

Billboard

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YEAR

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Music Pubs Ask: What Recession?

N.Y. One-Stops Seek To Cover the Globe

By IS HOROWITZ

NEW YORK—Key one-stops here, once largely limited in their market coverage to compact Eastern territories, are branching out nationally and, to a significant degree, internationally as well. These burgeoning operations, still conceptually pegged to servicing independent retailers, now supply mom and pop stores with records and tapes in growing numbers across the country.

"Our territory is wherever common carriers will take us," says Eddie Portnoy of Record Shack.

Art Siegel, of Mr. Topp Tape, now claims dealer accounts in all states but Hawaii. Four of the stores he regularly ships to out of New York are in Fairbanks, Alaska.

While Joe Abody, head of Tape King, limits his active sales territory at this time to the East, Midwest and South, he finds accounts increasing in Europe, Africa and Japan.

And at Double B Records & Tape, Bernie Boorstein is in the midst of an aggressive expansion into the 33 states covered by a newly installed WATS telephone line.

Talk of recession is no inhibitor to
(Continued on page 10)

Bookers Try To Stabilize Campus \$\$

By JIM FISHEL

NEW YORK—Several major concert booking agencies are working at lowering the price of their acts to help avoid a recessionary climate on college campuses.

Discussions have been held between concert promoters and their artists, with Premier Talent's president Frank Barsalona credited with initiating this kind of business discussion.

The lowering of prices is designed to combat the phasing out of middle-priced entries on campus bills.

Medium-priced acts in the \$1,500-\$7,500 range are in danger of extinction, according to several agents, unless they can block-book dates and lower their going rate. Still, these same agents insist that problems are not as severe as they look at first
(Continued on page 27)

7 Major Firms Elated With Profits Upswing

By CLAUDE HALL & ROBERT SOBEL

LOS ANGELES—Music publishers are reporting healthy dollar volume increases in mechanicals, performances, print and international areas, lending credence to their comments that publishing is "recession proof."

In a national survey of seven major American operations, all report optimistic outlooks for 1975 based on good statistics for 1974.

And while the national economy may be striving to recover from "Nixonitis," Eastern and Western publishers speak of economic booms. They include the Big 3, Chappell, E.B. Marks, 20th Century, ATV, Warner Bros. and Screen Gems-Columbia.

Herb Eiseman, 20th Century Music's president, reports his firm is up 32 percent overall compared to one year ago in all four areas.

Overall growth from these seven firms runs from 15 to 35 percent, the mechanical increase ranges from 15 to 20 percent, international grosses run 12 to 40 percent and print increases 30 to 40 percent.

20th Century speaks positively because it had one or more songs in 12 gold LPs last year and added Paul Williams to its songwriting roster.
(Continued on page 12)

Col Cuts \$2 Off 500 Catalog LPs

By JIM MELANSON

NEW YORK—A \$2 reduction on suggested list price has given a new sales life to some 500 LPs from the CBS Records \$4.98 list catalog.

Notably, the pricing change has resulted in a reported combined unit sales increase on the disks of some 700 percent and has kept a number of the albums from being removed from the CBS catalog and sold as cutouts.

The records have been marketed
(Continued on page 12)

McClellan Pushes C'right Revisions

By MILDRED HALL

WASHINGTON—Sen. John L. McClellan (D., Ark.) has reintroduced legislation for the general revision of the copyright law in the opening week of the new 94th Congress. The bill's new number is S.22.

Making the first truly optimistic
(Continued on page 12)



RUB IT IN. Get a good shine with Wishbone Ash's newest album produced by Bill Szymczyk, recorded in Miami and introducing new member Laurie Wisefield. Wishbone Ash is currently touring the west coast, then heading for a date in Hawaii as part of their expensive 1975 World Tour. "There's The Rub" a new album from MCA Records. (MCA-464) (Advertisement)

Fair Trade Focal Point In TEAC's Stand On Prices

By RADCLIFFE JOE

NEW YORK—Another major fair trade confrontation has erupted involving two prominent pro and anti price-fixing factions in the consumer electronics industry's battle with this volatile subject.

The standoff between the TEAC Corp. of America and S&M Stereo Center and Ultralinear Sound Corp., commonly known as "Crazy Eddie" in the New York area, was triggered by TEAC's determination to enforce fair trade in those states in which price fixing statutes are on the books.

TEAC's insistence and S&M's stubbornness could well contain the ingredients of a test case that could further undermine fair trade's al-
(Continued on page 36)

TV Special Set For Radio Program Forum

LOS ANGELES—A television special focusing on air personalities and radio programming awards will highlight the eighth annual International Radio Programming Forum, Aug. 13-16 at the Fairmont Hotel in San Francisco.

Pat O'Day Productions, a new firm launched in Seattle as a division of Kaye-Smith Enterprises, will produce an hour-and-a-half TV special based on the awards in association with Bernie Rothman and Jack Wahl, writer-producers.

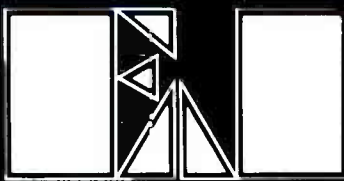
O'Day is president of the new production firm; he was previously gen-
(Continued on page 14)



Barry White has created a Golden Empire all his own. His consistency in the Golden Circle has been nothing short of phenomenal. Now the Maestro comes up with just another way to go Gold... his newest 20th Century Album "JUST ANOTHER WAY TO SAY I LOVE YOU" (T-466).
(Advertisement)

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The World's Music Company.
CBS Records International.



1975



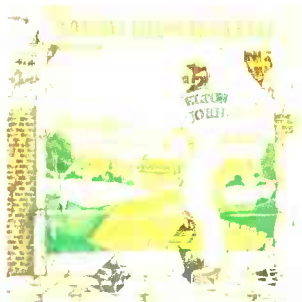
MCA-2128



MCA-2130



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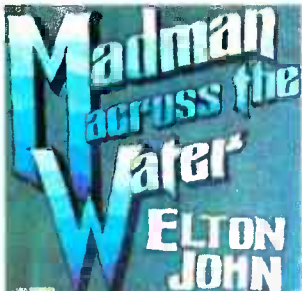
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MCA-2100



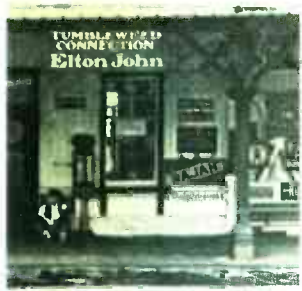
MCA-2017



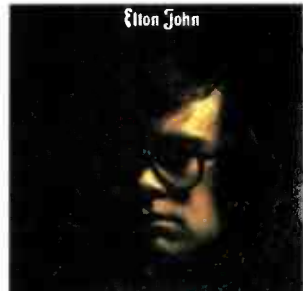
MCA-2016



MCA-2015



MCA-2014



MCA-2012

AVAILABLE ON MCA RECORDS AND TAPES

photo: Emerson/Loew

New Con Game Bags Disks For A 'Movie'

LOS ANGELES—In a unique scheme to obtain free records from several labels here, a man claiming to be a son of film director France Zafferelli and calling himself "Joseph Zafferelli," has visited Stanyon and Arista asking for merchandise for a movie he claims he is casting background music for, according to the labels.

In both instances he was given LPs—some of which subsequently turned up for sale at Arons Records.

At Stanyon, Wade Alexander says the man first stopped in saying he was doing a film on the music business dubbed "Number One With A Bullet." When Alexander asked if this was in conflict with the Berry Gordy picture, the man reportedly said he did not think so but would change the name to "Super Hit Number One."

Alexander gave the man about 80 records. A few days later, Alexander says,

"Zafferelli" called to say his studio had been robbed and asked if the releases could be replaced. Alexander gave him another set.

More than a little suspicious by this time, Alexander called Franco Zafferelli's agent in New York, who informed him her client had no such son. Alexander also checked several local record stores, finally locating the Stanyon batch, including several disks that have not been officially released yet.

When "Zafferelli" reportedly phoned a third time to say he had picked several cuts for the movie but needed more records to transfer to tape, Alexander told him he would have to show a shooting and production schedule and a contract before he could offer any more records.

"By this time it was ridiculous," Alexander says. "First, you need contracts, you don't just take music and make a film. Sec-

only, you don't transfer music to tape to make a movie. When I told him he could not have the records he became highly incensed, but he has since called me back."

The man calling himself "Zafferelli" also paid a visit to Arista Records, where he reportedly told much the same story to Penny Jenkins. Ms. Jenkins says she gave him some LPs and he called the next day to say his car had been stolen and he needed the records replaced.

"I told him he would have to make some calls to New York," Ms. Jenkins says, "before I could give him any additional product, and he came on really strong, telling me he was going to call Clive Davis (Arista president) and that I'd be in serious trouble. I still didn't give him anything, and, as far as I know, he hasn't called anyone."

Phonogram '74 Volume Up 80 Percent Over '73 Year

By MARTIN MELHUISE

CHICAGO—Sales figures for Phonogram in 1974 reveal approximately 80 percent greater net volume than in 1973.

President Irwin Steinberg attributes Phonogram's 1974 success to "the combination of a coordinated marketing technique coupled with unique artists."

In 1974, the immediate acceptance in the marketplace of acts such as Bachman-Turner Overdrive and the Ohio Players, had much to do with the company's sales figures.

Phonogram acts showed up frequently in Billboard's year-end issue where BTO attained the positions of Top New Pop Duo/Group Singles Artists and Top New Pop Singles

Artists, as well as number three Top DUO/Group—Pop Albums. Paper Lace was number 10 in the listings for the Top New Pop Singles Artists; the Joneses were number 10 in the Top New Soul Singles Artists; and Tom T. Hall's single "I Love" was

This article was written by Billboard's Canadian editor who often visits Chicago in pursuit of new sounds.

the number three Country Single Of the Year.

Steinberg explains the company's credo in signing acts thusly:

"We look for artists on the basis of their music, personality and their 'poetry.' Basically we look for those artists who are unique and have no duplicates.

"When we sign a unique musical talent in terms of performance, music and so on, we don't put a label on it. We work on the assumption that any unique musical concept has a chance to sell broadly and generally no matter which market it starts in. We have a very short artist roster but it is by choice. There is not an artist on our roster that our prime management has not traveled with and seen at one time or another."

A distinct trend within the Phonogram/Mercury operation is the continued acquisition of Canadian acts to the talent roster. Phonogram's New York-based a&R director Charley Fach started the ball rolling by signing BTO and since then Cana-

Nominate Wonder 7 Times

LOS ANGELES—The versatile Stevie Wonder emerges as the act with the most nominations—seven—for a 1975 Grammy.

In announcing scores of nominations, the National Academy of Recording Arts & Sciences discloses that members have honored Wonder with three nominations as a performer, two as a songwriter and two as a producer. Wonder captured five Grammys last year.

In the classical field, Sir Georg Solti leads in nominations with four. He is the conductor of the Chicago Symphony Orchestra.

In all, 270 nominations are announced. They cover 47 categories

(Continued on page 12)

UK Records Intros American Disco Label

LONDON—UK Records has launched an all-American accented, discotheque-orientated label, UK-American. Three singles comprise its first release including titles by Sixties hitmaker Bruce Channel and disco favorite Dean Parrish.

The importance of discotheque exposure for UK-American releases is emphasized by the operation's decision to mail its first three singles to club disk jockeys some three weeks

(Continued on page 49)

'Sgt. Pepper' Show May Still Tour U.S.

By MIKE HENNESSEY

LONDON—Peter Brown, head of the Robert Stigwood Organization, confirms that legal hassles have erupted regarding the musical "Sergeant Pepper's Lonely Hearts Club Band On The Road." (Billboard Jan. 18.)

Brown, however, denies that the tour has been killed because of a dis-

pute between RSO and the management of New York's Beacon Theater, where the show played for seven weeks.

Says Brown: "There was a dispute between ATV and Lennon and McCartney regarding the split of royalties from the show. ATV's Northern Songs offered to give us an indemnity against any action from John and Paul that might arise over the royalty deal, but I refused to go ahead until the dispute had been resolved because of my good personal relationship with the Beatles over the last 12 years.

"We, therefore, held up the show until Northern Songs had come to terms with Lennon and McCartney. That was the reason for the original hold up."

Meanwhile, in New York, a Columbia Records spokesman states that "we have no plans to record the original cast album of 'Pepper.'"

(Continued on page 66)

Longines Folded By Westinghouse

NEW YORK—Westinghouse Electric Corp. last week ended its Leisure Time group's mail-order business of the Longines Symphonette Society and Symphonette Press after an intensive three-month operations review and cutback. Certain assets of the Capitol Record Club had been acquired earlier by RCA Records (Billboard, Nov. 23).

Official announcement came from Donald Burnham, Westinghouse chairman and chief executive officer, as the latest in a number of steps taken by the financially ailing firm to cut its losing operations. About 500 jobs are affected, 400 in New Rochelle, N.Y., and 100 at Champaign, Ill.

Although Leo Leary, Longines president given responsibility for supervising the phaseout, was unavailable for official comment, apparently the Preferred Sounds, Inc.

(Continued on page 6)

Pop Writers See Crossovers Into Country And Soul

LOS ANGELES—While the focus in recent years has been on country and soul singles crossing to the Hot 100, there are a substantial number of songs written by pop writers appearing on other charts.

Fifteen songs are represented on the country charts which have been pop hits in the past or have been newly penned by pop writers.

Heading the list, and number eight, is Billy "Crash" Craddock's "Ruby, Baby"

The song, written by Jerry Leiber and Mike Stoller, was originally a hit in the 60s for Dion. The writing team is best known for songs penned for Elvis Presley, the Drifters and the Coasters. At 14 is "Out Of Hand," a Gary Stewart song co-written by Tom Jans and Jeff Barry. Jans is a known singer / songwriter while Barry, along with Ellie Greenwich, wrote some of the classic rock songs of the 60s.

(Continued on page 52)

More Late News See Page 66

DIRTY SALLY'S TYPICAL

Discotheques Newest Rage In Nevada

By LAURA DENI

LAS VEGAS—Discotheques are the rage in Nevada. On and off the Strip, in Las Vegas and Reno, people are trucking on down to boogie all night, seven nights a week.

The place to be is Dirty Sally's, formerly Billy Jack's. The name may have changed, but the ownership and format dances on. Dirty Sally's is the place Tropicana publicity director Marci Petersen took a Russian delegation to show them "the real Las Vegas." Perry Como went there with his manager Nicky Glass and a golfing partner and when Riviera executive Tony Zoppi arrived with Bob Hope he was informed there would be a 30-minute wait.

Dirty Sally's holds 400. At any given moment there is a waiting list

that would be the envy of any casino slot manager.

If you're lucky you might make it on the 20x32-foot dance floor where the record tempo is "programmed with 80 percent soul, some rock and some folk," according to manager Rudy Schneider.

"We go by the Top 50 charts," says Schneider. "But we can only play what is danceable and a lot of them you can't dance to. The majority of the records we buy. A record distributor from Phoenix has started to send us some records, but mainly they are labels I never heard of, like Casablanca. The records they send us are all danceable, but the records all sound the same. You don't know where one record ends and the next

begins. We need records whose beat is different, but we do play some of them."

Larry Taylor is the DJ with a relief man. Schneider programs all the music.

"We don't take requests. All of the music is programmed," he says.

"We usually have a little going that is a New York beat. Then we'll bring it up to a pitch and then we'll bring the beat down again. It gets a better response than just playing wild records. If everybody is dancing fast, then you can't put a slow one on right away," he says. "But this type of programming does pretty well for us."

Schneider has put together his own equipment and sound system

buying components from different companies.

"If you want to go dancing there is no place besides a discotheque," he stresses. "Bands have outpriced themselves and the music isn't consistent. With the proper sound system in a discotheque the people don't know they're being subjected to records. The bands are just doing imitations of big name bands. I think it's better if you have the original records with the big name bands and a good sound system, than a five-piece band banging away at a great song and ruining it. This is consistent. Nobody realizes they are dancing to music from records."

For two years Dirty Sally's was

(Continued on page 66)

JANUARY 25, 1975, BILLBOARD

EXPANSION PROJECTED 50 LP Schedule By Audiofidelity In '75

By ROBERT SOBEL

NEW YORK—Audiofidelity Enterprises is bullish on the industry as it expands on several fronts. In the area of releases, AF has scheduled some 50 albums for release this year, according to Hal Drayson, vice president of the firm. "We are releasing some 15 recordings during the January-February period. This represents part of a total picture that marks a doubling of records released by our labels for this year."

To handle this stepped-up release schedule and to strengthen its sales ties nationally, AF will recruit regional promotion men to push its product. Drayson and Bill Singer, national sales manager, will coordinate the effort and have set an on-the-road schedule for themselves for this purpose.

AF has also added personnel at its headquarters here. Last week the firm, headed by Herman D. Gimbel who purchased AF some 10 years ago, hired Stanley Rubin as its new a&r man and Roy Rosenberg as promotion manager. Another area of expansion involves the headquarters itself, with the firm adding another floor of space to its existing layout.

One of Rubin's policies will entail the development of new artists. Previously, AF emphasized its catalog,

which consists of some 400 titles, according to Drayson. Rubin's appointment, reflects the company's concern for more direct relationships with its artists.

Drayson says the firm is negotiating for additional labels to distribute. At present the firm owns Thimble, a contemporary label formed five years ago; Tiger Tail, a children's line; AF Records; and First Component Stereo Series, a classical budget label which is also issued on tape.

Some eight months ago, the firm opened a distribution operation in Miami, which Drayson says, has since been expanded because of its success there. Labels distributed by AF are Black Lion, Chiaroscuro, Enga and World Jazz.

British Island Label To Seek More American Acts

NEW YORK—Island Records has been an independent label in the U.S. for less than one year, with President Chris Blackwell setting up a program of growth that includes the signing of more American acts.

"Business will get stronger when we break away from the way that people categorize us as a British rock and reggae label," Blackwell says.

"We are still continuing to develop our roster in those areas, but I think that we have been typed by many people in one musical area," he says. "For this reason, we have become more active on the a&r side and are signing new acts."

These include Eno, formerly of Roxy Music; Jerry Williams, alias Swamp Dogg, and Sparks. This last group has done very well for the label and Blackwell credits touring as a major factor in this or any group's success.

"There is really no reason for a group to exist if they don't plan on touring," he says. "This is a major factor in developing a new audience and helping product sell."

One of the first groups on the label, Bob Marley and the Wailers, has been picking up a following and Blackwell credits them with the emerging growth of Jamaican music.

He has always been interested in the music of the Caribbean and has always wanted to develop the label in that musical area, even though he was probably the first to recognize

its potential. The label's soundtrack of "The Harder They Come" also served to give reggae a boost in this country.

Bob Marley and the Wailers are scheduled for an American tour in March and April after their new record is released in February, according to Blackwell.

Rubinstein Meets ABC Employees

LOS ANGELES—ABC Records' first 1975 sales and promotion meeting, held here at the Beverly Wilshire Jan. 10 and 11, was highlighted by the introduction of new chairman of the board Jerold Rubinstein to 150 company personnel.

Attending were national pop and r&b promotion men, branch managers, Anchor Records (ABC's foreign affiliates) and Sire/Passport executives.

Highlights of the meeting included ABC Leisure Group I president I. Martin Pompadur's emphasis that ABC will become more deeply committed to the publishing as well as the record business, new product presentations from ABC vice president Dennis Lavinthal, ABC/Dot president Jim Fogelsong and presentations from Al Lewis, director of special projects/R&B division and Don Gant, head of ABC country operations.

Director of a&r for Impulse Ed Michel stressed that added push on progressive jazz will be forthcoming.

Meetings included a pop promotion meeting chaired by Lavinthal; a r&b promotion meeting chaired by vice president Otis Smith; a branch managers meeting chaired by national branch coordinator Lou Sebok; and a publicity meeting chaired by vice president Marv Helfer.

Sire/Passport Records was represented by Richard Gottehrer, Seymour Stein and Marty Scott, while Anchor Records president Ian Ralfini offered a slide presentation.

Bell Moves From Polydor To EMI Outside the U.S.

LONDON—Bell/Arista has switched its international representation outside North America and Japan to EMI. Confirmation of the deal came through last week, after negotiations before Christmas indicated that a renewal with Polydor International was in prospect.

Indeed, so unexpected was the transfer to EMI after what Polydor termed "three years of a highly successful association," that the German company took the unusual step of releasing the following statement, (Continued on page 50)

Little Girl's Plea To Pres. Drawing Action

LOS ANGELES—"Please, Mr. President" is exploding out of Detroit and 20th Century Records general manager Tom Rodden believes that Armen Boladian of Westbound Records has discovered another "Americans."

In the record, a little 10-year old girl, Paula Webb, asks the president to solve the problems of the nation and find her daddy a job. It's a tear-jerker, admits Rodden.

In just a couple of days, the record reportedly hit 100,000 units and was breaking into Cleveland. "I'm sitting here with an order for 10,000 right now from Cleveland," says Rodden. "And Bartell Media has added it and stations in Los Angeles and elsewhere. Walter Cronkite did a number on the record on his TV show last week. It's just fantastic."

"Please, Mr. President" was written by newsman Randall Carlisle and produced by Tom Di Angelo, Carlisle, and Bernie Mendelson. It appears on the 20th Century-Westbound label and is the first release under the new distribution pact between 20th Century Records president Russ Regan and Westbound president Boladian. Boladian also discovered the hit "The Americans."

Executive Turntable



MORGAN Dennis Morgan is the new general manager of Rocket Records, Los Angeles. Morgan formerly worked for MCA Records as national album promotion director. . . . **M. Scott Mampe** has been appointed vice president, classical division, of Phonogram, Inc. Ms. Mampe has been with the company since 1968. . . . **Peter Burke**, son of the veteran orchestra leader Sonny Burke, becomes West Coast a&r manager in charge of new talent acquisition at United Artists Records, Los Angeles. Young Burke recently ended six years with ASCAP. . . . **Joseph Kleinhandler** set as national operations manager for the W/E/A group, Burbank.

★ ★ ★
Stan Bly appointed vice president, national promotion, at Phonogram Records. . . . The new director of national publicity for London Records is **Michael David**, with offices in New York. . . . 20th Century Records has added two regional promotion bosses to the staff of Hosea Wilson, national r&b chief. They are **Jim Brooks**, in Detroit, and **Stephanie McCoy** in Charlotte, N.C. . . . **Jim Fishel** is promoted to campus editor of Billboard after working as a member of the New York editorial staff since last spring and **Colleen Clark** is elevated to the post of editorial assistant in Nashville, up from a secretarial slot. . . . **Eddie Mann** has left GRC Records, where he was publicity director. F200

★ ★ ★
After stints in Cleveland and as Eastern regional promotion manager, Philadelphia, **Chuck Dembrak** to manager, national singles promotion, RCA Records.

★ ★ ★
At General Recording Corp., **Buz Wilburn** to executive vice president and general manager, and **Bob Harrington**, to vice president marketing, General Recording Distribution Co. **Oscar Fields**, sales vice president, adds responsibility for manufacturing, warehousing, distributing.

★ ★ ★
At Atlantic/ATCO, **Alan Lott** appointed national promotion director, album product, and **Bill Staton**, national promotion director, r&b singles product.

★ ★ ★
Michael Davis moves from Cash Box to London Records as director of national publicity. . . . **Ms. Jackie Harrison** from MGM to Southwest regional promotion manager at Crossover Records. . . . **Ron Adams** from Schaefer Brewing to Madison Square Garden Center public relations director.

★ ★ ★
With relocation of **Sol Reiner**, Warner Bros. Music general manager, to Los Angeles, **Steve Spooner** is appointed sales manager of publications, in New York. . . . **Steve McDevitt** a 1973 CBS Records trainee, to local promotion manager, Epic and CBS Custom labels, Minneapolis.

★ ★ ★
James N. Fiedler joins the expanding staff of MCA Disco-Vision, Inc., as vice president in charge of business affairs and administration in Universal City, Calif. . . . **Bernhard Jakobs** becomes director of development and application engineering and **Donald Patten** is the new manager of engineering services at Shure Bros., Evanston, Ill. . . . **Schaak Electronics, Inc.**, St. Paul, appointed **Lee A. Tschida** credit manager. . . . **Jack Dews** has resigned as national sales manager of Hitachi Sales Corp. of America, Compton, Calif.

★ ★ ★
Don Williams takes over as vice president, administration, of Skyhill Publishing, Inc., a subsidiary of Shelter Records in Los Angeles. . . . **Harold Wald** is the new professional manager of Music Maximum, Los Angeles music publisher. . . . A transmission error in last week's issue garbled the news that **Cliff Gorov** has been named general manager of No. 9 Music, a Los Angeles publishing firm.

★ ★ ★
In Harlingen, Tex., **Col. Buck Cody** signed to work as general manager of the Six Shooter Junction entertainment complex. He owns several recording and publishing companies. . . . **Francis C. LaMaina** has been tagged vice president, business affairs, of Dick Clark Teleshows, Inc., Los Angeles. . . . The newly created contemporary music division of Rogers & Cowan, Inc., is headed by **Paul Bloch**, who also becomes senior vice president of the company. . . . With Jerold Rubinstein leaving to become chairman of ABC Records, the music business management firm of Segel, Rubinstein and Gordon now becomes Segel and Goldman, Inc., in Los Angeles.

★ ★ ★
Denis Hyland named director, special projects, for Billboard, succeeding **Andy Csida** who retired after 32 years.

★ ★ ★
Associated Talent Consultants, moving to 10 N. Main St., West Hartford, Conn., next month, promotes **Daniel Mixter** to vice president, marketing and **Bonny Forbes** to account rep. . . . **Sunny Schnier** to associated director at Fred Heller Management Co. . . . **David Siegel** to director of Act 48 Management, subsidiary of Act 48 Studios.

★ ★ ★
Don Beadle from Central area manager to director of sales for National Semiconductor Corp. semiconductor division, succeeding **Tom Lauer**, now West Coast area manager.

★ ★ ★
Dee Armitage moves to Arista Records, New York, as assistant to FM promotion boss **Michael Klefner**, Ms. Armitage previously was with CBS Records International.

JANUARY 25, 1975, BILLBOARD

WATERGATE LPs NIXED BY JUDGE

WASHINGTON — Record company plans to issue albums of Watergate-related presidential tapes are temporarily blocked. Judge Gerhard Gesell of Federal District Court here said applicants for the tapes had failed to assure the court that they would not be put to "undignified use." The applications were denied without prejudice, and may be re-submitted. Both Warner Bros. and RCA Records were reported planning Watergate tape albums.

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They came together in 1975.

Charlie Rich
who hasn't been off the
charts for over two years,
who's won Grammy Awards,
C.M.A. Awards, and millions
of devoted fans through
his consistently excellent
Epic recordings.

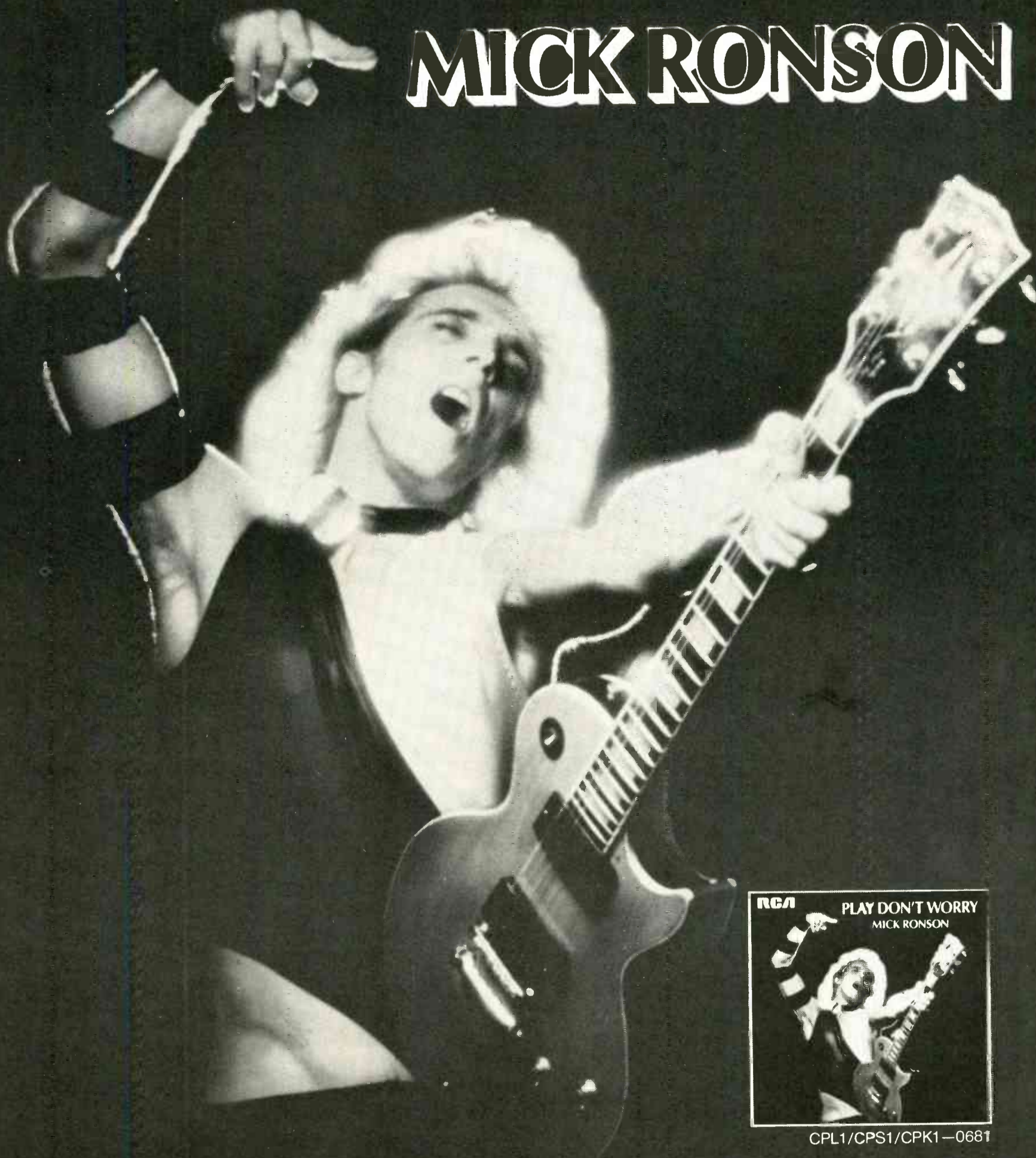
"My Elusive Dreams"
which has been a #1
country hit, is a country
standard recorded by
nearly everyone, but has
been waiting for the one
interpretation that would
make it #1 nationally and
a pop standard forevermore.

Charlie Rich. "My Elusive Dreams."
The new single from "The Silver Fox." On Epic Records.
Produced by Billy Sherrill

PLAY DON'T WORRY

A new album from

MICK RONSON



CPL1/CPS1/CPK1-0681

RCA Records and Tapes



Artists Accept Their Billboard No. 1 Awards



Elton John and manager John Reed: he had the top pop LP with "Good-bye Yellow Brick Road."



Top female pop LP vocalist Helen Reddy and new female LP vocalist Minnie Riperton.



Jimmy Seals accepts top pop LP duo award for Seals & Crofts.



Marvin Hamlisch: top pop singles instrumentalist.



Billy Cobham accepts one of three awards as new pop LP artist, top pop LP instrumentalist and new male pop LP artist.



RCA's Don Burkholder accepts top country singles and LP awards.



Herbie Hancock: top jazz LP winner with "Head Hunters."



Fred Mendelsohn, president of Savoy, accepts the top gospel LP award from Al Lohman (who along with partner Roger Barkley) hosted the event in Los Angeles.



Composers Marilyn and Alan Bergman accept for Barbra Streisand who won the top pop single with their tune, "The Way We Were."



Lamont Dozier: top new male pop singles artist.

Billboard photos by Sam Emerson

U.S. Court Reverses Rosses' Damages

NEW YORK—The U.S. Appeals Court here has reversed a lower court award of \$200,000 in damages to Jerry and Arthur Ross in an earlier breach of agreement suit against MGM Records.

The original suit stemmed from a

1970 deal between MGM, then headed by Mike Curb, and the Ross brothers. MGM was to acquire a major interest in the Ross disk firms in exchange for a block of MGM stock and financing for later production.

Hassle developed when MGM sought to void the agreement. It charged that the Ross companies had distributed an excess of free records over normal practice. The reversal decision was handed down by the higher court Jan. 13.

17 Distributors Set

LOS ANGELES—Shadybrook Records, the label of Sutton/Miller Ltd. here, has 17 distributors lined up, included ABC Record & Tape Sales in Seattle, H.W. Daily in Houston, Heilicher Bros. in Minneapolis and Universal Distributing in Philadelphia. The firm also has Sound Bird Records; the Mystic Moods, produced by Brad Miller, is on that logo.

BCP Slaps At Philly's Omega

PHILADELPHIA — Omega Sound Inc., local sound studio, has been slapped down by the Bureau of Consumer Protection. In a suit filed in the Philadelphia Court of Common Pleas, the Bureau charged that Omega Sound obtained money from would-be artists by playing on their vanity and by exaggerating its services.

Omega Sound did not admit any wrongdoing, but to settle the court action signed an agreement with the Bureau that in the future it would not misrepresent the services it provided, or falsely imply that any of its services are free.

Wide TV Exposure Set As 'Roy Clark Month' Looms

LAS VEGAS—February has been declared Roy Clark Month by ABC-Dot Records.

Behind the nationwide in-store and disk jockey promotional effort is the broad television exposure that begins Feb. 3-6 when Clark, currently starring at the Frontier here, co-hosts the "Mike Douglas Show." He will host Johnny Carson's "Tonight Show" Feb. 10.

On Feb. 12, Clark will have a star dedicated in the famous Hollywood Blvd. Walkway of the Stars in Los Angeles.

He'll co-host the "American Music Awards," live on ABC, with Helen Reddy and Sly Stone Feb. 18. He will also tape the new "Mac Davis Show" for a Feb. 27 air date.

Also during the month he makes guest appearances on "Hollywood Squares" and the Merv Griffin and Reed Farrell syndicated talk shows.

This will be the most concentrated

video exposure Roy has taken time out to fulfill in his more than 20 years as an entertainer.

In conjunction with his Frontier engagement ABC-Dot released a new album entitled "A Pair Of Fives." It's an all-banjo album with sideman Buck Trent.

"Television, even as often as I've done it, is still a different kind of challenge, a different pace," he says. "In a way I'm more self-conscious. After all, if I do a bad show on stage I don't have to see it. On TV it's got to be perfect or it'll be there to haunt you. It requires a lot of concentration and that's good training."

New Island Office

NEW YORK—Island Records has taken over a 150-year-old townhouse on Perry Street in Greenwich Village for its office here. The label also has offices in London and Los Angeles.

Grant Closings Affect Rackjobbers

NEW YORK—Announced closings of 145 W.T. Grant Co. stores in the first seven months of 1975, after an expected net loss of \$175 million for the fiscal year ending Jan. 31, will affect key rackjobbers for the chain's record/tape/accessory lines, as well as car stereo suppliers.

Paul Owings, Grant buyer for prerecorded and blank software plus accessories, estimates about half the 145 locations to be closed through

July are affected. All are fully racked by either ABC Record & Tape Sales or Transcontinent Record Sales, Buffalo, N.Y.

About 50 of the 500-plus automotive departments that carry autosound will be affected in the closings, according to car stereo buyer John Scanlon. The chain carries private label units manufactured in Japan plus some Inland Dynatronics Inc. (IDI) tape players.

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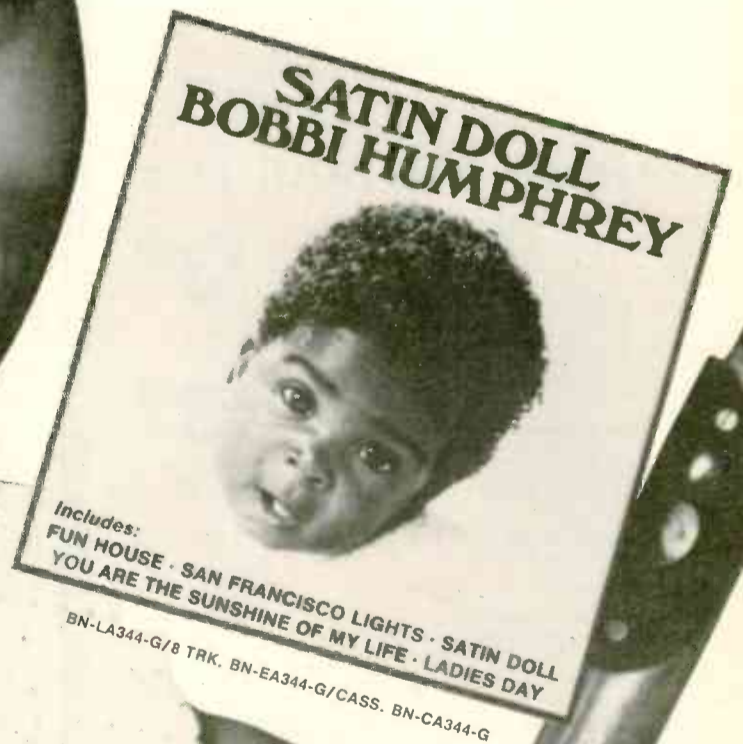
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BOBBI HUMPHREY'S 'SATIN DOLL'



THE BUSINESS PICTURE

A Mixed Quarter For Disk-Tape Companies, But Market Rising

LOS ANGELES—It was a mixed business quarter for many companies in the music and tape industry.

It was a different story, however, for the stock market in the past week as the market started to reflect slightly more favorable prospects for the domestic economy.

Although the current upturn in securities is small, the fact remains that a positive posture can only bolster consumer spending.

For example, Wallich's Music & Entertainment reported earnings of \$2,042 on sales of \$1,835,364 for the

six months ended Nov. 30, compared to a loss of \$264,016, or 22 cents a share, on sales of \$2,948,988 in the same period a year ago.

Although sales were off, the company posted a slight profit for six months.

On the other hand, ABKCO Industries reported a loss of \$469,847, or 32 cents a share, on sales of \$8,048,230 for the year ended Sept. 30, compared to a loss of \$3,385 on sales of \$11,251,055 in fiscal 1973.

The situation was the same among several tape companies—mixed.

Craig Corp. posted sales and earnings gains for the six months ended Dec. 31, while Telecor reported lower sales and earnings for both the second quarter and six months ended Nov. 30. Hitachi was mixed, with higher sales but lower earnings for the six months ended Sept. 30.

Earnings at Craig were \$1,655,000, or 53 cents a share, on sales of \$35,026,000, compared to earnings of \$1,563,000, or 50 cents a share, on sales of \$33,916,000 for the period a year ago.

Telecor reported earnings of \$890,562, or 32 cents a share, on sales of \$20,449,103 for the second quarter, compared to earnings of \$1,110,788, or 40 cents a share, on sales of \$21,705,926 for the same period a year ago.

In six months, earnings were \$1,758,461, or 63 cents a share, on sales of \$38,157,868, compared to earnings of \$1,973,973, or 71 cents a share, on sales of \$38,954,843 for the same period a year ago.

Earnings at Hitachi were \$78,300,000 on sales of \$3,147,900,000, compared to earnings of \$128,200,000 on sales of \$2,599,100,000 for the same period a year ago. The results are computed at the yen's current rate.

Although it doesn't break out division results, music and publishing continues to be a profitable factor at Walt Disney Productions.

Overall, Disney reported record first quarter earnings of \$7,140,000, or 24 cents a share, on sales of \$90,771,000 for the period ended Dec. 31, compared to earnings of \$5,889,000, or 20 cents a share, on sales of \$78,875,000 for the same period a year ago.

(Continued on page 58)

Market Quotations

Table of market quotations for various stocks as of closing on Thursday, January 16, 1975. Columns include 1974 High/Low, NAME, P-E, (Sales 100's), High/Low/Close, and Change.

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CBS To Atlanta

NEW YORK—CBS Records will hold a four-day "start-of-the-year" marketing confab in Atlanta, beginning Wednesday (29). Label executives from the home office, Nashville and Los Angeles, as well as branch representatives, will discuss sales, promotion, marketing and merchandising plans for the year.

Table of market quotations for various stocks as of closing on Thursday, January 16, 1975. Columns include OVER THE COUNTER, VOL., Week's High/Low/Close, OVER THE COUNTER, VOL., Week's High/Low/Close.

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

One-Stops Spread Out To Cover Globe

Continued from page 1

the expansion plans of these entrepreneurs. And they look on the continually changing patterns of independent and branch distribution as offering new growth opportunities for the services they provide.

Price is an important lure these one-stops dangle to tempt new business. But it is far from the only factor. All insist that quick fulfillment and deep catalog availability are elements just as persuasive.

In almost all cases orders are shipped within 24 hours. Basic payment formula is C.O.D.

Abody's Tape King opened its doors just three years ago, with two employees working out of a 500 square-foot store in Manhattan. Now, he and his partner Elliot Mavorah employ a staff of 15 in a 16,000 square-foot facility and claim a gross of "about \$6 million" this past year. Abody projects "twice as much" volume in 1975, recession or no.

On selected specials, Tape King sells \$6.98 product at \$3.40 in 100 lots, with no LPs higher than \$3.60 in any quantity. By quantity buying and taking advantage of label incentive deals, he is able to keep his prices down, says Abody. Tapes listing at \$7.98 go for \$4.40 in box lots, or \$4.60 loose, and singles at 63 cents each in miscellaneous quantities. Tape King boasts an inventory of \$750,000 in records and tapes.

Siegel and partner Larry Sonin started Mr. Topp Tape four-and-a-half years ago. Current annual volume at wholesale is "in excess of \$3.5 million," all out of his one store in nearby Rockville Centre, says Siegel. All \$6.98 LPs are currently available at \$3.50, with selected specials as low as \$3.38.

Siegel encourages his customers to accept special orders from consumers and has built fulfillment of such items to an important segment of his business. He says about 20 percent of total volume at Mr. Topp is accounted for by special orders.

Siegel leaves for Europe soon to seek out additional export accounts. A later trip will take him to the Far East. An international Telex line ties him in with foreign buyers.

While common carriers are relied upon by Record Shack to reach retailers scattered across the country, owner Portnoy also believes in getting within local trucking distance. He opened a branch in Atlanta last August and now is completing arrangements to launch another branch in Cleveland. Later facility will open its doors "within four or five weeks," he says.

"I am also looking at other areas," he adds.

Portnoy entered the international arena a year ago and finds this one of his fastest growing divisions. He has recently added new space in New York to handle this phase of Record Shack's operation. He also rents an international Telex line.

Double B's Boorstein, active as a one-stopper for more than 25 years, moved into national contention only a year ago. Stress of the company, with outlets in nearby Newark, N.J., and Freeport, L.I., is fast service and full-line capability, he says. A toll-free "800" telephone line has acted as a strong stimulant for new business. Mailings are sent to active accounts every other week, plugging specials.

The catchword at Double B is "expansion," says Boorstein.

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- Bachman-Turner Overdrive—Not Fragile—Mercury 1004 Shirley Brown—Woman To Woman—Truth 4206 Sarah Vaughn—Send In The Clowns—Mainstream 412 Elvis Presley—Promised Land—RCA 873 The Guess Who—Flavours—RCA 873 Ray Manzarek—Started With Rock And Roll—Mercury 1014 Bobby Vinton—Melodies Of Love—ABC 851 Miami—The Party Freaks—Drive 101 Little Beaver—Party Down—Cat 2604 Gil Scott-Heron—Midnight Band—Arista 4030 George Benson—Bad Benson—CTI 6045 Blue Mitchell—Booty—Mainstream 413 Don Covay—Hot Blood—Mercury 1020 Carl Douglas—Kung Fu Fighting—20th Century 464 Millie Jackson—Caught Up—Spring 6703 Three Dog Night—Their Greatest Hits—Dunhill 50178 James Brown—Reality—Polydor 6039 Joe Walsh—So What—Dunhill 50171 The J.B.'s—Breakin' Bread—People 6604 Barry White—Can't Get Enough—20th Century 444 Love Unlimited Orchestra—White Gold—20th Century 458 B.T. Express—Do It—Scepter 5117 Ohio Players—Fire—Mercury 1013 Rufus—Rufusized—ABC 837 Kaygee's—Keep On Bumpin'—Gang 101 Santana—Borboletta—Columbia 33135 Betty Wright—Danger High Voltage—Alston 4400 Jimmy Briscoe & The Little Beavers—My Ebony Princess —Pi-Kappa 6000 George Harrison—Dark Horse—Apple 3418 Olympic Runners—Put The Music Where Your Mouth Is —London 653 The Blackbyrds—Flying Start—Fancy 9472

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BY BOB DYLAN.

ON COLUMBIA RECORDS AND TAPES

McClellan Pushes Bill Revision

• Continued from page 1

statement heard in a decade of effort to revise the 1909 copyright act. Sen. McClellan says: "I am hopeful that the 94th Congress will finally produce a modern U.S. copyright statute."

Although certain rumblings about the revision terms have been heard in Cable Television circles and others, Sen. McClellan says "no new issues have arisen." since the Senate passed its 1974 revision bill S.1361. Therefore, he expects the Senate copyrights subcommittee, of which he is chairman, to report out the new bill at an early date in the session.

The text of the new bill is largely the same as the Senate-passed S.1361, except for changes made by

the interim copyright amendments passed during the final hours of the 93rd Congress.

These amendments to the copyright law made by the interim bill S.3976, made permanent the right of recordings made on or after Feb. 15, 1972, to copyright protection; extended expiring copyrights another two years to Dec. 31, 1976, and established a commission to study computer and copying and other uses of copyrighted materials.

Barring unexpected developments, S.22 will leave the antipiracy criminal penalties at the maximum of one year for first offenders and up to two years for willful repeaters.

This doubles the maximum sentence for repeated piracy in the previous antipiracy law passed in 1971. The original revision bill passed by the Senate in September 1974 called for three and seven year terms, but the House insisted on a reduction.

The bill provides steep antipiracy fines, with a maximum of \$25,000 for a first offense and up to \$50,000 for willful repeaters—a big jump from the meager range of \$100 to \$1,000 in the old copyright law.

The revision carried a copyright term of life plus 50 years and sets up a new U.S. Copyright Royalty Tribunal to review statutory rates and arbitrate disputes over such compulsory licensed royalties as the 3-cent mechanical royalty for recording copyrighted music, and cable television fees.

The new \$8 per year jukebox performance fee was exempted from the Tribunal authority, in a Senate

floor amendment during passage of its revision bill.

Some controversy has been promised on the Senate side over the killing of the performance royalty for copyrighted recordings and over the freeze of the jukebox music rate of \$8 per year, which Sen. McClellan wants raised nearer to \$20.

But the heaviest battles will probably arise during the House action, when extensive hearings will take place on all of these and many other aspects of the bill, particularly on cable TV liability which was deleted from the House-passed revision bill of 1967.

Wonder Dominates

• Continued from page 3

and represent the product of 67 different record labels.

Performances eligible are those recorded between Oct. 17, 1973, and Oct. 15 of 1974. Approximately 3,800 Academy members participate in the voting, results of which will be announced March 1 on the CBS-TV "Grammy Awards Show" to be telecast live from New York's Uris Theater.

It's likely that the winner of Record Of The Year will be a woman. Roberta Flack, Joni Mitchell, Olivia Newton-John and Maria Maldaur are teamed against Elton John. But the same mismatch exists in the tight race for Album Of The Year kudos with a reverse twist. John is joined by John Denver, Paul McCartney and Wonder against the lone female nominee, Joni Mitchell.

The official list of nominations appears on page 22.

500 Col LPs' Price Cut

• Continued from page 1

by the company for the past five-six months and plans are in the works to add 30 new selections to the program during each quarter of 1975.

In making the move, CBS formulated a new pricing structure that would leave "favorable" margins for both retailers and rackjobbers handling the product. According to Tom McGuinness, director, sales and administration, dealers have as good a margin at the reduced \$2.99 price as on frontline goods sold at shelf price.

The campaign, which also includes 8-track product at the reduced price of \$4.99, is being billed as the "Million-Dollar Catalog That Can Be Sold For Under \$3."

Initial reaction to the program was "beyond label expectations," says McGuinness. The first-month results produced a reported 500 percent jump in unit sales, over the figures projected for the selections at the \$4.98 list and also prompted a revised processing schedule for the disks as inventory was depleted.

Certain selections, prior to the price reduction, couldn't have been kept in the catalog at their sales pace at the time, continues McGuinness.

Jack Johnstone Dies

NEW YORK—Jack Johnstone, general office manager with United Artists Music since 1967, died Jan. 11 after a long illness. He was 68. Johnstone was a music industry veteran and long time associate of the late Tommy Dorsey. He is survived by a son, Jack Johnstone Jr.

Now, he says, they have re-established solid sales figures and at present, will not be subject to being cutout.

McGuinness stresses that the product "is not a budget line, or re-issued Harmony product." He states that it's strictly \$4.98 catalog goods advertised at \$2.99.

The label had discontinued its Harmony line some time ago, with \$1.89 selections being phased out in 1973, and \$2.98 Harmony disks deleted in early 1974.

While no classical product is being offered in the program, different musical genres represented include product by some 30 country artists, 20 jazz artists, 60 MOR acts and 50 rock/pop artists.

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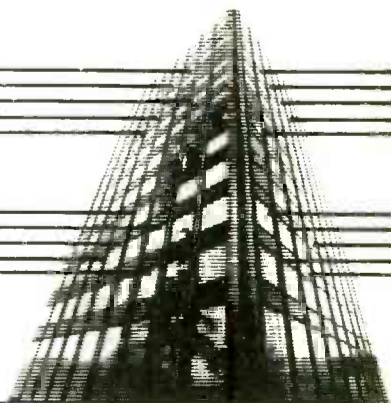
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10	Toronto
12	Montreal
13	Quebec City
15	Philadelphia
20	Boston
21	New York City
22	Pittsburgh
23	Chicago
24	Detroit
25	Milwaukee
28	Cleveland
March 1	Akron
7	Los Angeles



SD 36-106

The censored album.
"Country Life"
On Atco Records and Tapes.

Produced by Roxy Music
and John Punter for E. G. Records

FROM KJR BOSS TO CONCERTS WEST

Pat O'Day: He Won't Stand Pat

Editor's Note: This is the latest in a series of in-depth interviews with the nation's outstanding radio executives. Here, Pat O'Day, who just stepped down from the management position at KJR in Seattle to get involved in a new industry, talks about radio programming and other aspects of radio with Claude Hall.

HALL: Why did you leave KJR? There were many rumors about you being fired.

O'DAY: I left KJR to form Pat O'Day Productions. The only reason I left KJR in December 1974 is because I didn't leave KJR in December 1973. It had been my plan to leave earlier. The problem was that I

just had a new program director and I did not feel that it would be right to leave. I felt I could only leave KJR when it had strength... strength and momentum. As you know, the program director I had didn't, for a variety of reasons, work out. And I realized that it wasn't working out. So, my next departure date was July of 1974. Well, I couldn't do that either... we weren't ready. But, finally, with the sound of our station and the staff we have now and Steve West coming over from KJRB in Spokane and the managers we have for both AM and FM, I felt like the station was at great strength. And I felt that I could never leave that station, which I love so much, at any time except when it had that kind of strength and momentum.

H: How long were you at KJR?

O: I was there nearly 16 years. I was the night-time disk jockey... 6-9 p.m. Then became the afternoon drive man in the first of 1960... became program director in 1962 and manager in 1968.

H: It's a matter of public record that you started Concerts West, though you had to separate from it when you became manager of KJR. When did you start it and how?

O: Concerts West started... the real seed was planted... when I started doing dances in Seattle in 1959. I opened a place called The Spanish Castle which became legendary... in fact, Jimi Hendrix wrote a song called "Spanish Castle Magic," which was about my dancehall. Once, the group onstage blew out their amplifier... those were the days when the whole group plugged into one Gibson, you know. And Hendrix agreed to provide his amplifier if he could play. That must have been about 1961, I would guess.

But, anyway, that dance grew and I started other dances. At one time, we had about a dozen dances going a week. The Northwest was unique then because nowhere could acts find work like they could in the Northwest. They could, in the summer, do 13 or 14 one-nighters, playing dances for us. So, during those years I would bring in Jerry Lee Lewis, Conway Twitty, Johnny Burnette and Dorsey Burnette and Johnny Preston and Bobby Vee and Dick and Dede. Jan and Dean... Johnny Tillotson, the Marquettes.

H: Did you emcee these dances?

O: I would always emcee... I loved it... I'm such a ham. And it was super for my radio show... I'm out there in the public. Over the years, I used to set a goal for myself... that somehow, in addition to the dances, I was going to make three public appearances a week. At high schools. Speaking or something. That's one thing that so many young disk jockeys today don't realize. In a community, you need to build that inverted pyramid of acquaintances.

To compliment whatever you're doing on the air. A disk jockey can personally go out and, over the span of two or three years, build himself a huge listening audience by meeting people, shaking their hands, and inviting them to listen to his show... and tell them he likes them. If he works hard enough, he can meet 10,000 people... 15,000, 20,000, 25,000... in just two years.

And how would you like to tack that onto your cume? Anytime, right? And it works. That's what Aku did in Honolulu. How did he become a giant? By going out person-

ally and shaking hands and going door-to-door and asking people to listen to his program. And it worked. But we don't do that anymore, right? No, nobody cares.

H: Tom Campbell in San Francisco used to do it... and George Michaels when he was in Philadelphia.

O: If I were to pick my all-time top 10 favorite disk jockeys, George Michaels would be one of them. Did you ever realize that George Michaels sounds just like Billy Graham?

H: I only noticed that he didn't have the world's greatest voice.

O: I don't think voice counts. I think it's what's in your heart that counts. You can have a ridiculous voice and be a monster in radio. George Michaels? There's a guy who has his head screwed on right when it comes to radio.

Radio is one media where the greatest way to build that media is to step out of it and go out and, on a person-to-person basis, meet people. Not only can you build a listening audience that way, but now that you have that direct contact with people, you began to understand better what you should do on the air. Your show has to become more effective, because you're more aware of what people are and what they want.

H: And Concerts West developed out of...

O: Oh, I digressed. The dances grew and finally in 1962 I was part of a thing where we put on a concert to open the World's Fair in Seattle. Had a Twist Party and had Chubby Checker and Joey Dee and the Starlighters and others. Just about a year later, the opera house was ready to accept a rock and roll show for the first time, after a lot of negotiating. We presented our first concert in the opera house. Sold out two shows. So we regularly after that presented concerts in the opera house. The Beach Boys... and Johnny Rivers did his first performance outside of a bar at the opera house, I believe. The Mamas and Papas did their first concert in Seattle... in the Coliseum on a revolving stage I had built. Turned once a minute. Mama Cass became unbelievably sick because of the turning. We handled a variety of acts after that... Trini Lopez... Don Ho... the Righteous Brothers... whoever was hot.

H: You've not involved with Concerts West that much now?

O: I have been active with Concerts West only as time permitted and I still have contract obligations to the firm. But that's all now. Tom Hulett is manager of the firm; Terry Bassett is in Dallas. They do an excellent job. Les Smith of Kaye-Smith has made an awesome contribution.

H: The new firm—Pat O'Day Productions—is it a division of Kaye-Smith Enterprises?

O: Yes.

H: You have been a catalyst in many of the operations of Kaye-Smith... like the recording studios in Seattle?

O: The studios were a joint idea of Les Smith, the executive director of Kaye-Smith Enterprises, and me. We thought about buying a studio in Dallas, then decided to build one in Seattle to give the Northwest its own niche in the sound field. And we've been able to accomplish that. A lot of talent has come out of the woods, because of the studio.

H: What is your new firm going to be involved in?

O: Concert concepts... television... not excluding audio and visual concepts for industry, conventions.

(Continued on page 20)

Forum Awards For TV

• Continued from page 1

eral manager of KJR in Seattle, which he left after 16 years. Kaye-Smith Enterprises, owner of KJR, is a partner with him in his new venture.

The television spectacular will feature both domestic and international radio awards, as well as the recording industry awards presented each year during the four-day radio educational meeting. Lee Zhitto, Billboard's publisher, has named Hal Cook, publishing consultant, as coordinator of the TV show. An additional feature of the TV awards show will be performances by key recording artists.

O'Day claims that this will be the first national TV spotlight on the radio industry as an art form.

George Wilson, head of radio for Bartell Media and chairman of the Forum Advisory Board for 1975, reports that the awards ceremonies this year will be a formal event.

Wilson also named Ralph Barnes, general manager of WOKY in Milwaukee, as his forum coordinator. All of the advisors will be submitting suggestions for topics and potential

(Continued on page 20)

Bubbling Under The HOT 100

- 101—DO YOUR THING, James & Bobby Purify, Casablanca 812
102—I FOUGHT THE LAW, Sam Neely, A&M 1651
103—GRAB IT, Olympic Runners, London 216
104—LOVE IS WHAT YOU MAKE IT, New York City, Chelsea 3008
105—THE SOUTH IS GONNA DO IT, Charlie Daniels Band, Buddha 598
106—WOLFGANG JACK, Todd Rundgren, Bearsville 0301 (Warner Bros.)
107—ONLY ONE WOMAN, Nigel Olsson, Rocket 40337 (MCA)
108—CHOOCHIE CHOOCHIE COO, Hudson Brothers, Casablanca 816
109—CHEVY VAN, Sammy Johns, GRC 2046
110—RAISED ON ROCK, Johnny Winter, Blue Sky 8-2754 (Columbia)

JANUARY 25, 1975, BILLBOARD

Bubbling Under The Top LPs

- 201—JERRY GOODMAN & JAN HAMMER, Like Children, Nemperor NE 430 (Atlantic)
202—5TH DIMENSION, Soul & Inspiration, Bell 1315 (Arista)
203—JONESSES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)
204—EARTHQUAKE/ORIGINAL SOUNDTRACK, MCA 2081
205—LENNY BRUCE, Carnegie Hall, United Artists UAS 9800
206—ROY BUCHANON, In The Beginning, Polydor PD 6035
207—GLADYS KNIGHT & THE PIPS, In The Beginning, Bell 1323 (Arista)
208—IN CONCERT, Volume 2, CTI 6049S1 (Motown)
209—SENSATIONAL ALEX HARVEY BAND, Impossible Dream, Vertigo VE 1-2000 (Phonogram)
210—GODFATHER—PART II/ORIGINAL SOUNDTRACK, ABC ABCDP 856

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Watermark photo

IN PRODUCTION—At work on "The Elvis Presley Story" are, sitting, Ron Jacobs, left, the producer, and engineer Lee Hanse; standing, narrator Wink Martindale, left, afternoon personality on KMPC in Los Angeles, and writer Jerry Hopkins, also author of a book called "Elvis—A Biography." This team reassembled to up-date the historic rockumentary on Elvis Presley just three weeks ago.

300 Stations For Presley Series

LOS ANGELES—"The Elvis Presley Story," a 13-hour radio documentary just revamped and re-released by Watermark Inc., has been ordered for more than 300 markets, according to company president Tom Rounds, and orders are still pouring in.

The documentary is being offered on an exclusive market basis and available in stereo versions as well as monaural. Show is provided on albums and can be programmed as 12 weekly, 13 daily, or 13 nightly episodes... or as a 13-hour marathon. As Rounds notes, it's one of the few documentaries that fits all formats—rock, MOR, country or even soul. In Los Angeles, the show is being featured on KMPC, the MOR giant.

The show was produced by Ron Jacobs, now program director of KGB-AM-FM in San Diego, who personally flew into Los Angeles to

handle the new 13th hour of the documentary which features Elvis himself reviewing his life. Wink Martindale narrates the entire series. It was written by Jerry Hopkins.

Rounds up dated the historic documentary in honor of Elvis' 20th year in show business and his 40th birthday. The original version, only 12 hours long, was done in 1971 and, at that point, was the second biggest radio documentary of all time behind "The History Of Rock And Roll" which happened to have also been largely a Ron Jacobs project when he was programming KHJ in Los Angeles. "The History Of Rock And Roll" is owned by Drake-Chenault and is still selling. However, "The Elvis Presley Story" may pass it by this time around with all of the new impetus.

The audio history includes more than 80 interviews with persons

who've known Elvis best ranging from East Tupelo, Miss., to Las Vegas, Los Angeles and back to Memphis. So complete is the updated version of the documentary that there's even an interview with an automobile salesman in Memphis who sold Presley 11 cars in six days. In addition, 18 new songs have been added to the epic, bringing the total number of tunes to nearly 180 hits.

The story is told in 51-minute chapters with 117 60-second commercial slots available. It is available on tape for those stations who prefer it that way. It comes complete with an operations manual, ad layouts and a press kit. A total of 13 albums represents the entire documentary and Watermark has installed back-up quality control measures to assure radio stations of supreme broadcast quality.

Today's Most Important
Single!

Paula Webb
Speaks Out

"Please, Mr. President"

WT-5001



A Subsidiary of 20th Century-Fox Film Corp.

Where Her Personal
Friends Are!

Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/16/75)

TOP ADD ONS - NATIONAL

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- FRANKIE VALLI**—My Eyes Adored You (Private Stock)

PRIME MOVERS - NATIONAL

- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic)
- DOOBIE BROTHERS**—Black Water (W.B.)
- LINDA RONSTADT**—You're No Good (Capitol)

BREAKOUTS - NATIONAL

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- OHIO PLAYERS**—Fire (Mercury)
- OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)

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

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

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

KRUX—Phoenix

- ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.)
- JOHN DENVER**—Sweet Surrender (RCA)
- CARPENTERS**—Please Mr. Postman (A&M) 7-2
- OHIO PLAYERS**—Fire (Mercury) HB-11

KUPD—Phoenix

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- JOE WALSH**—Turn To Stone (ABC/Dunhill)
- DOOBIE BROTHERS**—Black Water (W.B.) 23-15
- EAGLES**—Best Of My Love (Asylum) 15-10

KQEO—Albuquerque

- SAM NEELY**—I Fought The Law (A&M)
- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- EAGLES**—Best Of My Love (Asylum) 21-8
- DOOBIE BROTHERS**—Black Water (W.B.) 25-10

KPOI—Honolulu

- FLASH CADILLAC**—Good Times Rock & Roll (Private Stock)
- PAUL ANKA/ODIA COATES**—One Man Woman/One Woman Man (U.A.)
- STEVIE WONDER**—Boogie On Reggae Woman (Tamlia) 13-5
- HARRY CHAPIN**—Cats In The Cradle (Elektra) 25-18

LINDA RONSTADT—You're No Good (Capitol) HB-9

- STEVIE WONDER**—Boogie On Reggae Woman (Tamlia) 17-5

KJOY—Stockton, CA

- SHIRLEY & COMPANY**—Shame, Shame, Shame (Vibration)
- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- LABELLE**—Lady Marmalade (Epic) 28-11
- JOHN DENVER**—Sweet Surrender (RCA) 30-17

KNDE—Sacramento

- LABELLE**—Lady Marmalade (Epic)
- OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 27-13
- HELLO PEOPLE**—Future Shock (ABC/Dunhill) 24-14

KJR—Seattle

- JONI MITCHELL**—Big Yellow Taxi (Asylum)
- OHIO PLAYERS**—Fire (Mercury)
- PAUL ANKA/ODIA COATES**—One Man Woman/One Woman Man (U.A.) 27-12
- CAROL DOUGLAS**—Doctor's Orders (Midland International) HB-21

KING—Seattle

- RANDY EDELMAN**—Bluebird (20th Century)
- OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- EAGLES**—Best Of My Love (Asylum) HB-9
- DOOBIE BROTHERS**—Black Water (W.B.) HB-11

KJRB—Spokane

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- DONNY & MARIE OSMOND**—Morning Side Of The Mountain (MGM) 21-13
- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 26-20

KTAC—Tacoma

- DAN FOGELBERG**—Part Of The Plan (Epic)
- HELLO PEOPLE**—Future Shock (ABC/Dunhill)
- DOOBIE BROTHERS**—Black Water (W.B.) 18-3
- DONNY & MARIE OSMOND**—Morning Side Of The Mountain (MGM) HB-18

KGW—Portland

- STYX**—Lady (Wooden Nickel)
- MARIA MULDAUR**—I'm A Woman (Reprise)
- DOOBIE BROTHERS**—Black Water (W.B.) 19-11
- LINDA RONSTADT**—You're No Good (Capitol) 15-8

KISN—Portland

- JIM CAPALDI**—It's Alright (Island)
- AL WILSON**—Let Me Be The One (Rocky Road)
- OHIO PLAYERS**—Fire (Mercury) 29-10
- JOHN DENVER**—Sweet Surrender (RCA) EX-16

KTLE—Denver

- OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- JACKSON BROWNE**—Walking Slow (Asylum)
- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 38-26
- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury) 31-20

KIMN—Denver

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- JOE COCKER**—You Are So Beautiful (A&M)
- GRAND FUNK**—Some Kind Of Wonderful (Capitol) 32-17
- DOOBIE BROTHERS**—Black Water (W.B.) 40-26

KKAM—Pueblo, CO

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- DOOBIE BROTHERS**—Black Water (W.B.) HB-18
- EAGLES**—Best Of My Love (Asylum) 13-7

KYSN—Colorado Springs

- OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- DIAMOND REO**—Ain't That Peculiar (Big Tree)
- DOOBIE BROTHERS**—Black Water (W.B.) 27-17
- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 21-14

KCPX—Salt Lake City

- SAM NEELY**—I Fought The Law (A&M)
- STARK & O'BRIEN**—Isn't It Lonely Together (RCA)
- LINDA RONSTADT**—You're No Good (Capitol) 30-15
- EAGLES**—Best Of My Love (Asylum) 26-10

KRSP—Salt Lake City

- OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- BAD COMPANY**—Movin' On (Swan Song)
- STYX**—Lady (Wooden Nickel) 21-8
- EAGLES**—Best Of My Love (Asylum) 19-9

Southwest Region

TOP ADD ONS:

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- LINDA RONSTADT**—You're No Good (Capitol)
- EAGLES**—Best Of My Love (Asylum)

PRIME MOVERS:

- DOOBIE BROTHERS**—Black Water (W.B.) (Atlantic)
- OHIO PLAYERS**—Fire (Mercury)

BREAKOUTS:

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- OHIO PLAYERS**—Fire (Mercury)
- TEMPTATIONS**—Happy People (Gordy)

KILT—Houston

- TOM T. HALL**—Sneaky Snake (Mercury)
- MARIA MULDAUR**—I'm A Woman (Reprise)
- DISCO TEX & THE SEX-O-LETTES**—Get Dancin' (Chelsea) 34-16
- GEORGE McCRAE**—I Get Lifted (TK) 33-20

KRBE-FM—Houston

- AMERICA**—Lonely People (W.B.)
- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- OHIO PLAYERS**—Fire (Mercury) 15-6
- DOOBIE BROTHERS**—Black Water (W.B.) HB-14

KLIF—Dallas

- EAGLES**—Best Of My Love (Asylum)
- LINDA RONSTADT**—You're No Good (Capitol)
- STEVIE WONDER**—Boogie On Reggae Woman (Tamlia) 14-7
- CARPENTERS**—Please Mr. Postman (A&M) 9-4

KNUS-FM—Dallas

- FRANKIE VALLI**—My Eyes Adored You (Private Stock)
- PHOEBE SNOW**—Poetry Man (Shelter)
- ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.) 39-27
- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 25-16

92-K (KAFM-FM)—Dallas

- CHARLIE ROSS**—Thanks For The Smiles (Big Tree)
- STYX**—Lady (Wooden Nickel)
- DOOBIE BROTHERS**—Black Water (W.B.) 38-16
- BILLY PRESTON**—Struttin' (A&M) 33-22

KFJZ—Ft. Worth

- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic)
- PHOEBE SNOW**—Poetry Man (Shelter)
- OHIO PLAYERS**—Fire (Mercury) 26-16
- GRAND FUNK**—Some Kind Of Wonderful (Capitol) 14-9

KXOL—Ft. Worth

- OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- JOE COCKER**—You Are So Beautiful (A&M)
- GEORGE McCRAE**—I Get Lifted (TK) HB-22
- JOHN DENVER**—Sweet Surrender (RCA) HB-27

KONO—San Antonio

- EAGLES**—Best Of My Love (Asylum)
- LINDA RONSTADT**—You're No Good (Capitol)
- JOHN LENNON**—#9 Dream (Apple) 12-7
- DONNY & MARIE OSMOND**—Morning Side Of The Mountain (MGM) 20-17

KELP—El Paso

- POLLY BROWN**—Up In A Puff Of Smoke (GTO)
- SUGARLOAF**—Don't Call Us, We'll Call You (Claridge)
- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 24-14
- BARRY WHITE**—You're The First, The Last, My Everything (20th Century) 25-15

XEROK—El Paso

- OHIO PLAYERS**—Fire (Mercury)
- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- LYNYRD SKYNYRD**—Free Bird (MCA) HB-8
- STYX**—Lady (Wooden Nickel) 20-7

KAKC—Tulsa

- DAVID BOWIE**—Changes (RCA)
- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 25-17
- AMERICA**—Lonely People (W.B.) 26-18

KELI—Tulsa

- JOHN DENVER**—Sweet Surrender (RCA)
- YES**—Soon (Atlantic)
- EAGLES**—Best Of My Love (Asylum) 17-7
- OHIO PLAYERS**—Fire (Mercury) HB-23

WKY—Oklahoma City

- CAROL DOUGLAS**—Doctor's Orders (Midland International)
- SUGARLOAF**—Don't Call Us, We'll Call You (Claridge)
- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 28-16
- MAC DAVIS**—Rock 'N Roll (I Gave You The Best Years Of My Life) (Col.) 29-13

KOMA—Oklahoma City

- GLORIA GAYNOR**—Never Can Say Goodbye (MGM)
- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- DOOBIE BROTHERS**—Black Water (W.B.) HB-20
- POLLY BROWN**—Up In A Puff Of Smoke (GTO) 29-27

WTIX—New Orleans

- ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.)
- TEMPTATIONS**—Happy People (Gordy)
- GRAND FUNK**—Some Kind Of Wonderful (Capitol) 25-14
- MAC DAVIS**—Rock 'N Roll (I Gave You The Best Years Of My Life) (Col.) 24-15

KEEL—Shreveport

- TEMPTATIONS**—Happy People (Gordy)
- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 10-1
- LINDA RONSTADT**—You're No Good (Capitol) 15-7

Midwest Region

TOP ADD ONS:

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- LINDA RONSTADT**—You're No Good (Capitol)
- CAROL DOUGLAS**—Doctor's Orders (Midland International)

PRIME MOVERS:

- LINDA RONSTADT**—You're No Good (Capitol)
- STYX**—Lady (Wooden Nickel)
- BARRY MANILOW**—Mandy (Bell)

BREAKOUTS:

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- OHIO PLAYERS**—Fire (Mercury)
- BAD COMPANY**—Movin' On (Swan Song)

WLS—Chicago

- LINDA RONSTADT**—You're No Good (Capitol)
- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- GLORIA GAYNOR**—Never Can Say Goodbye (MGM) EX-11
- CAROL DOUGLAS**—Doctor's Orders (Midland International) EX-13

WCFL—Chicago

- OHIO PLAYERS**—Fire (Mercury)
- POLLY BROWN**—Up In A Puff Of Smoke (GTO)
- BARRY MANILOW**—Mandy (Bell) 14-4
- JETHRO TULL**—Bungle In The Jungle (Chrysalis) 20-13

WOKY—Milwaukee

- LINDA RONSTADT**—You're No Good (Capitol)
- STYX**—Lady (Wooden Nickel) 13-5
- AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 25-17

WZUU-FM—Milwaukee

- BAD COMPANY**—Movin' On (Swan Song)
- SAM NEELY**—I Fought The Law (A&M)
- STYX**—Lady (Wooden Nickel) 10-6
- GRAND FUNK**—Some Kind Of Wonderful (Capitol) 18-14

WIFE—Indianapolis

- DOOBIE BROTHERS**—Black Water (W.B.)
- DONNY & MARIE OSMOND**—Morning Side Of The Mountain (MGM)
- RUFUS**—You Got The Love (ABC) 25-12
- LINDA RONSTADT**—You're No Good (Capitol) 29-16

WIRL—Peoria, IL

- CAROLE KING**—Nightingale (Ode)
- ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.)
- EAGLES**—Best Of My Love (Asylum) 15-6
- GRAND FUNK**—Some Kind Of Wonderful (Capitol) 17-8

WDGY—Minneapolis

- BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
- DISCO TEX & THE SEX-O-LETTES**—Get Dancin' (Chelsea)
- CARPENTERS**—Please Mr. Postman (A&M) 8-1
- LINDA RONSTADT**—You're No Good (Capitol) 8-2

KDWB—Minneapolis

- BAD COMPANY**—Movin' On (Swan Song)
- ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.)
- LINDA RONSTADT**—You're No Good (Capitol) 26-16
- STYX**—Lady (Wooden Nickel) 17-10

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(Continued on page 18)

JANUARY 25, 1975, BILLBOARD

Helen Reddy

her gold album (ST-11348)

Free and Easy

includes

her gold single (3972)

Angie Baby

and

her new smash single (4021)

Emotion



Management:
JEFF WALD

Produced by
JOE WISSERT



Billboard Singles Radio Action

Based on station playlists through Thursday (1/16/75)

Playlist Top Add Ons ●

Playlist Prime Movers ★

Continued from page 16

KOIL—Omaha

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- ★ LINDA RONSTADT—You're No Good (Capitol) 26-15
- ★ JOHN DENVER—Sweet Surrender (RCA) 29-18

KIOA—Des Moines

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 30-13
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 19-12

KKLS—Rapid City, SD

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- OHIO PLAYERS—Fire (Mercury)
- ★ LINDA RONSTADT—You're No Good (Capitol) 29-20
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) HB-26

KQWB—Fargo, ND

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 20-9
- ★ LINDA RONSTADT—You're No Good (Capitol) 19-11

KXOK—St. Louis

- GEORGE McCRAE—I Get Lifted (TK)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ BARRY MANILOW—Mandy (Bell) 11-2
- ★ DISCO TEX & THE SEX-O-LETTERS—Get Dancin' (Chelsea) 20-12

KSQJ-FM—St. Louis

- CAROL DOUGLAS—Doctor's Orders (Midland International)
- BARRY MANILOW—Mandy (Bell) 15-7
- ★ GEORGE McCRAE—I Get Lifted (TK) 18-15

WHB—Kansas City

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- ★ OHIO PLAYERS—Fire (Mercury) HB-15
- ★ DISCO TEX & THE SEX-O-LETTERS—Get Dancin' (Chelsea) HB-17

KEWI—Topeka

- LABELLE—Lady Marmalade (Epic)
- CHARLIE ROSS—Thanks For The Smiles (Big Tree)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 33-21
- ★ STYX—Lady (Wooden Nickel) 24-15

North Central Region

TOP ADD ONS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)

PRIME MOVERS:

- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ OHIO PLAYERS—Fire (Mercury)
- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)

BREAKOUTS:

- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)

CKLW—Detroit

- DOOBIE BROTHERS—Black Water (W.B.)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 30-20
- ★ CARPENTERS—Please Mr. Postman (A&M) 21-13

WGRD—Grand Rapids

- AMERICA—Lonely People (W.B.)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- ★ STYX—Lady (Wooden Nickel) 19-11
- ★ EAGLES—Best Of My Love (Asylum) 7-3

Z-96 (WZZM-FM)—Grand Rapids

- FRANKIE VALLI—My Eyes Adored You (Private Stock)

Continued from page 16

KOIL—Omaha

- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- ★ AMERICA—Lonely People (W.B.) 23-15
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 15-7

WTAC—Flint, MI

- BAD COMPANY—Movin' On (Swan Song)
- HELLO PEOPLE—Future Shock (ABC/Dunhill)
- ★ JONI MITCHELL—Big Yellow Taxi (Asylum) 27-19
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 17-10

WIXY—Cleveland

- LOVE UNLIMITED—I Belong To You (20th Century)
- HELLO PEOPLE—Future Shock (ABC/Dunhill)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 22-11
- ★ LINDA RONSTADT—You're No Good (Capitol) 21-10

WGCL—Cleveland

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- MONTROSE—Paper Money (W.B.)
- ★ BILLY PRESTON—Struttin' (A&M) 24-14
- ★ CAROLE KING—Nightingale (Ode) 26-17

13-Q (WKQP)—Pittsburgh

- HUDSON BROTHERS—Coochie Coochie Coo (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- ★ OHIO PLAYERS—Fire (Mercury) 30-19
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 20-25

KQV—Pittsburgh

- FANNY—Butter Boy (Casablanca)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ DIAMOND REO—Ain't That Peculiar (Big Tree) 14-9
- ★ LINDA RONSTADT—You're No Good (Capitol) 18-13

WKBW—Buffalo

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- EAGLES—Best Of My Love (Asylum) 17-8
- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 28-19

WGRQ—Buffalo

- BLACK SHEEP—Broken Promises (Capitol)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 29-22
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 12-8

WSAI—Cincinnati

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- STYLSTICS—Star On A TV Show (Avco)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 27-20

WGN—Birmingham, AL

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- STYLSTICS—Star On A TV Show (Avco)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 27-20
- ★ GEORGE HARRISON—Dark Horse (Apple) 28-24

WHHY—Montgomery, AL

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ STYX—Lady (Wooden Nickel) 21-10
- ★ PHOEBE SNOW—Poetry Man (Shel-ter) 26-17

WTOB—Winston/Salem, NC

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- SAM NEELY—I Fought The Law (A&M)
- ★ LYNRYD SKYNYRD—Free Bird (MCA) 16-13
- ★ BARRY MANILOW—Mandy (Bell) 17-14

WSGA—Savannah, GA

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- GEORGE McCRAE—I Get Lifted (TK)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 25-16
- ★ AMERICA—Lonely People (W.B.) 23-17

WTMA—Charleston, SC

- JIMMY CASTOR—Bertha Butt Boogie (Atlantic)
- DOOBIE BROTHERS—Black Water (W.B.) 26-17
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 30-22
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)

WKIX—Raleigh, NC

- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ PHOEBE SNOW—Poetry Man (Shel-ter) 22-15
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) EX-21

WJET—Erie, PA

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- STYX—Lady (Wooden Nickel)

Southeast Region

TOP ADD ONS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- CAROLE KING—Nightingale (Ode)

PRIME MOVERS:

- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ LINDA RONSTADT—You're No Good (Capitol)
- ★ OHIO PLAYERS—Fire (Mercury)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)

WQXI—Atlanta

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- LABELLE—Lady Marmalade (Epic)
- ★ LINDA RONSTADT—You're No Good (Capitol) 30-16
- ★ DOOBIE BROTHERS—Black Water (W.B.) 26-18

WFOM—Atlanta

- DISCO TEX & THE SEX-O-LETTERS—Get Dancin' (Chelsea)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 17-7
- ★ JOHN DENVER—Sweet Surrender (RCA) 24-14

Z-93 (WZGC-FM)—Atlanta

- STYX—Lady (Wooden Nickel)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ LOVE UNLIMITED—I Belong To You (20th Century) 19-13
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 20-14

WBBQ—Augusta

- DAN FOGELBERG—Part Of The Plan (Epic)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ DAVID BOWIE—Changes (RCA) 34-14
- ★ OHIO PLAYERS—Fire (Mercury) 28-10

WGSN—Birmingham, AL

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- STYLSTICS—Star On A TV Show (Avco)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 27-20
- ★ GEORGE HARRISON—Dark Horse (Apple) 28-24

WHYY—Montgomery, AL

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ STYX—Lady (Wooden Nickel) 21-10
- ★ PHOEBE SNOW—Poetry Man (Shel-ter) 26-17

WTOB—Winston/Salem, NC

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- SAM NEELY—I Fought The Law (A&M)
- ★ LYNRYD SKYNYRD—Free Bird (MCA) 16-13
- ★ BARRY MANILOW—Mandy (Bell) 17-14

WWSA—Savannah, GA

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- GEORGE McCRAE—I Get Lifted (TK)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 25-16
- ★ AMERICA—Lonely People (W.B.) 23-17

WTMA—Charleston, SC

- JIMMY CASTOR—Bertha Butt Boogie (Atlantic)
- DOOBIE BROTHERS—Black Water (W.B.) 26-17
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 30-22
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)

WKIX—Raleigh, NC

- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ PHOEBE SNOW—Poetry Man (Shel-ter) 22-15
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) EX-21

WORD—Spartanburg, SC

- LABELLE—Lady Marmalade (Epic)
- ATLANTA RHYTHM SECTION—Angel (Polydor)
- ★ EAGLES—Best Of My Love (Asylum) 21-12
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 14-6

WAYS—Charlotte, NC

- MANHATTANS—Don't Take Your Love From Me (Columbia)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ LINDA RONSTADT—You're No Good (Capitol) 23-14
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 18-10

WNOX—Knoxville

- GEORGE HARRISON—Ding Dong, Ding Dong (Apple)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ AMERICA—Lonely People (W.B.) 41-29
- ★ LINDA RONSTADT—You're No Good (Capitol) 24-10

WGOW—Chattanooga, TN

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- ★ JOHN DENVER—Sweet Surrender (RCA) 23-12
- ★ EAGLES—Best Of My Love (Asylum) 19-7

KAAY—Little Rock

- NONE
- ★ MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Col.) 23-14
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 25-17

WHBQ—Memphis

- PAUL DAVIS—Ride 'em Cowboy (Bang)
- CAROLE KING—Nightingale (Ode)
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 27-18
- ★ PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.S.) 15-8

WMP5—Memphis

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- DAVID GATES—Never Let Her Go (Elektra)
- ★ LINDA RONSTADT—You're No Good (Capitol) 18-9
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 19-13

WMAK—Nashville

- CAROLE KING—Nightingale (Ode)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 21-9
- ★ DOOBIE BROTHERS—Black Water (W.B.) HB-24

WLAC—Nashville

- ELVIS PRESLEY—My Boy (RCA)
- JOE COCKER—You Are So Beautiful (A&M)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) EX-8
- ★ OHIO PLAYERS—Fire (Mercury) EX-9

WLKY—Miami

- STYX—Lady (Wooden Nickel)
- DOOBIE BROTHERS—Black Water (W.B.)
- ★ CAROLE KING—Nightingale (Ode) 39-31
- ★ GLADYS KNIGHT & THE PIPS—I Feel A Song In My Heart (Buddah) 23-16

WQAM—Miami

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- PAUL DAVIS—Ride 'em Cowboy (Bang) 19-15
- ★ EAGLES—Best Of My Love (Asylum) 20-16

WFUN—Miami

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- DOOBIE BROTHERS—Black Water (W.B.)
- ★ AMERICA—Lonely People (W.B.) 16-7
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 18-8

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- JIMMY CASTOR—Bertha Butt Boogie (Atlantic)
- DAVID BOWIE—Changes (RCA)
- DOOBIE BROTHERS—Black Water (W.B.) 14-19
- ★ OHIO PLAYERS—Fire (Mercury) 3-1

WQPD—Lakeland, FL

- MARIA MULDAUR—I'm A Woman (Reprise)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 28-14
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 12-5

Northeast Region

TOP ADD ONS:

- DOOBIE BROTHERS—Black Water (W.B.)
- AL MARTINO—To The Door Of The Sun (Capitol)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)

PRIME MOVERS:

- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ LINDA RONSTADT—You're No Good (Capitol)
- ★ EAGLES—Best Of My Love (Asylum)

BREAKOUTS:

- DOOBIE BROTHERS—Black Water (W.B.)
- AMERICA—Lonely People (W.B.)
- AL MARTINO—To The Door Of The Sun (Capitol)

WABC—New York City

- LINDA RONSTADT—You're No Good (Capitol)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 39-28
- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 31-25

WPIX-FM—New York City

- STYX—Lady (Wooden Nickel)
- B.T. EXPRESS—Express (Scepter)
- ★ CARPENTERS—Please Mr. Postman (A&M) 18-11
- ★ BARRY MANILOW—Mandy (Bell) 7-2

WBBF—Rochester, NY

- GEORGE HARRISON—Ding Dong, Ding Dong (Apple)
- OHIO PLAYERS—Fire (Mercury)
- ★ BARRY MANILOW—Mandy (Bell) 10-2
- ★ STYX—Lady (Wooden Nickel) 12-4

WROK—Boston

- OHIO PLAYERS—Fire (Mercury)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ★ EAGLES—Best Of My Love (Asylum) 19-9
- ★ LINDA RONSTADT—You're No Good (Capitol) 20-10

WMEX—Boston

- OHIO PLAYERS—Fire (Mercury)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- ★ EAGLES—Best Of My Love (Asylum) 19-11
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 22-15

WVBF-FM—Framingham, MA

- EAGLES—Best Of My Love (Asylum)
- CAROLE KING—Nightingale (Ode)
- ★ JOHN LENNON—#9 Dream (Apple) 30-22
- ★ CAROL DOUGLAS—Doctor's Orders (Midland International) 18-11

WPRO—Providence

- JONI MITCHELL—Big Yellow Taxi (Asylum)
- MARIA MULDAUR—I'm A Woman (Reprise)
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye) 30-18
- ★ FARQUAHR—Eleanor Roosevelt Rag (Musicor) 21-11

WQRC—Worcester, MA

- GILBERT O'SULLIVAN—You Are You (MAM)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 18-10
- ★ SPLINTER—Costafine Town (Dark Horse) 19-11

WDRG—Hartford

- DOOBIE BROTHERS—Black Water (W.B.)
- LABELLE—Lady Marmalade (Epic)
- ★ LINDA RONSTADT—You're No Good (Capitol) 18-11
- ★ BARRY MANILOW—Mandy (Bell) 9-4

WPOP—Hartford

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- LABELLE—Lady Marmalade (Epic)
- ★ LINDA RONSTADT—You're No Good (Capitol)

IT'S A SMASH!

