

Billboard

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NEWSPAPER

81st
YEAR

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IRS Admits Probing Disk Industry Taxes

By MILDRED HALL

WASHINGTON—IRS spokesmen have reluctantly admitted the existence of a Project Sound in the agency, which focuses on tax returns in the record industry.

Project Sound has been in existence "several years" and works on a national coordinating or local basis, depending on where there is evidence of payola with tax evasion in the industry.

The admission came when Wash-

ington, D.C. non-voting Congressman Walter Fauntroy recently accused the IRS of harassing black recording artists with unnecessary tax investigations.

Fauntroy, who has made a commemorative Martin Luther King album for Stax, has asked the Congressional Black Caucus to probe alleged "control" of black artists by record companies, and the low \$125

(Continued on page 12)

22 College Stations Ask WB Boycott

By JIM FISHEL

NEW YORK—More than 22 Michigan college radio stations are attempting to organize a boycott against Warner Bros. Records for lack of product service and/or promotional support.

The bulk of the stations are carrier current, although many are low wattage, and they plan a concerted effort when school begins in the fall.

Warner Bros. has knocked all of these stations off its promotional list and it has offered a subscription rate service as an alternative. Most stations say they can't afford the \$150 per year fee and view it as a force to stop before it spreads to other record manufacturers.

As a counter move to the subscription plan, the stations have flatly refused to pay for it and are planning to ban from the air any of the label's new artists.

"We know that we can't make a

(Continued on page 24)

Business in France edges upward despite crushing tax and market complexities—a spotlight on pages 35-41.

COMPUTER DOES IT ALL

WEA Offers Sophisticated 'Magic'

By JOHN SIPPEL

LOS ANGELES—An electronic data processing terminal that provides a 100-selection customer order, completely priced out in less than six minutes.

And simultaneously provides a picking ticket in the exact sequence of how the \$4 million warehouse inventory is physically laid out.

And provides a complete last 20 day sales activity history, plus absolutely current floor inventory, on

any of thousands of record or tape titles within eight seconds.

An on-line computer system providing these sophisticated services is currently at work at WEA's Burbank branch under the aegis of Los Angeles regional WEA manager Russ Bach. The computer has been test piloted since last April.

The Orwellian accomplishments of the new computer concept WEA

(Continued on page 66)

Govt. Tees Drive Against Crimes; More Action Seen

By JIM MELANSON

Nashboro Ups Gospel Sales Via R&B Radio

By JEAN WILLIAMS

LOS ANGELES—Nashboro Records is now promoting its gospel acts through a stepped-up radio campaign on its r&b product.

Freddie North, vice president of Nashboro, explains the label is buying spots for its gospel product on r&b stations. "I have found that the same people who buy r&b music also buy gospel," says North.

"However, it does not necessarily work the other way around. Therefore, I have decided to utilize the r&b market to expose gospel, and at the same time grab the same opportunity to promote my r&b acts.

"We are no longer concentrating only on the major markets," he continues, "the outlying stations are the ones that we are now hitting, as well as the majors.

(Continued on page 31)

NEW YORK—The ugly spectre of payola and other alleged crimes within the music and broadcasting industries has emerged again. The key question being asked around the country now that four federal grand juries handed out 7 indictments naming 19 individuals June 24 for a wide range of alleged wrongdoings, is where the government's Strike Force will hit next.

Jonathan L. Goldstein, a United States Attorney based in Newark, who for two years has helped lead an investigation into allegations of payola, has indicated that these initial investigations covering persons and companies in New York, Philadelphia and Los Angeles will extend to other music markets.

To what extent additional indictments can be expected is yet unclear, but several well placed sources feel that Memphis will be in the spotlight next. A federal prober there has con-

(Continued on page 10)



TONY ORLANDO & DAWN/GREATEST HITS on Arista is the classic album millions of TV viewers and record fans have been waiting for and it's loaded with golden treasures: "TIE A YELLOW RIBBON 'ROUND THE OLE OAK TREE," "KNOCK THREE TIMES," "CANDIDA," "SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE" and many more! Definitely an album of songs that sound like a million! (Advertisement)

Almo Publications Formed To Develop Artists' Folios

LOS ANGELES—Almo Publications, a new division of Irving/Almo Music, has been formed to develop personality folios for A&M's roster of artists beginning this month.

The entire line is expected to be released over a period of four months, says Chuck Kaye, vice president of the company.

For the past 13 years, folios were manufactured by outside suppliers for Irving/Almo.

The folios will consist of the latest hit album by each artist, plus piano or organ arrangements. The new firm is working on guitar and other instrumental arrangements, says Eileen Michael, coordinator of the project.

The folios will range from 48-64 pages, with picture and personality information. (Continued on page 8)

Progressive Country Has Strongest Splash

By BOB KIRSCH

LOS ANGELES—"Progressive country," that somewhat nebulous musical genre that many believe stands the best chance for creating major across the board excitement in the industry (Billboard, Dec. 21, 1974), is making its strongest splash yet on the pop and easy listening charts as well as in concert and TV showcases.

While there has not yet been an adequate definition of "progressive country," certain parallels can be seen between artists fitting into this loose category and artists who

(Continued on page 66)



GOOD VIBRATIONS: BEST OF THE BEACH BOYS lives up to its title with "Good Vibrations," "Wouldn't It Be Nice," "God Only Knows," "Surf's Up," "Heroes and Villains" and seven more. This deluxe one-record set is here and now from Brother/Reprise (MS 2223). (Advertisement)



Batdorf & Rodney "LIFE IS YOU"

A Mellow Masterpiece!

With their brilliant new album "LIFE IS YOU" Batdorf & Rodney have arrived at the height of their musical maturity. Beautiful harmonies and musical touches make this album a masterpiece of melodies and performance.

The stunning new Batdorf & Rodney on Arista Records.



**THE
ERIC BURDON
BAND**

STOP



Produced by Jerry Goldstein for Far Out Productions, Inc.

SMAS-11426



Dropshipping Gets An A&M Overhaul

By JOHN SIPPEL

LOS ANGELES—A&M Records last week provided independent distributors with a vital transfusion when Bob Fead sent out a directive that it "will no longer continue to dropship to any wholly-owned subsidiaries other than to prime locations of the distributor."

The ukase, in effect, follows a broader one by Motown in late January which notified its independent wholesalers that it would cease any dropshipments to anyone, wholesaler or retailer. It's understood that Motown has held to its pivotal order, which in essence returned to the indie distributor much of the business which had been circumvented by direct shipments to key subdistributors nationally.

Besides providing distributors with more volume, by halting dropshipping to any extent, the

Motown and A&M shows of fidelity to distributors indicate a growing trend on the part of indie labels to work closely with their affiliates in the field.

The need for strong support from labels was vocally demonstrated at the 1975 NARM convention. It spawned a separate indie distributor meet in Chicago in late spring, at which time Milt Salstone, MS Distributing, Chicago, chairman of the confab, and others urged a curtailment of direct shipments to accounts within a distributing area.

It has long been the contention of men like Salstone that they are asked to support such important expensive activities as radio promotion, in-store merchandising and supplying full label inventories, and, therefore, conversely, should get the full benefit of all product sales from their areas.

WB Ads On TV Will Help Retailers Move 3 Packages

LOS ANGELES—Domestic record/tape retailers will benefit from thousands of dollars in TV advertising in a greatly-accelerated release program by Warners Special Products (WSP) division through the remainder of 1975.

Up to now, WSP under the leadership of Michael Kapp has released two multi-LP greatest hits packages. Starting July 7, WSP through WEA branches, will be promoting via TV saturation campaigns regional sales programs behind three different all-star two-pocket tape or record packages.

For the first time, these three packages, each of which will be working a different region, will contain selected current hits from other labels including: MCA, UA, CBS, Brunswick, RCA, Philly International, Westbound, and Stax. "We are wide open for hit product from any label. We want to provide the buyer with a good selection of current material," Kapp points out.

While the WEA Western region (11 Western states) kicks off the new "Silver Bullets," which is Volume 4 of the "Superstars Of The 70s," other WEA distribution points will be working "Heavy Metal" and "Rockin' Easy," other two-pocket packages of recent vintage.

It takes approximately one year for WSP to carefully program a release cross-country by region. All two-LP packages are stickered to go for \$6.88, while "Bullets" and "Rockin'" tapes list for \$8.88, and the "Metal" tape is \$9.88.

As an example of the magnified coverage since the first release in the summer of 1973, Kapp points out that Art Miller, vice president of marketing for WSP, will have close to 2,000 retail accounts in the Western region tagged on TV. The all-out cooperation of WEA branches has greatly expanded the scope of dealer participation, with both retail chains

(Continued on page 12)

Business And The Economy Ice House Fights 2 Deadly Spirals

By JEAN WILLIAMS

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

LOS ANGELES—In a time when the economy is forcing many nightclub owners to take shots in the dark in an effort to come up with creative ideas to stay in business, Bob Stane's Ice House in nearby Pasadena slides through it all.

"We're in the middle of two spirals. The spiral of costs going up, which has taken my payroll up 40 percent, and the spiral of patronage going down," says Stane.

After 15 years in the Ice House, he has changed his method of operating. "I have done away with all imported bottled wines, replacing them

with good domestic brands. I no longer serve by the bottle but by the glass," he admits.

"I can charge the same prices be-

(Continued on page 23)

NAMM Showcases New Disco Systems

By ANNE DUSTON

CHICAGO—Equipment for discotheques made their first appearance at the National Assn. of Music Merchants Convention here June 20-24 which drew 12,000 attendees.

Also appearing for the first time was an instrument called the Orchestron that uses acoustic sound disks mastered with a laser beam and played by the use of photocells.

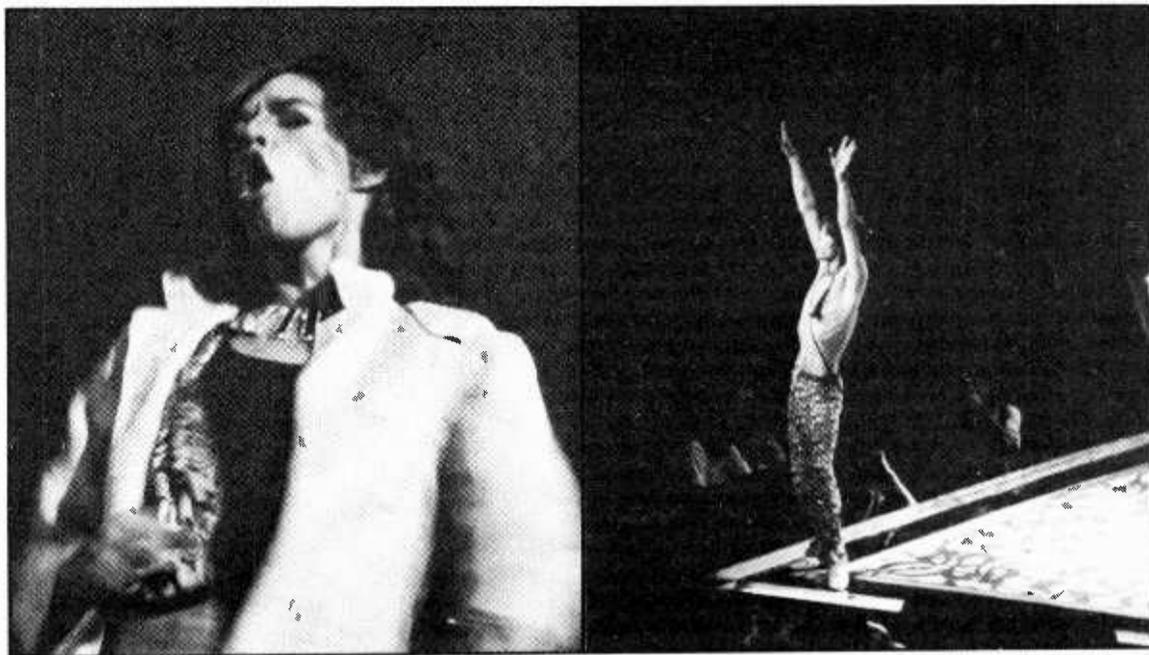
The trend for cassette recorders to be built into electric organs that was prevalent in the industry only three years ago, appears on the wane. Very few were evident.

Musonic Manufacturing Corp., Des Plaines, Ill., showed a portable stereo deck with twin tables, integrated circuitry, VU meters, monitor outputs, microphone slide fader

with its own E.Q. circuitry, tape fader, voice-over button, cue system headphone volume control, cue select switch, and other features, for \$795 list.

Garner Amplifier Ltd., Winnipeg, Canada, has a disco mixer-pre-amp unit, "The Entertainer," designed by president Gar Gillies, and featuring

(Continued on page 43)



Billboard photos by Jim Melanson

SUPER STONE—Mick Jagger gets right into the thick of it with "Honky Tonk Woman" as an opening number for the Rolling Stones concert at Madison Square Garden in New York June 22 and, right, lets his fans know that the good vibes are mutual. See Talent Section page 22 for review.

Pres. Ford Favors Act Royalty, Musicians Told At Convention

SHREVEPORT, La.—President Gerald Ford favors the passage of Sen. Hugh Scott's pending bill which would give recording artists a royalty every time their disks are broadcast or played in jukeboxes.

That's what Nancy Hanks, boss of the National Endowment For the Arts in Washington, told delegates to the American Federation of Musicians' convention here last week.

AFM president Hal Davis con-

firmed that the Ford administration was supporting the Scott bill. "It's a landmark," said Davis, urging union members to campaign aggressively in favor of the legislation.

Davis outlined several "problem areas" the musicians are facing in mid-1975.

Booking agents, Davis said, have organized the International Theatrical Agents Assn. to fight certain AFM regulations. Foreign tour bookings, recording sessions, piracy of records, arts funding and AFM performance royalties are other subjects enumerated by Davis as requiring immediate attention.

He told delegates that the union's recording department is being enlarged to better collect money and to sign up numerous labels that make records without an AFM contract. "Hundreds of thousands of dollars

are being lost by musicians in recording work because of non-signator activity," Davis said.

Davis reported he had recently met with representatives of the National Entertainments Conference which books college entertainment and said he was optimistic at arriving at "a mutual and agreeable solution" to problems the AFM has had with the NEC recently. He also declared the union would continue to pursue a new law calling for performance royalties. "There's no doubt," he said, "that broadcasters can afford to pay the modest fees that would be required under Sen. Hugh Scott's bill."

It was the 75th annual convention for the union, which now comprises 330,000 professional musicians.

Davis was re-elected president, and J. Martin Emerson was re-elected secretary-treasurer. Also voted to an additional term were vice presidents J. Alan Wood and Victor Fuentelba.

Long-time country performer Roy Acuff was made an honorary AFM life member for his "unique and continuing contributions to music."

RCA Hosts 3-City Sales/Promo Meets

NEW YORK—RCA Records top brass, led by president Ken Glancy, began a series of three regional sales/promotion meetings Thursday (26) in Monticello, N.Y., to introduce July product and underscore the label's commitment to introduce and establish more new artists this year. Following are San Diego (30-July 1) and Indianapolis (1-2).

Citing the excellent first six months of 1975, Jack Kiernan, division vice president, marketing, said the meetings are being held both to intensify the sales impetus for the rest of the year and introduce the field staff to some of the new talent.

Key July debuts include David Cassidy; "Russell Morris," by one of Australia's top pop vocalist/writers; Alquin, Holland's top rock group, and Catherine Howe, MOR English import.

(Continued on page 8)

JULY 5, 1975, BILLBOARD

L.A. Retailer Says Pilferage Up Licorice Pizza's Greenwood Suggests 5 Remedies

By ROBERT SOBEL

This is the second installment of an article devoted to pilferage, losses suffered, and methods used to fight it.

NEW YORK—Licorice Pizza president Jim Greenwood says that shrinkage in his 15 stores, located on the West Coast, is substantial although he declines to give either a percentage figure or how much is suffered in terms of money loss. He admits, however, that pilferage is a little higher at present compared with last year. Methods he uses to deter pilferage include the raising of counter areas, the controlling of one entry, stapling bags, checking customers' bags and boxes, and an attempt to hire honest persons.

He says that pilferage differs from area to area and he accents the heavy pilferage problem in lower income and ethnic-populated areas. His view on the method of displaying product is in support of the "open" policy. "We are music merchants. It is our job to sell the product and make a profit. The 'guard and gun' philosophy by Russ Solomon of Tower is a threatening thing but some stores

need it. It maintains security while making the tapes accessible to the customer."

Amos Heilicher, head of the Heilicher Bros. chain, based in Minneapolis, challenges the accuracy of figures on pilferage. He asserts it is impossible to calculate the amount of money lost from stealing in stores because "it could be mark-downs which are not accurately determined. It is the mark-down that will mean the final attrition of the industry."

Heilicher says too many chains don't keep data on specific sales and when volume is totaled, the sale figure is not taken into account.

He contends the difference between the sale price and the regular price could eventually be construed as money lost from pilferage.

Heilicher further contends that there is no real means "to protect yourself. There's more pilferage in cosmopolitan areas, less in small towns, regardless of what you do." Heilicher, however, is experimenting with a micro-dial on a tape in one location. The tape sets

off an alarm system when the offender walks through a certain area without having paid for the tape. He also uses a long plastic box—a "spaghetti box" to enclose the tapes in the counter.

Heilicher feels that it is all right to have the tapes under lock and key if the department is manned sufficiently. But it may be cheaper to risk pilferage rather than to being forced into hiring another clerk to give the tape to the customer.

Stu Schwartz of the Harmony chain claims that his pilferage is relatively low and cites a 1 percent loss in this area. He has a high standard of recruitment and uses plainclothes security personnel in certain stores who check on activity. In other ways, his methods are similar to other dealers polled.

Schwartz, who also prefers the open system of display, says he would rather risk a certain amount of loss in order to get a sale. Experience, he claims, shows the risk is well advised because he has a higher ratio of tape sales to albums than the prevailing national standard.

Spate Of Overdubbed Dupes On Market Shortly?

By IS HOROWITZ

NEW YORK—A new spate of unauthorized tape duplications of pre-Feb. 15, 1972 recordings is expected to reach the market soon, seeking to slip through an apparent semantic loophole in recent federal court decisions denying duplicators immunity under the compulsory section of the Copyright Act.

Producers of the tapes, it has been learned, will claim legality under the very terms of the decisions that are generally viewed as dealing pre-1972 duplication a major blow.

At least four duplicators are now reported to be preparing a stockpile of cartridges that will present older recordings with new tracks dubbed over the originals. That in itself is a technique that has long been used by producers of unauthorized tapes masquerading as sound-alikes.

But these duplicators will make no attempt to hide the original source of the material. Instead, they will maintain that the addition of newly-added tracks gives their product legal standing under a literal reading of the court rulings.

These decisions under compulsory license state that duplicators cannot claim a "similar" use by merely copying an existing recording. What they may do, the courts

have said, is to make a new recording of copyrighted material that has already figured in a prior recording.

The Supreme Court has refused to review these decisions (Billboard, June 21) and the Justice Dept. has stated that it is prepared to prosecute duplicators of pre-1972 recordings.

Duplicators of over-tracked material, if challenged, will now point to what they consider a crucial distinction between the terms "similar" and "identical" as used in relevant court opinions.

In the third circuit appellate decision (Jondora vs. Melody), for instance, the majority opinion stated: "It is our conclusion that making an identical copy of a recorded version of a copyrighted musical composition is not a 'similar' use as permitted by the compulsory licensing provision."

"No one can claim that these tracked recordings are identical to the originals," says a source closely allied with the Independent Record and Tape Assn. of America, a group which has sought to defeat anti-piracy moves in Congress, state legislatures and the courts.

Further, says this source, "we intend to copyright these new recordings ourselves."

CLIVE TO RETAIN ARISTA CHAIR

RIAA, Davis, Hirschfield Statements Following Deliverance Of Indictments

NEW YORK—Separate statements responding to the federal indictments handed down last week against industry figures have been issued by the RIAA, Arista Records president Clive Davis, and Alan Hirschfield, president of Columbia Pictures Industries Inc., Arista's parent company.

The RIAA stated:

"It would be inappropriate for this association to comment on the charges in the indictments handed down. The matter is now in the courts and the courts will determine the facts.

"It is appropriate, however, to note that there are thousands of companies and individuals in the music and recording industry. It would be wrong and unfair to suggest that the practices alleged in the indictment represent typical business behavior in these industries. The overwhelming majority of these

individuals follow ethical and lawful business practices.

"Our association, through its board of directors, earlier developed a special action program to insure that business practices within the industry are based on sound legal and moral principals. RIAA officials have also encouraged other segments of the recording, music publishing and broadcasting industry to adopt similar standards."

The Davis statement said:

"For two years my family and I have suffered from malicious rumors and insinuations growing out of the investigation of the record industry. The indictment against me clearly establishes that all those rumors and insinuations were false.

"What is involved are tax charges. The issues are apparently the same as those raised in the CBS civil suit against me which was brought over two years ago. I am innocent of those charges, and I shall respond on those issues at the appropriate time and place."

Davis also received backing from Hirschfield, who noted that Davis

Chess/Janus Names DeJoy Gen'l Mgr.

LOS ANGELES—Eddie DeJoy has been named vice president and general manager of Chess/Janus Records and the label's New York offices have been closed.

Succeeding Marvin Schlachter as C/J chief, DeJoy formerly worked as national promotion director and head of the C/J West Coast operation. DeJoy was released from Granada Hills Hospital here Sunday (29) following treatment for a back injury suffered in a motor car accident two weeks ago.

Shuttering the Manhattan facilities means that more than a dozen employees have been terminated, it was reported. Allan Mason becomes vice president of a&r here, reporting to DeJoy.

has not been charged with "any alleged payola or similar matters" and said that CPI fully intends to continue its relationship with Davis as Arista president.

At CBS Records the official comment on any affect the Gamble & Huff indictments might have on the distribution and music publishing administration deal between the two parties was that it would be inappropriate to say anything while the matter is before the court. Gamble and Huff were unavailable for comment, as was Nat Tarnopol.

In This Issue

CAMPUS.....	24
CLASSICAL.....	26
COUNTRY.....	48
INTERNATIONAL.....	54
JUKEBOX.....	27
LATIN.....	27
MARKETPLACE.....	32,33
RADIO.....	19
SOUL.....	30
TALENT.....	22
TAPE/AUDIO/VIDEO.....	42

FEATURES

Stock Market Quotations.....	8
Vox Jox.....	20
Studio Track.....	25
Disco Action.....	28

CHARTS

Bubbling Under	
Hot 100/Top LPs.....	20
FM Action.....	29
Gospel LPs.....	34
Soul LPs.....	31
Hot Soul Singles.....	30
Hot Country Singles.....	50
Hot Country LPs.....	52
Hot Latin LPs.....	27
Hits of the World.....	57
Hot 100.....	60
Top 50 Easy Listening.....	24
Rack Singles/LPs Best Sellers.....	29
Top LPs.....	62,64

RECORD REVIEWS

Singles Radio Action.....	16,18
Album Reviews.....	63
Singles Reviews.....	65

Executive Turntable

Sal Licata, most recently vice president of sales for United Artists Records, moves up to vice president and general manager of the label in Los Angeles. . . . Mike von Winterfeldt, vice president of Polydor's international division, assumes new responsibilities including national a&r operations. The 18-year Polydor veteran will be assisted by Ron Mosely, East Coast a&r director and national promotion chief, and John Guess, West Coast a&r director. . . . Recently with MCA Records for nearly six years, Johnny Musso is entering the personal management field in Los Angeles.

★ ★ ★

Marvin Saines named vice president, Masterworks, of the CBS Records division in New York. He is responsible for the label's recording of classical music in the U.S.

★ ★ ★

Paul Livert joins Pickwick International in newly created post of special projects director, after 10 years at London in similar position. . . . Dave Marshall joins Fantasy/Prestige/Milestone as national promotion director, moving from Private Stock, and Bob Mercer adds national FM promotion director responsibility to duties as West Coast regional promotion manager. . . . Newest addition to London chain of district managers servicing independent distributors is Mel Da Kroob, formerly with Motown, now responsible for sales in Michigan, Ohio, West Pennsylvania, Minnesota and Iowa. . . . Richard McLeese joins Alligator in Chicago as operations manager, after stints as a DJ and record buyer.

★ ★ ★

Harold Komisar appointed vice president, marketing and sales, at Le-Bo Products Co., accessory manufacturer, moving from Chess Records where he was marketing director. . . . Jere Hill, with Data Packaging Corp. since 1966, named national sales manager of magnetic tape packaging producer. . . . Ampex Corp. appoints Ken Herring national sales manager, magnetic tape division, moving from Western area manager, audio-video systems. His successor is Tom Nielson, former Rocky Mountain area sales engineer.

★ ★ ★

Billy Pfordresher is promoted to national promotion manager and Bruce Brantseg becomes national secondary promotion manager at 20th Century Records. Other promotion staff appointments involve Sandy Horn, Mike Kraft, John Schuler and Len Fvenoff, all of whom will report to Paul Lovelace in Los Angeles. . . . Fred Forbes appointed to marketing coordinator, speaker division, at the Koss Corp., Milwaukee. . . . New branch credit manager for WEA in Atlanta is Beverly "Sam" Bagley. . . . Richard McLeese takes over as operations manager of Alligator Records, Chicago.

★ ★ ★

Spencer Proffer has resigned as head of a&r for United Artists Records and will move into independent production. Also at UA, Jackie Dean will coordinate r&b activity East of the Mississippi River and Stewart Sank moves from New York promotion manager to East Coast album promotion manager. Named regional promotion managers by the label are Jack Campbell, Jack Satter, Mike Conwisher, Larry Cohen, John Parker and Tom Moore. UA also has set Janet Gross as assistant to the vice president, publishing wing.

★ ★ ★

In New Orleans, the new branch manager for Buena Vista Records is Larry Fine, who also toiled in Denver, St. Louis and Chicago. . . . Phil Casey departed as an agent at the Apogee Agency. . . . Winston "Scoop" Cenac has been elevated from staff writer to press officer for Motown Records, Los Angeles. . . . Ex-Mercury Records national promotion director Bob Scherl has joined the Scepter label in Los Angeles as national pop promotion chief. . . . Veteran promotion executive Don Whittemore now is working as West Coast representative for International Musexpo '75, based in Los Angeles.

'MIDNIGHT' TV STANZA INTO MOR?

LOS ANGELES—After two and a half years, TV's late night "Midnight Special" is attempting to broaden its audience appeal by incorporating an MOR slant into its rock-oriented format. First step: its new host Helen Reddy, with guests such as Glen Campbell, Mac Davis, Buffy Sainte-Marie, Freddie Prinze, Jimmy Walker and Jessie Colter.

Burt Sugarman, executive producer of the NBC show, admits "Midnight Special" attracts basically a young audience. He is now trying to reach and hold the audience from the "Tonight Show" which precedes "Midnight Special" each Friday night-Saturday morning.

Wolfman Jack remains as announcer.

Thanks to all the big people.

Ron Alexenburg
James Allen
Randy Allen
Dave Atkinson
Mike Atkinson
Phil Balsam
Nick Barna
Bill Barnes
Bob Beasley
Dan Beck
Bill Bennett
Ron Bennett
Al Bergamo
Ted Bernstein
Roz Blanch
Ron Bledsoe
Greg Boyd
Grant Brinser
Bill Broege
Randy Brown
Bud Bush
Tom Cade
Thom Callahan
Jim Carlson
James Carr
Ben Caruso
Joe Casey
Bill Catino
George Chaltas
Jack Chase
Jim Charne
Al Clasing
Lennie Collins
Kelly Conway
Doris Cook
Del Costello
Jack Craigo
Joe Crain
Homan Crawford
Tom Croft
Larry Darst
Craig Davies
George Deacon
Don DeGraf
Armando DeLlano

Dave Demers
Don Dempsey
Carl Denman
Bill Donovan
Ron Douglas
Gene Edwards
Don Ellis
Greg Erickson
Bob Ewald
Vic Fiorillo
Jim Flattman
Ray Free
Bunny Freidus
Jim Fuscaldo
Bonnie Garner
Ed Geis
Gregg Geller
Guiseppe Giannini
Jim Gilchrist
Julie Godsey
Milt Goldstein
Joe Guarino
Al Gurewitz
Mike Gusler
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Dennis Hannon
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Neil Hartley
Bill Heard
Roger Holdridge
Clyde Jackson
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Roy Job
Stephen Kakes
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Ray Kelch
Ted Kellem
Jack Kelly
Bob Kerns
Jon Kirksey
Mark Kohler
John Kotecki
Bernie Krane
Ken Kravitz

Richard Kudolia
Jack Lameier
Lee Lawrence
Arnold Levine
Phil Little
Guillermo Lopez
Gil Lugo
Terence Lynd
Tom Mabry
John Madison
Lou Mann
Joe Mansfield
Richard Mansfield
Ted Marcha
Ina Marra
Michael Martinovich
Ed Masterson
Mary Ann McCready
Steve McDevitt
Tom Mc Guinness
Jim McManamon
Irv Medway
Don Mercurio
Roger Metting
Joel Meyer
Don Miller
Emily Mitchell
Gertrude Mix
Barry Mog
Stan Monteiro
Frank Mooney
Soren Nissin
Dennis Noto
Norio Ohga
Hershel Orr
Bud O'Shea
James Patterson
Mert Paul
Marty Pekar
Jack Perry
Bob Petrie
Lennie Petze
Peter Philbin
Mel Phillips
Joe Piacenti
Ron Piccolo
Fred Pillot
Dan Pinckard
Jerry Pitti
Bob Poer
Myron Polenberg
Steve Popovich
Tim Pritchett
Mike Radcliff
Paul Rappaport
Tom Reaney
Evandro Ribeiro
Red Richards
Pascal Robiefroid
Greg Rogers

George Ryan
Leroy Sather
Simon Schmidt
Chuck Schwartz
Jim Scully
Irwin Segelstein
Joe Senkiewicz
Jaroslav Sevcik
Billy Sherrill
Steve Slutzah
A.W. T. Smith
Carl Smith
Fred Smith
Leroy Smith
Paul Smith
Stan Snyder
Solly Solomon
Jacques Souplet
Bob Stanford
Grady Steen
Joel Steiger
Nancy Steiger
Jeff Stella
Bruce Sullivan
Dan Sullivan
Walt Swan
Dave Swengros
Rick Swig
Gerry Thompson
Juan Truden
Jose Tudela
Jim Tyrrell
James Urie
Don Van Gorp
Denny Vaughn
Mike Volkovitsch
Raoul Wagman
Dan Walker
Eugene Walker
Larry Wall
Don Walters
Richard Ware
Lou Weinstein
Ray Welch
Mark Westcott
Dick Weybright
Burt Whitman
Roger Whitney
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Vol. 87 No. 27

What Is An Indictment?

The following article explains the purpose and nature of an indictment, the charge made last week by the federal government against 19 persons stemming from an investigation into alleged criminal actions within the record-broadcasting industries.

LOS ANGELES—An indictment is a formal method of accusing a person of a crime. A federal indictment, charging violations of the laws of the United States, is voted by a grand jury consisting of not less than 16 nor more than 23 members. Such an indictment is issued upon the concurrence of 12 (or more) grand jurors.

The grand jury proceedings in which indictments are voted are conducted in secret. Prospective defendants ordinarily do not appear before federal grand juries and their attorneys are not permitted to attend. Only the prosecutor, the witnesses testifying before the grand jury (including prospective defendants if they are called to testify) and court personnel are permitted to be present in the grand jury room along with the grand jury itself.

Prospective defendants gener-

At Least 12 Grand Jurors Must Vote It

By FREDERIC N. GAINES

ally cannot be required to testify before the grand jury if they elect not to do so because of their constitutionally protected right against self-incrimination.

Accordingly, the federal grand jury proceeding is usually a one-sided presentation by the government. Its purpose is not to determine guilt or innocence, but rather to determine whether there is a "probable cause" to believe that a law of the United States has been violated and that the prospective defendant violated such a law.

An indictment is not in itself evidence that any crime has been committed or that the person charged is guilty. It serves the function of placing the defendant on specific notice of the crime he is charged with committing and the time and place of its alleged commission.

The grand jury indictment has also historically served as a protec-

tive shield against government oppression and persecution. They are intended to hear the government's evidence and screen out frivolous charges and those based upon mere suspicion, thereby requiring the government to produce evidence convincing the grand jurors that there is "probable cause" to believe that the defendant had committed a criminal act.

After an indictment is issued, the government is required to prove the defendant guilty by presenting evidence to the trial jury convincing all of them "beyond a reasonable doubt" of the defendant's guilt.

At the trial, the defendant may testify on his own behalf, his attorney may cross-examine the government's witnesses accusing the defendant and the defendant may call his own witnesses to testify to facts showing that he is in fact innocent.

Furthermore, it is the usual practice for the judge at a trial to instruct the jurors that the indictment is nothing more than a formal means of bringing the case to court and is no evidence whatever against the accused.

18 Labels Face Boycott By Youngsters

By RADCLIFFE JOE

NEW YORK—A summer-long boycott of 18 record companies will be launched July 7 in Harlem, Bronx, Brooklyn and some sections of Manhattan by Youth Action Now (YAN), a group representing inner-city youngsters seeking summer jobs.

The planned boycott is the outgrowth of weeks of negotiations between YAN and the record companies initiated by YAN to get the labels to hire at least five inner-city youngsters each, for the duration of the summer vacation.

According to Jan Berger, coordinator of the YAN effort, Polydor was the only company to come up with a positive summer program, with entertainer James Brown (who also records on the Polydor label) of-

fering, on an individual basis, to hire some 15 youngsters for the summer.

The alleged negativism to the plan by the record companies, triggered a YAN demonstration against Buddah and Atlantic last week, and is expected to be expanded to other record companies as the boycott gains momentum.

Ms. Berger says that Atlantic and Buddah were selected for the first round of picketing "because Atlantic has many of the top-grossing black acts recording on its label, and Buddah spent some \$9,000 on a jive luncheon for Gladys Knight and the Pips which could have been better utilized on job programs for the kids who buy the records."

The 18 record companies being boycotted include the WEA Group,

Motown, Buddah, A&M, Capitol, Epic, RCA and Mercury. According to Ms. Murray, the action is necessary because the "record companies are not taking us seriously."

Smith's Triumph Nothing New For Country Talents

By BILL WILLIAMS AND COLLEEN CLARK

NASHVILLE—When former schoolteacher Margo Smith reached the top 10 on Billboard's country charts, she was upholding a tradition or pattern established long ago. Scores of country artists have attained that lofty plane in their first release on a major label.

The list is long, but in recent years it seems to have surpassed even those of the past. In the modern generation, it would include Johnny Rodriguez ("Pass Me By"), T.G. Shepard ("Devil In A Bottle"), C.W. McCall ("Fill Her Up, Keep On Truckin'"); Tanya Tucker ("Delta Dawn"); Donna Fargo ("Happiest Girl In The Whole U.S.A."); David Wills ("There's A Song On The

(Continued on page 49)

WRVR AIRS SQ ENCODED JAZZ SHOWS

NEW YORK—WRVR is conducting its first quad broadcast tests using an SQ encoder on loan for evaluation from CBS Labs at three live jazz events—two from the Village Gate plus the opening Newport Jazz Fest gig at the Hotel Drake Friday (27), hosted by Atlantic Records with Dave Brubeck, Paul Desmond and George Wein.

DJ Les Davis hosted the first Gate remote Monday (23) with George Duke, Andrew White with Ron Carter, and the Jazz Sisters, and will encore Monday (7) with the Cannonball Adderley Quintet and Flying Island.

DOWN 691,000 UNITS

U.K. Pre-recorded Tapes Show 3-Month Sales Drive

LONDON—Home market sales figures for prerecorded tape slumped heavily in the first three months of this year, mainly due to a fall in popularity of 8-track cartridges.

Total unit sales between January and March were nearly 4.2 million, 691,000 less than in the same period of 1974 when 4.9 million was recorded.

Pros At Eagle Rock

LOS ANGELES—Sonny Criss, Herb Ellis, Shelly Manne, Leroy Vinnegar, Teddy Edwards and John Rinaldo will perform along with the Eagle Rock High Girls Jazz Combo in the school's auditorium July 6 with receipts going to the school's bands. Eagle Rock is a Los Angeles suburb.

A Real Nightmare

LOS ANGELES—Alice Cooper had his own nightmare in Vancouver June 24 when he fell at the end of a skit during "Welcome To My Nightmare" and broke six ribs and lacerated his scalp.

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A&M Artists Rate Folios By Almo Firm

• Continued from page 1

The cost at the retail level will be competitive with other companies, ranging in price from \$3.95-\$9.95, says Ms. Michael.

Price will depend heavily on the popularity of the artist, but the amount of art work, engraving, production and pre-production, in addition to the cost of print and paper will also determine the price, she explains, adding price will be a joint decision, made by Lance Freed, director of Irving/Almo; Joel Sill, director of Almo, Kaye and Ms. Michael.

Graphics will be handled by Almo's staff, but the concept will be taken from the original album, says Kaye. Black and white plus four-color will be used, depending on the style of the artists.

"The sound of the artist will be reflected in the folio," Ms. Michael continues, "even to such detail as the feel of the paper. For a folk artist, I look for paper with a funky, folkish feel to it."

Kaye explains that the idea is receptive to people in the Midwest, Canada and Washington state.

The people in those areas do not

go outside to socialize on the same level with the rest of the country. Therefore, they are more inclined to entertain themselves with a piano or some other instrument at home, says Ms. Michael.

Walter Kane and Son, New York, will distribute the product to record shops and music stores. Almo plans to broaden its appeal to the larger urban areas through the Kane organization and through research compiled by Ms. Michael, says Freed.

RCA Meetings

• Continued from page 3

For RCA custom labels, the first eight Pablo jazz 8-tracks will be shipped, including the 3-cartridge "Jazz At The Santa Monica Civic '72" and selections by Joe Pass alone and with Ella Fitzgerald, Herb Ellis and Duke Ellington/Ray Brown/Louis Bellson; Count Basie Trio and Count Basie/Joe Turner and Oscar Peterson; three "Art Tatum Solo Masterpieces" on Pablo; first LP from Munich's Silver Convention on Midland International; a Flip Phillips reissue and violinist Elek Bacsik's tribute to "Bird And Dizzy" on Flying Dutchman, and Dana Valery's first rock LP on Phantom.

In addition to highlighting the new product, the meetings will update the field staff on continuing campaigns for other new RCA artists including Michael Bolotin, Deadly Nightshade, Elliott Murphy, Nancy Nevins, Pure Prairie League, Lonnie Liston Smith, Tomita, Leslie West and Roger Whittaker.

Market Quotations

As of closing, Thursday, June 26, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27	13 1/2	ABC	9.7	240	26 1/2	26 1/2	26 1/2	- 1/4
7	2 1/2	AMPEX	11.1	121	6 1/4	6	6 1/4	+ 1/4
3 1/2	1 1/2	Automatic Radio	0	13	2 1/2	2 1/4	2 1/2	+ 1/4
9 1/2	4 1/2	Avnet	4.9	502	9 1/2	9	9	- 1/4
19 1/2	10 1/2	Bell & Howell	7.3	197	19 1/4	18 1/2	18 1/2	+ 1/2
53 1/2	27 1/2	CBS	13.5	442	53 1/2	52 1/2	53	+ 1/2
9 1/2	2 1/2	Columbia Pic	23.7	534	9 1/2	8 1/2	9	- 1/2
4 1/2	2	Craig Corp.	4	14	3 1/2	3 1/4	3 1/2	+ 1/4
55 1/2	21 1/2	Disney, Walt	27.7	283	51 1/2	50 1/2	50 1/2	Unch.
4 1/2	1 1/2	EMI	11.1	111	4 1/2	3 1/2	4	- 1/4
38 1/2	23 1/2	Guilf + Western	4.6	174	38 1/2	37 1/2	38	Unch.
7 1/2	3 1/2	Handieman	17.5	66	7 1/2	7	7 1/2	+ 3/4
16 1/2	5 1/2	Harman Ind.	4.7	32	14 1/2	14	14 1/2	- 1/4
8 1/2	3 1/2	Lafayette Radio	10.3	334	8 1/2	8 1/4	8 1/2	- 1/4
19 1/2	12	Matsushita Elec.	12.1	516	19 1/2	18 1/2	18 1/2	- 1/4
79 1/2	27 1/2	MCA	10	628	79 1/2	74	77 1/2	+ 3/4
16 1/2	12 1/2	MGM	6.8	1258	15 1/2	16	16	- 1/4
68	43	3M	26.1	674	67 1/2	65 1/2	66 1/2	+ 1/4
4 1/2	1 1/2	Morse Elec. Prod.	0	6	3 1/2	3 1/4	3 1/2	- 1/4
57 1/2	33 1/2	Motorola	23.2	128	50 1/2	49 1/2	50	- 1/2
24 1/2	12 1/2	No. Amer. Phillips	9.9	72	23 1/2	22 1/2	23 1/2	+ 1/4
18 1/2	7	Pickwick International	7.5	15	16 1/2	16 1/4	16 1/2	+ 3/4
6 1/2	2 1/2	Playboy	15.5	60	5 1/2	5 1/4	5 1/2	Unch.
20 1/2	10 1/2	RCA	16	418	20 1/2	20	20 1/2	+ 1/4
13 1/2	5	Sony	35.8	1403	12 1/2	12 1/4	12 1/2	- 1/4
16 1/2	9 1/2	Superscope	4.2	146	16 1/2	16	16 1/2	+ 1/4
47 1/2	11 1/2	Tandy	13.3	173	46 1/2	45 1/2	45 1/2	- 1 1/4
6	2 1/2	Telecor	5.6	13	5 1/2	5	5	Unch.
3 1/2	1 1/2	Telex	21.1	49	2 1/2	2 1/4	2 1/2	Unch.
3 1/2	1	Tenna	12.5	7	2 1/2	2	2 1/2	Unch.
10 1/2	6	Transamerican	15	990	10 1/2	9 1/2	10	+ 1/4
13 1/2	5 1/2	20th Century	10.4	523	13 1/2	12 1/2	12 1/2	- 1/4
18 1/2	18 1/2	Warner Commun.	6.8	963	18 1/2	16 1/2	18	+ 3/4
27 1/2	10	Zenith	78.8	197	27 1/2	26 1/2	27 1/2	+ 1 1/4

As of closing, Thursday, June 26, 1975

OVER THE COUNTER*	VOL.	Week's			OVER THE COUNTER*	VOL.	Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	18	2 1/2	2 1/2	2 1/2	Schwartz Bros.	0	2	1 1/4	1 1/4
Gates Learjet	143	9	8 1/2	8 1/2	Wallich's				
GRT	16	1 1/2	1 1/4	1 1/4	Music City	0	1/2	1/2	1/2
Goody Sam	0	4 1/2	3 1/2	3 1/2	Kustom Elec.	35	2 1/2	1 1/2	2 1/2
Integrity Ent.	4	1/2	0	1/2	Orrox Corp.	1	1 1/2	1 1/4	1 1/2
Koss Corp.	3	6 1/2	5 1/2	5 1/2	Memorex	0	9 1/4	8 1/2	8 1/2
M. Josephson	20	6 1/2	6 1/4	6 1/4					

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

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Off The Ticker

TELECOR INC., Beverly Hills, distributor of **Panasonic** products in the Western U.S., expects earnings for the year ended May 31 to be lower than the \$1.14 a share in 1974. Sales in fiscal 1975 slipped from \$64.1 million in fiscal 1974 to about \$62.5 million.

The company reports earnings of \$1.9 million, or 69 cents a share, in the nine months ended Feb. 28, compared to \$2.6 million, or 93 cents a share, in the same period a year ago. * * *

HARMAN INTERNATIONAL INDUSTRIES, Lake Success, N.Y., reports a 9 percent gain in earnings on a 19 percent increase in sales for the fiscal nine months ended May 31.

Earnings were \$4,564,000, or \$2.28 a fully diluted share, on sales of \$77,546,000, compared to earnings of \$4,154,000, or \$2.07 a fully diluted share, on sales of \$64,921,000 in the same period a year ago. All shares reflect an adjustment for a 10 percent stock dividend declared Dec. 11.

Sydney Harman, president, expects to report record earnings of \$3 a share, for the fiscal year, a gain from \$2.70 a share in the last fiscal period, after adjustment for a stock dividend.

He expects sales to increase to a record \$105 million for the fiscal year. * * *

BSR LTD., London, will resume a 5-day work week here because of an increasing demand for its record players in the U.S. BSR had reduced its personnel in January by laying off 3,000 employees.

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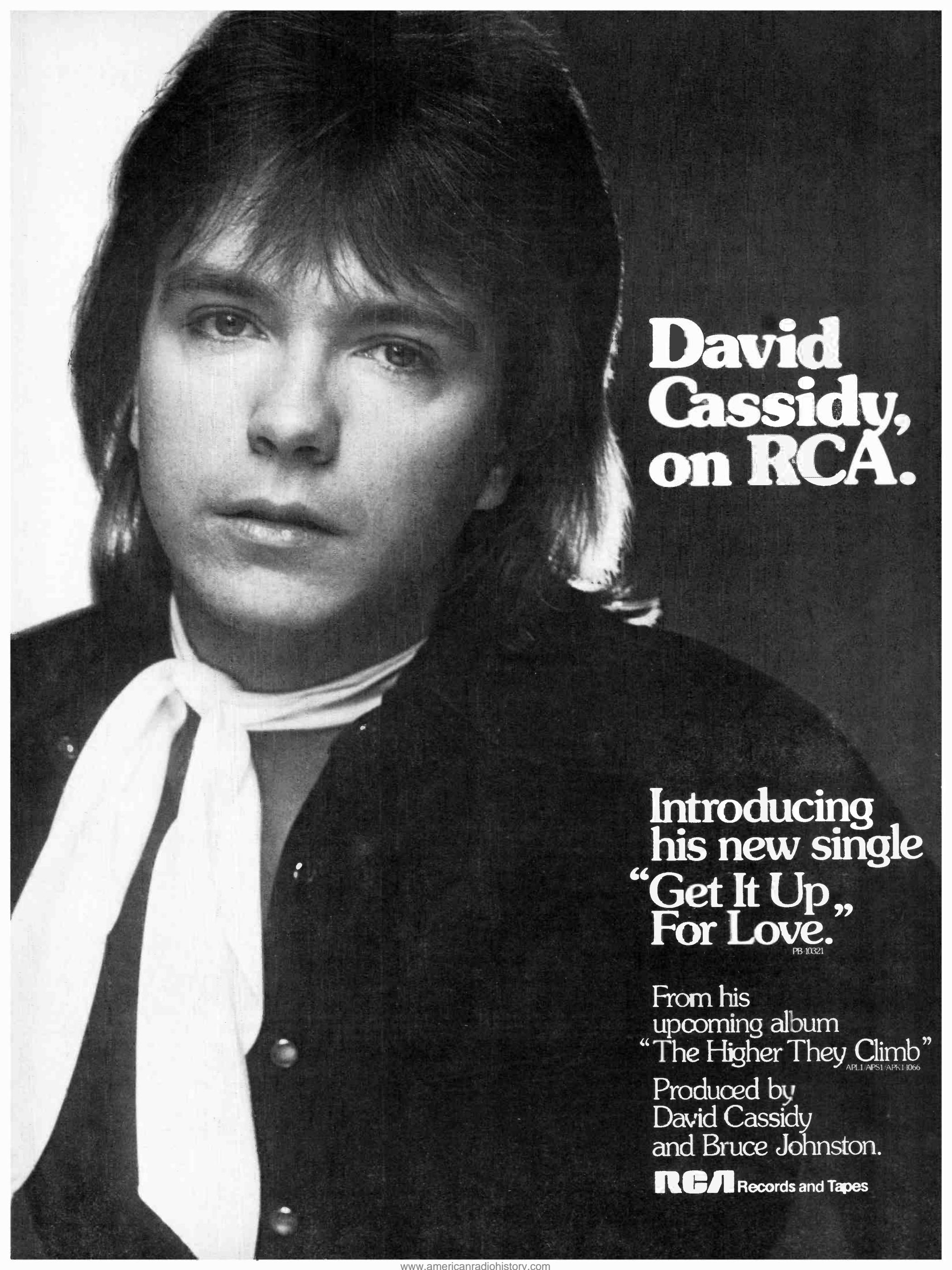
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RCA Records and Tapes

Government Tees Action Vs. Crimes: More To Come

• Continued from page 1

firmed that investigations have been underway locally for some time.

(There have also been investigations going on in Los Angeles involving the Los Angeles district attorney, county sheriff and Los Angeles police dept. for nearly two years into Coast payola activities. It is known that these agencies have been in touch with federal officials over their findings.)

This first action by the government last week was the first leveled since Congress amended the Communications Act in 1960 following intensive hearings into payola the previous year, to make payer and payee liable when any sub-rosa payment is made to influence the promotion of records on radio.

The indictments are only a charge against a person (see separate story) and in some instances—not all—they will come up against sections 317 and 508 of the Communications Act.

Section 508 covers the giving of payola with a penalty of \$10,000 and one year in jail. Section 317 covers the responsibility of the station licensee to prohibit its employees from accepting payola and also ensuring that payment resulting in a

special push for a record on the air requires sponsorship identification.

The indictments include charges of conspiracy, interstate transportation to commit bribery, mail fraud, wire fraud, income tax evasion and failure to file income tax returns.

No mention of drugs, long rumored as key to the investigation, is made in any of these first indictments.

Those indicted include Philadelphia record men Kenny Gamble and Leon Huff (conspiracy, mail fraud, wire fraud, interstate travel to commit commercial bribery and violations of the payola statute), Brunswick/Dakar president Nat Tarnopol (conspiracy, mail fraud, wire fraud, personal income tax evasion and corporate income tax evasion), Arista Records president Clive Davis (income tax evasion and filing false tax reports), Los Angeles independent record promoter Fred Rector (failure to file timely income tax reports), Paul Burke Johnson (perjury), David Wynshaw, former CBS employee (income tax evasion), and Pasquale Falconio and Wynshaw together (conspiracy, mail fraud, wire fraud and the interstate transportation of stolen property).

Several other persons were named

in the indictments for activities while working at Brunswick/Dakar and for Gamble and Huff. Six Gamble and Huff companies were also indicted.

Attorney Goldstein stresses that the investigation is not directed solely at black music oriented record companies. He describes it as "being across the board."

However, the tie to r&b is already prominent with the charges levied against Gamble & Huff, whose CBS-distributed Philadelphia International Records label has scored heavily on the black market, and with the charges against Tarnopol, whose company features a predominantly black artist roster.

The Gamble & Huff firms cited are Assorted Music, Gamble-Huff Records, North Bay Records, Gamble Records, Huga Management and Cheyenne Productions.

The Gamble-Huff indictment, handed down by a federal grand jury sitting in Philadelphia, charges that over \$35,000 in cash, clothing, money orders and airline tickets were given to disk jockeys, program directors, music directors and other radio station personnel.

Also named in the Gamble-Huff indictment are Earl Shelton, Joseph Medlin (he has since left the firm to become national director of promotion at Polydor Records), Edward Richardson, a/k/a Lord Gas; Harry Combs and Benjamin Krass. Krass, a principal of Krass Bros. Clothiers in Philadelphia, is cited as a one-time partner in Gamble Records.

The defendants are charged with conspiracy, mail fraud, wire fraud, interstate travel for commercial bribery and violations of the payola statute.

Among the allegations are that they paid out in excess of \$25,000 in cash to disk jockeys, music directors and program directors; that they provided articles of clothing in excess of \$6,000 to radio personnel; that they sent telegraphic money orders, ranging from \$50 to \$500, each to radio personnel and that the U.S. mails were used to send radio personnel airline tickets and other goods valued in excess of \$2,300. The latter two counts fall under mail and wire fraud.

Cities included on the defendants' alleged dole list are Philadelphia, New York, Baltimore, Washington, Atlanta, Detroit, Houston, St. Louis and Cleveland, among other.

There are also charges that defendants violated interstate travel by crossing state lines to pay off radio personnel.

Mention is also made in the indictment of payment lists, ranging upwards to totals of \$7,500.

In addition to the counts involving cash payments, more than two dozen counts in the 86-count indictment are directed at the mailing of clothing parcels to radio personnel from Krass' store (bills allegedly were picked up by the record company).

All the charges in the indictment cover a period from Jan. 1, 1969, up to the filing of the indictment last week. If the defendants are convicted, 33 counts facing them have a maximum of five years imprisonment with fines ranging from \$1,000 to \$10,000 each, while the remaining 53 counts have penalties of one year imprisonment and \$10,000 in fines each. The case falls under the jurisdiction of Robert Curran, U.S. Attorney for the Eastern District of Pennsylvania.

Another indictment, handed down by a federal grand jury sitting in Newark, charges Nat Tarnopol, president and controlling stockholder of Brunswick Records and

sole stockholder of Dakar Records, with conspiracy, mail fraud, wire fraud and the evasion of more than \$103,484 in personal income tax and the evasion of more than \$184,421 in corporate taxes for the years 1971 through 1974.

Named in the same indictment, but not for tax purposes are label executives Peter Garris, Irv Wiegman, Lee Shep, Carl Davis, Melvin Moore and working associate Carmine De Noia. Ed Hurley, formerly of the firm, is named as an unindicted co-conspirator.

The indictment charges that the defendants obtained in excess of \$371,000 in cash and merchandise by selling product at less than wholesale price and then not entering the sale on the company's books. The scheme, charged to be in effect from Jan. 1, 1971, through presentment of the grand jury findings, was directed solely for personal gain and/or for payment to radio personnel.

It's also alleged that the scheme defrauded recording artists, songwriters and music publishers of royalties and fees owed them by Brunswick/Dakar.

Monies made through the scheme were generated from such markets as Washington (\$55,000), Los Angeles (\$19,160) and Chicago (\$5,650).

Merchandise allegedly picked up through the scheme includes a \$1,445 home entertainment unit, tables, chairs, suitcases, a television set, a washer, a dryer and a freezer. The grand jury findings also note the purchase of a 1972 Cadillac Eldorado by a Charlotte, N.C., merchandiser, the authorization of a returns credit of 18,350 units for the merchandiser and the transfer of the Cadillac to New York.

The tax evasion charges against Tarnopol accuse him of concealing

thousands of dollars over a three-year period.

The grand jury cites him for evasion of personal income tax in excess of \$37,125 for the calendar year of 1971; the evasion of in excess of \$53,404 for 1972; and the evasion in excess of \$12,855 for 1973.

Alleged evasion of corporate taxes for the calendar year of 1972 are in excess of \$159,621 for Brunswick and in excess of \$1,849 for Dakar. Figures cited for 1973 are in excess of \$18,115 owed by Brunswick and in excess of \$5,196 for Dakar.

These seven defendants, if convicted, face five years imprisonment on each count and fines totalling \$85,000. Tarnopol faces possible imprisonment for 35 years and fines of up to \$70,000 if convicted of the tax charges. In all, the indictment carries 86 counts, most of which are fraud charges.

Davis, indicted by a New York grand jury, but only for personal tax evasion, also faces stringent penalties if convicted. The charges facing him carry a maximum of 24 years of imprisonment and a fine of \$45,000.

Although Davis' indictment was announced in Newark, along with the others handed down June 24, a statement by the U.S. attorney in New York, Paul J. Curran, stressed the narrow range of charges against the Arista president. "There are no charges of payments by him to others in the recording industry or any charges that he received money or benefits other than from his employer [CBS]," Curran said.

It's alleged that Davis failed to report over \$90,000 in taxable income on which \$45,000 in income taxes was due during the years 1970, 1971 and 1972.

For each of the three years, alleged discrepancies between what Davis and his wife jointly filed as

(Continued on page 14)

KELLY Came From KAJAC

(See Page 49)

Mike Award To Japan's Victor

LOS ANGELES—The Victor Company of Japan is the recipient of the 1975 Maker Of The Microphone Award for its development of the CD-4 quad disk system.

Oliver Berliner, grandson of Emile Berliner who invented the microphone and created the trademark of Nipper the dog and the slogan "His Master's Voice" presented the award to Toshiya Inouue, JVC director, who attended the recent Audio Engineering Society convention here.

The "His Master's Voice" trademark is 75 years old next month and will be the subject of a special report in next week's Billboard.

CONTROLLER WANTED

Casablanca Records is seeking an accountant with several years experience in the music business to head their financial department. We are looking for a dynamic person interested in being involved—
Salary open.

Call
(213) 553-1707

OOPS, WE SLIPPED!

Due to a typographical error, Jefferson Starship's ad which appeared on Page 1 of the June 28th Billboard should have read:

Jefferson Starship's new album

"RED OCTOPUS," Grunt Records (BFL1/BFS1/BFK1-0999) is the perfect successor to their tremendously successful GOLD album, "Dragon Fly."

Manufactured and distributed by RCA Records and Tapes

SAVE ——— VALUABLE COUPON ——— SAVE

WE HAVE THE BEST CUT-OUT & PROMOTIONAL 8-TRACK & CASSETTE TAPE LIST IN AMERICA! MAJOR LABELS ... MAJOR ARTISTS

◆ NOT BOOTLEG ◆

SEND FOR FREE CATALOG

Our new expanded telephone lines are in now. If you had difficulty calling us, please try again. Thanks for your patience.

Araco Records & Tapes
507 High St., Burlington, N.J. 08016
Name _____
Address _____
City _____ State _____ Zip _____
Tel: (609) 386-3288

SAVE

SAVE

ELL

BIMBBO

DEFINITELY.

(AM 1714)

**HERB
ALPERT
& THE T.J.B.**

A VERY NEW SINGLE

ON A&M RECORDS

IRS Admits Specialized Perusal Of Record Industry

• Continued from page 1

a week pay of some Southern black DJs.

IRS denies any harassment of black artists by Project Sound. Spokesmen for the service say Project Sound works with any district director of Internal Revenue if there is evidence of non-payment of taxes on payola money.

Project Sound also works with other government agencies (such as Justice Dept. or FCC) investigating payola or other non-compliance.

Whether Project Sound has been instrumental in providing personnel for the special IRS Strike Force aiding Newark-based U.S. Attorney Jonathan Goldstein in the recently announced payola indictments,

could not be learned. One government source indicates that the special IRS Strike Force serving U.S. Attorney Goldstein was "considerable."

Along with IRS, the Federal Communications Commission has been turning over all of its payola complaints and findings in its own investigations into payola. FCC has also provided personnel to help U.S. Attorney Goldstein in the payola sweep that has brought indictments of three record company executives, and others, out of four cities (see separate story).

Goldstein has promised that the payola probe which has produced indictments for alleged tax evasion, and charged others in the industry with mail fraud and interstate transportation of stolen property, is "just the beginning" of an on-going nationwide pursuit of illegality in the rock-pop recording field.

But Goldstein shook up some government people here, particularly in

the FCC, by his strong implications that DJs would not be prosecuted, except in cases of perjury.

The implication of general immunity for DJs who will talk, bothered some FCC personnel, with long memories of the 1960s payola scandals, when DJs on the take were the targets of the action, rather than record executives and promoters.

Some at the FCC feel that immunity deals would be better handled on a strictly individual basis, after subpoenas to testify are issued.

Also, Goldstein's promise of an on-going nationwide probe is causing the IRS and FCC to wonder how much manpower and money can be tied up in a nationwide payola investigation in the years ahead.

The job of ferreting out payola is "difficult, time consuming and costly," one FCC agency spokesman says. He implies that more important priorities demand the agency's time and money.

The IRS will need manpower to face whatever results from a massive tax reform bill now in the House Ways & Means committee, and the FCC will be involved in heavy political broadcast disputes about fairness in the upcoming Presidential election year.

N.Y. To Bakersfield—13,000 Tapes Are Seized

NEW YORK—In two separate raids, some 13,000 alleged pirate tapes were seized here and in Bakersfield, Calif. The West Coast raid involved about 7,500 tapes seized from five booths at a swap meet held at the Automobile Racetrack there. The seizure was conducted by local enforcement officers looking for stolen merchandise as well as for unauthorized duplications of sound recordings. No arrests were immediately made.

Here, FBI agents seized more than

5,800 allegedly pirated versions of copyrighted tapes in a raid on Glow Electronics, 786 Sixth Ave. Roger M. Hoff, vice president, was arrested on charges of violating the federal copyright law.

The 8-track tapes were said by an FBI director to have been wholesaled at \$1.25 each. Estimated value was put at \$28,500. Included were pirated versions of artists such as Eric Clapton, Neil Diamond, Herbie Mann and Olivia Newton-John.

Warners' TV Splurge Aids Retailers

• Continued from page 3

and mom-and-pop stores involved, Kapp states.

The 30- and 60-second spots, produced in color under WSP supervision, run four weeks on stations selected by Marty Cagan, WSP media director. Only four accounts are tagged on any spot.

Kapp emphasizes that the WSP TV promotion is unique in that it works only with record-tape accounts and the racker is involved fi-

nancially in a three-step distribution plan. Most indie TV "best of" packagers circumvent the rack and now go directly to the account.

To discourage pilferage, all WSP tape is packaged in a "spaghetti" box. To follow through on all promotions, Kapp has Bob O'Donnell working the programs as Eastern regional sales manager, while Nolan Crane covers the Midwest and Dallas branches. Miller doubles as a regional overseer in the West.

To encourage national retail chains to participate, regional managers are carrying a videotape playback unit, so they can actually play the spots for participating chain merchandising managers.

To encourage customers buying these "sampler" LPs to purchase entire LPs or tapes from the selection of 24 cuts in each package, backliners carry full data about producers and album titles from which the cuts are taken.

KID KODY SAYS:

- DA -
- DOO -
- DA -
- DOO -
- DOO.

(See Page 52)

A&R Men

When you need material you should check us out.

