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Co-exist In Harmony, Graham Forum Plea

LOS ANGELES—The importance of everyone connected with the talent end of the business learning to live together for everyone's common good was spelled out by Bill Graham, FM Productions president Thursday (5), in his keynote address "Where Does The Power Lie" to open the first annual Billboard International Talent Forum at the Century Plaza, June 4-7.

More than 500 participants from the U.S., Europe, Canada, Mexico and Japan attended the conference,

a figure that far exceeded earlier estimates.

An exceptionally attentive audience greeted Graham's delivery and during his more than one-hour speech, he spelled out where the power does lie in the booking and promoting business.

Graham said he's seen a remarkable change during his 10 years in the business and that it's imperative that people remember their own show business roots.

(Continued on page 14)

1st U.S. Tape Counterfeit Charge

By JOHN SIPPEL

LOS ANGELES—The federal grand jury here has returned the first indictments nationally charging tape counterfeiting, with both a manufacturer/wholesaler and salesman involved. Assistant U.S. Attorney Chet Brown showed Billboard one sample counterfeit tape, which in packaging concept was identical to the original.

Ronald Henslee is alleged in an FBI report to have been making

"bootleg" tapes in a basement area at 1119 Willow, West Covina, Feb. 20, 1975. Equipment found included one master unit and four slaves. Gilbert Henslee, 54, 1441 S. Paso Real, Rowland Heights, is also charged. The indictment lists 14 tapes, 13 of which are soul.

Included were Marvin Gaye's "Let's Get It On" on Motown and "Al Green Explores Your Mind" on

(Continued on page 15)



The Bee Gees are celebrating their 20th anniversary as entertainers with double-barrelled power: "MAIN COURSE," their brand new RSD Records album featuring the hit single "JIVE TALKIN'," along with their most extensive U.S./Canadian tour ever, running through this summer, co-starring RSD artists Revelation, The Gibb Brothers, Barry, Robin, and Maurice, enter their third musical decade with the dazzling aura of excitement that surrounds only the true international superstars. (Advertisement)

Superstar LPs Seen Lure For Strong Summer Sales

Cautious Optimism Prevails At CES

By STEPHEN TRAIMAN

CHICAGO—The music-oriented areas of the Consumer Electronics Show were the positive bright spots as car stereo, blank tape and accessories manufacturers were virtually unanimous in "cautiously bullish" feelings about the economy in the months ahead.

Overall, the June 1-4 CES saw traffic fall about 15 to 20 percent under last year's reported 40,000 attendance, but most exhibitors agreed that the key buying influences were on the scene—and in some areas the booth action was constantly busy through the show.

Despite the big push for 4-channel by the sponsoring Electronic Industries Assn./Consumer Electronics Group (EIA/CEG) with its ballyhooed "Quadarama" exhibit displaying all three quad modes in

(Continued on page 33)

LOS ANGELES—Manufacturers anticipate a peppy summer because they will have LPs by many of their superstar attractions available to lure customers into stores.

In most instances the LPs by these major name performers just happened to be ready, rather than being planned for a summer release to bolster what many observers claim are soft business conditions around the country.

(Continued on page 12)

Country Acts Losing Their Chart Longevity

By BILL WILLIAMS

NASHVILLE—Being a country artist used to be an assurance of longevity in the record business, but a check of the country charts today shows a sharp departure from that tradition.

The changing trends in country music, or expanding trends, have completely shuffled the listings from just five years back. A look at Bill-

(Continued on page 40)

Radio Conference Sets 3-Hour Rap

LOS ANGELES—Phil Stout, music master behind the syndicated programming of Stereo Radio Productions and Bob Richer, president of Able Communications, will participate in a three-hour luncheon rap session during the eighth annual International Radio Programming Forum in San Francisco, Aug. 13-16 at the Fairmont Hotel.

Both executives will be assigned to the communications complex that will be discussing all aspects of the beautiful music format.

In this luncheon rap session, other communications complexes will deal with automation and its usage in modern-day radio; the influence of discotheques on radio playlists; the avenues of the MOR station today in programming and audiences; what affect the national sales rep has today in radio; qualitative radio re-

(Continued on page 18)

N.Y. Nightclubs Blossom; Pop & Jazz Groups Benefit

By JIM FISHEL

NEW YORK—The strong showing of one club and several concert promoters presenting live music here during the past year has stimulated a sudden upsurge in the number of locations attempting to crack the market and showcase national recording acts.

Along with this rise in new venues is the emergence of more than 60 jazz clubs in the greater New York area featuring live music four to six nights per week.

Throughout the past year The Bottom Line in Greenwich Village, and concert promoters Howard Stein and Ron Delsener have dominated most of the major concert activity here. But, due to the demand for more and more places to showcase up-and-coming record acts, a

(Continued on page 28)

Ward, Kirshner Team To Sell 8-Track/Radio

By CLAUDE HALL

LOS ANGELES—Montgomery Ward and Don Kirshner have teamed up on a nationwide promotion to retail a new 8-track cartridge/radio unit bearing the Don Kirshner name—perhaps the first time a hardware unit has been named after a music industry executive.

The Airline unit will retail for \$199.95 and comes equipped with speakers, according to Bill Endicter, district merchandise manager for the Los Angeles metro area that includes 15 Montgomery Ward stores. It is manufactured in Japan.

"We've put 500 units on the

(Continued on page 15)

DON WILLIAMS



With his incredibly warm voice and sincere, laid-back sound, Don Williams is fast becoming a country music superstar with hit after hit. His third straight #1 single on ABC's Dot Records, "You're My Best Friend," now crossing over pops is also the title of his new hit album (DOSD 2021). Whether for a college rock crowd or country audience, this former folk/rock lead singer for the Pojo Secos can be your best friend too, on ABC/DOT Records and GRT Tapes! (Advertisement)

(Advertisement)

2 POSITIVELY SMASHING LADIES!

MELISSA MANCHESTER

Devastating Melissa has always sounded like a million! Now, she's heading for certain glory and gold with her smashing single "MIDNIGHT BLUE" from her stunning "MELISSA" album. Melissa—a beautiful star has definitely arrived!



BARBRA STREISAND

Millions of movie fans are about to enjoy brilliant Barbra in "FUNNY LADY" as the spectacular musical moves into its gigantic national release. The "FUNNY LADY" Sound-track Album is already gathering the glitter of gold. Barbra—another smashing triumph!



Rolling Stones
Made In The Shade



THE BEST OF THE
ROLLING STONES

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TUMBLING DICE
HAPPY
DANCE LITTLE SISTER
WILD HORSES

ANGIE
BITCH
IT'S ONLY ROCK'N' ROLL
(WITH LIME JUICE)
DOO DOO DOO DOO DOO
(CHARLOTTE) (REHEARSAL)
RIP THIS JOINT

COC 79102

COC 79102

THE BEST



THE ROLLING STONES ON TOUR

June 1—Louisiana State University, Baton Rouge; June 3-4—San Antonio Convention Center, San Antonio; June 6—Arrowhead Stadium, Kansas City, Mo.; June 8—Milwaukee County Stadium, Milwaukee; June 9—St. Paul Civic Center, St. Paul, Minnesota; June 11-12—Boston Garden, Boston; June 14—Municipal Stadium, Cleveland; June 15—Municipal Auditorium, Buffalo; June 17-18—Maple Leaf Gardens, Toronto; June 22 thru June 27—Madison Square Garden, New York City; June 29-30—Philadelphia Spectrum, Philadelphia; July 1-2—Capital Centre, Washington, D.C.; July 4—Memphis Memorial Stadium, Memphis; July 6—Cotton Bowl, Dallas; July 9 thru July 13—The Forum, Inglewood, Calif.; July 15-16—Cow Palace, San Francisco; July 18—Seattle Center Coliseum, Seattle; July 20—Denver; July 23-24—Chicago Stadium, Chicago; July 26—Indiana Univ. Assembly Hall, Bloomington, Indiana; July 27-28—Cobo Hall, Detroit; July 30—The Omni, Atlanta; July 31—Greensboro Aud. & Coliseum, Greensboro, No. Carolina; August 2—Gator Bowl, Jacksonville.

ON ROLLING STONES' RECORDS  AND TAPES

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Pop Acts Prance And Perform At L.A. Talent Forum



Billboard photos by Bonnie Tiegel
A packed Century Plaza crowd enjoys the opening talent forum showcase Wednesday featuring five artists from five different labels. Stories on pages 14 and 16.



Four singers and their distinct styles at the opening showcase are (above) Al Jarreau, Dr. Hook's Ray Sawyer and Dennis Locorriere (left) and Gene Cotton (far left).



12-Inch 45s Via Scepter Up Sound Level For Discos

LOS ANGELES—Scepter Records is launching a policy of servicing discos with 12-inch 45s to keep the recording level at a maximum as often as possible.

According to Stanley Greenberg of the label, Scepter has found that to produce a single of more than five minutes in length, the recording level requires lowering. With the new, larger singles, the problem is hopefully remedied. The first such disks will be shipped soon.

In addition, Scepter wrapped up a series of three regional distributor meetings last week. They were held May 29 and 30 in New York, June 2 and 3 in Chicago and June 5 and 6 in Los Angeles. Greenberg says that though the 12-inch 45 was shown at the meetings, the prime purpose was the exposure of new product. Approximately 30 distributors attended the meetings.

MAYFIELD'S MAD 33rd

CHICAGO—Curtis Mayfield won't forget his 33rd birthday party. His Curtom co-president Marv Stuart and Warner Bros. threw a bash for him at the Hyatt Regency Chicago June 3 with more than 200 in attendance. Flying in from Los Angeles was WB president Joe Smith, as well as aides Eddie Rosenblatt, Gary Davis, Ted Cohen, Bonita Brazier and Tom Parent. Entire WEA/Chicago staff was on hand, headed by Irv Rothblatt, with Ron Ellison given credit for making the event happen. Performing were Mayfield's rhythm section, The Jones Girls, the Impressions, the Natural Four and Leroy Hutson.

House Subgroup Probes Jukebox Ops As Bumpkin 'Little Fellas'

By MILDRED HALL

WASHINGTON—For the first time in decades of hearings on jukebox performance royalty, a House subcommittee last week closely questioned the traditional argument that the operators are "little fellas" rural and grassroots oriented, and unable to bargain on equal terms with giant urban music licensing societies.

At issue in the June 3 hearing on the overall copyright revision bill was the industry's claim that the \$8 annual per box fee reached in a 1967 compromise should not be reviewed by the copyright tribunal set up in the bill to review all statutory rates.

Spokesmen for the Music Oper-
(Continued on page 49)

'Beautiful Girl' Garners Top BMI Kudos In L.A.

LOS ANGELES—More than 250 of the nation's top writers and publishers witnessed the certification of "The Most Beautiful Girl" by BMI as the most performed song in its repertoire for 1974 on June 3, at the Century Plaza.

The BMI Awards are given for the most performed songs in its catalog for 1974. Included are tunes which have been consecutive winners for several years.

The CBS Music Publishing group captured the most awards (nine) including seven by Mighty Three Music. The Mighty Three awards were received for "The Love I Lost"—Kenneth Gamble/Leon Huff; "I'm Coming Home"—Tom Bell/Linda Creed; "When Will I See You Again"—Kenneth Gamble/Leon Huff; "Rockin' Roll Baby"—Tom Bell/Linda Creed; "The Love Of Money"—Kenneth Gamble/Leon Huff; "TSOP"—Kenneth Gamble/Leon Huff, and "Then Came You"—Sherman Marshall/Phillip Pugh.

(Continued on page 49)

Sinatra Hailed By London Fans

By PETER JONES

LONDON—After a stormy and ill-fated visit to West Germany, during which he cancelled two of four dates, Frank Sinatra arrived in London to face packed audiences at the Royal Albert Hall and some extremely favorable press reaction for his performances.

Commenting on the problems in Germany, Billboard's Hamburg correspondent Wolfgang Spahr writes: "Never, in all my experience in music journalism, have I know the German press to wage such an intensive

(Continued on page 44)

JUNE 14, 1975, BILLBOARD

Business And The Economy

Word's McCracken: Returns a Danger

By JIM MELANSON

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

NEW YORK—Even after a bad first quarter bout with returns, 1975 sales projections at Word Inc. are still in the \$16-\$17 million ballpark, according to Jarrell McCracken, founder of the company and now president of the ABC-owned religious white gospel records, music publishing and book publishing subsidiary.

With previous quarters' returns running at a rate of 8-10 percent, this last period's 15-16 percent figures were undoubtedly cause for concern at the company. If there was a prime

(Continued on page 58)

ARMY CONCERT Small Crowd & 14 Injuries Mar Ky. Public Rock Bash

FT. CAMPBELL, Ky.—Despite a crowd one-fifth the size anticipated, and despite 14 injuries and the eventual deployment of 60 military police, a spokesman here says the first open-to-the public rock concert in Army history achieved part of its goal.

That goal, according to Lt. Col. John Klose, post information officer, was to entertain the soldiers and their dependents and guests May 22.

Fights broke out during a 40-minute delay between the act by Rufus and by Joe Cocker. The trouble

started after Rufus had performed, and most black spectators moved toward the exits. Fourteen persons were treated at the emergency room of the post hospital. No one was seriously hurt.

An estimated 12,000 attended the five-act festival, promoted by Cracium III Productions of Cleveland. The crowd stopper was Barbi Benton, one-time pinup girl of Playboy Magazine, who now records country for Playboy Records. Also getting strong ovations were the Earl Scruggs Review and Pure Prairie League.

According to post officials, military police did not interfere with the smoking of marijuana or drinking.

While 80 percent of the proceeds went to the promoters, there was another altercation. Two huge aircraft searchlights brought in by radio station WKNO, Nashville, were returned without use because the station refused to take a personal check of \$1,010 from Cracium. A station spokesman said the promoter had promised a certified check. Admission to the concert was \$6.50.

Club Dates Aid Apogee Concerts

By BOB KIRSCH

LOS ANGELES—Building a strong business in club bookings has enabled Apogee Management to move full force into the concert booking field.

Burk Dennis, president of Apogee, formed the firm two years ago as an agency designed to place acts in what he calls "clubs that are for dancing and drinking, not listening rooms."

"I was building for the concert business," he says, "but did not enter that area until four months ago." Artists currently being booked by the company for the concert trail include Miles Davis, Willie Nelson, Roy Ayres, Billy Paul, the Beau Brummels, Kinky Friedman, Hello People, Proctor & Bergman, Barrett Strong, Sammy Johns, Freddie King, Dusty Drapes & the Dusters, Rockin' Horse and Larry Hosford.

"We did close to \$250,000 in the
(Continued on page 58)

WB Regional Mart Net Succeeds

LOS ANGELES—In the three years since Warner Bros. sales/promotion vice president Ed Rosenblatt first set up WB's regional marketing manager network, the 10 combination sales/promotion executives working out of WEA distribution branches have increasingly become the voice of Warner Bros. in local markets.

And regional marketing manager techniques have become increasingly sophisticated in order to cope with an ever-more complex record mart.

WB national sales director Russ Thyret says, "Perhaps the biggest obstacle in first making the regional marketing manager concept work was the habit of WEA branch executives thinking they still had to call Burbank for day-to-day decisions. It's perfectly understandable, because nobody in the industry before this had ever had somebody stationed in a branch with headquarters-level decision power."

Warner regional marketing managers get quarterly budget allotments that they can, with no restrictions, spend as they think best to merchandise WB product in

Rosenblatt's Execs Become Local Voices

By NAT FREEDLAND

their districts. "Our regional guys can buy a car to give away in a radio promotion without getting permission from Burbank," says Thyret, "if they feel that's the most effective way to use allotment funds."

Billboard had an exclusive interview with Warner Bros.' regional marketing managers during the team's May 28-30 meeting at the new Burbank Studios WB headquarters at which the managers explained they each divide up their working time differently, depending on the major merchandising needs in their regions.

New York regional manager Worthy Patterson says, "Right now my toughest challenge is that New York's so-called Top 40 stations are only rotating 10 records on their playlists and they won't program anything but black product

that has made it in the discos. I admit I'm overdramatizing the situation somewhat, but not all that much."

Overall, the 10 WB managers said that the pullback by concert ticket buyers nationally is forcing the label to develop new ways to get increased exposure for touring acts.

Thyret feels that the optimum period for the regional market force to get together is every three months, in order to maintain a unified thrust on new product. However, it is not always possible to hold quarterly meetings.

"We used to rotate the meetings among various cities to give the guys a change of scene and expose them to different market conditions," says Thyret. "But that no longer works because the team has gotten too big for us all to go walking into a radio station together—and we're planning to add several more managers."

Thyret says, "Now that we're in a new building with good conference facilities, it makes more sense to bring the team into Burbank so they can meet with all the depart-

(Continued on page 49)

21 COUNTS

Mail Fraud Charged; N.Y. Distrib Indicted By U.S.

By RADCLIFFE JOE

NEW YORK—A 21-count federal indictment charging mail fraud and misrepresentation has been handed down by a special grand jury here against Jerome Mackey, operator of a chain of judo and karate schools, and two of his associates, in a case arising out of a stereo tape distributorship which the defendants operated in 1972 under the name Mackey Distributors Inc.

According to the indictment, the defendants used the mail illegally to circulate advertisements—placed in newspapers throughout the country—to attract potential distributors to purchase cabinets containing 40 tapes each.

The minimum number of these cabinets that a distributor could purchase was 10, containing a total of 400 tapes, at a cost estimated at \$2,375.

According to David Trager, U.S. Attorney for the Eastern District of N.Y., the Mackey Distributing Co. led prospective distributors to believe that they would be supplied with "major label, first quality tapes" while in fact most of the products were cutouts and allegedly pirated products of "such poor quality they could hardly be played."

Charged with Mackey are Richard Taylor, vice president of the company, and William Nelson, secretary/treasurer. The Grand Jury investigation lasted four months, and was conducted with the assistance of Harold J. Friedman, assistant U.S. attorney, U.S. Federal inspectors and the FBI.

If convicted the defendant face five years in prison and/or a fine of \$1,000 on each of the 21 counts.

UNAUTHORIZED DUPLICATION

Music Pubs To Seek 'Fair Use' Accord

By IS HOROWITZ

NEW YORK—Standard music publishers are expected to step up attempts to work out "fair use" guidelines with educators and librarians to stem unauthorized duplication of printed music, even as the copyright revision inches its tortuous way through Congress.

The forces lobbying for free duplication of printed material are

considered too strong to permit confidence that the revision bill, when enacted, will provide proper publisher protection.

This warning was voiced by John Owen Ward, president of the Music Publishers Assn. (MPA) Wednesday (4) at the standard organization's annual meeting here. He underscored recent advice given by Bar-

bara Ringer, register of copyrights, that some "compromise" solution should be worked out directly with educators and librarians, because these latter groups can muster more votes than publishers to influence legislators.

Ward noted that considerable progress has already been made in the academic arena through what he termed an "enlightened approach to musical copyright" on the part of the Music Educators National Conference. Many members of the conference themselves are composers or arrangers, and so have an appreciation of protection requirements.

Okla. Antipiracy Bill Now Law

OKLAHOMA CITY—The Sooner state, long a citadel for uncensored duplicators, has passed a piracy law. Gov. David L. Boren last week signed the antipiracy bill, which makes a first manufacturing violation a misdemeanor punishable by a \$500 fine and the second a felony, for which there is a \$25,000 fine and/or up to two years' imprisonment. Selling illegal recorded product is a misdemeanor and carries a \$500 fine.

Mr. and Mrs. Rick Kelly, who operate Recordland here, spearheaded the three-year campaign, along with Mrs. Mae Boren Axton, aunt of the governor and a veteran songwriter. Much credit is also given to the support of the RIAA and the CMA and Terry and Mary Davis. The antipi-

racy proposal (HB 1182) passed the house 91 to 0 prior to the governor's signing.

Sinatra & WB Sue Cat Wisker On Radio Show

LOS ANGELES—The question of whether a radio feature syndicator needs the approval of a recording artist to do a documentary feature will be decided in superior court here.

Frank Sinatra and Warner Bros. Records have jointly filed suit against Peter Kline and his Kat Wisker Productions here. They allege that the defendants used the name of Sinatra without his permission. Kline advertised an eight-hour radio documentary on Sinatra. Plaintiffs charge unfair business practices and seek an injunction against the defendants.

Flip Gets Serious

LOS ANGELES—Flip Wilson's first single will be shipped June 18 on the Little David label distributed by Warner Bros.

But there's nothing humorous in the lyrics of "Berries In Salinas," dealing with the plight of migrant farm workers. Composed by Gloria Skelrov and Harry Lloyd, the song is a bitter commentary on social consciousness in the U.S. and marks an abrupt change of image for the diminutive comedian. Snuff Garrett produced.

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U.K. DISKS COST MORE

By ADAM WHITE

LONDON—prices of records have risen, with the most dramatic being Pye's new price, \$1.56, for singles.

Managing director Walter Woyda attributes his company's action to higher costs in labor, manufacturing materials and distribution. Pye singles were previously \$1.32. Regular Pye albums in the NSPL series also rise, from \$5.88 to \$6.60, which other increases vary according to product.

Prime points of the new prices from CBS are that singles will cost \$1.44, from \$1.32 and regular pop

(Continued on page 44)

Joe Cain named general manager of the Mericana and Salsoul labels. ... Win Wilford appointed manager, press information and artist affairs, special markets, CBS Records. ... Fred Skidmore joins Solters & Roskin as West Coast publicity coordinator.

John Paul Getty III is the new executive vice president of Rhinestone Records, a subsidiary of American Entertainment Industries. Elected to Rhinestone's board of directors are Artis Phillips, Ron Fight and Brent Stephen Merritt. Phillips is president. ... Richard Laws named copyright manager of the ATV Music Group. ... New a&r director of Prodigal Records, Detroit, is Jack Ashford, noted as a veteran percussionist with Motown. ... Ira B. Selsky is appointed assistant general attorney of ABC Records. ... Craig Dudley set as national promotion director of Chelsea Records, Los Angeles. ... Jerry Seabolt accepts post of national country promotion manager for United Artists, headquartered in Nashville.

Betty Jennings is the new vice president of Queen City Albums, Inc., in Cincinnati. ... Mark Maitland takes over the branch marketing coordinator slot for WEA in Atlanta, reporting to Bill Biggs. Maitland is the son of MCA Records president John "Mike" Maitland. ... New manager of western region country music promotion for RCA Records is Maria Polivka, an RCA employee since 1972.

Clark Pleads For Piracy Bill

JEFFERSON CITY, Mo.—Roy Clark, appearing before a state legislative committee discussing Sen. Paul Bradshaw's antipiracy bill, says he and a lot of other recording artists fret and worry about their royalties being stolen "enough to lose weight."

Appearing with Clark before the solons was Buck Trent, banjoist on the syndicated "Hee Haw" TV program.

"I know I have personally suffered from tape and LP pirates," Clark said. "Pirates gross millions of dollars every year. Losses amount to about \$2 million. One gang of pirates in Oklahoma for a while was employing 500 persons to illegally manufacture recorded music."

If the bill authored by the Springfield Republican passes the House it will then go to Gov. Christopher Bond early next week.

Something new, something new, something new and something new.



*Babelle,
gold!* KE 33075

*Michael Murphey,
bulleting up the charts!* KE 33290

*Dan Fogelberg,
27th chart week,
heading gold!* KE 33137

*Minnie Riperton,
gold!* PE 33454

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Vol. 87 No. 24

CBS REISSUES Special Services Division Widens Market Penetration

By ROBERT SOBEL

NEW YORK—Columbia's Special Services, a department of CBS Records Special Products Division, is moving to widen its market penetration.

Begun some six years ago, it has only over the last few years started to achieve some of its goals both in business and in sales. Headed by Donald Farrell, recently named the department's director after a stint with Columbia Pictures, Special Services, which specializes in reissuing CBS Records no longer in the catalog, has seen large sales jumps every year beginning with 1972.

Farrell's primary goal now is to expose the product to the consumer in a more direct fashion. Previously, the department, which deals direct to the retailers, concentrated its promotional efforts on schools and public libraries and to dealers and racks specializing in its material. Now, however, Farrell is looking to widen the market through deeper concentration and increased selections of the catalog. Product is exposed and promoted via mailers and supplemented by telephone calls to dealers.

Farrell claims that the dealer outlet network now exceeds 500, and plans call for continuous expansion in this area as well. Outlets include smaller areas as well

as those in major markets. A college-oriented city such as Boston has provided a large amount of buying power for records in the Collectors' Series, according to Farrell.

The catalog consists of some 400 titles—150 selections were added in the last year—and is divided into four basic elements: classical numbers, some 100 titles; jazz, about 70; Broadway, about 50; and the rest consist of folk/ethnic and spoken word title.

Farrell says that product is chosen in major ways, by dealers' opinions and special services recommendations and through regular a&r channels. The series is treated for the long pull. "It's the value of the property that is important, rather than the fast dollar," Farrell says.

"We don't need high numbers fast to make the series successful." A good selling record is in the 5,000 LP range, he says.

In most cases the original design. About half of the catalog is in monaural, the other half has been rechanneled for stereo. Recent additions to the series include "Jammin' At Condon's," "Silver's Blue," "Conversation Piece," "I Can Get It For You Wholesale" and "Agnon."

Musicians' Registry Expanding Service Into 6 Midwest States

By DAVE DEXTER JR.

LOS ANGELES—Neil Diamond, the Beach Boys, Ike and Tina Turner, Fanny and a legion of others have used their service in Los Angeles from time to time. Now Sterling Haug and Art Polanski are expanding into six Midwest states with their unique Musicians Contact Service.

MCS is a registry of individual musicians seeking jobs. It also serves as a registry for groups needing musicians. MCS is not an agency; Haug and Polanski, who serve as the firm's co-presidents, collect no commissions.

"Our income," says Haug, "is derived from musicians who pay \$15 for 100 days' service. Bands, their managers and agents telephone us toll-free when they need a musician or a singer. Beginning June 16, we will have a WATS line available to make it easier.

"Along with our service to unemployed musicians we offer a weekly newsletter which is mailed to our subscribers. It describes what jobs are open. In our six years of operation in the Southern California

area we have steadily built our clients from month-to-month. Now we are going into the Midwest and, eventually, national."

The region being covered is Indiana, Ohio, Michigan, Illinois, Kentucky and the Nashville portion of Tennessee, Polanski says.

"We work fast," Polanski adds. "A singer or musician who subscribes to MCS hears about open positions within two to seven days after we receive news of an opening. We handle young, non-union artists as well as the more experienced AFM and AFTRA members. We have no connection and are not governed by any of the big conglomerates or firms. Ours is strictly an independent operation."

Both 28, Haug and Polanski met while they were students at Glendale College in California. That was 10 years ago. In 1969 they sensed a need for musicians and employers to have access to a clearing house; Musicians Contact Service was the result.

The new MCS WATS line will be (800) 421-0506.

Reissues Spark a Japanese Jazz Boom

LOS ANGELES—Japan is experiencing a jazz boom, with several labels releasing reissues from the U.S. plus hundreds of jazz lounges spinning albums and exposing new releases.

Jack Lewerke, who is involved in the exporting of records to several foreign markets through Record Rack Service's export division, notes that EMI and King are reissuing American jazz LPs on their "cheap" labels.

Lewerke just returned from two weeks in Japan where he says interest in jazz remains keen and that the so-called "cheap" records sell for \$5 whereas frontline merchandise retails for \$7-\$9. There is no discounting allowed in Japan, so the "cheap" lines cost more than retailed goods in the U.S.

Record Rack exports jazz product from all U.S. labels to 15 import customers in Japan, two importers in Australia and one in Germany.

Lewerke says the jazz lounges are places where people come to listen to

records in "an atmosphere of a lovely living room. Some clubs serve liquor; some just tea. They play a lot of new releases which motivate people to buy the albums. There's good hi fi equipment and someone who plays the albums and takes requests."

In a separate action involving his own Vault jazz line, Lewerke has

changed his mind about releasing old Vault LPs on a new label he is planning to launch. "Vault connotes old masters," he says.

Set for release are unreleased masters by Hampton Hawes at Montreux and Don Randi at the Baked Potato club in North Hollywood. Also ready are titles by Roy Ayres and Gary Burton.

Price War On Personalized Songs

DUBLIN, Calif.—Dale E. Strand, a SESAC composer, read a recent story (Billboard, May 17) dealing with John McCarthy's personalized composing service. Strand reacted immediately.

"McCarthy says he composes tailor-made songs and will record them for anyone for \$2,500," says Strand. "I do the same, writing any kind of song in any style and I furnish a lead sheet and a professional recording of the song using up to three voices, rhythm guitar, lead guitar, electric

bass, electric piano, Hammond organ and drums for only \$100.

"I will deliver the recorded song within two weeks with satisfaction guaranteed or money refunded," Strand declares.

EMI's Exorcism

LOS ANGELES—The music from Allied Artists' new movie, "House Of Exorcism," will be distributed throughout the world, excluding U.S., Canada and Italy by EMI music affiliates.

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**THE DOOBIE
BROTHERS.****

**STAMPEDE (BS 2835)
#8 WITH A STAR**

**WHAT WERE ONCE VICES ARE NOW HABITS (W 2750)
#72 WITH A STAR**

**THE CAPTAIN AND ME (BS 2694)
#122 WITH A STAR**

**TOULOUSE STREET (BS 2634)
#166 WITH A STAR**

ON WARNER BROS. RECORDS AND TAPES.



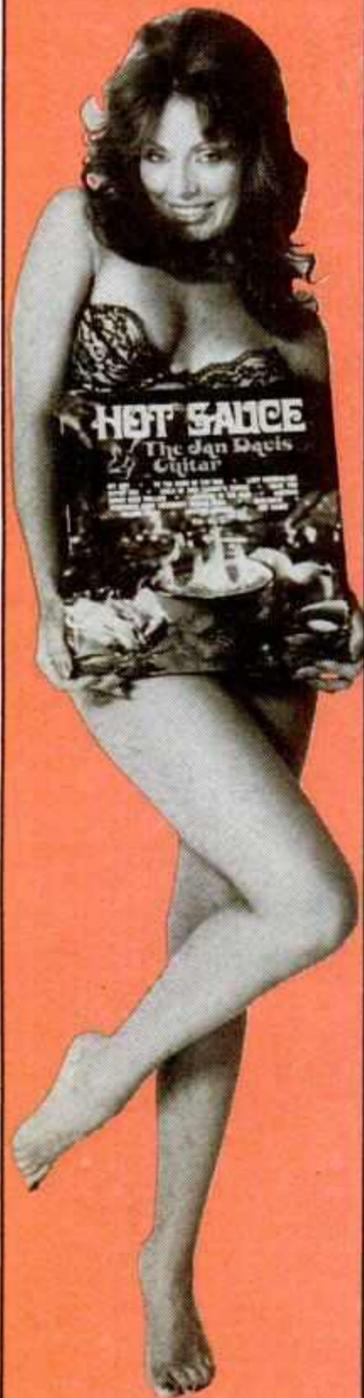
HOT SAUCE

R-8142



New Hit Single GYPSY FOX

R-1023



Close AMC Tape Plant

LOS ANGELES—Audio Magnetics Corp., blank tape manufacturer, is closing its plant in Indianapolis.

The facility manufactured 8-track lubricated tape for RCA, MCA, Preferred Sound, Empire Magnetics, among others, and videotape.

Audio Magnetics, plagued by financial difficulties this past fiscal year, shuttered its production lines in Indianapolis May 30, but will keep the 100,000-square-foot facility open for 120 days as a warehouse and distribution center.

The company plans to transfer its 8-track tape manufacturing production lines to its plant in Irvine, Calif., where it now produces cassette tape. However, Audio Magnetics has no plans to continue manufacturing videotape and is currently attempting to sell its video production equipment.

According to a company spokesman in Indianapolis, "A large inventory of lubricated tape (which goes into the production of pre-recorded 8-track cartridges) is on hand to service RCA and MCA before production lines are running full speed at our Irvine plant."

Audio Magnetics, which acquired the plant from RCA in 1971, is trying to sell the Indianapolis property and some tape manufacturing equipment, the spokesman said.

Tapes Seized By FBI In Bismarck

BISMARCK, N.D.—More than 20,000 allegedly pirated tapes were seized by FBI agents in raids on a distributor and two retail stores here.

The raids were conducted on Midwest Distributors, 1227 Park Ave., at which more than 16,000 tapes were found; at Tape Deck, retail outlet opened about a month ago and said to be operated by the principals of Midwest Distributing, where some 3,000 tapes were seized; and at Music City, here, where several hundred tapes were found.

The bulk of the seized tapes bore the logo "Stereo 8 Mirror Image," said to be manufactured by Sound 8, Atlanta. Others bore the logo "S.A.M.E.," said to have been produced by Sound-Alike Entertainment.

Midwest Distributing business data seized during the raid indicates the firm was selling tapes in North and South Dakota, Montana, Idaho, Wyoming, Minnesota and Nebraska, according to authorities.

Franklin Stores To Goody Chain?

NEW YORK—Sam Goody, Inc. and the Franklin Music Co. have agreed in principal for the sale to Goody of six Franklin stores in the Philadelphia area. Goody already operates four stores in the Philadelphia area.

The agreement, which involves cash, is subject to approval of both firms' boards and other conditions. Goody (O-T-C) currently operates 20 retail shops in New York, New Jersey, Pennsylvania, Connecticut and North Carolina.

Three Franklin stores in Atlanta are not involved in the transaction and will continue to be operated by Ed Rosen, president of Franklin Music.

For the year ended Dec. 31, 1974, Sam Goody reported sales of over \$35 million and net income in excess of \$700,000.

'No' To Dupers By N.Y. Solons

NEW YORK—Duplicators attacking the antipiracy bill proposed by Sen. H. Douglas Barclay for this state are bombarding state authorities and legislators with all kinds of literature and personal communication to pitch their case.

The latest tactic centers on the duplicators' attempt to add a compulsory licensing provision to the bill, which was rejected "out of hand" by parties involved in the bill.

The plea was presented last week in Albany by David Heilman, head of E-C Tape, Wisconsin tape duplicator, and by Thomas Gramuglia. The proposal was heard by Barclay's counsel; Lee Miller, executive assistant to State Attorney General Louis Lefkowitz.

Handleman Seeks To Acquire Le-Bo

NEW YORK—The Handleman Co. has entered into preliminary negotiations with the Starr Broadcasting Co., for the acquisition of Le-Bo Products Co., a wholly-owned subsidiary of Starr.

Le-Bo manufacturers and distributes home entertainment accessories, including carry cases, blank tape products, and record and tape care accessories. The company's sales for the fiscal period ended June 30, 1974 were \$8 million. Until its acquisition by Starr in 1972, Le-Bo was owned by Leslie Bokor, and headed by Leslie Dame.

HAWAII NODS TO 200TH

HONOLULU—Dr. Alexander Borisoff, Russian-born composer and cellist of the Honolulu Symphony, this week accepted a commission to write a symphonic work as a Hawaiian bicentennial project.

His "Impressions Of Hawaii" will be premiered here Aug. 12. It is said to be the first time that the beauty and atmosphere of the chain of islands have ever been transcribed in symphonic form. Dr. Borisoff's four movements include "The Ocean," "The First People," "Hula" and "Hawaii."

Boones To Japan

LOS ANGELES—Pat Boone, on Melodyland Records and the Boone Family on Motown, are set for a four-week tour of Japan beginning June 10. The concert tour is promoted by ITO Music.

Market Quotations

As of closing, Thursday, June 5, 1975

1975	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27	13%		ABC	9.4	182	25%	24%	25%	- 1/4
7	2%		Ampex	6.9	99	6%	6%	6%	- 1/4
3%	1%		Automatic Radio	0	11	2%	2%	2%	Unch.
8%	4%		Avnet	4.4	1260	8%	8%	8%	+ 1/4
19	10%		Bell & Howell	7.2	52	18%	17%	18%	+ 1/4
51%	27%		CBS	12.9	250	50%	49%	49%	- 1/4
9%	2%		Columbia Pic.	18.5	277	8%	8%	8%	Unch.
4%	2		Craig Corp.	4.4	30	4	3%	4	Unch.
55%	21%		Disney, Walt	26.9	1034	49%	48%	49%	+ 1/4
4%	1%		EMI	12.2	81	4%	4%	4%	+ 1/4
37%	23%		Gulf & Western	4.5	128	36%	36%	36%	- 1/4
7%	7		Handleman	17.8	50	7%	7	7	- 1/4
16%	5%		Harman Ind.	5.1	5	15%	14%	15	- 1/4
7	3%		Lafayette Radio	7.7	42	6%	6%	6%	Unch.
19%	12		Matsushita Elec.	11.3	2	17%	17%	17%	+ 1/4
64%	27%		MCA	8.4	614	61%	60%	61%	- 1/4
16%	12%		MGM	6.3	258	15%	14%	14%	- 1/4
68	43		3M	26.7	347	67%	66%	66%	- 1/4
3%	1%		Morse Elec. Prod.	0	90	3%	3%	3%	+ 1/4
57%	33%		Motorola	22.8	792	50%	49%	50	+ 1/4
20%	12%		No. Amer. Phillips	7.8	26	18%	18	18%	+ 1/4
18%	7		Pickwick International	7.7	6	16%	16%	16%	- 1/4
4%	2%		Playboy	10.2	10	3%	3%	3%	Unch.
20%	10%		RCA	15.9	635	19%	19%	19%	- 1/4
11%	5		Sony	30.6	1316	11%	11%	11%	- 1/4
16%	9%		Superscope	3.6	146	13%	13%	13%	- 1/4
40%	11%		Tandy	11.1	125	38%	37%	37%	- 1
6	2%		Telecor	5.6	14	4%	4%	4%	- 1/4
3%	1/2		Telex	23.1	279	3	2%	2%	- 1/4
3%	1		Tenna	14.7	0	2%	2%	2%	Unch.
9%	6		Transamerica	13.6	505	9%	8%	9%	+ 1/4
11%	5%		20th Century	8.8	123	11%	10%	11	- 1/4
17%	8%		Warner Commun.	6.6	130	16%	16%	16%	- 1/4
26%	10		Zenith	75%	238	24%	24%	24%	- 1/4

As of closing, Thursday, June 5, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
Abkco Inc.	0	3	2 1/2	2 1/2	Schwartz Bros.	0	2 1/2	1 1/2	1 1/2
Gates Learjet	22	7 1/2	7	7	Wallich's				
GRT	7	1 1/2	1 1/2	1 1/2	Music City	0	1/2	1/4	1/4
Goody Sam	0	3 1/2	3 1/2	3 1/2	Kustom Elec.	20	2 1/2	1 1/2	1 1/2
Integrity Ent.	0	1/2	1/2	1/2	Orrox Corp.	0	1 1/2	1 1/2	1 1/2
Koss Corp.	5	6 1/2	6 1/2	6 1/2	Memorex	0	8 1/2	7 1/2	8 1/2
M. Josephson	1	4 1/2	4 1/2	4 1/2					

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

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.

Off The Ticker

INTEGRITY ENTERTAINMENT, Torrance, Calif., parent company of The Warehouse, resumed trading May 29. Its stock is traded over-the-counter. The Securities and Exchange Commission announced that on May 16 the company reported a loss for the first nine months, ended March 31, which included an inventory theft estimated at \$1 million. The SEC suspended trading May 9 at the request of Integrity Entertainment "pending an announcement concerning a inventory theft." The company will have an "inventory loss" total after it prepares its annual report for fiscal 1975.

LLOYD'S ELECTRONICS,

Compton, Calif., has entered into a factoring arrangement to sell substantially all of its U.S. accounts receivable to the Dommerich division of Chemical Bank. Lloyd's previously financed its domestic operations through a \$36 million line of credit shared by Chemical Bank and Union Bank. The indebtedness to the two banks is to be repaid by Oct. 31, 1975.

SONY, Tokyo, will outfit an electronics audio/visual training center for the government of Iran. The equipment includes video and audio equipment. . . MORSE ELECTRO PRODUCTS and CAPEHART CORP. are discussing merger possibilities.

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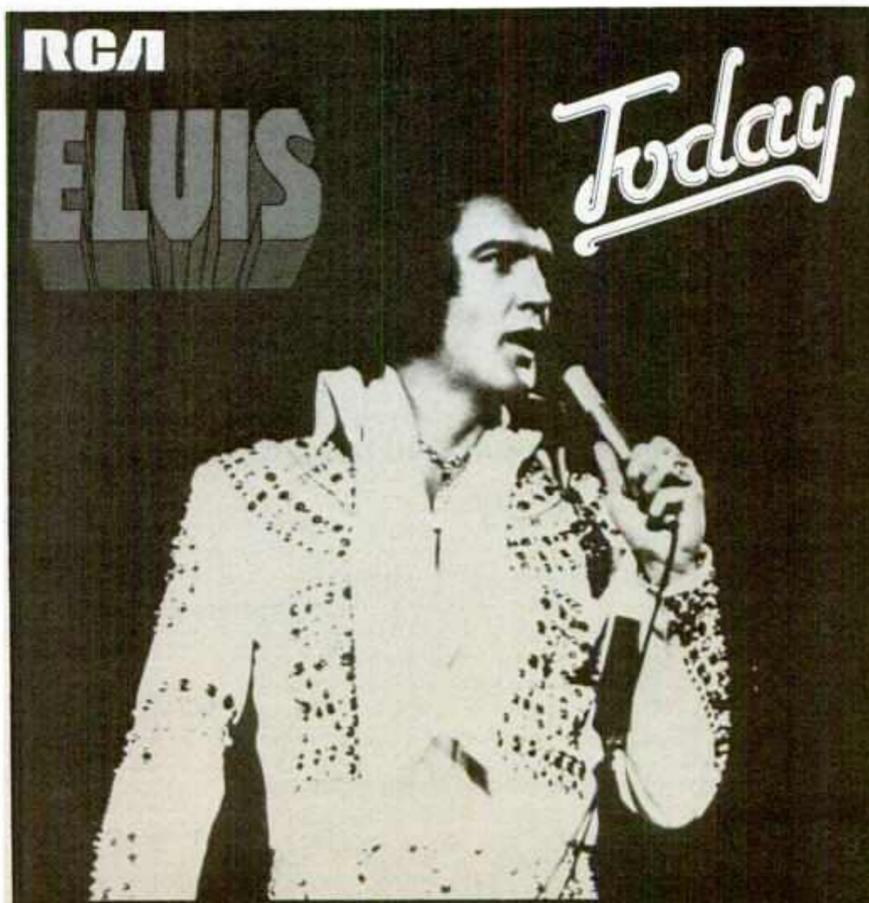
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Never Say Die: 'Tapestry' LP Climbing

By PAUL GREIN

LOS ANGELES—Ode is reserving Carole King's "Tapestry" LP this week.

The move is designed to capitalize on the momentum "Tapestry" has been building up in the last five weeks. It has, since May 10, steadily regained 57 positions on Billboard's Top LPs And Tape chart.

This chart activity has been the apparent result of radio stations across the country independently programming Carole King specials and Carole King days to boost their own ratings during ARB periods.

The primary markets in which this exposure occurred are New York, Chicago, Los Angeles, New Orleans, Miami, Minneapolis/St. Paul, Milwaukee, Cleveland, Pittsburgh, and Denver.

Ode's current plans with regard to "Tapestry" do not include releasing a new single from the set. Neither is there any intention to restock the album at retail level. Marshall Blonstein says "the album is always well stocked because dealers are con-

stantly checking it themselves. In fact, while most albums that are a couple of years old are filed away in bins, 'Tapestry' is quite often stacked in floor displays."

While the recent radio shows are, no doubt, the immediate cause of this surge in sales activity, there are, according to Blonstein, a multitude of reasons the album has retained its popularity so long. He suspects that many of the copies sold these days are replacements of worn copies. "With 'Tapestry,' he explains, "unlike most albums, you don't find people playing a cut or two off the album at a time. They play both sides straight through."

"Also, as each Carole King album since 'Tapestry' has shot to the top, it has brought 'Tapestry' right back up with it." Ultimately, of course, "Tapestry" has outlasted all the subsequent releases, staying on the charts if not as a hot action album, at least as a key part of any retailer's essential inventory.

"Tapestry" made its first appear-

ance in Billboard on April 10, 1971. Within six weeks, it was in the top 10. It stayed there for a total of 46 weeks, including 15 consecutive weeks at No. 1.

1975 is the fifth continuous year

on the charts for the album. Not that that's a record. To come close to the longevity record set by Johnny Mathis' "Greatest Hits," "Tapestry" will have to remain on the chart until the latter part of 1980.

Calif. Tax Facing Death

LOS ANGELES—The legislative attempt to quash the effort by the state board of equalization to exact a 6 percent sales tax on the sale or lease of master tapes and records within the state, leaped its second hurdle last week, passing the important Senate finance committee, 6 to 2.

Speaking in support of Senate bill 512, introduced by Sen. Alan Robbins, San Fernando Valley, Larry Aufmuth of Ware & Freidenrich, Palo Alto, representing GRT Corp., told the committee his 3,000-person company would be forced to leave the state if the proposal was not passed.

The bill now goes to the floor of the assembly. Others who attended the session, supporting the bill included: Dick Cohen, tax counsel; Joe Reisman, WB corporate counsel; Ed West, chief financial officer of WB Records and Chuck Tillinghaus, Capitol Records legal counsel.

GRT Selling LPs Via TV

SUNNYVALE, Calif.—GRT Music Tapes has entered the TV broadcast promotion market with three LP sets, "The Everly Brothers (26 Hits)," "Basic Black (25 R&B Hits)" and "Country Music (27 Hits)."

Dave Law, GRT Music Tapes TV Broadcast Manager, says the firm is readying three additional packages to be ready by the end of the year. Law adds the company is looking to existing licensees and organizations outside the realm of current licensing agreements for the new packages.

WEA Suing Moon

LOS ANGELES—Moon Enterprises, a one-stop in Atlanta which shuttered two months ago, is being sued by WEA Corp., for \$40,288.73 in Federal court here.

The pleading charges that Charles P., Nancy B., and Terry W. Moon signed a guaranty agreement with WEA. The delinquency represents billing from Nov. 11, 1974 through April 16, 1975.

Atlantic's 'Sound Waves' Will Push Vast Jazz Mine

NEW YORK—Atlantic is coming with a "Sound Waves" campaign covering traditional to progressive jazz product from some 48 artists.

Introduced to field personnel last week and scheduled to run through July 18, the campaign is being backed by extensive merchandising and marketing plans, encompassing radio spot ads, print ads, the distribution of some 1,500 browser dumps (100-record capacity each) and the availability of more than 5,000 multi-artist sampler LPs for in-store play.

The sampler LPs feature such artists as Billy Cobham, Les McCann, Passport, Keith Jarrett and the Modern Jazz Quartet, among others.

While the campaign is comprised mostly of catalog goods, new LPs by such artists as Phineas Newborn Jr., Roland Kirk and Keith Jarrett will also be included. They ship Tuesday (17), along with some re-packaged goods by such artists as Dave Brubeck, Milt Jackson, Yusef Lateef, and the New York Jazz Repertory Co. The Modern Jazz Quartet's last concert recording will also be shipped at that time.

According to Dave Glew, vice president of marketing, dealers will be offered a 10 percent free goods policy on all albums and tapes in the campaign. Dating will be normal. A special order form is also being made available to dealers.

Uttal Only Seeks Singles Artists, Cites the Economy

LOS ANGELES—Because of the economy, the single record may be recovering from its battle slump against the album.

Larry Uttal, president of Private Stock Records, says he is no longer signing album deals, because of the tight economy, except with major established groups.

"If you look around, you'll find that record companies are resisting LP deals."

For the price of an LP, you can make 10 to 12 singles. Each one of them has "a shot." An album, he says costs between \$75,000-100,000. "If you fall on your ass, it's pretty tough on the bottomline."

He says that companies generally are structuring artist's contracts today involving one, two or three sin-

gles. If one or more of these sell then the record calls for an album deal. "If not, I still have the option to go with an album."

"With Frankie Valli I only had a single deal. The contract called for an album after Valli hit a quarter of a million legit sales of a single.

"If any two singles of an artists sells 400,000 copies I would go for an album."

"In talking with other record companies," Uttal says, "and these include all of the major companies, I find that companies are not rushing into big album deals anymore except on big established groups."

Mercury-Vertigo's Sampler Shipped

CHICAGO—Tracks from six recent Mercury-Vertigo LPs are spotted on a sampler album distributed last week by the firm.

Spirit, Greenslade, Nicky Hopkins, Love Craft, the Flock and the Sensational Alex Harvey Band are the artists featured. Along with each sampler's front cover. Jules Abramson, vice president, sales, says, sampler's front cover. Jules Abramson, vice president, sales, says, "Our research indicates this type of in-store sampler encourages more play than an album by one artist because of the variety attained with six different acts on a disk."

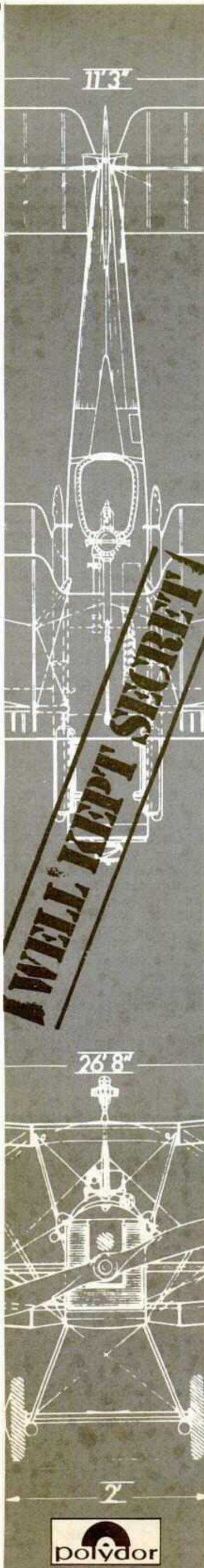
It's the second such sampler produced by the firm.

CD-4 Choice Of The Fantasy Group

SAN FRANCISCO—Fantasy, Prestige and Milestone have committed to the CD-4 discrete quad record system, according to Vic Goh and James Mochizuki of the JVC Cutting Center, Los Angeles.

The decision is engineered by James Stern, director of engineering and a producer for the labels.

Woody Herman's "Children Of Lima" LP has been mixed in quad and will be out in July. Label evaluated all three quad systems before choosing CD-4.



Coronary Kills Ralph Gleason

SAN FRANCISCO—No services were held for Ralph J. Gleason, 58-year-old vice president of Fantasy-Prestige-Milestone Records and veteran writer, television producer and founder-editor of Rolling Stone Magazine, who died following a heart attack June 3.

Gleason had requested cremation. He joined Fantasy five years ago this month and among his activities he produced Redwing, signed new talent, wrote liner notes, oversaw the publicity department, helped assemble many of the firm's excellent jazz twofers and was involved in production of a motion picture which Fantasy was financing.

A New Yorker, Gleason attended Columbia Univ., but spent most of his life in the Bay Area. He was the author of hundreds of album annotations and was one of the few prominent jazz authorities to boost rock music. For many years he wrote for the San Francisco Chronicle, and in 1958, along with Jimmy Lyons, was instrumental in the founding of the Monterey Jazz Festival.

He is survived by his widow and three children.

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Gloria Gaynor's new smash single "Walk On By" picks up where "Never Can Say Goodbye" left off. Yeah!

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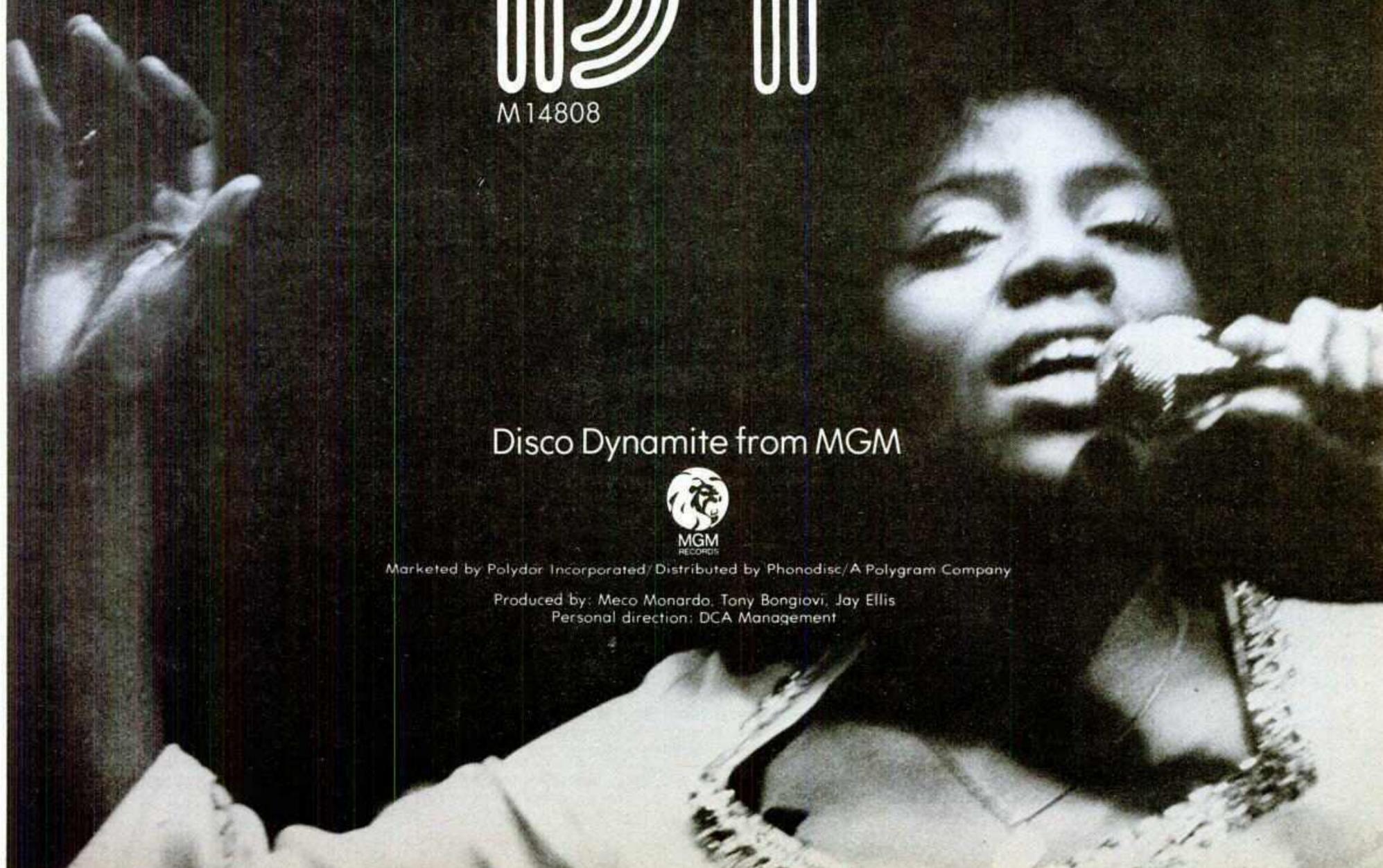
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Superstar LPs May Boost Summer Sales

• Continued from page 1

The bleak summer selling months thus are taking on a rosier appearance from the viewpoints of the record labels.

At Capitol, Brown Meggs, vice president and chief operating officer, says that a new studio album from the Band, as well as product from Helen Reddy, Anne Murray and Glen Campbell will be among product coming this summer from some of the label's proven superstars. Capitol has also just released Paul McCartney & Wings' "Venus & Mars" LP, which enters the Billboard top LP chart this week at 25.

"We are now seeing the first signs of an economic turnaround," Meggs says, "through increased retail excitement and a healthier account buying attitude. As a result, we are optimistic toward summer business."

"Even in a soft market," Meggs continues, "a good way to regenerate consumer traffic is through the release of product by proven major sellers. The fact that we are seeing the market picture improving is an added plus. However, the release of LPs by such artists over the next several months is not tied in directly to attempting to add excitement to the summer selling season. The artists have the material ready now, so we are releasing it."

Bob Gibson, ABC vice president, says that summer releases include the just issued Isaac Hayes LP (his first for the label and his first for anybody in a year and a half) and a possible live set from the recently completed Joe Walsh tour. Poco will issue its first LP for the label, as will the Fifth Dimension.

"We have many of our biggest acts out now, including Walsh, Rufus and Steely Dan," says Gibson, "and we have a couple of albums by new artists such as Freddy Fender and Ace that are really being remerchandised (both are in the top 30) as a result of huge single hits."

"The economy has been a little soft for us like it has for everyone else," Gibson continues, "but the product we are discussing is proven. There are no plans to hold back or rush ahead with LPs by any particular artist as a result of the summer months. We release product when it's ready."

Gibson also points out that three ABC acts (Rufus, Walsh and the Mighty Clouds of Joy) will appear with the Rolling Stones at one time or another during the summer, and this is expected to stimulate LP sales.

Herb Belkin, Motown vice president, names Stevie Wonder and Diana Ross as two proven superstars with product expected to be released during the summer months.

"The albums have not been held because of the summer," Belkin says. "They happen to be ready now. We've just released product from the Jackson 5, for example. As for the economy, we've felt it a bit, but because of the uniqueness of Motown in terms of the marketplace, we haven't felt it as much as some may have. We do see the economy on an upward swing, however, and it's obvious that this kind of superstar product does create a certain amount of excitement at the retail level."

Lou Simon, vice president of marketing, Phonogram/Mercury, indicates that the Bachman-Turner Overdrive album release of "Four Wheel Drive" three weeks ago has bolstered their early summer business. As of Friday (30), this fourth BTO package had exceeded 613,000 units sold.

The label has its third Ohio Players' package, "Honey," coming

about July 1. Packaging will again feature the sensuous fem model theme with a deluxe foldout as previously.

A UA spokesman says the label will be releasing "several major name acts which are brand new, unannounced additions to the firm" before Sept. 1. He says all the acts have sold "in the millions of albums."

This survey was compiled from dispatches by Is Horowitz, Bob Sobel, Jim Melanson, Bob Kirsch, Dave Dexter Jr., John Sippel and Claude Hall.

Elektra-Asylum chief Mel Posner expects high chart action from a still-untitled Linda Ronstadt LP to be shipped in August and another by the Eagles, "One Of These Nights," which Posner reports will be released in late June. The Eagles and Ms. Ronstadt are on Asylum. On Elektra, in late July, Harry Chapin will have another LP on the market, one that hasn't yet been titled.

Warner Bros. sees seven forthcoming LPs as "sure" chart-climbers this summer. Joe Smith, label president, is particularly high on Rod Stewart's "Atlantic Crossing" due in late July and, a month earlier, Neil Young's "Tonight's The Night."

Still untitled, a Black Sabbath LP is set for July issue following Uriah Heep's "Return To Fantasy" the end of June. Van Morrison's "Stiff Upper Lip" and Tower of Power's "In The Slot" are pegged for August release and Smith is confident both are potential million sellers.

"Radio stations won't play it but it's funny as hell," says Smith in tabbing Richard Pryor's "Was It Something I Said?" LP a sure summer smash. It's due in the browser boxes in August.

Neither Posner nor Smith have any complaints about business but both indicate their firms would welcome the new product—and a noticeable lift in sales volume.

A&M's superstar level releases cover. The Carpenters, who will come out with their first LP of all new product in nearly two years, while a "Best Of Cat Stevens" is also set. A new LP from Stevens will be available in the fall.

MCA Records is basking in the desirable position of having the hottest record act in the world—Elton John—with his super hot product "Captain Fantastic."

Olivia Newton-John, another superseller, is right now in the recording studio working on an album, as yet unnamed. And a new Who LP will be available in August or early September. Roger Daltry also has an LP out soon.

"We've never felt a slump," says Rick Frio, marketing vice president. "And, because of Olivia's 'Please, Mister, Please' hit single, her album 'Have You Never Been Mellow' is taking off all over again."

RCA Records' summer hopes are pinned to five "top potential" albums already committed, with perhaps some add-ons to follow. Scheduled are a Jefferson Starship album, "Red Octopus"; Waylon Jennings in "Dreaming My Dreams"; Charley Pride in "Charley," Guess Who in "Power In The Music," and a new Hues Corporation set called "Love Corporation." It's understood the first product by David Cassidy will also be out during this period.

At London executives are optimistic over this summer's sales potential. The label will be shipping the latest off-shoot from the Moody Blues in an album by Ray Thomas. It's now scheduled for release next

month. Also coming, but in August, is an album by Al Green and another by the 10 c.c. The latter will be a "best of" package.

Similar feelings on summer sales, generally regarded as a slow period, are echoed by Lewis Merenstein at Buddah. "It's not just this summer," says Merenstein, "we've always found summer sales to be very good."

Buddah is coming next month with an LP from Gladys Knight & The Pips. Also scheduled for next month is a new Charlie Daniels album.

At CBS Records strong sales results are expected from LPs by such artists as Charlie Rich, Mac Davis and Stephen Stills, who was just recently signed. The three titles will be released shortly.

On the custom side, LPs by such artists as MFSB and the O'Jays (both recently released) are expected to bring home more than their share of the bacon. Also high on the company's expectation list is a new album by Epic's Minnie Riperton.

At Atlantic, a new Spinners LP is due sometime in July, with equally strong projections for new LPs by the Bee Gees and Rolling Stones, the latter being a "best of" package. Both titles were released within the last two weeks. Also on the horizon at Atlantic is the release of eight new jazz/pop LPs and a program involving the label's entire jazz catalog from mid-June through July.

Albums by Larry Coryell, Linda Lewis and Monty Python head the list at Arista.

Polydor director of marketing, Arnie Geller, is "very optimistic" about the label's summer product. He sees Joe Simon's "Get Down" and Millie Jackson's "Still Caught Up," both on Spring Records; a major release by James Last; and the Atlanta

Rhythm Section's "Dog Days" as providing hot sales.

In this category too Geller places new LPs by Gloria Gaynor, Sami Joe and "The Best Of Mandrill." He says that "Tommy" looks like a major selling album through the summer because the film will be getting multiple release in major cities around the nation, including 14 theaters in the New York area.

The so-called hot album may not be a traffic builder any longer, on account of the current economy. Tom Rodden, general manager of 20th Century Records, says that Norman Hausfater, vice president of Roberts Records in St. Louis, brought this theory up at lunch last week in Los Angeles.

"He says that even on a hot album, such as the new one by Elton John, customers are coming in, buying the album, then turning around and walking out instead of hanging around to buy other records."

20th Century's next major LP is Love Unlimited's "He's All I Got," produced by Barry White.

Old Page Masters Go To Candlelite

CHICAGO—Patti Page masters from the '50s and '60s are being leased by Phonogram, Inc./Mercury Records to Candlelite Music, Inc. for TV airing the second and third quarters of 1975.

The new album and tape set, "The Golden Memories Of Patti Page," will sell for \$6.98 for records and \$9.98 for 8-track tapes.

