the feel of the LP and the inclusion of a South American percussive feel gives the music a bouncy ingredient.

Best cuts: "Dawn," "Floop De Loop," "Uncle Remus." **Dealers:** Duke's jazz airplay is giving him a strong identity so make sure this LP is easily found.

OLIVER NELSON—Skull Session, Flying Dutchman BDL1-0825 (RCA). Oliver Nelson is back into his big-band sound with this record, all original compositions. The material runs the gamut from contemporary to modern. Recorded on the West Coast, musicians include Shelly Manne, Mike Wofford, Jerome Richardson, Bobby Bryant, Bud Shank, Buddy Collette, Oscar Brashear and Willie Bobo. Also featured on several different cuts are guitarist Laurindo Almeida and pianist Lonnie Liston Smith. Nelson's soulful alto saxophone is also very visible throughout.

Best cuts: "Skull Session," "Reuben's Rondo," "125th St. And 7th Ave.," "Dumpy Mama," "Flight For Freedom."

Dealers: Nelson is very well-known in jazz circles and the cover has a very modern feel to it.

Comedy

JIMMIE WALKER—Dyn-O-Mite, Buddah BDS 5635. Star of TV's "Goodtimes" comes up with quite an amusing album, based for the most part around racial humor. Tame enough for radio play. Appeal here should be to fans of the series at first, though Walker has been making a lot of other appearances of late. One of the better live recordings of this type, with Walker's delivery fully appreciated by the audience and the laughter not hyped up by the producers. On the whole, an excellent first recorded effort.

Best cuts: "The Ghetto," "Suburbia," "The Apollo," "The Great Black Myth."

Dealers: Buddah is launching a mammoth push behind this LP.

First Time Around

BONNIE LANE'S SLIM CHANCE—A&M SP-3638. Ex-Paces bassist makes his solo debut with a delightful mix of British folk, Ry Cooder style blues and tin pan alley style rock. Lane covers original material as well as fun filled reworkings from Chuck Berry and Fats Domino, even tossing in a pop classic here and there. LP is almost entirely acoustic, highlighted by strong mandolin, accordion, violin and sax work, as well as by the sweetly rocking Lane vocals. Ronnie generally did a solo or two on each Faces' LP, so if you want an idea of the vocal style here go back and listen to some early Faces. "Stone," in fact, is a reworking of a Faces' cut. Over-all, a truly pleasant surprise offering a good escape from the world of heavy metal. Expect FM play.

Best cuts: "The Poacher," "Stone," "I'm Gonna Sit Right Down And Write Myself A Letter," "Little Piece Of Nothing," "Ain't No Lady," "You Never Can Tell," "Tin and Tambourine." **Dealers:** Play up Faces background.

MORRIS ALBERT—Feelings, RCA APL1-1018. The title cut (penned by Albert) looks like the leader so far in this year's most covered song sweepstakes, and an excellent song it is. But don't rush to judge Morris only on the basis of this fine tear jerker. The man is able to rock along with the best, though with his smooth but powerful voice he handles the ballads and mid tempo things best. Basically, one would have to say he has an "MOR" voice. Yet he is not caught in a Vegas bag. Several acoustic cuts work every bit as well as the orchestral numbers and some latin rhythms pop in and out from time to time. If one had to pick a pop singer he resembles, it would be McCartney. In style, he reminds of Sedaka. Expect big pop and MOR things from him.

Best cuts: "Woman," "Come To My Life," "Feelings," "Where Is The Love Of The World," "Christine," "Gotta Go Home." **Dealers:** Play Up the "Feelings" angle.

BLUE GOOSE—Anchor ANCL-2005 (ABC). Fairly standard rock/blues fare from British quintet, with instrumental work (particularly fine electric guitars and keyboards) the strong point. Vocals are adequate but a bit weak in spots, with the major problem lying in the production, which tends to run all of the instruments together and produce a generally cluttered atmosphere. Long cuts with long instrumental breaks offer the best opportunity for FM play, and group is working in an area that most new groups tend to shy away from—the bluesy rock popularized by the Fleetwood Macs and Savoy Browns a few years back.

Best cuts: "Struttin' Stuff," "Call On Me," "Inside Yourself." **Dealers:** Beautiful, plain cover for display.

Quadraphonic

CAROLE KING—Carole King Music, Ode QU 88013 (QS matrix quad). A well-produced quad mix enhances the charming effect of Ms. Carole King. "Brother, Brother" has piano and percussion exactly where stated on the inner sleeve of the album—in the rear. And if you cut off the rear speakers, you virtually lose them; only residual information comes up front. The separation is quite good. There is some cancellation of directionality at points, but producer Lou Adler can feel pleased at the quad results; a very excellent quad album.

RONNIE MILSAP—A Legend In My Time, RCA APD1-0846 (CD-4 Quadradisc discrete). While a previous Ronnie Milsap quad album suffered in the mix-down, this album quadratically makes up for all previous flaws. The quad mix and balance is excellent. On "The Busiest Memory In Town," you find that the vibes stay in the rear, as does the steel guitar. A lot of the orchestra (strings) is in the rear on "(I'd Be) A Legend In My Time" and is very well produced. A very good quad album.

THE HUES CORPORATION—Rockin' Soul, RCA APD1-0775 (CD-4 Quadradisc discrete). On some of the cuts, the producer here tossed aside the capabilities of quad, but there's enough decently-mixed quad here for anyone. "Ease On Down The Road" puts one of the men in the rear center in this goodtime blues tune. The piano is in the rear on "I Got Caught Dancing Again." The group's hit "Rock The Boat" is the best quad tune on the LP, featuring excellent mix and balance.

Spotlight—the most outstanding of the week's releases; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the chart among the lower half positions or other albums of superior quality; **review editor:** Bob Kirsch; **reviewers:** Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Billboard's Recommended LPs

pop

THE SENSATIONAL ALEX HARVEY BAND—Tomorrow Belongs To Me, Vertigo VEL-2004 (Phonogram). More good hard rock from British zany who excited everyone on his last tour here. Strong, rough vocals from Alex and excellent lead guitar throughout from Zal Cleminson. Strange songs, as is to be expected, but it all works as good rock music as well. **Best cuts:** "Snake Bite," "The Tale Of The Great Stoneater," "Give My Compliments To The Chef."

TOM PAXTON—Something In My Life, Private Stock PS 2002. For those of you who think that Paxton is a relic of the golden age of folk music, think again. The man has come up with a fine, contemporary LP featuring the gentle acoustic sound he has become identified with over the years but adding a somewhat fuller production and avoiding the protest mode of song. Some country flavor here, some pop, some MOR and the familiar, gentle, Paxton vocals. **Best cuts:** "Hello Again," "Something In My Life," "Bet On The Blues," "And Then You Smiled."

HAWKWIND—Warrior On The Edge Of Time, Atco SD 36-115 (Atlantic). Pioneer British space rock specialists come up with their most commercial effort to date on their debut Atco set, paying more attention to matching interesting vocals with their futuristic sounds and paying less attention to the long, electronic instrumental jams that have characterized recent releases. The instrumentals are here, but more sensibly. **Best cuts:** "Assault & Battery Part I," "Magnu" (vocal with long instrumental that works), "Kings Of Speed."

NICKY HOPKINS—No More Changes, Mercury SRM-1-1028. First Mercury set for one of the better known session men of our time, and a man whose keyboard prowess has been used by most major British bands. More varied and better put together than his Columbia LP of some years back, with the instrumental work, as might be expected, the best. Strictly instrumental pieces include samplings of boogie, blues and classical. Vocals sound good on the slower numbers. **Best cuts:** "The Ridiculous Trip," "No Time," "Lady Sleeps," "Last Night's Changes."

MIKE GREENE—Pale, Pale Moon, GRC GA 10013. Even with a number of loose ends involved, this LP proves itself to be a reputable recording debut for the Mike Greene Band. Material is directed mostly toward the FM market, and several cuts can be worth the listen. Greene's vocals can also hit the high water mark, but, as the songs, often fluctuate in quality LP shows potential for things to come. **Best cuts:** "Just You And Me," "Hermetically Sealed," "In The Morning," "I Do All I Can."

AT LONG LAST LOVE—Original Soundtrack, RCA ABL2-0967. Movie starring Burt Reynolds and Cybill Shepherd is going to get lots of publicity and a double set of Cole Porter lyrics is always welcome. Some dialogue fitted in between the songs, which works well. Artie Butler handles the music with usual skill, and there are all too few soundtracks around that are simply good fun and well done as well. **Best cuts:** From this wealth of Porter material, take your pick.