LOOK AT THE STATIONS OPENING THEIR PLAYLISTS TO THE DOOR OF THE SUN⁽³⁹⁸⁷⁾

WFIL
WIP
WIBG
WIFI-FM
WCAU-FM
WTAE
WVLK
WKGN
WNOX
WICC
WARE
WAQY-FM
WAEB
WILM



WDRC
WPOP
WAKY
WPRO
WTRY
WPTR
WORC
WCCC
WTIC
WGY
WFEA
WLLH
WFEC
WKBO
...and on all
major MOR's!

Al Martino's

hit single from his new album

TO THE DOOR OF THE SUN

(ST-11366)





Joel Whitburn's Record Research Report

Country music fans are perhaps more loyal to their favorite recording artists than any other type of music fan.

Here are a few more 'long running' country artists whose popularity has scanned nearly two decades.

Charlie Rich led a long list of Country Superstars, who came into popularity in the sixties.

There were a few "old-timers" who missed the charts in 1974, however, I'm sure we'll be hearing from them again, soon.

Trivia Question #29:

In the history of Billboard's Country Singles Charts—name the 2 artists that have had 20 or more #1 hits.

Answer: (2) Owens Merle and Buck

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Joel Whitburn

Mail in the coupon below to order books listing complete data (date/highest position/total weeks charted/label & record no.) for every record to make the Billboard charts.

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He Won't Stand Pat

Continued from page 14

whatever. Movies are totally within the framework of our goals. One of the first major projects is a TV show featuring the radio awards from the International Radio Programming Forum this August.

H: You have severed all relationship with KJR?

O: I never wanted anybody second-guessing me and I'm not going to second-guess anyone that's there now. KJR's strength over the years has been Les Smith—who has been great to work for and administratively he had perfect control of the

station—let me program that station the way I saw fit to program it. I will never interfere with the station now because new people have new ways of doing things. The last thing that station needs is some Monday morning quarterbacking from me.

H: Do you personally feel you've been successful in your old career?

O: I'm a guy that grew up in the Seattle area... wanting only one thing: To be in radio and be a disk jockey. The ultimate dream was to be an afternoon disk jockey on KJR. Not only to be so fortunate as to see that dream come true, but also to be able to participate nationally in radio and have so many friends all over the nation.

H: To what do you attribute the success of the station over the years?

O: Belief in the importance of the spoken word.

H: KJR has had some bad times and some good times over the years, hasn't it?

O: Not over the years... well, when I went there, we were not No. 1... it had softened its music policy in 1958. Ratings and business went down quickly. Les Smith alertly went back to Top 40. KOL had become No. 1; we overhauled them in March 1960. After that, there've been nothing but good times. Every year has shown an increase in business. There was a difficult time two-and-a-half years ago... and I guess this happens in a market as competitive as Seattle... between AM and FM there are 55 or 60 stations there.

The reason you have ups and downs at a radio station is that you have changes in people and the way you use those people.

H: I've always associated KJR with you. Now it has to pick up a new image.

O: I told the disk jockeys in the last meeting. It's time to bury those dust-covered legends... put them in a museum where they belong. Realize that you're here today and you're what people will be talking about 10 years from now. Build a brand new myth.

H: Have you been able to work well with program directors since you became a manager?

O: Let me answer this way: On a national average, has KJR had any greater turnover of program directors than other stations? We have had Mike Phillips, Gary Taylor and Nick Anthony the last six-and-a-half years. But the question does come up sometimes. It's expressed every time a program director leaves KJR that perhaps I somewhat overpowered them. But our turnover wasn't that great and, believe me, that turnover figure itself saddened me. I felt bad about it. I felt like I failed somewhere. Either in initial people evaluation or my management.

But I tried very hard. My only goal ever in hiring a program director was to find a man who could take me out of programming. That's all I wanted. And I don't think any manager ever did a better job of leaving program directors alone. Unfortunately, the program directors that we had—all good men and successful in their own right—didn't understand the complexities of Seattle... that listeners are accustomed to a kind of Top 40 that is different than what, perhaps, people are accustomed to in other markets. To try the patented techniques of programming that may work in other towns can be very disastrous in Seattle.

Editor's note: Next week, O'Day discusses playlists and air personalities; coming up: How to fire a disk jockey.

Forum Awards For TV

Continued from page 14

speakers to Barnes during the next two weeks and the agenda for the four-day meeting will be jelled shortly thereafter jointly by Barnes, Wilson and Billboard.

The meeting will get underway on a Wednesday, with no formal events scheduled that particular day except a welcoming cocktail party that evening on the hotel's rooftop garden terrace. However, radio programming syndicators and equipment firms, as well as record promotion executives, are expected to have sessions that afternoon on their own and rooms have been reserved for these separate meetings.

Further details on the promotion executive meeting are now being worked out by Jack Hakim, Playboy Records; Tony Richland, Los Angeles, and Ernie Farrell, Los Angeles. Both Farrell and Richland are independent promotion men and on the advisory panel.

At the advisory meeting Friday (10), held at a private club in Los Angeles, Wilson also announced there would be a dinner and entertainment both Thursday and Friday nights during the Forum. Pat O'Day is serving as entertainment chairman, working closely with Ralph Barnes and Wilson in conjunction with Rod McGrew, station manager of KJLH in Los Angeles.

To detail the modus operandi of the awards contest and selection this year, Wilson appointed a three-man committee composed of Paul Drew, programming vice president of RKO General; David Moorhead, general manager of KMET in Los Angeles, and George Burns, president of Burns Media Consultants, Los Angeles. These three men will be reporting soon on how the awards will take place when the competition will start.

Attending the advisory meeting were Wilson, Drew, Moorhead, McGrew, Barnes, O'Day, Burns, Farrell, Richland, George Williams, national program director of Southern Broadcasting, Winston-Salem, N.C.; Chuck Blore, president, Chuck Blore Creative Services, Los Angeles; Rick Frio, vice president of marketing, MCA Records, Los Angeles; Tom Rounds, president, Watermark, Inc., Los Angeles; Nat Stevens, program director, KDY, Phoenix; Bill Ward, general manager of KLAC in Los Angeles; TV producers Bernie Rothman and Jack Wahl; Lee Zhitto, publisher, Billboard; Pete Heine, business manager, Billboard; Steve Lappin, sales, Billboard; Diane Kirkland, head of promotion, Billboard, and Claude Hall, radio-TV editor, Billboard.

Vox Jox

By CLAUDE HALL

Harold Kassens, assistant chief of the broadcast division, Federal Communications Commission, Washington, is retiring. A little too early, he's still too young to be out to pasture. I hate to see him not in the FCC because he was one of the best friends a radio man ever had there.

Just heard from Moon Mullins, who has taken over the programming at KSON, San Diego's powerful country station. He reports that Richard (Dick Wagner) Braun was elevated to program director of WINN, the Louisville, Ky. country station where he used to be. The lineup at KSON now has Mullins on the morning show, followed by Dick Warren 10 a.m.-2 p.m., music director LD Chandler 2-6 p.m., Dave Love 6-midnight, Jason Rourke in the all-night show, with weekenders Chuck Wheeler and Frank Lee. Bert Whalen is general manager of the station.

Bill McCluskey has retired at WLW, Cincinnati as director of client services for Avco Broadcasting. At one time, he was a singer for the old "National Barn Dance" show on WLS in Chicago. A real broadcast veteran. He worked for Avco 35 years... The new lineup at KAND in Corsicana, Tex., includes Dewey Beal 5:30-11 a.m., program director Jay Harper 11 a.m.-3 p.m., Jeremy Stone 3-7 p.m., Scott Hayes 7-midnight, and weekend men Ken Carver and Mark Good.

There's a job opening for an FM program director of an automated radio station in Crawfordsville, Ind. Calls are WLFQ. Must be strong on production... Stephen Ponek has joined KIQI in San Francisco... Heard Richard Kimball on KWST, Los Angeles... KFOG in San Francisco has gone to the Schulke format, meaning to the automated programming of Stereo Radio Productions, New York. Good background service.

Lee Masters has joined WLRS in Louisville, Ky., to do the 2-6 p.m. show. He'd been at WAKY in Louisville... Frank Absher, 210 S. Prairie No. 101, New Lenox, Ill. 60451, would like Vol. II of the "Bootleg Top 40" LP that was issued a couple of years ago; can anyone tape their copy and send him the tape?

Ron Brandon, Radio Music Report, P.O. Box 2671, Spartanburg, S.C. 29302, says that his record tipsheet is "keeping me busy, but is a lot of fun and response has been super gratifying during the first few weeks." John Meschi, WWHO, Hornell, N.Y., writes: "I mean, you say people are speeding up records. Impossible! The jocks are just talking slower, that all... There's a new lineup at KWKC, 24-hour country station in Abilene, Tex. David Lowry does the 6-9 a.m. show, followed by Lewis Crockett 9-noon, program director Charlie West noon-3 p.m., Tom Bates 3-6 p.m., Gary Smith 6-midnight, and Myron Mahon all-night.

BRANDON

Jim Gabbert: You missed the boat. KUPD in Phoenix came up with the station's first quad T-shirt, so far as I know. Chuck Dunaway is programming the AM-FM combo, but I suspect that Chuck Browning,

now in Miami, has to get credit for the shirt idea... Latest belt buckles: The U.S. Spinach Growers Assn. buckle from Dick Bozzi, John Squires, Ailene Kaplan at KRTH in Los Angeles and the Hoyt Axton buckle that plugs his capabilities at country music, boogie woogie, gospel, and rock 'n roll.



GRAY



PARSONS

F. Bruce Parsons reports in from Radjo Nederland, P.O. Box 222, Hilversum, Holland, saying, "I've been on ice over here for the past 12 years." Wants to hear from Nancy Heenan, maybe in Washington; Don Rockwell in Honolulu, Gene Brodeur "somewhere between KMPC and Boston." Sends greetings to Harvy Hauptman, Danny Stiles and Tony Marano; Parsons is into his sixth year with "Parson's Penthouse," an internationally-heard telephone interview show and into the seventh year with the station's Top 40 and album review program called "What's New" co-hosted by Nevil Gray.

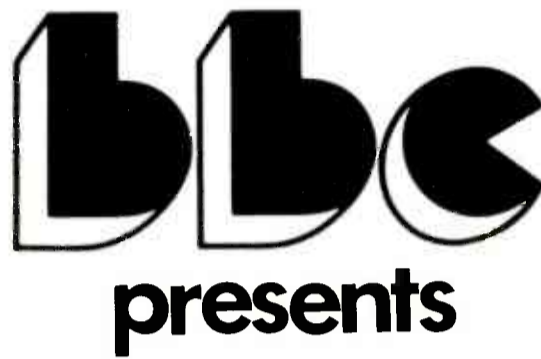
In Indianapolis, WIBC beat WIRE again in the latest ARB. Score was 14.4 to 14.3. WNAP, and FM station, led in men 18-24, WIFE led in women 18-24, followed by WTLC was second in women 18-24... Jack (Don) Elliott has left KIQQ, Los Angeles, and is looking for a production and air personality position. 213-849-4700.

Kevin Molloy has left WBBM in Chicago, to join WDHF, same city... Lineup at KNDE in Sacramento, Calif., now includes Steve Moore 6-9 a.m., Kevin Manna 9-noon, Keith Richards noon-3 p.m., program director Dave Williams 3-6 p.m., Gene Lane 6-9 p.m., Tom McKinsey 9-midnight, and Rick Rossi all night. Station came in well in in the latest ARB; Xerox of ratings on way to me now; Richards says the station wiped out KROY, but I need the ratings in front of me before I can print anything... Johnny Hyde is over at KMUB-TV doing promotion; he'd programmed KCRA in Sacramento for some while and once was program director of KROY; it was a great station in those days.

James D. Sewell, Route 9, Box 2, Richmond Ky. 40475, would like a copy of "High Heel Sneakers" by Little Tommy Tucker. Sewell would also like a source for purchasing oldies... There's a religious rock radio program you can get for free. Paul Baker, once music director of KEYN in Wichita, Kan., is now with Pro-Media Productions, 1533 Monrovia, Newport Beach, Calif. 92660. He has an hour program called "The Joyful Noise" that he does himself; it's on 12 stations in nine markets, including KOMA in Oklahoma City, WKDA-FM in Nashville, and a three-hour version especially done for KEYN in Wichita. The show is programmed from his personal collection of more than 1,000 Jesus Rock albums. And it's a work of love. I said the show is free, but I think you should pay him something for his tape costs and postage. \$10 a show wouldn't be an adverse figure, in my opinion. Baker doesn't

(Continued on page 35)

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Aberdeen, Wash.	KDUX FM	104.7	10 P.M.	Fresno, Calif.	KFIG FM	101.1	10 P.M.	Orlando, Fla.	WORJ FM	107.7	9 P.M.
Ada, Okla.	KTEN FM	93.3	7	Gainesville, Fla.	WGVL FM	105.5	9	Panama City, Fla.	WP FM	107.9	9:30
Albany, N.Y.	WHSB FM	106.5	9	Grand Forks, N.D.	KKLS FM	92.9	10	Parkersburg, W. Va.	WIBZ FM	99.3	7
Albuquerque, N.M.	KRST FM	92.3	9	Grand Junction, Colo.	KQIX FM	96.9	9	Peoria, Ill.	WWTO FM	105.7	9:30
Ames/Des Moines, Iowa	KCCQ FM	107.1	7	Grand Rapids, Mich.	WLAV FM	97	9	Philadelphia, Pa.	WMMR FM	93.3	9
Ashland, Ky.	WAMX FM	94	9	Greenbay, Wisc.	WBAY FM	101.1	9	Phoenix, Ariz.	KDKB FM	93.3	7
Athens, Ga.	WJRS FM	104.7	6	Greenfield, Mo.	KRFG FM	93.5	9	Pittsburgh, Pa.	WYDD FM	104.7	10
Athens, Ohio	WATH FM	105.5	8	Greensboro, N.C.	WRQK FM	99	10	Portland, Ore.	KGON FM	92.3	10
Atlanta, Ga.	WKLS FM	96	10	Greenville, S.C.	WFBC FM	93.7	9	Presque Isle, Me.	WDHP FM	96.9	10
Auburn, Ala.	WFRI FM	97.7	10	Greenville/Farmville, N.C.	WRQR FM	94.3	10	Rapid City, S.D.	KKLS FM	93.9	10
Augusta, Ga.	WAUG FM	105.7	8	Hartford, Conn.	WHCN FM	105.9	7	Reno, Nev.	KGLR FM	105.7	8:30
Austin, Tex.	KRMH FM	103.7	7	Havelock, N.C.	WKVO FM	104.9	10	Richmond, Va.	WRVQ FM	94.5	10
Baltimore, Md.	WKTK FM	105.7	9	Hays, Kansas	KJLS FM	103.3	12	Rochester, N.Y.	WCMF FM	96.5	9
Beaumont, Tex.	KWIC FM	108	8	Houston, Tex.	KLOL FM	101.1	10	Rockford, Ill.	WYFE FM	95.3	9
Bellingham, Wash.	KISM FM	93	9	Huntsville, Ala.	WAHR FM	99.1	10	Sacramento, Calif.	KZAP FM	98.5	11
Big Rapids, Mich.	WBRN FM	100.9	10	Indianapolis, Ind.	WNAP FM	93.1	8	San Angelo, Tex.	KIXY FM	94.7	9
Binghamton, N.Y.	WAAL FM	99.1	10	Ithaca, N.Y.	WVBR FM	93.5	7	Salt Lake City, Utah	KCPX FM	98.7	10
Birmingham, Ala.	WZZK FM	105	8	Jackson, Miss.	WZZQ FM	102.9	9	San Antonio, Tex.	KEXL FM	104.5	8
Bloomington, Ill.	WIHN FM	96.7	10	Jackson Hole, Wyo.	KM'N FM	93.1	10	San Bernardino, Cal.	KOLA FM	99.9	8:30
Boise, Idaho	KBBK FM	92	9	Jacksonville, Fla.	WPLQ FM	96.9	8	San Diego, Calif.	KPRI FM	106.5	8
Boston, Mass.	WBGN FM	104.1	10	Johnson City, Tenn.	WJON FM	101.5	9	San Francisco, Cal.	KSAN FM	94.9	10:30†
Brainerd, Minn.	KLIZ FM	95.7	8†	Jonesboro, Ark.	KHIG FM	105.8	8	San Jose, Calif.	KOME FM	98.5	9
Buffalo, N.Y.	WYSL FM	103.3	8	Joplin, Mo.	KSNY FM	92.5	7	San Juan, P.R.	WCAD FM	105.1	9
Carmel, Calif.	KLRB FM	101.7	8	Junction City, Kan.	KJCK FM	94.5	9	San Rafael, Cal.	KTIM FM	100.9	9
Champaign, Ill.	WPGU FM	107.1	11	Kansas City, Mo.	KUDL FM	98.1	10	Santa Barbara, Calif.	KTYD FM	99.9	10
Charleston, S.C.	WKTM FM	102.5	8†	Keene, N.H.	WKNH FM	89.1	9	Santa Maria, Calif.	KXFM	99	9
Charleston, W. Va.	WVAF FM	100	10:00	La Crosse, Wisc.	WSPL FM	95.9	10	Savannah, Ga.	WZAT FM	102.1	8
Charlotte, N.C.	WRCQ FM	95	11:30	Lafayette, La.	KPEL FM	99.9	9	Seattle, Wash.	KISW FM	99.9	9†
Chatanooga, Tenn.	WSIM FM	94.3	9	Lancaster/Starview, Pa.	WRHY FM	92.7	10	South Bend, Ind.	WRBR FM	103.9	9
Chicago, Ill.	WSDM FM	97.9	8	Lansing, Mich.	WVIC FM	94.9	8	Spokane, Wash.	KHQ FM	98.1	9
Chico, Calif.	KFMF FM	93.7	9	Las Vegas, Nev.	KLUC FM	98.5	9	Springfield, Mass.	WAQY FM	102.1	11
Cincinnati, Ohio	WERN FM	102.7	9	Lewiston, Me.	WBLM FM	107.5	9	Springfield, Vt.	WCFR FM	93.5	9
Cleveland, Ohio	WMMS FM	100.7	8	Lincoln, Neb.	KFMQ FM	101.9	8	St. Louis, Mo.	KSHE FM	94.7	10
Columbia, Mo.	KFMZ FM	98.3	9	Little Rock, Ark.	KLAZ FM	98.5	9	Steamboat Springs, Colo.	KBCR FM	96.7	8
Columbus, Ohio	WNCI FM	97.9	9†	Los Angeles, Calif.	KMET FM	94.7	10	Syracuse/Utica, N.Y.	WOUR FM	96.9	9
Dallas, Tex.	KZEW FM	98	9†	Louisville, Ky.	WLRS FM	102.3	7	Tallahassee, Fla.	WGLF FM	104	9
Davenport, Iowa	KIHK FM	103.7	10	Lubbock, Tex.	KSEL FM	93.7	9	Tampa/St. Petersburg/ Sarasota, Fla.	WQSR FM	102.5	8
Dayton, Ohio	WVUD FM	99.9	9†	Lynchburg, Va.	WGOL FM	98	9	Terre Haute, Ind.	WVTS FM	100.7	10
Denver, Colo.	KBPI FM	105.9	10	Memphis, Tenn.	WMC FM	100	10	Thibodaux, La.	KXOR FM	106.3	9†
Detroit, Mich.	WABX FM	99.5	9	Milwaukee, Wisc.	WNUW FM	99.1	9	Toledo, Ohio	WIOT FM	104.7	8:30
Donaldsonville, La.	KSMI FM	105	10:30†	Minn./St. Paul, Minn.	KQRS FM	92.5	9†	Tucson, Ariz.	KWFM FM	92.9	9
Durham, N.C.	WDBS FM	107.1	7:30	Missoula, Mont.	KYLT FM	100.1	9	Tulsa, Okla.	KMOD FM	97.5	10
Eau Claire, Wisc.	WBIZ FM	100.7	11	Mobile, Ala.	WABB FM	97.5	9	Vail, Colo.	WVMT FM	104.7	10
Elmira, N.Y.	WXXY FM	104.9	10	Monroe, La.	KNOE FM	101.9	8	Victoria, Tex.	KTXN FM	98.7	9
Erte/Edinboro, Pa.	WMDI FM	102.3	9:30	Montgomery, Ala.	WHHY FM	101.9	9	Waco, Tex.	KEFC FM	95.5	8
Eugene, Ore.	KZEL FM	96.1	9	Myrtle Beach, S.C.	WKZQ FM	101.7	10:30†	Warren, Pa.	WRRN FM	92.3	9
Evansville, Ind.	WKDQ FM	99.5	10	Murphysboro, Ill.	WTAO FM	104.9	10	Washington, D.C.	WMAL FM	107.3	9
Fargo, N.D.	KWIM FM	98.7	9	Nashville, Tenn.	WKDA FM	103.3	8	Waterloo, Iowa	KXEL FM	105.7	9
Fayetteville, Ark.	KKEG FM	92.1	9	New Haven, Conn.	WYBC FM	94.3	9	Wausau, Wisc.	WIFC FM	95.5	8
Findlay, Ohio	WHMQ FM	100.5	10	New Orleans, La.	WRNO FM	99.5	9	Wichita, Kan.	KEYN FM	103.7	10:30
Flint, Mich.	WWCK FM	105.5	9	New York, N.Y.	WNEW FM	102.7	9	Willmar, Minn.	KQIC FM	102.5	9
Florence, Ala.	WQLT FM	107.3	9:30	Norfolk, Va.	WOWI FM	103	10	Winona, Minn.	KAGE FM	95.3	10
Ft. Lauderdale/ Miami, Fla.	WSHE FM	103.5	9	Oak Ridge/Knoxville, Tenn.	WOKI FM	100.3	10:30	Worcester, Mass.	WAAF FM	107.3	9
Ft. Smith, Ark.	KISR FM	93.7	10	Oklahoma City, Okla.	KOFM FM	104.1	7†				
Ft. Wayne, Ind.	WPTH FM	95.1	7	Omaha, Neb.	KQKQ FM	98.5	10†				

The following stations carry only the B.B.C. broadcast:

Baltimore, Md.	WJDQ FM	104.3
Milwaukee, Wisc.	WRKR FM	100.7
New Haven, Conn.	WPLR FM	99.1
Raleigh, N.C.	WQDR FM	94.7
San Diego, Cal.	KGB FM	101.5

† Please check your local listing for B.B.C. time and date.

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HIGH FIDELITY RECORDING TAPE

17TH ANNUAL GRAMMY AWARDS FINAL NOMINATIONS

RECORD OF THE YEAR

(Grammys to the Artist and Producer)

DON'T LET THE SUN GO DOWN ON ME—(Eliott John/Gus Dudgeon) (MCA)

FEEL LIKE MAKIN' LOVE—Roberta Flack (Roberta Flack) (Atlantic)

HELP ME—Joni Mitchell (Joni Mitchell, Henry Lewy) (Asylum)

I HONESTLY LOVE YOU—Olivia Newton-John (John Farrar, Prod.) (MCA)

MIDNIGHT AT THE OASIS—Maria Muldaur (Lenny Waronker, Joe Boyd) (Reprise)

ALBUM OF THE YEAR

(Grammys to the Artist and Producer)

BACK HOME AGAIN—John Denver (Milton Dkun) (RCA)

BAND ON THE RUN—Paul McCartney & Wings (Paul McCartney) (Apple/Capitol)

CARIBOU—Eliott John (Gus Dudgeon) (MCA)

COURT AND SPARK—Joni Mitchell (Joni Mitchell, Henry Lewy) (Asylum)

FULFILLINGNESS' FIRST FINALE—Stevie Wonder (Stevie Wonder) (Tamlam/Town)

SONG OF THE YEAR

(A Songwriter's Award)

FEEL LIKE MAKIN' LOVE—Eugene McDaniels

I HONESTLY LOVE YOU—Jeff Barry, Peter Allen

MIDNIGHT AT THE OASIS—David Nichtern

THE WAY WE WERE—Marilyn & Alan Bergman, Marvin Hamlisch

YOU AND ME AGAINST THE WORLD—Paul Williams, Ken Ascher

BEST NEW ARTIST OF THE YEAR

BAD COMPANY—(Swan Song)

JOHNNY BRISTOL—(MGM)

DAVID ESSEX—(Columbia)

GRAHAM CENTRAL STATION—(WB)

MARVIN HAMLISCH—(MCA)

BOB JAMES—(CTI)

PHOEBE SNOW—(Shelton)

BEST INSTRUMENTAL ARRANGEMENT

(An Arranger's Award)

CIRCUMVENT (Les Hooper Big Band)—Les Hooper (Creative World)

FIREBIRD/BIRDS OF FIRE (Don Sebesky)—Don Sebesky (CTI)

LOOK WHAT THEY'VE DONE (Hooper Big Band)—Les Hooper (Creative World)

NIGHT ON BALD MOUNTAIN (Bob James)—Bob James (CTI)

THRESHOLD (Pat Williams)—Pat Williams (Cap.)

BEST ARRANGEMENT ACCOMPANYING VOCALISTS

(An Arranger's Award)

DOWN TO YOU (Joni Mitchell)—Joni Mitchell & Tom Scott (Asylum)

LAND OF MAKE BELIEVE (Satterfield, vocal; Mangione, Hamilton Phil. Orch.)—Chuck Mangione (Mercury)

SMILE OF THE BEYOND (Carol Shive, vocal; Mahavishnu Orch. London Sym. Orch.)—Michael Gibbs (Columbia)

WE'VE ONLY JUST BEGUN (Singers Unlimited)—Gene Puerling & Les Hooper (BASF)

WHERE IS LOVE (The Singers Unlimited)—Gene Puerling (BASF)

BEST ENGINEERED RECORDING (NON-CLASSICAL)

(An Engineer's Award)

BAND ON THE RUN (Paul McCartney & Wings)—Geoff Emerick (Apple/Capitol) (album)

CRIME OF THE CENTURY (Supertramp)—Ken Scott, John Jansen (A&M) (album)

LINCOLN MAYORGA AND DISTINGUISHED COLLEAGUES VOLUME III—(Sheffield) Bill Schnee

POWERFUL PLEOPLE (Gino Vannelli)—(album) Tommy Vicari, Larry Forkner (A&M)

SOUTHERN COMFORT (The Crusaders)—(album) Rik Pekkonen, Peter Granet (Blue Thumb)

BEST ALBUM PACKAGE

(Grammy to Art Director)

CHEECH & CHONG'S WEDDING ALBUM (Cheech & Chong)—Ode Visuals (Ode)

COME & GONE (Mason Proffit)—Ed Thrasher & Christopher Whorf, (WB)

IS IT IN (Eddie Harris)—(Atlantic) Bob Delrin, Basil Pao

ON STAGE (Loggins and Messina)—(Columbia) Ron Coro

QUADROPHENIA (The Who)—(MCA) Ethan A. Russell

RIDE 'EM COWBOY (Paul Davis)—(Bang) Eddie Biscoe

SANTANA'S GREATEST HITS (Santana)—(Columbia) John Berg

THAT'S A PLENTY (The Pointer Sisters)—Herb Greene (Blue Thumb)

BEST ALBUM NOTES

(An Annotator's Award)

50 YEARS OF FILM MUSIC—(Orig. Motion Picture Soundtrack Recordings) Rudy Behlmer (Warner Brothers)

FOR THE LAST TIME—(Bob Willis & His Texas Playboys) Charles R. Townsend (United Artists)

THE HAWK FLIES—(Coleman Hawkins) Dan Morgenstern (Milestone)

THE PIANIST—(Duke Ellington) (Fantasy) Ralph J. Gleason

THE WORLD IS STILL WAITING FOR THE SUNRISE—(Les Paul & Mary Ford) J.R. Young (Capitol)

BEST PRODUCER OF THE YEAR

(A Producer's Award)

THOM BELL, RICK HALL, BILLY SHERRILL, LENNY WARONKER and STEVIE WONDER

BEST JAZZ PERFORMANCE BY A SOLOIST

FIRST RECORDINGS!—(album) (Onyx) Charlie Parker

HIGH ENERGY—(album) (Columbia) Freddie Hubbard

IN THE BEGINNING—(album) (CTI) Hubert Laws

MAIMA—(track) (Milestone) McCoy Tyner

SOLO-CONCERTS—(album) (ECM/Polydor) Keith Jarrett

BEST JAZZ PERFORMANCE BY A GROUP

(All nominations are for albums)

HIGH ENERGY—(Columbia) Freddie Hubbard

SALT PEANUTS—(Capitol) Supersax

SAMA LAYUCA—(Milestone) McCoy Tyner

THE TOKYO CONCERT—(Fantasy) Bill Evans

THE TRIO—(Oscar Peterson, Joe Pass, Niels Pedersen) (Pablo)

BEST JAZZ PERFORMANCE BY A BIG BAND

(All nominations are for albums)

GIANT BOX—(Don Sebesky) (CTI)

LAND OF MAKE BELIEVE—Chuck Mangione (with Hamilton Phil. Orch.) (Mercury)

LOOK WHAT THEY'VE DONE—Les Hooper Big Band (Creative World)

THUNDERING HERD—Woody Herman (Fantasy)

THRESHOLD—Pat Williams (Capitol)

BEST POP VOCAL PERFORMANCE, FEMALE

CLED LAINE LIVE AT CARNEGIE HALL—Cleo Laine (album) (RCA)

COURT AND SPARK—(album) (Asylum) Jonni Mitchell

FEEL LIKE MAKIN' LOVE—Roberta Flack (single) (Atlantic)

I HONESTLY LOVE YOU—Olivia Newton-John (single) (MCA)

JAZZMAN—Carole King (track) (Ode)

BEST POP VOCAL PERFORMANCE, MALE

CAT'S IN THE CRADLE—Harry Chapin (track) (Elektra)

DON'T LET THE SUN GO DOWN ON ME—Eliott John (single) (MCA)

FULFILLINGNESS' FIRST FINALE—Stevie Wonder (album) (Tamlam/Motown)

NOTHING FROM NOTHING—Billy Preston (track) (A&M)

PLEASE COME TO BOSTON—Dave Loggins (single) (Epic)

BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

BAND ON THE RUN—Paul McCartney & Wings (single) (Apple/Capitol)

BODY HEAT—Quincy Jones (album) (A&M)

RIKKI DON'T LOSE THAT NUMBER—Stevie Nicks (single) (ABC)

THEN CAME YOU—Dionne Warwick & Spinners (single) (Atlantic)

YOU MAKE ME FEEL BRAND NEW—Stylistics (track) (A&M)

BEST POP INSTRUMENTAL PERFORMANCE

ALONG CAME BETTY—Quincy Jones (track) (A&M)

THE ENTERTAINER—Marvin Hamlisch (single) (MCA)

HEAD HUNTERS—Herbie Hancock (album) (Columbia)

JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman (album) (A&M)

RHAPSODY IN WHITE—Love Unlimited Orchestra (album) (20th Century)

BEST R&B VOCAL PERFORMANCE, FEMALE

AIN'T NOTHING LIKE THE REAL THING—Aretha Franklin (single) (Atlantic)

IF I LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT—Militie Jackson (track) (Spring)

ST. LOUIS BLUES—Etta James (track) (Chess)

TINA TURNS THE COUNTRY ON—Tina Turner (album) (United Artists)

WOMAN TO WOMAN—Shirley Brown (single) (Truth/Stax)

(YOU KEEP ME) HANGIN' ON—Ann Peebles (track) (Hi/London)

YOU'VE BEEN DOING WRONG FOR SO LONG—Thelma Houston (single) (Motown)

BEST R&B VOCAL PERFORMANCE, MALE

BOOGIE DOWN—Eddie Kendricks (single) (Tamlam/Motown)

BOOGIE ON REGGAE WOMAN—Stevie Wonder (track) (Tamlam/Motown)

HANG ON IN THERE BABY—Johnny Bristol (single) (MGM)

MARVIN GAYE-LIVE—Marvin Gaye (album) (Tamlam/Motown)

ROCK YOU BABY—George McCrae (single) (T.K.)

BEST R&B VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

(All nominations are singles)

DANCING MACHINE—Jackson Five (Motown)

FOR THE LOVE OF MONEY—The O'Jays (Phil. Int./Epic)

I FEEL A SONG (IN MY HEART)—Gladys Knight & The Pips (Buddah)

MIGHTY LOVE—Spinners (Atlantic)

TELL ME SOMETHING GOOD—Rufus (ABC)

BEST R&B INSTRUMENTAL PERFORMANCE

LIGHT OF WORLDS—Kool & The Gang (album) (De-Lite)

PICK UP THE PIECES—Average White Band (track) (Atlantic)

SCRATCH ON—The Crusaders (album) (Blue Thumb)

STRUTTIN'—Billy Preston (track) (A&M)

T.S.O.P. (THE SOUND OF PHILADELPHIA)—MFSL (single) (Phila. Int.)

BEST RHYTHM & BLUES SONG

DANCING MACHINE—Davis/Fletcher/Parts

FOR THE LOVE OF MONEY—Ken Gamble, Leon Huff, & A. Jackson

LIVING FOR THE CITY—Stevie Wonder

ROCK YOUR BABY—H.W. Casey & R. Finch

TELL ME SOMETHING GOOD—Stevie Wonder

BEST SOUL GOSPEL PERFORMANCE

EDWIN HAWKINS SINGERS LIVE—Edwin Hawkins Singers (album) (Buddah)

FATHER ALONE—Ike Turner (single) (United Artists)

THE GOSPEL ACCORDING TO IKE AND TINA—Ike & Tina Turner (album) (United Artists)

IN THE GHETTO—James Cleveland and the Southern California Community Choir (album) (Savoy)

MY DESIRE—Five Blind Boys (album) (Peacock/ABC)

BEST COUNTRY VOCAL PERFORMANCE, FEMALE

JOLENE—Dolly Parton (track) (RCA)

LAST TIME I SAW HIM—Dottie West (single) (RCA)

LOVE SONG—Anne Murray (album) (Capitol)

WOMAN TO WOMAN—Tammy Wynette (single) (Epic)

WOULD YOU LAY WITH ME (IN A FIELD ON STONE)—Tanya Tucker (single) (Columbia)

BEST COUNTRY VOCAL PERFORMANCE, MALE

BONAPARTE'S RETREAT—Glen Campbell (single) (Capitol)

COUNTRY FEELIN'—Charley Pride (album) (RCA)

THE ENTERTAINER—Roy Clark (album) (Dot)

I'M A RAMBLIN' MAN—Waylon Jennings (single) (RCA)

PLEASE DON'T TELL ME HOW THE STORY ENDS—Ronnie Milsap (single) (RCA)

BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP

AFTER THE FIRE IS GONE—(single) Willie Nelson & Tracy Nelson (Atlantic)

DADDY WHAT IF—(single) Bobby Bare, Bobby Bare, Jr. (RCA)

FAIRYTALE—The Pointer Sisters (track) (Blue Thumb)

LOVING ARMS—(single) Kris Kristofferson & Rita Coolidge (A&M)

WHATEVER HAPPENED TO RANDOLPH SCOTT—The Statler Brothers (single) (Mercury)

BEST COUNTRY INSTRUMENTAL PERFORMANCE

THE ATKINS-TRAVIS TRAVELING SHOW (album)—Chet Atkins & Merle Travis (RCA)

BOOGIE WOOGIE (A/K/A I.D.'S BOOGIE WOOGIE)—Charlie McCoy & Barefoot Jerry (single) (Monument)

NASHVILLE BRASS IN BLUE GRASS COUNTRY (album)—Danny Davis & The Nashville Brass (RCA)

THE NASHVILLE HIT MAN (album)—Charlie McCoy (Monument)

THE YOUNG AND THE RESTLESS—Floyd Cramer (album) (RCA)

BEST COUNTRY SONG

(A Songwriter's Award)

A VERY SPECIAL LOVE SONG—Norris Wilson & Billy Sherrill

FAIRYTALE—A. Pointer & B. Pointer

IF WE MAKE IT THROUGH DECEMBER—Merle Haggard

I'M A RAMBLIN' MAN—Ray Pennington

PAPER ROSES—J. Torre & F. Spillman

BEST INSPIRATIONAL PERFORMANCE

HOW GREAT THOU ART—Elvis Presley (track) (RCA)

LISTEN—Bill Pursell (album) (Word)

THE LORD'S PRAYER—Sister Janet Mead (single) (A&M)

MAKE A JOYFUL NOISE—Tennessee Ernie Ford (album) (Capitol)

THANKS FOR SUNSHINE—The Bill Gaither Trio (album) (Impact)

BEST GOSPEL PERFORMANCE (OTHER THAN SOUL GOSPEL)

THE BAPTISM OF JESSE TAYLOR—Oak Ridge Boys (single) (Columbia)

THE CARPENTER'S TOOL—(album) Wendy Bagwell & The Sunliters (Canaan)

FOLLOW THE MAN WITH THE MUSIC—Imperials (album) (Impact)

STEPPING ON THE CLOUDS—The Lefevres (album) (Canaan)

THERE HE GOES—The Blackwood Brothers (album) (Skyline)

BEST ETHNIC OR TRADITIONAL RECORDING

(All nominations are for albums)

THE BACK DOOR WOLF—Howlin' Wolf (Chess)

BIG DADDY—Bukka White (Biograph)

CATALYST—Willie Dixon (Ovation)

LONDON REVISITED—Muddy Waters & Howlin' Wolf (Chess)

TWO DAYS IN NOVEMBER—Doc & Merle Watson (United Artists)

BEST RECORDING FOR CHILDREN

(All nominations are albums)

AMERICA SINGS—(Disneyland) Burl Ives, Others, Orch. & Chorus

ELI WALLACH READS ISAAC BASHEVVIS SINGER—Eli Wallach (Newbery)

NEW ADVENTURES OF BUGS BUNNY VOLUME II—Mel Blanc (Peter Pan)

ROBIN HOOD—(Disneyland) Various Artists, narrated by Roger Miller

WINNIE THE POOH & TIGGER TOO—Sebastian Cabot, Sterling Holloway, Paul Winchell (Disneyland)

BEST COMEDY RECORDING

(All nominations are albums)

BOOGALOO BOOGALOO—David Steinberg (Columbia)

CHEECH & CHONG'S WEDDING ALBUM—Cheech & Chong (Ode)

MIND OVER MATTER—Robert Klein (Brut/Buddah)

MISSING WHITE HOUSE TAPES—National Lampoon (Blue Thumb)

THAT NIGGER'S CRAZY—Richard Pryor (Partee/Stax)

BEST SPOKEN WORD RECORDING

AN EAR TO THE SOUNDS OF OUR HISTORY—Eric Sevareid (album) (Columbia)

AUTUMN—Rod McKuen (track) (Stanyan/WB)

GOOD EVENING—(album) Peter Cook & Dudley Moore (Island)

SENATOR SAM AT HOME—Sam Ervin (album) (Columbia)

WATERGATE VOLUME THREE: "I HOPE THE PRESIDENT IS FORGIVEN"—(John W. Dean III Testifies) Compiled by Don Molner (Folkways)

BEST INSTRUMENTAL COMPOSITION

(A Composer's Award)

ALONG CAME BETTY—B. Golson

BARRY'S THEME—Barry White

CHAMELEON—Herbie Hancock, Peter Jackson, Bernie Mauvin and H. Mason

RHAPSODY IN WHITE—Barry White

TUBULAR BELLS (THEME FROM "THE EXORCIST")—Mike Oldfield

ALBUM OF BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

(A Composer's Award)

DEATH WISH—Herbie Hancock (Columbia)

QB VII—Jerry Goldsmith (ABC)

SERPICO—Mikis Theodorakis (Paramount)

THE THREE MUSKETEERS—Michel Legrand (Bell)

THE WAY WE WERE—Marvin Hamlisch, Alan & Marilyn Bergman (Columbia)

BEST SCORE FROM THE ORIGINAL CAST SHOW ALBUM

(Grammys to the Composers and A&R Producers)

LET MY PEOPLE COME—(Libra) Earl Wilson, Jr., Composer; Henry Jerome, Producer

THE MAGIC SHOW—(Bell) Stephen Schwartz, Composer; Phil Ramone & Stephen Schwartz, Producers

OVER HERE—(Columbia) Richard M. Sherman, Robert B. Sherman, Composers; Charles Koppelman & Teo Macero, Producers

RAISIN—(Columbia) Judd Wolfin & Robert Brittan, Composers; Thomas Z. Shepard, Producer

THE ROCKY HORROR SHOW—(Ode) Richard O'Brien, Composer; Lou Adler, Producer

THE FOLLOWING ARE CLASSICAL NOMINATIONS

ALBUM OF THE YEAR—CLASSICAL

(Grammys to the Artist and Producer)

BERLIOZ: THE DAMNATION OF FAUST—Colin Davis cond. London Sym. Orch. & Chorus/Ambrosian Singers/Wandsworth School Boys' Choir/Gedda, Bastin, Veasey, Van Allan Erik Smith, Producer (Philips)

BERLIOZ: SYMPHONIE FANTASTIQUE—Georg Solti cond. Chicago Symphony, David Harvey, Producer (London)

IVES: THE 100TH ANNIVERSARY—Various Orchestras, Conductors, Soloists, etc. Leroy Parkins & Vivian Perlis, Producers (Col. Masterwork)

MAHLER: SYMPHONY NO. 2 IN C MINOR ("RESURRECTION")—Leonard Bernstein cond. London Sym. Orch./Edinburgh Festival Chorus/Baker, Armstrong (Columbia) John McClure, Producer

SCHUMANN: FAUST—Benjamin Britten cond. English Chamber Orch./Fischer-Dieskau, Pears, Shirley-Quirk (London) Christopher Raeburn & Michael Woolcock, Producers

"SNOWFLAKES ARE DANCING"—Isao Tomita Isao Tomita, Producer (RCA)

WEBER: DER FREISCHUTZ—Carlos Kleiber cond. Dresden State Orch./Leipzig Radio Cho./Mathis, Janowitz, Schreier, Adam, etc. Dr. Ellen Hickmann, Producer (DG)

BEST CLASSICAL PERFORMANCE—ORCHESTRA

(A Conductor's Award)

BARTOK: CONCERTO FOR ORCHESTRA—Herbert von Karajan cond. Berlin Philharmonic (Angel)

BERLIOZ: SYMPHONIE FANTASTIQUE—Georg Solti cond. Chicago Symphony (London)

BERNSTEIN CONDUCTS RAVEL—Leonard Bernstein cond. New York Philharmonic (Columbia)

HOLST: THE PLANETS—Andre Previn cond. London Symphony Orch. (Angel)

IVES: SYMPHONY NO. 4—Jose Serebrier cond. London Philharmonic (RCA)

MAHLER: SYMPHONY NO. 2 IN C MINOR—Leonard Bernstein cond. London Symphony Orch. (Columbia)

BEST OPERA RECORDING

(Grammys to the Conductor and Producer; special plaques to the Principal Soloists)

HUMPERDINGK: HANSEL & GRETEL—Kurt Eichhorn cond. Bavarian Radio Orch./Soloists: Moffo, Ludwig, Fischer-Dieskau/Fritz Ganss, Theodor Holzinger (RCA)

MOZART: COSI FAN TUTTE—Georg Solti cond. London Phil./Soloists: Lorengar, Berganza, Berbee, Davies, Krause, Bacquier, Christopher Raeburn, Producer (London)

MOZART: DON GIOVANNI—Colin Davis cond. Chorus & Orch. Royal Opera House, Covent Garden/Soloists: Wixell, Ganzarotti, Arroyo, Te Kenawa, Freni, Burrows/Erik Smith, Producer (Philips)

PFITZNER: PALESTRINA—Rafael Kubelik cond. Bavarian Radio Chorus & Orch./Soloists: Donath, Fassbaender, Gedda, Fischer-Dieskau, Prey Dr. Rudolf Werner, Producer (DG)

PUCCINI: LA BOHEME—Georg Solti cond. London Phil. Soloists: Caballe, Domingo, Milnes, Blegen, Raimondi/Richard Mohr, Producer (RCA)

VERDI: I VESPRI SICILIANI—James Levine cond. New Philharmonia/John Aldis Choir/Soloists: Arroyo, Domingo, Milnes, Raimondi/Richard Mohr, Producer (RCA)

WEBER: DER FREISCHUTZ—Carlos Kleiber cond. Dresden State Orch./Leipzig Radio Cho./Soloists: Mathis, Janowitz, Schreier, Adam, Crass, Weiki Dr. Ellen Hickman, Producer (DG)

BEST CHORAL PERFORMANCE, CLASSICAL (OTHER THAN OPERA)

(Grammys to the Conductor and Choral Director)

BERLIOZ: THE DAMNATION OF FAUST—Colin Davis cond. London Sym. Orch. & Chorus/Ambrosian Singers/Wandsworth School Boys' Choir/Gedda, Bastin, Veasey, Van Allan (Philips)

HOLST: CHORAL SYMPHONY—Sir Adrian Boult London Philharmonic Choir & Orch. (Angel)

JANACEK: GLAGOLITIC MASS (SLAVONIC MASS)—Rudolf Kempe cond. Royal Phil. & Brighton Festival Chorus (London)

PENDEKRECKI: UTRÉNIA—Andrzej Markowski Symphony Orch. of National Phil. Chorus of National Phil. Warsaw Jozef Bok, Chorus Master/Pioneer Choir—Wladyslaw Skoczowski, Chorus Master (Philips)

RACHMANINOFF: THE BELLS—Eugene Ormandy Phil. Orch./Temple University Choirs, Robert Page, Director (RCA)

RACHMANINOFF: VESPER MASS (OP. 37)—Aleksander Sveshnikov cond. U.S.S.R. Russian Chorus (Mel. Ange)

SCHUMANN: FAUST—Russell Burgess Aldeburgh Festival Singers/Wandsworth School Choir/Ben. Britten cond. English Chamber Orch. (London)

VAUGHAN WILLIAMS: DONA NOBIS PAGEM—Sir Adrian Boult, cond./John Aldis, Chorus Master/London Philharmonic Choir & Orch. (Angel)

(Instrumental or vocal)

BETHOVEN: LATE QUARTETS—Juilliard Quartet (Columbia)

BRAMMS: TRIOS (COMPLETE)—SCHUMANN: TRIO NO. 1 IN D MIN.—Artur Schnabel, Henryk Szeryng, Pierre Fournier (RCA)

COPLAND: APPALACHIAN SPRING—Aaron Copland/Columbia Chamber Orch. (Columbia)

HAYDN: STRING QUARTETS, OP. 50 NO. 1 & 2—Tokyo String Quartet (DG)

IVES: VIOLIN SONATAS NOS. 1-4—Paul Zukofsky, Gilbert Kalish (Nonesuch)

JOPLIN: PALM LEAF RAG—Ralph Grierson with George Sponholtz & The Southland Stingers (Angel)

JULIAN & JOHN, VOL. 2 (Albeniz, Giuliani, Granados)—Julian Bream & John Williams (RCA)

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

BARTOK: VIOLIN CONCERTO NO. 2—Itzhak Perlman (Previn cond. London Symphony) (Angel)

BRAMMS: PIANO CONCERTO NO. 2 IN B FLAT MAJ.—Alfred Brendel (Haitink cond. Concertgebouw Orch.) (Philips)

CHOPIN: VARIATIONS ON "LA CI DAREM LA MAHO"/FANTASY ON POLISH AIRS, OP. 13/ANDANTE SPIANATO & GRANDE POLONAISE BRILLANTE IN E FLAT, OP. 22—Claudio Arrau (Inbal cond. London Philharmonic) (Philips)

LISZT: TOUTENTANTZ FOR PIANO & ORCH./FRANCK: SYMPHONIC VARIATIONS FOR PIANO & ORCH.—Andre Watts (Leinhardt cond. London Symphony) (Col. Mstws.)

SHOSTAKOVICH: VIOLIN CONCERTO NO. 1—David Oistrakh (M. Shostakovich, New Philharmonic) (Angel)

STRAUSS: HORN CONCERTO NO. 2 IN E FLAT MAJ.—Norbert Hauptmann (von Karajan Berlin Philharmonic) (DG)

WALTON: VIOLIN CONCERTO/STRAVINSKY: VIOLIN CONCERTO IN D MAJ.—Kyung-Wha Chung (Previn cond. London Sym. Orch.) (London)

WEBER: CONCERTO IN E MIN. FOR HORN & ORCHESTRA—Barry Tuckwell (Mariner cond. Academy of St. Martin-in-the-Fields) (Angel)

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

ALBENIZ: IBERIA—Alicia de Larrocha (London)

BACH: FRENCH SUITES, VOL. 2 NOS. 5 & 6—Glenn Gould (Columbia)

BETHOVEN: PIANO SONATAS NOS. 21 IN C MAJ. ("WALDSTEIN") & 23 IN F MIN. ("APPASSIONATA")—Vladimir Horowitz (Columbia)

CRUMB: MAKRO KOSMOS—David Buge (Nonesuch)

PERPETUAL MOTION—Itzhak Perlman (Angel)

RAVEL & DEBUSSY: MUSIC FOR TWO PIANOS/4 HANDS—Alfons & Aloys Kontarsky (DG)

SNOWFLAKES ARE DANCING—Isao Tomita (RCA)

BEST CLASSICAL VOCAL SOLOIST PERFORMANCE

AMAZING GRACE (Agnus Dei, Bless the Lord, O My Soul, etc.)—Sherrill Milnes (RCA)

BRAMMS: ALTO RHAPSODY—Janet Baker (Angel)

CATHY BERBERIAN AT THE EDINBURGH FESTIVAL—Cathy Berberian (RCA)

CRUMB: NIGHT OF THE FOUR MOONS—Jan DeMaetani (Columbia)

DAVIES: EIGHT SONGS FOR A MAD KING—Julius Eastman (Nonesuch)

FRENCH AND SPANISH SONGS—Marilyn Horne (London)

SCHUBERT: GOETHE-LIEDER—Ely Ameling (Philips)

(R. STRAUSS) LEONTYNE PRICE SINGS RICHARD STRAUSS—Leontyne Price (RCA)

THERE'S A MEETING HERE TONIGHT—Martina Arroyo (Angel)

WAGNER: DUETS FROM PARSIFAL & DIE WALKURE—Birgit Nilsson, Helge Briith (Philips)

BEST CLASSICAL ALBUM NOTES

(An Annotator's Award)

BERLIOZ: THE DAMNATION OF FAUST—Davis cond. London Sym. Orch. David Cairns (Philips)

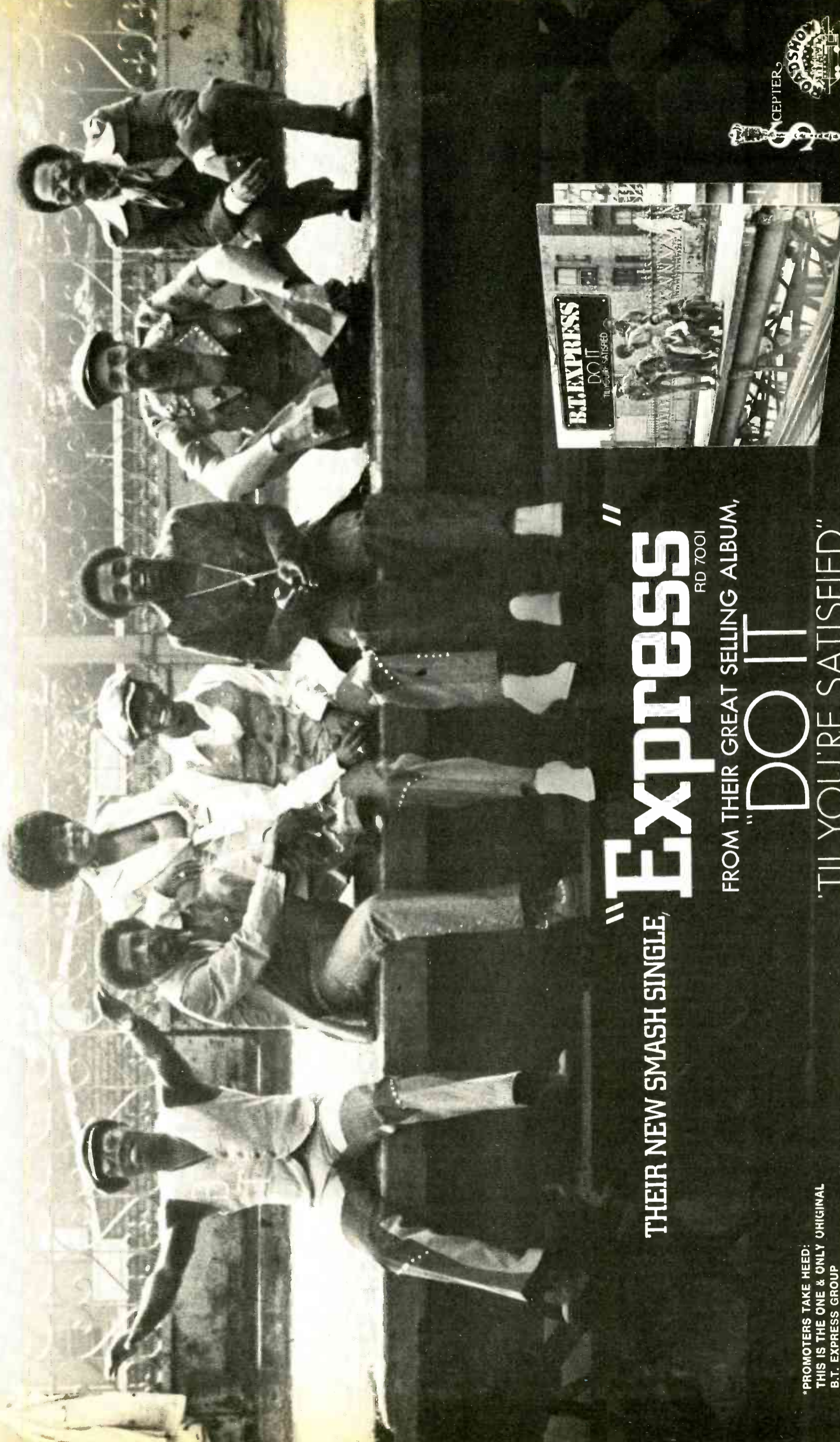
HERRMANN: CITIZEN KANE—Gerhard cond. National Phil. Christopher Palmer (RCA)

HUMPERDINGK: HANSEL & GRETEL—Eichhorn Bavarian Radio/Moffo, Donath, George Jellinek (RCA)

KORNGOLD: THE CLASSIC ERICH WOLFGANG KORNGOLD—Hoelscher/Mattes, cond. Rory Guy (Angel

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Fifth Dimension Looking To A Reunion With Jim Webb

By LAURA DENI

LAS VEGAS—The 5th Dimension, without a record company and producer, is looking optimistically towards a reunion with composer Jim Webb.

"Webb came to my house and played some of his songs," says Florence LaRue Gordon. "He's got some exciting ideas. Jim is still a fantastic writer, and I personally feel that he can work with other artists, but there is something about Jim and the Fifth Dimension that when the two of us are together there's magic that doesn't happen with everyone he works with. Not everybody can work with his material. I feel we are the catalyst he needs.

"I don't think there is another 'Aquarius' or another 'Up Up And Away,'" she continues. "We're into a lot of new and exciting things. 1975 is going to be very interesting for the



Marc Gordon photo

The Fifth Dimension: "Up Up And Away" to a new label in '75.

group because it is almost like starting from scratch. Jim showed us a couple of things that are nothing like 'Up Up And Away.' It's like what's happening today. We'd like to work with him. We've mentioned it to a couple of people in the business and they think it's fantastic."

The group will record in April— for which label is in the air.

"We left Bell. It's no secret we wanted out when the administration changed," says Florence. "We don't know if that's a break. We'll see. We could produce ourselves, but we're not really interested."

The 5th Dimension, currently starring at the Riviera Hotel here is celebrating its tenth anniversary this year as a recording group.

"We're one of the few groups who haven't changed," Ron Townsend points out. "The new groups that come along are constantly changing after a year or two, but you take the older groups like the Four Tops, the Dells, the Mills Brothers, the older groups don't change as much."

He continues, "Some of us are going into movies and other things. A few of us have offers. The group isn't breaking up. This is just on the side," he is quick to stress.

New Edition Of WB Book Due In Feb.

LOS ANGELES—Warner Bros. Records artist relations and development dept. has completed a greatly expanded second edition of their "Road Managers Handbook" which will be available for sale to the public at \$5.90 per copy next month.

The 400-page guide to touring band conditions in major markets provides information ranging from a city's best all-night restaurants to the location of electrical outlets onstage at the main concert auditoriums.

Last year's first edition, much smaller in scope, was given to managers of WB touring acts and to outside professional managers who requested it. The entire printing was soon snapped up because of its unprecedented usefulness and until now the book has been impossible to get.

Tempe Stadium's First Rock Bash

PHOENIX—Tempe Stadium, 24,000-seat outdoor facility here, will have its first rock concert March 3, with Grand Funk Railroad headlining.

The promoter is Concerts West of Dallas, which will present at least three other shows at the stadium this year. Tempe Stadium was formerly called Feyline Field. Stadium manager E.B. Smith says Tempe is now open to all rock concert events.

Talent

Open New Agency In Carmel

LOS ANGELES—Monterey Peninsula Artists, a new Carmel-based booking agency, will be opened next month by Dan Weiner and Fred Bolder, the former top rock agents on the West Coast for IFA.

Charter clients are Chicago, the Doobie Brothers, David Gates, Jesse Colin Young, Leo Kottke and Honk.

Explaining his choice of relocation to the Northern California resort town, Weiner says, "I've always loved the area and there are six flights daily to both Los Angeles and San Francisco. It's recognized in the agency business that most of your work is on the phone anyway. The only disadvantage is that when I'm seeing one of our acts at the Troubadour I'll have to fly instead of drive, but it's worth it."

At this time no other new offshoot agencies seem to be coming up as a result of the ongoing merger of IFA and CMA into International Creative Management agency.

Concerts: Philly Area Hyperactive

PHILADELPHIA—Electric Factory Concerts, headed by Larry Magid and the Spivak Brothers, continue to be the most active rock and contemporary pop concert promoters in the area with four locations in the city for their promotions. For the new year, more than a dozen concert dates into March have already been set, with the 19,500-seat Spectrum getting most of the play dates.

Already set for the Spectrum are Led Zeppelin, Feb. 8; Rod Stewart and Lynyrd Skynyrd, Feb. 11; Jethro Tull and Carmen, Feb. 25-26; Joe Walsh & Barnstorm, Johnny Winter and James Cotton Blues Band, March 7, and Humble Pie, March 15.

Promoting concerts at the newly-reopened Erlanger Theater in center city for the first time, Electric Factory has Queen set for Feb. 23, and Strawbs with Pretty Things on March 4. At the Irvine Auditorium on the University of Pennsylvania campus, Electric Factory has Linda Ronstadt and Tom Rush for 8 and 11 p.m. concerts on Jan. 31; John Mayall and Keef Hartley, Feb. 21, and Steeleye Span with Al Stewart on March 16.

Allentown Fair management has already booked two major shows for grandstand attraction for the annual Pennsylvania fair spectacle next August. Martin H. Ritter announces that Johnny Cash has been set for Aug. 2-3, and the Osmonds for Aug. 8-9.

Cash set a one-performance record when he made his first appearance at the fair in 1969 and the August booking makes it the first time for a grandstand show to appear at the Allentown Fair four times. The Osmond Brothers will make it the third time around, having appeared in 1972 and 1973. However, they did appear at the fair earlier in 1964 as part of the Andy Williams show.

'New' Cher To Bare On CBS-TV Feb. 9

By NAT FREEDLAND

LOS ANGELES—Cher's new solo CBS television series, bowing Feb. 9, will showcase the star in an expanded musical and comedy concept, says the show's producer, George Schlatter.

Schlatter, who helmed "Laugh-In" through its phenomenally successful run, says: "I suppose that the influence of David Geffen has given Cher a greater vocal freedom and adventurousness than she has previously shown on television before. She does a great variety of songs on the show."

Some of the eight Cher series numbers will include her off-beat versions of non-rockers like "You're Nobody Till Somebody Loves You" and "Let Me Entertain You," performed to a TV-diluted striptease.

However, contemporary record stars will be heavily featured as guests on the show. Elton John taped his prime-time TV debut for an early segment, cavorting in skits as well as singing. "Elton's acting ability was a total surprise," admits Schlatter. "There's no reason why he couldn't be a fine comedy performer."

Other record names on the series will be the Jackson 5, Bette Midler and the Osmonds. Negotiations are underway with Joni Mitchell and Bob Dylan. Hip comedian Freddie Prinz, just signed to Columbia, makes his singing debut on the show in March.



Cher: A new image for her new TV series.

The series began as a onetime special. But CBS was so pleased with the results that they expanded it to a weekly basis.

Working with Schlatter behind the scenes are his former "Laugh-In" head writer, Digby Wolfe and the former director of the Sonny & Cher show, Art Fisher.

The new Cher series will be a music show with comedy, not the other way around. "Cher is one of the few good-looking women in the business who has a genuine flair for comedy and a true sense of humor," says Schlatter. "One thing you can be sure of, this won't be the 'Sonny & Cher Comedy Hour' minus Sonny."

Talent In Action

NEIL SEDAKA ED BEGLEY JR.

Troubadour, Los Angeles

Perhaps the greatest tribute to Neil Sedaka's unerring good taste is that he sat out the whole period of pretentious acid rock and ultra-cool introversion, only mounting a serious comeback when the well-crafted song for its own sake was back in style.

The brio and enthusiasm with which Sedaka, now 35, attacks his musical presentation might have been considered out-of-style two years ago, yet today it is the kind of personable entertainment audiences are responding to increasingly.

To some extent, 1974 was a year of rock pioneer comebacks—Paul Anka, Bobby Vinton. Although Anka is unquestionably a great entertainer and writer, Sedaka may ultimately prove to be the most artistic returnee of the '70s. In fact, he should be compared to yet another late breakthrough, Charlie Rich, for the remarkable musicianship of his vocal phrasing, the impressive fluency of his piano-playing, his onstage warmth and strong battery of classic hits.

As wonderful a pop record as is his gold single, "Laughter In The Rain," it doesn't represent fully the writing growth of the mature Sedaka. Most of the current tunes he is doing with his lyric-writing partners and on his own have the sensitive personal vision wrapped in universal images found in Carole King's best work.

Bustling and stocky, like a mod-garbed operatic tenor, Sedaka conducted an all-star Hollywood studio band through a masterfully paced set of oldies and newies at his U.S. comeback debut Jan. 14. Among the many high points was his pre-encore finale of "Breaking Up Is Hard To Do" done as a torchy ballad to solo piano and with the "down-doo-by-down" contrapuntal line deleted. It was a stunningly effective new version of a rock 'n' roll tenor classic.

Tall, blond Ed Begley Jr. is the kind of comedian who gets more applause than laughter. Working with kooky film slides and lots of props, he's more of an actor than a comic and somehow his delivery rarely seemed spontaneous enough to rivet audience attention on his hip gags.

NAT FREEDLAND

THE GUESS WHO

Bottom Line, New York

This group has been around for many years and if their Jan. 13 show was any indication, they will be around for many years to come. Singer-pianist Burton Cummings was at his vocal peak and displayed an ability to sing many styles of songs. The group's latest addition, guitarist Dom Troiano is a very big plus factor and his soloing will bring another loyal legion of followers into the fold of the group. The only real criticism of his work that night was the unnecessary length of several solos. Even though he is one of the most proficient guitarists around today, he tended to drift off into a brand of hype that bored most of the audience.

On the whole, the Guess Who sounded better than ever and played a well-rounded set of older hits and newer tunes from the recent "Flavours" album. There is one thing that this group has that many others lack and that's the ability to accurately reproduce a hit studio sound in concert.

Although the manpower in this group has been reduced to four, the sound they turn out is comparable to the original group of five. Cummings is still the focal point and he definitely feels what he sings and plays, but the addition of Troiano seems to bring out even more genius in him. It's too bad that this group doesn't play more club dates, because they come across so well in that environ.

JIM FISHEL

SHENANDOAH

Alvin Theater
New York City

"Shenandoah" is American classical theater at its musical best. The emphasis here is on classical, for the musical, which opened here Jan. 7, is that too-rare example of the kind of traditional theater that is conceived with skill, talent and tenderness and that reminds one of brilliant show pieces such as "Oklahoma!" and "nie Get Your Gun."

Based on the original screenplay for the film written by James Lee Barrett, who co-authored the book, the story, very briefly, concerns a Virginia farmer's unwillingness to involve himself and his six sons and daughter in the Civil War. His is a belief based on protection rather than pacificity. And simply put, it's a story of pro-family values with an anti-war theme.

Are these concepts now considered to be old-

(Continued on page 26)

New On The Charts



All Platinum photo

SHIRLEY & COMPANY

"Shame, Shame, Shame"—76

Shirley Goodman of Shirley & Lee r&b fame ("Let The Good Times Roll") is the title partner of Shirley & Company. "Shame, Shame, Shame," in which she and an unidentified male partner trade vocal accusations, is the latest skyrocketing disco rage. It was written and produced for All Platinum Records' Vibration label by yet another illustrious r&b mixed duo veteran, Sylvia of Mickey & Sylvia ("Mockingbird"), who went on her own as a smash artist with "Pillow Talk." Shirley got started as a teenager at Cosmo Studio in her native New Orleans. She cut a \$2 demo disk that Eddie Messner of Aladdin Records happened to hear on the Cosmo master tape before it was erased. Her manager now is Fred Di Sippio Associates of New York.