Candlelite Music previously marketed Mercury product in television offers, including "The 50 Golden Hits Of The Platters," and "The Legendary Sam Cooke."

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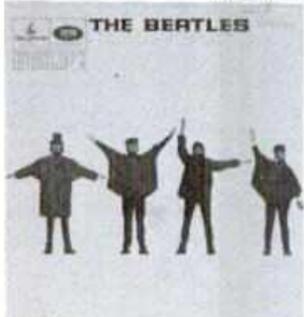
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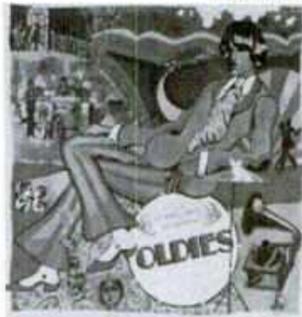
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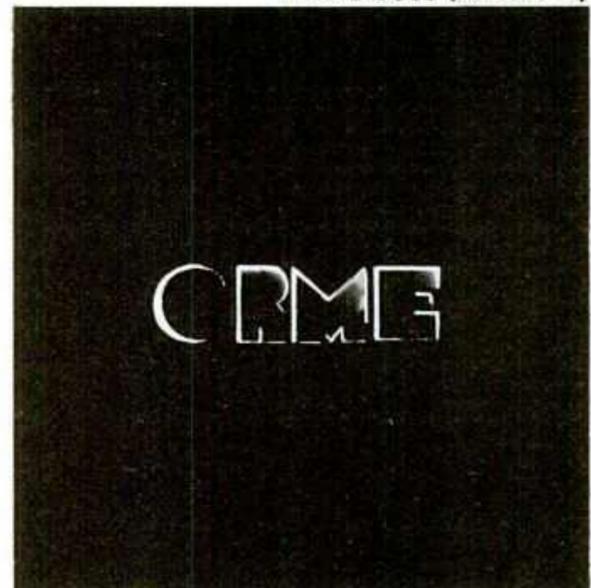
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I Should Have Known Better
If I Fell
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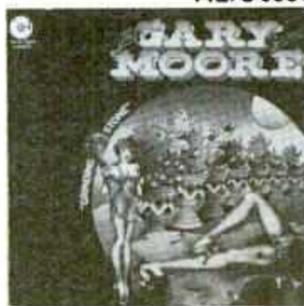
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Staging expert Chip Monck (above) checks a sound level with a West L.A. Sound company engineer during the installation of all sound and lighting equipment for the talent showcases. Richard Torrance of Eureka (left) explodes with emotion during the opening showcase.



Billboard photos by Bonnie Tiegel

Members of Tubes handle their presentation of a mixture of staged situations with hard rock (above) as the closing act at the Wednesday evening showcase.

Rock On TV Gets A Good Going Over

By JEAN WILLIAMS

LOS ANGELES—There seems to be a difference of opinion about the position of rock music in television. Paul Block, talent coordinator of the "Tonight Show"; Burt Sugarman, "Midnight Special" producer; Davie Yarnell, "Don Kirshner's Rock Concerts" producer; Don Cornelius of "Soul Train," and Ron Weisner, Ron Weisner Management, were the panelists discussing "Rock On Television: Stepchild Or Starmaker?" at the Talent Forum.

Don Cornelius said the success of Soul Train is "that we didn't try to imitate Dick Clark. Others did, and they failed."

"Soul Train doesn't differ from any other dance show," continued Cornelius. "Except that it has a character of its own, which is the single thing that has made it successful."

The panel agreed that television never has and never will break an act. "Television is a leverage factor. If there are other things happening in respect to an artist, television can

convey the artist's image to a lot of people," said Sugarman.

Weisner added, "records break artists. If they do not have hit records, they will not be on television." And Sugarman injected, "TV helps live concerts, because it will make the audience want to go to the shows."

A member of the audience asked if "Soul Train" has forced the other TV shows to hire more black artists.

Cornelius answered: "It is the artists themselves who are doing it."

Although the other panelists said they were happy with rock acts on their shows, Block said that he does not want them on the "Tonight Show." "They are a pain in the ass," said Block. "They come in late and stoned, unable to relate to what's happening around them. They are also unable to relate to the time needs of television," he adds. "However," he added, "the superstars of rock refuse to come on the show."

Live Together In Harmony

• Continued from page 1

"It's very important for each of us here to think about where each of us would be if it wasn't for this business," he said. "This is something that many of us seem to have forgotten through the years when we were only interested in succeeding and making money."

Everyone depends on luck in this business because you're always working against a number of variables, according to Graham, and for this reason, it's important to attempt to work together, he added.

"The importance of a meeting like this is that we can all learn something through an honest exchange of dialog," he said, "while at most conventions people are preoccupied with discussing women, dope and other things. I don't think that is what any of us is after here."

Graham asserted that we live in a period of greed and that there wasn't a person attending this meeting who wasn't glad at one time or another when his competitor was having trouble.

"Most of us have to get away from this and in its place we have to look to our competitors in a positive instead of negative way," he said. "It's only in the last few years that people have turned away from greed and

ego to think about how lucky we've been."

In the past few years, everyone has become very much like the superstar performers who would rather play one 50,000-seat concert instead of 10 5,000-seat events, according to Graham.

"Several years ago I traded in quality for quantity and I had to fight to get away from that. For some reason people find it necessary to knock a new young promoter, forgetting that we were all in that position once."

Graham related how he had gone to New York when he began promoting and how he had to wait for hours for "some weasel to come out" and see him.

Everyone is guilty of catering to power and superstar acts, he said, and for some reason people always end up justifying these things in retrospect.

"Oddly enough, the power really lies in the hands of those acts that can tell you where they will play, for whom and for what price. It's really how we use the power that is important and not who has it, because power is a test of the respect you have for the other person involved in a discussion."

Acts' Contracts Cry For Change, Seminar Agrees

By JOHN SIPPEL

LOS ANGELES—Entertainers' contracts, covering both one-night and location stays, require thorough overhauling and should regularly be updated, prominent attorneys, specializing in drawing up such pacts, and talent managers and buyers participating in a seminar at the Billboard Talent Forum agreed.

Present forms, based upon old forms issued by the governing union, are archaic. Los Angeles attorney Dann Moss pointed up that the increasing use of contract riders aims to create a more pleasant working environment for the talent.

Buyers unanimously maintain that some riders, calling for specified alcoholic beverages nightly for an act, or menus during a concert are an exorbitant demand.

George Greiff, veteran personal manager, blasted promoters who agreed to such terms, indicating that they are wholly at fault for such out-of-line provisions.

Doug Weston of the Troubadour, Los Angeles, recommends that agents, though they don't participate in the rider provisions, understand fully that part of a contract.

Attorney Fred Gaines outlined a personal manager's responsibilities, ranging from pre-gig to post-gig, with Greiff countering that a manager's biggest contribution was "one damn good idea."

Attorney Bob Gordon emphasized the importance of fully covering ownership, reruns and other factors in local or national TV show coverage of a talent performance. Greiff noted the difficulty in getting a producer to fulfill any provision when so much of it occurs at the crucial hour just before the concert.

Attorney Michael Shapiro threw a bombshell, recommending to the packed talent buying room that acts that have a first-time huge record and are offered the opening concert slot at \$500 nightly consider "four-walling," a cinema booking term wherein the talent goes into a city and promotes its own gig.

Veteran attorney Harold Orenstein cautioned managers and talent to carefully investigate each other before signing contracts. Management pacts should have clauses wherein they could be revised in the event the contract was not mutually equitable.

Clubs Need Industry Help, Owners Report

LOS ANGELES—Six of the more successful club owners in the U.S. emphasized the continual importance of their venues, but explained that without the help of the industry, this medium could soon see its demise.

Chaired by the Troubadour's (Los Angeles) Doug Weston, this Thursday Talent Forum seminar, also featured Fred Taylor of Boston's Paul's Mall and the Jazz Workshop, Robin Conant of Atlanta's The Great Southeast Music Hall, Bill Scarborough of Philadelphia's The Main Point, Chuck Morris of Denver's Ebbett's Field and Peter Rachbach of Denver's The Warehouse.

"While many agencies realize the importance of breaking new acts in our clubs, some just don't seem to care about us unless we can help them out," Morris stated. "Oddly enough many of the people we play and help to expose via our presentations and live broadcasts have gone on to play major concerts several months after their initial club date."

Weston concurred with Morris' thoughts and added that club managing and ownership is a most unthankful job that many persons seem to misinterpret in that they think it is a way of making a lot of money quick.

"For some strange reason, people think that we make money every week, but they seem to forget that we are presenting live music 365 days a year, Weston said. "Most of our satisfaction comes from seeing a group we had faith in at their beginning really make it big."

Morris claimed that after most groups play his club there is an average of 1,000-4,000 records sold after each stand. He said that many agencies don't seem to realize that it is terribly hard to break a new act in a concert hall no matter how good it is, and that playing an act in a club setting can only be beneficial to helping the group saturate that city's market.

Taylor said he gets more and more annoyed by the insistence of some agencies that their acts do not play club dates. This is a real syndrome and for some reason they seem to ignore the importance of persons seeing this new act in an intimate setting.

"In the last 10 years there has been a real change in the business and instead of people coming in to drink and have a good time, they usually pay to see the act," he said. "Press, radio people and most other people

would rather come to a club than a concert, because they really hate to cope with going to major concert halls."

Scarborough said that many established acts should also try to get back into the club scene. He said that this would be beneficial for an act because it would help them to get back with their audience.

AFM May Lower Canadians' Tax

By MARTIN MELHUISH

LOS ANGELES—Allan Wood, president of the Toronto local of the American Federation of Musicians, told a Talent Forum panel there is a distinct possibility that the 30 percent withholding tax currently deducted from an artist's gross earnings in the U.S. will be dropped to 10 percent with a tax exemption for earnings up to \$5,000 in the near future.

Wood made that revelation in answer to criticism from Bruce Allen, manager of Bachman-Turner Overdrive, that the AFM has not done enough in the past to help its members solve some of the tax and immigration problems that face them.

The tax situation as it pertains to entertainers in the U.S. and Canadian markets, as well as the economic implications of a growing Canadian nationalism were major points of discussion on the Canadian Opportunity panel, moderated by Tom Wilson, president of the Toronto-based booking agency Concept 376. Besides Wood and Allen, other panel members were David Garrick, president of the Canadian National Exposition; John Murphy, product manager of ABC Records (Canada); Al Mair, manager of Gordon Lightfoot; and Graeme Waymark, of Waymark, Reid & Co. accountants.

Mills Bros. In a Triple Celebration

KANSAS CITY, Mo.—There will be a triple celebration here starting June 16 when the singing Mills Brothers open at the Starlight Theater.

The brothers will observe their 50th anniversary in show business. The Starlight will celebrate its 25th year as a popular and successful venue for top acts. And the city itself will be observing its 125th birthday.



Buddah Photo

IT'S A PLEASURE—Buddah artist, Gladys Knight (with hat), shakes hands with Dave Rothfeld, divisional vice president of Korvettes, as they celebrate Ms. Knight's second anniversary with the label over lunch at New York's 21 Club. Sid Sidenberg (with glasses) gesticulates as he converses with an unidentified guest, while Art Kass Buddah President (left, forefront), looks on.

MW, Kirshner Allied

• Continued from page 1

shelves immediately and hope to exceed 1,500 sales the first month," Endicter says.

Kirshner units will be marketed starting this week in Los Angeles and the Baltimore and Washington areas and next weekend starting in Denver and Houston areas.

In all markets, extensive radio-TV and consumer press advertising will support the promotion; in Los Angeles, for example, Montgomery Ward is investing around \$5,000 in spots on KHJ, KMET and KLOS, as well as with a local TV. Similar expenditures will be made in other markets. The TV spots feature Kirshner on camera.

The promotional campaign is being billed as "The Don Kirshner Golden Ear Stereo Special."

Endicter says that the Los Angeles district, which scores best among all Montgomery Ward operations, will do in excess of \$10,000,000 in stereo and TV units and in records. Most of these sales are in stereo units. The record departments are racked by J.L. Marsh and they will do about \$1.5 million total this year in sales.

Irving Skolnick, president of a new firm called Don Kirshner Gold-Tone Corp. set up to merchandise the Kirshner name, speaks of the agreement between Kirshner and the 102-year-old Montgomery Ward as a "business marriage." The Kirshner brand name was tested in the San Francisco area recently and "it was unanimous that he is extremely well known," says Skolnick, then refers to the fact the Don Kirshner TV show is now in 120 markets with an

audience assumed to be around 10 million households a week.

Skolnick says that, undoubtedly, the sales of the Kirshner radio/cartridge player (with 8-track recording capabilities) will be extended to other markets in the near future and that other merchandising usages of the Kirshner name may soon include such things as leather jackets, youth centers, clothes and other items.

Daryl Eagle, Los Angeles area advertising director for Montgomery Ward, is spearheading the promotion campaign on the unit.

Endicter says that records themselves are a high-traffic business, but the trend is away from using records merely to draw people into the stores. Records can become a highly profitable area unto themselves. So much so that Montgomery Ward will, by the end of this year, have separate department managers for records and for stereo units; previously, the same person covered both departments.

Montgomery Ward is also expanding and the Los Angeles area will feature a total of 20 outlets within the next two years.

There is a strong possibility that the Kirshner name will also be emblazoned on other stereo units sold by Montgomery Ward. The brand name—Airline—will also be on the \$199.95 units; these are basically of Japanese manufacture.

Carl Cook, national merchandise manager for stereo-TV units and records for the firm, initiated the Kirshner project. Final approval was given by James Lutz, executive vice president in the Chicago headquarters.

Tape Counterfeit Charge

• Continued from page 1

Hi. All were recent top-of-the-chart entries. This marks the first time that the exact artwork and complete graphics as allegedly copied by an illegal duplicator are involved in a federal indictment case.

Brown points out that the Hensleys, who are out on \$10,000 bail each, are also charged with interstate transportation of sound recordings with counterfeit labels and infringement of copyright labels.

Roosevelt Ivory has been indicted for allegedly selling the counterfeit tape. In an appearance before the U.S. Magistrate, he pleaded guilty and is awaiting sentence.

Brown feels from field reports that the approximately 210 convictions handed down against tape pirates in

the central district of California over the past two years have driven tape pirates to counterfeiting, which is more difficult to detect and prove.

More counterfeit indictments can be expected. He also indicates that several more major pirate manufacturer indictments will soon be announced.

In other actions, Richard Sneed, 12408 Volunteer Ave., Norwalk, and David Shropshall, 9058 Via Vista Dr., Buena Park, have each been fined \$1,500 for tape piracy by federal district judge Malcolm M. Lucas. They were apprehended by the FBI who charged them with pirating three different hit singles on tape. The indictment stated they illegally duplicated post-Feb. 15, 1972, performances from June 4, 1973, to Feb. 18, 1975.

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Joe Pass—Portraits of Duke Ellington	# 2310 716	7.98	3.96
The Trumpet Kings Meet Joe Turner	# 2310 717	7.98	3.96
Count Basie and His Orch.—Basie Jam	# 2310 718	7.98	3.96
Dizzy Gillespie's Big 4	# 2310 719	7.98	3.96
Oscar Peterson/Noels/Pedersen/ Joe Pass—The Trio	# 2310 701	7.98	3.96
Ella Fitzgerald/ Joe Pass—Take Love Easy	# 2310 702	7.98	3.96
Duke's Big 4	# 2310 703	7.98	3.96
Joe Pass: Virtuoso	# 2310 708	7.98	3.96
Count Basie/ Joe Turner—The Bosses	# 2310 709	7.98	3.96
Ella Fitzgerald—Ella In London	# 2310 711	7.98	3.96
The Count Basie Trio—For the First Time	# 2310 712	7.98	3.96
The Exciting Battle	# 2310 713	7.98	3.96

8 TRACK TAPES \$1.25 EACH IN BOX LOTS

ARTIST	TITLE	LABEL & NO.	ARTIST	TITLE	LABEL & NO.
Roy Clark (C&W)	Best of Roy Clark	Par. DO8-25986	Sun Ra	Super Sonic Sounds	Impulse 9271
Dave Houston (C&W)	Woodstock II	Epic EGA 30437	Sun Ra	Atlantis	Impulse 9239
Various (Rock)	If I Could Only Remember My Name	Cotil. J-8400	Keith Jarrett	Fort Yawick	Impulse 9240
David Crosby (Rock)	Stephen Stills 2	Atl. M-87203	Archie Shepp	Kwanza	Impulse 9262
Stephen Stills (Rock)	5th Dimension Gr. Hits on Earth	Atl. M-87206	John Lee Hooker	Soledad on My Mind	Impulse 761
5th Dimension (Rock)	Lady Sings The Blues	Bell (FIF) FB1106	John Lee Hooker	Born In Miss.	
Diana Ross (R&B)	A Nods as Good as A Wink To A Blind Horse	Motown (MOT) L8758	Albert Ayler	Raised In Tenn.	Impulse
Faces (Rock)	Stevie Wonder Gr. Hits II	Reprise M82574	Yusef Lateef	Reevaluations: The Impulse Years	Impulse 9257
Stevie Wonder (R&B)	Newport in New York '72	Tamla (TAM) M8313	Álice Coltrane	Reevaluations: The Impulse Years	Impulse 9259
Various (Jazz)	Second Movement	Cobblestone (COB) M89027	Alice Coltrane	Reflections on Creation & Space	Impulse 9232
Eddie Harris & Les McCann (Jazz)	Smokin' Greatest Hits	Atl. M81583	Alice Coltrane with Strings	Huntington Arbraim Momstery	Impulse 9185
Eddie Harris (Jazz)	Greatest Hits	GRT 8098-3029U	Alice Coltrane	World Galaxy	Impulse 9218
Marvin Gaye (R&B)	Country Casanova	Tamla (TAM) M8252	No Energy	Universal	Impulse 9210
Jackson 5 (R&B)	You Want It, You Got It	Motown (MOT) M8741	Freddie Hubbard	Consciousness Crisis (DT)	Impulse 9267
Commander Cody (Rock)	Like It Is	Westb. M8198-2013	Pharaoh Sanders	Reevaluations: The Impulse Years	Impulse 9237
Detroit Emeralds (R&B)	Portfolio	Cadet 835-8837	Pharaoh Sanders	Black Unity	Impulse 9219
The Delis (R&B)	Good Times	Stormy Forest C8116-6013	Pharaoh Sanders	Live at the East	Impulse 9227
Richie Havens (R&B)	Best Of	DeLite 8088-2012	Pharaoh Sanders	TITLE	LABEL & NO.
Kool and the Gang (R&B)	Live From Deep In The Heart Of Texas	Janus 3064	Pharaoh Sanders	Election	Impulse 9261
Manfred Mann (Rock)	Blues Avalanche	Par. C8091-1017	Pharaoh Sanders	Best of	Impulse 9229
Commander Cody (R&B)	Love Story Vol. I	Chess C8033-80015	Ahmad Jamal	Tranquility	Impulse 9238
Various (R&B)	On Stage	Janus 8098-3041	Ahmad Jamal	Reevaluation: The Impulse Years	Impulse 9260
The Whispers (R&B)	Greatest Hits	Stormy Forest Z8116-6012	Ahmad Jamal	Outertime Inner Space	Impulse 9226
Richie Havens (R&B)	Live	DeLite 8088-2012	Chico Hamilton	Greatest Hits	Impulse 9213
The Temptations (Rock)	Infinity	Janus 3064	John Klemmer	Constant Throb	Impulse 9214
John Coltrane	Ballads	Par. C8091-1017	John Klemmer	Magic & Movement	Impulse 9269
John Coltrane	Greatest Hits (DT)	Chess C8033-80015	John Klemmer	Waterfalls	Impulse 9220
John Coltrane	Quartette	Janus 8098-3041	14 Golden		
John Coltrane	Transition	Stormy Forest Z8116-6012	Recordings from the Vaults of Vee Jay Rec.		
John Coltrane	Ascension	Gordy (GOR) M8919	Impulse Artists	On Tour	Impulse 785
John Coltrane	Om	Impulse 8027-10	Impulsively	Impulse Artists	Impulse 9264
John Coltrane	Concert In Japan	Impulse 9225	T-Bone Walker	Dirty Mistreater	Impulse 9227
Sun Ra	Artro Black	Impulse 9223	Duke Ellington	Reevaluation: The Impulse Years	Impulse 6058
Sun Ra	Magic City	Impulse 21	Milt Jackson Quintet	Just The Way It Had To Be	Impulse 9230
Sun Ra	Fate In Q	Impulse 9195	Blues and the Abstract Truth		
Sun Ra	Pleasant Mood	Impulse 95	Coleman Hawkins	Reevaluation: The Impulse Years	Impulse 8025-5
		Impulse 9140	Gato Barbieri	Hasta Siempre	Impulse 9258
		Impulse 9246			Impulse 9263
		Impulse 8027-9255			
		Impulse 9243			
		Impulse 9270			

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Kool & The Gang Main Ingredient	Greatest Hits Rolling Down A Mountainside Pictures At An Exhibition Dressed To Kill Dyn-O-Mite Hard Core Poetry Expansions A Song For You Katy Lied Peach Melba	DeLite 2015 APLI-0664 ARLI-0838 Casablanca 7016 Buddah 5634 Capitol 11316 BOLI-0934 Gordy 969 ABCD 846 Buddah 5629
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\$3.29 ALBUM BOX LOT SPECIALS

Solomon Burke Bohannon Band James Brown New Birth Spinners Ben E. King	Music To Make Love By Inside Out Sex Machine Blind Baby New & Improved Super Natural	Chess 60042 DK 76916 PD 6042 Buddah 5636 SD 18118 SD 18132
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JUNE 14, 1975, BILLBOARD

Isolation Of Black Music Spurs Debate

LOS ANGELES—The subject of black music caused one of the more spirited Forum sessions Thursday. Chaired by "Soul Train's" Don Cornelius, the meeting was peppered by a debate between the panel's members and the audience.

The meeting was attended by a cross-section of music personnel representing the booking business, as well as the record industry and ev-

eryone was attempting to determine why Black music remains a separate entity.

Concert Promoter Dick Griffey got into a debate over the subject of black promoters promoting black artists. Bill Graham asked him why a black promoter should have an unfair advantage over a white promoter and Griffey said that most don't. He did say that black performers sometimes feel a loyalty to these promoters, because they played them at times "when white promoters wouldn't touch them."

Manager John Levy said that music is music and shouldn't be broken down by color. He did say, however, that there are racist practices still going on in the industry.

"Black performers always interpret songs differently than white artists and they can both take the same song and make it sound quite different," said one member of the audience.

Members of the audience complained about the failure of white radio stations to recognize black music and that they only play certain types of music by certain artists like Gladys Knight and the Pips.

Her manager Sid Seidenberg said that he hopes there will be one chart for music in the future, instead of a separate soul chart.

One of the more heated discussions concerned the Average White Band, which many blacks in the gallery said sounded black, but they really didn't have anything different in their sounds.

"In fact they sound like they listened to a lot of soul artists through the years," an audience member said. "And that's evident in their music."

200 Music Years Feted

LOS ANGELES—A celebration paying tribute to the growth and success of the American music industry over the past 200 years is set for June 17 following Alice Cooper's Forum show here, with Alice and the Los Angeles Bicentennial Committee acting as co-hosts.

Site of the party will be announced shortly, but some 5,000 representatives of the music industry, celebrities, politicians and members of the Bicentennial Committee will be invited. Invitations will carry the official seal of the committee.

The celebration is budgeted at more than \$50,000, and will include dixieland bands, a 120-piece marching band, a 20-foot Uncle Sam on stilts to greet guests and a Wells Fargo stage coach. Other activities, musical and otherwise, to celebrate 200 years of music, will be added.

Cooper is currently in the midst of a 75-city tour and will also appear in 14 countries before the tour ends.

Composers Given New Life In Suit

NEW YORK—The monopolistic hold which film production firms have on ownership of movie and TV background music will be tested again legally. The second circuit court of appeals here overturned a lower court decision that dismissed a \$300 million antitrust action brought by top background music composers, ordering U.S. district Judge Charles Brient to proceed with the case.

Correlative with the renewed hearing is a related decision awaited from the National Labor Relations Board as to whether the composers are independent contractors. The NLRB ukase is pivotal. Producers claim the composer is an employee, and, therefore, not subject to antitrust.

The antitrust action, too, seeks to return ownership of the background music to the composer.

Greif Wins \$27,681 From Ex-Producer

LOS ANGELES—Superior court here has awarded a \$24,258.33 judgment plus \$3,423.09 interest to George Greif and Greif-Garris Management from onetime Rolling Stones producer Jimmy Miller, his production firm, and Joel H. Weinberg.

Greif took the matter to court after Jan. 1, 1973, when plaintiff and the defendants agreed to a termination, which included part of the money awarded in the judgment.

Every Type Of Music Welcome At 11,000 Fairs

By BOB KIRSCH

LOS ANGELES—There's room for virtually every kind of music in the more than 11,000 fairs held annually in this country and the field is booming—recession or no recession.

These were among the main points brought home by John Hitt, vice president of the Jim Halsey Agency; Mike North, ICM vice president; Bette Kaye of the Bette Kaye Agency and Ken Fulk of the Iowa State Fair at the "Mining Riches From The Fairs—And For the Fairs" panel at the Talent Forum.

"Rock has grown tremendously," said Fulk. "We backed into it when we got Leon Russell to fill an empty day and we made a lot of money. This was in 1971, and since then we have booked Chicago, Elton John, Seals & Croft, Loggins & Messina and the Jackson Five as well as entertainers like Bob Hope and Liza Minnelli."

Fulk also emphasized guidelines for the 52 major state fairs held each year when it comes to musical entertainment. He suggested good but not overly displayed security, an ideal market of 1 million within a 60 mile radius, a grand stand seating 10,000 or more, the importance of sales promotion and the need for good sound, staging and lighting.

Hitt answered a question concerning exposure of new acts by saying that there are a number of fair talent showcases around the country during the winter months, while Ms. Kaye answered another question about payoffs necessary to get acts showcased" by saying there was basically nothing of the type in the fair business.

Ms. Kaye also added that "You can't mention fairs without talking country."

Forgotten Markets Evoke Accusations

By EARL PAIGE

LOS ANGELES—You can get even major acts to do minor market concerts because acts want routeable tours and because you can make money out there in Des Moines. But it's a different picture for minor market clubs, with some being forced to do guarantee "four wall" dates just as happens with movie houses.

Regardless of Chicago promoter Bruce Kapp saying that he's never had a date in Des Moines gross worse than \$10,000, the forgotten market panel at the Talent Forum ended with accusations flying between promoters who say labels do not support dates and labels arguing their own realities.

High spot was Warner Bros. advertising chief Shelley Cooper saying there may not be anything to gain in backing a Wichita date, though she said the label always co-ops in ways other than buying spots if asked. She also attacked the credibility of promoters wanting ad money on a sell-out.

Said moderator Mike Belkin of Cleveland: "It does seem kind of stupid to advertise a sell-out. We do in a major market but not a minor market."

Los Angeles promoter David Forest said Sacramento-type markets have developed to a point where the Bill Graham type giants will come in to compete now. In bidding for Stephen Stills at Sacramento, Forest said, "The next thing I knew, Graham was saying he would take Sacramento and Tucson too."

There are unique aspects of minor markets including the Northwest where Seattle promoter John Bauer

says, "We're not on the way to anything (other dates)," but adds it's an opportunity to begin a tour with no major press pressure.

Denver's Keith Case said there are even advantages to booking nationally out of Colorado because when he is on either Coast people realize he has limited time and see him more quickly. But he adds that there is a penalty of not hearing street gossip.

All through the session clubs were barely mentioned and only one moderator represented clubs, Michael "Eppy" Epstein of Long Island's My Father's Place. Though he says clubs are sprouting in New Haven, Providence and so on, he adds that he often must offer live broadcasts and four walls.

"I have to deal with \$5-\$3-\$4 tickets, two performances and the act gets the door and I have to lay out \$1,000-\$1,500 for one night." He said agents must work more to develop the club circuit.

Other problems include promoting dates in cities too close together; that is, spots in Cleveland overlap Akron and result in a Van Morrison becoming over-saturated in big halls and other promotion snarls.

There is also the age-old problem of minor markets getting Tuesday dates "when you know the big city will do well" midweek, according to Belkin.

Nevertheless, every market is major if it makes money and big acts will go there. Also acts that were once monster \$15,000 size, will now gladly play Davenport or wherever for \$10,000.

Davenport? Kapp's firm made \$100,000 there in '74.

28 Pubs Suing Station WENT

NEW YORK—Twenty-eight publisher members of ASCAP have filed a lawsuit for copyright infringement against WENT in Gloversville, N.Y. The suit filed in U.S. District Court in Northern New York asks that the station be restrained from publicly performing their songs in the future and that statutory damages, together with court costs and attorney's fees be awarded.

Publishers involved in this action are Big Elk Music; Stonebridge Music; Twentieth Century Music; Keca Music; Shapiro, Bernstein & Co.; Warner Bros.; WB Music; Space Potato Music; Swallow Turn Music & Benchmark Music; Anne Rachel Music; Blue Seas Music and Jac Music; Story Songs Ltd.; Blendingwell Music and American Broadcasting Music; Colgems Music; Cherry Lane Music, Famous Music; Jobete Music; Almo Music, Claridge Music; Big Sky Music; Canopy Music; Prophet Music; United Artists Music; Mills Music and Ram's Horn Music.

Phonogram Inc. Demands \$114,241

LOS ANGELES—Phonogram Inc., Chicago, parent company of Mercury Records, is suing Audio Marketing Service here and its president, Lawrence Anthony, in superior court.

The complaint contends that the plaintiff is owed \$114,241.19 for merchandise delivered. Anthony filed a continuing guaranty in late March, 1974 to cover the account.

16 ASCAPers Sue Stockton's KSTN

NEW YORK—Sixteen publisher members of ASCAP have filed a lawsuit for copyright infringement against radio station KSTN in Stockton, Calif.

In their complaint, filed in the U.S. District Court in Eastern California, the plaintiffs have asked the court to restrain the defendant from publicly performing their songs in the future and to award statutory damages, together with court costs and attorney's fees.

Plaintiffs in the action are Warock Corp. and MCA Inc., Story Songs Ltd., Livingston & Evans Inc., Colgems Music Corp., Cha-Bill Music, Senor Music, Blendingwell Music, American Broadcasting Music, Landers-Roberts Music and April Music, Anne-Rachel Music and Brooklyn Music, Jobete Music, Cherry Lane Music and Soul Music.

San Joaquin Broadcasting Co. and Knox LaKue, KSTN president, were named as defendants in the action in which the plaintiffs allege that their copyrighted songs were performed at the establishment without authorization.

Lansing Suit Dead

LOS ANGELES—The James B. Lansing Sound Inc. local superior court suit against Lafayette Radio over selling JBL product at less than retail minimum fair trade agreed-upon prices has been dismissed with prejudice.

Litigants settled the matter out of court, with Lafayette agreeing to pay JBL's legal fees and expenses in the action.

This Week's Legal Action

DiscReet Claims Dalton Is Theirs

LOS ANGELES—Herb Cohen of DiscReet Records here has gone to superior court locally to try to enjoin Kathy Dalton from performing for Island Records.

The complaint alleges that Ms. Dalton's May 18, 1973, contract with DiscReet is still valid. Ms. Dalton claims she turned over 17 sides to DiscReet for which she got a \$5,000 advance. Her first DiscReet LP contained 11 of the sides. The LP was released Oct. 14, 1973. Ms. Dalton claims Cohen failed to live up to his promo promises, in that he pocketed all monies received in conjunction with the tour and that he failed to advertise the LP as pledged.

Cohen counters that she was an unproven artist and his suit carries contracts from ABC and MCA which indicate that his similar promise of a \$6,000 payment after she hit was proof of his goodwill.

Decision To Bell

LOS ANGELES—Bell Records has been awarded \$4,031.32 in superior court in a decision based on a New York state judgment from Michael Viner and Panache Productions.

The local court backed a judgment awarded Bell in New York state action #14195/73.

Viner Faces 2 Actions In L.A.

LOS ANGELES—Michael Viner is involved in two litigations. In the first, the local superior court handed down a sister state judgment, affirming that Viner and his Panache Productions shell out to Bell Records \$4,031.32, which amount was awarded to Bell in a previous New York state court action.

In the second, jazz organist Jimmy Smith is suing Pride Inc., the Viner firm, seeking two payments of \$4,375 each due in November 1974, and February 1975. The payments were portions of an advance of \$25,000 which Smith alleges was part of a contract made Feb. 11, 1974 with Pride, under which Smith turned over rights to an LP he had made for MGM.

Sacramento Racker Hit by K&K Inc.

LOS ANGELES—Kaplan & Kaplan Inc. here are seeking payment of \$28,324.85 from All Music Distributors, Sacramento rackjobbing entity, in superior court here.

The pleading alleges the defendant firm signed a promissory note for the amount, pledging monthly payments of \$7,081.11 per month starting Dec. 2, 1974.

Jukebox Programming

NOT LIKE OLD DAYS

Business Becoming More Sophisticated

By ANNE DUSTON

CHICAGO—The jukebox business is moving in a more professional direction, and operators who don't get on the bandwagon will eventually fold, believes Kem Thom, general manager and officer with Western Automatic Music Inc., here.

The corner bar business, while still thriving, is being augmented today by large corporations such as motel chains, apartment store complexes, restaurant chains, and department store chains which deal on a more sophisticated business level, and lack the personal one-to-one element that many operators depended on in the past for business.

"These larger companies look at us as a business and expect entertainment for their patrons, good equipment and extra good service. They are not as interested in the quarters the box brings in, but in keeping the customer happy and entertained. Many of them use the jukebox as a replacement for live music several nights a week," Thom explains. Using entertainment to keep the customer in the location longer is the selling key, he notes.

Working with companies used to dealing on a higher level of business than promises and chance necessitates using time-honored business practices such as contracts, deposits on equipment to offset vandalism, and minimum deals. Thom also uses the fact of being fully insured as a selling point, presenting the firms with insurance certificates for employee protection.

Minimum deals requires the location to meet a minimum charge on the box if the revenue falls below the minimum set, with a regular commission split if the box pulls more than the minimum. "We have no problem selling this to the sophisticated account, but the tavern that is satisfied with an older machine and doesn't demand anything from us, balks. That's okay as long as it is satisfied with the older equipment. On some smaller new locations, we put a service charge of about two dollars a

week to help defray the cost of service and records."

Contracts are also required for the larger companies, and these are usually written to coincide with the lease term of the firm, about three years in most cases. "The companies understand and even prefer to work with contracts and minimum deals because they know about fixed costs and labor costs."

Another change in today's marketing world is bidding on accounts such as schools, colleges and military installations. "They check out your financial and service backgrounds. Contracts are reviewed by an impersonal board of directors," Thom explains.

The move toward sophistication is also evident in the salesman Thom would consider hiring. "He should have a professional background. No more 'bird dogging' in jeans and flowered shirt. He has to be polished and look the part. The most important thing is being able to communicate with people at their level—not talking down to tavern owners, and being able to hold his own in the more professional locations."

"Today's business is different from what it ever was before. When you talk about growing and expanding, you have to talk about sophisticated techniques and professional business ethics. You can no longer depend on the techniques that sufficed for the truck stop, mom and pop location, and corner tavern.

"Today the business is in providing entertainment. Some department store chains put boxes in the teen clothing departments on free play, and pay a weekly charge.

"The techniques learned from the larger companies can be utilized to make the small location more efficiently profitable.

"Smart operators are getting on the bandwagon and see that this is the way to expand. Others who sat back and didn't believe chains would make money for them, will eventually founder and fold," warns Thom.

NOTED IN PITTSBURGH

Country Music a Best Buy For Boxes, Operator Says

PITTSBURGH, Pa.—With country music crossing over into pop and being played on more radio stations, Harvey Campbell, buyer with Mobile Record Service Co., a one-stop here, predicts a boom for country music, especially in the area of cosmic country, which he describes as banjo-playing, foot-stomping, pure, original country. He cites John Denver's "Thank God I'm A Country Boy," as an example.

"Country will be a boom for the jukebox operator because it will allow him to lay back a little, not buy as quick, and it lasts longer in popularity."

Campbell cautions his operators to buy more specific merchandise such as country. He believes that teen music should be changed according to what comes out, not according to an "antiquated pattern of three per week. Good product like Alice Cooper, Led Zeppelin or the Eagles, should be put on instantly, and whether it's five a week or two a week, it will even out over a year." Some of his operators have been fol-

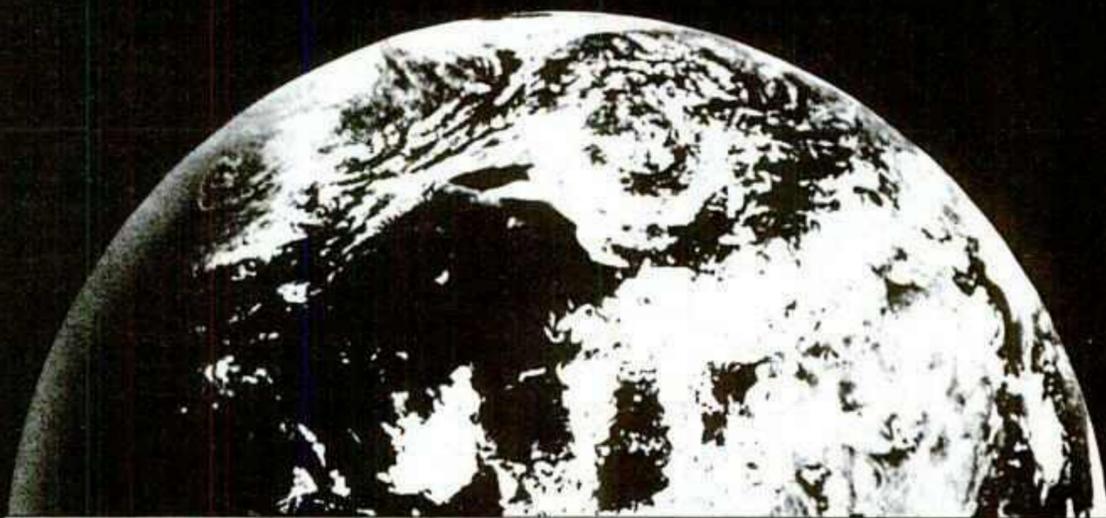
lowing his advice, and it has been working very well for them, Campbell says. "Music that is directed toward teens should be considered for the crowd up to 35 years old, with steady jobs and money in their pockets," he adds.

Rather than raising pricing on boxes, Campbell would like to see it go the other way. "If you pull in \$100 a week at 3/25, then change to 2/25 and only pull in \$50, what would you do? Might as well make a dime as nothing." One operator in Florida has nickel play, 6/25, he reveals.

Mobile Record Service, in business since 1959, serves operators in all areas of the country except the West Coast and the New England area. Orders of 3,000 to 7,000 singles are air-freighted to the 15 salesmen who cover regular routes in sales and delivery vans. "Retail sales aren't as strong as they could be, but operators who had cut back on orders temporarily are now increasing them."

FREE

Listing in Billboard's 1975-76 International Buyer's Guide of the Music-Record-Tape Industry



Categories to be included in the 1975-76 International Buyer's Guide are:

RECORD COMPANIES

INDEPENDENT RECORD PRODUCERS (please list label credits)

MUSIC PUBLISHERS (please indicate affiliation)

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Distributors
One Stops
Rack Jobbers
Importers & Exporters

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Record Promotion
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Tape Duplicator/Marketers

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COUNTRY

TELEPHONE NUMBER

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TITLE

BRANCH OFFICES (U.S. & INTERNATIONAL)

Communications Complex Feature Of Radio Forum

• Continued from page 1

search; country music radio; and other topics that will be added later.

People attending the Forum can talk with various authoritative persons assigned to each communications complex at length on a personal basis. And, once the person has discovered what he wishes to know about a given topic—and had his questions answered personally—he or she may move to another communications complex and have his questions answered on another radio aspect.

Bill Wardlow, associate publisher of Billboard and head of the Billboard chart operations, will be involved in the communications complex dealing with discotheques and their influence in record sales and on

radio station playlists; another authority within the industry will assist him on the topic.

George Burns, president of Burns Media Consultants, Los Angeles; Tom Rounds, president of Watermark Inc., Los Angeles; Paul Drew, vice president of programming for RKO General Radio; Stan Kaplan, president of WAYS in Charlotte, N.C., and others will also be involved throughout the four-day Forum, including Chuck Blore, head of Chuck Blore Creative Services, Los Angeles.

The meeting gets underway Aug. 13 with registration. During that afternoon, several informal meetings will be held involving record promotion executives and radio syndica-

(Continued on page 25)

Rock Shop Dives Into Packaging

SURFING EXPERTISE

LOS ANGELES—"The Beach Years," a six-hour radio special on the whole surfing music and hot rod music syndromes, will launch a new radio syndication firm here called Rock Shop.

Principals in the new firm are Roger Christian, himself a legend of the era both musically and as an air personality; Jim Pewter, former program director of oldies format KRTH here, and Jason Majors of the special projects division of Custom Fidelity Records, a pressing plant here.

Both Pewter and Christian will write and produce the six-hour special and both serve as announcers; Majors will work in the sales area.

The special will cover the music of

1963-1966 and artists such as the Beach Boys, Jan & Dean, and the Surfariis, among others. Christian, besides being intimately involved with the music on radio and in the movies, co-wrote such songs as "Don't Worry, Baby" with Brian Wilson of the Beach Boys. The special includes interviews and music.

Originally, the special—due out in a few weeks—was to be called "The Endless Summer," says Christian. "But then the LP by the Beach Boys came out with that title. I didn't mind. It had three of the songs in it that I had written with Brian back in 1963."

Christian, a veteran air personality on the Los Angeles market, has worked on such stations as KRLA,

KHJ, KFVB, KGBS, KBLA, XPRS, KIQQ and now KRTH. He was one of the first KHJ air personalities to reach a No. 1 rating when he hit that position in his 9-noon slot in 1965 in Hooper.

And, during those years and before, he was writing songs and appearing in the outrush of teen movies that Hollywood churned out by the gross during those years.

"I was the Cole Porter of the teens," he says with a laugh and reels off "Dead Man's Curve" and "Little Old Lady From Pasadena" as a couple of his credits to the title.

Once, when he was on KFVB doing the 9-midnight show, he had tunes at No. 6, 7, and 8 on the chart and couldn't play any of his own records because policies at the station forbade him spinning them until they were in the top five on the chart.

He was in a total of 17 movies, including "The Carpetbaggers" with Gene Weed, another well-known air personality of the market.

Today he's consulting in music on the American International film "Return to Macon County."

Starting his career in Rochester, N.Y., on WSAY, Christian spent several years in the Buffalo market, working on stations such as WNIA under the house name of Mike Melody. He recalls that his ambition to become an air personality was spurred by listening to another house name—Guy King of WWOL in Buffalo, in reality at one time Tom Clay, another time Frank Ward.

Christian has also been involved in record producing over the years, once producing the Denver group called Moonrakers that eventually jelled as Sugarloaf.

His "Beatles Story" album in 1964 was in the top three on the chart and got a Gold Record in sales.

Rock Shop will also be producing and syndicating other specials and programs. A three-hour special on Buddy Holly is in the works, along with a three-hour show called "Funky Funnies" featuring novelty and humorous tunes.

KBEQ SPECIALTY

Request Lines Create Listener Participation

By GRIER LOWRY

KANSAS CITY, Mo.—Request-line answering may be a sometime thing at some stations. At KBEQ here, request lines are an invaluable playlist key. The station is staffed with two girls whose only job is to cover request lines all day long and do demographic querying of callers. With this kind of market research, the station is drawing a sure bead on musical tastes of the targeted segment of the market—teens to 34-year-olds. Request girls field from 4,000 to 6,000 calls weekly.

The combined current spinoff from two request lines, good oldie research, a weekly feed from 16 major area musical retailers, and a weekly information pool with a group of 16 other stations over the country, has turned up a playlist that is turning the station around. From its No. 19 rating in the market two and one-half years ago, the station has pulled to a No. 2 rating. And on March 1975, a demographic survey revealed the FM station had garnered 39 percent of the free-spending teens to 34-year-olds.

Mark Wodlinger, vice president of Metromedia at TV Channel 9, Kansas City, for five and one-half years, and his wife, Connie, a magazine writer, had the trappings of a top-notch station when they came in as owners in 1973. A full-facility, Class C, 100,000 watts, maximum power, high-tower station. With late custom-made stereo gear. Moreover, the Wodlingers were convinced FM's time had arrived in Kansas City.

With an assist from George Wilson, vice president of programming for Bartell Broadcasting at the time (who continues to serve in a consultant role), the couple came up with a "Super Q" and "Super Q Plays The Favorites" concept. A safe and sure formula. Pegged on the philosophy that we play the hits, don't make them. A little-talk-lots-of-music concept.

The Wodlingers are their own music playlist compilers and programmers, but assign Bob Laurence, combination air personality and music director, the job of making the 15 local major retailer surveys.

The oldie "bible" is a little-known book which is a compendium of Billboard charts from 1955 to 1970 which graphs the position of various titles on the charts. Showing, for example, that Mercury's "Little Dar-

ling" by the Diamonds surged to No. 1 for six weeks, then dropped off the charts in September 1957. That "Bad Bad Leroy Brown" was No. 1 for nine weeks, and "Brandy" in the top five for eight weeks. The criteria here is that oldies must have been in the top position on the charts for the past 10 years to earn a place on the playlist.

"We don't wing it on oldies," remarks Mark Wodlinger. "They must have been power records. And we feel it would be mistake to depend on local surveys exclusively for our oldie playlists. What we're doing is getting a pattern from this compendium of Billboard charts along with information stemming from request lines.

"Our request lines operate from 3 to 10 p.m., and girls are trained to get some demographics such as age, sex, etc., and then we ask callers to supply a second choice to the one they phoned in for. Since this second se-

(Continued on page 23)

JUNE 14, 1975, BILLBOARD

WHY?



- ★ A Warner Bros. record by Stephen Adams which proclaims the accomplishments of Richard Nixon and is a call for his forgiveness based upon our own sins is not played by many radio stations. Why?
- ★ WEDG reported it's hotter than a two-dollar pistol here. The response has surpassed anything we have done.
- ★ WZUU reported they received over 200 phone calls pro and con the first time they played it.
- ★ Local radio stations that have played it across the country say their switchboards were swamped with requests to play it again and again.
- ★ With the Mike Curb Congregation singing "God Bless America" in the background, Stephen Adams narrates about the capacity of good in all men, that you shouldn't wait until a man dies to thank him for the good he's done and the importance of forgiveness.
- ★ Now, Mr. Adams has written a book called *The Intermediate American* about the large majority of people who fall between the liberal and conservative classification. He has taped interviews concerning his record in the U.S., England, Canada and Australia.
- ★ It's controversial but true, wherever the record "Why" has played, it has created emotional impact, soul searching, and provoked scores of calls to the stations. Why not give it a spin at your station?
- ★ If you have not received your Warner Bros. promotional record or would be interested in interviewing Mr. Adams on your radio or TV show, contact:

Stephen Lee Adams
70-A Eastgate Center
Chattanooga, Tennessee 37411
615-894-2484

WHY?

Warner Bros. #8084

Stephen Lee Adams
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WARNER BROS. RECORDS

VOTE FOR YOUR FAVORITE RECORD PROMOTION EXECUTIVES!

This is for the preliminaries. Vote for the promotion executives of your choice. The ones with the most votes will make the finals and another ballot will be featured to select the big winners to be honored at the eighth annual International Radio Programming Forum at the Fairmont Hotel in San Francisco Aug. 13-16.

National promotion: _____ Company: _____ City: _____

Regional promotion: _____ Company: _____ City: _____

Local promotion: _____ Company: _____ City: _____

Independent promotion: _____ Company: _____ City: _____

Your name: _____ Position: _____

Call letters: _____ City: _____ State: _____

NOTE: If you are a record promotion man and would like to nominate yourself, please do so.

NAME OF RECORD PROMOTION MAN: _____

COMPANY: _____

CITY & STATE: _____

NAME OF PROGRAM DIRECTOR IN YOUR AREA WHO WILL VOUCH FOR YOU: _____

Call Letters & City: _____

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Now, a new audio adventure saluting the free-wheeling rock and roll life style that made the splash heard 'round the world. **THE CALIFORNIA SPECIAL** covers the great Southern California hits from 1960 through 1975 . . . all the unforgettable surf songs, car songs and girl songs. Along for the ride: the rock celebrities who made the music . . . like Brian Wilson, Mike Love, Jan Berry, Dean Torrance, Cher, Michelle Phillips, Rick Nelson, David Cassidy, Neil Young, Seals and Crofts, Lou Adler, Jimmy Webb, Alice Cooper, Cheech and Chong . . . interviewed in action, on location, all over the world. And every step of the way, we track the all-time California supergroup, The Beachboys. There's more to the incredible **CALIFORNIA SPECIAL** story — and it's yours to see and hear . . . free . . . in the complete presentation package. Send in the coupon and we'll have a gift-wrapped box of good vibrations on your desk in 10 days.

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Written by Jerry Hopkins
Narrated by John Stewart
Original Music by Rick Kellis
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Executive Producer Tom Rounds

THE CALIFORNIA SPECIAL
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THE CALIFORNIA SPECIAL sounds like The programming and sales blockbuster for the summer of '75 . . . and beyond. Please send free brochure, demo tape, price and market exclusivity info.

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Call Letters _____ Address _____
City _____ State _____ Zip _____

THE CALIFORNIA SPECIAL: 6 hours of great radio, including 72 commercial or news minutes. Delivered on compatible stereo LP's by WATERMARK, makers of THE ELVIS PRESLEY STORY, AMERICAN TOP 40 and AMERICAN COUNTRY COUNTDOWN.

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/5/75)

TOP ADD ONS - NATIONAL

(D) VAN McCOY—Hustle (Avco)
EAGLES—One Of These Nights (Asylum)
MELISSA MANCHESTER—Midnight Blue (Arista)

D—Disco/Crossover

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

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

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

★ DANIEL BOONE—Run Tell The People (Pye) 21-13

KBBC—Phoenix

● GWEN McCRAE—Rockin' Chair (Capitol)
● FALLEN ROCK—Mary Anne (Capricorn)
★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 29-20
★ EAGLES—One Of These Nights (Asylum) 33-28

KRIZ—Phoenix

● GRAND FUNK—Bad Time (Capitol)
● THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 15-6
★ MICHAEL MURPHEY—Wildfire (Epic) 6-3

KQEO—Albuquerque

● PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
● THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 10-4
★ LINDA RONSTADT—When Will I Be Loved (Capitol) 9-3

PRIME MOVERS - NATIONAL

PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
PILOT—Magic (EMI)

★ FIRST CLASS—Funny How Love Can Be (United Kingdom) 27-10

★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 29-13

KJR—Seattle

D● FRANKIE VALLI—Swearin' To God (Private Stock)
● GWEN McCRAE—Rockin' Chair (Capitol)
★ PILOT—Magic (EMI) 12-4
★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 24-17

KING—Seattle

D● FRANKIE VALLI—Swearin' To God (Private Stock)
● JUSTIN HAYWARD & JOHN LODGE—I Dreamed Last Night (Threshold)
★ JESSI COLTER—I'm Not Lisa (Capitol) Ex-15
★ PILOT—Magic (EMI) 27-6

KJRB—Spokane

● AMBROSIA—Holdin' On To Yesterday (20th Century)
● RINGO STARR—To Goodnight Vienna (Apple)
★ JESSI COLTER—I'm Not Lisa (Capitol) 25-16
★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 18-14

KTAC—Tacoma

● BARRY WHITE—I'll Do For You Anything (20th Century)
● MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 30-20
D★ FRANKIE VALLI—Swearin' To God (Private Stock) 33-23

KGW—Portland

● BEE GEES—Jive Talkin' (Atlantic)
● EAGLES—One Of These Nights (Asylum)
★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) Ex-14
★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 8-1

KISN—Portland

D● VAN McCOY—Hustle (Avco)
● OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
★ BOOMER CASTLEMAN—Judy Mae (Mums) 27-25
★ CARLY SIMON—Attitude Dancing (Elektra) 26-24

KTLK—Denver

D● VAN McCOY—Hustle (Avco)
● MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 37-25
★ EAGLES—One Of These Nights (Asylum) 38-25

KIMN—Denver

● SUGARLOAF—Stars In My Eyes (Claridge)
● JESSI COLTER—I'm Not Lisa (Capitol)
★ AMBROSIA—Holdin' On To Yesterday (20th Century) 32-22
★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 30-13

KKAM—Pueblo, Colo.

● BAZUKA—Dynamite (A&M)
● MIKE POST—Rockford Files (MGM)
★ JESSI COLTER—I'm Not Lisa (Capitol) 22-11
★ WAR—Why Can't We Be Friends (U.A.) HB-21

KYSN—Colorado Springs

● JANIS IAN—At Seventeen (Columbia)
● GWEN McCRAE—Rockin' Chair (Capitol)
★ TEN C.C.—I'm Not In Love (Mercury) 21-17
★ BOOMER CASTLEMAN—Judy Mae (Mums) 15-10

KCPX—Salt Lake City

● TEN C.C.—I'm Not In Love (Mercury)
● EAGLES—One Of These Nights (Asylum)
★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 28-18
★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 32-24

KRSP—Salt Lake City

● TEN C.C.—I'm Not In Love (Mercury)
● EAGLES—One Of These Nights (Asylum)
★ MIKE POST—Rockford Files (MGM) 18-9
D★ VAN McCOY—Hustle (Avco) 22-13

BREAKOUTS - NATIONAL

EAGLES—One Of These Nights (Asylum)
PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
TEN C.C.—I'm Not In Love (Mercury)

★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 19-12

★ MELISSA MANCHESTER—Midnight Blue (Arista) EX-18

KELI—Tulsa

● LEON RUSSELL—Lady Blue (Shelter)
● JOAN BAEZ—Blue Sky (A&M)
★ EAGLES—One Of These Nights (Asylum) EX-27
★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) EX-29

WKY—Oklahoma City

● CARLY SIMON—Attitude Dancing (Elektra)
● PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
★ PILOT—Magic (EMI) 22-11
★ BOOMER CASTLEMAN—Judy Mae (Mums) 21-15

KOMA—Oklahoma City

● TAVARES—Remember What I Told You (Capitol)
● RINGO STARR—To Goodnight Vienna (Apple)
RUFUS—Please Pardon Me (ABC) 25-18
★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 19-13
★ WTIX—New Orleans

● THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)

● EAGLES—One Of These Nights (Asylum)

★ MICHAEL MURPHEY—Wildfire (Epic) 20-11

★ ALICE COOPER—Only Women (Atlantic) 15-9

KEEL—Shreveport

● LEO SAYER—One Man Band (W.B.)
● GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)

★ EAGLES—One Of These Nights (Asylum) 33-25

★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 35-26

KEEL—Shreveport

● LEO SAYER—One Man Band (W.B.)

● GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)

★ EAGLES—One Of These Nights (Asylum) 33-25

★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 35-26

Midwest Region

TOP ADD ONS:

THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
(D) VAN McCOY—Hustle (Avco)
PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

PRIME MOVERS:

THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
MICHAEL MURPHEY—Wildfire (Epic)
ROGER WHITTAKER—Last Farewell (RCA)

BREAKOUTS:

EAGLES—One Of These Nights (Asylum)
PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
ROLLING STONES—I Don't Know Why (ABKCO)

WLS—Chicago

● PILOT—Magic (EMI)
● THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
★ MICHAEL MURPHEY—Wildfire (Epic) 19-6

★ AMERICA—Sister Golden Hair (W.B.) 6-2

★ WCYL—Chicago

● TEN C.C.—I'm Not In Love (Mercury)
● THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
★ JESSI COLTER—I'm Not Lisa (Capitol) 28-19

★ MICHAEL MURPHEY—Wildfire (Epic) 25-16

★ WOKY—Milwaukee

● BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
● PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
★ PILOT—Magic (EMI) 19-8

★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 24-13

★ WZUI-FM—Milwaukee

● ROLLING STONES—I Don't Know Why (ABKCO)
● CHARLIE RICH—Every Time You Touch Me (Epic)
★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 17-9

★ EAGLES—One Of These Nights (Asylum) 19-12

WIFE—Indianapolis

D● VAN McCOY—Hustle (Avco)

● EAGLES—One Of These Nights (Asylum)

★ JESSI COLTER—I'm Not Lisa (Capitol) 15-8

★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 16-9

WIRL—Peoria, Ill.

● EAGLES—One Of These Nights (Asylum)

● ROLLING STONES—I Don't Know Why (ABKCO)

★ BOOMER CASTLEMAN—Judy Mae (Mums) 33-24

★ MIKE POST—Rockford Files (MGM) 31-21

WDGY—Minneapolis

● JOE SIMON—Get Down, Get Down (Spring)

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

★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 19-10

★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 20-15

KDWB—Minneapolis

● JESSI COLTER—I'm Not Lisa (Capitol)

D● VAN McCOY—Hustle (Avco)

★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 26-16

★ EAGLES—One Of These Nights (Asylum) 27-19

KOIL—Omaha

● PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

D● FRANKIE VALLI—Swearin' To God (Private Stock)

★ STEELY DAN—Black Friday (ABC) 28-19

★ BOOMER CASTLEMAN—Judy Mae (Mums) 20-13

KIOA—Des Moines

D● VAN McCOY—Hustle (Avco)

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

★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 15-5

★ SHA NA NA—Just Like Romeo And Juliet (Kama Sutra) 20-12

KKLS—Rapid City, S.D.

D● VAN McCOY—Hustle (Avco)

● SAMMY JOHNS—Rag Doll (GRC)

★ TEN C.C.—I'm Not In Love (Mercury) 20-14

★ NAZARETH—Love Hurts (A&M) 25-15

KQWB—Fargo, N.D.

● JANIS IAN—At Seventeen (Columbia)

● GLEN CAMPBELL—Rhinestone Cowboy (Capitol)

★ SUPERTRAMP—Bloody Well Right (A&M) 25-16

★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 5-2

KXOK—St. Louis

● BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)

● ALICE COOPER—Only Women (Atlantic)

★ MICHAEL MURPHEY—Wildfire (Epic) 13-5

★ GWEN McCRAE—Rockin' Chair (Capitol) 25-18

KSLQ-FM—St. Louis

● GWEN McCRAE—Rockin' Chair (Capitol)

● DISCO TEX & THE SEX-O-LETTES—I Wanna Dance Wit' Choo (Chelsea)

★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 12-7

★ LINDA RONSTADT—When Will I Be Loved (Capitol) 6-4

WHB—Kansas City

● BOOMER CASTLEMAN—Judy Mae (Mums)

● RAY STEVENS—Misty (Barnaby)

★ JOE SIMON—Get Down, Get Down (Spring) 22-13

★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 25-11

(Continued on page 22)

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Pacific Southwest Region

TOP ADD ONS:

TEN C.C.—I'm Not In Love (Mercury)
MELISSA MANCHESTER—Midnight Blue (Arista)
GLEN CAMPBELL—Rhinestone Cowboy (Capitol)

PRIME MOVERS:

MICHAEL MURPHEY—Wildfire (Epic)
PILOT—Magic (EMI)
JESSI COLTER—I'm Not Lisa (Capitol)

BREAKOUTS:

TEN C.C.—I'm Not In Love (Mercury)
GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
MELISSA MANCHESTER—Midnight Blue (ARISTA)

KHJ—Los Angeles

● TEN C.C.—I'm Not In Love (Mercury)
● MELISSA MANCHESTER—Midnight Blue (Arista)

★ JESSI COLTER—I'm Not Lisa (Capitol) 17-9

★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 28-20

K100 (KIQQ-FM)—Los Angeles

D● FRANKIE VALLI—Swearin' To God (Private Stock)

● GLEN CAMPBELL—Rhinestone Cowboy (Capitol)

★ MICHAEL MURPHEY—Wildfire (Epic) 23-11

★ ALICE COOPER—Only Women (Atlantic) 14-6

KKDJ—Los Angeles

● JAMES TAYLOR—How Sweet It Is (W.B.)