(Continued on page 66)

**Hey RCA, Thanks
for making our
“Lady”
a hit and our
“Styx II” album
gold!**

Styx



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MAC DAVIS—Burning Thing (2:57); producer: Gary Klein; writers: Mac Davis-Mark James; publishers: Screen Gems-Columbia/Song Painter/Sweet Glory, BMI. Columbia 3-10148. Change of pace here as Davis comes up with a solid rocker with the title used as the most effective hook since his "Baby, Don't Get Hooked On Me." Strong vocals and powerful production make this a natural AM record, particularly with the TV show offering him weekly exposure.

BACHMAN-TURNER OVERDRIVE—Hey You (3:33); producer: Randy Bachman; writer: Randy Bachman; publishers: Ranbach/Top Soil, BMI. Mercury 73683. Familiar sound for this top group, but there is nobody around who does it as well as they do. Machine gun guitars and repetitive vocals as well done as always, and the song itself is a better one than the last single.

RUFUS Featuring Chaka Khan—Please Pardon Me (You Remind Me Of A Friend) (3:02); producer: Bob Monaco; writers: G. Gordon-B. Russell; publishers: Kengorus/Palladium, ASCAP. ABC 12099. Top pop/soul group takes a more peaceful route here than with the last single, but the result is an equally skillful song, with the mid-tempo cut sure to get pop, soul and disco play. Usual powerful Chaka Khan vocals.

HOLLIES—Another Night (3:15); producer: Ron Richards; writers: T. Sylvester-A. Clarke-T. Hicks; publisher: Famous, ASCAP. Epic 8-50110 (CBS). When the Hollies are on, there is nobody who can get close to them in the area of perfect singles and rock harmonizing. They're on here, with Allan Clarke's familiar vocals working well as a lead or as part of the fine harmonies. Good story line in song, too, and Epic is launching its biggest push yet on the veteran quintet.

STEELY DAN—Black Friday (3:22); producer: Gary Katz; writers: D. Fagen-W. Becker; publisher: American Broadcasting, ASCAP. ABC 12101. Many consider Steely the finest American band, one capable of making quality albums and pulling just as high quality singles from them. Good example here, with a good single "sound" as well as intelligent lyrics on this rocker.

recommended

CHARLIE RICH—Every Time You Touch Me (I Get High) (2:59); producer: Billy Sherrill; writers: B. Sherrill-C. Rich; publishers: Algee/Double R, BMI/ASCAP. Epic 8-50103 (CBS).

ANNE MURRAY—Dream Lover (2:20); producer: Brian Ahern; writer: Bobby Darin; publishers: Screen Gems-Columbia/The Hudson Bay Music Co., BMI. Capitol 4072.

LEON RUSSELL—Lady Blue (3:28); producers: Denny Cordell & Leon Russell; writer: Leon Russell; publisher: Skyhill, BMI. Shelter 40378 (MCA).

BILLY SWAN—(You Just) Woman Handled My Mind (2:57); producers: Chip Young & Billy Swan; writer: Billy Swan; publisher: Combine, BMI. Monument ZS8 8651 (CBS).

ATLANTA RHYTHM SECTION—Get Your Head Out Of Your Heart (2:28); producer: Buddy Bule; writers: Nix-Hammond; publisher: Low-Sal, BMI. Polydor 14273.

ERIC ANDERSEN—O! 55 (3:19); producer: Tom Sellers; writer: Tom Waits; publisher: Fifth Floor, ASCAP. Arista 0121.

PETER NERO—Soul Ballet (3:12); producers: Tony Silvester & Bert DeCoteaux; writer: Norbert DeCoteaux; publisher: Perumbra, BMI. Arista 0112.

THE SOUTHER, HILLMAN, FURAY BAND—Mexico (3:12); producer: Tom Dowd; writer: J.D. Souther; publishers: Golden Spread/Benchmark, ASCAP. Asylum 45251.

KENNY RANKIN—Silver Morning (3:45); producer: Michael Stewart; writers: Yvonne Rankin-Kenny Rankin; publisher: Four Score, BMI. Little David 8093 (Warner Bros.).



SHIRLEY AND COMPANY—Cry, Cry, Cry (3:05); producer: Sylvia; writer: Sylvia Robinson; publisher: Gambi, BMI. Vibration 535 (All Platinum). If at first you do succeed, why not try again? After scoring high on the soul and pop charts, Shirley comes back with a strikingly similar song that is just different enough to make it. Expect soul and pop action.

PHILLY DEVOTIONS—We're Gonna Make It (3:01); producer: John Davis; writer: J. Davis; publishers: John Davis/Bry-Wek, ASCAP. Columbia 3-10143. Group's first effort hit the charts, and this smooth ballad should take them higher. Quite close to the Stylistics in spots, close to the Spinners in others, but an overall original sound. Expect possible crossover here.

recommended

JR. WALKER & THE ALL STARS—What Does It Take (To Win Your Love) (2:58); producers: H. Fuqua & J. Bristol; writers: Bristol-Fuqua-Bullock; publishers: Jobete/Stone Agate, ASCAP/BMI. Motown 1352F.

GARLAND JEFFREYS—The Disco Kid Part 1 (3:09); producers: Frank Fioravanti and John Davis; writer: Garland Jeffreys; publishers: Castle Hill/Sheepshead, ASCAP. Arista 0119.

MARLENA SHAW—Loving You Was Like A Party (3:25); producer: Benard Ighner; writer: B. Ighner; publisher: Almo, ASCAP. Blue Note XW649-X (United Artists).



First Time Around

KOKOMO—I Can Understand It (3:38); producer: Chris Thomas; writer: B. Womack; publishers: Unart/Tracebob, BMI. Columbia 3-10145. Excellent blue eyed soul from Britain which should see pop, soul and disco action. Bright tempo cut with blues and jazzy overtones.

GARY TOMS EMPIRE—7-6-5-4-3-2-1 (Blow Your Whistle) (2:48); producers: Rick Bleiweiss & Bill Stahl; writer: Roger Cook; publisher: Cookaway, ASCAP. P.I.P. 6504. Already a big disco record, the rocking soul cut with the catching title should have no trouble garnering soul airplay.

STEVE SATTEN—So Nobody Else Can Hear (2:48); producer: David Spinozza; writers: S. Satten-R. Bauer; publisher: Sattuna, ASCAP. Columbia 3-10146. Soft mix of pop and soul on this moody song. Unique and interesting vocals. Watch for MOR play as well, with female vocalist darting in quickly adding interest.

RORY BLOCK—What Do You Do With A Memory (2:40); producer: Steve Katz; writer: Rory Block; publisher: Range Buster Songs, ASCAP. RCA JB-10286. Mid tempo rock cut with some soul overtones from excellent young female vocalist. Not really representative of her fine album, but a good single bet.

GARRETT SCOTT—Tomorrow Is Another Day (2:56); producer: Michael Stewart; writer: G. Scott; publishers: Equine/Sniff's, BMI. United Artists XW646-X. Strong rock with basic instrumental work is perfect AM fare.



MERLE HAGGARD—Movin' On (2:16); producer: Fuzzy Owen; writer: Merle Haggard; Shade Tree/Kpieth (BMI); Capitol 4085. Not the old Hank Snow song, but the theme from the NBC-TV series, and Merle, in a sharp change of pace, lifts this one from his LP to give us some up-tempo shuffle. A strong appeal to truckers as well as his traditional fans. Flip: No info.

JOHNNY RODRIGUEZ—Just Get Up And Close The Door (1:58); producer: Jerry Kennedy; writer: L. Hargrove; Window (BMI); Mercury 73682. Some hard-hitting lyrics here, and a very country tune, the sort which took Johnny on up the ladder. This is another great one. Flip: No info.

CONWAY TWITTY—Touch The Hand (3:20); producer: Owen Bradley; writer: Conway Twitty; Twitty Bird (BMI); MCA 40407. When Conway needs more strong lyrics, he simply writes them himself. It's another in his string of powerful songs, and won't diminish his position in any way. Flip: Don't Cry Joni. All credits same.

RAYBURN ANTHONY—I've Been Loved By You Today (2:18); producer: not listed; writers: R. Anthony, T. Austin, B. Jewell, B. Rhodes; Four Seasons (ASCAP); Phoenix 122. This is the song he's waited for all these years. Exceptionally good, and should launch him at last on a deserved career. In a week of strong material, this stands out. Flip: I Feel Right At Home; writers: R. Anthony, B. Rhodes; other credits same.