We write. Arrange. Publish. We have pipelines to good, commercial music you wouldn't even dream of. Let us help you.

Sudden Rush Music

750 Kappock Street
Bronx, N.Y. 10463
(212) 884-6014

FIRST ANNUAL ANNIVERSARY!

It's Our 1st Year Birthday Party, and The Gifts Are On Us!

FREE RECORDS (We're talking box lots only)

REFER TO OUR CATALOG. SELECT YOUR FREE RECORD FROM CODE "A" FOR EVERY TWO RECORDS YOU BUY FROM CODES "G" OR "H."

AND . . .
FOR EVERY ONE RECORD YOU BUY FROM CODES "I," "J" OR "K," YOU GET ONE RECORD FREE (YOU DECIDE FREE SELECTIONS FROM "A")!

All shipments f.o.b. Westbury, N.Y. Selections subject to prior sale and availability. All sales final. Offer expires 8/30/75.

If you've never done business with us, write or call for your free catalog. To those who have worked with us in the past, we extend our sincere appreciation on this special day!

QUANTITY BUYERS

Ask about our SPECIAL DEAL on our extended list of over 100 LP selections!

TAPE & CASSETTE BUYERS!

Buy \$5,000 TAPES and TAKE 5% off your bill.

Buy \$10,000 TAPES and TAKE 10% off your bill.

Buy \$2,500 CASSETTES and TAKE 5% off your bill.

Buy \$5,000 CASSETTES and TAKE 10% off your bill.

COUNTRYWIDE

TAPE & RECORD DISTRIBUTORS, INC.

520 Main Street Westbury, New York 11590

516 997-4410

212 380-3900

JULY 5, 1975, BILLBOARD

Larry Coryell & The Eleventh House

**Now Make
Their Mark On
The Contemporary
Music World!**

THE ELEVENTH HOUSE FEATURING LARRY CORYELL arrives fresh from bowling over concert audiences everywhere...audiences that have hailed the remarkable guitar virtuoso Larry Coryell and his electrifying band as a group that has broken through with a sound the Seventies wants!



LEVEL ONE—their long awaited album is here and it's guaranteed to blow the roof off what has happened before and make way for what's bound to come!



Government Tees Action Vs. Crimes: More To Come

• Continued from page 10

taxable income and ended up paying in taxes was "knowingly" incorrect, the indictment charges.

It's alleged that he failed to report over \$90,000 in taxable income on which \$45,000 in income taxes was due during the years 1970, 1971 and 1972.

For each of the three years, alleged discrepancies between what Davis and his wife jointly filed as taxable income and ended up paying in taxes was "knowingly" incorrect, the indictment charges.

In each case, the discrepancy revolves around money, goods, services and benefits received from CBS.

In 1970, the taxable income filed by the Davises was \$88,675, on which they paid taxes of \$38,940. The indictment charges the Davises failed to report additional CBS income for personal travel, accom-

modations and vacation in the amount of \$7,500. They are also charged with failure to pay additional taxes due in the amount of \$5,940.

The Davises in 1971 filed their taxable income at \$87,509 and paid \$37,670 in taxes. Allegations of unreported payments from CBS for personal travel, accommodations and vacations (\$6,000), apartment renovations (\$24,000) and a Piaget watch (\$900) places their taxable income in excess of \$120,000 and the tax then due is in excess of \$55,000.

In 1972 the pair's taxable income was filed at \$84,386 and \$35,880 in taxes were paid. Again they're charged that unreported payments from CBS, personal travel, etc. (\$4,000), apartment renovation (\$28,000), a 1969 Mercedes (\$4,000) and payments for a bar mitzvah (\$17,500) hiked their income to a fig-

ure in excess of \$140,000, with taxes due in excess of \$60,000.

Several of the items mentioned in the criminal indictment match those from a civil suit filed by CBS against Davis in May, 1973, for misappropriation of company funds. A reliable source says the CBS suit is "still pending."

In two other indictments handed down in New York, David Wynshaw, former artist relations executive at CBS, and Pasquale Falconio, a/k/a Pat Falcone, were charged with conspiring with each other and others not named in the indictment to engage in mail fraud, wire fraud and the interstate transportation of stolen property.

Wynshaw was named in a separate indictment as well for income tax evasion for the years 1969, 1970, 1971 and 1972.

The Wynshaw-Falcone indictment charges that five "sham" companies were set up by Falcone in a scheme to bilk CBS with fake invoices. The charge is that Wynshaw arranged for the companies to be paid in excess of \$75,000. The firms included trucking, travel and limousine operations.

If convicted on the conspiracy and mail fraud charges, the two face five years imprisonment on each of the 20 counts in the indictment and a total fine of \$29,000.

Falcone is currently serving a prison term for trafficking in hard narcotics, and it was during an investigation that led to his arrest for drugs that a link between Falcone and Wynshaw was established. A subsequent in-house investigation by CBS reportedly led to the dismissal in early 1973 of Davis.

The tax charge facing Wynshaw now is that while he reported a total taxable income for the four years of \$115,689 (on which he paid taxes of \$30,731) his true taxable income for the same four years was in excess of \$340,000 on which his tax due is \$145,000.

If convicted of the tax charge,

Cap Suing

• Continued from page 3

Grand Funk did not furnish the label with masters of "first recorded performances" during the third year of its exclusive pact, due to terminate this November. Instead, it offered reprogrammed LPs of previously issued sides or concert performance tapes of material already available on disk. These were rejected by Capitol.

According to the complaint, the group's contract required delivery of two new albums a year to Capitol against a non-returnable advance of \$3 million for the three-year span. Figure breakdown called for advances of \$333,333 at the start of each contract year and a similar amount upon delivery of each album.

The actual amount said to have been paid the group was \$2,333,333, and Capitol states it is "ready, willing, able and anxious" to pay the additional \$666,666 once the remaining masters are furnished.

The complaint also alleges that "the group and MCA have conspired" to have Grand Funk abstain from further "first recorded performances" until expiration of the Capitol contract.

A declaratory judgment is requested extending the Capitol contract until the remaining masters are delivered, that the group be enjoined from recording for MCA until that time, and that any new material already recorded by the group be turned over to Capitol.

Wynshaw faces a possible 20 years imprisonment and a fine of \$40,000. CBS also has a civil suit pending against Wynshaw.

The sixth indictment handed down came from a grand jury sitting in Los Angeles and it charged Fred Rector, record promoter, with failing to report tax returns for 1972 and 1973.

The indictment alleges that Rector received both cash and large quantities of records for his promotional services. He then sold the disks to distributors for cash. Through both cash payments and by selling records, the indictment charges, Rector's gross income for 1972 was \$37,656 and for 1973 it was \$66,241, both of which he did not report.

If convicted, he faces a two-year imprisonment and a \$20,000 fine.

The final indictment, for perjury, is against program director Paul Burke Johnson at Atlanta radio station WAQK. It alleges that before a grand jury here on Sept. 12, 1974, Johnson lied while testifying under oath when he denied receiving any

money or clothing from record companies or their representatives.

The charge alleges that Johnson received Western Union money orders from Gamble on Dec. 3, 1973, which were paid for by Assorted Music, and from Earl Shelton on Aug. 12, 1970, which were paid for by North Bay Music.

If convicted, Johnson faces five years in prison and a fine of \$10,000.

Notices of indictment were served on the defendants through their lawyers last week, and it's understood that all the defendants involved will have to appear for a court arraignment within a week and a half.

Davis' arraignment before a judge in the U.S. District Court for the Southern District of New York has already been set for July 7.

Claridge Moves

LOS ANGELES—Claridge Records and its music publishing wings have moved to 6381 Hollywood Blvd. here and retain their (213) 469-8149 telephone number.

CUSTOM RECORD PRESSING

QCA HAS IT ALL UNDER ONE ROOF

- 24 TRACK RECORDING STUDIO
- MASTERING AND PLATING
- 7" & 12" AUTOMATIC PRESSING
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JULY 5, 1975, BILLBOARD

get
CRACKIN'



Classical

music
hits a high
note in
Billboard's
July 26
issue!



Classical music has always sustained in the music industry—read in Billboard's July 26 issue why classics is on the way up (a noted New York store does 50-60% of its volume in classics) and why copyright revision and labor relations decisions will have an impact on the future of classical music! Reports on classical formats in radio...opera... and the efforts of many labels in releasing new classical product!

It'll all be in Billboard's July 26 Classical issue—and you should be too! Don't even rest a half-note before calling your Billboard sales representative:

LOS ANGELES:

Steve Lappin/Joe Fleischman
Harvey Geller
9000 Sunset Boulevard
L.A., Calif. 90069
(213) 273-7040

CHICAGO:

Bill Kanzer
150 No. Wacker Drive
Chicago, Ill. 60606
(312) 236-9818

NEW YORK:

Ron Willman/Ron Carpenter
Norm Berkowitz/Mickey Addy
1 Astor Plaza
New York, N.Y., 10036
(212) 764-7300

NASHVILLE:

John McCartney
1717 West End Ave., #700
Nashville, Tenn. 37203
(615) 329-3925

ISSUE DATE: JULY 26

AD DEADLINE: JULY 11

**GODFATHER OF SOUL
MINISTER OF NEW NEW SUPER HEAVY FUNK**

JAMES BROWN



WITH HIS FASTEST BREAKING SINGLE SINCE "HOT PANTS"!

"HUSTLE!!! (DEAD ON IT)"

PD 14281

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WIBB

WMBM
WVON
WEAL
WHYZ
WAAA
WCIN
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WJLQ
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WGOK
WXEL
WLIB
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KKSS
KATZ



Marketed by Polydor/Distributed by Phonodisc
Available in Canada through Polydor Ltd.

Billboard

Playlist Top Add Ons

Singles Radio Action

Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (6/26/75)

TOP ADD ONS - NATIONAL

- JAMES TAYLOR—How Sweet It Is (W.B.)
- GWEN McCRAE—Rockin' Chair (Cat)
- TEN C.C.—I'm Not In Love (Mercury)

PRIME MOVERS - NATIONAL

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

BREAKOUTS - NATIONAL

- ELTON JOHN—Someone Saved My Life (MCA)
- JAMES TAYLOR—How Sweet It Is (W.B.)
- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)

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.

KBBC—Phoenix

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- WAR—Why Can't We Be Friends (U.A.)
- ★ BEE GEES—Jive Talkin' (Atlantic) 27-18
- ★ EAGLES—One Of These Nights (Asylum) 15-8

KRIZ—Phoenix

- CHICAGO—Old Days (Columbia)
- EARTH, WIND & FIRE—Shining Star (Columbia) 15-11
- ★ PILOT—Magic (EMI) 17-7

KQEO—Albuquerque

- DWIGHT TWILLEY BAND—I'm On Fire (Shelter)
- ELTON JOHN—Someone Saved My Life (MCA)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 24-16
- ★ EAGLES—One Of These Nights (Asylum) HB-22

KNDE—Sacramento

- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- WAR—Why Can't We Be Friends (U.A.)
- D★ BAZUKA—Dynamite (A&M) HB-19
- ★ NEIL SEDAKA—That's When The Music Takes Me (Rocket) HB-20

KJR—Seattle

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- JAMES TAYLOR—How Sweet It Is (W.B.)
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 22-17
- ★ ELTON JOHN—Someone Saved My Life (MCA) 20-15

KING—Seattle

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- ★ MIKE POST—Rockford Files (MGM) 24-19
- ★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 20-15

KJRB—Spokane

- HOLLIES—Another Night (Epic)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ DWIGHT TWILLEY BAND—I'm On Fire (Shelter) 29-21
- D★ BAZUKA—Dynamite (A&M) 28-22

KTAC—Tacoma

- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- MORRIS ALBERT—Feelings (RCA)
- ★ BEE GEES—Jive Talkin' (Atlantic) 20-8
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 28-18

KGW—Portland

- JAMES TAYLOR—How Sweet It Is (W.B.)
- D★ VAN McCOY—Hustle (Avco)
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 18-9
- ★ EAGLES—One Of These Nights (Asylum) 15-8

KISN—Portland

- ELTON JOHN—Someone Saved My Life (MCA)
- TANYA TUCKER—Lizzie And The Rainman (MCA)
- D★ BAZUKA—Dynamite (A&M) EX-5
- ★ HUDSON BROTHERS—Rendezvous (MCA) EX-12

KTLK—Denver

- MELISSA MANCHESTER—Midnight Blue (Arista)
- JAMES TAYLOR—How Sweet It Is (W.B.)
- ★ BEE GEES—Jive Talkin' (Atlantic) 32-25
- ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 17-10

KIMN—Denver

- MAC DAVIS—Burnin' Thing (Columbia)
- TRINI LOPEZ—Somethin' Bout You Baby I Love (Private Stock)
- ★ TEN C.C.—I'm Not In Love (Mercury) 38-22
- ★ EAGLES—One Of These Nights (Asylum) 19-8

KKAM—Pueblo, Colo.

- JAMES TAYLOR—How Sweet It Is (W.B.)
- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- ★ EAGLES—One Of These Nights (Asylum) 21-12
- ★ TEN C.C.—I'm Not In Love (Mercury) 19-10

KYSN—Colorado Springs

- TRAVIS WOMMACK—More Power To You (Capricorn)
- WAR—Why Can't We Be Friends (U.A.)
- ★ TANYA TUCKER—Lizzie And The Rainman (MCA) 25-18
- ★ TEN C.C.—I'm Not In Love (Mercury) 6-2

KCPX—Salt Lake City

- TRAVIS WOMMACK—More Power To You (Capricorn)
- JOHN LIVIGNI—Give Me Some Lovin' (Rain Tree)
- D★ BAZUKA—Dynamite (A&M) 30-22

- ★ HUDSON BROTHERS—Rendezvous (MCA) 19-8

KRSP—Salt Lake City

- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- AMBROSIA—Holdin' On To Yesterday (20th Century)
- ★ BEE GEES—Jive Talkin' (Atlantic) 15-7
- D★ BAZUKA—Dynamite (A&M) 21-12

Southwest Region

TOP ADD ONS:

- WAR—Why Can't We Be Friends (U.A.)
- JAMES TAYLOR—How Sweet It Is (W.B.)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

PRIME MOVERS:

- TEN C.C.—I'm Not In Love (Mercury)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- ELTON JOHN—Someone Saved My Life (MCA)

BREAKOUTS:

- WAR—Why Can't We Be Friends (U.A.)
- FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot)
- JAMES TAYLOR—How Sweet It Is (W.B.)

KILT—Houston

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- WAR—Why Can't We Be Friends (U.A.)
- ★ TEN C.C.—I'm Not In Love (Mercury) 15-10
- ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) HB-26

KRBE-FM—Houston

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- WAR—Why Can't We Be Friends (U.A.)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 10-5
- D★ VAN McCOY—Hustle (Avco) 19-13

KLIF—Dallas

- JAMES TAYLOR—How Sweet It Is (W.B.)
- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
- ★ PILOT—Magic (EMI) 13-7
- ★ ELTON JOHN—Someone Saved My Life (MCA) HB-19

KNUS-FM—Dallas

- PILOT—Magic (EMI)
- MELISSA MANCHESTER—Midnight Blue (Arista)
- ★ TEN C.C.—I'm Not In Love (Mercury) 29-13
- ★ WAR—Why Can't We Be Friends (U.A.) 30-14

KFJZ—Ft. Worth

- CHARLIE ROSS—Your Side Of The Bed (Big Tree)
- TEN C.C.—I'm Not In Love (Mercury) 18-5
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 29-21

KXOL—Ft. Worth

- BEE GEES—Jive Talkin' (Atlantic)
- THREE DOG NIGHT—Til The World Ends (ABC)
- D★ VAN McCOY—Hustle (Avco) 27-20
- ★ SWEET—Ballroom Blitz (Capitol) 30-21

KONO—San Antonio

- THREE DOG NIGHT—Til The World Ends (ABC)
- CARL ORFF—Street Song (BASF)
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 23-11
- ★ FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot) 17-6

KELP—El Paso

- FRANKIE VALLI—Swearin' To God (Private Stock)
- RINGO STARR—Goodnight Vienna (Apple)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 22-14

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

XEROK—El Paso

- SAMMY JOHNS—Rag Doll (GRC)
- GWEN McCRAE—Rockin' Chair (Cat)
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 16-8
- ★ ELTON JOHN—Someone Saved My Life (MCA) 22-12

KAKC—Tulsa

- JAMES TAYLOR—How Sweet It Is (W.B.)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- ★ TEN C.C.—I'm Not In Love (Mercury) 22-14
- ★ MIKE POST—Rockford Files (MGM) 28-18

KELI—Tulsa

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- HUDSON BROTHERS—Rendezvous (MCA)
- ★ BEE GEES—Jive Talkin' (Atlantic) 24-17
- ★ SWEET—Ballroom Blitz (Capitol) EX-30

WKY—Oklahoma City

- WAR—Why Can't We Be Friends (U.A.)
- EAGLES—One Of These Nights (Asylum) 29-20
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 19-10

KOMA—Oklahoma City

- JANISIAN—At Seventeen (Columbia)
- FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 17-7
- ★ TEN C.C.—I'm Not In Love (Mercury) 24-12

WTIX—New Orleans

- STEELY DAN—Black Friday (ABC)
- MORRIS ALBERT—Feelings (RCA)
- ★ EAGLES—One Of Those Nights (Asylum) 30-20
- ★ TEN C.C.—I'm Not In Love (Mercury) 22-13

KEEL—Shreveport

- JANISIAN—At Seventeen (Columbia)
- HELEN REDDY—Bluebird (Capitol)
- ★ CHARLIE RICH—Every Time You Touch Me (Epic) 26-18
- ★ TEN C.C.—I'm Not In Love (Mercury) 19-11

Midwest Region

TOP ADD ONS:

- JOHNNY WAKELIN—Black Superman (Pye)
- HOT CHOCOLATE—Disco Queen (Big Tree)
- TEN C.C.—I'm Not In Love (Mercury)

PRIME MOVERS:

- (D) VAN McCOY—Hustle (Avco)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- EAGLES—One Of These Nights (Asylum)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- JOHNNY WAKELIN—Black Superman (Pye)
- BARRY MANILOW—Could It Be Magic (Arista)

WLS—Chicago

- TEN C.C.—I'm Not In Love (Mercury)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 32-17
- ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 7-1

WCFL—Chicago

- D★ BAZUKA—Dynamite (A&M)
- HOT CHOCOLATE—Disco Queen (Big Tree)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 30-18

Pacific Southwest Region

- TOP ADD ONS:
- GWEN McCRAE—Rockin' Chair (Cat)
- MIKE POST—Rockford Files (MGM)
- AMBROSIA—Holdin' On To Yesterday (20th Century)

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

- BREAKOUTS:
- AMBROSIA—Holdin' On To Yesterday (20th Century)
- RINGO STARR—Goodnight Vienna (Apple)
- MIKE POST—Rockford Files (MGM)

KHJ—Los Angeles

- MIKE POST—Rockford Files (MGM)
- GWEN McCRAE—Rockin' Chair (Cat)
- ★ ALICE COOPER—Only Women (Atlantic) 17-8
- ★ TEN C.C.—I'm Not In Love (Mercury) 22-13

K100 (KIQQ-FM)—Los Angeles

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- BEE GEES—Jive Talkin' (Atlantic)
- ★ TEN C.C.—I'm Not In Love (Mercury) 24-14

D★ BAZUKA—Dynamite (A&M) 26-19

KKDJ—Los Angeles

- JANISIAN—At Seventeen (Columbia)
- AMBROSIA—Holdin' On To Yesterday (20th Century)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 13-8
- ★ RINGO STARR—Goodnight Vienna (Apple) 29-21

KFXM—San Bernardino

- SWEET—Ballroom Blitz (Capitol)
- RINGO STARR—Goodnight Vienna (Apple)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 13-7
- ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) HB-22

KAFY—Bakersfield

- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- GWEN McCRAE—Rockin' Chair (Cat)
- ★ EAGLES—One Of These Nights (Asylum) 23-13
- ★ CHARLIE RICH—Every Time You Touch Me (Epic) EX-23

KCBQ—San Diego

- WAR—Why Can't We Be Friends (U.A.)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 23-17
- D★ VAN McCOY—Hustle (Avco) 21-15

KENO—Las Vegas

- HUDSON BROTHERS—Rendezvous (MCA)
- MELISSA MANCHESTER—Midnight Blue (Arista)
- ★ BEE GEES—Jive Talkin' (Atlantic) 29-18
- ★ TEN C.C.—I'm Not In Love (Mercury) 19-12

Pacific Northwest Region

- TOP ADD ONS:
- JAMES TAYLOR—How Sweet It Is (W.B.)
- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

PRIME MOVERS:

- (D) BAZUKA—Dynamite (A&M)
- TEN C.C.—I'm Not In Love (Mercury)
- BEE GEES—Jive Talkin' (Atlantic)

BREAKOUTS:

- JAMES TAYLOR—How Sweet It Is (W.B.)
- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
- ELTON JOHN—Someone Saved My Life (MCA)

KFRC—San Francisco

- JAMES TAYLOR—How Sweet It Is (W.B.)
- TEN C.C.—I'm Not In Love (Mercury) 21-11
- ★ EAGLES—One Of These Nights (Asylum) 24-17

KYA—San Francisco

- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- WAR—Why Can't We Be Friends (U.A.)
- ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 26-20
- ★ LYNRYD SKYNYRD—Saturday Night Special (MCA) 30-26

K101-FM—San Francisco

- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- ★ BEE GEES—Jive Talkin' (Atlantic) 18-14
- ★ TEN C.C.—I'm Not In Love (Mercury) 9-3

KSJO—San Jose

- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- GWEN McCRAE—Rockin' Chair (Cat)
- ★ WAR—Why Can't We Be Friends (U.A.) 27-16
- ★ BEE GEES—Jive Talkin' (Atlantic) EX-17

KLIV—San Jose

- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- THREE DOG NIGHT—Til The World Ends (ABC)
- ★ WAYS STEVENS—Misty (Baranaby) 8-2
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 15-11

KJOY—Stockton, Calif.

- JAMES TAYLOR—How Sweet It Is (W.B.)
- BEE GEES—Jive Talkin' (Atlantic)
- ★ JANISIAN—At Seventeen (Columbia) 30-10
- ★ ELTON JOHN—Someone Saved My Life (MCA) 29-15

- ★ EAGLES—One Of These Nights (Asylum) 18-10

WOKY—Milwaukee

- BEE GEES—Jive Talkin' (Atlantic)
- VAN McCOY—Hustle (Avco) 27-14
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 11-3

WZUU-FM—Milwaukee

- SWEET—Ballroom Blitz (Capitol)
- KC & SUNSHINE BAND—Get Down Tonight (TK)
- D★ VAN McCOY—Hustle (Avco) HB-15
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 11-7

WIFE—Indianapolis

- TRAVIS WOMMACK—More Power To You (Capricorn)
- JOHNNY RIVERS—Help Me Rhonda (Epic)
- ★ TEN C.C.—I'm Not In Love (Mercury) 13-5
- D★ VAN McCOY—Hustle (Avco) 21-11

WIRL—Peoria, Ill.

- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
- WAR—Why Can't We Be Friends (U.A.)
- ★ RINGO STARR—Goodnight Vienna (Apple) 24-17
- ★ BEE GEES—Jive Talkin' (Atlantic) 33-27

WDGY—Minneapolis

- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- D★ VAN McCOY—Hustle (Avco) 18-6
- ★ TEN C.C.—I'm Not In Love (Mercury) 19-14

KDWB—Minneapolis

- JOHNNY WAKELIN—Black Superman (Pye)
- MIKE POST—Rockford Files (MGM)
- ★ BEE GEES—Jive Talkin' (Atlantic) 21-15
- ★ BARRY MANILOW—Could It Be Magic (Arista) 23-18

KOIL—Omaha

- RINGO STARR—Goodnight Vienna (Apple)
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- D★ VAN McCOY—Hustle (Avco) 27-15
- ★ TEN C.C.—I'm Not In Love (Mercury) 16-6

KIOA—Des Moines

- ELTON JOHN—Someone Saved My Life (MCA)
- JOHNNY WAKELIN—Black Superman (Pye)
- ★ SEALS & CROFTS—I'll Play For You (W.B.) 24-16
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 10-2

GET TOGETHER WITH "WE BELONG TOGETHER"

TC-2214

A BRAND NEW HIT SINGLE

BY

TONY DE FRANCO

WITH

THE DE FRANCO FAMILY



ON

20TH
CENTURY
RECORDS

A SUBSIDIARY OF
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PRODUCED BY MIKE CURB AND MICHAEL LLOYD

W&G
WARNER BROS. ENTERTAINMENT INC.

Billboard Singles Radio Action

Playlist Top Add Ons ●
Playlist Prime Movers ★

Based on station playlists through Thursday (6/26/75)

Continued from page 16

- ★ **EAGLES**—One Of These Nights (Asylum) 23-18
- KSLQ-FM—St. Louis**
- **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol)
- **PILOT**—Magic (EMI)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 17-11
- D★ **VAN McCOY**—Hustle (Avco) 11-6
- WBH—Kansas City**
- **GWEN McCRAE**—Rockin' Chair (Cat)
- **GLEN CAMPBELL**—Rhinestone Cowboy (Capitol)
- ★ **EAGLES**—One Of These Nights (Asylum) HB-16
- D★ **VAN McCOY**—Hustle (Avco) 13-6
- KEWI—Topeka**
- **MYSTIC MOODS ORCHESTRA**—Honey Trippin' (Soundbird)
- **HUDSON BROTHERS**—Rendezvous (MCA)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 26-6
- D★ **VAN McCOY**—Hustle (Avco) 24-14

North Central Region

● **TOP ADD ONS:**

BEE GEES—Jive Talkin' (Atlantic)
SAMMY JOHNS—Rag Doll (GRC)
DAVID BOWIE—Fame (RCA)

★ **PRIME MOVERS:**

TEN C.C.—I'm Not In Love (Mercury)
D) BAZUKA—Dynamite (A&M)
PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

BREAKOUTS:

ELTON JOHN—Someone Saved My Life (MCA)
TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
NEW BIRTH—Dream Merchant (Buddah)

- CKLW—Detroit**
- **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA)
- **DAVID BOWIE**—Fame (RCA)
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 17-10
- ★ **PILOT**—Magic (EMI) 21-15
- WGRD—Grand Rapids**
- D★ **VAN McCOY**—Hustle (Avco)
- **JESSI COLTER**—I'm Not Lisa (Capitol)
- ★ **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol) 10-3
- ★ **EAGLES**—One Of These Nights (Asylum) 12-4
- Z-96 (WZZM-FM)—Grand Rapids**
- **GWEN McCRAE**—Rockin' Chair (Cat)
- D★ **FRANKIE VALLI**—Swearin' To God (Private Stock)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 11-6
- D★ **BAZUKA**—Dynamite (A&M) 30-21
- WTAC—Flint, Mich.**
- **SAMMY JOHNS**—Rag Doll (GRC)
- **ELTON JOHN**—Someone Saved My Life (MCA)
- ★ **BOB SEGER**—Beautiful Loser (Capitol) 28-20
- ★ **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol) 11-3
- WIXY—Cleveland**
- **SAMMY JOHNS**—Rag Doll (GRC)
- **JUD STRUNK**—Biggest Parakeets In Town (Melodyland)
- ★ **EAGLES**—One Of These Nights (Asylum) 23-13
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 22-12
- WGCL—Cleveland**
- **SAMMY JOHNS**—Rag Doll (GRC)
- **BEE GEES**—Jive Talkin' (Atlantic)
- ★ **DWIGHT TWILLEY BAND**—I'm On Fire (Shelter) 26-20
- ★ **GWEN McCRAE**—Rockin' Chair (Cat) 19-11

- 13-Q (WKTI)—Pittsburgh**
- **EAGLES**—One Of These Nights (Asylum)
- **BEE GEES**—Jive Talkin' (Atlantic)
- ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) 29-21
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 18-9

- KQV—Pittsburgh**
- No New List**
- WKBN—Buffalo**
- **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol)
- **BEE GEES**—Jive Talkin' (Atlantic)
- D★ **VAN McCOY**—Hustle (Avco) 18-11
- D★ **FRANKIE VALLI**—Swearin' To God (Private Stock) 24-18
- WSM—Cincinnati**
- **ELTON JOHN**—Someone Saved My Life (MCA)
- **RAY STEVENS**—Misty (Barnaby)
- ★ **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol) 20-13
- ★ **JUDY COLLINS**—Send In The Clowns (Elektra) 29-17
- WCOL—Columbus**
- **BARRY MANILOW**—Could It Be Magic (Arista)
- **PURE PRURIER LEAGUE**—Two Lane Highway (RCA)
- ★ **LYNYRD SKYNYRD**—Saturday Night Special (MCA) 38-25
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 19-5
- WAKY—Louisville**
- **TONY ORLANDO & DAWN**—Morning Beautiful (Elektra)
- **BRECKER BROTHERS**—Sneakin' Up Behind You (Arista)
- ★ **NEW BIRTH**—Dream Merchant (Buddah) 26-10
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 27-12
- WTUE—Dayton, Ohio**
- **HUDSON BROTHERS**—Rendezvous (MCA)
- **AEROSMITH**—Sweet Emotions (Columbia)
- ★ **WAR**—Why Can't We Be Friends (U.A.) 40-27
- ★ **TONY ORLANDO & DAWN**—Morning Beautiful (Elektra) 35-28
- WBGW—Bowling Green, Ky.**
- **NEW BIRTH**—Dream Merchant (Buddah)
- **ABBA**—S.O.S. (Atlantic)
- ★ **PILOT**—Magic (EMI) 18-13
- ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 6-3
- WJET—Erie, Pa.**
- **WAR**—Why Can't We Be Friends (U.A.)
- **HUDSON BROTHERS**—Rendezvous (MCA)
- ★ **MIKE POST**—Rockford Files (MGM) 30-12
- D★ **BAZUKA**—Dynamite (A&M) 33-14

Southeast Region

● **TOP ADD ONS:**

JOHNNY RIVERS—Help Me Rhonda (Epic)
ELTON JOHN—Someone Saved My Life (MCA)
TRAVIS WOMMACK—More Power To You (Capricorn)

★ **PRIME MOVERS:**

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

BREAKOUTS:

ELTON JOHN—Someone Saved My Life (MCA)
JAMES TAYLOR—How Sweet It Is (W.B.)
AMAZING RHYTHM ACES—Third Rate Romance (ABC)

- WJET—Erie, Pa.**
- **WAR**—Why Can't We Be Friends (U.A.)
- **HUDSON BROTHERS**—Rendezvous (MCA)
- ★ **MIKE POST**—Rockford Files (MGM) 30-12
- D★ **BAZUKA**—Dynamite (A&M) 33-14
- WJKT—Jacksonville, Fla.**
- **WAR**—Why Can't We Be Friends (U.A.)
- **HUDSON BROTHERS**—Rendezvous (MCA)
- ★ **MIKE POST**—Rockford Files (MGM) 30-12
- D★ **BAZUKA**—Dynamite (A&M) 33-14
- WQXI—Atlanta**
- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **NEIL SEDAKA**—That's When The Music Takes Me (Rocket)
- ★ **RAY STEVENS**—Misty (Barnaby) 22-11
- ★ **EAGLES**—One Of These Nights (Asylum) 28-18
- WFOM—Atlanta**
- **HOT CHOCOLATE**—Disco Queen (Big Tree)
- **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
- D★ **BAZUKA**—Dynamite (A&M) 38-24
- ★ **RAY STEVENS**—Misty (Barnaby) 36-25

- Z-93 (WZCZ-FM)—Atlanta**
- **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury)
- **BEE GEES**—Jive Talkin' (Atlantic)
- ★ **EAGLES**—One Of These Nights (Asylum) 25-15
- ★ **GLEN CAMPBELL**—Rhinestone Cowboy (Capitol) 21-16
- WBQQ—Augusta**
- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **DR. HOOK**—The Millionaire (Capitol)
- ★ **AMAZING RHYTHM ACES**—Third Rate Romance (ABC) 31-21
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 13-8
- WSGN—Birmingham, Ala.**
- **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- **LEON RUSSELL**—Lady Blue (Shelter)
- ★ **TONY ORLANDO & DAWN**—Morning Beautiful (Elektra) 24-19
- ★ **GWEN McCRAE**—Rockin' Chair (Cat) 16-10
- WHYY—Montgomery, Ala.**
- **JAMES TAYLOR**—How Sweet It Is (W.B.)
- **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
- ★ **WAR**—Why Can't We Be Friends (U.A.) 19-11
- ★ **JANIS IAN**—At Seventeen (Columbia) 26-20
- WTDS—Winston/Salem, N.C.**
- **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- **THREE DOG NIGHT**—Til The World Ends (ABC)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 20-14
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 28-11
- WSCA—Savannah, Ga.**
- **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia)
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 14-7
- ★ **EAGLES**—One Of These Nights (Asylum) 15-10
- WTMA—Charleston, S.C.**
- **ELTON JOHN**—Someone Saved My Life (MCA)
- **GLEN CAMPBELL**—Rhinestone Cowboy (Capitol)
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 23-16
- D★ **VAN McCOY**—Hustle (Avco) 18-4
- WKIX—Raleigh, N.C.**
- **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
- **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- D★ **BAZUKA**—Dynamite (A&M) 15-4
- ★ **MELISSA MANCHESTER**—Midnight Blue (Arista) 23-11
- WORD—Spartanburg, S.C.**
- **AMBROSIA**—Holdin' On To Yesterday (20th Century)
- **SYL JOHNSON**—Take Me To The River (Hi)
- ★ **CHARLES BREMMER**—God Bless Our Love (Chelsea) EX-4
- ★ **MAJOR LANCE**—You're Everything I Need (Osiris) EX-11
- WAYS—Charlotte, N.C.**
- **ELTON JOHN**—Someone Saved My Life (MCA)
- **CHARLIE RICH**—Every Time You Touch Me (Epic)
- ★ **SEALS & CROFTS**—I'll Play For You (W.B.) 23-12
- ★ **COMMODORES**—Slippery When Wet (Motown) 24-18

Mid-Atlantic Region

● **TOP ADD ONS:**

GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
EAGLES—One Of These Nights (Asylum)
JAMES TAYLOR—How Sweet It Is (W.B.)

★ **PRIME MOVERS:**

BEE GEES—Jive Talkin' (Atlantic)
EAGLES—One Of These Nights (Asylum)
MIKE POST—Rockford Files (MGM)

BREAKOUTS:

GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
JAMES TAYLOR—How Sweet It Is (W.B.)
WAR—Why Can't We Be Friends (U.A.)

- WNOX—Knoxville**
- **ROLLING STONES**—I Don't Know Why (ABKCO)
- **AEROSMITH**—Sweet Emotions (Columbia)
- ★ **EAGLES**—One Of These Nights (Asylum) 34-22
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 30-20
- WGOW—Chattanooga, Tenn.**
- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **TRAVIS WOMMACK**—More Power To You (Capricorn)
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 21-4
- ★ **BEE GEES**—Jive Talkin' (Atlantic) EX-14
- KAAY—Little Rock**
- **BEN E. KING**—Do It In The Name Of Love (Atlantic)
- **BEE GEES**—Jive Talkin' (Atlantic) EX-16
- ★ **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol) 16-11

- WHBQ—Memphis**
- **WAR**—Why Can't We Be Friends (U.A.)
- **TRAVIS WOMMACK**—More Power To You (Capricorn)
- ★ **AMAZING RHYTHM ACES**—Third Rate Romance (ABC) 15-7
- ★ **JAMES TAYLOR**—How Sweet It Is (W.B.) 30-15
- WMPS—Memphis**
- **HELEN REDDY**—Blue Bird (Capitol)
- **BEE GEES**—Jive Talkin' (Atlantic)
- ★ **EAGLES**—One Of These Nights (Asylum) EX-17
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 20-9
- WMAR—Nashville**
- **THREE DOG NIGHT**—Til The World Ends (ABC)
- **MIKE POST**—Rockford Files (MGM)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 26-20
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 20-14
- WLAC—Nashville**
- **JAMES TAYLOR**—How Sweet It Is (W.B.)
- **JUD STRUNK**—Biggest Parakeets In Town (Melodyland)
- D★ **AVERAGE WHITE BAND**—Cut The Cake (Atlantic) EX-12
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) EX-14
- WLKY—St. Petersburg, Fla.**
- **BLOOD, SWEAT & TEARS**—Got To Get You Into My Life (Columbia)
- **MIKE POST**—Rockford Files (MGM)
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 40-21
- ★ **RINGO STARR**—Goodnight Vienna (Apple) 23-12
- WQAM—Miami**
- **GLADYS KNIGHT**—The Way We Were/Try To Remember (Buddah)
- D★ **BAZUKA**—Dynamite (A&M)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 15-5
- ★ **JOE SIMON**—Get Down, Get Down (Spring) 16-9
- WFUN—Miami**
- **TONY ORLANDO & DAWN**—Morning Beautiful (Elektra)
- **ELTON JOHN**—Someone Saved My Life (MCA)
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 27-20
- ★ **EAGLES**—One Of These Nights (Asylum) 16-7
- Y-100 (WHYI-FM)—Miami/FL/Lauderdale**
- **ELTON JOHN**—Someone Saved My Life (MCA)
- **WAR**—Why Can't We Be Friends (U.A.)
- ★ **ALICE COOPER**—Only Women (Atlantic) 27-22
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 29-23
- WQPD—Lakeland, Pa.**
- **ELTON JOHN**—Someone Saved My Life (MCA)
- **THREE DOG NIGHT**—Til The World Ends (ABC)
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 29-10
- ★ **BOOMER CASTLEMAN**—Judy Mae (Mums) 28-16
- WMFJ—Daytona Beach, Fla.**
- **TONY ORLANDO & DAWN**—Morning Beautiful (Elektra)
- **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
- ★ **EAGLES**—One Of These Nights (Asylum) 27-19
- ★ **SWEET**—Ballroom Blitz (Capitol) 29-24

Northeast Region

● **TOP ADD ONS:**

GWEN McCRAE—Rockin' Chair (Cat)
GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
TEN C.C.—I'm Not In Love (Mercury)

★ **PRIME MOVERS:**

EAGLES—One Of These Nights (Asylum)
ELTON JOHN—Someone Saved My Life (MCA)
OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)

BREAKOUTS:

JANIS IAN—At Seventeen (Columbia)
ELTON JOHN—Someone Saved My Life (MCA)
TEN C.C.—I'm Not In Love (Mercury)

- WLEE—Richmond, Va.**
- **CHARLIE RICH**—Every Time You Touch Me (Epic)
- **JUD STRUNK**—Biggest Parakeets In Town (Melodyland)
- ★ **EAGLES**—One Of These Nights (Asylum) 21-5
- ★ **BEE GEES**—Jive Talkin' (Atlantic) EX-21
- WPOP—Hartford**
- **DWIGHT TWILLEY BAND**—I'm On Fire (Shelter)
- **GLADYS KNIGHT**—The Way We Were/Try To Remember (Buddah)
- ★ **EAGLES**—One Of These Nights (Asylum) 22-11
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 9-1
- WTRY—Albany**
- **TEN C.C.**—I'm Not In Love (Mercury)
- **LYNYRD SKYNYRD**—Saturday Night Special (Capitol)
- ★ **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol) 10-5
- ★ **SWEET**—Ballroom Blitz (Capitol) 23-19
- WPTF—Albany**
- **RINGO STARR**—Goodnight Vienna (Apple)
- **COMMODORES**—Slippery When Wet (Motown)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 25-10
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 28-20
- WABC—New York City**
- **GWEN McCRAE**—Rockin' Chair (Cat)
- **TEN C.C.**—I'm Not In Love (Mercury)
- ★ **PILOT**—Magic (EMI) 26-18
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 9-4
- WPIX-FM—New York City**
- **WAR**—Why Can't We Be Friends (U.A.)
- **TONY ORLANDO & DAWN**—Morning Beautiful (Elektra)
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 17-11
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 19-13

- WFIL—Philadelphia**
- **EAGLES**—One Of These Nights (Asylum)
- **GLEN CAMPBELL**—Rhinestone Cowboy (Capitol)
- ★ **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol) 16-7
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 25-18
- WIBG—Philadelphia**
- **JAMES TAYLOR**—How Sweet It Is (W.B.)
- **TRAVIS WOMMACK**—More Power To You (Capricorn)
- D★ **FRANKIE VALLI**—Swearin' To God (Private Stock) 12-5
- ★ **GLADYS KNIGHT**—The Way We Were/Try To Remember (Buddah) 18-11
- WPGC—Washington**
- D★ **BAZUKA**—Dynamite (A&M)
- **WAR**—Why Can't We Be Friends (U.A.)
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 24-13
- ★ **MELISSA MANCHESTER**—Midnight Blue (Arista) 23-16
- WCAO—Baltimore**
- **JANIS IAN**—At Seventeen (Columbia)
- **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
- ★ **EAGLES**—One Of These Nights (Asylum) 20-11
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 18-10
- WGH—Newport News, Va.**
- **MIKE POST**—Rockford Files (MGM)
- **BRECKER BROTHERS**—Sneakin' Up Behind You (Arista)
- ★ **GWEN McCRAE**—Rockin' Chair (Cat) 25-17
- ★ **MELISSA MANCHESTER**—Midnight Blue (Arista) 29-21
- WYRE—Annapolis, Md.**
- **TONY ORLANDO & DAWN**—Morning Beautiful (Elektra)
- **MIKE POST**—Rockford Files (MGM)
- ★ **WAR**—Why Can't We Be Friends (U.A.) 24-16
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 14-7

Mid-Atlantic Region

● **TOP ADD ONS:**

GWEN McCRAE—Rockin' Chair (Cat)
GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
TEN C.C.—I'm Not In Love (Mercury)

★ **PRIME MOVERS:**

EAGLES—One Of These Nights (Asylum)
ELTON JOHN—Someone Saved My Life (MCA)
OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)

BREAKOUTS:

JANIS IAN—At Seventeen (Columbia)
ELTON JOHN—Someone Saved My Life (MCA)
TEN C.C.—I'm Not In Love (Mercury)

- WABC—New York City**
- **GWEN McCRAE**—Rockin' Chair (Cat)
- **TEN C.C.**—I'm Not In Love (Mercury)
- ★ **PILOT**—Magic (EMI) 26-18
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 9-4
- WPIX-FM—New York City**
- **WAR**—Why Can't We Be Friends (U.A.)
- **TONY ORLANDO & DAWN**—Morning Beautiful (Elektra)
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 17-11
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 19-13

- WBBF—Rochester, N.Y.**
- **SWEET**—Ballroom Blitz (Capitol)
- **BOD STEWART**—You Make Me Sing, Dance, Do Anything (W.B.)
- ★ **BAD COMPANY**—Feel Like Makin' Love (Swan Song) 27-13
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 8-4
- WBKO—Boston**
- **GWEN McCRAE**—Rockin' Chair (Cat)
- **GLADYS KNIGHT**—The Way We Were/Try To Remember (Buddah)
- ★ **EAGLES**—One Of These Nights (Asylum) 18-7
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 29-16
- WBZ-FM—Boston**
- **JANIS IAN**—At Seventeen (Columbia)
- **GLADYS KNIGHT**—The Way We Were/Try To Remember (Buddah)
- ★ **DAVID BOWIE**—Fame (RCA) 25-18
- ★ **EAGLES**—One Of These Nights (Asylum) 16-5
- WVBF-FM—Framingham, Mass.**
- **MIKE POST**—Rockford Files (MGM)
- **GLEN CAMPBELL**—Rhinestone Cowboy (Capitol)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 27-16
- D★ **VAN McCOY**—Hustle (Avco) 11-4
- WPRO—Providence**
- **PILOT**—Magic (EMI)
- **TEN C.C.**—I'm Not In Love (Mercury) 23-15
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) HB-25
- WDRG—Worcester, Mass.**
- **THREE DOG NIGHT**—Til The World Ends (ABC)
- **MANHATTAN TRANSFER**—Clap Your Hands (Atlantic)
- ★ **JANIS IAN**—At Seventeen (Columbia) 15-7
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 25-6

Northeast Region

● **TOP ADD ONS:**

GWEN McCRAE—Rockin' Chair (Cat)
GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
TEN C.C.—I'm Not In Love (Mercury)

★ **PRIME MOVERS:**

EAGLES—One Of These Nights (Asylum)
ELTON JOHN—Someone Saved My Life (MCA)
OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)

BREAKOUTS:

JANIS IAN—At Seventeen (Columbia)
ELTON JOHN—Someone Saved My Life (MCA)
TEN C.C.—I'm Not In Love (Mercury)

- WPOP—Hartford**
- **DWIGHT TWILLEY BAND**—I'm On Fire (Shelter)
- **GLADYS KNIGHT**—The Way We Were/Try To Remember (Buddah)
- ★ **EAGLES**—One Of These Nights (Asylum) 22-11
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 9-1
- WTRY—Albany**
- **TEN C.C.**—I'm Not In Love (Mercury)
- **LYNYRD SKYNYRD**—Saturday Night Special (Capitol)
- ★ **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol) 10-5
- ★ **SWEET**—Ballroom Blitz (Capitol) 23-19
- WPTF—Albany**
- **RINGO STARR**—Goodnight Vienna (Apple)
- **COMMODORES**—Slippery When Wet (Motown)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 25-10
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 28-20

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Gabbert Gabby; Claims His K101 Will Be Tops In S.F. In 1976

By JACK McDONOUGH

SAN FRANCISCO—"Our goal," says ambitious owner-manager Jim Gabbert of K101 here, "which we plan to reach through a carefully calculated and mapped-out plan, is to become the San Francisco radio station by the end of 1976. It's being done very slowly. We're building a strong base."

It is not unlikely that Gabbert will achieve his goal. Since he changed the call letters from KPEN in 1968 and started evolving a format change away from KPEN's classical music ("It was the most recognized FM station in the country, but it got boring"), Gabbert has built K101 into one of the top trend-setting stations in the market.

He has done this mostly with brashly shrewd innovations that defy most of the rules of radio—for instance, a fat playlist of 60-70 records that ranges from the Stones to Johnny Mathis, that sometimes will omit a gigantic hit like Elton John's "Philadelphia Freedom," and that repeats hits only once every six hours at the most.

Gabbert also uses on his AM-FM simulcast stations the FM technique of 15-minute sweeps of music, which keeps spots down to eight per hour; he spends money on such things as a fully-equipped mobile van to go out and gather news and "free-speech messages"; he's using new, crazily creative call letter jingles that have already created a stir in the market here, and he steadfastly maintains an unquestioned technical superiority in the San Francisco Bay Area market.

"Our philosophy was to create an alternative to Top 40; that is, go after the 18-plus to adults, using ideas

that were developed in Top 40," Gabbert says. "A lot of Top 40 stations in the last six years have been showing heavily in adults. Bill Drake was responsible for much of this. Music was changing, tastes were changing. Progressive rock stations had an influence also."

"But even though they were showing well in adults, 50 percent was still teens. So we looked at this and said, for an adult to put up with this—the razzmatazz teen sound, the screaming jocks sitting on thumbtacks, the coat hanger down the throat, the tight playlist, the whole thing—we looked at this and said, why don't we provide an alternative?"

"So we took the teenybopper crap out and slid right down the middle. We came out with a long playlist but hit-oriented. Our separation can be as much as eight hours on a current hit, whereas at a Top 40 it's just an hour or two. We use a lot of oldies, a jog-the-memory-bank type thing, but our rotation on those is five days. We'll go back a little further for the oldies than the usual station. They give balance and variety without losing familiarity."

"When we bought the AM station last year (formerly KSAY, a country station at 1010 on the AM dial) it basically just killed KYA and we're giving KFRC a stiff run for their money. We do eight spots an hour. How can they compete when they've got to run 12-18? And we've got the sweeps of music, we balance it well, and we break a lot of rules. They would be reluctant to play Streisand's "The Way We Were" or Diana Ross' "Touch Me In The Morning." We forced them into

playing those. We can play records like that normally and then swing into the Stones and pull it off."

"Gavin described our format as 'All Over The Road' but we do it without knocking over the telephone poles. Just as we get to the edge of the road we gracefully curve back again. And a lot of the ideas we started here are now standard. Listen to KFRC today. It's totally different than what it was. Sometimes they sound more like us than we sound like us. But when the ratings show that we've grabbed another chunk they have to respond some way. And more than that—KFRC isn't considered in competition, for instance, with KSFO or KABL. Yet we are. We're picking up women listeners in large quantities. And KSFO has a very hard time responding. Because they can't do what we do and go on being what they are."

"The pure Top 40 people will hate us for what we're doing, and the pure progressive FMs will hate us for what we're doing. But there's a big chunk of people in the middle and we just go scoop!"

Program director at K101 is Don Kelly, who chooses the records "except for questionable ones" when Gabbert and Mike Lincoln will be called in for a yea-nay. Sometimes there'll be a unanimous yea and we'll put it on the air and in the different environment we'll find we shouldn't be playing it.

"In April of last year we were on top of the world. Our AM had just gone on and the ratings were great, so we thought during the summer we'd get a little harder in music. But we found that in the 35-49 range we
(Continued on page 33)



Watermark photo

HISTORIC SESSION—Wrapping up "The California Special"—a six-hour documentary on music are from left: Ron Jacobs, producer; singer John Stewart who narrated the special; writer Jerry Hopkins and engineer Lee Hansen. The scene is the studios of Watermark Inc., the North Hollywood syndication firm. The documentary will be ready for broadcast later this month.

FLORIDA COLLABORATION

Concerts Prompt a New Radio Network

By JIM MELANSON

NEW YORK—A series of hour-long music concerts, co-produced by station WORJ-FM and Bee Jay Recording Studios, both in the Daytona/Orlando, Fla., area, has prompted the formation of a Southern Progressive Radio Network.

The "network," comprised of five unaffiliated stations, is airing taped, live concerts of top label talent provided free of charge by WORJ and Bee Jay.

While the original partners in the venture have hopes of expanding the network even further, the present station total was reached

some two months ago when Raleigh, N.C., station WQDR-FM went on the show. Other stations involved are WQSR, Tampa/St. Petersburg; WGVL, Gainesville; and WPDQ, Jacksonville.

According to Lee Arnold, WORJ vice president of programming, and Eric Schabacker, Bee Jay owner, the shows, first aired only by WORJ, began last summer. "It was a mutual approach on our parts to do live broadcasts for the local market," says Schabacker.

He says that the first artist aired
(Continued on page 20)

JULY 5, 1975, BILLBOARD

PERSONALITY INTERVIEW

All You Ever Wanted To Know About Country

EDITOR'S NOTE: A country music fan recently asked Larry Scott, "Where do you think country music is going?" Larry, in his usual polite manner replied, "You should be asking: Where has it gone?" To the dyed-in-the-wool country music fan, Larry Scott, the all-night DJ at KLAC in Los Angeles, represents a voice crying in the wilderness, Paul Revere the day after, and the village blacksmith all rolled into one. Without question, he is the unofficial spokesman for those fans who decry the "modern" trend that has been evident in country music over the past several years.

Larry, although born in Modesto, Calif., in 1938, is actually a product of a Midwest influence, having spent most of his childhood in the area of South-



west Missouri. He lived for a period of time near Stella, which was so small that "you could throw a baseball clean across town." It was there that he had his first brush with radio and country-gospel music. Larry recalls that his family would rush to get the chores done so they could get to the radio to hear their favorite programs, one in particular being the Frank Stamps All-Star Quartet, originating out of Dallas. Of course, they were attracted to the fine artistry on WLS and WSM. It is obvious this early contact with gospel music has had a lasting impression on him.

When a small radio station became operative 20 miles away in Neosho in 1955, Larry applied for a job and was hired. His first experience was with the station's fine library of Thesaurus electrical transcriptions, an unbelievable collection of recordings by the country and non-country artists of the day. While the pay of 75 cents an hour was not impressive, at least it was a start. Larry readily admits that with his great fascination for radio, he would gladly have worked for nothing.

It was in Springfield, Mo., where he had moved to enroll in Southwest Missouri State College, that he began his love affair with country music. Though he had lived with it from the start, it was in Springfield that he came in contact with the fine performers on radio KWTO and KGBX—Slim Wilson, Aunt Martha and Uncle George, along with Junior "Speedy" Haworth. He spent all his spare time at the stations, listening and learning. With the coming of the two popular radio and TV shows, "Korn's-a-Krackin'" and "Ozark Jubilee," Larry found time to listen to and mingle with many of the greats of country music such as Red Foley, the Carter Family and Eddy Arnold.

Larry decided to make the move to Nashville in 1958, not only to be near the center of country music, but also to learn a trade—embalming—just in case his career in radio was to falter. While in Nashville he was befriended by Mary

Lynch Jarvis, secretary to Chet Atkins. It was with her help that he found part time work as a DJ on WAGG in Franklin, Tenn.

Retaining his love for radio, Larry was most receptive when, in 1961, he was offered a position on radio KUZZ in Bakersfield, Calif. In these early days he was privileged to observe the development of two of the future greats in country music, Buck Owens and Merle Haggard. At that time, Buck was just starting to attract national attention, while Merle was still working part-time with the Tommy Dees Band at the Blackboard Club. Unforgettable memories left with Larry of those early days are of the faith in, and tireless efforts of Fuzzy Owens on behalf of Merle, and the seemingly endless hours Buck spent working his way to the top. Larry gratefully acknowledges the help and influence of several individuals in Bakersfield—Eddie Briggs, Jimmy Thomason and in particular, Bill Woods, whom he credits with being one of the nicest persons he has met in country music.

Remaining with KUZZ until 1965, Larry moved over to KWAC for about a year and did a little promoting for Mosrite Records. For a brief period he took over as program director for radio KVEG in Las Vegas. His first break came when he was hired by Bill Ward as the all-night man for KBOX in Dallas, which had just made the changeover to country music. One of the highlights of his stay in Dallas was the friendship he developed with Dewey Groom, owner and operator of the Longhorn Ballroom. When Bill Ward moved to KBBQ in Burbank, Calif. in 1967, he took Larry along to become both all-night man and music director. Joining Larry at KBBQ, over an extended period of time, were such noted radio personalities as Harry Newman, Bob Jackson, Corky Mayberry, Alan King, Bill Williams, High Jarrett, and his old friend, Eddie Briggs.

Through the assistance of Ward, whom Larry considers one of the top executives in radio, he took over as program director at radio WIL in St. Louis, where for the first time he was able "to put it all together." Returning to California in 1971, Larry joined KLAC, again becoming the all-night man. Larry, in short order, established himself as one of the top DJs in the business, as indicated by his being named the number one DJ in the nation by the Academy of Country Music in 1968, 1971, 1972 and 1974.

Following the lead of Bill Mack of WBAP in Ft. Worth, Larry caters to the truckers, being one of the first all-night truckin' DJs to get his chauffeur's license to drive a big rig, and he has developed one of the most loyal listening audiences in country music.

This interview was conducted by Ken Griffis of the John Edwards Memorial Foundation—an institute housed at UCLA devoted to collecting and preserving all aspects of folk, blues, and country music.

Vox Jox

By CLAUDE HALL

LOS ANGELES—The deadline for the air personality competition for the eighth international Radio Programming Forum has been extended a couple of weeks, but rush in your airchecks. Send to the judges mentioned a couple of weeks ago.

By the way, the newer registrants include **Marvin Deane** of ABC Records, **Michael Spears**, program director of KFRC in San Francisco; **Bruce Greenberg** of Pye Records; **Larry Sherman** of KOB in Albuquerque; **Bill Weaver** of KLOK in San Jose, Calif.; **J. Robert Wood** of CHUM in Toronto; **Tom Barsanti** of WOW in Omaha; **Marcelius Kovacs** of Radio Aeropuerto in Honduras; and **Alan Keen** of Radio Luxembourg in Europe. Looks as if RKO General is registering all of its program directors and **Dickie Kline** of Atlantic says that his label is sending at least eight persons.

ARB Dominant Among Services

LOS ANGELES—According to research conducted by the advertising representative firm of Eastman Radio, the rating service of ARB continues to be the dominant research firm among radio buyers. The study covered six months and was based upon compilations done at Eastman of available submissions.

Out of 1,672 campaigns, 1,321 requested ARB figures; 146 requested Pulse; 86 requested both ARB and Pulse; 119 requested no research. Eastman admits that the importance of this varies by format and location of station since the majority of Pulse buys are out of New York and youth accounts take up a large percentage of those.

A NOTE TO TIME n TEMP DJs WHO WOULD LIKE TO BECOME PERSONALITIES BUT ARE NOT SURE WHAT A PUNCH LINE LOOKS LIKE . . . FROM THE ELECTRIC WEENIE . . . THE MOST WIDELY USED AND RESPECTED DJ JOKE SHEET IN THE WORLD . . .

Brother John WDRQ . . . "A year ago I used the grocery money to subscribe. Today we're eating a lot better."

J J Stone KFH . . . "I would like to say, the Electric Weenie is the best joke service I have ever read."

Steve Lundy ex WNBC and winner of **Billboards Top 40 Comp.** last year . . . "Been meaning to drop you a line to let you know what an asset your sheet and remarkably excellent material is in changing the image of the DJ to a high calibre broadcast entertainer . . .

THERE'S MUCH MORE . . . AND YOU CAN READ ALL ABOUT IT. FREE. SEND FOR SAMPLE FUNNIES: THE ELECTRIC WEENIE 653 GLENRIDGE ROAD, SUITE 1 KEY BISCAYNE, FLORIDA 33149

**KAJAC
PRODUCED
IT.**

(See Page 52)

Leon Lowenthal, head of WKRC in Cincinnati, writes that a letter I put in Vox Jox was not from Taft Broadcasting. "We believe that it is important that any person who may have read that letter be apprised of its inaccuracy. Specifically, we are not looking for new personnel to handle on-air work and we do not desire that any people contact **Lee Abrams** in Atlanta." What happened was I got a letter on station letterhead, but someone was ripping me and everyone else off. Sorry for the goof, Leon. Leon notes that the letter "purporting to discuss a Taft Broadcasting FM station format change was inaccurate."

Digamae in Sydney, Australia, is gearing up for a massive onslaught into the ID jingles field. As of July 31 the control board in Australia is banning out-of-country produced ID's except in cases where an operator already has a contract commitment. The result is that Digamae will benefit highly. The production firm has put together a package in the Festival 24-track recording studio in Sydney.

There have been several changes at WJLJ in Tupelo, Miss.; **Jay Douglas** former program director of KXEL-FM in Waterloo, Iowa, is now operations director and music director. **Terry Best** has been promoted to news director, **Warren Garling** has been appointed production director and air personality; he was previously with WGNA-FM in Albany, N.Y. **Dan Burk** has joined the staff from WQOX-FM in Memphis. **Tony Couch** formerly with WMOP in Ocala, Fla., has also joined the staff. The format is country music. . . . WLW in Cincinnati is getting into the big band remotes in a big way. The station recently broadcast a dance party featuring the music of **Ray McKinley** and his band from the Hospitality Inn at Atlanta.

KCPR, an FM station at California Polytechnic State Univ. in San Luis Obispo, Calif., is trying to raise funds to buy a stereo transmitter. **Larry LaFollette**, a journalism major, at the station is trying to set a world's record for on-air broadcast to raise dollars. I doubt if he will be able to break it; perhaps the best way would be for somebody to donate an old stereo transmitter to the university.

The lineup at KGRT, in Las Cruces, N.M., now includes **Bill Price** 6-10 a.m., **J.J. Plute** 10 a.m.-2 p.m., program director **Larry Edwards** 2-5 p.m., and **Dave Garson** 5 til sign-off. **Edwards** reports that the station will have an opening shortly so if a young pro needs a position, he should send the station an aircheck.

At Lompoc, Calif., at KLOM, **Steve Burton** does the 6 a.m.-noon shift, **Kurt Knight** does noon to 6 p.m.

CHRIS COOPER, 2-6 p.m. personality on WOKY in Milwaukee, was en route to a new job at KIIT in Houston when he died last week of a heart attack. **PAUL DREW** of RKO General mentioned it to me first and then **JOE KELLY** was kind enough to call me from Milwaukee Thursday (12) with further details. **Cooper** leaves a wife and three little kids. Since he was between jobs, he may have not been covered by insurance. I would hope that all Milwaukee radio stations will team together to help out **Chris'** family.

RON O'BRIEN has resigned from WXLO in New York; may be en route to WCFL in Chicago. The firm that owns WIBC in Indianapolis—managed by **JIM HILLIARD**—has purchased WIBG in Philadelphia. You can look for that station suddenly to become a winner on the order of the old days when **JOE NIAGRA** and **HY LIT** and **JERRY STEVENS** were there, plus **DEAN TYLER**. **HILLIARD** is a winner. Would someone tell **JERRY STEVENS** to call me.

Michael Kyle of KWMC in Del Rio, Tex., claims that of the eight letters he has written in over the past year, six I never printed and the two I did print I mutilated. . . . **Steven B. Williams** reports that **KIKI** in Honolulu went off the air April 27 at midnight and "is scheduled to return with an automated progressive MOR format." This is one of the few stations in the country to try a progressive rock format on AM. **Williams** was looking for a new job and he can be reached through the station, 331 D Kamani St., Honolulu, Hawaii 96813.

Herman De Geyter who does a country music show for BRT GENT 229, Gentse Steenweg, 3900 AALST, Belgium, writes that radio BRT GENT may have to give up its country music program because they can't get more new releases from the United States. **De Geyter** has been producing "Het Verre Westen" for nearly 10 years in Belgium. He says that country singles and albums are limited to a minimum over there and it hasn't been easy for him to get the new releases. "We would welcome all labels from anyone. Our station reaches about 10 million people. To save money, records may even be sent by normal surface mail instead of air mail." I think you guys ought to try to help him out if you have any country records lying around.