● TONY ORLANDO & DAWN—Morning Beautiful (Elektra)

★ MICHAEL MURPHEY—Wildfire (Epic) 11-8

★ PILOT—Magic (EMI) 7-1

KFXM—San Bernardino

D● FRANKIE VALLI—Swearin' To God (Private Stock)

● OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)

★ CARLY SIMON—Attitude Dancing (Elektra) 23-17

★ MICHAEL MURPHEY—Wildfire (Epic) 15-10

KAFY—Bakersfield

● TEN C.C.—I'm Not In Love (Mercury)

● GLEN CAMPBELL—Rhinestone Cowboy (Capitol)

★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 18-5

★ PILOT—Magic (EMI) 23-9

KCBQ—San Diego

● ALICE COOPER—Only Women (Atlantic)

● PILOT—Magic (EMI)

★ MICHAEL MURPHEY—Wildfire (Epic) 13-7

★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 19-14

KENO—Las Vegas

D● VAN McCOY—Hustle (Avco)

● DONNY & MARIE OSMOND—Make The World Go Away (Kolob)

★ JESSI COLTER—I'm Not Lisa (Capitol) 34-24

Pacific Northwest Region

TOP ADD ONS:

(D) FRANKIE VALLI—Swearin' To God (Private Stock)
EAGLES—One Of These Nights (Asylum)
TEN C.C.—I'm Not In Love (Mercury)

PRIME MOVERS:

PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
PILOT—Magic (EMI)
JESSI COLTER—I'm Not Lisa (Capitol)

BREAKOUTS:

TEN C.C.—I'm Not In Love (Mercury)
BEE GEES—Jive Talkin' (Atlantic)
EAGLES—One Of These Nights (Asylum)

KFRC—San Francisco

● MELISSA MANCHESTER—Midnight Blue (Arista)

D● FRANKIE VALLI—Swearin' To God (Private Stock)

★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 27-18

★ AMERICA—Sister Golden Hair (W.B.) 15-8

KYA—San Francisco

● TEN C.C.—I'm Not In Love (Mercury)

● BEE GEES—Jive Talkin' (Atlantic)

★ PILOT—Magic (EMI) 21-14

D★ VAN McCOY—Hustle (Avco) 18-12

K101-FM—San Francisco

● EAGLES—One Of These Nights (Asylum)

● HELEN REDDY—You Don't Need A Reason (Capitol)

★ TEN C.C.—I'm Not In Love (Mercury) 20-10

★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 16-11

KSJO—San Jose

"BLUEBIRD" (4108)

from HELEN REDDY's forthcoming album
NO WAY TO TREAT A LADY (ST-11418)



Management: JEFF WALD

Produced by: JOE WISSERT

Arranged & Conducted by: NICK DECARO



Billboard Singles Radio Action

Based on station playlists through Thursday (6/5/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 20

- KEWI—Topeka**
- CARLY SIMON—Attitude Dancing (Elektra)
 - LEO SAYER—One Man Band (W.B.)
 - ★ ROGER WHITTAKER—Last Farewell (RCA) 29-8
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 20-6

North Central Region

TOP ADD ONS:

(D) VAN McCOY—Hustle (Avco)
GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
BEE GEES—Jive Talkin' (Atlantic)

PRIME MOVERS:

THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
TEN C.C.—I'm Not In Love (Mercury)
PILOT—Magic (EMI)

BREAKOUTS:

TEN C.C.—I'm Not In Love (Mercury)
PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
BEE GEES—Jive Talkin' (Atlantic)

- CKLW—Detroit**
- D VAN McCOY—Hustle (Avco)
 - TEN C.C.—I'm Not In Love (Mercury)
 - ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 21-14
 - ★ JESSI COLTER—I'm Not Lisa (Capitol) EX-22
- WGRD—Grand Rapids**
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
 - GRAND FUNK—Bad Time (Capitol) 13-8
 - ★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 19-11
- Z-96 (WZZM-FM)—Grand Rapids**
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - LINDA RONSTADT—When Will I Be Loved (Capitol) 13-8
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 5-1

- WTAC—Flint, Mich.**
- BOB SEGER—Beautiful Loser (Capitol)
 - STEELY DAN—Black Friday (ABC)
 - ★ TEN C.C.—I'm Not In Love (Mercury) 30-18
 - ★ ALICE COOPER—Only Women (Atlantic) 17-13
- WIXY—Cleveland**
- BEE GEES—Jive Talkin' (Atlantic)
 - JOHNNY WAKELIN—Black Superman (Pye)
 - ★ PILOT—Magic (EMI) 17-9
- D VAN McCOY—Hustle (Avco) 29-19**
- WGCL—Cleveland**
- DWIGHT TWILLY BAND—I'm On Fire (Shelter)
 - ROGER WHITTAKER—Last Farewell (RCA)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 22-17
 - ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 23-18

- 13-Q (WKTQ)—Pittsburgh**
- D VAN McCOY—Hustle (Avco)
 - THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 18-6
 - ★ SEALS & CROFTS—I'll Play For You (W.B.) 16-14
- KQV—Pittsburgh**
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
 - GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 17-9
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 9-4

- WKBW—Buffalo**
- LINDA RONSTADT—When Will I Be Loved (Capitol)
 - BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - ★ PILOT—Magic (EMI) 23-8
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 14-3

- WSAI—Cincinnati**
- GRAND FUNK—Bad Time (Capitol)
 - PILOT—Magic (EMI)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 10-2
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 4-1

- WCOL—Columbus**
- BLOOD, SWEAT & TEARS—Got To Get You Back Into My Life (Columbia)
 - GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
 - ★ DISCO TEX & THE SEX-O-LETTES—I Wanna Dance Wit' Choo (Chelsea) 24-17
 - ★ WAR—Why Can't We Be Friends (U.A.) 35-27

- WAKY—Louisville**
- MELISSA MANCHESTER—Midnight Blue (Arista)
 - EAGLES—One Of These Nights (Asylum)
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 17-10
 - ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 29-23

- WTUE—Dayton, Ohio**
- MIKE POST—Rockford Files (MGM)
 - GWEN McCRAE—Rockin' Chair (Cat)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 39-24
- D HAROLD MELVIN—Bad Luck (Philadelphia International) 38-27**

- WBGH—Bowling Green, Ky.**
- EAGLES—One Of These Nights (Asylum)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - D FRANKIE VALLI—Swearin' To God (Private Stock) 27-19
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 6-1

- WJET—Erie, Pa.**
- RINGO STARR—Goodnight Vienna (Apple)
 - TEN C.C.—I'm Not In Love (Mercury) 31-20
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 25-16

Southeast Region

TOP ADD ONS:

(D) VAN McCOY—Hustle (Avco)
MELISSA MANCHESTER—Midnight Blue (Arista)
EAGLES—One Of These Nights (Asylum)

PRIME MOVERS:

THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
PILOT—Magic (EMI)

BREAKOUTS:

EAGLES—One Of These Nights (Asylum)
GWEN McCRAE—Rockin' Chair (Cat)
BARRY WHITE—I'll Do For You Anything (20th Century)

- WXI—Atlanta**
- MELISSA MANCHESTER—Midnight Blue (Arista)
 - RAY STEVENS—Misty (Barnaby)
 - ★ SAMMY JOHNS—Rag Doll (GRC) 26-19
 - ★ TEN C.C.—I'm Not In Love (Mercury) 29-16

- WFOM—Atlanta**
- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
 - TRAVES WAMMACK—More Power To You (Capricorn)
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 24-19
 - ★ ELVIS PRESLEY—Trouble (RCA) 19-13

- Z-93 (WZGC-FM)—Atlanta**
- BARRY WHITE—I'll Do For You Anything (20th Century)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ TEN C.C.—I'm Not In Love (Mercury) EX-19
 - D VAN McCOY—Hustle (Avco) 18-10

- WBBQ—Augusta**
- CHARLIE DANIELS—Long Haired Country Boy (Kama Sutra)
 - WAR—Why Can't We Be Friends (U.A.)
 - D VAN McCOY—Hustle (Avco) 23-12
 - ★ TEN C.C.—I'm Not In Love (Mercury) 14-7

- WSGN—Birmingham, Ala.**
- D VAN McCOY—Hustle (Avco)
 - MELISSA MANCHESTER—Midnight Blue (Arista)
 - D FRANKIE VALLI—Swearin' To God (Private Stock) 14-6
 - ★ EAGLES—One Of These Nights (Asylum) 23-14
- WHYY—Montgomery, Ala.**
- GWEN McCRAE—Rockin' Chair (Cat)
 - RINGO STARR—To Goodnight Vienna (Apple)
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 24-14
 - ★ PILOT—Magic (EMI) 18-8

- WTOB—Winston/Salem, N.C.**
- WAR—Why Can't We Be Friends (U.A.)
 - D VAN McCOY—Hustle (Avco)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 31-17
 - ★ TAVARES—Remember What I Told You (Capitol) 20-14
- WSPA—Savannah, Ga.**
- BEE GEES—Jive Talkin' (Atlantic)
 - SEALS & CROFTS—I'll Play For You (W.B.)
 - ★ LYNRYD SKYNYRD—Saturday Night Special (MCA) 25-16
 - ★ JOHNNY WAKELIN—Black Superman (Pye) 9-5

- WTMA—Charleston, S.C.**
- D VAN McCOY—Hustle (Avco)
 - TAVARES—Remember What I Told You (Capitol) 21-11
 - ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 30-21

- WKIX—Raleigh, N.C.**
- SAMMY JOHNS—Rag Doll (GRC)
 - GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
 - ★ STEELY DAN—Black Friday (ABC) 30-19
 - ★ JANIS IAN—At Seventeen (Columbia) 22-13

- WORD—Spartanburg, S.C.**
- NEW BIRTH—Dream Merchant (Buddah)
 - MAJOR LANCE—You're Everything I Need (Osirus)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 15-2
 - ★ BARRY WHITE—I'll Do For You Anything (20th Century) EX-18

- WAYS—Charlotte, N.C.**
- ANGELO BOND—Reach For The Moon (ABC)
 - GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
 - ★ TAVARES—Remember What I Told You (Capitol) 20-17
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 13-10

- WNOX—Knoxville**
- STEELY DAN—Black Friday (ABC)
 - EAGLES—One Of These Nights (Asylum)
 - ★ BOOMER CASTLEMAN—Judy Mae (Mums) 39-24
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 24-7

- WGOW—Chattanooga, Tenn.**
- D VAN McCOY—Hustle (Avco)
 - PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
 - ★ JOE SIMON—Get Down, Get Down (Spring) 15-7
 - ★ ALICE COOPER—Only Women (Atlantic) 11-1

- KAAY—Little Rock**
- CHARLIE RICH—Every Time You Touch Me (Epic)
 - SAMMY JOHNS—Rag Doll (GRC)
 - ★ MICHAEL MURPHEY—Wildfire (Epic) EX-9
 - ★ CHICAGO—Old Days (Columbia) EX-11

- WHBQ—Memphis**
- EAGLES—One Of These Nights (Asylum)
 - D VAN McCOY—Hustle (Avco)
 - ★ PILOT—Magic (EMI) 25-15
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 21-14

- WMPS—Memphis**
- D VAN McCOY—Hustle (Avco)
 - GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
 - ★ BOOMER CASTLEMAN—Judy Mae (Mums) EX-19
 - D FRANKIE VALLI—Swearin' To God (Private Stock) EX-18

- WMAK—Nashville**
- D VAN McCOY—Hustle (Avco)
 - WAR—Why Can't We Be Friends (U.A.)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 15-9
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 10-4

- WLAC—Nashville**
- ELVIS PRESLEY—Trouble (RCA)
 - OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - ★ GWEN McCRAE—Rockin' Chair (Cat) EX-10
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) EX-14

- WLCY—St. Petersburg, Fla.**
- CARLY SIMON—Attitude Dancing (Elektra)
 - FOUR TOPS—Seven Lonely Nights (ABC)
 - ★ ALICE COOPER—Only Women (Atlantic) 11-4
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 18-13

- WQAM—Miami**
- ROGER WHITTAKER—Last Farewell (RCA)
 - THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
 - ★ PILOT—Magic (EMI) 19-4
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 20-5

- WFUN—Miami**
- EAGLES—One Of These Nights (Asylum)
 - TEN C.C.—I'm Not In Love (Mercury)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 21-8
 - D FRANKIE VALLI—Swearin' To God (Private Stock) 20-6

- Y-100 (WHYI-FM)—Miami/Fl. Lauderdale**
- HERBIE MANN—Hijack (Atlantic)
 - THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 30-24
 - ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 27-19

- WOPD—Lakeland, Fla.**
- ROLLING STONES—I Don't Know Why (ABKCO)
 - HELEN REDDY—You Don't Need A Reason (Capitol)
 - D VAN McCOY—Hustle (Avco) 27-16
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 26-11

Mid-Atlantic Region

TOP ADD ONS:

GWEN McCRAE—Rockin' Chair (Cat)
OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

PRIME MOVERS:

THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
(D) VAN McCOY—Hustle (Avco)
PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

BREAKOUTS:

PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
GWEN McCRAE—Rockin' Chair (Cat)
TEN C.C.—I'm Not In Love (Mercury)

- WFIL—Philadelphia**
- LINDA RONSTADT—When Will I Be Loved (Capitol)
 - PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
 - D VAN McCOY—Hustle (Avco) 16-1
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 18-7

- WIBG—Philadelphia**
- MIKE POST—Rockford Files (MGM)
 - GWEN McCRAE—Rockin' Chair (Cat)
 - D VAN McCOY—Hustle (Avco) 16-6
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 13-4

- WPGC—Washington**
- JESSI COLTER—I'm Not Lisa (Capitol)
 - TEN C.C.—I'm Not In Love (Mercury)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 25-12
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 16-7

- WRC—Washington**
- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
 - OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - ★ TEN C.C.—I'm Not In Love (Mercury) 20-16
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 16-12

- WCAO—Baltimore**
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - GWEN McCRAE—Rockin' Chair (Cat)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 26-13
 - ★ PILOT—Magic (EMI) 23-9

- WGH—Newport News, Va.**
- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
 - GWEN McCRAE—Rockin' Chair (Cat)
 - ★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 29-21
 - ★ CARLY SIMON—Attitude Dancing (Elektra) 27-20

- WYRE—Annapolis, Md.**
- SAMMY JOHNS—Rag Doll (GRC)
 - OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 10-7
 - D VAN McCOY—Hustle (Avco) HB-18

- WLEE—Richmond, Va.**
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
 - BAZUKA—Dynamite (A&M)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 16-9
 - ★ EAGLES—One Of These Nights (Asylum) EX-28

Northeast Region

TOP ADD ONS:

MELISSA MANCHESTER—Midnight Blue (Arista)
EAGLES—One Of These Nights (Asylum)
DOOBIE BROTHERS—Take Me In Your Arms (W.B.)

PRIME MOVERS:

THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
MICHAEL MURPHEY—Wildfire (Epic)
PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

BREAKOUTS:

EAGLES—One Of These Nights (Asylum)
AEROSMITH—Sweet Emotions (Columbia)
PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

- WABC—New York City**
- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
 - MICHAEL MURPHEY—Wildfire (Epic)
 - D FRANKIE VALLI—Swearin' To God (Private Stock) 9-2
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 20-13

- WPIX-FM—New York City**
- HOT CHOCOLATE—Disco Queen (Big Tree)
 - GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 19-11
 - ★ TAVARES—Remember What I Told You (Capitol) 20-12

- WBBF—Rochester, N.Y.**
- GRAND FUNK—Bad Time (Capitol)
 - MIKE POST—Rockford Files (MGM)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 29-9
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 10-1

- WRKO—Boston**
- MELISSA MANCHESTER—Midnight Blue (Arista)
 - EAGLES—One Of These Nights (Asylum)
 - ★ JESSI COLTER—I'm Not Lisa (Capitol) 30-17
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 24-15

- WBZ-FM—Boston**
- MELISSA MANCHESTER—Midnight Blue (Arista)
 - DAVID BOWIE—Fame (RCA)
 - ★ AEROSMITH—Sweet Emotions (Columbia) 38-20
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 20-7

- WVBF-FM—Framingham, Mass.**
- AEROSMITH—Sweet Emotions (Columbia)
 - TAVARES—Remember What I Told You (Capitol)
 - ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 12-5
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 27-4

- WPRO—Providence**
- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
 - KAREN ALEXANDER—Isn't It Always Love (W.B.)
 - D HAROLD MELVIN—Bad Luck (Philadelphia International) 23-3
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 22-8

- WORC—Worcester, Mass.**
- BEE GEES—Jive Talkin' (Atlantic)
 - BOBBY MARTIN—Man Was Made To Love Woman (Island)
 - ★ AMERICA—Sister Golden Hair (W.B.) 19-10
 - ★ JANIS IAN—At Seventeen (Columbia) EX-24

- WDR—Hartford**
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
 - JESSI COLTER—I'm Not Lisa (Capitol)
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 21-14
 - D VAN McCOY—Hustle (Avco) 28-21

- WPOP—Hartford**
- JOE SIMON—Get Down, Get Down (Spring)
 - MELISSA MANCHESTER—Midnight Blue (Arista)
 - D VAN McCOY—Hustle (Avco) 16-5
 - ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 22-12

- WTRY—Albany**
- EAGLES—One Of These Nights (Asylum)
 - RINGO STARR—Goodnight Vienna (Apple)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 26-20
 - ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) EX-27

- WPTV—Albany**
- JUSTIN HAYWARD & JOHN LODGE—I Dreamed Last Night (Threshold)
 - WAR—Why Can't We Be Friends (U.A.)
 - ★ JESSI COLTER—I'm Not Lisa (Capitol) 21-12
 - ★ GWEN McCRAE—Rockin' Chair (Cat) 30-22

- WVBT—Raleigh, N.C.**
- GRAND FUNK—Bad Time (Capitol)
 - MIKE POST—Rockford Files (MGM)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 29-9
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 10-1

- WVBT—Raleigh, N.C.**
- GRAND FUNK—Bad Time (Capitol)
 - MIKE POST—Rockford Files (MGM)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 29-9
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 10-1

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Vox Jox

By CLAUDE HALL

who have passed through the doors of the Metromedia flagship station leaving hardly a shadow on the wall.

* * *

Harv Moore is the new program director of WYSL in Buffalo, N.Y.; he'd been at WPGC in Washington previously as program director and everything else during about a 12-year span. He'll do the 6-10 show in

Buffalo, following. . . **Jack Mindy** reports that he and mid-day personality **John Simmons** have departed **WHEN** in Syracuse, N.Y.; both are looking and **Mindy**, a good morning personality, can be reached at 315-637-5432. . . **Jay Marvin** reports that he has resigned as music director of **WWOD** in Lynchburg, VA., to head for a Texas radio station. "If **Gerry Pine** or any of the old Del Rio Gang read this, they can find out where I'm at by contacting **Mike Kyle** at **KWMC** in Del Rio. Would like to hear from them."

* * *

There's a new lineup at **KRKT** in Albany, Ore. New Program director is **Marv (Chris Allen) Carstens**, promoted from music director. **Larry (Charlie Daniels) Blair**, is now music director. Rest of staff includes **Bill O'Brien** in the morning slot and **J. P. Lucas** in the evenings. "We're looking for part-timers with some country experience. Sex, no object. Good money."

* * *

Bro. John Walton, air personality at **KILE**, Galveston, Tex., Top 40 station, would like to work in a bigger market on a personality type Top 40 operation. His number is 1-713-744-0195. . . Note to **L. Jeffrey Hunt**, program director of **WHAG** in Hagerstown, MD. and **Stacy Drake** at **WHAG**: Looks as if that scene was a mess. But I think I'll just let sleeping signals "sign off" on their own. . . The lineup at **WYOO**, an AM-FM combo that bills itself as U-100 in Minneapolis, features **Jerry Brooke** 9-noon, music director **Bob Hall** noon-3 p.m., program director **Rob Sherwood** 3-6 p.m., **Tom (Chucker Morgan) Watson** 6-10 p.m., **Steve Steele** 10 p.m.-2 a.m., and **Art Snow** 2-6 a.m. The station is looking for a heavy Top 40 morning personality; good money.

* * *

Ach, the typo gremlins of the printing plant were at work against me the past couple of weeks—tried to get a ballot into the book so that everyone could vote on their favorite record promotion men. Would you guys hunt around the radio section and—if you see a ballot—fill it out. Mail as soon as possible to me in Los

Angeles. I'll tabulate the votes and print a final ballot of a majority of the front-runners so you can again vote your choices for the big winners.

* * *

Ernest Gorgia, who uses **Ernie G** as an air name, has joined **WVOW** in Logan, W. Va., as air personality and music director. He'd been with **WLOG** in that city for more than six years. Rest of staff at **WVOW** includes **Bob Weisner** 6-noon, **Gary Campbell** and **Denny James** 6 p.m. to 1 a.m. **Gorgia** does noon-6 p.m. . . New program director of **WIHN**, stereo station in Bloomington, Ill., is **Doug Lane**, who says: "Will you mention that **Doug Blair**, who I'm replacing is looking? He's a super production man with a great set of pipes and comes complete with his own Moog. We can forward anything to him from the station." Lineup includes **Tony Taylor** 6-noon, **Lane** noon-5 p.m., **John Keaton** 5-10 p.m., **Larry Kirin** until 2 a.m., with Sundays worked by **Stu Salowitz**, **Steve Berger**, and **Dean Spencer**. And **Lane** adds: "We are featuring the King Biscuit Flower Hour and **BBC Presents** and are very happy with them."



LANE

* * *

Arnold Katinsky is now promotion director of **WGST** in Atlanta. He used to be promotion director for Metromedia's **WNEW-AM** in New York, thus the past-connection with **WGST** general manager **Dick Carr**, who, just coincidentally, has a lot of **WNEW** old-timers with him in Atlanta. . . **Bill Jeffreys**, assistant music director of **WAAC** in Terre Haute, Ind., reports that the station has modified its format to up tempo **MOR** and now plays a lot of singles and seeks better record service. . . **Don Karnes** reports that **WSUF**, country station in Long Island, N.Y., burned down the other day and he's out of work. Says it's going to take 120 days to get the station going again "and I can't afford to work at half salary through that time." His phone is 516-981-1377. He was manager, but is a former program director and might be interested in both possibilities.

* * *

Ran into **Bob Gowa** on the street the other day and he gave me a copy of a **Wolfman Jack** aircheck. **Gowa** is one of the all-time collectors of old radio trivia such as airchecks and station promotional items and obscure nonsense. Keeps them in a garage in the San Fernando Valley. If you'd like to chat about trivia, **Bob's** number is 213-388-5639. . . Another radio buff is **A. Tobia**, 3101 B Edmonton St., Bakersfield, Calif. 93309. Wants airchecks of **Alan Freed** and any other New York jock of the circa 1954-64 period.

* * *

Bwana J. J. Stone at **KFH** in Wichita sent me an 8-track cartridge of his on-air funnies. Has his own label, etc. Are you selling these things **Stone**? Very funny stuff. . . **Alan Prince**, Moselstr. 23, 4307 Kettwig, West Germany, works as a disk jockey over there and is "very interested in getting in contact with a deejay in the U.S., if possible in New York. I would like to exchange new records and info."

* * *

Here are a few of the persons who've registered for the eighth annual International Radio Program-

nual International Radio Programming Forum in San Francisco this August: **Harold Moore** and **John Lego**, **KHOW**, Denver; **Steve Dick-off**, **WEAQ**, Eau Claire, Wis.; **Rusty Shaffer**, **KBOL** in Boulder, Colo.; **Scott Morgan**, **KOMO**, Seattle; **Jerry Groner**, **KRZY**, Albuquerque, N.M.; **Bill Huie**, **TRAV**, Atlanta; **R. Heming**, **3XY**, Australia; **Wayne Jordan**, **KXL**, Portland; **Desiree Varvir** and **Allen Marsh**, Western Michigan University; **Alexander Tanger**, **GCC Communications** in Massachusetts; and **Dick Hyatt**, **WBPM** in Kingston, N.Y. The Forum is looking good at the moment. Find one of the registration blanks and register now in order to take advantage of the discount on both registration and on the hotel rooms.

* * *

I know that a lot of you remember
(Continued on page 25)

LOS ANGELES—Ruth Meyer, undoubtedly one of the top program directors in the Top 40 field, has departed **WNEW-AM** in New York, to join **WMCA**, a two-way talk station in New York. This has two significances: One, she once programmed **WMCA** when it was a rocker. Two, she's another of the programming victims of **WNEW-AM** and she joins the ranks of the program directors

Request Lines Create Listener Participation

• Continued from page 18

lection is usually an oldie, we make good use of our request lines in keeping our oldie list keyed to listener tastes."

Jocks on each shift assemble their music racks to correspond with the listing on a diagrammed clock which lists titles to be played in each segment of the day. The night rotation, when the station takes dead aim at teenager listeners, features a rotation of 30 records and the top 10 may come up as many as three times an hour. The daytime play differs from the night because the audience is different. On a recent list, **Freddy Fender's** "Before The Last Tears Fall," and **John Denver's** "Thank God I'm A Country Boy," were in the daytime rotation. Night power tunes were **B. J. Thomas'** "Hey, Won't You Play" and **Elton John's** "Philadelphia Freedom," and "Killer Queen," by **Queen**.

There are oldies on the daytime list which listeners wouldn't want to hear on successive days and they go on a weekly rotation. The hot rotation of oldies on a recent night had "The Night Chicago Died" and the **Heywood's** "Billie, Don't Be A Hero."

"We have our rotation broken down into male and female and play specific records to pull a specific sex," **Bob Laurence** explains. "For example, 'Killer Queen' is a good male bet."

"We're on an eight-commercial-per-hour limit in contrast to a competitor who runs 18 per hour," says

Mark Wodlinger. "We play no LPs, only cartridges, feeling they give us better sound reproduction. We play no albums. An album may have 15 or 18 titles on of which only one is a really top seller. We do print a listing of 29 top-selling singles and 10 top albums which is distributed to 6,000 area retailers weekly."

KBEQ jocks are low-profile, young, good voices, enthusiastic types. No personality building-up. The format is tight and a high premium is put on execution. The morning man is a bit more talky than the evening ones; the evening men are more upbeat.

"Q Tips" are public service announcements scheduled hourly. A "Super Q School Council," composed of editors and managers of school newspapers from 100-plus area high schools, comes in for dinner meetings a couple of times a year, a maneuver aimed at keeping a tighter finger on the teen pulse.

As for promos, there's something going all the time. A \$1,000 prize if "You say 'Super Q' plays the favorites when you answer the phone."

"Every three months we review our listing of 500 oldies, throwing out some, adding new ones," says **Mark Wodlinger**.

"We've surprised a lot of people in the market who thought we would disappear quickly into the woodwork," he adds. "We opened on August 17, 1973, with a 2.8 Hooper and the climb has been healthy and steady to the one of March, 1975, which showed we had 14.5 percent of the total rated time periods."

Syndicator Seeks Expansion

By JIM MELANSON

NEW YORK—London Wavelength, with some 80 outlets in the fold, is shooting to boost the total number of stations handling its syndicated shows to 150 by September of this year.

It might sound like an ambitious task, but **Michael Vaughan**, president of the firm, is confident of the outcome, especially with his latest offering now on hand—"The **Stones Story**," a seven-hour program featuring the **Rolling Stones**.

The show, produced by the **BBC**, revolves around "live" and studio recorded works by the English group, as well as several interviews with band members. Ratio of music to talk time is 60-40.

If leverage is a necessary ingredient for expanding a syndication network, **Vaughan** feels that he has the right commodity in the **Stones**. With the group about to embark on a 42-date tour of the U.S., across-the-board market impact can be expected, and if radio wants to join the syndication bandwagon all roads lead to **London Wavelength**. The

firm is the exclusive U.S. distributor of contemporary music syndication shows from the **BBC**.

While the **Stones** broadcast is being eyed by **Vaughan** as a hot commodity, by no means is he looking at it as the end all. He can't afford to, as outlets signing up with the network do so on a two-year basis, with 45 hours of programming guaranteed per year.

Formed in September of last year, the **Network** is already well on its way to meeting its side of first year commitments. The **Stones** show "Rolling **Stones Story**" marks the company's third offering, the first two being a 24-hour "Story Of **Rock**" broadcast and a four-hour "Who's **Who**" program.

Slated for release later this summer are 14 additional hours of programming—a six-hour **Beach Boy** program, a six-hour **Simon & Garfunkel** broadcast and a two-hour **Jeff Beck** show.

Stations are signed on an exclusive basis in their respective markets, continues **Vaughan**. Commercial time for each program is eight min-

utes per hour, with four minutes going to the individual station and the remaining four to **London Wavelength**.

Given the programming on a one-time basis, stations are expected to air the shows within the 7 p.m. to midnight time-slot, Monday through Friday, or the noon to midnight slot on Saturday and Sunday.

At present, the **London Wavelength Programming Network** covers some 85 percent of the top 50 markets, says **Vaughan**. He claims that approximately 40 percent of the first 60 stations airing "The **Story Of Rock**" used the show for **ARBs**.

As for the future, **Vaughan** also sees potential in a **MOR** syndication network. He says that four stations have signed already, and he expects more shortly. One of the first offerings here will be a 14-hour **Bing Crosby** program, narrated by **Douglas Fairbanks, Jr.** As with the pop programs, all **MOR** shows will be produced by the **BBC**. Also on the horizon is a re-syndication of a 13-hour **Beatle** show.

Bubbling Under The HOT 100

- 101—THIRD RATE ROMANCE, The Amazing Rhythm Aces, ABC 12078
- 102—SURE FEELS GOOD, Elvin Bishop, Capricorn 0237 (Warner Bros.)
- 103—BEAUTIFUL LOSER, Bob Seger, Capitol 4062
- 104—THINK TWICE, Donald Byrd, Blue Note 650 (United Artists)
- 105—LOVE HURTS, Nazareth, A&M 1671
- 106—HONEY BABY (Be Mine), Innervision, Private Stock 45016
- 107—TOO LATE TO WORRY, TOO BLUE TO CRY, Ronnie Milsap, RCA 10228
- 108—CHRISTINA, Terry Jacks, Private Stock 450231
- 109—FALLIN' IN LOVE, Hamilton, Joe Frank And Reynolds, Playboy 6024
- 110—PARADISE, Ted Neeley, United Artists 644

Bubbling Under The Top LPs

- 201—CHARLIE RICH, Greatest Hits, RCA APL1-0857
- 202—SPARKS, Propaganda, Island ILPS 9312
- 203—RUSTY WEIR, Don't It Make You Wanna Dance, 20th Century T 469
- 204—HUBERT LAWS, The Chicago Theme, CTI 6058 S1 (Motown)
- 205—STEAKERS WHEEL, Right or Wrong, A&M SP 4517
- 206—THE BEAU BRUMMELS, Warner Bros. BS 2842
- 207—UNDISPUTED TRUTH, Cosmic Truth, Gordy G6-970 S1 (Motown)
- 208—TRAMMPS, Golden Fleece KC 33163 (Epic/Columbia)
- 209—THE EARL SCRUGGS REVUE, Anniversary Special Volume One, Columbia PC 33416
- 210—SYNERGY, Electronic Realizations For Rock Orchestra, Passport PPSD 98009

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Arrangers Branching Into A&R

Bob James Of CTI Envisions a Widening Field

By ELIOT TIEGEL

LOS ANGELES—Bob James, CTI's "in-house" arranger, sees arrangers moving more into areas formerly assigned to producers.

Having just a&red his first LP for CTI Gabor Szabo's third effort for the company—James points out that he is doing more of the functions which a&r men have handled like selecting musicians, picking material and coming up with concepts.

Also significant about the Szabo LP is that James is the first producer outside of label owner Creed Taylor to produce a CTI artist.

James is a multi-force in music, writing charts for such CTI artists as Grover Washington Jr., Hubert Laws, Phil Upchurch and Szabo this year. Three years ago he began arranging music for CTI acts and handled eight LPs the initial year and six last year.

He also does the charts for his own LPs—two already out and both hits. He finds there is a lot less preplanned material in his projects. "I used to write an arrangement in which everything was completely laid out," he says. "Now, with multi-track recording techniques, our records seem to evolve on the spot rather than being preplanned."

"And when they evolve, the arranger is more involved in the creative process with the artist and producer. Like there may be a great rhythm that has been developed and we'd say don't touch that or it needs a little more weight, so I'll have to add horns. It's usually at that point that the arrangement takes shape."

James explains that he brings in a sketch or skeleton idea for the rhythm players and once they have cut their tracks, he often takes the tape home and listens 40-50 times to determine what instruments he'll need.

He appreciates the flexibility of adding elements as he goes along. "The performances tend to be freer and more exciting," that way, he says. But working piece by piece does slow down the project, he admits. And it can take upwards of three months to do an LP.

It took James three days to complete rhythm tracks for Grover Washington's next LP. "We don't know whether we'll have strings or horns. But it's great to



Bruce Talamon photo

Bob James: playing and arranging are full-time gigs.

have that luxury of living with the tapes and getting suggestion input from Creed and Grover."

James says he tries to keep his written instructions to a minimum and to have a structure which can be added to later. "But I want the improvisational feel. If I write too much the players tend to be intimidated and play more safe. If you have too much of a structured, complicated arrangement, everyone concentrates on playing the arrangement and the excitement of the solo is lost."

Occasionally James knows what instrumentation he

(Continued on page 58)

Jazz Beat

LOS ANGELES—Pat Williams guest conducted the USC Jazz Ensemble playing works from his Grammy nominated LP, "Threshold." Tom Scott guested as solo artist May 19 for the 8 p.m. performance in Bovard Auditorium. . . . Frank Foster put together a 20-piece band for a "Highlights In Jazz" concert at NYU's Loeb Student Union June 6. Chet Baker is also listed on the bill.

Hear Johnny Hammond is moving to Fantasy from CTI but is still on the CTI summer concert package touring the West Coast. . . . David Axelrod's first LP for Verve is titled "Seriously Deep" and among the players on the sessions last week were Joe Sample, keyboards; Jim Hughart, bass; John Morell, guitar; Billy Fender, guitar; Gary Coleman, vibes; Mailoto Correa, percussion; Leon "Ndugu" Chancler, drums; Snooky Young, trumpet; Allen DeRienzo, trumpet; Jimmy Cleveland, trombone; Dick Hyde, trombone; Jerome Richardson, reeds; Ernie Watts, reeds; Jay Migliori, reeds.

Les McCann performs June 28 at a UCLA Extension one-day workshop on creative potential from 9 a.m.-4:30 p.m. in Schoenberg Hall, room 1200. . . . Lots of activity in the Bay Area, with Benny Goodman and his sextet at the Circle Star Theater, San Carlos, June 7-8; Oscar Brown Jr. in his ninth month with Jon Hendrick's "Evolution Of The Blues" show at the Broadway Theater in San Francisco; the Great American Music Hall (S.F.) presenting Hampton Hawes June 7; Bill Evans with Eddie Gomez and Eliot Zigmund June 13-14 and Sonny Rollins, June 20-21; Keystone Korner (S.F.) booking Rahsaan Roland Kirk and the Vibration Society June 27-July 1 followed by Pharoah Sanders; Solar Productions began a "Get Jazzed" series at the Orpheum Theater in S.F. with Stanley Turrentine, Norman Connors, Jean Carn and Eddie Henderson. May 30, Jimmy Smith, Bobby Hutcherson and Charles Lloyd May 31 and John Handy and Michael White June 1. Finally, Teddy Wilson played the El Matador in S.F. May 27-31.

Randy Van Horn launched his 16-piece band May 30 at King Arthur's in Canoga Park, Calif. Band, which uses five vocalists as its saxophone section, is called The Swingin' Singin' '75. Band has already played Donte's.

Items for Jazz Beat should be sent to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Sebesky, Hanna Into Teaching

PHILADELPHIA—Don Sebesky and Roland Hanna have been added to the jazz workshop of the Wilmington Music School this summer.

Sebesky will join trombonist Alan Raph in teaching jazz composition and arranging for the workshop starting June 15. Hanna, pianist at many New York clubs, will participate in the performing workshop sessions for students of all ages.

The workshop is limited to advanced high school and college stu-

dents. The workshop concentrates on performing, composing and arranging.

10 Concerts Booked At Oakland Univ.

DETROIT—Ten jazz concerts are scheduled for the summer season at the '75 Meadow Brook Music Festival on the campus of Oakland Univ. in nearby Rochester.

Beginning June 27 with George Shearing, the attractions will include Sarah Vaughan, an evening devoted to the big band nostalgic sounds of the late Glenn Miller, Marian McPartland, the Preservation Hall Jazz Band of New Orleans, Benny Goodman and his Sextet, Woody Herman's Herd, Two Generations of Brubeck and pianist Roger Williams on successive Friday nights through Aug. 29.

Classical and pop concerts also are booked for Saturdays and Sundays.

Music Business Probed At UCLA

LOS ANGELES—The inner workings of the music publishing business will be discussed by songwriter Paul Williams and singer Barry White during the UCLA Extension series, "How To Make A Phonograph Record Deal and Publish Your Songs."

The series is set for Tuesday evenings, June 24-Sept. 9, 7 p.m.-10 p.m., in 170 Dodd Hall, UCLA.

Course coordinator Ned Shankman will cover the practices and resources necessary for recording, songwriting and publishing for today's market.

U.S. Jazz Tour For U.S.S.R.

LOS ANGELES—A five-city tour of the Soviet Union by a group of 16 jazz musicians is being developed by the U.S. State Department and the Soviet government. The tour, beginning June 13 and running through July 9, will feature the New York Jazz Repertory Company performing the music of Louis Armstrong.

Featured players include drummer Bobby Rosengarden, pianist Dick Hyman, bassist George DuVivier, trumpeters Joe Newman and Ernie Royal, saxophonist Bob Wilbur and trombonist Eddie Bert.

The concerts will be presented in two parts, each featuring a period of Armstrong's life. These musical programs were originally presented as part of the Repertory Company's past season, under the direction of veteran jazz promoter George Wein.

The New York concerts were recorded by Atlantic Records and the package is scheduled for release next month.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	15	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
2	3	8	TWO Bob James, CTI 6057 S1 (Motown)
3	8	10	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL-0934 (RCA)
4	4	25	SUN GODDESS Ramsey Lewis, Columbia KC 33194
5	2	10	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G (United Artists)
6	10	8	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
7	5	6	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
8	14	8	IN THE POCKET Stanley Turrentine, Fantasy F 9478
9	12	10	TOM CAT Tom Scott & L.A. Express, Ode SP 77028 (A&M)
10	NEW ENTRY		TALE SPINNIN' Weather Report, Columbia PC 33417
11	17	8	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131
12	6	27	FLYING START Blackbyrds, Fantasy F-9472
13	11	8	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
14	16	10	WHO IS THIS BITCH, ANYWAY? Marlena Shaw, Blue Note BN-LA397-G (United Artists)
15	7	32	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2
16	9	10	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
17	18	10	NO MYSTERY Return To Forever Featuring Chick Corea, Polydor PD 6512
18	22	8	SURVIVAL OF THE FITTEST The Headhunters, Arista AL 4038
19	19	34	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
20	20	30	BAD BENSON George Benson, CTI 6045 S1 (Motown)
21	21	19	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030
22	15	10	SILVER 'N BRASS Horace Silver, Blue Note BN-LA406-G (United Artists)
23	28	6	THE AURA WILL PREVAIL George Duke, BASF/MPS MC 25613
24	26	54	BODY HEAT Quincy Jones, A&M SP 3617
25	NEW ENTRY		THE BRECKER BROTHERS Arista AL 4037
26	24	8	CARNEGIE HALL CONCERT Vol. 1 Gerry Mulligan & Chet Baker, CTI 6054 S1 (Motown)
27	NEW ENTRY		GOODBYE Gene Ammons, Prestige 10093 (Fantasy)
28	32	6	CANYON LADY Joe Henderson, Milestone 9057 (Fantasy)
29	35	13	PLAYS BIRD WITH STRINGS Supersax, Capitol ST 11371
30	NEW ENTRY		NATIVE DANCER Wayne Shorter, Columbia PC 33418
31	34	36	THRUST Herbie Hancock, Columbia PC 32965
32	40	4	ATLANTIS McCoy Tyner, Milestone 5500 (Fantasy)
33	NEW ENTRY		NEVER CAN SAY GOODBYE Sonny Stitt, Cadet CA 60040 (Chess/Janus)
34	25	15	THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown)
35	37	4	CONSCIOUSNESS Pat Martino, Muse 5039
36	NEW ENTRY		DIZZY GILLESPIE'S BIG 4 Pablo 2310 719 (RCA)
37	NEW ENTRY		CHILDREN OF LIMA Woody Herman & The Thundering Herd with The Houston Symphony Orchestra, Fantasy F 9477
38	38	4	PORTRAITS OF DUKE ELLINGTON Joe Pass, Pablo 2310 716 (RCA)
39	NEW ENTRY		TANGERINE Dexter Gordon, Prestige 10091 (Fantasy)
40	NEW ENTRY		INTUITION Bill Evans, Fantasy F 9475

Easy Listening

Billboard SPECIAL SURVEY for Week Ending 6/14/75

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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	3	9	WILDFIRE Michael Murphey, Epic 50084 (CBS) (Mystery, BMI)
2	5	9	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
3	7	7	OLD DAYS Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
4	1	11	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
5	2	9	WONDERFUL BABY Don McLean, United Artists 614 (Unart/Yahweh, BMI)
6	6	9	SISTER GOLDEN HAIR America, Warner Bros. 8086 (Warner Bros., ASCAP)
7	10	8	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4050 (Acuff-Rose, BMI)
8	4	12	I'LL PLAY FOR YOU Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
9	12	7	LIZZIE & THE RAINMAN Tanya Tucker, MCA 40402 (House Of Gold, BMI)
10	13	7	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
11	15	4	THE LAST PICASSO Neil Diamond, Columbia 10138 (Stonebrige, ASCAP)
12	9	11	ONLY YESTERDAY Carpenters, A&M 1677 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
13	23	3	EVERYTIME YOU TOUCH ME (I Got High) Charlie Rich, Epic 8-50103 (Columbia) (Algee, BMI/Double R, ASCAP)
14	8	11	RAINY DAY PEOPLE Gordon Lightfoot, Reprise 1328 (Warner Bros.) (Moose, CAPAC)
15	17	8	AND THEN THERE WAS GINA Bobby Goldsboro, United Artists 633 (Unart/Pen In Hand, BMI)
16	11	13	99 MILES FROM L.A. Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP)
17	27	5	SWEARIN' TO GOD Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
18	20	6	PLEASE TELL HIM THAT I SAID HELLO Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
19	21	6	CONY ISLAND Herb Alpert & The T.J.B., A&M 1688 (Almo, ASCAP)
20	14	12	MISTY Ray Stevens, Barnaby 614 (Chess/Janus) (Vernon, ASCAP)
21	16	8	I'M NOT LISA Jessi Colter, Capitol 4009 (Baron, BMI)
22	24	5	DING-A-DONG Teach-In, Philips 40800 (Phonogram) (Dayglow, ASCAP)
23	35	4	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
24	26	4	HARPO'S BLUES Phoebe Snow, Shelter 40400 (MCA) (Tarka, ASCAP)
25	19	10	ANYTIME Frank Sinatra, Reprise 1327 (Warner Bros.) (Spanka, BMI)
26	28	5	THE HUSTLE Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
27	32	2	ATTITUDE DANCING Carly Simon, Elektra 45246 (C'est/Jacob, ASCAP)
28	30	5	HOW LUCKY CAN YOU GET Barbra Streisand, Arista 0123 (Screen Gems-Columbia, BMI)
29	37	5	SUSANNA'S SONG (In The California Morning) Jerry Cole & Trinity, Warner Bros./Midget 8101 (Moppet, BMI)
30	31	7	SMILE ON ME Ronnie & Natalie O'Hara, Legacy 104 (Happy Girl, ASCAP)
31	22	15	THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI)
32	33	4	WHAT TIME OF DAY Billy Thundercloud & The Chieftones, 20th Century 2181 (Sawgrass, BMI)
33	NEW ENTRY		RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
34	36	3	I DREAMED LAST NIGHT Justin Hayward & John Lodge, Threshold 67019 (London) (Justunes, ASCAP)
35	38	4	EL BIMBO Bimbo Jet, Scepter 12406 (Andy Wayne/Reizner, ASCAP)
36	40	2	WOODEN HEART Bobby Vinton, ABC 12100 (Gladys, ASCAP)
37	25	10	WHEN THE LOVE LIGHT SHINES The Boones, Motown 1334 (Stone Agate, BMI)
38	44	2	PLEASE MR. PLEASE Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
39	NEW ENTRY		LISTEN TO WHAT THE MAN SAID Wings, Capitol 4091 (McCartney/ATV, BMI)
40	41	6	LOVE WON'T LET ME WAIT Major Harris, Atlantic 3248, (Mighty Three/Friday's Child/WMOT, BMI)
41	42	4	IF I COULD LOVE YOU Johnny Maya, Ramwood 1021, (Music of the Times/Piffy, ASCAP)
42	NEW ENTRY		SEND IN THE CLOWNS Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)
43	46	3	(Baby) DON'T LET IT MESS YOUR MIND Donny Gerrard, Rocket 40405 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
44	49	2	BURNING THING Mac Davis, Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)
45	NEW ENTRY		AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)
46	48	3	I'M NOT IN LOVE 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)
47	50	2	KING KINGSTON George Fischhoff, PIP 6503 (George Fischhoff/Mourbar, ASCAP)
48	47	3	JUST LIKE ROMEO & JULIET Sha Na Na, Kama Sutra 602 (Buddah) (Jobete, ASCAP/Stone Agate, BMI)
49	NEW ENTRY		T-R-O-U-B-L-E Elvis Presley, RCA 10278 (Jerry Chestnut, BMI)
50	NEW ENTRY		ROCKFORD FILES Mike Post, MGM 14772 (Leeds, ASCAP)

Vox Jox

Continued from page 23

Buzz Lawrence and wonder what has happened to him lately. Buzz is responsible, more than any person, for the success of KHOW in Denver, a station that he used to program and do the morning show at. Well, Buzz is now in the VA Hospital in Houston. Big cancer problem. His home address is: 778 Baitwood Drive, Apt. 2, Houston, Tex., 77024, and his phone is 713-493-6372. If there's no answer, it's because he's temporarily in the hospital. I would appreciate it if everyone who has a second would call or write Buzz, just to keep him from getting too rusty about radio and what's going on.

WFIV, Kissimmee, Fla., is having a birthday celebration, according to manager Bill Burgess, and would like to talk to country artists via beeper phone with promo bits. Call the station at 305-425-0623. ... Ron Dennington, program director of WDFH in Chicago, reports that he got ripped off for \$400 on an oldie LP deal. Warns everyone to be careful about cashing personal checks for a rip-off artist. ... Don Whittemore, Los Angeles promotion man, is looking for work; call 213 OK RADAR and talk with him.

Paul Kirby has joined the John Rook organization here in Los Angeles. John's idea is to put together four or five major programming names under this banner of John Rook & Associates. ... Steve Andrews is leaving WPIX in New York and is looking for a new position; 212-889-5621. ... Bob Dark says that WPEN in Philadelphia will probably succeed, but not with him on board; he's looking and can be reached at 215-444-5323.

Chuck Blore and Bob Hamilton invited me to the Blore studios last week and I stood-in while they produced one of the mini-dramas that the firm is syndicating now. Fantastic fun. I'd tell you that I even was "one of the crowd" on one of the sessions, but Chuck would probably get in trouble with Bill Baldwin for hiring non-skilled labor. In any case, it was quite interesting to note the devotion and work put into those mini-dramas. Chuck was one of the lead actors on this particular session. Will Scott did engineering, though Hamilton was usually at the console and was doing the production.

Chris Lane has joined WGBS, the country music operation in Los Angeles. Lane continues to do his automation country package for Programme Shoppe, Los Angeles. By the way, I understand that Corky Mayberry is also doing weekends now at KGBS-AM-FM. The station features besides Lane and Mayberry air personalities Bobby Morgan, Brad Edwards, Kris Erik Stevens, Charlotte Scot and Mike O'Connor.

Radio Forum

Continued from page 18

tors and equipment people. A cocktail reception hosted by Billboard will take place that evening on the rooftop terrace of the Fairmont.

Registration is \$185 for those who register early. This covers luncheons, the awards dinner, entrance to all sessions, and all work materials.

To register, make checks payable to International Radio Programming Forum and send to International Radio Programming Forum, 12th floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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___ Top C&W '49-'71 ... \$25	___ Top C&W '74
___ Top R&B '49-'71 ... \$25	___ Top C&W '72-'73
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All books based on Billboard's charts.

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 POINTER SISTERS, STEPPIN, ABC: WNEW, KZEW, WBRU, WKTK, WOUR, WIOT, WORJ, WQIV, WQFM, WMMS, WQSR, KL0L, WZZQ, KSML, KWST, KMET, KZAP, CJOM, WABX, WLIR, WAER, KOME, WRAS, WMMR, KLB, WBAB, KFMV, KZEL, KUDL, KMYR, KSAN, KTYD, WSDM.

2 PAUL McCARTNEY AND WINGS, VENUS AND MARS, Capitol: KSHE, KGB, CJOM, WOUR, WLIR, WLRZ, WZMF, WRAS, WNEW, WMMR, CHUM, WMMS, KLB, WQSR, WZZQ, KFMV, KBPI, KZEL, KUDL, KMYR, KSAN, WABX, WIOT, WBAB, WBRU, WKTK, KWST, WSDM, KOME, KZAP, KMET.

3 CAMEL, SNOW GOOSE, Janus: WLIR, KSHE, WBRU, WKTK, WOUR, WIOT, WNEW, WBAB, KCFR, WQSR, KMYR, KWST, KSML, KTYD, WPLR, KOME, WABX, WORJ, WRAS, WAER, WMMR, CHUM, KFMV, KL0L, KBPI, KZEL, KUDL, KSAN, KGB, KZAP.

TOD RUNDGREN, INITIATION, Bears-Ville: WABX, WBRU, WOUR, WIOT, WMMR, WZMF, KSHE, WORJ, WLIR, WNEW, WQIV, WBAB, WQFM, WMMS, WQSR, KZEL, KSML, KTYD, KZEW, WRAS, CHUM, KLB, WZZQ, KFMV, KBPI, KUDL, KMYR, KSAN, KZAP, KMET.

4 EDGAR WINTER, JASMINE NIGHT-DREAMS, Blue Sky: KL0L, WKTK, WOUR, WHCN, WABX, WIOT, WZMF, KZEW, WORJ, WLIR, WRAS, WAER, WNEW, WMMR, WMMS, KLB, WBAB, WQSR, WZZQ, KFMV, KZEL, KUDL, KSAN, KWST, KOME, KZAP, KMET, KSHE.

5 BREWER AND SHIPLEY, WELCOME TO RIDDLE BRIDGE, Capitol: KUDL, KBPI, WHCN, WNEW, WQIV, WMMR, KSHE, WRAS, WLIR, WPLR, WQFM, KMYR, WBAB, KSML, KFMV, WSDM, KZAP, KOME, WBRU, WKTK, WOUR, WORJ, WQSR, KZEL, CHUM, KLB.

6 ROLLING STONES, METAMORPHIS, London: WZMF, WMMR, WBRU, WKTK, WIOT, KZEW, WORJ, WLIR, WQIV, WHCN, WQFM, WMMS, WQSR, KL0L, WZZQ, KSML, KSAN, KMET, WABX, WRAS, KLB, KBPI, KOME, KZAP, KFMV.

7 DAVID BROMBERG BAND, MIDNIGHT ON THE WATER, Columbia: WLIR, WKTK, WIOT, WORJ, WNEW, WQIV, WZZQ, WQFM, KL0L, KZEL, KSML, KFMV, KWST, WBRU, WOUR, WMMR, WZMF, WHCN, KLB, WQSR, WRAS, KMYR, KZAP, KOME.

EARL SCRUGGS REVUE, ANNIVERSARY SPECIAL, Columbia: WQSR, WLIR, WIOT, WORJ, WQIV, KBPI, WPLR, WQFM, KMYR, WAER, CJOM, KZEW, WNEW, WBAB, WHCN, KLB, KZEL, KWST, KZAP, WBRU, WOUR, CHUM, KFMV, KTYD.

SOUTHERN, HILLMAN, & FURRAY BAND, TROUBLES IN PARADISE, Asylum: WMMS, KWST, KMET, WBRU, WKTK, WOUR, WABX, WIOT, WZMF, WORJ, WLIR, WRAS, WNEW, WMMR, WBAB, WQSR, WZZQ, KFMV, KL0L, KBPI, KZEL, KUDL, KZAP, KSHE.

8 BEAU BRUMMELS, Warner Bros.: WLIR, KBPI, WIOT, KMYR, WHCN, KSML, WOUR, WQIV, WPLR, WQSR, KZEL, WBAB, KFMV, KTYD, KZAP, KOME, WMMR, WORJ, KSAN, KMET, WBRU, WSDM.

9 BEE GEES, MAIN COURSE, RSO: WLIR, WOUR, WIOT, WMMR, WNEW, WQIV, WBAB, WHCN, WQFM, WMMS, KTYD, CJOM, WABX, WZZQ, KFMV, KZEL, KUDL, KWST, WSDM, KOME.

DR. HOOK, BANKRUPT, Capitol: KWST, KMET, WABX, WQIV, WQFM, WBAB, KUDL, KSAN, WKTK, WIOT, WMMR, WLIR, WMMS, KZEL, KSML, KZAP, WOUR, WZMF, KZEW, WRAS.

10 LOVE CRAFT, WE LOVE YOU WHO EVER YOU ARE, Mercury: CHUM, WMMS, WSDM, KBPI, KFMV, KMYR, KSHE, WQSR, KL0L, WOUR, WKTK, WIOT, KOME, WLIR, KTYD, WABX.

11 ISLEY BROTHERS, THE HEAT IS ON, T-Neck: WOUR, WHCN, WIOT, KZEW, WMMS, WBAB, WQSR, KFMV, KZEL, KSML, KWST, KZAP.

12 DAVID SANCIOS, FOREST OF FEELINGS, Epic: WHCN, KL0L, WOUR, WMMR, WLIR, WSDM, WBRU, WBAB, WQIV, KCFR, WPLR, CHUM.

13 PABLO CRUISE, A&M: WKTK, WHCN, WOUR, WNEW, WBAB, KBPI, KMYR, KSML, KWST, KOME, KZAP.

ELF, TRYING TO BURN THE SUN, MGM: KUDL, WBAB, WLIR, WNEW, WOUR, WKTK, WIOT, KFMV, KZAP, CJOM, WPLR.

14 ATLANTIS, Polydor: WMMS, WHCN, WBAB, WQIV, KWST, WABX, WIOT, WLIR, WMMR, WQSR.

TIM MOORE, BEHIND THE EYES, Asylum: WMMR, WOUR, WORJ, WLIR, WAER, WNEW, WBAB, KBPI, KSML, KWST.

SWEET, DESOLATION BOULEVARD, Capitol: KUDL, KMET, WOUR, KSHE, KSAN, WIOT, WQIV, WMMS, KZAP, KZEL.

UPP, Epic: KWST, WKTK, CJOM, WIOT, KZEL, KZAP, KOME, WLIR, WMMS, KL0L.

MICHAEL URBANIAK, FUSION III, Columbia: WPLR, WIOT, WQFM, WBAB, KSML, WSDM, WOUR, WNEW, WQIV, KMYR.

15 HAWKWIND, WARRIOR ON THE EDGE OF TIME, Atco: WZMF, WIOT, CHUM, WQFM, KSHE, WHCN, KUDL, KOME, WOUR.

ROBERT KLEIN, NEW TEETH, Epic: WLIR, WMMR, WOUR, WNEW, WPLR, KMYR, WSDM, KOME, KZAP.

SYNERGY, ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA, Passport: WNEW, WOUR, KSHE, WLIR, WQIV, WPLR, WHCN, CHUM, KCFR.

KENNY VANCE, VANCE 32, Atlantic: WNEW, WHCN, KWST, KZEL, WBAB, WOUR, KSML, KZAP, WLIR.

16 MICHAEL BOLOTIN, Victor: KWST, WPLR, WIOT, WQSR, WQIV, WOUR, KMET, KSHE.

FOUR TOPS, NIGHT LIGHTS HARMONY, ABC: KWST, WOUR, WBAB, KTYD, WABX, WBRU, KMET, KZAP.

GREEZY WHEELS, London: WABX, KLB, WNEW, WQIV, WPLR, WLIR, WBAB, KTYD.

ISSAC HAYES, CHOCOLATE CHIP, ABC: WNEW, WIOT, KLB, WBAB, KSML, KZAP, KWST, KMET.

17 THE CHICAGO THEME, THE CHICAGO THEME, CTI: WNEW, KTYD, WSDM, CJOM, WOUR, KL0L, WIOT.

THREE DOG NIGHT, COMING DOWN YOUR WAY, ABC: WQFM, WZZQ, WSDM, WIOT, WBAB, KFMV, KMET.

18 JOE BECK, BECK, Kudu: KWST, WSDM, WHCN, WIOT, WAER, WBAB.

EVON ELLIMAN, RISING SUN, Atlantic: WHCN, WMMS, KWST, WLIR, WNEW, WMMR.

JERRY RIOPELLE, ABC: KL0L, KFMV, KZEL, KSML, KWST, WIOT.

19 ROY AYERS, TEAR TO A SMILE, Polydor: WHCN, KWST, WPLR, WKTK, KSML.

JACKSON FIVE, MOVING VIOLATION, Motown: WABX, WMMS, KWST, CJOM, KMET.

MFSB, UNIVERSAL LOVE, Philadelphia Inter.: CJOM, WMMS, KSML, KWST, WSDM.

ZZEBRA, PANIC, Polydor: WABX, WOUR, CJOM, WKTK, WBAB.

20 SLOW DAZEL, (Import) Island: WLIR, WHCN, CHUM, KWST.

THE KIDS, ANVIL CHORUS, ATCO: WABX, KZEL, WIOT, WPLR.

OLIVER NELSON, SKULL SESSION, Flying Dutchman: KTYD, WSDM, WOUR, CHUM.

SEASTONES, Round: WOUR, KSML, WPLR, WQSR.

THREE PIECES, VIBES OF TRUTH, Fantasy: KWST, KTYD, WSDM, CJOM.

21 EMBRYO, SURFIN, BASF: WMMS, WQSR, KMET.

YVONNE FAIR, THE BITCH IS BLACK, Motown: WMMS, KWST, KZAP.

WILLIE NELSON, RED HEADED STRANGER, Columbia: KLB, KZEL, KSML.

NANCY NEVINS, Tom Cat: KZEL, KZAP, KFMV.

JOHN RENTON, HALF IN AND HALF OUT, Reprise: WLIR, KBPI, KMYR.

ROLLING STONES, MADE IN THE SHADE, Rolling Stones: WLIR, WNEW, KMET.

STONE PONIES, FEATURING LINDA RONSTADT, Capitol: WLIR, WKTK, WMMS.

22 KEVIN AYERS, SWEET DECEIVER (Import), Island: WAER, KWST.

BOBBY BARE, HARDTIME HUNGRIES, RCA: KWST, KTYD.

GATO, CHAPTER FOUR, ABC: KSML, WIOT.

RAY CHARLES, RENAISSANCE, GRC: KL0L, KSML.

JOHNNY DARRELL, WATER GLASS FULL OF WHISKEY, Capricorn: WOUR, KSML.

JOE DRUKAS, SHADOW BOXING, Southwind: WZMF, WIOT.

DAVE LIEBMAN, DRUM ODE (Import), ECM: WHCN, KMYR.

MARVELETTS, ANTHOLOGY, Motown: WHCN, WMMS.

PERIGEO, GENEALOGIA, RCA: WQSR, WHCN.

WILSON PICKETT, JOIN ME AND LET'S BE FREE, RCA: WIOT, KWST.

JOHN SHRINE, SONGS FOR A RAINY DAY, Columbia: KTYD, KOME.

DAVID STEINBERG, GOODBYE TO THE 70's, Columbia: WBAB, WPLR.

WBAB, WPLR

PHIL UPCHURCH, TENNEYSON, Kudu: KTYD, CJOM.

Disco Action

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By TOM MOULTON

NEW YORK—Atlantic artists Margie Joseph and Blue Magic have teamed up for the single "You And Me Gotta Good Thing Going," now scheduled for release at the end of this week. The disk, very First Choice sounding, should receive good response from the disco crowd. The label is also releasing the new Spinners' LP shortly. The album contains the cut "Love Or Leave," which should prove to be their strongest disco effort since "Mighty Love."

In a recent promotional tour, Epic artist Jimmy Maclen was plugging his "Run Johnny" single to disk jockeys at such clubs as Ashley's, Le Jardin, the Sound Machine, Hippopotamus, Friends Again and Tropicalia. Reactions to the record from several of the DJs were taped by Michlin & Hill Productions and will be sent to radio stations across the country.

It's the first solo recording effort for Maclen who, aside from having been a studio man for such artists as Gloria Gaynor, Disco Tex, Frankie Valli, Gladys Knight and Three Dog Night, was lead singer for the Paramount group Ambergis.

A People's Choice LP will be coming out shortly on the TSOP label. The album contains the group's latest disco hit, "Party Is A Groovy Thing," as well as its forthcoming single "Do It Anyway You Wanna." The latter song is mostly instrumental, although there are some exciting vocals involved. The most exciting thing about the record, though, is an organ sound which creates the same kind of energy level that Booker T and the MGs had when they were together.

In Washington, D.C., the Music Unlimited Street Jocks Assn. is putting on four consecutive Monday night disco dance parties for the benefit of local senior citizens. The first party was June 2. Admission to the dances is \$2 or three cans of food, with a percentage of the gate going to help pay the rent of those elderly people who are having a hard time making ends meet.