JAN HOWARD—You'll Never Know (2:45); producer: Larry Butler; writers: M. Gordon, H. Warren; Bregman, Vocco & Conn (ASCAP); GRT 024. This marvelous singer reaches back and turns this old pop standard into a great country hit. She sings it with feeling, with excellent production, and it should go at least two ways in a crossover. It's really outstanding work. Flip: No info.

CHARLIE RICH—Everytime You Touch Me (I Get High) (2:59); producer: Billy Sherrill; writers: Billy Sherrill & Charlie Rich; Algee (BMI) and Double R (ASCAP); Epic 8-50103. Two of the greatest in the business team together here—Sherrill and Rich—and get a song which is bound to make it pop, and certainly will do the same country. A very beautiful number. Flip: No info.

WAYLON JENNINGS—Dreaming My Dreams With You (2:20); producers: Waylon Jennings and Jack Clement; writer: Allen Reynolds; Jack (BMI); RCA 10270. What can one say about Jennings that hasn't already been said? His feel for the song is there, the delivery, the material, the production, and the talent. It's another smash for him. Flip: No info available.

LA COSTA—This House Runs On Sunshine (2:25); producer: Norro Wilson; writers: B. Bennett, M. Redway; Al Gallico/Algee (BMI); Capitol 4082. Fresh out of her album comes this bright song which again showcases her multitude of talents. It's a remarkable bit of material. Flip: No info.

ANNE MURRAY—A Stranger In My Place (2:52); producer: Brian Ahern; writers: K. Rogers, K. Vasey; TRO-Devon/Flea Show (BMI) and Amos (ASCAP); Capitol 4072. Again a choice cut from an album, and it's an exceptional record by the exceptional lady. Brian Ahern does his usually superb job. Flip: No info.

recommended

BRIAN SHAW—You Burned The Love (Out Of Me) (2:53); producer: Ray Pennington; writer: Wayne Carson; Rose Bridge (BMI); RCA 10292.

JACK GREENE—On The Way Home (2:54); producer: Walter Haynes; writer: Betty Jean Ribinson; 4-Star (BMI); MCA 40415.

JOHNNY CARVER—Strings (3:08); producer: Ron Chancey; writers: Bill Wills, Topper Saussy; Milene (ASCAP); ABC 12097.

REX ALLEN JR.—Lying In My Arms (3:05); producer: Larry Butler; writer: Joe Allen; Tree (BMI); Warner Bros. 8095.

TERRI STUBBS—A Fan Letter (J.R. I Love You); producer: Joe Johnson; writer: Gary S. Paxton & Ronald Hellard; Acoustic (BMI); 4-Star 5-1011.

BRENDA PEPPER—You Bring Out The Best In Me (2:59); producer: Eddie Kilroy; writer: Linda Darrell; Excellorec (BMI); Playboy 6038.

THE GUITARS OF SONNY JAMES—Maria Elena (2:56); producer: George Richey; writers: L. Barcelata, S.K. Russell; Peer, Int. (BMI); Columbia 3-10139.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.



Commercial Appeal photo

THREE-HIT VISIT—London Records' president D.H. Toller-Bond, right, and a&r vice president Walt Maguire, left, visited Hi Records' Memphis HQ recently for presentation to Willie Mitchell, Al Green's long-time producer, and Hi vice president, seated, and label topper Nick Pesce, center, for Al's Platinum disks "Let's Stay Together" and "I'm In Love With You" and his Gold LP for "Al Green Explores Your Mind."

Black Festival At Claremont Colleges

LOS ANGELES—A talent lineup comprising Gil Scott-Heron, Pharoah Sanders, Loretta Alexandria and Brian Jackson and the Midnight Band will be featured May 17 at the second annual Black Music Festival

at the Claremont Colleges in suburban Claremont.

Festivities start at 10 a.m. on the campus Bowling Green with proceeds going to the Black Studies Center's scholarship and loan fund.

L.A. Composer Will Write Song For Your Friends

LOS ANGELES—For a minimum fee of \$2,500, John McCarthy will compose and record a song designed to your personal instructions.

"A tailor-made song is ideal for birthday gifts," says McCarthy. "Or for wedding anniversaries and a jillion other situations. In the lyrics of my special songs I incorporate personal names, remembered places, even favorite expressions in whatever style the buyer specifies—a waltz, hard rock, even opera.

"I think," adds McCarthy, a long-time BMI composer who switched over to ASCAP eight years ago, "that a personalized song is a unique tribute to that someone you hope to win, or wish to thank, personally."

McCarthy employs union musicians on his sessions and admits that a full-sized orchestra, with perhaps a vocal choir hired to perform his lyrics, could run the cost of a single song up into the \$10,000 classification.

But for a "mere" \$2,500, he will deliver a solo vocal accompanied either by a single guitar or piano.

Billboard's Recommended LPs

• Continued from page 64

HENRY MANCINI—The Return Of The Pink Panther, RCA ABL1-0968. Soundtracks from "straight" movies don't make the charts much these days, but the original "Pink Panther" did so well and is so well remembered that the excellent Mancini score has a chance here. Some good piano solos from the composer. **Best cuts:** "The Pink Panther Theme," "Dreamy" (ideal for MOR play).

jazz

CEASAR FRAZIER—75, 20th Century/Westbound W-206. Good, big band style soul jazz with strong crossover potential to pop and soul. Should be disco play on several of the cuts. Keyboard man Frazier dominates most of the songs, but not in an obtrusive way. Good guitar work from David Spinozza. **Best cuts:** "Summer Breeze," "Living For The City," "Walking On The Side."

PERIGEO—Genealogia, RCA TPL1-1080 (RCA). This is the first U.S. release by Perigeo, Italy's jazz-rock band, and the music is highly reminiscent of the current musical trends in this idiom. The instrumentation is guitar, keyboards, bass, drums and saxophones. This album should pick up play on all progressive stations, besides jazzers. **Best cuts:** "Genealogia," "Polaris," "Vino Veritas," "Monti Pallidi," "Via Beato Angelico."



Over ten years in the spotlight.
An early hit with "See The Funny Little Clown?"
Then the classic "Honey" and a whole string of hits that followed.

'And Then There Was Gina'

UA-XW633

**Bobby Goldsboro's
first smash of 1975**

on United Artists UA Records

Billboard HOT 100 Chart Bound

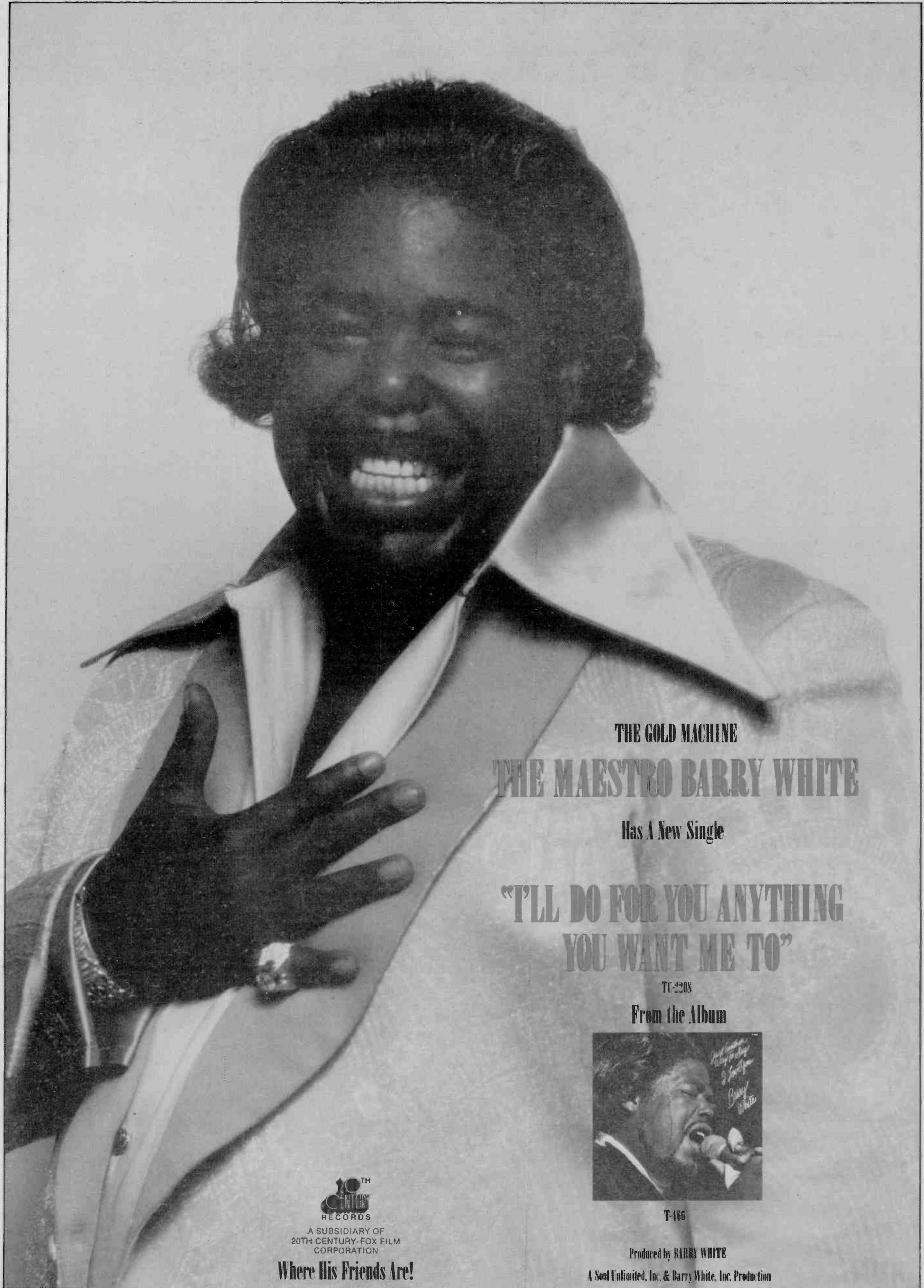
Copyright 1975 Billboard Publications... Please Paroon Me (You Remind Me Of A Friend) - Rufus featuring Chaka Khan (ABC 12099) ANOTHER NIGHT - Mollie (Epic 8-50110 (Columbia)) SEE TOP SINGLE PICKS REVIEWS, page 66