Bubbling Under The HOT 100

- 101—CLASSIFIED, C.W. McCall, MGM 14801
- 102—PARADISE, Ted Neeley, United Artists 644
- 103—LIFE AND DEATH IN G&A, Love Childs Afro Cuban Blues Band, Roulette 7172
- 104—YOLANDA, Bobby Bland, ABC 12105
- 105—THREE STEPS FROM TRUE LOVE, Reflections, Capitol 4028
- 106—COME AND GET YOURSELF SOME, Leon Haywood, 20th Century 2191
- 107—CRYSTAL WORLD, Crystal Grass, Polydor 15101
- 108—IF I COULD ONLY WIN YOUR LOVE, Emmylou Harris, Reprise 1332 (Warner Bros.)
- 109—CHRISTINA, Terry Jacks, Private Stock 450231
- 110—IT'S ALL UP TO YOU, Jim Capaldi, Island 025

Bubbling Under The Top LPs

- 201—RUSTY WEIR, Don't It Make You Wanna Dance, 20th Century T 469
- 202—DAVID BROMBERG, Midnight On The Water, Columbia PC 33397
- 203—WAYNE SHORTER, Native Dancer, Columbia PC 33418
- 204—TAMIKO JONES, Love Trip, Arista AL 4040
- 205—ROBERT KLEIN, New Teeth, Epic PE 33535 (Columbia)
- 206—BATDORF & RODNEY, Life Is You, Arista AL 4041
- 207—DISCOTECH #1, Motown M6-824 S1
- 208—DISCOTECH #2, Motown M6-831 S1
- 209—MYSTIC MOODS, Erogenous, Soundbird 7509
- 210—SPARKS, Propaganda, Island ILPS 9312

Concerts Prompt Network

• Continued from page 19

was Kathy McDonald, and since then the show's talent lineup has included such acts as Randy Newman, Leo Kottke, Emmylou Harris, Tim Weisberg, the Atlanta Rhythm Section and AWB.

Enlisting talent wasn't easy at first, says Lee, who along with Paul Yeskel at WORJ, coordinates bookings for the show. Now, he continues, word of mouth has taken over and response from labels, managers and the acts themselves has been strong.

Being that the network now covers five minor markets, making it into a major market in terms of combined listening audiences is a strong selling point, Lee explains. He says that response from WORJ's listening audience has been "incredible."

During the last six months the other stations contacted Lee about airing the show and the network was begun. Lee says that he and Schabacker would eventually like to expand it to "no more than 10 sta-

tions," which would cover a sizable portion of the South and Southeastern markets.

The show itself has no commercial slots, but stations can sell spots before and after. Participating stations are allowed to air it twice. WORJ airs the show in the 9-10 p.m. slot on Tuesdays and repeats it a week or two later during the day, Lee explains. Future plans call for the airing of a new show every three weeks, he adds.

As for Bee Jay, Schabacker sees the show as a solid promotional tool for the studio. He feels that it could generate interest from visiting artists who might want to record there. During the concerts themselves some 60-70 invited guests attend free of charge, says Schabacker. The studio is also given a credit tag on the air.

Plans also call for the offering of 16-track masters of a concert to the artist's label for consideration for release as a record. It would be at a "fair market price," says Schabacker.

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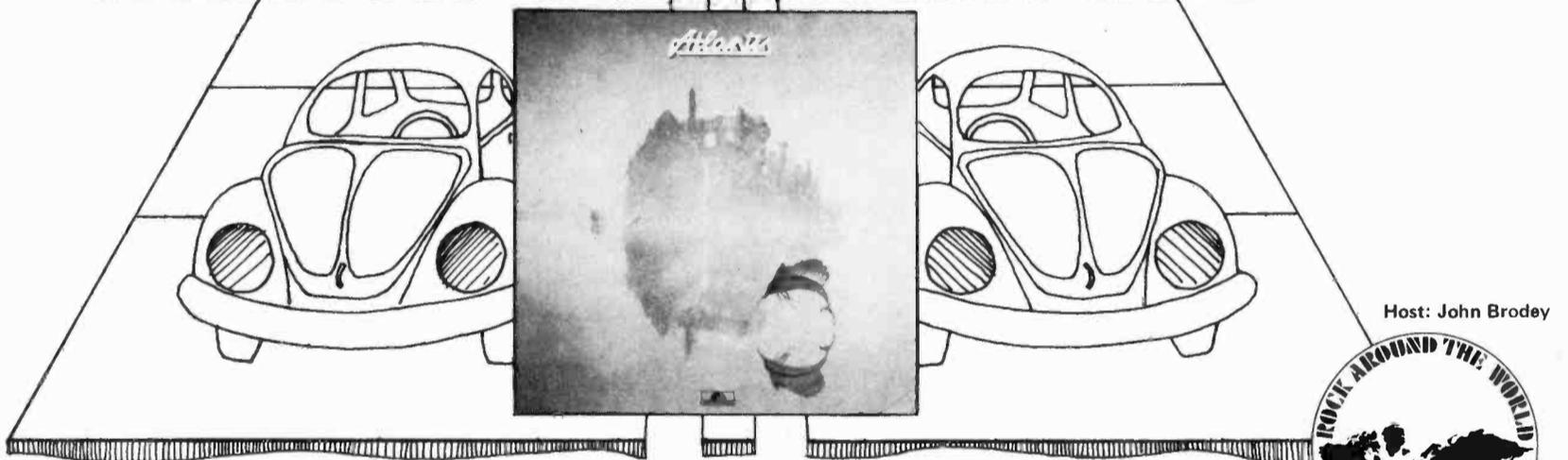
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Houston, TX
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Jacksonville, FL
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Jonesboro, AR
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WHCN FM
KLOL FM
WAHR FM
WNAP FM
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WORJ FM
WWCT FM
WYSP FM
KDKB FM
WBRU FM
WYDD FM
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KOLA FM
KGLR FM
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KEXL FM
KPRI FM
WCAD FM
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KSFE FM
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L.A. Troubadour Reopens; Bloom Joins Club Staff

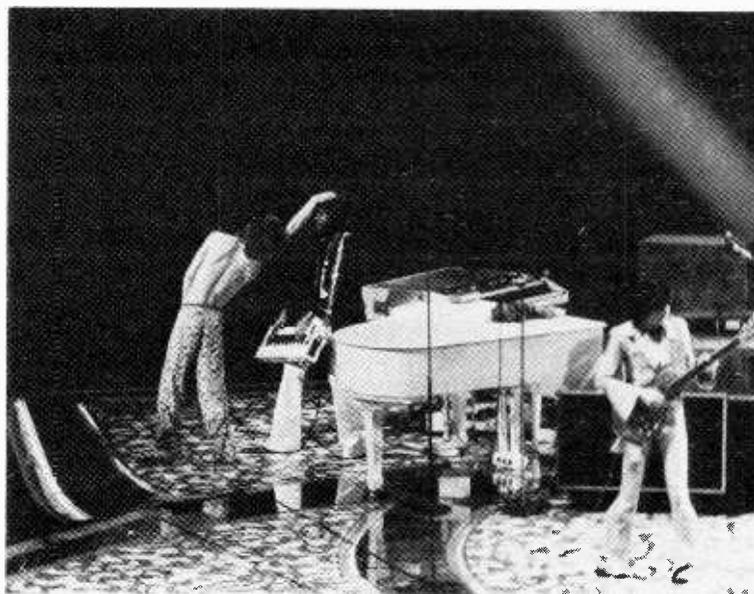
LOS ANGELES—It will be business as usual as of July 8 when the Troubadour reopens here only a few weeks after owner Doug Weston closed the nitery.

Weston has brought in former agent Rick Bloom to assist him with bookings, first show to be Kinky Friedman plus the Firesign Theater pair, Proctor and Bergman. Bloom assures that when the club opens, a full month's bookings will be set.

"Doug is re-energized," states Bloom, who recently left his own Cowtown Tours company in Kansas City. Before that he had been with then CMA, David Forest, and Bob Heller Enterprises, among others.

The club, one of the oldest and most popular in the nation, will also

(Continued on page 25)



Billboard photo by Jim Melanson

Billy Preston: Getting a helping hand from Mick Jagger, A&M artist Billy Preston fingers a portable keyboard to help keep things hot and heavy during the Rolling Stones' opening night concert at Madison Square Garden.

Stones \$1.2 Mil Sellouts In N.Y.

By JIM MELANSON

NEW YORK—The Rolling Stones, on their first U.S. tour in close to three years, came to town last week for six sellouts (gate gross \$1.2 million) at Madison Square Garden.

While the group's makeup has been changed considerably with the addition of Billy Preston, Ron Wood and Ollie Brown (Wood on loan from the Faces and Brown formerly of the Stevie Wonder band), the audience excitement long associated with Mick Jagger and friends continues to maintain itself, although a

bit less frenzied if memory serves one correctly.

The lessening of listening energy could be attributed to a new generation on the scene or, for that matter, very little change, aside from stage props, in the way Jagger attacks a song. In fact, if there is any criticism of Jagger it would be that he has begun to play himself.

The well choreographed moves were always there, but well accompanied by a natural lust for a lyric, a devilish physical tease and a seemingly unending ability to prance, ca-

vort and "turn-on." Yes, it's still all there. But, repetition seems to be taking its toll, as doing it "by the numbers" is now much more in evidence.

Make no mistake, though, the numbers still add up to a solid musical fare, as the new/old Stones opening night June 22 laid down a two-hour plus set that revolved mainly around the band's "classics" including "Honky Tonk Woman," "You Can't Always Get What You Want," "Brown Sugar," "Gimme Shelter" and slowly paced versions of "Angie" and "Wild Horses."

While it might have been more preferable if Keith Richard was more up front on lead guitar (as was the playing of backup guitarist Wood), he held the band well on course throughout. He also helped erase a bit of sluggishness on the part of drummer Watts. Bassist Wyman and percussionist Brown, were definitely steady, with Wyman at times superb.

If any member of the band shared Jagger's spotlight, though, it was Billy Preston. In fact, one had to wonder if he had a better pipeline to the band, with the group swinging into full gear as Preston left the keyboards to boogie, singing "we're the Rolling Stones!" across stage front.

All in all, new members or old members, the turf was still Jagger's, and he, as usual, milked it to the bone. If his stage "thing" might have been suffering from some wear, his voice wasn't, especially in interpreting Mississippi Fred McDowell's blues number "You Gotta Move" or the encore selection of "Symphony For The Devil."

As for the blues, Jagger did seem

(Continued on page 25)

Honolulu Preps Its Rock Gala

HONOLULU—The annual Diamond Head Crater Celebration has been formed for July 4 and 5 here, featuring such major rock names as Lydia Pense & Cold Blood, Fleetwood Mac, Flo & Eddie with the Turtles, Canned Heat, Mahogany Rush and Graham Central Station.

A cross-staging concept will be used to provide continuous music, with tickets \$4 per day if purchased the day of the event. Advance sales are \$3 per day or \$5 for both shows. Ken Rosen is executive director of the celebration.

L.A. Starwood Has Its Own Way Of Luring Patrons

By BOB KIRSCH

LOS ANGELES—With the closing (temporarily at least) of the Troubadour and the conversion of the Whiskey to a theatrical/disco nitery, the Starwood club here has suddenly become one of the city's top rock talent exposure spots.

The Starwood, however, is not simply cashing in on changing times. The club has been operating successfully for the past nine months, showcasing a variety of talent and offering an entertainment and disco room.

The club was best known to locals as the old PJ's until 1973 when, after a short shutdown, it reopened as the Starwood. The club closed shortly afterward, but was reopened in 1974 under the direction of owner Ed Nash and Star Productions, headed by Gary Fontenot.

"When we took over the club seven or eight months ago," says Fontenot, "the concept was to operate it as a kind of funky dance bar and to gradually evolve it into the kind of operation it is today. We started with Top 40 dance bands, went to groups that did original material, then to mainly new groups with recording contracts and on to today, where we book as many established artists as possible." Artists booked by the club recently include Dr. Hook, Brian Auger, Tim Buckley, Freddie King, Al Stewart and Rush, with the Earl Scruggs Revue, Greenslade and Caravan due in the near future.

The club's layout consists of a 900-capacity main room, a smaller disco room to the side, a Rock Star Cafe serving all-organic food and a Hot 100 club to serve members of the music industry and the press. Admission is generally \$3 or \$4, with a two-drink minimum. A customer may choose, however, to spend the evening dancing or standing on the dance floor "festival style" and not pay a cover charge. "This," says Fontenot, "is for the kids who do not have a lot of money but who do want to see an act."

Talking about the initial opening as a "funky dance bar," Fontenot says "a legitimate listening room type club would not have been practical at the time. We want to make it a free flowing, hangout type club and develop it into a listening type thing later while retaining the street qualities.

"We also want to combine the feeling of a club with a concert atmosphere," continues Fontenot, "and we make tickets to all of our shows available through the agencies as well as at the door."

Have the changes in the Los Angeles club scene changed the tactics of the Starwood any? "Not to any great extent," answers Fontenot. "We can try different kinds of things now, like a country flavor with Earl Scruggs. I wouldn't try that before because that was really more Doug Weston's territory and Doug and I have been friends for a long time. We do find that we are working more closely with the record labels as they are placing more artists in with us now, and we find it a bit easier to bring in certain acts. But we are following pretty much the same pattern we would have followed anyway."

The club is open seven nights a

week, 8 p.m. to 2 a.m., with drinks ranging from \$1 to \$1.75. Sound equipment includes a 16-channel Tascam console, 2,500 watts of power, BGW amps, speaker columns designed for the facility by Cerwin-Vega, six monitors on stage and two above. Entertainers reach the stage via a side door, thus avoiding a walk through the crowd. The Starwood employs approximately 50 persons.

"Our contracts contain no options of any kind," says Fontenot, "and we can afford to pay artists reasonably due to the capacity of the club. Artists can work for a guarantee against a percentage of gross. If we can possibly be as instrumental to talent in this town as the Troubadour and Whiskey have been, we are hoping acts will come back to play after they have moved to a concert hall type setting. We will not delude ourselves now into believing that a Robin Trower or a Rory Gallagher are going to come in and play."

Fontenot sees the basic difference between the Starwood and the Roxy as "us being more of a boogie type club while the Roxy is more of a listening room. People are not going to get up and dance at the Roxy and they will here. Both of us will have different audiences and there is some overlap as well."

Afro-Music Detroit Fest City-Backed

DETROIT—Strata Productions, Inc., will select and coordinate all entertainment for the 1975 Detroit Afro-American Festival set for July 18-20 here.

Between 250,000 and 300,000 are expected for the fete, which is one of a series of ethnic festivals conducted by the city of Detroit.

Six concerts are expected to be held during the three-day period, all including local musicians known collectively as the "Sound Of Detroit." Included in the schedule are three jazz concerts, a show featuring contemporary soul sounds and an afternoon of Detroit blues.

The three jazz shows, to be held Friday evening, Saturday afternoon and Sunday evening, will be taped by WDET-FM for a series of six half-hour broadcasts. The shows will be made available to all public radio network stations in Michigan.

The soul show will be produced by John Sinclair and Edwenna Edwards while the blues stanza will include talent such as Bobo Jenkins, Little Junior Cannady, Little Mack Collins, Johnny Jones, Jessie Williams and Joe L. A gospel program, "Spiritual City," will also be included.

The musical portions of the festival will be supervised by Charles Moore and Kenny Cox of Strata and Amelita Bridges of Metro Arts Complex Inc. John Sinclair of Rainbow Productions, Inc., will also be heavily involved in planning the festival.

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(See Page 24)

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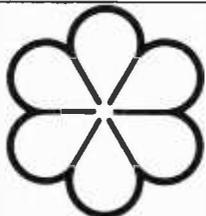
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Talent In Action

**LES McCANN,
EDDIE HARRIS**

Grove, Los Angeles

These two Atlantic acts offer a solid contrast to where jazz is moving these days. McCann and his quartet concentrate in a soulfulized version while Harris and his three associates explore the more offbeat rhythmic and melodic paths leading to popville.

Both acts caught Sunday (22) playing before around 550 at the first show (\$4 door charge) kept the fires of creativity heated and always in stride.

During his 45-minute set, McCann sings on four of his six numbers, working through material from his current LP plus introducing a new, highly emotional ballad, "Butterfly Song," which is a reflective look back on memories of happy days when as a child "life was so care-free."

McCann easily gets the crowd into his romping mood with the expletive to "let's get a little groove goin' now" and everyone is off and clapping for "Go On And Cry," a fast, rushing type of song.

The leader's magnetism as a communicator is matched by the flawless precision of guitarist Mirosław Kudykowski; bassist Jimmy Rowser and drummer Carl Davis.

Although he relies on electric piano for his clever improvisations, McCann added flute sounds via synthesizer to "Butterfly Song" and then kicked out all the jams on his signature audience participation song, "Compared To What," which after five years remains rousing, rambunctious, raucous, racy, robust and relevant.

Eddie Harris' 70-minute set (the two switched opening and closing positions during their three-day run) opened with him playing a lengthy extended solo in the Cecil Taylor school and then moving to saxophone for a straight 4/4 blues. Drummer Calvin Barnes' usage of wood blocks added accents to Harris' short, punchy phrases.

Harris played some split tones via an electronic device attached to his horn and the raw, edge to his tone had a cutting effect on two of the numbers in which this was added.

Bass and guitar lent their own pulsating qualities while percussion on a standup kit with two cymbals, wood blocks and one snare, helped create kinky effects.

A kibitzer when he speaks, Harris introduced his first vocal as "Why Must We Part After I've Given You All My Money All These Years." It was a parody of the ooh-aah style of the 50s with Harris singing in a high falsetto. He should stick to playing.

The highlight of his set was the eighth number, the closing "Funkaroma," with some tasty sax solos while his three confreres slapped sticks at stage center and laid out some slow Temptations-type dance steps.

Harris uses a rhythm machine which adds a maracas sound to the percussion and he slows and speeds it up at variables. There's lots of Latin tempos flowing through the band's charts and Harris rides over it all with a slick, polished ease. **ELIOT TIEGEL**

**BILLY JOEL
TIM MOORE**

*Great American Music Hall,
San Francisco*

Billy Joel opened his late set on his second night at the Music Hall June 10 with an appropriate number about smoking and drinking too much too far into the night: "Tomorrow there'll be hell to pay/Somewhere along the line."

It was a strong opener (as was his use of his best known song, "Piano Man" as his opener on other sets) and immediately stamped Joel as a strongly defined, individualistic performer who is able to communicate directly to his audiences the sensation that they are watching a continuously smoldering creative hot spring, always erupting here and there at unpredictable angles.

Joel has the personal manner of an accomplished but still brash kid; his piano style is red-blooded, almost martial in the sense of excitement it conveys.

Joel did material from all his LPs, reaching back to his "Cold Spring Harbor" album (Family Productions) for "Everybody Loves You Now" and presenting a moving new tune, "Everybody Has A Dream." He was accompanied by four players, noteworthy among them Johnny Al-

(Continued on page 25)

2 Deadly Spirals Faced By Ice House

• Continued from page 3

cause I am not paying for the packaging of the bottles," he adds.

Stane has also switched from serving cider type drinks, "which are expensive," he says, to soft drinks. "The soft drinks are bulk-packaged and inexpensive," he continues. "I am not raising my prices to my customers."

"My prices have only gone up about five cents over what they were 15 years ago. This is one key to my customers continuing to patronize my club."

During the week and Sunday, the admission is \$1.50; Friday and Saturday it's \$2.

The Ice House features folk/pop and comedy acts nightly. "Just about every comedy act that has appeared on the Smothers Brothers shows are products of the Ice House," he claims.

"I look for left field acts and lean heavily toward unusual performers. It's often the unusual act that becomes the star in comedy. We're one of the few clubs West of Chicago that hires comedy acts on a regular basis," he adds.

"I have used at least one comedy act every week over the past 15 years. Acts such as Pat Paulsen, Steve Martino, Guido Sarducci, The Smothers Brothers and others have appeared at the club," says Stane.

He employs three acts nightly. "The reason that I put on three acts is so that I can be flexible, and possibly take chances on certain performers."

"Many television variety shows are staffed either in front or behind the scenes by the Ice House people, in the way of performing or writing. Even the famed doorman Carlton, on the Rhoda series, is Jerry Music, a former headliner at the club," he says.

"Jimmy Walker, Lily Tomlin, George Carlin and others drop by to do impromptu sets, or to work out their new material. They do this on

3 DEDICATED WOMEN

Music, Not Lib, Is Main Deadly Nightshade Thrust

By JIM MELANSON

NEW YORK—It would be an easy cop-out in these "liberated" conscious times for the Deadly Nightshade, Anne Bowen, Pam Hooke and Helen Brandt, to play up being women in world of music dominated by men.

Easy, maybe. But it would take a way a great deal of the pride they have (as a group and as individuals) in being musicians first. It would also take too much away from the long haul—the small club dates, the campus freebies, the search for a manager and a record deal—which has them where they are today.

With a debut album already released on RCA-distributed Phantom Records and a single, "High Flying Woman," due out next week, the group is confident (with a touch of being hopeful) that the big breaking point in their career is near.

It's a career which has spanned some eight years of playing together, separately or not at all, or from a first gathering of skills on a Massachusetts campus in 1967, to sharing spots in the now defunct band Ariel, to odd jobs like junk collecting and on to a reunion as a trio a few years back.

If it's taken the group eight years to come close to "making" it, the lessons learned haven't gone unheeded.

off nights such as Wednesday or Thursday," he adds.

"Even our folk artists must have humor, wit and personality. These three ingredients are necessary in order for me to hire them," he states.

Stane does not employ hard rock acts. "First," he says, "we have natural acoustics, and hard rock acts are too loud for my room. The club is also too small (seating less than 2000) for that type of music."

"Finally," he continues, "loud rock attracts the absolute worst audience. I have found that this element usually brings drugs to the club, and the artists are never on time for the sessions."

He explains that the basic problem in most clubs is space. "We have only a limited amount of tables that will get close enough to the stage, which is where most customers want to sit. Eventually that gives us all problems because of the expense involved."

"If our overhead gets beyond the point where our space will not support that overhead at prices that people can afford to pay, then we are finished."

In explaining how he sees the present day nightclub situation, he says "nightclubs are the endangered species right now. This is a trend that happens every few years. Nightclubs open every week. The agile ones remain while the others fall by the wayside. This is the economy's cleaning mechanism."

"Club owners come into the business with all kinds of new and radical ideas. The ones that are good will last. When the economy goes down, the others will go with it."

"Some of the ideas may be good at the time, but we must be able to roll with the punches. When times are lean, we must come up with new methods that we can support."

Stane adds that his nightclub serves the music industry in a multifaceted way. "It gives the act a platform, it helps songwriters, record companies, newspapers and maga-

zines (reviews for their entertainment pages), it is also good for the public in general, as well as developing ground for television shows and concerts.

"Clubs take the place of vaudeville as the last place an act can learn to be an act," he says.

He does not advertise for acts, "they seek me out." Tapes are sent to him from all over the country and he says that he auditions at least six weekly.

Live auditions are held Sunday nights, with 15-20 acts participating.

"I do not hire big name acts. My motto is 'I don't hire names, I make them,'" says Stane.

He features special mini concerts on Monday's spotlighting cross cultural shows which include jazz, blues, belly dancers and others.

Reservations must be made in advance for the Ice House. He contends customers quite often do not know the artists who are appearing, but know that the entertainment is carefully selected and the prices are right.

Stane employs 10 and he has not had to cut back in the employment area. He says that it is impossible to properly operate the Ice House with fewer than 10 persons.

The club does not offer dancing and he states "it is not a singles dancing club; we have a classy date kind of situation here. The age group is about 25."

"People come to my club because they want to be entertained," he continues. "They are quiet and attentive."

"They do not come in to talk, meet people or even drink. They come strictly to be entertained."

Patrons come from as far away as Whittier, Altadena, Covina, Glendale and Los Angeles, he says.

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WB Raked By College Stations

• Continued from page 1

sales difference with a group like the Doobie Brothers, but without our airplay and support of the label's new artists, they will have problems," says one of the organizers, Al Marsh of WIDR at Western Michigan Univ. "If we allow Warners to force us into this extra cost, then who knows how many other companies will follow them in this practice?"

Most of the Michigan schools are members of MICRA (Michigan Intercollegiate Radio Assoc.) and they view their plans as being the buffering force behind strengthening the organization.

Marsh says the boycotting of new artists will hurt the chances of breaking these acts and he views the move as an extremely rash one.

"The \$150 cost when multiplied many times can really mount up, especially for a community college, which just can't budget it," he states. "We can usually trade with area retailers for all of the product we need by major acts, and as far as the new acts they just won't get any airplay."

Another leader in this fight is Marc Gonzer, formerly of WMCD at Michigan State Univ.

"I have personally contacted many schools throughout the state and each of them feels the same way about the treatment they are receiving from many companies, especially Warner Bros.," he says. "For instance, many of us have been trying to get through to Gary Davis at Warners about service, ever since he

came to the SECRA (Southeast Collegiate Radio Assoc.) Convention in Atlanta earlier this year and he told all of us that he and the company were committed to college radio."

According to many attendees of that confab, Davis told the gathering that Warner Bros. considered the college market an important one and that all it takes for any station to get service, regardless of size, is a phone call to him in Burbank, Calif.

Gonzer states that many people returned to their respective campuses and attempted to get through to Davis without any success.

"I personally called him several times, at my own expense, and each time I never had my calls returned," he says. "It seems like they just came to the meeting and said they were interested in opening the doors between themselves and college radio, when in fact they are not."

Other schools reportedly backing the boycott in September are stations at Wayne State Univ., Northern Michigan Univ., Northwest Michigan Univ., Eastern Michigan Univ., Central Michigan Univ., Oakland Community College, Ferris State College, St. Clair Community College, Henry Ford Community College, Macomb Community College, Lansing Community College, Valley State College, five carrier currents at Michigan State Univ. and others.

One of the stations currently not planning to participate with the others is WCHN at the Univ. of Michigan. At the present time, this station receives service from Warner Bros. and station manager Ross Ojeda says his staff will meet later this summer to discuss the possibilities of joining as an act of solidarity.

"We are on excellent terms with Warners, and they know that we can reflect record sales through airplay," he says. "I personally feel good about the fact that we have been retained on the complimentary copy list, but at the same time I feel very badly on the whole because many of

the other important stations in the state will suffer by being deleted from the list."

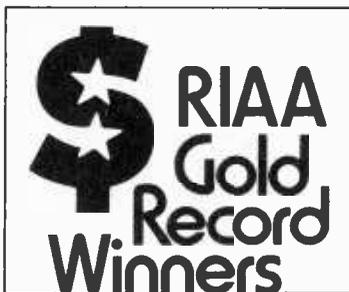
Ojeda says that many college radio personnel throughout the state have expressed mounting fears that they will suffer personal reprisals by participating in the boycott of new artist's product.

"Many of these people are hoping to get jobs in the record industry and at radio stations and they feel that their futures could be in jeopardy by actively participating," he asserts. "For some strange reason, Warner Bros. Records on the whole really misses the point that Michigan college radio is so filled with students that it can really sell records."

"Because of this they should stop giving certain stations preferential treatment that includes concert tickets and extra record copies, when some stations aren't receiving any product at all."

"It seems like Warner Bros. just doesn't seem to care about us college radio stations and the phasing out of the college market comes as a direct result of that," says one collegiate broadcaster from upstate New York who asked to remain unnamed.

"The record companies should all realize that without air support in certain college markets, where the station is the only radio voice, there is no way to expose new talent and no way to promote live concerts by these acts."



Singles

Major Harris' "Love Won't Let Me Wait" on Atlantic; disk is his first gold single.

John Denver's "Thank God I'm A Country Boy" on RCA; disk is his fifth gold single.

Earth, Wind & Fire's "Shining Star" on Columbia; disk is the group's first gold single.

Van McCoy & The Soul City Symphony's "The Hustle" on Avco; disk is the group's first gold single.

Tony Orlando & Dawn's "He Don't Love You (Like I Love You)" on Elektra; disk is the group's first gold single.

Albums

The Carpenters' "Horizon" on A&M; disk is the group's sixth gold album.

America's "Hearts" on Warner Bros.; disk is the group's fourth gold album.

The O'Jays' "Live In London" on Philadelphia International; disk is the group's third gold album.

Janis Joplin's "Janis" on Columbia; disk is the artist's fourth gold album.

The O'Jays' "Survival" on Philadelphia International; disk is the group's second gold album.

Alice Cooper's "Welcome To My Nightmare" on Atlantic; disk is the group's seventh gold album.

Paul McCartney & Wings' "Venus And Mars" on Capitol; disk is the fifth gold album.

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 7/5/75

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	EVERYTIME YOU TOUCH ME (I Get High) Charlie Rich, Epic 8-50103 (Columbia) (Algee, BMI/Double R, ASCAP)
2	4	10	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
3	1	12	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
4	14	5	PLEASE MR. PLEASE Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
5	10	8	THE HUSTLE Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
6	3	10	OLD DAYS Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
7	8	7	THE LAST PICASSO Neil Diamond, Columbia 10138 (Stonebrige, ASCAP)
8	12	7	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
9	11	8	SWEARIN' TO GOD Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
10	5	11	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4050 (Acuff-Rose, BMI)
11	7	10	LIZZIE & THE RAINMAN Tanya Tucker, MCA 40402 (House Of Gold, BMI)
12	16	4	RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
13	6	12	WILDFIRE Michael Murphey, Epic 50084 (CBS) (Mystery, BMI)
14	15	9	PLEASE TELL HIM THAT I SAID HELLO Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
15	9	12	SISTER GOLDEN HAIR America, Warner Bros. 8086 (Warner Bros., ASCAP)
16	22	4	LISTEN TO WHAT THE MAN SAID Wings, Capitol 4091 (McCartney/ATV, BMI)
17	13	14	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
18	19	5	ATTITUDE DANCING Carly Simon, Elektra 45246 (C'est/Jacob, ASCAP)
19	25	4	SEND IN THE CLOWNS Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)
20	31	4	AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)
21	23	8	SUSANNA'S SONG (In The California Morning) Jerry Cole & Trinity, Warner Bros./Midget 8101 (Moppet, BMI)
22	30	4	ROCKFORD FILES Mike Post, MGM 14772 (Leeds, ASCAP)
23	26	5	WOODEN HEART Bobby Vinton, ABC 12100 (Gladys, ASCAP)
24	28	5	BURNING THING Mac Davis, Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)
25	20	7	HARPO'S BLUES Phoebe Snow, Shelter 40400 (MCA) (Tarka, ASCAP)
26	17	12	WONDERFUL BABY Don McLean, United Artists 614 (Unart/Yahweh, BMI)
27	36	2	MORNIN' BEAUTIFUL Tony Orlando & Dawn, Elektra 45260 (Appelcider/Little Max, ASCAP)
28	33	3	JIVE TALKIN' Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
29	32	6	I DREAMED LAST NIGHT Justin Hayward & John Lodge, Threshold 67019 (London) (Justunes, ASCAP)
30	27	8	DING-A-LONG Teach-In, Philips 40800 (Phonogram) (Dayglow, ASCAP)
31	48	3	FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds, Playboy 6024 (J.C., BMI)
32	29	7	EL BIMBO Bimbo Jet, Scepter 12406 (Artie Wayne/Reizner, ASCAP)
33	35	9	LOVE WON'T LET ME WAIT Major Harris, Atlantic 3248, (Mighty Three/Friday's Child/WMOT, BMI)
34	NEW ENTRY		BLUEBIRD Helen Reddy, Capitol 4108 (Skyhill, BMI)
35	37	3	MAKE THE WORLD GO AWAY Donny & Marie Osmond, Kolob 14807 (MGM) (Tree, BMI)
36	41	2	YOU ARE MY SUNSHINE GIRL Lettermen, Capitol 4096 (House Of Gold, BMI)
37	39	6	I'M NOT IN LOVE 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)
38	40	3	FEELIN' THAT GLOW Roberta Flack, Atlantic 3271 (Lonport, BMI)
39	44	2	THERE'S A WHOLE LOT OF LOVING Guys 'N' Dolls, Epic 50109 (Dick James, BMI)
40	43	5	KING KINGSTON George Fischhoff, PIP 6503 (George Fischhoff/Mourbar, ASCAP)
41	NEW ENTRY		HOW SWEET IT IS (To Be Loved By You) James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
42	34	10	SMILE ON ME Ronnie & Natalie O'Hara, Legacy 104 (Happy Girl, ASCAP)
43	42	4	T-R-O-U-B-L-E Elvis Presley, RCA 10278 (Jerry Chestnut, BMI)
44	46	2	WHAT I DID FOR LOVE Jack Jones, RCA 10317 (Wren, BMI/Red Bullet, ASCAP)
45	47	3	FOREVER AND FOREVER Engelbert Humperdinck, Parrot 40082 (London) (Mam, ASCAP)
46	49	2	TAKE GOOD CARE OF YOURSELF The Three Degrees, Philadelphia International 3568 (CBS) (Mighty Three, BMI)
47	NEW ENTRY		WASTED DAYS AND WASTED NIGHTS Freddy Fender, ABC/Dot 17558 (Travis, BMI)
48	50	2	TWILIGHT TIME Jose Feliciano, RCA 10306 (Porgie, BMI)
49	NEW ENTRY		COULD IT BE MAGIC Barry Manilow, Arista 0126 (Kamikazi/Angel dust, BMI)
50	NEW ENTRY		RAG DOLL Sammy Johns, GRC 2062 (Hampstead Heath, ASCAP)

Asks Radio News

PANAMA CITY, Fla.—Charles Wooten, station manager at Gulf Coast Community College's WKGC here, is requesting input from other college radio stations in the Southeast for his newly-formed Southeast College Radio Assoc. newsletter. Wooten would like other area college stations to send news items to him as quickly as possible, so that he can get the first issue out.

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Talent In Action

• Continued from page 23

mond, ex of the Mark-Almond group, on keyboards and saxophone.

Tim Moore, a most interesting talent about to blossom fully, opened for Joel, and, as an impressive songwriter himself ("Charmer," "Second Avenue") presented an effective supplement to the headliner. Moore opened and closed playing electric guitar in front of four backup players, and went to the piano for the middle half of the set.

Moore specializes in crisp rockers, like the memorable "A Fool Like You." "Lay Down a Line to Me" is strongly reminiscent of Elton John and the hot set closer. "Rock and Roll Love Letter" is in the Nils Lofgren vein. **JACK McDONOUGH**

BOB MARLEY AND THE WAILERS

Wollman Rink, New York

In more than three years away from New York, Marley and the Wailers have gone from an ethnic curiosity getting second billing in a small club to a major force in contemporary music headlining before 8,000 screaming fans in Central Park June 18.

The hiatus was apparently well-spent because Marley has become a captivating performer who gave his zealots more than their money's worth. Playing for nearly two hours, Marley and the Wailers performed nearly all of their most familiar material with the crowd on its feet and singing along with almost every number.

It is nice to see that Marley who has been noted in the past as much for his eccentricity as his talents finally has everything together. His group is musically competent and they have the discipline needed to play the infectious reggae rhythms that Marley creates. Marley's overpowering stage presence is a perfect complement to the solid band, making this a most impressive live attraction.

If the rest of the tour is as successful as this show, reggae should make a giant leap forward in popularity and acceptance in this country and throughout the world. **ROBERT FORD JR.**

GILBERT BECAUD

Los Candiles, Mexico City

It is a rare treat to see a performer in the modern idiom grab an audience from the opening note, hold it in the palm of his hand for a solid, bang-bang 60 minutes and bow out at the end of what has to be considered one of the most electrifying shows presented in this metropolis in quite awhile.

Gilbert Beaud, the talented French composer-singer who has been on the show business scene since shortly after World War II and who commands a hefty salary for his popularity in just about every place in the world except the U.S., could be considered a revved-up version of the late Maurice Chevalier combined with a baby jet taking off from a keyboard.

During one of his shows at this smart supper club of the Hotel Del Prado which was extended into a 17-day stand until June 14, the Pathe-Marconi artist had the audience clamoring for more and shouting "bravo" after practically every number, all his own compositions. And when one considers the likes of "Et Maintenant," "L'important C'Est La Rose" and "A Little Love And Understanding," latter in number 5 position on the U.K. charts at the latest count, it is a potent array that has the merit of making people sit back and take notice.

Backed by a complement of nine superb musicians, featuring tenor saxophonist Michel Gachet and electric pianist, also composer, Gilbert Sigris, the flying Frenchman never lost a second in his pacing and mesmerizing the Mexican patrons. If one didn't like the tonal aspects of Beaud, who tended to get a little loud on occasion, they certainly could not deny they were watching a first class and extraordinary seller of songs.

From his center stage position in front of a grand piano to his whirling in and around his black-garbed bandmen to sitting at the base of the stage and at a front row table, he delivered all with a deftness and skill and articulation which defies any language barrier. His forceful attack on the piano and his acting out of the selections, such as his poetic "Mon Pere," were neither overdone nor over extended. He has to be considered one of the most total talents anywhere in the world. **MARV FISHER**

RENAISSANCE

Carnegie Hall, New York

Subtly blending classical introductions into full blown rock extravaganzas, Renaissance captivated a responsive sellout audience in its June 20 performance at New York's premier concert hall.

The group performed with a full string section plus brass and percussion for the beginning of the show and returned unaccompanied for its encore selection. Arrangements for the full orchestra were so sparse as to be virtually non-existent. The string section provided unison sustained passages and the brass merely punctuated occasionally. For the meager embellishment afforded they were superfluous.

In no way did they detract from the group's (Continued on page 33)

Studio Track

By BOB KIRSCH

Phelps, manager and engineer of the studio, says nobody was in the studio at the time. B Jay is owned by **Ben Jacks**. Also in the building were the offices of **Video Act Entertainers Corp.**

Congratulations to **John Adams**, who has joined the staff of the **Criteria Recording Studios** in Miami as an engineer/producer. John is a former producer, engineer, arranger and freelance announcer for Paramount Studios in Los Angeles, and has worked at the **Record Plant** as well as **Dick Charles Studios** in New York. John has worked with such acts as the **Who**, **Tony Orlando**, **Carole King**, **Jimi Hendrix**, **Todd Rundgren** and **Aretha Franklin**.

★ ★ ★

In notes from around the country: **Richie Alexander** is in the **Basement Recording Studio** in New York working with producers **Ralph Moss** and **Mitch Farber** while **Kurt Munitaci** sits in at the console. **Jimmy Jackson** stopped by **Gold Star Recording Studios** in Los Angeles to cut a single, with production from **Marty Kugell** and **Al Altman** and arrangements courtesy of **Gene Page**. There was a party at **Sound City** in Van Nuys, Calif. recently for **Fleetwood Mac** and the group's co-producer **Keith Olsen**. **Climax Blues Band** finished up its latest LP at New York's **Mediasound** with producer **Richard Gottelner** (who, you may remember, was a member of the **Strangeloves** back in the '60s). **Mel Davis & Group Therapy** finished up their first album at the **Gary Boyd Studios** in Ripon, Calif. **Boyd** acted as engineer. Lots of activity at the **RCA Studios** in Los Angeles, with **Terry Melcher**, the **Main Ingredient** and **Kenny Hinkle** in recently. In New York, **Sudden Rush Music** has finished ad spots for the **Maenza** series of travel posters.

★ ★ ★

At **Sound City Studios** in Van Nuys, Calif., **War** finished its new LP with **Jerry Goldstein** producing and **Ed Barton** engineering. Legendary guitarist **Bert Jansch** (who is best known to the record buying public as a one time member of **Pentangle**) flew in from London to finish an album, with **Phyllis Nesmith** and **Danny Lane** producing and **Bill Drescher** working the controls. **Bill Cosby** and **Stu Gardner** are producing some Motown projects with **Steve Escallier** and **Monty Stark** engineering. **Spirit's Randy California** stopped by to do a quad mix on his solo effort, while **Blessings** came in to cut some demos with **Keith Olsen**

LOS ANGELES—Society Hill Sound, Inc. in Philadelphia is one studio that hasn't had too many dull moments since its inception some 10 months ago, despite the less than ideal current economic conditions.

The facility is busy an average of 20 hours a day, according to president **Mike Nise**, and has seen a Grammy-nominated tune cut in it, 15 acts and masters placed, a commission to handle the theme for a **Bruce Lee** film, three charted gospel LPs and, of course, Philadelphia Flyer **Dave Schultz'** chart topping single (locally at least) "Penalty Box." **Schultz**, incidentally (all time penalty minute champion of the National Hockey League) is not the only athlete to grace the studio halls. Philadelphia Phillies first baseman **Tom Hutton** is due in to cut a country flavored tune.

In other action at the studio, **Blue Magic's** band is getting set to cut its own LP. **The Dixie Hummingbirds** cut an album recently, as did the **Sensational Nightingales**. Both of these top gospel acts were produced by **Ira Tucker**. **Rena Sinakin** is getting set to do her own LP while continuing her production activities. **Joy Stanford** is working on a single and the **Ghetto Children** are working on their next project for **Roulette**. Other artists now at work in the studio include **Earl Connelly**, **Pete Rudd & Raw Image**, **Dan Tomassi & Del Ray**, **Lou DeLise**, **Lee Skinner**, **Frank Fiorvanti**, **Jerry Bell**, **Elmer's Kids**, **Dr. Perry Johnson**, **Ectasy** and **Ossymendias**.

★ ★ ★

Another new studio to report, this one in Beaver Falls, Pa., only 20 minutes from the Pittsburgh Airport. **Jerree Records** is a 16-track facility featuring an MCI 16-track recorder, Ampex 2-track machine as well as Ampex full track, Telefunken, Neumann and Sony mikes. Besides being a studio, the building also houses a music publishing firm and the **Jerree** and **Green Dolphin** record labels.

★ ★ ★

Sorry to report that the **B Jay Recording Studio** in Ft. Smith, Ark. was gutted by fire two weeks ago after being struck by lightning. **Joe**

Stones: \$1.2 Mil In N.Y.

• Continued from page 22

closer than ever to the music. At one point he offered that he feels "nothing by sad songs." It also might have accounted for the really subdued handlings of "Angie" and "Wild Horses."

Both before the Stones' appearance and during the encore number the sound of 80-100 steel drummers echoed throughout the arena.

Placed at different points throughout the audience prior to the Stones' appearance, the bands got quite tedious after awhile, to the extent of prompting strong boos from the crowd when after some 90 minutes the headliners were yet to be seen. A steel band circle strut around the stage for the encore seemed a bit contrived.

On a special note, **Eric Clapton** joined the revelers for the encore, and after being tugged center stage by **Jagger** laid down some enjoyable riffs.

Special praise also for the show's lighting, sound and stage setup. The stage itself was a promoter's dream—a six-star construction with hydraulic points that folded to open and close the show.

and **Dan Elliot** producing. Producer **Richard Delvey** did some overdubs for the "Fat Albert" TV series. **Man** came in to cut a single with producer **Greg Lewerke** and engineer **Duane Scott**.

★ ★ ★

Composer/arranger/conductor **Jimmie Haskell** recently supplied the charts for a **Cecelio & Kapon** LP produced by **David Kershenbaum** at **Devlon Studios** in North Hollywood. At **ABC Studios** he worked with producer **Steve Barri** on some material for **Errol Sober** while at the **Record Plant** in Los Angeles **Haskell** worked with artist **Bobby Whitlock** and producer **Bill Halverson**.

★ ★ ★

At **Cherokee Studios** in Los Angeles, **Diana Ross** was in working on her next LP with **Michael Lloyd** producing and **Ed Greene** engineering. The same pair handled overdubs for the **DeFranco Family**. **The Eleventh Hour** and **Elliot Randall** both worked on projects produced by **Bob Crewe** and engineered by **Dee Robb**, while **Ella Fitzgerald** and **Oscar Peterson** were in for **Irving Granz Productions**. **Pat Boone & Family** were in with **Mike Curb** producing. **Johnny Mann** produced the **Johnny Mann Singers** and **H.B. Barnum** produced some commercials with **Tom LaPondre** at the controls.

Signings

Country star **Donna Fargo** to Warner Bros. from ABC/Dot. Miss Fargo enjoyed several top 10 pop hits during her three years with Dot and ABC/Dot as well as continually being in the country top 10. . . . **Bobby Vee**, one of the top U.S. singing stars of the late '50s and early '60s has signed with **Shadybrook**. Vee was last with **United Artists**. . . . **Arthur Adams**, leading session guitarist, to **Fantasy Records**.

Singer/songwriter **Ed Townsend** penned such hits as "Let's Get It On," "For Your Love" and "Finally Got Myself Together." . . . Four female singers known as **Chapter Four** to **Pickwick International Records** to work with producer **Jeff Lane** (BT Express). . . . **Carol Woods** to **Dice Music** for management.

Troubadour Reopens

• Continued from page 22

have **Batdorf & Rodney**, plus **Roger McGuinn** as July bookings.

Elton John, as previously reported, will perform at the **Troubadour** Aug. 25-27 in special charity benefit concerts.

Weston shuttered the facility the week of June 18, except for his regular **Monday Night hootenannies**.

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Musician Booking Firms Face California Licenses

SACRAMENTO—A bill calling for licensing of "musician booking agencies" under the State Labor Commission has been introduced here by State Sen. James E. Whetmore (R-Anaheim).

The bill, SB 733, would require a musician booking agency to deposit with the Labor Commissioner a \$1,000 surety bond to insure payment of all sums due by the agency and to pay damages occasioned to any person by the agency.

The bill would also require such agencies to submit a copy of contract

forms to be used by the Labor Commission for approval and to file a schedule or fees with the Commissioner. In any controversies that might arise that would fall under the jurisdiction of the bill, the parties involved would refer the dispute to the Commissioner who would make a ruling, subject to appeal.

The bill also would provide that neither appropriation is made nor obligation created for the reimbursement of any local agency for any costs pursuant to the act.

Wilmington Free Concerts

WILMINGTON, Del.—The contrasting sounds of jazz and bluegrass music will highlight the summer series of 16 free concerts by the city's Dept. of Parks and Recreation at Brandywine Springs Park and Banning Park.

Set for the jazz beat are Ted Wyndham and his Red Lion Jazz Band, Jim Cara and the Sounds of Brass, Al Cato and his Jazz En-

semble and the contemporary sounds of Capone and Good Enough For Gus.

Series opens with Ted Lundy and the Southern Mountain Boys, following with Regan Neville, Bob Sox and Dick Wilson and the Old Time String Band; a bluegrass evening with Southband; and Don Durlacher and the Top Hands in an evening of square dancing.

Classical



A NEW PHASE—Maestro Arthur Fiedler, left, discusses business at Boston's Symphony Hall with Ray Few, producer, and John Harper, right, director of classical sales for London Records. First two records were recently recorded at the Hall.

London Inks Fiedler, Pops

NEW YORK—London Records has signed—and already recorded—the Boston Pops Orchestra and Arthur Fiedler, it's been learned. Details of the signing were not revealed but the recordings will appear on the Phase 4 label.

For the sessions, held June 14, 17, 19 and 20 at Symphony Hall in Boston, special equipment was flown over from England. The works in the two-record session are "The Blue Danube" and a collection of the most popular Strauss waltzes; and The Nutcracker suites.

The first record is due to be released by early fall. London plans to mount a massive promotion on the Pops disks.

Hurok Is Sold By GE

BOSTON—The American Management Corp. has acquired the international concert management firm of Hurok Concerts, established by the late Sol Hurok over half a century ago. The announcement was made by the founders of the newly organized American Management Corp., and General Electric Co.

Roger G. Hall, whose former positions include manager of the Philadelphia Orchestra Assoc. and the classical A&R Division of RCA Records International, will act as chairman of the board of Hurok Concerts, and will also function as vice president of the parent American Management Corp.

Since the death of Hurok in 1974, Hurok Concerts has undergone corporate restructuring, culminating in the appointment of Sheldon Gold as president in April. In addition to Gold, two executives who had been close to the late Sol Hurok, received appointments of major responsibility. Walter Prude became executive vice president for Hurok's domestic department; and George Perper, was named executive vice president in charge of foreign operations. Perper will move to France in September in order to handle Hurok's European department. The three will continue in these capacities on behalf of the American Management Corp.

The other founders of the new parent company include financial consultant Maynard Goldman, who as president will take an active role in the fiscal management of the Hurok organization; Thomas H. Lee, chairman of the Board of American Management Corp., who has extensive background as a banker and securities analyst; and Paul R. Del Rossi, who will serve as chairman of the executive committee and treasurer of the American Management Corp. He was cofounder in 1973 with Maynard Goldman of Goldman, Del Rossi & Co.

Westminster Releases Cut

NEW YORK—ABC Records is trimming its number of Westminster Gold releases, "so that more care can be taken to prepare each one," according to Kathryn King, classical a&r director of the company.

She also says that ABC "is confident that the cut will not only relieve retailers, reviewers and consumers from an overabundance of classical releases, but that it will result in records of a much-improved quality."

Symphony Wages For Season Of 1974-1975

NEW YORK—Musicians of The Philadelphia Orchestra, the Boston Symphony Orchestra, and the New York Philharmonic were the top three yearly wage earners for the season 1974-75, according to Senza Sordino, publication of the International Conference of Symphony & Opera Musicians.

The chart, which highlights the number of weeks of employment, weekly wages and annual wage of 43 orchestras, shows the following:

	Weeks	Weekly Salary	Annual Wage
ATLANTA.....	44	\$255.	\$11,480. ¹
BALTIMORE.....	44	250.	11,000.
BOSTON.....	52	360.	19,720. ²
BUFFALO.....	43	265.	11,395.
CHICAGO.....	52	355.	18,460.
CINCINNATI.....	52	275.	14,300.
CLEVELAND.....	52	300.-315.	16,000.
DALLAS.....	27	285.	9,580.*
DENVER.....	42	260.	10,920.
DETROIT.....	51	305.	15,555.
FLORIDA.....	25	175.	4,375.
HONOLULU.....	35	215.	7,525.
HOUSTON.....	52	280.	14,560.
INDIANAPOLIS.....	42	240.	10,080.
KANSAS CITY.....	38	210.	7,980.
LOS ANGELES.....	52	330.	17,160.
MILWAUKEE.....	47	237.50-247.50	11,373.
MINNESOTA.....	48	295.	14,160.
MONTREAL.....	46	270.	12,880. ³
NATIONAL.....	52	305.	15,860.
NEW HAVEN.....	(per service contract)		2,000.
NEW JERSEY.....	24	230.	5,520.
NEW ORLEANS.....	38	264.	10,031.
NEW YORK.....	52	360.	19,720. ⁴
NO. CAROLINA.....	33	220.	7,260.
OREGON.....	32	(110 services)	3,245.
PHILADELPHIA.....	52	350.	20,200. ⁵
PHOENIX.....	28	125.	3,500.
PITTSBURGH.....	51	305.	15,555.
ROCHESTER.....	38	270.	10,260.
ST. LOUIS.....	52	260.	14,560. ⁶
SAN ANTONIO.....	33	200.	6,600.
SAN DIEGO.....	37	(100 services)	3,200.
SAN FRANCISCO.....	52	330.	17,160.
SEATTLE.....	40	255.	10,200.
SYRACUSE.....	35	154.	5,236.
TORONTO.....	48	262.50	13,000.
VANCOUVER.....	35	194.23	6,798.
WINNIPEG.....	32	184.	5,888.
MET. OPERA.....	51	385.	19,635.
CHICAGO OPERA.....	15	360.	5,400.
N.Y.C. OPERA.....	34	325.	11,050.
N.Y.C. BALLET.....	33	315.	10,395.

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 3 Includes \$460. Yearly Bonus.
 4 Includes \$1,000. Recording Guarantee.
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Jukebox Programming

CREDIT PETER GERITZ

Tax Spurs Colorado Ops To Form Assn.

COLORADO SPRINGS, Colo.—A threatened 10 percent "confiscatory" tax on gross profits for music and games operators has precipitated the formation of a new state association, Colorado Coin Industries, Inc. The name was conceived to represent both music and amusement areas of the coin business.

While the proposed tax by the Colorado legislature was defeated by quick action on the part of Peter J. Geritz, distributor, Mountain Coin Machine Co., Denver, without benefit of a supporting association, the need for a watchdog group was recognized. About 60 operators and wives gathered June 14 for preliminary discussion on forming such a group. Fred Granger, executive director of the Music Operators of America, attended to give advice on forming a state association.

Carmel Garlutzo was appointed a director, and will head a committee to draft bylaws and handle incorporation. Garlutzo is a lawyer whose children run Trinidad Music & Vending in Trinidad, Colo.

Other officers elected are: Chuck Esch, Acme Cigarette Service, Inc., Colorado Springs, president; John M. Weber, Ace Amusement Co., Glenwood Springs, vice-president; Mrs. Thelma Ross, Century Music Co., Greeley, secretary; Mrs. Elizabeth Morrison, Albe Enterprises Inc., Denver, treasurer.

Directors are: Carmel Garlutzo; Richard Kopitzke, Summit Vending, Breckenridge; Mrs. Chris Noakes, Planes Music & Vending, Limon; Ed Ciancio, D & J Music

Co., Denver; and Jim Wilson, Rocky Mountain Coin Co., Pueblo.

The inclusion of the organization into the MOA fold brings the total number of state associations to 28, Granger says. "State associations are the real foundation of MOA. We depend on close-knit groups to bring about petitions and resolutions in legislative matters," he adds.

The proposed 10 percent gross tax was aimed at ski resorts to compensate for road repairing in the state, and was originally pegged at 7 percent. In the House, the bill was increased to 10 percent, and included all amusement devices and amusement forms such as theaters.

Within a week after learning of the tax, Geritz organized other operators who joined with a lobbyist in presenting a case for an exemption to the original drafter of the bill, which passed in the House.

Garlutzo states the aims of the new association as "benefitting all the people in the state with better understanding and education of our industry, creating a rapport among operators, and watching legislation."

Chuck Esch, president and former president of the Colorado Automatic Merchandising Assn. in 1973-74, believes the group will be one of the strongest organizations in the music business, with a current membership of 35 and a potential of about 80. Plans call for a meeting in August to hire a full-time lobbyist and to begin to plan for the first state convention before the end of the year.

Chicagoan Junks Citizens Band; Too Many Gabbers

By ANNE DUSTON

CHICAGO—The popularity of citizen band radios has caused Mitchell Gienko, manager, Dial Amusement Co., here, to switch from that form of communication with his servicemen, to an answering service.

"There are so many jabbers and gabbers on the frequencies now who just won't get off," Gienko says. He had five radios at one time, costing \$400 to \$500 each, and the change to an answering service runs an average of \$30 to \$40 per month.

He looked into the possibility of business phones in his service cars because frequencies are allocated and there aren't that many phones out, but the cost was prohibitive. "If you buy, the cost per set is about \$2,000 and you have to have them serviced regularly to keep them on frequency, or get fined. Lease and maintenance programs are also too expensive."

His CB equipment gave him a 10-mile range in the city, depending on location and demographics. The answering service poses no area limits, however.

"There are quite a few advantages to using citizen band, but we won't consider it again unless the business

economic picture improves," he adds.

Two-way radios are proving a savings for Anthony J. Ventimiglia, manager, Shaffner Music Co., Inc., in Alton, Ill., alongside the Mississippi River.

"The savings in mileage and gasoline can pay for the equipment in a year, especially at today's gas prices," he says. His range is up to 25 miles, and is especially helpful when picking equipment up in St. Louis, about 25 miles away.

"The initial investment is high, but operators who don't have them are missing out," Ventimiglia says.

Rose the Speaker At Florida Meet

WINTER HAVEN, Fla.—Dave Rose of the Vendo Co. will speak at the Florida Amusement-Merchandising Assn.'s, Sept. 12-14 meeting at the Sheraton Towers on "Can Vending Be More Profitable?" Ralph C. Lally II, editor of "Playmeter" Magazine will additionally discuss games and the music industries.

Every major coin operated machine manufacturer plus many service and supplies firms are expected to exhibit.

The theme of the Convention, "I Believe," was chosen to offer the small businessman a catch-phrase against which to steady himself in an era of recession, unemployment, inflation, and government actions which often limit the rights of businessmen.

T.E.A.I. Agrees

LOS ANGELES—T.E.A.I. Record Corp. has signed a production deal with Polydor Records. The first release on Polydor under the new agreement is "Just Because Of You" by the Gaslight.

LOS ANGELES

Making waves on the Latin scene here lately has been Latin, a New York magazine, being distributed and represented by Rico Cabrera and Gerardo Feeney.

The magazine is primarily of interest to English speaking Latins on the East Coast and Puerto Rico, but now has expanded to capture the interest of West Coast Latins as well, with its section entitled "What's Happening In Los Angeles." It is also playing an important part in the unification of chicanos and Puerto Ricans through music.

The magazine is being intensely publicized and merchandised at the major salsa dances, as well as through retail outlets throughout Los Angeles and San Francisco. It has additionally received enthusiastic support from many air personalities of Latin radio programs here.

The June issue contains a special report on the Latin N.Y. music awards ceremony held last May 4, for the purpose of calling the public's attention to the fact that NARAS still continues to ignore Latin music, despite its prominence in the music industry today.

Mexican Label (Anahuac) has come up with songstress **Anacani**. She appears weekly on the **Lawrence Welk** TV show. Her debut album is already on the top 15 in L.A. It's a bilingual LP.

Vicente Fernandez (Caytronics) broke records at the Million Dollar Theater for 10 days.

Joe Cuba (Tico Alegre) had a successful tour on the West Coast for three weeks.

The **Celia Cruz** and **Johnny Pacheco** show at the Hollywood Palladium played to S.R.O.

Camilo Sesto (Pronto) doing well here with record sales.

Cal Tjader (Fantasy) will open at the Coconut Grove July 18.

Alex Massucci, promotion director of Fania Records, was recently in Northern and Southern California to promote his label on TV and radio. He was impressed to see the progress Fania has made on the West Coast within the past year.

RAY TERRACE

NEW YORK

Miguelito Valdes (Mr. Babalu) here preparing a special LP project with **Gina Martin**, the world renowned singer of Santeria. The LP will contain selections dedicated to the African deities and a booklet with complete explanations in Spanish and English. A very educational and interesting project, as Santeria is in the upswing.

Vicman Productions preparing a giant concert in Lincoln Center. . . **Titti Sotto** out with a single "Latin Pompa Part I" on Vico Records, will perform the pompa and introduce his latest the Bimbo-Hustle at the El Patio in Corona here (27). . . **Celia Cruz** will appear with the Fania All-Stars at Madison Square Garden July 11. . . Soon here are **Sandro**, **Antonio Marcos**, **Roberto Carlos** and the Caytronics artists.

Louie Enriquez popular DJ in Arizona, planning a giant outdoor concert with local talent and a big introduction to salsa with **Mike Martinez** and **Los Latin Dimensions** and **Louie Ramirez** and the N.Y. Latin-Salsa Orchestra and Revue with 15 musicians, dancers and singers. **Ray Roig** and his orchestra and Orchestra Power finished new LPs for Mericana. **Joe Cuba** and his Sextet to Miami; will perform at Numero Uno. . . **Ismael Rivera** has a new LP on Tico. . . The Good, the Bad and The Ugly, a new **Willie Colon** LP on VAYA. . . **Joe Gaines** and **Roger Dawson** pushing Latin sounds in their programs: The Joe Gaines Express on WBNX and R.D. on

Latin Scene

WRVR. West Side Records released a new **Charlie Palmieri** LP. Our Latin Thing is a movie, an LP, now

also a Radio program on WBNX with popular DJ, **Polito Vega**.

RALPH LEW

Billboard SPECIAL SURVEY for Week Ending 7/5/75

Billboard Hot Latin LPs™

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	9	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027
2	JUAN TORRES A Borinquen, Musart 1640	10	CORTLIO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
3	HECTOR LA VOZ La Voz, Fania XSLP-00461	11	ANGELICA MARIA Angelica Maria, Sonido Internacional SI 8009
4	LOS MUECAS Roguera De Amor, Caytronics 1413	12	CELIA & JOHNNY Quimbara, Vaya XVS-31
5	VICENTE FERNANDEZ El Idolito De Mexico, Caytronics 1420	13	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
6	LOS FREDDYS Epoca De Oro, Peerless 1041	14	EDDIE PALMIERI The Sun of Latin Music, Coca 109XX
7	NELSON NED Nelson Ned, United Artists 1550	15	LUCHA VILLA Los Discos De Oro, Musart 1636
8	LOS BABYS Como Sufro, Peerless 1769		

IN MIAMI

1	JULIO IGLESIA A Flor De Piel, Alhambra 19	8	PENARANDA Nueva Me Te, Fuente 3266
2	SOPHY Sophy, Velvet 1491	9	CONJUNTO HUGO BLANCO Las Gatas De Simon, Palacio 6634
3	TIPICA 73 Candela, Inca 1073	10	MORRIS ALBERT Dime, Audio Latino 4085
4	EL GRAN COMBO #7, EGC 011	11	JAIRO Jairo, Parnaso 1175
5	VIKKI CARR Hoy, Columbia 3334	12	NELSON NED The Magic of Nelson Ned, United Artists 324
6	FANIA ALL STARS Vol. 1 & 2, Fania 476-7	13	JOE QUIJANO Ahora, Coco CLP-114
7	ROBERTO CARLOS Yo Te Recuerdo, Caytronics Cys 1439	14	ESTRELLITA Perdonami, Raff 9007
		15	CAMILO SESTO Camilo Sesto, Pronto-Pts-1011

INCA

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Discos

BROADWAY REVIEW

'Chicago' Sweeps N.Y.; Show Is Stylish, Raunchy

By ROBERT SOBEL

NEW YORK—"Chicago," currently at the 46th Street Theater, is a stylish, raunchy and slick musical. Imprinted with the Bob Fosse trademark, it characteristically follows the professionally smooth design of "Cabaret" and "Pippin"—which is not bad at all.