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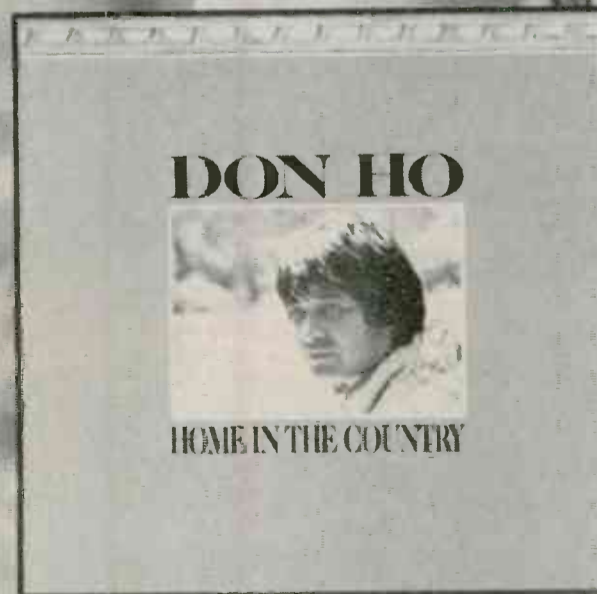
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Talent In Action



ABC photo

THE HELLO PEOPLE
"Future Shock"—83

The cheerfully harmonized refrain of "Into the void, Boys" heralds the Hot 100 debut of Todd Rundgren's favorite mime-rockers. As a matter of fact, "Future Shock" would seem to be the first hit single ever achieved by any of the several rock groups that have experimented with doing their sould in combination with whiteface-makeup pantomime. From their debut ABC album, "Handsome Devils," the production and engineering of "Future Shock" were both handled by Rundgren in his usually impeccable commercial style.

The four members of the Hello People, who never reveal their real names within the act, have stuck with their mime concept for some five years. They began on the New York coffeehouse circuit and have toured with Rundgren and Alice Cooper.

Inspiration for the use of whiteface came to them from observing those mysterious mimes featured in the hit film "Blow-Up." Manager is Al Schlesinger and booking is by International Creative Management.

• Continued from page 24

fashioned and square? Perhaps. But the story unfolds so beautifully, embraced by songs that at once deal with these "old fashioned" values in a contemporary way that they carry out "traditional theater" to the fullest.

The composer is Gary Geld; lyricist is Peter Udell, who also serves as co-author with Barrett and Philip Rose, the show's director and producer. Geld and Udell have long collaborative efforts in the recording field. (They're responsible for the Carpenters' "Hurting Each Other.") This show should establish them as one of the top teams in the theatrical field as well (they collaborated on "Purlie").

John Cullum, in the featured role of Charlie Anderson, is a talent of major proportions: His singing and acting is superb. And the other principals in the cast, including Donna Theodore, Penelope Milford, Joel Higgins, Ted Agress and Gordon Halliday, are all excellent. Robert Tucker's choreography is fine.

Although no recording for the show has been filmed, a theater spokesman said that two labels have expressed interest in securing the original cast album rights. Small wonder with such tunes as "Freedom," "Papa's Gonna-Make It Alright," "Why Am I Me?" and "Violets and Silverbells," to name just a few picked at random.

ROBERT SOBEL

IKE & TINA TURNER REVUE
QUICKSILVER
MESSENGER SERVICE
HIDDEN STRENGTH

NFE Theater, New York

The Ike & Tina Turner Revue with its exciting cargo of soul and sensuality, swept into town on a blustery New Year's Eve bringing welcome salvation to a production teetering on the brink of disaster from poor organization, mediocre supporting acts, faulty sound systems and a drafty, ramshackle, unheated theater.

Ike & Tina Turner, along with the dancing

lkettes, and a group of versatile musicians form an act that is at once provocatively sensual, and professionally slick.

The group's offerings ranged from soul to blues to rock to pop, with such tunes as "Proud Mary," "Working Together," and a version of "What You Hear Is What You Get," which makes "Je T'aime" sounds like something from a pristine church hymnal.

Quicksilver Messenger Service whose success, at the height of its popularity in the '60s, was spotty at best, left the stage in a huff smarting from lukewarm audience reception and faulty mikes. The group, with nothing particularly new or creative to offer, seems to have been ill-advised in reforming the act.

Hidden Strength, the opening act, is a seven-member outfit whose music finds its niche somewhere between the sounds of the late Jimi Hendricks and Sly & the Family Stone.

The group is ambitious, energetic and hard-working. Its music, while inoffensive and often appealing, isn't overly imaginative.

The light show, a throwback from the old Fillmore, enhances the show and the tawdry surroundings.

RADCLIFFE JOE

GIL SCOTT-HERON
GENE HARRIS

Bottom Line, New York

Gil Scott-Heron with his partner, composer-keyboardist Brian Jackson treated New York audiences to the type of exciting music that should make them superstar performers in 1975. Scott-Heron and Jackson have been making great music together for a few years but with the help of their current red-hot group, known as the Midnight Band and a big promotional push from their new record company, Arista, this fine songwriting and performing team should get a great deal of much-deserved attention.

Gil Scott-Heron is a fine poet and while he is not a great vocalist he says what he has to say better than any one else could. When Brian

Jackson puts Gil Scott-Heron's lyrics to music the result could perhaps best be described as jazz but really takes in the total spectrum of black music. The percussion-oriented band is as exciting to the eye as they are to the ear and are able to present this superb music in a captivating and listenable manner.

Much of the audience for the Jan. 11 show had not been exposed to this group before, but after the show these two young men had found a lot of new fans.

Sharing the bill was Gene Harris, who has been noted in the past for his fine jazz piano work. But Harris showed very little of this talent here and chose instead to play clavinet primarily in an obvious attempt to be more commercially successful. Harris is a competent musician who should not resort to hype.

ROBERT FORD

FRANK WESS QUARTET
Boomers, New York

The Frank Wess Quartet gave a classic demonstration of good jazz musicianship to a Jan. 10 audience that included a number of other musicians. The group, composed of pianist Roland Hanna, drummer Ben Riley and the bass player's bass player Ron Carter blend their talents well with Wess's inventive and versatile reed work.

Each member of the group managed to show his talents without trying to outplay the others. Roland Hanna's adventurous piano work was interesting and exciting throughout, a perfect complement to the intriguing flute and sax work of Frank Wess. And the stylish drumming of Riley provided perfect support.

If this well rounded-group has a star it's Ron Carter. Carter is probably the most sought-after jazzman around today, turning up on all the best sessions and at the best concerts and never sounding bad. Carter has complete command of his upright bass and he can just as easily reel off an inventive solo as he can lay back and let someone else command the spotlight.

The Frank Wess Quartet is a band of profes-

(Continued on page 29)



UA photo

KAREEM ABDUL & TINA?—No, Milwaukee Bucks basketball great Kareem Abdul Jabbar isn't replacing Ike Turner in the Ike & Tina Revue. He just came around to congratulate the pair after they headlined the grand opening of the New Fillmore East rock theater in New York.

Signings

Willie Nelson, classic country writer-singer, to Columbia at conclusion of his Atlantic contract. . . . Other new Columbia signings: Comic Freddie Prinze of hit TV series "Chico And The Man"; Dusty Drapes & The Dusters, western-swing band from Colorado, managed by Peter Rachtman.

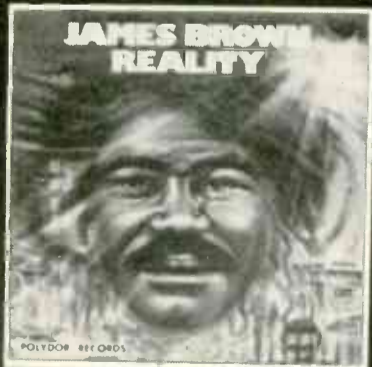
Jerry Wallace, country hitmaker for 15 years, to MGM. "Primrose Lane" and "In The Misty Moonlight" are two of his standards. . . . Kay Cole, of "Sgt. Pepper" stageshow, to Steve Metz Productions.

ZZ Hill, soul-rock artist, re-signed to United Artists. . . . Tony Orlando & Dawn to Dick Broder's new personal management firm. Broder has managed Dawn since 1970 as a partner in Gordon & Broder Artist Management.

Kevin Ayers, Island artist, to John Reid for management. He was a founder of Soft Machine.

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COOPERATION IS KEY

Premier Tees Fight To Keep Acts' Fees Stable

Continued from page 1

glance, and that the coming semester will reaffirm an encouraging outlook.

Acts that were headliners six months ago are finding it harder to play the top-notch role on a concert bill and are dropping down to support positions. Many agencies are packaging several middle-range acts and finding more of a market area, instead of sending out an assortment of headliners, who are not drawing as well as they did in the past.

"Frank was one of the first people to realize the serious economic problems and he immediately attempted to work out a solution," Premier agent Mark Felton says. "First on the list was getting the groups to stabilize or lower their prices and second was getting the promoters to realize that the problems could be solved through cooperation."

Block bookings are helping solve some of these problems, according to Felton. The James Gang is block booked for a five-school itinerary in Canada and this tour was worked out through a middle man.

"A guy who books for all the schools is coordinating these dates and this helps to bring the band to the school at a rate that is greatly reduced," he says. "The NEC is also very helpful at setting up a group of block bookings and this is one of the

prime methods we use for keeping prices down."

Another thing that this agency did to combat inflation was to appeal for lower booking rates to each of its groups. Most of the acts were very responsive to this plea and took immediate action.

"Every school is working on reduced budgets and there really isn't any difference to us between collegiate bookers and regular bookers," he states. "In fact, we handle most of these people in the same way."

Premier tries to guide the schools in setting up their concert schedules and attempts to steer them toward using a show composed of two or three middle-priced acts, instead of one high-priced group.

"Acts that were legitimate headliners for us last year are not anymore, and because there is a tendency to spend less on each show, we guide them into a package concert," Felton says. "Still, many schools would rather save up their money and spend it on one or two big-name shows."

Several Premier acts enjoy constant success on collegiate tours including guitarist-singer Robin Trower and his band. Part of the reasoning behind this group's popularity break-out was its desire to keep the booking price down and play second billing on its first American tour. (Continued on page 33)

By BOB KIRSCH

LOS ANGELES—"I think a lot of writers get trapped in their own little worlds and write without any consideration of who they're writing to, and the whole purpose of writing is communication. If you write something nobody can relate to, it's just wrong."

So says Mickey Newbury, one of the most quietly influential songwriters of the past decade, a man whose material has been covered by the likes of Jerry Lee Lewis, Andy Williams, Waylon Jennings, Tom Jones, Kenny Rogers & The First Edition, Eddy Arnold, Roger Miller, Pat Boone, Tammy Wynette and a score of others.

With songs such as "San Francisco Mabel Joy," "She Even Woke Me Up To Say Goodbye," "Funny, Familiar, Forgotten Feelings," "Heaven Help The Child," "Sweet Memories," "Just Dropped In," "I Don't Think Much About Her No More" and "Good Morning, Dear," his material has become widely known on the pop and country fronts.

Yet Newbury himself remains somewhat of a mystery, rarely performing and ranking as one of the few top artist/writers who are not widely known to the public.

"It sounds like sour grapes," Newbury says, "but I think I could have made it in what they call the commercial way five years ago if I had done certain things. But I wanted to and still want to make it on my own terms. There are certain types of formula songs you can write, but I don't

think you sustain that way. I want to be around a long time, not go up and down like a bullet."

Now 34, Newbury feels he is a success because he is satisfied with what he's doing and is making a living. "That doesn't mean I'll stop trying," he says, "but it also means I wouldn't feel I'm a failure if I stopped now."

Newbury says his major influences come from a variety of directions. One is the rhythm and blues music he grew up on, Clyde McPhatter, Johnny Ace, the Drifters, Guitar Slim, Gatmouth Brown and other major black artists of the '50s.

Another influence is early country, such as Hank Williams and Jimmie Rodgers, while another was the pop sound of Bob Dylan, Peggy Lee, Matt Monroe and the Beatles. Pulling them all together with his own originality, he has written some of the more powerful songs in recent years.

"You can't just create a situation for a song," he says. "It has to be based on something I've experienced or know about. And I can't start from a title, because that directs you. If I can't be surprised by the song, how can I expect anyone else to be? Songs almost write themselves if you give them time and you can't force them to happen. I've spent as long as a year on a tune and only done a verse."

Most of Newbury's real classics have been sad songs and he says that "you write what you feel. That



Elektra photo

Mickey Newbury: a quietly major success at songwriting.

doesn't mean I'm down all the time, but when I'm up, I sure as hell don't feel like locking myself up in a room to write."

While many of his songs have been covered, Newbury still feels there is always the danger that "while a writer's catalog does become 10 times as valuable when he really strikes, people may start leafing through and cutting some of your terrible songs."

"That's when your credibility goes down the drain. If a song is good, though, I don't worry if it isn't cut right away. Any good song will hold up in time and most of these are the personal things."

Newbury also remembers that when he first started writing, he considered his songs merely a vehicle for him to perform. Now he thinks a bit differently, and says his performing urge is satisfied if he works a few clubs or concerts a year.

He also considers himself a country artist, though his songs have been handled in virtually every possible form. "The problem," he says, "is

(Continued on page 29)



This Business Of Music:

Insights By The Experts — Presented by UCLA Extension in cooperation with Billboard



Sue Richards and Jerry Heller (to her left) discuss the methods of building an artist's career while fellow panelists Marc Gordon (far left) and Norman Winter wait to offer their opinions.

Billboard photos by Norm Schindler

Managing And Booking An Artist's Career

By BOB KIRSCH

The level of competition within the music industry is at a point where a delay as short as a week without proper guidance in personal management, booking, public relations, financial advice and legal advice can prevent a top talent from becoming a star.

This was one of the prime points offered by booking agent Jerry Heller, answering a question on personal manager Marc Gordon's panel last Tuesday (14).

Gordon, who has worked with the Fifth Dimension since the group's inception and has also managed Tony Orlando & Dawn, offered a concise yet detailed explanation of the duties of a personal manager as well as stressing the necessity of other ingredients (he wore a chef's hat and jacket to make his point) later mentioned by Heller.

Opening with a definition of a personal manager, Gordon pointed out that he "must serve the artist in many ways. He has to believe in the artist, apply his own imagination to the artist's career, govern and control the business and creative development, act as babysitter, chauffeur, parent, accountant and lawyer. In short, he must do whatever is necessary to help the career.

"With the beginning artist," Gordon continued, "you have to look for the star characteristics, areas of specialization for the artist, help in areas such as drama and singing lessons and personality orientation and rehearsal. And you have to help choose the team that will work with your artist, including record company, the publicist and booking agent. And you have got to stay in touch with these people."

Helping Gordon explain the functions of those connected with an artist and the relationship between them all was an excellent panel made up of publicist Norman Winter, Robert Stigwood Organization executive vice president Susan Richards and Heller.

Winter, through the use of promotional films and a slide presentation, explained some of the changes in music publicity over the past 10 years.

"When I first began in music publicity with Liberty Records," he said, "there were no underground rock papers. In those days I tried to get ink in newspapers and the movie and teen magazines. At that time, however, the



Susan Richards: "Each one of us has to help build the artist's career."



Slide presentation from Winter shows one of the many rock publications available today.

most important factor in selling records, as it is now, was airplay.

"But," Winter continued, "public relations has come into its own in the past few years. It can make the difference between a hit and a smash, but it can't create a hit out of a bad record.

"Motivation is another important point," stressed Winter. "When I was in charge of publicity at Uni Records and Russ Regan was president, we had just signed Elton John and he played his first record all day long and motivated every promotion man to push it.

"Elton was a case where everything was right. Jerry Heller put him in the Troubadour, which was a perfect room, and we moved the reprints of the reviews all over the country. He literally became a star overnight."



Norman Winter: "Publicity in the record business has come into its own in the past several years."



"Chef" Marc Gordon explains the recipe for a successful career.



Jerry Heller: "It takes more than talent to be a star."

Winter also showed an early promotional film of John, featuring the singer doing "60 Years On" with scenes from the Troubadour, as well as the artist mingling with friends and walking around Los Angeles.

Other points Winter stressed were the need to retain credibility, the uselessness of expensive press parties and junkets unless the performer is properly introduced or product properly presented, the need to stay in constant touch with all key press if only to say hello, the need to avoid hype and the necessity to keep in constant touch with the record company.

Winter also mentioned that servicing the trade publications, national publications and newspapers consistently is important and it is equally as important to design the appropriate "hook" or angle for the appropriate writer.

The slide presentation showed many of the tools available to the publicity person, including press kits and their contents, specially printed newspapers and magazine supplements, billboards, bios and posters and photos. And he added that publicity, especially at the record company level, is particularly open to women, citing Columbia, Capitol, MCA, Atlantic, Elektra/Asylum and Warner Bros. as firms that have women heading such departments.

"Everything I do," Winter emphasized, "is coordinated to an extent with the manager,

agent, record company, attorney and others."

Susan Richards explained the importance of getting contemporary music on television. Ms. Richards also stressed the importance of knowing all facets of the music business.

Starting at Columbia Records, she went on to book talent for Johnny Carson and Dick Cavett (where she booked Janis Joplin and Harry Nilsson) as well as the "Music Scene" and the "Midnight Special." Now with the Stigwood Organization, she is involved with Eric Clapton among others and said that Stigwood will be moving further toward contemporary musical films.

Ms. Richards agreed with other panelists that "If an artist has talent, you can't really hide it. It may be shunted aside for a while, but it will surface." She also suggested, along with Gordon, that an artist does better to take tapes to a record company, manager or agent personally rather than mailing them.

Questioned about a Los Angeles sound, Ms. Richards said that with artists such as the Eagles, Jackson Browne and Souther, Hillman, Furay there certainly is such a sound. However, she does not see that as the next major sound. Stating that the industry is in desperate need of a superstar, she said that unless one surfaces soon, she sees a gospel undertone coming in as the next major trend.

"As far as who the image builders in our industry are," she replied to a question, "all of us are involved. Each one of us has to contribute to the building of an artist."

Jerry Heller, whose agency handles 16 artists and has 11 employees, said that at a large agency, "you generally find a lot of high paid executives handling the big stars. We feel that once someone gets to that big star level, it doesn't take anywhere near as much work as it does with the new acts.

"Our top executives," he continued, "spend time with record companies, public relations people, managers and promoters to help break the new acts.

"Booking is a very personal business," said Heller. "It's one where you have to work hard but you can also make a lot of money. And you can tell your mother you're in show business."

Asked about the relationship between the agent and manager, Heller said, "The manager is more likely to be looking at the long-term goals of the artist while the agent's prime responsibility is the short run. And both are absolutely necessary. I've never known a new act who really got anywhere without using a manager or an agency.

"If you want to hire a promoter or agent for just one big tour," Heller said, "you should resign yourself to the fact that you are working with people who don't have your best interest in mind. And there is no reason why they should. But a permanent manager or agent does have the best interest of his artist in mind."

On the subject of money, Heller explained that for a one-nighter, the agent can take up to 20 percent, while he can take 10 percent on dates of three days or more. These fees are designated by the American Federation of Musicians.

As for the artist at a sellout concert, Heller estimated that 15 percent of the gross goes to the hall, 60 percent to the act and the rest is split between promotion and advertising. The artist probably keeps 50 percent of his share, after payment to manager and agent, publicity, business manager if he has one, plus travel and other expenses.

On crossover, Heller said that to be a major record artist, there must be crossover, especially between black and white buyers.

Advice to new artists came from all the panel. All agreed that an artist stands a much better chance of making it if he visits managers and record companies personally (Gordon estimated that 99 percent of the material he receives in the mail is rejected) and if that someone knocks on doors long enough, someone will listen. Heller added that an artist should also be willing to take advice.

Art direction: Bernie Rollins

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	3	12	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2
2	1	14	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
3	2	16	THRUST Herbie Hancock, Columbia PC 32965
4	4	10	BAD BENSON George Benson, CTI 6045 S1 (Motown)
5	22	5	SUN GODDESS Ramsey Lewis, Columbia KC 33194
6	9	7	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)
7	6	5	TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121
8	7	34	BODY HEAT Quincy Jones, A&M SP 3617
9	5	16	WHERE HAVE I KNOWN YOU BEFORE Return To Forever Featuring Chick Corea, Polydor PD 6509
10	10	5	GET UP WITH IT Miles Davis, Columbia KG 33236
11	12	7	FLYING START Blackbyrds, Fantasy F-9472
12	18	7	THE BADDEST TURRENTINE Stanley Turrentine, CTI 6048S1 (Motown)
13	8	16	IS IT IN Eddie Harris, Atlantic SD 1659
14	14	39	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
15	30	5	ANOTHER BEGINNING Les McCann, Atlantic SD 1666
16	25	3	STANLEY CLARKE Nemperor NE 431 (Atlantic)
17	16	20	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
18	37	3	STORIES TO TELL Flora Purim, Milestone M-9058 (Fantasy)
19	19	59	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
20	11	31	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
21	21	14	ECHOES OF A FRIEND McCoy Tyner, Milestone 9055 (Fantasy)
22	17	7	FEEL George Duke, BASF/MPS MC 25355
23	13	5	THE BADDEST HUBBARD Freddie Hubbard, CTI 6047S1 (Motown)
24	15	16	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317
25	NEW ENTRY		FACING YOU Keith Jarrett, ECM 1017 (Polydor)
26	23	10	SAMA LAYUCA McCoy Tyner, Milestone M 9056 (Fantasy)
27	27	31	WINTER IN AMERICA Gil-Scott Heron & Brian Jackson, Strata-East 19742
28	28	31	THE BLACKBYRDS Fantasy F-9444
29	31	5	NEWMANISM David Newman, Atlantic SD 1662
30	NEW ENTRY		JAMAL PLAYS JAMAL Armad Jamal, 20th Century T-459
31	29	3	IN MEMORIAM Modern Jazz Quartet, Little David LD 3001 (Warner Bros.)
32	35	3	LIVE OBLIVION, Vol. 1 Brian Auger's Oblivion Express, RCA CPL1-0645
33	20	7	ARTISTRY Deodato, MCA 457
34	26	23	ONE Bob James, CTI 6043 (Motown)
35	NEW ENTRY		ADAM'S APPLE Doug Carn, Black Jazz BJQD-21 (Ovation)
36	NEW ENTRY		BUTTERFLY DREAMS Flora Purim, Milestone M 9052 (Fantasy)
37	24	38	CROSSWINDS Billy Cobham, Atlantic SD 7300
38	36	10	INTERSTELLAR SPACE John Coltrane, Impulse ASD 9277 (ABC)
39	32	7	POTPOURI Thad Jones & Mel Lewis, Philadelphia International KZ 33152 (Columbia)
40	39	88	SWEETNIGHTER Weather Report, Columbia KC 32210

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Talent

Studio Track

By BOB KIRSCH

The RCA Studios in Los Angeles have been busy over the past few weeks, with a number of the label's artists starting off the New Year with LP work. The **Hues Corporation**, coming off its biggest year ever, was in with **David Kershenbaum** producing and **Grover Hensley** at the control boards. **Barry Mann**, co-writer of many classic rock tunes with **Cynthia Well**, was in cutting an LP of his own with **Terry Melcher** handling production and **Kent Tunks** working as engineer. **California Music** came in to cut, with **Bruce Johnston** (onetime Beach Boy) producing and Tunks again at the boards. Mann and California Music both record for Equinox.

In other RCA action, **Harry Nilsson** has been in, producing himself with **Richie Schmidt** producing. **The Main Ingredient** did some work on their next LP with **Ed Townsend** as producer and **Mickey Crawford** engineering. Columbia artist **Johnny Mathis** is preparing his next LP effort, with producer **John Flores** laying down tracks.

In East Coast activity, **Chubby Checker** stopped by **Bob Archibald's** new 3M 24-track studio at the **Music Factory** in Miami to do some LP work. **Frankie Valli** (of **Four Seasons** fame as well as being a successful solo artist for the better part of a decade) and **Disco Tex** have been cutting material at New York City's

Media Sound, with **Bob Crewe** producing both. Crewe, along with **Bob Gaudio**, handled production on most of the **Four Seasons'** big hits.

Sudden Rush Music in New York City is offering a service, available to all in the recording and production fields, to help provide artists for session work. The artists will be paid union scale for mastering and are available at special rates for demo and production/spec work. Musicians are available in rock, pop, soul and country styles and play a number of instruments. Both readers and non-readers are available. Studio musical director **Michael Berman** is spearheading the project. Also available through the studio are lead sheet preparation and arrangements.

Columbia artists are keeping busy around the country. **David Bromberg** is cutting his next LP for the label, with friends **Dr. John**, **Buddy Cage**, **Jesse Ed Davis**, **Bonnie Raitt** and **Linda Ronstadt** lending a helping hand. **Loudon Wainwright** is now mixing down his third album for the label and **Paul Simon** is back in the studio. **Keith Moon**, MCA artist and drummer for the **Who**, is finishing up his first LP as a vocalist with help on five tracks from **Flo & Eddie**. Down in Nashville, **Johnny Paycheck** was in Studio B working with producer **Billy Sherrill** on his next LP and single.

At **DSR Productions** in Berkeley, **Don Harrison** has been in the studios with **Russ Gary** producing and **John Flores** handling the engineering. Helping out are bassist **Stu Cook** and drummer **Doug Clifford**, both former members of **Creedence Clearwater Revival**. DSR uses the firm's 16-track mobile recording unit as a control room with communication through closed circuit TV. The unit features two 3M 16-track recorders and a console custom built by de Mideo Engineering. DSR has used a similar operation to cut recent efforts from **Tom Fogerty** (another **Creedence** member) and **Doug Sahm**. **Russ Gary** along with **Clifford** and **Cook** own the studio.

It's a busy start this year for the **Burbank Studios** in Los Angeles. **John Stewart** is working on his next LP, getting some help from the marachi group that plays at the **La Fonda Restaurant**. **David Steinberg** is in cutting a comedy LP, as is **Albert Brooks**. **The Firesign Theatre** is

finishing up its latest comedy set as well. **Gordon Lightfoot**, coming off what was probably his most successful year in an already gigantic career, is working on his next effort, while **J.J. Cale** is working with **Shelter** president and producer **Denny Cordell**. **Barbra Streisand** is wrapping up the soundtrack for her "A Very Funny Lady" movie.

Also at Burbank, a sound effects library has been added geared to the needs of comedy LPs. Seems a lot of comedians have been working with staff mixer **Andy MacDonald**, and Andy felt such a library would come in handy.

In appointments and promotions, **Dick Jarrard** becomes director of labor relations, **Seymour Yack** is now business manager, **Bob Knoechel** becomes head of accounting, **Sharlene Collins** joins the operations department and **Ed Medman** becomes director of business affairs.

Kresky Grabs Santa Ana Plum For Five Years

LOS ANGELES—The 20,000-seat Santa Ana Stadium in suburban Orange County here has granted a five-year exclusive concert lease to Harvey Kresky's Amphitheater for Performing Arts.

Kresky, formerly with William Morris Agency, has contracted with the city of Santa Ana to start producing shows this spring. Santa Ana is the seat of Orange County, directly south of Los Angeles and one of the fastest-growing regions in the U.S. with a population approaching 2 million.

Talent In Action

• Continued from page 26

sional musicians that hopefully will record very soon.

You can look for this group to appear under the names of each of these musicians at various times. **ROBERT FORD**

GOOD NEWS

St. James Theater, New York

"Good News" belongs to that genre of moldy oldies that would have been best left languishing undisturbed among the antiquated bric-a-brac of that particular period.

True, the tunes, "You're The Cream In My Coffee," "Button Up Your Overcoat," and "The Best Things In Life Are Free," are great standards and will probably conjure memories of bobby socks, soda pop, and domitory gossip for some; but basically the plot, a sophomore exercise in college campus romances, is tedious in spite of some professional acting, faithful period costumes and sets, and the gimmickry of a slew of onstage animals from skunk to llama.

"Good News" features Gene Nelson, Alice Faye, Stubby Kaye and some talented newcomers. Words and music are by De Sylva, Brown and Henderson. Michael Kidd is listed as the director, but Abe Burrows and Donald Sadler both had some involvement in this role. (The show was reviewed Jan. 2 and closed two days after.) **RADCLIFFE JOE**

Relate To People

• Continued from page 27

that every time a country artist has made it big, he or she has said they are not country, they're something else. The same happened with black music and any minority music has this problem. We're finally getting people now, like **Waylon Jennings**, who are beginning to cross into pop and are still saying they are country."

Newbury has a new LP due in a month or so ("Recording and writing don't conflict," he says). And he will satisfy his personal appearance urge with a show in Los Angeles later this month.

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Latin Latin Scene

TEXAS

New band on the scene is one directed by Lawrence Ramirez from Austin. Now recording for Johnny Gonzales' El Zarape label, Ramirez has worked with such bands as Augustine Ramirez' Tierra Chicana Band and Ramos' The Mexican Revolution. ... Juan Antonio El Remolino has a new single titled "Barrio Pobre" on El Zarape label. ... One of the top rock groups in Mexico. The Teen Tops, has just been signed by ARV International. Their first release is due in January.

The label also just released singles by two new groups: El Borinque Y Su Grupo with "Espejismo" b/w "Rio Manzanera" and Imagen Mexicana with "Gaviota Sin Rumbo" b/w "Quiereme." ... Sunny And The Sunliners were joined by La Sonora Santanera in bringing the new year to San Antonio.

Ruben Naranjo's latest release on La Copa has been getting widespread airplay and picking up sales. One of the first stations to get on the group was KCCT-AM, Corpus Christi. ... Efrain Benavidez, 10-year-old son of TV personality Ruben Benavidez, has a starring role in the Mexican movie, "Un Camino Al Suelo." The picture also stars Mexican actress Dacia Gonzalez and actors Carlos Lopez Moctezuma, Chelito and Gerardo Reyes. Falcon Records has just released the single "Mi Pueblo" on ARV International with Efrain's voice. LUPE SILVA

When Answering Ads . . . Say You Saw It in Billboard

MIAMI

Almost 3,500 attended the New Year's Eve dance at Miami Beach Convention Hall to dance to the music of El Gran Combo, Los Chavalos de Eapana, Conjunto Universal and Jovenes del Hierre.

Joe Cayre, president of Caytronics, visiting Miami, as well as Ralph Lew, who recently departed the company. ... Musart is releasing a new Antonio Aguilar LP, "Peregrina."

Coco Records will be releasing LPs by Joe Quijano and Victor Velasquez, who did the lead solos on the Charlie Palmieri LP on the same label.

The latest ARB ratings are out and WQBA-AM is still not only the leader in audience for Latin stations, but for all stations in Dade and Broward counties. They account for over 12 percent of the audience in this area. In some surprising moves, WFAB-AM has gained strength from their last ratings, and is solidly second in the Latin stations (due to their new programming of more salsa music), while WCMQ-FM has picked up surprisingly, to outdo even the sister AM in the 3 p.m.-7 p.m. time slot. Some think the AM's play of less salsa than they started with may be the answer. WRHC-AM which had control of the teen Latins took a sharp nosedive and WCMQ-AM is now established in that category for the 3 to 7 p.m. time. WOCN-AM, which airs instrumentals mostly, has improved in their ratings also.

Joe Cuba (Tico) and Hector Lavoe (Fania) drew good crowds at Rustic Cabaret over Christmas week. ART "ARTURO" KAPPER

New Companies

Peter Nichols has formed Pilgrim Management and Production Companies in Tulsa. Nichols was previously Leon Russell's tour manager and has been with the Shelter organization since 1970, and produced Don Preston's debut LP for the label. Current projects for the new firm include a new Preston LP and LP from a new Tulsa duo, Jim Sweeney and Anne Bell.

The William Boyd Agency opens Feb. 1 in Los Angeles with partners William Boyd, Jerry Naylor, and Tim Swift specializing in country music. Boyd produces "Hit Country," a three-hour weekly radio syndicated program for Alto Communications that is heard coast-to-coast. The firm will represent Jerry Naylor and Dorsey Burnette and is seeking other acts.

Ron Weisner Management opens in New York and Los Angeles. Second firm is Gypsy Productions. Management clients include Sha Na Na and Jae Mason. Weisner was formerly vice president-artist relations director at Buddah.

Chandler "Chan" Daniels, former Capitol Records a&r executive, has formed Musical Hits Publishing (BMI). His catalog will include U.S. rights for the catalog of Blue Swede and the Stampede. A management and production company based in Hollywood will follow.

John Gunnell has formed Thoroughbred Management in Los Angeles. He will represent all activities of John Mayall, veteran English bluesman. Mayall and Gunnell have been associated for ten years.

We Eric Gaer, former advertising and promotion director for Acoustic Control Corp., has formed Gaer & Associates public relations in Los Angeles. Charter clients include West L.A. Music.

Dick Broder opens his own management firm in Los Angeles. He recently exited Gordon and Broder Artist Management after seven years with that firm which was associated with such acts as the 5th Dimension, Al Wilson and Tony Orlando and Dawn.

Prewitt Rose forms Epitaph Records in Reno. On the roster are Flatbush, five-piece band from Cleveland and the Blue Denim Band from Lake Tahoe. First single, scheduled for March is "Don't Let Your Woman Get You Down" by Flatbush. Rose also plans rereleasing material by Ral Donner and the Mystics from the early 1960s.

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Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 1/25/75

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	3	9	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
2	6	7	BEST OF MY LOVE Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
3	1	9	PLEASE MR. POSTMAN The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
4	4	6	ROCK 'N ROLL (I Gave You The Best Years Of My Life) Mac Davis, Columbia 3-10070 (Trec, BMI)
5	14	5	SWEET SURRENDER John Denver, RCA 10148 (Walt Disney, ASCAP)
6	9	7	LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn, Bell 45620 (Arista) (ABC/Dunhill, BMI)
7	5	12	MANDY Barry Manilow, Bell 45613 (Arista) (Screen Gems-Columbia/Wren, BMI)
8	2	10	ONLY YOU Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
9	7	8	WHEN A CHILD IS BORN Michael Holm, Mercury 73643 (Phonogram) (Beechwood, BMI)
10	21	5	LONELY PEOPLE America, Warner Bros. 8048 (Warner Bros., ASCAP)
11	8	12	MY EYES ADDRED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
12	17	8	SALLY G Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI)
13	10	11	ONE MAN WOMAN/ONE WOMAN MAN Paul Anka With Odia Coates, United Artists 569 (Spanka, BMI)
14	13	8	GEE BABY Peter Shelley, Bell 45614 (Arista) (Screen Gems-Columbia, BMI)
15	12	9	LOVING ARMS Petula Clark, ABC/Dunhill 15019 (Almo, ASCAP)
16	36	3	NIGHTINGALE Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
17	11	11	DREAM ON Righteous Brothers, Haven 7006 (Capitol) (ABC/Dunhill, BMI)
18	22	8	LIKE A SUNDAY MORNING Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
19	15	13	ANGIE BABY Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
20	23	7	THE DOOR OF THE SUN (Alle Porte/Del Sole) Al Martino, Capitol 3987 (April, ASCAP)
21	30	4	I'M A WOMAN Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
22	20	9	ISN'T IT LONELY TOGETHER Stark & McBrien, RCA 10109 (Star Spangled/American Wordways, ASCAP)
23	25	8	RUBY BABY Billy "Crash" Craddock, ABC 12036 (Hill & Range/Quintet/Freddy Biensstock, BMI)
24	16	14	RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
25	18	11	NEVER CAN SAY GOODBYE Gloria Gaynor, MGM 14748 (Jobete, ASCAP)
26	29	7	THAT GREAT OLD SONG George Fischhoff, GNP Crescendo 491 (George Fischhoff, ASCAP)
27	31	4	YOU'RE NO GOOD Linda Ronstadt, Capitol 3990 (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)
28	28	6	SHA-LA-LA (Makes Me Happy) Al Green, Hi 2274 (London) (Jac/Al Green, BMI)
29	19	14	WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP)
30	32	6	THE ENTERTAINER Billy Joel, Columbia 3-10064 (Home Grown/Tinker Street Tunes, BMI)
31	33	7	SAD SWEET DREAMER Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP)
32	26	10	EVERYBODY NEEDS A RAINBOW Ray Stevens, Barnaby 610 (Chess/Janus) (Ahab, BMI)
33	35	6	HOPPY, GENE AND ME Roy Rogers, 20th Century 2154 (Peso/Lowery, BMI)
34	37	3	NEVER LET HER GO David Gates, Elektra 45223 (Kipahulu, ASCAP)
35	42	3	I'LL STILL LOVE YOU Jim Weatherly, Buddah 444 (Keca, ASCAP)
36	38	4	PLEDGING MY LOVE Tom Jones, Parrot 40081 (London) (Lion/Wemar, BMI)
37	39	3	LOVE SAID GOODBYE Andy Williams, Columbia 10078 (Famous, ASCAP)
38	44	2	WE MAY NEVER LOVE LIKE THIS AGAIN Maureen McGovern, 20th Century 2158 (Fox Fanfare/Warner-Tamerlane, BMI/20th Century/Warner Bros., ASCAP)
39	50	2	POETRY MAN Phoebe Snow, Shelter 40353 (MCA) (Parka, ASCAP)
40	43	2	CHICO AND THE MAN (Main Theme) Sammy Davis Jr., 20th Century 2160 (J & H, ASCAP)
41			STAR ON A TV SHOW, Stylistics Stylistics, Avco 4649 (Avco, ASCAP)
42	49	2	BIG YELLOW TAXI Joni Mitchell, Asylum 45221 (Siquomb, BMI)
43	48	3	DAY TRIPPER Anne Murray, Capitol 4000 (MacIen, BMI)
44			FRONT PAGE RAG Billy May, MCA 40352 (Duchess, BMI)
45	46	5	WIND ME UP Vikki Carr, Columbia 3-10058 (Music Of The Times/Thunder's Roar, ASCAP)
46	40	4	HIGH ON LOVE Jim Weatherly, RCA 10134 (Keca, ASCAP)
47			YOU ARE YOU Gilbert O'Sullivan, MAM 3642 (London) (MAM, ASCAP)
48			LOVIN' YOU Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
49			DOCTOR'S ORDERS Carol Douglas, Midland International 10113 (RCA) (Cookaway, ASCAP)
50			ONE DAY OF LOVE Herb Ohta, A&M 1647 (Almo, ASCAP)

Billboard SPECIAL SURVEY for Week Ending 1/25/75

Billboard Special Survey Hot Latin LPs

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El Idolo de Mexico, Caytronics 1420	9	FELIPE ARRIAGA El Nuevo Idolo de La Cancion, Caytronics 1415
2	ANGELICA MARIA Angelica Maria, Sonido Internacional 8009	10	JUAN TORRES A Borinquen, Musart 1640
3	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027	11	SONIA LOPEZ Voz Sentimiento Y Amor, Caytronics 1416
4	CHAYITO VALDEZ Tu Sigues Siendo El Mismo, Musimex 5080	12	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
5	LOS BABYS Como Sufró, Peerless 1769	13	CELIA & JOHNNY Quimbara, Vaya-XVS-31
6	AMALIA MENDOZA Yo Lo Comprando, GAS 4064	14	ANTONIO AGUILAR A Mi Querido Puerto Rico, Musart 1646
7	LOS DIABLOS Lo Nuevo de Los Diablos, Averno 1001	15	LUCHA VILLA Los Discos de Oro, Musart 1636

IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EDDIE PALMIERI The Sun of Latin Music, Coco CLP-109XX	9	WILLIE COLON Willie, Fania XSLP-464
2	CELIA & JOHNNY Quimbara, Vaya XVS-31	10	LA CONSPIRACION Cada Loco Con Su Tema, Vaya XVS-29
3	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX	11	LARRY HARLOW Salsa, Fania SLP-00460
4	ISMAEL QUINTANA Ismael Quintana, Fania 466	12	PELLIN RODRIGUEZ #3, Borinquen 1270
5	ROBERTO TORRES & CHOCOLATE Juntos, Mericana 125	13	DANNY RIVERA Danny Rivera, Velvet 1481
6	GRACIELA Esa Soy Yo, Yo Soy Asi, Mericana XMS-127	14	EL GRAN COMBO #6, EGC-06
7	ISMAEL MIRANDA En Fa Menor, Fania XSLP-00466	15	BOBBY VALENTIN In Motion, Fania XSLP-00469
8	ISMAEL RIVERA Traigo De Todo, Tico 1319		

Classical

Maazel Introduces New Campaign For Youth Only

By ROBERT SOBEL

NEW YORK—Conductor Lorin Maazel is embarking on a single-handed campaign to attract youth to classical music through concerts, as a means to stop the "scrambling" for subsidies.

Unveiling the plan during a National Music Conference luncheon-meeting, the Cleveland music director stated that the only way to reach youth is by having them participate. In this regard he started a program recently in which some 850 children were asked to learn the last movement's choral segment of the Beethoven 9th, which they sang in conjunction with the Cleveland at a concert held at Cleveland Hall. He said that only half of the 10-16 year-old "choraleers" recruited were members of school performing groups.

Maazel said that some 5,000 people attended the concert, a figure he considered to be quite good. A second concert has been scheduled for Jan. 21, when some 1,500 public school pupils will perform at the Cleveland Public Auditorium three works with the Cleveland Orchestra directed by Maazel. The youngsters, many of whom have never sung with any kind of chorus before, will sing in Russian and German as well as English. A part of the 1812 Overture and a Mahler piece are included in the program.

In addition, Benjamin Britten's "Young People's Guide To The Orchestra" will be narrated by "a major American sports figure," according to Maazel, who also said that the occasion will constitute part of a pilot project which he hoped would be used as a guide for other communities.

He said that he felt that exposure to classical music at an early age was extremely important and he said that youngsters can absorb music of that kind just as easily as nursery rhymes. "My three-year-old son absorbs Schoenberg as rapidly and as easily as 'Three Blind Mice.'"

He contrasted the differences in ages of concert audiences in Japan and England as compared to the U.S. The average age of Japan's concert audiences, he said, was under 30. The age group at England's concerts was similar. The age situation is just the opposite here, with very few persons under 30 attending concerts, he said.

The participation program, he felt too, would demonstrate that classical music makes "good commercial sense" and would provide the key to how to increase its audience. He emphasized that the results of this kind of program might stop the "demeaning and humiliating struggle for

foundation funds and government subsidies."

The conference, whose theme was "How Does Youth Tune In to Music Today?" was chaired by Leonard Feist, NMC president. He presented the council's citation to the Voice of America for its continuing contribution to the world of music through the playing of American music. In the morning a panel discussion was keyed to the youth theme.

AF Plans Push On Ms. Peters

NEW YORK—Opera star Roberta Peters has finished recording an album of folk songs for Audiofidelity Enterprises entitled, "Raisins and Almonds." The label is planning a large-scale promotion behind the LP.

In conjunction with Ms. Peters' appearance on major TV talk shows within the next few months, AF Enterprises will send posters, album cover easels, photos and other promotional items to stores.

Also a window display contest is planned, with prizes to be given within each distributors' area. The dealer with the winning window display nationally will be invited here as dinner guest of Ms. Peters.

AF will also send out its largest direct mailing ever of the album to radio stations and key accounts.

Writ Bid Vs. St. Louis Unit

ST. LOUIS—The St. Louis Symphony has been asked by the Equal Employment Opportunities Commission to hand over records in a sex discrimination case brought by a woman cellist.

The Commission is seeking a court order to force the symphony to honor the agency's subpoenas. The symphony claims the agency lacks jurisdiction.

The cellist, Sally Wemott, said she filed her complaint with the commission in August 1972. She claims that the symphony discriminates against women by paying women less than men, "though the women have a superior rating of skill." She also claimed that women were not being promoted or able to bid for higher paying jobs.

The request for a court order was filed at the United States District Court here.

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TIME



OSA 12103

Gilbert & Sullivan: *THE MIKADO*
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PAVAROTTI IN CHICAGO—Rose Records was the scene of London Records most recent personal appearance for the affable tenor, who was in the windy city for a concert to celebrate the 80th anniversary of the Auditorium theater. Left to right are Stan Meyers, London Records Midwest; Jim Rose, Rose Records; Luciano Pavarotti; John Harper, London Records.

Soul Sauce

By JEAN WILLIAMS

LOS ANGELES—Don Cornelius, with sponsors Johnson and Company, has moved the "Soul Train" into radio syndication.

Bowing last October, 65 stations in as many cities air the one-hour show five days a week. It is taped monthly, 20 hours over a two-day period, with Cornelius selecting and programming his own music.

Asked why he feels the need for a syndicated radio show, Cornelius says: "there is now a market for syndicated soul packaging. The thing that makes the show possible is the fact that many stations need additional programming they don't have to create themselves."

"So the combination of that need and a personality that has been developed as the result of a successful television show, creates the justification for the whole thing."

He admits there are disadvantages to a syndicated show. "People generally prefer to be directly related to the radio personality, and if I am talking to 65 communities, then I can't get very personal with them the way a local jock can. The music of the local jock can be current, but you must remember, I only tape once a month."

★ ★ ★

Wendell Bates, r&b promotion director for Sussex Records has left.

Hear that John Smith, formerly a member of the Stax organization is forming his own Rankin record label with a distribution deal being made with Buddah... Jerry Boulding, program director of WCHB, Detroit, reports that for 1975, in addition to a shorter playlist, they are initiating a variation of the "Q" format.

Garland "Wildchild" Markham, program director at WLOK, Memphis, says they are cutting their playlist to a maximum 30 singles. And personable Veniece Starks, another member of WLOK, has dipped her hands into the recording pool with a tune "Every Now And Then" on the HI label.

George "Brother George" Vinnett, operations manager, and program director WYLD, New Orleans, is enthused with the probability of a

(Continued on page 33)

Billboard Hot Soul Singles

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Billboard SPECIAL SURVEY for Week Ending 1/25/75

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	2	7	FIRE —Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	★32	42	5	I WON'T LAST A DAY WITHOUT YOU/ LET ME BE THE ONE —Al Wilson (P. Williams, R. Nichols), Rocky Road 30202 (Arista) (Almo, ASCAP)	68	73	5	BABY LET'S TALK IT OVER —Al Downing (A. Downing), Chess 2158 (Chess/Janus) (Heavy/Elbomo, BMI)
2	1	12	YOU'RE THE FIRST, THE LAST, MY EVERYTHING —Barry White (B. White, T. Sepe, P.S. Radcliffe), 20th Century 2133 (Sa-Vette/Janury, BMI)	★34	52	5	YOU'RE AS RIGHT AS RAIN —Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Bellboy, BMI)	69	74	5	VANISHING LOVE —John Edwards (S. Dees, Aware 045 (GRC) (Moonsong, BMI)
3	4	11	I WOULDN'T TREAT A DOG (The Way You Treat Me) —Bobby Blue Bland (M. Price, D. Walsh, S. Bari, M. Omartian), ABC/Dunhill 15015 (American Broadcasting/Holcathus/Golden Clover, ASCAP)	35	37	8	BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear) —Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI)	70	72	11	SAD SWEET DREAMER —Sweet Sensations (D.E.S. Parton), Pye 71002 (ATV) (Leeds/Jacktone, ASCAP)
★4	7	12	I BELONG TO YOU —Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/Janury, BMI)	36	27	14	WHATEVER YOU GOT, I WANT —Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)	71	76	4	I'M A PUSHOVER —K.C. & The Sunshine Band (H.W. Casey), TK 1008 (Sheryln, BMI)
5	3	10	FROM HIS WOMAN TO YOU —Barbara Mason (B. Crutcher, L. Snell), Buddah 441 (East/Memphis, BMI)	37	29	11	WITHOUT LOVE —Aretha Franklin (R.J. Hunter, C. Franklin), Atlantic 45-3224 (Probe II/Pundt/Alghan, BMI)	72	77	4	LOVE IS A FIVE LETTER WORD —Jimmy Witherspoon (G. Barge), Capitol 3998 (Cheris, BMI)
★6	16	6	HAPPY PEOPLE —Temptations (J. Bowen, D. Baldwin, L. Richie), Gordy 7138 (Motown) (Jobete, ASCAP)	★38	50	6	EXPRESSWAY TO YOUR HEART —Margo Thunder (K. Gamble, L. Huff), Haven 7008 (Capitol) (Double Diamond/Downstairs, BMI)	73	79	4	GET DOWN Pt. 1 —Joe Quarterman and Free Soul (J. Quarterman), Mercury 73637 (Phonogram) (Free Soul/Unichappell, BMI)
7	8	13	DON'T TAKE YOUR LOVE FROM ME —Manhattans (A. Felder, B. Sigler, R. Versey), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	39	30	10	DO YOUR THING —James & Bobby Purify (I. Hayes), Casablanca 812 (East/Memphis, BMI)	★74	NEW ENTRY		EXPRESS —B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O'/Jeff-Mar, BMI)
8	9	8	ONE TEAR —Eddie Kendricks (L. Caston), Tama 54255 (Motown) (Stone Diamond, BMI)	40	34	16	I FEEL A SONG (In My Heart) —Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etude/Kama Sutra, BMI)	75	54	13	WORDS (Are Impossible) —Marge Joseph (D. Janssen, B. Hart), Atlantic 45-3220 (ATV, BMI)
★9	10	9	LET ME START TONITE —Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)	41	47	7	LOVE IS WHAT YOU MAKE IT —New York City (J.B. Jefferson, B. Hawes, C. Simmons), Chelsea 3008 (Mighty Three, BMI)	76	64	10	KEEP SMILIN' —Bunny Sigler (B. Sigler, A. Felder), Philadelphia International 8-3554 (Columbia) (Mighty Three/Golden Fleece, BMI)
★10	11	10	PICK UP THE PIECES —Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	★42	58	14	SHOORAH! SHOORAH! —Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)	★77	92	2	THE RAP/IF LOVING YOU IS WRONG —Millie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Clondike, BMI)
★11	14	9	I AM, I AM —Smokey Robinson (W. Robinson), Tama 54251 (Motown) (Tama, ASCAP)	★43	60	5	FEEL THE NEED —Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI)	78	86	3	THE BERTHA BUT BOOGIE —Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)
★12	15	7	RHYME TYME PEOPLE —Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	★44	55	8	GET DANCIN' —Disco Tex & The Sex-O-Lettes (B. Crew, K. Nolan), Chelsea 3004 (Hearts Delight, BMI) (Kenny Nolan/Coral Rock, ASCAP)	79	75	5	MS. GRACE —Tymes (J. Hall, J. Hall), RCA 10128 (Hall, BMI)
★13	17	8	DOCTOR'S ORDERS —Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	45	40	11	SHOORAH! SHOORAH! TONIGHT'S THE NIGHT (I'm Gonna Miss You) Part 1 —Montclairs (P. Perry), Paula 409 (Jewel) (Frye/Su-Ma, BMI)	80	87	5	BREAKIN' BREAD —Fred Wesley & The New JB's (J. Brown, F. Wesley), People 648 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
★14	20	7	STRUTTIN' —Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEP, BMI)	★46	67	3	SHAME, SHAME, SHAME —Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	81	83	6	SINCE I FOUND MY BABY —Cornelius Brothers & Sister Rose (E. Cornelius), United Artists 534 (Unart/Stage Door, BMI)
★15	23	7	DON'T CHA LOVE IT —Miracles (F. Perren, C. Yarian), Tama 54256 (Motown) (Jobete, ASCAP)	47	46	11	PLAYING ON YOU —Jerry Butler (Z. Grey, L. Hutson), Mercury 73629 (Phonogram) (Butler, ASCAP)	82	89	3	GETTING IT ON IN '75 —Dennis Coffey (P. Coffey, M. Theodora), Sussex 631 (Interior, BMI)
★16	22	6	MIDNIGHT SKY Part 1 —Isley Bros. (R. Isley, O. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia)	48	53	7	TELL ME WHAT YOU WANT —Jimmy Ruffin (J. Ruffin), Chess 2160 (Chess/Janus) (Ruffin-Ready, BMI)	83	85	4	AIN'T NO NEED OF CRYING —Rance Allen Group (D. Porter), Truth 3210 (Stax) (Robosac, BMI)
17	6	12	LONG AS HE TAKES CARE OF HOME —Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)	49	36	13	WHERE ARE ALL MY FRIENDS —Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3552 (Columbia) (Mighty Three, BMI)	★85	NEW ENTRY		I AM LOVE, Part 1 & 2 —Jackson 5 (M. Larson, J. Mane, D. Fencatone, R. Ranciter), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI)
18	5	14	KUNG FU FIGHTING —Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)	50	39	8	MAN TO WOMAN —Lonnie Youngblood (F. Murphy, M. Thomas), Shakat 708 (Chess/Janus) (Jans, BMI)	86	90	2	SOME OTHER TIME —Simtec Simmons (R. Simmons, R. Simmons), Innovation II 8047 (Warner Bros.) (Quintrac/Simtec, ASCAP)
19	19	9	GUILTY —First Choice (R. Roker, G. Shury), Philly Groove 202 (Arista) (ATV, BMI)	★52	62	6	NEVER CAN SAY GOODBYE —Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP)	87	65	12	I AM YOUR LEADER —Walter Heath (W. Heath), Buddah 435 (Jasmine/Seven Valley, ASCAP)
20	13	9	HEARTBREAK ROAD —Bill Withers (B. Withers), Sussex 629 (Interior, BMI)	★53	71	3	SUPER DUPER LOVE Pt. 1 —Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)	★88	NEW ENTRY		SUPERNATURAL THING, Part 1 —Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)
★21	38	7	LADY MARMALADE —LaBelle (B. Crew, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP)	★54	69	4	JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another) —Gloria Scott (B. White, V. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI)	★89	NEW ENTRY		LOVIN' YOU —Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)
★22	28	7	MY MAIN MAN —Staple Singers (B. Crutcher, M. Rice, B. Manuel, L. Nix), Stax 0227 (Columbia) (East/Memphis, BMI)	55	41	15	YOU GOT THE LOVE —Rufus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)	★90	NEW ENTRY		REMEMBER WHAT I TOLD YOU TO FORGET —Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)
★23	32	6	TOBY/THAT'S HOW LONG —Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)	★56	59	6	GIVE THE LITTLE MAN A GREAT BIG HAND —William DeVaughn (W. DeVaughn), Roxbury 2005 (Melomega/Coral Rock/American Dream, ASCAP)	91	93	3	CAN'T GET OVER LOSING YOU —Baby Washington Master 5 (Information Not Available)
24	18	10	BABY HANG UP THE PHONE —Carl Graves (L. McManus, L. Pedroski), A&M 1620 (Tiny Tiger, ASCAP)	57	43	15	ROCKIN' SOUL —Hues Corporation (W. Holmes), RCA 10066 (Jimi Lane, BMI)	92	NEW ENTRY		TUNE UP —Dramatics (W. Schofield), Cadet 5706 (Chess/Janus) (Groovesville, BMI)
25	12	11	BOOGIE ON REGGAE WOMAN —Stevie Wonder (S. Wonder), Tama 54254 (Motown) (Jobete/Black Bull, ASCAP)	★58	44	11	YOU AND I —Johnny Bristol (J. Bristol), MGM 14762 (Bushka, ASCAP)	93	95	3	TOO LITTLE IN COMMON —Newcomers (H. Bank, C. Hampton), Truth 3213 (Stax) (East Memphis, BMI)
26	21	18	WHEN WILL I SEE YOU AGAIN —Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	★59	70	6	PARTY IS A GROOVY THING —People's Choice (S. Brunson), TSOP 8-4759 (Columbia) (Mighty Three, BMI)	94	94	4	WICKY-WACKY —Fatback Band (B. Curtis, J. Flippin), Event 219 (Polydor) (Clita, BMI)
★27	33	6	SUNSHINE Part II —O'Jays (B. Sigler, P. Hurr), Philadelphia International 8-3558 (Assorted, BMI) (Columbia)	★61	81	2	MOTHER'S SON —Curtis Mayfield (C. Mayfield), Curtom 2006 (Buddah) (Camad, BMI)	95	96	2	GRAB IT —Olympic Runners (B. Hammond), London 216 (Burlington/Uncle Dori, ASCAP)
28	31	8	GIRLS (Part 1) —Moments and Whatnauts (H. Ray, A. Goodman, V. Dodson), Stang 5057 (All Platinum) (Gambi, BMI)	★62	82	2	STAR ON A TV SHOW —Stylistics (Hugo & Luigi, G. Weiss), Avco 4649 (Avco, ASCAP)	96	97	2	ONLY SO MUCH OIL IN THE GROUND —Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 8055 (Kuplillo, ASCAP)
29	24	12	I FEEL SANCTIFIED —Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)	63	48	8	I CAN'T MAKE IT WITHOUT YOU —Tyrone Davis (R. Parker), Dakar 4538 (Brunswick) (Julio-Brian, BMI)	97	99	2	THE JONESES (Part 1) —s.o.u.l.l. (L. Lovett), Musicar 1500 (Aral, ASCAP)
30	25	13	FUNKY PRESIDENT (People It's Bad) —James Brown (J. Brown), Polydor 14258 (Dynatone/Belinda/Unichappell, BMI)	★65	78	3	BABY BLUES —Solomon Burke (B. White, T. Sepe, M. Brooks), Chess 2159 (Chess/Janus) (Sa-Vette/Janury, BMI)	98	68	9	BUMPIN' —Ground Hog (L. Hutson), Gemigo 110 (Aopa/Silent Giant, ASCAP)
★31	45	5	I GET LIFTED —George McCrae (H.W. Casey, R. Finch), TK 1007 (Sheryln, BMI)	66	61	9	HOT DAWGIT —Ramsey Lewis & Earth, Wind & Fire (M. White, C. Steptney), Columbia 3-10056 (Saggiire/Elbur, BMI)	★99	NEW ENTRY		I'LL BE WHAT YOU WANT ME TO BE —Charles Brinkley (H. Beatty, G. Tobin), Music Machine 3145 (High Sierra, ASCAP)
32	26	14	HEAVY FALLIN' OUT —Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)	67	51	17	SHA-LA-LA (Makes Me Happy) —N Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)	100	NEW ENTRY		TOM CAT —Tom Scott & L.A. Express (T. Scott), Ode 66105 (A&M) (Hollenbeck, BMI)

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Billboard SPECIAL SURVEY for Week Ending 1/25/75

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	32	40	2	EVERLASTING LOVE Carl Carlton, ABC ABCD 857
2	3	8	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	39	45	44	MIGHTY LOVE The Spinners, Atlantic SD-7296
3	2	14	TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	34	27	8	ROCKIN' SOUL Hues Corporation, RCA APL1-0775
4	5	9	CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)	35	29	33	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809
5	9	9	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	36	30	16	THE KIDS & ME Billy Preston, A&M SF 3645
6	7	8	FLYING START Blackbyrds, Fantasy F-9472	37	48	3	PRICED TO SELL Funk Inc., Prestige P 10087 (Fantasy)
7	17	5	KUNG FU FIGHTING AND OTHER GREAT LOVE SONGS Carl Douglas, 20th Century T-464	38	33	4	GET UP WITH IT Miles Davis, Columbia KG 33236
8	8	5	NEW AND IMPROVED Spinners, Atlantic SD 18118	39	32	13	DO IT BABY Miracles, Tamla 334V1 (Motown)
9	11	5	WITH EVERYTHING I FEEL IN ME Aretha Franklin, Atlantic SD 18116	40	35	39	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)
10	6	10	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	41	46	17	THRUST Herbie Hancock, Columbia PC 32965
11	19	4	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	42	44	3	JAMAL PLAYS JAMAL Ahmad Jamal, 20th Century T-459
12	12	7	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)	43	37	6	ME 'N ROCK 'N ROLL David Ruffin, Motown MG 818S1
13	23	25	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	44	42	15	LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP)
14	15	5	AVERAGE WHITE BAND Atlantic SD 7308	45	50	37	MARVIN GAYE LIVE Tamla T6-333S1 (Motown)
15	13	10	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	46	43	11	BORBOLETTA Santana, Columbia PC 33135
16	16	20	CAN'T GET ENOUGH Barry White, 20th Century T-444	47	39	6	GREATEST HITS Bobby Womack, United Artists UA-LA199-G
17	22	7	THE BADDEST HUBBARD Freddie Hubbard, CTI 6047S1 (Motown)	48	55	5	BLACK BACH Lamont Dozier, ABC ABCD 839
18	28	3	TOTAL ECLIPSE Billy Coham, Atlantic SD 18121	49	NEW ENTRY		GITTIN' DOWN Love, Togetherness & Devotion (LTD), A&M SP 3668
19	20	7	THE BADDEST TURRENTINE Stanley Turrentine, CTI 6048S1 (Motown)	50	41	8	DEATH WISH/SOUNDTRACK Herbie Hancock, Columbia PC 33199
20	4	11	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9C02-2	51	54	14	IN HEAT Love Unlimited, 20th Century T-443
21	10	18	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	52	47	22	HELL James Brown, Polydor PD2-9001
22	14	10	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465	53	58	2	BURGLAR Freddie King, RSO SQ 4803 (Atlantic)
23	25	4	SUN GODDESS Ramsey Lewis, Columbia KC 33194	54	49	9	GOT TO FIND A WAY Curtis Mayfield, Curtom CRS 8604 (Buddah)
24	18	6	FOR YOU Eddie Hendricks, Tamla T6-335 (Motown)	55	NEW ENTRY		SOUL & INSPIRATION 5th Dimension, Bell 1315 (Arista)
25	31	3	THE MAGIC OF THE BLUE Blue Magic, Atco SD 36-103	56	57	5	CANDI Candi Staton, Warner Bros. BS 2830
26	26	8	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317	57	59	2	SHE'S GONE Lou Rawls, Bell 1318 (Arista)
27	24	10	HEAVY Stylistics, Avco AV 69004	58	NEW ENTRY		YOU FUNNY MOODS Skip Mahoney & The Casuals, D.C. International DCI 3001
28	21	32	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	59	51	8	PYRAMID Cannonball Adderly, Fantasy F-9455
29	36	27	DREAMER Bobby Blue Bland, ABC/Dunhill DSX 5e169	60	53	6	TRUSTMAKER The Tymes, RCA APL1-0727
30	38	34	BODY HEAT Quincy Jones, A&M SP 3617				
31	34	13	HIGH ENERGY Freddie Hubbard, Columbia KC 33148				

BASSISTS

LOS ANGELES—Bass players are gravitating to the Black Jazz label. Owner Gene Russell currently has four bassists among his roster of 17 artists.

They include Cleveland Eaton, Roland Haynes, Henry Franklin and Jamal Nasser.

Eaton, of course, was most recently with Ramsey Lewis and Nasser plays with Ahmad Jamal. Haynes used to play with the Three Sounds and Franklin is currently working with Freddie Hubbard.

Owner Russell, himself a pianist, says it's pure coincidence that all these bassists are leading groups on his nearly four-year-old label.

"None of them take solos," Russell says in a puzzled manner. "It's

Four Bull-Fiddlers Are Featured By Pianist Gene Russell In His Black Jazz Repertory

got to be a time thing with them... the steady time they propel and having the freedom to weave in and out of chord changes. That's got to give them pleasure rather than soloing."

For Haynes' new LP he switches to electric piano—the second amplified keyboard for the date, prompting Russell to comment he can't recall any other jazz LP with two electric pianos.

Of all his artists, Doug Carin is the top seller. His fourth LP, "Adams Apple," is also the title of a single just pulled from the package. The tune, featuring a strong vocal sound, has a danceable beat which Russell claims is gaining him airplay on several r&b stations.

With Black Jazz primarily a mod-

ern jazz LP company, the development of a single for the commercial r&b market portends a new direction for the company. Russell says he's now telling his artists they have to "play with the times... create a music that can appeal to everybody. Your Julliard training doesn't do you any good when "Kung Fu Fighting" makes it."

Of course Russell says don't prostitute your art, only be aware of a broad market which is accepting jazz musicians who add a touch of soul, a smattering of rock. Canadian Haynes has caught the message: one cut in his forthcoming LP is "Funky Mamma Moose" which is supposed to tribute both Canada and American soul.

CBS Giving Ellis Green Light

By NAT FREEDLAND

LOS ANGELES—Don Ellis, Columbia vice president transferred to head the label's West Coast operation in December, says CBS has given him a full mandate to do whatever is necessary to make Columbia an active and successful record competitor in the West's creative scene.

"Because of Columbia's size and power, it is not healthy for the entire industry when we are inactive in any area," Ellis says. "Our activities generate other activities throughout the business."

The former chief of Epic and CBS custom labels a&r feel that Los Angeles is the hub of the record industry today and thus it is necessary for Columbia to take a more active "two-coast" stance than it has in the recent past.

Ellis has already acted to beef up his a&r staff in Los Angeles. Joe Wissert, producer of Helen Reddy's recent No. 1 single "Angie Baby," has joined Columbia as both staff producer and a&r coordinator.

Also, veteran Columbia a&r executive Jack Gold has rejoined the staff to specialize in West Coast MOR artists and material.

Ellis says another major a&r appointment for Los Angeles is in the works. And Ron Oberman, another recent transfer from CBS New York headquarters, is now in charge of all



Columbia photo Don Ellis, Columbia chief of Los Angeles operations, going all-out to give CBS "two-coast" a&r.

merchandising campaigns emanating from Los Angeles.

Los Angeles will now be independent in signing new artists. "If it's a million-dollar deal, naturally I have to consult New York," says Ellis. "But with a standard album or

singles contract on California artists, we'll be making the decisions right here."

The youthful Ellis has spent nearly 20 years in the record business, starting as a teenage retail clerk in his native Detroit. He wound up owning three record stores of his own in Detroit and then, after sales and promotion stints with London and Decca, went to work as an executive for the far-flung Discount Records chain. As a regional manager, Ellis moved his family around the country till he wound up in San Francisco.

Then, after CBS bought Discount, ex-president Clive Davis "discovered" Ellis during a Columbia convention and brought him in as merchandising chief of the Epic Records division in 1970.

Ellis moved increasingly into a&r responsibilities in the following years. During this period, Epic became a prominent factor in the total CBS picture, with the likes of Charlie Rich and Edgar Winter emerging as superstars.

Premier Tees Fight To Keep Acts' Fees Stable

Continued from page 27

"Many schools saw this group on that first tour and decided that they would be a great headliner during their next tour," Felton says. "Also the group decided to play second billing on that first tour by their own accord and it paid off."

Felton says his agency is still heavily-laden with European rock acts and that these bands are still as popular today as they were in the past because of the mystique that surrounds them.

Although there is a large group of colleges still interested in booking rock shows, Felton says that there is still a movement at some schools toward booking folk.

"We have had a large interest in some of our softer sounding groups such as Poco and Steeleye Span," he says. "It's still hard to say what kind of groups will make it big on campuses, but the current product of that band and their past efforts are always important."

Inflation has taken its toll on some schools' schedules and there are many that buy more carefully, but schools are still putting on a variety of shows, according to Felton.

"Business was down a little bit the first school semester, but we are still trying to work out situations with promoters to ease the economic condition," he says.

Ed Rubin, president of Magna

Artists, says all of his acts are aware of the inflation, noting:

"Block bookings are really scarce these days and part of the reason is too many agents think that they can sit by a phone and wait for it to ring. They just don't realize that this is a buyer's market and not a seller's market and you'll get killed if you don't realize it."

"March is the month that will decide the direction for the rest of the year and it's hard to say what direction that will be."

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Soul Sauce

Continued from page 32

sister FM station, which will air pending FCC approval.

While we're favoring good news, Joe Fisher, operations manager WRBO-AM and WCKO-FM Miami, reports on personnel advancements at the stations. Chuck Anthony has been upped to production manager WRBO, and James Thomas is presently jazz music director of WCKO-FM.

Manny Clark, program director and 6-9 a.m. personality at WGIV, Charlotte, N.C., says popular demand has forced the station to extend the hours for gospel music. As of Jan. 1, WGIV can be heard on a continuous around the clock basis, with a multitude of different sounds.

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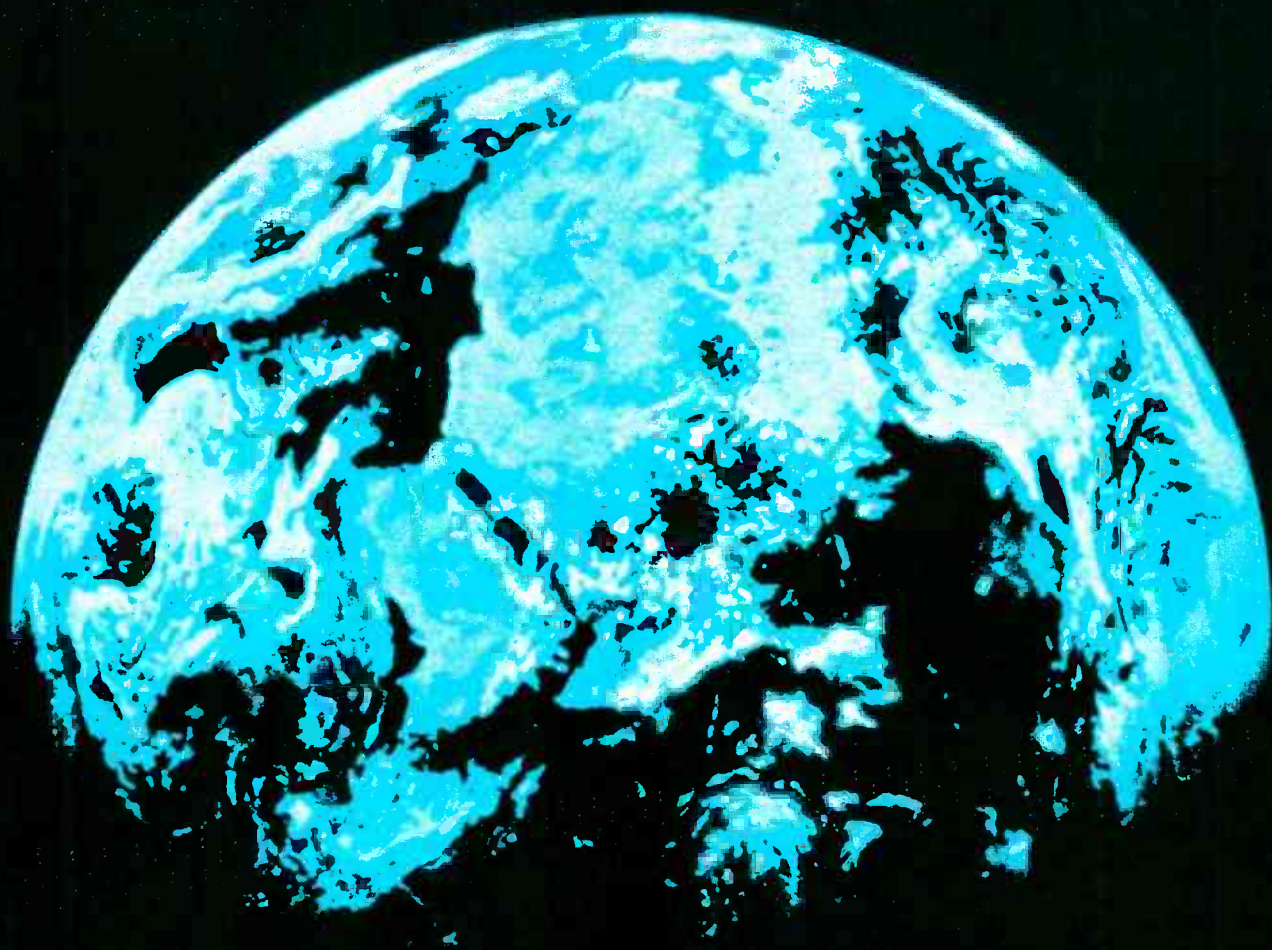
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TENTH ANNIVERSARY
CBS RECORDS INTERNATIONAL

Lieberson: Music Has No Boundaries



GODDARD LIEBERSON
President,
CBS Records Group

You'd think that starting an international music company would be an easy thing, since we've all heard about music being a common language and universal in its appeal. But it doesn't turn out to be simple at all.

While it is true that music of all kinds has a universal appeal, the differences, sometimes subtle, between countries can be radical in terms of audience acceptance. Even classical music is susceptible to national prejudices in terms of performances. For instance, England, which I consider to have possibly the greatest music audiences, for some time had strange *anti-English* prejudices. By this, I mean, they were apt to prefer German music played by German conductors, pianists or violinists; Italian opera by Italian singers; French music by French pianists, etc. And for a long while, the serious British musician or performer was often viewed with a certain disdain. Until the Beatles, I believe this was also rather true in popular music. With the Beatles we had the strange phenomenon of seeing what was originally an indigenous black American style presented as an English art form. All of this meaning about on my part is merely to say that perhaps nothing is really easy in the record business (unless you exclusively produce hits) and starting up internationally was no different.

However, once we got going at CBS Records we moved along with the speed of a foreign car—say a Massaratti or an Astin Martin. For the reasons above, I determined from the outset that we should, whenever possible, be national companies in the countries in which we were doing business. This meant adopting not only the mores and language of a country, but also its musical taste and styles.

Reaching that philosophical decision was fine, but creating each of the national companies was another matter and in this the sweat and strain was shared by many, including in the early days, Norman Adler, then Harvey Schein, (who was particularly active in establishing many of our local companies), and now Walter Yetnikoff. These men (and I think I ought to include myself), worked very hard and were the ones who shared the very difficult task of start-up.

For someone considering following this pattern, I would advise him that it is a long and arduous, if thoroughly satisfying, job. We had an enormous advantage in having at our disposal an imposing and important catalog of both popular and classical music and this obviously was a great factor in our successful ventures. Our new companies opened up a worldwide market for our United States product which had never before been presented satisfactorily through licensees or other distribution agreements. This is not to criticize those who held the licenses; circumstances are simply different, particularly in the kind of relationships that are developed with one's own overseas managers who have a clear understanding of our objectives and our products. But more important than all of this was the factor of our establishing companies which were representative of the countries we were in. This meant development of national repertoire and national artists, national management and a national outlook. This was a philosophy shared by all of the CBS overseas managers and by management in New York.

A very important element, obviously, is communication: communication not only between countries but between those countries and the home office. For this purpose, it does not hurt to have some languages other than English on hand. For my own part, at one point, I went so far as to try Japanese. I did get some knowledge in it, but never enough to really convey a subtle idea. But then it doesn't hurt to know how to say, "Help!" in Japanese—particularly when the bath water gets too hot. I remember another moment in Belgium when the wife of one of our associates with the wish, I believe, of showing me the depth of her knowledge of the English language, turned to me with an engaging expression and said, "You are dull?" I was a little taken back by her question, but said, "Yes, of course, but how did you find out so soon?"

I later surmised what had happened. She probably had ripped through a dictionary—possibly Flemish?—and found a synonym for "tired" as being the word "dull." Since I had traveled most of that day, I didn't mind the description at all and in fact did feel pretty dull.

On the other hand, foreign languages are not always necessary. Harvey Schein did not know Japanese and did a brilliant job of putting together our 50-50 company with Sony, nor am I under the impression that Walter Yetnikoff either, speaks a fluent French or Italian, but he is equally brilliant in his dealings with those countries along with others. His advantage may come from the fact that his English has a certain universality about it.

Obviously, I have not mentioned all of those who have been such a great help in establishing the CBS International Division but such names as Peter de Rougemont, Manuel Villarreal, Dick Asher, Rudolf Wolpert, Jacques Souplet and many others should be recipients of any bouquets that are being thrown.