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label)

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry Association Of America seal of certification as "million seller" (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher - Licensee) listing songs and artists in alphabetical order with their respective publishers and licensees.



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THE MAESTRO BARRY WHITE

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YOU WANT ME TO"**

TC-2208

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T-166



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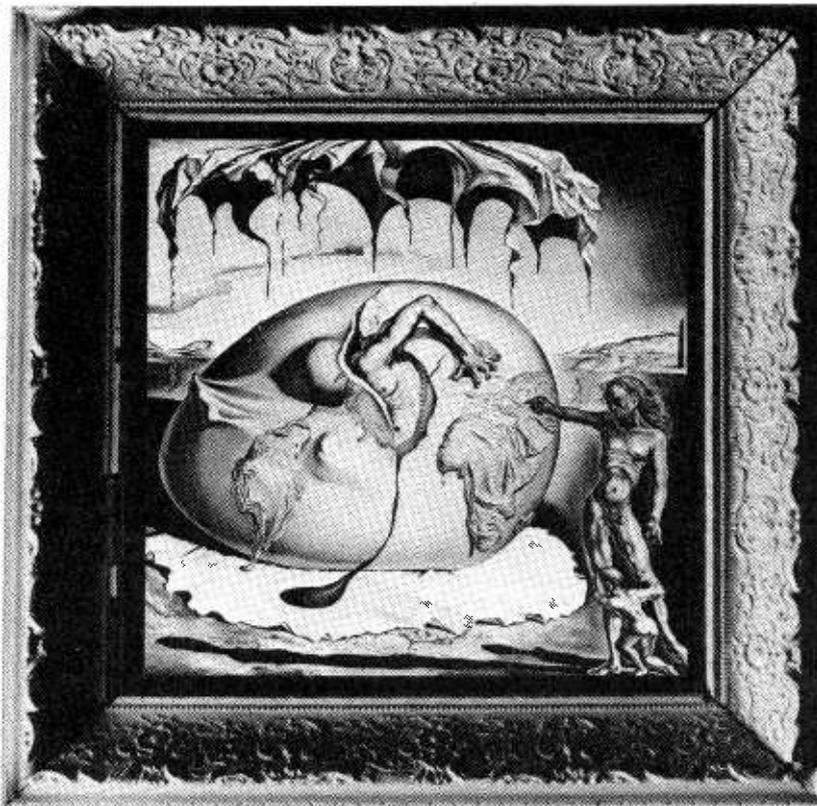
Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE										
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL			
1	2	10	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98		7.98		7.98				36	22	9	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95				71	65	53	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	6.98	7.97	7.97	7.97
2	1	6	CHICAGO VIII Columbia PC 33100	6.98		7.98		7.98				37	63	3	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98				72	74	8	MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97		7.97
3	7	8	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98		11.98		11.98				38	58	9	RON BANKS & DRAMATICS The Dramatic Jackpot ABC ABCD 867	6.98		7.95		7.95				73	69	35	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97
4	3	10	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97				39	48	7	AVERAGE WHITE BAND Put It Where You Want It MCA 475	6.98		7.98		7.98				74	75	12	JIMMY CASTOR BUNCH Butt Of Course Atlantic SD 18124	6.98		7.97		7.97
5	8	5	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97				40	50	21	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98				75	88	5	SMOKEY ROBINSON A Quiet Storm Tama 76-337 S1 (Motown)	6.98		7.98		7.98
6	4	13	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98		7.98		7.98				41	52	61	PINK FLOYD Dark Side Of The Moon Harvest st. 11163 (Capitol)	6.98		7.98	7.98	7.98				76	86	8	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97
7	6	8	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98		8.95		8.95				42	54	116	WHO Tommy MCA MCA2-10005	11.98	12.98	12.98	12.98					77	87	5	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98		7.98
8	9	11	AN EVENING WITH JOHN DENVER RCA CPL 2-0764	12.98		13.95		13.95				43	53	7	PAUL ANKA Feelings United Artists JA-LA367 G	6.98		7.98		7.98				78	71	160	LED ZEPPELIN IV Atlantic SD 7208	6.98		7.97		7.97
9	10	9	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97				44	55	4	TONY ORLANDO & DAWN He Don't Love You Like I Love You Elektra 7E-1034	6.98		7.97		7.97				79	NEW ENTRY	26	DOOBIE BROTHERS Stampede Warner Bros. BS 2835	6.98		7.97		7.97
10	15	7	AMERICA Hearts Warner Bros. BS 2852	6.98		7.97		7.97				45	23	9	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98	7.98	7.98				80	76	26	B.T. EXPRESS Do It ("Til You're Satisfied) Scepter SPS 5117	6.98		6.98		6.98
11	14	6	LYNYRD SKYNYRD Nuthin' Fancy MCA 2137	6.98		7.98		7.98				46	57	3	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98				81	78	26	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
12	12	23	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97				47	26	9	JESSE COLIN YOUNG Songbird Warner Bros. BS 2845	6.98		7.97		7.97				82	83	13	STYLISTICS Best Of Avco AV 69005-698	6.98		7.95		7.95
13	13	10	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95				48	35	21	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98		6.98		6.98				83	77	20	RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837	6.98	7.95	7.95	7.95	7.95
14	16	6	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98	7.98				49	42	8	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98		7.98		7.98				84	84	7	MORE AMERICAN GRAFFITI MCA MCA2-8007	9.98		10.98		10.98
15	18	6	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95				50	38	15	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98		7.98				85	62	7	LOU REED-LIVE RCA APL1-0959	6.98		7.95		7.95
16	17	8	JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London)	6.98		7.98		7.98				51	39	12	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98		7.97		7.97				86	94	21	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95
17	19	15	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97				52	37	11	JOHN LENNON Rock 'N' Roll Apple SK 3419 (Capitol)	5.98		6.98		6.98				87	97	8	B.J. THOMAS Reunion ABC ABDP 858	6.98		7.95		7.95
18	20	15	TEMPTATIONS A Song For You Gordy GG-969S1 (Motown)	6.98		7.98		7.98				53	44	40	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98		6.98		6.98				88	99	4	JOHN PRINE Common Sense Atlantic SD 18127	6.98		7.97		7.97
19	21	6	BARRY WHITE Just Another Way To Say I Love You 20th Century T 466	6.98		7.98		7.98				54	68	4	AEROSMITH Toys In The Attic Columbia PC 33479	6.98		7.98		7.98				89	85	26	OHIO PLAYERS Fire Mercury SRM-1-1013 (Phonogram)	6.98		7.98	7.95	7.98
20	5	9	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98		7.97		7.97				55	59	8	FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95		7.95				90	100	4	CHUCK MANGIONE Chase Away The Clouds A&M SP 4518	6.98		7.98		7.98
21	11	15	KRAFTWERK Autobahn Vertigo VFL 2003 (Phonogram)	6.98	7.95	7.95	7.95	7.95				56	66	5	HERBIE MANN Discotheque Atlantic SD 1670	6.98		7.97		7.97				91	NEW ENTRY	6	JANIS JOPLIN Janis Columbia PG 33345	7.98		8.98		8.98
22	25	6	ERIC CLAPTON There's One In Every Crowd RSO SD-4806 (Atlantic)	6.98		7.97		7.97				57	67	9	KANSAS Song For America Kirshner PZ 33385 (Epic/Columbia)	6.98		7.98		7.98				92	103	6	BOB JAMES Two CTI 6057 S1 (Motown)	6.98		7.98		7.98
23	27	5	RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE The Myths And Legends Of King Arthur And The Knights Of The Round Table A&M SP 4515	6.98		7.98		7.98				58	46	15	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98				93	108	9	COMMODORES Caught In The Act Motown M6-820 S1	6.98		7.98		7.98
24	24	8	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97				59	45	10	EMMYLOU HARRIS Pieces Of Sky Reprise MS 2213 (Warner Bros.)	6.98		7.97		7.97				94	140	3	THE WIZ/ORIGINAL CAST RECORDING The Super Soul Musical "Wonderful Wizard Of Oz" Atlantic SD 18137	6.98		7.97		7.97
25	28	6	JUDY COLLINS Judith Elektra 7E-1032	6.98	6.98	7.97	7.97	7.97				60	70	9	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98				95	114	3	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES Disneyland 1362	2.49		2.98		2.98
26	29	11	GROVER WASHINGTON JR. Mister Magic Kudu JU-20 S1 (Motown)	6.98		7.98		7.98				61	72	23	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	6.98		7.98		7.98				96	163	4	VAN MCCOY & THE SOUL CITY SYMPHONY Disco Baby Avco AV 69006-698	6.98		7.98		7.98
27	30	13	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98				62	43	12	ROBIN TROWER For Earth Below Chrysalis CH 1073 (Warner Bros.)	6.98		7.97		7.97				97	125	3	BEN E. KING Supernatural Atlantic SD 18132	6.98		7.97		7.97
28	31	12	HAROLD MELVIN & THE BLUENOTES To Be True Philadelphia International KZ 33148 (Epic/Columbia)					7.98				63	80	5	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot B0SD 2020	6.98	7.95	7.95		7.95				98	115	2	ELVIN BISHOP Juke Joint Jump Capricorn CP 0151 (Warner Bros.)	6.98		7.97		7.97
29	32	10	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98				64	64	37	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98		7.98		7.98				99	NEW ENTRY	14	NEKTAR Down To Earth Passport PPSD 98005 (ABC)	6.98		7.95		7.95
30	33	7	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98		7.97		7.97				65	49	24	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98				100	73	13	JOE COCKER I Can Stand A Little Rain A&M SP 3633	6.98		7.98		7.98
31	34	24	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98				66	47	9	YES Yesterdays Atlantic SD 18103	6.98		7.97		7.97				101	82	12	HOT CHOCOLATE Cicero Park Big Tree BT 89503 (Atlantic)	6.98		7.97		7.97
32	36	8	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98				67	51	12	AL STEWART Modern Times Janus JXS 7012 (Chess/Janus)	6.94		7.94		7.94				102	79	10	CHICK COREA No Mystery Polydor PD 6512	6.98		7.98		7.98
33	40	3	CARLY SIMON Playing Possum Elektra 7E-1033	6.98		7.97		7.97				68	56	10	BLUE OYSTER CULT On Your Feet Or On Your Knees Columbia PG 33371	7.98		8.98		8.98				103	104	11	KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP)	6.98		7.98		7.98
34	60	4	O'JAYS Survival Philadelphia International KZ 33150 (Epic/Columbia)	6.98		7.98		7.98				69	89	3	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL1-0855	6.98		7.95		7.95				104	127	5	10 cc The Original Soundtrack Mercury SRM-1-1029 (Phonogram)	6.98		7.95		7.95
35	41	15	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95				70	61	22	LABELLE Night Birds Epic KE 33075	5.98	7.98	6.98	7.98	6.98				105	106	84	LED ZEPPELIN Houses Of The Holy Atlantic SD 7255	6.98		7.97		7.97