Like its previous successful predecessors, it relies much on the razzle-dazzle of the dancing, costume and production as a whole. It has, moreover, many talented performers and a production team who have worked

together in previous outings. It is these ingredients which give the play the strength and spirit needed to project its campy atmosphere and to protect a story line centering on the misdeeds (murder) and misgivings of Roxy Hart and her trials and tribulations in getting herself off the hook.

Gwen Verdon as Roxie, and Chita Rivera as Velma Kelly, also one of society's children, both are inexhaustible portrayals and display their strutting stuff with flash and flesh. Ms. Rivera's dancing role is meatier and she makes the most of it. When both dance together, it is sheer joy to watch.

Jerry Orbach plays the conman-lawyer in the straightforward and colorful manner of a barker at a carnival—brassy and brash but without dimension. A fault of the limited scope of the part, not Orbach's.

The songs are more to sing about than to shout about. But they certainly do deserve attention. Arista Records has already recorded the original cast album, and several of the tunes have been cut as singles. Attracting singles thus far are a Bing Crosby rendition of "Razzle Dazzle" on United Artists; Liza Minnelli singing "All That Jazz" and "My Own Best Friend" on Columbia; "Roxie" and "My Own Best Friend," sung by Ella Fitzgerald on

Cerwin-Vega Disco Mixer

LOS ANGELES—Cerwin-Vega will introduce a mixer unit especially for use in discotheques, according to Rob Lewis, the firm's technical director. The firm is also preparing a brochure presenting a number of tips on increasing the effectiveness of sound as a component of the over-all disco environment.

According to Lewis, the disco craze meshes perfectly with the Cerwin-Vega philosophy of loud, clean reproduction. He adds, "Disco people want to feel the music, and that takes plenty of clean bass."

Lewis asserts that an increasing number of discotheques have been turning to Cerwin-Vega's speakers and amplifiers, and there have been special requests for the identical speakers used for the Sensurround effect in the "Earthquake" movie (Cerwin-Vega supplied the speakers used in that film).

Lewis says his company's emphasis on modular equipment design has also found favor among discotheque operators who want to start modestly and expand as the demand increases.

Pablo; Cathy and the Richettes performing "Roxie"; and an LP recorded by Lee Konitz on Groove Merchant.

Other principal roles in the show belong to Mary McCarty and Barney Martin. Both are simply grand. Martin is especially effective

(Continued on page 29)

Disco Action

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By TOM MOULTON

NEW YORK—One of the hottest new records this week is the French import "Brazil" by Richie Family on the Henry label which has been released in the U.S. on 20th Century. It is also available in Canada on ABEE and in Germany on Atlantic. Jacques Morali, producer of "Brazil," who resides in France, wanted to cut an international standard with the "Philadelphia Sound." He got one of Philadelphia's top arrangers, Richard Rome, and he arranged the song and it was cut at Sigma Sound Studios using all Philadelphia's musicians. The artist on the record, Richie Family, is derived from Richard Rome and the Philadelphia musicians better known as the Family. The "Brazil" LP will be finished in July and probably will be available in mid-August in France. There is no definite release date for the LP in this country.

Atlantic will be releasing this week "Keep On Holding On" by Ace Spectrum although it will not be the 8:51 version which will be available in late July on their LP. The song is still very strong at 3:55. The long version would be a good one for their disco series. The remake of Ultra

High Frequency "We're On The Right Track" will be the new Blue Magic single which will also be available this week on Atco.

Bob Crewe does it again with the new 11th Hour single on 20th Century, "Hollywood Hot" very, very, funky with slight overtones in the rhythm of "Get Dancin'." Bob again has made up a special 12-inch "hot" test pressing of the single for the disco DJ's. The commercial single will be out soon.

The Soul Searchers have a new single out on Polydor and this could be the one to put them back on the charts, "Boogie Up The Nation," parts 1 & 2. It is in the same vein as the Isley Brothers and The Joneses. The group is the same one that was on Sussex.

Private Stock will be releasing this week "Leaving The Good Life Behind" by Phyllis Hyman. There is a break in the middle of the record with just drums and handclaps that is incredible, then into an instrumental that sounds like a symphony orchestra with strings, horns and a harp, then back to a vocal finish.

Top Audience Response Records In N.Y. Discos

This Week

- 1 FOREVER CAME TODAY—Jackson Five—Motown
- 2 FREE MAN—South Shore Commission—Wand
- 3 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
- 4 EL BIMBO—Bimbo Jet—Scepter
- 5 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
- 6 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—CTI
- 7 SEXY/T.L.C.—MFSB—Phila. Intl.
- 8 THE HUSTLE—Van McCoy—AVCO
- 9 IT'S IN HIS KISS—Linda Lewis—Arista
- 10 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
- 11 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
- 12 EASE ON DOWN THE ROAD—Consumer Rappart—Wing And A Prayer
- 13 CHINESE KUNG FU—Banzai—Scepter
- 14 SENDING OUT AN S.O.S.—Retta Young—All Platinum
- 15 BAD LUCK—Harold Melvin And The Blue-notes—Phila. Intl.

Colony Records (New York) Retail Sales

This Week

- 1 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
- 2 LADY, LADY, LADY—Boogie Orch.—Boogie Man
- 3 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
- 4 EL BIMBO—Bimbo Jet—Scepter
- 5 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—CTI
- 6 FREE MAN—South Shore Commission—Wand
- 7 FOREVER CAME TODAY—Jackson Five—Motown
- 8 SWEARIN' TO GOD—Frankie Valli—Private Stock
- 9 SEXY—MFSB—Phila. Intl.
- 10 IT'S IN HIS KISS—Linda Lewis—Arista
- 11 NEVER GET ENOUGH OF YOUR LOVE—Street People—Vigor
- 12 MIDNIGHT IS THE TIME I NEED YOU—Demis Roussos—Big Tree
- 13 YOU BROUGHT IT ON YOURSELF—Barbara Hall—Innovations
- 14 LOVE INFLATION—The Joneses—Mercury
- 15 MAN WAS MADE TO LOVE WOMAN—Bobbi Martin—Green Menu

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

This Week

- 1 HUSTLE—Van McCoy & The Soul City Symphony—Avco
- 2 EASE ON DOWN THE ROAD—Consumer Rappart—Wing & A Prayer
- 3 FREE MAN—South Shore Commission—Wand
- 4 FOREVER CAME TODAY/BODY LANGUAGE—Jackson 5—Motown
- 5 BAD LUCK—Harold Melvin & The Blue-notes—Phila. Intl.
- 6 7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Toms Empire—PIP
- 7 FOOT STOMPIN' MUSIC—Bohannon—Dakor

Downstairs Records (New York) Retail Sales

This Week

- 1 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
- 2 IT'S IN HIS KISS—Linda Lewis—Arista
- 3 THE LEGENDARY ZING ALBUM—The Tramps—Buddah
- 4 K-JEE—MFSB—Phila. Intl. (LP)
- 5 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—CTI
- 6 FOREVER CAME TODAY—Jackson Five—Motown
- 7 YOU BROUGHT IT ON YOURSELF—Barbara Hall—Innovations
- 8 BANDOLERO—Juan Carlos Calderon—Epic
- 9 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
- 10 SUPERSHIP—George Benson—CTI
- 11 SENDING OUT AN S.O.S.—Retta Young—All Platinum
- 12 SEARIN' TO GOD—Frankie Valli—Private Stock
- 13 EL BIMBO—Bimbo Jet—Scepter
- 14 SHOTGUN SHUFFLE—The Sunshine Band—T.K.
- 15 DO THE CHOO-CHOO—The Sound Of New Detroit—Blaze

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

This Week

- 1 FOREVER CAME TODAY—Jackson Five—Motown
- 2 HE'S MY MAN—Supremes—Motown
- 3 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—CTI
- 4 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
- 5 SENDING OUT AN S.O.S.—Retta Young—All Platinum
- 6 SWEARIN' TO GOD—Frankie Valli—Private Stock
- 7 SEXY—MFSB—Phila. Intl.
- 8 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
- 9 CHOCOLATE CHIP (instrumental)—Isaac Hayes—ABC
- 10 FREE MAN—South Shore Commission—Wand
- 11 CHICAGO THEME—Hubert Laws—CTI
- 12 HYPERTENSION—Calender—Pi-Kappa
- 13 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
- 14 TORNADO—Wiz—Atlantic
- 15 IT'S IN HIS KISS—Linda Lewis—Arista

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Billboard FM Action

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

- 1 **STEPHEN STILLS, STILLS**, Columbia: WMMR, KLOL, WZZQ, WIOT, WLIR, WKTK, WOUR, WQIV, WHCN, WABX, KZEW, WRAS, KSHE, WMMS, WBAB, WQFM, KLB, KBPI, KZEL, KMYR, WAER, KSB, KTYD, KWST, WZMF, KOME, WSDM, KUDL, KMET, WNEW, KZAP, WQSR, KFMV
- 2 **BATDORF & RODNEY, LIFE IS YOU**, Arista: WHCN, WABX, WLIR, WNEW, WPLR, KWST, KTYD, WKTK, WMMS, KFMV, WAER, KBPI, WBAB, CJOM, WOUR, WQIV, WBP, WIOT, KSHE, WORJ, WQSR, WZMF, KOME, WSDM, KZAP, WQFM, KLB, KSM, WZZQ, KUDL, KSN
- 3 **WAR, WHY CAN'T WE BE FRIENDS**, United Artists: WLIR, WKTK, WOUR, WQIV, WMMR, KZEW, WRAS, WORJ, WMMS, WBAB, KFMV, KLOL, KBPI, KZEL, WQSR, KSN, KGB, KWST, WZMF, KUDL, KMET, WNEW, WBRU, WABX, KOME, KZAP, WQFM, KLB, WZZQ
- 4 **ROGER McGUIINN & BAND**, Columbia: WHCN, WMMR, WNEW, WPLR, WQIV, WZZQ, WLIR, WKTK, WOUR, WBRU, WORJ, WMMS, WBAB, KFMV, KZEL, KMYR, WAER, KTYD, WZMF, KOME, KZAP, WIOT, KSHE, WRAS, WQFM, KLB, KLOL, KUDL
- 5 **MICHAEL STANLEY BAND, YOU BREAK IT, YOU BOUGHT IT**, Epic: WHCN, KSHE, WPLR, WZZQ, WMMS, KBPI, WKTK, WOUR, WQIV, WBRU, WABX, WORJ, KZEL, KWST, KOME, KZAP, WIOT, KZEW, WLIR, WNEW, WBAB, WQSR, WQFM, KSM, KLOL, KUDL
- 6 **PABLO CRUISE, A&M**: WKTK, WHCN, WOUR, WNEW, WBAB, WPLR, KBPI, KMYR, KSM, KWST, KOME, KZAP, CJOM, WBRU, WLIR, CHUM, KZEL, KTYD, KSN, KFMV, WAER, KLB, KLOL, WSDM, WORJ
- 7 **JEFFERSON STARSHIP, RED OCTOPUS**, Grunt: WMMS, WBRU, WOUR, WABX, WIOT, WQIV, WAER, WMMR, KZEW, KSHE, WLIR, WNEW, KOME, KZAP, WQSR, WQFM, KFMV, KLOL, KUDL, KMYR, KSN, KMET, KZEL
- 8 **TIM MOORE, BEHIND THE EYES**, Asylum: WMMR, WOUR, WORJ, WLIR, WAER, WNEW, WBAB, KBPI, KSM, KWST, CJOM, KZEL, WKTK, WQIV, KFMV, WQSR, KOME, WSDM, KZAP, WIOT, KSN
- 9 **FLOCK, INSIDE OUT**, Mercury: WHCN, KSHE, KBPI, WLIR, WOUR, WQIV, WABX, WIOT, CHUM, WBAB, KFMV, KZEL, WQSR, KOME, KUDL, WBRU, WAER, WRAS, KZAP
- 10 **JERRY RIOPELLE, TAKE A CHANCE**, ABC: WBRU, KLOL, KFMV, KZEL, KSM, KWST, WIOT, WMMR, WLIR, WRAS, CHUM, KMET, WKTK, WQSR, KBPI, KZAP, KTYD, WAER, KOME
- 11 **POCO, HEAD OVER HEALS**, ABC: WMMS, WMMR, WABX, WIOT, WQIV, KSHE, WLIR, WRAS, WNEW, WZMF, WBAB, WSDM, WQFM, KLOL, KUDL, KSN, KMET, KWST
- 12 **JEAN-LUC PONTI, UPON THE WINGS OF MUSIC**, Atlantic: WLIR, WABX, KWST, WKTK, WBAB, WIOT, WPLR, WBRU, WQFM, KMYR, WQSR, WAER, KUDL, WMMR, KOME, KFMV, KLOL, KTYD
- 13 **LARRY CORYELL & THE ELEVENTH HOUSE, LEVEL ONE**, Arista: WPLR, WQIV, WABX, WMMR, KWST, WNEW, WBRU, WOUR, WIOT, WLIR, WZMF, WBAB, WSDM, WQFM, KSM, KCFR
- 14 **JOHN DAWSON REED, A FRIEND OF MINE IS GOING BLIND**, Chrysalis: WABX, WOUR, WHCN, WIOT, WBAB, KLOL, KBPI, WQIV, WMMR, WLIR, WORJ, WQSR, KUDL, KWST
- 15 **KEVIN COYNE, MATCHING HEAD AND FEET**, Virgin: WNEW, WMMR, WPLR, KWST, WIOT, WOUR, WQIV, WABX, KMYR, WAER, KUDL, WBRU, KLOL
- 16 **ALEXIS KORNEP, GET OFF MY CLOUD**, Columbia: WNEW, WMMS, WLIR, WKTK, WQIV, WBRU, WBAB, KMYR, KWST, KOME, KZAP, KLOL, KZEL
- 17 **NEIL YOUNG, TONIGHTS THE NIGHT**, Reprise: WMMS, KMYR, KSN, WABX, WIOT, WQIV, WLIR, WNEW, WZMF, WLB, KLOL, KMET, KWST
- 18 **WAYLON JENNINGS, DREAMING MY DREAMS**, RCA: WHCN, WORJ, WMMS, WOUR, WQIV, KZAP, WQFM, KSM, KFMV, KMET, KWST, KZEL
- 19 **SONS OF CHAMPLIN, Gold Mine**: WHCN, KFMV, KSN, KWST, KOME, KMYR, KZAP, KSM, KTYD, KMET
- 20 **SLADE, SLADE IN FLAME**, Warner Brothers: KSHE, WHCN, WIOT, WORJ, WBAB, WZMF, WMMR, KOME, WQFM, KUDL
- 21 **STEVE HILLAGE, FISH RISING**, Virgin: KWST, WIOT, WPLR, KLOL, KMYR, WAER, KUDL, WOUR, WQSR
- 22 **WILLIE NELSON, RED HEADED STRANGER**, Columbia: KLB, KZEL, KSM, KMYR, KWST, KZEW, WBAB, KFMV
- 23 **DOC WATSON, MEMORIES**, United Artists: KZEL, WLIR, WIOT, KMYR, WBRU, WQIV, KSM, KLOL
- 24 **EDDIE KENDRICKS, THE HIT MAN**, Tamala: WABX, WQIV, WAER, WBAB, KZAP, KSM, KTYD
- 25 **RARE EARTH, BACK TO EARTH**, Rare Earth: WBRU, WABX, WIOT, KSHE, WBAB, WSDM, KFMV
- 26 **THE TUBES, A&M**: KSM, KMYR, KSN, KMET, KWST, KZEL, KZAP
- 27 **RON WOOD, LOOK NOW**, Warner Brothers: WABX, WHCN, WQIV, KSHE, WLIR, WNEW, WPLR
- 28 **RACHEL FARO, II**, RCA: WOUR, WHCN, KSHE, WNEW, WORJ, WPLR
- 29 **ISIS, AIN'T NO BACKIN UP NOW**, Buddah: WLIR, WOUR, WMMS, WNEW, WAER, KWST
- 30 **HIRTH MARTINEZ, HIRTH FROM EARTH**, Warner Brothers: WLIR, WABX, CJOM, WIOT, KZEL, KZAP
- 31 **BILLY PRESTON, IT'S MY PLEASURE**, A&M: WQIV, WLIR, WNEW, WBAB, KMET, KWST
- 32 **TEN YEARS AFTER, GREATEST HITS, GOING HOME**, Columbia: WLIR, WMMS, WBAB, KLB, KLOL, WIOT
- 33 **FRANK ZAPPA & THE MOTHERS, ONE SIZE FITS ALL**, Warner Brothers: WHCN, WLIR, WNEW, KLOL, KTYD, KWST

- 21 **JOHN ABERCROMBIE, TIMELESS**, ECM: WAER, WBRU, WOUR, KSM, KCFR
- 22 **KARYN ALEXANDER, ISN'T IS ALWAYS LOVE**, Asylum: CJOM, WNEW, WZMF, WIOT, KZEL
- 23 **GATO BAPPIERI, CHAPTER FOUR: ALIVE IN NEW YORK**, ABC/Impulse: KSM, WIOT, WAER, WBRU, WQSR
- 24 **RANDALL BRAMBLETT, THE OTHER MILE**, Polydor: WOUR, WORJ, KSM, KSN, KZEL
- 25 **JOHN CALE, SLOW DAZZEL (IMPORT)**, Island: WLIR, WHCN, CHUM, KWST, WRAS
- 26 **LE ORME, BEYOND LENG**: KMYR, KCFR, WOUR, KSHE, WBAB
- 27 **MARVIN & FARRAR**, Capitol: WLIR, WOUR, KBPI, WNEW, WHCN
- 28 **BEACH BOYS, GOOD VIBRATIONS**, Reprise: WLIR, WHCN, WNEW, KLOL
- 29 **FUNK FACTORY**, Atco: WIOT, WPLR, WNEW, WBAB
- 30 **IMPRESSIONS, FIRST IMPRESSIONS**, Curtom: CJOM, WABX, WIOT, KZAP
- 31 **PHIL UPCHURCH & STEPHENS TENNEYSON, UPCHURCH & TENNEYSON**, Kudu: KTYD, CJOM, KFMV, KLOL
- 32 **ALBERT BROOKS, A STAR IS BOUGHT**, Asylum: WHCN, WPLR, KMET
- 33 **MARION BROWN, VISTA**, Impulse: WIOT, KCFR, WHCN
- 34 **HUDSON & FORD, WORLDS COLLIDE**, A&M: KMYR, WPLR, KWST
- 35 **JAMES LAST, WELL KEPT SECRET**, Polydor: WSDM, KWST, KZEL
- 36 **NUCLEUS (IMPORT)**, Virgin: KMYR, KSM, WIOT
- 37 **JOHN RENTON, HALF IN AND HALF OUT**, Reprise: WLIR, KBPI, KMYR
- 38 **BARON STEWART, BARTERING**, United Artists: WLIR, WSDM, KSM
- 39 **CEDAR WALTON, MOBIUS**, Victor: WHCN, WIOT, WAER
- 40 **ALIOTTA, HAYNES & JERIMIAH, LAKE SHORE, DRIVE**, Big Foot: WSDM, WZMF
- 41 **GARY BURTON QUINTET, RING**, ECM: WOUR, WBRU
- 42 **EARTHQUAKE, ROCKING THE WORLD**, Besepkley: KSN, KZAP
- 43 **FUNKDELICS, LETS TAKE IT TO THE STAGE**, 20th Century: KWST, WOUR
- 44 **JOE PASS, PORTRAIT OF DUKE ELLINGTON**, Pablo: KLB, WAER
- 45 **PERIGEO, GENEALOGIA**, RCA: WQSR, WHCN
- 46 **WILSON PICKETT, JOIN ME AND LETS BE FREE**, RCA: WIOT, KWST
- 47 **STRONGBOW, Southwind**: WIOT, WABX
- 48 **LARRY YOUNG, FUEL**, Arista: WOUR, WIOT

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

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

Rack Singles Best Sellers

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As of 6/24/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- 1 **LOVE WILL KEEP US TOGETHER**—The Captain & Tennille—A&M 1672
- 2 **WILDFIRE**—Michael Murphey—Epic 8-50084
- 3 **I'M NOT LISA**—Jessi Colter—Capitol 4009
- 4 **MAGIC**—Pilot—EMI 3993 (Capitol)
- 5 **WHEN WILL I BE LOVED**—Linda Ronstadt—Capitol 4050
- 6 **LISTEN TO WHAT THE MAN SAID**—Paul McCartney & Wings—Capitol 4091
- 7 **SISTER GOLDEN HAIR**—America—Warner Bros. 8086
- 8 **HEY YOU**—Bachman-Turner Overdrive—Mercury 73683
- 9 **SWEARIN' TO GOD**—Frankie Valli—Private Stock 45201
- 10 **I'M NOT IN LOVE**—10 cc—Mercury 73678 (Phonogram)
- 11 **PHILADELPHIA FREEDOM**—Elton John—MCA 40364
- 12 **TAKE ME IN YOUR ARMS (Rock Me)**—Doobie Brothers—Warner Bros. 8092
- 13 **MIDNIGHT BLUE**—Melissa Manchester—Arista 0116
- 14 **THE LAST FAREWELL**—Roger Whittaker—RCA 50030
- 15 **THANK GOD I'M A COUNTRY BOY**—John Denver—RCA 10239
- 16 **ONLY WOMAN**—Alice Cooper—Atlantic 3254
- 17 **PLEASE MR. PLEASE**—Olivia Newton-John—MCA 40418
- 18 **ATTITUDE DANCING**—Carly Simon—Elektra 45246
- 19 **ONE OF THESE NIGHTS**—Eagles—Asylum 45257
- 20 **THE HUSTLE**—Van McCoy & The Soul City Symphony—Avco 4653
- 21 **MISTY**—Ray Stevens—Barnaby 614
- 22 **LOVE WON'T LET ME WAIT**—Major Harris—Atlantic 3248
- 23 **RHINESTONE COWBOY**—Glen Campbell—Capitol 4095
- 24 **RAG DOLL**—Sammy Johns—GRC 2062
- 25 **ROCKFORD FILES**—Mike Post—MGM 14772
- 26 **DYNAMITE**—Bazuka—A&M 1666
- 27 **BAD TIME**—Grand Funk—Capitol 4046
- 28 **CHEVY VAN**—Sammy Johns—GRC 2046
- 29 **I DON'T LIKE TO SLEEP ALONE**—Paul Anka—United Artists 615
- 30 **BLOODY WELL RIGHT**—Supertramp—A&M 1660
- 31 **THE IMMIGRANT**—Neil Sedaka—Rocket 40370
- 32 **(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG**—B.J. Thomas—ABC 12054
- 33 **NO NO SONG**—Ringo Starr—Apple 880
- 34 **OLD DAYS**—Chicago—Columbia 3-10131
- 35 **GOT TO GET YOU INTO MY LIFE**—Blood, Sweat & Tears—Columbia 3-10151
- 36 **JACKIE BLUE**—Ozark Mountain Daredevils—A&M 1654
- 37 **JUST LIKE ROMEO & JULIET**—Sha Na Na—Kama Sutra 602 (Buddah)
- 38 **ONLY YESTERDAY**—Carpenters—A&M 1677
- 39 **CUT THE CAKE**—Average White Band—Atlantic 3261
- 40 **MINNESOTA**—Northern Light—Columbia 3-10136

Rack LP Best Sellers

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As of 6/24/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- 1 **CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY**—Elton John—MCA 2142
- 2 **Walt Disney's MICKEY MOUSE CLUB Mousekadesces and Other Favorites**—Disneyland 1362
- 3 **FOUR WHEEL DRIVE**—Bachman-Turner Overdrive—Mercury 1827
- 4 **VENUS AND MARS**—Paul McCartney & Wings—Capitol SMAS 11419
- 5 **GREATEST HITS**—Elton John—MCA 2128
- 6 **STAMPEDE**—Doobie Brothers—Warner Bros. BS 2835
- 7 **CHICAGO VIII**—Columbia PC 33100
- 8 **HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA 2133
- 9 **WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic SD 18130
- 10 **HEARTS**—America—Warner Bros. BS 2852
- 11 **BACK HOME AGAIN**—John Denver—RCA CPL1-0548
- 12 **TOMMY/ORIGINAL SOUNDTRACK RECORDING**—Polydor PD2-9502
- 13 **GREATEST HITS**—John Denver—RCA CPL1-0374
- 14 **AN EVENING WITH JOHN DENVER**—RCA CPL2-0764
- 15 **THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Columbia PC 33280
- 16 **LOVE WILL KEEP US TOGETHER**—The Captain & Tennille—A&M SP 3405
- 17 **IF YOU LOVE ME (LET ME KNOW)**—Olivia Newton-John—MCA 411
- 18 **SPIRIT OF AMERICA**—Beach Boys—Capitol SVBB 11384
- 19 **FANDANGO**—Z.Z. Top—London PS 656
- 20 **HORIZON**—Carpenters—A&M SP 4530
- 21 **PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song SS2-200
- 22 **PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS**—Jim Croce—ABC ABCD-835
- 23 **HEART LIKE A WHEEL**—Linda Ronstadt—Capitol ST 11358
- 24 **I'LL PLAY FOR YOU**—Seals & Crofts—Warner Bros. BS 2848
- 25 **ENDLESS SUMMER**—Beach Boys—Capitol SVBB 11307
- 26 **METAMORPHOSIS**—Rolling Stones—Abkco ANA-1
- 27 **NOT FRAGILE**—Bachman-Turner Overdrive—Mercury SRM-1-1004
- 28 **STRAIGHT SHOOTER**—Bad Company—Swan Song SS 8413
- 29 **BEFORE THE NEXT TEARDROP FALLS**—Freddie Fender—ABC/Dot DOSD 2020
- 30 **AVERAGE WHITE BAND**—Atlantic SD 7308
- 31 **THE LAST FAREWELL & OTHER HITS**—Roger Whittaker—RCA APL1-0855
- 32 **IV**—Led Zeppelin—Atlantic SD 7208
- 33 **SURVIVAL**—O'Jays—Philadelphia International KZ 33150
- 34 **TODAY**—Elvis Presley—RCA APL1-1039
- 35 **WOLF CREEK PASS**—C.W. McCall—M3G 4989
- 36 **HE DON'T LOVE YOU LIKE I LOVE YOU**—Tony Orlando & Dawn—Elektra 7E-1034
- 37 **MR. MAGIC**—Grover Washington Jr.—Kudu KU 20 S1
- 38 **DARK SIDE OF THE MOON**—Pink Floyd—Harvest ST 11163
- 39 **ONE OF THESE NIGHTS**—Eagles—Asylum 7E-1039
- 40 **PLAYING POSSUM**—Carly Simon—Elektra 7E-1033

'Wizard' Airs, But No Record

NEW YORK—Elton John added another chapter to his musical legacy when his single cut "Pinball Wizard" off the "Tommy: The Movie" soundtrack album received airplay action at many stations across the country—although the side was never released as a commercial single.

More than 10,000 stations, running the gamut from AM to FM to r&b, were serviced with a special ra-

dio copy of the song, but it could not be released commercially for sale by Polydor because of John's contractual tie to MCA Records.

Based on the success of this DJ single, Polydor was forced to withdraw support of the original commercial single from the album—Roger Daltry's "See Me, Feel Me," according to Polydor Records marketing director Arnie Geller.

'Chicago' Sweeps N.Y.; Show Is Stylish

Continued from page 28
in his rendition of "Mister Cellophane," a tune which also deserves record company attention.
Book is by Fred Ebb and Bob

Fosse; music by John Kander, lyrics by Fred Ebb. Show is based on a play by Maurine Dallas Watkins.
Given the Fosse touch in choreography, his directorial beat and

rhythm, the saucy costuming—as much as they resemble his other efforts—"Chicago" is an entertaining musical. Chappell has the publishing rights.

Soul Sauce

Cleveland's WABQ Hikes Its Playlist

By JEAN WILLIAMS

LOS ANGELES—WABQ, Cleveland, has extended its r&b playlist from 25 to 39 records, says general manager George Abrams.

"Last year, we hired a group of programming consultants to reprogram the station. They cut the list from 40 to 20 singles, adding five album cuts," he adds.

"The format also included 50 percent oldies until I arrived here in March 1975. Some of the deejays were opposed to the short playlist that was being used. They claimed that hit records were not being aired. That's why I have extended it," he explains.

In February, a black group from the community picketed the station, forcing it to close for a couple of days. The group complained that the station was not "relevant" in its programming to the community which it serves. One of their demands, relates Abrams, was that management hire a black general manager. Abrams was hired at that time.

"The Cleveland area is heavily industrialized. We have a lot of steel mills, and where there are steel mills a lot of other businesses spring up which bring a lot of people here to work.

"The majority of Cleveland's population comes from Virginia, Alabama, Mississippi, Kentucky, West Virginia, Georgia and Tennessee.

"In attempting to deal effectively with this market, I found that oldies are high on the priority list, but perhaps not more than 50 percent," he says.

"I have had comments from the community saying that many of the newer tunes are not suitable for their children to hear. I feel that possibly the backgrounds and cultures of the people in Cleveland are partially responsible for their attitudes. But it is our responsibility to give listeners what they want."

WABQ is a sunrise to sunset station which caters to an 18-49 audience.

Abrams is trying to broaden its listenership by involving teenagers in an Upward Youth program initiated two months ago by Tom Jones, executive director of the station. At the same time, they wish to broaden the scope of community involvement on behalf of the station.

The program centers around youths becoming involved in singing groups or any creative field which can be sponsored by or through the station.

In addition to gaining a larger audience through the teenage market, the program also focuses on discipline for young people.

Through the solicitous efforts of Errol Gaye and the Imaginations, (the station's test singing group) other high school students are becoming involved in the program.

A broadcast advisory committee is also being considered, utilizing some of the teens from the Upward Youth program to act in the roll of liaison between the community and the station.

A committee will be formed in an effort to get a better feel of what the community wants in the way of station programming, advises Abrams.

Cleveland is a city geared to gospel music, he states. Gospel is aired daily starting at 5:45 a.m.-7 a.m.

(Continued on page 31)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 7/5/75

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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	3	11	SLIPPERY WHEN WET—Commodores (T. McClary, Commodores, Motown 1338 (Jobete, ASCAP))	33	25	10	ME AND MRS. JONES—Ron Banks & The Dramatics (K. Gamble, L. Huff, ABC 12090 (Assorted, BMI))	68	65	11	I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & The Sex-O-Lettes Featuring Sir Moni Rock III (B. Crew, D. Randall, Chelsea 3015 (Heart's Delight/Caseyem/Desiderata, BMI))
2	4	11	THE HUSTLE—Van McCoy & The Soul City Symphony (V. McCoy, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI))	34	7	9	SADIE—Spinners (J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3268 (Mighty Three, BMI))	69	73	4	I CAN'T QUIT YOUR LOVE—Buck (L. Caston, C. Wakefield, Playboy 6039 (Jobete/Stone Agate, ASCAP))
3	10	11	SOONER OR LATER—Impressions (F. Townsend, Curtom 0103 (Warner Bros.) (Cheritown, BMI))	35	30	10	TAKE IT FROM ME—Dionne Warwick (J. Ragovoy, Warner Bros. 8088 (Society Hill, ASCAP))	70	80	2	YOLANDA—Bobby Bland (D. Moore, ABC 12105 (ABC/Dunhill/Speed, BMI))
4	5	7	JUST A LITTLE BIT OF YOU—Michael Jackson (B. Holland, E. Holland, Motown 1349F (Gold Forever/Stone Diamond, BMI))	36	29	15	SHACKIN' UP—Barbara Mason (J. Avery, Buddah 459 (Groovesville, BMI))	71	NEW ENTRY		YOUR LOVE—Graham Central Station (L. Graham, Warner Bros. 8105 (Nineteen Eighty Four, BMI))
5	1	12	LOOK AT ME (I'm In Love)—Moments (A. Goodman, H. Ray, W. Morris, Stang 5060 (All Platinum) (Gambi, BMI))	37	32	9	IT AINT NO FUN—Shirley Brown (F. Knight, Truth 3223 (Stax) (East/Memphis/Two Knight, BMI))	72	72	6	LET ME WRAP MY ARMS AROUND YOU—Solomon Burke (S. Burke, Chess 2172 (Chess/Janus) (First Central, BMI))
6	21	6	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))	38	54	4	FEELIN' THAT GLOW—Roberta Flack (E. McDaniels, B. Rusco, L.L. Pendarvis, M. McKinley, Sister C. Laws, Atlantic 3271)	73	66	9	WHATEVER'S YOUR SIGN—Bobby Franklin (B. Franklin, Baby 1123 (Babylon) (Steve Caspi/Wood Songs, BMI))
7	9	12	TAKE ME TO THE RIVER—Syl Johnson (A. Green, M. Hodges, Hi 2285 (London) (Jec/Al Green, BMI))	39	37	13	CUT THE CAKE—AWB (White, Gorrie, McIntish, Atlantic 3261 (Average/Cotillion, BMI))	74	78	2	LOVE INFLATION (Part 1)—The Joneses (G. Dorsey, Mercury 73689 (Phonogram) (Landy/Unichappell, BMI))
8	14	6	I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White (R. White, 20th Century 2208 (Sa-Vette/January, BMI))	40	50	5	ACTIONS SPEAK LOUDER THAN WORDS—Chocolate Milk (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon, RCA 10290 (Marsaint, BMI))	75	77	3	I KNOW WHERE YOU'RE COMING FROM—Loleatta Holloway (S. Dees, Aware 050 (GRC) (Moonsong, BMI))
9	11	10	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))	41	56	3	SUMMER MADNESS—Kool & The Gang (R. "Spike" Mickens, aa Taylor, Kool & The Gang, De-Lite 1567 (PIP) (Delightful/Gang, BMI))	76	87	3	FOOT STOMPIN' MUSIC—Hamilton Bohannon (H. Bohannon, Dakar 4544 (Brunswick), (Hog/Bohannon, ASCAP))
10	12	7	HURT—Manhattans (A. Jacobs, J. Crane, Columbia 3-10140 (Miller, ASCAP))	42	58	4	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch, TK 1009 (Sherlyn, BMI))	77	NEW ENTRY		OH ME, OH MY (Dream In My Arms)—Al Green (W. Mitchell, A. Green, M. Hodges, Hi 2288 (London) (Jec/AT Green, BMI))
11	17	6	PLEASE PARDON ME (You Remind Me Of A Friend)—Rufus Featuring Chaka Khan (B. Gordon, R. Russell, ABC 12099 (Kengorus/Palladium, ASCAP))	43	49	8	GOD BLESS OUR LOVE—Charles Bremmer (A. Green, W. Mitchell, E. Eandile, Chelsea 3017 (Hi, BMI))	78	79	4	WE'RE GONNA MAKE IT—Philly Devotions (J. Davis, Columbia 3-10143 (John Davis/Bry-Wek, ASCAP))
12	23	6	SEXY—MFSB (K. Gamble, L. Huff, Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI))	44	38	7	CRY, CRY, CRY—Shirley & Company (S. Robinson, Vibration 535 (All Platinum) (Gambi, BMI))	79	89	2	POTENTIAL—Jimmy Castor Bunch (E. Henderson, Atlantic 3270 (Jimplre, BMI))
13	24	5	DO IT IN THE NAME OF LOVE—Ben E. King (P. Grant, C. Guthrie, Atlantic 3274 (Penumbra, BMI))	45	60	3	HOPE THAT WE CAN BE TOGETHER—Sharon Page (K. Gamble, L. Huff, Philadelphia International 8-3569 (Epic/Columbia), (Mighty Three Music, BMI))	80	NEW ENTRY		THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (M. White, C. Stephy, V. White, Columbia 3-10172 (Sagittame, ASCAP))
14	13	7	SEVEN LONELY NIGHTS—Four Tops (J.R. Baily, K. Williams, R. Clark, ABC 12096 (Pocketful of Tunes/Giant, BMI))	46	57	4	THE PHONE'S BEEN JUMPING ALL DAY—Jeannie Reynolds (N. Tony, Casablanca 834 (Groovesville, BMI))	81	81	5	THIS AIN'T NO TIME TO BE GIVING UP—Ripple (K. Samuels, C. Reynolds, D. Ferguson, GRC 2060 (Act One, BMI))
15	2	11	GIVE THE PEOPLE WHAT THEY WANT—O'Jays (K. Gamble, L. Huff, Philadelphia International 8-3565 (Columbia) (Mighty Three, BMI))	47	39	11	PHILADELPHIA FREEDOM—Elton John Band (E. John, B. Taupin, MCA 40364 (Big Pig/Leeds, ASCAP))	82	84	3	SEXY WOMAN—Timmie Thomas (T. Thomas, Glades 1727 (TK) (Sherlyn, BMI))
16	20	8	FREE MAN—South Shore Commission (B. Sigler, Wand 11287 (Scepter) (Mighty Three, BMI))	48	62	7	IF YOU TALK IN YOUR SLEEP—Little Milton (R. West, J. Christopher, Stax 0238 (Epic/Columbia) (Easy Nine/Elvis Music Inc., BMI))	83	85	6	ALL THE WAY IN OR ALL THE WAY OUT—Betty Swann (C. Putnam, R. Lane, Atlantic 45-3262 (Tree, BMI))
17	6	10	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP))	49	40	14	SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang, De-Lite 1567 (PIP) (Delightful/Gang, BMI))	84	86	3	IT'S THE J.B.'S MONAURAL PART 1—Fred Wesley & The New JB's (J. Brown, People 655 (Polydor) (Dynatone/Belinda/Chappell, BMI))
18	8	9	WHAT CAN I DO FOR YOU—Labele (J. Ellison, E. Batts, Epic 8-50097 (Columbia) (Gospel Bird, BMI))	50	41	10	IS IT TRUE—Barrett Strong (B. Strong, Carol 4052 (Beechwood/Sunbar, BMI))	85	90	2	GOOD LOVIN' IS JUST A DIME AWAY—The Originals (L. Dozier, Motown 1355 (Dozier, BMI))
19	31	6	7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Toms Empire (R. Cook, PIP6504 (Cookaway, ASCAP))	51	59	6	DISCO QUEEN—Chocolate (T. Brown, E. Wilson, Big Tree 16038 (Atlantic), (Finchley, ASCAP))	86	91	4	I ONLY FEEL THIS WAY WHEN I'M WITH YOU—Jimmy Briscoe & The Little Beavers (P. Kyser, L. Stuckey, Pi Kappa 604 (Wonderik, BMI))
20	15	16	ROCKIN' CHAIR—Gwen McCrae (C. Reid, W. Clarke, Cat 1996 (TK) (Sherlyn, BMI))	52	70	3	DREAM MERCHANT—New Birth (L. Weiss, J. Ross, Buddah 470 (Saturday, BMI))	87	88	4	I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson (J.G. Watson, Fantasy 739 (Jowat, BMI))
21	18	17	LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett, Atlantic 3248 (Mighty Three/Friday's Child/MMOT, BMI))	53	43	7	SUGAR PIE—Sugar Billy (W. Garner, Fast Track 2503 (Mainstream) (Fratelli, BMI))	88	92	2	TAKE GOOD CARE OF YOURSELF—Three Degrees (K. Gamble, L. Huff, Philadelphia International 8-3568 (Epic/Columbia))
22	19	10	EASE ON DOWN THE ROAD—Consumer Rapport (C. Smalls, Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI))	54	64	4	I COULD DANCE ALL NIGHT—Archie Bell & The Drells (R. Tyson, B. Sigler, A. Felder, Tsp 8-4767 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI))	89	NEW ENTRY		REACH FOR THE MOON (Poor People)—Angel Bond (A. Bond, ABC 12077 (ABC/Dunhill/Bondage, BMI))
23	26	7	FOREVER IN LOVE—Love Unlimited Orchestra (B. White, 20th Century 2197 (Sa-Vette/January Music, BMI))	55	48	12	NO CHARGE—Shirley Caesar (H. Howard, Scepter 12402 (Wilderness, BMI))	90	NEW ENTRY		I'LL BE COMIN' BACK—Greg Perry (L. Perry, K. Davis, M. Cowart, Casablanca 835 (Cafe Americana/Peabody, ASCAP))
24	27	8	LOVE BEING YOUR FOOL—Charles Whitehead (J. Williams Jr., C. Whitehead, Island 007 (Mr. Dogg/ATV, BMI))	56	51	8	WENDY IS GONE—Ronnie McNeil (R. McNair, M. Cummings, Prudigal 614 (Mac West/Crisselle, BMI))	91	93	3	THREE STEPS FROM TRUE LOVE—Billy Davis (J. R. Bailey, K. Williams, ABC/ Dunhill 12106, (A Dish A Tunes, BMI))
25	28	7	COME AN' GET YOURSELF SOME—Leon Haywood (C.R. Cason, 20th Century 2191 (Caesar's Music Library, ASCAP))	57	52	12	SEX MACHINE—James Brown (J. Brown, Polydor 14270 (Dynatone/Belinda/Unichappell, BMI))	92	NEW ENTRY		YOU'RE EVERYTHING I NEED—Major Lance (F. Knight, Osiris 001 (East Memphis/Tod Knight, BMI))
26	45	7	SNEAKIN' UP BEHIND YOU—Brecker Brothers (D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker, Arista 0122 (Carmine Street, BMI))	58	76	2	FOREVER CAME TODAY—Jackson 5 (E. Holland, L. Dozier, B. Holland, Motown 1356 (Stone Agate, BMI))	93	95	2	I AM HIS LADY—Melba Moore (M. Ames, Buddah 452 (Sweet Hooper, ASCAP/Sky Forest, BMI))
27	33	8	PAIN—Edwin Starr (E. Starr, Granite 522 (ATV/Zonal, BMI))	59	53	16	DYNAMITE—Bazuka (T. Camilo, A&M 1666 (Tonob, BMI))	94	99	2	SEXY SUMMER—Family Plan (K. Ross, Drive 6242 (TK) (Lowery, BMI))
28	34	5	THREE STEPS FROM TRUE LOVE—Reflections (J.R. Bailey, K. Williams, Capitol 4078 (A Dish A Tunes, BMI))	60	55	16	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (R. Gerald, J. Simon, Spring 156 (Polydor) (Gaucho/Belinda, BMI))	95	NEW ENTRY		HARMOUR LOVE—Syaireta (S. Wonder, Motown 1353 (Jobete/Black Bull, ASCAP))
29	35	7	CHOCOLATE CITY—Parliaments (G. Clinton, W. Collins, B. Worrell), Casablanca 831 (Mailbiz/Rick's Music, BMI))	61	67	5	LOVE SONG—Simon Said (T. James, B. King, Roulette 7167 (Mandan, BMI))	96	100	2	(Baby) DON'T LET IT MESS YOUR MIND—Donny Gerard (N. Sedaka, P. Cody, Rocket 40405 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP))
30	16	13	MISTER MAGIC—Grover Washington Jr. (R. Macdonald, W. Salter, Kudu 924 (Motown) (Antisa, ASCAP))	62	61	6	LOVE BLIND—Martha Reeves (M. Reeves, Arista 0124 (Penumbra, BMI))	97	69	6	REMEMBER THE RAIN—21st Century (M. Smith, RCA 10201 (Kizite, ASCAP))
31	36	7	BABY GET IN ON—Ike & Tina Turner (I. Turner), United Artists 598 (Uniart/Huh, BMI))	63	71	5	A.I.E.—Blackblood (Kluger, Vangarde, Avion, Jasper) Mainstream 5567 (September, ASCAP))	98	NEW ENTRY		IF YOU WANT A LOVE AFFAIR—Jesse James (B. Craig, R. Carson, H.B. Barnum), 20th Century 2201 (Hi Ward/EI Patricio, ASCAP))
32	22	14	KEEP THE HOME FIRES BURNING—Latimore (B. Latimore, S. Alarmo, Glades 1726 (TK) (Sherlyn, BMI))	64	83	2	MAKE ME FEEL LIKE A WOMAN—Jackie Moore (C. Reid) Kayvette 5122 (TK) (Sherlyn, BMI))	99	74	7	MORNING, NOON & NIGHTTIME—Carl Carlton (C. Sciarrotta, D. Monda, ABC 12089 (Ugumba, ASCAP/One Marbale, BMI))
				65	75	6	SWEARIN' TO GOD—Frankie Valli (B. Crew, D. Randall), Private Stock 45021 (Hearts Delight/Caseyem/Desiderata, BMI))	100	NEW ENTRY		LIFE AND DEATH IN G&A (Love Childs Afro)—Cuban Blues Band (S. Stewart), Roulette 7172 (Daly City, BMI))
				66	63	9	LOVE ME TILL TOMORROW COMES—Roy C. (R. Hammond), Mercury 73672 (Phonogram) (Johnson-Hammond/Unichappell, BMI))				
				67	82	4	DREAMING A DREAM—Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI))				

RISE 98 PERCENT

Gospel Radio Spots Over R&B Stations Hike Nashboro Sales

Continued from page 1

"We buy spots in drive time putting in a package of four albums in a 60-second spot, with r&b included in the same spots taken out for gospel.

"What we did not realize was that listeners do accept gospel commercials in prime time radio. They know that it's gospel, but they psychologically do not seem to deal with it in the way that they do when the same commercial is heard on a gospel show.

"We will continue to advertise on gospel programs, because these people are true gospel lovers. But in order for us to reach a broader audience, we must aim at the young people who listen to other programs," explains North.

Rick McGruder, a marketing specialist, was hired three months ago by Nashboro to initiate the program now in effect.

McGruder is now in promotions, working the East Coast for Nashboro.

The project was first tested on the East Coast, in the Philadelphia, New Jersey, Washington, Baltimore and New York areas.

North claims that in the three months of its existence, gospel sales in these areas have increased 98 percent.

He adds that Nashboro is now moving its promotion into Chicago, North Carolina and then Los Angeles.

"The sales on r&b product have picked up to a point where we are now signing more r&b acts to the label," says North.

With the signing of more r&b acts, the label is now looking to discotheques as another vehicle for exposure.

"In recent months, we have be-

come aware of the fact that we should be dealing in all facets of the record industry. This campaign is a launching pad for us to do just that," admits North.

"Sales have also picked up on gospel product which has been in the bins of many retail record outlets for some time." Edna Gallman Cooke, The Supreme Angels and Cleophus

Robinson are the artists involved, he adds.

The gospel artists involved in the r&b promotion are Issac Douglas, Swanee Quintet, 21st Century Singers, Gospel Keynotes and Tommy Ellison.

Nashboro's r&b roster encompasses Oliver Sain, Bobby Power and the Dynamic Corvettes.

WABQ Hikes Its Playlist

Continued from page 30

with Denver Wilborn hosting the show.

Jim Stephens follows 7 a.m.-11 a.m. with a program titled "Black Alarm Clock." Stevens is also program director.

Gloria Cade hosts the Monday 11 a.m.-12 p.m. "Black Women Talk" show, with Tom Jones taking over the same time slot Tuesday-Friday hosting a talk show.

G. Kelly Jones takes over the 12 p.m.-3 p.m. program, Mike Payne 3 p.m.-7 p.m. and Eddie Hayes 7 p.m.-signoff.

Gospel is aired Saturday 5:45 a.m.-9:30 a.m. and Sunday 5:45 a.m.-2 p.m. Jazz is played on Sunday evening with Jimmy Williams hosting.

For the first time in its 41-year history, the Georgia Assn. of Broadcasters selected a black station, WIGO, Atlanta, as radio station of the year. In 1974, GAB selected WIGO's general manager as broadcaster citizen of the year.

Down To Earth Productions which has been in existence in Los Angeles seven months, is staging a series of concerts featuring cross cultural acts. The first in the series will begin July 16-21 at the Scottish Rite Auditorium.

Fred Powell, Henry Carr, Ken Jones and Charles Winston, the owners, wish to shed the title "black" promoters and fuse together black and white sounds and artists in the comedy, pop, r&b, Latin, folk, jazz and blues areas.

Scottish Rite Auditorium, popularized by ballet performances and recitals seating 1,700 persons, was selected because, "it's a new place for people to go. We have found that people tend to reject a place when it becomes too familiar to them," says Winston.

Plans are underway for continuous concerts running 36 weeks a year, moving in the fall to a local Hollywood theater.

"We believe that the time is ripe for a change in concert presentations," says Carr.

"In the past," he continues, "such faults as over-exposure, booking of intimate acts in large concert halls and demanding exorbitant prices for artists the public is interested in seeing were all too prevalent and abused.

"Music should have no color line, although past programming has often stressed this, with the all black or white stereotyped concerts, but rarely a blend of both," he adds.

The initial series is divided into categories. July 16 offers contemporary music; July 17, Latin salsa; July 18, rock and folk and July 19, pop and blues.

Melba Moore, Jimmie Walker, Blue Magic, Kay Gee's, Tito Puente, Willie Bobo, Johnny Nelson, Hot Tuna, Evie Sands, Hoyt Axton, Donald Byrd, The Blackbyrds, Main Ingredient, Gino Vanelli, Bobbi Humphrey, Waters and Ann Weldon will be featured in concert.

Lola Folana, Charo and Dionne Warwick will host the events. Rod McGrew of KJLH, Los Angeles, is consultant for Down To Earth Productions.

Remember... we're in communications, so let's communicate.

175 Years In Music

NEW YORK—C.F. Peters Corp. will mark its 175th anniversary as a music publisher Dec. 1. The occasion will be commemorated by the publication of a special brochure containing highlights from its catalog of classical and contemporary works, many of the latter by such noted American composers as George Crumb, John Cage, Alan Hovhaness and Charles Wuorinen, among others.

8 Hamlish Tunes

LOS ANGELES—Marvin Hamlish has written eight new original tunes for the NBC-TV special "The Entertainer." Lyrics are by Robert Joseph. Jack Lemmon heads the cast of the two-hour special. No air date yet.

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	16	★STAR Performer—LP's registering greatest proportionate upward progress this week THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	32	40	3	THE SUPREMES Motown M6-828 S1
2	2	10	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698	33	36	11	TWO Bob James, CTI 6057 S1 (Motown)
3	5	16	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	34	37	6	BLIND BABY New Birth, Buddah BDS 5636
4	3	9	ROLLING DOWN A MOUNTAINSIDE Main Ingredient, RCA APL1-0644	35	29	5	DYN-O-MITE Jimmy "JJ" Walker, Buddah BDS 5653
5	7	27	SUN GODDESS Ramsey Lewis, Columbia KC 33194	36	19	28	NEW AND IMPROVED Spinners, Atlantic SD 18118
6	4	22	A SONG FOR YOU Temptations, Motown C6 969S1	37	47	2	INTERNATIONAL Three Degrees, Philadelphia International KZ 33162 (CBS)
7	6	10	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	38	41	15	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)
8	8	16	CAUGHT IN THE ACT Commodores, Motown M6-820 S1	39	53	3	TALE SPINNIN' Weather Report, Columbia PC 33417
9	10	27	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	40	21	31	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)
10	12	21	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	41	43	6	KOKOMO Kokomo, Columbia PC 33442
★14	5	5	SEX MACHINE TODAY James Brown, Polydor PD 6042	42	45	9	THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137
12	15	12	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T-466	43	23	15	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867
★13	17	19	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	44	38	8	INSIDE OUT Bohannon, Dakar DK 76916 (Brunswick)
14	16	4	MOVING VIOLATION Jackson 5, Motown M6-829-S1	45	50	5	ALVIN STONE: BIRTH AND DEATH OF A GANGSTER Fantastic Four, 20th Century/Westbound W 201
★15	35	2	UNIVERSAL LOVE MFSB, Philadelphia International KZ 33158 (CBS)	★46	NEW ENTRY	→	CORNBREAD, EARL AND ME/SOUNDTRACK Blackbyrds, Fantasy F 9483
★16	32	2	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	47	25	10	SOLID Mandrill, United Artists UA-LA408-G
★17	20	5	ADVENTURES IN PARADISE Minnie Riperton, Epic PE 33454 (Columbia)	48	30	31	FLYING START Blackbyrds, Fantasy F-9472
18	18	10	CHOCOLATE CITY Parliament, Casablanca NBLP 7014	49	51	2	LATIMORE II Latimore, Glades 7505 (T.K.)
19	9	9	IN THE POCKET Stanley Turrentine, Fantasy F 9478	50	55	2	RENAISSANCE Ray Charles, Crossover CR 9005
★20	31	3	CUT THE CAKE Average White Band, Atlantic SD 18140	51	52	4	CALIFORNIA SUNSET The Originals, Motown M6-826 S1
★21	26	3	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131	52	NEW ENTRY	→	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
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23	11	10	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)	54	56	5	MUSIC TO MAKE LOVE BY Solomon Burke, Chess CH 60042 (Chess/Janus)
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Radio-TV Programming
All You Wanted To Know

• Continued from page 19
of the most popular DJs in country music, and so many fans express their admiration for your program. How do you account for this response?

L: First of all I am a country music fan myself. You must have a love and appreciation for our music to start with. If you don't, the loyal country music fan can detect it in a minute and he just won't support you. I guess by the records I play, which by and large are of the older vintage, I show the fans that I am still loyal to a sound they can relate to.

K: Is your program patterned after that of any particular DJ?

L: I guess my earliest influence came from people like Grant Turner, Ralph Emery, Smiling Eddie Hill, and T. Tommy Cutrer. I have always been impressed with the way Ralph formats his program. Of course, there are others whom I greatly admire, like Bill Parker, Bill Mack and Charlie Douglas.

K: What brought about your programming aimed at the truckers? You seem to have a large following with them.

L: I understand their problems and I do what I can to make their

difficult job a little easier. In this regard I have followed the lead of Bill Mack. We also have a Trucker's Club, "Phantom 570 Club," with about 8,000 members.

K: I have seen your personal record collection, Larry. You seem to have thousands.

L: I have a pretty complete library. I have collected records over the years, mostly older ones, some new. Several people have given me some of my material. Uncle Jim O'Neal, out in Arcadia, who has a fabulous collection, has given me quite a few. A goodly part of my Bob Wills collection, of course, came from you. Lots of fans have given me records over the years.

K: Can you single out a favorite that you enjoy playing?

L: There are several, but I guess Wills would be my favorite. I like just about all of them, Hank Williams, Leon McAuliff, Spade Cooley, the Sons of the Pioneers and Hank Thompson. And I might add Hank is one of my favorite people. He is a great guy and has supplied me with a wealth of information over the years.

K: Is Wills your most requested artist?

L: I would say so. You know, Ken,
(Continued on page 34)

K101 Tops In S.F. In 1976

• Continued from page 19

chased listeners away like we had cancer. Our teens started to come up, and we didn't want that. We do everything we can to keep teens away, because they hurt with a lot of accounts. We can go after banks and Cadillac dealers, more blue-chip clients than a rocker can get. Our peak of audience is 25-34, right in the middle of the 18-49 spectrum.

"So we just took those few records

away, records that had that constant, driving sound, even if they were very big hits. We found that if we don't play them most people wouldn't know anyway because of our long rotation, and we're going to lose more by playing them than we gain. 'Philadelphia Freedom' is a classic example. I think it's a super record. If it had been three minutes long we would have played it. But its five and one-half minutes long. We played it a little but we got complaints.

"Adults respond slower than teens and sometimes in a case like that we wait for the record to get established so that adults have heard it on jukeboxes and so on, and then we bring it in. And I think we're pretty good at introducing records. 'HiJack, we broke here; MFSB and Love Unlimited we broke here. We broke 'Never Can Say Goodbye.' We tried 'Honeybee,' but didn't quite make it with that. I've found a lot of music directors going out to the discos. We'll do that, go up to Dance Your Ass Off, Inc., and watch people respond to a record and we'll maybe put the record on the air. And because we start playing it KFRC will and KHJ will and bang, it's a hit.

Gabbert is proud of the many accomplishments of K101: (1) it is the only independently owned station in San Francisco; (2) it was the first stereo FM station west of the Mississippi and one of the first FMs to play pop music; (3) it has built an AM signal equal in quality to the FM signal as well as conducting all the quad broadcasting tests for the FCC.

Since the station is independently owned, says Gabbert, when they changed over from KPEN to K101 "we didn't have a corporate bankroll to finance a massive format change. We couldn't afford to lose money for 30 days. So we had to evolve. So we set up a master plan saying, by 1970 we'll be here, by 1971 we'll be here. The amazing thing is we carried a lot of the 40-50 years-olds with us and we introduced them to groups like Chicago and Blood, Sweat and Tears. By 1972 we'd become a major influence in the 18-49 area."
(Continued Next Week)

RADIO-TV mart

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POSITIONS WANTED

It's a tough time to be entering broadcasting, but here's one recent R-TV graduate who's not perturbed. The reason is simple: As an undergraduate at the University of Houston I have earned the respect of professionals in the media. Produced a widely distributed documentary on the drug subculture aired by the city's No. 1 AM station and the audio track on a film for a national insurance co. Can write copy and edit audio, as well as perform. At the age of 27, possess that combination of maturity and creativity so vital to a station's image. For tape and resume write GRADY McALLISTER, 26 PINE-DALE STREET, HOUSTON, TX 77006. (713) 529-6252, 526-7035. jy12

Responsible program and music director; and air man in small market three years experience, would like new similar permanent position in East Tennessee, North or Central Georgia in small market with professional sound. Modern country or MOR. 21, married, 3rd phone, reasonable salary. Contact Al Wrinn Jr. 8073 Angie Dr., Chattanooga, Tennessee, 37421. (615) 894-2786. Leave message. jy5

Talent In Action

• Continued from page 25

own-performance, however. Their patent brand of creative music was as fertile and individual as ever. Of particular merit was its treatment of "Running Heart" and "Carpet Of The Sun." Annie Halsam was in fine form as lead vocalist and an excellent sound system complemented her unique style.

The group performed 10 selections in a one intermission, two-hour performance.

JIM STEPHEN

RAY BARRETTO WILLIE COLON TIPICA '73
Wollman Rink, New York

June 23 was salsa night at the Schaefer Music Festival and a large, enthusiastic crowd showed up to see three of the biggest attractions on the New York Latin scene. The show was headlined by Barretto, a man who has been a major force in salsa music for many years. It is obvious that the reason Barretto has been so successful is that he surrounds himself with some of the best young talents around. Flutist Artie Webb is an inventive and energetic musician who would stick out in anybody's band and pianist Gil Lopez, vocalist Ruben Blades and percussionist Eddie Colon are outstanding young talents with Lopez also shining as a stellar arranger.

Barretto's set was well received from the opening note with everyone in the band getting a chance to shine. Barretto himself was in excellent form on the congas, showing why he is one of the most sought-after studio men around today.

Preceding Barretto was trombonist Colon who had his problems reaching the audience. The main problem was that this was the first gig he had played with this new larger group and the band just could not get it on until the last number, a jazz-flavored instrumental called "MC Squared."

ROBERT FORD JR.

MERCEDES HALL
Munk's Park, New York

The threadbare cliché, "you've got to suffer if you want to sing the blues," assumes new credibility and interesting new dimensions after listening to Mercedes Hall, now doing a two-week stint here.

Ms. Hall, eighth of 13 children of a poor white Boston family, is a dues payer, and her gutsy, low-down soulful vocalizing, bears testimony to the price she has paid.

Growing up the hard way, singing for her supper in low dives and cheap coffee houses, Ms. Hall has emerged as a sort of latter-day female counterpart to John Mayall and Paul Butterfield and others of that genre.

She is a combination of a lot of outstanding black blues artists, yet there is a uniqueness of quality and a sincerity about her that cannot be lightly dismissed.

Despite opening night jitters June 11, and the misfortune of being backed by a band that was out of sync with her act, the quality of Ms. Hall's talent would not be suppressed.

Her style, her vocal range, her choice of material, (much of which she writes herself) all blend to create a talent of so much raw potential that if carefully honed could well emerge as a potent musical force.
RADCLIFFE JOE

Sat. Concerts For Boardwalk

ATLANTIC CITY—Don Phillips, whose K and W Showcases, Inc., is promoting a "Battle of the Big Bands" at the resort's Convention Hall on July 4, will promote Saturday night concerts throughout the summer at the Boardwalk's big hall.

Series kicks off July 19 with Cheech and Chong headlining a show; Blood, Sweat & Tears comes in July 26; Tony Bennett & Melba Moore have the Aug. 16 date; Herb Alpert & the Tijuana Brass on Aug. 23; and Richard Pryor is set for Aug. 30. The "Battle of Bands" brings together Buddy Rich, Maynard Ferguson and Stan Kenton.

All You Ever Wanted To Know

• Continued from page 33

some time ago a fan got on me for playing so much Wills music. I thought, well, perhaps I was and laid off him for a time. In short order the fans started getting on me for not playing enough Wills music. On a given night, perhaps I'll play four or five of his records.

K: Is this freedom in programming the reason you prefer the night slot?

L: Mainly, yes. It allows me to play the music that not only I like, but what is apparent to me that the fan likes. Very frankly, if it wasn't for my program an awful lot of good country music just wouldn't be heard in the Los Angeles area. And another thing—it would be difficult for me to play a lot of the music that is played during the day. Please understand, I'm certainly not opposed to all of the current music. Some of it is very good and I play it, too.

K: Who among the newer artists do you feel tries to stay close to the country sound?

L: There are several good ones. Moe Bandy immediately comes to mind. You could include Nick Nixon, Johnnie Rodriguez, Gary Stewart and Mickey Gilley—and there are others. They don't stray too far afield, have lots of talent, and they should be heard.

K: You seem to be saying that you are not particularly happy with some of today's music.

L: That's exactly what I mean to say. I make no bones about it. While there are some fine artists and good music being produced today, so much of what is being played just doesn't seem to fit a country music station. I'm not second guessing Bill Ward or our program director, Hal Smith. They see that the station follows the trend, and to that degree the station is properly formatted. Regardless, I can't help but feel that a fair amount of the music, and some of the artists, just don't fit a country station.