I think for all of us, any part of the record business is fun. When it becomes international, it is even more fun. Finally, it is in the exchange of ideas whether musical or business, that we find the material for a continuing growth of our business around the world.

Now the lines criss-cross around almost the entire globe—cable lines, telephone lines, sounding lines, product lines, lines of action—from Toronto to Tokyo, from Stockholm to Sydney, from Milan to Manhattan, back and forth and in and around subsidiaries in 30 markets with over 6,000 employees, plus a multitude of licensees.

The lines of communication carry talk about a star on tour or a late tape shipment, a coordinated promotion poster or a newly acquired publishing deal, the manufacturing procedures just worked out in one of the smaller factories or the thousands of other problems and successes that make for the daily excitements of CBS Records International, by itself, one of the largest record companies in the whole wide world.

CBS took aim, direct aim, at the international record market a little more than a decade ago. The CBS record label had been created and introduced in Great Britain and Eire. Goddard Lieberman, then president of Columbia Records, articulated the purpose: "To contribute significantly to the musical culture of each country by recording native artists and furthering the international recognition of each nation's creative talent, and to increase world-wide distribution of repertoire produced by American artists and Columbia Records, U.S.A. The history of CBS Records is just beginning. In fulfilling its world-wide responsibilities to entertain, to educate and to provide living documents of our time, the new label hopefully shall set a standard in which the entire record industry may take pride."

CBS acquired a taste for the international record market as early as 1946, when it set up its own facilities in Mexico. In the early 50's there were operations in Argentina and Brazil and a separate company in Canada. However, a cohesive approach was not adopted until 1956, when Goddard Lieberman was moving into the top post of the organization. It was soon after this that he took the first steps towards setting up a unified international operation by placing Harvey Schein in charge. And the moves overseas increased.

Operations were set up in Europe and other areas and product travelled back and forth from the U.S. to other countries and from other nations to the U.S. The first foreign-language original-cast albums were recorded, such shows as "My Fair Lady" and "West Side Story." American recording artists were introduced and reached stardom in other lands—Doris Day, Johnny Ray, Ray Conniff, Mitch Miller, Frankie Laine, Guy Mitchell and the renowned Jazz catalog that included Louis Armstrong and Miles Davis and the gospel sound of Mahalia Jackson. Publishing arrangements were begun that brought "hit" tunes to the States and state-side "hits" to other countries. The taste for foreign relations was accelerated.

Then came a purposeful decision and major changes—unique factors and specific differences that ballooned CBS' involvement in the international market.

The turnaround began about 10 or 12 years ago. Though CBS was established in a limited number of Latin American countries, major growth was anticipated across the rest of the world, and particularly in Europe and Japan.

Walter Yetnikoff, now President of CBS International, described the long-range planning made on a twofold basis:

"First, it was decided that business would be managed through CBS International subsidiaries, instead of the alternative of licensing at high royalty rates or high guarantees. That licensing program would have been the more usual and would have assured immediate return but it would have eliminated the move towards today's massive distribution profits. That decision meant, too, that we would establish a physical

presence—our own factories, warehouses, office buildings and studios.

Second, local product would be developed in each local market as subsidiaries were created. Our companies would become much more than mere distributors of American output. Additionally, there would be creative recording activity in each territory."

The measure of opportunity and massive potentials in international trading became obvious. In 1965, to take full advantage of the skyrocketing record business, the CBS/Columbia Group was established. Goddard Lieberman was elevated to the presidency and CBS Records International became a separate and co-equal division of the Group under the leadership of Harvey Schein, with status on a par with the Columbia Records Division.

Schein, now President of Sony/America, is most proud of the achievements and growth of the CBS International company. He recently reflected on those times:

"To fully utilize the assets and prowess of the American company, we felt a network of CBS companies around the world would give us control of our own destinies and help us properly promote our products. We also wished to extend our expertise from the base of the 200,000,000 people within the U.S. market to the 2,000,000,000 people outside our country.

The business risks were great. But the successes, I am certain, were due to the conception and implementation of our organizational ideas plus our feeling that a team of people dedicated to our desire to integrate the world markets and able to execute our plans was the most necessary element for achieving our goals. Their contribution has been magnificent."

CBS International was now on its own, with clear decisions as to method and procedure to foster expansion. Four varying plans were followed:

1. Acquisitions were made by purchasing existing companies, then expanding the market by developing local product and promoting the very successful U.S. catalog. The U.K. and French organizations were launched that way.
2. CBS acquired a 50 percent interest in an existing record company and took an option to purchase the remaining 50 percent. When the dynamic U.S. catalog sparked the development of these companies, full acquisition followed. The Dutch Benelux, Swedish and German organizations were established thusly. There were others.
3. 50-50 joint ventures were entered into with local partners. That is the present structure in Japan and Italy and South Africa.
4. Some companies were started from scratch—in Spain, Norway and Denmark.

In 1975, CBS has subsidiaries in every continent, with companies in every major record market. Further areas of growth have been surveyed and plans begun for the "developing" nations.

The key phrase for CBS International these past ten years is "total service." It has led to the setting up of manufacturing plants, label and jacket manufacturing, studios, a&r personnel, local marketing expertise and even retail stores. It therefore applies to all aspects of manufacturing, marketing and management. It evolves into the factors of responsibility, reliability and centralization—where artists and organizations find answers and know-how and the certainty of proper handling in distribution, promotion and travel.

CBS International is structured to handle all elements of record and publishing activity.

Headquarters is New York, where there are fully-staffed departments for Operations (Nick J. Cirillo), encompassing Planning & Development (Bernie Di Matteo); Business Affairs (Norman Stollman); Manufacturing (Michi Yoshimura); Classical (Earl Price) and International Servicing (Don Williams). And the other major departments—Finance (John Dolan); International A&R & Music Publishing (Sol Rabinowitz); and Marketing Services (Bunny Freidus).

The world-wide organization branches out from the U.S. through regional offices and from them to the subsidiary companies. Each regional office is a duplication of the home office apparatus—regional marketing staff, regional business affairs, etc. An artist on tour goes to one regional office to one person or one set of offices to take care of all his or her problems. Country-by-country dilemmas are eliminated. The foregoing is the superstructure overseeing the mass of daily operation.

Local creative freedom, tempered by local understanding, however, is the philosophy that powers each of the subsidiary companies. The point is evidently clear—though CBS International is U.S.-owned, only **one** subsidiary, the U.K. company, is run by an American.

There is a clear-cut philosophy continually promoted from Walter Yetnikoff's Manhattan-based headquarters—that is, to continue to permit individual companies in each country to operate their own business in an atmosphere of freedom. Individual tastes and national tastes differ from market to market. Therefore, though policy is made in New York and overall management and commercial direction is provided by divisional headquarters, local market executives are determined to be most qualified in understanding the subtle differences in country-to-country tastes.

Since national tastes vary drastically in each country, so too do distribution patterns. CBS International relies heavily on local management, most familiar with the culture, heritage and musical preferences, to guide the methods of operations.

The last 10 years have seen a mixed galaxy of stars emerge on the international horizon. In the '60's, certain U.S. artists found great acceptance overseas. Some of them—Bob Dylan, Johnny Cash, Leonard Cohen, Simon and Garfunkel, Andy Williams and Johnny Mathis. Then in the '70's, these were some who excited people in countries other than their own: Santana, Blood, Sweat & Tears, Chicago, Neil Diamond, Charlie Rich (a "Country" artist), The Mahavishnu Orchestra (led by John McLaughlin, an Englishman who made it big in the U.S., then in Europe), Albert Hammond (an Englishman who also reversed the approach), and many of the Philadelphia International artists, especially The Three Degrees.

It works in reverse, too. In the past decade Donovan, Argent, Mott The Hoople, David Essex and many more have had "hits" in the United States and two who achieved new success abroad, Johnny Nash and Maynard Ferguson, have been re-discovered by North Americans because of their overseas renown.

But local stars became local stars in their own countries—discovered, recorded and created by local management because of local appeal. The list is much longer than the following: these are only a few of the major stars of their own countries, though sometimes some have found success in other areas: Roberto Carlos is a star in Brazil. He is a star, too, in other Latin American and European countries. Las Grecas, Cecilia and Juan Calderon make hit records in Spain. In Japan, it's Hiromi Go and Mari Amachi and Momoe Yamaguchi; in Argentina, Jorge Cafrune; in Germany, Costa Cordalis; in Holland, Thijs Van Leer; in Belgium, Sharif Dean; in France, Gerard Lenorman, Michel Fugain and Joe Dassin; in Italy, Gigliola Cinquetti, Massimo Ranieri and so many others.

So the interchange continues—communication of ideas, of methodology, of artistic endeavor and successes. The guidelines remain fluid to adjust to the lowering of barriers, to the heightening of interests in the vast potentials of the record market. The world grows larger as people reach out for new entertainments, for new values. The world grows smaller as people relate to foreign tastes and greater understanding. New countries open up to trade. Established areas flourish with the infusion of technique and expertise. From day to day, from country to country, the patterns of growth spread irresistibly.

It is a mere decade that CBS Records International exists as a separate entity. From the **then** of 1965 to the **now** of 1975, it has more than kept pace with the world-wide eruptions of the record industry, with the cross-pollination of interest and change. It has risen to a commanding level in these ten years. Today CBS International's operation is so far reaching that certainly no other American record company approaches its scope. While most U.S. record organizations are just beginning to extend beyond licensing arrangements overseas, CBS International is already in control of companies in every major market.

The markets grow richer and deeper. Consumers are wiser, their needs and self-images more complicated and faster changing. Methods and resources and new ways are foraged to satisfy a restless world seeking pleasure. This dynamic industry is still very young. CBS Records International is committed to grow with it.

On this 10th anniversary, CBS Records International celebrates its yesterdays, its today's and all its tomorrows.

A Decade Dedicated To 'Total Service' Worldwide

By Mort Goode

A WORLD OF THANKS TO CBS RECORDS INTERNATIONAL FROM THE ARTISTS ON COLUMBIA, EPIC AND COLUMBIA/EPIC CUSTOM LABELS.

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 N: INTRUDERS
 AMSEY LEWIS
 N: JOHN
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 THREE
 AMS: ED
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 ILEZ: DA
 MILES I
 S: PHIL
 OGELBERG: ART
 THE ISLY BROTH
 OGGINS & MESSI
 ATHIS: ROGER M
 S: MOTT THE HO
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 RICH: TOM RUSH
 SLY AND THE FA
 REES: J RRY VAL
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 ONARD BERNSTI
 BROMBERG: THE
 S: RICK ERRING
 ENTRE MONT: DAVID ES
 UNKEL: GL
 S: GEORGE
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 JINN: MURR.
 E: MOUNTAIN
 AUL: JOHNNY
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 N: E. POWER BIG
 BYRDS: "KKI CAF
 R: NEIL AMOND
 X: PERC
 GOUL ALBERT HAMMO
 ES: AN RE KOST
 ORCHES RA: MAI
 McLAUGHLIN: HA
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 GGS: EARL SCRU
 E SPRINGSTEEN
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 ANDY W
 SMITH: YNN ANI
 YSTER (JLT: BO
 LEONARD COHEN: RAY C
 NIE DYSON: EARTH, WIN
 ON: DAN OGELBERG





Walter Yetnikoff
President
CBS Records International

Yetnikoff Confident CBS Intl. Will Meet Challenges of Future

wide machinery is really done. We have accomplished what was originally planned in terms of operating apparatus."

That's not to say, though, he continues, that additional changes won't be made in organizational makeup. As share of market continues to grow for the division, notably in Europe, it will require a definite strengthening of existing staffs.

"More important now, though, is that our goal is to become the super record company of the world," he says.

With the "business" of setting up a business almost completed, Yetnikoff feels that CBS International, during the next decade, must direct more and more attention to the artistic side.

While he admits that it's "hard to lay down rules anymore"—mainly because of the constantly changing economic and political situations around the world—Yetnikoff freely states that it's his belief that CBS International has "a big leg up on the competition, especially over those firms just now looking to increase their international involvement."

The 10 years of CBS' existence as a division have not passed without some valid lessons learned and Yetnikoff, remembering the fledgling years of his division, says that it's his

"Our goal is to become the super record company of the world."

policy to "encourage people looking to get into business overseas to use our facilities, namely factory capabilities, trucking and warehouse space. It was done for us when we were first getting started, and I don't see any reason why we won't do it for some other label."

Closer to home, Yetnikoff explains that the division will be making "major efforts" to acquire and break new talent. The implementation of this policy will be fourfold:

- To continue the breaking of U.S. talent in markets around the world.
- To place a greater emphasis on local talent in each subsidiary's region. The optimum to be reached would be to have a 50-50 sales ratio of local acts to international talent in each market.
- To find and develop local talent whose musical validity extends well beyond their own national boundaries, including foreign artists viable for the U.S.
- To go after interested artists who, although they might be on a competitor's label in the U.S., are not signed for worldwide rights. The results here have already paid off, as just this past month CBS International signed songstress Melanie to a contract covering territories outside the U.S.

"The reason for this," says Yetnikoff, "is simply that most companies are not set up to the extent that we are and, as such, just can't give the artist the same concentrated effort around the world."

He does say, though, that the division would hardly ever sign an artist for less than all of Europe.

Why this increased emphasis on talent?

"As markets around the world won't be growing as they have in recent years, it's going to be a harder road for us to travel. What we will have to do is increase our share of market in various regions, and having the best talent is obviously the only way to do it," says Yetnikoff.

Another valuable tool in the CBS arsenal is its network of manufacturing and distribution facilities. And, again through solid planning and experiences during the last 10 years, CBS International's position today is excellent when it comes to meeting product demands.

According to Yetnikoff, the division will continue to develop its capabilities in this area. In fact, major steps have already been taken to expand facilities in the U.K. and Japan and to further modernize those in Mexico and Brazil.

Aside from the obvious differences between running an international company vs. a domestic operation—like fluctuating currencies, cultural differences and plain distance between cooperating parties, Yetnikoff sees the international market as possibly more demanding. "For example," he says,

"overseas you have to keep a much closer relationship with retailers than in the U.S."

"Why? Well for one thing, they are a lot stronger within their own markets, which tend to be smaller than in the U.S. Also, there is little discounting overseas, and distribution systems tend to be a lot more direct, without large sub-distributors involved. And, because of this, dealers tend to carry more weight with both consumer and manufacturer," says Yetnikoff.

Asked whether CBS International would turn towards retailing in Europe, Yetnikoff replies: "We're not adverse to going into retailing but, at the same time, we're not prepared right now to make the move in a large way. We may never make the move, but it's not a foreclosed issue."

Noteworthy, though, is the fact that CBS in Canada has been involved in running a retail operation for four years now. Rated as a "success" by Yetnikoff, the chain has 13 outlets and a number of franchised locations. There is also a rack operation which services hundreds of Canadian outlets.

"Judging from our Canadian experience, one of the motivations favoring retailing, aside from sales, is that it gives the label direct contact with consumers and thus a finger on the pulse of the buying public." He says that he also views a retailing operation as a "good source for talented personnel looking to work for record companies, who otherwise could not get in the door."

Turning his attention to the employees in the CBS International family, Yetnikoff says: "I think that overall we have outstanding people throughout the world. Most of our success story is due to their dedication, involvement and professionalism, the greatest asset we have. Above all, though, they are very human and very decent people."

"I hope that we've created an atmosphere for them to grow and to take on additional responsibilities. However, we are a very large company, and I'm not always sure that we've provided them with enough opportunities for their sake as well as for ours. Also, we have to avoid becoming too rigid, making sure at the same time that younger people in the organization have the chance to move ahead."

As for what's ahead for the division itself, Yetnikoff feels that the signs are mostly promising. "South America just keeps growing as a market for us," he says. "Right now, we have about 25 percent of the available market in the top three countries, Mexico, Brazil and Argentina. In Central America we have about a 40-50 percent share of market."

"Having a few hits always helps solve the business problems of the day."

In Australia, Asia and Europe, "excellent jobs are being done by our people," continues Yetnikoff. "Spain, one of our newer subsidiaries, is proving itself extremely strong, especially on providing artists additional touring options when going to Europe." Expectations for the recent agreement between the Soviet Union and CBS are also high.

Indications also point towards CBS setting up shop in Africa in a joint venture agreement with a firm in the Nigerian market. Kenya is also being eyed as a future home for a CBS operation. As well as being viewed as a potentially strong market for product sales, the African continent is also being talked about at CBS in terms of its musical trends, both traditional and pop oriented.

"We will continue to be a record company that covers the entire musical spectrum," emphasizes Yetnikoff.

Meanwhile, it's definitely business as usual (or unusual) for the division as it moves into its second decade of existence. Yetnikoff admits that there will be uncertainties ahead, even for a company the size and scope of CBS.

"But," he says, "having a few hits always helps solve the business problems of the day."

By JIM MELANSON

Hardly a day passes in the average work week of Walter Yetnikoff that dozens of in-coming overseas telephone calls, telex wires, memos or artists' problems don't require some sort of action on his part—be it just a suggestion for a subsidiary to consider following or a hardfast policy decision with few options.

While some of the decisions coming from his 13th floor office in CBS' "Black Rock" building in New York may prove to have immediate impact on the international record market, many are geared to keeping the far-flung activities of one of the world's largest record companies well-oiled and functioning fine.

That's the way it is when you're president of CBS Records International, now in its 10th year of operation as a division of CBS, Inc.

Yetnikoff, who joined the division as executive vice president in 1969 and who had led CBS Records International during its greatest growth period, is now enjoying his fourth year as divisional president, is extremely pleased with the present state of affairs at CBS International and is cautiously optimistic about the forecasts for future growth.

Says Yetnikoff: "The era of setting up the division's world-

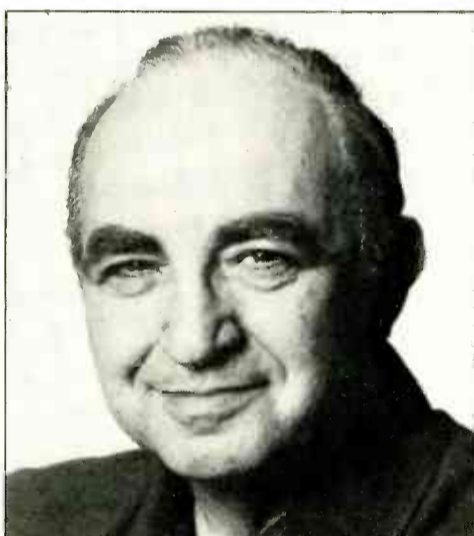


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'No. 1 In Europe'--Goal of



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1. Taking part in a European financial conference are, left to right, Pat Hurley, financial director, Europe; Claude Chagnon; Peter de Rougemont, vice president, CRI European operations; Michael Adams, CBS corporate director, international money management, Europe; and Alain Levy, staff assistant.

2. Going over plans for upcoming artist tours on the continent are, from left to right, Steve Diener, marketing director, Europe; Peter de Rougemont, vice president, CRI European operations; and Marcus Bicknell, promotion coordinator, Europe.

3. Max Wyngaard, director of operations, Spain, Switzerland, Austria and Belgium.

4. Peter de Rougemont, vice president, European operations, CBS Records International.

5. Paul Myers, international director of classical operations.

6. Bob Walker, director of Masterworks marketing, Europe.

7. Norman Block, right, director of business affairs, European operations, and singer John Hammond.

CBS Intl.

By Mike Hennessey

During CBS Records International's first 10 years as a division, one of its prime objectives has been to become the number one record company in all of Europe. And, helping to guide CRI to its goals in this area of the world has been Peter de Rougemont, vice president, European operations.

Appointed the first manager of Columbia Records new subsidiary in Buenos Aires in 1953, de Rougemont's market initiatives prompted his taking charge of the Brazilian subsidiary and all of South America in 1959. In 1960, he was named vice president, Latin American operations.

And, as one of the founding members of the divisional structuring of Columbia Records International, de Rougemont, in 1963, shifted headquarters to Europe to become vice president in charge of CBS's over-all European operations, a post he has held to date.

Reflecting on the development of CRI from his Paris-based offices, de Rougemont explains that the key elements of the region's growth have been threefold:

1. Completion of the establishment of a network of CBS record and music publishing subsidiaries in all the important markets of Europe.
2. Achievement of consolidated team work by the European subsidiaries, such as communal marketing efforts and centralized manufacturing services.
3. The build-up of a multi-lingual staff at CRI in Paris to bind the network together and to crystallize both short and long-term policies, implementing them through the subsidiaries.

Presently, CBS has 12 wholly-owned subsidiaries in Europe and the Mid-East—in Austria, Belgium, Denmark, France, Germany, Holland, Israel, Norway, Spain, Sweden, Switzerland, the U.K. and a partnership with Sugar in Italy. In the music publishing division there are April Music branches covering France/Belgium, Germany/Austria/Switzerland, Scandinavia, Spain and the United Kingdom.

While allowing creative freedom to the subsidiaries in the matters of repertoire, it is the policy of CBS International to seek the greatest possible co-ordination and co-operation in such areas as record pressing, tape duplication, artist tours and promotion. Along these lines, top management from the subsidiaries and the European operations staff meet every two months to accomplish these objectives.

Says de Rougemont: "The centralization of record pressing and tape duplication into two main manufacturing centers in the European Economic Community—one in the U.K. and one in Holland—has provided important economies of scale, especially in the printing of sleeves. There have also been savings on inventories and obsolescence. And, the CBS factory organization and Shorewood Packaging have been able to pass on these advantages to custom pressing clients."

Although the bulk of pressing and duplication for Europe is done in Holland and the U.K., there are also local pressing plants in Spain, Israel, Italy and a small singles factory in Germany.

Turning to artist tours, de Rougemont states that they are "all organized on a national and multi-national basis, with promotional support before, during and after the tours. Artists and record promotion is carried out in the same way. We also launch new product series on a multi-national basis. For instance, our mid-priced Embassy line started in the U.K., and was projected across the continent with some modifications to suit different markets."

Where recording is concerned, de Rougemont says that "the subsidiaries are free to use whichever studios they and their artists prefer. When in London, though, the continental subsidiaries mostly use the CBS studios because their reputation is the best."

For CBS International in Europe, the Common Market has naturally engendered both difficulties and opportunities.

Says de Rougemont: "It has enabled us to achieve economies of scales in manufacturing and provided advantages in purchasing materials and machinery. At five in the morning our Dutch drivers leave Haarlem and deliver several tons of records to our distribution centers in Frankfurt, Paris and other cities. They then return from France with a cargo of vinyl. Borders don't exist."

One well-known disadvantage, aggravated by the price differentials that exist among the EEC countries, has been the transshipping of product. But even this has its positive aspect.

States de Rougemont: "In Holland, in 1973, the influx of records at low prices from the U.K. and France resulted in prices being adjusted downwards. Fortunately, volume increased, which partly compensated the loss of income. The same is happening in Germany now. The distributors engaged in this trade do not sell singles. I am concerned that the German consumer price ratio is now 6 marks for a single to 18 marks for a full-price international album. That must have contributed to the failure of the German singles market to grow.

"Costs and prices will tend to level out over Europe," de Rougemont continues. "But, our sales forces will have to live with transshipping brought about by variations in exchange rates—until sooner or later we have one currency."

One of the major problems facing an international music company in Europe today, as far as de Rougemont is concerned, is the growing difficulty of breaking new artists. The lack of opportunities for radio and television exposure, coupled with the decline in singles sales, has made it extremely difficult to introduce new acts into Europe.

Even with the growing difficulties, de Rougemont is pleased with CBS' track-record in this area. He says: "We have been extremely successful in breaking a number of new U.S.-based acts throughout Europe. Take the Three Degree for an example. They broke first in Holland, eventually earning gold records there as well as in Belgium, and the U.K.. All this before they broke in the U.S. with "When Will I See You Again."

"Similarly, Europe was first to break Labelle. In France alone, their "Lady Marmalade" has sold over 150,000 units. Also, our continental companies, starting with "It Never Rains In Southern California," have firmly established Albert Hammond so that today he is one of Germany's top selling chart artists."

Turning his attention to local talent, de Rougemont continues: "We have had a number of successes with local talent, and I am sure it will be clear in reading the subsidiaries' stories. But, I would like to highlight two spectaculars—Gasolin in Denmark with aggregate album sales over 100,000 units and the Thijs van Leer "Introspection" album in Holland with more than 300,000 units sold. Drawing a comparison to the country's population in each case to that of the U.S., it would be fair to say that each LP has sold an equivalent to more than 5 million units on the U.S. market."

De Rougemont is firmly of the opinion that one of the reasons for the creative vitality of countries like Holland and Britain has been the exposure given to singles by pirate radio stations and by the official commercial and noncommercial radio and TV networks. "It is significant," he says, "that the countries where singles have shown the biggest decline have been those where opportunities for radio and TV exposure are most limited. And, those countries giving such poor exposure to records are stifling the development of their national talent."

It should surprise nobody that where product mix is concerned, what is right for one European country may be totally wrong for another. While there are some major international artists like Bob Dylan and Leonard Cohen who find universal acceptance, there are innumerable instances where a smash hit in Stockholm is a massive flop in Stuttgart.

"In general," says de Rougemont, "repertoire tends to be grouped by culture and geography. Naturally, British and American music, representing as it does the main inspirational sources of the pop world, is the most widely accepted. German product tends also to sell in Austria and the German part of Switzerland; French product sells in the French-speaking parts of Switzerland and Belgium; Dutch language product in the Flemish-speaking areas of Belgium, and so on.

"What is certain is that countries like Germany and Holland and the Scandinavian territories are more receptive to foreign product than France and Italy, although even there they are becoming more and more receptive to outside product.

Equally, Latin countries tend to find their own national artists less exportable than, say, the Dutch. But then again, we have sold 300,000 David Essex records in France and Charles Aznavour and Gigliola Cinquetti have had hits in Britain last year.

"I would say that the U.K. market is less closed to continental talent than it used to be; and I would also say that really good product will sell anywhere, given adequate exposure."

In the area of direct imports, de Rougemont feels that the problem, although difficult, is not as great as many people might believe. He does say, though, that in the past few years the import market from the U.S. has been very active. "Better coordination between our U.S. company and our manufacturing centers has greatly reduced the time delays in manufacturing records," continues de Rougemont. "In fact, on important releases the records are all simultaneously released. The rise in U.S. prices has also been a deterrent."

Looking ahead to the next five years, de Rougemont says that CBS International in Europe is confident of continued growth despite the current economic crisis.

"I believe this is true because I lived many years in Latin America, where the economic and political difficulties were similar to the ones we shall be facing," says de Rougemont.

"Automobiles, white goods and such like sales suffered, but people went on buying records, provided we kept prices within their grasp.

"One of my worries, though, is that with VAT at 33½ percent in France, the government is expecting the record industry to either perform magic, or price itself out of the consumers reach. We fear profit margins are suffering, but if in exchange we get an abatement of inflation, life should be bearable. Those who are flexible and inventive enough to perceive and change with the times will survive well enough."

De Rougemont is emphatic that quantifying industry growth in terms of money is a pointless exercise, with inflation making it impossible to measure true growth.

"In fact," he says, "one of the problems of the last 10 years has been that people have been thinking of growth in terms of money and this has exacerbated the inflationary spiral.

"But in units, I would guess that the European market should grow at an average of 7 percent a year. Of course, it will be uneven from country to country and from year to year.

"For example, right now the Swedish market has exploded and unit sales are up to around 20-25 percent. That sort of growth rate can't be maintained, but I am confident that the average for Europe as a whole over each of the next five years will be around 7 percent.

"Don't look back. Something may be gaining on you."— Satchel Paige

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Australia: A. William T. Smith	Italy: Giuseppe Giannini
Austria: Jaroslav Sevcik	Japan: Norio Ohga
Belgium: Pascal Robiefroid	Mexico: Armando de Llano
Brazil: Evandro Ribeiro	Norway: Per Jenssen
Canada: Terence Lynd	South Africa: Arnold Golembo
Colombia: Carlos Gutierrez	Spain: Tomas Munoz
Costa Rica: Guillermo Lopez	Sweden: Jorgen Larsen
Denmark: Soren Nissen	Switzerland: Yves Helfenberger
France: Jacques Souplet	U.K.: M. Richard Asher
Germany: Rudolf Wolpert	Venezuela: Victor Manuel Oliver
Holland: John Vis	

And a special two-scoop thank you to Walter Yetnikoff, Bunny Freidus, and the whole New York staff of CRI.

Gamble/Huff/Bell.

The Sound of Philadelphia.

By NIGEL HUNTER

THIS YEAR marks the 10th anniversary of completely independent operations in Britain by CBS U.K., the local arm of CBS International. This independence was preceded by more than half a century of licensing deals whereby Columbia product was marketed in Britain by EMI and its predecessors and by Pye and Philips in turn during the last decade. The latter company (now known as Phonogram) began releasing Columbia records under a CBS label identity in 1963, paving the way for eventual CBS independence two years later.

CBS International picked the small independent British enterprise, Oriole Records, as the vehicle for its own British operation. Oriole, named after the singing bird, had been formed in December 1948 by the Late Morris Levy, who was in fact Britain's first independent record label activist and had been releasing disks under the Oriole name since the nineteen twenties.

Oriole provided CBS with the complete set-up it required to establish its own independence in the U.K. There were the Levy Sound Studios in business in London's New Bond Street; a pressing plant located in Buckinghamshire, which was begun in a converted garage in Aston Clinton in 1946 and was planned to expand to a 30,000 square foot site in nearby Aylesbury by late 1964, and the Oriole Records offices themselves near the recording studios in New Bond Street.

The present managing director of CBS U.K., Dick Asher, has held the post for two and a half years, and the size, scope and current and future potential and importance of CBS U.K. in Columbia's international family was underlined at its sales conference at Eastbourne last year when Asher announced that CBS International had earmarked \$20 million for investment in the growth and expansion of CBS U.K.

The money is being used in doubling the factory footage by additional premises at Rabans Lane, Aylesbury; on the new warehouse and distribution center in Barlby Road in west London, and the new office headquarters in Soho Square, to where Asher and his HQ staff will move from their present Theobalds Road location in February or March. The total staff of CBS U.K. is just over 1,300.

"The company has changed through a process of evolution during its ten years of independence and certainly during my time with it so far," said Asher. "Peoplewise we've made tremendous improvements by adding new people to an already excellent staff."

He is particularly pleased about the success CBS has attained in its artist and repertoire activities, which are conducted by two a&r departments, one handling only domestic U.K. acts and the other looking after international artists, including Americans.

"We are organized in this separate way to benefit both our U.K. artist roster and international roster and avoid any risk of favoritism for one over the other. Of course, the international department also looks after our U.K. talent abroad in terms of servicing.

"Our success in the artist area, I'm convinced, is due to this approach and philosophy, and we're getting very substantial results with such U.K. acts as David Essex, Mott the Hoople, the Wombles, Sunny, Sailor, Russ Ballard, Colin Blunstone and Argent. We pruned our artist roster, which is now much smaller, and we're much closer to our acts as a result. A&R is one of the most difficult areas in terms of immediate results, but we currently have many fine artists at the developing stage."

March Artists is the agency arm of CBS U.K., and fulfills a very valuable function in close relation and liaison with some of the company's British acts.

"We're in the agency business because it's difficult to get good agency service for new artists," explains Asher. "It's necessary to do it yourself, and the March office is very effective and doing a good job in this respect.

"On the publishing side, April Music is thriving with the David Essex-Jeff Wayne catalog, the newly acquired Neil Diamond catalog, exclusive deals with Mike Batt and Mott the Hoople, and copyrights by distinguished writers such as Nilsson, Laura Nyro, Gilbert O'Sullivan and James Taylor."

The CBS recording studios in Whitfield Street cover an area of 18,500 square feet in contrast to the 1,600 square feet of the old Levy Sound Studios in New Bond Street at the time of the CBS takeover. There are three studios in all, the largest capable of accommodating 90 musicians; the second holding 25, and the third 15. The equipment comprises Neve mixers and Studer recorders; EMT plates; natural echo chambers; Neumann, AKG and STC microphones. There are ADT and equalization facilities in all three studios, plus full Dolby system. Disk cutting, dubbing and multi-track dubbing facilities are also available.

"The studios are very gratifying," continues Asher. "It's a large complex, and we built a good one in technical terms. The studios are now highly respected, and a lot of people think they're the best in London."

U.K. Wing Marks 10th Yr. of "Independence"

The CBS distribution center in Barlby Road became fully functional last fall, and occupies 120,000 square feet. WEA, A&M and Magnet product is distributed through Barlby Road as well, and the center houses a telephone order department with space for 60 girls; administration and accounts offices; data processing; a canteen; stock control offices for the companies involved, and the storage, selection and packing departments.

"Barlby Road is a one-story location with over twice the space we had at William Road, which had an additional disadvantage of being on four different levels," says Asher. "It's working well, and I think we're providing a steadily improving, fast, efficient and first-class service for the retail trade."

With the Common Market occupying many minds today in terms of present political acrimony and possible future trading benefits on a large scale, CBS U.K. is already well placed and active with regard to links with the European mainland.

"The CBS companies in Europe and throughout the world cooperate and coordinate very well together," remarks Asher. "Naturally we favor the Common Market concept and what it can mean. Any type of tariff restrictions in terms of the flow of records back and forth is a handicap to us.

"We have two big factories in Europe, the one here at Aylesbury and the other at Haarlem in Holland, and there are two smaller plants in Spain and West Germany. They are geared to help one another in the event of one having a particularly heavy volume of work to cope with at any time.

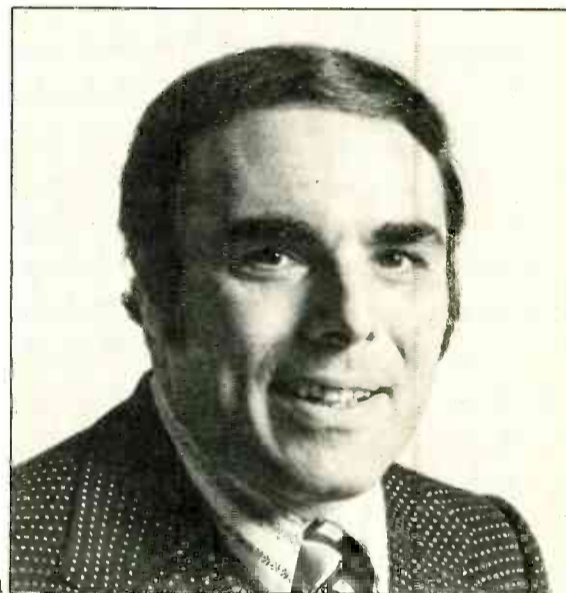
"There has long been a Common Market where artists are concerned, of course. Abba from Sweden, Gigliola Cinquetti from Italy, Birth Control from Germany, Gasolin' from Denmark, Titanic from Norway, Daniel Gerard from France, and Manitas de Plata are just some who have gained acceptance here. It's a source of joy to us that some of our British acts break on the Continent even before they do here, and spread internationally. For instance, Sailor have happened in Holland and Scandinavia and Merlin in Germany, and Mott the Hoople and David Essex have broken big in many parts of the Continent. In fact, I reckon our percentage of success outside Britain with new U.K. artists is higher than anyone else's."

Asher is pleased with progress to date in the tape market, despite a falling off in 8-track cartridge custom which is being experienced by all British companies.

"Tape has been good so far supplementary to records. Basically we're in the software business, and the form we sell it in—disks or tapes—is of relatively minor consequence. Our factory at Aylesbury and our distribution center in Barlby Road can provide and handle everything that's wanted, whatever it is."

Asher holds formal staff meetings once a month, and there are confabs on a weekly basis covering singles, discussion of single and album product, scheduling releases and a general exchange of information, while Monday evenings are the time when he gets together with his a&r and business administration chiefs.

"It's an informal place really, but we pride ourselves on being a professional company," Asher sums up. "We don't have any staff stars, and I try to keep a low profile all the time. Sales have doubled and profits quadrupled over the last two years because there are a lot of good people here, and it's getting better all the time. If you're good, there's something for you to do at CBS U.K."





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1. M. Richard Asher, executive vice president, CBS Records International, managing director, CBS Records/U.K.

2. Maurice Oberstein, deputy managing director, CBS Records U.K., and managing director, CBS/U.K. manufacturing, catches up on report reading while the phones are quiet for a moment.

3. Allen Davis, left, director of sales and marketing, CBS/U.K., has good reason to smile when David Essex is around—as the young U.K. artist is proving himself to be one of the super-sellers on the English market for the 70's.

4. A session to lay down vocal tracks is about to begin in CBS Studio-3, rarely dark because of inactivity.

5. Producer/arranger Mike Batt, right, fills Walter Yetnikoff in on the latest happenings of his group the Wombles, following their sweep of the U.K. charts.

6. Paul Russell, business affairs director, CBS/U.K., gets clarification on an in-house memo.

7. A great deal of the credit for CBS/U.K.'s continued market growth goes to Jack Florey, the company's sales director.

8. Dan Loggins, CBS/U.K. a&r director, working the board at the company's recording studio.

9. Brian Hutchinson, managing director, April Music/U.K.

10. CBS recording studios on Whitfield Street in London.

11. CBS tape manufacturing plant on Rabans Lane in Aylesbury.

12. George Shestopal, administration director, CBS/U.K., keeps the in-house wheels turning with efficiency and an interested attitude.

13. George Ridnell, financial director, CBS/U.K., makes sure the books are in proper order.

14. Pierre Boulez meets his first Womble.

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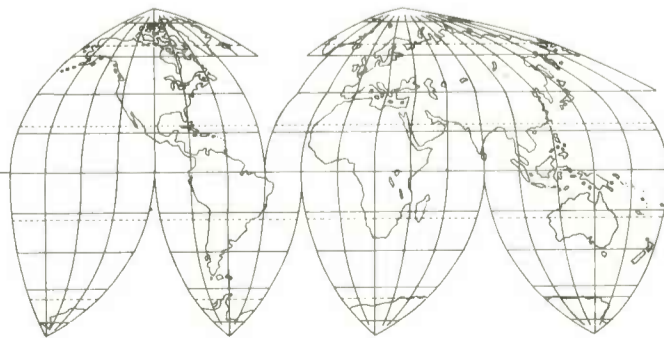
The Wombles have mesmerized the U.K. with the biggest and most complete promotion ever to hit the Isles.

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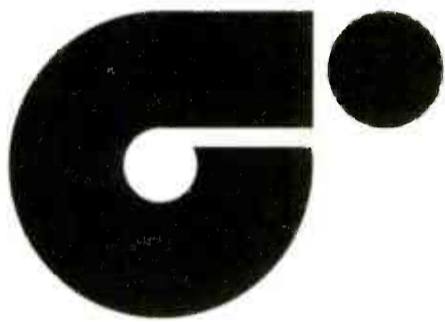
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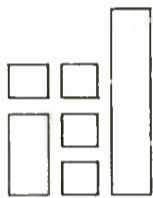
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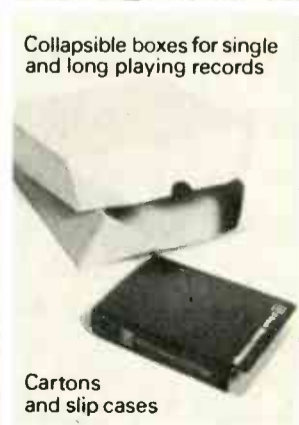
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CBS/SONY: Successful U.S.-Japanese

1. Norio Ohga, CBS/Sony president, presents Paul Simon a gold award plaque and a personal gift in recognition of his sales in Japan.



2. Toshio Ozawa, managing director, CBS/Sony, checks out album graphics while relaxing in his office.



3. Tatsu Nozaki, general manager, international a&r department, CBS/Sony.



4. Joining together for a ground-breaking ceremony at the site of a new CBS/Sony plant in the city of Shizuoka are, from left to right, Akio Morita, president, Sony Corp., the mayor of Shizuoka, and Norio Ohga, president, CBS/Sony.



5. CBS/Sony delivers the goods even to the smallest Japanese record store.



6. The pace in CBS/Sony's a&r department matches the brisk sales results the company has had on the market with its own local talent.



7. CBS/Sony a&r and promotion staffers discuss plans for a new release.

8. Norio Ohga, president, CBS/Sony, prepares to listen to Neil Diamond's latest LP, "Serenade."

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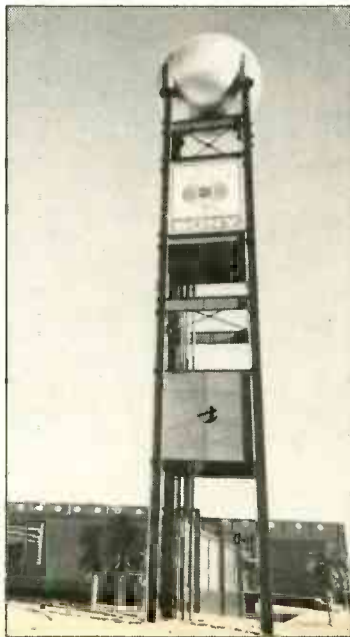
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9. An aerial view of CBS/Sony's plant in Shizuoka.



10. CBS/Sony Records Inc. (Shizuoka Plant).

11. Japanese actor Hiroyuki Nagato and his wife actress Yoko Minamida welcome the Three Degrees to Fuji television.



12. Japanese star "Kabuki" actor proved himself a Leonard Bernstein fan during the maestro's 1973 tour of the island with the N.Y. Philharmonic Orchestra.



13. Carlos Santana, center, is welcomed by a CBS/Sony executive at the Tokyo International Airport in November 1974, as he was arriving for a concert tour of Japan.



14. Andy Williams gets into the swing of things at a golf tournament sponsored in his name by CBS/Sony at Hakane National Park.

15. Japanese salesmen in CBS/Sony "happi" coats promote sales at a provincial record store

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TOKYO—As CBS Records International enters its 10th year as a division, the CBS operation in Japan will be observing its seventh year as a joint recording venture with the Sony Corporation of Japan.

Already, CBS/Sony, led by its president Norio Ohga, has made a name for itself in Japan that is worthy of its world-famous parent organizations. In itself the short history of CBS/Sony in Japan's 65-year-old record business is a success story, a story that will be told for years to come as a successful example of American-Japanese business cooperation among international joint ventures of all kinds.

And what's the reason for CBS/Sony's unmatched success? As a matter of fact, there are several reasons, depending on who are asked why. Japanese record dealers say it's the powerful combination of CBS international recording artists & repertoire and Sony's young domestic musical talent.

According to Music Labo, the Billboard Publication's Inc.'s Japanese trade weekly, CBS/Sony has the most artists and repertoire among the weekly's Hot 100 singles and albums. The top international artists (label in brackets) include the Three Degrees (Philadelphia International Records), Neil Diamond (CBS/Sony), Michel Polnareff (Epic), Alain Chamfort (Epic), Barbra Streisand (CBS/Sony), Terry Jacks (Bell), Andy Williams (CBS/Sony), Garfunkel (CBS/Sony), the Percy Faith Orchestra (CBS/Sony), Loggins & Messina (CBS/Sony), Albert Hammond (Epic), Paul Simon (CBS/Sony) and Francoise Hardy (Epic).

Also, the top Japanese recording artists from CBS/Sony on the Music Labo charts include Hiromi Goh, Momoe Yamaguchi, Saori Minami, Mari Amachi, Miyoko Asada (Epic label) and the Four Leaves. All of these artists are within Japan's Top 30 compiled for Billboard's "Talent in Action" (December 28, 1974), covering a period of one year in Japanese record sales.

In other words, all of this record company's major labels—CBS/Sony, Philadelphia International Records and Epic—are represented on Japanese charts, week after week, month after month, and year after year, despite the proliferation of record labels in Japan. What's more, through CBS/Sony, other labels are getting more exposure than ever before. They include Blue Sky, Gamble, Golden Fleece, Kirshner, Monument, Mums, T-Neck, Tommy and Windfall. Also Savoy and Track.

International artist contracts with CBS/Sony include Sergio Mendes (Vento International), Michel Polnareff (Disc'AZ & Atlantic Recording Group) and Francoise Hardy (Hypopotam & Warner Bros., France).

Although CBS/Sony is a small company compared to the parent organizations, it thinks big. Its record sales and artist promotion campaigns are mounted on a scale unprecedented in Japan. The whole company takes part in promoting and selling international recording artists. At present, all of the company's Japanese staff are busy implementing promotion and sales ideas for a score of international recording artists, some of whom are famous overseas but unknown to Japanese music lovers.

Among the "new" international recording artists are Blue Oyster Cult, Ray Conniff, Dalton & Dubarri, Maynard Ferguson and Bruce Springsteen, all from Columbia/U.S.A.; First Choice, Terry Jacks and Melissa Manchester from Bell; Argent and Charlie Rich from Epic/U.S.A.; Gerard Lenorman and Joe Dassin from CBS/France. Also Chris Hinze (CBS/Holland), I Pooh (CBS/Italy), David Essex (CBS/U.K.), Harold Melvin & the Blue Notes (Philadelphia International Records), Rick Derringer (Blue Sky), Kris Kristofferson (Monument) and Steppenwolf (Mums).

According to CBS/Sony the 1974 top hit album artists in Japan are Vikki Carr, Alain Chamfort, Neil Diamond, Earth, Wind & Fire, Loggins & Messina, Dave Mason, MSFB, Mott The Hoople, the O'Jays, Billy Paul, Barbra Streisand, The Three Degrees, Edgar Winter and Johnny Winter.

Also, CBS/Sony says, the all time top hit album artists in Japan are Beck, Bogert & Appice, Blood, Sweat & Tears, Chase, Chicago, Caravelli & His Magnificent Strings, Miles Davis, Donovan, Bob Dylan, Percy Faith, The 5th Dimension, Garfunkel, Albert Hammond, Herbie Hancock, Francoise Hardy, John McLaughlin (Mahavishnu), Sergio Mendes, Mountain, the Partridge Family featuring David Cassidy, Michel Polnareff, Santana, Paul Simon, Simon & Garfunkel, Sly & the Family Stone, Trio Los Panchos, Weather Report, The Who, and Andy Williams.

The best selling SQ quadrasonic records in Japan from CBS/Sony are "Santana Abraxas/Santana," "Bridge Over Troubled Water/Simon & Garfunkel," "Caravanserai/Santana," "Chase" and "Polnareff III/Michel Polnareff." Also, "Switched-On Bach/Walter Carlos," "Also Sprach Zarathustra/Leonard Bernstein & New York Philharmonic," "The Planets/Leonard Bernstein & New York Philharmonic," "Le Sacre du Printemps/Leonard Bernstein & London Symphony Orchestra," and "Petrushka/Pierre Boulez & New York Philharmonic."

Of the more than 260 SQ quadrasonic records released in Japan to date, CBS/Sony accounts for 224 selections (as of Nov. 21, 1974) comprising 113 international popular, 63 classical and 48 domestic recordings. The American-Japanese company's policy is to release all albums in SQ just as soon as the matrixed quadrasonic master recordings are available, thus eliminating a double inventory of SQ quadrasonic records and conventional stereo disks. In addition, all CBS/Sony recordings of live performances in Japan are made in SQ quadrasonic.

All of the SQ quadrasonic records are compatible with the four-channel home stereo sets and conventional stereo record players being manufactured in Japan. And about 60 percent of the 30 million Japanese families own home stereo

sets, millions of them manufactured by the Sony Corporation of Japan. Reassured by compatibility of the SQ quadrasonic system with conventional stereo sets as well as four-channel rigs, Japanese music lovers feel that it is safe to purchase CBS/Sony records by artists and repertoire. The SQ quadrasonic system was announced in Japan by CBS/Sony on June 10, 1971, and the first 20 SQ records (15 international popular, 3 classical and 2 locally produced albums) were released on Oct. 21 of the same year. At the same time, Sony introduced its first line of complete stereo systems, SQ decoder and SQ decoder with amplifier for the two rear channels, also rear speakers for existing home stereo sets. The Japan Phonograph Record Association and the Electronic Industries Association of Japan adopted the SQ quadrasonic system as standard in April 1972.

Parallel with the ever-increasing sales of SQ quadrasonic records in Japan is the rising interest in stereo music cassettes. Some of the hi-fi music cassettes from CBS/Sony are being printed on Sony's new "Duad" ferri-chrome tape which offers more dynamic range than other formulations. The first CBS/Sony "Duad" stereo cassette music tapes were released on Feb. 21, 1974, six of them classical and four international popular. Also, CBS/Sony is using the Dolby noise reduction system for all prerecorded music cassettes.

Besides the availability of top artists & repertoire from CBS/Sony, Japanese record dealers say, another reason for the company's success is the availability of high-quality phonograph disks and music tapes from its centrally located Shizuoka Plant. And, as far as Japan's billion-dollar record industry is concerned, the production facilities of this ultra-modern plant are second to none.

The fully automatic pressing machines developed at the Shizuoka Plant bring its output to the world's top level. It is capable of turning out two million factory-sealed hi-fi LPs a month. Also, for singles, CBS/Sony is using an automatic wrapping system that was adopted by the Shizuoka plant in October of 1971. And today, for travellers on Japan's world famous "bullet" super express trains between Tokyo and Osaka, and points beyond, CBS/Sony's ultramodern Shizuoka Plant is a familiar landmark.

Another reason for CBS/Sony's success, Japanese record dealers also say, is its centralized warehousing and distribution system. This streamlined system comprises a central warehousing complex at the Shizuoka Plant and seven distribution centers in Japan's most densely populated cities, namely Tokyo, Osaka, Nagoya, Fukuoka, Sapporo, Sendai and Hiroshima. In these and other Japanese cities, independent jobbers handle the warehousing and distribution with their traditional expertise.

The Shizuoka Plant is located near the Tomei Express Highway which connects Tokyo, Osaka and Nagoya, the "big three" metropolitan areas of Japan. In these three built-up areas, about 60 percent of Japan's urban population is concentrated. The Tokyo distribution center also handles CBS/Sony's shipments of phonograph records and music tapes to the big cities of Yokohama and Kawasaki adjacent to the capital of Japan. Likewise, the Osaka distribution center takes care of shipments to nearby Kyoto and Kobe. About 70 percent of the Japanese people live in the cities. The population of Japan is about 110 million, which makes it the world's second largest record market.

In terms of profit on sales, CBS/Sony leads all of the 19 member manufacturers of the Japan Phonograph Record Association. The American-Japanese record company was accepted as a member of this official organization on Oct. 1, 1968, only seven months after the joint recording venture's establishment. The association's oldest member is Nippon Columbia, established in October of 1910. It represented CBS Records in Japan prior to CBS/Sony.

Another reason for CBS/Sony's success in the business of music is the swift delivery of regular monthly releases and repeat orders to Japan's 2,500 retail sales outlets through computerized inventory control and cohesive manufacturer-retailer communications. The satisfied Japanese record dealers recall that CBS/Sony initiated inventory control on Oct. 1, 1969. They also recall that CBS/Sony held its first annual All Japan sales convention Sept. 14, 1970.

Also in retrospect, CBS/Sony introduced its "total purchase" system (cash payment, within 10 percent returns) despite opposition from the All Japan Federation of Record Retailers' Associations, yet managed to sign up 665 stores by Aug. 21, 1968, the day of CBS/Sony's first release.

The joint recording venture, which started out with only 80 employees, now has 859 personnel, including 353 at the Shizuoka Plant, 35 with the CBS/Sony Family Club, direct mail order subsidiary, and 13 with April Music (Japan).

April Music (Japan) is the outgrowth of CBS/Sony's publishing division, which was set up in March of 1968 with the establishment of the American-Japanese business venture. Besides producing new music for the Four Leaves and other Japanese recording artists in the CBS/Sony stable, it has published the (Michel) Polnareff Song Book, which is a Japanese best seller for the French singer.

The Tokyo-based music publishing subsidiary is affiliated businesswise with April Music & Blackwood Music of the U.S., April Music of the U.K., April Music of France, Meridian of France, Petra Music of the U.S., Tuna Fish Music of the U.S., Assorted, Bellboy & Mighty Three Music of the U.S., Musical Frontiers & Em Dee Music of the U.K., Prophet Music and Stonebridge Music of New York, N.Y., and last but not least the Lowery Music Group of Atlanta, Ga.

Says "Tats" Nozaki, CBS/Sony's international manager, at the company's spacious new Tokyo headquarters: "We have plenty of room for more international labels, artists and repertoire. The Japanese market is unique, but we have the know-how."

Example of Cooperation



CBS-24
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CBS — a catalogue of music and artists unparalleled in the world.

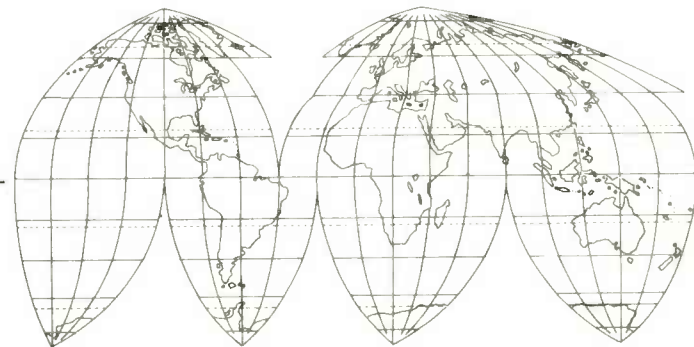
The child prodigy: CBS/Sony Inc. Since year one in 1968 we have grown with mind-boggling speed and efficiency. Today our list of hit artists reads like a who's who in the world.

There's Chicago, The Three Degrees, and Paul Simon from the United States. There's Caravelli and Michel Polnareff from France. From Italy, there's I Pooh; David Essex from the U.K.; and Trio Los Panchos from Mexico. And our success with Japanese artists has been nothing short of enormous.

We have also developed a publishing arm, April Music (Japan) Inc. We have a record club, CBS/Sony Family Club. And our enormous pressing facility, CBS/Sony Records Inc.

The Japanese market is second only to that of the United States. It is large and varied enough to support Japanese, French, American, British and Dutch artists, as well as classical music and jazz.

Clearly a very special company was needed here. CBS/Sony was the answer.



Japan's Music Company.
CBS/Sony Inc. 

By MARTIN MELHUISE



Columbia Records of Canada, Don Mills offices/plant.

Canadian Operation Caps 20th Anniversary With Finest Year

Columbia Records of Canada Limited, long an integral partner in the CBS International subsidiary family, has just celebrated its 20th anniversary with the finest year in its history.

Its first general manager was Robert Pampe, who saw it grow from a pair of small offices and one warehouse into a fully-integrated recording organization. Its modern headquarters in Don Mills, Ontario, comprises over 100,000 square feet of office, warehouse and factory space, including a 1970 automatic pressing and tape duplicating facility.

In addition to its four distributing branches, the company operates a national network of six sub-distributing service centers under the name of All Records Supply Company. The firm's business interests also extend into a most prominent national chain of retail stores, A&A Records.

Still another of its enterprises is a partnership in Shorewood Packaging Corporation of Canada Limited, a business which accounts for close to half of the jackets fabricated for the Canadian record industry.

Quite a success story the past 20 years! From an original staff of fewer than 50 persons in 1954, this group of CBS-operated businesses has today reached a point where it now employs a working force of 834 people.

The president and general manager of Columbia Records of Canada is Terry Lynd, a 45-year-old native of Whitby, Ontario. He came to the company in 1961, and was financial vice president during his early years. Later as executive vice president with the late Fred Wilmot, he was instrumental in conducting the company's program of expansion into rackjobbing and retail operations. Following a two and one-half year interval as vice president, finance, with Famous Players, Canadian cinema corporation, Lynd returned to the CBS company in 1973 as its chief executive officer, and its first Canadian-born president.

In a recent development at Columbia Records of Canada, a completely reorganized structure of the a&r department was announced, and it appears that the company, which has long been considered a "sleeping giant" in the area of domestic talent development is awakening to a new dawn of effective cultivation of their current Canadian artist roster.

Basically, a new management structure for its Quebec company, as well as fundamental changes in a&r activities represent the alterations.

John Williams was appointed to the newly created position of director, CBS Disques, Quebec. In addition to directing the Quebec managers of sales and promotion for all CBS product,

(Continued on page CBS-28)

1. Charlie Rich with Columbia Records of Canada's Jack Robertson, left, and Charlie Camilleri.



1

2. Terence M. Lynd, vice president and general manager, Columbia Records of Canada Ltd.



2

3. Santana and band join with Columbia Records of Canada's Mike Watson and Jack Robertson for a show of "gold," presented to the group for their sales north of the border.



3

4. Chicago receives a touch more of gold from north of the border, as Jack Robertson presents them a gold LP award in September 1974, for their latest recording effort and resulting sales.



4

5. It's Johnny Nash's gold single award, but equally proud of it as well are Columbia Records of Canada's Director of Merchandising Julian Rice, right, and Toronto Branch manager Eddie Colero.

6. There's hardly ever a slow moment in the record assembly room in Don Mills, Canada.

7. Woman staffer works in the tape duplicating room at Columbia Records of Canada in Don Mills.

8. Business is always brisk at the A&A Records outlet in Montreal, one of several eastern locations in the chain.



5



6



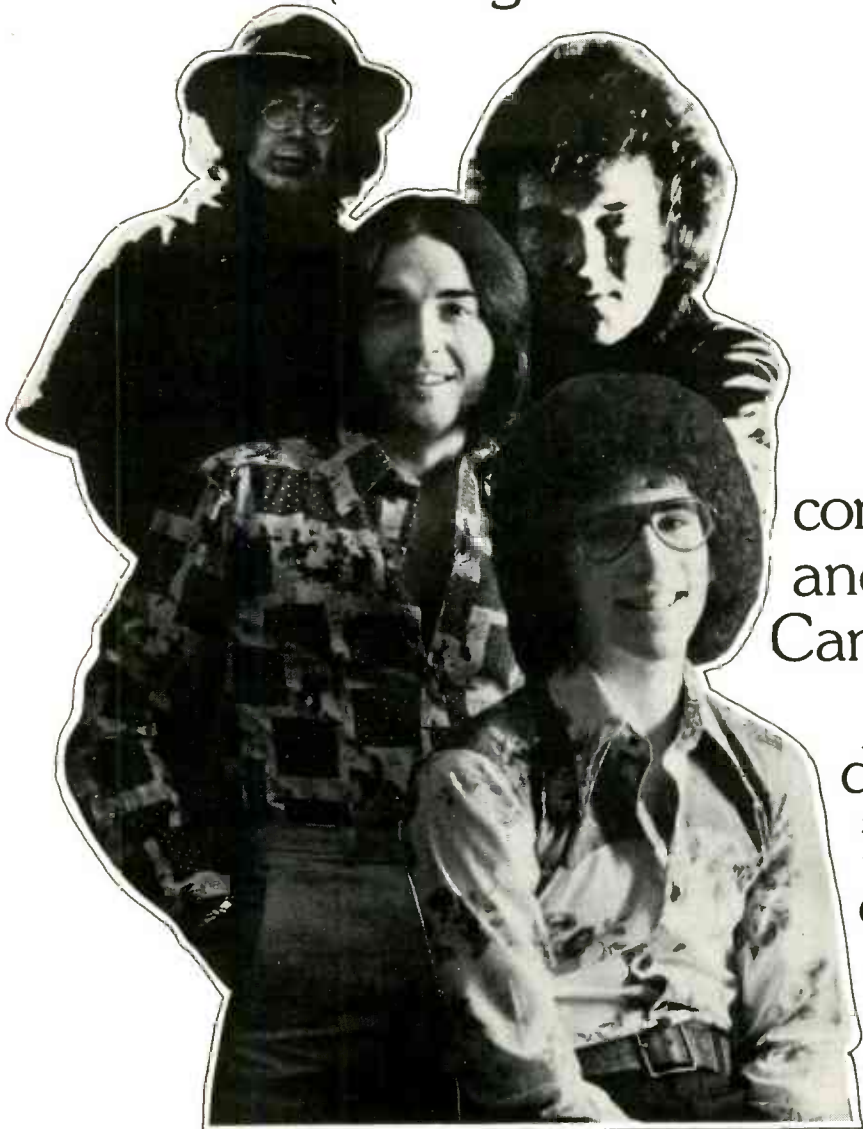
7



8

In English or French, Canada is listening to us.

(En anglais ou en français, le Canada nous écoute.)



CBS Canada is a bi-lingual company serving both the English- and French-speaking communities of Canada.

And to do that well, we have developed one of the most completely integrated distribution systems in the entire world.

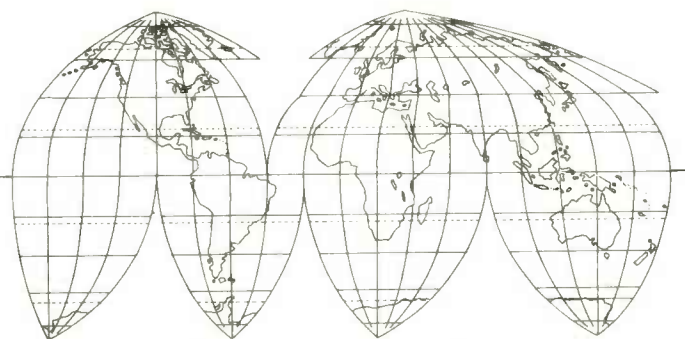
From start to finish, nothing is missing: we have our own packaging plant (which services the entire Canadian market); our pressing plants do custom work as well as our own; we own the finest rack jobbers of national scope; and we have our own inter-provincial chain of full-line retail outlets.

Of course, all of that would be senseless unless we could put it to work for important new Canadian artists.

Our latest generation includes the likes of Murray McLauchlan, Bruce Cockburn, and Myles and Lenny.

We are also constantly turning American, English and French records into Canadian hits.

After all, that's what our entire distribution network is for:
Making Hits.



**Canada's Music Company.
Columbia Records of Canada, Ltd.**

Canadian Operation Caps 20th Anniversary

• Continued from page CBS-26

Williams will also personally conduct a new drive to attract the strongest possible French-Canadian talent to CBS, as well as negotiating the leasing and licensing of independent French language productions and labels.

Commenting on the new emphasis that Columbia is putting on the French Canadian market, Lynd says: "In essence, the company originally was very successful in the recording of French Canadian artists and, at that time, held a dominant role in the market. Unfortunately, recent years have seen a situation develop where the company has not been playing exactly its former role in recording these artists. Now we intend to completely change that situation."

There are several reasons that Lynd feels that Williams is the man to take charge of the newly formed CBS, Disques, Quebec.

"John Williams is well known in Quebec and I certainly believe in his abilities to attract the very best artists and to establish the necessary licensing deals, which could basically put Columbia in the position that we would like to be in there.

"Quebec is a strong, viable growth market," he continues. "The essence of the problem of conducting business in Quebec Province is that it has to be done by people who can manage the business resident there. This is not a new approach to the problem, but certainly it is, in my opinion, the desirable approach. I sincerely look forward to very successful results."

Whatever the situation of the future, though, CBS Canada's current top sellers, Murray McLaughlan, Patsy Gallant, Edith Butler, Bruce Cockburn and Bearfoot, can already readily attest to the efforts of Lynd and staff.

The following interview with Lynd was conducted recently, and is reflective of the prevailing state of affairs at CBS International's Canadian subsidiary.

What is the basic distribution setup that Columbia Records of Canada utilizes across the country at the moment?

"We have a branch organization with branch operations staffed with both sales and promotional personnel in Vancouver, Calgary, Toronto and Montreal. Each branch is inventoried and supported by the main factory inventory at our head offices in Don Mills. We are about to embark on a change to improve our services to the market in terms of classical recordings. To date, we have experienced understandable problems due to economics and other factors in totally servicing the market. Today, we are planning a revitalization of classical sales, and, to that end, are planning to extend the catalog and virtually offer the entire American catalog. All inventory will be maintained here in Don Mills.

Will the classical records actually be manufactured in Canada?

No, not all of them. As a matter of fact, that has been part of the basic problem. It becomes a matter of economics. We feel that we can do a better job by importing classical product from the U.S.

Are there any changes planned in your rackjobbing organization in Canada?

Our rackjobbing company, All Records Supply Co. of Canada Ltd., is very capably managed by Jacques Gagne, and under his direction we have made tremendous gains in providing the type of service to the market which it specifically needs. The company has branches in Vancouver, Calgary, Winnipeg, Toronto, Montreal, Halifax and St. Johns. It is truly a national company servicing national chain accounts.

When you first came to the company, did you have any preconceptions on how you would handle the massive task of distribution in Canada and have there been any changes that you have personally made in this area?

The changes have emanated from a belief in rackjobbing and the placement of the right people to run the operation. This is the key. The organization has developed a sense of direction through some great techniques in managing and buying inventory, coupled with the absolute necessity of proper service to rack chain accounts. The name of the game is to turn the inventory in those accounts and those valued customers think naturally in terms of profit per square foot. Our people have done just a great job in providing that service. It's naturally a case of the department layout—the right product, the right presentation. And, at the same time, proper advertising for the store and proper merchandising and equally important. That is the key to the operation.

How is the expansion of the A&A retail operation progressing?

I am very pleased with the growth and the surge of the A&A Retail Stores in the Canadian market. Again, we have a situation where the chain has a new management team most capably headed by Rick McGraw, who is ably assisted by Bruce Wilson, vice president, merchandising. I am very excited about the thrust these people have generated in the market. A lot of this has been accomplished in a very short period of time, and I think that the chain is now recognized by all labels for its ability to professionally advertise and merchandise product. Tremendous gains have been made in the operation.

Will there be any new branches of the A&A chain opening in the near future?

I can't comment at this time. But, then again, in the same fashion as I believe in total distribution. I strongly believe in retail distribution. This all goes towards making Columbia a total company within the Canadian recorded music market.

Have you been pleased to this point with the quality of Canadian artists that have signed to the label?

I am very excited about the talent that has recently been signed. I believe in the professional quality of the recordings that we are now bringing to the market and the support of that product in the market through planned merchandising programs. This is most important—you just cannot throw that product out there without the proper support. I also sense an acute awareness of the Canadian talent potential by our parent company in the U.S. This I think was clearly evidenced by the attendance of Goddard Lieberman and Walter Yetnikoff and other key executives at our very successful Vancouver convention last year.


How do you see the market in 1975 shaping up?

It can best be summed up by saying that it will be a difficult market. There is no question that the total economy has felt, and will continue to feel, the economic developments from around the world. I do however have a great deal of faith in the fact that music is a part of our lives today and I think that those companies that are prepared to recognize the conditions in the market and act accordingly will obviously still enjoy success. It will be a case of organizing efforts—in fact it will have to be a total effort to ensure that the product will move in any particular market. We must be aware of the fact that we cannot change the market, but rather be able to act according to its conditions. I am quite confident that our people will be able to do this. I don't think that you'll see any radical changes in the product that is offered to the market in terms of price-lines. I'm quite convinced that with the proper effort—and it will require a great deal more effort—that total distribution will be achieved. Whether there will be any new type of music available to the market is not known yet. Of course, if it happened, it would be a tremendous assist. But, even still, I am confident that with the proper adjustments to market conditions that the industry can enjoy a good year.

Are you concerned over the reported drop in single sales and has it affected your label?

I don't believe that it has happened. Today you have more effective total distribution of singles that we have had in some years. The proper margins have been established for the successful sale of singles whether you're talking at street level, sub-distributing or manufacturing. The relationship of single values to LP values is healthy.

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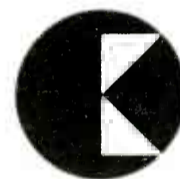
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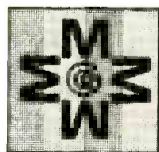


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The French Have A Word For It --- Success

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1. CBS Disques France strategy meeting headed by Jacques Souplet, center, label president and director general, Jean Queinnec, to his left, assistant general manager, and Olivier Ziegel, financial manager, to Souplet's right.
2. Gerard Lenorman, left, and Michel Fugain, third left, display gold awards for Jacques Souplet, right, president, CBS/France, and Jean Queinnec, assistant general manager, at CBS/France's 1974 convention.
3. CBS Disques France in Asnieres



CBS Disques France, founded in 1963 by the merger of the Columbia American catalogs with that of Odeon Records of France, is as rich in musical tradition as it is in creative energies.

While the label, with a heritage that goes as far back as 1904, has long been a leading force on the continental music market, much of the successes achieved during the last decade can be credited to Jacques Souplet, managing director.

Combining both a legal and musical background, Souplet has long been actively recognized by his peers as an executive equipped with the business skills and a knowledge of music to really make things happen.

Begin with his production of jazz concerts, including the Antibes International Jazz Festival, and move on to his managerial positions with Disques Barclay and COSEDEP, European distribution operation, and it brings you to his joining the CBS company in 1965—the beginning point of 10 years of a new era of musical excitement for both the French consumer and CBS itself.

Under Souplet's direction CBS Disques has grown to where today it has a combined working staff of some 300 people and an active artist roster of 30 acts.

On that roster you will find such popular French artists as Michel Fugain, Joe Dassin, Gerard Lenorman, Dave, Caravelli, Roland Magdane, Titanic, Martine Le Page, Yves Montand, Regine, Charles Trenet, Vivian, Pascal Danel and Francois Beranger, among others.

Cross-sales fertilization of international acts is as active in France as it is in other European markets, and here we find the top CBS sellers to be such acts as Leonard Cohen, David Essex, MFSB, the Three Degrees and Simon & Garfunkel. Recently, France became the first country to break Labelle.

The influences of French music are far reaching too, being popular in such French-speaking countries as Switzerland, Belgium, and Canada, as well as in the U.S. and the U.K.

Long considered as the artisans of love, the French have always stirred music enthusiasts around the world, not only with their ballads but also with jazz, pop and classical compositions. Love speaks many languages, and when it comes to the message of music the French speak it well.

Quite another message is delivered to retailers around the country—and this time it's one of fast, efficient delivery of quality product. With offices in Paris and Asnieres and warehouses in Croth and Asnieres, CBS Disques uses the most modern marketing and merchandising efforts to reach local retailers, wholesalers and rack jobbers year-round. Another successful operation for the company is its mail-order service, Club Francais du Disque.

Add up the qualities of professionalism, efficiency, creative sounds and a love of what you're doing and the answer comes out CBS Disques France!

JANUARY 25 1975, BILLBOARD

GRAPHICOLOR

Photogravure
et
Impression Offset

Façonnage

Pochettes — Albums

Catalogues

Cassettes - Cartouches

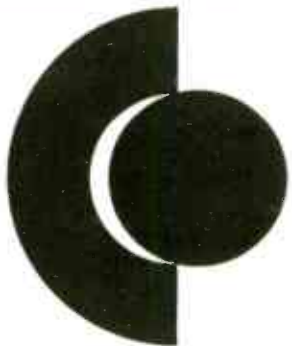
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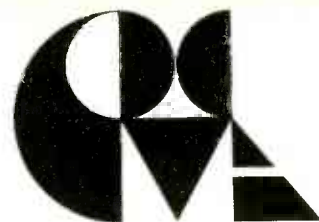


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AUDIO-VISUEL

1965-1975

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A CBS INTERNATIONAL

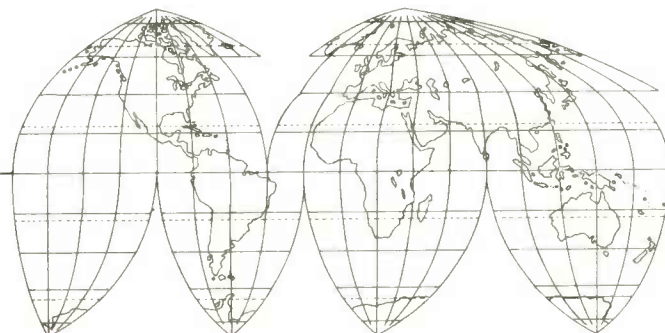
CRÉAC
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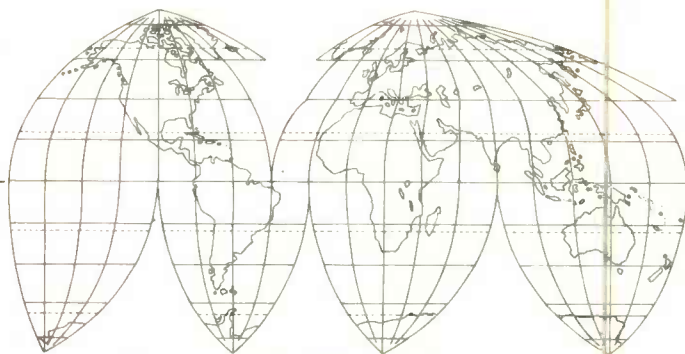
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CBS Germany Keeps Pace; Shares 10th Anniversary Of Continued Growth

1. Walter Scheel, left, president of the Federal Republic of Germany, and his wife, Dr. Mildred Scheel, visit with Neil Diamond and Rudolf Wolpert, following Diamond's appearance on Germany's "Starparade" television show this past fall. Diamond's appearance was part of a special promotional tour backing his latest single and LP, "Longfellow Serenade" and "Serenade," respectively.



1.



2.



3.



4.

2. Singer Albert Hammond with Rudolf Wolpert, managing director, CBS/Germany.

3. CBS/Germany's marketing director Helmut Hecht knows his music as well as he knows his market.

4. Dieter Eberle, director, pop a&r, CBS/Germany, working in-studio with one of the label's local artists.

While there are any number of success stories in the 10 years that CBS Records International has operated as a separate and autonomous division of CBS, Inc., clearly one of the standout company developments during that period is the growth of CBS Schallplatten GMBH—CBS Records, Germany.

CBS originally acquired 50 percent of an existing German distributing company in 1963 and then, in 1965, CBS Schallplatten became a wholly-owned subsidiary. In the 10 years since, the division and CBS Germany have both stood on their own two feet, the company has well kept pace with the division's growth, providing fertile sales ground for non-German as well as local label artists.

Its headquarters in a modern new office building in Frankfurt, with branch operations in Berlin, Hamburg and Munich, the company employs some 260 persons, up from 40 people in 1963, and utilizes all the modern day techniques for promoting, shipping and merchandising product.

With a team of 30 salesmen covering the entire country, there is little chance that a German retailer, wholesaler or rackjobber will go unnoticed when it comes to CBS product. As in the U.S., fulfillment of orders is direct through central and branch warehouse facilities.

Key to CBS Germany's success story is its managing director, Rudolf (Rudy) Wolpert, named to the post in 1969. With the subsidiary since its inception, Wolpert sports a broad knowledge of the company and the local music market, having held such label executive positions as manager, sales and marketing, 1968; director, administration, 1967; assistant to the managing director, 1966; and head of administration, organization and accounting, manufacturing, 1965.

According to Wolpert one of the primary goals of CBS Schallplatten is "achieving a sales mix of 50 percent local and 50 percent international product." And, early signs are promising, says Wolpert, as the ratio has already been obtained in recent CBS single chart positions.

Results like that aren't easy to come by in any market, and Wolpert is quick to credit such CBS staffers as Dieter Eberle, director, local pop a&r; Helmut Callus, sales manager; Helmut Hecht, marketing director; Dagobert Belau, manager, business affairs; Ursula Stumm, director of operations, central warehouse; and Gerhard L. Maurer, marketing manager, among others, for contributing to the overall effort.

How does that effort translate into actual sales? A few examples:

- In 1970-71, sales ballooned for the label, and during that period artist Danyel Gerard had his "Butterfly" single sell an unprecedented 1.5 million units.

- Also in 1971, a charity record for the Freedom from Hunger Campaign of the United Nations under the patronage of the former foreign minister, Walter Scheel, now president of the Federal Republic of Germany; the president of the

Deutsche Bundestag, Annemarie Renger; and the then chancellor of West Germany, Willy Brandt, brought 3 million marks as a contribution for the charity organization.