The food is also being distributed among the aged. As part of the promotional effort behind the events, free singles and LPs (an undisclosed

(Continued on page 58)

Top Audience Response Records In N.Y. Discos

- This Week**
- 1 FREE MAN—South Shore Commission—Wand
 - 2 EL BIMBO—Bimbo Jet—Scepter
 - 3 THE HUSTLE—Van McCoy—AVCO
 - 4 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
 - 5 BAD LUCK—Harold Melvin and The Blue-notes—Phila. Intl
 - 6 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 7 FOOT STOMPIN' MUSIC/DISCO STOMP—Bohannon-Dakar (LP)
 - 8 FOREVER CAME TODAY—Jackson Five—Motown (LP only)
 - 9 SENDING OUT AN S.O.S.—Retta Young—All Platinum
 - 10 SWEARIN' TO GOD—Frankie Valli—Private Stock
 - 11 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
 - 12 LOVE DO ME RIGHT—Rockin' Horse—RCA
 - 13 STOP AND THINK/TRAMMPS DISCO THEME—The Trammings—Golden Fleece (LP)
 - 14 PEACE AND LOVE—Ron Butler—and the Ramblers—Playboy

Colony Records (New York) Retail Sales

- This Week**
- 1 EL BIMBO—Bimbo Jet—Scepter
 - 2 SWEARIN' TO GOD—Frankie Valli—Private Stock
 - 3 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 4 T.L.C./K-JEE—MFSB—Phila. Intl (LP)
 - 5 I COULD DANCE ALL NIGHT—Archie Bell and the Drells—TSOP
 - 6 IT'S IN HIS KISS—Linda Lewis—Arista
 - 7 SENDING OUT AN S.O.S.—Retta Young—All Platinum
 - 8 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 9 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
 - 10 EXPANSIONS—Lonnie Liston Smith—Signature
 - 11 MAN WAS MADE TO LOVE WOMAN—Bobby Martin—Phila. Intl
 - 12 RUN JOHNNY—Jimmy Maclen—Epic
 - 13 PEACE AND LOVE—Ron Butler—Playboy
 - 14 FREE MAN—South Shore Commission—Wand
 - 15 HYPER TENSION—Calendar—Pi-Kappa

Top Audience Response Records In L.A./San Diego

- This Week**
- 1 THE HUSTLE—Van McCoy & The Soul City Symphony—Avco
 - 2 FOOT STOMPIN' MUSIC—Bohannon—Dakar
 - 3 EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
 - 4 GLASS HOUSE—Temptations—Gordy
 - 5 I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & Teh Sex-O-Lettes—Chelsea
 - 6 PEACE AND LOVE—Ron Butler & The Ramblers—Playboy
 - 7 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol

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

- This Week**
- 1 SEXY/K-JEE—MFSB—Phila. Intl (latter an LP cut)
 - 2 FOREVER CAME TODAY—Jackson Five—Motown (LP only)
 - 3 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 4 SWEARIN' TO GOD—Frankie Valli—Private Stock
 - 5 THE HUSTLE—Van McCoy—AVCO
 - 6 EARLY MORNING LOVE—Supremes—Motown (LP)
 - 7 CHICAGO THEME—Hubert Laws—CTI
 - 8 FREE MAN—South Shore Commission—Wand
 - 9 LIVE IS WHAT YOU MAKE IT—Tapestry—Capitol
 - 10 CONTROL TOWER—Disco-Tex—Chelsea
 - 11 PEACE AND LOVE—Ron Butler—Playboy
 - 12 LOVE DO MERIGHT—Rockin' Horse—RCA
 - 13 HYPER TENSION—Calendar—Pi-Kappa
 - 14 I CAN'T UNDERSTAND IT—Kokomo—Columbia
 - 15 CRYSTAL WORLD—Crystal Glass—Polydor

Downstairs Records (New York) Retail Sales

- This Week**
- 1 SENDING OUT AN S.O.S.—Retta Young—All Platinum
 - 2 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 3 CHICAGO'S THEME—Hubert Laws—CTI (LP)
 - 4 FOREVER CAME TODAY—Jackson Five—Motown (LP)
 - 5 SEXY—MFSB—Phila. Intl
 - 6 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
 - 7 IT'S IN HIS KISS—Linda Lewis—Arista
 - 8 WALK ON BY—Gloria Gaynor—MGM
 - 9 THREE STEPS FROM TRUE LOVE—Billy Davis—ABC
 - 10 THE HUSTLE—Van McCoy—AVCO
 - 11 STONE COLD LOVE AFFAIR—Real Thing—20th Century
 - 12 I WAS A LONELY MAN—Philly Devotions—Columbia
 - 13 SUPER SHIP—George Benson—CTI
 - 14 MAN WAS MADE TO LOVE WOMAN—Bobby Martin—Phila. Intl
 - 15 EL BIMBO—Bimbo Jet—Scepter

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

ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 1, 2, 3, 5, 7, 8, 10, 13, 14, 15, 21, 22
 ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 4, 5, 6, 7, 9
 AUSTIN, TEXAS: KLB-FM, Greg Thomas; 1, 2, 3, 4, 5, 6, 7, 16, 21
 BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 4, 5, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 22
 BALTIMORE, MD.: WKTK-FM, John Reeve; 1, 2, 3, 4, 5, 6, 7, 9, 10, 13, 14, 19, 21
 CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 1, 2, 5, 8, 9, 10, 12, 14, 15, 17, 18, 19, 20
 CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 3, 4, 6, 7, 9, 10, 11, 14, 18, 19, 21, 22
 DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 2, 3, 4, 6, 7, 9, 11
 DENVER, Col.: KBPI-FM, Jean Valdez; 2, 3, 5, 6, 7, 8, 10, 13, 14, 21
 DENVER, COLO.: KCFR-FM, Bob Stecker; 3, 12, 15
 DETROIT, MICH.: WABX-FM, Jim Sotet; 1, 2, 3, 4, 6, 7, 9, 10, 14, 16, 19, 20
 DETROIT, MICH.: CJOM-FM, Bill Robertson; 1, 2, 7, 9, 13, 14, 17, 19, 20
 EUGENE, ORE.: KFMV-FM, Mark Sherry; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 17, 18, 21
 EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 5, 7, 8, 9, 11, 14, 15, 18, 20, 21
 HARTFORD, CONN.: WHCN-FM, Paul Payton; 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 18, 19, 20, 22
 HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 18, 20, 21
 HOUSTON, TEXAS: KL0L-FM, Jim Hilty; 1, 3, 4, 6, 7, 10, 12, 14, 17, 18, 22
 JACKSON, MISS.: WZZQ-FM, Keith Carter; 1, 2, 3, 4, 6, 7, 9, 17
 KANSAS CITY: KUDL-FM, Mark Cooper; 1, 2, 3, 4, 5, 7, 9, 13, 14, 15, 18
 KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford; 1, 3, 5, 6, 7, 8, 9, 11, 13, 14, 15, 16, 18, 19, 20, 21, 22
 LOS ANGELES, CA.: KMET-FM, Joe Collins; 1, 2, 3, 4, 6, 7, 8, 9, 14, 16, 17, 19, 21

LOS ANGELES, CA.: KWEST-FM, David Perry; 1, 2, 3, 4, 7, 9, 11, 13, 14, 15, 16, 18, 19, 20, 21, 22
 MILWAUKEE, WISC.: WZMF-FM, John Houghton; 2, 3, 4, 6, 7, 9, 15, 22
 MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski; 1, 3, 5, 6, 7, 9, 14, 15, 17
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 3, 5, 7, 8, 12, 13, 14, 15, 16, 19, 20, 22
 NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 3, 4, 5, 7, 9, 13, 14, 15, 16, 17, 18, 21
 NEW YORK, N.Y.: WQIV-FM, Caryl Jo Streicher; 1, 3, 5, 6, 7, 8, 9, 12, 14, 15, 16
 ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 5, 6, 7, 8, 14
 PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 14, 15, 18
 PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 2, 3, 5, 6, 7, 8, 12, 16
 SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 13, 14, 15, 16, 21
 SAN DIEGO, CA.: KGB-FM, Art Schroeder; 2, 3
 SAN FRANCISCO, CA.: KSAN-FM, Bonnie Simmons; 1, 2, 3, 4, 6, 8, 9, 14
 SAN JOSE, CA.: KOME-FM, Ed Romig; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 13, 14, 15, 22
 SANTA BARBARA, CA.: KTYD-FM, Laurie Cobb; 1, 3, 7, 8, 9, 10, 16, 17, 20, 22
 ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 2, 3, 4, 5, 7, 10, 14, 15, 16, 18
 SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22
 SYRACUSE, N.Y.: WAER-FM, George Gilbert; 1, 3, 4, 7, 14, 18, 22
 TAMPA, FLA.: WOSR-FM, Mark Beltaire; 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 14, 16, 20, 21, 22
 TORONTO, CANADA: CHUM-FM, Benjy Karch; 2, 3, 5, 7, 10, 12, 15, 20
 TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 18, 20, 22

TV Packager Seeks LP Injunction

LOS ANGELES—The sales impact of TV and magazine-advertised LP/tape product is evident in a superior court filing here. Longines-Wittnauer, a major packager of such product, is seeking to obtain an injunction to halt Comedy Productions Inc., New York, from taking a

50-master set of Ed Sullivan TV show performances to some other sales source.

The plaintiff complains that it gave Bob Booker Jr. and George Foster of the defendant firm a \$100,000 non-returnable advance to provide Longines-Wittnauer with

the Sullivan show masters. They ask that the defendants fulfill their obligation and be restrained from taking the material to anyone else. The deal also provided for \$1 royalty for each LP package sale or \$1.14 for the tape set.

Pop & Soul On Tap At '75 Newport Fest

NEW YORK—The 1975 Newport Jazz Festival will feature such chart-topping pop/soul acts as Maria Muldaur, the Temptations, B.B. King, The Stylistics and Bobbi Humphrey, along with old-time festival favorites like Sarah Vaughan, Miles Davis, Lionel Hampton and Count Basie.

The show, which will run here from June 27 through July 6, will once more utilize the major auditoriums in the city including Avery Fisher, Carnegie and Radio City Music Halls, as well as the Nassau Coliseum. The popular boat rides on the Hudson River are also being repeated.

The two opening concerts of the festival will be produced by the New York Jazz Repertory Co., and will feature the music of Bix Beiderbecke, as well as a special jam session.

The rest of the schedule includes a Carnegie Hall "Tribute to Mahalia Jackson," and "Midnight At The Oasis," with Maria Muldaur and the Original Jug Band, both scheduled for June 27.

June 28: Jazz on the Hudson River Boat Ride, and Harry James and Buddy Rich in "Trumpet And Drum" at Carnegie Hall.

June 30: "Jazz On The Hammond," at Carnegie Hall, and Big Band Ball, featuring Count Basie and Mercer Ellington and the Duke Ellington Orch., at Roseland Ballroom.

July 1: Dizzy Gillespie and Freddie Hubbard at Carnegie Hall. Also at Carnegie that evening at 11:30 is "Piano Solo" with Eubie Blake, Dick Hyman, Roland Hanna, Dorothy Donegan and others.

On that same evening at Avery Fisher Hall will be a "Salute To Jazz And The American Song." The featured performers include Cy Coleman, Johnny Hartman, Ellis Larkins, Helen Humes and Maggie Whiting. MC for this performance will be Phyllis Diller. The late concert at Avery Fisher July 1 will feature Miles Davis.

July 2: Dave Brubeck and the Two Generations of Brubeck will perform at Carnegie. In a late evening performance at the same audi-

torium Stanley Turrentine, John Klemmer and Hampton Hawes will get together.

Over at Avery Fisher Hall, also on July 2, Gato Barbieri and Chuck Mangione will perform. The late evening concert at Avery Fisher will feature Stan Getz and Friends with special guest Mabel Mercer.

July 3: The two Carnegie Hall concerts will present Jon Lucien at the early performance, and Ramsey Lewis, Max Roach and the J.C. White Singers at the late show.

Over at Avery Fisher, the early show will feature Thelonius Monk and Keith Jarrett, while Cleo Laine and John Dankworth will be the late show performers.

July 4: Carnegie Hall, early show, Charles Mingus and McCoy Tyner. The late show features Lionel Hampton and his Inner Jazz Circle, with such names as Panama Francis, Eddie "Lockjaw" Davis, Joe Newman and Milt Buckner.

At Avery Fisher Hall, the early show features a "Salute To The Jazz Hall Of Fame," while the late performance spotlights Bobbi Humphrey and Sonny Rollins.

July 5: The early show at Carnegie features Stan Kenton and Woody Herman, while Maynard Ferguson and Bill Watrous & Manhattan Wildlife Refuge will be the late show performers.

At Carnegie Hall the early show will spotlight Art Blakey and the Jazz Messengers and Donald Byrd and the Blackbyrds, while the late show offers an "Evening With Sarah Vaughan."

Out on Long Island at the Nassau Coliseum, Chick Corea, the O'Jays, Herbie Mann, Harold Melvin & The Blue Notes, and the Isley Bros. will perform in a Saturday Night Salute to Soul and Jazz.

The show winds up July 6 with three Hudson River boat rides featuring Papa French and the Original Tuxedo Jazz Band, as well as a Latin roots program produced by Felipe Luciano and featuring Tito Puente and Ray Barretto at Carnegie Hall. There will also be a Sunday night "Salute To Soul And Jazz" at the Nassau Coliseum.

Hiatus Ended, Jon Mark Says He's 'Living Again'

By JIM MELANSON

NEW YORK—"Rip-off," it's become a popular phrase these days—but one usually heard from the public's side of the fence. Seldom, if ever, from artists' circles, especially when the big money and prestige is flowing in.

Columbia recording artist Jon Mark might be the exception, though, as that's the way he describes the period in his life before leaving (and causing the breakup of) the Mark-Almond Band.

"Everything became too predictable," explains Mark. "We were playing to bigger and bigger houses and, unfortunately, our music changed to meet the expectations of the public. Eventually, after we moved so far away from what I thought the original Mark-Almond sound was, I felt that my sole motivation was making money. It was a real dumb way of living."

If the "compromise" got to Mark, he now views it as a positive development, as it prompted his dropping out for a year of writing and a returning to musical concepts that he

feels were lost in the commercial shuffle.

The sabbatical, continues Mark, has him back on the right track now, mainly because it produced "his music" and not just what was commercially expected of him. It also produced a new album, "Song For A Friend," which was recently released.

If anything, says Mark, the LP represents much of the personal frustration he's experienced in the last five years in not being able to express certain musical ideas. A good deal of those ideas surface on this disk, he says.

"I'm not concerned whether it's AM or FM oriented, only that it's what I believe is musically good," offers Mark.

Even with a track record of three Mark-Almond LPs on the Blue Thumb label and two on Columbia, Mark says that he is "grateful" for the solo album on Columbia (it's a one-album deal with Columbia having an option on another disk). "I appreciate the opportunity, but if I blow it, it's O.K.," he says.

Talent

Chief Davis Denied By His Bosses

LOS ANGELES—The Police Commissioner Board here turned down Police Chief Ed Davis's proposal to revoke the Sports Arena concert permit held by facility manager James Hardy, following 511 narcotics arrests by the LAPD at Pink Floyd's five-night stand there last month.

The commissioners held that the arena management had taken sufficient measures to prevent narcotics violations at the concerts and rejected Chief Davis's argument that the Sports Arena's general entertainment permit shields concert promoters from any civil liabilities.

Talent In Action

JAMES TAYLOR

Carnegie Hall, New York

It's always nice to see a performer blossom into a well-rounded artist and Taylor is a classic example. While he's always been capable of drawing and totally entertaining throngs, he finally seems fully comfortable onstage.

May 29 he displayed his talents in an ideal setting and in top form. Backed by his old compatriots: drummer Russ Kunkel, bassist Leo Sklar and guitarist Danny "Kootch" Kortchmar plus session keyboardist Clarence McDonald, Taylor played music as it should be played—with spirit and meaning.

He opened his set playing a solo "Close Your Eyes" and from that moment on the audience wanted him to play all of his classic songs. Still, Taylor made them wait while he offered up several tunes from his newest Warner Bros. album "Gorilla."

It was apparent from his selection off this new release that he has matured as a writer and this has been transmitted into his live set.

The cross section of material presented during his more than two-hour, two-set concert was very fulfilling and offered a taste of the old as well as the new. On each tune, he gave his back-up accomplices a chance to shine. Each is a professional, and Taylor seems highly appreciative of it.

"It's hard to pick any kind of standout tune from the show, because each number had special qualities. Instead of sticking to his soft ballads, Taylor offered up a mixture of rock, blues and even reggae. As an added treat he sang a duet with himself of the standard "Baby, It's Cold Outside," through the aid of a tape. Between his cleverness, his amusing mannerisms and a brilliant penchant for writing beautiful songs, he has proved himself a "standard" that will be around for many more years.

For encores, he came back three times and sang several tunes. Among them was a duet on "You've Got A Friend," with its composer Carole King, that has the capacity crowd roaring approval every four bars. Also present for this series of encores, with Ms. King, was David Crosby and Abigale Hanes of now defunct Jo Mama.

JIM FISHEL

ARETHA FRANKLIN FOUR TOPS

Westchester Premier Theater,
Greenburgh N.Y.

Besides looking like an angel in a white, slightly sequined outfit, Aretha Franklin managed to sing like one May 27. Although she could have given the enthusiastic audience a more diverse set, she thankfully left out all but one of her production numbers and had just enough of her gospel and blues-rooted arrangements to show why she's called "Lady Soul."

In the first half of her twelve-song set Aretha opened offstage singing "With A Song In My Heart" while the large band and string section built up slowly with her. Doing songs such as "Nothing Like The Real Thing" and Barry White's "Can't Get Enough Of Your Love" Aretha swung gently, restrained but still generating excitement as the crowd anticipated and hung on

(Continued on page 28)

PRIDE OF PHILLY

Bryn Mawr's Point Faces Major Crisis

By MAURIE ORODENKER

PHILADELPHIA—The mounting costs for talent added to the increasing competition from other area spots and concert halls may well mean forcing out of business the famed showcase for contemporary and folk entertainers—the Main Point in suburban Bryn Mawr.

Despite a recent expansion of the room from 196 to 271 seats; opening a retail offshoot selling records, gifts, crafts, etc.; and even occasional concert promotions at larger halls, co-owner Bill Scarborough admits that the Main Point's operation has become a losing proposition.

What hurts Scarborough most is that such big-draw acts as Jackson Browne and James Taylor, for whom the Point provided a significant springboard to popularity, have outpriced themselves to the club and are no longer available. The Point, which first opened 11 years ago in response to the folk music boom of the 60s, and operates without a liquor license, gained a national reputation as one of the best showcases of its kind and has been regarded as an institution in the industry.

"I can recall our operating expense being in the neighborhood of \$1,800 per week back in 1965," remembers Scarborough. "Now we're up to around \$4,500 a week, the acts are harder to come by, and yet we need more people. We're up to 54 employees to make a go of it: book-keeping, promotion, sound and light. Why, in the early days, the lights were run by the cashier from the booth."

Also cutting in on the appeal of the Point are the many new places with the same appeal to the same audience, like Grendel's Lair and Bijou Cafe in center city, as well as the concert promotions at the Spectrum and Tower Theatre here.

"Look at it this way: in our peak years, 1970-'71, when we were breaking acts like Jackson Browne and Bonnie Raitt, we were actually the only action in town, and we were really rolling. We didn't need to promote very much at all. Suddenly, we are doing less business, having to compete for acts we once could count on, yet needing a larger staff to coordinate things," he says.

At a \$4,500 overhead spread over a six-day period, even when a popular sure-draw act such as David Bromberg, who played May 22-24, could be secured, the act's guarantee and percentage based on three days left very little to carry the room over the remaining three days of the week, says Scarborough.

In order to help keep the Point open next season, Scarborough plans to start promoting concerts in earnest rather than on a hit-and-

miss basis. Rather than competing with the rock promotions at the Spectrum and Tower Theater, Scarborough will promote at Irvine Auditorium on the Univ. of Pennsylvania campus and at other colleges in the area, and at the Academy of Music.

"If we can pull off maybe 20 concert promotions a year," says Scarborough, "it's conceivable that we can maintain the Point, but I'm not sure we can pull off 20 winners the way things are." For a starter, Scarborough has his Main Point Concert Productions presenting Harry Chapin Saturday (14) at the Temple Ambler Campus.

Another potential source of revenue to the club's financial dilemma would be getting a liquor license. However, this represents a "moral issue" to both Scarborough and his partner, Mrs. Jeanette Campbell. While it would mean added revenue, manager Larry Ahearn points out that they would have to deny admission to any one under 21. This means shutting out three-quarters of the Point's vital collegiate audience and undermining its immediate reputation as a gathering spot for youth.

"We've also considered going into a non-profit situation, just to keep going," adds Mrs. Campbell. "The

(Continued on page 28)

NEW ORLEANS JAZZ



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Upsurge In N.Y. Nightclub Scene

• Continued from page 1

number of club owners have begun to feature policies of presenting various types of musical entertainment that runs the gamut from rock to jazz to soul.

Several comparatively powerful music clubs of the last few years including Max's Kansas City have been shuttered, and until very recently Allan Pepper and Stanley Snadowsky's The Bottom Line was the only game in town.

"We came along at a very good time and most of the other clubs that flourished before we began went out of business due to problems they had before we appeared," Pepper says. "Our business the past year has been better than ever and I am convinced that if you program a room correctly and do things the right way then people will come."

The Bottom Line, according to Pepper, has been deluged with requests by many more artists than it can accommodate. "With the opening of several new places around town like Paul Colby's The Other End (formerly The Bitter End), this takes the pressure off us," he says. "We feel badly about losing certain acts, but there are just too many acts wanting to play our clubs."

Colby's club opened two weeks ago with McKendree Spring and Deadly Nightshade, and future plans include the presentation of other recording acts. Also taking up the slack as showcase spots to present acts to the trade, as well as to the public, are The Little Hippodrome, Reno Sweeney's, Fattoria-Cabaret Disco, Barney Google's and Monk's Park.

The latter dropped its original idea of presenting top name acts in its limited seating atmosphere in favor of a new lower-priced, upcoming acts setting, while Fattoria and Barney Google's are counting heavily on disco-oriented groups in a disco setting. These include Sister Sledge, The Joneses, Jimmy Castor Bunch, Blue Magic, The Main In-

Pride Of Philly

• Continued from page 27

other thing which doesn't seem too feasible, is to go back to a small club situation with local talent and low overhead. Or else some sort of benefit concert—something large-scale that might bring in about \$30,000 and subsidize us for a year.

"Already, artists like Janis Ian, Don McLean and Bruce Springsteen have performed for nothing to help us out. Still, we may be forced to close in less than four months. I suppose it's going to happen unless we have some sort of strong support."

redient and Tavares. Business has been brisk for these latter venues.

Other clubs that have reopened after short hiatus' are Folk City and The Half Note (which is no longer jazz). While national recording talent isn't being featured extensively at either, the former is still showcasing nationally-known folk acts, although most are now without contracts.

Another area club that is to Long Island what the Bottom Line is to New York, is Eppie Epstein's My Father's Place. Top recording acts are presented at this club as well as an assortment of marginal and semi-known opening acts.

The concert hall scene here is another story. Besides the major concerts in Madison Square Garden and its smaller Felt Forum, used by an assortment of promoters, there are theaters popping up all over.

Howard Stein is still entrenched in his Academy of Music, while Ron Delsener has moved into the uptown Beacon Theater. In addition, John Scher promotes shows at the Capitol Theater in Passaic, N.J., Eddie Claridge promoted at the Capitol Theater in Portchester, N.Y. until recently, and Phil Basile has opened his Calderone Concert Hall in Hempstead, L.I.

"People are continuing to be more selective than ever and although they are willing to pay anything to see superstars, anyone other than these select few have to be packaged," Delsener states. "I can't afford to keep promoting at halls like Carnegie and Avery Fisher, because the unions are putting us out of business, so I have turned to the Beacon where my costs are more minimal."

Delsener asserts that the costs incurred at a union hall are so great that profit margins have been severely reduced.

"While I can present certain acts at the Beacon, who are up-and-comers, I really can't afford to keep putting on concerts at halls in New York that have high union fees," he says. "The most important thing about playing this city is the fact that it is still the number one market for getting reviews and showcasing acts."

Stein agrees that the margin of profit is definitely becoming less, but that people are continuing to spend money for entertainment as they do whenever times get bad. He says that in time, the number of promoters in the area will lessen, because "it comes down to the survival of the men over the boys."

Unlike most natural concert promoters, Stein has diversified his operation to include the newly-opened Westchester Premier Theater in Tarrytown, N.Y. Many rock and soul attractions have already been presented at this facility, but they are

interlaced with pop acts like Engelbert Humperdinck and Tom Jones."

Other area music showcases are Westbury (L.I.) Music Fair, the still popular Apollo Theater in Harlem, the Brooklyn Academy of Music, the Manhattan Center (mostly used for dance concerts), John Scher's summer concerts at Roosevelt Stadium in Jersey City, Ron Delsener's summer Schaefer Music Festivals, weekly concert cruises of Rhythm on the River, O'Lunney's showcase for upcoming country talent, Town Hall in Manhattan, The Harkness Theater (recently reopened for a stint by Labelle), RFK Theater for a gospel festival and Radio City Music Hall in its off season.

In addition to this list, there are also an especially large number of jazz clubs in the metropolitan area. Newest of these is Buddy's Place near Madison Square Garden. Featuring Buddy Rich's band as well as a popular vocalist like Mel Torme or Lou Rawls, this club is joined in jazz presentation by the newly-opened Five Spot (now sporting groups like Ornette Coleman, Cecil Taylor and Don Cherry), Ali's Alley, Bradley's, Boomer's, The Cookery, the new Eddie Condon's, Gregory's, Jimmy Ryan's, West End Cafe, Mikell's, Michael's Pub, Sweet Basil, St. James Infirmary, Village Vanguard, the Seafood Playhouse and the Village Gate.

The latter club features much less jazz than it has in the past, but every other Monday WRVR jazz radio here sponsors live jazz dates with top recording artists.

Talent In Action

• Continued from page 27

those powerful high notes that seem to charge instead of drain her.

Aretha played the piano for several songs in the second half, the finest being the arrangement of "Bridge Over Troubled Waters." On that song and "Release Yourself" she was complete and at her best. She always seems to soar on arrangements with a call-and-response structure where she can weave her voice up, around and through a simple but strong rhythmic line.

The Four Tops opened the show with their familiar but customarily professional act. Even though lead singer Levi Stubbs had voice trouble and kept missing notes, everyone in the audience knew the words anyway and the show rolled on. In fact any one with at least one working ear knows the words too and that alone would be enough for most groups to retire to the counting house.

LAWRENCE FROST

CARPENTERS JOSE FELICIANO

Riviera Hotel, Las Vegas

Opening their sixth Riviera engagement May 29, the Carpenters musically testified to their 15-gold disk track record by mellowing, rocking and uplifting a sellout crowd in the Versailles Theater.

Karen, 25, of velvet tones and subtle warmth, complemented Richard, 28, composer and arrange accompanied by their five-man backup group. Both elements combined to produce a familiar MOR sound, which has opened into freer performing renditions and better stage savvy not required in larger auditoriums.

Lush Carpenter harmonies were featured in classic treatments of "Close To You," "Only Just Begun" and "Top Of The World" by the brother-sister team although two lengthy melodies of Burt Bacharach and "Oldies But Goodies" stymied the usually fast-paced shows know to Vegas audiences.

Richard's gift for arranging was evidenced in the interposing of Bacharach hits such as "Walk On By," "Any Day Now" and "Do You Know The Way To San Jose?" His stylish keyboard talent added to the musical numbers and festive spirit of the show.

Karen, meanwhile, maintained her drummer status on several numbers but has reached the forefront of female balladeers with her sincere strong voice, velvet and rich at times. Similar to

Leo Sayer's a Man Of Giant Ambitions

By JACK McDONOUGH

SAN FRANCISCO—"I want to be a success," says Leo Sayer. "I have giant ambitions. I want to be as important as Dylan. I want to leave my audience with the feeling that something important has gone on. I don't want to be just another rock 'n' roll singer or just another writer."

Leo's mention of Dylan is made more intriguing by certain striking similarities: the slight, little boy stature, the wreath of curly hair, the animated face that carries so much expression. Of course, Leo's act, with all the physical exertion, the little parts he acts out, the crazy dance steps he executes while performing his hit "Long Tall Glasses," the white-face mime act he did on stage on his first tour but has since abandoned, make him much different than Dylan, who hardly has an act at all.

The movement, says Leo, is all spontaneous. "I've never really been taught any of the things I do. But because I put it together I believe in it. It's natural. As soon as I start learning something it becomes pretentious."

"The plain truth is that I just go out and exhaust myself every night. There's a lot of it I wish I could do without. I wish I could chain me hands to me sides sometimes. The people I admire are the people like Dylan; he's the only person I admire in the whole business, him and maybe Van Morrison."



Warner Bros. photo

Leo Sayer: an overpowering new rock showman.

Leo's spring American tour, during which he shared stages with Billy Joel, Alex Harvey, Al Stewart and Golden Earring, ended at San Francisco's Boarding House April 27, and it would be an understatement to say that he left the audience there "with the feeling that something important had gone on."

His next LP will be recorded with the band Leo has had with him on the tour, a tight, crackling aggregation led by pianist Chris Stainton. The other players are Les Nicol, guitar; Charley Harrison, bass; and Steve Chapman, drums. The band got together two weeks before the tour started and was able to play only a few dates at home before opening at the Bottom Line in New York.

The record will be produced again by Leo's manager Adam Faith ("It's nice to have someone as manager who has something going on his own; it's like he's an actor friend of mine who happens to be my biggest fan") and Dave Courtney, the pianist with whom lyricist Leo writes all his songs.

Leo describes their writing method, thusly: "Courtney's melodies are very original, but he never finishes a song. I suddenly found myself in a position of responsibility where I'd have to say to myself, 'Yeah, it's up to me to finish the song.' Dave would have little bits together but I'd have to say, 'That should go in the verse,' or 'That would make a great chorus.'"

"We don't see much of each other. We're a little like Bernie Taupin and Elton John. Bernie sends his lyrics to Elton by post. We're not as bad as that, but you can keep the ideas fresh by keeping yourselves separated. When we do get together it's like compressed time. We'll do 20 or 30 songs in four days, but in between that time Dave's been at home writing thousands of little tunes and I've been writing loads of lyrics. And we come in and literally don't sleep for four days."

Signings

Trini Lopez to Private Stock Records with an exclusive, worldwide contract. Lopez, who will be recording in both Spanish and English, will be working with producer Stan Silverberg in association with Tri-Lo Productions, a recently formed company which is headed by the artist.

... Curtis Mayfield signs to score the motion picture "Sparkle" for RSO Films. Tony Conigliaro, professional baseball star, to London Records via a single production deal with the production team of Kasanetz and Katz. ... Black Satin, featuring Fred Parris, to Buddha Records. Their first LP on Buddha is due out shortly.

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3-WAY SPONSORSHIP

Internship Program An Aid To Students

By JIM FISHEL

NEW YORK—Stone County, a Denver booking company, became a pioneer in bridging the gap between colleges and the music industry by participating in a graduate level internship program sponsored by the NEC and the Univ. of South Carolina.

The program allows a USC master's degree candidate to spend three weeks at the agency learning all aspects of the business, so that it can serve as an aid in future student activities programming.

Ms. Denise Stiff, who is working on achieving a degree with special emphasis on student activities program management, is the first student to spend time at Stone County. During her tenure there May 5-28, she worked with each staff member to study procedures, logistics and philosophies of agency, management and artist as they apply to college programming.

Several of the areas in which she gained competency include contract negotiation and follow-up, publicity preparation and travel arrangements for touring artists. During her first day at the agency, the six-member staff filled her in on the operation and described their particular work loads.

"After this initial contact, we allowed Denise to experiment with a little bit of everything," says Stone County's Penny Case. "She couldn't sell because she's not a licensed agent, but we did allow her to par-

ticipate in all the other agency functions."

While serving on the job, Ms. Stiff helped work out a touring rider for one artist, gave the agency useful input into viewing the market from a buying perspective and participated in a variety of other daily functions.

Stone County is the first talent agency in the U.S. to work on an internship program and Ms. Case says she views this experiment as a success on all levels. The agency participated in the program with reservation at first, but after it began it proved very beneficial, she says.

The agency paid for all of her expenses and transportation costs during the three weeks. Ms. Stiff had her choice of several other agencies, but chose Stone County because she says it is small enough that it is possible to cover the various departments and functions on an in-depth basis.

"Since Denise is oriented toward student programming it gave us a new look into that area which we are immensely interested in," Ms. Case states. "Other important objectives of this program are increased professionalism in college programming and the establishment of a dramatically broader base for communication between the industry and the college market."

The program was initiated two years ago under the auspices of the NEC and USC, and based on the success of this first venture, several other music related internships are anticipated, according to the NEC's Mary Jo Thomas.

"We've been working on this internship program for several years and have had people work in other areas like travel agencies, but Denise is our first intern to work in the music industry," Ms. Thomas says. "We've already signed up several other students to participate in the program for the next school year and we are looking for other agencies to also participate in it."

"What's good is a person gets to see a booking agency in its real setting and that makes it a more valuable experience."

BMI Awards Made To 12

NEW YORK—Twelve young composers from the U.S. shared in the 23rd annual BMI awards to Student Composers competition. Three of the new winners have been previous award winners and during its run, more than 202 young composers have been awarded grants to further their musical education.

This year's winners are Stephen Chatman, 25, of Madison, Wis.; Stephen Dembski, 25, New York; Richard Derby, 24, Goleta, Calif.; Hal Freedman, 21, Bedford, N.H.; Margaret Ann Griebing, 14, Akron, Ohio; Murray Gross, 19, Brunswick, Maine; Stephen Abram Jaffe, 20, Amherst, Mass.; Carson Kievement, 25, Atlanta; William Matthews, 25, Sioux Falls, S.D.; Jay Reise, 25, Oradell, N.J.; Rodney Irl Rogers, 21, Scottsdale, Ariz.; and Christopher Roze, 25, New York.

Originally established in 1951, in cooperation with music educators and composers, the awards give cash prizes annually to encourage the creation of concert music by student composers under the age of 26.

Georgia Southern FMer On the Air

STATESBORO, Ga.—A non-commercial FM radio station with the call letters WVGS has obtained program test authority from the FCC in Washington and now is on the air to provide service not only to students of Georgia Southern College but to Statesboro residents.

Bill Grove, program director, says the new station "will provide progressive radio information and entertainment with a plethora of music embracing folk, jazz, rock, traditional and city blues, classical and the spoken word—an all-encompassing menu that is rare for this area."

Grove declares the listening audience is made up of 7,000 students plus a non-campus audience of about 20,000 others. Already he has issued a playlist which will be expanded as the young FMer moves out of its baby period.

Coffee House Personnel Meet

NEW YORK—The ninth annual New York Conference of the Coffee House circuit will be held Monday and Tuesday (9-10) at the Prince George Hotel and New York Univ.'s Loeb Student Center here. More than 90 delegates from more than 50 schools attended the last conference and this year's meetings will again cover a variety of topics pertinent to college coffee house programming.

Director Heddie Tracy is still finalizing plans for this event, but says it will include various morning discussions, talent showcases involving many of the artists who will be touring the circuit next year and will feature several industry guest speakers.

Studio Track

By BOB KIRSCH

LOS ANGELES—At the Record Plant in Los Angeles, Jinx Dawson, former lead singer of Coven, is recording with Kenny Kerner and Richie Wise producing and Warren Dewey engineering. John Davidson is in producing himself, with Brooks Arthur engineering. David Werner is working on his next LP with Ron Nevison handling both production and engineering, and Roger McGuinn is cutting again with John Boylen handling production and Paul Grupp engineering.

In other activity at the Record Plant, Jim Gilstrap is working with producer Wes Farrell and engineer Gary Kellgren. Maxine Sellars is working with producer Nik Venet and engineer Andy MacDonald, while Guthrie Thomas is busy with the same pair. Bobby Whitlock is working with Bill Halverston and Michael Diner is in with the pair of Boylen and Grupp.

At Electric Lady Studios in New York, Ron Wood (lead guitarist of the Faces and currently getting set to work with the Rolling Stones on their upcoming tour) is doing overdubs and mixing his second solo LP. The Eleventh House with Larry Coryell is finishing up an LP, with Skip Drinkwater producing and Ralph Moss at the console. Dave Wittman, engineer at the studio, did a remote with Kiss recently for an upcoming live LP from the group.

At Bee Jay Recording Studios in Orlando, the studio and WORJ-FM have wrapped up the seventh in a series of live broadcasts. The latest show featured Emmylou Harris. Other concerts included Kathi McDonald, Howdy Moon, Hudson-Ford, Randy Newman, Tim Weisberg and Leo Kottke. In other activity, Tom Garrett has finished up an LP there.

A new studio, Sunswep Sound, is open in Studio City, Calif. Paul Dengrove is general manager of the facility. Sandy Szigeti is house engineer and Steve Newman is contractor.

Got a nice letter from Charles Sloan, president of Thee Studio in Claremont, Calif. The facility has been put together by Everything Audio, and new features include a 16-track recording/mixdown facility. Also in the control room is a Spectra-Sonics 1024 console, 24-in, 24-out, an MCI 16-track machine and Dolby Noise Reduction. Also featured are JBL 4341 monitors powered by Crown amplifiers.

In notes from around the country: Suntreader Studios is now in full operation, and has already had Foghat in to record. The British foursome is due back for a month shortly. Suntreader is headquartered in Sharon, Vt. At Music Designers in Boston, Jeff Beck and Bonnie Raitt did some tour preparation, while the James Montgomery Band worked with producer Jeff Gilman and engineer Joe Chiccarelli. The studio is also production site for the "Rock Around The World" syndicated radio show featuring imported sounds. Lynda Seals did some work at RCA Studios in Los Angeles with John Florez handling production. Henry Mancini is also in the RCA studios working on his next album.

Up in Berkeley, DSR Productions is keeping busy with live jazz recordings. Latest is McCoy Tyner's "Atlantis" LP on Milestone. The studio has also cut live product for Herb Ellis and Joe Pass, the Ruby Braff/George Barnes Quartet and the "Great Guitars"—Charlie Byrd, Barney Kessel and Herb Ellis. DSR's remote truck includes two 3M 16-track tape machines, a 24-channel

custom console and Altec 604E monitors. The interior of the truck is built for playback as well as recording. * * *

In other notes from around the country: the Ventures did some work at Devonshire Studios in Los Angeles with Denny Diante and Spencer Proffer producing and Jimmie Haskell handling arrangements. Marilyn McCoo of the Fifth Dimension is at Kendum Studios in Los Angeles finishing her first solo LP with producer Joe Porter. In Nashville, at Quadrafonic Sound, Tracy Nelson is finishing up an LP, produced by Bob Johnston and engineered by Ben Tallent. Jerry Jeff Walker has also been busy at the studio, working with producer Mike Brossky and engineer Gene Eichelberger. Iquana is in, cutting with producers Don Falk and Gary Noubarian.

Jerry Fuller is set to produce the next Rick Nelson album. Blue Mitchell is recording at RCA Studios in Los Angeles, as are Buster Brown and Nilsson. D.J. Rogers is also in the studio. Mike Curb has been signed by the Laufer Entertainment Group to produce Tony DeFranco with the DeFranco Family. Sessions are due to begin shortly under the direction of Michael Lloyd.

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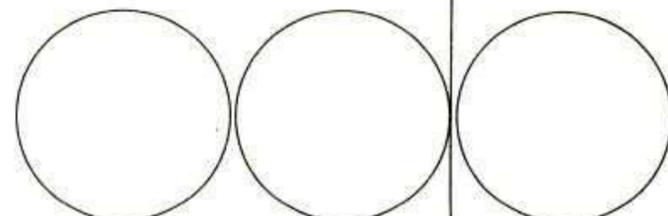
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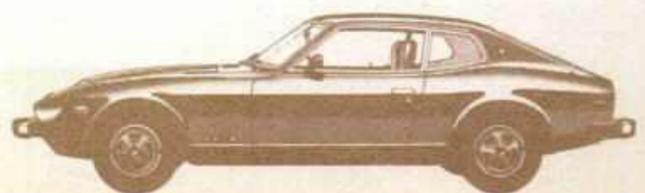
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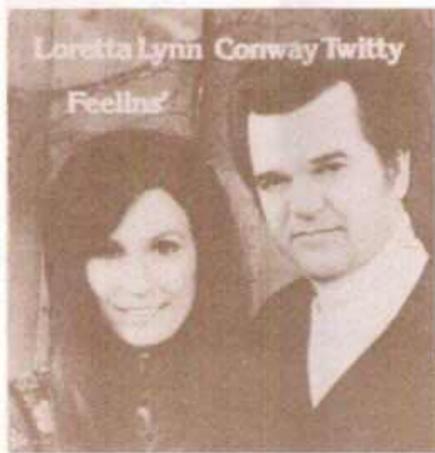
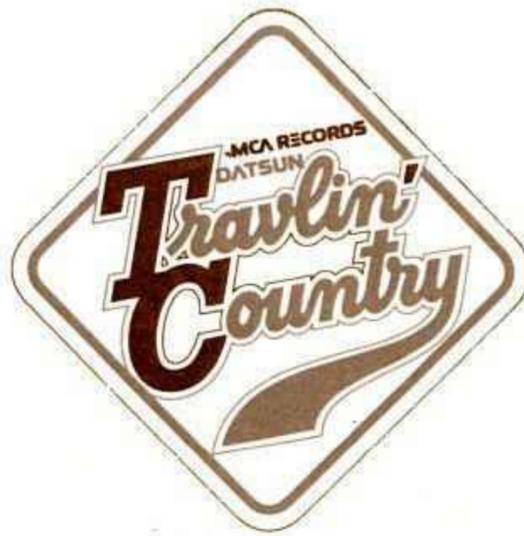


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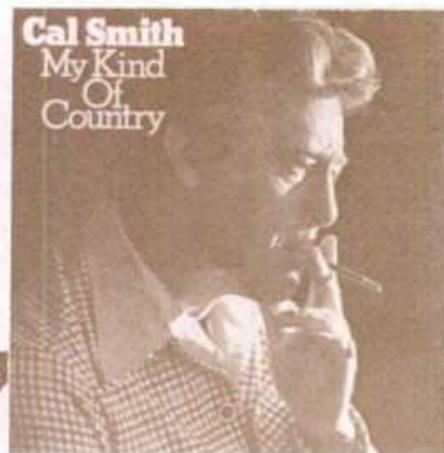
Remember "Country Partners"? —our fantastic country sales program for 1974. Well this year expect more. Like winning a Datsun 280Z for yourself, and your customers can pick up a Datsun Lil' Hustler Pickup just voting for his/her favorite MCA country artist. It all starts today June 9, so ride into "Travlin' Country." With MCA Records (the only way to country), and Datsun (the only way to travel).



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Loretta Lynn/Conway Twitty
Feelins' (MCA-2143)



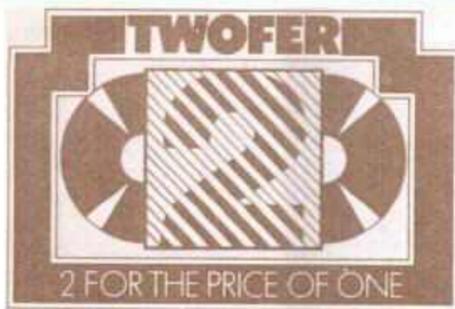
Cal Smith
My Kind Of Country
(MCA-485)



Jeanne Pruett
Honey On His Hands
(MCA-479)



Jerry Clower
Live In Picayune (MCA-486)



MCA Country Twofers

MCA's 1975 country campaign, "Travlin' Country," includes a series of specially packaged album sets by some of the top country musicians in America. This twofer

(2-records) series is truly representative of the "Best Of" each MCA artist featured. Many of the selections were chosen because of requests from the field and these special packages will send MCA country albums "Travlin'" right up the charts.

The Best Of Lenny Dee Vol. II
MCA2-4084
The Best Of Jimmie Davis
MCA2-4085
The Best Of
The Osborne Brothers
MCA2-4086
The Best Of Webb Pierce
MCA2-4087

The Best Of Freddie Hart
MCA2-4088
The Best Of Burl Ives Vol. II
MCA2-4089
The Best Of Bill Monroe
MCA2-4090
The Best Of Mel Tillis
MCA2-4091
The Best Of Bob Wills Vol. II
MCA2-4092

MCA 1975

Travlin'

All Stars:

Bobby Allison (NASCAR)
Bill Anderson
Buddy Baker (NASCAR)
J.J. Cale (SHELTER)
Jerry Clower
Lenny Dee
Jack Greene
Larry Hosford (SHELTER)
Atlanta James
Jerry Jordan
Brenda Lee
Loretta Lynn
Warner Mack

Jimmy Martin
Bill Monroe
Olivia Newton-John
Osborne Brothers
David Pearson (NASCAR)
Jimmie Peters
Richard Petty (NASCAR)
Jeanne Pruett
Ronnie Reno (TALLY)
Marty Robbins
Ronnie Robbins
Jeannie Seely
Ronnie Sessions

Silver Creek (TALLY)
Cal Smith
Kenny Starr
Ernest Tubb
Tanya Tucker
Mary Lou Turner
Conway Twitty
Jerry Jeff Walker
Darrell Waltrip (NASCAR)
The Wilburn Brothers
Little David Wilkins
Cale Yarborough (NASCAR)

Latin Scene

LOS ANGELES

Orquesta Tipica Novel's new West Coast single titled "Ceilito Lindo" is a monster hit among salsa fans, and especially the Mexicans, for it's their national anthem. The flip side of the single is "La Batalla De Los Barrios," which is a big hit in New York, with Latin DJs opening their shows with this swinging tune.

Novel appeared in a successful dance on the West Coast, and we can be sure to see a lot more of them out here.

Their new LP "Sabrosa," which features the two above selections, is another winner for the group, and also for the producing by Louie Ramirez, executive vice president of T.R. Records.

T.R. has also signed two promising conjuntos and will be releasing albums on them very shortly.

The firm is reporting record sales of their products and attributes this to winning LPs by Cindy Rodriguez, Kako, Novel, and of course the late great Tito Rodriguez.

The distribution agreement with R and J Records in New York has worked out well.

KXTC (FM-92.3) is devoting four hours weekly to Latin jazz Saturday nights from 10 to 2, with Louie Enriquez as master of ceremonies. Enriquez is a native Arizonan who has been broadcasting in the Phoenix area for the past 12 years on KYND (now KTUF), KXIV, KBUZ and KOOL-FM.

"Listen to Louie" is the show's title and eight Latin bands have recorded the theme song of the same name, written especially for Enriquez.

Although the music is contemporary Latin, which Enriquez has gathered throughout the U.S. and Latin America, the announcements are in English.

Latino Americano has launched a syndicated programming package featuring Top 40 records with a Latin personality as host. Bill E. Brock, formerly president of Brock Broadcasting, will head up the organization. Tito Alvarez is the host and controls the programming content.

The show "La Nave De La Juventud" (The Spaceship Of The Youth) will be syndicated first in the U.S.

and expansion will follow into Latin America.

Spaceship will be produced and recorded at Latino's new facilities at Sunset & Vine in Hollywood.

The use of Top 40 music hosted by a Spanish-speaking jock is believed to be the first programming of its kind to ever be syndicated. Negotiations are currently underway with an internationally known sponsor for the Latin America markets.

Radio KWKW, Los Angeles' popular Spanish-language station, which operates on a frequency of 1300 kc with 5,000 watts of power, has appointed, effective immediately, Caballero Spanish Media, Inc. as its exclusive sales representative in New York City. "This appointment will be an expansion from representation among all the Spanish-language advertising agencies to a full representation among all advertising agencies in New York, Miami and San Juan," according to Eduardo Caballero. "The Los Angeles Spanish-language market is composed of 2,000,000 Mexican-Americans which means that one out of every five residents in the Los Angeles area is a Spanish-speaking consumer," Caballero says.

"As a leader among all media in the Los Angeles market, KWKW reaches a larger percentage of women 18-49 than most Los Angeles radio stations," says Caballero. KWKW has published a research study in depth called "Profile Of The Spanish Culture Market Of Los Angeles" which is available to agencies not already familiar with the importance of the Southern California Spanish market.

KWKW is a sister of KOXR in Ventura and KCAL in San Bernardino, all of which are represented by Caballero Spanish Media, Inc.

RAY TERRACE

TEXAS

Costa Azul, a group that started in Houston three years ago, was recently awarded a Discometro in Mexico City in recognition of its highly successful LPs. Their latest LP on Nova Vox is titled, "La Cumbre." They have become one of the most traveled groups in Mexico and the U.S. After a highly successful tour of California, Chicago and the Midwest, they returned to Houston's Pan American Ballroom May 28, where they visited with Gaston Ponce Castellanos of G.P. Records and Tapes. It was Castellanos who produced the group's first LP in Houston.

The group's latest single—"Mi Amiga, Mi Esposa, Mi Amante"—has also been getting ample airplay of late.

Houston nightspots continue featuring some of the best entertainment around. Cornelio Reyna and his mariachi were recently at the Coco Loco, as was Mexican organist Juan Torres. Nelson Ned made an appearance at the Latin World, while Los Freddys were presented at the Pan American Ballroom.

A promising young group on the Houston scene is one called Los Versatiles. Their latest single, titled "Porque Te Fuiste" on Jorge Rodriguez' Hit label, seems to be catching on.

LUPE SILVA

Salsa Gets a Break On Douglas Stanza

PHILADELPHIA—The sound of salsa is getting louder.

Tipica '73, a combo recording for Inca, appeared on Mike Douglas' syndicated TV show May 27 to millions of viewers, giving salsa a national exposure considered invaluable. Adalberto Santiago fronts the group.

Classical

Via Exxon Grant

N.Y. Philharmonic To Have Concerts Aired

NEW YORK—The New York Philharmonic will return to the air, after a nine-year absence, with a new series of weekly broadcasts which will kick off in October with the aid of an Exxon Corp. grant the first year in excess of \$300,000.

The contract is for a duration of five years and involves a two-year guarantee by Exxon, with an option to continue the grants until at least the pact's expiration date.

Some 160 stations will carry the programs, which will consist of 39 taped performances to be broadcast during the Philharmonic's concert season. About 30 of the stations are commercial. Richard L. Kaye of station WCRB and who also handles the Boston Symphony Transcription Trust, will be responsible for the production and distribution of the broadcasts with Harold Lawrence, present Philharmonic manager. Lawrence was the chief catalyst of the plan and liaison between Exxon and the orchestra.

The programs will include subscription concerts, parks concerts, tour appearances, Promenades, Rugs, Pension Fund and other non-subscription events. The radio concerts will be conducted by music director Pierre Boulez, laureate conductor Leonard Bernstein and Prom director Andre Kostelanetz, as well as guest conductors. Interviews with conductors, soloists, and members of the orchestra will be featured during intermissions. Martin Bookspan will be host-commentator.

Taping wheels have already begun to spin. Two concerts with Daniel Barenboim and three Prom concerts have been taped. Tapes will also be made of concerts when the Philharmonic starts its European festival tour at the end of August.

Commercial stations involved will receive no cash payment. Instead, after the first Exxon-sponsored hour, the station time will be sponsored by regular outside purchases for the remaining hour. The Philharmonic will receive no monetary profit from the grant and the musicians will earn a modest fee based on per transcribed broadcast. The fee is known to be \$23 plus benefits. Conductors and soloists will receive a minimum honorarium figure. The rest of the moneys will go into production, stage and technical costs.

Stations which will carry the programs include those in some 46 states. In New York, the programs

will be heard on WQXR, on Sundays from 3:00 to 5:00 p.m., and the series has been guaranteed prime-time scheduling by the other stations.

The Philharmonic broadcasts went off the air in 1967. They had constituted the longest symphonic series in U.S. radio history, having been heard every season since 1922. The first broadcast was over WEAJ. In 1930-31 the CBS network broadcast the programs until 1963, then the Philharmonic formed its own radio network.

Classical Notes

Tomita says his next album on RCA Records will be an original arrangement of Stravinsky's Firebird Suite and will take a year to complete... Herbert Barrett Mgt. has expanded its New York offices to accommodate staff expansion... Max Morath is recording "Jonah Man," album of songs of the twenties, on Vanguard. Spring releases by the label include the six Brandenburg Concertos in a new performing edition. Conductor is Arthur Davison; performers are Virtuosi of England.

Birgit Nilsson will not return to the Metropolitan Opera for the 1975-76 season. Personal reasons are cited... Conductor Sir Adrian Boult recovered recently from a serious operation. He was honored back to the recording studios with a gold record award given by EMI. After the presentation he recorded Mozart's Haffner Symphony with the London Philharmonic to be released on Angel.

British Decca recorded an opera in the U.S. Actually it was at the Constitution Hall, in Washington. It's "Il Prigionero," an opera and prologue in one act. Maurizio Mazzieri stars. Antal Dorati conducted the National Symphony Orchestra. It's due for release in September on London Records... Nicaragua has given opera the stamp of approval. The country has just issued stamps on "the 15 greatest operatic singers of all time." Newest issues are on Joan Sutherland and Birgit Nilsson. Others included Caruso, Callas, Melchior, Gobbi and Bjoerling.

League & Orchestras Set Coast As 1st Meet Site

LOS ANGELES—For the first time, the American Symphony Orchestra League (ASOL) will meet with the Assn. of California Symphony Orchestras (ACSO) at a conference Monday-Friday (9-13) to be hosted by the San Diego Orchestra Assn. at the Sheraton Harbor Island Hotel.

Fund raising plays will highlight many of the seminar discussions over the five-day program. Peter Pastreich, trustee of the National Committee for Symphony Orchestra Support and executive director of the St. Louis Symphony, will speak on "ABCs Through The XYZs Of Fund Raising." Recording, residency programs, strikes, the coming bicentennial, grant applications and ticket sales are other topics to be examined.

The president of the Los Angeles Dodgers, Peter O'Malley, is a "surprise" guest. His subject will be "How I Would Promote The Symphony Orchestra."

Women's council sessions will be chaired by Mrs. William W. Baird of Milwaukee. Topping the entertainment will be an appearance of violinist Eugene Fodor, performing with the San Diego Symphony Orchestra conducted by Peter Eros.

Also scheduled are panels built around "New Sources Of Income" which will deal with the Public Service employment program, Ford Foundation funds and the National Endowment for the Arts. Ralph Black, ASOL executive director, says the League now represents 1,100 orchestras throughout the nation.

Billboard SPECIAL SURVEY for Week Ending 6/14/75

Billboard Hot Latin LPs

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IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	SOPHY Sophy, Velvet 1491	8	ROBERTO CARLOS Yo Te Recuerdo, Caytronics Cys 1439
2	VIKKI CARR Hoy, Columbia 3334	9	NELSON NED The Magic of Nelson Ned, United Artists 324
3	CONJUNTO HUGO BLANCO Las Giatas De Simon, Palacio 6634	10	PENARANDA Nueva Me Te, Fuente 3266
4	JULIO IGLESIA A Flor De Piel, Alhambra 19	11	MORRIS ALBERT Dime, Audio Latino 4085
5	TIPICA 73 Candela, Inca 1073	12	JAIRO Jairo, Parnaso 1175
6	EL CRAN COMBO #7, EGC 011	13	PALITO ORTEGA Yo Tengo Fe, International 458
7	FANIA ALL STARS Vol. 1 & 2, Fania 476-7	14	JOE QUIJANO Ahora, Coco CLP-114
		15	ESTRELLITA Perdonami, Raff 9007

IN TEXAS

1	LOS UNICOS Siempre, UNI 1001	8	LOS KASINOS Los Kasinos, UNI 1002
2	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	9	JULIO IGLESIAS A Mexico, Alhambra 21
3	KING CLAVE Los Hombres No Deben Llorar, Orfeon 38023	10	ROYAL JESTERS Their Second Album, GC 112
4	TORTILLA FACTORY Tortilla Factory, Falcon FL 4063	11	YOLANDA DEL RIO Ay Mama, Los Que Te, Arcano 3271
5	COSTA AZUL El La Cumbre, NV 304	12	JUAN GABRIEL Juan Gabriel, Arcano 3283
6	LOS ANGELES NEGROS A Ti, UA 135	13	LATIN BREED Minus One, GC 111
7	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009	14	SUNNY & THE SUNLINERS Los Enamorados, Keyloc 3020
		15	LITTLE JOE Manana, Freddy 1030



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Blank Tape Booms, Competition Is Keen

By STEPHEN TRAIMAN

CHICAGO—As expected, blank tape was one of the bright spots both on and off the CES exhibit floor. New high end formulations from Fuji, in its U.S. market entry, Maxell and TDK; 120-minute 8-tracks from Capitol Magnetics and Audio Magnetics; the first industry factory rebates to dealers from Columbia Magnetics and Capitol Magnetics, with a consumer rebate also from Columbia; a major military market Bicentennial promotion from BASF, an aggressive total dealer/consumer program from Ampex, not on the CES floor, and a new gamma ferric oxide line a notch below Classic promised by 3M later this year are just some highlights.

At Maxell, Gene LaBrie said dealer reaction to the new UDXL cassette was "about 5000 percent over expectations," and advance notice on a 46-minute UD 8-track for

the fall was well received. The "Free for 3" library box offer with purchase of three cassettes was sold out before the show, he noted. Firm's rep advisory council instituted a year ago was termed "a great aid in directing our future," and the five key firms will meet again in October with Maxell executives.

Fuji Photo marketing manager George Saddler signed up key rep firms in 13 territories for the new FX line expected to be shipped by mid-June to dealers, along with the lower-priced FL product. Noting the entire game plan had been put together in about 8 weeks, he promised an extensive ad/promo backup this summer and fall to introduce Fuji audiotape to the U.S. market.

For TDK, its technical demonstration was termed "most effective by Ken Kohda, who noted that for the new Super Avilyn (SA) line bias equalization wasn't necessary, only the CrO₂ switch. "We're not competing with Dolby but a tape with 10 dB at the high end doesn't really need it," he commented. Expanded product line in Full Fidelity range, and the new D-line 8-track was appreciated by dealers, as well as the lower price on the Audua-L open-reel product and a new 10½-inch plastic reel for the 3,000-foot consumer reel.

Audio Magnetics '76 Bicentennial packaging and campaign gives the retailer a real tie-in, Bill Dawson (Continued on page 35)

4th SAC Debby's Cite 27

CHICAGO—The Fourth Annual Debby Awards for outstanding achievement in the industry, covering six geographic divisions in four categories, were presented at a banquet during the CES by Jerry Joseph, president of the Society of Audio Consultants.

Winners of the audio consultant awards are: Eastern division, Les Davis, Harvey Sound, N.Y., N.Y.; Midwestern division, Steven R. Weiner, Listen Up, Denver, Colo.; Central division, David R. Rabius, Swallen's Audio, Cincinnati; Southwestern division, James W. Buckler, Jr., Thieves Warehouse, Tallahassee, Fla.

Winners of the audio management award are: Eastern division, a tie between Richard Aquilina, Sam Goody's, N.Y., and Morty Gleveman, Lafayette, N.Y.; Midwestern division, Ted Schwartz, Musicraft, Chicago; Central division, Joseph W. Blumenthal, Eric Electronic, Oak Park, Mich.; Western division, a tie (Continued on page 35)

Report



From CES Chi/June 1-4

Autosound: CB/Tape Units Grow

CHICAGO—A first Citizen's Band/tape combo from Automatic Radio, additional units from J.T.L. and Xtal; remote control 8-track models by DYN; new power boosters from AR, Audiovox, Kraco, Boman and others to join the Craig Powerplay success, the possibility of GE and Superscope-brand car (Continued on page 34)

Fresh Approach Key To Accessory Success

By ANNE DUSTON

CHICAGO—New ideas, new products, new looks for a fresh approach to the accessory market was in evidence at the Consumer Electronics Show. Manufacturers in general are happy with the response to their high profit, fast turnover items as dealers look for ways to beef up the cash box.

An emphasis this year on quality and style seems to be directed to raising the marketing sights from the mass merchandiser and discount record store, to the audiophile and hi fi stores. Many products are reaching higher price points than ever, with one firm doubling its top-of-the-line furniture style entertainment center from a \$30 price point to \$60, with changes in material.

Royal Sound, formerly OEM, shifted to the consumer market with six divisions handling headphones, audio tape, tape storage, hi fi speakers and component speakers in the \$50 to \$400 range for limited distribution, wire and cable, and autosound, president Merv Dayan reported.

In storage units, a versatile plastic modular box called the Add'n Stac from Royal Sound, retailing for one unit at \$1.49, can be self-locked together. The same basic unit is incorporated into a carousel with a stacking capability. For portability, a vinyl folder with handle and snap locks wraps around cassette or 8-

track storage unit. For the car, the handles are weighted on The Hump to straddle and stay put over the hump of any car. The modules are available in about seven color choices for mix or match decorating, and can be wall hung using pre-drilled holes.

Black continues to be the best color for carrying cases for tape, but a new buckskin suede was being shown by some firms. Le-Bo introduced it in their new line of 20 cases, and Services was displaying it for reaction. Le-Bo's entirely new line includes the Safari in three models featuring a snap lock hidden under a buckle design. President Leslie Dame said the 32-cartridge carrou- (Continued on page 35)

Cautious Optimism At CES

Continued from page 1

continuous sound shows, the feeling on "Q" was definitely on the down side.

This wasn't reflected in the well-attended shows at JVC's exhibit of CD-4 technology, or at Sansui's QS sound experience. And it wasn't hard to find dealers who are doing as much as 30 percent business in quad. But even key Panasonic executives admitted they "went off the deep end on quad," though they were far from throwing in the towel.

Among other highlights, both on and off the exhibit floor—and a growing number of key audio firms are opting out of the show for up-town hotel suites—are these notes:

Autosound aftermarket is a strong one, although not for everyone, and the new citizens band boom is finding growing acceptance with tape combinations from J.I.L., Xtal and Automatic Radio on the floor, with a first model from Audiovox by APAA time in November. At least four firms had new power (Continued on page 35)

ON FAIR TRADE REPEAL

Industry Concern, But No Panic

CHICAGO—The recent demise of fair-trade statutes in the New York, New Jersey, Connecticut areas, and the continuing indications that a federal fair-trade repeal bill may soon be passed, have not resulted in the expected panic among hi fi industry people who have zealously controlled their pricing policies for many years.

Instead, the problems which may arise from the repeal of fair trade is resulting, probably for the first time, in a closer unity among manufacturers, distributors, and dealers alike as they all seek a mutual and workable solution to the problem.

The consensus here at the CES is that there will, undoubtedly, be some upheaval, as a few unscrupulous dealers try to cash in on their new-found pricing freedom. However, almost all those polled are confident that this situation will exist for about six months at the outside, and then retailers will once more turn their attention to maintaining consistent price levels so that reasonable profits can be realized.

The most popularly suggested solution to the fair-trade repeal problem is a pattern of limited distribution, which a number of companies, TEAC among them, have already

instituted in varying degrees of completeness. Most manufacturers also dispel speculation that a policy of limited distribution at this time would hurt, primarily because of large inventories on hand.

As Robert Steindler of Steindler and Co. which reps the TEAC line in the N.Y./N.J./Conn. area explains, "there is no massive inventory backlog. It has all been diminished because the state of the economy has forced most manufacturers to cut back on production."

Last fall, in the face of great resistance, TEAC fired all its reps and (Continued on page 34)

COMPONENTS SCENE: High Priced Cassette Decks, Receivers, Turntables, Speakers Defy 'Recession'

By RADCLIFFE JOE

CHICAGO—The uninformed visitor to the high end component booths of the Summer CES, would never guess that the country is in the midst of one of its worst economic recessions in its 200-year history. Innovative trends in componentry abound with prices beginning modestly around the \$200 mark and soaring dizzily to past the \$2,500 mark.

Attracting many new manufacturers and showing a host of innovative features is the cassette deck market. Among the leading innovators in this field are Yamaha, Uher, TEAC, 3M, Kenwood, Technics and Nakamichi.

Yamaha model TC-800G1, incorporates a boldly innovative design created by industrial designer Mario Bellini. The unit is suitable for both home and portable use, and can be operated either from AC, DC or 12-volt battery power sources. It also features a tilt design that enables the user to see all controls and meters from sitting or standing positions. The unit carries a \$340 price tag and comes as a com-

panion to the Yamaha TB-700 cassette deck which still lists for \$340.

Uher is still pushing its model CR-210 cassette deck, billed as the world's smallest stereo portable cassette machine, with built-in condenser mike and automatic reverse. This unit lists for \$605.95. Model CG 360 with Dolby and a price tag of \$1,092.50 also features the increasingly popular automatic reverse.

Uher model CG-320 is another cassette recorder designed for use with either AC/DC power sources. It features a clutchless two-motor drive system and lists for \$503.95.

Among those spearheading the new trend toward front-loading cassette decks is the 3M Co. with its first two models of cassette and 8-track recorders which it plans to market under the CTR Series label. The line, expected to be available "in time for the Christmas buying season," features the CTR-1 cassette deck with memory counter, auto-rewind, three-position bias and equalization switches; and the CTR-3 8-track deck with transport logic compatible

with reel-to-reel and cassette, automatic cueing, five-times fast forward speed, FM Dolby, extended frequency response and 2-position tape switch.

The units are listed at \$599.95 for the cassette deck and \$399.95 for the 8-track unit. The line will be marketed through limited distribution, and will not be available to all Wollensak dealers.

From Hitachi comes what is probably the lowest priced Dolbyized cassette deck on the market today. The Hitachi D-2300 lists for \$149.95 and gives credence to the speculation that Dolby is not far away from becoming a standard feature in all cassette decks.

The plethora of other cassette equipment manufacturers at the show are all showing a new consciousness of innovation and cosmetic design that was at one time the near-exclusive property of a handful of audiophile equipment manufacturers.

Into the increasingly competitive market of amplifiers and tuners are coming more and

more manufacturers with innovative features and design. Among the newcomers are Lux America, Lecson of England and the Sequerra Co. with its \$2,500 tuner. Added to these are a number of up-and-coming young companies including Rotel.

Still, the majors in the tuner-amplifier business at the high end of the scale remain Marantz, Crown, BGW, with companies like Sony, Kenwood, Pioneer, JVC, Sansui, Onkyo and others following closely behind.

Philips of Holland, which recently introduced its Motional Feedback speakers into this country, is also making a bold bid for the preamplifier market, parlaying MFB as its admission ticket to this once-exclusive market.