★ STAR PERFORMER: Stars are awarded on the Top LP's & Tape chart based on the following upward movement

FINE ART FROM ATCO RECORDS.



SD 36-112

"Newborn."
The new album from The James Gang.

Cover Painting by Salvador Dali.

On Atco Records and Tapes.

TOP LPs & TAPE

POSITION
107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
135	2	2	STANLEY TURRENTINE In The Pocket Fantasy F 9478	6.98		7.98		7.98
108	90	57	EAGLES On The Border Asylum 7E-1004	6.98	6.98	7.97	6.97	7.97
109	92	23	SPINNERS New & Improved Atlantic SD 18118	6.98		7.97		7.97
110	112	11	RICHARD TORRANCE & EUREKA Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98		7.98
122	5	5	HUMBLE PIE Street Rats A&M SP 4514	6.98		7.98		7.98
112	120	4	HERB ALPERT & THE T.J.B. Coney Island A&M SP 4521	6.98		7.98		7.98
123	4	4	JOHNNY MATHIS When Will I See You Again Columbia PC 33420	6.98		7.98		7.98
124	3	3	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97
115	95	16	ELTON JOHN Empty Sky MCA 2130	6.98		7.98		7.98
126	5	5	ERIC ANDERSON Be True To You Arista AL 4033	6.98		7.95		7.95
117	98	11	STRAWBS Ghosts A&M SP 4506	6.98		7.98		7.98
118	102	24	DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia)	6.98		7.98		6.98
119	119	4	MANDRILL Solid United Artists UA-L4408-G	6.98		7.98		7.98
120	NEW ENTRY		IAN HUNTER Columbia PC 33480	6.98		7.98		7.98
121	116	12	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98
122	101	11	CAROLE KING Really Rosie Ode SP 77027 (A&M)	6.98		7.98		7.98
123	91	15	JIMMY BUFFETT A1A ABC/Dunhill DSD 50183	6.98		7.95		7.95
134	7	7	TOMMY/LONDON SYMPHONY ORCHESTRA & CHAMBRE CHOIR WITH GUEST SOLOISTS Ode SP 99001 (A&M)	9.98	11.98	11.98	13.98	11.98
125	96	20	JOE WALSH So What ABC/Dunhill DSD 50171	6.98	7.95	7.95	7.95	7.98 7.95
126	105	83	LED ZEPPELIN II Atlantic SD 8236	6.98		7.97		7.97
127	106	26	AL GREEN Explores Your Mind Hi HSL 32087 (London)	6.98		7.98		7.98
142	5	5	EDDIE HARRIS I Need Some Money Atlantic SD 1669	6.98		7.97		7.97
139	5	5	THE HEADHUNTERS Survival Of The Fittest Arista AL 4038	6.98		7.95		7.95
130	130	7	MAGGIE BELL Suicide Sal Swan Song SS 8412 (Atlantic)	6.98		7.97		7.97
131	132	6	BOB SEGER Beautiful Loser Capitol ST 11378	6.98		7.98		7.98
143	2	2	MAIN INGREDIENT Rolling Down A Mountainside RCA APL1-0644	6.98		7.95		7.95
133	107	9	MAHAVISHNU ORCHESTRA Visions of the Emerald Beyond Columbia PC 33411	6.98		7.98		7.98
134	131	17	STYX II Wooden Nickel WNS 1012 (RCA)	6.98		7.95		7.95
135	NEW ENTRY		THE KINKS Present A Soap Opera RCA APL1-5081	6.98		7.95		7.95
136	110	26	BARRY MANILOW II Bell 1314 (Arista)	6.98		7.98		7.98
137	113	8	LED ZEPPELIN Atlantic SD 8216	6.98		7.97		7.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	109	30	JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97
139	117	76	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95
140	157	5	BILLY PAUL Got My Head On Straight Philadelphia International KZ 33157 (Epic/Columbia)	6.98		7.98		7.98
141	152	4	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98
142	153	3	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98
143	118	31	ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA-LA339	6.98	6.98	7.98	6.98	
144	NEW ENTRY		JOAN BAEZ Diamonds & Bust A&M SP 4527	6.98		7.98		7.98
145	156	4	RICK DERRINGER Spring Fever Blue Sky PZ 33423 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98
146	146	6	C.W. MCCALL Wolf Creek Pass MGM M3G 4989	6.98		7.98		7.98
147	121	39	EAGLES Desperado Asylum SD 5068	6.98		7.97		7.97
148	169	3	DISCO TEX & THE SEX-O-LETTES Chelsea CHL 505	6.98		7.98		7.98
149	159	3	MCKENDREE SPRING Get Me To The Country Pye 12108 (ATV)	6.98		7.95		
150	160	3	AMBROSIA 20th Century T 434	6.98		7.98		7.98
151	133	33	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98
152	154	6	SUGARLOAF/JERRY CORBETTA Don't Call Us, We'll Call You Clairidge CL 1000	6.98		7.98		7.98
153	137	16	GIL SCOTT-HERON & BRIAN JACKSON Midnight Band: The First Minute Of A New Day Arista A 4030	6.98		7.98		7.98
154	111	8	OLD & IN THE WAY Round RX 103	6.98		7.98		7.98
155	161	3	TRAFFIC Heavy Traffic United Artists UA-LA421-G	6.98		7.98		7.98
156	147	93	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	6.98	7.97	7.97	7.97
157	136	55	LINDA RONSTADT Don't Cry Now Asylum SO 5064	6.98		7.97		7.97
158	155	4	CHICAGO At Carnegie Hall Columbia C4X 30865	13.98		14.98		14.98
159	162	112	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	6.98	6.98	7.97	7.97	7.97
160	NEW ENTRY		TANYA TUCKER MCA 2141	6.98		7.98		7.98
161	165	13	JETHRO TULL Aqualung Chrysalis CH 1044 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97
162	NEW ENTRY		TAVARES Hard Core Poetry Capitol ST 11316	6.98		7.98		7.98
163	175	3	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98
164	164	4	GLADYS KNIGHT & THE PIPS A Little Knight Music Soul S6 744 S1 (Motown)	6.98		7.98		7.98
165	173	3	SAMMY JOHNS GRC 5003	6.98		7.98		7.98
166	176	3	JOURNEY Columbia PC 33388	6.98		7.98		7.98
167	141	9	NILS LOFGREN A&M SP 4509	6.98		7.98		7.98
168	178	2	CHER Stars Warner Bros. BS 2850	6.98		7.97		7.97
169	179	3	SWEET SENSATION Sad Sweet Dreamer Pye 12110 (ATV)	6.98		7.95		7.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	144	25	RINGO STARR Goodnight Vienna Apple SW-3417 (Capitol)	6.98		7.98	7.98	7.98