- In 1974, sales increased substantially, and such local acts as Costa Cordalis, Paola, Tina York, Henri Valentino and Johanna von Koczian were broken on national charts.

According to Wolpert, last year's efforts also produced strong chart action for such international artists as Albert Hammond, the Three Degrees, Charlie Rich, Art Garfunkel, the Wombles, Chi Coltrane, MFSB, Leonard Cohen, Neil Diamond, Santana and Gigliola Cinquetti.

Thanks to a creative, well-planned marketing campaign, a Philadelphia International sampler LP launched in late summer of 1974 topped the 200,000 by early 1975.

Presently, the top 7 selling international artists for the label are: Johnny Cash, Leonard Cohen, Neil Diamond, Bob Dylan, Albert Hammond, Santana and Simon and Garfunkel.

On the local side, leading the way in sales are: Wolf Biermann, Birth Control, Costa Cordalis, Mary Roos and Tina York. And of course, there is Ivan Rebroff, the biggest selling local artist in the German company's history who has sold enormous quantities in France, Canada, South Africa, Australia and elsewhere.

With quite an extensive artist roster of its own, plus a constant flow of touring CBS acts from the U.S., the U.K. and other continental CBS subsidiaries, the challenge to CBS Schallplatten's promotional, creative services and press/publicity departments can be great. But, then again, the extent to which artists do want to perform for the German market is just another sign of respect for the actual potential of the region.

CBS is well geared in this area, though, to meet practically every demand it might face. Promotion efforts are geared to cover radio and television, discotheques, consumer trade and publications, and local retailers. In addition to the home office marketing, promotion and publicity staff, there are press and promotion offices in Hamburg and Munich.

Oftentimes, new talent enjoys the same extensive backing from the labels as would a well established act.

New act or star, one of the high points of any artist tour in Germany is definitely an appearance on the national television show "Starparade." Make this show and the chances of getting your single on the chart are greatly enhanced. As a result of CBS Schallplatten's promotional efforts surrounding Neil Diamond's recent appearance on this show, sales of both Diamond's "Serenade" album and his "Longfellow Serenade" single doubled within two weeks of the show's live telecast.

In the area of a&r, the label maintains its main creative base in Munich. Much of CBS Germany's recent success in the area of local repertoire can be traced to that a&r department, under the leadership of Dieter Eberle, who is personally responsible for recent hits by Costa Cordalis and Paola and co-produced Albert Hammond's top 5 record "Everything I Want To Do." Comprising the core of the label's a&r staff are three in-house producers and three exclusively signed independent producers. Close contact with other important independent local producers is always stressed.

Overall, the success achieved by CBS Schallplatten GMBH during the past decade is a healthy indication of the leadership and creative expertise available to the music industry through CBS Records International subsidiaries. Another good example of the CBS World of Music at work!

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CBS/Belgium/Holland: Common Market Firms At Highwater Marks

In 1967, a Dutch, privately-owned company named Artone became an affiliate of CBS International, and ever since then CBS' presence in Holland has been marked with nothing but sustained growth and market leadership.

Under the direction of its general manager John Vis since January, 1971, CBS Grammofoonplaten B.V. Holland has produced such local/international talent as Albert West, Thijs van Leer, Chris Hinze, Gerard Cox, and Louis van Dyke and, at the same time, has been a key "breakout" market for a number of overseas acts on the continent.

At present, the top five selling CBS International artists in the Dutch market are such artists as Simon & Garfunkel, Neil Diamond, Albert Hammond, Santana and the Three Degrees.

Marketing and promotional techniques for the label take the usual route, mainly being directed towards local radio and television shows.

After the disappearance of illegal radio stations, Dutch radio has increasingly become more important, as has television.

One prime television program to reach in the market right now is a weekly called "Top Pop," on which selections from the top 30 songs in the country are showcased and "bubbling under" tips are introduced to the audience. The Dutch company has recently utilized this show to break new artists—most notably Albert Hammond, Janis Ian, Derek and Cyndi and Labelle.

According to label executives, distribution is direct to dealer, with a separate rackjobbing firm handling certain outlets and mass merchandisers.

The company also runs a record club, and is considerably involved in special products, especially through the introduction of broadcast albums from K-Tel and Arcade.

Along with Vis, a management team of Paul Tesselaar, marketing director, George Bischoff, director, Dutch branch/sales, and Leo Moolenijzer, artists and public relations, helps to direct a current staff of some 156 persons.

A good deal of CBS Holland's recent success in the field of a&r must go to Vis, though, as he has long established himself as one the premiere directors and producers on the European market, having joined Artone as far back as 1956 as director of a&r, marketing, promotion and sales.

Through Vis' efforts, it is almost assured that CBS Holland will continue as a leader in the release of jazz, classical and progressive records through the decade to come.

Across the border, CBS Belgium, managing director Pascal Robiefroid, became a full-fledged subsidiary of CBS in 1965. Prior to that, the company acted primarily as a CBS licensee.

Under Robiefroid, the company has developed a substantial artists roster, including such acts as Sharif Dean, Claude Neefs, Connie Neefs, Ann Michel, Jo Destre, Doctor Down Trip, John Lundstrom, Jef Cassiers and Theo Van Den Bosch, and through a sales force of eight persons has managed to generate healthy sales not only for local acts, but for more than several other artists from the U.S., the U.K. and Europe.



1. John Vis, veteran producer and general manager of CBS/Holland, ranks as one of the leading industry executives on the continent today.
2. Pascal Robiefroid, managing director, CBS/Belgium.
3. Frank Devos, CBS/Belgium label manager, takes notes while a field report is given to him over the telephone.
4. John Vis, left, presents Albert West a gold award for sales of his "Golden Best Of Albert West" LP.
5. George G.M. Bischoff, director, branch sales, CBS/Holland.
6. One of Holland's favorite artists, Thijs van Leer "works out" on the flute.



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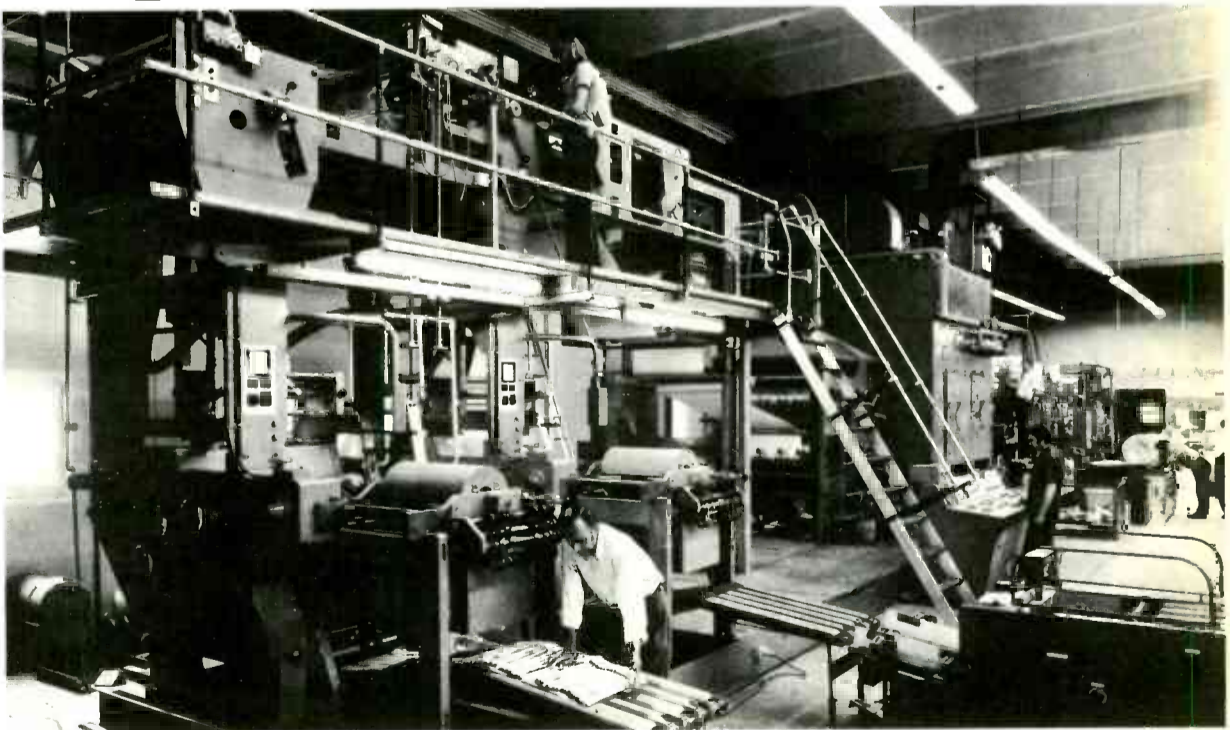
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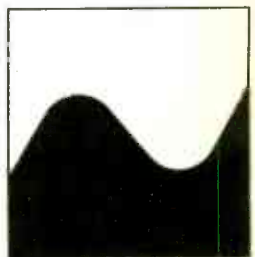
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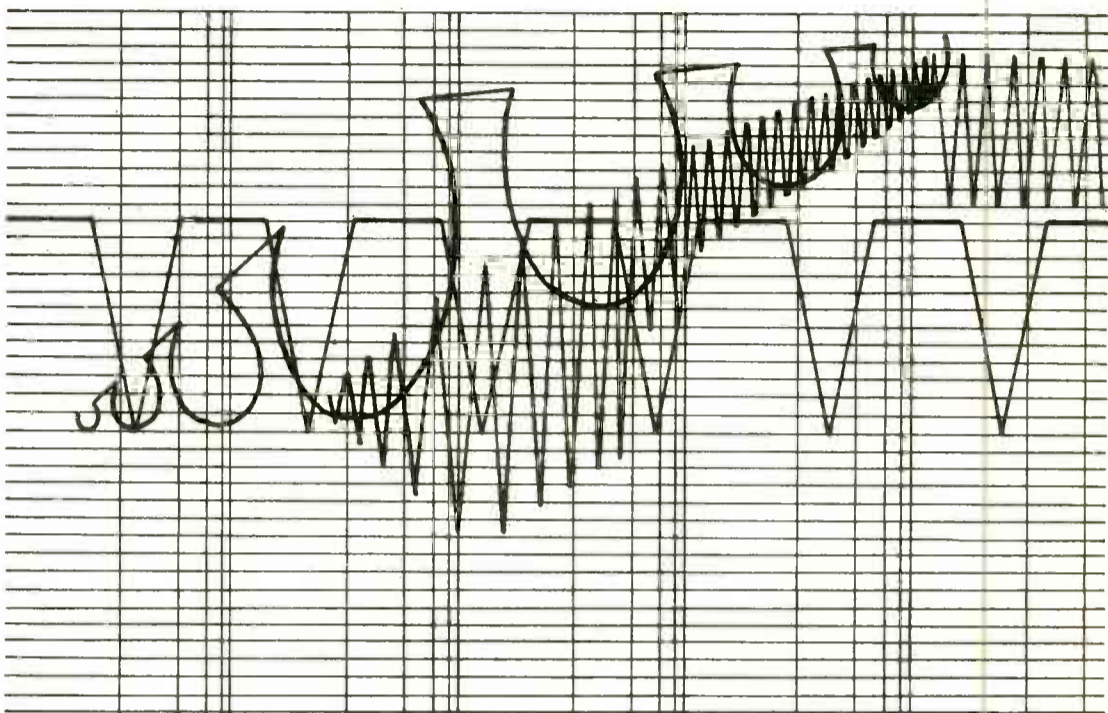
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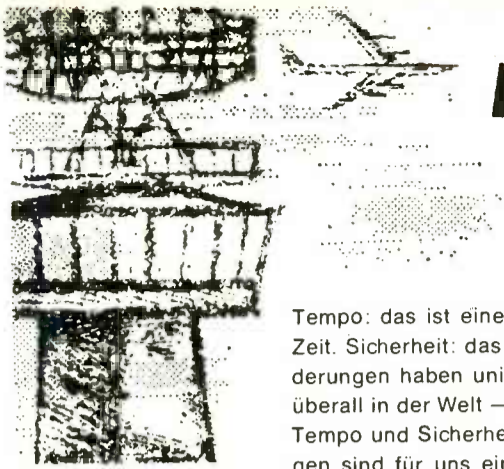
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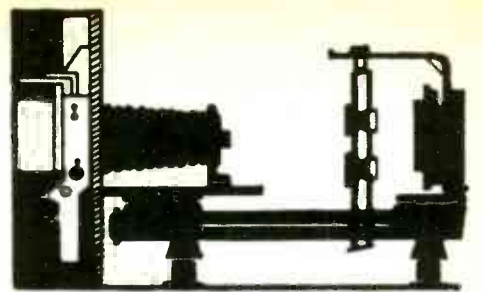
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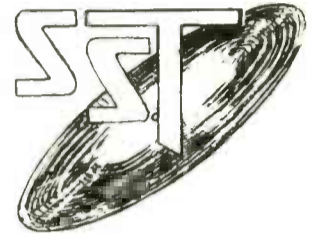


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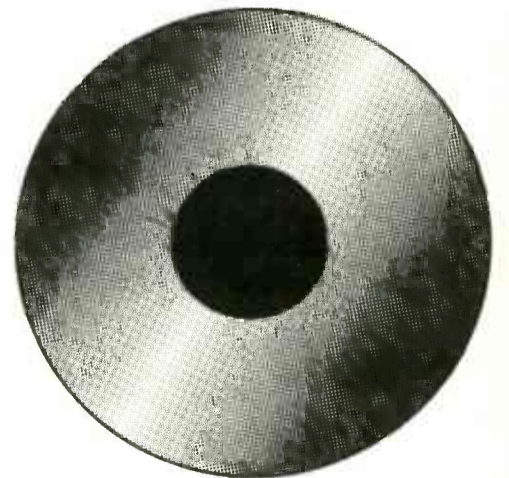
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Key personnel at the International manufacturing and service center in Haarlem pose for a group shot. Pictured, from left to right, are Tom Lieuwes, manager, personnel department; Gerry Borst, manager, product planning; Bas Markensteyn, manager, cassette manufacturing; Gerry Vacher, executive assistant; Joop Niggebrugge, technical manager; Wim Ariens, director, international service center; Peter Bouwens, general manager of the facility; Jan Souverein, plant controller; and Gerrie van Schie, printing manager.

A Message From a Pressing Plant (CBS HOLLAND)

CBS International is celebrating its 10th birthday, and for everybody involved with the American record industry this will definitely be self-evident, but we in Holland have a feeling that CBS International, just like CBS Inc., has always been there.

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The great break-through came, though, in 1969, after CBS decided to take over all remaining shares of the original owners.

In fact, if CBS had not become the owner of this local business, it would have been most likely that it couldn't have existed for very long.

For us, the "junior employees" at the time, this change of ownership came just in time. From the very beginning, CBS International has always been there for us, so that to speak we are astonished that "we" have existed only 10 years.

Nevertheless, we are proud to be part of CBS International, in which we believe and to which we very much would like to contribute to towards further and fast growth of CBS International In Europe.

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Our trucks deliver product made in Holland all over Europe.

And last, but not least, there is our international warehouse, with an average stock of about one million units, from which all CBS countries can continuously obtain their requirements.

We too are celebrating 10 years of CBS Records International as a division! In those 10 years a small local record plant with only 65 employees and slim chances for survival, has developed into an important Dutch industry with favorable prospects for the current 420 employees working there.

Peter Bouwens, general manager, international manufacturing and service center, Haarlem; Tom Lieuwes, manager, personnel department; Gerry Borst, manager, product planning; Bas Markensteyn, manager, cassette manufacturing; Gerry Vacher, executive assistant; Joop Niggebrugge, technical manager; Wim Ariens, director, international service center; Jan Souverein, plant controller; Gerrie van Schie, printing manager; plus 411 more people.

It may never have occurred to you how many records are sold in Holland. But we've given it a lot of thought.

In our small, happy country we've had album sales of over 200,000.

We did that with our Dutch artist Thijs van Leer.

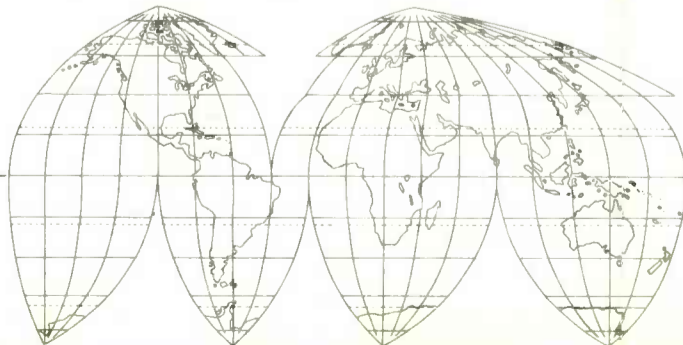
We've also broken many major American artists in Holland.

We did that most recently for The Three Degrees.

We've got a major Dutch artist roster including Thijs, Louis van Dyke, Rogier van Otterloo, Chris Hinze, Albert West, Pim Jacobs and Rita Reys.

We've got one of Europe's most famous producers, Ruud Jacobs.

And, of course, we are also breaking records from all over the world...all in our little country.



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CBS Grammofoonplaten B.V.

Kippis!

(That's "Prosit"
in Finnish.)

We're proud to be
a member in the family!

The Finnish music company


CBS works wonders all over the world.



Our artists thank you.

We thank you.

Italy's Music Company.

CBS-Sugar 



Progressive Management Sweetens Italy's Sugar

If you were to trace the origins of today's successful CBS-Sugar Records operation in Italy, your efforts would bring you back to 1957 when a small independent recording company, Campagna Generale Del Disco, was purchased by the Sugar family.

With progressive management on its side, CGD soon became one of the leading labels in the market, featuring an artist roster of almost 100 percent Italian talent.

But then, even with a strong sales record with its local product, market influences almost demanded that the firm enter the international music competition—which it did, once again with a great deal of success.

At the time, Sugar made its move with the acquisition of product to be distributed from such American labels as MGM, Reprise, United Artists, etc.

In 1966, CBS entered the picture, acquiring a 50 percent interest of the company. From there on out, what started out as a small indie operation was to develop into a major modern day firm which was to prove itself, over and over, as a strong influence on the prevailing European recording market.

Today, CBS-Sugar, with its co-presidents Ladislao Sugar and Piero Sugar, is directed by three "central" general managers—Giuseppe Giannini, Franco Crepax and Sandro Delor. In all, some 160 persons are presently employed by the company.

According to label executives, sales ratios are approximately 60 percent Italian product to 40 percent international disks.

The label still represents a number of top U.S. firms locally, including MCA, Chess/Janus, Cadet, Walt Disney, CTI, UA and Bradleys.

Distribution of product locally is handled exclusively by Messaggerie Musicali, the largest distribution operation in the country with its 10 branch operations in key Italian cities.

Sales efforts there are coordinated by Messrs. Paretto and Razzini, who report to MM's general manager Sergio De Gennaro. Overall, some 61 salesmen cover the region, reaching every major retailer, mass merchandiser and jobber.

Artistry, though, remains the key to CBS-Sugar's on-going successes. To its credit, the firm has broken such artists of the caliber of Gigliola Cinquetti, who came to the company as a complete unknown in 1963, and who, after many years of success on her home turf, went on in 1974 to have hits in the U.K., several other continental countries and now Latin America.

Currently, the label's top selling acts are Pooh, Raffaella Carrà, Adriano Celentano, Gianni Nazario, Massimo Ranieri and Gigliola Cinquetti.

Top CBS International acts include Santana, Chicago, Bob Dylan, MFSB, Simon & Garfunkel and the Mahavishnu Orchestra.

Special Section Sponsored by CBS Records International

JANUARY 25, 1975, BILLBOARD

1. Ladislao Sugar, founder of Sugar Records and president of CBS/Sugar.

2. Piero Sugar.

3. Discussing CBS/Sugar's market stance are, from left to right, the company's three "central" general managers—Sandro Delor, Giuseppe Giannini and Franco Crepax.

4. CBS/Sugar's international department is staffed by, from left to right, Gian Borasi, UA label manager; Johnny Porta, international manager; Andrea Floriani, MCA label manager; and Ernesto Tabarelli, CBS label manager.

5. Messaggerie Musicali general manager Sergio De Gennaro, left, and the company's sales manager, Mario Paretto talk over distribution plans for CBS/Sugar product.

6. Italian singing star Gigliola Cinquetti at work in CBS/Sugar's recording studio.



thanks to all my friends all over the world for the wonderful attention you gave me!

Gigliola Cinquetti

n°1 GROUP IN ITALY



J Pooli

Roby, Stefano, Dody, Red

and their producer Giancarlo Lucariello,
toast to their
CBS International friends, "hoping" to become
n°1 in many other countries too!



Producer Giancarlo Lucariello
International manager F. Mamone

Milan, January 1975

Dear CBS-SUGAR,

Congratulations on CBS-INTERNATIONAL 10th Anniversary. We are proud to help you when your present sales surpass your tape production capacity. Don't forget we can also help some other CBS companies in Europe.

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der CBS und hofft, dass die
gemeinsamen Erfolge auch in
Zukunft nicht ausbleiben werden.

CBS

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herzlichster Dank.



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Italian Wing Of

CBS INTERNATIONAL

For **10** Years Of Successes



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Audiofilm

congratulates
CBS International
on its 10th anniversary
and Discos CBS
on its 5th year
of operations
in Spain

AUDIOFILM
Sound recording
Alonso Cano, 68
MADRID

Switzerland/ Austria: Landlocked But Musically In Touch With Neighbors

Although responsible for a smaller market than other European subsidiaries, CBS Switzerland, founded 1967, and CBS Austria, founded 1966, both contribute greatly to the overall stance of CBS International on the continent.

With both subsidiaries coming under the jurisdiction of Max Wyngaard, CBS International director of operations for Switzerland, Austria, Belgium and Spain, a little less than a decade of successful operations has seen a substantial amount of sales coming from each label—through local talent as well as through international artists on the CBS family roster.

CBS Switzerland, under the direction of its managing director Yves Helfenberger, has shown market growth for each year of its existence, and now operates with a total staff of 38 employees, including six salesmen.

"Because of its geographical situation and multiplicity of languages (four official languages are spoken), the Swiss market is strongly influenced by neighbor countries like Germany, France and Italy," says Helfenberger. "And, because of that, our company must have an extensive international repertoire."

American artists alone account for some 59 percent of the total product sales in Switzerland, states Helfenberger.

Switzerland is also a place for local talent to make good and, at present, such CBS acts as Franz Hohler, Toni Vescoli, Bruno Spoerri, Softice and P.S. Corporation are the leading sellers for the label. Top selling international acts for CBS Switzerland include such artists as Santana, Leonard Cohen, Neil Diamond, Titanic and Chi Coltrane.

"Our people take good care of artists belonging to our great family and look forward to extending some well-known Swiss hospitality when they are here," Helfenberger states.

"At the same time," he continues, "I would like to express our gratitude to such artists as Leonard Bernstein, Pinchas Zuckerman, Pierre Boulez, Isaac Stern, Andre Watts, Rudolf Serkin, Leonard Cohen, Herbie Hancock, Blood, Sweat & Tears, Santana, Mahavishnu Orchestra, Miles Davis, Weather Report, Donovan, Roger McGuinn, the Three Degrees, Albert Hammond, and Mott the Hoople, among others, for their visits to our country."

CBS Switzerland's offices are now located in Zug, capital of the same named Swiss canton. Warehouses, shipping and order service departments are located some two miles away in Baar.

As with its larger sister-firms in the CBS International family, CBS Switzerland constantly places strong emphasis on the marketing and merchandising of product. It has paid off too, as the company enjoys a healthy share of the local market.

"Very soon after operations began," Helfenberger continues, "the Swiss market showed, contrary to other countries, that it was more of an LP-oriented market. Today the breakdown locally is some 56 percent album units sold against 31 percent in tape configurations and 13 percent singles units sold.

Whatever the sales percentages, though, the market is healthy, and CBS Switzerland is continuing to take the type of musical strides which will help maintain its leading role locally.

The above story is repeated somewhat when it comes to the Austrian company, as it like its Swiss neighbor has, in a similar time period, become one of the leading labels in its respective marketplace.

Even with the vast resources of CBS International's artist roster, CBS Austria, from a zero point of five years ago, has developed local talent to a point where today it accounts for 10 percent of repertoire sold by the label.

Leading home grown talent includes such acts as Die Fide-len Lavanttaler, Schlossberg Buam and Grossglockner Kapelle Kals. International artists ranked high on sales reports from the company include such acts as Ivan Rebroff, Simon & Garfunkel, Leonard Cohen, Santana and Johnny Cash.

Local talent, 29 acts in all, or international artists, Austria is proud of the catalog it has to offer its people.

With a staff of 30 people, main distribution methods are: First, direct to retailer; Second, wholesaler sales; and Third, rackjobbing, club sales, mail order business and special product sales.

As is the case with CBS Spain, CBS Austria, guided by its managing director Jaroslav Sevcik, is also engaged in promoting live concert performances. But, then again, it's just another way of reaching record buyers and helping to keep CBS Austria a leader in its own market!



1. Tomas Munoz, general manager, CBS Discos Spain, listens attentively as his staff members report to him on the label's market activity.

2. Jaroslav Sevcik, general manager, CBS/Austria, believes that one of the key ingredients to running a successful recording company is open lines of communication—whether by phone here or by direct personal contact.

3. Yves Helfenberger, managing director, CBS/Switzerland, often has the opportunity to use one of the four languages he can speak while keeping operations running smoothly from his Zug offices.

4. Ramon Crespo, marketing manager, CBS Discos Spain, keeping in close touch with his field personnel.

5. CBS Discos Spain sales manager Albino Jimenez checks a sales report with a label staffer.

6. CBS Switzerland's a&r manager August Villiger, left, listens to a demo-tape.

7. Ernst Sommerhalder, left, sales manager, CBS/Switzerland, pauses for a moment during a conversation with label executive Jeanette Foelml.

8. Kristine Hruska, press & radio promotion, and Roland Colerus, sales promotion, CBS/Austria co-ordinate plans for an upcoming campaign.

9. Picco Pacher, sales manager, and Lucia Wiesinger, assistant sales manager, CBS/Austria, go over sales figures for CBS product in their market.

Flamenco To Pop: Spain Says It All

Discos CBS, Spain, celebrating its fifth anniversary this year as a CBS World of Music subsidiary, has in a short period of time proven itself an integral force in the worldwide excitement of CBS Records International.

Established in January, 1970, with Tomas Munoz as its general manager, Discos CBS has grown from a fledgling label with a staff of 17 people to a firm of 170 persons.

Notably, 25 percent of the label's present sales come from domestic artists, reflecting both the development of local talent and the diversity of foreign product acceptability in Spain.

Says Munoz: "At present, we have two permanent producers and utilize six independent producers to handle our 35 local artists. Musically, they range from the most pure flamenco, to pop flamenco, pop, folk music, etc. However," he continues, "the most important goal of our local product department is the search and formation of strictly popular music product of a high consumption level.

And obviously, Discos CBS' performances in producing hits so far has been substantial, as sales, as compared with the firm's first year of operation, have increased dramatically.

Munoz and his staff, including Ramon Crespo, marketing manager; Luis Robisco, administrative manager; Albino Jimenez, sales manager; Manuel Diaz Pallares, product coordinator; Jose Ma. Camara, merchandising manager; Hainz Kremer, factory manager; and Jose Luis Gil, international repertoire, are proud of their accomplishments to date—and with good cause.

Among the label's successes are:

- The group Trebol selling 60,000 units of their single "Carmen" in 1971, giving the label its first "hit."
- The surpassing of the 100,000 units sold mark in 1973 with La Compania's single "El Soldadito."
- The breaking of the 200,000 singles and the 70,000 LPs units level in 1974 with Las Grecas' "Te Estoy Amando Locamente."
- The now scheduled release of Cecilia's single "One Million Reasons" and Manolo Sanlucar's LP in the U.S. by Columbia.
- The first time ever in the Spanish recording history accomplishment that an American artist singing in Spanish sold more than 200,000 singles. It was Andy Williams' version of the "Godfather."

Discos CBS has also been doing a good turn for talent on other rosters in the CBS Family of Music. Passing the 100,000 LP units sold mark locally are such artists as Simon & Garfunkel, Roberto Carlos, Santana, Jorge Carfune, Los Panchos, Andy Williams, among others.

A special standout in this area is Ray Conniff, who has sold more than 500,000 LPs through Discos CBS over the last five years.

Discos CBS' creative efforts are also constantly reaching across the ocean into the South American market, as more than 25 albums of local origin have been released there.

While Munoz and staff have been preparing a broad talent base for the label, they, nevertheless, can still point to such acts as Las Grecas, Cecilia, Elkin & Nelson, Juan Carlos Calderon and Bertice Reading as their top five sellers locally.

Also included on the Discos CBS roster are such acts as Carmen Y Campuzano, Juan Camacho, Arena Caliente, Capicua, Cuerpos Y Almas, La Compania, Carlitos, Ismael, Los Donana, Los Heredia, Rodriguez de La Fuente, Luciana Wolf, Francisco Valladares, Tip Y Coll, Juan Tierra, Simone, Manolo Sanlucar, Juan Ribo, Los Chorbos, and El Tio Y El Sobrino.

While it has taken time to develop the label's artist roster, a number of the acts are now receiving a good deal of international attention, states Munoz.

The attention given to artists on Discos CBS is duplicated when it comes to distributing and marketing company product locally, he continues.

"Our distribution network, formed by 30 people, covers 100 percent of our country's territory. Fifty percent of our distribution is oriented towards wholesalers or big department stores. The other 50 percent is distributed among retailers and stores dedicated strictly to the records business."

When it comes to marketing tools, Munoz states that the most advanced techniques are employed daily throughout the country, always the subject of market research programs.

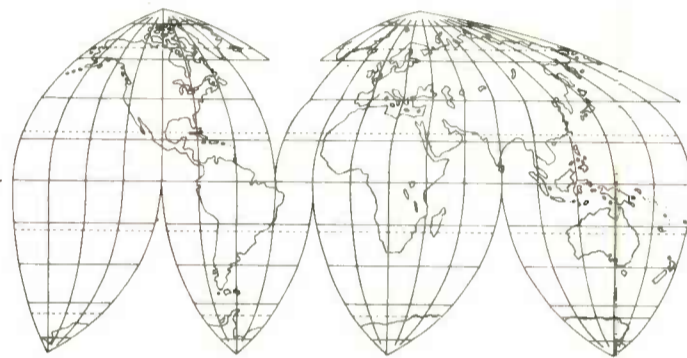
Local staffers also point with pride to the company's factory facilities, opened in 1973. The plant has enough capacity to supply custom clients as well as Discos CBS, with enough product to meet their market demands. The plant and warehouse facilities are located in Alcorcon, an industrial zone on the outskirts of Madrid.

With its main offices located in Madrid itself, the label also maintains a branch operation in Barcelona, rated as the highest consumption area per capita in Spain.

Wherever Discos CBS' office space might be located in Spain, though, carries small consequences now. As during its five years of operation, the label has made its presence felt throughout the country, and well beyond Spanish borders. Even with a five-year lag in becoming a full member of the division's World of Music, Discos CBS is, and is sure to continue, leading the way in its areas of influence.

CBS Spain makes hits for the world. And the world has its hits in CBS Spain.

- | | |
|--------------------------------|-------------------------------|
| 1. Neil Diamond, USA | 9. Jorge Cafrune, Argentina |
| 2. Simon & Garfunkel, USA | 10. David Essex, England |
| 3. Las Grecas, Spain | 11. Juan Camacho, Spain |
| 4. Santana, USA | 12. Andy Williams, USA |
| 5. Roberto Carlos, Brazil | 13. Elkin & Nelson, Spain |
| 6. Juan Carlos Calderon, Spain | 14. Sharif Dean, Belgium |
| 7. Vicente Fernández, Mexico | 15. Juan Ribo, Spain |
| 8. Bertice Reading, Spain | 16. Gigliola Cinquetti, Italy |



**Spain's Music Company.
Discos CBS, S.A.**

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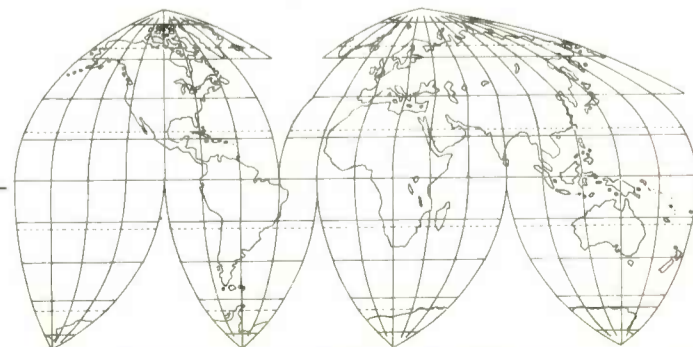
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**MFSB from America,
Birth Control from Germany,
Mott the Hoople from England,
Jean Gabin from France
and Gigliola Cinquetti from Italy
all have one thing in common:
CBS Switzerland.**

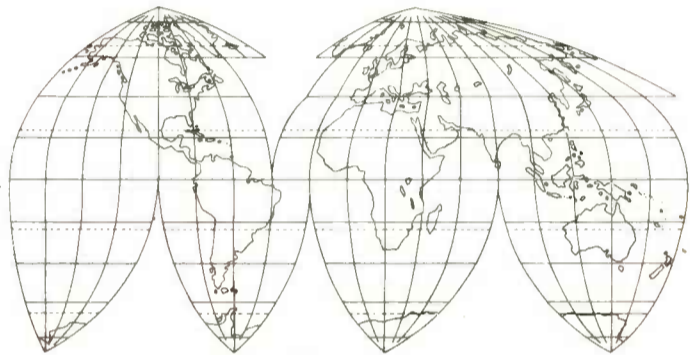
In a country that's a little international market unto itself, CBS Switzerland
is putting everyone's music at the top of the charts.
Music from all over the world — that's what makes Switzerland tick.



Switzerland's Music Company.
CBS Schallplatten AG

**Chicago, Neil Diamond,
the Mahavishnu Orchestra,
and Leonard Cohen are all
best-sellers in Austria.
We're the reason why:
CBS Austria.**

Add to that list Albert West from Holland or any number of German artists.
Add to that the fact that when we broke Chris Montez in Austria, he
wound up with a Number-One hit all over the Continent.
Add it all up and there's one simple total:
CBS Austria makes hits.



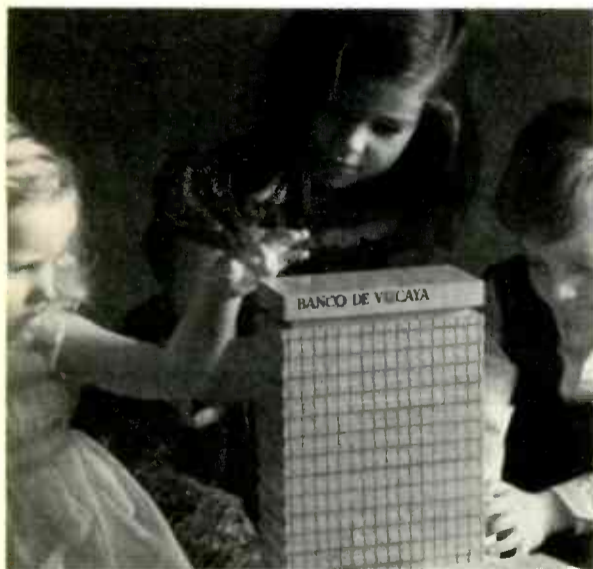
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CBS Schallplatten Ges.m.b.H.**

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Aprobado por el Banco de España con el n.º 10.038/1

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on its 10th anniversary
and Discos CBS on its 5th year
of operations in Spain.

SERESCO
Information Office
First Service Bureau in Spain
Avda. Generalísimo, 132
MADRID



1. CBS/Sweden's executive staff, from left to right, Thomas Witt, international a&r manager, Lennart Backman, manager, creative services, Sten Af Klinteberg, marketing director, Margaretha Beverloo, press officer, Stefan Ahlgren, order services manager, and Jorgen Larsen, managing director, oftentimes find their marketing meetings as enjoyable as they are productive.

2. Per Jenssen, general manager, CBS/Norway.

3. Jorgen Larsen, CBS/Sweden managing director and director Scandinavian operations, CBS International.

4. CBS/Denmark's managing director Soren Nissen, left, and Butch Rillera of Redbone have nothing but good news to mail to the home office, following the group's tour of the Danish market.

Scandinavia, home of the youngest regional group of subsidiaries in the CBS Records International family, has already lived up to early expectations and promises to be a viable market during the next decade for both home-grown as well as CBS international talent.

The region, which falls under the responsibility of Jorgen Larsen, includes Sweden, Norway and Denmark.

Larsen, who is also managing director of CBS-Cupol company in Sweden, says that "the Swedish Cupol company, founded in 1947, became a 100 percent CBS-owned facility in January, 1973. And, now it is one of four existing Swedish companies with full distribution facilities."

According to Larsen, the company's staff of 53 is housed in the new Vandenberg building just outside of Stockholm's city limits, where CBS occupies 18,000 square feet of space.

"The company's marketing department employs 20 persons, of which 10 are sales people," continues Larsen. "Sophisticated in-store sales and merchandising techniques receive the attention they deserve here, a market where television and radio rock/pop programs are rare.

He says that single sales are down to 5 percent of total sales, mainly because of a radio-supervised singles chart being discontinued in July, 1974. "As a result, CBS Sweden is increasing its discotheque and field promotion activities."

Whereas the major part of CBS Sweden's sales is derived from Anglo-American repertoire, Larsen states that close to 30 percent of sales stem from local recordings, partly on distributed and custom labels.

"Swedish accordion music, show bands and children's records give us a steady and significant contribution to sales. But, such contemporary artists as Lee Hazelwood, Douglas Westlund, Mikael Rickfors, Scaffell Pike and Alf Robertson, among others, are increasing in their importance and sales potential," says Larsen.

International acts such as Bob Dylan, Paul Simon, Mott the Hoople, Johnny Cash and Albert Hammond are currently at the top of best selling CBS foreign artists in Sweden.

In Norway, the CBS Grammfon A/S company was formed in March 1971, and became operative in April that same year.

Up until January 1, 1973, when the CBS label was taken over from the licensee—Phonogram A/S—only Epic and a few other labels were marketed by CBS. Since January 1, 1973 the changeover has produced a year of continued sales growth.

According to Per Jenssen, CBS Norway's product is distributed by Musikk-Distribusjon A/S, a distribution company owned by Phonogram.

Says Jenssen: "Through our telephone order service and field sales force, sales are basically handled in a direct to retailer basis. However, racking operations are growing in importance, and new markets are being developed.

"Several marketing campaigns with special dealer incentive programs were launched during 1974, and among the more successful ones were the introduction of Embassy—a new low-priced line of both records and tapes.

"Currently," continues Jenssen, "the main a&r potentials here lie in the rock and the beat areas. English and American artists such as Albert Hammond, Dr. Hook and Mott the Hoople are the main influences.

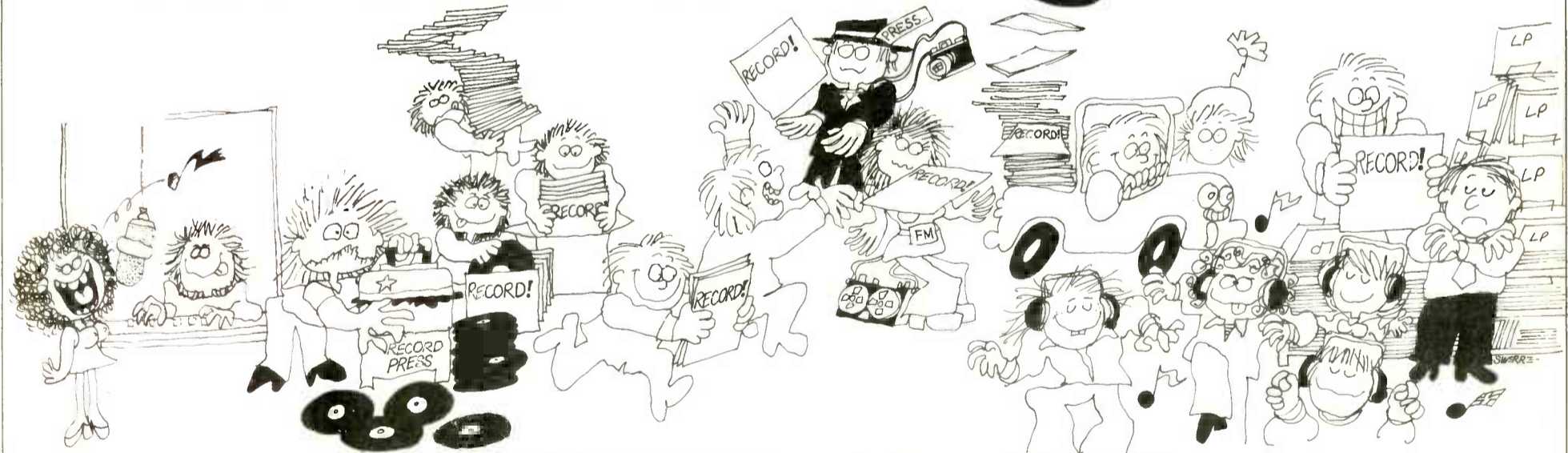
"There is also what seems to be an increasing acceptance for commercialized soul music, as exemplified by our great success with the artists on the Philadelphia International label," states Jenssen.

Meanwhile, local artists making good in Norway include the George Keller Band, Arnstein Johansen and Terje Formoe.

Last but not least is Denmark, originally formed in 1970, and now under the direction of Soren Nissen. Today, it services 500 traditional record retail outlets through traditional marketing and merchandising efforts. Origin of repertoire sales are: local—35 percent, especially the tremendously successful Gasolin; U.S.—25 percent, including Dr. Hook, Steppenwolf and Redbone; and other—15 percent, with such artists as Germany's Ivan Rebroff, Holland's Albert West and the U.K.'s Sailor.

Forecasts For 'Youngest' Regional Group Show 70's Sales Growth As Promising

We deliver the goods.

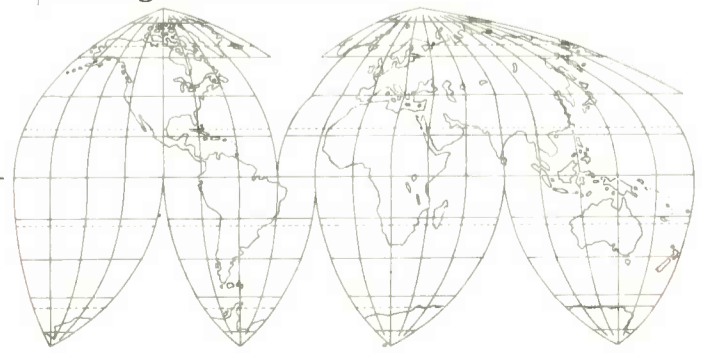


Powerhouses of the North.

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Manager: Jorgen Larsen

CBS Grammfon A/S, Postboks 6, Etterstad, Oslo 6, Norway
Telephone: 02-686840
Manager: Per Jenssen

CBS Grammfon A/S, Bogholder Allé 40, 2720 Vanløse, Denmark
Telephone: 01-713133
Manager: Soren Nissen



Scandinavia's Music Companies. CBS Records International

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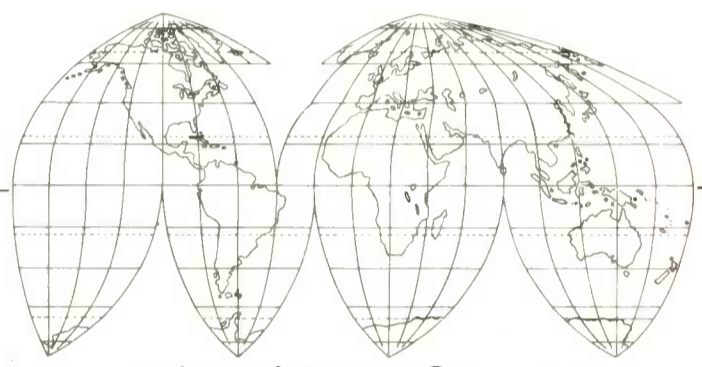
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in Spain

INDUGRAF
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In Belgium, we make French, English, German, American and Dutch hits. And we also make hits of our own.

Anytime you look at our charts, you'll find hits from all over the Continent, Great Britain and America mixed in with our local artists. Names like Sharif Dean and Claude Cedric from Belgium, along with David Essex from Great Britain, Joe Dassin from France, Albert West from Holland, and Chicago, Santana and Bob Dylan wind up in our Top Ten. So whether you're from Belgium or anywhere else in the world, we've got a place for you... on our charts.



Belgium's Music Company.
CBS Disques/Grammofoonplaten S.A./N.V.



Announcing a historical trade agreement between CBS Records International and the Soviet Union's Melodiya Recording Company are, from left to right, Sol Rabinowitz, vice president, a&r and publishing, CBS International, Walter Yetnikoff, president, CBS International, Goddard Lieberson, president, CBS Records Group, Igor Preferansky, director of recording activities for M.K., and Yuri Melnik, senior USSR economist.

The Melodiya That Will Linger on

By VADIM YURCHENKOV

LENINGRAD—While CBS Records International, through an agreement signed with USSR cultural and commercial authorities in August, 1974, is still taking its initial steps on Soviet soil, Russian record collectors and music fans have long been familiar with such CBS artists as Ray Conniff and jazz greats Louis Armstrong and Dave Brubeck, among others.

In fact, the music of a number of CBS artists has reached even the remotest corners of the country, oftentimes through the numerous tape duplications of Columbia product, either

mailed or privately brought into the country.

While the part of the agreement allowing CBS to handle Melodiya classical product in the U.S. is not precedental—as Angel and Capitol marketed the catalog there earlier—what is new is that for the first time ever U.S. licensed material is being released here, distributed and retailed through Melodiya's operations network.

The first batch of CBS material pressed by Melodiya included a Miles Davis LP, "The Legendary Concert," recorded at Carnegie Hall some 10 years ago, and a 1972 Ray Conniff album. In all, some 10,000 units of the Davis LP and 15,000 units of the Conniff album were pressed at Melodiya's Moscow-based VSG facility, well known for its quality manufacturing capabilities. CBS classical material has also been pressed at the plant. Russian comments on the artists are printed on each of the album covers.

At present, though, the initial pressings will not noticeably affect the local record market, as the unit figures are negligible in such a vast country.

A similar total of Conniff and Davis LPs could be easily sold in Moscow alone!

One reason for such a limited first pressing of CBS product is that Melodiya, as yet, has not fully studied the overall marketing and promotional effects of the CBS/Melodiya deal.

There is no doubt, though, that the initial batches of CBS licensed material are being retailed here very quickly, and without any difficulties.

While Miles Davis may not have a strong following here yet, jazz remains the strongest U.S. musical format to the Russian people, and Davis is sure to sell several tens of thousands of units, with hardly any promotion, in meeting the musical interest of Soviet jazz buffs as well as newly emerging rock fans.

No doubt, too, that Conniff will sell very well in many parts of Russia, and that albums by such artists as Duke Ellington, Ella Fitzgerald and Louis Armstrong will be coveted items to millions of music lovers here.

It's generally accepted that reissues of CBS's pre-war vintage recordings, swing and traditional, will also enjoy strong and continuous interest from local record buyers.

That pop groups such as Blood, Sweat & Tears will draw keen attention from millions of younger Russians is also generally accepted—even though the group has never performed here and, at present, is not known by a wide Soviet audience.

Classical music from CBS is also sure to have strong potential here, as classics have always been a mainstay of the recording market in Russia.

Turning to Conniff once again, the CBS artist made history this past December as the first well-known U.S. recording artist to actually record an album here.

The sessions took place in the Melodiya studios with Conniff leading 16 singers and 18 musicians, all hired for him by Melodiya. Selections for the LP, 12 in all, were selected by Conniff, himself, from the 26 compositions offered to him by the Soviet company.

The album is sure to prove to be of special interest to the Russian record buyer—familiar Russian songs performed by a Russian cast, but arranged and conducted by Conniff.

Meanwhile, initial reaction to the CBS/Melodiya pact has been favorable. It is hoped that the agreement will pave the way for additional cooperation between two of the world's largest record companies. And, that music—a universal instrument to unite peoples—will contribute to lasting friendship and better understanding between the Soviet Union and the United States.

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CBS/Israel Proves Timely Investment

1. Leonard Cohen captivates a Jerusalem audience during a 1972 tour of Israel.
2. Simon Schmidt, managing director, CBS/Israel.
3. Carla Kimhi, artist tour manager, CBS/Israel, greets Johnny Cash and his wife June Carter at a Jerusalem reception.



If the Middle East and northern Africa are to open up in the next decade as a new and viable market for record and tape sales, CBS Records International will be sure to have a jump on the competition, especially with its well established subsidiary operation in Israel and its now more than five-year-old importing/jobbing setup in Cyprus.

Speculation aside, though, the Israeli operation, under the guidance of Simon Schmidt, director, eastern Mediterranean operations, has already proven itself well worth the division's investment and time in the area.

Generally rated as the number 1 record company in all of Israel now, the label was originally formed in October, 1964, with Schmidt as its managing director.

Today, with a staff of 95 people, CBS/Israel not only is a focal point for local recording talent but also acts as one of the principle conduits in the region for Western music, especially pop product from the U.S. and the U.K.

With its access to the CBS Records International catalog guaranteeing the label at least a healthy share of market, CBS/Israel also has a number of label licensing deals worked out.

Representing EMI/Capitol, A&M, WEA, MCA, Vanguard, United Artists and GRT, the firm has access to product by such artists as John Lennon, Yes, Frank Sinatra, the Rolling Stones, Joni Mitchell, the Carpenters, Billy Preston, Grand Funk, Pink Floyd and George Harrison, not to mention early Beatle disks. Top CBS international sellers include Andy Williams, Santana, the Three Degrees, Ray Conniff and Simon & Garfunkel.

Equally important are CBS/Israel's local stars, including Chava Alberstein, Uzi Fuchs, Aris San, Yehoram Gaon and Matti Caspi.

The label's a&r department, still attracting the best of local talent, is divided into major areas, individually managed for pop, classical and local repertoire. Notably, you can find a truly "Family of Music" effort here, as Schmidt's wife, Shirley, is director, a&r and creative services, for the label.

As for sales, product is distributed directly to retailers via van fleet, with a showroom being maintained in Tel Aviv.

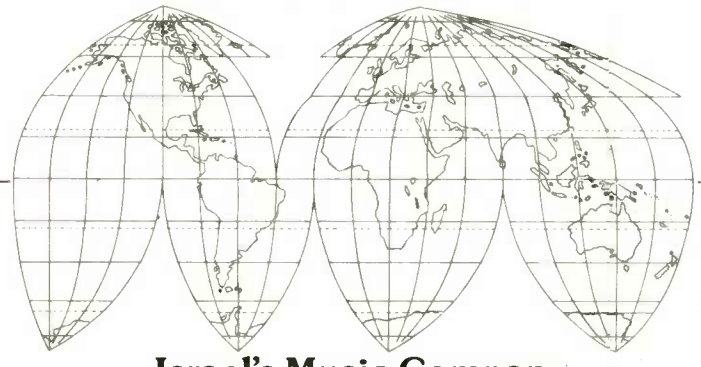
In Cyprus, where operations were begun in 1970, there is a staff of seven people, acting as importers and jobbers for CRI, major international and Greek labels. Showrooms and offices are in Nicosia.



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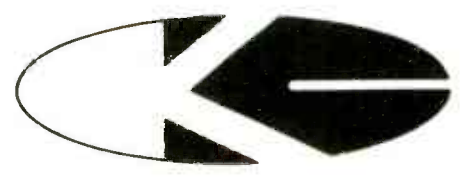
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*Mazel Tov

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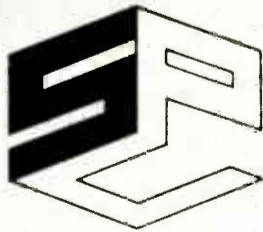
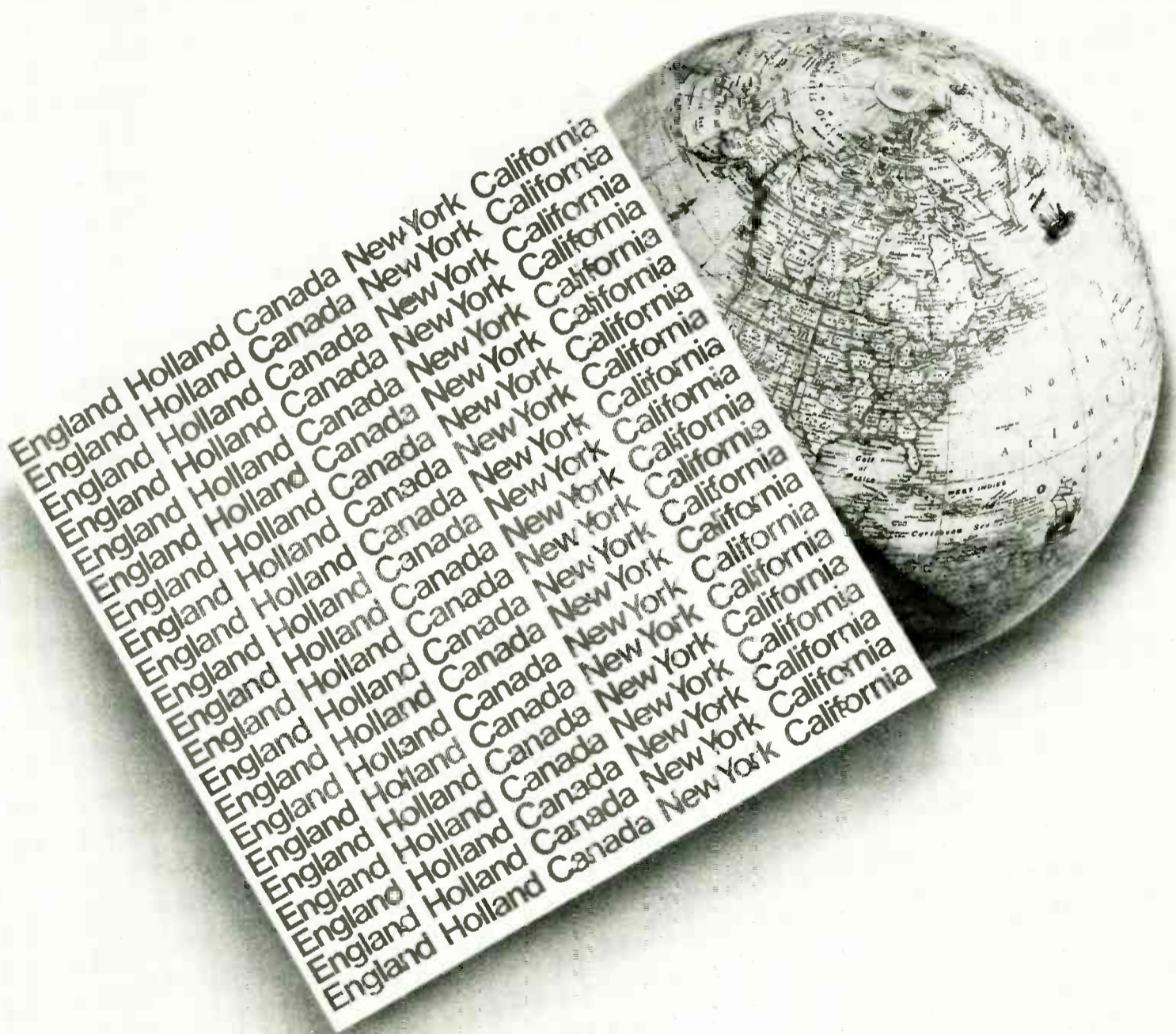
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While the divisional growth of CBS Records International has been exceptionally strong during the last decade, the parent company has been able even longer to point with pride to its music involvement in Latin America, starting as far back as 1946 with the opening of CBS Mexico, and then to its companies in Brazil and Argentina, both having 1953 beginnings.

As with other regions around the world, CBS Latin America falls under the direct responsibility of one man. In this case it's veteran record executive Manuel Villarreal, vice president, Latin American operations, CBS International, headquartered in Mexico.

Says Villarreal: "It's been 28 years since CBS has had an interest in Latin America and, to date, we have six wholly-owned companies in operation. Mexico, Brazil and Argentina can be considered as our three major markets on the subsidiary level, while next in line come our companies in Venezuela, Colombia and Central America, the last being named Indica.

"While the prevailing economic climate and nationalistic attitude on the part of certain other countries has unfortunately not permitted CBS to open additional companies, we nevertheless are represented in the other Latin countries through the best licensees available for our catalog."

As for the general picture of CBS product sales in Latin America, Villarreal states that "in the last few years volume of sales has increased tremendously, and it would be safe to say that our future is still very significant. And, even though CBS

International realizes that Latin America can be a very volatile market, we have no definite limitations.

"You have to realize that this region has always had the risk of revolutions, military coups, inflation and fluctuating currencies. And, in the eyes of some, that could mean that the record business, or to be more concrete CBS itself, might think of leaving because of instability.

"Much to the contrary," Villarreal continues, "CBS recognizes that this zone is economically, politically, geographically and demographically difficult but, at the same time, through years of experience it understands that it is impossible to wipe from the map the whole territory and its more than two million inhabitants.

"Therefore, we know for a fact that there will always be a market for records, and that there will always be buyers. We firmly believe that the greatest volume of sales will be obtained by the company which can offer the public the best product available."

Villarreal states that much of CBS' success in the Latin American market has been based on just that—offering the best in artists, the best in catalog material and the best interchange of repertoire.

Being that his and his staff's responsibility covers overall marketing, manufacturing, administrative and operational planning for Latin America, Villarreal states that one of the most important tasks for them, aside from the creation and breaking of product within a given market, is the interchange of repertoire between countries.

As for the talent that Villarreal and CBS have to work with, he says: "It's important to mention the names of the most outstanding artists in our territory and, at the same time, to mention that these artists are not only famous in their respective countries, but in a number of other Latin countries as well. In some cases, they have also attained acceptance in the U.S. and Europe.

"The list is long," continues Villarreal, "But I would like to quote a few names. For instance, in Argentina you have Sandro, who is popular in all Latin American countries as well as the United States. Other well-known Argentine acts include such names as Cuarteto Imperial, Industria Nacional, Los Prados, Flash, Laureano Virsuela and Julieta, among others.

"On the other hand, in Brazil it is very well known that we have what I consider the best selling artist in Latin America in Roberto Carlos. Needless to say, Roberto Carlos sells tremendously well in all the other Latin markets as he does in Brazil."

Villarreal states that the talent line-up in Brazil would be too long to mention, but does cite such artists as Lafayette, Orquesta Serenata Tropical, and Diana.

In Mexico, Villarreal continues, top selling artists include such names as Vicente Fernandez, Juanello, Leo Dan, Sonia Lopez, Las Jilguerillas, Enrique Caceres, Los Hipanchos, Juan Luis, Manolella Torres, and Cuco Sanchez, among others.

"I don't want to slight anyone," says Villarreal, "but there just isn't time to mention all of our really strong selling artists throughout Latin America."

Latin America: A Point of Pri

With a total staff of 25 persons, CBS began its Mexican operations in 1946. After 28 years of continued work and improvement, CBS/Columbia Interacional, S.A.—Mexico counts some 684 people on its staff and, now has a reputation of being one of the best companies on the local market.

In all, some 1,250 retail outlets are reached by the company throughout the Mexican Republic—375 in Mexico City and the remaining 875 in the country's interior.

Distributors are visited directly by label salesmen, and their orders are shipped from Naucalpan, Mexico, with a delay of no more than 24 hours. There are two regional branches coordinating operations as well, one in Guadalajara and the other in Monterrey.

Similar to the U.S. market, radio promotion plays an important role in Mexico. There are 689 radio stations in the Republic—572 AM and 87 FM. Of the total, 360 of them are serviced directly by CBS/Mexico personnel, and the remaining outlets receive product through the mails.

CBS Mexico features one of the most extensive artist rosters in the entire CBS International family, with its 90 artists being divided as follows: 49 on CBS; 24 on Epic and 17 on Sultana. An in-house staff of eight executive producers are available to handle the above roster.

Through the guidance of its executive vice president and managing director Armando De Llano, CBS Mexico has been in the position to develop and to break innumerable acts, including Vicente Fernandez, folkloric singer; Hermanas Huerta and Las Jilguerillas, folkloric duos; Trio Los Panchos; Sonora Santanera, tropical combo; Sonia Lopez, tropical singer; Cuco Sanchez, bolero ranchero singer; Ignacio Lopez Tarso, Mexican folklore narrator; Manoella Torres, ballad singer; Juanello, Gualberto Castro, Leo Dan and Enrique Caceres, ballad singers; Roberto Cantoral, composer; Los Muecas and La Banda Macho, rock 'n' roll groups.

While the above are already well established in the public's eyes, CBS Mexico is also constantly developing new talent to be the "stars" of tomorrow. Among them, at present, are Israel, Zamor, Julio Cesar, Adam Machado, Sonia Rivas, Los Perversos del Tropico, Veronika, Los Rams, Los Tukas, Gitano y su Grupo Vagabundo, Los Lemmons, Valentina Leyva, Felipe Arraiga, Eduardo Montes, Eva Torres, Dueto San Pablo, Dueto Oro y Plata, Las Golondrinas and Los Polivoces.

Meanwhile, top selling international artists from the CBS roster include such artists as Roberto Carlos, Sandro, Vikki Carr, Chicago and Santana.

As impressive as its roster, so are the actual facilities of CBS Mexico. Some 7,564 square meters of space are utilized, of which over 5,000 go to sales offices, recording studios, promotion departments, administration, data processing, graphic design and manufacturing services. At present, the company is equipped with 32 presses, capable of producing well over a million disks per month.

CBS Records International is well represented in Central America through the efforts of Industria De Discos Centroamericana S.A. (CBS Indica), founded in 1962.

A broad-based operation, CBS Indica is responsible for record and tape sales and the development of local talent in British Honduras, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua and Panama. Headquarters for the company are in Costa Rica.

Headed by Guillermo R. Lopez, director of Latin American operations, central zone, the company employs a workforce of 125 persons and is fully up-to-date in its marketing, merchandising and promotional techniques. Pressing facilities, managed by Eduardo Soto, are located in Costa Rica as well, and are geared to satisfy any regional market demands.

Among the top local sellers for Indica are such artists as Claudia de Colombia and Hermanos Lopes; while international top sellers include names like Sandro, Roberto Carlos, Leo Dan, Javier Solis and Gigliola Cinquetti.

CBS INDICA and Central America

Disco CBS Industria E Comercia Ltd., CBS Brazil, today occupies as impressive a position in the CBS World of Music as it does in its own homeland—well known for its festive airs and appreciation of quality recording talent.

Incorporated into the CBS family in March, 1953, CBS Brazil has maintained its leadership role on the local records and tapes market over the years through a special diligence in helping to develop local talent, as well as in providing worldwide sounds from the CBS catalog to a more than eager listening audience.

Under the direction of general manager, Evandro Ribeiro the company, with its staff of 275 persons, utilizes the best of modern day techniques to reach Brazil's record buying audience, spread over vast reaches of the country. The challenge is there, but so is the expertise and the staff to get the job done.

Making that job a little easier, though, are the talents of such local artists as Roberto Carlos and Renato & Seus Blue Caps—both currently rated as the two top sellers for the company in Brazil.

Carlos, though, is without a doubt by far the largest selling artist in Brazil. Each year, with Riberio producing, he cuts an LP in America which will sell at least 1 million units in Brazil alone. Notably, he is as well received in other South American markets, not to mention the U.S., Canada and Europe, as he is at home.

On the international talent side, such artists as Johnny Mathis, Ray Conniff, Gigliola Cinquetti, Paul Simon and Sharif Dean find their product well received locally. Through recent promotional and merchandising efforts, the acts on Philadelphia International Records are becoming increasingly important on the local scene as well.

Aside from a complete a&r sales, marketing and promotional setup, CBS Brazil also has LP sleeve and jacket manufacturing facilities—Grafica CBS Ltd.—located in Sao Paulo. Plans also call for the debut of the company's own tape duplicating operation within two months.

The Brazilian picture for CBS Records International is as bright for the future as it is today—and with good reason. The ingredients for continued success are all there—artist talent, experienced company management and record buyers who like what they are hearing!

A Hot (Local) Line Has Brazil Sizzling

Mexico's Reputation Grows With Staff

Visiting each subsidiary under his direction plays an important role in Villarreal's approach to keeping the operation running smoothly. Even though he likes to have strong communication between the regional office and those of the subsidiaries, Villarreal does stress that local managers have a great deal of freedom when it comes to running their companies. "In other words," he says, "they are responsible for their own good operations—for their budgets, their marketing techniques and internal organization, etc."

"When we, as Latin-American supervisors, travel to a host country, we try to have a dialog with all the company's officials, and not just with the managers."

Some people, both inside and outside of CBS' Latin-American operations have questioned why Mexico should be headquarters for the regional staff.

Villarreal explains: "Our office could be located in any of the Latin-American countries. You could even say that geographically speaking that we would be better off if the offices were located in more of a central location—such as Colombia or perhaps Venezuela. Nevertheless," he continues, "we are now in Mexico because it happens that the people who staff the operation are Mexican and their residences are here. Our relationship with CBS Mexico, though, is the same as with any other Latin-American subsidiary."

"I also think that it is very important for us to be in constant touch with a company the size and scope of CBS Mexico. Remember, CBS Mexico was the first CBS International company."

Turning his attention to product, Villarreal states: "I could not say, though, that Mexican product is the most important. I have to say that product from all Latin America is given the same opportunity, the same treatment, so that it is properly handled and exploited throughout the region."

Villarreal also says that they are always concerned too about the U.S. market, having what he describes as "tremendous potential" for Latin product, and the Spanish market, which is a "natural for our product."

On tape sales, Villarreal says: "I think it is very important to mention that for a few years the tape business in Mexico did not show a tremendous advance, and I think that record companies here were conscious of it. They were expecting, in a way, to have electronic companies distribute the hardware in order to produce the tapes. For a time it became a vicious circle."

"But, nowadays, after a few years I firmly believe that tapes are here to stay and will gradually represent a greater share of sales volume. I must say that tape is a new market and not a substitute market. In other words, the sales we obtain on tape product are not substitute sales for records. As tape sales increase so do our record sales proportionately."

"In most Latin-American countries we are selling more cassettes than 8-track product," continues Villarreal. "I think the reason behind it is that many cars are not equipped with the 8TC hardware, and that the consumer prefers cassettes because they can more easily play it at home or in the office."

"I believe that in the future the Latin-American region will be primarily a cassette market, and that 8-track goods will tend to gradually disappear. We are here, though, to service the market and to attend to the demands of the public and, therefore, if there is a change and the public prefers 8-track to cassettes, we would accommodate them."

At present, the tape market in Latin America averages some 10-12 percent of the total sales volume of recorded music in the region, explains Villarreal.

"I have to say with undue modesty," Villarreal sums up, "that we firmly believe that because of our organizational strengths our companies, especially the ones in the major markets, are in first place as compared with the competition, which is very active. In Central America, CBS is undoubtedly number one. And, in such places like Colombia and Venezuela our target is to achieve nothing but excellence through our product and organizational efforts."

"We have no plans for territorial expansion, and we are presently very happy with our licensees in countries like Uruguay, Chile, Bolivia, Peru, Ecuador and in Caribbean countries—the Dominican Republic, for example."

As a veteran record executive, Villarreal realizes the dependence of a record company upon talent and quality product and, at the same time, he is aware of the top-notch management necessary to bring it all together for the success of everyone concerned. It's a job that has to be done and, in the CBS tradition started some 28 years ago, Villarreal and staff are continuing the task!

de In The CBS World of Music

CBS Colombia opened its doors for business for the first time in April, 1965, with a catalog comprised 100 percent of product by artists other than local talent.

Times have changed, though, and while CBS Colombia still does a brisk business in outside repertoire, the years have seen the label develop a healthy artist roster of its own.

The first acts to record for the label were such names as Ricardo Cardenas, El Combo Galan, Maria Elvira and Fabiano, and they proved to be the forerunners of a roster now boasting some 14 acts—the best sellers of which are Claudia de Colombia, Oscar Golden, Marco Antonio, Hermanos Lopez con Jorge Onate and Emiliano Zuleta.

Plans now call for additional releases by local artists in 1975, as well as a continuation of strong promotional efforts behind international repertoire, says Carlos Alberto Gutierrez, general manager of the company.

Under the direction of Gabriel Munoz, sales manager, product is marketed in six separate zones within the country. As well as CBS product, the company also represents the catalogs of such firms as EMI, Sonoradio (Peru), Belter, Disneyland Vista, Capitol and Apple.

CBS Colombia Goal: Develop Local Acts

Formed in 1953, CBS Argentina started off very much on a shoestring in rented offices, with no factory or studio facilities available.

The following year, though, a factory and a building with a small studio were purchased through the acquisition of a local company called Orfeo. From that point, the company grew steadily, and soon it was operating in seven different sites, spread all over Buenos Aires.

In 1969, construction was begun on a new building, next to the factory, to house the bulk of the label's activities under one roof. At the same time, an expansion of the factory facilities were underway and when completed, the entire complex occupied approximately 37,000 square feet of space. In addition to the factory and office headquarters complex, the label also opened special offices in the downtown area for promotion, publicity and publishing purposes.

Another highlight in the building of CBS Argentina came in 1974 when completely modern 16-track recording equipment was installed in the company's studio.

According to Juan Truden, managing director, the label now employs 359 persons. Sales are direct to dealers and the label handles approximately 700 accounts through a staff of 29 salesmen. In heavily populated zones, two or three salesmen, each specializing in a portion of the company's catalog, are used to cover accounts.

For distribution purposes, a fleet of trucks is used in the city and several transportation companies and the railways are used to reach accounts in the surrounding provinces. All product is shipped out of one warehouse located in Buenos Aires.

The company also operates a successful mail-order department, which sells records and books direct to the public.

According to label executives, CBS Argentina's top recording talent includes such names as Los Prados, currently released throughout South America and a big seller in Mexico; Luis Aguile; Jorge Cafrune, a folklore artist with strong followings in Spain, Mexico, the U.S. and Canada; Cacho Tirao; Sandro, who many consider one of the premiere Latin artists on the market today; and Sergio Denis, a popular local artist who is just beginning to penetrate other Latin markets.

Argentine Company Reflects 22 Years of Growth

As rich as the land of Venezuela is in oil and other natural resources so also is it wealthy in its musical wares, especially with the presence of CBS/Columbia C.A.

Located in Caracas, the company was formed in April, 1970, and has made its presence felt locally ever since.

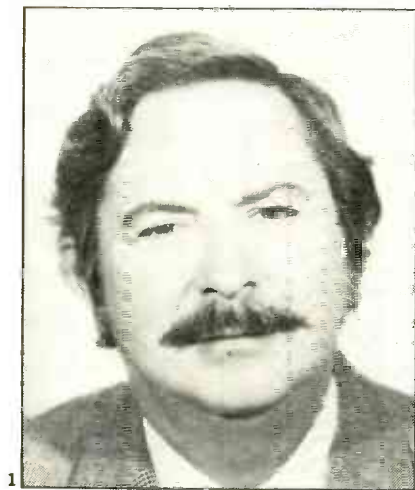
With a staff of 33 persons under the direction of general manager Victor Oliver, CBS/Columbia has already developed its artist roster to the extent of being actively competitive on the local market as well being promising internationally. Credit the talents of such artists as Grupo Guaco and Los Vecinos de La Cuadra.

As with all other subsidiaries in the CBS World of Music, the cross-fertilization of talent is strong in Venezuela. Here vying for the honors in the public's eyes are such acts as Roberto Carlos, Claudia de Colombia, Leo Dan, Las Jilguerillas, Edgar Winter, Vikki Carr and Luis Aguile.

Without a doubt, CBS/Columbia has its hand on the musical pulse of the market, and is sure to be a prime mover in amplifying it to its fullest.

Venezuela: Rich In Musical Resources

Latin America In The CBS World Of Music



1. Manuel Villarreal Prado, president, CBS/Mexico and vice president, CBS International Latin American operations.

2. Armando De Llano, vice president, general manager, CBS/Mexico.

3. Juan Truden, managing director, CBS/Argentina.

4. J.M. Oliver, manager, CBS/Venezuela.

5. Carlos A. Gutierrez, general manager, CBS/Colombia.

6. Headquarters of CBS INDICA in Costa Rica.

7. Evandro Ribeiro, managing director, CBS/Brazil.

8. Mario Pacheco, general manager, Costa Rica.

9. CBS/Argentina's recording facilities have nothing but the best equipment on-hand, as here a staffer works the company's 16-track board.

10. Jorge Cafrune entertains a packed-house during a tour of Paraguay.

11. Guillermo Lopez, director of the central zone of Latin American operations, pauses a moment from checking company reports.

12. Manoella Torres proves to a Coliseum crowd in Monterrey why she is one of the brightest recording prospects on CBS/Mexico's artist roster.

13. Las Hermanas Huerta provide a musical interlude during the bullfights at Leon, Gto., Mexico.

14. Music lovers the world-over turn out when Argentina's superstar Sandro arrives in town.

15. Venezuela's top-selling Los Vecinos De La Cuadra.

16. CBS/Colombia staffer keeps a close eye on mastering procedure to insure top-notch quality.

17. Brazilian singing star Roberto Carlos is truly one of CBS' "international" success stories, as his fame has spread from Brazil throughout Latin America and on to Europe, the U.S. and Canada. Here, Carlos relaxes in Venice following a local concert performance.

18. Miguel Angel Robles takes a break with conductors Mai Sabe and Hamlet Lima Quintana during filming of CBS television program "Musica Para Ver."

19. CBS/Argentina staffers working in the company's matrix room.

20. Jaime Ortiz Pino, a&r manager, CBS/Mexico.

FABRICA
CAJAS DE CARTON

México

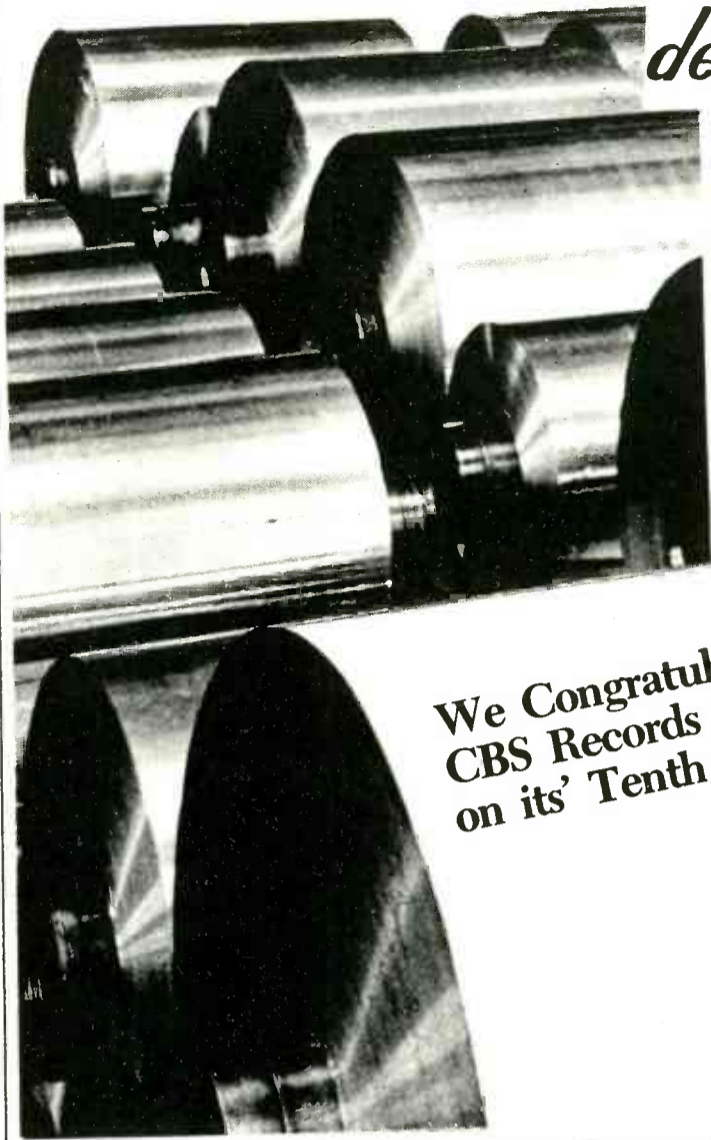
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In Mexico where there are all sorts of musics, we make music for everyone's ears.