Although JVC America and Sansui are among the major promoters of 4-channel products at the show, this area of hi fi still remains somewhat a stepchild of the industry, with some retailers claiming that the sale of 4-channel products has shrunk to less than five (Continued on page 34)

JUNE 14, 1975, BILLBOARD

FTC'S HALVERSON

Manufacturers Warned On Warranty, Fair Trade Shift

CHICAGO—In a sober opening to the summer Consumer Electronics Show, an FTC spokesman had some grim words for a packed house at the CES marketing conference on the approaching end of fair trade and the new warranty law that promised to be a potentially bigger problem.

Jim Halverson, director of the FTC Bureau of Competition, alerted manufacturers in particular of the potential trouble arising from the recently passed Magnuson-Morrisey Warranty Improvement Act. It goes into effect July 4 before the FTC will have time to even finish proposed rules on the form and content of advertising warranties as to presale disclosure and availability, and the more vital "voluntary dispute" rule mechanisms that even then won't preclude a much easier filing of class action consumer suits.

In essence, hi fi and other manufacturers will be "buying a pig in a

poke," Halverson explained, in having to choose between a "full" or "limited" warranty offering on their products without knowing what rule-making power on the rights and duties of the warrantor will be enforced by the FTC.

On the relative ease of class action suits under the new law compared to the stringent requirements on federal court action prior to its passage, he called the new legislation a "recovery act for the depressed legal profession." Section 205 of the law allows civil penalties sought by the FTC if it can be proved that the manufacturer had actual knowledge of fraudulent or dishonest conduct, or SHOULD have had this knowledge.

Under terms of the new law, consumer redress could mean restitution of ALL monies paid by any consumers affected, or in a slightly better outlook, if the manufacturer's conduct "only violated the rules," lesser penalties were possible. But Halverson emphasized this would be open to judicial interpretation.

Tied to the end of fair trade are provisions that make it much more difficult to terminate a dealer or distributor even if the company is technically in breach of the contractual relationship with the manufacturer.

All the dealer or distributor terminated has to do to get injunctive relief, Halverson says, is to have a smart lawyer who can find any small evidence of coercion by the manufacturer to maintain pricing, tie-in replacement parts deals, geographical penetration or other practices that will go down the drain with the expected repeal of the McGuire Act that now makes resale price maintenance possible.

Hi Fi Components Defy 'Recession'

• Continued from page 33

percent of the total audio industry.

The consensus among dealers at the show is that 4-channel sound is still a concept with unexploited potential, but that overshadowed as it is by stereo, and retarded by poor merchandising and marketing strategies, and in some cases even poorer quality products, 4-channel has a number of obstacles to overcome before it is on the road to success as a carrier of serious music.

Tape Duplicator

Pentagon, in its first Consumer Electronic Show, demonstrated the Super C-1 cassette copier for mono duplication in home, office or classroom, at \$695.00 list.

The decision to exhibit at the CES was directed to attract consumer dealers who may be looking for a profit base to expand their business into the commercial/industrial market, according to Bill Holtane, sales manager.

In the duplication division of Pentagon, the company has added services such as labeling, shrink packaging, and recording. "Small basement duplicators cannot offer service or followup, and consequently are suffering in this economy," Holtane says. He notes that the division has picked up considerably in the last year, when changes in personnel a year ago caused some setback.

International Audio, also at CES, announced plans to enter the custom duplication 8-track and cassette music field, and also introduced a new line of blank 8-track and cassette tapes under the Heritage brand. Ron Gray formerly with Ampex as regional Midwest sales manager, is now national sales manager for International Audio. "The music end of the duplicating business is growing like crazy, with 8-track catching up to records," reports president John Kozin.

Also at the International Audio booth was Liberty sales manager Jim Cook, who noted that while new equipment sales were up, the loss of bootleg duplicators has dumped a lot of used equipment on the market.

Autosound Likes CB/Tape Combo

• Continued from page 33

stereo lines all highlighted the vibrant autosound market at CBS.

Without going overboard on CB, a growing number of companies are looking hard at either CB/tape combinations or separate units. In addition to the three firms with on-the-floor units, Audiovox expects to have its first combination unit ready by the Automotive Parts & Accessories Assn. (APAA) show in November; Pioneer, Clarion and Kraco, among others, all see the viability of the combinations for the mobile youth market, but are taking a more cautious approach to a commitment.

At General Electric, Jack Dullmeyer expects a decision by this fall on the company's experiment in distributing a limited Clarion line of autosound as to a GE private label line. Firm's 27 zone shows for dealers this month will introduce the line

(Continued on page 35)

Twin Cities Audio Show Aims For Hobbyist Crowd

By ANNE DUSTON

CHICAGO—An entirely new market for high end audio products will be sought from Twin Cities' citizen band radio enthusiasts, photography hobbyists, and buyers of clock-radio and other consumer products, when these items are included in a sound show geared to high end hi fi equipment in a new concept developed by non-profit Sight & Sound Associates.

The show will be held at Minneapolis Convention Center Oct. 3-5 with possible attendance at 50,000-plus.

Record companies are also being invited to participate, in an effort to bring the hardware and software industries together to encourage an understanding of related problems, says Ron DeHarpporte, president of the Paul Bunyan Chapter of Electronic Representatives Assn. He also is one of the officers in the association set up by a dozen audio reps and five audio dealers who conceived the show plan.

The combination of hobbyists is being pioneered by the organization in order to counter the typical problem of audio shows that draw people who already have the equipment being exhibited, says DeHarpporte. The inclusion of record companies is an effort to draw two industries who are interdependent on each other, but who have had little if any communication in the past, into a common arena.

"The electronic industry is the last to know about advances in the recording industry, and this void has

been a major reason for the death of 4-channel. The inability to come together on a compatible system between the two industries has cost billions in sales, and a loss of credibility in the eyes of the consumer for both industries," DeHarpporte insisted in an interview at the Consumer Electronics Show here.

"There is surprisingly little communication between hardware and software. It's amazing that companies like RCA and TEAC have no product development relationship. The rise and fall of 4-channel within a 24-month period can be traced primarily to this problem.

Heilicher Brothers in Minneapolis is coordinating the record company involvement, by contacting the companies and then in turn letting the association know what their requirements are for exhibiting.

Included in the budget are display costs of the booths (running \$500 to \$1,000 less in multiples), providing the manufacturer with a draped, carpeted booth with electricity. Space reservations close June 30 with half the money deposited, and balance due Aug. 1.

The five dealer firms on the task force that is sponsoring the show include Audio King, Sound of Music, Dayton's Soundtrack, Schaak Electronics and TEAM Electronics. Representatives who are serving as officers of the non-profit show firm are president, Roy Hidok, Vector Sales, Ron DeHarpporte, Clark G. Gibbs Co.; Steve Herold, Stan Clothier Co., and Pat Klise, Ripley & Assoc.

Fair Trade End: No Panic

• Continued from page 33

went to a limited, direct pattern of distribution. According to Steindler, the company intends to maintain this policy as the only legal, long-term way of safeguarding its interests, and discouraging "footballing" of its products around the country.

Hiroshi Tada, head of Sansui operations in this country, comments that his company will have to find "other ways and means to preserve the proper profit margins for all concerned." He reasons, "After all, the profit motive is the basic motivating force for all economic action in a free enterprise system, and we should not be ashamed to think of profits."

Bernie Mitchell, president of U.S. Pioneer Electronics, one of the staunchest fair trade supporters in the country, has promised that Pioneer will "not pull the rug out from under its dealers" if a federal fair-trade repeal bill is passed.

Mitchell further suggests that "the impact of fair trade repeal may not be as bad as many may think." He points out that some products, like headphones, have not been fair-traded, and yet that segment of the industry has been able to grow profitably and maintain orderly marketing patterns.

Bob Walker of JVC America explains that his company will not expand its dealerships. "Our policy is to do more business," he says, "but we will continue to sell only through existing dealers."

Walker is fearful that the end of fair trade will bring unethical price wars, and that some dealers will fold. However, he assures, that like Pioneer, JVC will not desert its dealers.

At Altec a program of dealership franchising is already underway around the country, and for the first

time the company is undertaking to establish separate franchising of its raw speaker products.

Even manufacturers whose products have traditionally been non-fair-traded, are concerned. Philip Sharaf, marketing manager of the Glenburn Corp., feels that in the early stages of fair-trade repeal, retailers with a lot of financial clout will cut in on some of the business. However, he is convinced that in the final analysis, the small dealer with his marketing expertise and service capability, will recoup his position.

Tom Needles of Koss Corp., sees a "flurry of discounting" coming up. "However, after a while, prices will once more rise to a level necessary for effective profit margins."

Says Needles, "The upshot of fair-trade repeal will be an upgrading of marketing strategies, with the dealer trying to effectively address his marketing and merchandising programs to the needs of the consumer."

However, despite the assurances from manufacturers, most dealers are concerned about the after-effects of fair-trade repeal. The consensus is that there will be serious price wars resulting in what one retailer calls a further deterioration of gross margins, and a devastating impact on those companies that are now only marginally profitable.

Others are fearful about the effect selective franchising could have on the industry, especially as some dealers may stand to lose lines that had previously been fair-traded.

Sharaf stresses that the new breed of dealer that will emerge from the post fair-trade chaos will be very selective about the product he carries, will have the facilities for service and installation, and above all will have the ability to effectively consummate a sale.

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Accessories Moving

• Continued from page 33

sel model was drawing a lot of attention. The Centennial next year prompted new designs resembling colonial rolltop desks in wood construction for the home, with three models to \$39.95 list. Dame sees dealers changing their buying habits, and adding more models to their line for a wider customer choice.

Fidelity Products changed its name to **Marsand Industries** because of a conflict with a similarly named company in California, and improved the cases with better locks, riveting, nylon filament thread, velvet interiors, says Gary Ewing, national sales manager. All manufacturing, including materials, is out of the Los Angeles plant. "The consumer is willing to spend more for a more lasting product," Ewing said. The top of the line introduced at the show at \$24.95 is the metal frame Model FCC 840 with heavily plated, massive locks and hinges, for 40 tapes.

CES 'Cautiously Bullish'

• Continued from page 33

booster units, and both General Electric and Superscope are considering branded autosound lines.

• Blank tape interest was shared by new formulations from Fuji (its U.S. market entry), TDK and Maxell; the industry's first dealer rebates from Audio Magnetics and Columbia Magnetics; and the first 120-minute 8-tracks from Capitol Magnetics and Audio Magnetics.

• Accessories are moving up in packaging, pricing and appeal to dealers due to rapid turnover. Interest was high in new carrying case and home storage lines, dealer display units including a new entry from Fittall of the U.K., and a host of new record/tape care products with at least two international debuts by RNS Marketing for Metrosound and B&G International for The Tracker.

• Hi fi is moving into the professional market rapidly, as evidenced by the \$2,500 Sequerra Tuner being marketed for the broadcast mart by Collins Radio, Panasonic's Technics' penetration of the radio control room with its turntables and tape decks, and TEAC's growth in the semi-professional studio area with its tape decks and mixers.

• Disco hardware interest is high, with GLI making the scene for the first time with its custom line, Discophone getting great attention from its headphone display, and recognition of the booming market by such

4th SAC Debby Awards Cite 27

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between Hank Hong, Honkers, Berkeley, Calif., and John W. Garland, Garland Audio.

Manufacturer representative awards were made to: Eastern division, Nathan Rahimi, John B. Anthony Co.; Western division, Jack Goldner, G.D.S. Marketers; Southwestern division, Ben Vander Kreke, El Rep Sales; Central division, Thomas L. Petchell, Riley Petchell; Midwestern division, George Arnose, Sony Corp.

Winner of special achievement award is Jerry Kalof, Jensen Sound Labs.

Winners of Special Debby Awards are: Teresa Rogers, Hi Fidelity Music Show, Inc.; Gertrude Murphy, executive secretary, Insti-

The Echelon I line of carriers by Savoy in fawn, brown and natural buckskin padded vinyl, offered a carousel for 8-track or cassette, an attache-style 30-cassette carrier, and a choice of continental handle (wrapped with material) or modern handle, in a 24 or 48 carrier.

Finetone has gone into the manufacture of accessories and introduced the line at the show. Marketing manager Irving Glaser says the line, being nationally repped, tops at \$29.95 for a new home unit with walnut finish doors that roll out of sight. Capacity is 28 cassettes or 32 8-tracks.

The first of a range of new products to be introduced in the next four months for Christmas orders was the tape wheel by **Devon Design Corp.** now manufacturing in Los Angeles. President Clive Rumble said the revolving wheel, holding 38 cassettes or 20 8-tracks, will be ready for mid-July delivery.

(Highlights of more displays, record/tape care products next week.)

firms as Crown, Dynaco, Infinity and others, with custom units offered.

• Compact stereo is also growing, in a deepening battle with low end components, and the Morse-Capehart merger in the works at press time was just one indication of the situation.

• Personal side of the CES saw biggest news made by Bill Kist, head of the EIA/CEG audio section, who left his post at JVC to join Audio Plus rep firm in Wantagh, N.Y. His duties will be shared by Bob Walker and Harry Elias in marketing and sales respectively.

• Retailers were buzzing about the announced takeover of the six Franklin Music stores in Philadelphia by the Sam Goody chain. ... But former chain president Al Franklin, now head of ABC's Wide World of Music retail store operation, was reported ready to fight the move in court.

For the former "core" exhibitor at CES—the audio manufacturer in low, mid and hi fi, this show was not "the best of times, the worst of times," but they were definitely of widely varied opinions as to their relative success and the coming economy.

The question marks of the end of fair trade, potent new federal warranty regulations, the new concept of "limited distribution" and even keener competition in all lines and prices were left unanswered as they departed the Windy City.

tute of High Fidelity; Benjamin B. Bauer, CBS, for inventing the SQ matrix; Hiroshi Tada, Sansui, for tireless efforts in successfully promoting 4-channel broadcasting; Ryosuko Ito and Susumu Takahashi, Sansui, for developing the QS matrix; Leonard Feldman, Len Feldman Labs, for education and standards; George Aratani, Kenwood, for first introducing quality Japanese components and setting high standards for the industry.

Other winners of special Debby's were: Bernie Mitchell, Pioneer, Audio Man Of The Year; Atlantis Sound, Audio Retailer Of The Year; and a special Debby to John Koss, Koss Corp., for creating and maintaining leadership and high standards in stereo headphones and 4-channel systems.

Autosound Likes CB/Tape Combo

• Continued from page 34

to all who haven't seen it, and initial three months of national sales should tell the story.

Superscope will be looking at the same prospect shortly with its Marantz Japan people, based on excellent reception to the first three Sony cassette players introduced at CES, for which distribution phase-out is December 1977.

J.L.L., which has promoted the hell out of its CB/8-track since its debut at last fall's APAA, will have a companion cassette unit soon at about \$20 over the current model.

Far Eastern Research Lab (Xtal), which carried the ball with the industry's first CB/cassette player, also bowed at last fall's APAA, and a converter unit, showed several other CB/tape combinations away from the show at its LaSalle Hotel suite. Pricing and shipping plans were indefinite, but president Reggie Williams is definitely bullish on the future of the tape/CB marriage.

Automatic Radio showed its first CB/8-track 3-way (AM/FM/FM MPX) unit at \$399.95 and Bob Pasquale noted solid interest. The X10 stereo Power Booster at \$49.95 also bowed, along with a new coaxial speaker line. He feels traffic may have been off about 20 percent, but the key buyers were definitely on hand.

DYN bowed the industry's first remote-control 8-track units, including a quad model at \$69.95 with burglar alarm, a step-up from a stereo 8-track unit at \$49.95. Also popular was an in-dash 3-way 8-track unit at \$99.95 with head alignment adjustment from the front.

IDI showed a new Seeburg line manufactured by Mitsubishi Electric that will carry IDI on the nose piece. Syles Fralick Jr. noted solid acclaim for range of 8-track player at \$59.95 to auto reverse cassette at \$119.95. Ready for APAA will be two 3-way units, 8-track at \$119.95 and cassette at \$299.95. It will be a tightly controlled distribution pattern, both direct and two-step.

Motorola cited great response to its new line of six 8-track "Sound Machines" in attractive in-store display, and Frank Marino reported that a companion cassette line would be introduced by year end. Motorola is also supplying the first quad-8 player as standard equipment on the 1976 Continental Mark IV.

Lear Jet Stereo, ensconced at the Lake Shore Club, marked the 10th anniversary of its invention of the 8-track player with the largest line of autosound in its history, and Fred Seger reported the micro-mini 8-track as a real find for dealers. He said price and profit points for dealers were excellent, and the "theft-proof" tag for the entire line a definite marketing asset.

Audiovox, which will have its first CB/tape combo ready for APAA, had great response to three AM converter units: FM/cassette weatherband at \$79.95, FM/TV sound weatherband at \$89.95, and CB 23-channel at \$69.95. Its "Sound Explorer" power booster is very competitive at \$29.95, and coaxial speakers are now a major line.

Craco president Larry Kraines also was proud of his new \$29.95 power booster unit. Firm is continuing to emphasize under-dash while increasing its in-dash program with mass merchandisers. A new Sound Center display, demo tapes for salesmen/installers/consumers, 22 new speakers and a complementary accessory line also were greeted with

Blank Tape Zooming

• Continued from page 33

noted, particularly the 76-minute cassette at 76 cents. It apparently will carry through next year, as several catalog companies report strong interest, he said. Suggested retail for the 120-minute Tracs 8-track is \$2.99, with good interest, and the 4-pak promo with a 10 percent better dealer margin for both 45 and 90-minute 8-tracks also went over well.

Capitol Magnetics went one better on its 120-minute 8-track, offering a half-price 2-pak deal to dealers along with a \$2 per case factory rebate (12 2-paks). "The consumer gets the rebate with the ½ price offer and the dealer gets a case rebate," Jack Ricci notes. Admitting some problems this past year, he is most bullish with the recent restructuring that split consumer and professional lines, with Oscar Arslanian joining from Memorex to handle the former, and Larry Hockemeyer from Data Packaging to helm the latter marketing effort. Also aiding effort will be new marketing manager Bill Bollinger, ex-Memorex.

Columbia Magnetics' Gary Schwartz called it "an incredible show," with high quality buyers. The \$2 rebate offer to dealers on each case of 48 3-paks did best, as expected, and the coloration index demonstration was reported most effective. Columbia will be holding prices firm as long as possible, he said, but he feels pricing is incidental to the packaging and merchandising of the line, with high dealer profit margins.

New **BASF** marketing manager Jerry Hubeny, from Ino Food in Wisconsin, reported a great kickoff for the industry's first military market Bicentennial promo for both the Sound Loop 8-track and LN cassette in 90-minute lengths. Attractive red/white/blue sleeve is used for half-

approval by dealers, he said. He anticipates a CB/tape combo from Kraco, but a quality engineered unit consistent with the firm's reputation.

Pioneer Electronics' president Jack Doyle reported autosound sales projections "on target," with a new under-dash FM stereo/cassette unit at \$119.95 among hottest items. Firm's first car radios give it added in-dash market penetration, and while looking at CB/tape combos, he's inclined to keep them separate entities.

(Highlights of Sanyo, Tenna, Metro Sound, Boman, Clarion, Sankyo Seiki next week.)

STEPHEN TRAIMAN

price 2-pak offer available to all U.S./European PX buying offices. BASF also was offering a limited special on some open reel product from June 3-15.

Memorex marketing director Ted Cutler reported excellent response for the firm's major push into accessories with an attractive counter-top display for carded products. New accessories are an 8-track head/cassette cleaner, cassette cleaning kit, pro head demagnetizer, record care kit and record cleaner. Firm is definitely looking at longer 8-tracks and a quad blank, but has no definite timetable, he noted. Memorex is offering a half-price C-60 sale and its first 3-for-2 C-120 promo in July/August.

Certron introduced color coding for its three basic lines, orange C-60, blue C-90 and green C-120, with Hal Wilde reporting the HD mid line business strongest. Firm's 8-track line was restructured from 40/80-minutes to 45/65/90-minute units equivalent to HD cassette lengths, and he reports demand for C-90 three to one over C-45.

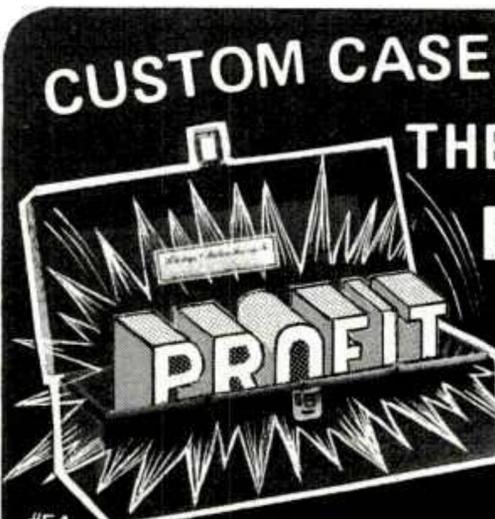
At **3M**, Bill Weismann confirmed plans to introduce a new gamma ferric oxide cassette in September "a notch below the Classic" price structure, due in part to the extreme fragmentation of the high end market. He's not too keen on the 120-minute 8-track as a hi fi vehicle, but anticipates the firm will have its expected quad 8-track blank this year. Price on the Classic 1,800-foot reel was recently dropped, and a big May/June chrome product promotion to dealers was a big success, he said.

Ampex merchandising manager Shad Helmstetter was kept busy in firm's Hilton suite explaining new total program to dealers. Included are Recording Tape Seminars, TV/radio spots being tested this fall, trade/newspaper/magazine advertising, sales promo planning calendar for dealers, and permanent display program. Ampex will absorb cost of August promo on half-price deals for C-60s in 370 mid-line series and 364 high end product, and a buy 2/1 free plus 6-unit stackette for 370 C-90s in September. "It's all part of a new, highly aggressive approach," he said.

Royal Sound, formerly OEM, is newest firm in budget blank market. President Merv Dayan broke price barrier on CrO₂ blanks by offering distributor cost of under \$1 for a C-60, in a line that includes a super high density/high energy tape in six lengths. Open reel is available in three thicknesses and a variety of lengths.

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Soul Sauce

At WRMA, Kids Bused, Ratings Up

By JEAN WILLIAMS

LOS ANGELES—Busing of students to institute racially mixed schools in Montgomery, Ala., has been the major force in boosting the ratings of WRMA there, says program and music director Bob Kitzmiller.

During the morning bus ride, lunch, and the trip home, the students who are familiar with the station tend to introduce their classmates to it on transistor radios, says Kitzmiller.

The new listener then introduces his family to the station during the evening hours, he believes.

WRMA is a contemporary rock station playing artists from Alice Cooper to Earth, Wind & Fire to Jessie Colter, explains Kitzmiller.

"When I joined the station two years ago, it had a solid r&b format. I realized that in order for it to be successful we had to switch to a more contemporary sound because of the area which we are servicing.

"We have a generous cross section



Ken Grant photo

Kool explains his group during a radio interview.

of listeners. We took a survey last year and found that our audience is 40 percent black to 60 percent white," says Kitzmiller.

"I might add," he continues, "that the population of Montgomery is 40 percent black.

"We have initiated a 24-hour request line which enables us to stay in close contact with our audience.

"A programmer makes a mistake when he programs what he likes, totally ignoring his audience as opposed to surveying his market, then deciding on the proper method of programming.

"I feel that individual type radio is on its way out. Music is crossing over so quickly, the individual stations in the South are going to go under if they do not change.

"In the South," he adds, "super rock and roll is coming back."

He describes individual type radio as the ones which deal strictly in r&b, contemporary progressive rock or chicken rock.

"WRMA has recently undergone personality changes. The new staff consists of Rock and Roll B.K. 6 a.m.-10 a.m.; Joe Cooke, formerly of WDIG, Dothan, Ala., 10 a.m.-2 p.m.; Al Scott comes from WVOV, Huntsville, Ala., taking over the 2 p.m.-6 p.m. slot; Bob Roberts 6 p.m.-10 p.m.; and Nathan Jones 2 a.m.-6 a.m. with gospel being aired during Jones' show.

(Continued on page 37)

JUNE 14, 1975, BILLBOARD

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	2	13	ROCKIN CHAIR—Gwen McCrae (C. Reid, W. Clarke) Cat 1996 (TK) (Sherlyn, BMI)	41	7	7	TAKE IT FROM ME—Dionne Warwick (J. Ragovoy, Warner Bros. 8088) (Society Hill, ASCAP)	68	72	3	DISCO QUEEN—Hot Chocolate (T. Brown, E. Wilson), Big Tree 16038 (Atlantic), (Finchley, ASCAP)
2	3	8	GIVE THE PEOPLE WHAT THEY WANT—O'Jays (K. Gamble, L. Huff), Philadelphia International 8-3565 (Columbia) (Mighty Three, BMI)	54	3	3	PLEASE PARDON ME (You Remind Me Of A Friend)—Rufus Featuring Chaka Khan (G. Gordon, R. Russell), ABC 12099 (Kengorus/Palladium, ASCAP)	69	71	9	BEWARE—Ann Peebles (E. Randle, P. Carter), Hi 2284 (London) (Jec, BMI)
3	1	14	LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMO, BMI)	59	3	3	I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White (R. White), 20th Century 2208 (Sa-Vette/January, BMI)	82	6	6	UFO'S—Undisputed Truth (N. Whitfield, Gordy 7143 (Motown) (Stone Diamond, BMI)
4	4	7	ME AND MRS. JONES—Ron Banks & The Dramatics (K. Gamble, L. Huff), ABC 12090 (Assorted, BMI)	48	5	5	FREE MAN—South Shore Commission (B. Sigler), Wand 11287 (Scepter) (Mighty Three, BMI)	71	80	3	LOVE BLIND—Martha Reeves (M. Reeves), Arista 0124 (Penumbra, BMI)
5	6	11	KEEP THE HOME FIRES BURNING—Latiimore (B. Latiimore, S. Alamo), Glades 1726 (TK) (Sherlyn, BMI)	37	40	6	IT AIN'T NO FUN—Shirley Brown (F. Knight), Truth 3223 (Stax) (East/Memphis/Two Knight, BMI)	72	81	5	BUMPIN' AND STOMPIN'—Garland Green (Jones, Fuller, Williams, Green, Gerald), Spring 158 (Polydor) (Gaucho/Belinda, BMI)
6	8	9	LOOK AT ME (I'm In Love)—Moments (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)	38	31	8	LOOK AT YOU—George McCrae (H.W. Casey, R. Finch), TK 1011 (Sherlyn, BMI)	73	79	5	CRYSTAL WORLD—Crystal Glass (N. Skorsky), Polydor 15101 (Midsong, ASCAP)
7	10	7	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (M. Hamisch, A. Bergman, M. Bergman/H. Schmidt, T. Jones), Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)	39	42	8	PHILADELPHIA FREEDOM—Elton John Band (E. John, B. Taupin), MCA 40364 (Big Pig/Leeds, ASCAP)	74	83	6	DO THE DOUBLE BUMP—Rufus Thomas (R. Thomas), Stax 0236 (Epic/Columbia) (Rufon, ASCAP)
8	11	8	SLIPPERY WHEN WET—Commodores (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)	40	32	12	WHERE IS THE LOVE—Betty Wright (H.W. Casey, R. Finch, W. Clarke, B. Wright), Alston 3713 (Sherlyn, BMI)	87	4	4	IF YOU TALK IN YOUR SLEEP—Little Milton (R. West, J. Christopher), Stax 0238 (Epic/Columbia) (Easy Nine/Elvis Music Inc., BMI)
9	7	10	CUT THE CAKE—AWB (White, Gorrie, McIntosh), Atlantic 3261 (Average/Cotillion, BMI)	41	51	5	LOVE BEING YOUR FOOL—Charles Whitehead (J. Williams Jr., C. Whitehead), Island 007 (Mr. Dogg/ATV, BMI)	77	84	6	FUNKY MUSIC IS THE THING—Dynamic Corvettes (P. Willis, R. More), ABET 9459 (Nashboro), (Sharriss/Excellorec, BMI)
10	12	6	SADIE—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3268 (Mighty Three, BMI)	42	53	4	COME AN' GET YOURSELF SOME—Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)	78	85	4	MORNING, NOON & NIGHTTIME—Carl Carlton (C. Sciarrotta, D. Monda), ABC 12089 (Jugumba, ASCAP/One Marble, BMI)
11	19	8	THE HUSTLE—Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	43	44	9	NO CHARGE—Shirley Caesar (H. Howard), Scepter 12402 (Wilderness, BMI)	89	3	3	REMEMBER THE RAIN—Z1st Century (M. Smith), RCA 10201 (Kizzie, ASCAP)
12	17	9	TAKE ME TO THE RIVER—Syl Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/Al Green, BMI)	44	55	4	FOREVER IN LOVE—Love Unlimited Orchestra (B. White), 20th Century 2197 (Sa-Vette/January Music, BMI)	90	2	2	ACTIONS SPEAK LOUDER THAN WORDS—Chocolate Milk (L. Harris, J. Smith III, A. Castanell, F. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon), RCA 10290 (Marsaint, BMI)
13	16	7	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)	45	49	7	IS IT TRUE—Barrett Strong (B. Strong), Capitol 4052 (Beechwood/Sunbar, BMI)	81	74	5	WHATEVER'S YOUR SIGN—Prophecy (B. Franklin), Mainstream 5565 (Wood Song, BMI)
14	21	6	WHAT CAN I DO FOR YOU—LaBelle (J. Ellison, E. Batts), Epic 8-50097 (Columbia) (Gospel Bird, BMI)	46	50	6	LOVE ME TILL TOMORROW COMES—Roy C. (R. Hammond), Mercury 73672 (Phonogram) (Johnson-Hammond/Unichappell, BMI)	82	NEW ENTRY	NEW ENTRY	THE PHONE'S BEEN JUMPING ALL DAY—Jeanine Byron (M. Toney), Casablanca R34 (Groovesville, BMI)
15	5	11	SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang), De-Lite 1567 (PIP) (Delightful/Gang, BMI)	47	57	5	PAIN—Edwin Starr (E. Starr), Granite 522 (ATV/Zonal, BMI)	83	88	2	LOVE SONG—Simon Said (T. James, B. King), Roulette 7167 (Mandan, BMI)
16	30	13	JUST A LITTLE BIT OF YOU—Michael Jackson (B. Holland, E. Holland) Motown 1349F (Gold Forever/Stone Diamond, BMI)	48	34	13	DYNAMITE—Bazuka (T. Camilo), A&M 1666 (Tonob, BMI)	84	91	2	A.I.E.—Blackblood (Kluger, Vangarde, Avion, Jasper) Mainstream 5567 (September, ASCAP)
17	22	8	SOONER OR LATER—Impressions (F. Townsend), Curtom 0103 (Warner Bros.) (Cheritoun, BMI)	49	70	3	FIGHT THE POWER Pt. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)	85	NEW ENTRY	NEW ENTRY	FEELIN' THAT GLOW—Roberta Flack (E. McDaniels, B. Rusco, L.L. Pendarvis, M. McKinley, Sister C. Laws), Atlantic 3271
18	18	12	SHACKIN' UP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI)	50	69	3	SEXY—MFSL (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)	86	93	5	I TRULY LOVE YOU—Tony Troutman (T. Troutman), Gram-O-Phon 457118 (Mother Fletcher, BMI)
19	9	14	BABY THAT'S BACKATCHA—Smokay Robinson (W. Robinson), Tami 54258 (Motown) (Bertam, ASCAP)	51	61	4	SUGAR PIE—Sugar Billy (W. Garner), Fast Track 2503 (Mainstream) (Fratelli, BMI)	87	95	2	THIS AIN'T NO TIME TO BE GIVING UP—Ripple (K. Samuels, C. Reynolds, D. Ferguson), GRC 2060 (Act One, BMI)
20	35	4	HURT—Manhattans (A. Jacobs, J. Crane), Columbia 3-10140 (Miller, ASCAP)	52	63	4	CRY, CRY, CRY—Shirley & Company (S. Robinson), Vibration 535 (All Platinum) (Gambi, BMI)	88	96	3	LET ME WRAP MY ARMS AROUND YOU—Solomon Burke (S. Burke), Chess 2172 (Chess/Janus) (First Central, BMI)
21	27	10	MISTER MAGIC—Crewer Washington Jr. (R. Macdonald, W. Salter), Kudu 924 (Motown) (Antisia, ASCAP)	53	43	8	GEMINI—Miracles (P. Perren, C. Varian, P. St. Cyr), Tami 54259 (Motown) (Jobete, ASCAP)	89	97	3	SWEARIN' TO GOD—Frankie Valli (B. Crewe, D. Randell), Private Stock 45021 (Hearts Delight/Caseyem/Desiderata, BMI)
22	36	4	SEVEN LONELY NIGHTS—Four Tops (J.R. Bailey, K. Williams, R. Clark), ABC 12096 (Pocketful of Tunes/Giant, BMI)	54	73	2	DO IT IN THE NAME OF LOVE—Ben E. King (P. Grant, G. Guthrie), Atlantic 3274 (Penumbra, BMI)	90	NEW ENTRY	NEW ENTRY	I CAN'T QUIT YOUR LOVE—Buck (L. Caston, L. Wakefield), Playboy 6039 (Jobete/Stone Agate, ASCAP)
23	29	7	EASE ON DOWN THE ROAD—Consumer Rappart (C. Small), Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI)	55	37	9	SHARE A LITTLE LOVE IN YOUR HEART—Love Unlimited (B. White), 20th Century 2183 (Sa-Vette/January, BMI)	91	92	2	THERE'S A MAN OUT THERE SOMEWHERE—Lois Falana (L. Falana), RCA 10267 (Tava II, ASCAP)
24	13	12	LEAVE IT ALONE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1342 (Nick-O-Val, ASCAP)	56	38	8	I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & The Sex-O-Lettes Featuring Sir Mooti Rock III (B. Crewe, D. Randell), Chelsea 3015 (Heart's Delight/Caseyem/Desiderata, BMI)	92	NEW ENTRY	NEW ENTRY	I COULD DANCE ALL NIGHT—Archie Bell & The Drells (R. Tyson, B. Sigler, A. Felder), Tsoo 8-4767 (Epic/Columbia) (Mighty Three/Golden Fleeca, BMI)
25	14	10	THANK YOU BABY—Stylistics (H. Peretti, L. Creatore, G.D. Weiss), Avco 4652 (Avco Embassy, ASCAP)	57	60	5	WENDY IS GONE—Ronnie McNair (R. McNair, M. Cummings), Prodigal 614 (Mac West/Crischelle, BMI)	93	NEW ENTRY	NEW ENTRY	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)
26	15	10	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)	58	39	10	REACH FOR THE MOON (Poor People)—Angelo Bond (A. Bond), ABC 12077 (ABC/Dunhill/Bondage, BMI)	94	NEW ENTRY	NEW ENTRY	WE'RE GONNA MAKE IT—Philly Devotions (J. Davis), Columbia 3-10143 (John Davis/Bry-Wek, ASCAP)
27	20	9	SEX MACHINE—James Brown (J. Brown), Polydor 14270 (Dynatone/Belinda/Unichappell, BMI)	59	76	4	BABY GET IN ON—Ike & Tina Turner (I. Turner), United Artists 598 (Uniart/Huh, BMI)	95	99	3	ALL THE WAY IN OR ALL THE WAY OUT—Betty Swanon (C. Putnam, R. Lane), Atlantic 45-3262 (Tree, BMI)
28	23	13	ROLLING DOWN A MOUNTAIN—Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better-Hall, ASCAP)	60	77	2	THREE STEPS FROM TRUE LOVE—Reflections (J.R. Bailey, K. Williams), Capitol 4078 (A Dish A Tunes, BMI)	96	NEW ENTRY	NEW ENTRY	I ONLY FEEL THIS WAY WHEN I'M WITH YOU—Jimmy Briscoe & The Little Beavers (P. Kyser, L. Stuckey), Pi Kappa 604 (Wonderik, BMI)
29	24	15	HIJACK—Herbie Mann Atlantic 3246 (Dunbar, BMI)	61	78	3	7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Toms Empire (R. Cook), PIP6504 (Cookaway, ASCAP)	97	100	2	LET YOUR FEET DOWN EASY—Dorothy Norwood (D. Richards), GRC 2057 (42nd Street, BMI)
30	25	13	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (R. Gerald, J. Simon), Spring 156 (Polydor) (Gaucho/Belinda, BMI)	62	64	5	GOD BLESS OUR LOVE—Charles Bremmer (A. Green, W. Mitchell, E. Eandle), Chelsea 3017 (Hi, BMI)	98	NEW ENTRY	NEW ENTRY	DREAMING A DREAM—Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)
31	26	12	CHECK IT OUT—Bobby Womack (B. Womack), United Artists 621 (Uniart/Bobby Womack, BMI)	63	68	6	WHATEVER'S YOUR SIGN—Bobby Franklin (B. Franklin), Baby 1123 (Babylon) (Steve Caspi/Wood Songs, BMI)	99	NEW ENTRY	NEW ENTRY	I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowal, BMI)
32	28	14	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	64	65	9	ALL CRIED OUT—Lamont Dozier (L. Dozier), ABC 12076 (Dozier, BMI)	100	NEW ENTRY	NEW ENTRY	GIVE ME SOME OF YOUR LOVE—Barbara Acklin (L. Simon, L. Brownlee) Capitol 4061 (Trachelle/Growth, BMI)
				65	66	5	HERE I AM AGAIN—Candi Staton (P. Mitchell), Warner Bros. 8078 (Muscle Shoals, BMI)				
				66	62	5	THE BEGINNING OF MY END—First Class (G. Draper), Ebony Sounds 187 (Buddah) (Hilary/Andjun, BMI)				

HIRES OTHERS' REJECTS

Wilson a Study In Promo Smarts

By JEAN WILLIAMS

LOS ANGELES—Promotion is the most insecure of any job in the record industry," says Hosea "The Zay" Wilson, vice president and r&b director of 20th Century Records.

"Many promotion heads will fire a man when he cannot solve a problem in the area that he is working. But a good promotion director does not fire a man in the field; he shows him how to solve the problems.

"In that way, he is building professionals, and eliminating a lot of the insecurities that exist in this area," continues Wilson.

"When a man feels that his job is reasonably secure, he will work like hell for you," he adds, and relates his

method of securing proficiency in a promotional staff.

"Your credibility is all that you have to go on in the record industry, plus the contacts that you make."

He started building his roster of contacts with radio stations while promoting concerts.

"At that time," says Wilson, "most of the promoters in the country were disk jockeys. Because I was also promoting shows, I was able to make my necessary contacts.

"I give my promotion staff the right contacts, but they must carry the ball once I throw it to them.

"I cannot afford to get hung up on my title and send someone out who

is not as experienced as I am to train my staff.

"I personally go on the road with them, and will not hire anyone expecting him to know exactly how I want a record worked.

"I teach them the ropes myself, then if they goof, they are fired.

"My entire staff are rejects from other record companies. The labels didn't know what to do with them, so



20th Century photo
Hosea Wilson: He shows his staff how to solve their problems.

I hired and trained them. I now feel they are qualified to go anywhere and work."

He has Vernon Thomas working the East Coast; Norman Thrasher, South; Stephanie McCoy, Mid-South; Maurice Warfield, West Coast; and Jimmy Brooks, Midwest.

"I keep my staff small because I have good people who are capable of working large areas. The advantage of having a small staff is that you get to know the individual well, including his shortcomings. I then work on them," says Wilson.

There is a low element of turnover at 20th, he adds. In the past two years, "we have lost two persons which is a small number when compared to the turnover of other record companies," he continues.

"Since the promotion people are the lowest on the totem pole, I insist on trying to make them totally independent in their fields. I teach them marketing, sales and special projects in addition to promotion.

"In that way, if something happens to one field person," says Wilson, "another representative can step right in, and business goes on as usual, without panic.

"Every Friday, I have conference calls with the field representatives, relating what they did during the past week, and suggestions are made at that time.

"Maybe some tactic that is used in the South should be switched to the Midwest. Anyway," he continues, "we exchange ideas, which is the basis for the longevity of the company. And it works," he adds.

Bobby Solomon Dies

LOS ANGELES—A long illness was fatal May 30 to Robert "Bobby" Solomon, 32, a member of the Young Hearts act on 20th Century Records.

Solomon, a Young Heart since 1970, is survived by his widow, Mary; three children; his parents; 10 sisters and five brothers.

Judge Davis

LOS ANGELES—Clive Davis, president of Arista Records, has been added to the jury of the 1975 American Song Festival.

WRMA Ratings Accelerate

Continued from page 36

Kitzmilller is seeking a 10 p.m.-2 a.m. deejay.

The DeLite recording artists Robert Bell and his friends and family, who are known to the industry as Kool and the Gang, have formed Threshold Management Co. under its parent company, Kool And The Gang Enterprises.

Tomorrow's Edition, The Kay Gees and Something Sweet have signed with Threshold and will record on Gang Records, also owned by the group.

Gang Music, a publishing company, and Kay Gee productions are other entities held by the group.

Kool and the Gang's newest album on DeLite to be released in June is titled "Spirit Of The Boogie." Gang Records will also release product on each of its artists during the same period.

Kool has a scheduled tour beginning June 13, on the West Coast, extending to Honolulu, June 19, and onto a two-week engagement in Japan starting June 25.

Keith Willis, formerly of WDAO, Dayton, joins the staff of WBOK, New Orleans, in the 7 p.m.-12 a.m. slot. The new line-up at WBOK is Jim Wonder, program director 6 a.m.-10 a.m., followed by Ron Kelly 10 a.m.-3 p.m. Larry Lavan, formerly of WLOK, Memphis, takes over 3 p.m.-7 p.m., followed by Willis 7 p.m.-12 a.m. and Jimmy Jay 12 a.m.-6 a.m.

Recording artist Edwin Starr who recently signed with Granite Records has a new single "Pain" which he wrote and produced.

Starr is in the process of expanding the r&b department of Granite (known in the industry as a country label) by bringing in new artists who have been working the "chittlin' circuit," says Starr.

"The performers who work the so-called 'chittlin' circuit' work year-round, whereas many recording artists find it difficult to get steady work," Starr says.

"The reason these artists are in such demand," he continues, "is that they are fantastic performers and word of mouth advertising keeps them working. These are the artists who I am trying to sign."

Starr is the forerunner in r&b for the label which is arranging a promotional campaign for him. And he says, "the reason for signing with Granite is that I would rather be a big cog in a small wheel than a small cog in a big wheel.

"I will write/produce and arrange

for other artists. I also have special rules for my musicians.

"I don't want them to read music when they are playing for me or the artists that work with me. My music must be funky, and you can't write funk on a chart. They must be able to play by ear," he explains.

Forgive the type error. WRBD in Ft. Lauderdale runs its commercials in two block (not black) segments each hour. . . . Black jazz recording artist Kellee Patterson has just signed to co-star in the television pilot, "The Streets Of San Francisco." . . . June 16, WGIV, Charlotte, N.C., becomes an affiliate of the National Black Network.

BASF pianist George Duke who formerly played jazz with Cannonball Adderley, and rock with Frank Zappa has found solo success with a new album, "The Aura Will Prevail."

Duke wrote the major portion of the album which is sprinkled with Latin, rock, jazz and r&b. He is presently trying to shed the tag "jazz artist." "It is too limiting, and I want to play all music," he says.

BASF is organizing a U.S. tour for him. "I have for the most part worked jazz rooms. Now I am interested in doing concerts as opposed to jazz clubs. The kind of clubs that I want to work are those that also employ rock, pop and r&b acts," he states.

"If I work these clubs, I will not be categorized as a jazz musician," he adds.

Earl Horwitz of BASF says, "Duke, in his two years with the label, (which is known as a catalog label) has brought it to the forefront in the contemporary jazz market."

Gemini Artists has set Dionne Warwick for a six-city tour of the United Kingdom beginning June 8. The singer will play Oxford, Manchester, Liverpool, Newcastle, Leicester and Coventry, followed by a one-week engagement at the Cunard Hotel. The tour is coordinated by Gemini's London-based president Danny O'Donovan. . . . Aretha Franklin will make her first appearance in San Diego in nearly a decade at the first annual Southern California Kool Jazz Festival, to be held July 25-26, at San Diego Stadium. . . . Rocky Road recording artist, Al Wilson, has been set for a series of club and concert engagements in the South during June, including a benefit for WDRQ radio and club dates at the Aztec lounge in Charlotte, N.C.

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

Billboard SPECIAL SURVEY for Week Ending 6/14/75

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)
1	1	7	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	32	33	8	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
2	3	24	SUN GODDESS Ramsey Lewis, Columbia KC 33194	33	35	4	THE BEST OF BILL WITHERS Sussex 8037
★	10	6	ROLLING DOWN A MOUNTAINSIDE Main Ingredient, RCA APL1-0644	★	45	2	DYN-O-MITE Jimmy "JJ" Walker, Buddah BDS 5653
★	8	13	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	★	43	6	THE TRAMPS Golden Fleece KC 33163 (Epic/Columbia)
5	6	28	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	★	46	5	THE BRECKER BROTHERS Arista AL 4037
6	4	13	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	37	38	12	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G
7	7	7	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)	★	49	2	ADVENTURES IN PARADISE Minnie Riperton, Epic PE 33454 (Columbia)
★	14	19	A SONG FOR YOU Temptations, Motown CG 96951	★	39	NEW ENTRY	NIGHT LIGHTS HARMONY Four Tops, ABC ABCD 802
★	15	13	CAUGHT IN THE ACT Commodores, Motown M6-820 S1	40	37	5	INSIDE OUT Bohannon, Dakar DK 76916 (Brunswick)
10	2	9	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T-466	41	44	3	ENERGY OF LOVE Intruders, TSOP KZ 33149 (CBS)
11	11	16	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	42	40	4	LOVE TRIP Tamiko Jones, Arista AL 4040
12	12	15	MY WAY Major Harris, Atlantic SD 18119	43	48	8	TWO Bob James, CTI 6057 S1 (Motown)
★	17	6	IN THE POCKET Stanley Turrentine, Fantasy F 9478	★	44	NEW ENTRY	MOVING VIOLATION Jackson 5, Motown M6-829-S1
14	5	12	AL GREEN'S GREATEST HITS Hi SHL 32089 (London)	45	51	12	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)
★	18	7	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698	46	47	10	HUTSON Leroy Hutson, Curtom CU 5002 (Warner Bros.)
★	20	25	NEW AND IMPROVED Spinners, Atlantic SD 18118	47	50	5	STRONGHOLD Barrett Strong, Capitol ST 11376
17	9	24	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	48	53	3	KOKOMO Kokomo, Columbia PC 33442
18	19	7	SOLID Mandrill, United Artists UA-LA408-G	49	25	6	I DON'T KNOW WHAT THE WORLD IS COMING TO Bobby Womack, United Artists UA-LA353-G
19	13	7	SUPERNATURAL Ben E. King, Atlantic SD 18132	50	54	2	CRY TO ME Loleatta Holloway, Aware AA (GRC)
20	21	5	DISCO TEX & THE SEX-O-LETES Chelsea CHL 505	51	42	3	MOON SHADOW LaBelle, Warner Brothers BS 2618
21	22	12	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	52	26	29	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)
22	24	18	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	53	55	4	MARGIE Marge Joseph, Atlantic SD 18126
23	16	28	FLYING START Blackbyrds, Fantasy F-9472	54	57	2	DUST YOURSELF Pleasure, Fantasy, F 9473
★	36	2	SEX MACHINE TODAY James Brown, Polydor PD 6042	55	58	2	ALVIN STONE: BIRTH AND DEATH OF A GANGSTER Fantastic Four, 20th Century/Westbound W 201
25	27	3	BLIND BABY New Birth, Buddah BDS 5636	56	29	30	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612
26	28	26	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	★	34	3	PHOEBE SNOW Phoebe Snow, Shelter SH 210 (MCA)
27	31	7	CHOCOLATE CITY Parliaments, Casablanca NBLP 7014	57	NEW ENTRY	CALIFORNIA SUNSET The Originals, Motown M6-826 S1	
29	32	4	EXPANSIONS Lionie Liston Smith & the Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)	58	59	2	MUSIC TO MAKE LOVE BY Solomon Burke, Chess CH 60042 (Chess/Janus)
30	30	6	THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137	59	60	2	WOMAN OF THE WORLD Sylvia Smith, ABC ABCD 876
31	23	12	DISCOTHEQUE Herbie Mann, Atlantic SD 1670	60	NEW ENTRY	NATIVE DANCER Wayne Shorter, Columbia PC 33418	

JUNE 14, 1975, BILLBOARD

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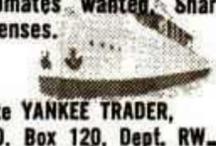
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Continued from page 28

such songs as "Nothing To Lose" and "C'mon
and Love Me."

Although the Space Center sound system
coped with the noise attack, the overall effect
seemed too loud at times. Youth ushers for pro-
moter Gary Naseef were kept busy monitoring
KISS fans who raved the group's fireworks with
their own mini-flashes tossed skyward.

The tight-knit packaged and choreography
jolted the performance into a rousing climax
regarded by steady concert goers as the most pro-
fessional in the local 10-concert series.

Canadian born RUSH, a three-man ensemble
on the Mercury label, opened both shows in 45-
minute displays of hard rock musicianship led
by Geddy Lee on bass, drummer Neil Peart and
guitarist Alex Lifeson. The trio set the mood
from songs on their two released albums.

HANFORD SEARL

**TOMMY CASH
DEBBIE CAMPBELL**

Palomino, Los Angeles

Unlike the rather somber man-in-black image
generally associated with his famous older
brother, Johnny, Tommy Cash is a cheerful on-
stage cut-up whose good-humored patter was
generally as funny as he meant it to be. Newly
signed to Elektra/Asylum and the owner of his
very own gold single, the assassination ballad
"Six White Horses," Tommy Cash, May 28, dis-
played the rich, distinctive baritone that seems
to be a family trait. Long an established country
artist in his own right, Tommy's new label affilia-
tion should win him even wider recognition.

Playboy artist Debbie Campbell, a young and
cute rock refugee, showed off a big country
voice and a winningly perky stage presence.
Bedecked in scarves and denim, Debbie show-
cased a strong crossover possibility with her
single "Tell Him That I Said Hello," a song that
manages to combine the classic barroom lament
with an all-stops-out Petula Clark type of grabby
melody.

NAT FREEDLAND

EARTH, WIND & FIRE

Nassau Coliseum, Uniondale, N.Y.

At the end of a week that saw them have the
No. 1 album and single in America, Earth, Wind
& Fire literally exploded onto the stage May 23
for a show that featured a flying bass player, a
spinning drummer, assorted pyrotechnics, a lot
of good music and more excitement than a night

Talent In Action

In the South Bronx. This band is one of the fin-
est live attractions around today and now it
seems that their success has carried over to
their recording career.

With all the fireworks and flash one might
suspect that Earth, Wind & Fire is hiding some
shabby musicianship, but nothing could be far-
ther from the truth. This is a solid musical ag-
gregation that features fine solos and tight
rhythms. In a show with so much going on, it is
hard to single out a highlight, but the one event
that stood out was the appearance of Ramsey
Lewis to perform "Sun Goddess," the title cut of
his most recent LP which features Earth, Wind &
Fire. Ironically the band's founder and leader,
Maurice White, worked for many years as the
drummer for Lewis.

Ramsey Lewis opened the show with his own
group which was reviewed here recently.

ROBERT FORD JR.

**GLADYS KNIGHT &
THE PIPS
JIMMY WALKER**

Westbury Music Fair, New York

Ms. Knight and her entourage are unques-
tionably one of the finest vocal acts around.
They have it all. Good appearance, tight choreog-
raphy, excellent voices and a string of hits a
yard long. Their May 27 appearance at this
slightly more than half full 2,700-seat facility
before a preponderantly white audience indi-
cated another fact: if you've seen one of their
shows, you've just about seen them all.

In fairness, the audience ate up every song
the group offered and as mentioned, they are a
fine act. They would do well, however, to con-
dense some of their more familiar tunes into a
medley and get them over with quickly and pro-
ceed to different material. This could only add to
the lustre of their show. They performed ex-
cellently in the round format of the building, of-
fering 12 songs in 75 minutes.

The "Black Prince," comedian Jimmy Walker,
indicated great presence in his well delivered,
largely ad lib routine. His forte is contemporary
commentary dealing with stereotypes in racial
encounters and black and white relations in
general. He was well received during his 45-min-
ute turn.

JIM STEPHEN

**MARY TRAVERS
PAUL DAVIS**

Bottom Line, New York

Mary Travers has long been a very special
performer who could instill her own personality
into a song, but during her May 16 set nothing
could have been farther from the truth. For
some ungodly reason, someone decided to stage
a Mary Travers set instead of just letting it hap-
pen.

While her material was finely balanced, for

the most part, her delivery appeared to be
purely contrived. Whenever she sang a song it
was if she was trying to theatrically present it,
instead of the old Mary Travers who would sing
the song for her own enjoyment as well as the
audience.

If it is someone's intention to transform her
into a pop chanteuse, then they can forget it.
Just let her talented four-man group play and let
her sing as she did in the past, forget the night-
club approach. Mary Travers always will be a
folk hero and something like this can only hurt
that image. While all performers have to mature
and move into other areas, she should do it in a
more natural way.

Opening the show was Paul Davis. This singer
proved himself capable of playing in an acoustic
setting as well as electric. He began his set sur-
rounded by two other acoustic guitarists and his
Southern drawl matched perfectly to their vocal
and instrumental harmonies. After about 20
minutes, this trio was joined onstage by an elec-
tric country group that was extremely tight and
proficient. Davis switched over to keyboards and
the band really began to swing, alternating be-
tween rock, folk rock and even some straight
ahead country.

JIM FISHEL

**NARVEL FELTS
SUE RICHARDS**

Palomino, Los Angeles

It's difficult to understand why it took Narvel
Felts 17 years to make it, for he demonstrated in
his May 21 appearance here a style, vocal range
and emotional involvement few artists in the
country or pop field can match.

Felts came out of the rockabilly school in the
'50s, and his 50-minute set here showed he has
not forgotten the music he grew up with. His
versions of "Blue Suede Shoes" and other late
'50s hits sounded fresh and inspired, particu-
larly when he took over the lead guitar role him-
self.

It was on his current country material, how-
ever, that his true talent shone through. The artist
broke in the country world with a rendition of
"Drift Away" and has followed that up by cov-
ering such early soul hits as "Raindrops" and
his current country and pop chart cut, "Recon-
sider Me."

There is as much soul in Felts' voice as in any
artist working the road today, and his screaming
falsetto on his country/soul mixes is as unique
in the country world as it is well done. The man
puts every ounce of energy into a show, is happy
to take requests from the crowd (which he did
during his two-song encore) and obviously en-
joys himself.

Sue Richards is a strong-voiced singer who
opened the show with some excellent covers of
current hits as well as a powerful rendition of
her original "There's A Man Walking On The Wa-
ter."

BOB KIRSCH

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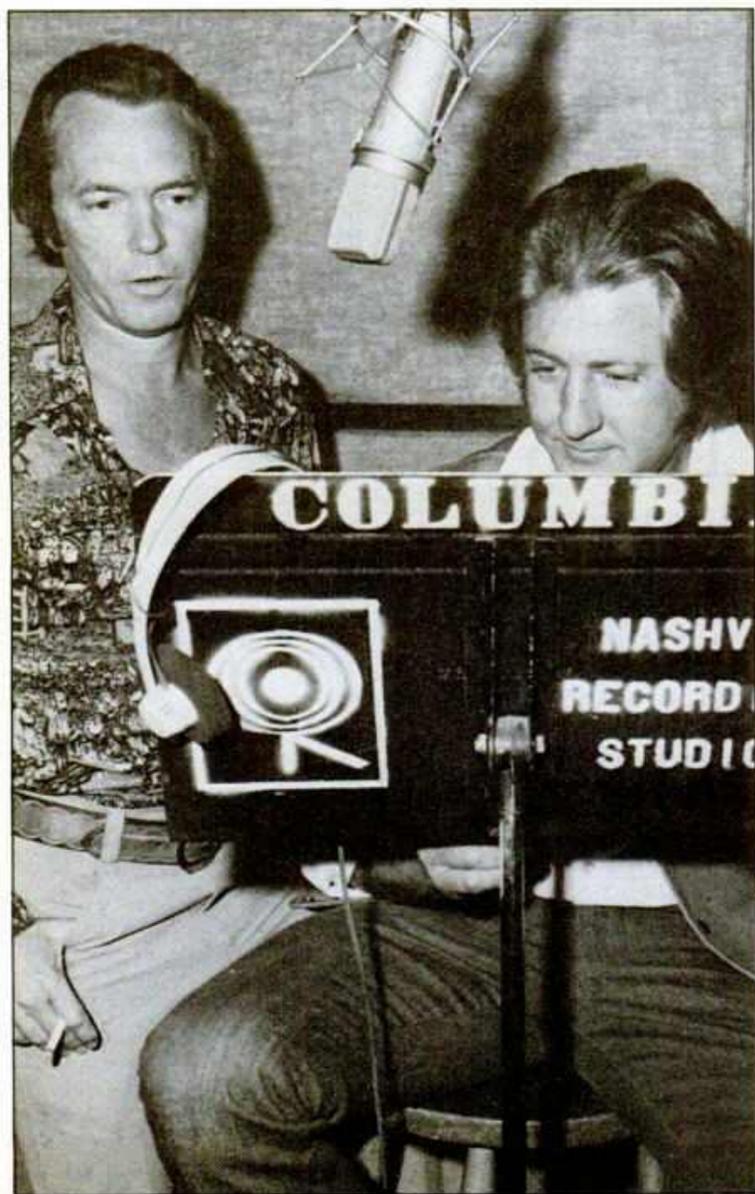
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SEARCHING FOR OLD RECORDS? DIS-
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When Answering Ads
Say
You Saw It in Billboard

"A couple of months ago, I had the rare pleasure of meeting and producing one of the greatest singers and songwriters I ever met in my life. It's about the third time I've ever been totally wiped out by an artist. After the session, the musicians stayed around for about an hour to listen to it. That happens very seldom in Nashville."

—Billy Sherrill



Country

Country Acts Losing Longevity

• Continued from page 1

board's Hot Country Singles this week shows mostly new names on the list at the top of the charts, with few veterans there.

Many of those found now were doing well in pop or rock in the past, but in the top 20 of the country field, only the names of Sonny James, Conway Twitty, Tommy Overstreet and Billy Walker remained.

The list includes Linda Ronstadt, now No. 1; Mickey Gilley, who five years ago was singing on his own Astro label, and was not charted; Ray Stevens (considered a pop artist); Don Williams (then a member of the Pozo Seco Singers); T.G. Shepard, who was a record promotion man; Tanya Tucker, who had not yet been discovered; John Denver, who hadn't made the breakthrough; Narvel Felts, who was a rock singer; Brenda Lee, then concentrating solely on pop; Eddie Rabbit, not yet an artist; Margo Smith, unheard of at the time; David Wills, not yet heard from; Roy Head, still another rock singer in the past. Just dropped from the top 20 were Ronnie Milsap, who was singing rock, and Cal Smith, who then was a sideman.

The list is a long one in the group of 100 below the top 20. Others currently charted, who were not really known to country audiences five years ago, include Stoney Edwards, C.W. McCall, the Bill Black Combo, Price Mitchell, Eddie Raven, Jaris Ross, Barbi Benton, Billy Larkin, Crystal Gayle, Frenchie Burke, Billy Thundercloud, Chip Taylor, Connie Cato, Hoyt Axton, Stella Parton, Gene Watson, Kathy Barnes, Donna Fargo, Emmylou Harris, Dorsey Burnett, Mary Kay James, Melody Allen, Kenny O'Dell, La Costa, Marilyn Sellers, Tex Allen Jr., Nancy Wayne, Dotsy, Jimmy Elledge, Fargo Tanner, Olivia Newton-John, Ronnie Dove, Jerry "Max" Lane and Connie Eaton.

On the comparable date five years ago, the top 20 country artists were Conway Twitty, Sonny James, Johnny Cash, Tammy Wynette, David Houston, George Hamilton IV, Jerry Lee Lewis, Mel Tillis, Merle Haggard, Roy Drusky, Waylon Jennings, Arlene Harden, Charley Pride, Buck Owens, Ferlin Husky, George Morgan, John Wesley Ryles, Connie Smith, Bobby Lord and Johnny and Jonie Mosby.

Escoheag Offering Bluegrass & Folk

ESCOHEAG, R.I.—The third annual New England Bluegrass Folk Music Festival will be held at Stepping Stone Ranch here next Friday, Saturday and Sunday.

Sponsored by the New England Folk Arts Society, the festival will bring in such artists and groups as the Nitty Gritty Dirt Band, John Hartford, Doug Kershaw, the Dillards, the Osborne Bros., Vassar Clements, Red Allen and the Allen Bros., the Lilly Bros. & Tex Logan, J.D. Crowe & the New South, Wilma Lee & Stoney Cooper, the Breakfast Special, Country Cookin', Joe Val and the New England Boys, Appalachian Grass, Jim Rooney & Bill Keith, Bottle Hill, Buffalo Gals, Tom Winston, Last Fair Deal and others.

Tickets are being handled through Ticketron.

The Folk Arts Society currently is trying to revive interest in folk, blues, bluegrass and dances at the First Escoheag-Newport Folk Festival Revival, set for July 24-27.

Following this group on the chart were such artists as Bill Anderson, who normally is in the top 10 today; Dave Dudley, Slim Whitman, Wanda Jackson, Henson Cargill, Dick Curless, Johnny Bush, Warner Mack, Ned Miller, Kenny Vernon, Bill Wilbourne & Kathy Morrison, Wynn Stewart, Bobby Lewis, Claudia King, Red Sovine, Ray Pennington, Clay Hart, Anthony Armstrong Jones, Skeeter Davis, Gordon Terry, Patti Page, the Hagers, Jerry Smith, Van Trevor, Leroy Van Dyke, Eddy Arnold and Lamar Morris.

Today, some of these artists no longer record, others have gone to small, independent labels, some have gone to other major labels, and some have faded into obscurity—a fate once unfamiliar to country artists although common in the rock field.

The turnover can be attributed to a number of things, including the fact that so many former rock jocks are now working at stations with "country" formats. It also has been brought about despite the tight playlist which has permeated the country field after years of resistance.

'Jamboree USA' Veterans Gather Again In Wheeling

WHEELING, W. Va.—More than 60 oldtimers returned to the stage at the Capitol Theater here for the fourth "Jamboree USA" homecoming reunion.

All of the entertainers appearing on the show had earlier ties with "Jamboree USA," many going back to 1933 when the show was first aired.

Doc Williams and Crazy Elmer exceed the show, introducing veterans such as the Osborne Brothers,

Wilma Lee and Stoney Cooper, Jean Shepard, Elmer Crowe, Bill Jones and others.

The program was broadcast over WWVA, as it has been since the show's inception. Elmer Crowe and Bill Jones received the first George W. Smith-Howard Donohue Founders Award, while Wilma Lee and Stoney Cooper and the late Hawkshaw Hawkins were cited for their contributions to country music and the growth and development of the "Jamboree."