171	166	43	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97
172	167	47	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95
173	184	2	HOT TUNA America's Choice—Hot Tuna Grunt BFL1-0820 (RCA)	6.98		7.95		7.95
174	170	38	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram)	6.98		7.95	7.95	7.95 7.95
175	180	2	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.97		7.97
176	171	50	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98
177	186	45	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
178	188	2	SUZI QUATRO Your Mama Won't Like Me Arista AL 4035	6.98		7.98		7.98
179	189	2	LESLIE WEST The Great Fatsby Phantom BPL1-0954 (RCA)	6.98		7.95		7.95
180	190	2	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		
181	151	7	LOBO A Cowboy Afraid Of Horses Big Tree BT 89509 (Atlantic)	6.98		7.97		7.97
182	NEW ENTRY		CHICAGO II Columbia KGP 24	6.98	6.98	7.98	7.98	7.98
183	194	44	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98
184	181	7	NILSSON Duit On Mon Dei RCA APL1-0817	6.98	7.98	7.95	7.98	7.95
185	NEW ENTRY		FREDDIE HUBBARD Polar AC CTI 6056 S1 (Motown)	6.98		7.98		7.98
186	NEW ENTRY		BILL WITHERS The Best Of Sussex SRA 8037	6.98		7.95	7.95	7.95
187	172	22	GRAND FUNK All The Girls In The World Beware Grand Funk SO 11356 (Capitol)	6.98		7.98	7.98	7.98
188	NEW ENTRY		PETE SEEGER & ARLO GUTHRIE Together In Concert Warner Bros. 2R 2214	11.98		12.97		12.97
189	NEW ENTRY		JOHN STEWART Wingless Angel RCA APL1-0816	6.98		7.95		7.95
190	200	215	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
191	174	28	LOGGINS & MESSINA Mother Lode Columbia PC 33175	6.98		7.98		7.98
192	182	27	GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612	6.98		7.98		7.98
193	165	41	STEVIE WONDER Fulfillingness' First Finale Tamla T6-33251 (Motown)	6.98		7.98		7.98
194	187	46	ELTON JOHN Caribou MCA 2116	6.98		7.98	7.98	7.98 7.95
195	192	83	ELTON JOHN Goodbye Yellow Brick Road MCA MCA2 10003	11.98		12.98		12.98 12.98
196	193	37	BARRY WHITE Can't Get Enough 20th Century T-444	6.98		7.98		7.98
197	198	33	JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD-835	6.98	7.95	7.95	7.95	7.95
198	195	60	CHICAGO Chicago VII Columbia C2 32810	11.98	11.98	11.98	13.98	11.98
199	197	74	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		6.98	7.98	6.98
200	199	105	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Ace	13
Aerosmith	54
Herb Alpert	112
Ambrosia	150
America	10, 177
Eric Anderson	116
Paul Anka	43
Average White Band	39, 73
Bachman-Turner	174
Bad Company	5, 171
Joan Baez	144
Ron Banks & Dramatics	38
Jeff Beck	14
Maggie Bell	130
Elvin Bishop	98
Blackbyrds	31
Blue Oyster Cult	69
David Bowie	36
B.T. Express	80
Jimmy Buffett	123
Donald Byrd	49

Jimmy Castor Bunch	74
Cher	168
Chicago	2, 158, 182, 198
Eric Clapton	22
Joe Cocker	101
Judy Collins	25
Jessi Colter	142
Commodores	93
Alice Cooper	9
Chick Corea	103
Jim Croce	197
Charlie Daniels Band	86
John Denver	8, 139, 172
Rick Derringer	145
Disco Tex & Sex-O-Lettes	148
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Bob Dylan	50
Eagles	108, 147
Earth, Wind & Fire	1
Electric Light Orch.	143
Freddy Fender	63
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Dan Fogelberg	118
Peter Frampton	32
Grand Funk	187
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Henry Gross	58
Eddie Harris	128
Emmylou Harris	59
Hayward & Lodge	16

Headhunters	129
Jimi Hendrix	20
Hot Chocolate	102
Hot Tuna	173
Freddie Hubbard	185
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Janis Ian	60
Bob James	119
Sammy Johns	165
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Janis Joplin	91
Journey	166
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Ben E. King	97
Carole King	122, 190
Kinks	135
Kiss	77
Gladys Knight & Pips	164, 192
Kool & The Gang	104, 151
Kraftwerk	21
Labelle	70
Led Zeppelin	4, 78, 106, 126, 137
John Lennon	52
Ramsey Lewis	48
Gordon Lightfoot	51
Lobo	181
Nils Lofgren	167
Loggins & Messina	191
Lynyrd Skynyrd	11



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Creative Authors' Rights

• Continued from page 3

most with very little copyright legislative experience.

Fairly far down on the list was record performance royalty—which she favors as the right of a creative work. She hopes it will be brought in and considered as part of the revision proceedings, rather than in the separately introduced bills in Senate and House.

Also in dispute is the mechanical royalty rate for the compulsory licensing of music. The 3 cent statutory rate in the bill, up from the 2 cent 1909 rate, “still seems infinitely too low” to the Register of Copyrights, in 1975. (She frequently warns against over-use of compulsory licensing as eroding author's rights to a dangerous degree.)

The jukebox royalty exemption from review by the Copyright Tribunal set up in the bill is in dispute, and the concept of the tribunal itself is opposed by cable TV systems as well as jukebox interests.

The whole question of “fair use” of copyrighted works by educational institutions is still not settled to the satisfaction of either the copyright owners or the users in this controversy, Register Ringer pointed out. But the controversy over a proposed amendment to give public broadcasting systems broad compulsory licensing rights is nearing compromise on the Senate side.