K: Is there enough good country music being produced?

L: Yes, but most of it never gets a play.

K: Well, what about the trends and sounds in so-called country music over the past decade. Are you concerned?

L: You bet I'm concerned. There has been and there continues to be an alarming trend—but more so in country radio than in country music itself. The programming—that's what frightens me. Too many programmers know very little about the product, and some, I dare say, are not particularly proud of the true country sounds. In large part they came from a background in rock 'n' roll and have tried to program the stations to fit a sound they can be comfortable with. The same can be said of the station salesmen. I can remember when I went to WIL in St. Louis I found a so called "modern country music" sound. Figure that out if you will. I can't even describe what that is. Anyhow, I slowly changed the station to a more traditional country sound, and the salesmen started asking, "what are we running—a hillbilly station?" I thought, well, perhaps I don't understand the country music fan in this area as well as I thought I did, so I pulled back. Then the fans started yelling that they wanted the music the way it had been, so I told my men to again lay on the real country sound. After all, I felt our first obligation was to the fans. And, if we pleased the fans, we couldn't help but please the clients.

K: I didn't realize that the man-

agers and programmers had that much to say about what is played. I figured that they just followed the charts.

L: They have a big say in what is played. Unfortunately there are just too many opportunists in country music today. They have little interest in the true country product—the Ernest Tubbs, the Hank Snows, the Bob Wills, the Hank Thompsons, the Roy Acuffs, the Bill Monroes. This is not to infer they are all that way. I can point out Mike Lynch and Mike Oatman at KFDI in Wichita who have done a great job. They are country and proud of it. Jay Hoffer at KRAK in Sacramento and Jack Creese at KVOO in Tulsa have done a superb job. Ward, here at KLAC, has a true appreciation of country music and has allowed me complete freedom to program what I choose. But we still do not program enough of the true country sounds, in my estimation.

K: You mentioned Bill Monroe, I would think his thoughts on the recent changes in the sounds of bluegrass would pretty well parallel your feelings on the changes in country music in general. Do you agree?

L: Yes, I would think so. In the beginning, I'm sure many bluegrass fans could understand and accept many of the changes in the original sound, but recently it's become pretty difficult to recognize some bluegrass music as bluegrass. Perhaps it's not meant to be.

K: Then in effect, you are saying that some of the music heard on country radio may not be country?

L: That's right. When you stray too far afield, you have a problem of identity. Another thing—so many young people have shown an interest in the history and personalities in country music. They want to know something about Jimmie Rodgers, Floyd Tillman, Al Dexter, Ernest Tubb, Roy Acuff, Bob Wills, Hank Williams, and, of course, about many of our West Coast artists—Rex Allen, Johnny Bond, Eddie Dean, Jimmy Wakely, Tex Williams and the Sons of the Pioneers. They really dig country-western music. I think organizations, such as the John Edwards Memorial Foundation, are to be congratulated for the fine work they have done in helping preserve the history of country music.

K: Well, from even a casual listen, it's obvious that we could stand more of the traditional sound and, for that matter, some of the more recent sound.

L: How right you are. So few of the great sounds of the past are being heard and it's very difficult for the promoters to get some of the newer sounds played. A good example is two fine records produced by Martin Haerle—one by Johnny Bond and the other by Stuart Hamblen—are both very listenable, but few DJs will reach up and play one. It just breaks my heart to see so little exposure to some fine country sounds.

K: All the blame doesn't rest with the stations, does it?

L: Not at all. The record companies share a portion of the blame, if blame is the proper word. Ever since artists like Eddy Arnold, Marty Robbins and Ray Price proved to be a profitable product with their cross-over appeal, the record companies have programmed their sounds to appeal to both the country and non-country listener. That's fine as long as they didn't lose their identity. I feel they have and it's difficult now to tell what is country music and what isn't. They have yet to convince me that this is good for country music or profitable over the long haul.

K: The problem does not appear to be improving, does it?

L: Not all all. To tell you the truth, when I look at our playlist, sometimes, I kinda bow my head. Some I play once or twice and that's all. And I feel KLAC is more country than most.

K: What about the artists themselves?

L: Well, we have some fine ones. Thank the Good Lord for the Merle Haggards, the Buck Owens', the Charley Prides, the George Jones', the Loretta Lynns and the Freddie Harts. There are many others, but there are also many that I can't say much about. I frankly can't understand how an Olivia Newton-John or an Ann Murray ever got a play on country radio. They are not country and they tell you so. And when I read where Charlie Rich says he's not country, well this ol' country boy just won't reach up as often and play one of his records. I tell you flat out, I will not play an Olivia Newton-John record. No way!

K: I read a great article by Merle Haggard on this general subject a few weeks back.

L: Yes, I read it and I was mighty proud that Merle stood up for what he believes in.

K: Is there anything that can be done by the stations to improve the situation?

L: Sure. But first they have to be convinced that improvement is required. First of all, they don't have to play a lot of the junk that is being released under the guise of country music. If I were a manager, I wouldn't hire a DJ that wasn't a true country music fan. You might have to teach him something about radio, but I'd much rather teach him radio than country music. I think too, that the programmers need to become more knowledgeable about the history of our music. Too many know little, and care less. I have always felt that as a DJ I had an obligation to learn all I could about our music and those who made it great. In turn, I feel an obligation to pass this information on to the fans. It might startle a lot of the people in radio to find out that our music just didn't begin 10 years ago.

K: Has country music lost a large number of the true country music fans?

L: Not really, Ken. They are still there. I'm reminded of the prodigal son—the fans are still there waiting to welcome us with open arms.

2-Hour Documentary Features Bee Gees

TORONTO—Footprint Productions has just completed "The Bee Gees," a two-hour radio documentary on the group and their music. John Hanlon of Footprint says the documentary traces the group from their time in Australia to their latest LP, plus interviews with the Gibb brothers, their father Hug Bigg and Australian air personality Bill Gates who discovered the Bee Gees.

Hellyer Back On Chicago Air

CHICAGO—After a four-year absence because of herniated discs, Art Hellyer is back on the air here. His syndicated "Memory Lane" show is heard on WBEZ Wednesday and Saturday nights and it stresses music of the 1920s through the 40s. Hellyer claims his series also will be beamed from 42 cities and the Armed Forces overseas network.

(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 7/5/75

Billboard Best Selling Gospel LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	14	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
2	3	69	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
3	1	10	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Goodbye Lonliness, Hello Happiness, Gospel Truth GTS 3506
4	10	10	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
5	4	22	SENSATIONAL NIGHTINGALES You & I & Everyone, ABC/Peacock PLP 177
6	11	10	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
7	6	73	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
8	8	27	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322
9	7	69	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352
10	14	10	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy MG 14360
11	13	10	THE GOSPEL WORKSHOP OF AMERICA MASS CHOIR Recorded Live In Cleveland, Ohio, Savoy DBL 7004
12	5	27	SUPREME ANGELS Shame On You, Nashboro 7141
13	9	35	SEANSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209
14	12	60	JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284
15	16	83	SENSATIONAL NIGHTINGALES It's Gonna Rain, ABC/Peacock PLP 175
16	18	22	REVEREND ISAAC DOUGLAS Do You Know Him, Creed 3059 (Nashboro)
17	20	87	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
18	24	5	THE TWENTY-FIRST CENTURY SINGERS The Storm Is Passing Over, Creed 3060 (Nashboro)
19	22	48	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
20			PRESENTING THE FANTASTIC VIOLINAIRES Violinaires, Jewel LPS 0096
21	17	40	MIGHTY CLOUDS OF JOY It's Time, ABC/Dunhill DSX 50177
22	15	22	N.Y.C. COMMUNITY CHOIR Great Is Thy Faithfulness, Savoy MG 14337
23	23	48	SHIRLEY CAESAR WITH CAESAR SINGERS & THE VOICES OF THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter)
24	35	5	THE ANGELIC GOSPEL SINGERS I'm Bound For Mt. Zion, Nashboro 7150
25	26	27	SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 2, Specialty SPS 2128
26	29	60	SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 1, Specialty SPS 2116
27			HERITAGE Soul Stirrers, Jewel LPS 0086
28			THE WAY I FEEL Nikki Giovanni, Niktom NK 4201 (Atlantic)
29	21	14	REV. W. LEO DANIELS Answer To Watergate, Jewel LPS 0100
30	19	10	DOROTHY LOVE COATES & HER SINGERS When It's All Over, Nashboro 7138
31			THIS IS NOT THE FIRST TIME I'VE LOST Inez Andrews, ABC/Songbird SBLP 259
32	34	5	PILGRIM JUBILEES Crying Won't Help, ABC/Peacock 59216
33			PEOPLE'S CHOIR OF OPERATION PUSH Gospel Truth GTS 2716
34	31	87	INEZ ANDREWS Lord Don't Move The Mountain, ABC/Songbird SBLP-225
35	25	19	JACKSON SOUTHERNAIRES Look Around, ABC/Songbird SBLP 249

JULY 5, 1975, BILLBOARD



Despite Crushing VAT Rate, Sales Are Holding Up in France

By Mike Hennessey

A booming singles market, disturbing tremors in the field of independent distribution, a disastrous slump in cartridge sales and low profitability because of high taxation—these are some of the salient features of the French music market in 1975.

There is a restrained optimism as to what the bottom lines will show at the end of the year. Since November most companies have registered substantial increases in sales but there have been recent signs of a decline in business with the approach of the summer vacation period.

Certainly most industry people agree that the music business is faring better than many others in these hard economic times but there is an uneasy awareness that unless growth can be sustained at a fairly brisk rate, then the combination of diminishing profitability and escalating costs could produce a recession.

Says CBS chief, Jacques Souplet: "The market is good at present, but if sales plateau out, we could be in trouble. The value added tax on records and tapes at 33.3 percent is the highest in Europe and gives the record industry the lowest profitability in Europe. Furthermore it costs twice as much to produce records in France as it does in the U.K. and French

product is much less readily exportable than British product."

All companies would like to see greater growth in the LP sector which for years has lagged behind that of other European countries. There were encouraging signs of a rally a few months back but it seems to have subsided and singles continue to dominate the market. It is ironic that France, one of the last countries to accept the single, should now cling so tenaciously to this format.

A little over ten years ago, France was the country of the EP record—four tracks and a four-color sleeve. Gradually, and to no small extent due to the persistence of Jacques Souplet, the single became implanted—but it, too, had to have a four-color sleeve.

The failure of the album market to overhaul the singles market is a phenomenon on many levels. First of all, in pop repertoire, there is the factor of long-term loyalty to the big-name artists. The names in the French charts today are, in many cases, the same names that were there ten years ago—Pierre Perret, Johnny Hallyday, Claude Francois, Sheila, Aznavour, Alain Barriere, Michel Delpech, Adamo. That might seem to suggest that the French buy the artist rather than the song—yet this does not translate itself into heavy album sales.

Another aspect of the situation is that a single today retails at about \$2.50 while a full-price album can be had for little more than twice that price—the gap between single and LP prices is much narrower than in the U.K. or U.S. This ought to discourage singles sales—but it doesn't.

An additional factor which has tended to put a brake on full price album sales has been the development of the budget market, particularly by Pickwick France and Music For Pleasure.

Major singles hits in France today sell anything up to 500,000 copies—million-sellers are very rare—and there is a marked decline in moderate-sellers. Singles either sell in huge numbers or not at all.

Louis Hazan, head of Phonogram—the leading French company in terms of turnover and the strongest of the Phonogram companies in Europe—sees a relation between the dominance of singles and the strongly national character of the French market in terms of repertoire.

"In my experience, the stronger the national repertoire, the better the singles business. If you look at Germany, where the

strength of the national repertoire has declined in favor of international material, you will see that the singles market has diminished accordingly."

Certainly the French record market remains as powerfully chauvinistic as ever. Michel Bonnet, director general of Pathe-Marconi, says that sales of French product are double those of Anglo-American material and Louis Hazan claims that French repertoire accounts for a massive 85 percent of Phonogram's pop sales.

In terms of units, singles represent 53 percent of the French market, albums 38 percent, EPs—yes, they still linger on—two percent, cassettes six percent and cartridges a forlorn one percent.

In terms of turnover, cassettes are currently accounting for 15 or 16 percent of the market—a figure which most people agree should be higher. According to Jacques Souplet, cassette sales, which at one time were accounting for 18 percent of the total industry turnover, suffered a decline to 12 percent recently but have now started to pick up. There are expectations of brisk sales during the summer period.

Bonnet says that tape sales are 30 percent up on last year for the industry as a whole and 35 percent up for EMI—because of the breadth of its repertoire.

On the whole the current verdict of the music industry on the French market is that it is good considering the problems it has had to face, certainly more buoyant than many other industries—but there just may be a recession around the corner.

One of the major problem areas in France has been that of independent distribution. The first sign that this activity was essentially not a short cut to glittering prosperity came when CBS wound up its custom distribution operation, DPI, last year. Then came news of difficulties at Discodis and at Sonopresse, the company jointly owned by Gerard Tournier and the giant magazine and book publishing group, Hachette.

The growth of independent distribution in France was a natural result of the increasing activity of independent producers and of artists developing their own record labels, but an eagerness to generate turnover caused the distributors to

(Continued on page 36)

France—a Country with Strong Jazz Traditions

By Mike Hennessey

PARIS—France has had a soft spot for jazz since way back in the thirties and the days of the famous Quintette du Hot Club de France with Stephane Grappelli and Django Reinhardt. It has produced great jazz champions in the late Hugues Panassie, in Charles Delaunay and Andre Hodeir and in Daniel Filipacchi, Frank Tenot, Andre Francis and Lucien Malson.

The two major independent French record companies—Barclay and Vogue—were founded by jazz enthusiasts Eddie Barclay and Leon Cabat, respectively and the Paris jazz club

scene at its best in the mid-fifties almost rivalled that of New York.

Paris was a Mecca for U.S. jazzmen after the second World War. The influx began with Sidney Bechet, Mezz Mezzrow, Bill Coleman and Don Byas and continued with Kenny Clarke, Quincy Jones, Albert Nicholas, Dexter Gordon, James Moody, Johnny Griffin, Art Taylor, Bud Powell, Kenny Drew, Don Cherry, and many more.

Today the club scene is melancholy and the lure of Paris as a place for musicians to live has been dissipated. The American jazz exiles remaining in Europe are spread among a number of capitals.

The Blue Note, which had an illustrious history between 1959 and 1968 and presented artists like Stan Getz, Zoot Sims, Bud Powell, Kenny Clarke, Ben Webster, J.J. Johnson, Elvin Jones, Sonny Stitt and Charlie Byrd is sadly missed and many other once active clubs have become bars or boutiques.

But if the club scene is sad, festivals and concerts still flourish, and jazz gets a very fair deal from Radio France with two programmes a day—and two live concerts a month in the winter season. (Television, on the other hand, seems to have rejected jazz totally for the last six months—and this after a period of four years during which Pierre Vozlinsky produced more than 100 jazz programmes on the three channels.)

The Antibes Jazz Festival, inaugurated in 1960, is being revived this year July 19 to 27 (Ella Fitzgerald, Count Basie, Dizzy Gillespie, McCoy Tyner, Elvin Jones, Milt Jackson, Oscar Peterson) and George Wein's Grande Parade du Jazz (Clark Terry, Zoot Sims, Joe Newman, Teddy Wilson, Joe Venuti, Benny Carter, Earl Hines, Red Norvo, Bobby Hackett—among many more) will again be staged in the Cimiez Gardens, Nice, July 17 to 27. The Nancy Jazz Festival, which will be the setting for the general assembly of the European Jazz Federation, will be held Oct 9 to 19—and numerous other minor festivals are planned.

Frank Tenot, jazz broadcaster and critic, who runs Jazz Magazine among others for the Filipacchi group, says: "The concert scene has been good over the last two years. Ray Charles sold out four concerts and could have done two more and Oscar Peterson and Joe Pass drew 2,000 people—whereas at one time a Peterson audience used to be between 600 and 700. And Joe Pass playing solo guitar for 45 minutes would a year or so ago have been booed off the stage.

"There is certainly a jazz revival and audiences are listening appreciatively. It is not a student craze thing as in the Bechet days—people are treating the music seriously and with respect as a cultural manifestation."

(Continued on page 39)

• Continued from page 35

make contracts that were inordinately favorable to the producers and totally unrealistic in terms of viability.

Jacques Ferrari of Sonopresse says: "The percentages the independent distributors took to handle product were much lower in France than anywhere else—they were impossible to live with. The rate was as low as 27 percent on catalog items and 27 percent on top product—furthermore, the distributors forgot to take into account returns, loss of inventory and the fixed costs of launching a record.

"We have increased our rates of the last six months and the result is that our turnover is between 70 and 80 percent up on the same period last year. If a big independent record producer wants to do his promotion and marketing, we could accept a 21 or 22 percent margin to do the packing and distribution—allowing, of course, for the cost of returns and discounting being borne by the producer. If the producer wants a full marketing and promotion service, then a minimum percentage for top product without guarantees (guarantees would make it a licensing deal) would be between 32 and 33 percent, with average items at 37 percent and back catalog from 40 to 50 percent. That's the only way independent distribution can be viable."

Hachette, which has had a fairly unhappy experience in the record business since it moved in about five years ago, now seems likely to withdraw and the probability is that Tournier will acquire 100 percent of Sonopresse.

Meanwhile, looking at the future of the French industry in general, Ferrari feels that in the short term little growth is likely and there may even be a turnover dip of 15 percent this year.

"I think we are at the end of a particular period and now we need to find new creative people in marketing, graphics and promotion. I think the industry will face a substantial change over the next five years. We will have to widen the exploitation of our product so that we can draw revenue from all possible sources. Recording costs over the last five years have tripled and the only way for record companies to survive in the future will be to become total companies taking care of production, management, publishing, promotion, publicity, film and television production and marketing of TV programmes abroad in order to have the possibility of recouping their investments in talent."

Ferrari thinks the major independent distributors will survive because there will always be small but successful independent producers requiring promotion, marketing and distribution services. "But they will have to increase their rates and have a big enough turnover to cope with the ever-rising costs of distribution."

Certainly recording costs in France have sky-rocketed. And

the rush to get into the studio business in the last few years has caused a number of casualties. Says Ferrari: "In 1971 there were 21 recording studios in France, largely using four-track machines. Today there are 72, mostly with 16- or 24-track equipment and not enough customers. Recording costs used to break down to 60 percent for the musicians and 40 percent for the studio; now its 35 percent for the musicians and 65 percent for the studio."

Ferrari believes the French industry has made a fundamental mistake in aiming its product almost exclusively at the 8-14 age group. "When looking for a hit all the French companies shoot for the same age range. People outside this range are only catered for by international product and by a modest amount of local production. With everyone aiming at the same target, it is no wonder that there is so much wastage.

"The radio stations, on the other hand, aim at the broadest possible market, allocating only about 20 percent of airtime to programmes for teenagers and sub-teenagers. Our radio stations have to combine all formats because there is no way they can specialise as the US stations do. Therefore there is a big discrepancy between what the record companies are producing and what the radio stations are programming most of the time."

Certainly the radio stations have to be all things to all listeners, and currently the most successful company in this respect is Radio Luxembourg which tops the ratings with nearly ten million listeners a day—26.7 percent of the population.

Radio Luxembourg broadcasts 22 hours a day—from 5 a.m. to 3 a.m.—and allocates 12 minutes in each hour to commercials.

There are no needletime restrictions in France and between 5:30 a.m. and 6:30 p.m., Radio Luxembourg plays anything from 80 to 120 records. From 7 p.m. to 3 a.m. the station gives airplay to more than 100 records.

The most consistently successful programme is the daily two-hour hit parade show in which listeners are invited to phone in their votes for the top singles. This programme generates an average of 1,500 calls a day. Another big success is the weekly show run by Anne-Marie Peysson which programmes up to seven records by the same artist and invites listeners to phone in to say whether the station should continue to play the records or switch to another artist. This two-and-a-half-hour show can pull as many as 3,000 calls.

France, as always, continues to produce fine songwriters and it is to the finding and developing of new songwriting talent that the leading music publishers devote much of their attention.

Gilbert Marouani, head of Les Editions Marouani, says: "We are modernizing the publishing industry. Forward-looking publishers have a big role to play. We have signed singer-songwriters like Michel Delpech, Barbara, Mort Shuman, Herbert

(Continued on page 39)

Neighboring Rights: French Record Industry Fights on

By Henry Kahn

PARIS—In its fight to get the French State broadcasting companies and the peripheral radio stations to pay for the use of records on the air, the French record industry is indirectly challenging the French government—because, with the exception of Radio Luxembourg, the peripheral stations are virtually controlled by the state, operating through a holding group called SOFIRAD.

Furthermore, it is reliably reported that the French government is now trying to obtain a majority holding in Radio Luxembourg and with this in view has asked Jean Prouvost the 84-year-old delegate general of the station not to retire for another year. Prouvost is a powerful French citizen, a textile magnate and virtual owner of the newspaper Le Figaro and weekly magazine Paris Match. The government hopes that in the next twelve months it will be able to complete its plans.

Meanwhile Lucien Ades, president of the French record industry association, SNEPA (Syndicat National de l'Edition Phonographique et Audiovisuel) is reasonably confident that the present dispute over the use of records by radio and television will lead to court action.

"It may take a couple of years," he says, "because justice in France is a slow process. I am not sure that the state radio and television will allow the dispute to be taken into the courts, but I have no doubt that the peripheral stations will."

Says Jacques Souplet, head of CBS France and former SNEPA president: "All the radio stations recognise our rights and it may be that they hope that if the issue goes to court they will be asked to pay less than we are currently demanding. However, the experience of other countries shows that the reverse is usually true. We shall fight to the end to get neighbouring rights payments for record companies, artists and musicians."

As far back as 1946 the French state broadcasting organisation (ORTF) had an agreement with the International Federation of the Phonographic Industry to pay neighbouring

(Continued on page 40)



**Claude
François**

1975

**TOP SINGER
IN FRANCE**

**LE TELEPHONE PLEURE:
2 000 000
RECORDS SOLD**

Isabelle Musique

**LE TELEPHONE PLEURE:
CLAUDE FRANÇOIS
DOMENICO MODUGNO
number 1 in Italy**

**TOI ET MOI
CONTRE LE MONDE ENTIER
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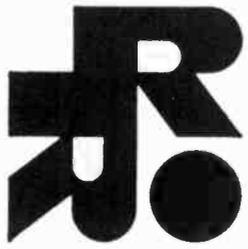
RTL

Radio Télé Luxembourg

RTL FRANCE	8.640.000	listeners
RTL ENGLAND	1.250.000	"
RTL BELGIUM	742.000	"
RTL GERMANY	5.500.000	"

daily cume for an average weekly day (1974)

RADIO TÉLÉ LUXEMBOURG (France)
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TÉL. 720.44.44 TELEX 28801 RADLUX PARIS



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Sales Are Holding Up In France

• Continued from page 36

Pagani and Hugues Aufray and in addition we successfully exploit the catalogs we represent such as Screen Gems (recently renewed for a further five years), ATV, East/Memphis and the music of Paul Simon and Joni Mitchell.

"We have all it takes to do a good job as a sub-publisher—administration, accounting, promotion—so we can be quite demanding when it comes to the details of a sub-publishing contract. But some American publishers are becoming increasingly difficult, seeking bigger and bigger advances for shorter and shorter contractual periods. Now I refuse to make any deal for less than three years—unless it is simply a matter of straight collection."

Michel Delpech, a top chart artist, has been one of LEM's most notable successes as a songwriter and recently Marouani took a party of press, radio and television people on a five-day safari trip to Kenya to thank them for contributing to Delpech's ten years at the top.

Another top independent French publishing company in terms of staff (14) and turnover is Le Rideau Rouge run by Alain de Ricou. Among the company's 1,200 French copyrights are 120 by Gilbert Becaud and many by Patrick Juvet, Eddy Mitchell and Pierre Vasilu, with whom the company has a co-publishing deal.

Becaud songs like "It Must Be Him" and "What Now My Love" have been huge international successes and de Ricou has obtained at least 40 cover versions of Patrick Juvet songs.

Says de Ricou: "We are developing a writers' workshop with two or three young songwriters among whom Philippe Lacoste is one of the most promising. French songs are always in demand because they are generally melodic. And now the demand is especially heavy because of the international success of French artists like Becaud and Aznavour."

Le Rideau Rouge has a long history of collaboration with American publishers and represents the songs of Neil Diamond, Kris Kristofferson and George Harrison. The company has long had a deal with Combine and has enjoyed the fruits of 570,000 sales in France of Billy Swan's "I Can Help".

Les Editions Barclay, directed by Patrick Vilaret, has enjoyed tremendous success recently with three successive hits by the British group, the Rubettes. "Sugar Baby Love" in particular, titled "Trop Beau" in the French version, topped the charts for several weeks.

The company is constantly searching for new talent and is currently expecting great things from a young group called Les Bobbies. Vilaret also points to the success of Nicole Rieu, who represented France in this year's Eurovision Song Contest in Stockholm. She has scored with two titles—"La Mandarine" and "Je Suis".

One less happy aspect of the French publishing scene currently is the decline in the rate of growth of fees from public performances. The reason is that fewer and fewer public dances are being held throughout France because of increasing violence at these events. However the decrease in revenue from this source has, to some extent, been offset by the increasing use of music in hotels, supermarkets and stores.

Strong Jazz Traditions

• Continued from page 35

Most of the Antibes artists will be back in France for Paris concerts in October, and there are projected concerts by Sonny Rollins, Erroll Garner and Miles Davis.

Where France has, perhaps, made the most notable contribution to jazz in recent years has been in the field of record reissues. RCA, CBS, Decca, Barclay and Vogue have all been active in this area and, in most cases, these releases are compiled without any assistance from the American companies which own the masters.

One of the most illustrious reissue anthologies has been RCA's Black & White series, compiled by Jean-Paul Guiter and boasting more than a million sales world-wide.

Guiter who has a personal jazz collection of 10,000 disks, began the series in 1969 with a five-album collection of Fats Waller which eventually led to the repackaging of all Waller's recorded material for RCA. Since then the catalog has grown immensely to embrace more than 150 albums and the product is being exported to more than 30 countries, including the USA.

One of the major works in the catalog is the series of RCA recordings by Duke Ellington which, when repackaging is complete, will add up to 20 volumes.

The series spans more than 50 years of jazz and includes such immortal names as Lunceford, Hines, Bechet, Hawkins, Armstrong, Rollins, Hampton, Reinhardt and Jelly Roll Morton.

What Guiter has done for RCA, former jazz pianist Henri Renaud has done for CBS with the Aimez-Vous Le Jazz? series.

Much of this repertoire, too, has been assembled as a result of a diligent and exhaustive search for 78 rpm disks in good condition spread throughout Europe. Strongly featured in the series are Louis Armstrong, Sidney Bechet, Duke Ellington, Benny Goodman, Coleman Hawkins, Teddy Wilson and Fats Waller. There are also albums by Miles Davis, Charlie Christian and King Oliver.

Barclay is releasing some excellent MCA material in the Jazz Heritage series (Lunceford, Billie Holiday, Count Basie, Armstrong, Ellington, Tatum, Hampton, Fletcher Henderson and Chick Webb) and Vogue is successfully exploiting its own jazz masters (such as the Dizzy Gillespie/Salle Pleyel concerts and the Bechet repertoire) and the catalog material of Roulette and GNP-Crescendo.

BASF has a catalog of around 60 albums from the cele-

(Continued on page 40)

Thanks!
to
Pamscene music
Thanks
to
Wayne Bickerton
Tony Waddington
Thanks
to the
Rubettes
For
4 Top Hits in France
Sugar Baby Love
Tonight
Juke box jive
I can do it

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wine is incomparable..

...the quality of cassettes
and
cartridges duplicated
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Focus on France

JULY 5, 1975, BILLBOARD



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Strong Jazz Traditions

• Continued from page 39

brated MPS repertoire—Oscar Peterson, Milt Buckner, Jean-Luc Ponty, Count Basie, Stephane Grappelli, George Duke, Monty Alexander and Sugar Cane Harris—Polydor has the prodigious Verve and Pablo catalogs and WEA the wide-ranging Atlantic jazz material.

One of the pillars of the Pathe-Marconi jazz catalog is the 20-volume djangologie series of Django Reinhardt's recordings from 1928 to 1950. Pathe's current jazz catalog comprises some 400 titles of which between 60 and 70 percent are locally pressed.

Spearheading the Pathe-Marconi attack on the French jazz market are the illustrious catalogs of Impulse and Milestone which both supply top quality jazz by tour-active artists such as Keith Jarrett, Sonny Rollins, Gato Barbieri and McCoy Tyner.

Jazz-rock or crossover music enjoys a good sale among younger record-buyers in France, in particular albums by Weather Report, Chick Corea, Miles Davis and Herbie Hancock.

Aside from the long-established traditional bands like those of Maxim Saury, Claude Luter and the Haricots Rouges, it is a sad fact that French musicians generate little enthusiasm among their fellow countrymen. Men like Jean-Luc Ponty and Stephane Grappelli have found far greater acclaim outside France than they have in their own country; so to a lesser extent have Martial Solal, Eddy Louiss, Georges Arvanitas, Jean-Francois Jenny Clark and Guy Lafitte. And they are certainly poorly represented in the plethora of jazz releases currently pouring from the major French record companies.

French Record Industry Fights On

• Continued from page 36

rights. France did not ratify the 1961 Rome Convention, but nevertheless the payments continued up to the end of last year when the state radio and TV operation was split into several different independent companies. This automatically ended the ORTF-IFPI agreement.

Since 1958 the French record industry has tried to obtain neighbouring rights payments from the peripheral stations—Europe No. 1, Radio Luxembourg, Radio Monte Carlo, Sud Radio and Radio Andorra but the answer has always been, "We are not French so we do not come under French jurisdiction."

Says Roger Kreicher, head of the French service of Radio Luxembourg: "We cannot offer a solution to this problem because we don't agree there is a problem. We are governed by Luxembourg legislation. Luxembourg has not ratified the Rome Convention. Of course, the record companies are looking for ways to increase their incomes; we, on the other hand, are looking for ways to reduce our expenditure."

Lucien Ades regards the radio stations' breach of good faith as flagrant. "We are told that broadcasting our records helps to promote our sales. We would certainly recognise this if it were simply a matter of playing a record just once and giving the name of the record company in the same way as books are reviewed on the air and the publisher's name announced; but the fact is that our products are essential programme material, used day after day. Yet not a centime is paid to our industry and neither is there any reference to the source of each record.

"France is the only country in the free world where such a scandalous situation exists."

Threats by the record companies to stop supplying disks to the radio stations cannot be taken too seriously—the French are not spectacularly good at acting in concert—and in any case if the sources of free records dried up, the radio stations would buy them from wholesalers.

So the likelihood is that the issue will come to court. Meanwhile SNEPA has served notices on all the radio stations informing them that they are broadcasting records at their own risk.

"Our next step," says Souplet, "is to determine a provincial fee for the use of our product and to define what we are owed for past usage and what we expect for the future."

Says Ades: "We are a very important industry. Last year we sold 104 million records. Our rights must be respected in exactly the same way as are the rights of SACEM members."

Vogue's Top Ten

In the last five months Vogue has increased its sales by 30 percent with at least ten titles selling in excess of 500,000, according to Paul Claude. They include "Kung Fu Fighting" by Carl Douglas and the Eurovision winner, "Ding A Dong" by Teach In.

Vogue has shared in the current boom in singles sales and is in a privileged position as far as production costs are concerned because of having its own presses at its Villetaneuse headquarters.

**We thank these
great Artists for
trusting us:**

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Hoyt Axton
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Barbara
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Gerry Goffin
Mark James
Bert Kaempfert
Carole King
Loggins and Messina
Enrico Macias
Barry Mann
Paul Mc Cartney
Joni Mitchell
Graham Nash
Michael Nesmith
Herbert Pagani
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Mort Shuman
Paul Simon
Neil Young**



Les Editions Marouani

10, Avenue Franklin D. Roosevelt - 75008 Paris
Tél. : 225.84.26 - Télex : Lemusic 64578 F

Rack Business Increases

The development of the budget record market in France has seen an increase in sales through racks to the point where they are now accounting for 21 percent of industry turnover.

Conventional retailers, however, still have the biggest share of the market—30 percent—followed by wholesalers servicing small outlets (22 percent), department stores (14 percent) and supermarkets (seven percent). Other outlets such as record clubs and mail order operations account for the remaining six percent.

Decca Sales up 20%

Decca sales are up 20 percent so far this year, according to Philippe Duval who adds: "We have no complaints."

There has been an across-the-board expansion covering pop, classical music and jazz which Duval describes as "making a discreet comeback."

However, as a result of greater hardships in other industrial areas, creating extensive unemployment and reducing disposable leisure income, there is a definite slow down in sales currently, says Duval. Furthermore supermarkets with budget lines and discounts on full-price product are taking sales away from the conventional retailer.

The erosion of sales by the full-inventory dealer is, nevertheless, only limited because most record buyers like to have a wide range of product from which to choose.

Duval regards as a considerable achievement the way in which record price increases have been limited to ten per cent a year over the last decade, despite phenomenal cost increases, thanks to greater sales volumes being attained." And if the government were to keep its promise to reduce the value added tax on records, the industry's growth rate would be double what it is today," Duval adds.

CREDITS—Cover photos, courtesy of: French Government Tourist Office.

Pathe-Marconi is Strongly Placed

Although France is not much troubled by pirate records and tapes, there is some concern about the increase in direct imports—a traffic which, according to Michel Bonnet, director general of Pathe-Marconi, has grown in the wake of the decline of the pound and dollar in relation to the franc.

"Other problems we face," says Bonnet "are heavy cost increases which cannot automatically be covered by increasing record prices, and a complete slump in cartridge sales."

Pathe-Marconi is strongly placed in the French market because of a prodigious local and foreign repertoire. On the domestic front it boasts such sure-sellers as Salvatore Adamo, currently enjoying a big hit with "C'Est Ma Vie," Gilbert Becaud, who has broken big in the UK with "A Little Love And Understanding," and Julien Clerc who, at the end of last year received his sixth gold disk.

Also in the top echelon of artists are Thierry Le Luron, Herbert Pagani and Franck Pourcel, who recently made a successful tour of Japan.

Tino Rossi, who has been a Pathe-Marconi artist since 1932 is preparing a new album of songs from comic operas and operettas and Coluche has received a gold disk for the live album released last year.

Among Pathe-Marconi's up and coming talent are: Laurent Rossi, the son of Tino Rossi, whose "Jolie Baby Blue" made the charts and who produced the phenomenally successful "El Bimbo" by the French group, Bimbo Jet.

—Il Etait Une Fois—a group who are scoring a summer hit with "Quelqu'un Qui T'Aime."

—Yves Duteil—a young singer/songwriter

—Nicholas Peyrace—a singer/songwriter who is making a big impact with his first LP, "D'Ou Venez Vous"

—and Gerard Manset, whose new album is benefiting from heavy promotion by Pathe.

In the international sphere, Pathe continues to make its mark with such artists as Amalia Rodrigues, Mikis Theodorakis, Pink Floyd (whose "Dark Side Of The Moon" album has sold 500,000 plus) and the two albums of Beatles' oldies.

Pathe-Marconi has achieved signal success in the classical market with a Golden Orpheus Award from the Academie du Disque Lyrique for "Les Cloches de Corneville" and a Grand Prix from both the Academie due Disque and the Academie Charles Cros for the Orchestre National de France recording of the complete orchestral works of Debussy conducted by Jean Martinon. Among other awards there is the Prix de la Ville de Paris for the five concertos of Prokofiev recorded by Michel Beroff under Kurt Masur.

To commemorate the centenary of the Paris Opera, Pathe-Marconi issued a special illustrated catalog of vocal recordings and distributed 50,000 to record shops.

For three months the company is offering reductions of up to 40 percent on the 80-plus titles listed in the catalog, which range from Becaud to Wagner.



Julien Clerc—has received his sixth gold disk.

Gilbert Becaud, left, a big breakthrough in Britain.

Focus on France

JULY 5, 1975, BILLBOARD

WE'VE GOT THE SWING!

EMI PATHE

PATHE MARCONI EMI

JACK DULLMEYER VIEWS

GE Decision Due On Own Autosound Line

By STEPHEN TRAIMAN

(Editor's Note: This concludes a two-part look at GE's marketing and merchandising strategies that began last week with the views of Walt Williams, the firm's audio products manager, and Charles Gustafson, manager of the division's sales and distribution.)

CHICAGO—"The next couple of months are critical if we're to do anything on a GE-brand car stereo line for 1976," maintains Jack Dullmeyer, the firm's product manager, personal communications (tape players, autosound, walkie talkies), interviewed at the recent Consumer Electronics Show here.

Since delivery of the initial seven Clarion models under the experimental GE distribution deal in March, "results in the first three months are all we expected," he notes. About 1,000 of the approximately 20,000 dealers in the U.S. handling some GE home electronic products were carrying the autosound line as of CES.

Immediately after the show here and for the rest of June, all other dealers were to be exposed to the line at 27 zone shows across the U.S. "We know some are totally tied to other brands," Dullmeyer states, "some like the idea but not without the GE name, and others are picking it up on a trial basis and doing well.

"We would never expect to get the bulk of our dealers without the GE name, and if the pressure is there of course we'd strongly consider a private label line," he continues. "We're primarily interested in telling our dealers by early next year, and if performance continues, my

Superscope Story Teller Player Due?

CHICAGO—Superscope is examining a low-end cassette player prominently labeled "Story Teller" to complement its successful audio cassette/book line that doubled available titles to 24 this month, according to Gene Block, national sales manager, special tape products.

Since its introduction in November 1973 with 12 titles, the line has sold more than 3 million units in the U.S. and abroad, he claims, with over 15,000 high-traffic outlets where young mothers of kids age 3-8 shop in the States.

International demand is growing even more rapidly, Block says, with translations already available in English, French, Spanish, Japanese, Dutch and Italian. Large enough orders at the recent summer Consumer Electronics Show here make it likely that added versions in Portuguese, Swedish and Danish will soon be available as well, he notes.

"We have a unique marketing approach in that if we can't go through the record/tape buyer, we can go to those in charge of toys, sundries or electronics if they carry low-end cassette players," he explains. This is a main reason for Superscope's exploration of its own unit that could be sold solo or in a package deal with the tapes/books.

(Continued on page 44)

management will be pleased as we achieved what we were looking for."

Echoing general manager Paul Van Orden's earlier comments (Billboard, March 22), Dullmeyer notes that it was an opportune time to ease into car stereo due to the phase out in other audio areas. "We are committed to consumer electronics but are selecting the best areas for ourselves and our dealers," he emphasizes. "Autosound is probably the largest growth industry out there and we can't ignore it."

He points out that one of GE's major strengths is distribution, with the quality of the Clarion name and product line now the focus of the major contact plan under way, spearheaded by Van Orden and Charles Gustafson, who heads the division's sales and distribution. Clarion is expected to back the line with heavy trade and consumer ad support.

Dullmeyer notes that approximately 50 percent of the buyers that the three regional managers, 27 zone managers and 150 to 175 "sales counselors" deal with are also in a position to buy car stereo. As a re-

(Continued on page 44)

FTC Warrants On Warranty Regulations

By MILDRED HALL

WASHINGTON—The new federal requirements for written warranties become effective July 4 on all stereo and other consumer product manufactured on or after that date, and costing over \$5. The Federal Trade Commission has issued a general policy statement to clarify warranty requirements under the new law passed in January.

Specific rulemaking by the FTC on the warranty law will come later (Billboard, June 14). Presently issued guidelines remind manufacturers that the law now requires any written warranties to state plainly whether they are "full" or "limited." Product manufactured before July 4, 1975, does not have to comply with the new federal standards on warranties.

No manufacturer has to offer a written warranty, and the duration span is up to him in any case. He can set a particular time limit, but he can't put limits on the so-called "implied warranty," guaranteeing fitness and workability under state laws, if he claims "full warranty" under federal law.

(Continued on page 44)

Sinclair's U.S. Entry: Hi Fi Component Kits

NEW YORK—Sinclair Radionics of England will introduce a line of mid-fi components in kit form in this country either later this month or early in August, according to president Nigel Searle. The firm already is a major marketer of calculators in the U.S.

The line, designated Project 80, is all printed circuits and plug-in modules and will be available in pre-amps, power amps, FM tuners, a stereo decoder, a 4-channel SQ decoder, active filter unit and power supply packs, and speaker systems.

According to Searle, the kits are designed for space saving applications. The control boards can be hooked on the face of any flat surface, like the front of a bar, a shelf or a turntable base, while the power supply can be tucked away in a nearby closet, or container. A single connecting cord is used to hook the controls to the power supply.

The power amps in the line come in two models. The Z40 has a power output of 18 watts RMS per channel with a frequency response of 30 Hz to 100 kHz, while model Z60 has a power output of 25 watts RMS per channel with a frequency response of 10 Hz to 200 kHz plus/minus 1 dB. There is also an integrated cir-

cuit stereo amplifier that comes as individual components which must be soldered onto a printed circuit board.

The kits will list at \$39.95 for the pre-amp, \$49.95 for the quad decoder, \$24.95 for the active filter unit, \$34.95 for the FM tuner, and \$24.95 for the stereo decoder. The power amplifiers will list at \$19.95 for the Z40, and \$24.95 for the Z60. The IC power amplifier will also carry a \$24.95 price tag. There are four power supply packs ranging in prices from \$9.95 to \$24.95, and a speaker kit listing for \$29.95.

According to Searle, the line, now awaiting final UL (Underwriters' Laboratories) approval before shipment, will be sold through a two-step distribution policy using reps and a direct-to-the-dealer system. The company is also anticipating a large U.S. mail order business similar to what it now enjoys in England.

The line will initially be marketed on a limited basis in East Coast cities using many of the company's calculator reps. However, Searle assures that an early expansion will be forthcoming that will include adding regular hi fi reps, and new territories.

Searle expects that initially the line will be bought by the hi fi hobbyist with the time and inclination to assemble the kits. However, to avoid restricting the line's growth potential, Sinclair is mulling the idea of selling some assembled components. "Naturally if we do this it would push our prices up and the general idea is to make the line as competitive as possible," he says.

Sinclair's major competitor at this time is Heathkit, but Searle is not overly concerned. He notes that Sinclair has been in the hi fi business for 30 years. "Our name has been associated with high fidelity for much

(Continued on page 44)

AUDIO MAGNETICS' KANE

Dual Goal: OEM & Own Growth

Billboard photo by Stephen Traiman
Audio Magnetics' Bicentennial promo material, including 76-minute cassette and 8-track, get once-over from president Jack Kane, left, and marketing director Bill Dawson.

CHICAGO—"As one of the biggest OEM blank tape suppliers we aim to be bigger, and our counter ambition is to get a larger share of the branded market as well." That's the three-year marketing plan of Jack Kane, president and chief executive officer of Audio Magnetics, interviewed at the recent Consumer Electronics Show here after more than a year back at the helm of the Gardena, Calif.-based firm.

Phaseout of its Indianapolis manufacturing facility (Billboard, June 14) in favor of expanded Mexican production facilities and development of a major technical facility at Irvine, Calif., is just the latest step in the plan, he notes. "Indianapolis was not efficient economically or pragmatically, as we can better utilize both the people and finances."

August 1 is the target for a complete move into a new 100,000-sq.-ft.

plant in Mexico where 8-track product for MCA and RCA, plus open reel product will be produced until the Irvine expansion is complete over the next year. The new technical center being developed (Audio Magnetics only occupies eight of the 16 acres now) will expand manufacturing capability not only for cassettes but also for 8-track and open reel.

At the same time, the company will expand the new Audio Magnetics line introduced to the music industry at NARM in March. "We're developing a distribution approach to that 30 percent of industry sales we've walked buy until now," Kane explains. "As we are successful, we plan to add at least one line under the promotional product introduced, and another higher quality."

Expansion of the AM line will be

(Continued on page 45)

FCC VS. MORSE IHF, EIA To Join Hassle On 'Uncertified' Displays

NEW YORK—Both the Institute of High Fidelity (IHF) and the Consumer Electronics Group of the EIA have launched moves to petition the Federal Communications Commission (FCC) to review and possibly modify its controversial certification regulations on public display of prototypes and mockups of home electronics.

The moves developed out of a recent charge by the FCC that Morse Electro-Phonic was guilty of violating regulations that prohibit advertising or offering "uncertified" receivers for sale.

According to FCC officials, field staff of the agency found Morse exhibiting uncertified receivers last October at the Texas State Fair, and again last January at the Winter CES in Chicago. On the first occasion, according to FCC spokes-

persons, Morse was reprimanded and promised to refrain from further showing of the offending products. However, the firm is alleged to have repeated the offense in January.

The FCC vote to order Morse to "cease and desist" was split 3-2. The two abstentions came from FCC Chairman Richard Wiley, who questioned his agency's presumption that Morse's display of the equipment at the trade show was an indication that he would sell the product, and from FCC Commissioner Glen Robinson who termed the agency's presumption "literally nonsense."

According to FCC officials, the order against Morse is being limited to "cease and desist" because it is the first case of its kind it has tackled. The agency could have taken steps to revoke all certificates held by Morse, thereby preventing the company from selling any of its home

electronics products. It could also have sought a court action.

The FCC regulation in contention is designed to limit the amount of signal interference transmitted by receivers, radios, TV sets, and other Home Electronics Products.

The FCC authorizes a number of testing laboratories around the world to certify products designed for sale in the U.S. The cost to the manufacturer is a certification fee of \$100 per model. However it is understood that non-working prototypes which are shown by many manufacturers at trade shows, mainly for dealer and distributor feedback, cannot be displayed unless they are certified. However, the FCC would not certify them because they do not work.

The viciousness of the syndrome has prompted the IHF to put the

(Continued on page 46)

NAMM Spotlights Disco Units, Other New Systems

• Continued from page 3

auxiliary volume and inputs, two outputs jacks and volume controls with output signal voltage, microphone standby and pilot, earphone jacks with switches for program feed and monitor on earphones, and other features. List is \$695.

In synthesizers, Oberheim introduced the four voice polyphonic using synthesizer expander modules. It is actually four complete synthesizers controlled by a single keyboard, and doesn't employ organ technology. List is \$3,495. A two voice model lists at \$1,895.

Sound disks created with a laser and "read" with photoelectric cells which translate the modulated light into audio signals is the basis of the new Orchestron developed by David Van Koevering, president of Vako, St. Petersburg, Fla. Van Koevering worked with Dr. Robert Moog in the development of the Moog Synthesizer.

The Orchestron uses a single keyboard to play either one or two sound disks. Eight disks are available at \$50 each, with violin, cello, pipe organ, flute, vocal choir, saxophone, French horn, or Hammond B-3 as choices. The disk is translucent, can never be out of pitch, and suffers no wear to the sound track.

A custom Orchestron designed for Yes member Patrick Moraz was on display at the show. The unit features three keyboards and can utilize six sound disks contained in a separate cabinet. Each keyboard can be preset and preprogrammed for different disk combinations.

Van Koevering notes that a program of 30 acoustic sound disks is being prepared.

Hammond discontinued its built-in cassette player as standard equipment and now offers it as optional for \$120 on two models, a \$1,495 spinet and the top-of-the-line \$7,000 organ.

Other manufacturers offer an add-on cassette recorder as a convenience only. The impetus for using stereo recorders has declined rapidly, a spokesman at Conn Organ says, possibly because of the easy-play methods developed in printed materials. Conn offered a Bell & Howell cassette as optional for installation under the keyboard, with the sound hooked to the organ speakers.

The Kimball Company introduced an audiovisual system for training teachers that uses a specially designed Radmar, Inc., cassette with a pitch feature. Projector, cassette and slides are available

through the Hal Leonard Publishing Co. for \$625, and incorporates teaching plans for 8, 16 and 24 week programs, as well as three-day seminars for teachers, for the first audio-

visual teaching program in the industry, according to Kimball national sales manager Lew Lindsey.

Loudspeaker systems were showing more fiberglass, and moving

away from the huge, hulking boxes to more efficient use of space without sacrificing sound. Greater preamp control and patching capabilities were also in evidence.

DB Sound Products, Inc., Chesapeake, Va., introduced a line of horn loaded bass, mid-range and high radials and stage monitors in plywood. (Continued on page 47)

When pricing gets tight, what happens to quality?



Nothing but good things, if you've got a stake in the future.

Here's our stake. We've been a world leader in tape handling packages since 1961. We've built automated manufacturing facilities on both coasts, established distribution centers nationally, and set up five regional offices to meet practically every delivery or service requirement.

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Phoenix (502) 936-1421; Wilmington, Delaware (302) 475-4239.



HESS'S UPS REBATES 10%

ALLENTOWN, Pa.—In a promotional program that ties in with the federal tax rebate project, Hess's department stores here are offering a 10 percent bonus to all customers spending their tax rebate checks at any of the firm's five outlets—with special sale prices on audio equipment highlighted in page ads announcing the deal.

In a letter outlining the plan to President Ford, Gerald Mandel, Hess executive vice president, explains that his company feels the promotion would help provide an extra incentive to help the tax rebate money flow into the economy. He says, "When a customer brings his tax rebate and/or refund check to Hess, we will convert it into tax rebate bonus certificates, automatically increasing the value by 10 percent."

GE & Autosound Strategy

• Continued from page 42

sult, the GE "counselors" are encouraging experiments in location for the autosound displays—near records and tapes, automotive, radios, etc.

"We're learning a lot about displays," he observes, "particularly 'no display, no delivery!' We're now offering a 48-inch floor unit and several 30-inch models, and already have gotten pressure for a counter-top unit from a number of smaller dealers."

Sinclair Bows Component Kits

• Continued from page 42

longer than it has been connected to calculators," he says.

The introduction of the line will be backed by a comprehensive merchandising and marketing campaign, that may include a calculator giveaway to purchasers of kits. The company's merchandising slogan will be, "a new concept in expandable hi fi," and the ads, point-of-purchase displays and posters will stress that assembly of the kits is child's play.

GE is also looking hard at the mushrooming citizen's band (CB) market, he says, but agrees with audio products manager Walt Williams that a decision in this area won't be made before year end. "If you're going to serve your customers you have to keep up with the product," Dullmeyer believes, noting that management is studying both solo CB and combo tape units.

The initial success of the Clarion car stereo distribution is echoed by the entire portable tape recorder/player line which is "running significantly ahead of last year," Dullmeyer says. "With pressure on dealers to minimize inventories, and since GE is one of the few in the industry to offer a complete lineup, it's an asset to have minimum factory people to deal with and the result is the favorable response we've been getting."

Included are a DC portable recorder with five step-ups to an AC/DC model; four 8-track models including the "Loudmouth" that has done well since its January CES intro and now has a microphone added, and five AM/FM cassette units including a new promotional model with vertical loading, the Monogram series that also had done well since its winter CES introduction, and the mini AM/FM cassette unit that "is definitely a winner."

FTC Warns On Warranty Rules

• Continued from page 42

When the full warranty is claimed by a manufacturer or supplier on items costing over \$10, it must meet federal standards by including free repair, replacement or refund on a defective product within a reasonable time. The duration of the warranty must be made clear to the consumer, even on items costing less than \$10 if full warranty is claimed for them.

A product can have both full and limited warranties if the coverage of each is spelled out to the consumer. Also, the consumer must be told what he must do to fulfill the warranty. No unreasonable requirements (like shipping the item across the country at his own expense) can be required.

A general use of the word "guarantee" by a manufacturer or supplier of product lines ("We guarantee customer satisfaction") is permissible, but the FTC strongly urges that the word "warranty" be used only to describe the specific written warranties defined under the new standards in the law.

Even if the manufacturer appoints another agent (distributor or retailer) to service warranties, he is still liable as warrantor. Also, he may not make the warranty depend on a tie-in product, as a general rule. But the FTC can and will grant waivers in certain cases where the additional item is a necessity.

To save costs, the FTC says existing warranty contract forms can be used after July 4, 1975 (for product made on or after that date), with added stickers or overprinting or additional material to inform the customer clearly about the updated standards.

The new statute permits class actions for damages to be filed on behalf of consumers if there are 100 or more plaintiffs, each with a loss of \$25 or more, and totalling at least \$50,000. Media carrying advertising are not subject to penalty for false warranty claims by a manufacturer or supplier.



Billboard photo by Stephen Traiman

Superscope Storyteller display of expanded 24-title line had great spot at CES. National sales manager Gene Block, right, gets assist from Red Riding Hood (Sandy Eastwood) in pitch to Joe Casale, vice president of Estersohn Assoc., Philadelphia rep firm for cassette/book items.

Cassette/Book Units Vie

• Continued from page 42

After initial sales to jobbers and distributors who were too record/tape-oriented to appreciate the product, Block says Superscope now sells direct with margins as high as 54 percent on suggested \$2.29 list per unit. A free circular floor display in compact space that holds 12 each of 12 titles is being expanded to accommodate the 12 added items. Included are the line's first twofers and initial Bible stories—"David & Goliath" and "Noah & The Ark."

Among key market outlets for Story Teller are discount department stores (Korvettes, Two Guys, Zayre); drug chains (Walgreen's, Super X, Thrifty); grocery chains (Safeway, A&P, Ralph's); bookstores (300 Walden outlets, Brentano's); variety stores (Woolworth); major department stores (Marshall Field, May Co., Macy's, Sears, Ward's), in addition to children's

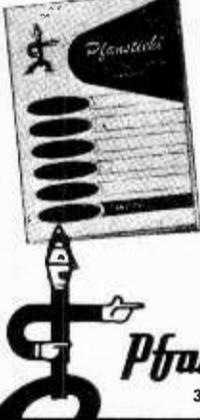
shoe stores, gift shops and military PXs worldwide.

An added plus to dealers, emphasizes Block, is no obsolescence for the line, with a 100 percent exchange within the expanded 24 titles, and defective units replaced on a one-for-one exchange.

He also welcomes the new competition from the Story-tape line from Walt Disney Productions, with an initial 12 titles to be manufactured and distributed by Magtec in North Hollywood. Block believes there's more than enough room in the market for the two lines and feels they should complement each other.

According to Len Feldman, Magtec executive vice president and general manager, the WDP Story Tape agreement continues through December 1979. Initial dozen, including such all-time Disney favorites as "Snow White," "Pinocchio" and "Bambi" are the first in many series to be produced.

JULY 5, 1975, BILLBOARD



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Rep Rap

Eleven U.S. distributors representing 420 years of service were presented with awards by Zenith Radio Corp. officials at the company's international sales convention held in Chicago May 22.

Joseph S. Wright, chairman of the board; John J. Nevin, president, and Walter C. Fisher, executive vice-president, sales and marketing, presented Northeastern Distributors, Inc., Cambridge, Mass., with a bronze and marble plaque and diamond-set service pins for 50 years of association with Zenith.

An engraved plaque and diamond-set service pins were presented to Wayne Hardware Co., Ft. Wayne, Ind., for 45 years service.

Distributors receiving engraved silver trays and service pins for 40 years with Zenith included Midland Implement Co., Inc., Billings, Mont.; A. A. Schneiderhahn Co., Des Moines; Reinhard Brothers Co., Minneapolis, Minn., and Fargo, N. D.; J. A. Williams Co., Pittsburgh, Pa.; Walker Electric Co., Inc., Terre Haute, Ind.; and S. A. Long Co., Inc., Wichita.

Automatic Distributing Corp., Houston, was honored with an engraved silver pitcher and tray, and diamond service pins, for 35 years; Warren Distributing Corp., Raleigh, N.C., a silver bowl and service pin, for 30 years; and Amarillo Hardware Co., Amarillo, received a 20-year award plaque and service pin.

★ ★ ★

Buz Schramm, district manager in Central Pennsylvania and Baltimore, for Morris F. Taylor Co., was presented with a five-year Tayco Service Pin award by Morris Taylor during the firm's sales meeting prior to the opening of the Consumer Electronics Show.

★ ★ ★

Partners Harry M. Merrick and Dennie T. Candey combined their names when forming A-Merican Marketing Services in Indianapolis,

and have taken on Wald Sound and Ampex-brand speakers for Indiana and Kentucky.

The rep firm has complete showroom facilities, and also conducts training seminars for store sales personnel.

Bauer Heads Revamped CBS Center

STAMFORD, Conn.—With the completion of the transfer of the professional products department of CBS Labs to Thomson/CSF of France (Billboard, April 19), the former research activities in broadcasting and audio recording have been transferred to a renamed CBS Technology Center here, reporting to Harry Smith, vice president technology.

Ben Bauer, vice president of the predecessor CBS Labs, heads the new center as vice president and general manager. It is being reorganized with four scientific departments: advanced TV technology, headed by J. Kenneth Moore; high density recording technology, Bob Castrignano; audio systems technology, Emil Torick, and sound reproduction technology, Louis Abbagnano.

Announcement of the new center and appointments was made by CBS president Arthur Taylor, who described the new concept as "a continuing commitment to broadcasting, audio recording and other CBS-related technologies."

Audio Magnetics' OEM & Branded Push

• Continued from page 42

backed by a national ad campaign this fall with emphasis on the Audio Magnetics name in a complete re-packaging to give the company more prominence. "Our XHE product is very fine and has gotten kudos on performance, but few consumers know its Audio Magnetics," he maintains. Also under consideration are a 120-minute 8-track and a quad blank.

The OEM line will get equal attention, as Kane says, "If there's a market we can satisfy only with a private brand, we'll go to it before someone else does."

"Our capabilities are constantly being sharpened here," he emphasizes, pointing to the recent project just completed for Lafayette Radio Electronics. "The Lafayette Tape Center is a total merchandising/marketing effort. Product includes Lafayette Low Noise, Criterion Low Noise High Output and Criterion XHE in C60/90/120-minute cassettes and 45/90-minute 8-tracks, and Criterion XHE 1,200 and 1,800-foot open reels. "We treat private business with the same delicacy we treat our own," Kane notes.

The Audio Magnetics' chief executive also points to excellent European business "where the growth rate is about 18 percent a year with substantially better profit margins than in the U.S." In operation three years, the Portugal plant now services 80 percent of the European market, but with the recent unrest there Kane says the company is making contingency plans to protect its operations.

He admits to very few surprises in his first year back at the helm, with 80 percent of the time spent on solving internal problems and establishing new management techniques. This has included inventory controls, a new series of financial controls, reporting techniques and accounting procedures.

Kane is now moving to sales and marketing and will be continuing to expand the Audio Magnetics distribution base. "With a combination

rep and factory force depending on the area, we need broader sales coverage to service our new markets," he maintains.

After a slowdown that began last November, Kane has seen business snap back the last three months,

with April the second best month since his return. He's generally bullish on the blank tape industry in general and Audio Magnetics in particular for the balance of 1975 and next year as well.

STEPHEN TRAIMAN

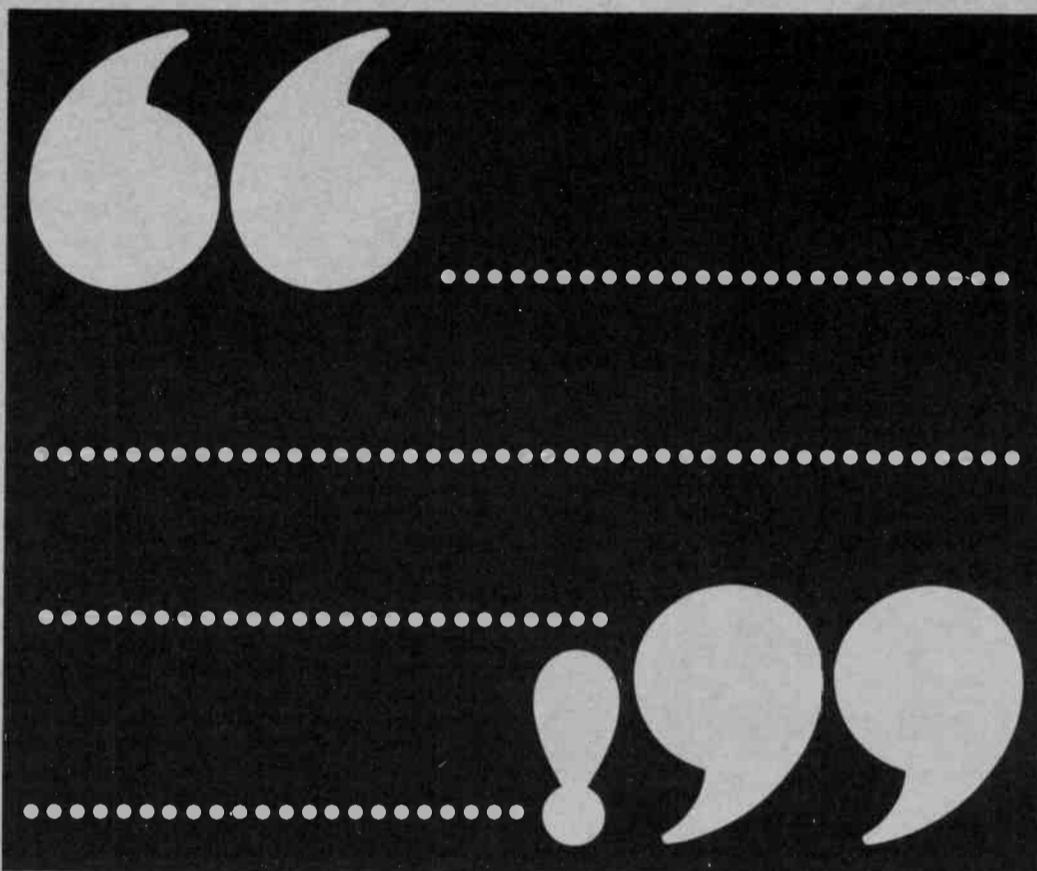
GE Audio Under New Division

SYRACUSE, N.Y.—The Consumer Products Group of General Electric has discontinued its Home Entertainment Business Division, and formed a new organization that includes Audio Business Division and Housewares. The move is part of a major reorganization that also

includes the formation of a Television Business Division.