Stars, Friends Turn Out To Aid Orchid Lounge Lady

NASHVILLE—Tootsie Bess, operator of a beer joint here known as the Orchid Lounge, was the recipient of a massive benefit here last week by artists she had befriended over the years.

Mrs. Bess, 61, is critically ill, and

the gathering was held to raise money for her medical expenses. Among those on hand were Waylon Jennings, George Jones, Faron Young, Doug Kershaw, Doyle and Teddy Wilburn, Clyde Moody, Del Gray, Don Wayne and Johnny Campbell. Many artists who could not appear telephoned to pledge donations to help pay her current expenses.

Mrs. Hattie Louise "Tootsie" Bess would help any unknown entertainer, giving him or her enough money with which to eat. Her "lounge" contains thousands of autographs of artists over the years. Network television programs have originated from her place, and at least two movies have used it as a location. A couple of songs also have been written about the spot, which adjoined the old Opry House.

Hartford Will Play Riverboat

CINCINNATI — Singer-composer John Hartford will undertake something new Aug. 17-22 when he entertains aboard the famed old riverboat Delta Queen from St. Louis to here.

Hartford will be joined by other bluegrass performers for twice daily performances along the historic route. There also will be dixieland music.

The Delta Queen is America's only overnight passenger steamboat. It had to battle for its existence a few years ago because the government had declared its old wooden superstructure unsafe. However, the vessel was greatly modified, and the Delta Queen was allowed to continue.

The trip for Hartford, who grew up on the Mississippi River, was handled by Stone County Inc. out of Denver.

2 'GOO' Musicians Dead In Nashville

NASHVILLE—Death came to two veteran "Grand Old Opry" entertainers last week.

Fiddler Robert Ed Hyde succumbed to leukemia. Also dying was Edward Staley Walton, one of the original Possum Hunters.

"Opry" performer George Morgan's life probably was saved when paramedics revived him when he became unconscious while working on the roof of his home. Morgan was back at work a few days later.

'Pop Goes Country' Set for 52 Weeks

NASHVILLE—The highly successful syndicated show, "Pop Goes The Country," has been renewed for another 52 weeks, with 90 top stations already carrying the program and another 30 targeted.

The syndication is taped at Opryland here, with upcoming guests including Anne Murray, Donna Fargo, Sonny James, Loretta Lynn, Marty Robbins, Charley Pride, Ray Stevens and Chet Atkins.

Reg Dunlap is the producer and Bill Turner the director.

The show is owned by Show Biz, Inc., and is a 30-minute color presentation. It has just been cleared for KTLA, Los Angeles. Ratings this year in prime time were exceptionally high. The November S.P.A. listed the show as number two ranked of all major syndications in its ability to deliver women 18-to-49 per 100 homes. Ralph Emery is host-ess of the contemporary country music show.

Hot Country Singles

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★ 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))	
Rank	Rank	Change	Rank	Rank	Change			Rank	Rank	Change	Rank	Rank	Change	Rank	Rank	Change			
1	2	9	★	47	5	5	WHEN WILL I BE LOVED—Linda Ronstadt (F. Everly, Capitol 4050 (Acutt-Rose, BMI))	★	81	4	81	4	GHOST STORY—Susan Raye (J. Shaw, Capitol 4063 (Tree, BMI))	★	69	77	6	MAY YOU REST IN PEACE—Weedie Allen (K. Jean, Mercury 73674 (Phonogram) (Milene, ASCAP))	
2	4	10	★	36	10	13	YOU'RE MY BEST FRIEND—Don Williams (W. Holyfield) ABC/Dot 17550 (Don Williams, BMI)	★	70	80	3	I DON'T LOVE HER ANYMORE—Johnny Paycheck (R. Lane, D. Morrison, Epic 8-50111 (Columbia) (Tree, BMI))	★	71	42	9	SHE'S ALREADY GONE—Jim Mundy (J. Mundy, ABC 12074 (Chappell, ASCAP))		
3	5	10	★	37	38	9	TRYIN' TO BEAT THE MORNING HOME—T.G. Shepard (R. Williams, T.G. Shepard, E. Kahane, Melodyland 6006 (Motown) (Don Crews, BMI))	★	72	NEW ENTRY	72	NEW ENTRY	72	NEW ENTRY	72	NEW ENTRY	72	WOMAN IN THE BACK OF MY MIND—Mel Tillis (R. McCowen, R. Jaudon, MGM 14804 (Sawgrass, BMI))	
4	3	13	★	39	23	10	MISTY—Ray Stevens (E. Garner, J. Burke, Barnaby 614 (Chess/Janus) (Vernon, ASCAP))	★	73	93	2	BURNING THING—Mac Davis (M. Davis, M. James, Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI))	★	74	89	2	RHINESTONE COWBOY—Glen Campbell (L. Weiss, Capitol 4095 (20th Century/House Of Weiss, ASCAP))		
5	7	8	★	40	49	5	LIZZIE & THE RAINMAN—Tanya Tucker (K. O'Dell, L. Henley, MCA 40402 (House Of Gold, BMI))	★	75	85	2	DEAR WOMAN—Joe Stampley (M. Sherrill, S. Davis, J. Stampley) Epic 8-50114 (Columbia) (Al Gallico/Algee, BMI)	★	76	82	3	IT TAKES FAITH—Marty Robbins (M. Robbins), MCA 40342 (Mariposa, BMI)		
6	11	11	★	41	51	4	RECONSIDER ME—Harvel Felts (M. Lewis, M. Smith, ABC/Dot 17549 (Shelby Singleton, BMI))	★	77	83	6	ROLLIN' IN YOUR SWEET SUNSHINE—Dottie West (B. Morrison, J.M. Harris, RCA 10269 (Music City, ASCAP))	★	78	57	10	I LOVE A RODEO—Roger Miller (R. Miller, Columbia 3-10107 (Albion, BMI))		
7	9	8	★	42	16	14	LITTLE BAND OF GOLD—Sonny James (J. Gilreath, Columbia 3-10121 (Beak, BMI))	★	79	86	4	LOVE YOU BACK TO GEORGIA—Freddy Weller (L. Martine, Jr., ABC/Dot 17554 (Ahab, BMI))	★	80	NEW ENTRY	80	NEW ENTRY	80	I'LL BE YOUR STEPPIN' STONE—David Houston (B. Darnell, M. Luper, Epic 8-50113 (Columbia) (Central Songs, BMI))
8	1	14	★	43	59	3	WINDOW UP ABOVE—Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI)	★	81	NEW ENTRY	81	NEW ENTRY	81	NEW ENTRY	81	NEW ENTRY	81	SPRING—Tanya Tucker (J. Tipton, Columbia 3-10127 (Galleon/Motola, ASCAP))	
9	6	12	★	44	54	5	I AIN'T ALL BAD—Charley Pride (J. Duncan, RCA 10236 (Roz Tense, BMI))	★	82	87	3	LYING IN MY ARMS—Rex Allen Jr. (J. Allen, Warner Bros. 8095 (Tree, BMI))	★	83	88	4	PUT ANOTHER LOG ON THE FIRE—Tommy (S. Silverstein), MGM 14800 (Evil Eye, BMI)		
10	12	10	★	45	50	6	HE'S MY ROCK—Brenda Lee (S.K. Dobbins), MCA 40385 (Famous, ASCAP)	★	84	91	5	IN THE MOOD—Joe Bob Nashville (J. Garland, A. Razaf, Capitol 4059 (Shapiro/Bernstein, ASCAP))	★	85	NEW ENTRY	85	NEW ENTRY	85	THINGS—Ronnie Dove (B. Darin, Melodyland 6011 (Motown) (Hutson Bay, BMI))
11	15	11	★	46	58	5	THERE I SAID IT—Margo Smith (M. Smith), 20th Century 2172 (Hidobi, BMI)	★	86	92	2	STRINGS—Johnny Carver (B. Willis, T. Soussy), ABC 12097 (Milene, ASCAP)	★	87	94	3	STORMS NEVER LAST—Dottsy (J. Colter, RCA 10280 (Baron, BMI))		
12	13	13	★	47	17	12	WORD GAMES—Billy Walker (R. Graham), RCA 10205 (Show Biz, BMI)	★	88	NEW ENTRY	88	NEW ENTRY	88	NEW ENTRY	88	NEW ENTRY	88	PUTTING IN OVERTIME AT HOME—Del Reeves (B. Peters), United Artists 639 (Ben Peters, BMI)	
13	14	13	★	48	52	6	FORGIVE & FORGET—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45237 (Briar Patch/Deb Dave, BMI)	★	89	97	2	A STRANGER IN MY PLACE—Anne Murray (K. Rogers, K. Vassay, Capitol 4072 (TRO-Devon/Flea Show, BMI/Amos, ASCAP))	★	90	96	3	ONE, TWO, THREE (Never Gonna Fall In Love Again)—Jim Glaser (B. McDill), MGM 14798 (Hall-Clement, BMI)		
14	8	12	★	49	62	4	THANK GOD I'M A COUNTRY BOY—John Denver (Sommer), RCA 10239 (Cherry Lane, ASCAP)	★	91	NEW ENTRY	91	NEW ENTRY	91	NEW ENTRY	91	NEW ENTRY	91	I'VE GOT A LOTTA MISSIN' YOU TO DO—Jerry "Max" Lane (J. Lane), ABC 12091 (ABC/Dunhill, BMI)	
15	33	4	★	50	53	9	TOUCH THE HAND—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)	★	92	76	7	I THINK I'LL SAY GOODBYE—Mary Kay James (J. Rushing, M. Chapman), Avco 610 (Don Williams, BMI)	★	93	69	9	BABY—Tennessee Ernie Ford & Andra Willis (R. Griff), Capitol 4044 (Blue Echo, ASCAP)		
16	19	8	★	51	61	4	SHE TALKED A LOT ABOUT TEXAS—Cal Smith (D. Wayne), MCA 40394 (Coal Miners, BMI)	★	93	87	3	DON'T DROP IT—Fargo Tanner (E. Presley) Avco 612 (Rambalero, BMI)	★	94	100	2	DON'T DROP IT—Fargo Tanner (E. Presley) Avco 612 (Rambalero, BMI)		
17	21	7	★	52	18	18	DREAMING MY DREAMS WITH YOU—Waylon Jennings (A. Reynolds), RCA 10270 (Jack, BMI)	★	94	95	2	ANOTHER SATURDAY—Buddy Alan (S. Cooke) Capitol 4075 (Kags, BMI)	★	95	99	2	ANOTHER SATURDAY—Buddy Alan (S. Cooke) Capitol 4075 (Kags, BMI)		
18	26	6	★	53	63	3	THAT'S WHEN MY WOMAN BEGINS—Tommy Overstreet (J. Gillespie), ABC/Dot 17552 (Ricci Mareno, SESAC)	★	95	96	3	RED ROSES—Eddy Arnold (R.C. Bennett, S. Tepper) MGM 14780 (Mills, ASCAP)	★	96	98	2	RED ROSES—Eddy Arnold (R.C. Bennett, S. Tepper) MGM 14780 (Mills, ASCAP)		
19	19	11	★	54	64	5	THE MOST WANTED WOMAN IN TOWN—Roy Head (R. Porter, B. Jones, D. Wilson), Shannon 829 (NSD) (MaRee, ASCAP)	★	96	97	3	BRASS BUCKLES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)	★	97	36	14	BRASS BUCKLES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)		
20	20	9	★	55	45	9	MISSISSIPPI YOU'RE ON MY MIND—Stoney Edwards (J. Winchester), Capitol 4051 (Fourth Floor, ASCAP)	★	98	NEW ENTRY	98	NEW ENTRY	98	NEW ENTRY	98	NEW ENTRY	98	IF I KNEW ENOUGH TO COME OUT OF THE RAIN—Connie Eaton (L. Levine, L.R. Brown), ABC 12098 (Levine & Brown, BMI)	
21	25	7	★	56	75	2	FIREBALL ROLLED A SEVEN—Dave Dudley (R. Banam), United Artists 630 (New Keys, BMI)	★	99	NEW ENTRY	99	NEW ENTRY	99	NEW ENTRY	99	NEW ENTRY	99	LONELY RAIN—Wynn Stewart (D. Earl), Playboy 6035 (Singletree, BMI)	
22	27	6	★	57	60	6	CLASSIFIED—C.W. McCall (B. Fries, C. Davis), MGM 14801 (American Gramophone, SESAC)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
23	28	7	★	58	71	2	FREDA COMES, FREDA GOES—Bobby G. Rice (A. Hammond, M. Hazelwood, R. Cook, R. Greenaway) GRT 021 (Chess/Janis) (Cookaway, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
24	24	9	★	59	37	10	(There She Goes) I WISH HER WELL—Don Gibson (D. Gibson), Hickory 345 (MGM) (Acutt-Rose, BMI)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
25	32	8	★	60	74	3	PICTURES ON PAPER—Jeri Ross (G.F. Paxton), ABC 12064 (Acoustic, BMI)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
26	34	8	★	61	72	4	HELLO, I LOVE YOU—Johnny Russell (R. Rogers), RCA 10258 (Newkeys, BMI)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
27	31	9	★	62	70	6	GOOD NEWS BAD NEWS—Eddie Raven (P. Richards), ABC 12083 (Senor, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
28	35	5	★	63	62	70	T-R-O-U-B-L-E—Elvis Presley (J. Chesnut), RCA 10278 (Jerry Chesnut, BMI)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
29	30	9	★	64	65	8	PERSONALITY—Price Mitchell (L. Price), GRT 020 (Chess/Janus) (Lloyd & Logan, BMI)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
30	39	7	★	65	66	7	THE DEVIL IN MRS. JONES—Billy Larkin (E. Conley, M. Larkin), Bryan 1018 (Blue Moon, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
31	41	4	★	66	65	8	MOVIN' ON—Merle Haggard (M. Haggard), Capitol 4085 (Shade Tree/Kpieth, BMI)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
32	40	5	★	67	66	7	WHY DON'T YOU LOVE ME—Connie Smith (J. Williams), Columbia 3-10135 (Fred Rose, BMI)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
33	29	11	★	68	78	3	BOILIN' CABBAGE—Bill Black Combo (G. Michael, B. Tucker, L. Roger), Hi 2283 (London) (Fi/Bill Black, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		
34	44	4	★	69	NEW ENTRY	NEW ENTRY	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez (L. Hargrove), Mercury 73682 (Window, BMI)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	★	100	84	4	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)		

Country Nashville Scene

By COLLEEN CLARK

Fretone recording artists Wolf-pack and the Bill Black Combo performed at Overton Park in Memphis for the WMQM concert June 1. . . . Del Reeves in Germany for two weeks of appearances of military bases. . . . Jerry Lee Lewis was the Grand Marshal of the Indianapolis 500. . . . New country comedian on MCA Records, Jerry Jordan, is off on a national tour promoting his hit album "Phone Call From God." . . . The Population Institute of Australia is using Loretta Lynn's controversial song "The Pill" as a communications tool since they have relaxed their laws regulating population explosion.

Jean Shepard, Archie Campbell, George Morgan, Mel Street, Little Roy Wiggins, Wayne Kemp, David Allan Coe, Peggy Sue, Sonny Wright and Patsy Slegg are among artists who performed at a benefit in Richmond, Ky. June 4, with proceeds going towards medical expenses for a young athlete, Greg Adams, who has been completely paralyzed since an accident during spring football practice. . . . Jim Ed Brown will act as a celebrity judge as well as perform at Columbus' Quarterhorse Assn. Show and Auction this fall. . . . The Le Garde Twins are touring the Western U.S. with a schedule that takes them up to November. . . . Ringo Starr has asked Billy Swan to pen an original song for his next album.

Barry Sadler of "The Ballad Of The Green Beret" fame is recording again. A new single has just been released on the King Of Music label. . . . Johnny Tillotson currently at the Lions Den Lounge of the MGM Grand Hotel in Las Vegas for four weeks. . . . At the upcoming reunion show during Fan Fair, it will mark the first time that Bashful Brother Oswald and Cousin Rachel have performed together in more than 20 years. Both were original members of Roy Acuff's first band, the "Crazy Tennesseans." . . . The searchers of the oldtimers for Fan Fair found Molly O'Day living quietly in Parkersburg, W. Va. . . . Don Gibson and Skeeter Davis, working at a spot near Pontiac, Mich., which previously had done nothing but rock shows, found their dressing rooms filled with food and drink. It's not the sort of treatment country artists usually get. . . . The country duet of Johnny Bernard and Julie Jones has signed a recording contract with ARTCO Records of Oklahoma City. Their first release, "As Long As She

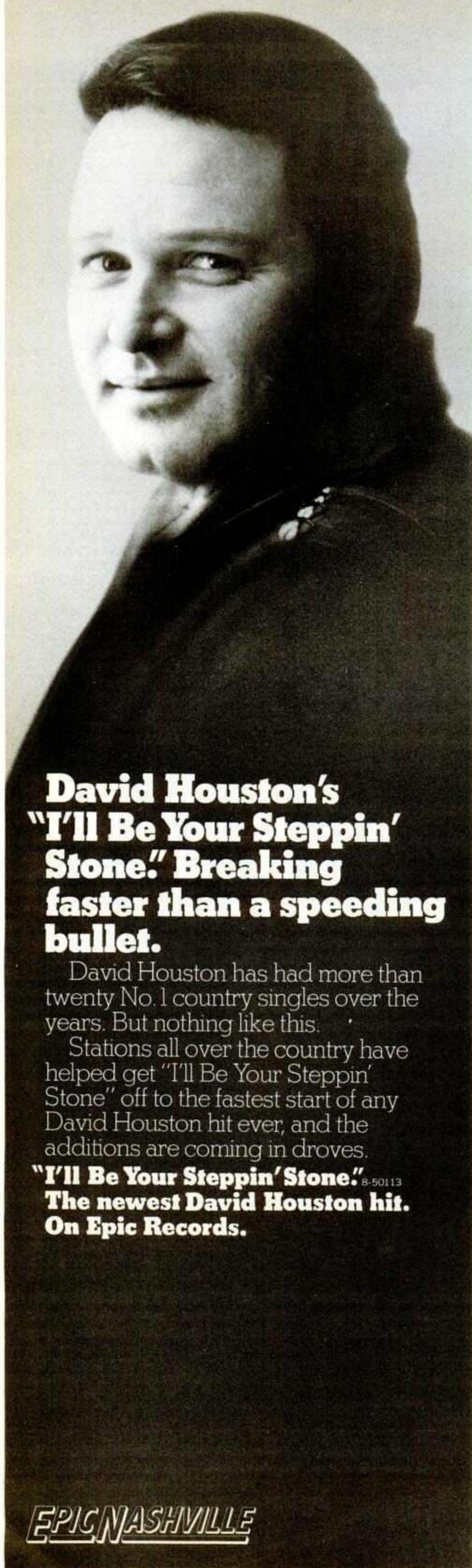
(Continued on page 42)

Country Assn. Committees Set

LOS ANGELES—Committees have been named by David Skepner, newly elected chairman of the board of the Academy of Country Music, for the 1975-'76 term.

The committees and members include by-laws: Sharon Leighton, Cliffie Stone, Donald Kahn, Ron Weed, Wally Thor, Ben Weisman and Marvin Joyner; ways & means: Michelle Kay, David Mirisch, Al Vendouris, Ken Reeth, Richard Hirsh, Mac Curtis and Tony Azevedo; show: Gene Weed, Jim Halsey, Cliffie Stone, Bill Boyd, Jimmy Wakely, Ben Weisman, Don Ovens and Tommy Amato; membership: David Mirisch, Gene Rear, Jimmy Wakely, Bob Kirsch and David Brokaw.

JUNE 14, 1975, BILLBOARD



David Houston's "I'll Be Your Steppin' Stone." Breaking faster than a speeding bullet.

David Houston has had more than twenty No. 1 country singles over the years. But nothing like this.

Stations all over the country have helped get "I'll Be Your Steppin' Stone" off to the fastest start of any David Houston hit ever, and the additions are coming in droves.

"I'll Be Your Steppin' Stone." B-50113
The newest David Houston hit. On Epic Records.

EPIC NASHVILLE

Country

Rackets Swing At Cancer Tourney

NASHVILLE—This year's Music City Tennis Invitational, to benefit the American Cancer Society, will be played at the Raquet Club here June 11-12-13.

Among the sponsoring organizations are ASCAP, BMI, SESAC, ABC Records, CBS Records, Hall-Clement Publishing, Acuff-Rose Publishing, Tree International, 20th Century Music, Warner Bros. Records, Johnny Rodriguez, Bradley's Barn, MCA Records, Screen Gems Music, Don Light Talent, Avco Records, Elektra Records, Monument Records, 4-Star Music, Commerce Union Bank and Neil Reshen.

Participants include many of the leading celebrities in the music field, as well as from other areas.

Paul Tannan, Screen Gems Columbia, is chairing the event.

Nashville Scene

• Continued from page 41

"Stays Gone" has just been released. . . . **Dottie West** is writing a song for the Wrangler Jean Co., much as she did for Coca-Cola. She is endorsing the product and will be doing a promotion and advertising campaign. . . . **Porter Wagoner** produced the first single on **Randy Parton**, Dolly's brother. . . . New RCA recording artist, **Dottsy**, will perform and judge the Suzuki "Country Girl Contest" when the finals are held at Opryland Aug. 30.

Diana Trask has recorded a series of radio spots for the U.S. Department of the Interior, to be aired nationwide. The music will become the official theme song for the Department. . . . **Loretta Lynn** and **Conway Twitty's** big hit of last year "As Soon As I Hang Up The Phone" has gone gold in South Africa. . . . **Ray Griff** has signed an exclusive booking agreement with the Top Billing Agency. . . . **Rayburn Anthony** has become a permanent part of the **Bobby Bare Show**. . . . **Johnny Cash** has agreed to make guest appearances on a number of television shows including "The Today Show," "Merv Griffin," and "The Dinah Shore Show."

The Nashville Pickers baseball team broke two attendance records May 25 at San Diego Stadium. The Pickers were the feature attraction for the San Diego Padres-Pittsburgh Pirates National League game. The Pickers played the Kaysonics, a team sponsored by radio station KSON prior to the major league game, winning 13-0. They followed the game with a two-hour concert with **Lloyd Green**, **Charlie McCoy**, **Charley Pride**, **Dorsey Burnette**, **Jim Owen**, **Billy Galvin**, **Jerry Fester**, **Willie Ackerman** and **Jerry Wallace**. Due to the success of this appearance, a return engagement in 1976 is in the planning.

Porter Wagoner was saluted recently as KLAC's "Country Music Star of the Week" from Los Angeles. Porter's story of the journey from West Plains, Mo. to super-stardom in Music City will be aired in two one-hour shows. . . . **Jim Mundy**, who has written and performed commercials for such products as Pillsbury, Hungry Jack Biscuits, Nestea, Union 76 Truck Stops and Coca-Cola, is singing about a new product, Miller Hi-Lite Beer for national TV. . . . At a recent appearance in Columbus, Ga., **Jerry Clower** calmly told the audience of

Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 6/14/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 2	5	2	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
2	3	25	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
3	4	6	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
4	1	8	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot D0SD 2020
5	5	15	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
6	7	15	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
7	8	11	REUNION—B.J. Thomas, ABC ABDP 858
★ 12	5	5	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot D0SD 2021
9	6	12	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
10	11	16	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
★ 15	8	8	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
12	10	13	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
★ 17	4	4	TANYA TUCKER—MCA 2141
14	16	5	GREATEST HITS—Charlie Rich, RCA APL1-0857
15	9	7	MICKY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
16	18	8	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
17	13	14	OUT OF HAND—Gary Stewart, RCA APL1-0900
18	14	25	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
19	20	17	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
★ 20	24	4	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
21	19	19	LINDA ON MY MIND—Conway Twitty, MCA 469
22	25	14	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
★ 21	29	3	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
★ 34	12	12	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
25	21	15	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot D0SD 2015
26	22	19	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
27	23	16	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
28	32	33	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
29	26	47	BACK HOME AGAIN—John Denver, RCA CPL1-0548
★ 40	19	19	PROMISED LAND—Elvis Presley, RCA APL1-0873
31	27	6	IN CONCERT—Charley Pride, Chet Atkins, Ronnie Milsap, Dolly Parton, Jerry Reed, Gary Stewart, RCA CPL2-1014
32	28	13	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
33	38	4	GOOD HEARTED WOMAN—Connie Cato, Capitol ST 11387
34	36	4	WITH ALL MY LOVE—La Costa, Capitol ST 11391
35	39	2	BOCEPHUS—Hank Williams Jr., MGM M3G 4988
36	30	10	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis, Mercury SRM-1-1030 (Phonogram)
37	41	22	BARBI DOLL—Barbi Benton, Playboy PB 404
38	31	7	SINCERELY—Brenda Lee, MCA 477
39	33	14	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
40	35	6	LOIS JOHNSON, 20th Century T 0698
41	42	3	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye, Capitol ST 11393
42	45	4	THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3347
43	46	5	HARD TIME HUNGGRYS—Bobby Bare, RCA APL1-0906
44	37	7	A LITTLE BIT SOUTH OF SASKATOON—Sonny James, Columbia KC 33428
45	NEW ENTRY		CAROLINA COUSINS—Dottie West, RCA 1-1041
46	NEW ENTRY		MISSISSIPPI ON MY MIND—Stoney Edwards, Capitol 11401
47	48	2	DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery, Elektra CM-2
48	49	2	SING SOME LOVE SONGS—Porter Wagoner, RCA APL1-1056
49	NEW ENTRY		MAGNOLIAS AND MISFITS—Jim Weatherly, Buddah BOS 5637
50	47	3	CONNIE SMITH SINGS HANK WILLIAMS GOSPEL—Columbia PC 33414

3,500 that the bomb threat wasn't a part of the show and got the building emptied without a panic. After a 45-minute search, the show resumed as if nothing had happened. . . . **Grant Boatwright**, songwriter, musician and leader of the group, **Red, White and Blue (Grass)**, has branched out into producing. He has produced a

single on **Ginger Boatwright**, his wife and also a member of the group. . . . **Larry Jon Wilson** has signed a songwriter's contract with Combine Music. Wilson's debut album on Monument Records, "New Beginnings" is receiving widespread attention. He wrote most of the tunes.

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MIDEM Is Set For Jan. 23-29; 'Biggest Ever,' Chevy Prophecy

PARIS—The 10th Marche International du Disque et de l'Édition Musicale—MIDEM—will be held in the Palais des Festivals in Cannes from Jan. 23 to 29 next year and, according to organizer Bernard Chevy, will be the biggest.

The special 10th anniversary MIDEM will be characterized by a number of innovations, says Chevy, who has presided over a continuous expansion in the scope of the event since its inception in 1967. Chevy is planning two major galas, featuring international artists, for Jan. 24 and Jan. 28 and both will be transmitted over the Eurovision network.

Despite the economic gloom that exists currently, Chevy is convinced that MIDEM '76 will attract industry participants in greater numbers

than ever before "because they will be anxious to boost their business to offset the recession and will be looking more than ever for new markets, new product, new business opportunities."

When MIDEM was inaugurated in January 1967 amid widespread skepticism in the international music industry, it attracted 900 participants—largely on a "let's see what it's like" basis. They came from 27 countries (primarily Britain and France) and represented 349 companies, 174 of which took exhibition stands.

Last year there were 5,042 participants from 41 countries, representing 902 companies, and 446 of them took exhibition stands. The exhibition space available in the Palais des

Festivals has been increased each year and MIDEM exhibits this year covered more than 100,000 square feet.

Says Bernard Chevy: "When we launched MIDEM in 1967 it was a gamble—but it has long since proved itself a winner and is the only genuine international market place of proven value for the world's record and music publishing industry."

In the confident expectation that the growth pattern of MIDEM will be maintained over the next decade, there are plans to demolish the existing Cannes Casino and to erect on the site a luxurious conference and exhibiton complex with assembly rooms, exhibition areas, a 2,500-seat theater and a restaurant with a panoramic view of the bay of Cannes. The complex is scheduled for completion in time for MIDEM 1978.

Although MIDEM '76 is still seven months away, already more than 180 exhibition modules have been reserved and companies registered include CBS International, RCA (U.S., U.K., Germany, Italy and France), A&M (U.K. and France), ATV (U.K.), BASF International, Hispavox (Spain), Ariola (Germany, Holland, France and Spain), Pickwick International, Polydor International, Phonogram (U.S., U.K., France, Japan, Holland, Brazil, Belgium, Germany and Italy), and Yamaha (Japan).

MIDEM '76 will open on Jan. 23 and close on Jan. 29 so that it will enable participants to have the following weekend completely free.

Says Chevy: "Although the MIDEM galas have been the subject of adverse criticism over the years, it is worth recalling that in its time MIDEM has presented such major acts as Tom Jones, Shirley Bassey, Donovan, Roberta Flack, Diana Ross and the Supremes, Sonny & Cher, the Pointer Sisters, Ike and Tina Turner, Stevie Wonder, Isaac Hayes, Elton John, Cat Stevens, Sergio Mendes, the Fifth Dimension and the Moody Blues."

Heep Gets \$45G Pitch

LONDON—The new album by Uriah Heep, "Return To Fantasy," was released in the U.K. last week to a \$45,000 support campaign from Bronze Records and distributors Island.

The promotion and merchandising efforts embrace television, radio, print and poster advertising, window displays and T-shirts and stickers. A single by the group, "Prima Donna," is also out.

Uriah Heep has already embarked on a world tour, starting with U.K. and Continent dates, moving to the U.S. and Canada in July for three months, and with Japan and Australia in the New Year.

Bron Organisation managing director Gerry Bron is supervising progress of an over-all campaign which he believes to be one of the most ambitious ever mounted by an independent British record company, co-ordinating worldwide promotion from London headquarters.

Organisation representatives Lillian Bron and Susie Watson-Taylor have just returned from a promotion trip to the U.S. where Warner Distributes Bronze product. There is to be a similar excursion to Japan, Australia and New Zealand later this year.

NEW PHONOGRAM DISK Patriotism With American Accent Bows In England

LONDON—One of the oddest of the many recorded oddities which find their way into the marketplace here is a new Phonogram release, patriotically called "Come On Britain," but sung to the melody of the American Civil War anthem, "Battle Hymn Of The Republic."

To add to the strange nature of the release of a song aimed at re-awakening the nation's latent fighting spirit is the fact that it has been recorded by a group called Bulldog, which is really a team called Greengage, which simultaneously has on release a revival of Eddie Cochran's "20 Flight Rock."

The unusual combination of melody and lyrics is regarded as unimportant, both by Fred Screeton, who manage the group, and by record producer Tommy Scott.

"The words are the most important thing," says Screeton. "One can imagine the crowds at Wembley Stadium singing 'Come On Britain We Can Do It.' It is not just a sporting-occasion song but a great patriotic record."

But when asked why the group's name was changed from Greengage

to Bulldog, he says: "The name fits the music better than Greengage who are, without a shadow of a doubt, the greatest harmony group in the country."

"Bulldog typifies the British spirit and the kids are genuinely concerned about the situation in this country. If Phonogram had approved, I would have had the single in a sleeve with a Churchillian bulldog smoking a large cigar. As it is, the sleeve shows a Union Jack with the bulldog superimposed."

Producer Scott regards the song as being in a sing-along category. "I've been singing the melody for as long as I can remember and it never struck me as being an American tune. In any case, the melody is slightly different to the original."

But the men who first decided to revive Britain's "flagging spirits" are songwriters Bob Halfin and Bill Parkinson. Parkinson's previous success was the Neil Reid hit "Mother Of Mine," while Halfin has previous experience of the hit potential of oddities.

He was the writer of "I'm A Pink Toothbrush, You're A Blue Toothbrush."

From The Music Capitals Of The World

LONDON

Gold Disk award for **Peters and Lee**, Phonogram act, for their "Rainbow" album, their third gold LP, and a special presentation to their producer **John Franz**. ... Special British Decca poster advertising new **Z.Z. Top** album "Fandango" claims: "As contemporary as tomorrow's breakfast."

Following scenes of rioting and hysteria at **Bay City Rollers** concerts here, a pop safety code set up by the Greater London Council is being rushed through. It includes "musts" on crowd control, crash barriers, first-aid points and restrictions of noise levels. ... Crowd of nearly 75,000 for **Don McLean's** "thank-you fans" free, open-air concert at London's Hyde Park.

Three-week tour started for **Duane Eddy** currently enjoying rebirth of interest through his single "Play Me Like You Play Your Guitar." ... **Rick Wakeman** premiered music he wrote for **Ken Russell's** "Lisztomania" movie at series of Wembley Pool concerts. ... Warner Bros. released compilation album "Best Of Ol' Blue Eyes" to tie in with **Frank Sinatra** Albert Hall concerts. ... Delegation from Soviet Copyright Agency (VAAP) in London for a week to strengthen ties with British copyright interests.

Acts booked in for series of cabaret attractions at the showcase London Cunard International Queen Mary Suite, starting June 16 with **Dionne Warwick**, now reads: **Jerry Lewis**, **Trini Lopez**, **Stylistics**, **Sarah Vaughan**, **George Burns**, **Mills Brothers**, **Gene Barry**, the **Supremes**. ... **Gary Glitter's** first U.S.-made single "Doing All Right With The Boys," produced in New York by **Mike Leander** out on Bell.

United Artists singer **Shusha** stars at the prestigious Antibes festival on July 3, first U.K. artist ever to appear there. ... Licensing deal between **Claude Ebrard**, of Trema Disques, and Polydor U.K. for French artist **Pierre Groscolas**, highly touted for

international stardom. ... Video screen used to project **Osmond** performances here at Earls Court reputed to be the biggest in the world and cost \$12,000 and the first to be used in color.

Allen Jones, former Hollywood musical star and father of **Jack Jones**, here for cabaret dates. ... And **Lenny Welch** also touring for the second time this year. ... Continental Record Distributors in London recorded and distributes **Robert Farnon** composition "Concorde March," which will be used in all British Airways' in-flight music tapes. ... **Mike Beaton**, U.K. head of **Wes Farrell's** Chelsea Records, on first of a series of 10-day tours in search of new talent for the label, which has had seven of 16 releases hit high on the charts here so far.

Phonogram signed deal with Reader's Digest to market a five-album set of **Nana Mouskouri** recordings through the mail-order operation, with an initial run of 50,000 sets. ... La Poubelle, in London's Greek Street, one of the oldest established disco haunts, redeveloped and under new management and with new video equipment. ... "Whispering Grass" revived as a single by two television actors to give EMI middle market in its fastest seller since "Eye Level" went temporarily out of stock, sales having reached a phenomenal 50,000 a day.

Fruupp new single "Janet Planet," a new **Vince McCusker** composition, named after **Van Morrison's** ex wife. ... Following solo debut of **Tremeloes' Chip Hawkes** for Chelsea, founder-member **Alan Blakley** also soloing for DJM. ... Rerelease of macabre chart-topper of 1960 "Tell Laura I Love Her" by EMI for **Ricky Valance** of whom nothing has been heard since the one-off hit. ... Ex-**Dave Clark Five** keyboard man **Mike Smith** now recording with ex-**Manfred Mann** singer **Mike d'Abo** with a view to a future album. **PETER JONES**

(Continued on page 44)

IN-ENGLAND

CBS/WEA Depot Computer Gives Data On 'Faulties'

LONDON—The British Phonographic Industry's newly set up committee dealing with Faulty records, seeking ways in which the system of returns can be rationalized, is aiming for a common process for all distributors in order to simplify the retailer's problem.

But in the meantime, the computer at the CBS/WEA depot is giving more specific information now about the problem.

The computer has been re-programmed to analyze the returns in terms of which are faulty product, which are misdirected orders and which have been wrongly returned.

CBS sales director Jack Florey says: "We are able to do this not just in total but for each account. We're going to establish a mean average for returns and then take the matter up with dealers who are exceeding that average."

Wrong Writer, Pub Credit On Stones' 'Why'

LONDON—The first 1,000 copies of British Decca's Rolling Stones single "I Don't Know Why" (Billboard, May 31) was found to carry the wrong composer and music publisher credits.

But there is no recall, or holdup to the disk's availability.

The song was originally thought to be a Jagger-Richard-Taylor composition, published by Essex, and this information appears on Decca's initial pressings. It turns out, however, that the song is the same as one co-written by Stevie Wonder and recorded by him in 1969.

Full composer credits are Wonder-Hardaway-Hunter-Riser. In Motown's catalog, the song is known as "Don't Know Why I Love You," and the U.K. publisher is Jobete London Music.

Decca's mistake was apparently spotted after the first label copies of the Stones' single were pressed. Although a release hold-up seemed likely at first, according to Decca's head of popular marketing and promotion John McCready agreement was reached between the company and publishers Essex and Jobete to let the initial shipment of wrongly credited singles through, with the corrected information to appear on subsequent pressings.

He adds that the computer is able to rule out difficulties encountered before which resulted from the returns over a period of months before sending them in. "What we have been doing is building a history so that we can see how the account behaves over a period of time."

"If the dealer is really persistent in exceeding his returns quota then we might have to stop trading, but it really is not a question of manufacturer versus retailers. The public is protected in so many ways that it is almost encouraged to take things back to the shop. There is even a strong possibility that many purchasers are taping albums and then returning them. The figures we have to date would support the theory that the returns situation has improved somewhat, but it is still running high."

Geoffrey Bridge, director general of BPI, says the faulties committee is still working on the standardization of returns and was currently tackling legal problems which have to be overcome if a satisfactory system is to be recommended.

A&M here is introducing a 5 percent returns allowance so bringing the company, which at present has no returns policy, into line with CBS and WEA. A company spokesman said that though the introduction of the allowance would be initially an administrative problem.

Purple Sets Oyster, Label

LONDON—Purple Records is to launch a new label in the next two months, probably under the name Oyster, though there are problems over the logo which if they prove too expensive will mean a re-think of name.

The idea behind Oyster is that all artists currently on Purple, with the exception of Deep Purple, will release product through it. This includes recent signing the Reflections, **Richie Blackmore**, **Jon Lord** and **ELF**.

Says Purple director **Graham Nolder**: "We're trying to find new acts and get away from the heavy rock image associated with the company. One of the first singles for the new label will be a re-release of **Tony Ashton's** 'Resurrection Shuffle.' We plan for full-price product only."

Sinatra Overseas Saga —'Persecution' And Praise

• Continued from page 3

hate campaign against a visiting artist.

"The papers resurrected all the old smears about alleged Mafia associations, recalled the Australian punch-up and described Sinatra as an aging, declining and overweight singer.

Sinatra was supposed to do four concerts in Germany, but did only two. The first in the Olympic Stadium, Munich, a 10,000-seater, drew only 2,000 persons, which included 500 on complimentary tickets. The second was in the Jahrhundert Hall in Frankfurt, with 3,000 seats, and drew about the same attendance."

Sinatra cancelled a concert set for

the 10,000-seater Deutarthland Halle in Berlin because of a kidnap threat. And no promoter could be found to present a Hamburg concert after local papers had come out with wild headlines asking why people should pay \$72 to see Sinatra.

Seat prices ranged from \$36 to \$72 and the promoters were Mama Concert Agency of Frankfurt. It is reported that Sinatra had to pay substantial compensation for cancelling the Berlin date.

The second German TV channel showed a 50-minute program of Sinatra's New York concert. Because of the bad press and poor attendance, Sinatra had tried to stop the transmission, but it went ahead.

Sinatra albums have never enjoyed big sales in Germany.

Henry Kahn, Billboard's Paris correspondent writes: "Things for the French concert in the 3,700-seater Palais des Congres Theater at the Porte Maillot in Paris were altogether different.

"Seats were up to \$140, and though the auditorium was not completely full, the audience was enthusiastic. All the reviews were good. The Figaro critic wrote: 'For what Sinatra was paid for the concert, you could have hired 12 top French artists, but they wouldn't have come up to Sinatra's ankles as performers.'"

Sinatra was paid \$160,000 for his 75-minute show. An odd feature of the French concert was that after the show the security men around the front of the stage were taken completely by surprise when a group of gypsies tried to storm the stage to pay exuberant tribute to the singer.

France had nothing but praise for the onstage Sinatra. But the press didn't take too kindly to his total refusal to see anyone and his being constantly surrounded by six bodyguards, known in French as "gorilles."

In Paris, there were no favors over complimentary tickets, not even for Sophia Loren. And Sinatra had added one extra clause which was that not a single soul, no matter how famous, was not to be allowed backstage, or even to approach him.

All this made headlines, along with references to Sinatra's fee. But considering he transports a whole company with him in two private jets, most people agreed the fee was not too high. The French public lives mostly off disks and cassettes, so the in-person arrival of Sinatra was regarded as an event and a privilege.

The organizers Albert Koski and Christophe Cauchoix took six months to make preparations for the concert.

And at the Monte Carlo Sporting Club, where he appeared before an audience of 1,000, Sinatra opened with a rose clutched in his hand, intended for Princess Grace of Monaco, who was in the audience.

But in London, blackmarket tickets for the Sinatra concerts, presented by MAM, were selling for between \$192 and \$240, while a number of forged tickets also presented difficulties. In fact, MAM advertised in the London evening press warning fans of counterfeiters.

The two concerts went off smoothly, with about 10,500 estimated to have seen him perform. Security at the Royal Albert Hall was tight, but there were no hitches or untoward incidents. Sinatra himself hinted during his Friday evening show that he wanted to return to the U.K., and that plans were being made to that effect.

Billboard critic Adam White in reviewing the show notes: The boxing analogy may be rather indiscreet, but Sinatra's concerts demonstrates that his hold on the title of supreme exponent of the popular song remains unchallenged, whatever the prevailing view in other parts of the world.

"There are two weaknesses to be sure. Sinatra seems to pitch lower than before, and the occasional high note will crack or slide. But none of this is sufficient to detract from his overall mastery of the vocal medium—the intimate phrasing, the perfect timing, the lyrical improvisation and wit."

U.K. Record Prices Up Again; Pye \$ Hike

• Continued from page 4

albums \$6.70 from \$5.98. Regular cassettes move 48 cents upwards to \$7.18, but cartridges remain unchanged.

Biggest of the CBS increases is that of \$2.40 being tacked on to two-record quadraphonic sets, now \$14.38. The majority of other price rises put 48 cents on the product, and similar increases affect CBS-distributed labels.

Higher costs are behind the CBS action, according to director Allen Davis, such as labor and materials. "The increases simply bring us into

line with other companies," he says, "and the reason we have not been able to issue a new list until now is that we have been waiting for budget and other outside forces." Last CBS price structure was published December 1.

New prices from Anchor, embracing ABC, Konk, Impulse and Anchor label product, include a rise to \$1.42 for singles (from \$1.32) and regular albums up to \$7.08. Tape is unaffected.

Singles from United Artists and Private Stock also rise to \$1.44, from \$1.32 in the case of the former, \$1.30 with the latter.

Virgin Opens London Store —Claims It's Top Of Its Kind

LONDON—Virgin has opened a new record store in London which, apart from being one of the first in the Virgin chain to operate on a self-service system, is also claimed to be the largest discount record retail shop in the city.

The shop, in the Edgware Road, near Marble Arch, operates on a seven-day-a-week system. Stock is in excess of \$300,000 worth of records and Virgin aims to keep in stock at least one copy of every rock record released.

All records will be sold below full-price and there will be further discounts on the usual Virgin prices for many new releases.

Joint managing director of Virgin, Nikolas Powell says that the new store features a video screen for promotional films and extensive listening facilities, including headphones without leads.

Opening of the new London store, along with two others at Hull and Aberdeen, brings the number of shops in the Virgin chain to more than 20. Powell adds: "We are operating on a self-service system because once you achieve a certain turnover it is logical from a point of view of efficiency. It also allows more scope in marketing records within the store."

Polydor is the first record company to use the video facilities at the shop. It will use all window space to promote the "Tommy" album and the video display cassette machine will also publicize the record and film.

The video machine is based on a U.S. design, using a continuous loop

film cartridge machine which is back-screen projected. To avoid sound problems in the shop, the commentary will be relayed only in the street.

Marketing manager Dave Chapman says: "We have been testing the system for three months. If it is successful, each area field promotion force will be supplied with a unit for use in major stores."

Ratcliffe, MU Exec, Is Dead

LONDON—Hardy Ratcliffe, secretary of the Musicians' Union from 1948-71, has died, after a long illness.

He had been a Union official since 1937, first as a branch organizer and later as assistant secretary before starting his long spell as secretary. He was a doughty fighter on behalf of his membership, holding the view that live music should take precedence over recorded music.

One of Ratcliffe's outstanding pieces of negotiation was in 1965 when agreement was reached with the American Federation of Musicians which allowed a reciprocal exchange of talent with the U.S. and which had a considerable influence on developing British tastes for recorded music.

He was the president of the International Federation of Musicians until 1973 when he was elected as the Federation's first and only President of Honour.

Ratcliffe, who was 69, left a wife and a daughter.

From The Music Capitals Of The World

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BRUSSELS

Johan Verminnen did a three-day season at the Beursschouwburg in Brussels, presenting his new show and album, with more than 1,000 fans in the 350-seater hall giving him an enthusiastic reception, and after the first performance he was presented with his Star of the Year award on behalf of U.K. magazine Music Week.

First album by Daniel Vangarde released here, this French composer turned singer being generally best known for his work backing top French stars Sheila and Ringo. ... And strong reaction to "looner" drummer Bruno Casellucci's new single "J'En Ai Marre." ... In France, Black Blood's "Ahie A Mwana" is taking off (it is released in the U.S. on Mainstream) and the Lovelets have been in the Italian top ten for several weeks with their recording of "Emmanuelle."

CBS Belgium held a reception in the Castle of Ham in Steenokkerzeel, which belongs to the Flemish Ministry of Culture, to mark the release of a classical recording of Flemish organ music by local musician Kamiel d'Hooghe, who played historic instruments dating back to 1850. Cabinet members of the Culture Ministry were there, and the album is available to all CBS international affiliates.

Mac and Katie Kissoon have been touring Belgium, promoting their new single "Don't Do It Baby" and on television through BRT's "Binnen en Buiten" series and RTB's "Chanson a la Carte." ... Successful series of concerts here for Georges Moustaki. ... U.K. group the Rubettes back again to top the bill on BRT's television series "Slalom." ... And Jack Bruce here for a concert at the University of Brussels.

Slade visited for the "Chanson a la Carte" series, with a tie-in release of their new single "Thanks For The Memory." ... Osmonds' in for an Antwerp concert, to be followed soon by Love. ... Mac Davis' album "All The Love In The World" has been getting a lot of airplay and general promotion. ... Chart status for Telly Savalas' "If" single. ... Bachman Turner Overdrive attended a reception in the Morgan Studios in Brussels before their show in the Forest National, Brussels, and there is interest in the release of their earlier album "Brave Belt."

"Up For the Downstroke" by the group Parliament just release as a single and the album will follow. ... The LP "Jackpot" by the Dramatics is just released. ... As is "Funny Lady" by Barbra Streisand. ... For Mother's Day interest, Voge released a special version of Barry Manilow's "Mandy." ... "La Balanga" and "Jolie Baby Blue" after big success in France are doing well in Belgium. ... Gladys Knight and Pips version of "The Way We Were" out on Barclay. ... And EMI presents a new album by B.J. Thomas.

JUUL ANTHONISSEN

BUCHAREST

First three records by new record company P.M., founded by Gene Perla, have had big radio exposure here, jazz fans giving a good reception for Open Sky's two albums "Open Sky" and "Spirit In The Sky" and for "Some Shapes To Come," sung by Steve Grossman, featuring Jan Hammer.

Third student folk festival "The

Spring Of Ballads" took place in Bucharest, organized by the University of Bucharest and intended to find new talent, a latest example being the group Helicoidal of Timisoara. ... Television series "Kojak" very popular Saturday evening viewing here, and the Telly Savalas version of "If" winning support.

Rumanian groups Romanticii and Perpetuum Mobile back from nightclub engagements in West Germany. ... Raimon, of Spain, a folk-protest singer, here for shows in Bucharest, Brasov, Cluj, Iasi and Suceava. ... Polish artist Czeslaw Nieman to tour here in the fall, and selections from his CBS album "Mourner's Rhapsody" being much played on radio programs. ... Rumanian fans welcoming latest United Artists albums by Don McLean, Paul Anka, Shirley Bassey and Shusha.

Current Rumanian top ten records are: "Populara," by FFN; "Fiinta Apelor," by the Experimental Quintet; "Muzica Si Muzichii," by Phoenix; "Albe Timpuri," by Miraj; Rod's "Fresca"; "Help Me," by the Baker Gurvitz Army; Frankie Valli's "My Eyes Adored You"; Bob Dylan's "If You See Her Say Hello"; "Vulcan Words" by Return To Forever; and Supertramp's "Dreamer."

Many tours here recently, including the Russian vocal and instrumental group Lira. ... Karel Gott, Czech number one pop singer, here this month for concerts and he has already been nominated Star Of 1974 by U.K. magazine Music Week. ... Paunita Ionescu won second prize in the young-talent contest "Intertalent" in Gottwaldow, Czechoslovakia.

Musical team from Bucharest's music hall Ion Vasilescu undertook three-week tour of Russia, with main soloists Dorin Anastasiu, Doina Spataru, Lucky Marinescu, Petre Geambasu, and Paunita Ionescu, all accompanied by the orchestra conducted by Valentiu Grigorescu.

U.S. jazz quartet, led by drummer Elvin Jones and featuring bassist David Williams, guitarist Roland Prince and Herman Cook on saxophone gave a hugely successful show at the Republic Palace Hall here. ... The tenth Light Music National Festival to be held between July 21 and 27 in Mamaia. ... Demis Roussos here for shows at the Sports and Culture Palace, the Greek-born singer already enjoying big success on records. ... Big popularity here for Oscar Benton's tune "Benton's Heart Blues," hummed by a choir of children, and the song has been recorded by Rumanian singers Margareta Pislaru and Aurelian Andreescu.

Phoenix pop group putting finishing touches to their third album release, a double LP "Zoofonia" recorded in the Electrecord studios here. ... Many pop groups have performed on Rumanian stages, such as Blood, Sweat and Tears, Fifth Dimension and Middle Of The Road, but the visit of prestigious Hungarian group Omega was a first-ever event, with nine shows in Timisoara, Hunedoara, Ploiesti and Bucharest, attracting nearly 27,000 fans. ... Another Hungarian group, Bojtorjan, handled the first half of the shows, which were presented by Octavian Ursulescu.

On the classical side, visitors recently have included violinist Vik-

(Continued on page 46)

"YOU'RE THE FIRST.....
IN ITALY-BOTH LP'S AND SINGLES!"

THANKS BARRY,
FOR HAVING PROVIDED
US WITH HITS
DURING THE LAST 5 MONTHS.

OUR THANKS ALSO TO
THE 20TH CENTURY TEAM
HEADED BY RUSS REGAN.

vetrina di Hit Parade

singoli 45 giri

In Italia

- 1) You are the first the last my everything - Barry White (Philips)
- 2) Piange il telefono - Domenico Modugno (Carosello)
- 3) El bimbo - Bimbo Jet (EMI)
- 4) Un'altra donna - I Cugini di Campagna (Pall)
- 5) Kung Fu fighting - Carl Douglas (Durium)
- 6) Emmanuelle - The Lovelets (Ri-Fi)
- 7) Un corpo e un'anima - Wess e Dori Ghezzi (Durium)
- 8) Aria - Dario Baldan Bembo (CIV)

(Secondo la Hit Parade - dell'11 aprile 1975)

album 33 giri

In Italia

- 1) Can't get enough - Barry White (Philips)
- 2) Anima latina - Lucio Battisti (RCA)
- 3) XIX raccolta - Fausto Papetti (Durium)
- 4) In Concert - James Last (Polydor)
- 5) White gold - Barry White (Philips)
- 6) Fabrizio De André volume 8 - De André (Produttori associati)
- 7) Borboletta - Santana (CBS)
- 8) Un'altra donna - I Cugini di Campagna (Pall)
- 9) Un corpo e un'anima - Wess e Dori Ghezzi (Durium)
- 10) Rimmel - Francesco De Gregori (RCA)

vetrina di Hit Parade

singoli 45 giri

In Italia

- 1) Piange il telefono - Domenico Modugno (Carosello)
- 2) You are the first the last my everything - Barry White (Philips)
- 3) El bimbo - Bimbo Jet (EMI)
- 4) Aria - Dario Baldan Bembo (CIV)
- 5) Parlami d'amore Mariù - Mal (Ricordi)
- 6) Un'altra donna - I Cugini di Campagna (Pall)
- 7) Kung Fu fighting - Carl Douglas (Durium)
- 8) Emmanuelle - The Lovelets (Ri-Fi)

(Secondo la Hit Parade - del 2 maggio 1975)

album 33 giri

In Italia

- 1) Can't get enough - Barry White (Philips)
- 2) XIX raccolta - Fausto Papetti (Durium)
- 3) Just another way to say - Barry White (Philips)
- 4) In Concert - James Last (Polydor)
- 5) Anima latina - Lucio Battisti (RCA)
- 6) '70-'74 - Poch (CBS)
- 7) Juppì Un - Celentano (Clan)
- 8) White gold - Barry White (Philips)
- 9) Fabrizio De André volume 8 - De André (Produttori Associati)
- 10) Profonde rosso - Giorgio Gaslini (Fonit Cetra)

Barry White

Distribuzione



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FORTE REPORT:

BBC's Radio One Still Tops In Influencing Disk Buyers

LONDON—The growing influence of commercial radio stations here on record-buying is highlighted in the 1974 report of FORTE, Focus On Records Tape And Equipment, an in-home survey of purchases and media-responses conducted by the British Market Research Bureau.

But it stresses that Radio One, the BBC program, continues to be the

dominating influence on the listening habits of record buyers.

FORTE's analysis is the first independent proof of the impact of commercial radio on record-buying, as distinct from the available audience research surveys. The survey covers the February 1974-January 1975 period and is based on interviews with 34,681 adults of 15 or over, and 4,570 children, of 8-14.

It covers the four commercial stations which have been operating for a full year—Capital, Birmingham Broadcasting, Manchester Piccadilly and Radio Clyde—and reveals that in national terms the audience more than doubles between the first and fourth quarters.

This means that regular listening among all singles' purchasers rose from 5 percent to 11 percent and from 6 percent to 13 percent among all album buyers.

The figures are likely to be an underestimate for the report is restricted to published official medium-wave reception areas which exclude about one-third of the regular listeners.

But in the context of the longer-established stations, local commercial radio has a long way to go in the U.K. Radio One had 70 percent (singles) and 53 percent (albums) of the total record-buying public. Radio Two had 29 percent and 34 percent respectively and Radio Luxembourg 25 percent and 17 percent.

Within the commercial stations' own reception areas, Radio One still maintained a substantial lead, but the local companies emerge as having comparable regular listening figures to Radio Two and Luxembourg.

A notable exception was Clyde which rated 49 percent (singles) and 58 percent (albums) against Radio One's 62 percent (singles) and 49 percent (albums). Capital is noted as being particularly popular among progressive-rock album buyers and Piccadilly with pop-orientated listeners.

But the most likely stimulus to record-buying remains BBC-TV's "Top Of The Pops." Of singles buyers, 73 percent viewed regularly, with 52 percent of album collectors also watching. Regular viewing of BBC-TV's "Old Grey Whistle Test" was claimed by 18 percent of all album buyers and 42 percent of progressive-rock album buyers.

Middleton Is Named VP Of WEA Intl

TORONTO—Ken Middleton, president of WEA Music of Canada has been appointed by Nesuhi Ertegun, president of WEA Int'l, vice president of WEA International.

Middleton has been a member of the WEA International family since its inception in 1971 at which time he held the position of managing director of WEA Music of Canada.

Middleton's career began in 1956 as operations manager for RCA Ltd. In 1960, he was made manager of RCA's custom records division in Canada, where his duties included the supervision of two recording studios and their custom pressings. Four years later he became the director of RCA record clubs and mail order division in this country. In October of 1967, he founded Warner Brothers Records of Canada Ltd. as vice president and general manager.

Following a name-change in 1970, Middleton became president and chief executive of Kinney Music of Canada Ltd., the position he retained when in Jan. of 1971 WEA Music of Canada Ltd. became a WEA International affiliate.

Polydor Holds Dialog '75

HAMBURG—Managing Directors of Polydor companies and licensees from all over the world gathered in the Baltic resort of Timmendorfer Strand, Germany, May 30 for a two-day conference dubbed Dialogue '75.

Company executives exchanged opinions and ideas with head office management in formal and informal meetings which included workshop sessions where managing directors were split into geographical groups to discuss specific topics. Subjects covered included company policy, classical and pop a&r plans, four channel sound and industry-wide issues such as piracy and parallel imports.

After the two-day meet, Polydor

managing directors were joined by colleagues on the way to the Phonogram International meeting in Amsterdam. It was the first time that the Polygram companies—Phonogram and Polydor—had held a joint meeting for senior management executives.

Principal speaker at the joint session was Polygram president Coen Solleveld who outlined progress made by the group since its inception in 1963, when the parents companies—Philips of Holland and Siemens of Germany—pooled their interests in the music field.

For the Polygram meeting there was a special demonstration and discussion of the Philips-MCA video-disk system.

From The Music Capitals Of The World

• Continued from page 44

tor Tretiakov, from Russia; American pianist Rudolf Firkusny; and Russian pianist Dmitri Baschirov, who won great receptions for his performances of Beethoven's D minor number three concerto. . . . Fifth Jazz Festival, sponsored by the Municipal UTC committee and the Bucharest jazz club, took place in Sibiu, and one innovation was a compulsory melody which had to be performed by each group.

OCTAVIAN URSULESCU

JOHANNESBURG

A world "first," according to national sales manager Peter Cooke for RPM, with the breaking of A&M West African artist Lumumba, with his single "Ahomo Trofo" very big in the local black music market. . . . Local jazz group "Jazz Ministers" (Gallo) rumored to have been accepted for Newport Jazz Festival, a major breakthrough especially for their 15-year-old pianist Nomvula.

Tim Rice in Johannesburg to play Pharoah in his musical "Joseph and the Amazing Technicolor Dreamcoat." . . . South African Broadcasting Company's test television transmissions already reaching a 100,000 daily audience. . . . U.K. jazz saxophonist Betty Smith may settle in South Africa with husband Jack Peberdy. . . . Impresario Beryl Benn, of G. Wright and Benn, to marry mind-reader act Jon Tremaine.

Des and Dawn Lindberg soon to produce Broadway musical "Pippin," and featured in the cast is GRC artist Sammy Brown, currently on the South African hit parade with "Storybook Children." . . . The Brown hit was a first production from GRC a&r manager Hilton Rosenthal.

At a luncheon at the Sunnyside Park Hotel, Satbel Record and Tape managing director Robin Taylor presented a third gold disk to Bertha Egnos, co-writer, for 75,000 sales of "The Warrior." . . . The follow-up, "Ipi-Tombi," is already over the 25,000 mark in just two weeks, according to Taylor, and the producers were Billy Forrest and Lofty Schultz.

NORMAN GREENBURG

TOKYO

King Records, which represents the A&M, London and MAM labels, among others in Japan, released its second series of CD-4 albums at the standard retail price of 2,500 yen each. It comprises recordings by the Norman Candler orchestra, Engelbert Humperdinck, the Quincy Jones orchestra, Tom Jones, Carole King, the

Mantovani orchestra, Moody Blues, the Werner Mueller orchestra, Gilbert O'Sullivan, and Rick Wakeman. The 10 follow an initial 8 CD-4 albums released here by King Record last September. . . . Anita O'Day due in this music capital to sub for Dee Dee Bridgewater in a "Jazz Family Concert" series of 10 performances in Japan, June 9-26. . . . Five concert dates have been fixed, June 14-22, by Udo Artists for the Focus instrumental group's second performance tour of Japan. The concerts are being sponsored by Nippon Hoso (JOLF). . . . Toshiba-EMI is releasing the first five albums of its "Chanson de Paris" series Thursday (5) at the budget price of 1,500 yen or about \$5 each. It comprises EMI-Odeon recordings by Raymond Asso & Claude Valery, Gilbert Becaud, Charles Aznavour, Georges Moustaki, and Barbara. The next five stereo albums of the same series are scheduled for release July 5.

Watch out for Tanya Tucker, says Lee Armstrong, MCA's vice president—international, who was visiting this music capital recently. . . . Toshiba-EMI is importing Paul McCartney's "Venus and Mars" from the U.S. (Capitol Records) into Japan prior to pressing the album, also a single—"What the Man Said"—for mid-month release here. London-based McCartney Productions has signed a separate foreign record licensing agreement with Toshiba-EMI.

The All Japan Federation of Record Retailers' Associations, headed by Minoru Sasaki, is planning to publish a 384-page catalog of standard recordings around October, in addition to its monthly record and tape catalogs of new releases by member manufacturers of the Japan Phonograph Record Association. . . . Karl Boehm is honorary chairman of the Johann Strauss Society of Japan, inaugurated in this music capital May 15. . . . Seiji Ozawa and the San Francisco Symphony Orchestra due here for their second performance tour of Japan, this time a three-week tour of 10 cities to play 12 concerts in all. . . . Warner-Pioneer has been selected by Gerry Bron, the managing director of Bronze Records, to represent the U.K. label in Japan following the termination of its foreign record licensing agreement with Nippon Columbia last February.

HIDEO EGUCHI

BILLBOARD IS BIG INTERNATIONALLY

EMI MAJOR EXCEPTION

Sale-Or-Return Policy On Increase In U.K.—Survey

LONDON—Sale-or-return is on the increase, according to a survey of record retailers. Most major record companies in the U.K. are employing SOR as a promotional gambit on singles, as are the independents, though EMI is a major exception.

But the companies have been selective in the choice of dealers to whom SOR has been offered, generally only the main dealers. Many reported that no product had been offered on this basis at all and there were, therefore, no grounds for believing SOR is on the increase.

Others, however, agreed they had received large quantities of singles and some albums on this basis. Top of their list is CBS whose SOR system has come in for a lot of praise. It has run for some time, and was recently re-introduced having been suspended during the vinyl crisis.

Yet, generally, retailers are critical of SOR because they say the product concerned is unlikely to move and just clogs their shelves. This is particularly true of GTO and Magnet, two companies apparently foremost in shipping out quantities of unsolicited singles.

Ray Wichello, of Sound Effects Records in York: "We're getting more and more companies phoning up to offer singles on SOR but the majority of the stuff is of poor chart potential. It's a poor comment on the retailer if he cannot be relied upon to judge the potential of a single."

He adds that some companies send singles whether the retailer agrees to accept them or not. He says: "A&M sent out some releases but GTO floods you with stuff and Magnet sends every single released unless it's Alvin Stardust."

Wilf Gold, of Tudor Records, Muswell Hill, London: "CBS has a special scheme which we have used from the start. The company sends two or three of every release and tells you when you can return them. WEA also sends out so many, which you can send back. If all companies ran the scheme like CBS it would help business, for we sell 95 percent of the stuff."