Heading her list of issues she feels will get the most attention, are cable TV, a perennial hurdle, and library photocopying of copyrighted materials. Photocopying was not included in the house-passed 1967 re-

vision, and the cable TV terms were deleted in floor debate.

The present revision bill, as passed by the Senate last year (Now S.22, with duplicate House bill H.R. 2223) “needs more work” on the way both of these issues are handled, Ms. Ringer believes. Again, the essential requirement is compromise, negotiation between copyright owners and users—and she favors authors over users every time, she is frank to say.

This stand brought a challenge from Reps. Charles Wiggins (R., Cal.) and George Danielson (D., Cal.). Rep. Wiggins flatly stated that he felt “disseminators” (i.e., users of copyrighted materials) fulfill the “primary” intent of the constitution in promoting arts and sciences. “In any clash between author and disseminators to the public,” said Rep. Wiggins, “the public wins as far as I'm concerned.”

Rep. Danielson said the public policy as he sees it grants the author exclusive rights for only limited times, and he was dubious about the proposed term of life plus 50 years. Also he felt the only justification for copyright is to promote the arts and sciences for the public. “My yardstick is that copyright is only the means to that end.”

Ms. Ringer argued that this belief no longer holds. “Users strengths are so much greater,” due to proliferating technological uses. The author loses control. Without fair reward and incentive, he cannot create. “The public interest ultimately lies in the protection of authors' rights.”

Viability Of Campus Radio

• Continued from page 29

community, but they put an emphasis on sales and traffic—something which does not exist on WGSU,” Monastersky says.

He agrees that certain college stations are not teaching certain man-

MusExpo Draws Russia's Reps

NEW YORK—Several delegates from the Soviet Union, representing all aspects of recorded music and publishing, have made reservations to attend International MusExpo '75 slated to be held in Las Vegas Sept. 21-24. In addition, representatives from three countries have been named to coordinate attendance by foreign music firms.

Roddy Shashoua, MusExpo president, says he has received confirmation of attendance from: Mezkh-niga, the official Soviet agency that imports and exports recordings, sheet music and books; VAAP, the copyright agency of the U.S.S.R.; and Melodiya.

The three international representatives named by Shashoua are Jerry Troger of Troger Music, Munich; Patrick Kent of Allo Music, Paris, and Ms. Myrian S. Avanzi, Rio de Janeiro.

Shashoua has also released the names of an additional 33 domestic and overseas firms which have signed to participate in the event. Included are Capitol Music Co., K-Tel International, London Records, Leeds Music (U.K.), Peer-Southern, A. Schroeder International, the Everest Record Group, Stax Records, Nippon Phonogram (Japan), Victor Music Publishing (Japan) and ATV Music (U.K.).

To date, 450 companies from 45 countries have confirmed their participation at the event, according to Shashoua.

datory professional ethics and principles, and he says some of these ethics can be learned and experienced only from the experience of professional radio itself.

“College radio in itself, presents problems: lack of monetary incentive, constant change of staff, conflicting egos, but above all it provides the only opportunity for an individual to gain the basic knowledge needed in the medium of radio,” he says. “From my brief four-year stint with college radio, I and many others believe it is an invaluable experience.”

He agrees with the idea that the majority of college professors in the broadcasting spectrum are heavy on theoretical historical perspectives of radio.

“I consider WGSU to be a unique station, because through the many principles and doctrines of John Davlin (a full-time paid station manager) and his experiences, he has created over the last eight years an educational station that still provides excitement and challenge for students.”

One of the benefits of working for a college station, according to Monastersky, is the fact that it sponsors programming that can give students an opportunity to create and experience what commercial radio lacks.

Anthony Seagraves, a sales representative for WAKS in Raleigh, N.C., says that most college professors have never been in a commercial radio station the past year and that the stations are usually programmed for someone other than the students.

“The suggestion that professional broadcasters devote time to the college curriculums, and professors seek jobs in the ‘real’ radio world one semester a year are the best solutions for the problem, I've heard,” Seagraves says.

Inside Track

George Harrison is in Los Angeles recording his final album for Apple Records, to fulfill previous recording obligations. . . . **The Spinners** are holding auditions in Detroit for a permanent stand-in, who will be able to fill in for each of the five members in case of emergency. This was promoted after the group was forced to cancel its second engagement in a year due to a group member's illness. . . . **Clive Davis** personally introduced his new artists **Jeannie Arnold** and **Christie Thompson** on ABC's AM-New York. . . . **Hot Tuna** has added guitarist **Greg Douglas** to the group making it a quartet.

Gladys Knight and the Pips have their own summer replacement show on NBC debuting July 17. . . . **Jefferson Starship's Papa John Creach** fell prior to going on stage at Michigan State Univ. and although he was rushed to the hospital for a diagnosis of several broken ribs, he still returned from the hospital to finish the date. . . . New York mayor **Abe Beame** proclaimed May 7 Songwriters Hall of Fame Day.

Z.Z. Top is looking for a site capable of handling 100,000-150,000 people for its planned second annual Texas-size rompin' stompin' barndance and Barbeque. . . . ASCAP president **Stanley Adams** named to CISAC executive bureau. . . . **Jose Feliciano's** “Chico And The Man” has been nominated for an Emmy award. . . . April 23 was proclaimed **George Duke Day** at BASF Record's Bedford, Mass. plant, and all of employees—music and otherwise—got into the act by wearing Duke T-shirts.

Don Kirshner is the executive producer of a new musical game show “Musical Chairs” that debuts on CBS on the afternoon of June 16. The show stars singer **Adam Wade**, who will be the first black daytime host, and two special singing guests are scheduled each week. . . . **Robin Trower** has returned to England for a 10-day rest before finishing up the last month of his tour.

LATE SIGNINGS: **Terry Jacks** to Private Stock. This reunites him with **Larry Uttal**, whom he recorded for at Bell Records. . . . **Larry Coryell** and the Eleventh House to Arista. Vanguard had sought to halt the signing.

Charlie Bratnaber, national training chief for Phonodisc out of San Francisco, is in Marin General Hospital, Bon Air Rd., Greenbrae, Calif. He is convalescing from an illness. . . . Promoter **Norman Granz** will tour Europe with the Ray Charles Show for a month in 1976, following its SRO 24 days in Europe this month and April. . . . **Bobby Goldsboro** has the No. 2 record in England, a re-release of “Honey” on UA. Record was reissued after the BBC poll of listeners indicated it was top favorite of the past 10 years. . . . Heilicher Bros., which opens its Atlanta indie label distribution branch May 12 (Billboard, May 10), is closing its Chicago distribution branch. Almost all lines move to MS Dist. Chicago was dropped with the exodus of Phonogram/Mercury to Phonodisc.

David Kemper is remaining a Los Angeles studio drummer, not joining **Focus** as reported here last week. He just played on the new Focus album. . . . **Monty Python's** new “Matching Tie & Handkerchief” LP is claimed by Arista to be genuinely three-sided. Both sides

are marked “Side 2” but one side is actually double-grooved and has a second complete set of routines which can be played by experimenting with tone arm placement.

Argent's **Russ Ballard** produced the new solo album by the Who's **Roger Daltry**. . . . Singing back-up vocals on the new **David Bromberg** single “Wonderful World” are **Bonnie Raitt**, **Linda Ronstadt** and **Emmy Lou Harris**.

Snuff Garrett to appear on ABC-TV Wide World “Summer of '65” special May 23. . . . It was **Allen Toussaint Day** in New Orleans and **Ohio Players Day** in Dayton as their hometowns honored the artists.

Gregg Allman TV guesting with his lady friend **Cher** for airing Sunday (11). . . . **Supremes** singing national anthem at Saturday (16) **Muhammad Ali** bout televised by ABC from Las Vegas. . . . **Dave Mason** starring in and scoring film “The Guitar Player.”

Laura Yager, Ovation artist, singing main title song “Somehow” for film “Man Who Wouldn't Die.” . . . **Demis Roussos** U.S. tour postponed to November due to visa foul-up. . . . **Isotope's** new percussionist is **Aureo de Souza**.

Busby Berkeley, 79, the great film choreographer, will have his life story made into a 20th Century Fox film. . . . Motown's next film, “Bingo Long All-Stars” with **Billy Dee Williams**, goes into production with Universal next month. . . . **Miracles** and **Undisputed Truth** headline “Soul Search '75” with a \$2,000-prize talent contest June 1 at the Los Angeles Shrine.