In a truly diverse musical market, CBS Mexico has reached the top in almost every category of popular music:

The best folkloric singer (male): Vicente Fernandez

The best folkloric duets: Hermanas Huerta and Las Jilguerillas

The best trio: Trio Los Panchos

The best tropical combo: Sonora Santanera

The best tropical singer (female): Sonia Lopez

The best bolero ranchero singer: Cuco Sanchez

The best narrator of the Mexican folklore: Ignacio Lopez Tarso

The Number-One ballad singer (female): Manoella Torres

The best ballad singers (male): Juanello, Gualberto Castro, Leo Dan, and Enrique Caceres

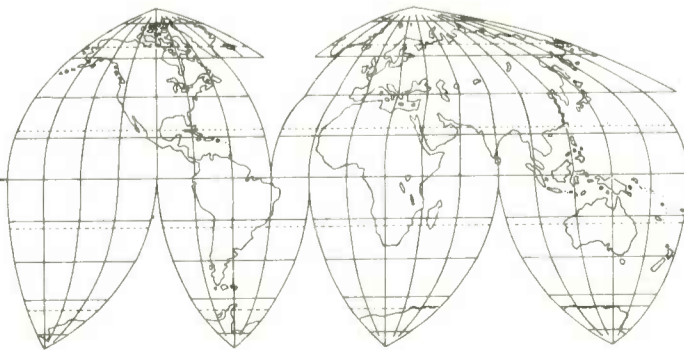
The best folkloric duets of the Mexican North Zone: Los Alegres De Teran and Rita & Jose

The best folkloric singer of the Mexican North Zone: Gerardo Reyes

The greatest hits composer: Roberto Cantoral

The best rock 'n' roll groups: Los Muecas, La Banda Macho

In Mexico, there's only one way to go: CBS Mexico.



Mexico's Music Company.
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In all of Central America, they're singing our songs.

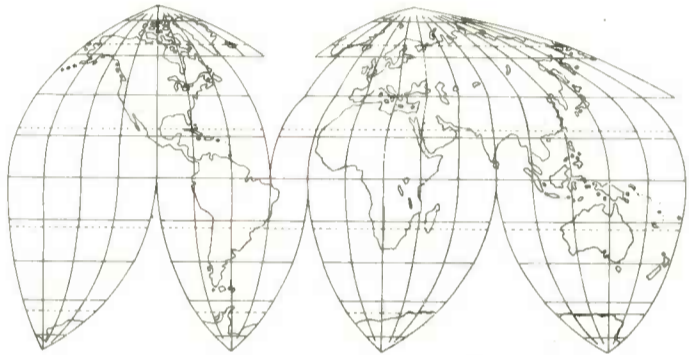
They barely have any choice.

CBS Costa Rica handles all Central America except for Mexico.

That means we cover British Honduras, El Salvador, Guatemala, Nicaragua, Panama, Honduras, and, of course, Costa Rica itself.

Our full name is Industria de Discos Centroamericana, S.A. We are simply and better known, though, as Indica. And we service the Central zone with pressing and full distribution.

In truth, there's only one sure way to go in Central America: Indica.



Central America's Music Company.
Industria de Discos Centroamericana, S.A.



PROMOCIONES INDUSTRIALES MEXICANAS, S. A.

CORDIALLY CONGRATULATES CBS RECORDS INTERNATIONAL ON ITS 10TH ANNIVERSARY HOPING THAT WE CAN CONTINUE JOINING OUR EFFORTS FOR MANY YEARS TO COME. WE, MANUFACTURING AND SUPPLYING YOU WITH OUR PROVEN PVC-PVA COPOLYMER RESIN, AND YOU, YOUR TECHNICIANS AND PERSONNEL, PROVIDING ALL YOUR NATIONAL AND INTERNATIONAL CUSTOMERS WITH SOME OF THE BEST RECORDS IN THE MEXICAN MARKET.



CBS RECORDS INTERNATIONAL

SIGNOS DE MEXICO S. A. DE C. V.

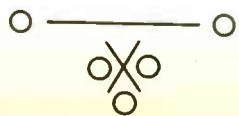
MANUFACTURERS OF JACKETS AND BOXES FOR RECORDS SINCE 1955

CONGRATULATIONS

TO ITS CLIENT AND FRIEND

CBS RECORDS INTERNATIONAL

ON OCCASION OF YOUR TENTH ANNIVERSARY



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PRESIDENTE MASARYK 61 MEXICO 5 D. F.

MANUFACTURERS OF VINYL CHLORIDE POLIMER AND

COPOLYMER WITH VINYL ACETATE

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CBS RECORDS INTERNATIONAL



AURIGA CIA. DE METALES, S.A. PLASTIC DIVISION

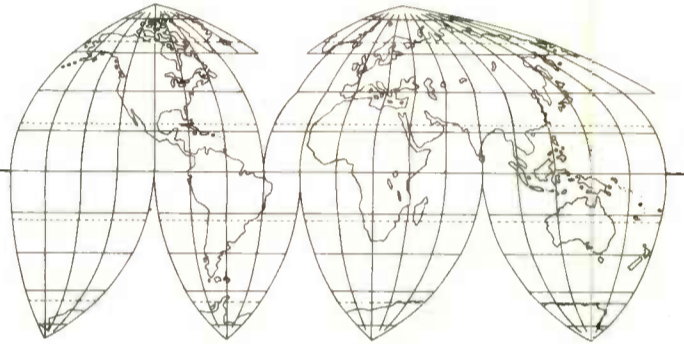
Manufacturers of the Most
Prestigious Cartridges and
Cassettes for the Record Industry.
Congratulations to CBS Records
International on Its 10th
Anniversary.
We Wish Them Continued
Success for the Future.

México



Meet one of the world's most important recording artists face to face.

Possibly you didn't recognize him. His name is Roberto Carlos. He has sold over 5 million albums in Brazil alone. And his sales in Spain, Italy, Mexico, Argentina and the rest of Latin America are gigantic. Roberto Carlos is with CBS Brazil. In fact, the managing director of the company produces his records. Roberto is, of course, an exceptional artist. But we have many, many more on our roster. And you must admit, with Roberto Carlos's kind of success, we must be doing everything right.



**Brazil's Music Company.
Discos CBS, S.A. Industria e Comercio**

You don't have to be from Argentina to have an Argentinian hit.

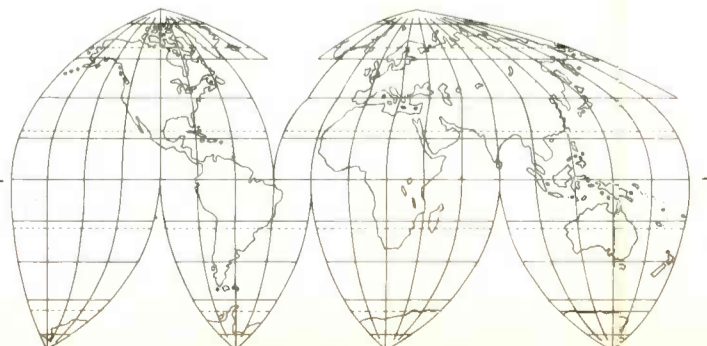
Roberto Carlos from Brazil, Ray Conniff from America, Gigliola Cinquetti from Italy, Trio Los Panchos from Mexico: they've all had major Argentinian hits and sales.

But of course we wouldn't be doing our job unless we also developed major native Argentinian talents.

There's Sandro, Sergio Denis and Jorge Cafrune (whose sales have spread through Latin America and across the Atlantic to Spain). There's Los Prados (who have had hits in Mexico). And there's much, much more.

We have a well-rounded and extraordinarily successful artist roster complemented by hit artists from all over the world.

And that's what makes it all work.



**Argentina's Music Company.
Discos CBS, S.A.**

Our Congratulations to

**CBS Argentina • CBS Brazil • CBS Colombia
CBS Spain • CBS Mexico**

and the Entire

CBS International Family

For These Great Releases



CYS-1426



CYS-1404



CLT-7069



CYS-1393



CYS-1421



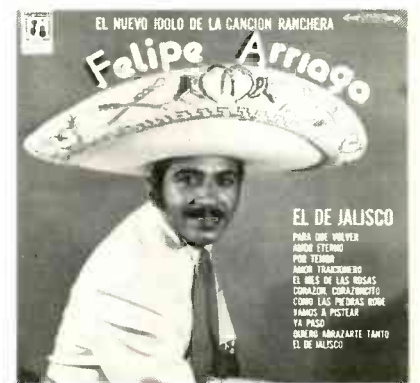
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CYS-1390



CYS-1418



CYS-1415

Plus all the other great artists that make up the CAYTRONICS-CALIENTE Catalog

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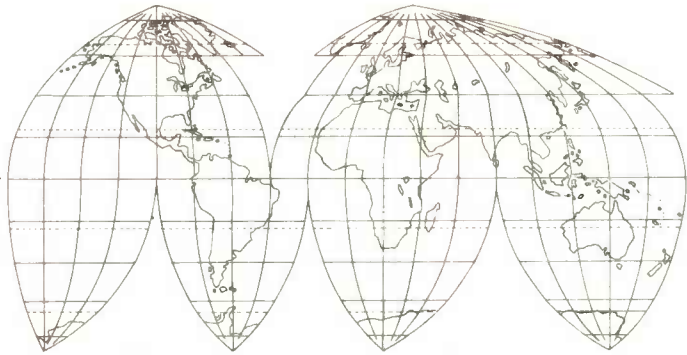
240 Madison Avenue, New York, New York 10016 • (212) 889-0044

Colombia's Columbia.

Even this small Latin American country has a full-line record company. We not only press records, we also distribute them for CBS as well as EMI Capitol, Apple and Disneyland Vista Records.

We are constantly developing new Colombian talent and also have had consistent success with artists from Brazil, Mexico, Italy and Argentina.

We are a major power in our record market: The Columbia Records of Colombia.



**Colombia's Music Company.
Discos CBS, S.A.**

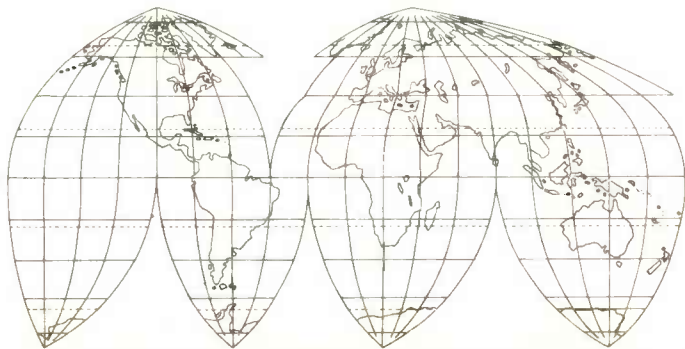
When you've got oil, you've got everything. Including us: CBS Venezuela.

Venezuela is, without question, one of the best growth markets in all of South America.

CBS Venezuela happens to be the youngest CBS company in Latin America. But in a very short 5 years, we've become a major force in our music market.

We've of course developed our own artists, and we've also proven that Venezuela is more receptive to non-Spanish music than most Latin American markets.

In fact, we've just had a chart hit with Edgar Winter's "Easy Street." And that's where we'd like to put you — on easy street in Venezuela.



**Venezuela's Music Company.
CBS/Columbia C.A.**

Youth, Charisma Spark S. African Affiliate

Arnold Golebo, managing director, CBS/Gramophone Record Co. (South Africa), center, joins his staff for a local "Family of Music" portrait.



CBS Records International's involvement in the South African records market has been a long and illustrious one, from its early licensing agreements with the Gramophone Record Company Ltd., beginning in 1956, to the acquisition of a 50 percent interest in the firm in 1972.

To its credit, Gramophone Records began its tradition of excellence some years ago, having been formed by Arnold Golebo in 1939. Golebo, who was later to be joined by his brother Ivor in running the label, remains as the CBS/GRC managing director.

Under his direction, GRC was to become one of the first South African record companies to actually record and promote local black talent. Remarkable, when you think about the policy of apartheid still existing in South Africa, even to this day.

Typical of CBS/GRC is a strong desire to provide the public with quality recorded music and, at the same time, to be willing to take the chance on something new.

No easy task, but in South Africa, as in other parts of the world, the CBS investment seems to be paying off well.

Known for its youthfulness and aggressiveness, CBS/GRC operates with a staff of some 56 people. CBS product, as well as product from GRC custom labels, is distributed direct to record dealers throughout southern Africa by a well-oiled sales and merchandising team.

In the area of a&r, the label is continuing, if not stepping up, its policy of actively soliciting local black talents. No apartheid here, though! White artists, from overseas as well as locally, are well represented.

Like any good record company anywhere in the world, the key to CBS/GRC's success is the music in its catalog.

Top sellers for the label from overseas include such artists as Kris Kristofferson, Albert Hammond, Neil Diamond, Andy Williams and Johnny Nash, among others.

Local talent on the top of the charts include such acts as Amatshitshi, a four-woman/one man group, featuring Dudu Hlophe, Sarah Gwebu, Joanah Zwane, Momo Mtolo and Sizwe Mkhwanazi; Phuzukela, who specializes in traditional Zulu music; the Smanje Manje Girls, comprised of Ms. Manje, Lindiwe Mthenubu and Jane Dlamini; Kevin Hinds, singer/songwriter; Tommy Oliver and Don Stanton, in their own rights two of the leading pop singers on the South African market today.

The company's artist roster also reflects solid depth of talent with such acts as Bra Sello, the Big Four. A. Bentuthuko, Lilac Rose, Walter Brown, Johnny Papelas, the Young Ones, Lameck Moloi, Nicholas Nlovu, Solid Quintet, Jimmy's Grand Six, Blue Gardenias, D-Men, the King Star Brothers, Les Versitales, Alpha Rythms, Amakmosi, Jacob Motseki, the Movie Movies, S'Modern Girls, Joseph Malime, Usizwe, Amablungu Emvelo, Space Queens, the New Ballerinas, Elliot Matzie, among others.

According to A. Golebo, the label has also been doing its share recently in helping to make local musical history. Just this past November, the company recorded a live concert of jazzman Monk Montgomery and His All Stars before thousands of fans at the Orlando Stadium just outside of Johannesburg. Secondly, for the first time ever, in co-operation with the South Africa Broadcasting Corporation, 11 gold records were recently presented to the most outstanding CBS black artists in South Africa.

And, if you hear of a new dance called "Sega," know that it originates from South Africa. It's a new musical concept, as well, having been created by a newly-signed label group, The Hot Sound of Mauritius Band. They come from the Mauritius Island, just off the eastern coast of Africa.

Most important, though, is that both home office executives and Johannesburg-based personnel see the African continent as a market with tremendous potential. And, without doubt, helping to lead the way will be CBS/GRC, continuing to innovate and to spread a quality sound of music.

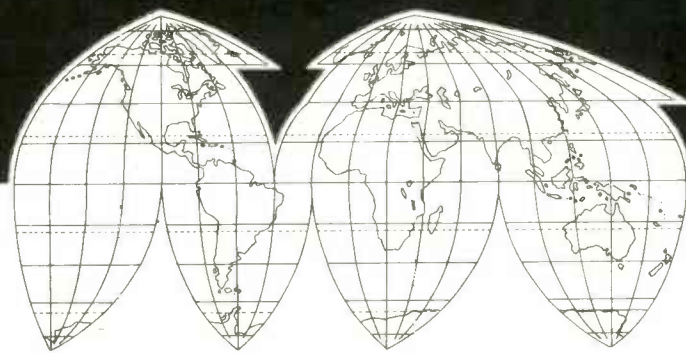
**Diamonds. Gold. Music.
The treasures of South Africa.**

The Gramophone Record Company has been associated with CBS ever since the formation of CBS International. And today we're growing as fast as the rapidly expanding African market.

All our record pressing is done locally by Gallo Industries.

And we're doing great things in the Gallo Studios with our African artists — many of whom are now getting gold records.

The past ten years have been exceptional and if they're anything to go by, the next ten years are going to see us break a lot of records together.



**South Africa's Music Company.
The Gramophone Record Company Limited.**

Creative Strategy Seen As Key To CBS Global Marketing Plans



Bunny Freidus

When a good percentage of your artist roster is 5,000 miles away and, in addition, you have a limited number of local radio stations, frequently with all kinds of air play restrictions, you face some awesome promotional problems. CBS subsidiaries around the world, with the aid of CBS Records International's marketing services department, seek creative solutions to such problems.

Utilizing its network of subsidiary record companies, CBS International has broken, worldwide, a number of acts through a series of intricate promotional efforts and marketing tools, including artist tours, performance films showcasing acts and a general tie-in of international media. A notable number of artists have enjoyed added success directly through one of these areas or a combination thereof. The tremendous international impact of artists like Albert Hammond, Billy Swan, Redbone, The Three Degrees, Neil Diamond and a host of others can be traced to the division's specialized activities.

According to marketing services director, Bunny Freidus, who coordinates the combined efforts of the division out of New York, the only way to build artists' careers abroad is to tailor-make marketing aids for overseas use. She outlines a number of techniques that the division has developed to build careers overseas.

- **Promotional films:** The promotional performance film is of vital importance, particularly in breaking singles. Films are used on any number of international TV programs, such as England's "Top of The Pops," Holland's "Top Pop" or various Latin American company-sponsored programs. For example, a film of Albert Hammond performing "Free Electric Band" was slotted into an open spot on Dutch TV following a soccer game and within two weeks the record was number one in Holland. Films are also screened in discotheques or shown to dealers. Films are often used to "set up" an artist's tour, so that by the time an artist arrives in an overseas market, his record is well on its way, thus generating advance excitement surrounding his coming.

- **Artist tours:** Obviously, even better than the film is the personal presence of the artist. So artist tours are vital and CBS International seeks to generate a constant flow of both new and established artists around the world.

These tours are of two types. First, there is the promotional tour, where an artist, with a record generating some advance excitement via air-play and press, goes in and does a blitz campaign of several markets. Such a tour covers press, radio and TV appearances.

The second type of tour, closely tied-in with the record company's activity, is the performing tour where the emphasis is on live concerts. The ideal situation is to closely follow up a promotional tour with a performing tour.

Concert tours also become increasingly important for album acts and acts whose visual excitement is difficult to capture on film or television. The impact of such tours on sales is easily evident in the case of Santana, Leonard Cohen and The Mahavishnu Orchestra in Europe or Chicago and The Three Degrees in Japan.

One of the most successful examples of this philosophy is

last year's Philadelphia International's tour of Europe featuring the O' Jays, Billy Paul, and The Intruders. Not only did these artists begin to break in every European market, but so did other acts on the label and today "The Sound of Philadelphia" has swept the world.

- **Press and Publicity:** With at least several important influential music publications in most major markets, CBS International and the press departments of its subsidiaries seek to provide the international press with the best possible materials. This means a constant stream of artists photos and biographical information, numerous interviews between U.S.-based artists and overseas journalists. If the artist and the journalist cannot get together physically, it means frequent trans-oceanic phone interviews. The New York office issues the weekly "Stateside News," a fact-filled newsletter designed to keep the overseas subsidiaries up to date on the activities of U.S. artists. The CBS people around the world, in turn, convert this into consumer news. To help further close the spatial gap between the artists and the press and radio, the division is developing a series of taped interviews for international use.

- **Coordination of Releases:** Although it sounds obvious, the key to guaranteeing that the tools work properly is to make sure that releases throughout the world are coordinated and that the subsidiary companies have the product in their marketplaces at just the right time. In view of the logistical complexities involved in such a far-flung operation, this is no mean task.

While New York is constantly providing the tools to build U.S. based artists abroad, Ms. Freidus is quick to point out that each subsidiary record company has its own fully staffed marketing, promotional and press departments to develop artist's careers in the best possible context of each country's own national tastes and market structure. In addition, she points with pride to recent successes in Europe in tying things together on a regional basis. "Thanks to the efforts of European Marketing Director, Steve Diener, and his staff, CBS International within the past two years is making sure that success in one territory is translated throughout Europe. If an artist has a record breaking in the U.K. and goes to Europe for promotion, the European marketing office moves quickly to tie-in TV, radio and press in Germany and Spain, Holland and Belgium, France and Scandinavia. No other American record company can offer its artists such total coordination. This kind of fast-reaction closely coordinated activity is responsible for the enormous success we've had in breaking new artists throughout Europe.

"In addition, the European marketing department has also made tremendous strides in generating and supplying centrally-created promotional material throughout the continent."

As CBS International moves into its second decade, it sees this kind of closely coordinated marketing activity continuing and growing. Says Ms. Freidus, "CBS, Epic and the custom labels have provided us with the world's finest catalog of artists. We want to do everything possible to spread this music to all the far-reaching corners of the world."

Australia Record Co. Helps Maintain Local Industry Standards



Bill Smith, managing director, Australian Record Company

By JOHN BROMELL

From its small beginnings in the early sixties, the Australian Record Company (ARC) has grown to the point where today it stands as a leading and dynamic musical force in the Australian and New Zealand record and tape markets.

While geographically removed from the American and European markets, ARC, through the efforts of its managing director A.W.T. Smith, has maintained the high standards on both the technical and creative levels so necessary for a successful operation.

"Not only do we manufacture and distribute the huge catalog of our parent company in America," says Smith, "but we have also successfully instigated and administered other manufacturing and marketing companies under the control of ARC.

"When I first started operations—some 17 years ago—I realized the need in the Australian and New Zealand industry for facilities which, at the time, were not available to the majority of major labels here for them to operate successfully," states Smith.

And today, Bill Smith's and home office foresight seems to have paid off, as ARC has some of the most up-to-date custom pressing services in Australia for disks, record covers and labels. In fact, the company does business locally for many of the independent labels, and at the same time has long-term agreements with a number of major firms.

The same story is basically repeated when it comes to the production of 8-track cartridges and cassettes as, once again, under the direction of Smith, a tape manufacturing facility was built to meet the local needs of CBS, plus other local firms.

"My philosophy on custom pressing is simple," continues Smith. "If the client's credit is good, I will press for anybody. It makes for a healthy situation for newcomers and established firms alike."

ARC's newest major income earner is the musical instruments wholesale division, with such product as Fender guitars, amplifiers, Rodgers drums and Rhodes pianos represented.

The division's first commercial outlet opened this past November as the Fender Soundhouse in Darlinghurst, Sydney. A full-line of current records and tapes is showcased along with the instruments at the store.

Another lucrative branch of the ARC network is the April Publishing division, which was formed in April, 1964. This division and ARC's record club operation have greatly contributed to the company's overall growth in recent years.

Says Smith: "The Australian Record Club is the biggest of its kind in the country. Not only do we market CBS product, but also that of many other record labels."

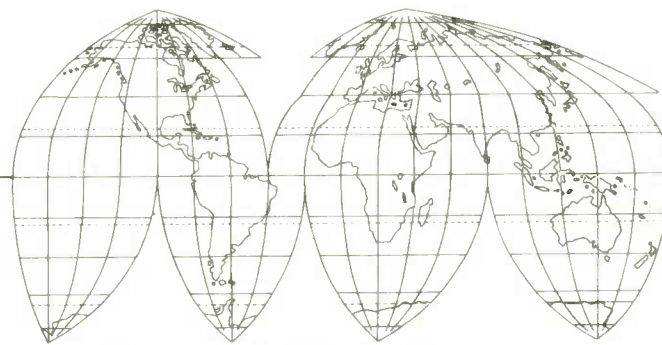
Today, the Australian company counts among its top sellers artists ranging from Neil Diamond to Santana, from Paul Simon and Art Garfunkel to Ivan Rebroff.

Whatever the phase of operation, though, ARC has, and still does, stand for top quality merchandise in the eyes of the Australian public. And, when you put the entire picture together—records/tapes, custom pressing, musical instruments, publishing and club business—the Australian Record Company occupies a premiere position on the Australian music scene.



Santana and the Mahavishnu Orchestra are as much at home as koala bears and kangaroos.

If you've been wondering why major recording acts like Santana, the Mahavishnu Orchestra, and even Frank Sinatra have been touring Australia, it's because we have a large and important market down here. And CBS Australia has been serving it long and well. We have the most up-to-date pressing and tape facilities. We of course handle the entire CBS catalogue and also press and distribute other independent labels. All of which proves one thing: down under, we're on top.



Australia's Music Company.
Australian Record Company Limited

CBS Classical Product: Alive And Well Overseas



Earl Price

Classical music is alive and well at CBS Records International—flowing freely through its overseas network and bringing an immense amount of joy to "serious music" lovers the world over.

While classical "happenings" may not win as many headlines as pop/rock sounds these days, many a record buyer each year gladly parts with a fair share of his/her income to get their hands on the latest recordings by such artists as Bernstein, Boulez, Biggs, Newman, Michael Tilson Thomas and Zukerman, among others.

Clearly, classical product continues to play an important role overseas and CBS International, with its broad-based repertoire of classical product, stacks up against the best when it comes to tapping both the talent and interest readily associated with the classics around the world.

No playing second fiddle here—classical product overseas travels in style!

An integral part of CBS' classical music efforts, Earl Price, manager, classical a&r and importing/licensing, is in a good position to report the latest in the ongoing story of classical music and CBS International. The following are his notes on what's happening "classically" in the CBS International World of Music.

★ ★ ★

BRAVE RECORDINGS IN LONDON. Pierre Boulez has done it again—in fact, twice. He has just finished recording Schoenberg's oratorio *CURRELIEDER* and opera *MOSES UND ARON*. (While we're on Schoenberg . . . the Juilliard Quartet will soon record the complete Schoenberg in New York.) Michael Tilson Thomas has just recorded *BEE THOVEN'S LATE CHORAL MUSIC*—King Stephen Incidental Music, Op. 117; Elegiac Song, Op. 118; Calm Sea and Prosperous Voyage, Op. 112; Opferlied, Op. 121B, and Bundeslied, Op. 122. Thomas has also recorded the Keyboard Sonatas of C.P.E. Bach. In charge of all this is Paul Myers, Director, International Masterworks.

Reacting to all the Boulez activity, CBS Records in London has produced a promo record called *REACH OUT FOR BOULEZ*. We understand that London audiences did *REACH OUT*.

★ ★ ★

PAUL FREEMAN, conductor and spirit of the **BLACK COMPOSERS SERIES**, has been busy conducting and recording in Europe—mainly London and Helsinki. We will have a Nunces-Garcia *REQUIEM MASS* and a record of 20th century Finnish music.

★ ★ ★

LOCAL RECORDINGS. CBS affiliates around the world have been providing Columbia Records in the U.S. with unique product. From France (Georges Kadar) Columbia has released the first recording of the Rameau opera *LES INDES GALANTES* by La Grand Ecurie & La Chambre du Roy and Handel's *Water Music* and *Fireworks Music* by the same group conducted by Jean-Claude Malgoire. Paul Myers brings to CBS such novelties as *SWINGLE II* in *Madrigals and Madriguys* and the ballet *THE PRODIGAL SON*, based on the music of Scott Joplin. There are always fresh ideas from John Williams.

★ ★ ★

Tomas Munoz, managing director of CBS in Spain, has recorded 3 volumes of *MUNDO Y FORMAS DE LA GUITARRA FLAMENCA*. The guitarist, Manolo Sanlucar, is a one-man flamenco renaissance. Columbia will release its first Sanlucar record in the U.S. in April. A strong classical seller in the U.S. has been *TWO CONCERTOS FOR TWO GUITARS*—by Santorsola and Rodrigo. The Santorsola is dedicated to the performers, Sergio and Eduardo Abreu. A few years ago, Evandro Ribeiro, managing director of Discos CBS in Brazil, signed the Abreu brothers to an exclusive contract with CBS. Paul Myers has been producing their recordings in London for CBS-Brazil.

★ ★ ★

There is something unique about the Faure *REQUIEM* recorded in Japan by CBS/SONY. It isn't just that all participants are Japanese; it's that the baritone soloist is Norio Ohga—who happens to be the president of CBS/SONY. Columbia has released this beautiful album in the U.S.—including quad.

★ ★ ★

From Holland, Columbia has taken a 3-record act of Gregorian Chant by the Schola Cantorum of Amsterdam Students. Entremont's Complete Piano Music of Ravel has been released in Europe and will be released by Columbia.

★ ★ ★

Coming soon is the long-awaited Complete Weborn by Boulez. (Continued on page CBS-70)



Nick Cirillo
Norman Stollman
Bernie DiMatteo

New Markets For CBS Disks Still Sought

By STEPHEN TRAIMAN

An important part of CBS International's story over the last decade, as well as today, is its willingness to constantly search out new markets for its existing catalog and to be always open to new forms of music from various cultures around the world.

While the story first began in Mexico in 1946, and has continued until the musical message being offered by CBS is reaching countless millions around the world, the division still has its eyes on a number of countries currently emerging as the record markets of tomorrow.

Nick Cirillo, Vice President, Operations, explains that in choosing those markets best suited for future expansion CBS International looks for a number of criteria:

- The area offers a large potential market for the vast CBS U.S. and international catalogs.
- The territory has the potential to develop its own national music to create large numbers of indigenous record sales.
- The market has musical potentialities which could be spread outside its borders to other markets around the world, including the U.S.
- The country should have an increasingly healthy overall economic picture.

The presence of either all or some of these potentials in a territory will determine if CBS will establish companies in the future.

Africa, one of the last places where CBS product, or for that matter any other label's product, isn't marketed extensively, is currently being eyed by CBS International executives. Cirillo recently sent Logan Westbrook, director of special markets, Bernie Di Matteo, vice president, administration and planning, and Norman Stollman, director of business affairs, to the continent for a better reading of market tendencies.

"We all share the feeling that black African countries could be significant markets," says Stollman. "We consider Nigeria a prime area for growth in the near future.

"The emerging African nations are important as new outlets for our own product, but are even more important as sources for new musical product and trends, and CBS International hopes to be first to bring this music to the rest of the world, with great emphasis on the U.S. Obviously, African

"roots" have already influenced today's music tremendously," he emphasizes.

Similarly, the Caribbean, with its "reggae" music, has had a recent impact, particularly on British and U.S. music, and the division looks to the Caribbean as an exciting potential market.

Di Matteo points out that in terms of pure economics, the huge oil revenues currently pouring into the Near East are creating tremendous consumer prosperity, which make that part of the world a natural place for future exploration by CBS International.

Turning to other parts of the world CBS International plans to consolidate its position in Eastern Europe, despite the fact that prevailing political conditions make it impossible for the company to set up its own subsidiaries.

While the precedent-setting CBS/Soviet Union agreement garnered a great deal of headline space in recent months, CBS has quietly been involved with many of the Eastern Bloc, or Iron Curtain, countries as well. For example:

- The division established a cross licensing agreement several years ago in Yugoslavia with Suzy Record Productions.
- An arrangement with the state-owned German Democratic Republic (East Germany) record company resulted in release of a small amount of CBS product there, while CBS is releasing some GDR product in West Germany with fairly good success.

The division plans to make its product available in all eastern European countries and is currently having discussions with Rumania, Hungary and Poland.

Touching on what he considers another vital point, Stollman notes that copyright laws are spreading to places where they have never been respected before, with Russia being the major example. "But Africa and the Near East are slowly coming into line," he continues, "and will, in a very few years, be important sources of income for music publishing, etc."

Whatever the outcome, though, what is important is that CBS International as a division isn't sitting still, contented with its successes so far. What went into making the division what it is today continues—and that is the foresight and willingness to explore and to expand into new territories for musical development and eventual sales growth.

amc

salutes

CBS International

Our worldwide sales organization
is proud to supply you with
this fine production equipment:

Electro Sound tape-duplicating systems
Audio Matrix record-plating systems

AUDIOMATIC CORPORATION - New York/Paris

It has truly been said that music is an international language. But it is just as true that it speaks in a variety of dialects. On their own, tunes do occasionally cross national boundaries and slowly build popularity among foreign communities. But directed, adapted, and promoted, with a close understanding of those elements that contribute to universal appeal, they can cross over much more rapidly.

Sol Rabinowitz, vice president, a&r and publishing, CBS Records International Music Publishers, views as an important part of his mission that of identifying suitable local material and spreading it to other countries where CBS publishing affiliates now operate. And that web now covers 19 offices outside the United States, with many responsible for a cluster of surrounding countries.

"We now cover every major music market," says Rabinowitz.

It wasn't always so. Seven years ago, when he took over as international publishing chief, CBS had only six foreign affiliates. Of the current 19, most are wholly-owned, with a small number run as partnerships with local entrepreneurs or under licensing arrangements.

Each is a profit center on its own, Rabinowitz points out, functioning as a fully-rounded publishing operation. And all are in the black, he adds. But even more important, in his opinion, is their growth pattern. The latter has seen some spectacular annual increases over recent years.

Close liaison between all the publishing units in the international chain is essential to its success pattern, says Rabinowitz. Each functions as a sub-publisher in its own territory for all the others. And, to speed the exchange of pertinent information, each affiliate prepares a monthly report for distribution to all others in the web. Listed are new tunes acquired, records released, and local chart activity.

This interchange assumes even greater importance as the nature of the international music business changes. More countries are showing a greater interest in their domestic musical output, and it requires a stronger effort to achieve effective international exploitation.

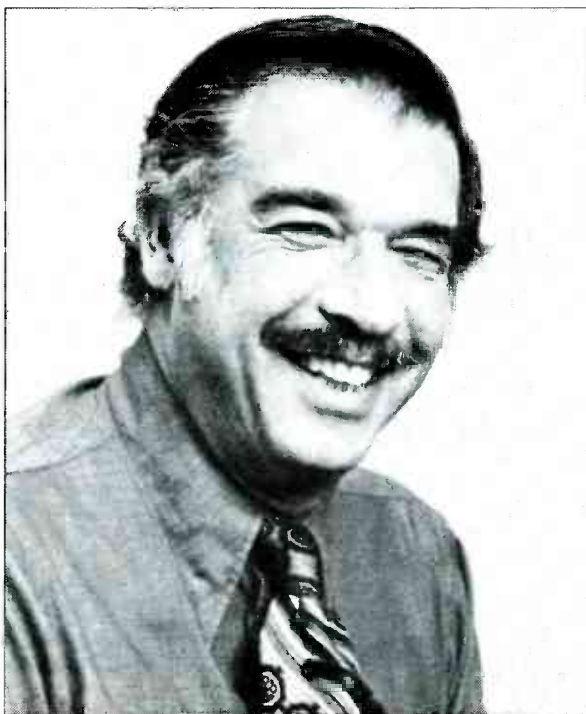
The most dramatic shift in local preferences has taken place in Japan, Rabinowitz notes. It wasn't too many years ago that Western sources accounted for some 70 percent of all music consumed in that country. But the ratio is now 60 to 40 in favor of Japanese music.

Countries such as Italy, France, and those in South America, have always favored their own music. On an overall basis, Rabinowitz estimates that at least half the music activity in each of the countries where his string operates is domestically motivated.

Sitting at the focal point of his far-flung operation, Rabinowitz constantly monitors the activities of his subsidiaries. He personally reviews much of the material put out by re-

April Music Publishing Companies Help Erase Boundaries

By IS HOROWITZ



Sol Rabinowitz

gional publishers, watches to see if it is breaking locally, and judges its potential for other areas. He then serves as a catalyst in stimulating interest across national borders.

A current project, for instance, is to foster a greater international spread of Roberto Carlos tunes. The Brazilian artist-writer is one of the hottest record talents in all of the Latin countries. He only produces one album a year, but each has sold a million copies in Brazil alone, according to the CBS publishing executive. He is also one of the strongest disk properties in all Spanish-speaking countries, for a cumulative total of close to 2 million units per release the norm.

That kind of broad appeal should carry over into Europe and English speaking countries, Rabinowitz feels. He hopes soon to have Carlos track English lyrics to four of his tunes, and he is hopeful that Carlos will eventually develop into a powerhouse star in these markets as well.

(Continued on page CBS-70)

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Publishing Companies (cont'd)

Another crossover example that Rabinowitz points to is "Butterfly," written and recorded by Daniel Gerard in France, but which hit first in Germany via the efforts of the CBS firm in that country. A number of disk versions of "Butterfly" later sold in heavy quantities everywhere else but in the United States for a total of 3 million disks.

The CBS string of publishing firms are not restricted to handling in-house material, Rabinowitz emphasizes. They operate as rounded publishing companies and seek out copyrights that may appear on record on any of a wide variety of labels.

European publishers still perform many of the functions largely abandoned by American firms, and actively promote in ways once traditional in the States. They play a large role in getting material recorded and promoting copyrights on the air and in public performance. In Europe, generally, non-broadcast performance income to publishers is substantial as compared to that in the U.S.

Despite the comfortable achievements already won, Rabinowitz is highly optimistic about future growth of the CBS publishing network. An immediate goal is to consolidate past gains and "to maximize the potential for still greater exploitation." Allied to this is a drive to widen the licensing, or sub-publishing, activities of affiliates.

Rabinowitz feels that sheet music sales deserve, and are due to receive, more attention in all territories where his firms function. Also to come is a push into the film score field, with CBS firms dealing for established scores and tying in with film producers on track composition during planning stages.

He also sees additional income potential in promoting copyrights for TV commercial use, and as background for dramatic shows on video. In the latter connection, CBS may give greater stress to developing a strong recorded background music library. Rabinowitz sees an eventual move into the concert music field, as well, in the future.

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JANUARY 25, 1975, BILLBOARD

CBS Classical (cont'd)

TOURS. Supported by an IBM grant, the New York Philharmonic will make a 4-week tour of Europe between August 28 and September 19, 1975. Involved are 18 concerts (all conducted by Boulez) passing through 5 international festivals in the U.K., Belgium, Switzerland, Germany and France. Last year the New York Philharmonic toured Australia and New Zealand (with Bernstein) and Japan (with Bernstein and Boulez). Boulez will also conduct the BBC Orchestra in a tour of Japan. The Cleveland Orchestra will tour Europe and Latin America.

* * *

BERNSTEIN'S MASS will have a very important performance in Rome. Also, a touring company will take it to Argentina, Brazil and Uruguay in mid-1975. This company will be led by Larry Mendes, who was responsible for a recent Chicago production of the Mass. Israel will have a festival of Bernstein's works. Three concerts will be conducted by Bernstein, Zubin Mehta and Michael Tilson Thomas. In September, Bernstein will conduct the Berlioz REQUIEM in Paris. He will also conduct in Vienna and Salzburg.

* * *

SALES. Our European sales have increased substantially in the last few years. CBS/Sony's classical sales equal those of Europe! The best classical sales in Japan come from the broad catalog of Bruno Walter. Not surprising! But there is an interesting sleeper—the so-called beginner's Sonatas for piano (Kuhlau, Clementi, Haydn, Mozart, Beethoven and Dussek). CBS/Sony had this fresh thought and asked Entremont to implement it. He did—into the best selling classical record in Japan. It will be released soon in the U.S. as MG 33202 (2 records). In Spain, Casals is our best seller—especially Casals at the White House. The famous "anthem" of Casals, the SONG OF THE BIRDS, included in the White House album, was released with great success on an Extended Play 7" record.

* * *

The best light classical seller has been INTROSPECTION (64589 in Europe) by FOCUS-famous Thijs van Leer. In Holland it has sold nearly 300,000 in two and a half years—and is still going strong. (In the U.S. is released as KC 32346.)

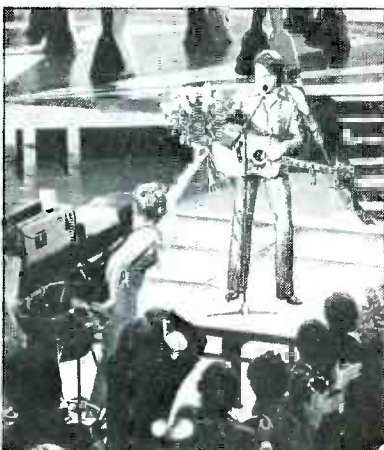
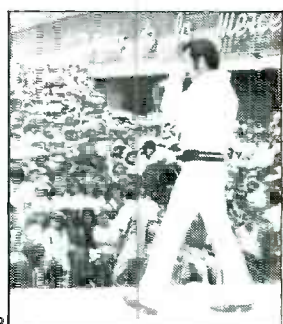
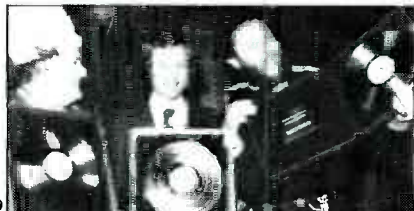
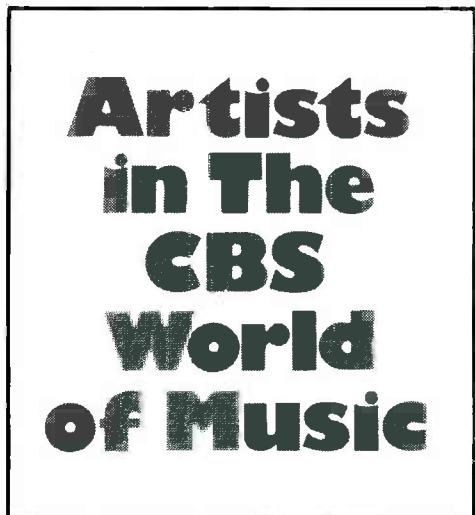
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Earl Price
CBS Records International

Credits

Section editor: Jim Melanson; advertising/editorial concept: Bunny Freidus (CBS); advertising sales: Ron Willman; art direction: Lee Lebowitz; contributing writers: Goddard Lieberman, Mort Goode, Mike Hennessey, Nigel Hunter, John Bromell, Enrique Ortiz, Vadim Yurchenkov, Hideo Eguchi, Martin Melhuish, Earl Price, Is Horowitz, Stephen Traimen, Jim Melanson; production: Bob Ford, N.Y.; Ward Mechlin, Val Karches, Cincy.



1. Walter Yetnikoff and singer Dave Mason.
2. Gasolin, currently CBS/Denmark's top selling act.
3. Eddie Levert, left, of the O'Jays and Billy Paul during a tour to break the Philadelphia International label in Europe.
4. Ray Conniff enjoys the sights of Cathedral Square in Milan.
5. South Africa's Arnold Golemboski, CBS welcomes Philadelphia International's Monk Montgomery to Johannesburg.
6. Walter Yetnikoff, CBS International president, swaps stories with Rick Derringer, left, and Edgar Winter, right.
7. CBS Holland's managing director John Vis (standing left) with some of Holland's top artists including Rita Reyes, Thijs Van Leer, Rogier van Otterloo, Gerard Cox, and Louis Van Dyke.
8. Singer/writer Billy Joel, center, with Canada's Terence Lynd, left, and Jack Robertson, following a concert in Toronto.
9. Ivan Rebroff, right, his producer Fred Weyrich, left, and CBS/Germany's Rudolf Wolpert, display some "Rebroff Gold."
10. It's all smiles for Walter Yetnikoff's New York divisional staff, here waiting to begin general strategy meeting.
11. European marketing director Steve Diener, right, presents Albert Hammond with a clock indicating the time in various zones around the world.
12. Mexico's Vicente Fernandez, entertains at La Merced market in Mexico City.
13. A fan on Germany's "Starparade" television program shows her appreciation of Neil Diamond's music with a gift of flowers.
14. Donovan performing before an audience in Italy.
15. Chicago visits Munich.
16. Leonard Cohen entertains at the Monumental Theater in Madrid.

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5 Labels Gain Injunction Stopping Music Duplicator

NORFOLK, Va. — James A. O'Keefe Jr., doing business as Chesapeake Tape Co. here, has been hit with a permanent injunction barring him and his firm from illegally reproducing, selling, renting or leasing unauthorized reproductions of sound recordings produced by more than 40 record manufacturers.

The injunction, ordered in a decision by Judge John A. MacKenzie of the U.S. district court of Virginia, also bars O'Keefe and his firm from advertising such unauthorized reproductions and from using the

name of any recording artists under contract with any of the record companies or the titles of any albums made by them.

The judge also decreed that all recordings, equipment, and advertising and promotional materials in O'Keefe's possession be confiscated or disposed of as is seen fit.

O'Keefe consented to the injunction. The suit, charging copyright infringement, was brought by A&M, Atlantic, CBS, Polydor and Warner Bros.

• Continued from page 20

preach; just lays the music out and lets it speak for itself. Show is available in stereo, on tape, dubbed on a one-to-one ratio. Call him at 714-645-7868, if you have any questions. His buddies in Pro-Media include John Styll and Leon Alexander. Pro-Media Inc. produces religious cassettes and this is a division.

WMAQ, preparatory to going country, saluted Chicago's five great radio stations—WGN, WIND, WCFL, WLS, and WBBM. Personalities from each of the stations were invited to appear on WMAQ. General manager Charles Warner pointed out that WMAQ wasn't attempting to duplicate the formats of the saluted stations, just produce a "flavor." ... Mike Butts, 303-751-4955, is still looking for preferably a morning position and preferably on the West Coast. Was last at KIMN, Denver.

Don Whittemore has joined Warner-Spector Records, Phil Spector's label distributed by WEA Corp. He'd been with RCA Records several years. ... KSEA, FM station in San Diego, will be going to a gospel format. The station had been rocking and is now simulcasting with country-formatted KSON. ... Letter from Bruce Earle: "Without any question, Bill Branch who built the original 150 kilowatt XELO transmitter will go down in engineering history as the King of high power rigs. I wish you could have had a chance to see the old rig before I had it dismantled to make room for XEROK's new 150 Kw Continental. It was 80 feet long by 25 feet high and was water-cooled. It was so big and scary that the first time I saw it, I quickly called Art Holt and said, first, 'Help!' and second, that instead of an engineering degree to work on that monster, I needed a plumber's license. During the course of its 40 years of chugging along cranking out the Mexican tunes out of El Paso over the world, it managed to not only kill its maker, Mr. Branch, but also three other engineers. I guess I was lucky to walk away from that one. All in all, getting to work with that old transmitter will always be my highest engineering memory." Bruce sent me the coverage map of XELO. The basic night coverage ranged from the top of Wyoming to almost Mexico City, Shreveport, La., and Los Angeles were both in the basic area, too.

Jay Stone has been shifted from WXLO in New York to Bartell's KCBQ, San Diego; Buzz Bennet was a victim of the last ARB in Minneapolis; the theories expressed at the Bill Gavin Radio Program Conference in Kansas City were good theories, but they evidently didn't work too well. ... Joining WHIO in Dayton, Ohio, are Carl Kay to do the 3-7 p.m. show and Paul Thomas to do 7-midnight. Actually, Thomas had been in the music department of the station since last June. Day had been with WHLO in Akron, Ohio, where he was operations manager.

Lineup at KLZ-FM in Denver includes Don McCulloch 6-10 a.m., Mike Shannon 10 a.m.-3 p.m., Jon Stone 3-7 p.m., Jeff Peters 7-midnight, with Terry Datz and Larry Jackson, who just came from KTSA in San Antonio, dividing chores on the evening show and Gary Roberts chipping in on weekends. ... Jim Stewart, mid-day personality at WWTC in Minneapolis, has been promoted director of the station.

Just in case you'd like to know,

Vox Jox

CATV now has a penetration ratio of 13 percent of all U.S. TV households. Highest penetration is Santa Barbara, Calif. area with 68 percent, Palm Springs with 64. San Angelo in Texas has 63 percent. This represents, nationwide, a total of 8.6 million households. CATV penetration rates ranging from 40 percent to 68 percent were recorded for 34 markets. In 18 markets, the rate of penetration was 50 percent or more. And, I point out, stereo radio is being featured on many CATV lines and quad is a possibility and if any CATV operation ever wises up and starts featuring quad audio with the video—like some live concerts—watch out radio!

Johnny Holliday at WWDC in Washington has got his annual basketball team in high gear this year—the Oneders. They raise funds for charity. As usual, Johnny has some ringers on the team. Still, I think the Encino Enchilladas would be able to give them a run for their money. ... WDRG in Hartford, Conn., now has news solid 7-7:30 a.m. weekdays; a departure from the Top 40 format of the powerhouse rocker. Charlie Parker is still vice president of programming there; doubt that many Top 40 program directors have the longevity of Charlie—maybe 25 years now.

Steve Shannon, formerly general manager of WOW in Omaha, has been named general manager of KCMO in Kansas City. Jim Eddens, general sales manager of WOW, moves up to general manager. Wonder what happened to John Patton?

At KRFG, an FM station in Greenfield, Mo., Bobby Honicutt sings on in the mornings doing country music until 9:30 a.m. He's followed by automated MOR music, does a live news roundup at noon, then more automated until 8 p.m. Progressive rock is featured 8-midnight. "Lovewords" by Harry O'Connor, a chili-eating buddy of mine, is used in the daytime and evening programming features syndication such as "The Dr. Demento Show," "King Biscuit Flower Hour" and "The National Lampoon Radio Hour."

Jay Crawford, who'd programmed WPLR in New Haven, Conn., for about three years, is looking for work; hanging out at the moment at the abode of Ken Griffin, 213-795-9879. ... According to Robert W. Morgan, Don (Jack) Elliot is a one-man production band. He's one of the let-gos at KIQQ in Los Angeles and he's looking for a good production job on or off air. 213-849-4700. ... Peter Mokover has joined WPEN in Philadelphia as head of music and production; he'd been with WNEW-AM in New York, in the music department.

Paul Ward, operations manager at KFZS in Sacramento, reports that the station received 880 letters from its announcements (see Programming Comments feature in the last Billboard), not 88. There was a typo, folks. My apologies to the post office for short-changing them. ... Just listened again to the Don Imus album recorded at Jimmy's in New York; it's not recommended for airplay unless you wanted to get rid of your broadcast license anyway. Strictly a party album; you can hear Don Graham laughing in the background. ... Dick Diamond has left KXYZ in Houston and is looking for MOR or rock work on the air; 713-498-5501. ... F. Kari, program director of WNCI in Columbus, Ohio, is going to launch an internally-produced

children's show called "Homemade Ice Cream." It'll be a half-hour long and aired once a month and Mindy Karl will play a role in it; she's the daughter of Karl and about knee-high to a grasshopper.

Carl Sawyer reports in from KTNT in Tacoma, Wash., which has been rocking about a year now. Lineup: Program director Ed Dollar 6-10 a.m., music director Carl Sawyer 10 a.m.-2 p.m., production chief John Allgood 2-6 p.m., Don Shorter 6-midnight, with Roger Pasquier and John Ellsworth helping on weekends and John Hayden handling news. Sawyer still lacks proper record service. ... Lee Rogers has joined KYAC in Seattle for weekend work. So the staff now includes program/music director Robert L. Scott 5-9 a.m., Ben Edwards 9 a.m.-2 p.m., Robert Nesbitt 2-6 p.m., the Don Corneilius "Soul Train" automated show 6-7 p.m., Jimi Pipkin 7-midnight, and Sharron midnight-5 a.m.

KIQQ in Los Angeles is now segueing records instead of an all-night jock. Very interesting. ... Kent Burkhardt seems to be one of the most active programming consultants around. He recently went into Phoenix and now it looks as if he has one of the best signals in Albuquerque. ... Charlie O'Donnell checks in with me from time to time; he's on channel 13 in Los Angeles doing booth work and scores on commercials, etc. Reminds me: Tom Campbell, how are you and what are you doing these days?

WHBQ in Memphis is going guns under J.J. Jorden; station is No. 1 overall in the Oct./Nov. ratings, total survey, plus No. 1 in men 18-24 and No. 1 by a heavy margin in teens. ... Frank Proctor has joined KPOL-AM-FM in Los Angeles as music director; he'd been program director of WATI in Indianapolis. The lineup at KPOL now has Burr Middleton in the morning, Bob Harris in midday, Paul Johnson and Bruce Buell in the afternoon and evening. And here's one of the reasons why air personalities love to work in Los Angeles: Middleton is filming a new movie called "Good-bye Norma Jean"; Harris has a role in the new ABC-TV series "Barney Miller"; and Johnson most recently was featured at the Los Angeles Music Center in the stage production of "The Merry Widow." Gary Owens, afternoon drive personality at KMPC, once told me that he simply couldn't afford to take a job in New York on radio regardless of how much they wanted to pay. I was once told that John Gambling Jr. makes around \$450,000 a year, which is difficult to believe. I'll discount that figure like when most guys tell me their salaries—the Bill Stewart Salary Calculating System it's called. But in total earnings of TV, films, commercials, and syndications, the men in Los Angeles probably score, as a generality, better than personalities anywhere in the world.

Jack Mindy is still doing the 3-7 p.m. show on WHLN in Syracuse, N.Y. Would someone send me an aircheck of Mindy's show? ... Michael E. Pierce, broadcast instructor at Elkins Institute in Atlanta, writes: "What this country needs is some progressive TV stations who are willing to go 'underground'. That is, TV stations that are willing to shoot for the 18-34 Get-Set demographics. How would they do it? Video Jocks. With today's cassette VIR's, it would be relatively simple for recording companies to put video with the

(Continued on page 52)

FAIR TRADE THE ISSUE

TEAC Stand May Be Test Case

By RADCLIFFE JOE

• Continued from page 1

ready shaky position in the consumer market place.

The TEAC/S&M price tag battle goes back to last September when, in a move to correct what it considered "fair trade abuses" by some dealers, TEAC canceled more than 1,600 dealer franchises, and re-instituted what is defined as "a new dealer-consumer oriented franchise" (Billboard, Sept. 7).

At the time, George DeRado, TEAC president, emphasized that the new refranchising agreement and its related \$1 million training program, were not designed as "policing" agreements, and that no legal actions were considered in New York and New Jersey.

However, before the ink was dry on the agreement, new problems began cropping up on the "troublesome" New York/New Jersey area, and before the end of September TEAC was once more embroiled in "policing" hassles with S&M. The firm finally canceled its dealership agreements with both S&M and Ultralinear last month when an official complaint against the defendants was filed in U.S. District Court (Eastern New York).

The defendants, preparing for a siege, immediately counteracted by filing an antitrust suit in U.S. District Court (New Jersey) against TEAC (Billboard, Jan. 18), charging restraint of trade, and horizontal price fixing.

The muscle-flexing took a turn in TEAC's favor when District Court Judge Walter Bruchhauser issued a temporary restraining order against the defendants on the grounds of 113 pages of evidence submitted by TEAC. The defendants were expected to appear in court to answer the charges Jan. 16.

Both suit and countersuit are before the courts pending hearings and decisions, but indications are that the outcome will be precedent setting.

TEAC's move against S&M and Ultralinear is a test case, as the company is known to have several other repeat offenders on its books. The court's decision in the S&M complaint will likely set the pattern of TEAC's attitude to its fair trade scofflaws in future.

On the other hand, Crazy Eddie, along with Jerry Rosenberg and other noted fair trade scofflaws, will be following the antitrust suit even

more closely. Coming on the heels of a vigorous consumer lobby against price fixing, it could well set the pattern for a re-introduction of the "Brooke Bill" first tabled at the lame duck sessions of the last Congress (Billboard, Dec. 14).

The Brooke Bill seeks the repeal of those sections of the Antitrust and FTC laws which permit states to enact resale price maintenance laws.

CMC Sets Des Moines Pilot Store

ST. LOUIS—Long range plans to improve the over-all profitability of the CMC Corp., locally based chain include what amounts to a pilot discount operation in Des Moines. There for the first time an outlet will be named CMC Discount Hi Fi, says Claude Brunner, advertising vice president, director of marketing communications. The chain is closing eight of 43 stores with plans to open four or five this year.

In fair trade Iowa, CMC has found Des Moines its most price-competitive market and the approach will be one of reducing overhead (closing two of three stores) and using non-fair-trade items. Signs even state "We will discount all that the law allows."

Examples: Pioneer Project 100 speakers, normally \$129.95 now \$77; Garrard 82 turntable, \$119.95 to \$85; Sharp RT480 Dolby cassette deck, \$249.95 to \$195. Prices are day to day, Brunner says, and "item to item."

Store closings (three here, two in Kansas City and one in Atlanta, none in Indianapolis) were official Jan. 10 subsequent to a Billboard interview at Winter CES (Billboard, Jan. 18).

McMILLIAN DEFLATES FLAP

Exchanges Build Civilian Sales

By EARL PAIGE

CHICAGO—Plenty of retailers near military bases are griping about the competition from post exchanges now representing a \$2.5 billion business, third behind Sears and Penney's.

But Paul McMillian is a hardware/software retailer surrounded by bases who just happens to be a wholesale distributor selling exchanges, perhaps the only such happy marriage of its kind.

So what is all the flap over consumer electronics competition from military exchanges? ("PX" is outmoded in favor of the broader meaning of "exchange".) The flap is "narrow-minded thinking," says McMillian, who believes exchanges build, not tear down, civilian audio volume.

It's a hotter flap nowadays because to effect better balance of currency military people are being encouraged to "buy America" (i.e., buy stateside), and this has brought on restrictions. No U.S. exchange can sell components, only packaged systems, nothing over \$249.55 (civilian equivalent, \$370).

Here at CES, McMillian claims an annual \$1 million volume in four Hampton, Va., civilian stores, which

he founded after initially getting into audio via military audio buying clubs.

As head of Stereoscope, Ltd., the civilian retail entity, and NAAFEXCO American Corp. (Navy, Army, Air Force Exchange Contractor), McMillian says this about the exchange flap:

"I've always been pleased about the military selling audio because exchanges get people into audio and create step-up business for retailers near bases. I think military exchanges do more to advance audio than any retailing segment.

"Military people buy audio at a rate about 33 times that of civilians; the military consumer steps-up three times faster than a civilian consumer."

Traditionally, exchanges carry a very limited audio stock, which is why audio clubs blossomed in the mid-'60s that offer markups as low as 5 to 7 percent based on cost. Says Ray Yankowski, NAAFEXCO regional sales manager based in San Diego: "I've yet to see an exchange that offers CB" (citizen band equipment, a growing business, with Stereoscope's newest outlet combining CB and car stereo).



U.S. Pioneer photo

'Sound' Sell—Multimedia audio/visual presentation by U.S. Pioneer Electronics, synchronizing 700 slides to music on five screens in 15-minute show, won plaudits at 1975 product line preview. It already has been seen at IHF Hi-Fi Show, Los Angeles, and Arrow Audio's N.Y. Expo.

Pioneer Shows 8 New '75 Products

By STEPHEN TRAIMAN

NEW YORK—Passing up the recent Winter Consumer Electronics Show in Chicago to exhibit in another hotel suite, U.S. Pioneer Electronics showed off eight new products for its 1975 line at a winter press preview last week.

All Pioneer franchised dealers were alerted earlier to the new line, which includes a front-loading Dolby cassette deck, integrated stereo amplifier, AM/FM stereo tuner, electronic crossover network, a direct-drive and two belt-drive turntables, and second-generation high-polymer stereo headphones.

In a tell-it-like-it-is letter to all dealers, Bernie Mitchell, U.S. Pioneer president, noted that the past few months "had quite possibly been the toughest in your history as a hi fi dealer, and the next few months, unfortunately, will probably be tougher."

"Remember, there is a recession," he emphasized. "Consumers are scared. They do have money, and they will spend it to buy things they really need and want. But they will buy more carefully in 1975 than ever before."

He urged all Pioneer dealers to be-

ware of obscure brands, be concerned about credibility of private label speakers, keep inventory filled with proven winners, preserve flexibility and liquidity, look for real profit in goods that are easy to sell—not easy to buy, avoid products or deals that don't provide ad accruals, and noted their biggest need—a continuing flow of store traffic that will require a continuous flow of promo and advertising on the local level.

To "back their play" in the first quarter of 1975, Mitchell called attention to the combination of Pioneer's \$4.5 million national ad campaign and \$7.5 million in co-op

(Continued on page 38)

ERA Marks 40th Year In Hawaii

WAIKIKI, Hawaii—Nearly 700 manufacturers, distributors and representatives will be meeting Jan. 27-29 at the 16th Annual Electronics Industry Marketing Conference in Waikiki, Hawaii. Sponsored by the Electronic Representatives Assn. (ERA), the theme for the Interface V conference is "The Professional Edge."

Speakers include Alberto Socolovsky, former Chilton Publications editor, exploring what's in store for 1975 in components, equipment and electronic systems, with a market by market analysis of business, education, communications, consumer electronics, computer and peripherals, government/military, industrial and instrumentation markets; Dr. Gunter Klaus, Institute of Advanced Planning, on stimulating the individual salesman, teamwork, and management objectives; Dr. G. Franklin Gilchrist, president, Aptitude Testing for Industry, on selecting and evaluating salesmen; Jerry Frank, president, IMA, describing basic advantages of marketing through manufacturers' reps, and Royce A. Coffin, partner, Arthur Young & Co., on developing the art of negotiating.

Participation seminars will deal with topics such as contracts, termination rights, managing by results, forecasting, travel and entertainment, communications, and inside salesmen. Manufacturers, distributors and reps have the opportunity to interact at these seminars.

The conference actually marks the

(Continued on page 40)

Stereo City Cuts

CHICAGO—Stereo City has closed three of its 12 stores here as a "cost savings," a spokesman for the chain says. The stores were located on the south side and in the Loop.

Stereo City carries tapes, car stereo, components, compacts and accessories at all price points.

3-Day Spread Diminishes Attendance At 1975 IHF

By ANNE DUSTON

CHICAGO—A spread of three days between the Winter Consumer Electronics Show (WCES) and the Independent Housewares and Mass Merchandisers Show contributed to a low 4,000 attendance figure at the IHE compared to last year's 17,000 attendance when there was an overlap between the shows at the Conrad Hilton.

Most of the listed 63 exhibitors did not expect much business in the two days overlapping the National Housewares Manufacturing Assn. (NHMA) Show at McCormick Place, with 20 companies connected either directly or adjacently with electronics. "The houseware mass merchandiser is not an electronics buyer," one exhibitor says.

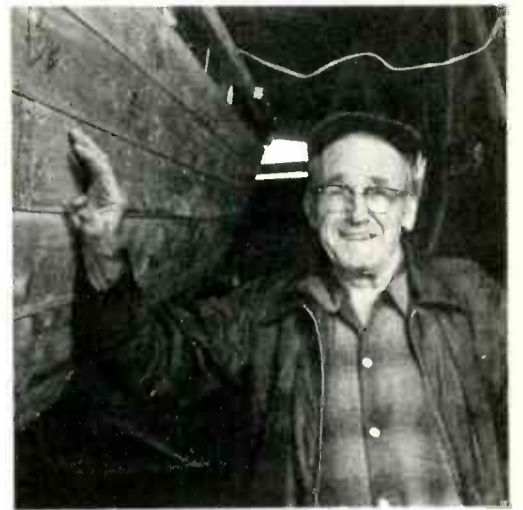
The IHF also was competing with the concurrent Transworld Exhibit at the Amphitheater.

Larry Karel, producer of the show, has a written commitment to open again next year at the Conrad Hilton on Sunday, Jan. 11. The 1976 Winter CFS will run Jan. 7-9 or Jan. 8-10. The NHMA is set for Jan. 12-17.

Exhibitors, many of whom stayed over from CES, were showing to a handful of small wholesalers, jobbers, retailers and catalog showroom buyers who were looking for low end, fill-in or promotional items and were placing conservative orders.

Norman Berkoff, western regional sales manager of Le-Bo Products, noted a lack of West Coast buyers. "It could be due to the economy and

What Linwood Bibber taught us about making cassettes.



If you've spent any time near the sea, you'll surely understand the ways of Linwood Bibber.

Especially if you know the sea as it stands off the coast of Maine.

Sometimes calm, often rough and just begging you to take her on.

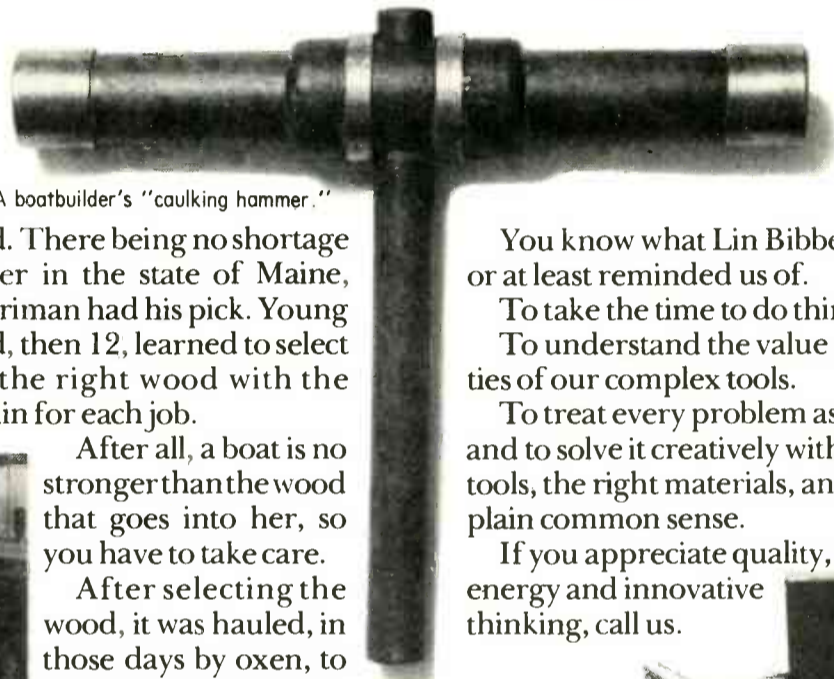
If you've never visited this end of the coast, you're really missing something. But we're going to give you a taste of life here. And, believe it or not, it just might change the way you do things.

It's made a big difference for us, and in a way, we're newcomers ourselves.

You're probably wondering by now what Linwood Bibber, a 73-year-old boatbuilder, could possibly teach us... a leading designer and manufacturer of high-technology assembly equipment, C-O's and 8-tracks.

Well, if you can spare about 2 minutes, we'll tell you.

Linwood Bibber (a few friends can call him Lin) began building boats in 1913 when he was apprenticed to his grandfather, George Merriman, a master boatbuilder of his time, and well known in these parts for the proud and graceful vessels that were launched from his



A boatbuilder's "caulking hammer."

boatyard. There being no shortage of lumber in the state of Maine, Mr. Merriman had his pick. Young Linwood, then 12, learned to select exactly the right wood with the right grain for each job.

After all, a boat is no stronger than the wood that goes into her, so you have to take care.

After selecting the wood, it was hauled, in those days by oxen, to the "yard" where it was let to age; a process too often neglected today, according to Lin.

"You put 'green' wood into a boat and she'll be sure to split and warp."

Later, Linwood left school. Not a good idea by today's standards, but in those days it was often a matter of economics.

In Lin's case it was more.

It was a matter of love.

"Those kids would come down here and want to go play."

"I wouldn't go."

"I just wanted to build boats."

In 1913, as now, your tools were your most important possession.

"I learned young to take care of my tools because good ones were expensive and hard to come by."

"Before you start building your boat, you have to design the hull, and you knew, just by the look of her 'lines' whether she was right or not."

In the past 61 years, Linwood Bibber has built hundreds of boats. He can't remember the exact number, but that's not important.

What is important is the art.

The attitude that's reflected in every boat he built.

So by now, you've probably gotten the message.

You know what Lin Bibber taught us, or at least reminded us of.

To take the time to do things right.

To understand the value and capabilities of our complex tools.

To treat every problem as a challenge, and to solve it creatively with the best tools, the right materials, and plain common sense.

If you appreciate quality, energy and innovative thinking, call us.



The Automatic Pinner/Window Welder designed and manufactured by Shape.

We make the world's most precise and reliable cassettes, 8-tracks and component parts.

And the most incredibly efficient assembly systems.

It's not easy, but being the best never is. Just ask Mr. Bibber.



Shape Symmetry & Sun, Inc.
Biddeford Industrial Park, Biddeford, Maine 04005

GRT Contracts, 2 Labels

LOS ANGELES—Newly formed Shadybrook and Sound Bird Records will be manufactured and distributed in the U.S. and Canada

by GRT Music Tapes. Firms are owned by Joe Sutton and Brad Miller. Initial product covers the entire Mystic Moods Orchestra, which bows on Sound Bird Feb. 15.

7" - 33's **LITTLE LP's**

We also make big LP's—45's—8 tracks—cassettes

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Update From Europe U.K. Firms View U.S. Mart

By TONY JASPER

LONDON—In spite of current financial and economic problems facing the Western World, many U.K. record industry hardware manufacturers remain optimistic about their trading prospects in the U.S. during 1975.

None more so than M. Livingstone, managing director of Tannoy, recently acquired by Harmon International Industries. He sees prospects for his company as very good since they export high quality product, and he doesn't believe inflation will erode the progress Tannoy has been making recently in the U.S. market.

Livingstone obviously believes all economics are subject at the present time to a depression, but says most are not in the present financial position of Great Britain.

What gives him added incentive to adopt a positive attitude toward Tannoy sales in the U.S. is the marketing of a new loudspeaker. He claims it has increased power handling capacity, a better frequency response and a longer lifetime reliability than any previous model. (At the recent Winter CES in Chicago, Tannoy also showed a new and comprehensive line of belt and direct-drive turntables, and an electrostatic headset.)

Tannoy sells between 50 and 70 percent of its product in the U.S. and expects to increase its production during 1975. "There is no gloom," claims Livingstone. (Perhaps gloom would seem reflective of current feelings held by many U.K. manufacturers in terms of the home market.)

At U.K. Leak, Gino Rossi, overseas sales manager for parent Rank Radio International, apparently has had his timetable delayed for a re-entry in the U.S. market (Billboard, Oct. 19). Noting that the hardware his firm makes can be compared with the Jaguar of the auto industry, he does not see inflation hitting the quality end of the market the same way it might affect low-end products.

Referring to his recent U.S. trip on which he confirmed a search by Leak for a U.S. distributor, Rossi says that at the present time discussions are continuing, but obviously a possible 1974 year-end launch has been postponed.

The eventual distributor will be handling such high end product as the Leak model 2000 receiver, model 2100 and 2200 amplifiers, model 2300 tuner, model 2001 turntable, model 2002 cassette deck and various speakers priced in the \$150-\$600 range. A possibility that the prestigious Wharfedale speaker line might be marketed in the U.S. does not appear likely, Rossi notes. Leak had sought acquisition of the name from

Optical Vidisks Praised

LAS VEGAS—MCA Disco-Vision president John Findlater is taking a harder shot at needle/mechanical read-out videodisk systems such as RCA's and Telefunken-Decca's. At the audio/visual convention here he also alluded to more consolidation of laser-beam read-out systems.

Speaking at the National Audio-Visual Assn. along with Robert Pfannkuch of Bell & Howell, Findlater reflected some of the hard questions put to him at Winter Consumer Electronics Show (Billboard, Jan. 18), one of which accused MCA of not showing its system publicly enough. Findlater told NAVA:

"This was the longest publicly demonstrated playing time ever..." in reference to a motion picture engineers convention last spring.

As for hints of Zenith and Thompson (two other laser read-out systems rallying to the MCA/Philips system, Findlater said of MCA's programming: "It will be available for play only on compatible optical videodisk systems."

As for knocking needle-read systems: "We chose (laser) with the conviction that it would be unfair to the consumer to enter the market place in the 70s with a videodisk system of the 60s.

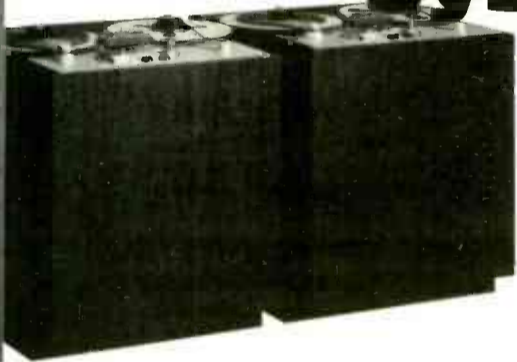
In a hint of MCA's view of its disk's audio implications, he said: "To put it bluntly, we think the optical system is destined to render the traditional phonograph record mechanical concepts totally obsolete."

Avnet, which acquired U.S. rights sometime before Rank's purchase of Leak.

At Eagle International there is less optimism but certainly no sense of defeatism. Spokesman David Harris says much of its product covers the

(Continued on page 39)

Introducing Our \$75,000 Tape Duplicating System



For years, people have told us, "Your equipment is priced too low. A \$40,000 system can't possibly be as good as a \$75,000 system." Even though we offer the same features, speed, versatility, quality, and durability in our Model 1100B 8-track duplicator that you'll find in systems costing twice as much.

But we finally solved the problem. Now, with our

gold-plated, diamond-studded nameplate, we can sell the Model 1100B for a price that's right up there with our competitors.

Of course, if you want a stripped-down Model 1100B (that's the one with the plain nameplate), we can still sell you one for about \$40,000. But don't tell anyone what you paid for it. After all, we've got our reputation to think of.

Mfg.	Model No.	Tension Control	Tape Speeds (ips)	Freq. Response	Interchangeability of Heads	Ferrite Heads	Price*
Audio/Tek	1100B	Yes	240 master 60/120 slave	50-12,000 Hz ±2db	Yes	Yes	\$39,875
Gauss-Cetec	1200	Yes	120/240 master 30/60/120 slave	30-12,000 Hz ±2db	Yes	No	\$80,900
Ampex	BLM200	Yes	240 master 60/120 slave	50-10,000 Hz ±2db	Yes	Yes	\$51,695
Electrosond	6000 8LF	Yes	240 master 60/120 slave	40-12,000 Hz ±2db	Yes	Yes	\$69,730
Otari	DP-6000	No	240 master 60/120 slave	30-10,000 Hz ±3db	Yes	Yes	\$57,100

*Prices based on one-inch loop-bin master and five slaves, all items equipped with tension control (if available) and eight-track heads for 32:1 duplicating ratio.

For more information about quality duplicating equipment at a price that makes sense, call or write:

Audio/TEK INCORPORATED
503-F Vandell Way, Campbell, CA 95008 (408) 378-5586

Pioneer Bows New Line

• Continued from page 36

dealer ads, with the big January 4-channel system promotion keyed on MCA/superstar Elton John (Billboard, Dec. 14) already breaking. In addition to special promotion programs for the various new products and Pioneer's full line of equipment in these areas (turntables, cassette deck/tape equipment, speaker systems, headsets, amps/tuners/receivers), he also emphasized the firm's extended payment plan "that will keep you liquid and keep you selling."

Mitchell also passed along a warning to carefully observe the FTC power output spec regulations on advertising RMS wattage, urging dealers to utilize the special Pioneer Power Output Guide detailing the exact wording applicable to each of the firm's models.

Pioneer sales execs Joe Nardo and Jeff Mancini introduced the 1975 line that includes:

• **Integrated stereo amplifier SA-9900** with 110 watts per channel RMS, unique twin tone control system and a tape duplication switch permitting tape-to-tape duplication while listening to another source. Price is \$749.95.