He says that virtually all other companies sent out material that has no great potential.

Sheila King, of Left Bank Records in Exeter, was also sure SOR was increasing. "I think it's a waste of time. We are getting a tremendous amount of singles and a few album on special promotions, but we would be happier without it and with a more sympathetic returns situation."

Understandably, record companies generally are reluctant to discuss SOR. One at least has no SOR policy and yet two singles have

recently been offered to dealers on the SOR basis.

Jack Florey, sales director of CBS, is reluctant to go into details of his company's scheme for fear of imitation. "There are times when we spend money on artist promotion and will protect a couple of copies of the album in the shop. Why should the retailer take all the risks?"

He adds, though, that CBS had no general policy and did not really like trading that way. But he feels there is a chance on singles. "To give a record a chance among the 50 or so singles released by the industry each week we are prepared to take a risk and put a few around. But there's no point doing it in quantity and it has to be handled sensibly. Certainly risks should be taken with new artists."

Warner Bros. has just started experimenting with further use of SOR but managing director Derek Taylor says the scheme has not been operating long enough for a decision to be made about possibilities.

John Deacon, general manager of A&M, says his company operates SOR to some extent through about 500 retailers. "Principally, it is used where a single by a new artist has a substantial amount of airplay coming up and dealers need some encouragement to stock what they normally would not stock."

He says that if product is salable then SOR is unnecessary and if it was unsalable then SOR would not get it out of the shop. "SOR has to be operated successfully. If it is unsuccessful, then the dealer will not accept product on SOR a second time."

GTO marketing manager Michael Paton denies sending out quantities of unsolicited singles. He says: "SOR is something we do rarely. It usually occurs when an artist is appearing locally. I've built up a relationship with good record shops and we supply a free copy of a single, which is often more effective than a release sheet."

Michael Levy, chairman and managing director of Magnet, says the company has sent out unsolicited singles on SOR but only in three and four. "You give the dealer a chance to test-market the product but I don't believe in SOR in quantities. Large quantities of SOR can only be the case when a single has taken off."

"I had contemplated operating sale-or-exchange on albums, which would enable the dealer to exchange, if the album did not move, for something that was moving. But we haven't found the best way of doing it as yet. "But it would still operate mainly as a test of the market."

CRIA Seeks Tax Concessions

TORONTO—George Struth, vice president and managing director of Quality Records and newly appointed president of the Canadian Recording Industry Assn., has indicated that the main thrust of his efforts within the CRIA will be to seek out various financial incentives from the Canadian government for the record industry in this country!

"What we want from the government," says Struth, "are incentives similar to those given to the book publishing and film industries in Canada. We don't want these incentives to come in the form of grants but rather in the form of tax concessions that will stimulate capital investment in this industry and allow for capital cost write-offs. One possibility is the recovery of recording session costs from the federal sales tax on the sale of Canadian recorded product. That would be fair to everyone. We are also looking for the

provincial government in Ontario to give us an exemption from provincial sales tax on recording costs."

With the new budget that was released in Ontario on April 8, recording costs were among those items that were given a temporary exemption.

"We are looking for this industry to be established as a cultural industry," continues Struth. "I think that this fact has been recognized recently by the province of Quebec and I'm told they are going as far as exempting provincial sales tax on the sales of records."

"Anything that the CRIA as a group can do towards incentive legislation, when it doesn't cost the government anything, is good. We are being careful to indicate that we are looking for these incentives out of the sales of domestic product. We have stipulated that it be strictly domestic product so that everyone,

whether they be a major or an independent record company, will have a fair chance. If you went after incentives to cover all product, then the majors in Canada would derive a greater source of revenue from which to recover their Canadian investments than the smaller independents."

Polydor In Peak Push

MONTREAL — Polydor has launched one of its largest sales campaigns for totally Canadian product. Called The Spring Gold Sales Campaign, the special promotion push surrounds all album product by Bachman-Turner Overdrive and Rush on the Mercury label but is keyed to BTO's latest effort "Four Wheel Drive."

Pre-release orders for "Four Wheel Drive" were 70,000. 50,000 represents a gold album in Canada and, according to Richard Glanville-Brown at Polydor, the LP now holds the record for the number of pre-release orders for Polydor in Canada. The album and single "Hey You" have been the label's best selling records for the last few weeks.

At the outset of the campaign, BTO's first album, which was released in May of 1973, was certified platinum for sales of over 100,000 copies in Canada. The same album was certified gold in 1974.

Rush have had their latest single "Fly By Night" playlisted on most of the major stations in Canada including a heavy rotation on CKLW, Windsor. Both the album and single of the same name have been enjoying brisk sales in Canada.

One of the highlights of Rush's career was the recent concert they played for KSHE radio in St. Louis where they drew close to 75,000 people.

Both Rush and BTO have announced plans for extensive tours during the summer. BTO will make a cross-country excursion at the end of July with dates yet to be announced and Rush sets out on Friday (13) with a concert at the Cleary Auditorium in Windsor for an 11-date tour.

CRTC Talks Aim At Helping Industry

TORONTO—Representatives of the Canadian Radio and Television Commission were in Toronto and Quebec recently for informal meetings with various segments of the Canadian record industry to discuss the workings and problems of the recording industry in this country.

In actuality, it was a question and answer period with various people working in the industry to establish how the government and its various departments can be of help to the industry. The CRTC representatives met with publishers, the CRIA, CIRPA, dealers, rackjobbers and agents.

"They had set up an agenda that covered all aspects of record manufacturing and distribution," says George Struth, the president of the CRIA. "They were trying to develop their insight into the business. I think with Steve Harris, one of the CRTC officials that was in Toronto for the meetings, they've got a guy who can fully grasp what is being said. With his background in radio and the music industry in general, I

From The Music Capitals Of The World

TORONTO

Elton Johns' "Captain Fantastic and the Brown Dirt Cowboy" which was released on May 21 in Canada, qualified immediately for a platinum award with advance orders well in excess of 100,000 units. . . . Under the terms of an exclusive longterm licensing agreement signed between Gerry Lacoursiere managing director of A&M Records of Canada Ltd. and Larry Page of the Penny Farthing label of London, England, all Penny Farthing product in Canada will be promoted and distributed by A&M. Singles released initially under the terms of the new agreement are "Good Vibrations" by the Troggs; "Do It In Slow Motion," by Jim Haven and Friend; and "Run, Run, Run, Run, Run" by Tim Dandy. . . . Paul Hoffert and Bruce Bell have formed Raunch Records with initial product to be disco oriented. The label will be distributed by London Records in Canada. . . . Yamaha Canada Music Limited has appointed W. Bramwell Smith as chief brass clinician and consultant to their institutional division. Bramwell Smith is the director of music for the Royal Canadian Mounted Police Band. From 1949 to 1957, he was premier soloist with the U.S. Marine Band and later founded the U.S. Army

Herald Trumpets. He composed, arranged and conducted the music for the inauguration of President Kennedy and was a consultant to the White House on period music.

Anne Murray has appointed Leonard Rambeau as president of Balmur Limited. He was formerly executive vice president of the management company. . . . Harvey Glatt's Ottawa-based Treble Clef operation has picked up exclusive Canadian distribution rights for Sonet Records, Topic Records, 77 Records and the Concord Jazz label. Glatt is also exporting Canadian product including material by Stompin' Tom Connors and classical guitarist, Liona Boyd. . . . On May 28, MCA Records (Canada) Ltd. presented Golden Earring with a gold record for the outstanding sales of their album "Moontan" on the Flying Dutchman label at a private press dinner at La Scala in Toronto prior to the band's evening performance at Massey Hall with Canadian-band Goddo. On hand for the presentation was Richard Bibby, vice president and general manager of MCA Records (Canada); Mike Maitland, president of MCA Records and Lou Cook, president of administration for MCA Records.

MARTIN MELHUISH

Love Productions Closes Owes Creditors \$360,000

TORONTO—Love Productions, headed by Francis Davies, has closed down, owing close to \$360,000 to creditors.

Among the creditors who will be given priority consideration for repayment of their investments are the Bank of Montreal, which has an assignment of accounts receivable in the amount of \$24,000. Bill Ballard and Myron Wolfe, two of the company's major investors, have a balance owed to them of approximately \$55,000 excluding interest which is secured by a first floating charge de-

venture on all assets and revenue; and Concert Productions International, have an unsecured investment of \$105,000; owing to them. The balance of unsecured creditors are owed close to \$175,000.

Davies is currently negotiating a three-year master lease agreement with GRT of Canada Ltd. for Love artists: A Foot In Coldwater, Cochran, Dillinger and Klaatu. GRT, under the terms of the proposed deal, will license the product for manufacturing and distributing and pay Love royalties on sales. GRT will pick up the production costs.

The artists will remain Love Productions artists and will be released on that company's Daffodil Records label. As well as the above mentioned artists, GRT will distribute the entire existing Love catalog. A three-year publishing administration deal is also being negotiated whereby GRT would become the administrator for the entire Love publishing catalog. As part of that arrangement, Frank Davies would become an executive of GRT whose responsibilities would include a&r and overall publishing administration of GRT and Love product.

Love Productions' Canadian administration deal with Island Records has been terminated. High promotion costs compared to returns was cited by the label as the reason for the split rather than Love's current financial problems.

A&M Records, because of Love's current arrangements with GRT, will no longer be distributing Love product.

Except for Love's contracts with their artists and their publishing catalog, the company is without assets. An informal information report sent to the various creditors has asked for their cooperation in waiting for payment of their accounts.

Pete Steinmetz, the lawyer administering the company for the purpose of receiving revenue and distributing it to creditors, states, "Petitioning the company into bankruptcy would have no positive effect whatsoever in that it would mean that the company would be incapable of concluding its licensing agreement with GRT which is its only hope of earning any revenue so that creditors can be paid."

In an effort to reduce administration costs (Steinmetz's costs, which are worked out on an hourly basis are deducted from the company first), all inquiries of a routine nature should be directed to Frank Davies.

Methuen Into Rock Books

TORONTO—Methuen Publications of Toronto, a company affiliated with Associated Book Publishers Ltd. of London, England has made a major move into books dealing with the rock music scene. Methuen has scheduled the fall 1975 publication of book biographies of Led Zeppelin and Bachman-Turner Overdrive as its initial entry.

Fred Wardle, Methuen's general manager, indicates that the company is negotiating with several major U.S. record companies for exclusive record store distribution of these two titles in all outlets in the U.S. and Canada.

Ritchie Yorke, former Billboard Canadian editor and rock author and commentator, has been retained as creative consultant for the series.

The first two titles, "The Led Zeppelin Biography" written by Ritchie Yorke, and "Rock Is My Life, This Is My Song—The Bachman-Turner Overdrive Biography" written by Martin Melhuish, will be published internationally on Sept. 15 with the support of an extensive promotion campaigns.

Says Wardle, "The enormous and dynamic rock music market and audience has been somewhat neglected by book publishers, and it is our intention to fill this vacuum with a line of topical and high class rock-oriented titles. We simply do not subscribe to the publishing industry myth that the rock audience does not or cannot read."

The books, which will be illustrated with pictures, will retail at \$4.95.

Methuen is now working on and developing an extensive list of more than a dozen further titles in this new rock book series.

Axe Sharpens Sights In 3-Pronged Goal

TORONTO—Axe Records has entered a period of expansion during the last month with an emphasis on the acquisition of new artists to their roster, negotiation of international release for current record product and a reactivation of the company's publishing arms.

Axe president Greg Hambleton recently signed Thundermug, a four-piece hard rock band, to Mercury Records in the U.S. after initial negotiations with Charley Fach, Mercury's vice president in charge of a&r. The band's third Canadian

album release "Ta daa!" is scheduled for release in the U.S. on July 1. The band has just completed a 15-city tour of the Canadian Maritimes with the Stampeders and Mahogany Rush, who played on the last three dates. Originally, Thundermug had had their "Africa" single released in the U.S. by Big Tree. The following year two albums were released by the band, "Thundermug Strikes" and "Orbit" culminating in an Epic Records' U.S. release of the best of their two Canadian LPs on one album.

Gary & Dave, another staple act on the Axe roster, have provided the label with a number of Canadian hits as well as some significant American airplay in their years with the company. "Could You Ever Love Me Again" was by far the best-selling record for the duo, hitting the Billboard Hot 100 chart and peaking at number five in Australia. Three Gary & Dave singles were released by London Records in the U.S., all of which hit the Billboard chart.

New signings to Axe in Canada include Fergus, previously with Capitol Records-EMI of Canada Ltd., and Major Hoople's Boarding House. Fergus' first Axe album will be released shortly.

Belsize Park Music and Axe Music Publishing have had added emphasis placed on them and Dave Lodge, a writer and musician himself, has joined the company's staff to run Axe's publishing concerns.

Elsie Hetherman, formerly with London Records of Canada, continues to handle all promotional functions of the company. Internationally, Axe licensees include EMI Electrola for Germany, Austria and Switzerland; Basart for Holland, Belgium and Luxembourg; and the Alpha Corporation for the Phillipines. In Canada, Axe is distributed through GRT of Canada Ltd.

JUNE 14, 1975, BILLBOARD

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Singles
1	2	WHISPERING GRASS—*Windsor Davies/Don Estelle (EMI)—Campbell Connolly (Walter J. Ridley)
2	1	STAND BY YOUR MAN—Tammy Wynette (Epic)—KPM (Billy Sherrill)
3	5	THREE STEPS TO HEAVEN—*Showaddywaddy (Bell)—Palace Music (Mike Hurst)
4	3	SING BABY SING—Stylistics (Avco)—Aveb/Cyril Shane (Hugo/Luigi/Weiss)
5	4	THE WAY WE WERE—Gladys Knight & The Pips (Buddah)—Screen Gems-Columbia (Ralph Moss)
6	6	SEND IN THE CLOWNS—Judy Collins (Elektra)—Beautiful/Revelation (Arif Mardin)
7	18	THE PROUD ONE—Osmonds (MGM)—KPM (Mike Curb)
8	41	I'M NOT IN LOVE—*10c.c. (Mercury)—St. Annes (10c.c.)
9	10	ROLL OVER LAY DOWN—*Status Quo (Vertigo)—Shawbury/Valley (Status Quo)
10	11	ISRAELITES—*Desmond Dekker (Cactus)—Sparta Florida/Blue Mountain (Al Kong)
11	16	AUTOBAHN—Kraftwerk (Vertigo)—MCPs (Heutter/Schneider)
12	7	THANKS FOR THE MEMORY—*Slade (Polydor)—Barn (Chas Chandler)
13	8	I WANNA DANCE WIT CHOO (DO DAT DANCE)—Disco Tex & the Sex-O-Lettes (Chelsea)—KPM (Bob Crewe)
14	20	ONE BITTEN TWICE SHY—*Ian Hunter (CBS)—April/Ian Hunter (Ian Hunter/Nick Ronson)
15	21	IMAGINE ME, IMAGINE YOU—*Fox (GTO)—GuruSama/Chrysalis (Kenny Young)
16	9	LET ME TRY AGAIN—Tammy Jones (Epic)—MAM (Robin Blanchflower)
17	12	DON'T DO IT BABY—Mac & Katie Kissoon (State)—Pamscene/ATV
18	33	LISTEN TO WHAT THE MAN SAID—*Wings (Apple)—McCartney/ATV (Paul McCartney)
19	25	SWING LOW SWEET CHARIOT—*Eric Clapton (RSO)—Throat (Tom Dowd)
20	27	DISCO QUEEN—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
21	24	I'LL DO ANYTHING YOU WANT ME TO—*Barry White (20th Century)—Schroeder (Barry White)
22	39	THE HUSTLE—Van McCoy (Avco)—Warner Bros. (Hugo/Luigi)
23	34	DISCO STOMP—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
24	15	OH BOY—*Mud (RAK)—Southern (Mike Chapman/Nicky Chinn)
25	17	HURT SO GOOD—*Susan Cadogan (Magnet)—Warner Bros. (Lee Perry)
26	14	ONLY YESTERDAY—Carpenters (A&M)—Rondor (Richard Carpenter)
27	22	WOMBLING WHITE TIE & TAILS—*Wombles (CBS)—Batt Songs/April (Mike Batt)
28	26	I GET THE SWEETEST FEELING—Jackie Wilson (Brunswick)—T.G. (Minnie Riperton)
29	13	LOVING YOU—Minnie Riperton (Epic)—Copyright Control (Scorbu Prod.)
30	43	OH WHAT A SHAME—*Roy Wood (Jet)—Roy Wood/Carlin (Roy Wood)
31	46	WALKING IN RHYTHM—Blackbyrds (Fantasy)—Blackbyrd (Donald Byrd)
32	31	TROUBLE—Elvis Presley (RCA)—Burlington
33	38	SENDING OUT AN SOS—Retta Young (All Platinum)—Sunbury (Goodman/Ray/Morris)
34	32	STAND BY ME—*John Lennon (Apple)—Carlin
35	19	THE NIGHT—Frankie Valli/Four Seasons (Mowest)—Jobete London (Bob Gaudio)
36	45	DYNAMITE—Tony Camillo's Bazooka (A&M)—Tonob/Rondor (Tony Camillo)
37	35	BYE BYE BABY—*Bay City Rollers (Bell)—KPM (P. Wainman)
38	29	A LITTLE LOVE & UNDERSTANDING—Gilbert Becaud (Decca)—ATV (Rideau Rouge)
39	23	LOVE LIKE YOU AND ME—*Gary Glitter (Bell)—Rock Artists/Paul Gadd (Mike Leander)
40	—	MR. RAFFLES (MAIN IT WAS MEAN)—*Steve Harley & Cockney Rebel (EMI)—Trigram/RAK (Steve Harley)
41	30	HONEY—Bobby Goldsboro (United Artists)—KPM (Bob Montgomery)
42	—	BABY I LOVE YOU, OK—*Kenny (RAK)—Martin/Coulter (Bill Martin/Phil Coulter)
43	48	YOU LAY SO EASY ON MY MIND—Andy Williams (CBS)—Cyril Shane (Billy Sherrill)

44	44	GET OUT—Harold Melvin and the Blue Notes (Route)—Dandelion (Richard Barrett)
45	36	HERE I GO AGAIN—*Guys & Dolls (Magnet)—Ammo James (Arnold/Martin/Morrow)
46	42	DON'T BE CRUEL—Billy Swann (Monument)—Carlin
47	40	I'M GONNA RUN AWAY FROM YOU—Tami Lynn (Contempo Raries)—Shapiro Bernstein
48	49	YOU'VE LOST THAT LOVIN' FEELIN'—Telly Savalas (MCA)—Screen Gems-Columbia (Snuff Garrett)
49	—	TAKE ME IN YOUR ARMS—Doobie Bros. (Warner Bros.)—Jobete London (Ted Templeman)
50	37	TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphia International)—Gamble-Huff/Carlin (Gamble-Huff)

LPs

This Week	Last Week	LPs
1	1	BEST OF THE STYLISTICS (Avco)
2	—	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM)
3	2	ONCE UPON A STAR—Bay City Rollers (Bell)
4	9	AUTOBAHN—Kraftwerk (Vertigo)
5	6	BEST OF TAMMY WYNETTE—(Epic)
6	13	TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphia)
7	24	JUDITH—Judy Collins (Elektra)
8	4	20 GREATEST HITS—Tom Jones (Decca)
9	3	THE SINGLES 1969-1973—Carpenters (A&M)
10	12	TUBULAR BELLS—Mike Oldfield (Virgin)
11	5	ROLLIN'—Bay City Rollers (Bell)
12	11	THE ORIGINAL SOUNDTRACK—10c.c. (Mercury)
13	28	WARRIOR ON THE EDGE OF TIME—Hawkwind (United Artists)
14	8	ELTON JOHN'S GREATEST HITS (DJM)
15	7	FOX—(GTO)
16	15	JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (20th Century)
17	22	MYTHS & LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)
18	17	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
19	26	PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
20	18	BLUE JAYS—Justin Hayward/John Lodge (Threshold)
21	10	THE SHIRLEY BASSEY SINGLES ALBUM—(United Artists)
22	21	THE BEST OF BREAD (Elektra)
23	29	STAMPEDE—Doobie Bros. (Warner Bros.)
24	19	GLEN CAMPBELL'S GREATEST HITS (Capitol)
25	16	RUBYCON—Tangerine Dream (Virgin)
26	44	MEMORIES ARE MADE OF HITS—Perry Como (RCA)
27	20	ROCK 'N ROLL—John Lennon (Apple)
28	27	ENGELBERT HUMPERDINCK'S GREATEST HITS—(Decca)
29	25	STRAIGHT SHOOTER—Bad Company (Island)
30	47	I FEEL A SONG—Gladys Knight & the Pips (Buddah)
31	14	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
32	—	SNOWFLAKES ARE DANCING—Tomita (Red Seal)
33	23	AL GREEN'S GREATEST HITS—(London)
34	35	TONY CHRISTIE—Live (MCA)
35	30	TOMMOROW BELONGS TO ME—Sensational Alex Harvey Band (Vertigo)
36	36	BAND ON THE RUN—Paul McCartney & Wings (Apple)
37	31	ON THE LEVEL—Status Quo (Vertigo)
38	40	BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
39	45	IAN HUNTER—(CBS)
40	50	AND I LOVE YOU SO—Perry Como (RCA)
41	—	10c.c.—Greatest Hits (Decca)
42	46	NEIL DIAMOND'S 12 GREATEST HITS (MCA)
43	34	CAN'T GET ENOUGH—Barry White (20th Century)
44	—	I'M COMING HOME—Johnny Mathis (CBS)
45	—	BLOOD ON THE TRACKS—Bob Dylan (CBS)
46	—	THE SNOW GOOSE—Camel (Decca)
47	41	KATY LIED—Steeley Dan (ABC)
48	—	AVERAGE WHITE BAND (Atlantic)
49	—	FOREVER & EVER—Demis Roussos (Philips)
50	38	TELLY—Telly Savalas (MCA)

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
SINGLES

1	KAKKOMAN BOOGIE—*Downtown Boogie Woogie Band (Express)—PMP
2	CYCLAMEN NO KAORI—*Akira Fuse (King)—Watanabe
3	KANASHIMI NO OWARUTOKI—*Goro Neguchi (Polydor)—Fuji

4	SHOWA KAREUSUKI—*Sakura And Ichiro (Polydor)—Diamond
5	HANA NO YOUNI TORI NO YOUNI—*Goh Hiromi (CBS/Sony)—Standard
6	WAGA YOKI TOMOYO—*Hiroshi Kamayatsu (Express)—Nichion
7	ITSUKA MACHI DE ATTA NARA—*Masatoshi Nakamura (Columbia)—NTV, Nichion
8	22 SAI NO WAKARE—*Kaze (Panam)—PMP, CMP
9	SHIROI KAZEYO—*Junko Sakurada (Victor)—Sun
10	KOI NO REQUEST—*Shinya Aizaki (Reprise)—Watanabe
11	FUTARI NI HITORI—*Kenji Sawada (Polydor)—Watanabe
12	HITORI ARUKI—*Junko Sakurada (Victor)—Sun
13	ONLY YESTERDAY—Carpenters (A&M)
14	KOI GA ABUNAI—*Zutorubi (AI)—NTV, Nichion
15	MIZUUMI NO KESSHIN—*Momoe Yamaguchi (CBS/Sony)—Tokyo
16	KOKORO NOKORI—*Takashi Hosokawa (Columbia)—JCM
17	SMOKI' BOOGIE—*Downtown Boogie Woogie Band (Express)—PMP
18	ORETACHI NO KUNSHO—*Original Sound Track (Toho)—NTV
19	ONNA GA HITORI—*Shinichi Mori (Victor)—Watanabe
20	BOKUNI MAKASSETE KUDASAI—*Craft (Elektra)—PMP, NTV

ITALY

(Courtesy Germano Ruscitto)
SINGLES

This Week	Last Week	Singles
1	PLANGE IL TELEFONO—Domenico Modugno (Carosello—Ricordi)	
2	YOU ARE THE FIRST THE LAST MY EVERYTHING—Barry White (Phonogram)	
3	EL BIMBO—Bimbo Jets (EMI)	
4	ARIA—Dario Baldan Bembo (CIV—RCA)	
5	PARLAMI D'AMORE MARIU—Mal (Ricordi)	
6	DOCTOR'S ORDERS—Carol Douglas (Durium)	
7	SUCH A COLD NIGHT TONIGHT—Gino Santarcade (Cian—MM)	
8	YUPPI DU—Adriano Celentano (Cian—MM)	
9	TORNERO—Santo California (YEP)	
10	NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM—Phonogram)	
11	KUNG FU FIGHTING—Carl Douglas (Durium)	
12	LA CONZONE DI ORLANDO—Santo & Johnny (P.A.—Ricordi)	
13	WHAT AM I GONNA DO WITH YOU—Barry White (Phonogram)	
14	TESTARDOIO—Roberto Carlos (CBS—MM)	
15	UN MOMENTO DI PIU'—I Romans (Polaris—MM)	

BRAZIL

(Courtesy IBOPE)
SINGLES

This Week	Last Week	Singles
1	ONE DAY IN YOUR LIFE—Michael Jackson (Tapecar)	
2	FOREVER—The Pholhas (RCA)	
3	FROM HIS WOMAN TO YOU—Barbara Mason (Tapecar)	
4	MAKE IT EASY ON YOURSELF—Oscar Toney Jr. (Top Tape)	
5	SHAME, SHAME SHAME—Shirley & Company (Philips)	
6	FAROFA—Mauro Celso (RCA)	
7	A NOITE E A DESPEDIDA—Angela Maria (Copacabana)	
8	SOLEADO—Francisco Cuoco (RCA)	
9	MORO ONDE NAO MORA NINGUEM—Agepe (Continental)	
10	MANDY—Barry Manilow (Bell)	
11	THE MIRACLE—The Stylistics (Top Tape)	
12	MELO DO BANJO—Al Downing (Top Tape)	
13	ROCK AROUND THE CLOCK—Bill Haley & The Comets (Tapecar)	
14	QUANTAS LAGRIMAS—Cristina (RCA)	
15	PICK UP THE PIECES—Average White Band (Atlantic)	

HOLLAND

(Courtesy Stichting Nederlandse)
SINGLES

This Week	Last Week	Singles
1	SWING YOUR DADDY—Jim Gilstrap (Chelsea)	
2	LOVE IS ALL—Roger Glover and Friends	
3	GUITAR KING—Hank The Knife And The Jets (Negram)	
4	GIRLS—Moments and Whatnauts (Philips)	
5	UNCLE—Big Mouth/Little Eva (Philips)	
6	OH BOY—Mud (Rak)	
7	UNA PALOMA BLANCA—George Baker Selection (Negram)	
8	HOUSE FOR SALE—Lucifer (EMI)	
9	LOVIN' YOU—Minnie Riperton (Epic)	
10	THERE'S A WHOLE LOT OF LOVING—Guys and Dolls (Ariola)	

SPAIN

SINGLES

1	YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Movieplay)—(Quiroga)
2	BELLA SIN ALMA—Richard Cocciante (EMI)

3	EL BIMBO—Bimbo Jet (EMI)—(Sugar Music)
4	TU VOLVERAS—Sergio y Estibaliz (Zafiro)—(Discorama)
5	MELANCOLIA—Jose Augusto (EMI)—(Ego Musical)
6	NEVER CAN SAY GOODBYE—Gloria Gaynor (Polydor)
7	ENTRE DOS AGUAS—Paco de Lucia (Philips/Fonogram)—(Fontana)
8	I CAN HELP—Billy Swan (CBS)
9	VIENTO DEL OTONO—Danny Daniel (Polydor)—Otilio
10	QUEDATE—Miguel Gallardo (EMI)—(Ego Musical)

ALBUMS

This Week	Last Week	Albums
1	JESUS CHRIST SUPERSTAR—Banda Original Pelicula (Movieplay)	
2	PHYSICAL GRAFFITI—Led Zeppelin (Hispavox)	
3	AQUALUNG—Jethro Tull (Ariola)	
4	FUENTE Y CAUDAL—Paco de Lucia (Philips/Fonogram)	
5	LA OTRA ESPANA—Mocedades (Zafiro)	
6	BLOOD ON THE TRACKS—Bob Dylan (CBS)	
7	WHITE GOLD—Barry White/Love Unlimited Orchestra (Movieplay)	
8	NEVER CAN SAY GOODBYE—Gloria Gaynor (Polydor)	
9	SERENADE—Neil Diamond (CBS)	
10	TRANSPARENCIAS—Mari Trini (Hispavox)	

MEXICO

(Courtesy Ortiz-Mexico)
SINGLES

This Week	Last Week	Singles
1	SE ME OLVIDO OTRA VEZ—Juan Gabriel (RCA)	
2	MI CORAZON LLORO—King Clave (Orfeon)	
3	YO QUIERO AMIGOS—Roberto Carlos (CBS)	
4	LUNA BLANCA—Karina (Gamma)	
5	LADY MARMALADE (Dulce dama)—LaBelle (Epic)	
6	GET DANCIN' (Bailemos)—Tex and The Sex-O-Lettes (Polydor)	
7	MI AMIGA, MI ESPOSA, MI AMANTE—Rigo Tovar y Conjunto Costa Azul (Melody)	
8	HERE'S TO YOU (A tu salud)—Joan Baez (RCA)	
9	MY EYES ADORED YOU (Mis ojos te adoraron)—Frankie Valli	
10	EL DIA DE TU BODA—Rondalla de Saitillo (Capitol)	

BELGIUM

(Courtesy Humo)
SINGLES

This Week	Last Week	Singles
1	LOVE IS ALL—Roger Glover	
2	GUITAR KING—Hank The Knife & The Jets	
3	FOX ON THE RUN—Sweet	
4	DOWN, DOWN—Status Quo	
5	HOUSE FOR SALE—Lucifer	
6	MAGGY JOHNSONS—Opus Est	
7	UNA PALOMA BLANCA—G.B. Selection	
8	OH BOY—Mud	

9	LIFE IS A MINESTRONE—10 C C
10	ONLY TIME WILL TELL—Earth, Wind & Fire
11	NOW I'M HERE—Queen
12	MY BOY—Elvis Presley
13	STAND BY ME—John Lennon
14	LOVIN' YOU—Minnie Riperton
15	BAD TIME—Grand Funk
16	HOW GLAD I AM—Kiki Dee
17	MAKE ME SMILE—Steve Harley
18	ROLL ON DOWN THE HIGHWAY—B.T.O.
19	CE SOIR—Golden Earring
20	MY EYES ADORED YOU—Frankie Valli

ALBUMS

This Week	Last Week	Albums
1	J.L. SEAGULL—Neil Diamond	
2	ROCK 'N ROLL—John Lennon	
3	DARK SIDE OF THE MOON—Pink Floyd	
4	BAND ON THE RUN—Wings	
5	PALOMA BLANCA—G.B. Selection	
6	PHYSICAL GRAFFITI—Led Zeppelin	
7	ON THE LEVEL—Status Quo	
8	NEVER CAN SAY GOODBYE—Gloria Gaynor	
9	ROCK—Mud	
10	WRIGHT OR WRONG—Stealers Wheel	

SWITZERLAND

(Courtesy Radio Hitparade)
SINGLES

This Week	Last Week	Singles
1	I DO, I DO, I DO, I DO, I DO—Abba (Polydor)	
2	SHAME, SHAME, SHAME—Shirley & Company (Philips)	
3	EIN EHRENWERTES HAUS—Udo Jurgens (Ariola)	
4	DING A DONG—Teach In (Telefunken)	
5	EIN LIED ZIEHT HINAUS—Jurgen Marcus (Telefunken)	
6	GRIECHISCHER WEIN—Udo Jurgens (Ariola)	
7	ERA—Wess & Dori (Durium)	
8	MIKADO—Simone Drexel (Philips)	
9	IF—Telly Savalas (MCA)	
10	FOX ON THE RUN—The Sweet (RCA)	

SOUTH AFRICA

(Courtesy Springbok Radio)
SINGLES

This Week	Last Week	Singles
1	AS SOON AS I HANG UP THE PHONE—Loretta Lynn/Conway Twitty (MCA)—(Tree Music Publ. Co.)	
2	LOVE HURTS—Nazareth (Vertigo)—(Acuff Rose)	
3	MANDY—Barry Manilow (Bell)—(Laetrec)	
4	I DO, I DO, I DO, I DO, I DO—Abba (Sunshine)—(Breakaway/SORM)	
5	LADY—Styx (RCA)—(Wooden Nickel Music)	
6	JOU HART IS WEER MYNE—Heintje Simons (Polydor)—(Ed Maximus)	
7	IF—Telly Savalas (MCA)—(Laetrec)	
8	SHAME, SHAME, SHAME—Shirley & Company (Philips)—(Musicplece)	
9	PRIVATE NUMBER—Lionel Petersen (Plum)—(Famous Chappell)	
10	I'LL TAKE YOU THERE—The Staple Singer (STAX)—(M.C.P.S.)	

International Turntable

Pierre Tubbs, United Artists' creative services manager in London, has assumed additional responsibilities in the company's a&r department and now becomes actively involved as a recording manager.

While Tubbs continues to have responsibility for UA's creative services department, the division has been strengthened by the appointment of Howard Berman, previously in the company's promotion department, to work alongside Tubbs' assistant, Linda Witham.

Robb Eden is joining Capitol Records as promotions manager in place of Peter Barton. Eden has been production manager at RadioCity since the station opened last fall, and was previously involved as a disk-jockey and station representative with the pirate stations Radio Caroline and Radio Northsea.

John Barter, for seven years the station manager of the English service of Radio Luxembourg in the Grand Duchy, has resigned and is to join Radio Trent, the U.K. commercial radio station for Nottingham.

Already at Trent from Luxembourg is disk-jockey Kid Jensen and manager Denis Maitland. A replacement is expected to be announced from Luxembourg soon,

and a replacement for the station's Dave Christian will also be fast announced.

Ian Gurney has been appointed general manager of Elektra-Asylum Records in the U.K., in place of Ronnie Fowler who has recently joined Jet Records. Gurney joined Elektra as promotions manager after a period working freelance and before that was at Bell and GM. Succeeding Gurney as promotions manager is Paul McNally, previously with Warner Bros. Music.

Gandelman In New Co.

RIO DE JANEIRO—Henry Gandelman, formerly of CBS-Desaos, has joined Cia Industrial de Discos, independent Brazilian record stamping and producing firm.

Gandelman will direct the expanding CID's two publishing firms—CID Edicoes and Betina Edicoes—as well as a new production firm, Playtime Criatividade e Comunicacao. The new firm plans to enter the TV, cinema and audiovisual fields to complement the CID record and tape business. Another firm, Cid Artes Graficas is planned, to publish books, as well.

'Most Beautiful Girl' Top BMI Champ

Continued from page 3

Other CBS awards were: "Just Don't Want To Be Lonely Tonight"—Vinnie Barrett, Bobby Eli, John C. Freeman, Bell Boy Music; and "Come And Get Your Love"—Lolly Vegas, Blackwood Music/Novalene Music.

"Yesterday"—John Lennon, Paul McCartney; Maclean Music, won its ninth award and "By The Time I Get To Phoenix"—Jim Webb; Dramatis Music, its eighth award.

Other winners:
Fifth award winners: "Bridge Over Troubled Water"—Paul Simon, Paul Simon Music; "For The Good Times"—Kris Kristofferson, Buckhorn Music; "Never My Love"—Donald J. Addrisi, Richard P. Addrisi, Warner/Tamere Publishing; "Snowbird"—Gene MacLellan, Beechwood Music; "Something"—George Harrison and "We've Only Just Begun"—Roger Nichols, Paul Williams, Irving Music.

Fourth award winners: "Release Me"—Eddie Miller, W.S. Stevenson, Four Star Music; Third award: "Alone Again Naturally"—Gilbert O'Sullivan, Management Agency and Music Publishing; Second award: "I Got A Name"—Charles Fox, Norman Gimbel, Fox Fanfare Music; "Another Saturday Night"—Sam Cooke, Kags Music; "Behind Closed Doors"—Kenny O'Dell, House Of Gold Music; "Goodbye Yellow Brick Road"—Elton John, Bernie Taupin, Dick James Music; "Half Breed"—Al Capps, Mary Dean, Blue Monday Music; "Hello It's Me"—Tod Rundgren, Screen Gems/Columbia Music; "Hooked On A Feeling"—Mark James, Press Publishing; "I'm Leaving It All Up To You"—Don Harris, Dewey Terry, Venice Music; "Keep On Truckin'"—Leonard Caston, Anita Poree, Frank Wilson, Stone Diamond Music; "Killing Me Softly"—Charles Fox, Norman Gimbel, Fox/Gimbel Productions; "Let Me Be There"—John Rostill, Al Gallico Music.

Other second award winners: "Lco-Motion"—Gerry Goffin, Carole King, Screen Gems/Columbia Music; "Loves Me Like A Rock"—Paul Simon, Paul Simon Music; "Mockingbird"—Charlie Foxx, Inez Foxx, Big Town Music; "The Most Beautiful Girl"—Rory Bourke, Billy Sherrill, Norro Wilson,

Al Gallico Music/Algee Music; "My Maria"—Daniel Moore, B.W. Stevenson, ABC Dunhill Music/Speed Music; "Photograph"—George Harrison, Ringo Starr, Loaves and Fishes Music; "Ramblin' Man"—Dicky Betts, No Exit Music; "Show And Tell"—Jerry Fuller, Fullness Music; "Space Race"—Billy Preston, Irving Music/Wep Music; "Tie A Yellow Ribbon Round The Ole Oak Tree"—L. Russell Brown, Irwin Levine, Levine and Brown Music; "We May Never Pass This Way Again"—Dash Crofts, Jimmy Seals, Dawnbreaker Music; "You're Sixteen"—Richard M. Sherman, Robert B. Sherman, Viva Music and "Why Me"—Kris Kristofferson, Resaca Music.

First awards: "Band On The Run"—Paul McCartney, Linda McCartney, ATV Music/McCartney Music; "Beach Baby"—Jon Carter, Gil Shakespeare, Mainstay Music; "Bennie And The Jets"—Elton John, Bernie Taupin, Dick James Music; "Boogie Down"—Leonard Caston, Anita Poree, Frank Wilson, Stone Diamond Music; "Can't Get Enough Of Your Love Babe"—Barry White, January Music/Sa Vette Music; "Clap For The Wolfman"—Burton Cummings, Bill Wallace, Kurt Winter, Septima Music.

Also: "Come Monday"—James Buffett, ABC Dunhill Music; "Dancing Machine"—Weldon Parks, Stone Diamond Music; "Dueling Banjos"—Arthur Smith, Combine Music; "The Entertainer"—Gunther Schuller, Multimood Music; "Everlasting Love"—Buz Cason, Mac Gayden, Rising Sons Music; "Feel Like Makin' Love"—Gene McDaniels, Skyforest Music; "Free Man In Paris"—Joni Mitchell, Crazy Crow Music.

Also: "He Thinks I Still Care"—Dickey Lee, Jack Music/Glad Music; "Help Me"—Joni Mitchell, Crazy Crow Music; "I Can Help"—Billy Swan, Combine Music; "I Honestly Love You"—Peter Allen, Jeff Barry, Broadside Music/Irving Music/Woolnough Music; "I Love You"—Tom T. Hall, Hallnote Music; "I Shall Sing"—Van Morrison, Caledonia Soul Music/Warner-Tamere Publishing; "If We Make It Through December"—Merle Haggard, Shade Tree Music.

"If You Love Me (Let Me Know)"—John Rostill, Al Gallico Music; "If You Talk In Your Sleep"—John Christopher, Bobby Red West, Easy Nine Music/Elvis Music; "If You're Ready (Come Go With Me)"—Homer Banks, Carl Hampton, Ray Jackson, East/Memphis Music; "I've Got To Use My Imagination"—Gerry Goffin, Barry Goldberg, Screen Gems/Columbia Music; "Jet"—Paul McCartney, Linda McCartney, ATV Music/McCartney Music; "Jolene"—Dolly Parton, Owepar Publishing; "Keep On Singin'"—Bobby Hart, Danny Janssen,

Pocketful Of Tunes; "Laughter In The Rain"—Philip Cody, Neil Sedaka, Don Kirshner Music; "Let It Ride"—Randall Bachman, Charles Turner, Topsoil Music; "Loves Theme"—Barry White, January Music/Sa-Vette Music.

Also: "Never Gonna Give You Up"—Barry White, January Music/Sa-Vette Music; "Nothing From Nothing"—Bruce Fisher, Billy Preston, Irving Music/Wep Music; "Oh My My"—Vincent Ponia, Ringo Starr, Braintree; "One Hell Of A Woman"—Mac Davis, Mark James, Screen Gems/Columbia Music; "Piano Man"—Billy Joel, Home Grown Music/Tinkerstreet Tunes; "Pure Love"—Edward Rabbitt, Briarpatch Music/Pigem Music.

Also: "Rock Me Gently"—Andy Kim, Joachim Music; "Rock The Boat"—Waldo Holmes, Warner/Tamere Publishing/Jimi Lane Music; "Rock Your Baby"—Harry Casey, Richard Finch, Sheryl Publishing; "Rub It In"—Laying Martine, Jr., Ahab Music; "Seasons In The Sun"—Jacques Brel, Rod McKuen, E.B. Marks Music; "Sideshow"—Vinny Barrett, Bobby Eli, Friday's Child Music/Six Strings/Wimot Music/Poo Poo Publishing; "Silver Threads And Golden Needles"—Dick Reynolds, Jack Rhodes, Central Songs.

Also "Star"—Joe Egan, The Hudson Bay Music; Boogie Tonight"—L. Russell Brown, Irwin Levine, Levine and Brown Music; "Stop And Smell The Roses"—Mac Davis, Carl Severinsen, Screen Gems/Columbia Music; "The Streak"—Ray Stevens, Ahab Music; "Sweet Home Alabama"—Edward King, Ronnie Vanzant, Gary Rossington, Dutchess Music/Hustlers.

Takin' Care Of Business"—Randall Bachman, Top Soil Music; "Tell Me A Lie"—Charles Buckins, Barbara Wyrick, Fame Publishing; "There Won't Be Anymore"—Charlie Rich, Charles Rich Music; "Until You Come Back To Me"—Morris Broadnax, Clarence Paul, Stevie Wonder, Stone Agate Music; "A Very Special Love Song"—Billy Sherrill, Norro Wilson, Algee Music; "Waterloo"—Benny Anderson, Sjug Anderson, Bjorn Ulvaeus, Overseas Songs; "Who's In The Strawberry Patch With Sally"—L. Russell Brown, Irwin Levine, Levine and Brown Music; "Wildwood Weed"—Don Bowman, Jim Stafford, Ensign Music/Famous Music; "You Won't See Me"—John Lennon, Paul McCartney, Maclean Music; and "You're Having My Baby"—Paul Anka, Spanka Music.

Hosting the event were Ed Cramer, president of BMI; Ms. Thea Zavín, executive vice president and Ron Anton, vice president West Coast.

House Subcommittee Queries Operators

Continued from page 3

ators of America (MOA) did not seem to convince the subcommittee members that the compromise \$8 rate "was intended to be a complete resolution of royalty claims against our industry" for all time. Present House and Senate revision bills, based on last year's amended bill as passed by the Senate, exempt the jukebox rate from review.

Rep. Robert W. Kastenmeier (D-Wis), Chairman of the Judiciary

Warner Network

Continued from page 4

representatives. We'll do that except when our meetings are scheduled to run into a major trade conference like the Billboard Radio Forum."

Warner found that it has taken its regional marketing managers—whose prime background is either promotion or sales—approximately a year to become equally proficient in their new second specialty. But the effective training time is constantly growing shorter.

"For the first time we have a model for training total record men," says Thyret. "Now every new Warner executive we hire spends his first week in Burbank to meet everybody and learn the paperwork administration, then we ship him right out to one of the regional marketing managers and tell him we want him to learn how to do what the manager does. It's an extra bonus we didn't expect from the regional marketing system."

When Rosenblatt kicked off the regional marketing manager network in 1972, his admittedly idealistic goal was to field a team of local WB representatives who could regularly invite their areas' most powerful program director and biggest account to dinner together and educate both sides that the other wasn't an unreasonable monster. This goal is coming continually closer to being an every day reality with the regional market managers.

Subcommittee holding the copyright hearings on H.R. 2223, suggested that the MOA is big enough to negotiate with music licensors before a rate review tribunal.

The subcommittee chairman pointed out that the jukebox industry has 7,500 operators, making \$25 a week per box, on an estimated 500,000 boxes. (Estimates at the hearing ranged from 450,000 boxes by the jukebox contingent up to 750,000 by music licensors.)

The chairman figured that this roughly constituted an industry with over \$180 million gross, even after the operators' 50-50 split with location owners. He considered this as putting MOA on an "equal economic footing" at a negotiating session with the three music licensor groups—ASCAP, BMI and SESAC—whose combined gross is about \$100 million a year.

Low-key rebuttal to jukebox operator claims was given by ASCAP counsel Bernard Korman, accompanied by composer Aaron Copland; by BMI counsel Edward Chapin, with composer Sy Oliver; by SESAC counsel Albert F. Ciancimino, with young composer Chip Davis.

Statements were entered by ASCAP's Johnny Mercer and BMI's Pee Wee King.

MOA witnesses were Russell Mawdsley, chairman of its legislative committee, with MOA counsel Nicholas Allen, accompanied by top executives of the association.

Since the jukebox spokesmen insisted that they traditionally had to "come to Congress for protection," chairman Kastenmeier asked what they would do if Congress, some years hence, should decide that inflation called for a raise to \$10 or \$12 for jukebox royalty fees?

MOA attorney Allen replied that "of course the operators would bow to the will of Congress." But Mawdsley warned that in the present climate, "any new proposal to increase the royalty rate or subject it to further revision," by a tribunal, would

"intensify the opposition" of a segment of operators still opposed to paying any royalty at all.

On a warning note, he said any changes would make it "increasingly difficult" for the industry leaders to preserve the agreed on support of membership for the overall revision bill.

Between them, Mawdsley and Perry Patterson, the latter representing jukebox manufacturers Seeburg, Rock-Ola and Rowe International, painted a dismal picture of a "declining industry." All costs are up since the 1965 House hearings, he said, including the boxes which are now up to \$2,500, records at 75 cents as against 60 cents then, and labor costs.

Music licensors spokesmen pointed out that while their first choice is for private negotiation, they can go with the \$8 performance royalty provided it is subject to review by the copyright tribunal. Otherwise, they feel the rate should be nearer to the \$19.70 suggested by Sen. McClellan, chairman of the Senate Copyrights Subcommittee, if there is to be a statutory freeze.

ASCAP counsel Korman rejected the jukebox operators' claim that they already paid composers mechanical royalties, amounting to over \$2 million on the 75 million records they buy each year, and the proposed 3-cent mechanical rate will bring the total to \$4.5 million.

Capricorn Selects Polydor As Distrib

MACON, Ga.—Capricorn Records here has set Polydor Records as its overseas distributor for the United Kingdom, Ireland and the three Benelux nations.

Capricorn, distributed by Warner Bros. in the U.S., has also now lined up Nippon Victor as its Japan distributor, Metronome for the Scandinavian countries, Hispavox in Spain and Satbel for all of Africa south of the Equator.

Rock Singles Best Sellers

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As Of 6/2/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- | | |
|--|--|
| 1 PHILADELPHIA FREEDOM—Elton John—MCA 40364 | 21 JACKIE BLUE—Ozark Mountain Daredevils—A&M 1654 |
| 2 WILDFIRE—Michael Murphey—Epic 8-50084 | 22 SWEARIN' TO GOD—Frankie Valli—Private Stock 45201 |
| 3 SISTER GOLDEN HAIR—America—Warner Bros. 8086 | 23 OLD DAYS—Chicago—Columbia 3-10131 |
| 4 THANK GOD I'M A COUNTRY BOY—John Denver—RCA 10239 | 24 BAD TIME—Grand Funk—Capitol 4046 |
| 5 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M 1672 | 25 BLACK FRIDAY—Steely Dan—ABC 12101 |
| 6 WHEN WILL I BE LOVED—Linda Ronstadt—Capitol 4050 | 26 BLOODY WELL RIGHT—Supertramp—A&M 1660 |
| 7 ONLY YESTERDAY—Carpenters—A&M 1677 | 27 CHEVY VAN—Sammy Johns—GRC 2046 |
| 8 I'M NOT LISA—Jessi Colter—Capitol 4009 | 28 JUDY MAE—Boomer Castleman—Mums 8-6038 |
| 9 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC 12054 | 29 I'M NOT IN LOVE—10 cc—Mercury 73678 (Phonogram) |
| 10 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot 17540 | 30 HOW LONG—Ace—Anchor 21000 |
| 11 THE IMMIGRANT—Neil Sedaka—Rocket 40370 | 31 KILLER QUEEN—Queen—Elektra 45226 |
| 12 TAKE ME IN YOUR ARMS (Rock Me)—Doobie Brothers—Warner Bros. 8092 | 32 YOU NEED LOVE—Styx—Wooden Nickel 10272 |
| 13 I DON'T LIKE TO SLEEP ALONE—Paul Anka—United Artists 615 | 33 NO NO SONG—Ringo Starr—Apple 880 |
| 14 THE LAST FAREWELL—Roger Whittaker—RCA 50030 | 34 MIDNIGHT BLUE—Melissa Manchester—Arista 0116 |
| 15 MAGIC—Pilot—EMI 3993 (Capitol) | 35 JUST LIKE ROMEO & JULIET—Sha Na Na—Kama Sutra 602 (Buddah) |
| 16 MINNESOTA—Northern Light—Columbia 3-10136 | 36 IT'S A MIRACLE—Barry Manilow—Arista 0108 |
| 17 ONLY WOMAN—Alice Cooper—Atlantic 3254 | 37 GOT TO GET YOU INTO MY LIFE—Blood, Sweat & Tears—Columbia 3-10151 |
| 18 HEY YOU—Bachman-Turner Overdrive—Mercury 73683 | 38 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 40349 |
| 19 LISTEN TO WHAT THE MAN SAID—Paul McCartney & Wings—Capitol 4091 | 39 LONG TALL GLASSES (I Can Dance)—Leo Sayer—Warner Bros. 8043 |
| 20 ATTITUDE DANCING—Carly Simon—Elektra 45246 | 40 WALKING IN RHYTHM—Blackbyrds—Fantasy 736 |

Rock LP Best Sellers

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As Of 6/2/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

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|---|---|
| 1 CHICAGO VIII—Columbia PC 33100 | 21 I'LL PLAY FOR YOU—Seals & Crofts—Warner Bros. BS 2848 |
| 2 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 | 22 AVERAGE WHITE BAND—Atlantic SD 7308 |
| 3 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 23 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 4 FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury 1827 | 24 NUTHIN' FANCY—Lynyrd Skynyrd—MCA 2137 |
| 5 AN EVENING WITH JOHN DENVER—RCA CPL2-0764 | 25 GREATEST HITS—John Denver—RCA CPL1-0374 |
| 6 HEARTS—America—Warner Bros. BS 2852 | 26 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004 |
| 7 STAMPEDE—Doobie Brothers—Warner Bros. BS 2835 | 27 THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE—Rick Wakeman—A&M SP 4515 |
| 8 GREATEST HITS—Elton John—MCA 2128 | 28 PLAYING POSSUM—Carly Simon—Elektra 7E-1033 |
| 9 TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502 | 29 COLD ON THE SHOULDER—Gordon Lightfoot—Reprise MS 2206 |
| 10 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 30 WOLF CREEK PASS—C.W. McCall—M3G 4989 |
| 11 WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130 | 31 FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING—Arista AL 9004 |
| 12 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280 | 32 SURVIVAL—O'Jays—Philadelphia International KZ 33150 |
| 13 Walt Disney's MICKEY MOUSE CLUB Mouseketeers and Other Favorites—Disneyland 1362 | 33 IV—Led Zeppelin—Atlantic SD 7208 |
| 14 PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200 | 34 FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra KSBA 2603 |
| 15 SPIRIT OF AMERICA—Beach Boys—Capitol SVBB 11384 | 35 A SONG FOR YOU—Temptations—Gordy G6-969S1 (Motown) |
| 16 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413 | 36 BLOW BY BLOW—Jeff Beck—Epic PE33409 |
| 17 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358 | 37 BAD COMPANY—Swan Song B410 |
| 18 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411 | 38 FIVE A SIDE—Ace—Anchor ANCL 2001 |
| 19 FANDANGO—Z.Z. Top—London PS 656 | 39 HE DON'T LOVE YOU LIKE I LOVE YOU—Tony Orlando & Dawn—Elektra 7E-1034 |
| 20 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835 | 40 SEDAKA'S BACK—Neil Sedaka—Rocket 463 |

New Spots On 'Midnight Special'

LOS ANGELES—Two new features will be introduced on "The Midnight Special" NBC-TV show beginning June 20.

Hosted by Herb Alpert and the Tijuana Brass, one of the innovations will be a "rock tribute" which salutes, via tape, slides, film and mu-

sic the careers of selected rock superstars. There also will be offered "rock rap," a segment in which actress Carol Wayne will narrate news about music personalities for two minutes. Stan Harris produces and directs.



ISAAC HAYES—Chocolate Chip, Hot Buttered Soul, ABCD 874 (ABC). Isaac returns to the style he pioneered a number of years ago, with his deep voiced, talk/sing style and his smooth instrumental backgrounds. The differences are the addition of a distinct disco rhythm and better production than on any prior LP (all by Hayes), with subtle strings, good use throughout of wah wah guitar, horn riffs reminiscent of some of the best of the Memphis Sound and a solid rhythm section that acts as a bottom perfectly. Solos (especially sax and guitar) are clear and well arranged. Material a bit funkier on the whole than the older albums, and the artist manages to move directly into a contemporary vein with no strain at all. Not the longer cuts like the old days (seven here) but long enough to develop a theme in each.

Best cuts: "That Loving Feeling," "Chocolate Chip" (vocal and instrumental), "I Want To Make Love To You So Bad," "I Can't Turn Around."

Dealers: Emphasize return to top Hayes sound with in-store play.

CHARLIE RICH—Every Time You Touch Me (I Get High), Epic PE 33455 (CBS). Probably the least country oriented Rich set to date, with the emphasis on MOR, bouncy, quasi rock and jazzy blues Vocals are strong and there is some classic Rich piano, but lush string arrangements dominate most of the LP. Best material includes the cuts where Charlie indulges in some of the rock/blues/jazz he has always handled so well, particularly when he weaves his way through rock oldies and some fine numbers penned by wife Margaret Ann or himself. Most lavish production on a Rich project to date, with much of the album sounding as if it were aimed at the Las Vegas market directly. Still, Rich has always been best as a stylist, and there are several spots here where that skill shines through—for as well as offering more MOR sounds, there is also more earthy material than on his last few efforts.

Best cuts: "Every Time You Touch Me (I Get High)," "A Mellow Melody," "Since I Fell For You," "Pass On By," "Rendezvous," "Midnight Blues."

Dealers: Expect usual pop and country appeal.

RAY STEVENS—Misty, Barnaby BR 6012 (Chess/Janus). If you enjoyed Ray's rearrangement of "Misty," then this set will be a bonanza, as he takes standards from the world of rock, country and pop and brings new arrangements and sounds to each. Also included is an original and a Layng Martine, Jr. cut. The real fun, however, is in the reworkings of well known cuts, with slow cuts done in a more rapid fire style, fast material slowed down and a good, honky tonk feel on much of the material. Strong use of fiddles and banjo on several of the cuts. Cuts are all fun, and seem a bit incongruous at first (much as "Misty" did), but like the hit single, all work well as good music. Album should have the same pop, country and MOR appeal as did the single.

Best cuts: "Misty," "Indian Love Call," "Sunshine," "Young Love," "Deep Purple," "Take Care Of Business."

Dealers: Stock in several categories and take advantage of hit single.

BATDORF & RODNEY—Life Is You, Arista AL 4041. Kind of a longshot here, but this smooth singing duo who have not been around in several years come up with a highly melodic set, sounding a bit like Seals & Crofts in spots but with a bit more folk and country in their style. Lots of good harmonies, primarily acoustic instrumental backup and production from Tom Sellers, who helped get Eric Anderson back on the charts for the first time in nearly a decade. The pair really come up with smooth harmony without sounding overly sugary. Several spots when one or the other takes the lead, but high spots come when they sing in tandem. Music today fits in with the times (Eagles, Poco, etc.) as opposed to several years ago, when not many were handling this type of sound.

Best cuts: "Life Is You," "You Are A Song," "Grab At A Straw," "Is It Love," "Another Part Of Me."

Dealers: Pair has strong following.

BOB THIELE & HIS ORCHESTRA—I Saw Pinetop Spit Bood, Flying Dutchman BDL 1-0964 (RCA). This LP sports a variegated repertoire which provides the best of everything. Not only are the musicians some of the leading pop and jazz players, but the selections are excitingly distinct, although there is a stark change of style and mood between cuts. Thiele's orchestra is the sum total of the players and their interpretations of such arrangers as Oliver Nelson, Tom Scott and Horace Ott, who have knowingly used the correct amount of contemporary kick when needed and the right amount of schmaltz when some tart spice is required. There is a gas of a disco tune in "Kung Fu, Too!" while the past is rekindled with "Pinetop's Boogie Woogie."

Best cuts: "The Evil Dude," "Kung Fu, Too!" "Mama Love," "New Orleans" (with a punchy vocal by Teresa Brewer).

Dealers: Major jazz sideman can help draw attention in this category, but it is also a solid pop effort.

MFSB—Universal Love, Philadelphia International KZ 33158 (CBS). With one of the premiere instrumental soulful bands on the market leading the way, the Gamble/Huff magic comes through once again through powerful production and arrangements that help the listener to avoid the feeling that he/she has heard it all before, which would be the case if one were to consider this LP thematically. True, the record's feel is closely akin to several efforts that have come

Spotlight



THE ROLLING STONES—Made In The Shade, Rolling Stones COC 79102 (Atlantic). With the group now in the midst of their first American tour in three years, this set of their biggest hits over the past five years offers a good selection of what they are likely to do in concert as well as providing some of the LP cuts from the past half a decade that have received strongest airplay. Eight of the 10 cuts are rockers in typical Stones style, spotlighted by Mick Jagger's slurring, distinctive vocals, Keith Richard's harmonies are chugging rhythm guitar and the technically perfect lead guitar of Mick Taylor, a member of the band until earlier this year. There are already "greatest hits" packages covering the first half of the Stones' illustrious career, and this set is the perfect LP for the second half. Seven solid hit singles here and three wild numbers, several of which the group did on the last tour.

Best cuts: "Brown Sugar," "Tumbling Dice," "Wild Horses," "Angie," "Bitch," "It's Only Rock 'N' Roll," "Rip This Joint."

Dealers: Take advantage of tour to merchandise LP.

before, but the dividing line is a superb performance by MFSB. The group, blending a touch of the soulful with the funky, comes closest to accomplishing that "par excellence" performance sought by many and attained by a few.

Best cuts: "Sexy," "MFSB," "Let's Go Disco," "Human Machine" and "TLC (Tender Lovin' Care)."

Dealers: The group has become extremely popular in the last 12 months. Keeping well stocked on their previous efforts might be wise, for catalog sales.



LEON HAYWOOD—Come And Get Yourself Some, 20th Century T-476. Haywood's sweet, sexy voice works well with these thumping disco tempoed tunes. Vocalist is credited with writing six of the 11 tunes, with one, "Believe Half Of What You See (And None Of What You Hear)" patterned after the melody and chords of the Staples' hit "I'll Take You There." In its new dress, it's a catchy ditty and one of the most danceable. The LP is patterned after a dance audience response so there is plenty of flowing rhythms, with punchy string and horn arrangements, compliments of Haywood (the producer) and Gene Page. Some of the drum patterns are reminiscent of the sound on Al Green's "Forumularecords."

Best cuts: "Come And Get Yourself Some," "I Wanna Do Something Freaky To You," "You Need A Friend Like Mine," "Believe Half Of What You See (And None Of What You Hear)."

Dealers: Artist can sell in both pop and soul fields.



NANCY WAYNE—I Wanna Kiss You, 20th Century 472. A remarkable young lady with an exceptional voice, she comes out of virtually nowhere to formulate a stimulating album, with versatility, strength, and a feeling of sincerity which is bound to make a hit with the country people. Using top Nashville musicians, she has all of the pluses to make it big. Very talented, and an exceptionally good list of songs.

Best cuts: "I'd Rather Live Alone With Me Than To Live Alone With You," "Only the Shadows Will Know," "I'm Losing You," "If You Love Me Tonight," "I Wanna Kiss You," "Tennessee Love Affair."

Dealers: The name will need to be established in country, but she has it going for her.

TOMMY CASH—Only A Stone, Elektra 5. Branching out somewhat from a stereotype, Tommy demonstrates his ability to handle many kinds of songs. The good production job by Pete Drake comes through, but Tommy is at his best, singing some of his own songs, and some by others. Some of the songs have been done previously, but not in the Tommy Cash style.

Best cuts: "Her Goodbye Still Ringin' In My Ear," "Sharin' The Same World With You," "One and the Same," and "I Dig Love."

Dealers: It's his best to date, and needs the right push.

HANK SNOW—You're Easy To Love, RCA 1-0908. Hank Snow is something of an inspiration. After more than 30 years of recording he just keeps getting better. He is a remarkable entertainer, and his longevity alone has demonstrated that. But to hear him sing now with more class than ever before is remarkable. This is a collection of mostly new but some old tunes, and he bounces back and forth with the agility needed to stay at the top.

Best cuts: "My Dreams Tell It Like It Was," "Top of the Morning," "Follow Me," "Colorado Country Morning," "I Almost Lost My Mind."

Dealers: Liner notes by Faron Young add to the packaging.

STU STEVENS—Returning Your Call, Granite 1004. The old pro, Cliffie Stone, has found in Nottingham, Eng., a singer

with all the warmth of a western cowboy, the range of a ballad singer of the past, and some of the finest songs put together. It's a name to be reckoned with, and Miki Dallon has done a great job in London of bringing it all into one album. It's an album that could well establish him on both sides of the Atlantic.

Best cuts: "Julie's Gone," "God Forsaken Land," "Honey, What's The Matter," "Looking For a Place to Sleep," and "Hello Babe."

Dealers: It's new, but it's different, and should get heavy air play.

MARY KAY JAMES—Sweet Lovin' Time, Avco 598. Although the album contains some of her finest singles, her treatment of new material under the guidance of Allen Reynolds is superb. The album, as usual, contains something old and something new, but there is a trend toward the sad country song which prevails, and Mary Kay handles them beautifully.

Best cuts: "I Think I'll Say Goodbye," "Which Way Do We Go," and "Before I'm Fool Enough."

Dealers: Clever album cover complements the album.