The Audio Business Division and Housewares combines home electronics products and GE's small appliances. It is being headed by John Chamberlin, GE vice president and general manager.

BILLBOARD WOULD LIKE TO SAY A FEW WORDS ABOUT BLANK TAPE:



**(These words -- and many others --
will be revealed in Billboard's July 26
Blank Tape Special Issue!)**

In our Blank Tape issue we'll present our annual market wrap-up on the entire blank tape scene: (cartridges, cassettes, reel-to-reel, video cassettes...professional duplicating equipment and systems...manufacturers and marketers of raw tape... tape cases and accessories)...and of course much more!

**Say a few words for yourself
about blank tape in our July 26 issue--
Call your local Billboard sales rep
and start up the conversation now:**

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NEW YORK:

Ron Willman/Ron Carpenter
Norm Berkowitz
1 Astor Plaza
New York, N.Y., 10036
(212) 764-7300

CHICAGO:

Bill Kanzer
150 No. Wacker Drive
Chicago, Ill. 60606
(312) 236-9818

NASHVILLE:

John McCartney
1717 West End Ave., #700
Nashville, Tenn. 37203
(615) 329-3925

Issue Date: July 26 Ad Deadline: July 11

Tape Duplicator

General Data Services, New Jersey manufacturer of broadcast audio equalization equipment, has set up **Solid State Engineering** as a new division in Marietta, Ohio, under E.A. Bell, for high quality tape duplication and production of limited copy disk recordings. This is the first venture in the consumer audio field for General Data.

★ ★ ★

Thomas J. Valentino Co., New York, producer of the Major Production Music Library, has released a special "**Bicentennial Music Library**" of 15 LPs for re-recording production purposes in audio or videotape projects. Selections pertain to different periods in American history.

★ ★ ★

"The Future for Video Disk Systems: What Lies Ahead in Technology, Applications and Markets," is theme of July 20-22 Institute for Graphic Communications seminar at IGC Conference Center, Castle Hill, Ipswich, Mass.

Chairman is **George Hrebek**, Zenith, with conference leaders to include **George Kenny II**, Philips Labs; **John Findlater**, MCA Disco-Vision; **Roger Knitter**, Zenith; **Bob Kreiman**, Deluxe General; **Dr. Robert Payne**, MCA Labs.; **Leonard Ravich**, IGC. Coverage will include respective systems of Teldec, RCA, Philips, MCA, Thomson CSF and Zenith.

Enrollment information is available from Dick Murray, IGC, 375 Commonwealth Ave., Boston 02115.

Silo Chain Gets the Jump

PHILADELPHIA—While this city will get a hotel-based hi fi consumer show this fall, the Silo Audio World chain jumped the gun with a mammoth in-store "Hi Fi Show" recently. Instead of using the format to introduce new equipment, the show tag was designed to sell merchandise on hand at "cheap prices."

With more than 50 retail stereo and components stores in the area, the promotion was staged at 21 outlets. Virtually all the brand-name hi fi merchandise displayed carried a "CHEAP-While They Last" price tag ranging from under \$50 to over \$700.

While the Audio World sections of Silo TV/Appliance stores carry basically hi fi equipment, the show offering included a special on prerecorded tapes at \$4 each, with Maxell blank cassettes and 8-track in a 3-for-2 deal.

To disguise the sale feature, all the trimmings of a "Hi Fi Show" were extensively promoted via newspaper and radio ads, outdoor posters and window displays. Radio WMMR broadcast a special Audio World-sponsored quad concert, and a wide range of prizes and contests included Onkyo's "Golden Ear" promotion and appearance of a Penthouse Pet of the Month.

ADS Bares A New Line

CAMBRIDGE, Mass.—Analog & Digital Systems (ADS) has introduced a miniaturized, high power, high performance bi-amplified speaker system for use in cars, boats, campers, mobile homes and recording vans, and any other place where space is at a premium and only a DC power source is available.

The unit, model ADS 2001 (\$450), is said to be able to reproduce full fidelity sound which has previously been limited to bulky, stationary speakers. The ADS 2001 utilizes a 4-

inch-diameter precision woofer especially developed by ADS engineers to compare to a good six-inch conventional woofer.

The complete system consists of two speakers and a power supply amplifier box. A total of 160 watts of sine wave power is provided by four independent amplifiers. They are coupled with electronic crossover networks, equalizers and opto-electronic limiters.

The ADS 2001 will be sold through franchised dealers throughout the country.

FCC vs. Morse Heats Up

• Continued from page 42

subject on its agenda for its next board meeting, scheduled for next month. Herb Horowitz, IHF interim president, explains that his organization will explore a possible middle

ground to the problem, and submit its suggestions to the FCC in a petition.

Meanwhile the CEG/EIA has indicated that it too will petition the FCC for a change in the interpretation of its regulations "within the next several weeks."

Philip Morse, chairman of Morse Electro Products, calls the FCC's action "the ultimate in bureaucratic red tape," and argues that the whole action is "an insensitive and arbitrary misapplication of the law which can only dampen the spirit of enterprise in our society."

Morse continues that although his company is in complete agreement with the FCC regulation, and with its purpose as it applies to products offered for sale, it feels that the shackling of activities of manufacturers was "exactly the kind of bureaucratic red tape President Ford has renounced."

He stresses, "We expect to prove full compliance with the regulation, and we are confident that the charges against us will be dismissed."

RADCLIFFE JOE

CES Scenes Capsule Chi Action



Billboard photos by Stephen Traiman

At recent Chi CES, from left: FTC Bureau of Competition director Jim Halverson warns on warranty, competition rules; Billboard editor/publisher Lee Zhitto hears Ovation president Dick Schory's plans for videodisks; new BASF audio marketing manager Jerry Hubeny, right, and Gary Raasch look over military Bicentennial promotion.



At left, TEAC president George DeRado shows off new Tascam model 10 mixing console, series R70 4/8-channel audio system; Carl Thomas, Audio/Video House, sights through optional camera marketed with \$3,000 console combining Philips 1/2-inch VCR, 25-inch color TV, 60-watt AM/FM/MPX stereo tuner/amplifier, 3-way air suspension speakers.



Norm Savoy, Savoy Mfg., left, demonstrates cassette attache case with speaker lid to Roland Olander, S. California rep; Kraco president Larry Kraines uses Sound Center; Motorola's Frank Marino demos Sound Machines display.



TDK's Ken Kohda and president Sho Okiyama show off new 10 1/2-inch plastic reel (3,600 feet) to Ira Weiss, Ohio Arts Council; Bob Soglio, Stereo Lab, Groton, Conn., gets pitch from Columbia Magnetics' Gary Schwartz; Boman sales vice president Stan Surlow, right, presents gold digital clock/radio for outstanding autosound merchandising to Al Davis Goldblatt's (Chicago) automotive buyer, as Arnold Heltzer, left, local rep, and zone manager Tony Romero look on.

Zenith Plans Foreign Plants

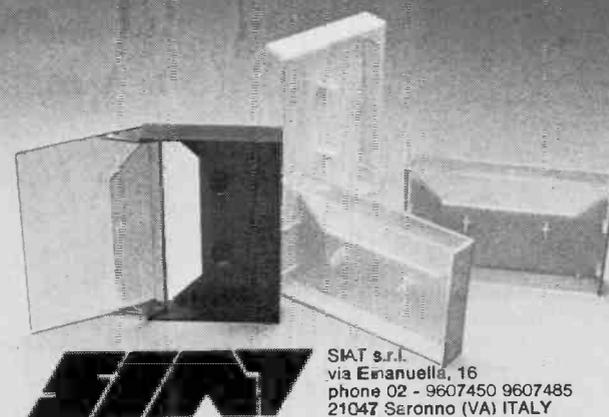
CHICAGO—Zenith Radio Corp. expects to open manufacturing and marketing facilities for stereo and tape units in the Colombia, S.A., and Jamaica markets through two new affiliates, Telecenter, in Bogota, and Ruel Samuels, Ltd., in Kingston.

The date for manufacturing units has not been set, although the two new affiliates will be manufacturing Zenith TV sets by the end of the summer.

The stereo products will be aimed at the local market, and will be a limited line.

Zenith recently announced a 40 percent increase in audio sales for a 1975 total of \$104 million, compared to a 1973 total of \$74 million. Audio sales for Zenith jumped 4 percent in overall company sales for the largest increase in all product lines, outpacing black and white TV sales by 1 percent.

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NAMM Spotlights Disco Units, Other New Systems

• Continued from page 43

wood cabinets with one piece fiberglass inserts in a choice of six colors.

Fiberglass also fronts the Heil Sound Hurricane System, at \$30,000.

Asa Kelly, engineer for DB Sound, sees fiberglass taking the place of metal or wood because it is cheaper, quick to build, lighter to transport, and makes it possible to give horn loaded PA systems at a more reasonable cost.

Spun aluminum was introduced by Yorkville Sound Ltd. in speaker column horns, in the YSC-7A model, listing at \$480 per pair. Maximum RMS is 100 watts, for the 58-inch high four horn column.

Other speaker introductions included the Ampeg V-6 cabinet with 38-16,000 Hz and 180 watts power at \$725, and the Traynor YM-1 state monitor with control panel at \$135. The speaker positions in Ampeg's V-9 amplifier speaker cabinet was computerized to eliminate wasted space. Featured are nine 10-inch speakers with two inch aluminum voice coils and .38 ounce ceramic magnets.

EMC showed a totally new line of amps, with the speaker cabinets using foam fronts rather than grille cloth to let out more sound. Blue trim was replaced with silver anodized aluminum for a rich look. Components were upgraded with higher priced materials, and quality workmanship such as using screws rather than nails and applying the vinyl covering by hand is evident. The new 110 series includes a bass amp and two guitar amps. at \$279.50 to \$349.50.

EMC guarantees its products for the lifetime of the original purchaser, and issues I.D. cards for warranty, service, and as proof of ownership.

The module concept was introduced in several units, including the Kustom sound reinforcement mixing console, at \$6,999 for 24-track mixer. By adding or subtracting modules, it can be changed to a 12, 16, or 20-track mixer. Heil Sound also showed the modular design in the HM 1000 two-way stereo mixer with a built-in phase shift network, at \$995.

A new concept in mixers is the Heil "Six Pac" for keyboard instruments, including the organ, synthesizer, electric piano, clavichord, clavichord, and others, featuring six

inputs and two outputs for use as left or right, main or monitor, etc. The unit includes a lifetime warranty.

Freedom Electronix is making available to the dealer for the first

time component road racks for packaging extra amplifiers. The units are available for standard sizes. A professional cabling system that connects the stage microphones

to the mix console 100-feet out in the audience and returns the mixed signal back to component power amps on stage is also available to dealers from Freedom for \$600.

WHAT DOES FOUR-CHANNEL MEAN TO YOU?

(A multiple choice)



Being in favor of re-opening the Suez Canal?



A quorum of athletes making it from Dover to Calais?



The subject of Billboard's August 9 spotlight on Four-Channel Sound?

6th ITA Meet, L.A. Videoshow Set 1976 Dates

NEW YORK—The sixth annual International Tape Assn. (ITA) seminar, "Audio/Video Update—1976," is set for Feb. 29-March 3 at Tucson, and based on success of the recent initial 1975 event, and the 1976 Los Angeles Videoshow is set for May 5-6, again at the Ambassador Hotel.

In announcing the ITA dates, president Dick O'Brion, Sony Corp. of America, says 90 percent of this year's attendees responding to questionnaires indicate Tucson as their site preference again. Executive director Larry Finely says the seminar would open with a gala Sunday night (29), followed by three days of semi-technical combined audio and video supplier/user workshops.

Sponsored by Educational & Industrial TV Magazine, the 1975 Videoshow drew about 1,000 to the joint conference/exhibit on non-broadcast uses of TV, according to publisher Charles Tepfer. Same format will be followed in 1976, with expanded exhibits, a video previewing library and joint and individual conference sessions.

**If you're in the music industry, it's obvious:
You'll find out what four-channel means
in today's market
from Billboard's Four-Channel issue,
coming August 9!**

Find out what's happening with quad — an update on all the major systems, quad radio (and quad car radio). PLUS a multi-market retailer report on quad! Get it all: Hardware... software... broadcasting! And if your business is quad, why not let Billboard's worldwide readership find out what you mean to *four channel*? Give a call to your nearest Billboard sales representative:

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Bill Kanzer
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Chicago, Ill. 60606
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NASHVILLE:

John McCartney
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(615) 329-3925

ISSUE DATE: August 9 AD DEADLINE: July 25

Country

Sclerosis Society Benefit Coming



Bob Schantz photo

BILLBOARD BELTERS—The Billboard softball team which got as far as the quarter-finals in the Fan Fair tournament, won by Bill Anderson's Po Boys. Billboard defeated WSM, 6-to-3, before falling to the Nashville Pickers.

Nugget Out, New Label In

NASHVILLE—Fred Carter Jr., who has operated the Nugget label since acquiring it some six years ago, has dropped the label and started a new one, Fred's Of Tennessee.

The Nugget name will be wiped away as far as records are concerned, although the new label and the publishing companies and studio will continue under the umbrella of Nugget Enterprises, with home offices in suburban Goodlettsville, Tenn.

Carter will continue to rent his

Fred Carter Jr. Recording Studio, but will use it extensively for building new artists, in the country field at first, but ultimately into pop, MOR and r&b.

Publishing companies in the firm are Lair Music, Lonzo & Oscar Music and Rondee Music.

The first release is "Hey Little Darling," by Mark Scott, a Texas country writer-artist, and this will be followed by an instrumental by Fred Carter Jr. doing the old hit, "Honky Tonk," in country style.

NASHVILLE—A show headed by the top names in the country music industry, a golf classic featuring the biggest names in two worlds, and the cooperative efforts of many will bring about a four-day event here to benefit the National Multiple Sclerosis Society.

Officially titled the Floyd Cramer

Truckers Fete Slated For Sept.

WHEELING, W. Va.—One of the more successful promotional undertakings of the times in regard to truckers will be held again next Labor Day weekend.

Glenn Reeves, director of WWVA's "Jamboree USA," says the station's fourth annual Wheeling Truckers Jamboree and Expo are set for the Wheeling Downs Exposition Grounds. Despite a rainstorm, the Expo attracted more than 10,000 visitors last year.

Again, more than 100 exhibits of trucking equipment will be held, and there will be guest artists and regulars from the station's country show, which is celebrating its 47th anniversary of consecutive Saturday night broadcasts. Last year's special guests were Buck Owens, Susan Raye and Melba Montgomery.

Several firms, including General Motors, International Harvester, Dodge, GMC Trucks, Stratton Tires, Mack and Ford tie-in with the station on the promotion.

Golf Classic, directed by Frank Rogers, the tournament itself will include not only leading country music artists, but such sports figures as Ara Parseghian, former Notre Dame coach; Darrell Royal, Univ. of Texas; Eddie Arcaro, famous jockey; Bill Battle, Univ. of Tennessee; Duffy Daugherty, formerly of Michigan State, and Jack Tuthill, tournament director of the players' division of the PGA. Rogers has put it all together and has 180 berths filled.

The event is to be held at Crockett Springs National Golf and Country Club, where Rogers is director. The event is free to the public.

The money part of the event comes in the "spectacular" scheduled for July 14 at the Opry House.

Johnny Cash and June Carter will be making their first Nashville appearances in some three years. Mel Tillis will take part, along with Jerry Reed. The host is Floyd Cramer, managed by X. Cosse, who has put this segment of the event together. They will be supplemented by the Tennessee Three and the Music City Sound of Strings. The tickets, some 4,000 of them are scaled from \$8.50 to \$5.50. The length of the show is two and one-half hours.

Cosse in the past managed and put together all of the shows of the Masters Festival, including such artists as Chet Atkins, Boots Randolph, Brenda Lee and others.

All net proceeds go to Multiple Sclerosis, of which Parseghian is a full-time campaigner.

Justin Tubb Takes Over The 'Midnight Jamboree'

NASHVILLE—After 28 years, Ernest Tubb has turned over operation of his "Midnight Jamboree" show to his son, Justin, who will manage it in connection with David McCormack, who runs the Ernest Tubb Record Shop.

The elder Tubb established the post-"Grand Ole Opry" show in 1947, and, with his wife, has run it since that time, frequently making appearances. More important, the program has been a showcase for many leading artists who were virtual unknowns when they appeared. Among them was Elvis Presley, who was given a spot on the Tubb show after having been refused an appearance on the "Opry."

Ernest and Justin Tubb also are going full swing into the publishing business, their first joint venture in 23 years. Justin Tubb had a partner in Texas, and Ernest Tubb bought him out. The publishing firm, Cary and Mr. Wilson Music (BMI) has both sides of the new Ernest Tubb record, his first in 18 months. Tubb's contract with MCA had expired, and he just re-signed with the company.

Justin Tubb will be cutting down on his road work to spend more time with the publishing and other business interests. At the record shop show, he is putting together a band, and will have a series of co-hosts. Additionally, he will be booking self-container units who provide their own band and back-up other

guests. McCormack will book the out of town guests.

Appearances by Ernest Tubb will be rare because of his heavy road schedule. Justin Tubb will appear frequently. The younger Tubb, now 40, had numerous hit songs in the 1950s, and is recording again on independent labels.

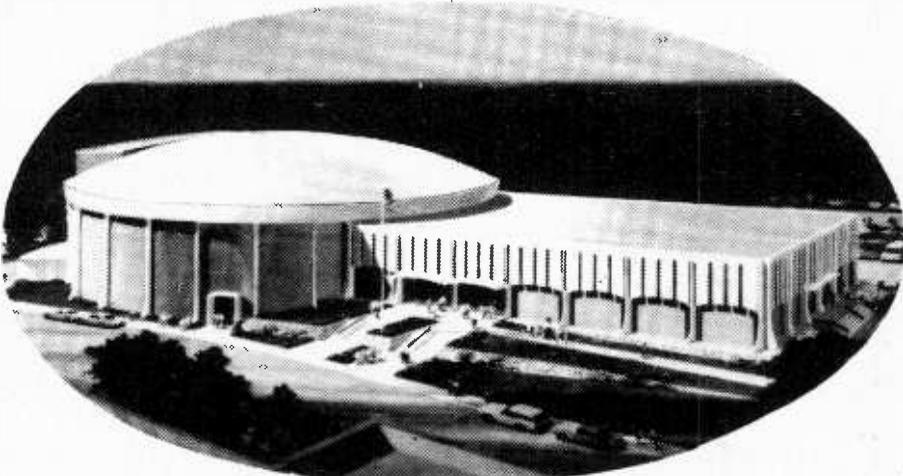
Jerry Lee Lewis Unshutters a New California Venue

SACRAMENTO, Calif.—What may be the largest country music complex on the West Coast has officially opened here at Lloyd Hickey's El Rancho Hotel, with Jerry Lee Lewis headlining the first five nights in the 650-seat Grand Ballroom.

According to Curt Sapaugh, entertainment director for the 20-acre, 300-room complex, other artists set to come in this summer include Buck Owens, Susan Raye, Rick Nelson, Ernest Tubb, George Jones and Judy Lynn.

Besides the Grand Ballroom, the Casino Room will feature entertainment seven nights a week. The El Rancho also includes 24-hour entertainment on weekends, an all-night dining room and several bars. Plans are also being discussed for a country music museum.

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Dothan Civic Center

DOTHAN, ALABAMA 36301



Les Leverett Photo

BLUEGRASS JAM—Bluegrass groups gather for a closing session at the Bluegrass concert at the Opry House during Fan Fair.

BREAK FOR ACTS

Lee Agency Throwing In With Calif. Firms

NASHVILLE—In a continuation of an earlier expansion move, Buddy Lee Attractions here has announced an amalgamation with Loeb & Weems, and talent representative William Loeb. The latter is headquartered on the West Coast.

Lee notes that the move opens pop areas to country artists, and gives them representation for television and movies. Lee, in turn, will handle booking for Loeb's artists, creating some crossover demand. Loeb's roster includes such names as Ed Ames,

Henny Youngman, Kay Starr, Joanie Summers, Donald O'Connor, Louis Nye, Rose Marie, Morey Amsterdam, Rosemary Clooney and Pat Buttram. Lee's roster, which is exceptionally large, includes Danny Davis, Don Gibson, George Morgan, Lois Johnson, Ronnie Dove, Tommy Cash, Stonewall Jackson, Billy Thundercloud, Skeeter Davis, Bobby G. Rice, Red Sovine and many others.

Lee says he also is signing Shirley McLean to his roster.

Mrs. Johnnie Massey, executive vice president of Lee's agency, says the new affiliation opens the door for more visual media exposure to Lee's country artists.

Lee recently opened a New York City branch, and has one established in Omaha, managed by Don Romeo. Under the new affiliation, each firm will retain its identity.

Country Moves Into Poconos

SAYLORSBURG, Pa.—Garey L. Wheatley, country promoter, has designs on creating a "New Family Country Music Showcase of the Poconos" in staging weekly concerts at the Saylor's Lake Pavilion in the Pocono Mountains resort area here. Scheduling three shows each Thursday at 3, 6 and 9 with the admission ticket good for all three shows, Wheatley kicked off the season last Thursday (June 5) with Charlie Walker. Concert takes a \$4.50 ticket with children under 10 admitted free to attract family trade.

Ivan Sexton's Nashville Revue with Miss Bunny Dean will serve as the house group. Other attractions lined up for the season include Kenny Price, Ernest Tubbs, Wilburn Brothers, Moe Bandy, Kitty Wells, Red Sovine and George Morgan. Morgan.

Muscle Shoals Sets An Assn.

MUSCLE SHOALS, Ala.—Formation of the Muscle Shoals Music Assn. has been announced here by Rick Hall, newly named president of the group.

Hall, one of the leading producers in the nation and owner of the Fame Studio, said the purpose of the organization is to work against piracy in Alabama, to aid the music industry by working toward better air accommodations in and out of the area, and to let the world know of the accomplishments of this Northern Alabama region.

Jimmy Johnson of the Muscle Shoals Sound Studio is vice president of the new group, while Gene Wallace, also part of the Fame operation, is secretary-treasurer.

A nine-member executive board also has been named.



CMF photo

OWENS-RICH—Buck Owens accepts a "Walkway of Stars" certificate on behalf of the late Don Rich from Frank Jones, Capitol VP and Chairman of the board of the Country Music Foundation.

All ABC Country Artists Are Shifted To Dot; Foglesong Boss

By BILL WILLIAMS

NASHVILLE—All ABC country artists will be moved to ABC-Dot, and the entire country roster will be headed by Jim Foglesong, who built Dot Records into one of the strongest independents anywhere before its acquisition by ABC.

Following a visit by ABC head Jerry Rubinstein here, Billboard learns that ABC-Dot now will be the headquarters and the focal point of operation, and that the staffs of the two—which had autonomy—now will be merged. In cases where duplication exists some elimination of personnel will take place.

Larry Baunach will remain as vice president, answering directly to Foglesong. Don Gant, who headed the ABC operation, has an uncertain future, as do some others.

"Dot had spent years building the country image," Foglesong says. "It's long been associated with

Nashville. ABC wants to be number one in the country field, and by combining the two operations into one, ABC-Dot can surpass any label for chart position, for sales, for anything."

He says that, putting a Billy "Crash" Craddock on the same label as a Roy Clark, a Narvel Felts, Diana Trask, Freddy Weller, Don Williams, Freddie Fender, and oth-

ers, there is no other that can match it in talent. The two labels combined now carry a roster of 41 artists.

However, there is one disturbing note. It's been learned that Donna Fargo, whose contract expires later this year, has been signed by Warner Bros. for an estimated \$1 million front money in a desperate bid to get "name" involvement in the country division of that label.

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Smith Upholding Tradition

• Continued from page 6

Jukebox"); to match such songs and singers from the past as Jimmie C. Newman ("Cry, Cry, Darling"); Henson Cargill ("Skip A Rope"); David Houston ("Mountain Of Love"); George Jones ("Why Baby Why"); Jack Clement ("Ten Years"); Carl Mann ("Mona Lisa").

Others who have recently hit with their first releases in country have included Gary Stewart, Ronnie Milsap, Freddy Fender, Barbi Benton, and still more.

While some labels have preferred the "slow build" to establish artists, the quick success attained by those listed has had varying results. Guy Drake hit it big with his "Welfare Cadillac" and was never heard from again. Jeannie C. Riley had a smash with "Harper Valley P-T-A," but never again reached that pinnacle. Marilyn Sellars has not yet matched her "One Day At A Time" success. On the other hand, continued success has been enjoyed by such artists as Rodriguez, Miss Tucker, Miss Fargo, David Houston, George Jones and Ronnie Milsap. The jury is still out on some of the others.

Jerry Jordan, while not the instant success of a Jerry Clower, has gone to number five on the country LP chart with his spoken comedy album, "Phone Call From God."

Miss Smith climbed to the number eight position before dropping. Some of the artists have gone all the way to the top spot.

Donna Fargo had a few releases on a small West Coast label before

hitting it big with Dot. Even Loretta Lynn recorded first on the Zero label in the Northwest before becoming a top attraction with Decca (now MCA). Milsap was a rock artist and Fender a chicano artist before turning to country and coming on strong. In the earlier days, of course, there were instant hits for the likes of Roy Acuff, Ernest Tubbs, Del Wood and more, and they have survived the test of time.



Country 8-Track Sales Unhurt By CB Radios

NASHVILLE—The noticeable upsurge in the use of citizen's band radio by truckers as well as private citizens has not proportionately affected the sale of 8-track tape in the country field.

Truckers are among the largest volume buyers of country tapes, and lately the Federal Communications office in Gettysburg, Pa., has been besieged with requests for licenses for operating the CB radios. They have become almost a way of life in the music industry here.

With a backlog of requests, many truckers and private citizens have gone ahead with their installations of the devices, and have adopted code names. It is a more constant form of communication here now than the telephone. It's estimated that more than 250 artists and executives in the music field have them installed in their cars. Many, indeed, have been stolen. They have surpassed tape decks as a target for theft.

But truckers interviewed at random say they will still rely on 8-track tapes to entertain them on their runs, while they have cut back appreciably on listening to AM radio. Instead, they are communicating with other drivers. The bands are so jammed now there are times when it is almost impossible to communicate.

Promotion directors of the various companies, noting that while both album and 8-track sales are down, say they have not fallen percentage-wise to the total product sold.

They tend to blame this on a lack of pricing variance in the country field, pointing out that an album which costs \$15,000 to produce is selling at retail for the same price as an album which may cost \$100,000 in production.

What effect the lack of radio listening will have on eventual tape buys is impossible to gauge at this time. Presumably, however, the truckers have not started to change their habits, nor is there any indication that they will in the foreseeable future.

Kenton's Memory Short; He Made a Tex Ritter Album

NASHVILLE—Country music people here, alternately shocked and amused by the outburst of Stan Kenton against this form of music (Billboard, June 28), suggested that he might have a rather short memory.

Dorothy Ritter, widow of the late Tex Ritter and now part of the "Grand Ole Opry" and Opryland, recalls that Kenton and Ritter cut a country album together in 1965 (Capitol T-1757), containing mostly rural songs.

The album, conceived in the office of producer Lee Gillette, followed two years of requests by Kenton for Ritter to do an LP with him.

"Your music was born in America," he was quoted as saying, "as was mine." Paradoxically, it became something of a collector's item because it had the fewest sales of any album Ritter ever did.

Officials of CMA and others tended to laugh it off, suggesting that most of them enjoy Kenton's music, and most like the man personally.

JULY 5, 1975, BILLBOARD

Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 7/5/75

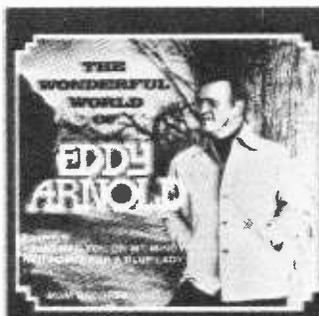
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Eddy Arnold puts "Red Roses For A Blue Lady" back on the charts.

M 14780

"Red Roses For A Blue Lady" is the smash single that's quickly climbing the charts...again. A classic from a classic. It's from Eddy's beautiful album, "The Wonderful World of Eddy Arnold."



M3G-4992

Produced by Dick Glasser



MGM
RECORDS

Marketed by Polydor/Distributed by Phonodisc
Available in Canada through Polydor Ltd.



Bob Schantz photo

ANDERSON'S WINNERS—The Po' Boys, the superb team of Bill Anderson, went all the way to become champions of the Fan Fair tournament. Anderson is at left, standing.

New England Country Show Syndication Into 20 Cities

BANGOR, Me.—A country show using New England talent primarily has been placed into syndication, going now into 20 cities, onto cable television and into Canada.

Producer Ron Strout says the show, "New England Country," will feature Stan Jr., a regular on the WWVA Jamboree in Wheeling, W.Va., and Betty Cody. It will be hosted by Tom Star.

Strout says the program will develop New England talent, and will aid in the popularity of country music to the six states of that region.

The show each week will feature a New England town, with interviews of townspeople. Some nationally known artists also will do guest spots on the program.

Nashville Scene

By COLLEEN CLARK

An imposter, posing as Marty Robbins, has been unmasked in Lawrence, Mass. The fellow who had been posing as Marty for three years is 6 foot-3. Marty is 5 foot-8. . . . Stoney Cooper made an honorary deputy sheriff of Madison County, Ala. . . . Jan Howard judged a talent contest in Pittsburgh last week. . . . Four consecutive songs on the "Opry" last Saturday night were pop standards, a sharp departure from the past. They were done by Jan Howard, Skeeter Davis, The Four Guys and Justin Tubb. . . . Another sports personality is recording in Nashville. Pittsburgh quarterback Terry Bradshaw has signed a contract to record with Mercury under the direction of Jerry Kennedy. . . .

The Thomas Hart Benton mural depicting the development of country music has arrived in Nashville, will be unveiled next week, and then hung in the Hall of Fame. . . . Webb Pierce, in his continuing lawsuits with Ray Stevens, says the souvenirs, albums and other objects he sells at his home bring revenue only intended for charity.

Van Trevor has returned to recording. He goes into Creative Workshop this week to record for Country International, for whom he recorded in the past. Following that, he worked briefly with Dick Heard and then for the Gibson Guitar Co. He will be produced by Hank Hunter. . . . Johnny Cash was guest of honor at a surprise party at the

Country Spot In N.Y. Is 2 Years Old

NEW YORK—The fact that country music can make it big in Manhattan is attested to in the celebration of the second anniversary of O'Lunney's Country Music City Club here.

The club also is releasing its first album, 10 songs performed by Troy Ferguson, Sue Smith and the Country Gentlemen, who have constituted O'Lunney's house band for two years.

In that time the club has provided live country entertainment to a larger audience than all other Manhattan concerts, including the 11 held in Madison Square Garden's Felt Forum.

Hugh O'Lunney took over what once was a popular jazz club called the Living Room on the East side, and tried a variety of entertainment. Then, in February of 1973 when WHN made its switch to country music, he plunged into this format. He got the support of the radio station, and of the Country Music Assn. Waylon Jennings became the first "drop in" to perform and there have been others since. There was a recent two-month engagement of Chip Tayrecent appearances include Crystal Gale, Sherry Bryce, Asleep At the Wheel, John Lincoln Wright, Ladysmith (the touring band for David Allen Coe) and others.

For the past year O'Lunney's has devoted Sunday nights to bluegrass.

Bon Aqua Recording Studio recently hosted by House of Cash staff, family and a few close friends, to celebrate his 20th year in the music business. . . . Willie Nelson has given 29 concerts in Texas alone this year, and all of them sold out before show time. That's an average of five concerts per month. . . . Democratic presidential hopeful Jimmy Carter watched his daughter, Amy Carter, 7, perform on the "Opry" stage last Friday night. She is a member of a Georgia clogging troupe.

Bobby Bare and his Family Show are enjoying success at fairs and outdoor shows across the country. They recently played host to 12-year-old Mattie Levine, a talented dobro player from Middletown, N.H., while Westinghouse filmed a children's television special titled, "Call It Macaroni." The objective of the series is "rediscovering America through the eyes of children" and examines the Nashville music industry from two viewpoints. One of longtime music and entertainment veteran Bobby Bare and family, the other of young Levine. The special will air in January.

Roy Clark performed before the largest catered event in the history of the U.S. last week. He played for more than 58,000 employees and their families of the R. J. Reynolds Tobacco Co. at Winston-Salem, N. C., their national headquarters. . . . Jerry Lee Lewis back in the studio with Jerry Kennedy. Lewis is taking a three-day vacation over the July 4th holiday, which is a luxury for him. . . . A recent survey by Marketing Evaluations, Inc. has revealed that Loretta Lynn has the highest TVQ of all female musical performers. The TVQ measures audiences awareness of a particular performer plus the degree of enthusiasm for that person. The results are impres-

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 7/5/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	11	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot D0SD 2020
2	1	8	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
3	3	28	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
4	5	9	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
5	6	8	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot D0SD 2021
★	7	6	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM 1-1032 (Phonogram)
7	4	18	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
8	8	7	TANYA TUCKER—MCA 2141
9	10	18	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
10	9	19	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
11	13	7	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
12	11	15	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
★	19	3	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
★	30	2	TODAY—Elvis Presley, RCA APL1-1038
15	17	22	LINDA ON MY MIND—Conway Twitty, MCA 469
16	12	14	REUNION—B.J. Thomas, ABC A8DP 858
★	17	3	T.G. SHEPARD, Melodyland ME 401 S1 (Motown)
★	18	3	RECONSIDER ME—Narvel Felts, ABC/Dot D0SD 2025
19	16	11	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
20	15	16	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
21	23	3	41ST STREET LONELY HEARTS CLUB—Buck Owens Capitol ST 11390
22	26	16	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
23	14	17	OUT OF HAMB—Gary Stewart, RCA APL1-0900
★	24	3	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
25	19	15	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
26	24	17	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
★	27	19	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
28	31	3	GREATEST HITS VOL. 1—Joe Stampley, ABC/Dot D0SD 2023
29	18	10	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
★	NEW ENTRY		FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
31	27	8	GREATEST HITS—Charlie Rich, RCA APL1-0857
32	25	20	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
33	37	6	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye, Capitol ST 11393
34	29	7	GOOD HEARTED WOMAN—Connie Cato, Capitol ST 11387
★	NEW ENTRY		MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
36	22	22	PROMISED LAND—Elvis Presley, RCA APL1-0873
37	40	18	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot D0SD 2015
★	NEW ENTRY		MY KIND OF COUNTRY—Cal Smith, MCA 485
★	NEW ENTRY		I WROTE A SONG ABOUT IT—Tom T. Hall, Mercury SRM 1-1033
40	36	36	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM 1-1012 (Phonogram)
41	44	17	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
42	33	7	WITH ALL MY LOVE—La Costa, Capitol ST 11391
43	39	8	HARD TIME HUNGRIES—Bobby Bare, RCA APL1-0906
44	46	7	THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3347
45	32	50	BACK HOME AGAIN—John Denver, RCA CPL1-0548
46	35	11	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
47	47	2	I'M THE LONLIEST MAN: (There She Goes) I WISH HER WELL—Don Gibson, Hickory HR 4519 (MGM)
48	45	4	MAGNOLIAS AND MISFITS—Jim Weatherly, Buddah BDS 5637
49	NEW ENTRY		ANNIVERSARY SPECIAL VOL. 1—Earl Scruggs Revue, Columbia PC 33416
50	48	2	YOU'RE EASY TO LOVE—Hank Snow, RCA APL1-0908

sive due to the fact that Loretta does not have her own TV Show as does Cher, Helen Reddy, Dinah Shore, etc.

The six-piece band of the Amazing Rhythm Aces have gone on the road to promote their first ABC single, "Third Rate Romance." . . . Johnny Carver off to Germany to en-

ertain the military. It will mark his seventh trip. . . . Connie Eaton has completed her first album for ABC Records, produced by Ron Chancey. She recently formed her own band and road show. . . . Tommy Overstreet plans to take his first vacation in 12 years after his upcoming tour of Germany.

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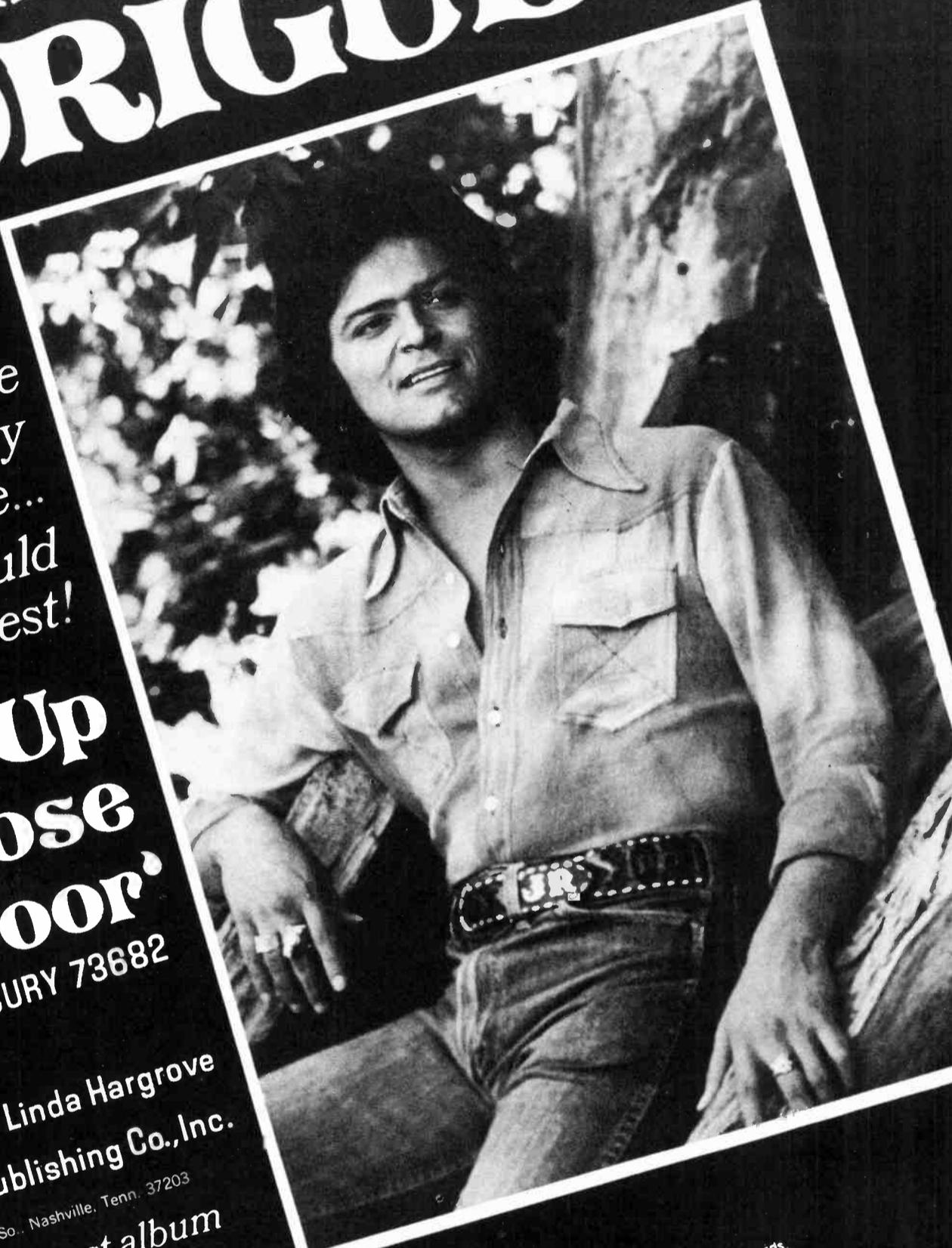
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Messaggerie Musicali Revamps —Confab Draws 150 Salesmen

VIAREGGIO, Italy—The most outstanding aspect of the 10th Messaggerie Musicali sales force convention, held here June 6-8, was the big increase in the number of salesmen from 78 to 150 and the restructuring of MM into three divisions and seven interdependent echelons.

The first echelon sells the CBS catalog, excluding the classical repertoire, the Epic catalog, the domestic CGD catalog owned by CBS-SUGAR, the Walt Disney catalog and the UGAR batteries produced by Union Carbide's Greek factory.

The second echelon sells the catalogs of UA, MCA, CBS classical, the domestic Derby line owned by CBS-Sugar, CTI, Gull, Bradley, Phillysound and the local labels Dig-It, Polaris, Aris, Aguamanda, Splash, Smash and Libra.

The newly created third echelon, with 22 salesmen, will distribute the WEA catalogs effective July 1.

The fourth group is in charge of UCAR batteries sales. The fifth echelon, another new one, has 50 salesmen calling on supermarkets, chain stores, gasoline stations and marginal record retailers. The sixth group is for jukebox sales and the seventh for "new products," including musical instruments (flutes, guitars, sound simulators-synthesizers) and tape recorders.

The first of the three divisions handles record sales and comprises the first, second, third, fifth and sixth echelons. The second division, that dealing with battery sales identifies itself with the fourth echelon,

and the third division deals with the new products covered by the seventh echelon.

MM is controlled by the Sugar family, which is a partner in the CBS-SUGAR venture. The majority of the catalogs are licensed to CBS-SUGAR and distributed by MM, but the WEA catalogs and the domestic independent lines have direct distribution deals with MM.

MM has converted its 10 depots spread around Italy into independently operating branches each with its own direct accounting service and access to the central company's computer service. MM is the largest distribution network in Italy with an estimated 1974 turnover of around \$16 million, and is generally regarded now to be ahead of RCA in terms of sales.

In his opening speech, MM general manager Sergio De Gennaro said that "after a certain recession during the first months of 1975, there are now symptoms of what has been described as a new Italian economic miracle, which leads us to expect that the company will continue its development through 1976."

Referring to the new product distributed by MM, De Gennaro warmly welcomed WEA, the Morris guitars and flutes and the British Dubreq electronic organ-sound synthesizer-sound simulator 350/S and Stylophone, and the domestically-made CGD blank tapes.

It was reported that 1974 sales were 40 percent ahead of those for 1973 ones, which in turn were 50 percent up on the 1972 figures.

JULY 5, 1975, BILLBOARD

EMI Ireland 6-LP Promo

DUBLIN—EMI Ireland is promoting six albums of folk, pop, rock and classical material with a major summer campaign.

Records involved are "Adrienne Johnston Of The Johnstons;" "Restless Night," by Ray Dolan; "Rock My Soul," by Cahir O'Doherty; "That's What Friends Are For," by the Swarbriggs; "Sonatas For Violin and Piano," by Geraldine O'Grady and Charles Lynch; and "Medieval and Renaissance Music," by the Consort of St. Sepulchre.

Adrienne Johnston was a founder member of the Johnstons folk group which emerged from the Irish folk boom of the mid-'60s. Ray Dolan, a singer-songwriter, was one of the founders of the International Folk Club in Dublin.

Cahir O'Doherty is a rock and roll

New Air Facilities Draw Mexican Eyes

GUADALAJARA, Mexico—Opening ceremonies for Radio/Grupo DK's new, two-story facilities were held here weekend of June 6. Guest of honor for the event was Jalisco's (state) Governor Lic. Alberto Orozco Romero.

Among others paid homage were Clemente Serna Alvear, president of Radio Programmas De Mexico, S.A., the organization which represents the 700-plus radio stations in the country, and head of the local radio chain, and Manoella Torres, crowned as the reigning queen of all modern female vocalists in Mexico.

Event marked a further step in the progress of radio in this growing city, expected to reach a population of 5 million inhabitants within the next 10 years.

singer with the Dazzle Band and the Swarbriggs represented Ireland in the 1975 Eurovision Song Contest.

Geraldine O'Grady (violin) and pianist Charles Lynch recorded sonatas by E.J. Moeran and Howard Ferguson which have been virtually unavailable in the past. EMI will issue this album in the U.K. later this year.

The Consort of St. Sepulchre specialize in medieval and Renaissance music and play authentic instruments of the period. EMI's promotion will include the most concentrated and expensive radio campaign ever undertaken in Ireland.

Marketing manager Derry O'Brien says: "This will be complemented by press advertisements running for a period of five weeks. At point of sales we have designed special posters. We want to catch the eye of ordinary record buyers here as well as tourists.

"We anticipate that the three phases of the campaign will be in operation by the last week of July and go on through August. This is traditionally a bad month for record buying, but we believe we can increase consumer demand and keep our end of the market buoyant.

"Our campaign is also prompted by the fact that, along with our competitors, we have had to increase prices recently.

"While it was the first increase for 15 months, it now means that singles and albums are much more expensive. With money being as scarce as at present, we realized that sales would inevitably be affected.

"We just believe the promotion campaign will lessen this blow and so we are injecting time and money into it."

With regard to the fiscal year ending Sept. 30, De Gennaro indicated that first half-year's sales were 15 percent up on the corresponding 1974 period.

Total MM turnover for 1974 was divided as follows: 88.06 percent from the catalogs licensed to CBS-SUGAR (33.29 LP's, 21.07 percent singles and 33.70 percent tapes); 5.04 percent from the Italian independent lines directly assigned to MM; 6.50 percent from Sanky hardware; 0.64 percent from sheet music; 0.99 percent from Mmemo blank tapes; and 0.24 percent from other products.

De Gennaro stated that pirate tape sales were now 20 percent ahead of the legitimate prerecorded tape. He added that while LP sales are holding up at the 1974 level, singles show a remarkable increase. Tape sales are in a decline as a result of the automotive recession.

De Gennaro said that 22 percent of the company's sales were in Milan, compared with Turin (8 percent), Padua (10 percent), Bologna (7 percent), Genoa (7 percent), Florence (7 percent), Rome (16 percent), Naples (7 percent).

He announced agreements with AGIP and BP gasoline stations for the sale of tapes and anticipated that deals with four more gasoline companies would be closed very soon.

Giuseppe Giannini, CBS-Sugar central general manager, reviewing the company's activities during the previous twelve months, said the problems that had hit tours by U.K. and U.S. artists in the form of the widely reported riots had been overcome thanks to intensive radio and television exposure, plus special actions at point of sale, in discotheques and listening centers for young people. However, the company had not abandoned tours and would try again next fall.

Giannini confirmed the recent signing of Claudio Villa, Fausto Leali and Bobby Solo, plus young talents such as the Flora Fauna & Cemento and Il Volo groups. Giannini said there was a constant search for independent masters despite the substantial number of catalogs CBS-Sugar represented and indicated that the company is placing much emphasis on Brazilian music for the coming fall season. The recently released "Bate Pa-Tu" had sold 50,000 singles in two weeks and CBS-Sugar had signed Jorge Benn, one of the leading artists of the new Brazilian wave.

Giannini previewed the most important coming releases, including a cassette with the live recording of the shows given by CBS-Sugar artists at La Bussola, the top Viareggio club which has in the past featured such international stars as Sammy Davis Jr. and Marlene Dietrich. Another live recording from La Bussola will be made in August of a one-shot performance by Renato Carosone, who hit the U.S. charts in the Fifties with "Torero." His show will also be taped for a late TV airing. Other LP releases will be by Claudio Villa and Giannini said CBS was considering the creation of a budget line with the title of "CBS Universal Discotheque."

A feature of the MM convention was the first official appearance of the WEA-Italiana sales force, operating under managing director and general manager Giuseppe Velona. Velona outlined the company's image and philosophy to the 22 salesmen.

BEGIN FIRST MOVES

WEA-Italiana Office Set

MILAN—The newly-created WEA-Italiana has started operations under the lead of managing director and general manager Giuseppe Velona, formerly Rifi executive international manager.

The offices are at Galleria del Corso, 4, in what had long been the heart of the Italian music industry until a recent decentralization towards the outskirts of Milan took effect to combine creative and commercial offices with the industrial assets.

Velona is assisted by Pier Tacchini, formerly WEA label manager at Ricordi, now in charge of production; Niki Antonucci, on the press, promotion and publicity side, and previously in a similar position with Phonogram; Franco Vincenzini, now sales inspector, a veteran of the WEA catalogs.

Vincenzini was with Rifi several

years ago, as a salesman selling the Atlantic catalog, then followed the Atlantic catalog to Dischi Ricordi when they became licensees for Italy. WEA distribution here switches from Ricordi to Messaggerie Musicali, from July 1.

WEA-Italiana's intention to rely also upon domestic product is given firm back-up immediately through a live recording by the Agora group, taking part in an Italian night, July 7, at the forthcoming Montreux Festival. The album is for rush release by this band whose style and music is described as "Mediterranean fluid rock" by the WEA-Italiana people.

First outside appearance by WEA-Italiana was at the Messaggerie Musicali convention at Viareggio when the staff introduced the new image, philosophy and catalog to salesmen.

From The Music Capitals Of The World

LONDON

Rush-release by Phonogram of a new single from **Peters and Lee**, the duo's first since last Christmas, of "Another Somebody Done Somebody Wrong Song," the **B.J. Thomas** version on ABC having bubbled under the charts in recent weeks without having quite made the Top Fifty. . . . Top London disk jockey **Dave Lee Travis** signed to MPC by **Michael Cohen** prior to branching out into the cabaret field this fall, presenting his own one-man show.

Australian singer **Kamahl**, based in London since March, to star at the Talk Of The Town nightclub here for two weeks from July 27. . . . Proceeds from the Philips International album "On The Quarterdeck," by the **Marine Band** of the Royal Netherlands Navy, to go towards salvaging the Dutch ship Amsterdam, wrecked off the coast of Hastings, South England, in 1749.

Paul Grade, only son of **Sir Lew Grade**, and former Carlin Music executive **Paul Lynton** have set up a new record company, P&P, plus publishing and management companies, and their first release is by three-man group **Sheer Elegance**, through Pye here and ABC in North America and the rest of the world. . . . Five-minute version of "Catalan" on the "Time And Tide" album to be **Greenslade's** next Warner Bros. single. . . . **David Bromberg** and **Tom Rush** here for the Cambridge Folk Festival later this month. . . . **Johnny Mathis** in for two weeks this month, with television already fixed.

Estimated audience of more than 100,000 for **Elton John** concert at Wembley Stadium, figure including gatecrashers, and the **Beach Boys**, **Joe Walsh** and the **Eagles** showed through well. . . . Re-release plans for **Albert Hammond's** "It Never Rains In Southern California" to tie in with his visit late August/September. . . . "Rolling Stone" new single here for **David Essex** whose "Rock On" is still the biggest-selling single CBS has had here. . . . **Sweet's** new single is called "Action," penned by the group who spend the whole of July in Germany writing and recording for a September-release album.

Rod McKuen sang "Pastures Green," the song he wrote for the **Walt Disney** movie "Scandalous John," on religious program "Stars On Sunday" here. . . . **Black Sab-**

bath, who have not worked since they were at the California Jam last summer, tour the U.S. for three months, opening Chicago, July 16. . . . **Fred Astaire** here to record two solo albums for United Artists, his first commercial recording in more than a decade.

Line Records recorded the England football squad for a single "Here We Are" and the last time the soccer players made a single it was a chart-topping version of "Back Home" in 1970. . . . Sellout for **Wayne Newton** at the London Palladium on a one-show appearance. . . . **Cilla Black** offered star role in \$2.5 million movie about the life of North country vaudeville artist **Gracie Fields**, now living in retirement in Capri.

Ex-Marmalade lead singer **Dean Ford** out with an album, ??? **Wingfield** and **B.J. Cole** in the backup team. . . . **Duane Eddy** back for tour and tie-in promotion with his new single and album for GTO.

SYDNEY

Chuck Kaye and **Evan Medow**, heads of Rondor Music in America, were in Australia recently surveying the possible situation for future management of Rondor Music Australia. . . . RCA recently had several staff upheavals with the promotion of **George Lukan** to General Manager of R.C.A. England. **Maurie Smith** was transferred down from Sales Manager in Brisbane to take George's place. **Brian Smith** from the Melbourne branch was made General Manager in New Zealand, while **Terry Gray** was transferred from the New South Wales promotions department to head up Melbourne. **Peter Harding**, previously program manager of Radio Station 4BK, Brisbane, has taken up the head position of the Promotions Department at R.C.A. in New South Wales. . . . **Jimmy Stewart** is at present recording an album with **Julie Anthony**, star of the musical "Irene," for EMI Records.

Adelaide singer/songwriter **Mark Holden** has completed an album for EMI produced by **Peter Dawkins**. . . . The Australian Record Co. is getting into local record production under the direction of **John Egginton**, Professional Manager of April Music. . . . **Megan Tudor** from Fable Records is heavily promoting their

(Continued on page 55)

From The Music Capitals Of The World

• Continued from page 54

latest find, the **Little River Band**, formerly the successful group **Mississippi**. They have added **Glen Shorrock** from **Axiom** as lead-singer. The band is managed by **Glen Wheatley** who spent some time in England working with the **David Joseph Organization**. **JOHN BROMELL**

HAMBURG

Dr. W. Ammel, promotion chief at Bellaphon, is leaving to undertake freelance activities. ... Bad reviews here for **Barry White**, following concert appearances. ... **The Tramps** flying in for concerts in August. ... **Heidi Bruehl** making a single for Colorit, produced by **Fred Weyrich**.

RCA has all new single and album product from **David Cassidy** and he is launched here with "I Write The Songs." ... RCA has released a new **George McCrae** album "Sing A Happy Song," retailing at \$7.60. ... WEA press chief **George Naschke** leaves to join Say Yes Music, leading publishing house of producer **Giorgio Moroder**. ... Hansa Music setting up a new Berlin-based label for distribution by Teldec.

Composer **Michael Kunze** and his Edition Butterfly has a new address: 8022 Gruenwald, Otto Heilmann Str. 8. ... A&R boss of Bellaphon Records in Frankfurt, **Bruno Wendel**, leaving to join Hansa Records in Berlin. ... Producer **Achin Thiemermann** has a new contract with Jupiter Records in Munich.

Girl group **Love Machine**, from

the U.S., made a successful showing on the TV-show "Star Parade" here, performing their single "I've Got The Music In Me." ... Chart group **Kraftwerk** planning another U.K. tour. ... **Man** group already into a German tour. ... United Artists have new productions in the success "The Very Best Of..." series, featuring **Canned Heat**, **Timi Yuro**, **Gary Lewis**, **Eddie Cochran** and **Julie London**.

Olga Garcia from Spain has a new single in German "Bitte Komm Nach Schwabing." ... **Gaby Richt** is the new director of the United Artists Musikverlag and Metric Musikverlag. ... "Paloma Blanca" by the **George Baker Selection** is the big-selling single in Germany over the past two or three weeks. ... **Melodie der Welt** has signed a newcomer, **Ralph Bundgen**, with his record "Ein Madchen Aus Gutem Haus."

Mike Fender sings the German version of "(Hey Won't You) Play Another Somebody Done Somebody Wrong Song" on the Colorit label. ... The Austrian duo **Waterloo and Robinson** have the German version of the hit "Old Times Again" now called "Straben der Nacht." ... Singer and producer **Abi Ofarim** leaving Prom, selling his interest to ex-partner **Yehuda Zwick** and joining is **Alf Schwegeler**. The company has had no chart success over the past few years.

Soft Machine here last month for tour. ... And **Julie Felix** was in for

(Continued on page 57)

CBS-Sugar Sales Rise Via Intl

MILAN — CBS-Sugar international manager Johnny Porta reports that 40-45 percent of the company's turnover in the year ending June 30 is credited to the international repertoire, including CBS, United Artists, MCA, Epic, Walt Disney, CTI, Gull, Bradley and Phillysound.

He adds that they will overcome the cancellation of tours in Italy by international artists because of the much-publicized at-concert riots, by intensive promotional activity through radio and television, plus specific discotheque promotion, listening centers for young people and at record retailer level.

All the same, he says, from September, the company will try again to encourage promotional tours by big-name artists and is currently negotiating with bookers and sponsors.

Meanwhile, a national contest among disco disk-jockeys is being launched through the summer season, prizes including a 400 Kawasaki motorcycle to the contestant scoring highest in guessing the CBS hits for this year.

CBS-Sugar label manager Ernesto Tabarelli says release policy will follow guidelines from buyers. "The public wants good music, but not too much noise. They want relaxed-music and the nostalgia success here is one symptom of that need."

EMI Eyes Part-Buy Of Three Radio Stations

LONDON—EMI Limited has disclosed an interest of \$115,000 in three of the Independent Broadcasting Authority commercial radio stations.

The EMI stake is divided between Radio Victory in Portsmouth, Radio Orwell in Ipswich and Radio Tees in Middlesbrough. And it is revealed that EMI will have a director on the board at each of the stations.

EMI group director, records, Len Wood, says: "The involvement with the commercial radio network is purely to give us a small interest. We have involvement in so many other areas, it seems natural to be involved in radio."

"But it is a very small investment, with, in no case, the number of shares forming more than 10 percent. There will be one director on each of the boards, but neither of the three people have any commercial interest in the station of which they are director."

Mary Jeffrey, from group accounts, is director for Radio Tees; Roy Blythen, deputy managing director of the sound and vision division, for Orwell; and Alan Logan, head of patents and trade marks, for Victory.

It is also revealed that EMI is involved with contractors applying for possible franchises for the Bristol and Blackpool stations if, and when, applications are invited by the IBA.

Says Wood: "The IBA has not objected to EMI having small holdings in a few stations but would not be

particularly happy if we were to become involved in too many."

The IBA Act, 1973, is quite specific regarding record companies having shares in commercial radio. It excludes companies or individuals who manufacture records, publish musical works, promotes records or the performance of musical works, obtains work for theatrical performers or persons who take part in the programs broadcast by the radio station, or has control over any body which carries on such a business, or

(Continued on page 57)

Barclay Deal With Montana

PARIS—Barclay Records has signed a special agreement with Montana Records of West Germany which will promote German artists in France. The aim is to open up a French market for currently little-known foreign talent.

The agreement was signed by Cyril Brillant of Barclay's international division and Hans Beierlein, of Montana.

Udo Jurgens is the first foreign artist to benefit by the agreement. A Jurgens recording of "Griechischer Wein," translated into French as "Vin Gred," produced by Patricia Carli, will be the first release on the French market.

Barclay has made it clear, that this policy is not confined to Germany and similar agreements will be signed with other countries.



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Under the direction of P. Levinson.

French Retail Importer Started Years Ago With \$50 & Ambition

PARIS—"The secret of good retailing rests on skilled sales staff, with a sound knowledge of their product, and sufficient stock to meet the customer's demands—not tomorrow, next week or next month, but now," says Maurice Buisson, who this year celebrates 20 years of selling records and who today is probably the most important retail importer in France.

Buisson has come a long way since he quit the lawyer's office in which he worked some 20 years ago in Brussels to come to Paris and sell records from a stall near the Gare de l'Est. Today his firm, Lido Music, sits on the Champs Elysees.

Buisson was the first to get into the record discount business, working on what he calls a very slim profit margin. The main disk houses did not take kindly to his action, but because it was, and still is, illegal to refuse a sale, there was nothing they could do.

Beginning with capital which would now be estimated at under \$50, Buisson contacted shop committees in large factories, advising them that members could buy their records from him 20 percent cheaper than they could elsewhere. By 1957 he had a turnover of \$250,000.

The next step was rackjobbing, with 300 department stores on his books. He opened more shops, and then came to make a very serious decision; he decided to go luxury. Selling the rackjobbing concern to Hachette and a pair of other shops to other buyers, Buisson concentrated on the third store, located on the Camps Elysees. He had decided to choose his own clientele.

When a young woman walked into the shop one day and asked for La Callas In Paris, he offered the usual 20 percent discount. She wanted to know why, and this prompted him to wonder why, too. If the customer wanted to pay the full price, why not? He went on to introduce plastic covers in the store, to ensure that disk sleeves were protected from dust and shop soiling. That added to the bill, and records in Lido Music were now a little more expensive than elsewhere. Since then, Buisson has never looked back. Business has been expanding for him at about 40 percent per year, and this year already it has increased by 25 percent. (The figures do not tell a completely reliable story, of course, as a result of inflation. Prices are up by about 20 percent.)

Lido Music's sales staff numbers around 40. Seven of them are experts in music, something which Buisson considers important in disk selling. Each staffer is a specialist, and between them, he says, they can answer any question.

Lido Music's "Arab telephone" is an invisible instrument which dials every number simultaneously over a

wide area. It is word-of-mouth communication and it has helped the firm considerably. Lido Music is the only disk retail store in France which has a telex, keeping in touch with record houses the world over.

Considering the number of records produced each year, the selection of stock is always tricky. Buisson estimates that his 100,000 records should include at least one for which there is a "minute" demand, up to 100 with a "brisk" demand. He has innumerable stories to tell about clients, like the Maharaja of Mysore who buys \$5,000 worth of records simply on the advice of the experts, or the one about Atlantic executive Jerry Wexler, who once bought 130 jazz classics from Lido because he could not find them in New York.

Perhaps the most remarkable side to this business is the development of the import side, something which does not please the whole trade but is nevertheless being copied in other quarters. It is impossible to say exactly what percentage of the national sales picture imports represent, but Lido Music puts it as high as 30 percent—almost all jazz and pop, with no more than 1 percent classical.

On the other hand, cassette and cartridge sales are no more than 10

percent nationally, although Lido sells between 16 and 17 percent—no surprise, considering the store's clientele. But Buisson does not believe tape will make a deep impression on the market until hardware prices come down, and especially not before production costs fall. When this happens they may receive a boost.