• **AM/FM stereo tuner TX-9500** with high sensitivity front end, 75 dB signal-to-noise ratio in stereo mode and phase-lock-loop MPX demodulator, at \$399.95.

• **Dolby cassette deck CT-F6161**

with front-loading, 30-degree-angled lighted tape compartment, Bias/EQ tape selector circuit (standard/ferri-chrome) and unique Skip button to advance tape at twice-normal speed, with price tag of \$299.95.

• **Three manual turntables**, with PL-55X direct-drive unit featuring S-shaped low-mass tonearm and automatic tonearm return, \$249.95; and belt-drive models **PL-15D-II**, with automatic return, anti-skating device, \$129.95, and **PL-12D-II**, budget-priced at \$99.95, with most of the step-up model features, except automatic return.

• **Electronic crossover network SF-850**, compact unit for high-performance multi-amplifier systems, providing as many as 10 different crossover points, at \$199.95.

• **Stereo headphones SE-500**, second-generation model utilizing ultra-thin, aluminum-coated high-polymer film drivers, with tonal characteristics claimed comparable to electrostatic-type, tagged at \$49.95.

In both his letter to dealers and at the product introduction, Mitchell emphasized Pioneer's conviction that in the face of "very serious and controversial challenges to fair trade, we are convinced fair trade is a better option... than the abuses that would spring up if it ended.... Pioneer stands firmly behind the fair trade statutes in all states which have them."



VIDEO FIRST—Panasonic Video/Cartridge tape printer system VTP-1000, introduced at recent New York press conference, is expected to go on sale next month at \$29,500 as first high-speed duplicator for 1/2-inch EIAJ color and black-and-white video cartridges.

Panasonic photo

Tape Duplicator

By ANNE DUSTON

In addition to Panasonic introducing the first high-speed duplicator for 1/2-inch EIAJ color and black & white video cartridges in New York Jan. 8, parent Matsushita and 3M jointly announced the signing of a licensing agreement for the manufacture and distribution of the cartridges under the Scotch label.

Marketing plans will be announced by 3M in the near future in what should be a significant step for the 1/2-inch EIAJ system pioneered by Matsushita and marketed in the U.S. by Panasonic since 1973.

At the same time, Matsushita and Data Technology Corp. of Santa Ana, Calif., jointly announced the signing of a license agreement for production and sale of plastic housing for use in

Panasonic and other 1/2-inch EIAJ video recorders. This makes Data Technology the only U.S. manufacturer licensed for plastic components for both major systems—1/2-inch EIAJ and 3/4-inch U-Matic videocassette.

The Panasonic cartridge duplicating system VTP-1000 includes two compact machines, NV5180 master cartridge recorder with NV-5181 controller, and NV 5182 tape printer. The recorder records the video signal from a camera monitor, VTR or VCR in a pattern that is a mirror-image of EIAJ standard color or black-and-white signal, with one master used to make 1,000 precise duplicates, according to Irwin Tarr, general manager of Panasonic video systems division.

Rep Rap

Shure Bros., Evanston, Ill., used the recent Winter CES as an opportunity to host one of its periodic Rep Workshop/Seminars Jan. 7-8 at the Lincolnwood Hyatt House for its 1975 product line that was introduced at the Summer CES.

Roger Ponto, national sales manager, emphasizes that is was completely separate in function from the firm's sales meetings, and set up as sophisticated hands-on state of the art training sessions. Attending were key personnel and technical specialists from all 16 of Shure's rep organizations who went through product and market development sessions in all areas before returning to run similar training sessions for their own employees.

The 16 rep firms combine over 350 years of experience selling Shure products, Ponto notes. "I feel strongly that to sell in today's market all phases of the distribution and marketing chain must be involved in knowledge of what products can do and how they perform for the end user," he maintains.

Ben Van De Kreke, whose Elrep Sales Co. headquartered in Tucker, Ga., outside Atlanta, has been selling audio since 1958, reported a generally bullish outlook for 1975 when caught at time recent CES. Firm now has eight employees, with other offices in Columbia, S.C., headed by Joe Hanson; Knoxville, Tenn., Jay Heard, and Mobile, Ala., Peter Comer. Elrep handles such major lines as Maxell, Teac, Empire, Tascam, Technics by Panasonic, and Miracord.

Jerry Thomason is added as Georgia rep for John F. Russell Sales Co., which moved into new offices and showroom in Oxmoor Business Park in Birmingham, John Russell reports.

Who says there's a recession? Bob Begun, with The Markman Co., Van Nuys, Calif., became the third member of the firm to exceed \$1 million in sales, with his 1974 sales representing an increase of 33 percent over 1973. This places him in the elite company in the Markman Million Dollar Club with Carl Roberts, whose 1974 sales exceed 2 1/2 million; and Mark Granby, who passed the 2 1/4 million dollar mark last year.

AFCO Electronic Sales Corp. will be repping the new Fidelicare line of record care products as newly appointed Fidelitone reps for Texas, Okla., Ark., La., Miss., and W. Tenn. Offices are at P.O. Box 30611, Dallas 75230, (214) 363-3925.

Audio Plus, Inc., Wautagh, N.Y., adds the Gamber-Johnson line of loudspeaker systems, turntable bases, and audio benches to its New York area, president Steve Weil affirms.

U.K. Firms Eye '75 U.S. Market

Continued from page 38

mid-fi market and thus could be vulnerable to inflationary trends.

"It all boils down, I believe, to adopting a more aggressive sales stance. We have the product, there is no doubt about that," he affirms. There is a wide range of Eagle product on the American market under the aegis of Olson, he notes, and at present Eagle is evaluating a new loudspeaker system that "could lead to exciting prospects."

There is optimism with caution from several other firms that declined to make comment, other than saying they were hurriedly evaluating their export prospects in the U.S., in view of the apparent decline in some areas of the market. (In addition to Tannoy, Lecson, Martex and Glenburn also exhibited at the Winter CES, with Lecson's innovative design of particular note.)

One definite fact seems to emerge from virtually all U.K. firms with a stake in the U.S. market—where a product is in the quality high-end range, no deterioration of sales can be expected.

JANUARY SPECIALS! EXTRA 10% OFF THE BELOW DISCOUNTS ON THE FOLLOWING OPEN REEL TAPES AND CASSETTES: BASF: DP26, 7", LP35 AND LP35LH, 7"; ALL "SK" SERIES AND BASF CHROME CASSETTES; AMPEX 364-C60; SCOTCH: ALL 10 1/2" AV SERIES, 206-25H-10", 206-25R-10", 207-36H AND 207-36R-10", 211R60, 211-R120R-10", 212R180R-10" 213R240 R-10", C60 LN/HD, C90HE, CERTRON "GAMMA" C60 AND C90.

BASF RECORDING TAPE BLITZ

PLASTIC SWIVEL BOX EXCEPT 10"

QUANTITY	1-9	10	32
900 FT. 5" # LP35	2.37	2.29	2.21
1200 FT. 5" # DP26	3.27	3.15	3.03
1800 FT. 5" # TP18	3.93	3.78	3.63
1800 FT. 7" # LP35	3.94	3.79	3.64
2400 FT. 7" # DP26	5.95	5.79	5.52
3600 FT. 7" # TP18	7.87	7.57	7.27

BASF LOW NOISE/HIGH OUTPUT

900 FT. 5" # LP35 LH	2.54	2.44	2.34
1200 FT. 5" # DP26 LH	3.38	3.25	3.12
1800 FT. 5" # TP18 LH	4.49	4.33	4.13
1800 FT. 7" # LP35 LH	4.58	4.41	4.24
2400 FT. 7" # DP26 LH	6.12	5.89	5.66
3600 FT. 7" # TP18 LH	9.18	8.83	8.48
3600 FT. 10 1/2" # LP35-LH	14.87	14.27	13.72

BASF "LH" CASSETTES

SPECIAL MECHANICS, SCREW ASSEMBLED CASSETTES, IN GREY SWIVEL BOX, LOW NOISE/HIGH OUTPUT IMPORTED FROM GERMANY

QUANTITY	1-9	10
C60 LH/SM 1 HOUR	1.50	1.15
C120 LH/SM 2 HOURS	2.58	2.15

BASF "SK" SERIES CASSETTES

(IN CLEAR PLASTIC, NORELOCO-TYPE BOX) EXTENDED RANGE, LOW NOISE

C-45, LN/SM, 45 MIN	.99	.92
C-60, LN/SM, 1 HOUR	1.14	1.10
C-90, LN/SM, 1 1/2 HOURS	1.68	1.61
C-120, LN/SM, 2 HOURS	2.25	2.16

BASF CHROMDIOXID CASSETTES

C-60, CHROM, 1-HOUR	1.76	1.69
C-90, CHROM, 1 1/2 HRS.	2.57	2.47
C-120, CHROM, 2 HOURS	3.41	3.28

*BASF SUPER LHS/SM CASSETTES

Special Mechanics in Clear Plastic Box		
C-60 LHS/SM (SCREWS)	1.74	1.68
C-90 LHS/SM (SCREWS)	2.56	2.46
C-120 LHS/SM (SCREWS)	3.50	3.38

BASF-B TRACK CARTRIDGES

*90 min. low noise/high output	1.99	1.92
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AMPEX CASSETTES

# 350-C60 "Living Hinge" Maller	68	.62
# 350-C90 "Living Hinge" Maller	1.03	.94
# 350-C120 "Living Hinge" Maller	1.58	1.45
# 370-C60, Low Noise/Hi Output	.99	.91
# 370-C90, Low Noise/Hi Output	1.52	1.47
# 370-C120, Low Noise/Hi Output	1.69	1.62
# 363-C60 Chromium Dioxide	1.56	1.46
# 363-C90 Chromium Dioxide	2.10	1.99

AMPEX 20/20 + Cassettes/8 Track

# 364-C60 20/20 + CASSETTE	1.58	1.49
# 364-C90 20/20 + CASSETTE	2.38	2.15
# 364-C120 20/20 + CASSETTE	3.19	2.94
# 388-84, 84 MIN, 8 TRACK	1.98	1.78

Buy 3 # 370, C-60 get one of same from # 388 Free

Buy 2 # 364, C60 get one # 364, C60 Free

Buy 3 AMPEX # 364 "20/20 +"

C-90 at \$2.33. GET ONE FREE

Plus a Stackette Storage Case

\$6.99

(Per Deal) 15.87 Value

STACKETTE OFFER LIMITED TO # 370 AND # 364 SERIES

AMPEX # 370, C-60 STACKETTE DEAL IS:

BUY 3 @ 99¢ GET ONE FREE + TOTAL COST FOR 4 WITH STACKETTE IS \$2.97. AMPEX # 370, C-90 STACKETTE DEAL IS:

BUY 3 C-90 @ 1.33 GET ONE FREE. TOTAL COST FOR 4 \$3.99.

Mail orders add 70¢ for shipping list Stackette deal 15¢ ea. add'l deal. There is no further quantity price on these AmpeX cassettes except in the bulk (without free Stackette).

TDK CASSETTES:

D-C45 DYNAMIC	1.20	1.15	1.11
D-C60 DYNAMIC	1.35	1.30	1.25
D-C90 DYNAMIC	2.02	1.92	1.87
D-C120 DYNAMIC	2.70	2.50	2.45
D-C180 DYNAMIC	3.70	3.45	3.35
SD-C45 SUPER DYNAMIC	1.50	1.40	1.35
SD-C60 SUPER DYNAMIC	1.60	1.50	1.47
SD-C90 SUPER DYNAMIC	2.40	2.25	2.20
SD-C120 SUPER DYNAMIC	3.20	3.00	2.92
ED-C45 EXTRA DYNAMIC	1.80	1.70	1.65
ED-C60 EXTRA DYNAMIC	2.00	1.90	1.85
ED-C90 EXTRA DYNAMIC	3.00	2.80	2.75
KR-C60 CHROMIUM	2.01	1.91	1.86
KR-C90 CHROMIUM	3.01	2.81	2.76

*BUY ONE D-C60 OR D-C90 AND GET SECOND D-60 OR D-90 AT HALF PRICE

CERTRON CASSETTES

CERTRON H.D. CASSETTES JAM PROOF, ASSEMBLED WITH SCREWS (IN NORELOCO TYPE PLASTIC BOX)

QUANTITY	1-9	10	48
C-30 High Density	.52	.48	.45
C-60 High Density	.62	.58	.55
C-90 High Density	.92	.88	.85
C-120 High Density	1.02	.98	.95

CERTRON "GAMMA" CASSETTES

Low Noise, High Energy, High Density, assembled with screws in Noreloco-type plastic box (no special bias equalization required)

C-45 LN/HE/HD	.89	.81	.74
C-60 LN/HE/HD	.92	.84	.77
C-90 LN/HE/HD	1.18	1.06	.95
C-120 LN/HE/HD	1.33	1.20	1.08
C-60 Chromium Dioxide	1.49	1.40	1.35
C-90 Chromium Dioxide	1.89	1.78	1.69

the music tape

BY CAPITOL

QUANTITY	1-9	10	36
C-45 CASSETTE	1.47	1.41	1.35
C-60 CASSETTE	1.64	1.57	1.50
C-90 CASSETTE	2.47	2.36	2.25
C-120 CASSETTE	3.31	3.16	3.01
8T-45 8-TRACK	1.64	1.57	1.50
8T-60 8-TRACK	1.78	1.70	1.62
8T-90 8-TRACK	1.94	1.87	1.78
8T-100 8-TRACK	2.09	1.99	1.91
FDS-1200, 7" REEL	3.27	3.13	2.98
FDS-1800, 7" REEL	4.09	3.90	3.72
FDS-2500, 10" METAL	9.57	9.13	8.70
FDS-3600, 10" METAL	12.65	11.09	10.54

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CROSSOVER: 2 and 5 KHZ. FREQUENCY RESPONSE: 30-22,000 HZ. MINIMUM POWER: 5 Watts, continuous power handling capacity 25 watts, 8 Ohms. Dimensions: 24"x14"x11D.

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FULL TRADE PRICE (3.00 per speaker shipping! \$5.00 OVER 500 MILES)

DEALERS WELCOME—FREIGHT PAID 24 SPEAKERS

Suggested list may not be prevalent in all areas Add 3% for shipping recorders. DC RES. 5% tax.

Minimum Order \$5.00. OPEN REEL MUSIC TAPES, 30% OFF LIST. CATALOG 50¢

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OPEN REEL TAPE RIOT!

"Polyester" BASF "AMPEX" or Audio/Capitol

QUANTITY	1-9	10	48
600 FT Hi Perf. BASF	1.27	1.21	1.16
1200 FT. Capitol/Audio	1.59	1.49	1.39
1200 FT. BASF Hi-Perf.	2.27	2.19	2.11
1800 FT. Capitol/Audio	1.95	1.83	1.69
1800 FT. AmpeX # 373-15	3.59	3.30	3.19

CASSETTE LABELS

PLAIN WHITE CASSETTE LABELS, NORELOCO CASSETTE CLEANERS, FAMOUS BRAND CASSETTES, METAL 10" REELS.

QUANTITY	10-99	100	1000	10M
Cassette Labels (Multiples of 10)	.02	.015	.01	.006
Norelco Cassette Cleaner	.60	.55	.50	.45
*Scotch Cassette SC90HE	3.25	3.10	2.95	2.80
10 1/2" Metal, NAB Reel Used	1.00	.90	.80	.75
*Buy 10, SC-90HE, Get 5 Free				
Plus Postage by Weight and Zone				
Min. Order				\$5.00

Scotch

SCOTCH TAPES COME IN CARDBOARD BOXES WITH THE EXCEPTION OF THE 207 R-90 AND THE 206 R-60 AND CASSETTES

AV Series/Industrial/Educational

QUANTITY	1-9	10	36
176-25R0, 10"	8.20	7.86	7.46
176-25RPS, 10"	8.20	7.86	7.46
177-36R0, 10"	10.89	10.40	9.90
177-36RPS, 10"	10.89	10.40	9.90
178-48RPS, 10"	17.89	17.08	16.27

HI-FI/MASTERING SERIES

206 R-60, 7"	4.35	4.15	3.95
206-25 HUB, 10"	7.46	7.11	—
206-25 R-10"	9.85	9.39	—
207 R-90, 7"	5.44	5.19	4.84
207-36 HUB, 10"	11.50	10.95	—
207-36 R-10"	14.55	13.89	13.23
208-6, 5"	2.20	2.10	—
208-12, 7"	3.60	3.43	—
208-25 HUB, 10"	7.01	6.88	—
208-25 R-10"	9.28	8.84	—
209-9, 5"	3.06	2.91	—
209-18, 7"	5.08	4.84	—
209-36 HUB, 10"	10.78	10.27	—
209-36 R-10"	13.05	12.43	—
211 R-30, 5"	2.16	2.06	1.96
211 R-60, 7"	3.25	3.10	2.95
211 R-120, 10"	11.99	11.46	10.91
212 R-45, 5"	2.43	2.32	2.20
212 R-90, 7"	4.35	4.15	3.95
212 R-180, 10"	13.69	13.07	12.45
213 R-120, 7"	6.52	6.22	5.92
213 R-240, 10"	22.42	21.26	20.25
213 R-90, 5"	4.33	4.14	3.94
214 R-180, 7"	8.29	7.92	7.55
228 R-60, 7"	2.53		

New Audio Look For 'PX'

• Continued from page 36

ferred from Europe and set up store No. 1), Ft. Eustis, Ft. Monroe and the huge Navy complexes around the Hampton Roads area.

Stereoscope, Ltd., is unusual too in that the four outlets are each different: Audio Venture represents two traditional audio stores; Audio Visual (AV) Electronics is a repair entity but offers as well TV and some white goods; and A.V. Radio, the newest, offers car stereo, CB and video (McMillian has just started into video recording and has sold Akai units).

Stereoscope annual retail volume stepped up steadily from \$90,000, to \$380,000 to \$870,000 and now \$1 million plus.

All this because one day in 1969 Gen. David Burchinal tapped McMillian as a logical custodian of the EUCOM audio club, which he built from zero to 38,000 members (one of the top three clubs).

Did McMillian have technical background as most audio club heads do? No. He owned a Sears console at the time and was a comptroller, a forte that aids him greatly in establishing NAAFEXCO.



Billboard photos by Stephen Traiman

CES PANELS—Key seminars at recent Winter Consumer Electronics Show in Chicago (Highlights, Jan. 18 issue) spotlighted Audio (above, from left), with Ed Carrier, Magnavox; Jack Doyle, Pioneer Electronics; moderator Lee Zhitto, Billboard; Bob Pierce, Zenith; Bill Kist, JVC. Video systems (below, from left), had Gordon Bricker, RCA; John Findlater, MCA; Bob Cavanagh, Philips; John De Ano, Advance Systems; moderator Ken Winslow, Vidsec 75 chairman; Dick Kelly, Time-Life Multimedia; George Schupp, Zenith, and Irwin Tarr, Panasonic.



Bullet Sees Substantial Growth Of Retail Chains

CLEVELAND—Bullet Distributing, Inc., parent of the seven Tokyo Shapiro hi fi outlets here, as well as four leased Clarkins audio showrooms and three CarTunes autosound centers, expects to nearly

double this past year's \$7.8 million gross sales with the addition of five other Clarkins operations this year.

According to Bullet president Bill MacAlpin, with 16 audio outlets, including the new Clarkins operations in Dayton and Akron, the company becomes one of the largest chains in a specific market area after moving from a basic mail-order business less than three years ago.

Tokyo Shapiro began as a mail-order operation, with the first retail outlet opening in late 1972, and a total of five over the last year, according to Rich Bloor, who handles advertising and promotion. Only the original central location was affected by the bow of another outlet 10 miles closer to downtown. Another is being relocated to a larger storefront in a higher traffic area, with the possibility that the smaller space will become the first free standing record/tape outlet for the company.

The seven Tokyo Shapiro stores handle both hi fi and software, and the three CarTunes car stereo retail/installation facilities also offer tapes. All 10 locations are racked by Northern Records, but the Clarkins leased operations are just hardware, as that chain's nine stores have separate record/tape departments leased to Stark Records of North Canton, Ohio.

In addition to the possibility of free standing software outlets, Bullet is also diversifying into the custom motorcycle and accessories business with Christian Choppers, Inc. Expansion of the CarTunes autosound operation into a stronger OEM distributor position is being spearheaded by Phil Gimmell, former Stem Distributing vice president here. And a re-entry into mail-order is also being considered.

After its highly successful co-promotion on the first two World Series of Rock concerts this summer at Municipal Stadium with WMMS and Belkin Bros., Tokyo Shapiro hopes to do more of the same, according to Bloor.

He notes that the only reason the chain wasn't able to co-promote the third and biggest date with Crosby, Stills, Nash & Young that drew 88,000, was a performers' clause barring third-party promotion ventures.

Update From Asia

By HIDEO EGUCHI

TOKYO—All shipments by sea to and from Japan and the U.S. and other countries are more than likely to be disrupted this spring by a Japanese longshoremen's walkout. At the same time, all Japanese flag ships are expected to be tied up by a seamen's strike and judging from past experience, the strikes could last for three to four months. With total reliance on much-costlier air cargo, hard-hit audio/video exporters now must face this prospect.

The Republic of Korea's 20 percent devaluation of its currency against the U.S. dollar Dec. 7 and Taiwan's strict curbs on imports from Japan since Dec. 21 are not likely to help the consumer electronics industries of the three Asian countries any. For the near term at least, the home electronics manufacturers and exporters of South Korea and Formosa are being deprived of vital home electronics parts from Japan, whose currency is pegged at 300 yen to \$1.

Seen from this side of the Pacific, the 1975 outlook for exports of home electronics to the U.S. looks grim. Japanese manufacturers, however, appear to have the edge over their Korean and Chinese counterparts in terms of technology and production.

ERA Marking 40-Year Role

• Continued from page 36

40th year as a professional association for ERA, which began in 1935 as the Representatives of Radio Parts Manufacturers. Today it represents 1,400 firms with 6,000 salesmen, selling over \$4.5 billion of electronic products, with a professional staff headed by executive director Ray Hall in Chicago.

One of the Interface V highlights was the unveiling of a 40th anniversary yearbook that includes a complete report on all ERA activities and programs; background of ERA; salute to the industries' trade associations and press; directory of reps, and a complete 1975 annual marketing conference program.

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BUDGETS APPROVED

CMA Board, In Texas, Sets Eye On Radio, Demographics

SAN ANTONIO—The board of directors of the Country Music Assn., meeting in this Texas location for its first quarterly meeting, has approved budgets for two major projects: a campaign for selling country music to radio media buyers and a new demographic survey.

Plans for worldwide promotion of country music also have been submitted to the board by the international committee.

Record merchandising also was a key topic, resulting in preliminary plans for a new audio-visual presentation. The board also discussed its

role in the upcoming Bicentennial celebration, which will include total participation.

Opryland general manager and CMA director Bud Wendell noted that registrations for this year's Fan Fair (June 11-15) are well ahead of last year, and a softball tournament is set for June 9-10.

Capitol's Frank Jones, chairman of the Country Music Foundation, again gave the CMA a detailed report on the foundation, including plans for expanding and improving the facilities.

In other reports, CMA detailed its continuing fight against tape piracy; announced involvement in the promotion of the Nashville premier of the film "W.W. and the Dixie Dance Kings," and country music month activities.

Porter Wagoner was elected to serve as CMA's representative on the golf board for the Music City tournament.

Joe Johnson Revives Old 4-Star Records

NASHVILLE—Joe Johnson, owner of 4 Star Music, is bringing 4 Star Records back into existence, taking with him the bulk of artists he has been producing for MCA and operating entirely out of new quarters here.

Among the artists making the switch are George Morgan, Betty Jean Robinson, Marie Owens, Carl Belew and Bonnie Guitar. The firm will add Paula Johnson (Bonnie Guitar's daughter) and Jimmy Eldridge, among others.

For the past three years Johnson has been producing these acts, as well as Jerry Wallace, for MCA. The first two to be released on 4 Star will be Morgan and Miss Owens. Morgan's first single is an old Cindy Walker standard, "In the Misty Moonlight."

In its early days, 4 Star was the label on which many country artists became first known in the recording business. They included such performers as Jimmy Dean, Webb Pierce, T. Texas Tyler, Ferlin Huskey, Hank Locklin, Carl Belew, Maddox Brothers and Rose, and Slim Willett.

Smathers Honored By Tenn. Governor

NASHVILLE—Ben Smathers, long-time leader of the Stoney Mountain Cloggers, a square dance group, was honored on stage at the "Grand Ole Opry" by outgoing governor Winfield Dunn.

In a proclamation, accepted by Grant Turner in Smathers' absence, the Governor cited Smathers for his 30 years of performing, his 17 years of dancing with the "Opry," and for having been an outstanding "representative of the state of Tennessee."

The Governor proclaimed Smathers the official "Dance Master of Country Music."

Founded in Hollywood as an independent label by Bill McCall some 30 years ago, 4 Star was purchased by Gene Autry and Johnson. Johnson in 1962 bought out Autry. In addition to publishing and production, he has had a label, Challenge, which has been, for the most part, inactive.

Johnson will be president of 4 Star Records, and will continue to produce all of the artists on the roster. Taking over as sales and promotion director will be Gene Kennedy, who also is executive vice president and general manager of the label. He formerly was with Ace of Hearts Records, which recently was sold to Toro of Dallas. Prior to that he held executive positions with MCA and with Acuff-Rose and Hickory.

4 Star has set up 24 distributors around the nation, and there will be a promotional mailing on release to 2,400 country stations and an equal number of pop outlets with such releases. Some independent promotion people also will be hired in key markets.

The firm has closed down its home office in Los Angeles completely, and moved all of its operation here to its modern \$3½ million building, scheduled for completion in mid-March. Peter Sale, vice president, general manager and comptroller of 4 Star Music, has moved here after closing down in Los Angeles. Bob Jennings remains vice president of 4 Star publishing here.

The newly constructed complex consists of five floors and a penthouse with 65,000 square feet of floor space, including two full-facility recording studios. Executive offices of the firm will be on the penthouse, while other personnel will occupy part of the fifth floor. The rest of the available space will be leased to other tenants.

Radio Owner Sets Record Review Unit

TULSA—Expressing concern over what he terms not only "suggestiveness and obscenity" in country music today, but some lyrics which are downright "filthy," multi-radio station owner Mack Sanders has set up a review board to pass judgment on country releases.

Sanders, partner in ownership of such stations as KHLS, Hayes, Kan.; KOOO, Omaha, Neb.; KFRM, Wichita and Salina, Kan.; KICT, Wichita; KBIL, Kansas City; KECK and KHAT, Lincoln, Neb.; KTOW, Tulsa, and another still pending, says stations with which he is involved will not play suggestive material.

The board setup for this appraisal consists of Jack Reno, Juanita Rose and Jimmy Dallas, all recording artists. The recommendations of this group will be passed on to the programming managers, music directors and disk jockeys of the various stations.

Sanders is a partner of Jim Halsey in various enterprises.

Name Hospital Room Honoring Ronnie Prophet

MEMPHIS—A special patient's room and a parent's room at the addition to St. Jude Children's Research Hospital here will be named in honor of Ronnie Prophet, a Nashville-based entertainer.

Mrs. Sandra Vogel, executive secretary of the hospital, said the action is being taken because Prophet has "donated ... talent and time so many times over."

The notation continues: "No words can express our appreciation and gratitude to you for your generosity. Because of people such as you who donate in so many ways, we are able to continue the research into the catastrophic diseases which are still claiming too many young lives."

Prophet, a recording artist, also is a regular entertainer in Printer's Alley in Nashville.



CAKE OCCASION—Marilyn Sellars of Mega, celebrating her birthday while playing a date at Disney World, was presented a cake for the occasion. She's just done a new album.

Ex-Buddy Holly Buddy Now Doing His Own Vegas Act

By LAURA DENI

LAS VEGAS—Larry Trider, the singer who followed Buddy Holly in front of the group after Holly's death, is being launched into the recording field and fair circuit.

His first album on Ranwood, "Country Soul," has just been released, and he records again in Nashville in February.

"I think some of Buddy Holly's stuff is like what we're doing now," he declares between sets in his dressing room at the Golden Nugget.

"It was rock then, but it's what country is today," he observes. "The country market is opening up beautifully. If I had stayed in the rock I like I wouldn't be any more success-

ful. I never would have done anything in the rock field. I liked it until it changed into acid rock and that is when I really went country."

His Ranwood releases are his first effort at recording since 1962 when he did four sides in New York backed by a 20-piece orchestra.

"I wrote a song called 'House Of The Blues' and it didn't do very good," he admits.

"You bet I'm writing differently than I did then," he says. "I'm writing more earthy, more country and a lot better. Country usually does have to tell a good story. That's what I try to put into my lyrics and that's what I feel."

'Old Dominion Barn Dance' Is Born Again In Virginia

RICHMOND—A few weeks after mentioning the demise of many long-time country radio shows (Billboard, Jan. 4), a firm here has begun the process of reviving the "Old Dominion Barn Dance," begun originally in 1946.

Versatility Productions, Inc., headquartered here, began the revival Sunday (19) with two shows at the Mosque Theater, featuring Jerry Reed, Mel Tillis and Sunday Sharpe, along with local talent.

The firm will come back in March with the Roy Clark Show, Gunilla Hutton, Buck Trent and the Spurlows. In February, Versatility is trying a new concept with the "Barn Dance." Originally a Saturday night show, it lacked consistent support. Now plans call for presenting it at a series of cities within the Old Dominion (Virginia), presenting it on a monthly basis in each city. It will be

presented in 12 different locations on Friday and Saturday night, plus an occasional Sunday afternoon and evening show.

Ralph S. Wright, director, says he is looking for good country talent to add to the staff of the show, and each presentation will include one or two headliners from Nashville.

In addition to "The Old Dominion Barn Dance," Versatility will present concerts in Richmond and other cities. Already signed for concerts and/or the "Barn Dance" are David Houston, Johnny Paycheck and Barbara Fairchild, and the firm is working on a contract with Concert Express for three days with Merle Haggard.

Wright says the firm also is building its own 24 track studio here, bringing equipment in from Nashville.



ROBBINS HONORED—An official of the Chamber of Commerce of El Paso, a city made famous in song by Marty Robbins, makes him an honorary singer on a special day in his honor in southern Texas.

MASTER TAPES FOR SALE

By order of the Chancery Court, Davidson County, Tennessee, more than 70 Master Tapes will be sold under sealed bids by the Receiver of Recording Industries Corporation (R.I.C. Records). The tapes include such artists as Rosie Greer, Billie Holiday, Pat O'Brien, Ethel Merman and many others. Terms of sale and complete inventory will be furnished upon payment of \$5.00, to be credited to the successful bidder for same, if received by the undersigned before the 20th day of February, 1975.

The receiver reserves the right to reject any and all bids. Mail request to A. P. Ottarson, Jr., Receiver, 125 Third Avenue North, Franklin, Tennessee 37064.

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Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★ 2	9	2	(I'd Be) A LEGEND IN MY TIME—Ronnie Milsap (D. Gibson, RCA 10112 (Acuff-Rose, BMI))	35	14	11	I'VE GOT MY BABY ON MY MIND—Connie Smith (W. Shaler, Columbia 3-10051 (Acuff-Rose, BMI))	★ 68	79	2	I'LL SING FOR YOU—Don Gibson (B. Bond, Hickory 338 (MGM) (Acuff-Rose, BMI))
★ 5	8	3	CITY LIGHTS—Mickey Gilley (B. Anderson), Playboy 6015 (T.N.T., BMI)	★ 36	52	6	HOPPY, GENE AND ME—Roy Rogers (S. Garrett, Dorff, Brown), 20th Century 2154 (Pesco/Lowery, BMI)	★ 69	80	3	OH BOY—Diana Trask (T. Romeo), ABC/Dot 17-36 (Wherefore, BMI)
3	4	13	MY WOMAN'S MAN—Freddie Hart (G. Richey, B. Peters), Capitol 3970 (Al Gallico/Ben Peters, BMI)	37	38	9	EVERYBODY NEEDS A RAINBOW—Ray Stevens (L. Martine Jr., Barnaby 610 (Chess/Janus) (Ahab, BMI))	★ 70	84	2	LIFE—Marty Robbins (M. Robbins), MCA 40342 (Mariposa, BMI)
★ 6	7	4	THEN WHO AM I—Charley Pride (D. Owens, D. Frazier), RCA 10126 (Hill & Range/Acuss-Rose, BMI)	38	41	8	NEVER COMING BACK AGAIN—Rex Allen Jr. (L. Butler, J. Crutchfield), Warner Bros. 8046 (Tree, BMI)	★ 71	81	3	LEAVE IT UP TO ME—Billy Larkin (E. Conley) Bryan 1010 (Blue Moon, ASCAP)
★ 9	8	5	IT'S TIME TO PAY THE FIDDLER—Cal Smith (D. Wayne, W. Haynes), MCA 40335 (Coal Miners, BMI)	★ 39	50	4	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Tanya Tucker (B. Braddock), Columbia 3-10069 (Tree, BMI)	72	75	8	SEE SAW—Patsy Slegg (R. Davis, H. Pratt, C. Sutton), Mega 1217 (PIP) (Arc, BMI)
6	1	12	KENTUCKY GAMBLER—Merle Haggard (D. Parton), Capitol 3974 (Owens, BMI)	40	46	7	LAY BACK LOVER—Dottie West (S. Pippin, R. Vanhoy), RCA 10125 (Tree, BMI)	73	71	5	SOMETHING JUST CAME OVER ME—Charlie Rich (M.A. Rich), Mercury 73646 (Phonogram) (Makamillion, BMI)
★ 12	10	10	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Ned Egan (W. Shaler, D. Owens), GRC 2036 (Acuff-Rose/Hill & Range, BMI)	★ 41	51	6	THAT'S HOW MY BABY BUILDS A FIRE—Johnny Russell (J. Foster), RCA 10135 (Adventure, ASCAP)	74	76	4	COME ON DOWN—Tennessee Ernie Ford (J. Hayford, S.L. Stone), Capitol 3916 (Mandina, BMI)
8	3	12	RUBY, BABY—Billy "Crash" Craddock (J. Lieben, M. Stoller), ABC 12036 (Hill & Range/Quintel/Freddy Biensstock, BMI)	★ 42	61	3	LINDA ON MY MIND—Cowboy Twitty (C. Twitty), MCA 40339 (Twitty Bird, BMI)	75	78	6	CHOO CHOO CH'BOOGIE—Asleep At The Wheel (M. Gabler, V. Horton, D. Darling), Epic 8-50045 (Columbia) (Rytoc, ASCAP)
★ 11	14	11	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds), United Artists 555 (Jack, BMI)	★ 43	58	4	ROCK 'N ROLL (I Gave You The Best Years Of My Life)—Mac Davis (K. Johnson), Columbia 3-10070 (Tree, BMI)	76	64	6	DEAR GOD—Roy Clark (C. Gantry, L. Chiracka), ABC/Dot 17530 (Ensign, BMI/Famous, ASCAP)
★ 13	9	10	DEVIL IN THE BOTTLE—T.G. Sheppard (B. David), Melodyland 6002 (Motown) (Dunbar, SESAC)	44	45	8	OUR LOVE—Roger Miller (R. Miller), Columbia 3-10052 (Alrhond, BMI)	77	65	5	WHOLE LOTTA DIFFERENCE IN LOVE—George Kest (R. Porter, B. Jones), Stannan 824 (MaRee/Porter-Jones, ASCAP)
★ 15	7	7	THE TIES THAT BIND—Don Williams (V. Corso, C. Otis), ABC/Dot 17531 (T. Eden, BMI)	45	47	10	BIG MAMOU—Fiddlin' Frenchie Bourque & The Outlaws (L. Davis), 20th Century 2152 (Peer, BMI)	78	82	4	I'LL BELIEVE ANYTHING YOU SAY—Sami Jo (J. Andrick), MGM 1477: (Lowery, BMI)
★ 17	6	6	I CARE/SNEAKY SNAKES—Tom T. Hall (T.T. Hall), Mercury 73641 (Phonogram) (Hallnote, BMI)	★ 46	57	4	YOU ARE THE ONE—Mel Tillis & Sherry Bryce (K. Westberry, H. Habour), MGM 14776 (Sawgrass, BMI)	★ 79	89	2	SOULFUL WOMAN—Kenny O'Dell (K. O'Dell), Capricorn 0219 (Warner Bros.) (House Of Gold, BMI)
★ 19	9	9	GREAT EXPECTATIONS—Buck Owens (B. Owens), Capitol 3976 (Bluebook, BMI)	47	16	13	FOR A MINUTE THERE—Johnny Paycheck (J. Foster, B. Rice), Epic 8-50040 (Columbia) (Hall-Clement, BMI)	80	85	3	DON JUNIOR—Jim Ed Brown (T. Romeo), RCA 10131 (Wherefore, BMI)
14	7	15	OUT OF HAND—Gary Stewart (T. Jans, J. Barry), RCA 10061 (Almo, ASCAP/Broadside, BMI)	48	54	7	HE'S EVERYWHERE—Marilyn Sellers (J. Whitehead, G. Dobbins), Mega 1221 (PIP) (Two Rivers, ASCAP)	★ 81	NEW ENTRY	→	THE BARGAIN STORE—Dolly Parton (D. Parton), RCA 10164 (Owens, BMI)
★ 15	18	12	SUSAN WHEN SHE TRIED—Statler Bros. (D. Reid), Mercury 73625 (Phonogram) (American Cowboy, BMI)	49	23	14	IT'S MIDNIGHT/PROMISED LAND—Elvis Presley (B.E. Wheeler, J. Chestnut), RCA 10074 (Imagination, ASCAP/Geronimo, BMI)	★ 82	95	2	JUST LIKE YOUR DADDY—Jeanne Pruett (J. Adair), MCA 40340 (Pick-A-Bit, BMI)
★ 16	21	6	RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES—Waylon Jennings (W. Jennings), RCA 10142 (Baron, BMI)	50	56	10	AIN'T SHE SOMETHIN' ELSE—Eddie Raven (J. Foster, B. Rice), ABC 12037 (Jack & Bill, ASCAP)	83	88	4	YOURS AND MINE—O.B. McClinton (T. Strong, M. Littlefield), Enterprise 9108 (Columbia) (Hardhead, BMI)
★ 17	10	10	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye (B. Morris), Capitol 3980 (Blue Book, BMI)	51	55	6	MR. SONGWRITER—Sunday Sharpe (T. Boyce, M. Powers), United 574 (United Artists/Boyce & Powers, ASCAP)	★ 84	97	3	RIDE 'EM COWBOY—Paul Davis (P. Davis), Bang 712 (Web IV) (Web IV, BMI)
★ 18	14	14	SOMEONE CARES FOR YOU—Red Steagall (R. Steagall, G. Sutton), Capitol 3965 (Pala Duro/Rodeo Cowboy, BMI)	★ 52	66	3	WRITE ME A LETTER—Bobby G. Rice (T. Martin, W. Meskill), GRT 014 (Chess/Janus) (Fox Fanfare/Cakewalk, BMI)	★ 85	NEW ENTRY	→	A LITTLE BIT SOUTH OF SASKATOON—Sonny James (C. Smith, S. James), Columbia 3-10072 (Marson, BMI)
★ 19	25	7	LADY CAME FROM BALTIMORE—Johnny Cash (T. Hardin), Columbia 3-10066 (Hudson Bay, BMI)	★ 53	63	5	CHAMPAGNE LADIES AND BLUE RIBBON BABIES—Ferin Husky (D. Frazier, A.L. "Doodle" Owens), ABC 12048 (Acuff-Rose/Hill & Range, BMI)	86	91	4	ME AS I AM—Chip Taylor (C. Taylor), Warner Bros. 8050 (Blackwood/Back Road, BMI)
★ 20	37	6	I CAN'T HELP IT (If I'm Still In Love With You)—Linda Ronstadt (H. Williams), Capitol 3990 (Fred Rose, BMI)	54	60	5	BUTTERFLY—Eddy Arnold (Gerard, Bernet, David, Curb), MGM 14769 (Sabachani, ASCAP)	87	92	5	WATCH OUT FOR LUCY—Tony Booth (L. Mack), Capitol 3994 (Danor/Dadgum, BMI)
★ 21	28	11	THERE'S A SONG ON THE JUKEBOX—David Wills (B. Sherrill, C. Taylor), Epic 8-50036 (Columbia) (Algee, BMI)	★ 55	67	5	WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40345 (Emerald Isle/Battleground, BMI)	88	94	2	JANUARY JONES—Johnny Carver (R. Bourke), ABC 12052 (Chappell, ASCAP)
22	8	14	LIKE OLD TIMES AGAIN—Ray Price (J. Weatherly), Myrrh 146 (Word/ABC) (Kece, ASCAP)	56	26	11	EASY TO LOVE—Hank Snow (D. Burgess), RCA 10108 (Singletree, BMI)	89	96	3	ALL THE LOVE YOU'LL EVER NEED—Cliff Cochran (J. Seely), Enterprise 9109 (Columbia) (Tree, BMI)
23	24	12	THAT'S THE WAY LOVE SHOULD BE—Brian Collins (M. Blackford, J. Dougherty, D. Gillon), ABC/Dot 17527 (Famous, ASCAP)	57	70	5	LOVING YOU WILL NEVER GROW OLD—Lois Johnson (D. Silver), 20th Century 2151 (Hank Williams Jr., BMI)	★ 90	NEW ENTRY	→	MA MA DON'T 'LOW—Hank Thompson (H. Thompson), ABC/Dot 17535 (Brazos Valley, BMI)
★ 24	33	7	LET'S SING OUR SONG—Jerry Reed (J.R. Hubbard), RCA 10132 (Vector, BMI)	58	53	11	RICHARD AND THE CADILLAC KINGS—Doyle Holly (S. Smith, E. Simpson Jr.), Barnaby 608 (Chess/Janus) (Sing Me/Backyard, ASCAP)	91	93	4	EASY LOOK—Kenny Price (S. Throckmorton, C. Partman), RCA 10141 (Tree, BMI)
25	27	9	ANOTHER YOU—Faron Young (J. Peppers), Mercury 73633 (Phonogram) (Coal Miners, BMI)	59	44	13	FORBIDDEN ANGEL—Mel Street (J. Riggs, M. Street), GRT 012 (Chess/Janus) (Heavy Music/Livisa Music, BMI & Prater Music, ASCAP)	92	NEW ENTRY	→	LONELY MEN, LONELY WOMEN—Connie Eaton (B. Dees), ABC/Dunhill 15022 (Hill & Range, BMI)
★ 26	30	9	BUSIEST MEMORY IN TOWN—Dickey Lee (G. Morgan), RCA 10091 (Pi-Gem, BMI)	60	40	12	YOU DON'T HAVE TO GO HOME—Nat Stuckey (N. Stuckey, P. Wassell), RCA 10090 (Monkhouse, BMI)	93	98	2	I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)—Price Mitchell & Jerri Kelly (Holland, Dozier, Holland), GRT 016 (Chess/Janus) (Jobete, BMI)
★ 27	32	7	I'M A BELIEVER—Tommy Overstreet (S. Barrett, R. Mareno), ABC/Dot 17523 (Ricci Mareno, SESAC)	61	49	10	ON THE WAY HOME—Betty Jean Robinson (B.J. Robinson), MCA 40300 (4 Star, BMI)	94	NEW ENTRY	→	THE CROSSROAD—Mary Kay James (A. Reynolds), Avco 60: (Jack, BMI)
★ 28	34	8	WOLF CREEK PASS—C.W. McCall (W. Fries, L.S. Davis), MGM 14764 (American Gramophone, SESAC)	62	59	6	FORGETTIN' 'BOUT YOU—Jim Glaser (A. Reynolds, D. Williams), MGM 14758 (Jack, BMI)	95	NEW ENTRY	→	IS THIS ALL THERE IS TO A HONKY TONKY?—Jerry Naylor (B. Duncan, D. Lee), Melodyland 6003 (Motown) (Brother Karis/Mandina, BMI)
29	31	11	SINGIN' IN THE KITCHEN—Bobby Bare & The Family (S. Silverstein), RCA 10096 (Evil Eye, BMI)	63	68	6	SALLY G—Paul McCartney & Wings (P. McCartney), Apple 1875 (Capitol) (McCartney/ATV, BMI)	96	NEW ENTRY	→	COME ON HOME—Mary Lou Turner (L. Darrell), MCA 40343 (Excellorc, BMI)
★ 30	36	7	IT'S A SIN WHEN YOU LOVE SOMEBODY—Glen Campbell (J. Webb), Capitol 3988 (Canopy, ASCAP)	64	62	8	LONG DISTANCE KISSES—Larry Hosford (L. Hosford), Shelter 40312 (MCA) (His & Her, BMI)	97	99	2	PADRE—Judy Lynn (A. Romans, P.F. Webster), Warner Bros. 8059 (Anne-Rachel, ASCAP)
★ 31	48	4	SWEET SURRENDER—John Denver (J. Denver), RCA 10148 (Walt Disney, ASCAP)	65	73	7	POUR IT ALL ON ME—Del Reeves (W. Cross, R. Bowling, P. Richey), United Artists 564 (Brougham-Hall, BMI)	98	NEW ENTRY	→	SHOULD I COME HOME (Or Should I Go Crazy)—Joe Allen (J. Allen), Warner Bros. 8052 (Tree, BMI)
32	29	11	I WONDER WHOSE BABY (You Are Now)—Jerry Wallace (M. Powell), MCA 40321 (4 Star, BMI)	★ 66	86	2	PENNY—Joe Stampley (G. Lane, S. Davis), ABC/Dot 17537 (Al Gallico, BMI)	99	NEW ENTRY	→	THE WAY I LOSE MY MIND—Carl Smith (D. Frazier, S.D. Shafe), Hickory 337 (MGM) (Acuff-Rose, BMI)
33	35	7	CAROLINA MOONSHINE—Porter Wagoner (D. Parton), RCA 10124 (Owens, BMI)	★ 67	83	3	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender (V. Keith, B. Peters), ABC/Dot 17540 (Fingerlake, BMI)	100	NEW ENTRY	→	BAD WATER—Gene Watson (J. Holiday, J. De Shannon, R. Myers), Resco 630 (NSD) (Unart, BMI)

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Country



RODEO SOLD—Mooney Lynn, left, husband of Loretta Lynn, closes a deal with his former rodeo manager, W. Bruce Lehrke. The Lynns have sold their Longhorn World Championship Rodeo to Lehrke, although Loretta will still appear at some of the rodeos.

Nashville Scene

By BILL WILLIAMS

Singer Sara Kuhns has changed her name to Sara Johns, and has been signed by RCA. A Jack Johnson protege, she has cut her first session. . . . Ray Griff is receiving acupuncture treatments from a doctor in Fort Lauderdale for his back and kidney condition, and it's allowing him to go back on the road. . . . The first recordings of Wild Bill and the Buffalo Yankees are being released by the Halo Corp. of Hereford, Tex., on the Roro label. The group came from Buffalo, N.Y. . . . Doris Lynch, sister of Tommy Overstreet, takes over public relations for his Circle "T" Enterprises, Inc. This includes publishing, an art gallery, a gift shop, tour guides and record production. Miss Lynch was formerly with the Country Music Hall of Fame and then a partner in Sound City Tours.

Kenny Brent has signed Vicki Turner to his management firm, Kenny-Lu Productions, and will handle her business affairs. . . . The International Fan Club Organization says its co-emcees next June 11 for its massive event during Fan Fair will be Dale Eichor of KWMT, Fort Dodge, Ia., and Jaybird Drennan, of WSLR, Akron. . . . Red Steagall to be featured at the International Rodeo Assn.'s National Finals in Tulsa. He'll be joined by Don White of ABC-Dot. . . . Songwriter-publisher Ben Peters hasn't slowed down a bit in the new year. He starts right off with cuts by Freddie Hart, Freddie Fender and others, after recent cuts by Dottie West, Marilyn Sellars, Mel Street, Perry Como, Teresa Brewer and Charlie Rich. . . . The Dan Foral album is one the Rene label. . . . Armed Forces Radio Hallmark Series, broadcast around the world, is using the Buck Trent instrumental, "Going Home," as a theme.

The Gross Brothers have completed a series of recording sessions featuring new material written by

Power House Roars Into Country Field

DETROIT — Power House Records, a division of Power House Productions Ltd. here, has expanded its music into the field of country.

The label has been, and still is, primarily in Top 40 and r&b. But it has released a single called "Oh What a Party" by Cal Freeman, which will be distributed nationally in the country markets. Johnny Powers is handling the venture.

them and Richard Surber. . . . Jerri Jones now has her own fan club. It's headed by Mary Head of Edmond, Okla. Jerri has had big regional acceptance with her records. . . . Danny Davis will do a guest shot on the forthcoming Perry Como TV special taped in Nashville. . . . Mike Suttle has signed Even Stevens to Elektra/Asylum Records. Even is best known as a songwriter, but will be produced for Elektra by Jim Malloy. Eddie Rabbitt also has been signed to a new long-term contract with that label. . . . Record service is needed by Tom Rea, WSHG-FM, P.O. Box 575, Georgetown, S.C. . . . Patty Patrick of Chart pulled off a small town promotion equal to that of the bigger places. With the cooperation of Ann Williams at WSVL, Shelbyville, Ind., albums of Red Sovine were given away to those individuals who sent in artwork concerning information on the album. The response was overwhelming, and brought out a great deal of talent. It's an unusual approach to promotion.

Jack Blanchard and Misty Morgan still plagued with road trouble. This time they had a breakdown in Valdosta, Ga., but took advantage of the situation to visit WJEM, and wound up doing their own show on the station. . . . Empire artist Josh Noland, a guitarist, has taped 11 guest appearances on the new Wayne Tyler syndicated TV show at WKLY in Louisville. It's simulcast on TV and FM stereo in five states.

Bob Moore, who has enjoyed success as an orchestra leader, an instrumentalist and a session musician, now is making it big in publishing. . . . Diana Trask has been set by producer Bill Lee as a presenter on the American Music Awards to air live from Hollywood Feb. 18 on ABC. . . . RCA's big men, Johnny Russell and Kenny Price, will have an eating contest in Akron, Ohio. . . . The Vaughn Page supper club near Nashville has been re-named The Palomino. RCA's Vernon Oxford will entertain there much of January. . . . Dottie West recovering from minor surgery in St. Anthony's Hospital in St. Petersburg, Fla. . . . Balloons have gone out for officers of the Nashville Songwriters Assn.

In one fell swoop, United Artists has signed David Rogers (from Atlantic), the Kendalls (from Dot), and Dave Dudley (from Rice). . . . Earl Scruggs hospitalized with double pneumonia. . . . Asleep At The Wheel on the road again after an ac-

Billboard Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
2	3	7	CITY LIGHTS—Mickey Gilley, Playboy PB 403
3	4	27	BACK HOME AGAIN—John Denver, RCA CPL1-0548
4	5	15	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
5	2	6	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
6	7	10	GET ON MY LOVE TRAIN—La Costa, Capitol ST 11345
7	9	31	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★	16	5	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
9	11	12	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
10	8	11	MISS DONNA FARGO—ABC/Dot D0SD 2002
11	12	5	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-3-500 (Phonogram)
12	13	17	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
13	6	29	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
14	15	20	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
15	17	6	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
★	20	5	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
17	18	10	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
18	10	5	SHE CALLED ME BABY—Charlie Rich, RCA APL1-0685
19	19	9	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
20	23	33	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
21	22	7	REUNION—Glen Campbell, Capitol SW 11336
22	14	34	PURE LOVE—Ronnie Milsap, RCA APL1-0500
★	31	21	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
★	30	92	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
25	29	4	BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
26	27	10	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
27	28	12	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
28	21	10	GREATEST HITS—Mel Tillis, MGM M3G 4970
29	33	20	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
30	26	22	COUNTRY—Anne Murray, Capitol ST-11324
31	24	25	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-606 (PIP)
32	39	16	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
33	38	13	LIVING PROOF—Hank Williams Jr., MGM 4971
34	36	9	GREATEST HITS—Diana Trask, ABC/Dot D0SD 2007
35	32	16	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
36	34	13	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
37	41	7	LATEST & GREATEST—Danny Davis, RCA APL1-0774
★	NEW ENTRY		RIDE 'EM COWBOY—Paul Davis, Bang 401
39	25	11	HAVING FUN WITH ELVIS ON STAGE—Elvis Presley, RCA CPM1-0818
40	43	11	PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
41	42	2	WROTE—Dick Feller, United Artists UA-LA349
42	46	2	BARBI DOLL—Barbi Benton, Playboy PB 404
43	45	4	I WISH I HAD LOVED YOU BETTER—Eddy Arnold, MGM M3G 4961
44	44	3	FALL AWAY—Tex Ritter, Capitol ST 11351
45	47	3	I WONDER WHO'S BABY (You Are Now)—Jerry Wallace, MCA 461
46	49	3	CHAMPAGNE LADIES & BLUE RIBBON BABIES—Ferin Husky, ABC 849
47	48	2	EXPRESSIONS—Ray Griff, ABC/Dot D0SD 2011
48	NEW ENTRY		IT COULD HAVE BEEN ME—Sami Jo, MGM S3G 703
49	NEW ENTRY		THE BEST OF JIM REEVES SACRED SONGS—RCA APL1-0793
50	37	7	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975

cident near Nashville which busted their bus. . . . Top Billing in a new location at Continental Plaza, 4301 Hillsboro Rd. in Nashville. The company keeps right on growing under Tandy Rice. . . . Dolly Parton to tape a Dinah's Show segment for the second time. . . . Jim Ed Brown and the Cates Sisters again play the

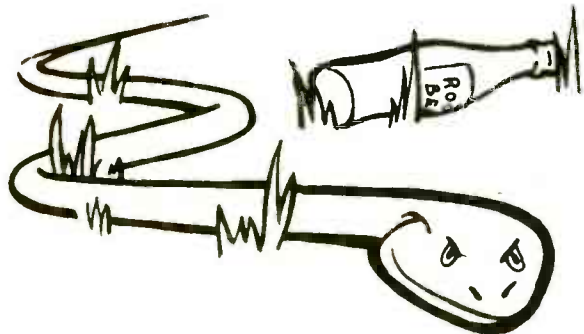
Greater Northwest Camping & Travel Show in Minnesota. . . . Porter Wagoner set to do more detergent commercials. . . . Crystal Gayle is being showcased to fair committees in Kentucky, Virginia and West Virginia. . . . Chuck Glaser has set Waylon Jennings on a series of TV syndications.

Two for T

'Sneaky Snake' / 'I Care'

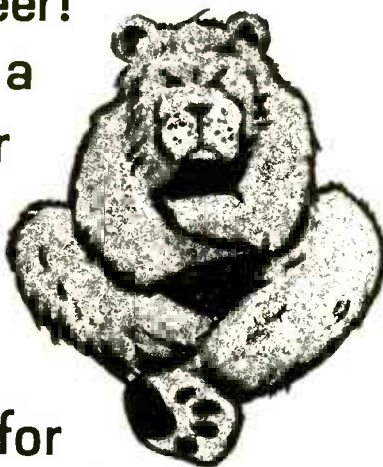
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Tom T. Hall



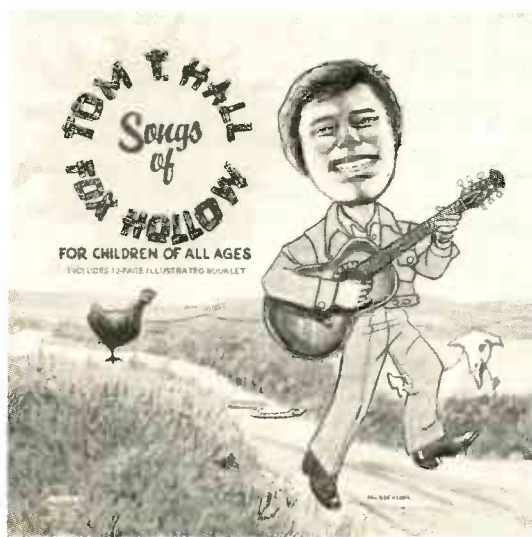
Boys and girls take warning! Keep your eyes wide open! — For "SNEAKY SNAKE" will drink all your root beer!

Today I'm a grouchy old bear but (I keep telling myself): "I CARE" (really I do!).



These 2 hits for Children of all ages

are from Tom T. Halls album "Songs of Fox Hollow" on Mercury Records.



Distributed By
Phonogram-Mercury, Inc.

EXCLUSIVE WRITER
HALLNOTE MUSIC, P. O. Box 40209,
Nashville, Tennessee 37204

SRM 1-500

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AGENCY, INC.
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Nashville, Tennessee 37215

Reddy Gets Promo Via TV Spots In U.K.

LONDON—Capitol Records is optimistically evaluating the results of its special, one-week TV promotion of Helen Reddy in the London area. The U.S. singer was featured in a series of 30 and 60-second commercials screened recently on Thames Television. And her new album, "Free And Easy," and last single, "Angie Baby," were prominently promoted.

Capitol label manager, Ian Groves, would not disclose the cost of the campaign, but hinted that it was a "good package deal." Screening of the commercial employed a mix of peak and off-peak spots on every day of the New Year week.

The idea for the mini-campaign came when Capitol received a video copy of the Reddy advertisement, originally made in the U.S., and decided to use it as a promotional tool on U.K. television. "Helen is some-

one who we've been trying to break in Britain for the past two or three years," explained Groves. "We got good reaction from disk jockeys and radio—not to mention encouraging sales—on her single, 'Angie Baby,' and it made sense to try TV, especially as it only required flying a ready-made commercial over from the States."

The promotion would have taken place during the Christmas week, but Capitol U.K. did not receive a final copy of the commercial in time. Plans were adjusted to take in the New Year week, and clearance was obtained from the Independent Broadcasting Authority on the Monday the spot was first due to be screened.

Further plans to establish Reddy as a disk-selling name in Britain are in hand this year, including possible in-person dates sometime in April.

Freedom Tie With Bell—Black Lion Distrib Shift

LONDON—Alan Bates has concluded a deal licensing his contemporary jazz label, Freedom, to Arista (Bell Records) in the U.S. The label is launched with its own logo this month with albums by Cecil Taylor, Randy Weston, Roswell Rudd with Sheila Jordan, Marion Brown, Charles Tolliver's All Stars with Herbie Hancock and Gary Bartz, Gato Barbieri, a double LP recorded at the Fairfield Hall, London, in 1965 by Ornette Coleman with David Izenson and Charles Moffett, and the LP "Vibrations," recorded in Denmark by Don Cherry and Albert Ayler.

Bates has signed to the Freedom label pianist Andrew Hill and St. Louis saxophonists Oliver Lake and Julius Hemphill. In future all Freedom product will be originated in the U.S.

Bates' other label, Black Lion, is handled in the U.S. by Audio Fidelity and features material by Stephane Grappelli, Barney Kessel, Chris Barber, Thelonious Monk, Bud Powell, Earl Hines, Illinois Jacquet and Ben Webster among others.

In the U.K., distribution of Black Lion product is being switched to Transatlantic. Says Bates, whose product has been handled by Polydor in the U.K. for the last three years, "For my type of product on Black Lion, I feel that a medium-sized company can direct its resources more specifically in the matters of promotion and marketing."

Transatlantic will take over the Black Lion stock from Polydor and will feature among the first new releases three double albums by Chris Barber, in celebration of his 25 years in the business, and a second "Tour de Force" solo album by Earl Hines

Sitwood In Brazel

NEW YORK—The Robert Stigwood Group will establish headquarters in Brazil as an extension of its far-flung operations. The company has offices in New York, Los Angeles, Paris, London and Hamburg.

Currently in Rio de Janeiro, Stigwood, in making his announcement, commented: "I believe the entertainment industry has a great future in Brazil and we want very much to be part of it. I plan to return in April to establish a base of operations here."

Nostalgia Wave Hits In France

PARIS—The general nostalgia fashion which has hit France is now breaking into the record business. Several companies are bringing out albums by famous names of the past—names which clearly have not been forgotten.

One selling point is that the parents of the young are as attracted by such names as Damia and Vincent Scotto as the young themselves who, in turn, are fascinated by songs such as "Rue de la Joie" which have been heard for perhaps 30 years.

Another advantage is that the songs generally carry no copyright and the artists are in the main dead. The operation is, therefore, very profitable.

Pathe has come up with two albums including 28 items recorded by Damia between 1930 and 1941.

CBS is also in the field with Lina Margy and 24 songs including the famous "Ah Le Petit Vin Blanc." Margy, who died just 12 months ago, had a voice redolent of the streets of Paris, the bistros and Rue de Lappe, at one time famous for its "bals musettes" when dancers paid a few sous for each dance.

An album of the songs of Vincent Scotto, undoubtedly one of the most prolific writers, is out on Columbia. The music business generally was surprised when, last year, nothing was organized to celebrate the centenary of Scotto's birth. Now Tino Rossi has put the record straight and recorded some of the most famous Scotto numbers, including the evergreen standard "J'AI Deux Amours."

And Philips has not overlooked Dario Moreno, who died six years ago, by releasing a double album called "Grands Succes." Born a Turk, Moreni specialized in pseudo Latin-American folklore—and got away with it.

Queen SRO On Tours In Europe; 'Rule' U.S. Next?

LONDON—Queen, to tour the U.S. in February and having established their "rule" of the U.K. with a hit single and album plus a sell-out concert tour, have expanded their "kingdom" with a three-week campaign that saw them headlining SRO concerts in all the major European cities.

Before the band left for Europe, they were introduced to all the key European EMI personnel, as well as media people who were to cover the tour.

The tour began in Gothenburg, Sweden, with a press conference before the first concert—the band is extremely popular there with big sales on their previous two albums. It was in fact their first European concert and they were clearly apprehensive, but nerves disappeared as the crowd chanted a great welcome as the four musicians trooped on stage. From Gothenburg they went on to another sell-out concert in Helsinki.

It was after Helsinki that the tour hit its first snag. The 40-foot articulated lorry, carrying twenty tons of equipment, had its cab damaged and the top shorn off the trailer while going under a low bridge. With the lorry stuck in the bridge, holding up trains and traffic, furniture vans were dispatched to pick up the equipment which arrived at the next theater just in time. Munich was next, then Frankfurt—at the latter gig, the audience consisted of an

80 percent group of American servicemen. Lynyrd Skynyrd was supporting act.

While all dates were successful, the German audiences proved most enthusiastic—lead singer Freddie Mercury rated the Hamburg and Cologne gigs as being the best. Yet the finest performance by the band was to come in the Hague where they faced their biggest test in coping with an audience noted for being subdued.

However, the crowd responded well, particularly to the group's presentation.

Brian May, lead guitarist, is accepted as the standout musician, but works well with bassist John Deacon and drummer Roger Meddows-Taylor.

Closing number is "Lap Of The Gods," climaxing with two explosions as smoke envelopes the stage. There was, however, inevitably an encore, a medley featuring "Big Spender," "Rock And Roll" and "Jailhouse Rock."

Queen romped on through Brussels to Barcelona. Not many top rock bands reach Spain these days, but this was a well-publicized visit and Queen attracted a crowd of nearly 6,000.

"Killer Queen" has now broken through the Scandinavian, Dutch and Belgian charts and "Sheer Heart Attack" looks like doing the same.



Peter Mazel photo

EARRING PRIZE—Top Dutch pop group receive the Export Prize for 1974 from Stichting Conamus, the organization representing musicians in Holland, for their outstanding sales figures abroad on the single "Radar Love" and the album "Moontan." The award was presented by W.K.N. Schmelzer, former minister of foreign affairs. Left to right (sitting): George Kooymans, Schmelzer and Cesar Zuiderwijk; (standing): Red Bullet managing director Willem van Kooten; Fred Haayen (manager and producer of Golden Earring), former managing director of Polydor Holland and now managing director of Polydor U.K.; Rinus Gerritsen; Barry Hay; and Robert Jan Stips.

From The Music Capitals Of The World

LONDON

Glen Campbell set for his fourth tour of the U.K. by promoter Jeffrey Kruger's Ember Concerts—the series starts April 12, and he will also tape six "Glen Campbell Show" TV specials for BBC; he holds records for the largest gross of any "foreign" artist for theater and club dates here. ... U.S.-born jazz singer Salena Jones, now married to an Englishman, now signed to Elton John's recording label DJM, and tops the bill this week at a Royal Albert Hall concert.

Two orchestral visitors to London for February—the Michel Legrand Orchestra and the late Duke Ellington's orchestra now directed by his son, Mercer Ellington. ... Irwin Steinberg and Phonogram U.S.A. hosted party at the Inn On The Park to say "thank you" to business people. ... British Lion Music here acquired rights to Harry Chapin's Story Songs catalog, including the record chart-topping "Cat's In The Cradle." ... Reports that Rick Wakeman suffered a "near-fatal heart attack" in a daily newspaper described by the artist as "grossly exaggerated," but he says his alcohol consumption would suggest he is in good health. ... Hustler, new rock band on new label Firefly, toured as support to Queen—and got their name in lights in London's West End, though Radio Luxembourg's illuminated newscaster in Leicester Square—first time the system has been used to promote a rock act.

Country artist Bill Anderson starts his first-ever U.K. tour Feb. 5—he brings his entire show with him, including singer Mary Lou Turner, singer-musician Jimmy Gateleyk and the Po' boys; Anderson has had many chart successes for other artists here with his songs like "Happiness," "Still" and "Tips Of My Fingers." ... Replacement drummer for Welsh three-piece band Budgie, who had a hit album with "In For The Kill," is Steve Williams, who replaces Pete Boot.

Outstanding new album by Chris de Burgh on A&M here—it's called "Far Beyond These Castle Walls" and this discovery of hit-writing team Doug Flett and Guy Fletcher is produced by Robin Cable, who has worked with Elton John and Jim

Webb. ... Television "special" starring the Osmonds, maybe for transmission here late 1975, has Donny Osmond duetting with Isaac Hayes, to the astonishment of all who know either. ... Dave Clark (of D.C. Five fame and millions of disk sales) pinning his hopes of a third-time-lucky single hit for his discovery John Christie: it's "House Of Cards" on Polydor.

BBC radio interest here on a program recorded at the annual convention of the Society for the Preservation and Encouragement of Barbershop Quartet Singing In America, held in Kansas City last summer—and on another on great composers of the 20th century, listing Scott Joplin, George Gershwin and Lennon and McCartney.

New sales scheme from RCA—the Magnificent Seven sell-in idea, a campaign which offers an additional 10 percent discount on 50 selected albums and tapes provided a minimum of 100 items are orders—and the magnificent seven are albums by David Bowie, Perry Como, John Denver, Charley Pride, Jim Reeves and Charles Aznavour and the "Oliver" soundtrack. ... Bay City Rollers, the big new band of the past year, to star in their own weekly tv series here from April, and they will have guests stars plus a guitar-tuition course hosted by Big Jim Sullivan.

Dates here in February for Black Oak Arkansas. ... and for Billy Swan, suddenly a huge chart name with "I Can Help" ... and the Tymes are expected to fill out seven weeks with dates starting Feb. 19, including some one-week residencies ... and Perry Como definitely in for concerts in April, following his triumphant appearance in the Royal Variety Show last year. ... Alan Price now signed on a long-term deal with Polydor Records here, and he has an April album planned with new songs and fresh recordings of songs he wrote for the film "Alfie Darling," in which he acts leading role (Michael Caine was the original Alfie). ... Dates being lined up for Ian Hunter, now out of Mott the Hoople and bent on a solo career.

Eric Burdon anxious to make real attempt at U.K. comeback and (Continued on page 48)



SOUTH AFRICA'S LEADING MUSIC COMPANY INVITES YOU TO MEET ALBIE VENTER AT MIDEM

EMI-Brigadiers is the leading music company in South Africa. Despite a dramatic increase in sales volume of 80% in the 1973-74 financial year, the company maintained their spectacular growth rate for the period July-December, 1974. EMI-Brigadiers

maintained and increased its stronghold on the charts. Since January, 1974, EMI-Brigadiers have dominated the official Hit Parade sponsored by South Africa's national radio network, Springbok Radio, with 33 numbers featured on the charts for a total of 273 weeks.

The following numbers featured in the TOP TEN:

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HOOKED ON A FEELING
SEASONS IN THE SUN
EMMA
LONG LEGGED WOMAN
BAND ON THE RUN
TOUCH TOO MUCH
LET ME ROLL IT
THE NIGHT CHICAGO DIED
HEAVEN IS MY WOMAN'S LOVE
MY DADDY WAS A ROCK 'N ROLL MAN
PHOTOGRAPH
THE TIPS OF MY FINGERS
YOU'RE SIXTEEN
CHARLY
DYNAMITE
MISS EVA GOODNIGHT
ROCK ME GENTLY
IF YOU LOVE ME
KUNG FU FIGHTING
RUB IT IN
HASTA MANANA
I LOVE YOU I HONESTLY LOVE YOU

Paul McCartney & Wings
Blue Swede
Bobby Wright
Hot Chocolate
Mungo Jerry
Paul McCartney & Wings
The Arrows
Paul McCartney & Wings
Paper Lace
Tommy Overstreet
Johnny Gibson
Ringo Starr
Peter Vee
Ringo Starr
Sean Rennie
Mud
Crocodile Harris
Andy Kim
Olivia Newton-John
Carl Douglas
Billy "Crash" Craddock
Abba
Olivia Newton-John

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Rak
Pye
Apple
Rak
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EMI BRIGADIERS

Safari, Disk Co., Bows In U.K.; First Single Issued

LONDON—A new record company, Safari Records, which aims to produce commercial pop and reggae music, has been started here, and a single has been planned for release Friday (24).

The company was started by Reg McClean, managing director of Circle International Records. Debut single will be "Hard, Hard, Hard" by Ward Jensen, who is also recording an album. Safari Records product will be distributed by Enterprise and Creole Records throughout the U.K. and McClean is negotiating for worldwide distribution.

McClean, who started Circle 18 months ago, is also scouting for recording talent. He claimed: "We can offer excellent facilities and we have our own 24-piece orchestra called Jet, to ensure consistency in sound and production. In addition we also have a team of songwriters, Frank Scarthe, Steve Wheate, George Warren and Clinton Grant, and Scarthe has also been appointed a&r manager."

In addition to solo singer Jensen,

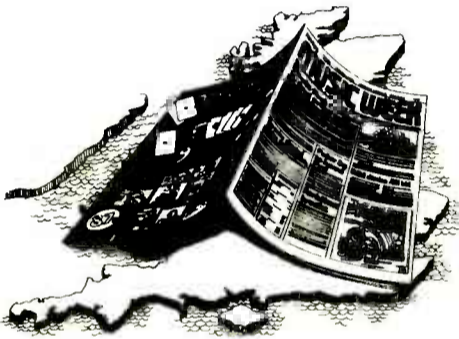
the Doyley Brothers, a commercial pop band managed by McClean and formerly under license to President, will also record for Safari and have a single, "A Little Smile," lined up for release.

McClean started Circle International in 1973, primarily to handle the Doyley Brothers, and apart from records the company also embraces an agency and management and promotional divisions.

John Carrington has been appointed head of publicity and promotions for Safari, assisted by Marion Richards and Sue King.

Famous, Wainwright Deal

NEW YORK—Famous Music Publishing Companies will administer control over all Loundon Wainwright III songs and material outside the U.S. and Canada, reported Sidney Herman, vice president, administration, Famous Music. Wainwright is a Columbia Records artist.



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At Display Studios, Keogan will be responsible for the day-to-day running of the company's studios in East London, and will report to the company's directors, **Lawrence Miller** and **Lorna Lee**. Lee and Miller will shortly be moving to new offices in central London. The new premises will act as a sales office with all manufacturing continuing as before. Other appointments are expected soon.

Barrie Bethell, who joined Cube Records in October last year in London, has been appointed label manager. He will report to **Olav Wyper**, managing director, and will work on further development of the label and for marketing and promotion liaison with Decca, which took over the license of Cube from Island on Jan. 1.

Fred Marks has been appointed marketing director of Walt Disney Productions. On the film side, he is responsible for 8mm and 16mm. This is the first time that the company has pooled under one management structure the full responsibilities for merchandising, publications, records, films and educational material. **Michael Bell** has resigned from the company, and **Keith Bales** will assume licensing responsibilities in fields relating to publication and merchandising. He will report directly to Marks while continuing to promote the interests of the Walt Disney Travel Co.

Gordon Hooker has retired from British Decca after 18 years as display manager. Hooker joined the company to form the display division and during his stay reckoned to have visited every dealer on the firm's books. He is replaced by **George Wignall**.

Ross Barnett has left EMI (Singapore) to take up a post as sales manager with Carinia Records in Sydney. Barnett (27) was previously general manager of EMI's office in Nairobi.

Glyn Evans has been appointed
(Continued on page 51)

MfP Cassettes Bow In Eire

DUBLIN—Music for Pleasure cassettes will be launched in Ireland the end of January. They are not yet on sale in the U.K. They will be backed by a major television campaign and full promotional point-of-sale material. Retailers will be able to avail themselves of 100 percent sale and exchange facilities.

There will be 52 cassettes at first, all by original artists rather than cover versions.

Says Dermot Breen, manager, MfP (Ireland): "We hope by next Christmas to go into producing Classics for Pleasure in the LP field classics make up roughly 10 to 15 percent of our sales."

MfP's catalog includes Irish artists like the Dubliners, Josef Locke, Brendan O'Dowda, Ruby Murray, Dermot Henry and the Times, Tommy and Jimmy Swarbrigg of the Times will represent Ireland in the 1975 Eurovision Song Contest.

The initial MfP cassettes television campaign will be for the last two weeks of February. Special racks are available from EMI to carry the range of MfP product.

Said Breen: "Everything won't automatically go from LP to cassette. We will look at sales of new LP's and decide. With the growth in the standard tape market, I expect sales of cassettes in future to contribute substantially to the over-all operation of MfP in Ireland."

From The Music Capitals Of The World

• Continued from page 46

wants to tour in April assuming his "Sun Secrets" disk does well. ... Following criticism about his U.K. "absenteeism" **Gilbert O'Sullivan** due for a national tour in March.
PETER JONES

BRUSSELS

Inelco having great success with television and radio plays as well as sales on **Jules Beaucaerne's** fifth RCA album. The artist's series of recitals at the Brussels Theatre de la Monnaie was completely sold out. ... U.K. group **Splinter** booked for the first 1975 program of BRT TV's "Binnen En Buiten" series, and they perform their hit single "Costafine Town."

Paul and Barry Ryan (Ariola) here for RTB's "TV 7" and for "Binnen En Buiten," with further television exposure lined up ... and Ariola's **Wally Tax**, making an impressive comeback to top popularity, promoting his single "Bridges Are Burning" on television. ... A&M band **Supertramp**, who recently recorded a TV special for RTB, touring here in February, with concerts in Brussels and Antwerp. ... After the success of his last appearance and the rating of his "Sally Can't Dance" among the best albums of the year, **Lou Reed** (RCA) returning to Belgium for concert late February and early March. ... **Elvis Presley's** 40th birthday got special attention from all major radio and TV networks, including one two-hour presentation devoted to him. ... Inelco proud of the outstanding sales of the double-album "Elvis Forever" and the instant response to his two newest singles, "Promised Land" and "My Boy."

Well-attended concert here by **Eric Clapton** and his new group in the Antwerpian Sports Palais—first-on band was **Macko Palmer**, an American team, recently signed to the **Robert Stigwood RSO** label. ... **Freddie "Burglar" King**, another R.S.O. blues artist, gave concerts in Antwerp, Turnhout and Brussels, with tremendous reaction from local music writers—he also recorded a "30" show for BRT. ... **Slade** here for a concert in the Brussels Forest National.