Brown Meggs, Capitol executive vice president, won a Mystery Writers of America award for his thriller “Matter Of Paradise.” . . . **Hoyt Axton** makes Palomino debut Saturday (16). . . . **Sir Monti Rock III (Disco Tex)** charging guests \$10 for his gala birthday party May 29 at New York Spaghetti Works. All guests must wear white.

Eagles playing three Midwest **Rolling Stones** dates. . . . **Herb Alpert** to host a “Midnight Special.” . . . **Paul Anka** and **Andy Williams** filling in for **Sammy Davis Jr.** illness-cancelled dates at Caesar's Palace. . . . **Gil Scott-Heron** playing at Claremont Prison.

Sid Kuller and **Lyn Murray** scoring children's TV series “Fables Of The Green Forest.” . . . **Rick Wakeman** scoring “Lisztomania,” the new **Ken Russell** film starring **Roger Daltrey** as a rock Liszt and **Ringo Starr** as the Pope. . . . **Dr. Bill Schwartz** is now Front Line Management's house physician, giving all the **Irv Azoff** clients regular check-ups plus being on call for out-of-town emergencies.

Ebbets Field, Denver nitery, installing new 16-channel sound system and air conditioning. . . . **Doobie Brothers** driven to Southern California concert dates in fleet of rare antique cars. . . . **Mary Travers** named to judge 1975 American Song Festival.

Al Schlesinger moderates panel on “Becoming Your Own Publisher” for Hollywood Song Registration Service Tuesday (13). . . . **Chicago/Beach Boys** tour to have circus acts during intermission. . . . **Will Voeller**, president of Universal Recorders in Hollywood, died.

Record Advertising On Radio a High

• Continued from page 1

key markets nationwide. The figures listed are compiled either from advertising representatives billings or from station billings direct. Therefore, in some cases they represent actual cash outlay; in other cases the figures do not, because of discounts or other special deals.

RCA Records led the record com-

panies in time buys, contributing \$474,000 to the total in 1974. In 1973 the company also led, but with less expenditures—\$374,400. Second in 1974 was ABC Records with \$332,900, which represents a slight decline from \$367,700 worth of time in 1973. Following close to ABC's pace in 1974 was Columbia Records, with \$324,000, which denotes a major jump from the 1973 figure of \$185,600.

Taking over fourth spot in 1974 from Bell Records is Capitol. The

West Coast based firm shows \$123,200, a sharp increase from \$43,900 in 1973. Bell in 1974 fell to fifth, with \$86,300 (with Arista the total is \$116,300). In 1973 the figure was \$90,200.

Although the stores listed were treated separately regarding time buys, the survey did not distinguish whether co-op money was involved. In 1974 Harmony Hut's expenditures was \$7,800 (no listing in 1973); Discount Stores, \$8,300 in 1974. In 1973 its time buys were \$6,000. Merco Stores in 1974 expended \$12,300 (no listing in 1973); and King Karol stores was listed as having \$2,300 worth of time in 1973 (no listing in 1974).

ASCAP Hikes License Rates

NEW YORK—ASCAP has initiated a license fee rate increase to restaurant and tavern owners to cope with the effects of inflation. Licensing fees to these establishments have remained the same since 1964.

Several new features are included in the agreement: establishments will no longer have to furnish lists of songs performed, and it provides for an automatic change of rates when the establishment expands.

ASCAP has also offered an incentive for signing these new agreements that allows licensees to have the old, lower rate for an additional six-month period, if they sign within 30 days. A six-month grace period is also being offered to prospective licensees, if they return their agreements within 10 days.

Culture Festival At Fordham Univ.

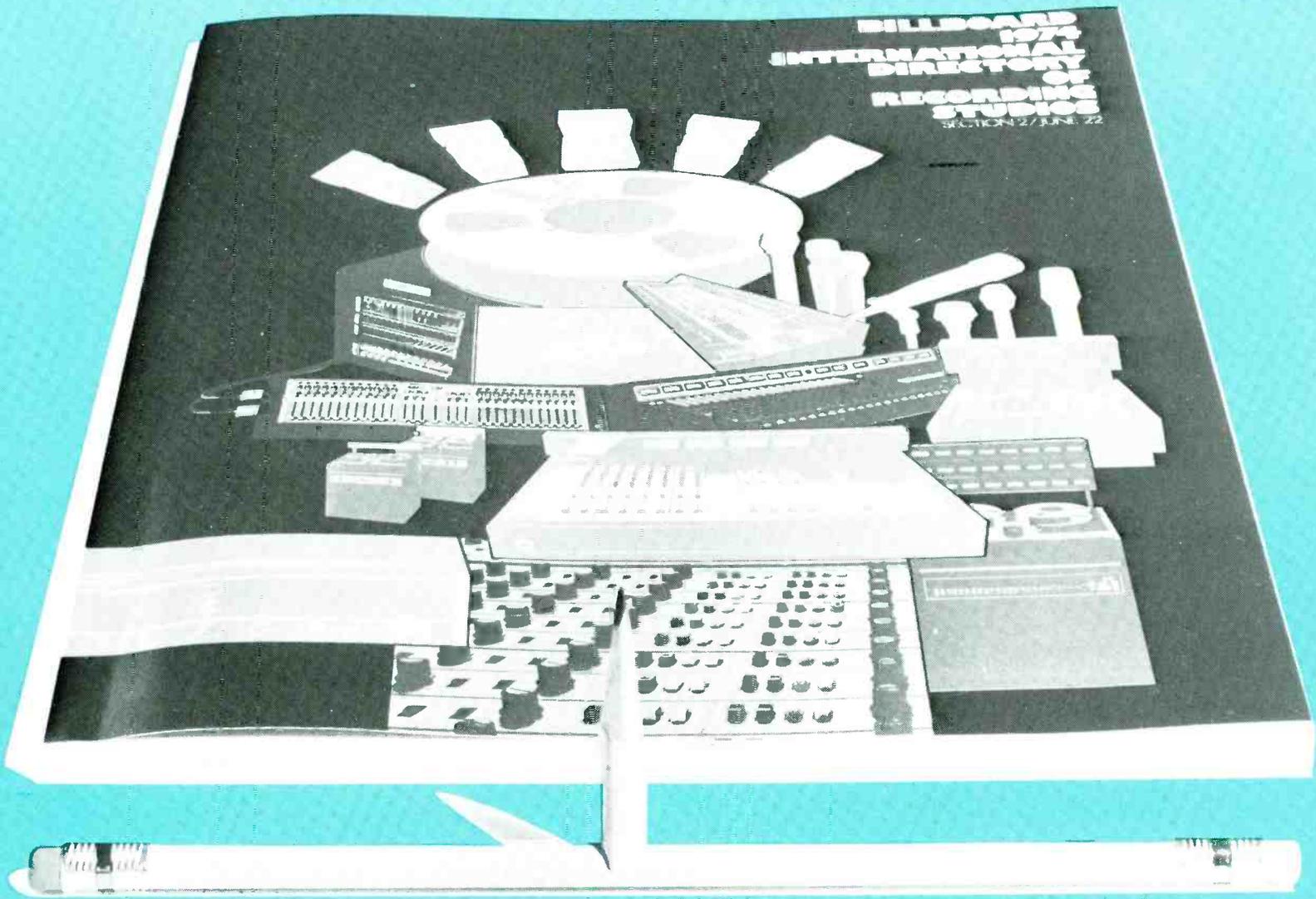
NEW YORK—Fordham Univ. held its first annual culture festival at the school's Lincoln Center campus, Monday (5) through Saturday (10). The festival, termed the Common Ground, featured six days of continuous free entertainment including performers in the field of jazz.

Highlighted acts included the **Ricard Davis Jazz Quartet**, the **Dave Holland Trio** with **Hannibal Peterson**, **Clifford Jordan** and **Freddie Waits**; **Hank Jones Jazz Combo** with **Elvin Jones** and **Frank Foster**; **Mazette Watts**; **Ken McIntyre Jazz Quartet**; **Stella Marris**, **Danny Kalb** and the **Dupree Singers**.

L.A. Enforcers

• Continued from page 3

was fined \$1,000. **Joseph Troy**, owner of Stereo Shack, 14622 Ventura Blvd., Van Nuys, plead guilty to two counts of state penal code 653H violation and was fined \$800 and his six-month jail term was suspended. His sales clerk, **William Joseph**, was fined \$250 and received a suspended 90-day sentence for pleading guilty on one count. One-hundred-and-fifty pirate tapes were found at Stereo Shack.



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