With between 40 and 50 percent of its customers living abroad, Lido Music is exceptional. Nevertheless, it reflects the expanding trend and certainly shows the way to good salesmanship.

Expertise is essential, says Buisson. When he goes to New York he takes his experts with him, and when he goes to Japan to buy he takes detailed instructions—and does as he is told. Japan has developed a very appreciable output of jazz classics unobtainable elsewhere.

Hanging on the wall of Buisson's office is an enlarged photograph of a check he wrote for around \$500,000—the cost of the lease for the unique location of his store. "I hope I never have to write out another check for that kind of money," he says. But considering the growth, activity and potential of Lido Music so far, the first one was well worthwhile.

Mexico's Sultana Sees Gross Rise Bando Macho Is Label's Big Cannon In Sales Mart

By MARV FISHER

MEXICO CITY—CBS De Mexico's newest subsidiary label, Sultana, is expected to double its gross from 5 percent to 10 percent of the company's over-all business within the next 18 months, according to its present pace of activity. It has only been on the market since 1972.

Main reason for its sustained selling power is the Monterrey-based branch's hot, new group, Banda Macho. Its first hit, "La Noche De Murio Chicago," a cover from the U.S.'s Paper Lace hit "The Night Chicago Died," sold close to 250,000 copies since being released eight months ago.

But with success always comes problems. Through CBS' Latin distribution in the States, Joe Cayre's Caytronics, legal steps are being investigated to stop another group which is allegedly infringing on the popularity of the name. They call themselves Conjunto Macho, and have reportedly been working several one-nighters throughout California.

Raul Bejarano Teja and Jaime Ortiz Pino, CBS' record division manager and head artistic director, respectively, say it will probably be by the end of the summer before there is any resolution of the matter.

The legitimate 12-piece combo, headed by singer Luis Antonio Diaz, has also been released on three other singles and one LP by Sultana. Besides the Mexican Republic and the U.S. Latin market, Banda Macho has recently become a big seller in Argentina, Venezuela and Central America. Both Bejarano Teja and Ortiz Pino feel the young combo is one of the very few Mexican groups that have come along recently to stand a chance of making it in the international market.

The two CBS executives state that one of the main reasons for the formation of Sultana was to grab off some of the market around the Northern states of Nuevo Laredo and Tamaulipas. "Smaller labels, specifically from the Texas side, had been doing very well," they add, "consequently comes a shift in our thinking."

From the inception of Sultana (insignia stemming from a volcanic mountain close to Monterrey), CBS had the confidence that the investment of its time and money would pay off for the small (Monterrey and surrounding area about 3,000,000) but lucrative locale.

From point zero, Sultana has grown to 17 artists and combos. Other acts that have contributed prominently in its recent rise are Luccy, a 12-year-old rock-ballad singer, and Freddy Martinez (Freddy Records of Texas), the only considered outsider in the home-grown stable of talent from Monterrey.

To help in its push of highlighting Sultana, CBS last month held a special "El Espectaculo Del Siglo" ("Spectacular of the Century") concert in the densely populated industrial city's Plaza de Toros before a capacity 17,000. Banda Macho

creditors, with \$75,420 followed by Carlin Music/Genesis, Mooncrest Music, Quartet, B'C Music and Mountain/Carlin in a list amounting to \$322,303.

Among unsecured creditors were Garrod and Lofthouse and J. Upton, with E.J. Day, CBS Manufacturing, National Publicity and Morgan studios in a total of \$760,637.

In the case of Trojan, the book value was \$381,600, of which \$367,200 was accounted for by advance royalties. Unsecured creditors added up to \$196,721.

OFFERS CRITIQUE U.K. Cleffers' Booklet Notes Broadcasting

LONDON—A criticism of "the excessive use of needletime in broadcasting," a warning that the widespread availability of cheap recorded material constitutes a threat to the livelihoods of performers and an assertion that commercial radio in Britain should be abandoned, are some of the salient points in a 31-page 12,000-word submission to the Annan Committee on broadcasting published last week by the Musicians' Union.

In a five-page section headed "Musicians and Broadcasting" the MU notes that "there is now an increasing integration of the broadcasting and recording industries and record producers are more and more regarding broadcasting simply as a promotion of their products."

Reviewing what it regards as the obligations of broadcasting organizations, the report says that they should provide enough permanent employment to give a satisfactory base to the profession of broadcasting musician, should provide access to a wide public to new music of all types, and should inform the community about live performances of music and stimulate interest in live music.

After pointing out that the commercial radio stations totally fail to discharge these obligations, the report argues that the stations should be abandoned.

On the subject of needletime, the report says that "present day public concern with other environmental matters should make it unnecessary to argue that it is not Luddite to propose that technical developments should not be allowed to destroy cultural amenities."

While, the submission goes on, broadcasting provides a valuable medium for the enjoyment of music, if used in an uncontrolled way, radio "provides forces which are destructive of the employment opportunities which are necessary for the broadly-based music profession."

Excessive needletime, the submission claims, means that the only access to a mass audience is through the record industry, whereas broadcasting should provide a separate and unconnected access. "In practice this means that newer artists, particularly in the pop field, become entirely dependent on the possibility of recording successfully before their work is heard by the public in general."

Needletime is also strongly criticized on the grounds that it enables broadcasting organizations to avoid their responsibilities for replenishing the supply of musicians on which their output depends; reduces the role of the musician when, in disc jockey programs, only snippets of music are played and are often interspersed with "banal chat" thus tending to produce uncritical hearing rather than listening; and that it constitutes an evasion of the performer's right under the Performers' Protection Acts to prevent his performance being broadcast.

The report cites as an indication of the problems that arise from the increasing integration of the recording industry and broadcasting, the use on television of promotional films "which are essentially gramophone records with a visual element attached and which the record companies seek to place with broadcasters to promote sales of their records." The Musicians' Union is currently discussing this question with the record industry.

The MU notes with regret that the Annan Committee on Broadcasting does not include persons associated with the performing arts or entertainment and observes: "Politicians see broadcasting as a means of verbal communication and mainly in terms of news and current affairs programs. They are generally surprised to be reminded that the largest element of broadcasting output consists of entertainment and the arts." The MU sees this as an illustration of the "peculiar and longstanding bias in the discussion of broadcasting affairs."

One of the submission's fundamental conclusions is that the broadcasting institutions are now far too important to be left in the hands of the broadcasters alone.

In addition to seeking restrictions on needletime, the MU also calls for limitations on the use of cinema films on television and on the use of foreign material. It also suggests that the present system of financing broadcasting is unsatisfactory and recommends the establishment of a central fund formed from license fees, advertising revenue and Treasury grants.

U.K. Hub Of Bell-Arista

• Continued from page 3

Mafalda Hall says: "It was an extremely constructive get-together. General reaction was that more was achieved by us and our licensees in two days than could have been achieved in any other way in a whole year. Communication and working relationship problems have been sorted out."

A list of priority artists for each area is being drawn up to establish Bell-Arista artists, who have already charted in the U.K. and U.S., throughout the world.

The Bay City Rollers have already broken worldwide, but Gary Glitter is to be re-launched with campaigns and tours, and the Glitter Band is also among first priorities.

Licensees were welcomed by Bell U.K. chief executive Tony Roberts with new Arista artists Linda Lewis and Max Merritt and the Meteors were particularly well received by overseas visitors.

Harry Reiss, the company's U.S. administrative vice-president, presented the American product.

The licensing agreement between Bell-Arista and EMI, for the world excluding the U.S., Canada, U.K. and Japan, has been in force only a few months, so the prime element was the introduction of the labels and product to the new EMI licensees and discussion of day to day needs.

BILLBOARD IS BIG INTERNATIONALLY

From The Music Capitals Of The World

• Continued from page 55

an appearance on the TV show "Music Aus Studio B." ... Oliver J. Maszmelu, former sales manager of K-Tel, now director of Zeus Musik-Vertrieb in St. Augustin. ... Ricky Shayne back with Hansa with German version "Abschied" of the Italian song "Aria."

CBS has a new organizational line-up: managing director is still Rudolf Wolpert; finance and administration is Jürgen Claus; a&r (pop) is Dieter Ebert; sales, Helmut Hecht; marketing, Gerhard L. Mauerer; operations is Ursula Stamm. ... Metronome's Dörthe has big success with the single "Doch Dann Kamst Du" and has had considerable television exposure. ... Producer Tom Astro has made his vocal single "So Wie Du" for Metronome. ... Ariola making a big promotion push for the Jean Baez album "Diamonds And Rust."

Good sales for BASF from the new Freddy Breck single "Der Grobe Zampano." ... And BASF launching a sales campaign for cassettes, "Holiday A La Cassette." ... Actor Michael Helten sings a new Polydor album featuring songs of Jacques Brel. ... Londoner Graham Bonney out with a Polydor single "Annchiese."

Werner Klose, marketing manager of Deutsche Grammophon Gesellschaft, has a deal with biggest Sunday newspaper Bild Am Sonntag to sell records, releasing first an album "Fauerwerk" for \$7.30, featuring 28 titles for dancing, artists including Freddy, Dafiah Levi, Dana, Max Greger, Roberto Delgado, Kai Warner and Klose says: "We have to find new ways to increase our sales."

EMI Electrola released a double-album to commemorate the 20th anniversary of the singer and producer Ralph Bendix. ... Leading old-time jazz band here Jazz Lips celebrate their 15th anniversary with the album "Jazz Lips News," while the single "Dusty Rag" sells well.

Boosted by a big promotion campaign, Metronoma has released a first album by the 1920's band from London, the Pasadena Roof Orchestra, following huge success by the group in Hamburg and Munich, and the team is due back in the fall. ... 500 guests, including industry notables, at the housewarming party for Phonogram managing director Oskar Drechsler at the Roedingsmarkt. ... Teldoc has a new album and single by Mac and Katie Kinross. ... WEA releasing an album "Made In The Shade," featuring past hit titles from the Rolling Stones. ... In June, the German record industry released 74 classical albums, 227 pop albums and 155 singles. WOLFGANG SPÄHR

EMI Eyes Stations

• Continued from page 55

is a director or officer in that company, or is employed by such a business.

The IBA does not, however, regard a company or individual as a "disqualified person" should their involvement with records and recordings form a minority of their business.

In fact, seven members of the staff at Purple Records in London have shares amounting to 9 percent in Plymouth Sound station.

Despite the rulings and regulations of the IBA Act, the Authority does not regard the shareholding of either EMI or Purple directors contravenes the government regulations.

AMSTERDAM

When the Focus group has completed Far East tours, group guitarist Jan Akkerman is to cut a new solo album, in the U.S., probably in Los Angeles, assisted by drummer Pierre van der Linden, bassist Herman Deiman and German pianist Joachim Kuhn. ... Singer Annette Konings expects her first baby in August, but she has completed her new album "Between Sun And Moon," produced by her Polish musician husband.

Though Shocking Blue folded more than a year ago, Dureco has released a single "Gonna Sing My Song," which has hit potential and could lead to the group re-forming. ... Meanwhile ex-Shocking Blue single Mariska Veres is working on a solo career, her debut single being "Nightbird."

New single of Galaxy Lin, group formed in the fall of last year, is "Long Hot Summer," the band having been formed by former Shocking Blue guitarist Robby van Leeuwen. ... Darryl Way, violinist with U.K. band Curved Air, played on one track of the new Trace album, released in September by Phonogram. New Trace drummer is English-born Ian Mosley, who replaced Pierre van der Linden, now drumming again with Focus.

The Dutch television station EO has made a half-special on U.S. singer Wanda Jackson and it will be transmitted in the fall. ... And another station, TROS, has completed a special on U.K. singer Cleo Laine and her husband John Dankworth. ... Debut single of symphonic rock group Finch is "Colossus" and it is not part of the "Glory Of The Inner Force" album released by this vocal band a month ago.

This month Dureco starts a radio and television campaign, one of the heaviest in Dutch recording history, and centered round the album "Golden Hitpourri," which features top local artists including Pierre Kartner, Ben Cramer, Andre van Druya, Ronnie Tober, Conny Vandebos and Inca Marina. It features 34 TV and 60 radio spots and the album's August release carries a first pressing of 100,000 copies.

Drummer Henk Zauner has left the Chris Hinze Combination to become a session musician. ... The Tumbleweeds most popular country group here and Dutch TV station NCRV has transmitted a special built round the group. ... Ringo Starr here for Elton John rehearsals and says he will place the European headquarters of his Ring O' Records in Amsterdam. ... Tony Sherman, billed as the "Dutch Stevie Wonder" is forming a vocal group with his brothers, but his solo single "Sing With Me" is a chart-rider.

Soft Machine topped the "Summerpop '75" festival, with another U.K. group Camel also included, and seven Dutch acts: Hank The Knife and the Jets, the Otger Dice Band, Fungus, Binstangs, Finch, and solo artists Cyrol Havermans and Kazimierz Lax.

Several Dutch celebrities are planning to start a joint production company, one being television presenter Eddy Becker, working with Peter Kok, once a member of the chart duo Greenfield and Cook. ... Producer Tony Ves has left Phonogram after eleven years during which time he produced Rita Reynolds, Coby and the Blizzards, Boudewijn de Groot, and Ekseption. He is currently in the U.S., making business contacts, but will start a sound service organization later in Holland as well as writing film music.

FRANS VAN DER BEEK

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	2	I'M NOT IN LOVE—30c.c.	(Mercury)—St. Annas (30c.c.)
2	1	WHISPERING GRASS—Windsor Davies/Son Estelle (EMI)—Campbell Connolly (Walter J. Rixley)	
3	3	THREE STEPS TO HEAVEN—Showaddywaddy (Bell)—Palace Music (Mike Mars)	
4	4	THE HUSTLE—Van McCoy (A&M)—Warner Bros. (Hugo/Laigh)	
5	14	YEARS ON MY MIND—Johnny Nash (CBS)—ATV	
6	22	SOMEONE SAID WITH THE BOYS—Gary Glitter (Bell)—Lords (Mike Lawler)	
7	5	THE PROUD ONE—Diamonds (NGM)—KPM (Mike Cash)	
8	19	DISCO STOMP—Hamilton Beharman (Brunswick)—Burlington (Hamilton Beharman)	
9	6	LISTEN TO WHAT THE MAN SAID—Wings (Apple)—McCartney/ATV (Paul McCartney)	
10	35	WISTY—Ray Stevens (Jonus)—Beggan Vacco & Conn (Ray Stevens)	
11	26	WOODSHINE SALLY—Bud (RAK)—Chimichap/RAK (Mike Chapman/Nicky Chinn)	
12	15	BABY I LOVE YOU, OK—Kenny (RAK)—Martin/Caulter (Bill Martin/Phil Castler)	
13	17	WR. RUFFLES (WHY IT WAS WEAR)—Steve Harley & Cockney Rebel (EMI)—Trigram/RAK (Steve Harley)	
14	8	SING BABY SING—Stylistics (A&M)—Aurora/Cyrl Stone (Hugo/Laigh/Weiss)	
15	13	OH WHAT A SHAME—Roy Wood (Jet)—Roy Wood/Carlin (Roy Wood)	
16	7	STAND BY YOUR MAN—Tammy Wynette (Epic)—KPM (Billy Sherrill)	
17	12	DISCO QUEEN—Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)	
18	24	MY WHITE BICYCLE—Nazareth (Mooncrest)—Getaway/Carlin (W. Charbon)	
19	9	THE WAY WE WERE—Clayds Knight & The Pips (Buddah)—Screen Gems-Columbia (Ralph Ross)	
20	25	I DON'T LOVE YOU BUT I THINK I LIKE YOU—Gilbert O'Sullivan (WARN)—WARN (Gordon Mills)	
21	11	SEND IN THE CLOWNS—Judy Collins (Elektra)—Beautiful/Revolution (Art Mardin)	
22	36	HAVE YOU SEEN HER/ON GIRL—Chi-lies (Brunswick)—Burlington (Eugene Record)	
23	45	FOE-SEE-O-BEE—Robotics (State)—Parsons/ATV (Bickerton/Washington)	
24	39	WAKE THE WORLD GO AWAY—Donny & Marie Osmond (NGM)—A&M (Mike Cash)	
25	23	WALKING IN RHYTHM—Blackbyrds (Fantasy)—Blackbyrd (Donald Byrd)	
26	29	ONE BITTEN TWICE SHY—Jan Hunter (CBS)—April/Jan Hunter (Jan Hunter/Wick Remont)	
27	21	SINGING LOW SWEET CHARLOT—Eric Clapton (RSO)—Throat (Tom Dowd)	
28	18	BOLL OVER LAY DOWN—Status Quo (Vertigo)—Shawbury/Valley (Status Quo)	
29	16	AUTOBAHN—Kraftwerk (Vertigo)—BICPS (Hutter/Schneider)	
30	41	WARRIOR NEVER TOLD ME—Sister Sledge (Atlantic)—Warner Bros. (Taylor/Mark/Bell)	
31	28	SENDING OUT AN SOS—Bette Veag (All Platinum)—Sunbury (Goodman/Ray/Morris)	
32	29	TAKE ME IN YOUR ARMS—Doezic Bros. (Warner Bros.)—Jadeo London (Ted Templeman)	
33	43	BLACK PUBLISHING BERTHA—Gondies (Bradley's)—Oddssocks/ATV (Bibi Anthony)	
34	42	SWEARIN' TO GOD—Frankie Valli (Private Stock)—KPM/Carlin (Bob Crown)	
35	19	ISRAELITES—Diamond Dallas (Cactus)—Sparta Florida/Blue Mountain (M King)	
36	—	D-I-V-O-R-C-E—Tammy Wynette (Epic)—London Tone (Billy Sherrill)	
37	32	YOU LAY SO EASY ON MY MIND—Andy Williams (CBS)—Cyril Stone (Billy Sherrill)	
38	27	IMAGINE ME, IMAGINE YOU—Fox (GTO)—GuruSama/Chrysalis (Kenny Young)	
39	31	TROUBLE—Elvis Presley (RCA)—Burlington	
40	30	THANKS FOR THE MEMORY—Slobo (Polydor)—Barn (Chas Chandler)	
41	33	I'LL DO ANYTHING YOU WANT ME TO—Barry White (20th Century)—Schroeder (Barry White)	

42	37	I WANNA DANCE WIT CHOD (BO DAT DANCE)—Bisco Tex & The Sex-O-Lettes (Chelsea)—KPM (Bob Crown)
43	34	LET ME TRY AGAIN—Tammy Jones (Epic)—WAM (Robin Blackflower)
44	—	EIGHTEEN WITH A BULLET—Pete Wingfield (Island)—Island/Uncle Davis (Pete Wingfield)
45	40	GET OUT—Harold Melvin and the Blue Notes (Route)—Dandelion (Richard Barrett)
46	—	SOMEONE SAID MY LIFE TONIGHT—Eban John (A&M)—Big Pig (Gis Badger)
47	—	PER-SO-NAL-LY—Wigan's Ovation (Sparta)—Feldman (Barry Kingdon)
48	—	SEALED WITH A KISS—Brian Hyland (ABC)—United Artists (Pete Ford)
49	—	IT DUGHTA SELL A MILLION—Lyn Paul (Polydor)—Cookway (David Mackay)
50	—	JIVE TALKIN'—See Goes (RSO)—Migal/Slam (Neil Mardin)

LPs

This Week	Last Week	Title	Artist
1	3	VENUS & WARS—Paul McCartney & Wings (Apple)	
2	1	BEST OF THE STYLISTICS (A&M)	
3	2	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Eban John (A&M)	
4	4	ONCE UPON A STAR—Ray City Ballers (Bell)	
5	—	HORIZON—Carpenters (A&M)	
6	5	THE ORIGINAL SOUNDTRACK—30c.c. (Mercury)	
7	9	TAKE GOOD CARE OF YOURSELF—Three Doggery (Philadelphia)	
8	6	BEST OF TAMMY WYNETTE—(Epic)	
9	14	J.C.C.—Greatest Hits (Boca)	
10	8	BOLLIN'—Ray City Ballers (Bell)	
11	7	AUTOBAHN—Kraftwerk (Vertigo)	
12	12	TUBULAR BELLS—Mike Oldfield (Virgin)	
13	10	THE SINGLES 1969-1973—Carpenters (A&M)	
14	15	FOX—(GTO)	
15	17	SWIN & GARFUNKEL'S GREATEST HITS—(CBS)	
16	23	BAND ON THE RUN—Paul McCartney & Wings (Apple)	
17	13	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)	
18	18	STAND BY YOUR MAN—Tammy Wynette (Epic)	
19	24	I'M STILL GONNA NEED YOU—Diamonds (NGM)	
20	25	JUBITH—Judy Collins (Elektra)	
21	11	ELTON JOHN'S GREATEST HITS (DJM)	
22	—	GLEN CAMPBELL'S GREATEST HITS—(Capitol)	
23	47	SNOWFLAKES ARE DANCING—Teruila (Red Seal)	
24	16	PHYSICAL GRAFFITI—Led Zepplin (Swan Song)	
25	33	JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (20th Century)	
26	29	ON THE LEVEL—Status Quo (Vertigo)	
27	38	JAN HUNTER—(CBS)	
28	19	MYTHS & LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)	
29	30	THE BEST OF OL' BLUE EYES—Frank Sinatra (Capitol)	
30	39	THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel (EMI)	
31	36	THE SHIRLEY BASSEY SINGLES ALBUM—(United Artists)	
32	29	I FEEL A SONG—Clayds Knight & The Pips (Buddah)	
33	21	ROCK 'N' ROLL—John Lennon (Apple)	
34	50	MEMORIES ARE MADE OF HITS—Perry Como (RCA)	
35	34	STAMPEDE—Dobie Bros. (Warner Bros.)	
36	—	AND I LOVE YOU SO—Perry Como (RCA)	
37	22	THE BEST OF BREAD (Elektra)	
38	37	BLUE JAYS—Justin Hayward/John Lodge (Twohobby)	
39	35	20 GREATEST HITS—Tom Jones (Boca)	
40	—	NEIL DIAMOND'S 12 GREATEST HITS—(RCA)	
41	45	CAN'T GET ENOUGH—Barry White (20th Century)	
42	—	MADE IN THE SHADE—Rolling Stones (Rolling Stones)	
43	32	RUBYCON—Tangerine Dream (Virgin)	
44	27	WARRIOR ON THE EDGE OF TIME—Hawthorne (United Artists)	
45	—	METAMORPHOSIS—Rolling Stones (London)	
46	41	AL GREEN'S GREATEST HITS—(London)	
47	46	THE NEW ZEPPELIN ALBUM—Led Zepplin (Atlantic)	
48	—	TODAY—Elvis Presley (RCA)	
49	28	STRAIGHT SHOOTER—Bud Company (Island)	
50	40	COP VER WHACK FOR THIS—Billy Connolly (Polydor)	

ITALY

(Courtesy GEMMINO RESORTS)
SINGLES

This Week	Last Week	Title	Artist
1	1	JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (Phonogram)	
2	2	VUPI BI—Adriano Celentano (Carrara)	
3	3	PROFONDO ROSSO—I Gullin (Cinco)	
4	4	MINNEL—Francesco De Gregori (RCA)	
5	5	DEL SO DEL SOLO No. 3—Blum (RCA)—EMI	
6	6	UN PO' BEL MOSTRO TEMPO INCLINE—Push (CBS)—EMI	
7	7	NOIA RACCOLTA—Fausta Papetti (Baritone)	
8	8	NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)—Phonogram	
9	9	TOMMY—The Who/Sand Track (Polydor)—Phonogram	
10	10	BARCO—Banco Del Maturo Succorso (Maticore)—Ricordi	
11	11	ANIMA LATINA—Lucio Battisti (Merano Uno—RCA)	
12	12	FABRIZIO DE ANDRE' Vol. 2—Edizione De Andre (P.A.—Sesoff)	
13	13	CAN'T GET ENOUGH—Barry White (Phonogram)	
14	14	AMA—Boris Galdan Barbo (CIN—RCA)	
15	15	2570/74 I POMA—I Push (CBS)—EMI	

SWITZERLAND

(Courtesy BIRD—MT PUBLISHING)
SINGLES

This Week	Last Week	Title	Artist
1	1	I DO I DO I DO—Abba (Polydor)	
2	2	SHAME SHAME SHAME—Shirley & Co. (Philips)	
3	3	FOX ON THE RUN—The Sweet (RCA)	
4	4	ONLY YOU CAN—The Fox (GTO)	
5	5	EN EHMERTES NIMS—Bibi Jungens (Ariola)	
6	6	EN LIED ZIET HINNUS—Jorgen Blaccus (Telefonos)	
7	7	DEINE SPUREN IM SAND—Howard Carpenter (EMI)	
8	8	PALOMA BLANCA—George Baker Selection (Warner Bros.)	
9	9	ERA—Wes & Davi (Baritone)	
10	10	I CAN BO IT—Robotics (Tato Rec.)	

NEW ZEALAND

(Courtesy NZFP)
SINGLES

This Week	Last Week	Title	Artist
1	1	THE NEWCASTLE SONG—Bob Hudson (Phing)	
2	2	YESTERDAY WAS JUST THE BEGINNING OF MY LIFE—Mark Williams (EMI)	
3	3	MY EYES ADDED YOU—Frankie Valli (EMI)	
4	4	CHEVY VAN—Sunny Johns (Phonogram)	
5	5	ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—S.J. Thomas (Festival)	
6	6	AUTOBAHN—Kraftwerk (Phonogram)	
7	7	LAST FAREWELL—Roger Whitaker (EMI)	
8	8	FOX ON THE RUN—Sweet (Pye)	
9	9	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender (Festival)	
10	10	SHAME, SHAME, SHAME—Shirley and Company (Phonogram)	

This Week	Last Week	Title	Artist
1	1	THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE—Rick Wakeman (Festival)	
2	2	BANK WILLIAMS—Bank Williams (EMI)	
3	3	AN EVENING WITH JOHN DENVER—John Denver (Pye)	
4	4	YOUNG AMERICANS—David Bowie (Pye)	
5	5	DARK SIDE OF THE MOON—Pink Floyd (EMI)	
6	6	STAMPEDE—Dobie Brothers (RCA)	
7	7	AUTOBAHN—Kraftwerk (Phonogram)	
8	8	ELTON JOHN'S GREATEST HITS—Eban John (Festival)	
9	9	BLOOD ON THE TRACKS—Bob Dylan (Phonogram)	
10	10	HOT AUGUST NIGHT—Neil Diamond (Pye)	

SOUTH AFRICA

(Courtesy SPRINGBOK RECORDS)
SINGLES

This Week	Last Week	Title	Artist
1	1	AS SOON AS I HANG UP THE PHONE—Lorella Lynn/Conway Twitty (RCA) (Taco Music Publ. Co.)	
2	2	I DO, I DO, I DO, I DO—Abba (Swedish) (Breakaway/SDRM)	
3	3	LADY—Styx (RCA) (Ladmar)	
4	4	DON'T YOU KNOW—Bella Steno (RCA) (Ristic Music)	
5	5	LOVE HURTS—Nazareth (Vertigo) (Acad Press)	
6	6	IF—Telly Savalas (RCA) (Ladmar)	
7	7	YOU HART IS USER BYNE—Monty Simons (Polydor) (Goma)	
8	8	VIVA ESPANA—The Beatles (Taco Music)	
9	9	WANDY—Barry Manilow (Bell) (Breakaway/E.M. Music)	
10	10	FOX ON THE RUN—Sweet (RCA) (Taco Music/Sweet Publ.)	

From The Music Capitals Of The World

TORONTO

Concert Productions International expected 5,000 people for their June 28 **Pink Floyd** concert at Ivor Wynn Stadium in Hamilton. It is the only scheduled concert by the band in the Toronto area. . . . **William "Smitty" Smith** has been signed to Warner Bros. and is in New Orleans preparing an album to be produced by **Allan Toussaint**. . . . **Diane Brooks** has also been signed to Warner Bros. through producer **Brian Ahern**. . . . **Bill Anderson**, program director, station manager and on-air personality at CFGM in Richmond Hill will join the CFRB, Toronto, announcer staff in the near future. Anderson will replace **Don Daynard** who is now morning man for CFRB sister station CKFM, Toronto.

Major Hoople's **Boarding House** has been signed to **Axe Records**. Their first single under the deal is "I'm Running After You." . . . **Bruce Murray** recently signed a publishing agreement with CAPAC and will have his first album released by the end of the summer. . . . The single "Surfin' All Summer Long" on UA Records by **Craig Ruhnke** will be re-released by UA in England, France and Germany in the near future. A song entitled "Baby, We Can Make It" from his current album will be released in Spain and New Zealand. . . . **The Good Brothers** previewed their recently completed album at Thunder Sound on June 24 with producer **Adam Mitchell**. . . . **George Hamilton IV** appeared at the Riverboat Coffee House in Toronto for one night on June 26. . . . Banjo player **Maurice Bolyer** recently signed with RCA Canada.

Gladys Knight and the Pips with comedian **Jimmie Walker** sold out their week's engagement at the O'Keefe Centre in Toronto. . . . Columbia Records of Canada Ltd. held an after concert reception at Toronto's Royal York Hotel for **Blood, Sweat & Tears** after their June 22 appearance at Ontario Place. . . . Columbia also held a pre-concert reception for **Johnny Mathis** prior to

his June 24 appearance at Hamilton Place. . . . **Shooter's** next single is another **Leo Sayer** cover entitled "Train." . . . **Dan Hill**, recently signed to GRT of Canada Ltd., has signed to The Finklestein-Fiedler Co. for management. . . . **Ross Reynolds** and **Jeff Burns** of GRT of Canada recently flew out to Winnipeg to see their newly acquired act **A Foot In Coldwater** perform in concert with **Dwayne Ford** and **Bearfoot** at the Palace Theatre. The bands are in the middle of a cross country tour.

MONTREAL

Lewis Furey, who records for **Aquarius Records** in Canada and **A&M** in the U.S., had **Mary Martin** and the **Bee Gees** in the audience during his appearance at New York's Bottom Line club and received strong press reviews. . . . London Records of Canada Ltd. has signed three new acts to their roster: **Flying Tiger** who has a first single produced by **Chad Allen** entitled "What's Your Name?" due out shortly; **J.C. Stone**, formerly on the **Leo Records** label distributed by London in Canada, who has a single "Look At The Stars"; and Vancouver-band **Sweeney Todd** who have a single duo for release entitled "Rock and Roll Story."

Following an agreement negotiated between **Frank Gould** of Polydor Ltd. and **Roger Tokarz** of Sirocco Records in France, Polydor will be rush releasing a new single by the **Peppers** in Canada entitled "Doctor Music." The band's first single "Pepper Box" was a certified gold single in Canada. . . . **Frank Gould**, a&r director for Polydor Ltd., recently left for five days of meetings at Polydor International's Hamburg headquarters. Purpose of the meetings was to discuss world a&r policies and new negotiations. After the Hamburg meetings Gould will spend a week in London where he will renew the Canadian contracts with such Polydor-distributed labels as **RSO**, **Bus Stop** and **Contempo**. He arrives back in Montreal on Saturday (5) by way of Holland.

Canada Record & Tape Mfrs. Face Rules

By MARTIN MELHUISE

OTTAWA—As of Sept. 1, 1975, record and tape manufacturers in Canada will have to comply with Consumer Packaging and Labeling Act which sets out specific regulations for the labeling of record and tape product at the retail level. As records and tapes are pre-packaged products, they will have to be brought into compliance with the requirements of the act.

In the case of records and tapes there are three general requirements. The identity of the record or tape in terms of its common or generic naming or function must be indicated clearly. That identification must be shown bilingually.

The second requirement is that there be a declaration of net quantity, whether it be by weight, volume or count. Records are not considered to be sold by the minute but rather by quantity. In a case where there is more than one record or tape in a package, the number of records or tapes enclosed must be indicated clearly. This identification must also be shown bilingually.

The above mentioned information must be displayed on the principal display surface of the package. In the act there are nine definitions of where this principal display surface is to be.

The third requirement is that the identity and principal place of business or the name and address of the person by or for whom that product was manufactured or produced must appear on any part of the sur-

face of the package other than the bottom of the container. The address must be sufficient for postal purposes. The address of the Canadian distributor need not be shown unless the product is produced for him and distributed under his own house brand name.

"In the case of records and tapes, as far as the identity is concerned, the word 'record' and 'tape' is not all that meaningful to anyone," indicates **George Lewis** at the Consumer Standards Directorate in Ottawa. "For that reason we'll accept the title of the piece as being the identity of the product."

An area where some confusion might arise is in the bilingual aspects of the act's requirements for the titles of the records and tapes. **Lewis** explains, "If it's an orchestra that is performing, for instance, 'Selections From Fiddler On The Roof,' the phrase 'Selections From' should be shown in a bilingual manner—in English and French. However, if it's a vocal performance that's either in English or French, then we treat it much like a book that's printed only in one language. In that case if the identity of the product was shown in English and French, it might be misleading to the public as to the language of origin of the material on the record or tape."

According to **Lewis**, only mandatory information is necessary in English and French. "Supplementary information on a record or tape package, like liner notes, does not

have to be printed in English and French. The act does not cover that."

One of the major areas of concern will be in the labeling of blank tapes in both the cassette and 8-track tape configurations.

"We are now interested in a designation of the length of the tape in linear measurements because you are selling a quantity of tape," reveals **Lewis**. "We want the length of that tape expressed in feet or yards or in metric measurements of length. Sixty minutes or 90 minutes is not a unit of measurement under the Weights and Measures Act in Canada and that's what we go by. The time specification can still be left on, we're not objecting to that, but the length must also be specified."

A copy of the act can be acquired by writing to the Consumer Standards Directorate, The Department of Consumer and Corporate Affairs, Place du Portage, Ottawa/Hull. For specific advice on compliance with this act contact **George Lewis** at the Consumer Standards Directorate in Ottawa at (613) 997-1177 or **Audio Retailer**, 481 University Ave., Toronto, Ontario M5W 1A7, who have a pamphlet which is a step-by-step guide to the act for the Canadian audio industry.

No official label approval is required by the government but routine inspections at the retail level will begin immediately after Sept. 1. These will be a team of specialists to check out reported cases in which packages do not meet the regulations.

Stones' Stand Keys Need For Tax

TORONTO—The lack of concrete government policy on the taxation of foreign acts entering Canada to perform was demonstrated once again during the Rolling Stones' recent two-night stand at Toronto's Maple Leaf Gardens. According to informed sources, the national tax department in Canada chose to waive the 15 percent withholding tax customarily levied on acts performing in Canada in favor of a corporate income tax, which can range as high as 55 percent of the gross, as well as a 15 percent branch tax.

A spokesman for promoters Concert Productions International who handled the first date of the Toronto concert and then co-promoted the second date with **Donald K. Donald**, a Montreal-based firm, indicated that the government took "an extraordinary position in this particular case, over and above what I see as the call of duty."

He continues: "The acts don't mind paying the usual tax as long as they know in advance of entering the country exactly what amount they are going to be taxed. What they don't like is when they understand the tax to be 15 percent and then find out it is going to work out to be closer to 40 or 50 percent."

In Ottawa, **Ahma Bonneau**, a "competent authority" in the Canadian tax department, was unavailable for comment and a spokesman in the same department indicated that he could not discuss any tax situations over the phone.

Fred Feingold of the New York-based chartered accountancy firm of **Roberts and Holland**, flew into Toronto on the last night of the band's appearance in Toronto to negotiate a more favorable tax deal in which the band would be taxed on their gross earnings after expenses had been deducted.

Discrepancies in the Canadian government's tax policy had been

discussed at the **Billboard International Talent Forum** at which a number of Canadian promoters and talent buyers gave conflicting reports on the government's tax stance.

David Garrick, general manager of the Canadian National Exhibition, indicated that many of the acts that come to the CNE to perform are allowed to deduct such expenses as air fare, hotel, food, ground transportation and so on before their 15 percent withholding tax is deducted.

Mark Latraverse of **Kebec Spec**, a Montreal-based concert promotion company that produces concerts at the Place de Nation in Montreal, states that the government had refused to allow any expenses before deducting the tax in Montreal.

Martin Onrot, a Toronto promoter claims, "The largest problem with the national department of revenue in Canada is that they have no cohesive communication to the various offices throughout Canada. I've had diverse opinions on the tax situation from the Montreal, Toronto, Winnipeg and Vancouver offices." He went on to say that in his experience in Toronto "you can claim expenses before paying the tax if you make representation to the regional tax office in Toronto."

The tax treaty between the U.S. and Canada is being renegotiated with **Gerard Colombe** representing Canada in the discussion, and **Robert J. Patrick**, international tax counsel and assistant secretary of the treasury for tax policy within the IRS, negotiating the treaty for the U.S.

It had been reported by **Allan Wood**, a spokesman for the American Federation of Musicians, in his capacity as vice president from Canada on the A F of M's executive board, that the treaty would be ratified within three months and that the 30 percent withholding tax cur-

rently levied on Canadian entertainers performing in the U.S. would be reduced to 10 percent with a tax exemption on amounts up to \$5,000. In actual fact, and according to **Milton Miselles**, a tax agent assigned to research in the IRS in Washington and the person that the A F of M has had its discussions with, the treaty is likely to take quite a bit longer than that to be ratified as no agreements have been reached in the Canada-U.S. negotiations and the treaty has not yet been presented to Congress.

Graeme Waymark, a partner in the firm of **Waymark, Reid and Co.** chartered accountants in Vancouver and the person responsible for tax and business management for **Bachman-Turner Overdrive** as well as a number of other Canadian entertainers, has called the A F of M's stance on the matter "tokenism."

States Waymark, "It is unfortunate that the A F of M have not yet risen above the lowest rung in the IRS ladder in Washington to present their case. The person they are talking to is in the withholding tax section of the IRS, the lowest man on the totem pole. He has no authority to negotiate a treaty."

Cisne Raff Starts 'Singer Of Year'

MEXICO CITY—Discos **Cisne Raff** has inaugurated a "Singer Of The Year" trophy, announces general director **Raul Ficachi**. First annual plaque was presented recently to **Estrellita** for her single "Perdoname," which soared over the 150,000 sales mark since first being released in August 1974.

The young ranchera stylist, who now has on the national market an EP, was also honored earlier this year by two outside organizations, **Mercado De Discos** and radio station **XEQ**.

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SYLVIA TYSON

A WORLD OF HER OWN

The emergence of *Sylvia Tyson* as a solo artist is the occasion for much genuine excitement in this Northern part of the continent, and the waves of enthusiasm have travelled as far as the tapes of her first solo album, "Woman's World." The album is already scheduled for release this summer in both the U.S.A. and Britain; and the British decision, particularly, is a measure of the true power of "Woman's World," because there it was made without the benefit of a waiting

called the album "... a compilation of fifteen years' work, hard-earned songwriting ability, and a voice capable of reaching out beyond the microphone to touch people where the heart of song is supposed to touch. Sylvia Tyson's album is much better than good."

Over the past year in Canada, Sylvia has been fostering a growing profile. For a season now she has hosted a weekly radio show for the CBC network: "Touch The Earth" began as a forum for traditional

son, Sylvia was instrumental in assembling the many performers who contributed their time and diverse talents to Toronto's Festival of Women and the Arts. Sylvia's own appearances in the festival touched as many emotions through her songs as did the distaff dancers, musicians, actresses and magicians who came to perform from all over Canada. Watching her on stage—listening to the songs and the stories that go with them—is to be awakened by such a variety of shared experiences and perfect melodies that you know that here is a true artist, a reflector of the times.

The first song that Sylvia ever wrote was "You Were On My Mind," a song so strong that two versions by two different artists on two sides of the Atlantic became giant hits. It is her songs that make her special; like the romantic balladeers of the French tradition, Sylvia is a chansonnere, a story-teller whose poetic imagery is enlarged by her music. You hear the song and the lyrics move you, but you walk away with her melody singing in your head.

Now, after fifteen years as half of the Ian & Sylvia duo, Sylvia Tyson is a whole solo artist with her talent for making moods documented on record. The album displays a fascinating range of original material, from bloozy blues (Time For A Change) through country (Sleep On My Shoulder; Bluebird Cafe), cool jazz (Whatever Became Of Me), and bittersweet ballads (Regine; Patience Is A Solitary Game). As she says: "I'm a fairly eclectic writer, and I don't make any apologies for that. I think that anybody who is writing now who is not an eclectic writer is somewhat suspect, because you hear everything from the time you are born.

folk music, but, with Sylvia at the helm, the show has widened its boundaries to embrace a broad eclection of acoustic music. On television too, Sylvia has featured as a regular guest on husband Ian Tyson's show; and just last month she taped the pilot for her own CBC TV series. In July she begins filming a special for CBC with directors David Acoma and Sharon Keel, which will focus on the talents of three women—Sylvia, Maureen Forrester, and Quebec chanteuse Pauline Julien.

Also, with International Women's Year as the catalyst, if not the rea-



Among the guests at the 21 McGill Street women's club reception for Sylvia's debut album was CHUM Radio's Roger Ashby—seen here with Sylvia.

market of Ian & Sylvia fans to satisfy.

The early-bird reviewers have enthused: "There is an integrity through these songs that is much broader and, one suspects, will be much more long-lasting than any of the pro-feministic drivl singers have produced. It's the integrity of an artist who happens to be intelligent and capable of beautiful things. That this artist happens to be a woman and knows the woman's world is but an extra benefit." (Peter Goddard in the Toronto Star). Record Week's David Farrell was equally impressed, and

DISCS & DATES

Rumors are rapidly spreading about one, or possibly three, open-air concerts this summer featuring Canada's favorite sons and daughters *The Band*, *Joni Mitchell*, *Neil Young* and *Gordon Lightfoot*. One site that has been mentioned is Toronto's Woodbine Racetrack. A new album by *The Band* is anxiously awaited, and the word is that there will be one in August. . . . Capitol



Sylvia Tyson will be appearing at the Winnipeg Folk Festival, July 18th to 20th. She will also be taping parts of the festival for her CBC radio show, "Touch The Earth."

artists *Peter Donato* and *Christopher Kearney* will be sharing the spotlight at Toronto's *Riverboat* from August 19th to 24th. Both *Chris* and *Peter* have recently released fine albums. . . . *Copperpenny* are giving a free concert in Nathan Phillips Square in Toronto on Sunday, August 3rd. A new *Copperpenny* single, "Good Time Sally," is set for release this month. . . . *Edward Bear* with new, improved backup band *Horizon*, are touring Western Canada with their

new single, "On And On." . . . The first appearance in Canada by Germany's *Triumvirat* takes place July 4th in Ottawa. . . . Toronto's *El Mocambo* hosts a week of lunacy July 30th to August 2nd when *Doctor Hook* takes over. . . . Quebec City and Montreal will welcome the return of *Gentle Giant* for three dates starting August 18th. . . . *Merle Haggard* sets out on a major Canadian tour at the end of August, with two dates firmed at Ottawa's Central Canada Exhibition.

LULLABY FROM THE WOMB

Proclaiming it a first for radio, and flying in the face of tune-out taboos, CHUM Radio's John Gilbert played four minutes' worth of Capitol's "Lullaby From The Womb" on his morning talk show, and asked his listeners to call in their reactions.

The album resulted from an idea by Dr. Hajime Murooka, a professor at Tokyo's Nippon medical university, who suspected that much of a newborn baby's howling and unhappiness is due to a feeling of homesickness for the security of its mother's womb. To test his thesis, Dr. Murooka placed a microphone inside the body of an eight months' pregnant woman and recorded the sounds of pumping blood vessels

that are an integral part of a baby's environment—before birth suddenly removes it from the womb and thrusts it into the world. When he played back the resulting tape to 550 infants at the hospital, he found that 402 of them stopped crying within a minute and that 163 of them had fallen asleep.

Dr. Murooka advised that the recording was most effective with babies less than six weeks old, but some callers on John Gilbert's show reported positive results with much older children. Gilbert played a segment of sounds from the main artery of the mother (sounding not unlike a rotating ship's foghorn as heard from the engine room), and the calls flooded in.

(ADVERTISEMENT)

PETER FOLDY STARS IN HOLLYWOOD

Ten years ago in Australia the pop music scene was dominated by three brothers from Manchester, England. The Bee Gees were consistent continental chart-toppers, and were soon to make their move into the international arena. At the same time but in another medium, *Peter Foldy* was a young veteran of television commercials "for soft drinks and such"—some of which are, apparently, still being aired to this day. The paths crossed, and Peter became close friends with the two younger Bee Gees, Maurice and Robin, and was able to share in the excitement of the flourishing music scene. Some of the glitter undoubtedly rubbed off on him, and although he came to Canada to study film production in 1966, it was the lure of music that eventually gained the upper hand.

Peter had been singing since a very early age—tiny talent shows in Australia, in the background at Bee Gees jam sessions—but it wasn't until he moved to Canada that he really began to develop the supporting talent of songwriting that was to lead him into the musical spotlight.

Bondi Junction is a main inter-

The sudden focus of attention on Peter as a result of that success threw him into the deep end of the music business. He suffered through a confusing period of managerial problems, promises made and promises broken—a lot of words but little action. However, encouraged by the fan mail that he still receives and an irrepressible sense of confidence, Peter continued writing his songs with a keen ear tuned to the Top 40 market.

His career shifted back into overdrive from the moment he first heard from producer/arranger *Milian Kymlicka*. Milan, who has become one of the most sought-after arrangers in this country, leads his own orchestra and is presently scoring the music for a Walt Disney feature. He offered to produce Peter, assembled a star cast of musicians to work with him, and even paid for the sessions. "Hollywood" is the first fruit of their collaboration.

The song has an interesting history. As a sideline to his musical career, Peter did some occasional work as an extra on such movies as



Peter Foldy renews acquaintance with Australia's ambassador to entertainment *Rolf Harris*, after Rolf's recent Massey Hall appearance. The two had met fifteen years earlier in an Australian television studio.

section in Sydney, Australia, and it was Peter Foldy's song of the same name that firmly established him as a star in Canada. "Bondi Junction" was one of the most memorable songs of 1973, his first record and his first hit, a BMI Canada Music Award winner, two Juno Award nominations, and the signal for outbreaks of Foldymania when Peter visited the Eastern provinces later in 1974.

The Paper Chase and The Last Detail. While he was working on The Paper Chase (those of you who have seen the film will probably not remember Peter sitting in the center of the second row of students in John Houseman's class), he struck up a friendship with a female fellow-extra whose dreams of Hollywood stardom have prompted her to move to Tinsel-town. The song is a message to a maybe future star.

"I really couldn't believe it," reported one mother, "because she's a baby that cries constantly and will not go to sleep without a pacifier in her mouth." The mother of a ten-month-old child called in: "He was just screaming, because he's spoiled rotten, and I put the radio at the end of his crib and he just looked around for a couple of minutes. Then he fell right off to sleep, and he's still sleeping." There was even one caller with three children aged from seven years to three years who was having a hard time keeping them quiet—she turned up her radio, and within minutes they had stopped "tearing up the place" and had settled down.

The most decisive response was reported by a nurse at Toronto's

North York General Hospital who was caring for twenty six-day-old infants that "all fell asleep when the record went on. They're all asleep now, and usually they're howling. We had a couple that were really howling and we brought them right out near the radio. They just started to yawn, and fell asleep. It was unbelievable."

The album is now in the stores, and for those who are suspicious of such devices there is a four-page booklet that comes with it describing how to use the recording. Records have always been entertaining, and sometimes educational, but "Lullaby From The Womb" is actually functional, and is our small contribution to the peace of the world.

TURN BACK THE PAGES—Stephen Stills (Columbia 3-10179) FLYING HIGH—Blackbyrds (Fantasy 747) CAN'T GIVE YOU ANYTHING (But My Love)—Stylists (Avco 4656) SEE TOP SINGLE PICKS REVIEWS, page 65

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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 for three different chart types.

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. 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 of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher - Licensee) listing of songs and their publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



June Feels Good

FEELS GREAT!

- | | | |
|---|---|---|
| 6/22 California State U. San Jose, Calif. | 7/1 Sports Stadium Orlando, Fla. | 7/12 Greensboro Coliseum Greensboro, N.C. |
| 6/23 Convention Center Indianapolis, Ind. | 7/3 Metropolitan Sports Center Bloomington, Minn. | 7/13 Nassau Coliseum Hempstead, Long Island, N.Y. |
| 6/24 Freedom Hall Louisville, Ky. | 7/4 Civic Center Omaha, Neb. | 7/14 New Haven Coliseum New Haven, Conn. |
| 6/25 Lakeside Macon, Ga. | 7/5 Kemper Sports Arena Kansas City, Mo. | 7/15 Niagara Convention Center Niagara, N.Y. |
| 6/26-27 Electric Ballroom Atlanta, Ga. | 7/6 RKO Theatre Davenport, Iowa | 7/16 Boston Gardens Boston, Mass. |
| 6/29 West Palm Beach Aud. W. Palm Beach, Fla. | 7/8 McLeroy Aud. Waterloo, Iowa | 7/18 Tri-County Speedway West Chester, Ohio |
| 6/30 Roberts Arena Sarasota, Fla. | 7/11 Nashville Speedway Nashville, Tenn. | 7/21-23 Bottom Line New York, N.Y. |

"Sure Feels Good" (CPS 0237) is from Elvin Bishop's album *Juke-Joint-Jump* on Capricorn Records, Macon, Ga.



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	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL							
1	1	5	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98			36	42	16	COMMODORES Caught In The Act Motown M6-820 S1	6.98		7.98		7.98			71	46	17	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98						
2	2	4	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98		7.98			37	16	12	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97				72	67	20	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98		7.98		7.98					
3	3	17	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98			38	19	22	TEMPTATIONS A Song For You Gordy G6 969S1 (Motown)	6.98		7.98		7.98				73	56	10	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98					
4	4	8	DOOBIE BROTHERS Stampede Warner Bros. BS 2835	6.98	6.98	7.97	7.99	7.97			39	20	12	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D0SD 2020	6.98		7.95		7.95				74	85	5	ELVIS PRESLEY Today RCA APL1-1039	6.98		7.95		7.95					
5	5	6	BACHMAN-TURNER OVERDRIVE Four Wheel Drive Mercury SRM-1-1027 (Phonogram)	6.98		7.95	7.95	7.95			40	40	13	JUDY COLLINS Judith Elektra 7E-1032	6.98	6.98	7.97	7.97	7.97				75	83	9	HOT TUNA America's Choice—Hot Tuna GrunT BFL1-0820 (RCA)	6.98		7.95		7.95					
6	13	4	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 3405	5.98		6.98		6.98			41	33	11	AEROSMITH Toys In The Attic Columbia PC 33479	6.98		7.98		7.98				76	92	2	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98		7.98					
7	6	15	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98		11.98		11.98			42	36	12	SMOKEY ROBINSON A Quiet Storm Tania T6-337 S1 (Motown)	6.98		7.98		7.98				77	88	4	MFSB Universal Love Philadelphia International KZ 33158 (Epic/Columbia)	6.98		7.98		7.98					
8	8	10	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98			43	39	10	BEN E. KING Supernatural Atlantic SD 18132	6.98		7.97		7.97				78	94	4	JACKSON 5 Moving Violation Motown M6-829 S1	6.98		7.98		7.98					
9	25	2	THE EAGLES One Of These Nights Asylum 7E-1039	6.98		7.97		7.97			44	55	10	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL1-0855	6.98		7.95		7.95				79	90	7	NEW BIRTH Blind Baby Buddah BDS 5636	6.98		7.98		7.98					
10	7	16	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97			45	45	68	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98				80	62	60	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	6.98	7.97	7.97	7.97					
11	12	8	ZZ TOP Fandango London PS 656	6.98		7.95	7.98	7.95			46	NEW ENTRY	WAR Why Can't We Be Friends? United Artists UA-LA441-G	6.98		7.98		7.98				81	82	100	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	6.98	7.97	7.97	7.97						
12	15	3	ROLLING STONES Metamorphosis Abkco ANA-1 (London)	6.98		7.98		7.98			47	49	10	THE WIZ/ORIGINAL CAST RECORDING The Super Soul Musical "Wonderful Wizard Of Oz" Atlantic SD 18137	6.98		7.97		7.97				82	64	13	BARRY WHITE Just Another Way To Say I Love You 20th Century T 466	6.98		7.98		7.98					
13	18	3	ROLLING STONES Made In The Shade Rolling Stones COC 79102 (Atlantic)	6.98		7.97		7.97			48	54	19	HAROLD MELVIN & THE BLUENOTES To Be True Philadelphia International KZ 33148 (Epic/Columbia)	5.98		7.98		7.98				83	96	4	POINTER SISTERS Steppin' ABC/Blue Thumb BTSD 6021	6.98		7.95		7.95					
14	17	6	JAMES TAYLOR Gorilla Warner Bros. BS 2866	6.98		7.97		7.97			49	52	7	ISAO TOMITA MOUSSORGSKY: Pictures At An Exhibition RCA Red Seal ARL1-0838	6.98		7.95		7.95				84	97	4	STYLISTICS Thank You Baby Avco AV 69008	6.98		7.98		7.98					
15	10	18	GROVER WASHINGTON JR. Mister Magic Kudu JU-20 S1 (Motown)	6.98		7.98	7.98	7.98			50	60	10	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98				85	98	51	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98					
16	23	4	ISLEY BROS. The Heat Is On T-Neck PZ 33536 (Epic/Columbia)	6.98		7.98		7.98			51	51	10	DISCO TEX & THE SEX-O-LETTES Chelsea CHL 505	6.98		7.98		7.98				86	86	4	TODD RUNDGREN Initiation Bearsville BR 6957 (Warner Bros.)	6.98		7.97		7.97					
17	11	11	O'JAYS Survival Philadelphia International KZ 33150 (Epic/Columbia)	6.98		7.98		7.98			52	41	13	LYNYRD SKYNYRD Nuthin' Fancy MCA 2137	6.98		7.98		7.98				87	87	15	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98					
18	9	13	CHICAGO VIII Columbia PC 33100	6.98		7.98		7.98			53	44	12	HERBIE MANN Discotheque Atlantic SD 1870	6.98		7.97		7.97				88	59	12	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					
19	22	8	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98		7.98		7.98			54	48	9	ELVIN BISHOP Juke Joint Jump Capricorn CP 0151 (Warner Bros.)	6.98		7.97		7.97				89	100	6	JERRY JORDAN Phone Call From God MCA 473	6.98		7.98		7.98					
20	24	11	VAN MCCOY & THE SOUL CITY SYMPHONY Disco Baby Avco AV 69006-698	6.98		7.98		7.98			55	65	8	THE KINKS Present A Soap Opera RCA APL1-5081	6.98		7.95		7.95				90	66	12	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98		7.98					
21	74	2	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98		7.97		7.97			56	47	11	CHUCK MANGIONE Chase The Clouds Away A&M SP 4518	6.98	6.98	7.98	7.98	7.98				91	101	7	LONNIE LISTON SMITH & THE COSMIC ECHOES Expansions Flying Dutchman BDL1-0934 (RCA)	6.98		7.95		7.95					
22	14	14	AMERICA Hearts Warner Bros. BS 2852	6.98	6.98	7.97	7.97	7.97			57	NEW ENTRY	STEPHEN STILLS Stills Columbia PC 33575	6.98		7.98		7.98				92	102	15	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98		8.95		8.95						
23	26	6	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98	6.98	7.98	7.98	7.98			58	69	7	THE MONTY PYTHON MATCHING TIE & HANDKERCHIEF Arista AL 4039	6.98		7.95		7.95				93	104	54	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95					
24	27	20	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98			59	72	19	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98				94	114	15	FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95		7.95					
25	38	2	THE CARPENTERS Horizon A&M SP 4530	6.98		7.98		7.98			60	71	5	TRIUMVIRAT Spartacus Capitol ST 11392	6.98		7.98		7.98				95	68	16	RON BANKS & DRAMATICS The Dramatic Jackpot ABC ABCD 867	6.98		7.95		7.95					
26	32	5	PURE PRAIRIE LEAGUE Two Lane Highway RCA APL1-0933	6.98		7.95		7.95			61	61	11	TONY ORLANDO & DAWN He Don't Love You Like I Love You Elektra 7E-1034	6.98	6.98	7.97	7.97	7.97				96	73	10	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					
27	30	16	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98			62	53	17	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97				97	50	8	IAN HUNTER Columbia PC 33480	6.98		7.98		7.98					
28	34	15	MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97		7.97			63	57	17	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95				98	NEW ENTRY	MAC DAVIS Burnin' Thing Columbia PC 33551	6.98		7.98		7.98						
29	21	18	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95			64	70	14	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98	6.98	7.97	7.97	7.97				99	109	16	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98		7.98	7.98	7.98			
30	37	12	10 cc The Original Soundtrack Mercury SRM-1-1029 (Phonogram)	6.98		7.95		7.95			65	75	3	SOUTHER, HILLMAN, FURAY BAND Trouble In Paradise Asylum 7L-1036	6.98		7.97		7.97				100	77	9	STANLEY TURRENTINE In The Pocket Fantasy F 9478	6.98		7.98		7.98					
31	31	5	WEATHER REPORT Tale Spinnin' Columbia PC 33417	6.98		7.98		7.98			66	76	83	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95				101	112	3	EDGAR WINTER Jasmine Nightdreams Blue Sky PZ 33483 (Epic/Columbia)	6.98		7.98		7.98					
32	28	13	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98	7.98			67	58	13	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95				102	80	22	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95					
33	29	10	CARLY SIMON Playing Possum Elektra 7E-1033	6.98		7.97		7.97			68	78	6	BLOOD, SWEAT & TEARS New City Columbia PC 33484	6.98		7.98		7.98				103	116	3	CHARLIE RICH Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia)	6.98		7.98		7.98					
34	35	10	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97			69	79	10	AMBROSIA 20th Century T 434	6.98		7.98		7.98				104	81	8	JANIS JOPLIN Janis Columbia PG 33345	7.98		8.98		8.98					
35	43	3	ISAAC HAYES Chocolate Chip Hot Buttered Soul ABCD 874 (ABC)	6.98		7.95		7.95			70	63	15	JUSTIN HAYWARD &																						

Number of LPs reviewed this week **59** Last week **49**

Spotlight



BILLY PRESTON—It's My Pleasure, A&M SP-4532. Another versatile effort from one of the more consistent hit recording artists, this time almost equally divided between a rather raucous, soulful side one and a moody, jazz/pop flavored second side. LP is best showcase yet for Preston to display his multi-moded keyboard work, with more straight soul work than on his last set but material designed to reach a wider audience as well. Guests include Stevie Wonder, Syreeta (who contributes some fine vocal solos), Shuggie Otis and Malcolm Cecil and Robert Margoulef, who has done a great deal of work with Stevie. What works best for Preston here, however, are the slower cuts. Known primarily as a rocker, he has a fine voice and is a subtle pianist as well as an excellent disco rocker.

Best cuts: "Fancy Lady," "Found The Love," "Do It While You Can," "Song Of Joy," "I Can't Stand It."

Dealers: Preston currently getting rave reviews on Stones' tour, so play this up.

FRANK ZAPPA AND THE MOTHERS OF INVENTION—One Size Fits All, DiscReet DS 2216 (Warner Bros.). There are times when Frank Zappa makes, Sparks, as an example, seem like the sanest group on earth. Yet for all his apparent zaniness (songs about Andy Devine, living forever in San Bernardino, etc.), Zappa turns out absolutely brilliant spots of rock and jazz musicianship, excelling on tasteful, non-flash guitar and gathering the likes of George Duke to handle keyboards, Johnny "Guitar" Watson to do some screaming and others to help out. Best segments are the instrumental breaks, which allows the musicians, particularly Zappa, to move in a variety of styles. Vocals, while amusing and well done, really seem more of a distraction than anything else.

Best cuts: "Inca Roads," "San Ber'Dino," "Andy," "Sofa No. 2."

Dealers: Back cover is a rather strange astrological chart.

THE GUESS WHO—Power In The Music, RCA APL1-0995. The Guess Who continue to be impressive as one of the best rock groups technically while still being able to capture a feel for the music. The current version has been together some 18 months, and pianist/vocalist Burton Cummings (who may quite possibly have the best voice in rock) and guitarist Domenic Troiano have grown to know one another sufficiently to have penned 10 fine rockers and ballads. Highlights are the moments when Cummings' vocals seem separated totally from the music and when he or Troiano take solos on their respective instruments. The rockers may be more fun, but the ballads which give Cummings a full chance to work out his voice are probably the best things on the LP. No radical change from past patterns, though the LP seems to flow more evenly.

Best cuts: "Women," "When The Band Was Singin' (Shakin' All Over)," "Dreams," "Rosanne," "Power In The Music," "Shopping Bag Lady."

Dealers: Display the cover both ways. And remember, group is always on the road.

POCO—Head Over Heels, ABC ABCD-890. One of the pioneer country rock bands debuts on ABC with a varied set that should please their steady fans who have come to expect top harmony singing and quietly rocking instrumentals as well as attracting new admirers with tunes pulling in Latin rhythms, a more rock approach than is generally expected from the foursome in spots and some almost a capella efforts. A couple of cuts featuring unobtrusive but effective orchestration. Vocally, the group is still one of the better in this musical genre, featuring softly effective leads and superb harmonies. Probably the best all around effort in several years, with appeal to rock and some of the progressive country outlets.

Best cuts: "Keep On Tryin' It," "Lovin' Arms," "Makin' Love," "Sittin' On A Fence," "Flyin' Solo," "I'll Be Back Again."

Dealers: Band has five years of fans and ABC is readying major push on group.