GATO BARBIERI—Chapter Four: Alive In New York, ABC/Impulse ASD-9303. Barbieri's bitter sweet tenor is engulfed on all four sides by a septet which pumps out the rhythm with such enthusiasm that the LP sounds like a jet plane roaring across the horizon. This set cut at the Bottom Line is among the last produced by Ed Michel who is no longer with ABC. There is ample bottom to the music as well as midrange sounds with Gato's horn crying and gliding and augmented by his almost wild shrieks. Eddie Martinez's electric piano has a cutting edge and Rob Carter's freelance bass fills all the vital holes. The cuts are fully developed and cross from searing to gentleness, the latter especially prevalent on "Milonga Triste."

Best cuts: "La China Leoncia," "Bahia," "Luvia Azul."

Dealers: Barbieri is one of the jazz/pop crossover players who sells in both areas.



FUNK FACTORY—Atco, SD SD 36-116 (Atlantic). One of the better disco albums to surface during the current craze, but one also peppered with a healthy flavoring of futuristic jazz and electronic sounds—thanks, no doubt, to the production of Polish electric violinist Michael Urbaniak who also handles a variety of instruments. Wife Urszula Dudziak helps with voice and percussion. Sound alternates from raucous disco to soft ballad material with smooth backing from Urbaniak on violin synthesizer to almost MOR instrumentals. Instrumentation includes various synthesizers, and some of the cuts are spotted with some fine scat singing from Ms. Dudziak.

Best cuts: "Watusi Dance," "Horsing Around," "After All The World Goes Home," "Funk It," "Lilliput," "Sinkin' Low."

Dealers: Should appeal to FM, pop, soul and jazz audiences.

ZEBRA—Panic, Polydor PD-6043. Fine mix of electronics, jazz, rock, soul and Latin rhythms from seven man outfit, primarily in the instrumental vein with a few scattered, low key vocals. Sax man Dave Quincey comes out of pioneer British jazz/rock band If, while vocalist/keyboardist Tommy Eyre has worked with Aynsley Dunbar. Other members come from the likes of Osibisa, Curtiss Maldon and several unknown groups. Focal points of LP are avant garde saxophone work, quick but non flash keyboard solos and solid rhythm backup. Similarities are most prominent between the new band and If instrumentally, with the chanting vocals similar to those of

Osibisa. Strong percussion work throughout LP as well. **Best cuts:** "Panic," "Karrola," "Tree," "Put A Light On Me."

Dealers: Stress background of members.

STEVE HILLAGE—Fish Rising, Virgin VR 13-118 (Atlantic). Hillage is lead guitarist of Gong, one of Britain's more popular British electronic oriented groups. Here, he mixes in Eastern sounds with some strong rock guitar work and adds instruments such as bassoons, synthesizers, saxophone, bells and marimbas to spice up the mix. A few chanting vocals from time to time, but the stress here is on the combination of electronics (often blended with Eastern melodies), some full orchestral sounds and the listenable melodies not generally associated with this type of music. LP basically broken into a number of reasonably short suites, with each banded for airplay.

Best cuts: "Solar Musik Suite," "The Salmon Song," "Aftaglid."

Dealers: Mention Hillage is from Gong.

ODYSSEY 5—First Time Around, BRC 77002 (Brunswick). Good soul effort from six ladies who indulge in some ballad material, lots of uptempo, disco slanted tunes and some mid-tempo cuts. Several lead singers offer varying sounds and the arrangements alternate from full, string backups to bouncing sax solos and some good guitar work. Backup vocalists used to full advantage, singing perfectly in unison and at times sounding like a multi-tracked second lead. Similar effect at times to some of the girl groups of the '60s, but totally contemporary as well.

Best cuts: "My Best Friend," "Stop," "I Don't Need No Sympathy," "What's It Gonna Be," "More Ways Than One," "Peace Of Mind."

Dealers: Interesting cover for display.

LONETTE MCKEE—Lonette, Sussex SRA 8036. Strong voiced lady comes up with a potpourri of MOR cuts, rock and soulful, disco styled songs. Production from long time recording star Dennis Coffey and Mike Theodore offers good blend of basic rock instruments with some fine conga and bongo work. Cream of Los Angeles session musicians (Dean Parks, Larry Carlton) and guests like Joe Sample help as well, but the real key is Ms. McKee, who moves styles around well enough to avoid categorization and channels her always strong voice into several directions, and who proves a capable writer herself as well as choosing songs from Toni Tennille and Daniel Moore.

Best cuts: "You Mean A Lot To Me," "I'm Alone," "Lay Me Down Easy," "See Ourselves, Be Ourselves, Free Ourselves," "The Way I Want To Touch You."

Dealers: Cover shot is a striking head photo.

Billboard's Recommended LPs

pop

BILLY COBHAM—Shabazz/Recorded Live In Europe, Atlantic SD 18139. Master jazz/pop percussionist Cobham returns to the horn section arranged material associated with his playing a few years back. Accompanied by the likes of the Brecker brothers (Michael & Randy) and John Abercrombie, among others, Cobham swings throughout, but at times it can get to be a bit too much. Consequently, that little extra fullness and tightness in the band seems to be missing. Material here is lengthy and should only find a home on FM, even then it might be doubtful as two of the cuts are 13 and 14 minutes long respectively. The remaining two are five-plus and six-plus minutes. **Best cuts:** They're equal.

WILLIE NELSON—Red Headed Stranger, Columbia KC 33482. One of country's all time great writers and performers and a man whose material is equally well known to the pop world ("Funny How Time Slips Away," "Night Life," "Crazy," "Hello Walls") comes up with a concept LP that is already receiving strong pop FM play. Lots of instrumental work, with particularly fine piano from Bobbie Nelson, and the usual distinct, highly stylized Willie Nelson vocals. **Best cuts:** "Red Headed Stranger," "Can I Sleep In Your Arms," "Remember Me," "Time Of The Preacher."

YVONNE ELLIMAN—Rising Sun, RSO SO 4808 (Atlantic). Lady who handled much of the vocals on the last few Eric Clapton LPs and who toured with him comes up with first solo album in several years, offering a mix of ballads and rockers, choosing some new songs and some that have been hits for other artists in the past. Good production from Steve Cropper works best on the slower material, where Ms. Elliman has a chance to show off a voice suited for pop and MOR. Several good original songs. **Best cuts:** "From The Inside," "Somewhere In The Night," "Bad Weather," "Who's Gonna Save The World."

(Continued on page 51)

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 Fisher.



DAVID BOWIE—Fame (3:30); producers: David Bowie and Harry Maslin; writers: Bowie-Lennon-Alomar; publishers: MainMan/John Lennon/Ceildh, ASCAP. RCA JB-10320. Bowie turns around once again with this soul flavored, disco oriented cut that is already receiving black airplay. Unlike many white artists handling soul material, Bowie does not sound like an imitator. Steady wah wah guitar and strong horn section add to cut.

BARRY MANN—I'm A Survivor (3:22); producers: Bruce Johnston & Barry Mann; writers: Barry Mann-Cynthia Weil; publishers: Summerhill Songs/Screen Gems-Columbia, BMI. RCA JH-10319. Barry Mann & Cynthia Weil have written some of the finest rock songs of our time, and Mann comes up with a long shot here that will appeal to anybody who has turned on the radio over the past 15 years. Rocker deals with rock as a first person, explaining what the music is and why it will always be with us. Infectious, excellent production and top vocals from Mann.

DAVID CASSIDY—Get It Up For Love (3:12); producers: David Cassidy & Bruce Johnston; writer: Ned Doheny; publishers: Benchmark/Long Dog, ASCAP. RCA JH-10321. Cassidy has developed into a far better than average singer, is cultivating a style totally dissimilar to that he showed in his Partridge Family days and comes up with a strong rocker (buoyed by superb production) that works as a listening record or a danceable cut.

recommended

THE NITTY GRITTY DIRT BAND—(All I Have To Do Is) Dream (3:40); producer: William E. McEuen; writer: B. Bryant; publishers: Acuff-Rose/House Of Bryant, BMI. United Artists XW655-Y.

STEPPENWOLF—Caroline (Are You Ready For The Outlaw World) (3:21); producers: Steppenwolf; writer: M. Bonfire; publisher: Finn Tara, ASCAP. Mums ZS8 6040 (CBS).

THE KINKS—Everybody's A Star (Starmaker) (2:57); producer: Raymond Douglas Davies; writer: Raymond Douglas Davies; publisher: Dayray, PRS. RCA JH-10251.

KRAFTWERK—Kometenmelodie 2 (Comet Melody 2) (3:05); producers: Ralf Hutter & Florian Schneider-Esienben; writers: R. Hutter-F. Schneider-Esienben; publisher: Famous, ASCAP. Vertigo 204 (Phonogram).

KINKY FRIEDMAN—Popeye The Sailor Man (2:34); producer: Steve Barri; writers: Kinky Friedman-Panama Red; publisher: Ulu Bunny, BMI. ABC 12107.

BO DONALDSON & THE HEYWOODS—Our Last Song Together (3:08); producer: Steve Barri; writers: N. Sedaka-H. Greenfield; publisher: Don Kirshner, BMI. ABC 12108.

PAUL DAVIS—Keep Our Love Alive (2:35); producers: Paul Davis & Phil Benton; writer: Paul Davis; publisher: Web IV, BMI. Bang 718 (Web IV).

BOBBY BLAND—Yolanda (3:07); producer: Steve Barri; writer: Daniel Moore; publishers: ABC/Dunhill & Speed, BMI. ABC 12105.

REDBONE—I've Got To Find The Right Woman (2:58); producers: Pat & Lolly Vegas; writer: L. Vegas; publishers: Blackwood/Novalene, BMI. Epic 8-50107 (CBS).

NANCY SINATRA—Annabell Of Moblie (3:11); producer: Sniff Garrett; writer: Bobby Russell; publisher: PixRuss, ASCAP. Private Stock 45,022.

BOBBI MARTIN—Man Was Made To Love Woman (3:31); producer: Henry Jerome; writers: A. Badale-A. Elias-H. Jerome; publishers: Anlon/AM Marc/Green Menu, ASCAP. Green Menu 10052.

GARRY BONNER—I Can't Take It (2:45); producer Bob Ezrin; writers: Bonner-Gordon-Levitt; publisher: Extragordony, BMI. Atlantic 45-3275.

TRAVIS WAMMACK—(Shu-Doo-Pa-Poo-Pop), More Power To You (Love Being Your Fool) (3:12); producer: Rick Hall; writers: Jerry Williams Jr.-C. Whitehead; publishers: Mr. Dogg/ATV, BMI. Capricorn 0239.



THE INTREPID—After You've Had Your Fling (Get Down To The Real Thing) (2:43); producers: Tony Bongiovi, Meco Monardo & Jay Ellis; writers: J. Lemley-C. Quander-D. Coan; publisher: Tomeja, ASCAP. Columbia 3-10163. Strong combination of funky instrumentals, smooth strings, powerful lead singing with bass voice talking in the background and a good rocking melody add up to a song that should break soul and could easily cross into pop.

MELBA MOORE—I Am His Lady (3:15); producer: Eugene McDaniels; writer: Morgan Ames; publishers: Sweet Hooper/Sky Forest, ASCAP/BMI. Buddah 452. Already receiving strong airplay, this is a fine ballad that gives Ms. Moore the best chance to show off her abilities as a stylist since her Broadway show days. Should hit MOR as well as soul almost immediately and shows a solid chance at crossover.

recommended

THE HUES CORPORATION—One Good Night Together (3:19); producer: David Kershenbaum; writer: Wally Holmes; publishers: JIMI Lane/Ensign, BMI. RCA JH-10311.

TIMMY THOMAS—Sexy Woman (2:42); producer: Willie Clarke; writer: Timmy Thomas; publisher: Sherlyn, BMI. Glades 1727 (TK).

THE JONESES—Love Inflation (Part 1) (3:47); producer: Lee Valentine; writer: G. Dorsey; publishers: Landy/Unichappell, BMI. Mercury 73689.

GREG PERRY—I'll Be Comin' Back (3:15); producer: J.P. Dirt Production; writers: L. Perry-K. Davis-M. Cowart; publishers: Cafe Americana/Peabody, ASCAP. Casablanca 835.

BARRABAS—Hi-Jack (3:22); producer: F. Arbex; writer: F. Arbex; publisher: Sunbury, ASCAP. Atco 45-7027 (Atlantic).

MAJOR LANCE—You're Everything I Need (2:45); producers: Major Lance & Al Jackson; writer: Fredrick Knight; publishers: East-Memphis/Too-Knight, BMI. Osiris 001.

NEW BIRTH—Dream Merchant (3:20); producers: James Baker & Melvin Wilson; writers: L. Weiss-J. Ross; publisher: Saturday, BMI. Buddah 470.

J.R. BAILEY—The Entertainer (If They Could Only See Me Now) (2:59); producer: J.R. Bailey; writers: Scott Joplin-Adapt. by J.R. Bailey-M. Kent-K. Williams; publisher: Multimood, BMI. Midland International JH-10305 (RCA).

JACKIE MOORE—Make Me Feel Like A Woman (3:08); producer: Brad Shapiro; writer: Clarence Reid; publisher: Sherlyn, BMI. Kayvette 5122 (TK).



IAN HUNTER—Once Bitten Twice Shy (3:38); producers: Ian Hunter & Mick Ronson; writer: I. Hunter; publishers: April/Ian Hunter, ASCAP. Columbia 3-10161. Known to most of us as the former leader of Mott The Hoople, Hunter's first solo single here is a solid rocker with good sense of humor and his usual English flavoring. Artist currently wrapping up successful U.S. tour and was the best known member of Mott.

DAVID GEDDES—Run Joey Run (2:52); producer: Paul Vance; writers: Paul J. Vance-Perry Cone; publisher: Music Of The Times, ASCAP. Atco 45-7028 (Atlantic). The record starts like "Leader Of The Pack" and moves into a '60s sound with a serious story but one that still makes you smile. Listen carefully to the lyrics.

FUNK FACTORY—Horsing Around (3:30); producer: Michael Urbaniak; writers: Josef Topola-Norman Simon; publishers: Lato/Norman J. Simon, ASCAP. Atco 45-7026 (Atlantic). Avant garde violinist Michael Urbaniak fronts group that comes up with strange but workable mix of electronics, jazz and disco sounds.

THREE PIECES—I Need You Girl (2:52); producer: Donald Byrd; writers: Three Pieces; publisher: Blackbyrd, BMI. Fantasy 742. Somewhat like the Blackbyrds in sound, this smooth mix of pop, soul and jazzy riffs should hit pop and soul.

THE ALLENS—High Tide (2:53); producers: Allen Osmond & Michael Lloyd; writer: Allen Osmond; publisher: Osbrow, BMI. Motown 1351F. Strong summery sound from group that sounds a bit like the Osmonds. Production from Allen Osmond and Michael Lloyd shows, but it shows well.

CARMOL TAYLOR—Back In The U.S.A. (2:14); producer: Norro Wilson; writer: Chuck Berry; publishers: Chuck Berry/Arc, BMI. Elektra 45255. Faithful adaptation of the old Chuck Berry Rocker, complete with wild piano solos. Artist sounds a bit like Berry at times.

THE ALLENS—High Tide (2:53); producers: Allen Osmond & Michael Lloyd; writer: Allen Osmond; publisher: Osbrow, BMI. Motown 1351F. Strong summery sound from group that sounds a bit like the Osmonds. Production from Allen Osmond and Michael Lloyd shows, but it shows well.



JIM REEVES—You Belong To Me (2:09); producer: Chet Atkins; writers: Pee Wee King, Redd Stewart, Chilton Price; Ridgeway (BMI); RCA 10299. No one before or since has sung

as Jim Reeves has done, and this one is out of his "Songs of Love Album," an established masterpiece. Flip: No info.

BILLY "CRASH" CRADDOCK—I Love The Blues And The Boogie Woogie (2:53); producer: Ron Chancey; writer: Darrell Statler; Chappell (ASCAP); ABC 12104. He comes crashing through with another strong one, getting mileage out of the boogie bit. It's from his last album, and another good one. Flip: No info.

LORETTA LYNN/CONWAY TWITTY—Feelins' (3:00); producer: Owen Bradley; writers: Troy Seals, Don Goodman, Will Jennings, Danor (BMI); MCA 40420. Put together two of the greatest country singers going, one of the finest producers in the world, some excellent writing, and you have this record, which is sensational. Flip: no info.

JODY MILLER—Don't Take It Away (3:39); producer: Billy Sherrill; writers: T. Seals, M.D. Barnes; Danor (BMI); Epic 8-50117. All the ingredients are here. Jody sings her heart out, Billy Sherrill does his usual fine production job, and there's a fine string arrangement by Bill McElhiney. Flip: No info.

JERRY LEE LEWIS—Boogie Woogie Country Man (2:58); producer: Jerry Kennedy; writer: Troy Seals; Danor (BMI); Mercury 73685. This is the edited version from his album of the same name, and again it is as boogie as can be. The eight-to-the-bar rhythm seems to have taken over. So has Troy Seals as a writer of hits. Flip: No info.

LYNN ANDERSON—I've Never Loved Anyone More (2:42); producer: Glenn Sutton; writers: L. Hargrove, M. Nesmith; Window/Screen Gems-Columbia (BMI); Columbia 3-10160. More of a ballad from Lynn, a turnaway from her string of up-songs, and it shows some tenderness in her voice with an excellent song. Flip: No info.

DEBI HAWKINS—What I Keep Saying Is A Lie (2:17); producer: Norris Wilson; writers: Marvin Moore, Bernie Wayne, Al Gallico; Algee (BMI), Warner Bros. 8104. Obviously her best song to date, with some fine production, and excellent material. This should do a great deal for her career. Flip: No info.

recommended

LAWANDA LINDSEY—Goodtime Baby (2:24); Producer: Jim Shaw; Writer: Barbara Clarkson; Publisher: Blue Book Music BMI. Capitol P-4094.

RAY PILLOW—Rita Faye (2:40); Producer: Larry Rogers; Writer: K. McDuffie; Publisher: Sawgrass Music BMI. ABC/Dot DDA-17560.

NAT STUCKEY—Boom Boom Barroom Man (2:23); Producer: David Briggs; Writer: Troy Seals-Max D. Barnes; Publisher: Danor Music, BMI. RCA PB-10307.

JERRY NAYLOR—He'll Have To Go (2:50); Producer: Jerry Styner for Mike Curb Prod.; Writer: J. Allison-A. Allison; Publisher: Central Songs, Division of Beechwood Music ASCAP; Melodyland MC 6012R.

THE STATLER BROTHERS—I'll Go To My Grave Loving You (2:46); Producer: Jerry Kennedy; Writer: D. Reid; Publisher: American Cowboy Music BMI; Mercury 73687.

CARL MANN—Cheatin' Time (2:30); Producer: Don Gant; Writer: Carl Mann/Larry Kee; Publisher: ABC/Dunhill, BMI and American Broadcasting Music ASCAP. ABC Records ABC-12092.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard's Recommended LPs

• Continued from page 50

KEVIN COYNE—Matching Head And Feet, Virgin VR-117 (Atlantic). Good, raucous rock and roll, some of which sounds like Ian Hunter (ex Mott the Hoople) and seems to be handled with a good sense of humor. Some very pretty things and some rather strange lyrics. In most cases, you can expect the mood of the songs to match the zaniness of the title. **Best cuts:** "Sunday Morning Sunrise," "Mrs. Hooley Go Home," "Tulip."

CORNREAD, EARL AND ME SOUNDTRACK—The Blackbyrds, Fantasy F-9483. Donald Byrd's film score combines some solid commercial funk plus some regimented large orchestral charts. On the LP the contrast is too stark. The cuts really sound like separate film cues. **Best cuts:** "The One-Eye Two-Step," "A Heavy Town," "Wilford's Gone."

SIVUCA—Live at the Village Gate, Vanguard VSD 79352. A truly fine effort that's sure to delight this writer/performer's following. The material is a bit more diversified than on recent Sivuca LPs, tending more toward a richly arranged tribal sound, rather than that bossa nova feel associated with the artist. A strong plus is the haunting and exquisite voice of Cindy Kimball. If you close your eyes you would swear at times that it's really Judy Collins. In her own right, though, Ms. Kimball seems earmarked for bigger and better things. **Best cuts:** "Berimbau," "It Might Have Been," "Marina" and "Coisa No. 10."

soul

THE NEW BIRTH—The Best of, RCA APL1-1021. The group, another of the premiere soul bands on the market, has grown in stature and expertise since the first go-around on this material. Nevertheless, it still should be well received, especially

by those just turning onto them now. The songs cover a wide range and are well handled vocally and instrumentally. The group's latest effort (on the Buddah label) is just hitting the streets and it should prompt added interest here: **Best cuts:** "I Can Understand It," "Honeybee," "Do It Again," "Wild Flower."

SIDNEY JOE QUALLS—I Enjoy Loving You, Dakar DK 76914 (Brunswick). Interesting product from young singer who sounds uncannily like Al Green. Sound can be both an advantage (he does it well) and a disadvantage (there is already an Al Green). Similarity in vocals, phrasing and musical arrangements. **Best cuts:** "I Enjoy Loving You," "Run To Me," "I'm Being Held Hostage."

BLACK IVORY—Feel It, Buddah BDS 5644. Mix of smooth, string filled songs with falsetto leads and standard backup vocals or vice versa and funkier, disco type cuts. Ballads work best, as group avoids the trap of falling into a Stylistics bag and keeping good measure of originality. Some of production handled by veteran singer Robert John. **Best cuts:** "Your Eyes Say Goodbye," "Love, Won't You Stay."

FUNKADELIC—Let's Take It To The Stage, 20th Century/Westbound W-215. Usual good mix of soul and jazz sounds, mixed in with singing and street raps. Group has good steady audience. **Best cuts:** "Let's Take It To The Stage," "I Owe You Something Good."

MARION BROWN—Vista, ABC/Impulse ASD-9304. This is beautiful, restful music, with the leader's alto warm and flowing, yet probing and biting all the while. The basic rhythm

jazz

section of bassist Reggie Workman, Anthony Davis on electric piano and Jimmy Hopps drums, plays with a collective gentle touch. **Best cuts:** "Vista," "Visions" (with an impressive vocal by Allen Murphy) and "Djinji."

MASSNET: LA NAVARRAISE—Popp/Souzay/Ambrosian Opera Chorus/London Symphony (Almeida), Columbia M 33506. Truly an operatic rarity to whet the appetite of the jaded collector. Packed with passion, action and melody—and a couple of attractive period cliches—it works well enough to challenge why it has dropped so completely out of the repertoire. Despite its rarity, a mini marketplace competition looms. Columbia has rushed out advance copies of this fine version, but RCA has quickly announced that it too will be recording this short opera. At least until comparisons can be made, many dealers should move goodly numbers.

classical

JULIAN BREAM: CONCERTOS FOR GUITAR AND LUTE—RCA CRL3-0997. Recycling these highly-regarded performances at three records for the price of two provides dealers with a highly salable package. Individually, the records sold well; together, and at the price incentive, their store life gains commercial energy. Included is Rodrigo's hit "Concierto de Aranjuez," in addition to works by Giuliani, Villa-Lobos, Arnold, Bennett, Vivaldi and Britten.

THE ROAD FROM RAGS TO JAZZ—New England tory Ragtime Ensemble (Schuller), Golden Crest CBS-31042. Contains some of the same elements that led to Red Back Book eminence. But this two-record set is more discursive; it attempts, with some success, to trace the roots of jazz from its origins in ragtime. Several Joplin tunes, of course, are included, among

others by Turpin, Marshall, Scott and Lamb, leading to Jelly Roll Morton, Eubie Blake and others. And along the way we are given some Gottschalk and short rag tatters by Ives, Satie and Stravinsky. Continuing interest in Americana will focus attention here, and buyers curious about the development of jazz will find Schuller's extensive notes informative.

Label Credit Mgrs. Meet In New York

NEW YORK—Label credit managers met here last week for the first meeting of their newly-formed group.

With the recession softening the economy, and, resultantly, the record/tape business, national credit executives have spearheaded a program of obtaining current business profiles on accounts.

With the aid of computer programs, credit is now able to supply a current analysis of major accounts, which breaks down net business, percentage of returns, percentage of advertising allowances and other significant definitive economic information in addition to aging reports.

Billboard HOT 100 Chart Bound

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YOU DON'T NEED A REASON—Helen Reddy (Capitol 4098) FAME—David Bowie (RCA 10320) I'M A SURVIVOR—Barry Mann (RCA 10319) SEE TOP SINGLE PICKS REVIEWS page 21

Main chart table with columns for THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding chart positions.

STAR PERFORMERS: 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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee)

A-Z index table listing song titles and artists with their corresponding chart positions and publisher/licensee information.

GOIN' HOME!

DES 18072

TEN
YEARS
AFTER
THEIR GREATEST HITS

INCLUDING: 'I'M GOING HOME,' 'WOODCHOPPER'S BALL,' 'LOVE LIKE A MAN,' 'HEAR ME CALLING'

DES 18072



Goin' Home - Ten Years After-Their Greatest Hits

Features, "I'm Going Home," the original live recording from Woodstock.

Plus 6 other great tracks including "Woodchopper's Ball," "Love Like A Man" and "Hear Me Calling."



Also available on Ampex Tape

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	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE													
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL						
1	1	2	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98			44	9	SMOKEY ROBINSON A Quiet Storm Tama 16-337 S1 (Motown)	6.98		7.98		7.98			71	66	8	JOHN PRINE Common Sense Atlantic SD 18127	6.98		7.97		7.97						
2	2	14	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98			47	3	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98		7.98		7.98				82	57	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	6.98	7.97	7.97	7.97						
3	3	12	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98		11.98		11.98			38	23	14	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95			93	7	DISCO TEX & THE SEX-O-LETES Chelsea CHL 505	6.98		7.98		7.98						
4	5	11	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97			39	25	17	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98			74	53	19	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97					
5	7	10	CHICAGO VIII Columbia PC 33100	6.98		7.98		7.98			57	8	VAN MCCOY & THE SOUL CITY SYMPHONY Disco Baby A&M AV 69006-698	6.98		7.98		7.98			75	50	19	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95						
6	6	13	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97			41	28	17	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98		7.98		7.98			76	64	13	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98	7.98	7.97	8.97	7.97					
7	4	10	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98	7.98			42	29	9	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	6.98	7.98	7.98	7.98			77	70	13	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98		7.98	7.98	7.98			
11	5	DOOBIE BROTHERS Stampede Warner Bros. BS 2835	6.98	7.98	7.97	8.97	7.97			43	31	12	JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London)	6.98	7.98	7.98	7.98	7.98			78	71	120	WHO Tommy MCA MCA2-10005	11.98		12.98		12.98						
12	3	BACHMAN-TURNER OVERDRIVE Four Wheel Drive Mercury SRM-1-1027 (Phonogram)	6.98		7.95		7.95			44	46	13	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98			79	72	19	KRAFTWERK Autobahn Vertigo VFL 2003 (Phonogram)	6.98	7.95	7.95	7.95	7.95						
13	7	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98			45	42	13	RON BANKS & DRAMATICS The Dramatic Jackpot ABC ABCD 867	6.98		7.95		7.95			92	7	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98							
14	15	GROVER WASHINGTON JR. Mister Magic Kudu JU-20 S1 (Motown)	6.98		7.98		7.98			56	6	ELVIN BISHOP Juke Joint Jump Capricorn CP 0151 (Warner Bros.)	6.98		7.97		7.97			82	74	13	DAVID BOWIE Young Americans RCA APL 1-0998	6.98		7.98		7.98							
15	8	O'JAYS Survival Philadelphia International KZ 33150 (Epic/Columbia)	6.98		7.98		7.98			47	37	27	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97			83	78	25	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95						
13	10	7	CARLY SIMON Playing Possum Elektra 7E-1033	6.98		7.97		7.97		49	43	12	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98			84	55	12	ORLEANS Let There Be Music Aylum 7E-1029	6.98		7.97		7.97						
19	5	ZZ TOP Fandango London PS 656	6.98		7.95	7.98	7.95			61	7	THE WIZ/ORIGINAL CAST RECORDING The Super Soul Musical "Wonderful Wizard Of Oz" Atlantic SD 18137	6.98		7.97		7.97			95	17	STYLISTICS Best Of Avco AV 69005-698	6.98		7.95		7.95								
15	8	9	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97		62	7	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES featuring The Mike Curb Congregation & Various Artists Disneyland 1362	2.49	2.98	2.98	2.98			86	79	25	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98		6.98		6.98								
16	9	10	LYNYRD SKYNYRD Nuthin' Fancy MCA 2137	6.98		7.98		7.98		63	12	MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97		7.97			87	88	41	PHOEBE SNOW Shelter SR 2109 (MCA)	6.98		7.98		7.98							
17	20	10	JUDY COLLINS Judith Elektra 7E-1032	6.98	6.98	7.97	7.97	7.97		65	9	10 cc The Original Soundtrack Mercury SRM-1-1029 (Phonogram)	6.98		7.95		7.95			88	90	8	HERB ALPERT & THE T.J.B. Coney Island A&M SP 4521	6.98	6.98	7.98	7.98	7.98							
22	14	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98			54	54	5	JANIS JOPLIN Janis Columbia PG 33345	7.98		8.98		8.98			101	4	THE MONTY PYTHON MATCHING TIE & HANDKERCHIEF Arista AL 4039	6.98		7.95		7.95							
19	16	19	TEMPTATIONS A Song For You Gordy GG-969S1 (Motown)	6.98		7.98		7.98		55	35	12	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98		8.95		8.95			100	6	MAIN INGREDIENT Rolling Down A Mountainside RCA APL 1-0644	6.98		7.95		7.95							
26	8	TONY ORLANDO & DAWN He Don't Love You Like I Love You Elektra 7E-1034	6.98		7.97		7.97			67	7	BEN E. KING Supernatural Atlantic SD 18132	6.98		7.97		7.97			91	91	11	TOMMY/LONDON SYMPHONY ORCHESTRA & CHAMBRE CHOIR WITH GUEST SOLOISTS Ode SP 99001 (A&M)	9.98	11.98	11.98	13.98	11.98							
21	17	10	BARRY WHITE Just Another Way To Say I Love You 20th Century T 466	6.98		7.98		7.98		68	7	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97			92	97	8	MANDRILL Solid United Artists UA-LA408-G	6.98		7.98		7.98							
22	18	14	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97		69	5	THE KINKS Present A Soap Opera RCA APL 1-5081	6.98		7.95		7.95			93	102	12	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98		7.98		7.98							
27	65	PINK FLOYD Dark Side Of The Moon Harvest H 11163 (Capitol)	6.98		7.98	7.98	7.98			59	48	28	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98			104	15	KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP)	6.98		7.98		7.98							
24	24	15	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95		60	49	27	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	6.98		7.98	7.98	7.98			106	16	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98							
28	NEW ENTRY	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98		7.98			61	36	11	PAUL ANKA Feelings United Artists UA-LA367-G	6.98		7.98		7.98			108	80	JOHN DENVER Greatest Hits RCA CPL 1-0374	6.98		7.95		7.95							
32	8	AEROSMITH Toys In The Attic Columbia PC 33479	6.98		7.98		7.98			77	5	IAN HUNTER Columbia PC 33480	6.98		7.98		7.98			111	2	TRIVUPVIRAT Spartacus Capitol ST 11392	6.98		7.98		7.98								
33	9	HERBIE MANN Discotheque Atlantic SD 1670	6.98		7.97		7.97			73	13	COMMODORES Caught In The Act Motown MG-820 S1	6.98		7.98		7.98			98	98	6	HOT TUNA America's Choice—Hot Tuna Grunt BFL1-0820 (RCA)	6.98		7.95		7.95							
34	9	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot 00SD 2020	6.98		7.95		7.95			75	4	ISAO TOMITA MOUSSORGSKY: Pictures At An Exhibition RCA Red Seal ARL1-0838	6.98	7.95	7.95		7.95			110	3	BLOOD, SWEAT & TEARS New City Columbia PC 33484	6.98		7.98		7.98								
38	16	HAROLD MELVIN & THE BLUENOTES To Be True Philadelphia International KZ 33148 (Epic/Columbia)	5.98		7.98		7.98			76	6	STANLEY TURRENTINE In The Pocket Fantasy F 9478	6.98		7.98		7.98			127	2	PURE PRAIRIE LEAGUE Two Lane Highway RCA APL 1-0933	6.98		7.95		7.95								
30	30	7	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98		66	51	25	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98			112	7	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98							
39	7	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL 1-0855	6.98		7.95		7.95			67	52	11	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98	7.98	7.97	8.97	7.97			102	99	18	NEKTAR Down To Earth Passport PPSD 58005 (ABC)	6.98		7.95		7.95						
40	9	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98		7.98			89	2	WEATHER REPORT Tale Spinnin' Columbia PC 33417	6.98		7.98		7.98			115	4	JAMES BROWN Sex Machine Today Polydor PD 6042	6.98		7.98		7.98								
41	3	JAMES TAYLOR Gorilla Warner Bros. BS 2866	6.98		7.97		7.97			69	60	10	ERIC CLAPTON There's One In Every Crowd RSO SD 4806 (Atlantic)	6.98	7.98	7.97	8.97	7.97			116	7	AMBROSIA 20th Century T 434	6.98		7.98		7.98							
34	21	10	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95		70	59	12	B.J. THOMAS Reunion ABC ABCD 858	6.98		7.95		7.95			105	107	8	JOHNNY MATHIS When Will I See You Again Columbia PC 33420	6.98	6.98	7.98	7.98	7.98						
45	5	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98		7.98		7.98													106	81	19	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98		7.98							

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)

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MOVING VIOLATION NOTICE TO APPEAR

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TIME *Any day of week*

NAME *Michael, Tito, Jermaine, Marlon, Jackie*

ADDRESS *Hollywood, California*

ALBUM NUMBER *M6-82951*

DESCRIPTION OF VIOLATION *Exceeding the speed limit 45 in a 33 1/2 zone.*

LOCATION OF VIOLATION *Any turntable*

WITHOUT ADMITTING GUILT, I PROMISE TO APPEAR AT THE TIME AND PLACE LISTED BELOW.

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CITY OR TOWN *Hollywood, California*



TOP LPs & TAPE

POSITION 107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	83	16	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98	7.98	7.97	8.97	7.97
108	85	44	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98	6.98	6.98	6.98	6.98
109	86	10	BOB JAMES Two CTI 6057 S1 (Motown)	6.98		7.98		7.98
110	87	12	FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95		7.95
111	80	11	AVERAGE WHITE BAND Put It Where You Want It MCA 475	6.98		7.98		7.98
112	94	13	JESSE COLIN YOUNG Songbird Warner Bros. BS 2845	6.98		7.97		7.97
114	96	12	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97
115	118	8	HAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98
129	2	2	ELVIS PRESLEY Today RCA APL 1039	6.98	7.95	7.95		7.95
130	4	4	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	6.98		7.98		7.98
128	7	7	McKENZIE SPRING Get Me To The Country Pye 12108 (ATV)	6.98		7.95		7.95
119	84	13	KANSAS Song For America Kirshner PZ 33385 (Epic/Columbia)	6.98		7.98		7.98
132	4	4	FREE Best Of A&M SP 3663	6.98		7.98		7.98
131	5	5	TAVARES Hard Core Poetry Capitol ST 11316	6.98		7.98		7.98
133	97	97	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	6.98	7.97	7.97	7.97
136	4	4	LONNIE LISTON SMITH & THE COSMIC ECHOES Expansions Flying Dutchman BDL1-0934 (RCA)	6.98		7.95		7.95
NEW ENTRY			JACKSON 5 Moving Violation Motown M6-829 S1	6.98		7.98		7.98
125	103	30	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
139	51	51	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95
137	3	3	GEORGE DUKE The Aura Will Prevail BASF/MPS MC 25613	6.98		7.98		7.98
128	105	15	JOHN LENNON Rock 'N' Roll Apple SK 3419 (Capitol)	5.98		6.98		6.98
143	3	3	JERRY JORDAN Phone Call From God MCA 473	6.98		7.98		7.98
130	121	19	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98
131	109	28	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98
132	113	26	LABELLE Night Birds Epic KE 33075	5.98	7.98	6.98	7.98	6.98
133	135	4	NEW BIRTH Blind Baby Buddah BDS 5636	6.98		7.98		7.98
144	49	49	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
135	117	39	AVERAGE WHITE BAND Atlantic SD 7308	6.98	7.98	7.97	8.97	7.97
136	119	164	LED ZEPPELIN Atlantic SD 7208	6.98		7.97		7.97
NEW ENTRY			TODD RUNDGREN Initiation Bearsville BR 6957 (Warner Bros.)	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
150	48	48	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98
139	125	4	KING CRIMSON U.S.A. Atlantic SD 18136	6.98		7.97		7.97
154	3	3	JAMES GANG Newborn Atco 36-112	6.98		7.97		7.97
152	4	4	TOM SCOTT & THE L.A. EXPRESS Ode 77021 (A&M)	6.98		7.98		7.98
142	148	7	JOURNEY Columbia PC 33388	6.98		7.98		7.98
155	219	219	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
156	9	9	THE HEADHUNTERS Survival Of The Fittest Arista AL 4038	6.98		7.95		7.95
145	145	3	BLACK OAK ARKANSAS Ain't Life Grand Atco 36-111	6.98		7.97		7.97
146	146	6	SUZI QUATRO Your Mama Won't Like Me Arista AL 4035	6.98		7.98		7.98
159	3	3	PILOT Capitol ST 11368	6.98				
148	151	30	AL GREEN Explores Your Mind Hi HSL 32087 (London)	6.98	7.98	7.98	7.98	7.98
149	114	16	ROBIN TROWER For Earth Below Chrysalis CH 1073 (Warner Bros.)	6.98		7.97		7.97
161	5	5	JOHN STEWART Wingless Angel RCA APL1-0816	6.98		7.95		7.95
151	149	17	JOE COCKER I Can Stand A Little Rain A&M SP 3633	6.98		7.98		7.98
165	64	64	CHICAGO Chicago VII Columbia C2 32810	11.98	11.98	11.98	11.98	11.98
153	120	14	EMMYLOU HARRIS Pieces Of Sky Reprise MS 2213 (Warner Bros.)	6.98		7.97		7.97
154	158	7	SAMMY JOHNS GRC 5003	6.98		7.98		7.98
155	160	6	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		7.98
156	164	3	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98
157	122	9	HUMBLE PIE Street Rats A&M SP 4514	6.98		7.98		7.98
169	3	3	BEACH BOYS Holland Reprise/Brother MS 2118	6.98		7.97		7.97
159	126	4	BOBBY WOMACK I Don't Know What The World Is Coming To United Artists UA-LA 353-G	6.98		7.98		7.98
160	162	6	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.97		7.97
NEW ENTRY			MFSB Universal Love Philadelphia International KZ 33158 (Epic/Columbia)	6.98		7.98		7.98
162	142	10	BOB SEGER Beautiful Loser Capitol ST 11378	6.98		7.98		7.98
163	138	4	STANLEY TURRENTINE The Sugar Man CTI 6052 (Motown)	6.98		7.97		7.97
176	3	3	JIMMY "JJ" WALKER Dyn-O-Mite Buddah BDS 5634	6.98		7.95		7.95
165	168	8	RICK DERRINGER Spring Fever Blue Sky PZ 33423 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98
179	116	116	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	6.98	6.98	7.97	7.97	7.97
167	123	30	B.T. EXPRESS Do It (Til You're Satisfied) Scepter SPS 5117	6.98		6.98		6.98
168	171	15	CAROLE KING Really Rosie Ode SP 77027 (A&M)	6.98		7.98		7.98
188	2	2	SPIRIT Spirit Of '76 Mercury SRM2-804 (Phonogram)	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
183	2	2	CURTIS MAYFIELD There's No Place Like America Today Curton CU 5001 (Warner Bros.)	6.98		7.97		7.97
181	2	2	KOKOMO Columbia PC 33442	6.98		7.98		7.98
172	172	16	HOT CHOCOLATE Cicero Park Big Tree BT 89503 (Atlantic)	6.98		7.97		7.97
184	2	2	ARMAGEDDON A&M SP 4513	6.98		7.98		7.98
189	2	2	THE BRECKER BROTHERS Arista AL 4037	6.98		7.98		7.98
NEW ENTRY			ISLEY BROS. The Heat Is On T-Neck PZ 33536	6.98		7.98		7.98
176	153	6	CHER Stars Warner Bros. BS 2850	6.98		7.97		7.97
177	180	9	EDDIE HARRIS I Need Some Money Atlantic SD 1669	6.98		7.97		7.97
178	178	15	RICHARD TORRANCE & EUREKA Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98		7.98
190	2	2	PINK FLOYD Obscured By Clouds Harvest ST 11078	6.98		7.98		7.98
NEW ENTRY			McCOY TYNER Atlantis Milestone 5500 (Fantasy)	6.98		7.98		7.98
NEW ENTRY			POINTER SISTERS Steppin' ABC/Blue Thumb BTSO 6021	6.98		7.95		7.95
NEW ENTRY			THE STONE PONEYS FEATURING LINDA RONSTADT Capitol ST 11383	6.98		7.98		7.98
NEW ENTRY			ROBERT PALMER Sneakin' Sally Through The Alley Island ILPS 9294	6.98		7.98		7.98
NEW ENTRY			FOUR TOPS Night Lights Harmony ABC ABCD 862	6.98		7.95		7.95
185	163	7	SWEET SENSATION Sad Sweet Dreamer Pye 12110 (ATV)	6.98		7.95		7.95
NEW ENTRY			STYLISTICS Thank You Baby Avco AV 69008	6.98		7.98		7.98
NEW ENTRY			HAWKWIND Warrior On The Edge Of Time Atco 36-115	6.98		7.97		7.97
188	134	24	RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837	6.98	7.95	7.95	7.95	7.95
NEW ENTRY			PAVLOV'S DOG Pampered Menial Columbia PC 33562	6.98		7.98		7.98
190	175	12	LED ZEPPELIN Atlantic SD 8216	6.98		7.97		7.97
191	141	9	ERIC ANDERSON Be True To You Arista AL 4033	6.98		7.95		7.95
192	166	87	LED ZEPPELIN II Atlantic SD 8236	6.98		7.97		7.97
193	197	50	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98
194	200	42	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram)	6.98		7.95	7.95	7.95
195	140	88	LED ZEPPELIN Houses Of The Holy Atlantic SD 7255	6.98		7.97		7.97
196	157	16	JIMMY CASTOR BUNCH Butt Of Course Atlantic SD 18124	6.98		7.97		7.97
197	195	47	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97
198	196	87	ELTON JOHN Goodbye Yellow Brick Road MCA MCA2 10003	11.98	12.98	12.98		12.98
199	199	45	STEVIE WONDER Fulfillingness' First Finale Tamla T6-33251 (Motown)	6.98		7.98		7.98
200	198	54	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	38	Hot Chocolates	172	McKendree Spring	118	John Prine	71	Sweet Sensation	185
Aerosmith	26	Hot Tuna	98	Main Ingredient	90	Pure Prairie League	75, 100	Tavarez	121
Herb Alpert	88	Humble Pie	157	Major Harris	89	Monty Python	89	James Taylor	33
Ambrosia	104	Ian Hunter	62	Melissa Manchester	95	Suzi Quatro	146	Temptations	19
America	4, 134	Jackson 5	124	Chuck Mangione	48	Queen	47	10 C.C.	53
Eric Anderson	191	Janis Ian	44	Manhattan Transfer	57	B.J. Thomas	70	Tomits	64
Paul Anka	61	Isley Bros.	175	Herbie Mann	27	Tommy Torrance	91	Richard Torrance	178
Armageddon	173	Bob James	109	Bob Marley	155	Triumvirat	97	Robin Trower	149
Average White Band	111, 135	Alice Cooper	140	Johnny Mayfield	105	Leo Russell	30	Tanya Tucker	113
Bachman-Turner	9, 194	Charlie Daniels Band	83	Harold Melvin	29	Tom Scott	18, 141	Stanley Turrentine	65, 163
Bad Company	15, 197	John Denver	24, 96, 126	MFSB	161	Seals & Crofts	67	McCoy Tyner	180
Joan Baez	35	Rick Derringer	165	Mickey Mouse	51	Neil Sedaka	156	Frankie Valli	110
Ron Banks & Dramatics	45	Disco Tex & Sex-O-Lettes	73	Michael Murphy	39	Bob Seger	162	Rick Wakeman	42
Beach Boys	10, 138, 158	Doobie Brothers	8, 72, 122, 166	Nazareth	115	Cary Simon	13	Jimmie "JJ" Walker	164
Jeff Beck	7	George Duke	127	New Birth	133	Lonnie Liston Smith	123	Grover Washington Jr.	11
Elvin Bishop	46	Bob Dylan	106	Olivia Newton-John	41, 200	Phoebie Snow	87	Weather Report	68
Blackbyrds	59	Earth, Wind & Fire	2	O'Jays	12	Barry White	21	Berry White	31
Black Oak Arkansas	145	Freddy Fender	28	Tony Orlando					

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Club Dates Help Apogee

• Continued from page 3

club business last year," Dennis says, "and we intend to stay solidly in that business. But in building up for concerts, I brought in Phil Casey from Variety Artists and Lon Harri-man from CMA in New York. Both are experienced in concerts. For club experience, we brought in Nick Masters from Musark and Bob Zie-vers from Howard King."

The artists Dennis books into clubs are primarily what he calls Top 40 dance bands, who offer a mix of original material and current hit product. Payment for his clients can range from \$100 a week per man to \$600 a week per man, with some doing as many as five sets a night.

"The clubs are a good business in this kind of economy," Dennis says. "For one thing, they offer an escape, and they offer more for the money for the customer than a concert does. There is not as much money support for an act from a label or manager during this kind of economic

period, so it is easier to put a new act in a club than on the road. And, an act has to survive and a club is a good place to work.

"Maybe I sound like a redneck, but there is no excuse for an artist not working in a club because he says he can't do five sets a night. That's bull. If an act wants to work, he can do the five sets." Dennis adds that he has some 50 club acts, of which approximately 90 percent are currently working.

As for the concert operation (which is a division away from the clubs), Dennis points out that he likes to work primarily with mid-range acts, though he has some obvious headliners.

"I call a mid-range act one that works for from \$5,000 a night down," Dennis says. "We are in the red in the concert division, and I expect to be for another year. The clubs are keeping us afloat."

"But," Dennis continues, "the concert end is growing. There is business where there isn't supposed to be any. When our newer acts can headline they do so, but most of the time we prefer to put them on as the opening act with an established artist."

"Or, we book them into the listening room type of clubs (Troubadour, Bottom Line) with an occasional concert tossed in between. We are not adverse to having our artists do a good, solid show in a good listening room club and go 400 miles that night to another club. The country acts have done that for years, the money is good and so is the exposure."

Dennis says that as far as economics and the concert situation is concerned, "the really major acts will always be okay, but some of the others may have to move to the listening room situation at least part of the time. The mid-range artists seem to be the ones doing best on a consistent level today."

Among the acts currently on the concert trail for Apogee who began on his club circuit are Rockin' Horse, The Captain & Tennille and Fanny also began working in the clubs with Dennis, who has been in the business five years.

Why should an act come to Apogee for concert bookings? "We can offer some of the attention the big agencies can't," says Dennis, "and we think we can find work for everybody. That's our big selling point." Within a year, I fully expect the concert division to be making a profit."

Disco Action

• Continued from page 26

quantity) are being given away to the discogers. The product is being supplied by Schwartz Bros. Distributors.

Fred and the "new" JB's have a new single on the People label. It's titled "It's Not The Express (It's The JB's Monorail)," and you do have to listen to it a few times to realize that it isn't the B.T.'s "Express."

Ralph Carter's debut single, "When You're Young And In Love," is due out shortly on Mercury Records. It's the same song that the Marvelettes had out a few years back, but done in the "Everlasting Love" sound with full orchestra and chorus. The flip side will have a special disc-mix version and test pressings will be sent to club DJs just prior to the record's release.

If and when Richard Nader takes his disco concert party concept, now scheduled for the Montreal Forum Friday (14) (Billboard, June 7), on a national tour of arenas, it's understood that artist Van McCoy will be approached by Nader to be one of the permanent attractions.

Infringing Claimed In Ampex Lawsuit

LOS ANGELES—Ampex Corp. is suing Wangco Corp., Los Angeles, in federal court, seeking to stop the defendant firm from allegedly infringing on its tape cartridge patents.

Ampex claims that Wangco is infringing on a series of patents, granted from 1965 to 1968, including a drive system for tape transport, a magnetic tape transport, a web transport, and a continuous mode motor speed control.

Arrangers Moving To A&R

• Continued from page 24

wants from the start or if the piece is going to be a large orchestral work, he gives the rhythm section a sketch, otherwise "you end up with chaos."

James thus improvises portions of his arrangements during the sessions. "You might have one line or several to write while the musicians are rehearsing or you might have someone come up with a good idea on the spot and have to create everything right then and there. We evolve a lot of things that way."

And there is always the potential of having a musician suggest a change in the written arrangement for any number of reasons and that means changing all the other parts of the chart in the studio.

James points to Quincy Jones as a classic example of an arranger using multi-track technology to shift "his craft from paper to seeing an empty channel as an opportunity for something."

"Some of us," notes James, "went through the period of feeling guilty because we didn't have everything written. But under normal circumstances the actual written out paperwork is less than it used to be. But the total time spent on a project is greater because of the cumulative evolutionary way the piece is developed."

"It's not spending 12 hours writing and it's over with. Now you have to be in the studio while things are being tried. You have so many possibilities. If you don't like the way a bass line sounds, you can bring him back and redo it. So the arrangement is not really finished until the record is out and in the store."

Project-wise, he is next supposed to do arrangements for Hank Crawford and Idris Muhammad while mapping out his own next LP. James is being considered for a tour with Paul Simon, to act as his musical director and also work with his own group.

Inside Track

Los Angeles' newest disco may emerge on the old soundstages of Columbia Pictures. Hear some financial types are looking to open three discos on the old shuttered property: a straight club playing rock and soul; a gay club playing mostly soul and a little rock and a black club playing 100 percent r&b. Also planned are record shops and clothes stores. One DJ at a disco called 1985 was approached to develop the sound system and hire the spinners. The backers want to have it open by this summer.

The word came down from **Berry Gordy Jr.** recently that **Ewart Abner** is the man running the record company. At a meeting in Berry's office which saw people standing in the halls, Gordy emphasized that Abner, who has been handling distribution was the main man running the record company.

The **Rolling Stones** rehearsed for their current tour at a rented hangar at Stewart Airport at upstate Newburgh, N.Y. the last week of May, according to a tip from WGNV program director **Jeffrey Topps**. There were crowds around the hangar and a few arrests. Topps taped some of the music through the hangar walls and says it sounds like Dy-no-mite!

Hudson Bros. touring summer stock theaters with a version of "The Wizard of Oz." ... **John Lennon** and **David Bowie** co-wrote Bowie's new single, "Fame." ... Texas is declaring **Willie Nelson** Day to coincide with his third annual July Fourth Fest.

BIG PROMO CAMPAIGNS: MCA and Datsun teamed up for "Travelin' Country," with 10 pickup trucks being given away by lottery ballots available at record stores and Datsun dealers. ... Elektra/Asylum is promoting the entire **Eagles** catalog via in-store display and radio/print ads to support the new "One Of These Nights" LP. ... Warner Bros. is giving away vintage Cadillacs through WRKO, KFRC, KHJ, WHBQ and WXLO to push **Cher's** new "Geronimo's Cadillac" single.

London's biggest U.S. entertainment buy ever kicks off the Cunard International Hotel's 1,000-seat Queen Mary Suite with the likes of **Dionne Warwick**, **Trini Lopez**, the **Stylistics**, **Freda Payne**, **Sarah Vaughan**, the **Supremes**, **Teresa Brewer** and **Buddy Greco**.

The **Lettermen** were honored by the Filipino Society of Composers and Publishers for releasing two Filipino singles. ... **Bobby Vinton's** Pittsburgh hometown is the

latest to give him a "Day." ... **Batdorf & Rodney** now touring with their new five-piece group, up from a trio.

Motown released three special disco packages, "Disc-O-Tech 1 & 2" which are greatest hits sets plus "Magic Disco Machine," a new instrumental collection. ... **Boz Scaggs**, **Pointer Sisters** and **Cold Blood** headline San Jose State College athletics benefit.

Shawn Phillips moved out of his longtime Positano, Italy home and is now living in the Hollywood Hills. ... **Ben Oakland**, 65, composer of "Java Jive" lunched with **Manhattan Transfer** and pitched them on recording more of his oldies. ... **Henry Tobias**, another veteran songwriter, wrote 14 of the songs on "Frank Yankovic's Favorite Polkas," co-produced and sang on some cuts.

ISC Audio has a new amp that duplicates the all-tubes electronics and tweed covering of the '50s rock standard equipment, "Revival 1955." ... **Deep Purple's Ritchie Blackmore** cutting a solo album. ... **Vikki Carr** taped a TV special with the Edmonton Symphony for syndication. ... **Mac Davis** back into the MGM Grand for two weeks starting Aug. 27.

George Bell, dramatic singer, showcased with a 30-piece orchestra at Cal. State Northridge. ... **Tommy Wolf** and **Alf Clausen's** jazz-rock oratorio "When Jeremiah Sang The Blues" premiered at Golden West College in Huntington Beach. ... **Pat Boone** is March of Dimes national entertainment chairman for the third consecutive year.

Joe Cocker and **Dave Mason** jammed with **Billy Joel** at the Roxy. ... **Tower of Power's** \$3,975 gross beat by \$280 **Miles Davis's** prior one-night record for the Bottom Line. ... **Cal Tjader** appeared on two TV shows about San Francisco's Delancy Street Foundation.

Johnny Tillotson's "Poetry In Motion" and three other '60s hits to be distributed in Canada by Polydor. ... **Okie Duke**, whose real name is **Frank Kish**, is now being billed as **Fantastic Farley Parkenfarker**.

Jerry Jeff Walker touring Australia, his first time out of the U.S. ... **Slades** first U.S. tour in two years is coming this summer. ... **Grand Funk Railroad** to Europe. ... **Osmonds** to Europe after selling out Mexico City Stadium. ... **Platters** heading Paris show in memory of the late **Josephine Baker**. ... **Greg Gaytan's** band played benefit show for Tee Masters, an organization teaching young blacks golf.

Word's Boss Alert To Returns Danger

• Continued from page 3

reason for the jump on returns, though, it was with country music product, an area which admittedly is not home turf for Word, explains McCracken.

He says that Word's brief venture into the country market was a "mistake" and that the lessons have been learned. In the future, acts rated with strong crossover possibilities will be released through the ABC label, considered better equipped to handle the marketing and promotional demands in moving country product.

Notably, two artists, Ray Price and Gene Cotton, have recently scored several successes in the country field after being moved off the Word label to record for ABC.

McCracken feels that the poor returns picture in the last quarter will only be a temporary situation, and that Word's returns will soon move downward again.

In fact, he's extremely optimistic as to Word's market future, projecting that sales figures could increase three to four-fold over the next five years. A healthy picture for a company which when first getting started in 1951 produced a sales total of some \$15,000.

A key ingredient to Word's success has clearly been its diversification into such areas as book publishing and music publishing, not to mention its involvement in record/book clubs.

While the book operation was formed in 1965 (to date the company has published more than 350 titles), the record club dates back to 1958. At the time, continues McCracken, the record club "saved our lives." Today, combined membership for both clubs is around 100,000. Club

business accounts for 20-23 percent of total sales, says McCracken.

Additional growth is also expected from the formation of a new budget label, now slated to have its first product on the market this July. The label, Sacred, will release 10 LPs as a start, with 10 more titles scheduled for the following month.

The product will be re-issues and will retail for \$3.98. List price on Word's front-line goods is \$5.98. Word's entire catalog, encompassing several family labels (Myrrh, Lite, Canaan, Good News and Jubilation) totals some 500-600 titles.

Record and tape sales for the Waco, Texas-based firm have come from points largely outside of the traditional industry sales outlets. In fact, McCracken places the percentage of sales outside of such locales as being close to 75 percent. While the ABC Record & Tape rack operation plays a strong role in Word's distribution game plan, a great deal of the product is shipped directly, going to such places as religious articles stores, church organizations, etc. Shipping is handled out of warehouses in Texas and Indiana, with both locations usually having well over \$1 million in inventory on-hand.

The company markets only LPs and tapes, no singles product, says McCracken. He states that tape sales are 25 percent of album figures.

Explaining that Word's strongest marketplace has been the Midwest, and not the South or Southwest as many are led to believe, McCracken feels that there is a substantial market for religious/white gospel product which hasn't as yet been tapped. "Largely because of lack of exposure in retail outlets," he says.

It's a situation, he feels, that is short changing both the retailer and

the company when it comes to added sales. Plans call for the company's 12-man sales force to push to get floor space in accounts across the country, continues McCracken, adding that it's just a question of educating dealers to the possible added revenues they could derive from the religious white gospel market.

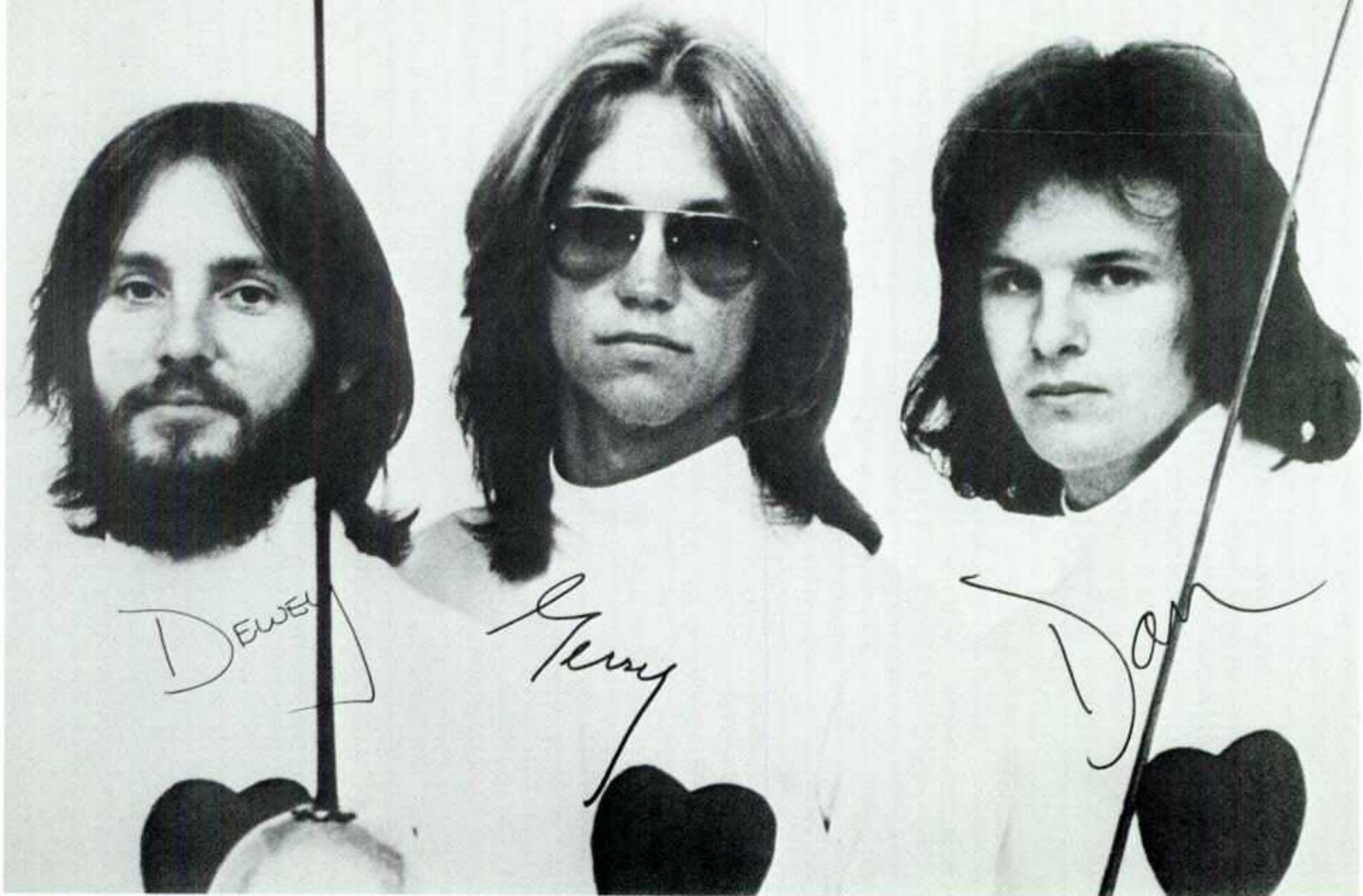
If Word is going to be directing some of its talent to ABC for efforts in the country music field, the label will also be looking for the process to work in reverse, with the tapping of name country acts on ABC for religious/spiritual music recordings on the Word label. McCracken feels that the name value of such artists, along with their talents, will definitely help spread the music.

Besides, the concept would fit in perfectly with McCracken's viewpoint that Word product is designed to meet both the spiritual and entertainment needs of his record buyers.

Along with the company's recording and book publishing activities, sheet music publishing also comes strongly into the firm's sales picture. McCracken places sales in this area at around \$1.2 million a year.

If education is going to play a strong role in record and tape sales growth, McCracken also sees it as a valuable tool on the music publishing side of the fence. Recent years have seen an increase in unauthorized photocopying of much religious music by church groups, and while McCracken feels that 90 percent of those doing it don't realize that it's illegal as well as ethically wrong, he admits that the losses for all music publishers in this area can be substantial. Just getting the information that it's wrong to many of the church groups could go a long way in helping to solve the problem, he says.

THANK YOU



GEORGE MARTIN

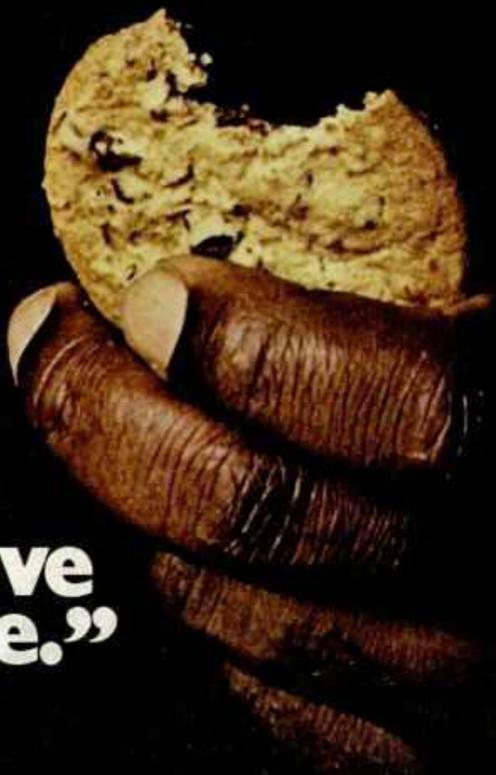
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