RONNIE WOOD—Now Look, Warner Bros. BS 2872. Second solo effort from Faces' lead guitarist (currently on tour with the Rolling Stones) is a mix of good old fashioned rock, bluesy soul and a few cuts with a Caribbean feel. A better all around LP than the debut, with Wood using his throaty vocals to stronger effect, showcasing himself on lead guitar and slide, getting the same effect that Stone Keith Richard gets when he sings, a kind of understatedness that works. No attempt to dress up the basic sound, which is a pleasant relief, good balance between original and standard material and an LP that is generally fun music that works. Production from Wood, Bobby Womack and Faces' keyboard man Ian McLagan, with the musicians including the three producers as well as Keith Richard, Willie Weeks and Andy Newmark. Good backup vocals from the Womack Sisters.

Best cuts: "Big Bayou," "Breathe On Me," "If You Want My Love," "Caribbean Boogie," "I Can't Stand The Rain" (the Ann Peebles' cut), "I Got A feeling" (from Womack).

Dealers: Wood's various activities should be stressed.

BOBBY VINTON—Heart Of Hearts, ABC ABCD-891. A much more versatile set than Vinton's last LP where he seemed determined to make himself the king of polka. Not that there isn't lots of polka material here, but there are also a number of straight pop songs and even a good rocker or two featuring



NEIL YOUNG—Tonight's The Night, Reprise MS 2221 (Warner Bros.). Certainly the most varied LP Young has come up with in some time, with the changes most noticeable in the excellent mix of music ranging from rock to blues to country to almost MOR ballads, courtesy of top musicians Nils Lofgren, Ben Keith, Jack Nitzsche, Ralph Molina and Billy Talbot, among others. The key is a bit more energy in the music than heard on the last several Young LPs, while the one disappointment centers around the lyrics, which are excellent at times and seem just plain meaningless at others. Nevertheless, the more interesting vocal efforts from Young (he changes his style to handle the mood of the tune), the better music and the overall unified feel of the LP make it his strongest effort in several years. Set is dedicated to Danny Whitten and Bruce Berry, two rockers who passed away recently.

Best cuts: "Tonight's The Night," "Speakin' Out," "World On A String," "Come On Baby, Let's Go Downtown," "Roll Another Number (For The Road)," "Lookout Joe."

Dealers: Young sells himself. Just display the set.

electric guitar work (good solos) a stronger, pop oriented beat and a bit more for various types of fans to enjoy. One live cut spices things up a bit, there are a few good numbers centering around what used to be known as "tearjerker" themes (mother dies giving birth to daughter, etc.) and, overall, a set that should broaden much of the recording appeal Vinton regained with his "My Melody Of Love" single. Arrangers, incidentally, include the likes of Burt Bacharach and Al Capps.

Best cuts: "Feelings," "I Won't Give Up" (the rocker), "Wooden Heart," "You've Got Your Momma's Eyes," "My Song," "Beer Barrel Polka."

Dealers: Play in store and help get artist out of "polka only" bag.

THE BEACH BOYS—Good Vibrations/Best Of, Reprise MS 2223 (Warner Bros.). The Beach Boys seem to be the hottest catalog property around these days, and one of the few bands who continue to turn out quality new material while their ground-breaking surf sound and a spirit that seemed to capture California of the '60s remains everyone's favorite. A number of major hits here, some of their better known LP cuts and some of the first tunes which saw critics and fans alike begin to refer to Brian Wilson as a musical genius. From surf to teenage love to operettas, the Beach Boys capture it all in this effort.

Best cuts: "Good Vibrations," "Sail On Sailor," (a recent hit), "Darlin'," "Wouldn't It Be Nice," "Do It Again," "Heroes And Villains."

Dealers: Band currently touring country with Chicago.



SHIRLEY & COMPANY—Disco Dynamite, Vibration VI-128. Straight from her chart topping "Shame Shame Shame", Shirley and singing partner Jesus Alvarez come up with an LP that lives up to its name to the fullest—packed with disco rockers with a ballad or two tossed in for variety. Shirley's little girl voice works perfectly on all the cuts, particularly the ballads with lyrics that contradict her vocal style but somehow sounds right. On the rockers, Alvarez uses his controlled shouting to offset the milder voice of his partner and the effect is another positive one. Instrumental work superb throughout.

Best cuts: "Shame Shame Shame," "Cry Cry Cry," "I Guess Things Have To Change," "Jim Doc Kay," "I Gotta Get Next To You."

Dealers: Shirley and Richard Nixon on the cover illustrate the title well.



FREDDIE HUBBARD—Liquid Love, Columbia PC 33556. Hubbard's second LP for Columbia is a straight away change



CAT STEVENS GREATEST HITS—A&M SP-4519. One does not tend to think of Stevens as a singer who would have a "greatest hits" LP, but when one takes a closer look, the man has run up an impressive string of "AM hit records" over the past five years and the title of the LP is a deserved one. Mix of the ballads and easy rockers he has always handled so well, with the distinctive Stevens voice and phrasing. Packaging is excellent, listing the LP each cut was culled from and the date of release. Also, as kind of a fun bonus, Stevens has included his newest single, "Two Fine People," on his greatest hits. Anticipation, maybe, but good humoredly done. Like most greatest packs, the set also serves as good history of the artist and good introduction for new fans.

Best cuts: "Wild World," "Moonshadow," "Two Fine People," "Peace Train," "Morning Has Broken," "Another Saturday Night."

Dealers: New LP is due in fall, but use this to merchandise catalog in meantime.

over his previous effort. The music is more melodic and simplistic. There's even one pop ditty, "Midnight At The Oasis," which Hubbard and his studio band interpret in a breezy manner. Very strong Latin percussion gives the music a spicy flavor, with guitar, trombone, Moog and tenor sax providing a "large" ensemble sound for Hubbard's mostly cool and gossamer trumpet and flugelhorn improvisations. Hubbard's trumpet is hot at times. There's an African strain ("Kuntu") which melds with some spacy sounds and hits the contemporary jazz market headon.

Best cuts: "Midnight At The Oasis," "Liquid Love."

Dealers: Hubbard ties in several influences on his LP and the result is a potpourri of uncomplicated music.

JON HENDRICKS—Tell Me The Truth, Arista AL 4043. After a recording lull of many years, the former member of Lambert-Hendricks and Ross is back in top form. He has surrounded himself with a mixture of young jazz-rock musicians and the material reflects the old age well as the new. His brand of scat singing, as well as straight vocalizing, should bring him a whole new group of listeners. The production by Ben Sidran has caught the modern sound, without losing that touch of the past. Material is by Slim Gailard, John Coltrane, Hubert Laws, Ferde Grofe, Gil Evans, Les McCann and others. Guesting on the set are Boz Scaggs and the Pointer Sisters.

Best cuts: "Flat Foot Floogie," "No More," "On The Trail," "Tell Me The Truth," "I'll Bet You Thought I'd Never Find You," "Blues For Pablo."

Dealers: In-store play will sell this giant.

CANNONBALL ADDERLEY—Phenix, Fantasy F-79004. Subtle changes in rhythm and/or new solo attacks mark the presentation in new dress of a number of past Cannonball associated tunes. This two-record set produced by the two Adderley brothers plus Orrin Keepnews, offers some exciting music with Nat's cornet on fire most of the time. Cannon's alto and soprano are lyrical and vitally alert and the music spans past hits on Capitol like "Mercy, Mercy" and "Walk Tall." The percussion tends to emphasize the Latin influence and there are two sets of drummers: Ray McCurdy and Louis Hayes, plus two bassists: Sam Jones and Walter Booker. Airtio adds nice fills on his variety of devices. "Sack O Woe," "The Sidewalks Of New York," "Country Preacher" and "Mercy, Mercy, Mercy" all have a special new flavor.

Best cuts: "74 Miles Away," "The Sidewalks Of New York," "Jive Samba," "Country Preacher," "Walk Tall/ Mercy, Mercy, Mercy."

Dealers: Fresh ideas should help lure listeners back to Adderley; some in-store play will help.

THE GARY BURTON QUINTET WITH EBERHARD WEBER—Ring, ECM 1051 (Polydor). This is one of the finer recordings to come from Burton in some time. His current group is featured on the album and the soloing is excellent all the way across the board. Burton's music sounds very current and should appeal to the rock audience as well as his loyal jazz following. Featured as a guest on the album is Weber, and the remake of his "Chloe" is a definite high point.

Best cuts: "Mevlevia," "Unfinished Symphony," "Intrude," "The Colours Of Chloe."

Dealers: Burton is an old favorite with a loyal buying market.

ELVIN JONES—New Agenda, Vanguard, VSD 79362. Drummer Jones' premier recording on this label is filled with some very special moments. Using his own group composed of saxophonist Steve Grossman, guitarist Roland Prince and bassist Dave Williams; as well as special guests including Joe Farrell, Frank Foster, Azar Larence, Kenny Barron, Candido, Gene Perla and others. Jones has included a wide cross-section of jazz. Playing several avant-garde, as well as some very contemporary sounding tunes, Jones is right on the money. As usual his drums stand out front and center as an awesome power.

Best cuts: "Somebody's Rocking My Jazzboat," "Hare-sah," "Anti-Calypto," "Stefanie," "Agenda."

Dealers: It's important to let the buyers know the personnel on this effort.



SASSAFRAS—Wheelin' 'N' Dealin', Chrysalis CHR 1076 (Warner Bros.). Delightfully versatile set from British band who alternately manage to handle straight, no frills rock, horn-spiked, soul-influenced material, Grateful Dead-styled country and Roger Daltrey and/or Peter Dinklage inflections captured perfectly by lead singer Terry Bennett. Best material is the frenetic yet controlled rock with lead and harmony vocals matched well. Long version of Neil Young's "Ohio" also works well, but the quintet's original cuts are the strongest items. Quality, basic rock that is original and listenable is a rarity these days, and Sassafra's have captured that feeling well. Twin lead guitars add another ingredient—a Southern rock feel from time to time. A synthesis of the most popular of today's styles that does not sound like a copy.

Best cuts: "Peanut Man," "Wheelin' 'N' Dealin'," "Highway Skies," "Moonshine," "Soul Destroyer."

Dealers: Chrysalis has a history of following through on their rock acts.

HUMMINGBIRD—A&M SP-4536. A little bit of rock, a touch of soul, some strong jazz overtones and even a Latin feel all work well together in this band made up pianist Max Middleton and vocalist Bobby Tench (both formerly with Jeff Beck) and three other talented musicians and singers. Linda Lewis also does some guest vocalizing, but the strong points here are the jazz/soul-flavored instrumentals and a beat which should work well in discos though not as obviously aimed at that market as are some current disks. Good horn and guitar work and good, soulful vocals from Tench. Even a reggae-flavored cut included.

Best cuts: "You Can Keep The Money," "Horrors," "Maybe" (both excellent instrumentals), "I Don't Know Why I Love You" (the current Stones' single done soul), "Ocean Blues."

Dealers: Stress background of band and place in pop, soul and jazz.

HEAD EAST—Flat As A Pancake, A&M SP-4537. Group cut their own LP on a small label and sold some 5,000 copies in the St. Louis area before A&M picked the setup. What we have here is a set of good old rock and roll, often sounding somewhat like Humble Pie in that the band seems to be having a good time while making loud, wailing but quality music. A few ballads backed by subtle strings and employing dominant keyboards also work well. A few acoustic-based numbers are also work well, particularly when harmony vocals are employed. Even a gospel styled song here, but the straight rockers are the best.

Best cuts: "Never Been Any Reason," "City Of Gold," "Lovin' Me Along," "Ticket To Georgia."

Dealers: Pancake cover is an eye catcher.

THE TUBES—A&M SP-4534. San Francisco's legendary Tubes finally get an LP, and a fairly interesting one it is, highlighted by sicko but workable lyrics against a more than competent instrumental background featuring synthesizers and keyboards working well against each other and some top notch lead guitar work. Some of the more far out lyrics break down and tend to sound like nothing more than a shock value tool, but most of the lyrics do work and the almost big band sound produced by the group works well within the rock format.

Best cuts: "Space Baby," "Malaguena Salerosa," "Mondo Bondage," "White Punks-On-Dope."

Dealers: Wake up your customers with the cover.

JOHN ABERCROMBIE—Timeless, (Polydor), ECM 1047. Jazz-rock guitarist Abercrombie has a splendid first attempt with the help of former Mahavishnu keyboardman Jan Hammer and popular drummer Jack DeJohnette. The trio should get play in many markets including jazz, rock and progressive. While much of the work is done on electric guitar, Abercrombie proves his adeptness on acoustic as well.

Best cuts: "Lungs," "Ralph's Piano Waltz," "Red And Orange," "Remembering."

Dealers: Stock this in the jazz guitar section.

(Continued on page 65)

Spotlight—the most outstanding of the week's releases; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the chart among the lower half positions or other albums of superior quality; **review editor:** Bob Kirsch; **reviewers:** Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

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
106	106	14	PAUL ANKA Feelings United Artists UA-LA367-G	6.98		7.98		7.98
107	84	30	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97
108	108	16	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98		7.97		7.97
109	91	10	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98
110	105	44	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98		7.98		7.98
111	117	16	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95
112	142	5	THE BRECKER BROTHERS Arista AL 4037	6.98		7.98		7.98
113	113	20	STYLISTICS Best Of Avco AV 69005-698	6.98		7.95		7.95
114	93	9	MAIN INGREDIENT Rolling Down A Mountainside RCA APL1-0644	6.98		7.95		7.95
115	126	15	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97
116	127	33	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
117	128	3	BEE GEES Main Course RSO SO 4807 (Atlantic)	6.98		7.97		7.97
118	124	6	PILOT Capitol ST 11368	6.98				
119	119	6	JAMES GANG Newborn Atco 36-112	6.98		7.97		7.97
120	134	15	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98		7.98		7.98
121	95	28	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95
122	99	11	JOHNNY MATTHIS When Will I See You Again Columbia PC 33420	6.98	6.98	7.98	7.98	7.98
123	103	31	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98
124	122	19	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97
125	107	28	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98
126	110	123	WHO Tommy MCA MCA2-10005	11.98		12.98		12.98
127	138	31	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98
128	111	18	KOOL & THE GANG Greatest Hits De-Lite OEP 2015 (PIP)	6.98		7.98		7.98
129	118	7	JAMES BROWN Sex Machine Today Polydor PD 6042	6.98		7.98		7.98
130	137	13	BOB JAMES Two CTI 6057 S1 (Motown)	6.98		7.98		7.98
131	120	6	GEORGE DUKE The Aura Will Prevail BASF/MPS MC 25613	6.98		7.98		7.98
132	121	3	GOLDEN EARRING Switch MCA 2139	6.98		7.98		7.98
133	123	11	MANDRILL Solid United Artists UA-LA408-G	6.98		7.98		7.98
134	144	3	THREE DEGREES International Philadelphia International K2 33162 (Epic/Columbia)	6.98		7.98		7.98
135	135	22	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98		7.98
136	133	30	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	6.98		7.98	7.98	7.98
137	125	222	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	149	5	CURTIS MAYFIELD There's No Place Like America Today Curton CU 5001 (Warner Bros.)	6.98		7.97		7.97
139	153	3	THREE DOG NIGHT Coming Down Your Way ABC ABCD 888	6.98		7.95		7.95
140	145	119	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	6.98	6.98	7.97	7.97	7.97
141	151	6	JIMMY "JJ" WALKER Dyn-O-Mite Buddah BDS 5634	6.98		7.95		7.95
142	152	2	RAY STEVENS Misty Barnaby BR 6012 (Chess/Janus)	5.94	6.94		7.95	
143	143	3	C.W. McCall Wolf Creek Pass MGM M3G 4989	6.98		7.98		7.98
144	89	13	ERIC CLAPTON There's One In Every Crowd RSO SO-4806 (Atlantic)	6.98		7.97		7.97
145	155	3	MAHOGANY RUSH Strange Universe 20th Century T 482	6.98		7.98		7.98
146	156	3	HUBERT LAWS The Chicago Theme CTI 6058 S1 (Motown)	6.98		7.98		7.98
147	147	5	SPIRIT Spirit Of '76 Mercury SRM2-804 (Phonogram)	6.98		7.95		7.95
148	140	67	CHICAGO Chicago VII Columbia C2 32810	11.98	11.98	11.98	13.98	11.98
149	160	4	ROBERT PALMER Sneakin' Sally Through The Alley Island ILPS 9294	6.98		7.98		7.98
150	141	28	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98		6.98		6.98
151	129	8	TAVARES Hard Core Poetry Capitol ST 11316	6.98		7.98		7.98
152	130	52	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
153	131	7	FREE Best Of A&M SP 3663	6.98		7.98		7.98
154	164	4	FOUR TOPS Night Lights Harmony ABC ABCD 862	6.98		7.95		7.95
155	166	4	HAWKWIND Warrior On The Edge Of Time Atco 36-115	6.98		7.97		7.97
156	167	3	THE EARL SCRUGGS REVUE Anniversary Special Volume One Columbia PC 33416	6.98		7.98		7.98
157	132	22	KRAFTWERK Autobahn Vertigo VFL 2003 (Phonogram)	6.98	7.95	7.95	7.95	7.95
158	171	2	DONNY & MARIE OSMOND Make The World Go Away Kolibri M3G 4996 (MGM)	6.98		7.98		7.98
159	163	5	ARMAGEDDON A&M SP 4513	6.98		7.98		7.98
160	170	6	BLACK OAK ARKANSAS Ain't Life Grand Atco 36-111	6.98		7.97		7.97
161	165	4	MCCOY TYNER Atlantis Milestone 5500 (Fantasy)	6.98		7.98		7.98
162	174	3	CHARLIE RICH Greatest Hits RCA APL1-0857	6.98		7.95		7.95
163	173	2	JOE BECK Beck Kudu KU 21 S1 (Motown)	6.98		7.98		7.98
164	175	2	BOBBY VINTON Golden Decade Of Love Epic PEG 33468 (Columbia)	7.98	8.98		8.98	
165	176	3	FANTASTIC FOUR Alvin Stone: Birth And Death Of A Gangster 20th Century/Westbound W-201	6.98		7.98		7.98
166	136	7	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	6.98		7.98		7.98
167	178	6	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98
168	189	2	MERLE HAGGARD Keep Movin' On Capitol ST 11365	6.98		7.98		7.98
169	179	3	SYNERGY Electronic Realizations For Rock Orchestra Passport PPSD 98009 (ABC)	6.98	6.98	7.95		7.96

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	180	2	GWEN MCCRAE Rockin' Chair Cat 2605 (TK)	6.98		7.98		7.98
171	139	14	TOMMY/LONDON SYMPHONY ORCHESTRA & CHAMBRE CHOIR WITH GUEST SOLOISTS Ode SP 99001 (A&M)	9.98	11.98	11.98	13.98	11.98
172	172	4	THE STONE PONEYS FEATURING LINDA RONSTADT Capitol ST 11383	6.98		7.98		7.98
173	NEW ENTRY		SLADE Slade In Flame Warner Bros. BS 2865	6.98		7.97		7.97
174	NEW ENTRY		HUES CORPORATION Love Corporation RCA APL1-0938	6.98		7.95		7.95
175	182	22	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98
176	187	2	THE SUPREMES Motown M6-828 S1	6.98		7.98		7.98
177	177	2	PINK FLOYD Obscured By Clouds Harvest ST 11070 (Capitol) LA44 J-G	6.98		7.98		7.98
178	188	2	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		7.98
179	NEW ENTRY		WAYLON JENNINGS Dreaming My Dreams RCA APL1-1062	6.98		7.95		7.95
180	197	2	RAY CHARLES Renaissance Crossover CR 9005	6.98				
181	NEW ENTRY		HOLLIES Another Night Epic PE 33387 (Columbia)	6.98		7.98		7.98
182	NEW ENTRY		GEORGE MCCRAE TK 602	6.98		7.98		7.98
183	193	42	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97
184	NEW ENTRY		CORNBREAD, EARL AND ME/SOUNDTRACK Blackbyrds Fantasy F 9483	6.98		7.98		7.98
185	NEW ENTRY		MARLENA SHAW Who Is This Bitch, Anyway? Blue Note BN-LA397 (United Artists)	6.98		7.98		7.98
186	NEW ENTRY		ROGER MCGUINN & BAND Columbia PC 33541	6.98		7.98		7.98
187	NEW ENTRY		ENGLBERT HUMPERDINCK Greatest Hits Parrot 71067 (London)	6.98		7.95		7.95
188	NEW ENTRY		DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98
189	NEW ENTRY		TRAMMPS Golden Fleece KC 33163 (Epic/Columbia)	5.98		6.98		6.98
190	NEW ENTRY		THE BEAU BRUMMELS Warner Bros. BS 2842	6.98		7.97		7.97
191	157	22	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97
192	185	15	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97
193	146	47	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98	6.98	6.98	7.98	6.98
194	184	33	AL GREEN Explores Your Mind Hi SCL 32087 (London)	6.98		7.98	7.98	7.98
195	NEW ENTRY		MELBA MOORE Peach Melba Buddah BDS 5629	6.98		7.95		7.95
196	194	90	ELTON JOHN Goodbye Yellow Brick Road MCA MCA2 10003	11.98		12.98		12.98
197	196	53	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98
198	NEW ENTRY		NATURAL FOUR Heaven Right Here On Earth Curton CU 5004 (Warner Bros.)	6.98		7.97		7.97
199	198	57	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98
200	199	48	STEVIE WONDER Fulfillingness' First Finale Tamla TG 332S1 (Motown)	6.98		7.98		7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	63
Aerosmith	41
Ambrosia	69
America	22, 152
Paul Anka	106
Armageddon	156
Average White Band	21, 183
Bachman-Turner	5
Bad Company	37
Joan Baez	19
Ron Banks & Dramatics	95
Beach Boys	8, 85
Beau Brummels	190
Jeff Beck	32
Joe Beck	163
Bee Gees	117
Elvin Bishop	54
Blackbyrds	123
Black Oak Arkansas	160
Blood, Sweat & Tears	68
David Bowie	111
Brecker Brothers	112
James Brown	129
Donald Byrd	120
The Captain & Tennille	6
Carpenters	25

Ray Charles	180
Chicago	18, 148
Hollies	181
Eric Clapton	144
Billy Cobham	105
Judy Collins	40
Jessi Colter	50
Commodores	36
Alice Cooper	10
Charlie Daniels	121
Mac Davis	98
John Denver	29, 66, 93
Disco Tex & Sex-O-Lettes	51
Doobie Brothers	4, 80, 81, 140
George Duke	131
Bob Dylan	135
Earth, Wind & Fire	9
Engelbert Humperdinck	187
Fantastic Four	165
Freddy Fender	39
Roberta Flack	115
Four Tops	154
Peter Frampton	87
Free	153
Golden Earring	132
Al Green	99, 194
Henry Gross	175
Merle Haggard	178
Hawkwind	155
Isaac Hayes	35
Hayward & Lodge	70
Jimi Hendrix	108
Dr. Hook	188
Majior Harris	181
Hot Tuna	75
Hues Corp.	174
Ian Hunter	78
Jackson 5	40
Janis Ian	27
Isley Brothers	16
Bob James	130
James Gang	119
Waylon Jennings	179
Elton John	1, 116, 196, 197
Janis Joplin	104
Jerry Jordan	89
Ben E. King	43
Carole King	137
Kinks	90
Kool & The Gang	128
Kraftwerk	157
Hubert Laws	62
Led Zeppelin	150
Ramsey Lewis	150
Gordon Lightfoot	124
Lynyrd Skynyrd	52
C.W. McCall	20
Van McCoy	182
George McCrae	170
Gewn McCrae	170
Roger McGuinn & Band	186
Mahogany Rush	145
Main Ingredient	114
Major Harris	28
Bob Marley	178
Melissa Manchester	59
Chuck Mangione	56
Manhattan Transfer	34
Herbie Mann	53
Curtis Mayfield	138
Harold Melvin	48
MFSB	77
Melba Moore	195
Mickey Mouse	96
Monty Python	58
Michael Murphy	24
Natural Four	198
New Birth	79
Olivia Newton-John	72, 199
O'Jays	17
Tony Orlando	61, 76
Orleans	192
Donny & Marie Osmond	158
Ozark Mountain Daredevils	136
Robert Palmer	149
Parliament	109
Pilot	118
Pink Floyd	45, 166, 177
Pointer Sisters	83
Elvis Presley	74

Pure Prairie League	26, 102
Charlie Rich	103, 162
Queen	107
Minnie Riperton	23, 193
Smokey Robinson	42
Rolling Stones	12, 13
Linda Ronstadt	127
Leon Russell	86
Todd Rundgren	73
Leo Sayer	191
Tom Scott	71
Earl Scruggs Revue	156
Seals & Crofts	64
Neil Sedaka	167
Marlena Shaw	185
Carly Simon	33
Slade	



STEPHEN STILLS—Turn Back The Pages (3:29); producers: Stephen Stills, Bill Halverson & Ron and Howie Albert; writers: S. Stills-D. Dacus; publishers: Gold Hill/Donnie Dacus, ASCAP. Columbia 3-10179. First single for Stills on Columbia is the kind of rock/country/blues mix he handles best, with phrasing sounding more like that of his Buffalo Springfield days than anything he's done in several years. Song moves from mid-tempo to frenetic pace well, sparked by fine lead guitar of Donnie Dacus.

THE BLACKBYRDS—Flying High (3:29); producer: Donald Byrd; writer: Keith Killgo; publisher: Blackbyrd, BMI. Fantasy 747. Group comes off their top 10 "Walking In Rhythm" with another instrumentally melodic, vocally harmonic mid-tempo tune filled with soul and jazz flavors and carrying the same infectious disco beat as the last single. Flip: All I Ask (3:50); producer: same; writer: Kevin Toney; publisher: same.

THE STYLISTICS—Can't Give You Anything (But My Love) (3:13); producers: Hugo & Luigi; writers: Hugo & Luigi-George David Weiss; publisher: Avco Embassy, ASCAP. Avco 4656. Group's standard falsetto vocals in front of a big band arrangement with a strong disco bottom highlight this cut. Good story of the poor boy looking for love. Best shot at pop and soul simultaneous hit for group in sometime.

CAT STEVENS—Two Fine People (3:32); producer: Cat Stevens; writer: Cat Stevens; publisher: Cat, ASCAP. A&M 1700. Typical Stevens sound continues to work well on this mid-tempo effort that sounds more like the material he was doing several years back than his recent hits. Already on his new "Greatest Hits" LP. Some interesting female vocals here as well.

PHOEBE SNOW—Good Times (Let The Good Times Roll) (2:40); producer: Dino Airali; writer: Sam Cooke; publisher: Kags, BMI. Shelter 40278 (MCA). Second time around for Phoebe on this jazz/blues reworking of the old Sam Cooke hit. Coming off two ballads, this uptempo change of pace should move her back into the Top 40 spotlight.

THE GRASS ROOTS—Mamacita (3:20); producers: Dennis Lambert-Brian Potter; writers: B. Mann-C. Weil; publishers: Screen Gems-Columbia/Summerhill Songs, BMI. Haven 7015 (Capitol). For years the Grass Roots were one of the most consistent hit making groups around and this fine, commercial, AM oriented single should put them right back on top. Lots of sounds in here, from the Guess Who to Neil Diamond, but the sound still belongs to the band. Good, summer flavored rock.

recommended

JIMMY BUFFETT—Door Number Three (3:03); producer: Don Gant; writers: Jimmy Buffett-Steve Goodman; publishers: ABC/Dunhill/Red Pajamas, BMI/ASCAP. ABC 12113.

EVIE SANDS—I Love Makin' Love To You (3:20); producers:

Dennis Lambert & Brian Potter; writers: B. Weisman-E. Sands-R. Germinaro; publishers: Big Cigar/Bien/Common Good/Pocket Full Of Tunes/Every Little Tune/Touch Of Gold/American Dream, BMI/ASCAP. Haven 7013 (Capitol).

RICK CUNHA—Best Friends (2:36); producer: Ken Mansfield; writer: R. Cunha; publishers: Next Stop/January/Frontlawn, BMI. Columbia 3-10174.

LOBO—Would I Still Have You (3:29); producer: Phil Gernhard; writer: Kent LaVoie; publisher: Famous, ASCAP. Big Tree 16040 (Atlantic).

JOE WALSH—Time Out (3:26); producers: Joe Walsh & John Stronach; writer: Joe Walsh; publishers: ABC/Dunhill/Barnstorm, BMI. ABC 12115.

PAPER LACE—So What If I Am (3:25); producers: Mitch Murray & Peter Callander; writers: M. Murray-P. Callander; publisher: Murray-Callander, ASCAP. Mercury 73694.

JIM GILSTRAP—House Of Strangers (3:37); producer: Wes Farrell; writers: Dave Appell-Sandy Linzer; publishers: Apple Cider/Little Max, ASCAP/BMI. Roxbury 2013 (Chelsea).

THE BEACH BOYS—Barbara Ann (2:11); producer: not listed; writer: Fred Fasset; publishers: Shoestring/Cousins, BMI. Capitol 4110.

CHARLIE ROSS—Your Side Of The Bed (2:50); producer: Amigo Productions; writer: Mac Davis; publishers: Screen Gems-Columbia/Songpainter, BMI. Big Tree 16039 (Atlantic).

HERB ALPERT & THE T.J.B.—El Bimbo (2:29); producer: Herb Alpert; writer: C. Morgan; publishers: Artie Wayne/Reizner, ASCAP. A&M 1714.

LESLEY GORE—Immortality (3:21); producers: Quincy Jones & Tom Bahler; writers: Lesley Gore-Ellen Weston; publishers: Lil Bits & The Witch/Kidada, ASCAP/BMI. A&M 1710.



recommended

JAMES BROWN—Hustle (Dead On It) (4:58); producer: James Brown; writer: James Brown; publishers: Dynatone/Belinda/Unichappell, BMI. Polydor 14281.

JOHNNY BRISTOL—Love Takes Tears (2:19); producer: Johnny Bristol; writer: Johnny Bristol; publisher: Bushka, ASCAP. MGM 14814.

PERSUASIONS—One Thing On My Mind (3:22); producer: Tony Camillo; writers: Evie Sands-Richard Germinaro; publishers: Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI. A&M 1698.

JOHNNIE TAYLOR—Try Me Tonight (3:20); producer: Don Davis; writer: Don Davis; publisher: Groovesville, BMI. Stax 0241.

like Leon Russell at times, at least in his phrasing) make a pleasing LP that should appeal to many of the cosmic cowboy fans. Songs are of a mid-tempo nature for the most part, with easy keyboard work from Marc Benno among others helping set the mood. Lyrics tend to become a bit obscure at times, but the overall feel is a good one and the artist has come up with a far better than average first album.

Best cuts: "Crazy People," "Mystic Rider," "They Are Taking Me Away From The Sea," "Keep Me From Going Under."

Dealers: London is mounting a major push for this artist.

FLYING ISLAND, Vanguard VSD 79359. This group's calling is jazz-rock. In place of vocals, the group lets its instrumental prowess take the lead throughout. Their sound has traces of many others, most notable Chick Corea and Return To Forever. Each of the musicians is adept on his instrument and the standouts or the violin and flute of Faith Fraioli.

Best cuts: "Funky Duck," "Even The Birds Wear Gas Masks," "Cry To The Moon," "Time Bound Wizard."

Dealers: Play selected cuts in-store.



ALBERT BROOKS—A Star Is Bought, Asylum 7E 1035 (Elektra/Asylum). Brooks, one of the more popular comedians on the rock club circuit comes up with an extremely amusing LP based on the idea—that doesn't seem so far off the wall when you stop and think—of putting together an LP with something for everyone so at least somebody will play it and therefore buy it. Brooks appeals to AM, FM, classical, blues fans, different classes of people, in short, everyone. Comments from Peter Asher, Albert King (in one of the funnier spots), Linda Ronstadt, Nilsson, Rob Reiner, Peter Tork, Mickey Dolenz, David Geffen and about 20 others. LP concept from Brooks and Harry Shearer is a fine one, and, if ever taken seriously, could provide someone with a hit LP. DJ Charley Van Dyke narrates.

SIDNEY JOE QUALLS—Run To Me (3:02); producers: Carl Davis & Sonny Sanders; writers: Sam Dees-Dan Eckley; publishers: Moonsong/Act One, BMI. Dakar 4546 (Brunswick).



First Time Around

NATALIE COLE—This Will Be (2:50); producers: Chuck Jackson & Marvin Yancy; writers: C. Jackson-M. Yancy; publishers: Jay's Enterprises/Chappell & Co., ASCAP. Capitol 4109. Daughter of the great Nat King Cole shows herself to be a top-flight singer with this blend of MOR and disco sounds. Jumping tempo also gives her chance to show ability as a stylist.

RAY THOMAS—High Above My Head (3:21); producers: Ray Thomas & Derek Varnals; writers: Thomas-James; publishers: Tomo's Tunes/Pocket Full Of Tunes/Common Good, ASCAP/BMI/BMI. Threshold 5N-67020 (London). Another ex-Moody Blues takes the solo route with a rocker that sounds a bit like Ringo in spots. Note the strong similarity to the group heard in the Hayward-Lodge product, though the influence is there.

JEFF PERRY—Love Don't Come No Stronger (Yours And Mine) (3:29); producer: Jeff Perry; writers: Leonard Perry-Kenneth Stover; publisher: J.L.P., ASCAP. Arista 0133. Good, bouncy summer type song with title used well as hook. Kind of goodtime record that did so well in the '60s cut in a contemporary manner.

BANZAI—Chinese Kung Fu (3:10); producer: S.A. Creations Artistiques; writer: Subway; publisher: Proboscis, BMI. Scepter 12407. If "El Bimbo" can do it, why not this disco cut with the Oriental flavor? Well done and fun.



JEANNIE SEELY—Take My Hand (3:06); producer: Walter Haynes; writer: Hank Cochran; Tree (BMI); MCA 40428. A fine song by an excellent singer, again doing a Hank Cochran tune which she does best. A very pretty rendition. Flip: "How Big A Fire"; same credits.

SHARON VAUGHN—Go To Your Room And Play (2:48); producer: Bill Rice; writers: Jerry Foster and Bill Rice; Jack and Bill (ASCAP); ABC-Dot DOA-17553. Excellent production of a well-written tune, which gives Sharon perhaps her best effort to date. It's very listenable. Flip: No info.

JERRY JAYE—It's All In The Game (3:19); producer: Larry

Rogers; writers: C. Sigman, C.G. Dawes; Warner Bros. Music (ASCAP); Columbia 3-10170. The fine old pop tune given new treatment, which is what is happening a great deal in country today. It should be especially heavy in air play. Flip: No info.

LITTLE DAVID WILKINS—One Monkey Don't Stop No Show (2:30); producer: Owen Bradley; writers: David Wilkins, Tim Marshall; Forrest Hills (BMI); MCA 40427. It's a familiar phrase put to music in a novelty tune which is very up. Flip: No info.

BUCK OWENS & SUSAN RAYE—Love Is Strange (2:29); producer: Buck Owens; writers: Smith-Baker-Robinson; Ben Ghazi (BMI); Capitol 4100. Buck and Susan blend their voices in a song borrowed from another form of music, and do a great job of it. Very cleverly handled. You'll even recognize the arrangement. Flip: "Sweethearts In Heaven"; producer: same; writer: Buck Owens; Tree (BMI).

BILLIE JO SPEARS—Stay Away From The Apple Tree (2:46); producer: Larry Butler; writers: Larry Butler, R. Bowling; Unart/Brougham (BMI); UA XW 563. Larry brings out the best in people, and does it here with a clever number which Billie Joe handles well. Flip: No info.

FARON YOUNG—Here I Am In Dallas (2:35); producer: Jerry Kennedy; writers: L. Morris, R. Hughes, T. Ashmal; Hank Williams Jr. (BMI); Mercury 73692. For 20 years he's been turning out hits, and this is no exception. It's a little different, but just as strong as anything before it. Flip: No info.

recommended

DON GOODWIN—Ooh Tang-A-Wang (The Koala Bear Song) (3:15); producer: Jean Zimmerman; writer: Bernie Schmidt; Sing Me (ASCAP); Sing Me; M-45-5.

NICK NIXON—I'm Too Use To Loving You (3:00); producer: Glenn Keener; writer: Ben Peters; Ben Peters (BMI); Mercury 73691.

HOWDY GLEN—I Can Almost See Houston (3:20); producer: Euel Mills; writer: Ray Willis; Central Songs (BMI); Merrittorous 1005.

SUNDAY SHARPE—I Gave All I Had To Him (2:49); producer: Larry Butler; writers: Ben Peters, Larry Butler; Unart/Ben Peters (BMI); United Artists XW 666.

DAVID ROGERS—Memories To Spare (2:25); producer: Pete Drake; writer: L. Hargrove; Tomake (ASCAP); United Artists XW 667.

TUMBLEWEEDS—Somewhere Between (2:51); producer: not listed; writer: Merle Haggard; publisher not listed; BASF 15610.

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 LPs

• Continued from page 63

ANGELO BOND—Bondage, ABC ABCD-889. Young soul artist comes up with an LP that is basically a solid set of eight disco tunes, though several slower tempo cuts are included. Vocals fall somewhere in between the falsetto style so prevalent today and a more powerful sound, while production from the artist and McKinley Jackson keeps these vocals out in front of the strongly string-oriented instrumental backup. One eight minute cut ("Eve") should be the disco favorite, though all should gain favor both on the dance floor and on soul radio.

Best cuts: "Goodbye My Love," "Eve," "I Love You," "What's Bad About Feeling Good," "Man Can't Serve Two Masters."

Dealers: Place in pop and soul.

ARTHUR ADAMS—Home Brew, Fantasy F-9479. Guitarist and the guest Crusaders produce a highly enjoyable funky instrumental sound on side two. The opening side is all vocals which are weak in comparison to the others.

Best cuts: "First Class Woman," "Chicago Sidewalk."

NUCLEUS—Snakehips Etcetera, Sire SASD-7508 (ABC). Electronics and jazz make up this set of twin synthesizers, saxophones, flutes, voices used as instruments and more standard rock tools such as guitars, bass and drums. The jazz element would certainly have to be categorized as leaning toward the free form, while the electronic element is mild compared to some of the sounds coming from the European market today. So the mix is an interesting one. Several of the cuts do fit a more conventional mode and could garner MOR and jazz play, but the thrust of the set should be PM. Producer, by the way, is Jon Hiseman, who some may remember as a charter member of Colesium, one of the early British jazz/rock bands.

Best cuts: "Alive And Kicking," "Snakehips Etcetera," "Heyday."

Dealers: Cover should draw sales.

MICHAEL O'GARA—London PS 660. Some good country oriented tracks and a soft-voiced O'Gara (who sounds a bit

Best cuts: Try Albert King for airplay, or Phone Call To Americans for airplay. But they're all excellent.

Dealers: Watch for Brooks in concert, on TV or—radio exposure.



pop

GINO VANNELLI—Storm At Sunup, A&M SP-4533. Strong funky set continues to showcase artist as one of the more powerful and soulful vocalists on today's music scene. Lots of rock/soul guitar work, driving horn riffs and instrumental breaks add sound of set on the whole. Mood changes from wild to smooth (with strong jazz overtones) and back with little disruption, which is credit to Vannelli and brother Joe who co-produced. **Best cuts:** "Storm At Sunup," "Mama Coco," "Where Am I Going" (an eight-minute spectacular), "Love Is A Night." (Arrangements and vocals on most of these cuts are as suitable for a Broadway show as they are for pop and soul play.)

THE ROWANS—Asylum 7E-1038 (Elektra/Asylum). You may remember this group from another label three years ago when they turned out a pleasing set but were victims of what many people thought was a classic case of overhype. Now they're back with a pleasing set of Eagles/Poco/Souther, Hillman Furay-styled material highlighted by clear harmony singing and easy to listen to acoustic instrumentals. Production from Richard Podolor is an enhancement. Three brothers now, incidentally, rather than the two of a few years back. **Best cuts:** "Take It As It Comes," "Do Right," "Here Today—Gone Tomorrow," "Me Loving You."

BETTY EVERETT—Happy Endings, Fantasy F-9480. Veteran songstress, best known for her soul hits, comes up with a beautiful set that reveals all her strength as a stylist as powerful as Dionne Warwick in the pop area and Aretha Franklin

for pure soul. Production and arrangements from Gene and Billy Page, but it is Ms. Everett with her sensitive, stirring vocals on standards and new material who takes the spotlight here. **Best cuts:** "God Only Knows," "Bedroom Eyes," "Keep It Up," "Happy Endings."

STEVE GOODMAN—Jessie's Jig & Other Favorites, Asylum 7E-1037 (Elektra/Asylum). Long-time folk rock favorite comes up with a good blend of both, including some fun-filled instrumentals, some songs of Americana that he seems to do so well, some country-flavored cuts and some rock. One of few artists who can combine equal portions of humor and sentimentality in the same LP and get away with it. Guests include Bonnie Koloc and Hugh McDonald. **Best cuts:** "Door Number Three" (new Jimmy Buffett single the pair co-wrote), "Spoon River," "This Hotel Room," "I Can't Sleep."

JOSE FELICIANO—Just Wanna Rock'n'Roll, RCA APL1-1005. Another nice effort from Feliciano, that touches all musical types. Expect play in the pop market, as well as soul and FM market for this one. His material runs the gamut from originals to soul standards by people like Smokey Robinson and the Temptations. There's even one instrumental cut on the album. **Best cuts:** "I Can't Get Next To You," "Ain't That Peculiar," "Rock'n'Roll," "No Jive."

HUDSON-FORD—Worlds Collide, A&M SP-4535. Former Stawb members seem to get a bit more electric with each album, this time getting into synthesizers, sax work (there are some interesting jazz segments) and the strongest harmonies (parts sound a bit like the Hollies) they've come up with yet. Good mix of many styles and the best all around package from the duo yet. **Best cuts:** "Did Worlds Collide?" "Mechanics," "Petro Rock," "Mile High City."

NORMAN CONNORS—Saturday Night Special, Buddah BDS 5643. Drummer Connors puts together a soul/jazz set with some good lead vocals from Jean Carn and lots of funky, crisp instrumentals with guests Herbie Hancock, Gary Bartz, Eddie Henderson, Michale Henderson and Carlos Garnett. Material suited for discos or pop and soul airplay. **Best cuts:** "Dindi," "Maiden Voyage," "Akia," "Kwasi" (primarily a drum solo).

'Progressive Country' Up

• Continued from page 1

helped launch the British musical invasion in the mid '60s and those who merged blues, country and rockabilly in the '50s to come up with rock.

Artists, writers and producers in the field (as in those in the '50s and '60s) are or have been considered renegades in the loose term of the word and are known first to concert-goers and record buyers. The music is individualistic and draws on social events of the time for material.

Current "country" artists making large dents in the pop single and album field include Waylon Jennings, Jessi Colter, Freddy Fender (who has given mass popularity to "Tex Mex" sounds), Merle Haggard and Kinky Friedman.

Artists who are still primarily hitting the country charts but have put together hybrid bands and are playing to pop audiences include Tom-pall Glaser, Bobby Bare and Donny King. Writers and producers who must be included in the progressive push include Shel Silverstein, Huey Meaux, Ken Mansfield and Jack Clement.

Jennings has been on the country charts for more than a decade and has occasionally been ostracized (in print at least) for less than conventional (for country) songs, sound and dress. He has spent the past year playing major pop halls as well as before country audiences. One of the first to apply a distinct rock beat to country, Jennings has crossed to pop from time to time, but last year saw an LP reach 105 on the pop charts, a single hit the listings and TV appearances on Mike Douglas, Dinah Shore, Merv Griffin, "Midnight Special" and "Rock Concert." His current LP, "Dreaming My Dreams," comes on the pop charts this week at a starred 179—and it has not yet entered the country LP listings.

Jessi Colter had been a successful country artist and writer up until 1970 when she took a sabbatical from the business. Returning this year, her "I'm Not Lisa" single hit

No. 1 on the country charts and No. 4 on the pop charts. Her current LP went No. 4 country and is a starred 50 pop. The single also hit the top 20 easy listening charts. Miss Colter (who is Mrs. Waylon Jennings) has appeared in a number of pop concerts and on many of the same TV shows as Jennings. Her material is co-produced by Jennings and Ken Mansfield (who began his career in pop and is one of the few country producers living in Los Angeles).

Freddy Fender has merged rockabilly, rock, country and Latin for a Tex-Mex sound that has given him a chart-topping pop and country single in "Before The Next Teardrop Falls," a chart-topping LP and another single ("Wasted Days And Wasted Nights") that is a starred 28 country and a starred 57 pop. While others, such as Doug Sahm, have effectively used the Tex-Mex feel, Fender is the first to push it on a consistent basis across the pop and country single and album charts as well as hitting easy listening. His producer is Huey Meaux, who guided the early careers of stars such as B.J. Thomas and Doug Sahm and has been considered somewhat of a renegade himself in the past.

Merle Haggard has crossed to pop many times with his "working man's poetry" and highly individual singing and writing style. Without a major crossover for several years, however, his current "Keep Movin' On" LP is a starred 168 pop and a former No. 1 country hit.

Kinky Friedman, with his hybrid pop/country style and unusual humor, has had an LP reach the 130s on the pop charts and plays pop showcases such as the Troubadour (he will reopen that club next week) as well as country spots.

Tompall Glaser, for a decade a third of Tom-pall & the Glaser Brothers, one of country's more successful groups, is enjoying his first major hit as a solo with "Put Another Log On The Fire" at a starred 61. Glaser has also put together a band including Bobby "Blue" Bland's guitarist Mel Brown and drummer Charles Polk along with more traditional country pickers.

Glaser recently returned to live performing at the pop oriented Exit In in Nashville, offering a mix of pop and country material. Glaser Sound Studios in Nashville has been used by Jennings, Colter, Friedman, Dr. Hook and others.

Glaser is produced by Shel Silverstein, who also penned all of his last LP and has done three concept albums for Bobby Bare. Silverstein first became known to the public as a Playboy cartoonist, a regular on the Playboy TV show and as a pop writer. He continues to write for both pop and country artists.

Another producer/writer who fluctuates between pop and country is Jack Clement, who co-produced the current Jennings LP and has worked with Glaser in the past. Clement has been a pop and country force since the '50s when he produced, wrote and sang for Sun Records, the label that launched Elvis Presley, Charlie Rich, Jerry Lee Lewis, Johnny Cash, Roy Orbison and others.

Country artists on the whole are playing to wider audiences than at any previous time, and many acts that fall into the more "traditional" area are reaching pop charts and crowds. Jennings, Colter and Glaser will tour this fall playing a number of pop clubs and halls.

Yet it is a small core at the moment who seem to be leading the way, and for the first time the breakthrough can be seen in a tangible way—through the charts.

Computer 'Magic' At WEA In Burbank

• Continued from page 1

Corp. is introducing in its western states Burbank warehousing branch will upgrade every function in distribution, Bach opines. A check of his key employes finds them enthusiastic about how it will speed up and improve the accuracy of the jobs they do. They've been working with the on-line mode since April.

And experience grows with the method, procedures will improve. By late 1975, a WEA customer in the U.S. could call in his order to one of the seven stocking branches or approximately by-that-time 20 satellite sales offices and under normal conditions have that order palletted on a truck bound for his operation the same evening. And, often, even if the order was phoned in only two hours before truck departure time. "In a business where our goods are often as perishable as fresh produce, that's highly important," Joel Friedman, WEA Corp. president indicates.

Not only will the new electronic data processing concept, built around the Nova 840 computer, produced by Data General Corp., accelerate every distribution function from order fill through credit and returns, but it will improve accuracy, claims Howard Elkes, WEA data processing director.

Under the old batch computer system, when the key punch operator created the tape to provide input for the master computer in the WB studio here, a mistake in punching a number could go through. The on-line terminal politely refuses anything but a correctly punched entry, offering the correction to the operator while making the rejection. Bob Berglund, Burbank controller, explains it: "We don't have to manually edit for improper prefixes, label codes and electronic data processing formats. The computer immediately notifies us on the cathode ray screen. Many other small significant steps are also eliminated."

Former Capitol and Columbia sales executive Gene Becker, now chief branch buyer, and his aide, Brian Smith, are high on the advantages provided to their strategic responsibilities in the WEA Burbank branch that turns its inventory 10 times annually. They serve 11 far-flung Western states.

Becker's office will soon house its own terminal. He'll use it primarily for current inventory and past 20-workday sales history. He or Smith will punch out eight digits of a single, LP or tape title and the computer will spew out in eight seconds everything from current, up-to-that-very-minute floor inventory in Burbank, to account open orders, past account back orders, his own purchase orders still open and open returns on the selection. The on-line screen will automatically gauge a floor lead on hot and catalog numbers for Becker.

"The batch system provided us with purchasing information after the fact. It was late, compared to our new system. Before, orders were picked and our inventory thusly reduced. We didn't get information about such floor stock depletion sometimes until 48 hours after it took place. The key punch operator made a tape and that tape then went into the machine. Now the computer gets that information simultaneously as the order and picking ticket are produced. With on-line, we have the information immediately," Becker states.

Dick White's warehouse crew is saving lots of time and shoe leather. The computer automatically sorts out the label order and sorts it out numerically by configuration and catalog number.

For instance, if a terminal operator is key punching an order being given him on the phone by an account and the account mixes up the labels and numbers, the computer sorts the order out in the exact sequence in which the 40,000 square-foot warehouse is physically laid out.

White and Becker point up that computers in each satellite and warehouse eventually will mean that most orders received two hours before truck departure time by computer will ship out that same evening. Becker notes that at least half of the orders from satellites today are slowed by being mailed to the warehousing branch. White and Becker agree it could be a 72-hour time saver, especially important to those accounts distant from a warehouse.

Because Becker will be provided with vital information much earlier,

he will as chief buyer be able to cut down his inventory lead. Instead of the current two-to-three week lead on LPs and tapes, it could probably be cut considerably, eventually greatly decreasing dollars invested in present \$4 million inventory.

Eventually, WEA Burbank will have six terminals key punching orders. Handwriting and extending an order of 100 selections took at least 15 minutes. On-line brings that time down to six minutes and again, accuracy is increased.

For example, the key entry operator punching about nine digits of an account number automatically causes the computer to provide an order number, complete shipping and billing address and ship-to phone number; all essential credit information; complete shipping instructions, account salesman's name, commission, priority and whether the account wants back orders.

As WEA president Joel Friedman points up, usage of the computer is just in the first stages. Returns, too will be facilitated, he says. One terminal in Burbank will handle nothing but returns.

Friedman and Elkes want the system to make each branch more autonomous. That's the Friedman philosophy.

Elkes says the computer by 1976 will provide Friedman and marketing executives Henry Droz and Vic Feraci with complete sales printouts three mornings per week. This information will be composed of all data processed by every branch and satellite right up to closing time the night before. Only one person will be necessary to supervise the master computer in Burbank's input as phone lines channel the data.

Alligator Snaps Up 5 Distributions; To 22

NEW YORK—Alligator Records has upped its distributor list by five, bringing the total number of indies handling its product to 22.

Recently joining the Alligator distribution chain are: Lee Distributors, Metairie, La.; M.S. Distributors, Chicago, Ill.; Wild Turkey Productions, Lexington, Ky.; Dean Wallace Distributors, Noank, Conn.; and Rounder Records, Somerville, Mass.

Music, Not Lib Is Main Thrust

• Continued from page 23

that the next time around will be more relaxed and productive, even though they're pleased with the first album.

The label deal itself is for one LP with the label having four option years of one-two-one-two LPs per the respective years.

As for plans, a recent gig in Chicago marked the first time that the trio has played away from the East Coast markets and they are hoping for enough exposure from the single to generate West Coast dates. Hooke, group fiddler and lead guitarist, would like to spend more time writing (something they all collaborate on now) and Brandt, bassist, and Bowen would like to become more involved in producing and engineering.

While the group demurs from flaunting their womanhood as a gimmick, there is little hesitation on their parts to help push for more opportunities for women, within the industry as well as outside it. Several times they have played for "Women's Rights" rallies, and they say that they will continue to be involved in the "cause." It's a feeling that a "working" example is one of the best ways of breaking down any barriers.

Inside Track

Jackson 5 expected to sign with **Epic Records** in New York Monday (30). . . Rumors flashing around that **Rolling Stones** may cancel South American portion of current tour and even some U.S. dates as a result of **Ron Wood's** Faces' commitments and some possible dissatisfaction on the part of **Mick Jagger** with dates worked so far. . . Is **ABC Records & Tapes** shifting its base from Seattle to New Jersey?

Brian Lane, manager of **Yes**, tossed an after the concert party for the group at his Bel Air home following the band's Hollywood Bowl sellout. Attending were actors **James Caan** and **Elliott Gould**, **Jon Anderson** of the band, **Rod Stewart**, promoter **Steve Wolf** and TV-writer wife (Cher Show) **Iris Rainer** as well as **Bob Greenberg** and other Atlantic executives. . . **Brownsville Station** is now a quartet, having added **Bruce Nazarian** on guitar. . . **Peter Haycock**, lead guitarist for **Climax Blues Band**, is using a guitar with a main body less than nine inches wide and a foot long—just about cigar box size. The guitar was a gift from **Lynyrd Skynyrd** lead singer **Ronnie Van Zant**.

Fun Productions has wrapped up the first half of 1975 with its biggest grossing month ever, according to executive producer **David Forest**. Five June shows pulled down a gross of \$350,000, with shows featuring **Bachman-Turner Overdrive**, **Z Z Top**, **Aerosmith**, **Elvin Bishop** and **Tower Of Power**. . . Look for **Tiny Tim** on your TV screens again. He was taped at **Mother's** in Chicago for ABC-TV's "Wide World Of Entertainment." . . **Marv Helfer**, most recently with ABC Records as vice president, is back from a month of traveling and is getting set

to announce plans shortly. . . **Dionne Warwick** looked into the crowd during a London performance recently and spotted friends **Marc Gordon** and **Florence LaRue Gordon** (of the **5th Dimension**).

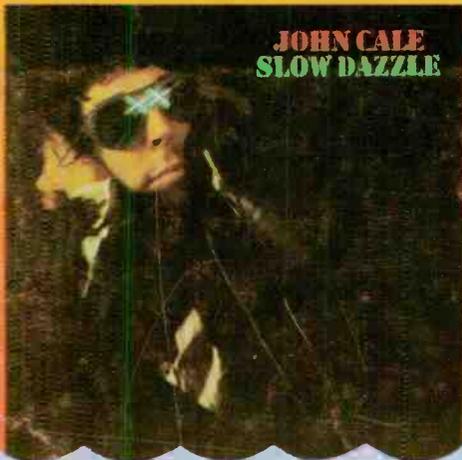
Big Walter Horton and **James Cotton** will battle it out in a duel—harmonica, that is, at the **Monterey Jazz Festival** Sept. 20. . . **Joe Cocker** and **Bad Company** stopped by Los Angeles' **Starwood** recently to watch and jam with **Freddie King**. . . CBS-TV series for the **Manhattan Transfer** all set to roll Aug. 10 as a summer replacement for **Cher**. . . Speaking of the **Manhattan Transfer**, group member **Tim Hauser** has a sister who will write some of the material. Lady is **Tayetta**, who had some theatrical experience herself as a **Cockette**. . . British folk rocker **Steve Ashley** ended up with ptomaine poisoning as a souvenir of his first trip to Dallas and had to return to England. . . **Ted Neeley** heads for the jungles of Venezuela to shoot a movie, "Man Against Man."

The **Michael Stanley Band** is managed by **David Spero**, not **Irv Azoff** as reported in a recent **Billboard** LP review. . . **Monarch Entertainment Bureau** has taken over all summer pop bookings for the **Asbury Park Convention Hall** in Asbury Park, N.J. . . **George Martin**, the man who became famous as producer of the **Beatles** and is currently working with **America**, will make his performance debut at the **Hollywood Bowl** Aug. 3. Martin will conduct the **Hollywood Bowl Symphony** in a "Beatles Suite." **America** will headline the evening. . . **Ritchie Blackmore** has exited **Deep Purple** to form **Ritchie Blackmore's Rainbow** and **Purple** will bring in **Tommy Bolin** as new lead guitarist.

some things new on

Island

JOHN CALE



Slow Dazzle
Produced by John Cale
ILPS 9317/Y81 9317

GEORGIE FAME

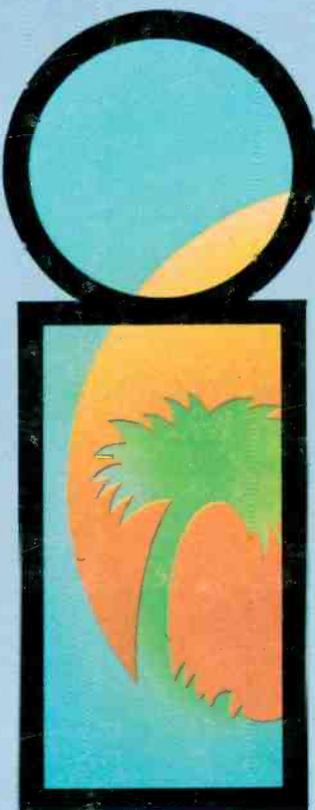


Georgie Fame
Produced by Glyn Johns
ILPS 9293/Y81 9293

FAIRPORT CONVENTION



Rising For The Moon
Produced by Glyn Johns
ILPS 9313/Y81 9313

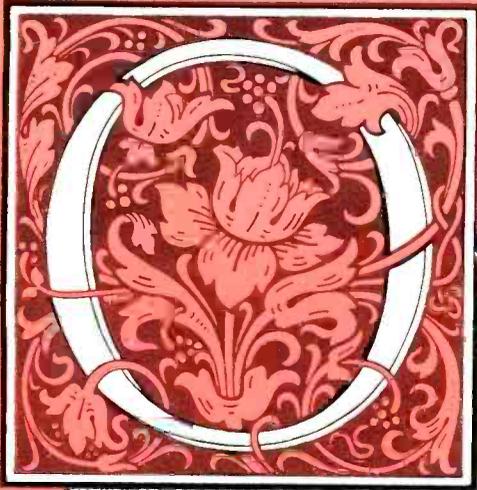


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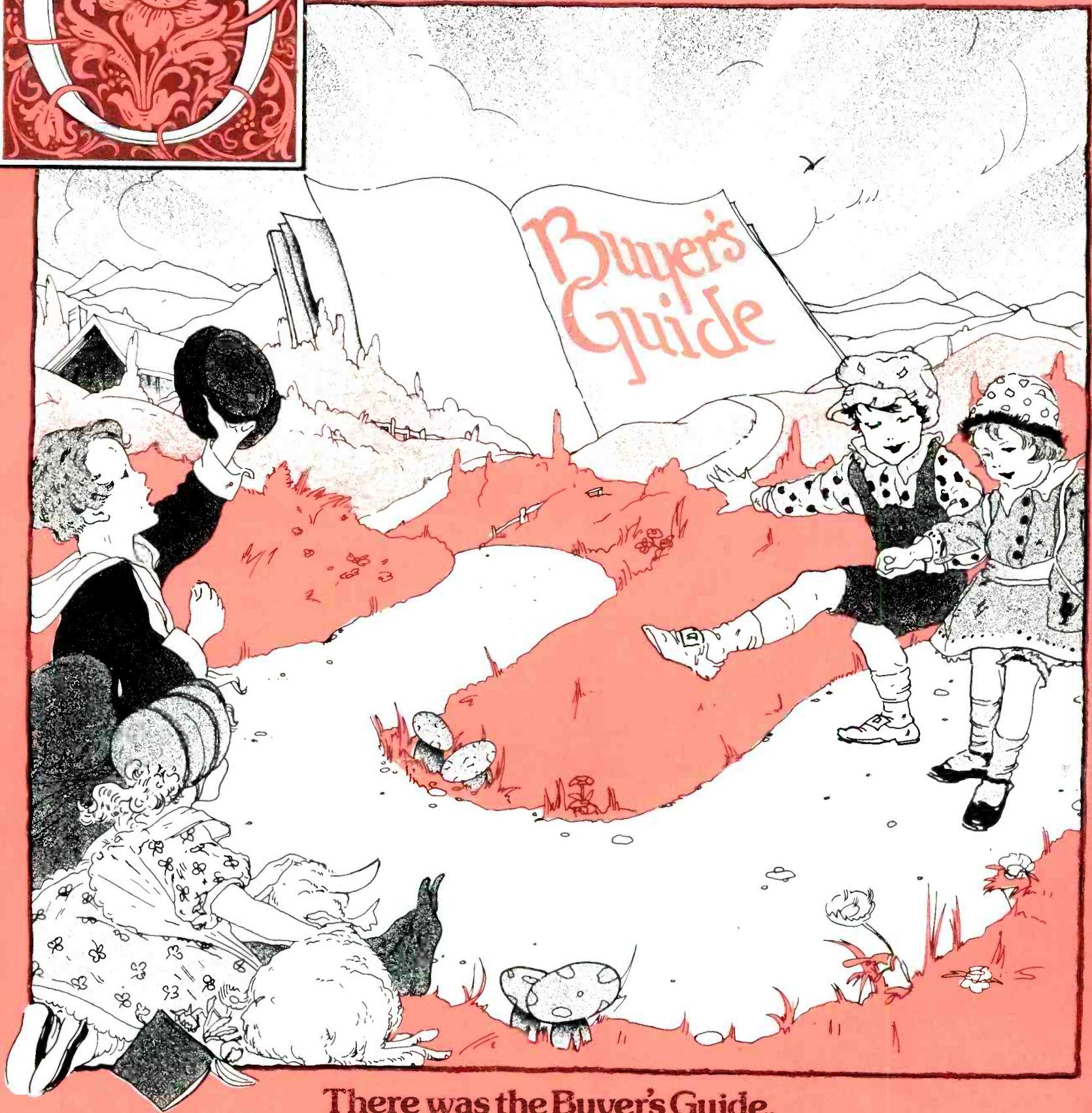
PAUL KOSSOFF



Back Street Crawler
Produced by Paul Kossoff, Bob Potter, Jean Rousset & Diga
ILPS 9264/Y81 9264



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