U.K. group **Queen** did a concert in the Brussels Theatre 140 and their "Killer Queen" single has been released here, one of the numbers from their third album, "Sheer Heart Attack." ... **Dirk De Vries**, EMI public relations man, has left to join Polydisc Brussels. ... U.K. band **Mud** recorded a TV appearance before a most enthusiastic young crowd in the American Theatre and sales on their "Mud Rock" album are already over the 25,000 mark here. ... **The Osmonds** missing out Belgium on their next European tour. ... Virtuoso accordion player **Le Grant Julot** presented with a gold disk. ... Guitarist, whistler and mouth-harp musician **Jean Toots Thelemans** toured here nearly two months with pianist **Tony Bauwens**, bassist **Roger Vanhaverbeke** and drummer **Bruno Castellucci**.

BRT's 1974 Top Ten most popular records: 1, "Gigi L'Amoroso," **Dalida**; 2, "Most Beautiful Girl In The World," **Charlie Rich**; 3, "Rock Your Baby," **George McCrae**; 4, "Be My Day," **Cats**; 5, "Sugar Baby Love," **Rubettes**; 6, "Dirty Old Man," **Three Degrees**; 7, "Seasons In The Sun," **Terry Jacks**; 8, "Kung Fu Fighting," **Carl Douglas**; 9, "Waterloo," **Abba**; 10, "Is Everybody Happy," **Jackpot**.

JUUL ANTHONISSEN

BUCHAREST

Two Rumanian artists who recently completed successful visits to Russia are **Marina Voica** and **Cornel Constantiniu**, the former with a 45-day tour, the latter appearing for two months in an international show. ... Top pop group **Phoenix**, who were recently rejoined by keyboard player **Gunther Reininger**, have completed a long nationwide tour, together with folk singer **Mircea Florian**. ... The Association of Art People Of the Theater and Musical Institutions has been certifying and re-certifying all Rumania's free artists, who are categorized according to their professional standing in order to be eligible for free artist's pay.

Among those appearing at the "Soviet Culture's Days" show in Bucharest was the Russian pop group **Pesniari**. Czech star **Karel Gott** was forced to cancel the two shows he was to perform because of illness in his band. ... A group of American jazzmen led by **Dizzy Gillespie**, **Billy Eckstine**, **Sonny Stitt**, **Eddie Davis** and **Charles McPherson**, has presented a show at the Bucharest Palace Hall called "The Musical Life of Charlie Parker," in two different concerts supported by a Rumanian string section.

Some interesting Polish imports are to be found in Rumanian shops (Polskie Nagrania—foreign license), featuring **Georgie Fame**, **James Royal**, **Warren Schatz** and others. The Electrecord record company has also issued Schatz material under American license. ... Electrecord has given up the production of medium play records, which have disappeared from the international market. Demand for reissues will be met by releasing LPs. First example is provided by the issue of an album from the Italian artist **Michele**.

The finals of the Army Songs Festival were held in the Bucharest Broadcasting Hall. 140 light music songs, 209 marches and 161 patriotic songs were entered. First prizes in the three categories went to "Saint Love, My Rumania," by **Radu Serban**, "I Swear With My Hands on the Flag," by **Constantin Romascanu**, and first equal in the third category, "The Country Sings in Light" by **Radu Paladi** and "The Rumanian Army" by **Sergiu Sarchizov**. The jury was chaired by **Ion Damitrescu**, president of the Rumanian Composers' Union.

COPENHAGEN

Huge success for **Liza Minnelli** at two concerts here, but her record company, CBS, refused to allow any press conference for her. ... Disappointment at the cancellation of the inked-in **Osmonds'** show here for Jan. 16.

Number one in the radio chart Dansktoppen is **Susanne Lana** (Magnet) with Danish cover version of the **Abba** hit "Hasta Manana." ... **Allan Mortensen**, known for his work in "Jesus Christ Superstar" has his first album out on Metronome ... debut album for **Ulla Mira** on **Jorgen Kleinerts'** J.K. label. ... **Ginger Baker** and the brothers **Gurvitz** started their European tour in the Tivoli in Copenhagen.

Chick Corea and his **Return For Ever** group here for concerts and television. ... Dutch rock band **Focus** has made a TV special. ... **Olsen** back in the radio chart with their Tokyo Song Festival entry "Bye Bye

(Continued on page 49)

Luxembourg Features More Album Material

LONDON—Hard on the heels of a poll which shows Radio Luxembourg's listening audience has increased considerably over the past year, the station has announced that album material will feature more strongly than before in its programs. Next week, Luxembourg will introduce a new Thursday evening top 20 LP show, and bring forward by three hours the transmission time of its Friday night "Album Of The Week" program. In addition, a nightly "208 At Midnight" show will make its debut, with a format that mixes album cuts with singles.

The change has been prompted by Luxembourg's recognition of the high appeal of the long-player and by an increasing number of requests from listeners to airplay albums.

"208 At Midnight" will go out every night of the week until 1 a.m. from Jan. 20. The new top 20 album show—the chart will be Luxembourg's own, and in addition to the "Hot Heavy" LP listing featured by disc jockey Kid Jensen—is transmitted every Thursday between 10-11 p.m. from Jan. 23. The new time for the "Album Of The Week" program will be 10 p.m. (it was previously 1 a.m.), kicked off on Jan. 24 with airplay in full of Billy Swan's "I Can Help" long-player on Monument.

The increase in Luxembourg's listening audience has been recorded by Gallup, which researches for the

UK Records' Disco Label

• Continued from page 3

ahead of local and national radio stations. Such DJs also have an opportunity to acquire UK-American T-shirts and other promotional devices.

UK Records chief Jonathan King, headquartered in New York for the past four months, picked up the Par-rish record there from the Laurie label. It has previously been a much-in-demand import in northern U.K. discotheques, and as many as 20,000 copies are reported to have been shipped into Britain.

The operation of UK-American will "in no way" dissipate the activity of UK Records' British-repertoire label, according to marketing manager Clive Selwood.



Ole Henning Photo

STAR AWARD—Billboard's Danish correspondent, Knud Orsted, inaugurates the Music Week Star Of The Year Award with this presentation to CBS group Gasolin, who were voted Denmark's leading act in 1974 by a jury consisting of Orsted, journalist Sven Wezelenburg of the newspaper, B.T., and Danmarks Radio's Hans Otto Bisgaard. Music Week is presenting Star Of The Year Awards to a number of European acts, based on the votes of juries chaired by its local correspondents.

International

Trimicon Disks To France

PARIS—Now retailing in 63 French supermarkets are 500,000 Trimicon disks imported from West Germany. This follows an agreement between the Conforma France supermarket chain and Magnetic Disk Recording, manufacturers of the Trimicon disk, which provides two hours of continuous stereo music.

The system, invented by Dr. Rabe, was first demonstrated at Vidcom in Cannes and will again be demonstrated at Midem. The retail price is \$5.50 per album.

The Trimicon disk can be played on any record player and to date only classical music has been recorded. All the music selected is free of copyright and this will continue to be the policy of MDR for some time at least.

MDR has adopted an attitude of patient hopefulness. Most of the great performers are already under contract to major disk houses and will not be released at this time.

Pride Tour Of U.K. To Get Large-Scale RCA Backing

LONDON—The arrival of U.S. country singer Charley Pride in England later this month for concerts and TV dates will be supported by a major marketing campaign by RCA.

Although Pride has been a consistent hit-maker in the States, he has had only moderate record success here so far, and mainly among country music fans. RCA is using his 10-day visit to try and break him into the wider horizons of the MOR market.

A new full-price album, "Pride of America," and a budget album, "Sample Charley Pride," on the RCA International label and featuring the most popular tracks from his earlier albums, are being released to tie in with Pride's visit. Both will have inner bags advertising Pride's other available product. A single, "Mississippi Cotton Picking Delta Town," is also being issued.

The releases will be promoted by advertising in country music magazines and the pop press and in addition there will be 200 window displays concentrated in areas where Pride will do concerts. Posters and browser cards are being pushed to dealers; RCA salesmen will be making special efforts to sell Pride

records; and there will also be foyer displays and albums on sale at various concert venues.

Pride arrives here on Wednesday (22) and will meet the press the following day at a reception at Los Ambassadeurs Club. During his stay he will do a concert at the London Palladium, as well as appearing in Dublin, Birmingham, Southport, Glasgow, Ipswich and Wakefield. He is also scheduled to do a guest appearance on Lulu's BBC 1 TV show, record his own half-hour in-concert show for BBC TV on Feb. 3, and make several radio broadcasts.

Eire Pipe Co. Sponsors Album

DUBLIN—Wavin Pipes, manufacturers of PVC pipes and fittings, has sponsored an album by Clannad, the Irish music group from County Donegal. It will be sent to the company's commercial friends and associates throughout the world. It is the fourth year running that Wavin, located in Balbriggan, County Dublin, has produced an LP of Irish music.

The decision to sponsor Clannad springs from Wavin's desire to promote Irish music, and to assist new groups. "We have produced records of Irish music before that have been exceptionally well received throughout the world," F. van der Werff, managing director of Wavin, told Billboard, "but these have been by established singers and musicians. It seems to us more in character with the spirit of our company to sponsor talented group like Clannad."

The choice of Clannad came after listening to many groups. Sean Kennedy, marketing manager of Wavin, who was responsible for the final choice, said, "We are confident of the talent of the group, and trust we are helping the members in their career."

Clannad formed in 1970. Their successes include the Gael-Linn/Slogadh 70 competitions, the Letterkenny Folk Festival and participation in the 1973 National Song Contest. They have broadcast many times on Irish radio and television; their first album was released by Philips.

From The Music Capitals Of The World

• Continued from page 48

Baby." ... Success for EMI's folk group **Spillemaendene**.

Danish television starting new series under the name Videoteque, featuring top teenybopper names. ... **Mahavishnu Orchestra** with **John McLaughlin** and **Jean-Luc Ponty** in concert here Feb. 6.

KNUD ORSTED

PARIS

CBS has announced that "The Indes Galantes" by Rameau and produced by J. C. Malgoire has been named the Best Foreign Recording by the Japanese Government. ... **Johnny Hallyday** has recorded a "retro" disk called "Rock 'n' Slow" for Philips, consisting of the best numbers of his earlier recording years. ... Philips has also announced the release of "Les Vedettes de Cinema Chante," a double album featuring film songs by **Jean Gabin**, **Artletty**, **Danielle Darrieux**, **Liliane Harvey**, **Henri Garat** and **Florelle**, and with titles going back more than 40 years. ... **Josephine Baker** will open her Monte Carlo show at the Bobino Music Hall in Paris on March 22 and give 100 performances. The show will reportedly cost \$500,000 and she will sing new songs written for her by **Frederique Botton**, **J. J. Debout** and **Francis Lopez**.

The next Monte Carlo Television Festival will be held from Feb. 14-23. ... The Barclay Editions has published the **Rubettes/A.T.V.** Music catalog and will also publish the music of the new film "Serieux Comme Le Plaisir". ... Tutti Intersong has published a string of successes including "Fais Moi L'amour Comme a Une Autre" (Polydor) and "Il Est Passe" by **Nana Mouskouri** (Fontana). Other titles include "Be My Baby" translated into French as "L'Amour Est Bleu." Tutti will also handle the **Beach Boys** for France. ... **Alice Sapritch**, the noted television actress, has advertised for a song producer as she wants to record some singles, which will be her first recordings.

AMSTERDAM

Mouth and MacNeal split up, and Mouth has already found a new partner, 20-year-old **Ingrid Kopp**, who is to be called MacNew. The former MacNeal, **Sjoukje van 't Spijker**, is forming her own group with husband **Frans Smit**. ... **Andre Sommers** and **Hans Kroeze** have left the promotion department of Phonogram to start their own management company, **Sokro Social Engineering**. The project is intended to stimulate relations between artist, public and record company. Sokro is going to release records on two new labels, **Kroso** and **Sokro**.

Former Veronica DJ, **Jan Van Veen**, has formed a production company, **Black Night Music**. ... **Negram** is preparing to host the **Warner Bros. Music Show** in the Amsterdam **Jaap Edenhal** on Jan. 29. Much publicity has been gained by showing film of the groups to the press. ... **Polydor Holland** is presently without a managing director following the appointment of **Fred Haayen** as managing director of **Polydor England**. He is still running the Dutch company in cooperation with **Nico van Biemen**. ... **Nana Mouskouri** is touring Holland until the end of January. ... **Ariola** held a reception for **Magnet Records** in **Hilversum** as a result of which **Zenda Jacks'** single "Tub My Tummy" is

bubbling. ... Cabaret artist, **Toon Hermans** has received a gold disk for 25,000 sales of his TV show double album. However, following Hermans' advice, EMI Bovema pressed 72,000 copies of the album. Unfortunately, the TV show did not prove as popular as expected.

The Dutch government had turned down an application by **Radio Northsea International** to become an official broadcasting company. The minister of culture and the broadcasting council were of the opinion that Northsea could not fulfill the qualifications. An investigation revealed that the former off-shore station had too few listeners to get a place in the broadcasting system. ... **Radio Veronica**, now the **Veronica Broadcasting Company**, appealed against the decision to turn down its application. The matter is still under discussion. ... At the end of February, three Dutch candidates, **Debbie**, **Albert West** and **Teach In**, will compete to represent Holland in the **Eurovision Song Contest**. The winning act and song will be chosen by a national jury.

Jan Corduener has been made head of the promotion department of **Phonogram Amsterdam**. ... Former tv producer, **Rene Stokvis** has been appointed head of programming following the resignation of **Gerrit den Braber**. ... **E.J. de Klerk** has been made managing director of **Negram**. He was the interim director when **Hans Kellerman** took up a new post as managing director of **VIP Records**. ... The **Cats** are to return to touring. Last year they stopped to concentrate on recording and promotional activities abroad. They are searching for a new keyboard player and will then stage concerts accompanied by an orchestra.

FRANS VAN DER BEEK

Vinton 'Melody' Hits In Poland

WARSAW—Bobby Vinton's recent U.S. smash, "My Melody Of Love," has become extremely popular in Poland.

The recording's mix of Polish and English lyrics has been particularly well-received, and experts have been examining what other Polish songs could stand a chance of becoming successful on the U.S. market.

The Authors' Agency, the organization which handles Polish song copyrights, has already been in touch with Bobby Vinton.

Music industry executives here have been long held that certain Polish songs could become internationally popular, and they see "My Melody Of Love" as paving the way for this. But there is an ironic twist to the situation—Vinton's own recording of the song cannot be bought in Poland now, even though it is broadcast by radio and plugged in numerous discotheques.

Another American song with part-Polish lyrics that has become popular here—although it, too, cannot be bought in retail stores—is **Hugh Buchanan's** "Yak Shoun Mosh"/"How Are You." It originates out of Miami (the Jemkl label) and is a major discotheque hit in Poland. Disk jockeys will reportedly pay any price to acquire a copy.

Blues-rock group **Breakout** has won the 27th gold disk to be awarded in Poland. Such presentations are made here for LP sales exceeding 150,000, and **Breakout's** album to do this is entitled "Karate."

Canada



TURNING IT ON—Fred Turner, bass player and vocalist for Bachman-Turner Overdrive, signs with BMI Canada Limited as writer affiliate. He joins fellow band-members Randy Bachman, Bob Bachman and Blair Thornton who are also BMI Canada writers. Turner and Rob Bachman co-wrote the group's current single "Roll On Down The Highway" on Mercury Records. Turner signed the contract in Vancouver with Randy Bachman (seated); Jim Herring, general manager of RCB Limited; and Gina Mayes of BMI Canada's Vancouver office, in attendance.

From The Music Capitals Of The World

TORONTO

Thundermug is the latest addition to Mercury Records' growing roster of Canadian acts. ... Comedy duo **Maclean and Maclean** are scheduled to open for **Dr. Hook** at the Troubadour in Los Angeles. ... **The Guess Who** played New York's Bottom Line club on Jan. 13, 14 and 15. ... SRO Management has signed **Max Webster**. ... **Rush** did an Ontario tour from Jan. 10 to Sunday (19) after appearing with **Kiss** at the Michigan Palace in Detroit the previous week. ... **Brendan Lyttle**, promotion representative for the **Stampeders** and Music World Creations, will have a TV show on which he will play "oldies" records on Rogers Cable. ... **J. Geils** and **PFM** appear at Maple Leaf Gardens in Toronto on Friday (24).

Toronto folk-band **Stringband** completed a tour of the Canadian Maritimes during which they appeared on **Noel Harrison's** CBC-TV

show "Take Time" in Halifax. The band played dates in the Canadian west after Christmas and then returned to Toronto to tape two **Ian Tyson** television shows for CTV as well as appear in concert with **John Hartford** at Trent University. ... **Man** will accompany the **Strawbs** on their Canadian tour at the beginning of February. ... **Bruce Cockburn** is in concert at Hamilton Place, Hamilton on Saturday (25). ... **Al Demers** joined Music Shoppe International as a booking agent on Jan. 6. ... The **Stampeders** are recording their seventh album at Sounds Interchange in Toronto, with **Mark Smith** engineering. ... A&M Records, who are doing very well with **Supertramp** album product in Canada, reports that the band will tour Canada in March. ... **Willi Morrison** entitled "Rock 'n' Roll Roadies" which was recorded by the **Road Crew** who are actually **Bill Schereck** and **Greg Morgan**, two **Bachman-Turner Overdrive** roadmen. ... A special edition **Paul Horn** double-album set with elaborate 24-page booklet released by Mushroom Records and distributed in the U.S. by Island Records is meeting with outstanding acceptance both in Canada and the U.S. ... **Mood Jga Jga** have a new single "Do What You Want Mama" ready for release on Goldfish Records to coincide with their Feb. 5 appearance of CBC-TV's "**Keith Hampshire's** Music Machine." The group will tour Ontario from Feb. 3 to March 8. **Chilliwick's** single "Crazy Talk," which is also on Goldfish, is doing well on both Canadian and American charts. The band will be in Quebec and the Maritimes for a tour in March.

Mushroom Records has appointed **Bob Vanderlip** to handle Eastern Canadian promotion. The label has just signed **Heart** whose first single is "How Deep It Goes." A new **Songbird** single is expected from Mushroom on Feb. 1, entitled "Much Too Much." ... **Barry Samuels** of Axis Entertainment has appointed **Geoffrey Tobiasson** as a director of the company. ... **Paul Smith** of the RPM Agency; **Tom Wilson** of Concept 376; **Don Fox** of Beaver Productions; **Donald Tarlton** of Donald K. Donald Productions, and western promoter **Jerry Libbin** were in town recently for talks with **Bruce Allen** of **Bachman-Turner Overdrive** in preparation for the band's upcoming August '75 tour of Canada. **MARTIN MELHUISS**

Quality In Retail Buy

TORONTO—Quality Records Ltd., the wholly Canadian-owned record company that celebrated its 25th anniversary in 1974, has acquired the two Target Tape retail outlets in Toronto.

Jack Vermeer, the label's national sales manager, has appointed Allan Munson as manager of the Target Tape retail division.

Observes George Struth, vice president and managing director of Quality Records: "This acquisition is another move to further expand our facilities affording both our licensees and the industry in general a complete service from manufacturing to distribution to retailing. Plans call for further expansion of the retail market division in late '75."

Quality has also signed a Canadian manufacturing and distribution agreement with Good Ear Records which became effective Jan. 1. The deal was negotiated by George Struth and Bob Morten, executive assistant and director of a&r for Quality, and Nigel Thomas, president of Good Ear Records.

Initial release on Good Ear will be an album by Canadian duo **Druick** and **Lorange** followed by albums from **Viola Wills**; **Carol Grymes**; **Chris Stainton**; and **Mike Harrison**, formerly of **Spooky Tooth**.

Arista, Cap Enter Pact

TORONTO—Capitol Records-EMI of Canada Ltd. has taken on the Arista label for manufacturing, sales and distribution following the negotiating and signing of a three-year licensing agreement between **Elliot Goldman**, executive vice president of Arista Records, and **Arnold Goswich**, president of Capitol Records-EMI of Canada Ltd. As well as the entire Arista catalog, the deal also includes all other labels associated with Arista.

"To ensure a smooth transition," **Dave Evans**, the director of marketing for Capitol in Canada, advises, "Capitol will continue to exchange product currently in the Arista (Bell) and its associated label's catalog as if such product had been originally purchased from Capitol. This continuity of service has been arranged in concurrence with Quality Records Limited and its distributors."

Quality Records was the former distributor for the Bell label in Canada.

Guess Who Follow-Up

WINNIPEG—The Guess Who return to Canada in February after a busy schedule of U.S. concert and television appearances, to start an album for RCA as a follow-up to "Flavors," which has just been released. The band will record at the **Nimbus 9** studios in Toronto.

The Guess Who ended 1974 in style by selling out in Fresno, Calif. at the **Selland Arena**, grossing \$44,000, and then duplicating that feat at the **Honolulu International Center**, grossing \$48,264.

To kick off the new year, the Guess Who hosted an NBC-TV "Midnight Special" show which aired at the beginning of January.

The band opened their 1975 personal appearance season with a date at New York's **Bottom Line** club Jan. 13-15.

Musicians, Gramex Talks Continue On \$\$ Distrib

LONDON—Discussions are continuing between the Musicians' Union and Gramex, the Danish performing right society, over the distribution of \$610,000 in neighboring rights collected on behalf of British musicians and actors.

The money has been accumulating since 1968, but finding means of distributing it fairly is proving a daunting problem to the MU, aided by Equity which has agreed to try to resolve the problem in the absence of interest from any other sources.

However, despite the size of the amount of money being held in Denmark, **John Morton**, MU secretary, stressed that if agreement can be reached regarding distribution nobody is likely to be vastly better off as a result.

Morton explained that the MU had requested a complete computer print-out of artists involved and was presented with a list of some 7,000 entries. From this, it had been necessary to extract a large number of incorrectly credited foreign artists. Additionally, the list included acts which had disbanded and which were proving difficult to trace and

also artists who had died whose executors had then to be located. A further difficulty was in determining whether a record which appeared to have a U.K. origination was actually recorded here or only manufactured.

Another snag which the MU has come up against is in the Gramex method of reimbursing musicians and bandleaders. This is based on a payment of 50 percent of the total to the bandleader and 50 percent to be shared among the other musicians—but since Gramex does not distribute at all below a certain figure, there is concern that while the bandleader may benefit the remainder would be insufficient for sharing between, say, a 16-piece orchestra.

"It is an exceedingly complex problem and inevitably the costs of administering the distribution will be considerable," commented Morton. "We are not trying to impede Gramex in carrying out its legal obligation, but we would want it to be carried out with a degree of fairness and without having a prejudicial effect on the interests of British musicians."

Bell/Arista Shifts To EMI; Polydor Out

• Continued from page 4

"very much" regretting termination of the deal:

"The decision not to renew was made in spite of our positive feelings towards Bell/Arista and its future. However, conditions for a future co-operation had been set at a level which was unacceptable to us.

"To accept them would have meant the acceptance also of the role of a mere distributor not as deeply and genuinely involved in all aspects of marketing and promotion as we had been before and as we want to remain, considering ourselves primarily a music company."

Tony Roberts, managing director of Bell U.K., notes: "Polydor had done a very good job, and under normal circumstances we would not

have left, but EMI came up with a much stronger deal. It was irresistible."

In the U.K. **Roberts** has just renewed Bell's pressing and distribution contract with EMI for a further three years and has also concluded a similar arrangement for tape, after a spell with Precision.

Next month, Bell will release first product on the new label Arista. This will include **Barry Manilow's** American hit "Mandy" and a single by **Dawn**, all backed with a comprehensive promotion campaign, likely to be directed by a new marketing manager, whose appointment will be announced shortly.

Bell will operate from a new London base—**AMF House**, 25-28 Old Burlington St., W1.

Mud Distrib To Phonogram

LONDON—In an unexpected switch, **Mud** which scored two No. 1 singles last year, is leaving **Rak** in July and transferring to **Phonogram** for the world, excluding America. But the move will involve a further surprise twist, because the group will not be represented in the U.K. and **Eire** by the local Phonogram companies. Instead, **Phonogram International** has sub-licensed **Mud** to the EMI-backed **Private Stock** label, recently formed by **Larry Uttal** and run in the U.K. by **Peter Knight Jr.**, formerly London-based representative of **Phonogram International**.

Negotiations for **Mud** were conducted by **Ben Bunders**, a&r manager, and **Koos de Vreeze** of **Phonogram International**, **Peter Knight** and **Johnnie Jones** and **Barry Dunning** of **Evolution**, **Mud's** management company. Final agreement was concluded during **Uttal's** London visit last month.

Jones told **Billboard** that the decision to leave **Rak** had been prompted by "very good business reasons." "We are very grateful to **Rak** for its contribution towards breaking **Mud** and hope that the association with the group's producers and writers **Mike Chapman** and **Nicky Chinn** will continue," said **Jones**. He added that it was likely that **Mud** would deliver one album,

already recorded, and two more singles to **Rak** before departure date. **Jones** said that of the 2.5 million singles sold by **Mud** in the U.K. last year, "Tiger Feet" had sold 728,000 copies while "Lonely This Christmas" was expected to top 800,000. Additionally, the group's "Mud-rock" album has been on the chart for 15 weeks.

Explaining the sub-license aspect of the deal, **Jones** said that while at **Phonogram**, **Knight** had begun negotiations, but following his move "had been fair to his previous company and had not tried to influence me." In negotiating the group's contract he had been keen to retain the sales-distribution link with EMI, to which **Rak** is licensed, and was also anxious to work with **Uttal** and his company. He noted that negotiations were in progress for **Private Stock** to handle **Mud** in America. "I feel it is a plus for **Private Stock** rather than a minus for **Phonogram**," said **Jones**. "It wasn't a situation where **Phonogram U.K.** wasn't what I wanted—more that **Private Stock** was."

BILLBOARD IS BIG INTERNATIONALLY

Billboard Hits Of The World

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BRITAIN

(Courtesy: Music Week)
*Denotes local origin

This Week	Last Week	SINGLES
1	3	DOWN DOWN—*Status Quo (Vertigo)—Valley/Shawsbury (Status Quo)
2	2	STREETS OF LONDON—(Ralph McTell (Reprise)—Essex (Ralph McTell)
3	4	THE BUMP—*Kenny (RAK)—Martin/Couter (B. Martin/P. Couter)
4	6	NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)—Jobete London (Monardo/Bongiovi/Ellis)
5	7	MS GRACE—Tymes (RCA)—Hall (Billy Jackson)
6	9	I CAN HELP—Billy Swan (Monument)—KPM (Chip Young/Billy Swan)
7	16	STARDUST—*David Essex (CBS)—April/Rock On (Jeff Wayne)
8	1	LONELY THIS CHRISTMAS—*Mud (RAK)—Chinnichap/Rak (M. Chapman/N. Chinn)
9	8	GET DANCING—Disco Tex & the Sex-O-Lettes (Chelsea)—Intersong/KPM (Bob Crewe)
10	15	ARE YOU READY TO ROCK—*Wizzard (Warner Bros.)—Roy Wood/Carlin (Wizzard)
11	19	CRYING OVER YOU—*Ken Boothe (Trojan)—B&C (Lloyd Chalmers)
12	18	HELP ME MAKE IT THROUGH THE NIGHT—John Holt (Trojan)—KPM (Tony Ashfield)
13	11	THE INBETWEENIES/FATHER CHRISTMAS DO NOT TOUCH ME—*Goodies (Bradley's)—Cuckoo/ATV (Miki Antony)
14	13	MY BOY—Elvis Presley (RCA)—Mews
15	26	MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond (MGM)—Warner Bros. (Mike Curb)
16	12	YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)—Screen Gems—Columbia (R. Bachman)
17	20	UNDER MY THUMB—*Wayne Gibson (Pye Disco Demand)—Mirage (Terry King)
18	10	JUKEBOX JIVE—*Rubettes (Polydor)—Pamscene/ATV (Wayne Bickerton)
19	17	LUCY IN THE SKY WITH DIAMONDS—*Elton John (DJM)—Northern Songs (Gus Dudgeon)
20	5	WOMBLING MERRY CHRISTMAS—*Wombles (CBS)—Batt Songs (Mike Batt)
21	14	YOU CAN MAKE ME DANCE, SING OR ANYTHING—*Rod Stewart/Faces (Warner Bros.)—Island/Warner (Faces/R. Stewart)
22	—	PROMISED LAND—Elvis Presley (RCA)—Tristan
23	33	YOU CAN HAVE IT ALL—George McCrae (Jayboy)—Southern
24	40	BOOGIE ON REGGAE WOMAN—Stevie Wonder (Tama Motown)—Stevie Wonder
25	25	YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (20th Century)—Schroeder (Barry White)
26	23	OH YES YOU'RE BEAUTIFUL—*Gary Glitter (Bell)—Leeds (Mike Leander)
27	—	JANUARY—*Pilot (EMI)—Robbins (Alan Parsons)
28	28	ONLY YOU—*Ringo Starr (Apple)—Sherwin (Richard Perry)
29	50	ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—*Kevin Johnson (UK)—(Kevin Johnson)
30	24	CHRISTMAS SONG—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
31	32	GONNA MAKE YOU A STAR—*David Essex (CBS)—April/Rock On (Jeff Wayne)
32	30	SHA LA LA—*Al Green (London)—Burlington (Willie Mitchell)
33	29	IRE FEELINGS (SKANGA)—*Rupie Edwards (Cactus)—Creole (Rupie Edwards)
34	34	JE T'AIME—Jane Birkin (Antic)—Shapiro-Bernstein
35	43	Y VIVA ESPANA—Sylvia (Sonet)—Rune Otterman
36	22	TELL HIM—*Hello (Bell)—Robert Mellin Ltd. (Mike Leander)
37	31	SOUND YOUR FUNKY HORN—K.C. & the Sunshine Band (Jayboy)—Southern (T.K. Productions)
38	38	DING DONG—*George Harrison (Apple)—Oops (George Harrison)
39	—	PLEASE MR. POSTMAN—Carpenters (A&M)—Dominion (Carpenters)
40	35	CHERI BABE—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
41	27	HEY MISTER CHRISTMAS—*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
42	—	SUGAR CANDY KISSES—*Mac & Katie Kissoon (Polydor)—ATV (Wayne Bickerton)
43	37	ZING WENT THE STRINGS OF MY HEART—Trammps (Buddah)—Chappell (Baker/Harris/Young)
44	—	SOMETHING FOR THE GIRL WITH EVERYTHING—*Sparks (Island)—Island (Muff Winwood)

45	—	FOOTSEE—*Wigan's Chose Few (Pye Disco Demand)—Big Southern
46	21	TELL ME WHY—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
47	—	GOODBYE MY LOVE—*Glitter Band (Bell)—Rock Artists (Mike Leander)
48	—	BLACK SUPERMAN (MUHAMMED ALI)—*Johnny Wakelin & the Kinshasa Band (Pye)—Francis Day & Hunter (Robin Blanchflower)
49	—	PURELY BY COINCIDENCE—*Sweet Sensation (Pye)—M&M (Des Parton/Tony Hatch)
50	—	ANGIE BABY—Helen Reddy (Capitol)—Warner Bros. (Joe Wissert)

This Week	Last Week	LPS
1	1	ELTON JOHN'S GREATEST HITS (DJM)
2	8	TUBULAR BELLS—Mike Oldfield (Virgin)
3	28	SIMON & GARFUNKEL'S GREATEST HITS (CBS)
4	3	DAVID ESSEX (CBS)
5	16	BAND ON THE RUN—Paul McCartney & Wings (Apple)
6	2	ENGELBERT HUMPERDINCK'S GREATEST HITS (Decca)
7	11	SHEER HEART ATTACK—Queen (EMI)
8	7	THE SINGLES 1969-1973—Carpenters (A&M)
9	19	MUD ROCK—Mud (RAK)
10	10	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
11	5	CAN'T GET ENOUGH—Barry White (20th Century)
12	6	AND I LOVE YOU SO—Perry Como (RCA)
13	4	ROLLIN—Bay Rollers (Bell)
14	—	COP YER WHACK OF THIS—Billy Connolly (Polydor)
15	14	SMILER—Rod Stewart (Mercury)
16	32	BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
17	13	LOVE ME FOR A REASON—Osmonds (MGM)
18	9	RELAYER—Yes (Atlantic)
19	34	NEIL DIAMOND'S 12 GREATEST HITS (MCA)
20	29	GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
21	41	TOP OF THE POPS, Vol. 1 (Super Beeb)
22	31	BACK HOME AGAIN—John Denver (RCA)
23	42	MEDDLE—Pink Floyd (Harvest)
24	—	PROPAGANDA—Sparks (Island)
25	—	MOTOWN CHARTBUSTERS VOL. 9 (Tama Motown)
26	45	THE BEATLES 1962-1966 (Apple)
27	37	I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)
28	17	KEEP ON WOMBLING—Wombles (CBS)
29	—	QUO—Status Quo (Vertigo)
30	47	JUST A BOY—Leo Sayer (Chrysalis)
31	12	SLADE IN FLAME—Slade (Polydor)
32	20	REMEMBER YOU'RE A WOMBLE—Wombles (CBS)
33	—	461 OCEAN BLVD.—Eric Clapton (RSO)
34	—	OUR BEST TO YOU—Osmonds (MGM)
35	22	STORMBRINGER—Deep Purple (Purple)
36	40	THE BEST OF JOHN DENVER (RCA)
37	33	THE BEATLES 1967-70 (Apple)
38	—	PILEDRIIVER—Status Quo (Vertigo)
39	26	SERENADE—Neil Diamond (CBS)
40	—	THE THREE DEGREES (Philadelphia)
41	24	COUNTRY LIFE—Roxy Music (Island)
42	—	ROCK ON—David Essex (CBS)
43	—	BARCLAY JAMES HARVEST—Live (Polydor)
44	—	INNERVISIONS—Stevie Wonder (Tama Motown)
45	27	THIS IS THE MOODY BLUES (Threshold)
46	—	HELLO—Status Quo (Vertigo)
47	38	SPOTLIGHT ON NANA MOUSKOURI (Fontana)
48	—	ALVIN STARDUST (Magnet)
49	—	QUEEN (EMI)
50	18	RAINBOW—Peters & Lee (Philips)

FRANCE

(Courtesy Centre D'Information et de Documentation du Disque)

This Week	Last Week	SINGLES
1	LE	TELEPHONE PLEURE—*Claude Francois (Fleche)
2	VANINA—Dave (CBS)	
3	EL BIMBO—*Bimbo Jet (Pathe-Marconi)	
4	NE FAIS PAS TANGUER LE BATEAU—*Sheila (Carrere)	
5	TITI NOEL—*Titi (WEA)	
6	TONIGHT—The Rubettes (Polydor)	
7	UNE FILLE AUX YEUX CLAIRS—*Michel Sardou (Trema/Phonogram)	
8	GLORY ALLELUIA—*Nicoletta (Barclay)	
9	CHANSON POUR ANNA—*Daniel Guichard (Barclay)	
10	BABY BOY—*C. Jerome (AZ)	
11	AMOUREUX DE MA FEMME—*Richard Anthony (Sonopresse)	
12	DIFFICILE DE CHOISIR—*Noam (WIP/Polydor)	

13	JUSTE UN PETIT BAISER—*Romeo (Carrere)
14	HAPPY PEOPLE—The Temptations (Tama/Pathe-Marconi)
15	PETIT PAPA NOEL—*Romeo (Carrere) LP's

This Week	Last Week	SINGLES
1	LE	ZIZI—Pierre Perret (Adele/WEA)
2	NABUCCO—Waldo De Los Rios (Hispavox/Polydor)	
3	CHANSON POUR ANNA—Daniele Guichard (Barclay)	
4	ROCK 'N SLOW—Johnny Hallyday (Philips)	
5	LE MAL AIME—Claude Francois (Fleche)	
6	JE ME MARRE—Coluche (Pathe-Marconi)	
7	EDUCATION SENTIMENTALE—Maxime Le Forestier (Polydor)	
8	SERGE LAMA A L'OLYMPIA—Serge Lama (Philips)	
9	QUE JE SOIS UN ANGE—Nana Mouskouri (Philips)	
10	DARK SIDE OF THE MOON—Pink Floyd (Harvest/Pathe-Marconi)	

ITALY

(Courtesy Germano Ruscitto)

This Week	Last Week	SINGLES
1	E	LA VITA LA VITA—Cochi & Renato (Derby/MM)
2	B	BELLISSIMA—Adriano Celentano (CBS/MM)
3	S	SUGAR BABY LOVE—Rubettes (Polydor/Phonogram)
4	R	ROCK YOUR BABY—George McCrae (RCA)
5	B	BELLA SLN'Z'ANIMA—Riccardo Cocciante (RCA)
6	R	RUMORE—Raffaella Carrà (CGD/MM)
7	F	FELICITA' TA' TA'—Raffaella Carrà (CGD/MM)
8	A	AVE MARIA—Fumir Deodato (MCA/MM)
9	B	BETHOVEN '74—James Last (Polydor/Phonogram)
10	D	DICITINCELLO VUJF—Alan Sorrenti (Harvest/EMI)
11	R	ROCK THE BOAT—Hues Corporation (RCA)
12	S	SERENO E'...—Drupi (Ricordi)
13	S	SWEET WAS MY ROSE—Velvet Glove (Phonogram)
14	L	L'ABVENIRE—Marcella (CBS)
15	S	STARDUST—Alexander (EMI)

JAPAN

(Courtesy Music Labo, Inc.)

This Week	Last Week	SINGLES
1	F	FUYU NO IRC—*Momoe Yamaguchi (CBS/Sony)
2	R	RYUOSHU—*Midoru Nishizaki (Mincrophone)
3	H	HAJIMETE NO DEKIGICHO—*Junko Sakurada (Victor)
4	A	ANATA NI AGERU—*Mineko Nishikawa (Victor)
5	W	WARUI YUWAKU—*Hiromi Goh (CBS/Sony)
6	F	FUYU NO EKI—*Rumiko Koyanagi (Reprise)
7	N	NAMIDA TO YUJO—*Hideki Saijo (RCA)
8	A	AMAI SEIKATSU—*Goro Noguchi (Polydor)
9	P	PLEASE MR. POSTMAN—Carpenters (A & M)
10	W	WATASHI INOTTEMASU—*Toshi Itoh And Happy & Blue (Union)
11	A	AI NO MAYOIGO—*Agnes Chan (Warner)
12	W	WAKE—*Kiyoshi Nakajo (Canyon)
13	E	ERIMCISAKI—*Shinichi Mori (Victor)
14	K	KOGARASHI NO HODO—*Mari Amachi (CBS/Sony)
15	O	ONNA NO SADAME—*Tonosama Kings (Victor)
16	T	THE FUGITIVE—*Kenji Sawada (Polydor)
17	Y	YUKINONAKA NO FUTARI—*Megumi Asaoka (Victor)
18	M	MIREN—*Hiroshi Itsuki (Minorophone)
19	K	KOI NO DAIYOGEN—*Finger Five (Philips)
20	S	SHIROI FUYU—*Fukinoto (CBS/Sony)

MEXICO

(Courtesy Ortiz)

This Week	Last Week	SINGLES
1	M	PLEGARIA—Cesar (Capitol)
2	F	FEELINGS—Morris Albert (Gamma)
3	C	CANDILEJAS (Limelight)—Jose Augusto (Capitol)
4	T	TOMAME O DEJAME—Mecedades (Ariola)
5	A	ANOTHER TIME—Marwann (Capitol)
6	L	LOS HOMBRES NO DEBEN LLORAR—King Clave (Orfeon)
7	A	FLOR DE PIEL—Julio Iglesias (Polydor)
8	T	JURO QUE TE AMO—Los Terricolas (Gamma)
9	E	EL REY—Jose Alfredo Jimenez (RCA); Ilnas. Huerta (CBS)
10	C	CONTIGO Y AQUI—Elio Roca (Polydor)

NEW ZEALAND

(Courtesy N.Z.B.C.)

This Week	Last Week	SINGLES
1	Y	YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
2	L	LONGFELLOW SERENADE—Neil Diamond
3	K	KUNG FU FIGHTING—Carl Douglas (You're) HAVING MY BABY—Paul Anka

5	I	HONESTLY LOVE YOU—Olivia Newton-John
6	L	LOVELY LADY—John Hanlon
7	H	HAPPY BIRTHDAY BABY—Tony Christie
8	O	OUT ON THE STREET—Space Waltz
9	B	BLACK-EYED BOYS—Paper Lace
10	W	WINDFLOWERS—Seals & Crofts

SOUTH AFRICA

(Courtesy Springbok Radio)

This Week	Last Week	SINGLES
1	K	KUNG FU FIGHTING—Carl Douglas (PYE) (Chappell)
2	H	HASTAS MANANA—Abba (Sunshine) (Breakaway)
3	L	LONGFELLOW SERENADE—Neil Diamond (CBS) (Laetrec)
4	W	WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia International) (Intersong)
5	I	HONESTLY LOVE YOU—Olivia Newton-John (EMI) (MPA)
6	T	TO THE DOOR OF THE SUN—Giogliola Cinquetti (CBS) (April)
7	T	THE WAY I AM—Loveace Watkins (Gallo) (Laetrec)
8	S	SHE'S A WOMAN—Neil Herbert (MVN) (April)

SPAIN

(Courtesy "El Gran Musical")

This Week	Last Week	SINGLES
1	T	TODO EL TIEMPO ULL MUNDO—Manolo Otero (EMI) (EGO)
2	R	ROCK YOUR BABY—George McCrae (RCA) (Musica del Sur)
3	Q	QUIERES SER MI AMANTE—Camilo Sesto (Ariola) (Arabella/Armonico)
4	P	PENAS—Jaun Bau (Zafiro) (Myros)
5	C	CONVERSACIONES CONMIGO MISMO—Juan Pardo (Ariola) (Arabella)
6	C	CANDILEJAS—Jose Augusto (EMI) (Ivan Mogull)
7	S	SUGAR BABY LOVE—Rubettes (Polydor) (Armonico)
8	L	LA NOCHE EN QUE MURIO CHICAGO—Paper Lace (Movieplay) (Quiroga)
9	A	FLOR DE PIEL—Julio Iglesias (Columbia) (Ivan Mogull)
10	A	ACTITUDES—Roberto Carlos (CBS) (April)

International Turntable

Continued from page 48

Phonogram International representative for the U.K., based at 52 Maddox St., London, W.I., and his job will be to liaise between Phonogram's licensors in the U.K. and make contact with new repertoire sources. He replaces Peter Knight Jr., now head of Private Stock Records, and joins Phonogram from CBS.

During seven years at CBS he was pop marketing manager for two years and manager of the international a&r division for the past three years. He was involved in the launch of the Philadelphia label in the U.K., and also with the Fill Your Head With Rock campaign which helped establish CBS as a contemporary music company.

Paul Clarke and Philip Patterson joined Pye's field promotion department, Clarke taking responsibility for London and the southeast, Patterson for the northeast and Scotland. Linda Mobsby, formerly in

charge of the midland field promotion, now becomes field promotion co-ordinator responsible for liaising all tour dates, relevant appearances by artists, and discotheque mailings. All three report to Issy Price, head of Pye's promotion department.

Pye a&r man Robin Blanchflower leaves the company to join CBS—and his duties will be shared at Pye for the time being between Colin Ricardo, Alan McLachlan and Peter Summerfield. Malcolm Eade, with Pye for 10 years, has left to join Anchor Records. Jed Kearse takes over Eade's responsibilities for Golden Hour and Ember product.

Terry Doran, for seven years U.K. personal assistant to George Harrison and for the past five also estate manager for the ex-Beatle's Henley-on-Thames home, is leaving the U.K. to become promotion manager for Harrison's Dark Horse label in Los Angeles. He will also assume control of Harrison's publishing interests, also from offices in the A&M building.

RCA Budget Lines To Pickwick In U.K.

Continued from page 3

issued on Pickwick's RCA Camden label, which retails at \$2.28. All product will also be available on tape. The initial 12 releases have been lined up for mid-February.

Hannington says this week that RCA has been examining the British budget market for a considerable period, to find the most effective method of increasing market penetration. "The International label has been extremely successful but we realized that marketing budget product is a highly specialized field, needing particular merchandising skills, and a sales and distribution operation dedicated exclusively to budget records," he explains.

"For the last five years we have had a successful relationship with Pickwick, which has handled selected product from our American Camden label, and it was logical, therefore, to extend this relationship and to utilize Pickwick's proven expertise and facilities to exploit to the maximum RCA's budget product," Hannington adds.

"The new arrangement will also enable our own sales force to con-

centrate their activities even more effectively on RCA's top price product and in spending more time assisting the dealer and helping to break new acts."

Pickwick managing director Monty Lewis says that the injection of new product into the RCA Camden label, backed by heavy promotion, would give dealers an opportunity for greatly increased sales and profits from budget record departments.

"We will be aiming at additional penetration of the budget market through our existing retail outlets and from our previous experience of selling albums by Perry Como, Elvis Presley and Jim Reeves, we expect to capture an important additional slice of the budget market very quickly," he says.

Under the new deal all Camden records and tapes will be manufactured at RCA's Washington plants and the first releases, which include titles by Presley, Reeves, Neil Sedaka and Paul Anka, are already in production.

New marketing plans for RCA's Victrola label are also being completed.

Jukebox Programming

MANDY COVERS WIDE AREA

Hours On Telephone Increase Box Play

By ROBERT LATIMER

BELMONT, Calif.—Willingness to telephone local radio stations and discuss the potential of new releases has had much to do with increasing play over the 250-stop jukebox routes of Tempo Sales Co., headquartered here.

Exhaustive telephone research is carried out by Mrs. Mandy Escobado, 20-year-old programmer responsible for the music menu on Tempo's far-flung routes. These extend over 150 miles, from a point immediately south of San Francisco down the peninsula to Gilroy, probably the largest territory covered by any Northern California operator.

The huge size of the market is complicated by the fact that music tastes vary sharply in the dozen cities and villages which make up the Peninsula, according to Mrs. Escobado. However, as one of the oldest operations in the state, dating back more than 35 years, Tempo has heavily relied on localized radio stations in each community in making up the selection list—along with the personal observations of three collectors, location owner requests, constant monitoring of big-city radio stations in San Francisco, San Jose, Oakland, etc.

Direct interrogation of disk jockeys at the stations has been necessitated by the fact that all of them, in the past year or so, have ceased to publish Top 10, Top 40, flyers which carried the station's own ratings of the numbers getting current airplay, according to Bob Meyer, Tempo president, and dean of Northern California pioneers in the field.

Brought about by inflationary costs and the decision to cut expenses wherever possible, the helpful radio station lists have now vanished altogether. This unpleasant situation was directly responsible for the addition of Mrs. Escobado to the staff as a full-time programmer, rather than leaving this all-important chore up to collectors, as was the policy in the past.

The system which has replaced the former printed leads depends heavily on cooperation from both location owners and disk jockeys. Through collectors (including sage expert Sam Shevis who has more than three decades of experience). Every location owner is aggressively encouraged to phone in his ideas for the coming record change, urged by collectors, and by a continuing direct mail program.

Then, each suggestion from the location owner is checked with the station on which the location owner heard the release, to determine its standing, and what the jock feels its potential is. Approved, it goes on the record order. Then Mrs. Escobado

Rodin Scholarships Founded At UCLA

LOS ANGELES—The name of Gil Rodin is to be perpetuated with the establishing of a Rodin scholarship fund at UCLA.

Rodin for five decades a prominent saxophonist, band manager and record producer, died last June in Palm Springs. The fund is being administered by Berle Adams and Harry Garfield, Rodin's friends for many years.

Two music students will each receive \$1,000 in scholarships every year.

combines the current chart in the trade publications, her own assessments, daily collector conferences, and requests to make up the menu for specific locations.

"The fact that we change four or five records per stop in this rapidly changing, highly competitive market, means that we must work hard to keep play up," Mrs. Escobado observes. "It is complicated by the fact that there are many ethnic considerations, such as large populations of Mexican Americans spotted here and there in the area." Location owner comments and calls to stations which play large percentages of Spanish music have helped to offset the fact that there are no Spanish-speaking employees at Tempo Sales to ease information-gathering.

Sparked by Spanish releases produced in San Antonio and fortunately in nearby San Jose, the Mexican music market has boomed over the past year despite inflation and heavy unemployment in the agricultural centers of the Peninsula.

Single-person programming has turned out to be highly advantageous for Tempo, simply because young programmer Mrs. Escobado has the time to check with radio airplay information whereas collectors, traveling over the 150 mile routes, changing four or five records per stop, have no time at all for such research.

She is a self-confessed bear at gleaning tips from the collectors and location owners, on the phone more than two-thirds of each day. Where old favorites are concerned, she depends on collector Shevis, who has an excellent memory, and can usually come up with the facts necessary to locate a requested record fast. (Along with the one-stops Tempo can bank on one of the largest libraries of old favorites in the Northern California industry, carefully maintained by Meyer since pre-war days. The Belmont operation never sold off all records as did many of its contemporaries.)

As an excellent example of how this has paid off, when there was a recent upsurge in demand for Ray Charles recordings a few months ago, abetted by heavy radio airings, Tempo Sales was able to meet every location request or collector request, out of its own library stock, rather than leaning on one-stops which had scores of unfillable orders for the same records.

Typical of the importance which Tempo attaches to programming the installation of AM-FM radio in Mrs. Escobado's car, to permit her to monitor all stations while driving at any time. Not infrequently she will pull over to a phone booth to call a disk jockey on a new number which catches her interest while traveling. At 20 she is too young to explore the market with calls on bars and restaurants herself (planned for the future). However she feels that she can detect a change in the patrons at any given stop by the changes in requests from bartenders—such as the fickle loyalty of the young "in" crowd switching from one lounge or discotheque to another without warning. Double checking with disc jockeys, location owners and bartenders has made it possible to change the music menu swiftly to match—and eliminate discouraging playmeter readings which would likely ensue otherwise.

Vox Jox

• Continued from page 35

audio. The Video Jock would sit in a beautiful on-camera studio and introduce the latest videocassette. Rear-screen, chroma-key and still-frame shots could be used as well as special lighting effects. "In Concerts," "Midnight Special," "Soul Train," and the granddaddy of them all—"American Bandstand"—have already proved the success of rock on TV. Claude, I hereby appoint you Chairman of the Convert DJs to VJs Committee. Let's start a drive to put faces with all those familiar voices."

Crossovers Into Country And Soul

• Continued from page 3

At a starred 19 is Johnny Cash's "Lady Came From Baltimore," first popularized by Tim Hardin, one of the finest rock and folk writers of the past 10 years. At 29 is Bobby Bare & The Family with "Singin' In The Kitchen," written by Shel Silverstein. Silverstein is a country writer who has also written for many pop stars, including Dr. Hook. At a starred 30 is Glen Campbell's "It's A Sin When You Love Somebody," penned by Jimmy Webb. Webb, of course, has written major hits for Campbell, the Fifth Dimension and Richard Harris.

At a starred 31 is John Denver's "Sweet Surrender," penned by the singer who is known mainly as a pop artist, while Roy Rogers' "Hoppy, Gene And Me" was co-written by Snuff Garrett, one of the top pop producers in the country. At 51 is Sunday Sharpe's "Mr. Songwriter," co-written by Tommy Boyce, has written many pop hits, including many of the biggest Monkees' sellers with Bobby Hart.

Paul McCartney & Wings are at 63 with "Sally G," a self-penned tune. Tony Romeo, who has written major hits for the likes of the Cowbells and Lou Christie, has two disks on the country charts—Diana Trask's "Oh Boy" at a starred 69 and Jim Ed Brown's "Don Junior" at 80. Paul Davis is at a starred 84 with his own "Ride 'Em Cowboy." Davis has been known as a pop artist.

At 93 is the classic Holland, Dozier, Holland cut, "I Can't Help Myself (Sugar Pie Honey Bunch)," now a hit from Price Mitchell & Jeri Kelly. And entering the charts at 100 is Gene Watson's "Bad Water," co-written by top singer/songwriter Jackie De Shannon.

The number of pop songs and writers on the soul charts are not as abundant as in country, yet the trend is still evident.

At a starred 10 is "Pick Up The Pieces" by the Average White Band, penned by the group. A white band from Scotland, the group sounds more soulful than many soul groups.

At a starred 13 is "Doctor's Orders" from Carol Douglas. The song is written by Geoff Stephens. Roger Greenaway and Roger Cock, three British writers who have had many pop hits. "Lady Marmalade" is at a starred 21. The song was co-written by Bob Crewe, a veteran producer and writer who has clefled major hits for the likes of the Four Seasons and Frankie Valli. At a starred 33 is the medley, "I Won't Last A Day Without You/Let Me Be The One," from Al Wilson. Top pop writers, Paul Williams and Roger Nichols get the credit here.

Crewe has another starred hit on the charts with "Get Dancin'" from Disco Tex & The Sex-O-Lettes at a starred 44. At 75 is Margie Joseph with "Words (Are Impossible)," written by pop writer Bobby Hart and Danny Janssen.

Rack LP Best Sellers

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As Of 1/25/75

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

- | | |
|--|---|
| 1 GREATEST HITS —Elton John—MCA 2128 | 22 BAD COMPANY —Bad Company—Swan Song SS 8410 |
| 2 BACK HOME AGAIN —John Denver—RCA CPL1-0548 | 23 THE SINGLES —Carpenters—A&M SP 3601 |
| 3 NOT FRAGILE —Bachman-Turner Overdrive—Mercury SRM-1-1004 | 24 CAN'T GET ENOUGH —Barry White—20th Century T-444 |
| 4 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS —Jim Croce—ABC ABCD-835 | 25 12 GREATEST HITS —Neil Diamond—MCA 2106 |
| 5 GREATEST HITS —John Denver—RCA CPL1-0374 | 26 TOLEDO WINDOW BOX —George Carlin—Little David LD 3003 |
| 6 SERENADE —Neil Diamond—Columbia PC 32919 | 27 FIRE —Ohio Players—Mercury SRM-1-1013 |
| 7 IF YOU LOVE ME (LET ME KNOW) —Olivia Newton-John—MCA 411 | 28 I'M LEAVING IT ALL UP TO YOU —Donny & Marie Osmond—Kolob M3G 4968 |
| 8 GREATEST HITS —Three Dog Night—ABC/Dunhill DSD 50178 | 29 FREE & EASY —Helen Reddy—Capitol ST 11348 |
| 9 CARIBOU —Elton John—MCA 2116 | 30 MOTHERLODE —Loggins & Messina—Columbia PC 33175 |
| 10 WEDDING ALBUM —Cheech & Chong—Ode SP 77025 | 31 FULLFILLINGNESS' FIRST FINALE —Stevie Wonder—Tamla T6-332S1 |
| 11 BEHIND CLOSED DOORS —Charlie Rich—Epic KE 32247 | 32 BUTTER FLY —Barbra Streisand—Columbia PC 33005 |
| 12 WAR CHILD —Jethro Tull—Chrysalis CHR 1067 | 33 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 |
| 13 STOP & SMELL THE ROSES —Mac Davis—Columbia KC 32582 | 34 VERITIES & BALDERDASH —Harry Chapin—Elektra 7E-1012 |
| 14 II —Bachman-Turner Overdrive—Mercury SRM 1-696 | 35 BEST OF —Eread—Elektra EKS 75056 |
| 15 STING (Soundtrack) —MCA 390 | 36 DARK SIDE OF THE MOON —Pink Floyd—Harvest SMAS 11163 |
| 16 AMERICAN GRAFFITI (Soundtrack) —MCA 2-8001 | 37 MILES OF AISLES —Joni Mitchell—Asylum 7E-202 |
| 17 POEMS, PRAYERS & PROMISES —John Denver—RCA LSP-4499 | 38 HEART LIKE A WHEEL —Linda Ronstadt—Capitol ST 11358 |
| 18 IT'S ONLY ROCK & ROLL —Rolling Stones—Rolling Stones COC 79101 | 39 STORMBRINGER —Deep Purple—Purple PR 2832 |
| 19 RELAYER —Yes—Atlantic SD 18122 | 40 AVERAGE WHITE BAND —Atlantic SD 7308 |
| 20 DARK HORSE —George Harrison—Apple SMAS 3418 | |
| 21 GOODYEAR YELLOW BRICK ROAD —Elton John—MCA 210003 | |

Rack Singles Best Sellers

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As Of 1/25/75

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

- | | |
|--|--|
| 1 PLEASE MR. POSTMAN —Carpenters—A&M 1646 | 21 YOU'RE FIRST, THE LAST, MY EVERYTHING —Barry White—20th Century 2133 |
| 2 MANDY —Barry Manilow—Bell 45613 | 22 YOU'RE NO GOOD —Linda Ronstadt—Capitol 3990 |
| 3 LUCY IN THE SKY WITH DIAMONDS —Elton John—MCA 40344 | 23 MY MELODY OF LOVE —Bobby Vinton—ABC 12022 |
| 4 KUNG FU FIGHTING —Carl Douglas—20th Century 2140 | 24 LADY —Styx—Wooden Nickel 10102 |
| 5 CAT IN THE CRADLE —Harry Chapin—Elektra 45203 | 25 BUNGLE IN THE JUNGLE —Jethro Tull—Chrysalis 2101 |
| 6 ANGIE BABY —Helen Reddy—Capitol 3972 | 26 PICK UP THE PIECES —Average White Band—Atlantic 45-3229 |
| 7 LAUGHTER IN THE RAIN —Neil Sedaka—MCA 40313 | 27 BOOGIE ON REGGAE WOMAN —Stevie Wonder—Tamla 54254 |
| 8 WHEN WILL I SEE YOU AGAIN —Three Degrees—Philadelphia International 8-3550 | 28 LOOK IN MY EYES PRETTY WOMAN —Tony Orlando & Dawn—Bell 45620 |
| 9 BLACK WATER —Doobie Brothers—Warner Bros. 8062 | 29 FIRE —Ohio Players—Mercury 73643 |
| 10 ONE MAN WOMAN/ONE WOMAN MAN —Paul Anka/Odia Coates—United Artists 569 | 30 THE BITCH IS BACK —Elton John—MCA 40297 |
| 11 JUNIOR'S FARM —Paul McCartney & Wings—Apple 1875 | 31 SHA-LA-LA (MAKES ME HAPPY) —Al Green—Hi 2274 |
| 12 MORNING SIDE OF THE MOUNTAIN —Donny & Marie Osmond—MGM 14765 | 32 YOUR BULLDOG DRINKS CHAMPAGNE —Jim Stafford—MGM 14775 |
| 13 BEST OF MY LOVE —Eagles—Asylum 45218 | 33 LONELY PEOPLE —America—Warner Bros. 8048 |
| 14 SOME KIND OF WONDERFUL —Grand Funk—Capitol 4002 | 34 YOU AIN'T SEEN NOTHIN' YET —Bachman-Turner Overdrive—Mercury 73622 |
| 15 ONLY YOU —Ringo Starr—Apple 1876 | 35 GET DANCIN' —Disco Tex & The Sex-O-Lettes—Chelsea 3004 |
| 16 I CAN HELP —Billy Swan—Monument 8-8621 | 36 WHATEVER GETS YOU THROUGH THE NIGHT —Apple 1874 |
| 17 SWEET SURRENDER —John Denver—RCA 10148 | 37 YOU GOT THE LOVE —Rufus—ABC 12032 |
| 18 NEVER CAN SAY GOODBYE —Gloria Gaynor—MGM 14748 | 38 DOCTOR'S ORDERS —Carol Douglas—Midland International 10113 |
| 19 ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) —Mac Davis—Columbia 3-10070 | 39 DON'T CALL US, WE'LL CALL YOU —Sugarloaf/Jerry Corbetta—Claridge 402 |
| 20 RIDE 'EM COWBOY —Paul Davis—Bang 712 | 40 DARK HORSE —George Harrison—Apple 1877 |

Seize Tapes In 2 States

NEW YORK—Law enforcement cracked down on alleged pirate tape dealers in two states and confiscated 10,000 tapes in each raid.

In Decatur, Ill., FBI agents also seized a quantity of labels and duplicating equipment in addition to the tapes, in a basement duplicating operation owned by John C. Burnette, doing business as Custom Distributing.

Police officers made a similar raid

in Phoenix, Ariz., and arrested three men on charges of violating the state's antipiracy law. Those arrested were Joe Harvey Patrick, 35, vice president of Jelco Productions, Oklahoma City, said to be the manufacturer of the alleged pirate tapes; Lawrence Cavale, 29, and Samuel Tisdale, 45, both of Phoenix, who were said to be the local representatives for the firm.

BOOK REVIEW

A Flippant, Funny Entry: Lloyd Dunn's 'Flip Side'

LOS ANGELES—Lloyd W. Dunn has cunningly woven a series of humorous incidents into an entertaining book with a powerful appeal to the men and women of the music industry in his "On The Flip Side" published this week by Billboard Publications, Inc.

Dunn rang up 23 years with Capitol Records, Los Angeles, in three different vice president slots before he retired recently. In these years he flew more than one million miles as Cap's quick-witted, glib, martini-sipping chief of International activities.

"On The Flip Side" is, in truth, more of a laugh than a serious music tome, and will also appeal to readers who have little interest in the profession. Dunn is at his best—and most literate—in describing the procedures of Japanese massages, the art of hotel registering when one's reservation has been "misplaced," and how to remain tranquil when stranded in a Godforsaken place like Fort Churchill, Canada, in sub-freezing temperatures on isolated Hudson Bay.

The author manages to find something funny in scores of unique travel situations, including his unintentional inciting of a minor riot among TWA officials in New York and a planeload of frustrated London-bound passengers. This reviewer was Dunn's partner on that memorable 1955 delayed flight across the Atlantic and, like Dunn, can now see hilarity in the situation. It wasn't funny 20 years ago.

There are passages that reveal an unknown side of Dunn. The tragic death of his first wife Doris, of tuberculosis, is recalled with tender, heartfelt, highly-moving writing.

There are minor flaws. Dunn's recalling that Pee Wee Hunt's recording of "12th Street Rag" was cut as a

throwaway fourth side on a 1947 session is in error; the tune was made for and taken from a series of long forgotten Capitol transcriptions syndicated to radio stations. He has

difficulty spelling certain names, including Kyu Sakamoto, Mstislav Rostropovich, Seiji Ozawa and the Broadway musical show, "Flahoolley."

"On The Flip Side" comprises 188 pages, all eminently satisfying. It lists at \$8.95 and ranks as another in a series of achievements racked up by the 68-year-old former ad agency

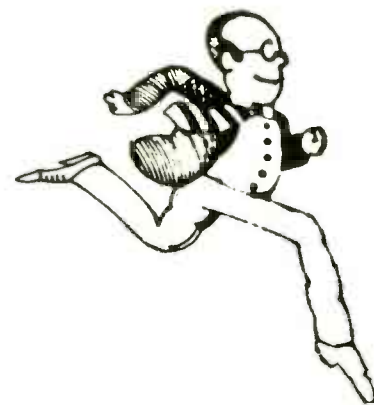
executive whom many veteran Capitol employees rate as the most popular vice president ever to occupy a desk in the circular Vine St. Tower.
DAVE DEXTER JR.



JUST PUBLISHED
A distinguished addition to Billboard's "How to" books for the music business—ON THE FLIPSIDE.

have fun in the record business and still keep your job

How to



At last—the book that answers vital questions

like these:

Who really knows how to pick a hit song?

Why did the salesmen groan when Capitol signed Sinatra?

Who drank Lloyd Dunn's half gallon of Scotch in Calcutta?

How did Maria Callas save the off-pitch tenor?

What was the shocking story the beautiful girl told the Pan-Am passengers marooned in the Arctic?

What exhaustive research revealed the one magic ingredient of almost every hit song?

What happened in India when Lloyd Dunn's bare feet squished against a Cobra under the blankets?

How did Melba toast turn Sir Thomas Beecham from wrath to mirth?

Why did the sampan girl throw back the \$100 tip in Hong Kong?

Why did the airline hostess knit a pair of socks, one normal size and one tiny?

Why did the balalaika band in Moscow play Stephen Foster?

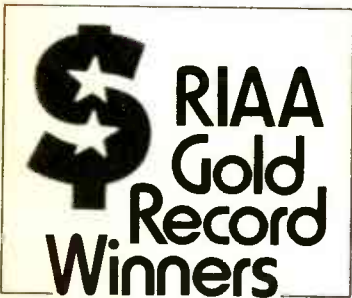
Why did Lloyd Dunn wander around Yokahama with his head split open?

How is it possible to write a book today using only one (seven-letter) dirty word?

Why don't you buy FLIP SIDE and be the first to know all the answers?

LLOYD DUNN?

He recently retired after 23 years with Capitol Records—in every top creative capacity, as Vice President, Marketing, V.P. Artists & Repertoire and V.P. International. He travelled well over a million miles around the world at 33 1/3 RPM, seeking markets, picking up artists, songs, massage girls. He was a mediocre commercial artist, a 3rd rate banjo player, and a 1st rate writer. It all adds up to something that is definitely On the Flip Side!



Singles

Helen Reddy's "Angie Baby" on Capitol; disk is her fourth gold single.

John Denver's "Back Home Again" on RCA; disk is his fourth gold single.

Harry Chapin's "Cat's In The Cradle" on Elektra; disk is his first gold single.

Albums

Harry Chapin's "Verities Balderdash" on Elektra; disk is his first gold LP.

"Average White Band" on Atlantic; disk is its first gold LP.

Three Dog Night's "Joy To The World, Their Greatest Hits" on ABC/Dunhill; disk is the group's 12th gold LP.

Joe Walsh's "So What" on ABC/Dunhill; disk is his second gold LP.

Barbra Streisand's "ButterFly" on Columbia; disk is her 13th gold LP.

Elvis Presley's "Legendary Performer" on RCA; disk is his 20th gold LP.

Charley Pride's "Did You Think To Pray" and "Country (Charley Pride)" on RCA; disks are his 12th-13th gold LPs.

Rufus' "Rufusized" on ABC; disk is the group's second gold LP.

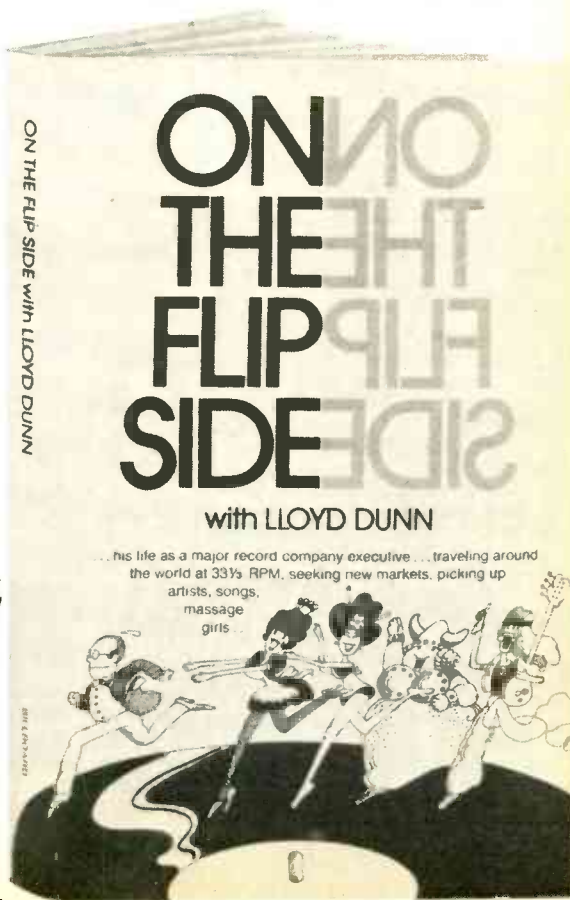
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Billboard FM Action

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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 BAKER GURVITZ ARMY, Chess/Janus:** WKTK, WRAS, WLIR, WOUR, WNEW, WZMF, WBAB, WQFM, KOME, KSAN, WVVS, KSHE, WMMR, KMET, WABX, WORJ, WBEU, KZEL, WPLR, KLOL, KBPI, WBRU, KZEW, KZAP, WAER, CJOM, KMYR
- RAY MANZAREK, THE WHOLE THING STARTED WITH ROCK N' ROLL, Mercury:** KZEL, WLIR, WOUR, WNEW, WORJ, CJOM, WZMF, WBAB, WQFM, KOME, KFMV, KSML, KMYR, WVVS, WIOT, KSHE, WRAS, WKTK, WABX, WBEU, WPLR, KLOL, KZAP, KLB, WBRU, WAER, KMET
- 2 ROXY MUSIC, COUNTRY LIFE, A&M:** WMMR, WLIR, WNEW, KSML, WQFM, WBAB, WIOT, WOUR, WRAS, CJOM, WORJ, W149, KZEL, KOME, WPLR, KLOL, KGB, WBRU, WABX, KLB, KMET, KSAN
- 3 MAN, SLOW MOTION, United Artist:** CHUM, WIOT, KZAP, KSHE, KSAN, KOME, WQFM, KFMV, WVVS, WBAB, WOUR, WMMR, WRAS, WBEU, KZEL, WBRU, WAER, KLOL, KLB, KMET, KMYR
- LEO SAYRE, JUST A BOY, Warner Bros.:** WLIR, WORJ, CJOM, WMMR, KZEL, KSHE, WOUR, WBAB, WZMF, KFMV, KSAN, KMET, WRAS, WABX, W149, KOME, KBPI, WIOT, WKTK, WVVS, KZAP
- 4 BONNIE BRAMLETT, IT'S TIME, Capricorn:** WLIR, WBAB, WMMR, CJOM, WORJ, W149, KTMS, WIOT, WVVS, WRAS, WBRU, WAER, WOUR, KSHE, WABX, KZEL, KOME, KMET, KZAP, KSAN
- TOWER OF POWER, URBAN RENEWAL, Warner Bros.:** KSAN, KMET, WLIR, WBAB, CJOM, KZEW, KTMS, WIOT, WNEW, WMMR, WBRU, WORJ, WOUR, WZQ, KLB, KBPI, KZEL, KOME, KPRI, KZAP
- 5 JOE McDONALD, COUNTRY JOE, Vanguard:** KSML, WOUR, WMMR, WKTK, KZAP, KZEL, KLOL, KSAN, WORJ, WIOT, KOME, WPLR, WBRU, WAER, KMYR, WBAB
- 6 GUESS WHO, FLAVORS, RCA:** WORJ, KBPI, WIOT, WNEW, WLIR, WKTK, WVVS, WRAS, WSDM, KSHE, KZEW, KLB, KZEL, KZAP, WBAB
- GIL SCOTT HERON/BRIAN JACKSON, MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY, Arista:** WLIR, WOUR, WORJ, KZEL, WIOT, WNEW, WMMR, WAER, KLB, KOME, KMYR, KCFR, KZAP, WBAB, KSAN
- THIN LIZZY, NIGHT LIFE, Vertigo:** CJOM, WZMF, WQFM, WLIR, WVVS, WIOT, WRAS, WABX, KZEL, WPLR, WORJ, KZEW, WBEU, KZAP, WBAB
- 7 KRAFTWERK, AUTOBAHN, Vertigo:** KSHE, WQFM, KCFR, KSML, WVVS, WRAS, WABX, KZEL, KBPI, KLB, WIOT, KOME, WBAB
- OREGON, WINTER LIGHT, Vanguard:** KSML, WOUR, KZAP, WRAS, KZEL, KLOL, WABX, WIOT, KOME, KCFR, WBRU, WNEW, WAER
- 8 BABE RUTH, Harvest:** WOUR, WQFM, WNEW, WLIR, WMMR, WVVS, WORJ, CJOM, KSHE, WABX, KBPI
- JUNIOR WELLS, ON TAP, Delmark:** WPLR, KSML, WOUR, KZEL, KZAP, WABX, WIOT, KMYR, CJOM, KLB, KSAN
- 9 BRIAN PROTHEROL PROTHEROE, PINBALL, Warner Bros.:** WIOT, WNEW, WVVS, WRAS, WOUR, CJOM, WSDM, KLOL, KBPI, KSAN
- 10 GENTLE GIANT, ACQUIRING THE TASTE, Vertigo:** WQFM, KZAP, WOUR, KZEL, KMYR, KCFR

- HENRY GROSS, PLUG ME IN TO SOMETHING, A&M:** WRAS, WNEW, WLIR, WKTK, CJOM, KBPI
- IN CONCERT VOL. 2, VARIOUS ARTISTS, CTI:** KZAP, WOUR, WABX, WBAB, W149, WAER
- 11 JAMES BROWN, REALITY, Polydor:** WOUR, KZEL, KOME, KZAP, WIOT
- 12 TAKING TIGER MOUNTAIN, Island:** CHUM, WAER, WQEM, CJOM
- DAVID ESSEZ, Columbia:** WAER, CJOM, KSHE, KLOL
- STEVE HARLEY/COCKNEY REBEL, THE PSYCHOMODO, EMI:** WLIR, WMMR, WRAS, WABX
- AHMAD JAHMAL, JAHMAL PLAYS JAHMAL, 20th Century:** WAER, KFMV, KLB, WABX
- 13 FORMULA THREE, SOGNANDO E RISOGMANDO (IMPORT), Numero Uno:** KSHE, WRAS, KMYR
- FRUMMOX, HERE TO THERE, ABC:** KLOL, KLB, KZEW
- FUNK INC., PRICED TO SELL, Prestige:** WOUR, KZEL, KZAP
- IRON BUTTERFLY, SCORCHING BEAUTY, MCA:** WIOT, WNEW, KBPI
- LTD, GETTING DOWN, A&M:** WOUR, KMET, WAER
- JIMMY McGRUFF, THE MAIN SQUEEZE, Groove/Merchant:** WOUR, KZEL, WIOT
- NECKTAR, DOWN TO EARTH (IMPORT), Bellaphone:** WOUR, WMMR, WQFM
- PYRAMID, PYRAMID, Bang:** KLB, WRAS, WQFM
- PATRICE RUSHEN, PRELUSSION, K Prestige:** KCFR, WIOT, WAER
- 14 GENE AMMONS, GREATEST HITS, Prestige:** KSML, WSDM
- KENNY BARRON, PERUVIAN BLUE, Muse:** KSML, KCFR
- DOUG CARN, ADAM'S APPLE, Black Jazz:** WOUR, KCFR
- CIRCLE, PARIS CONCERT, ECM:** WIOT, WABX
- DUKE ELLINGTON, RECOLLECTIONS OF THE BIG BAND ERA, Atlantic:** WPLR, KZAP
- GROWL, Discreet:** WIOT, WOUR
- EARL AND CARL GRUBBS, REBIRTH, Muse:** KSML, KCFR
- BARKLEY JAMES HARVEST, LIVE (IMPORT), Polydor:** WLIR, WAER
- HAMPTON HAWES, NORTHERN WINDOWS, Prestige:** KSML, KZAP
- BURT JANSCH, LA TURN AROUND (IMPORT), Famous:** WLIR, WPRB
- MICHAEL MURPHY, BLUE SKY NIGHT THUNDER, Epic:** KZEW, KLB
- PETE SAMSON, ROAD MAP TO NO WHERE, Gestation:** KLOL, KLB
- PERCY SLEDGE, I'LL BE YOUR EVERYTHING, Capricorn:** WOUR, KZAP
- BUFFY ST.-MARIE, CHANGING WOMAN, MCA:** WNEW, WOUR

- THUNDER MUG, TA-DA! (IMPORT), Axe, WOUR, CJOM**
- URBAN RENEWAL, MURPHYS LAW, ABC:** KSHE, WLIR
- BETTY WRIGHT, DANGER HIGH VOLTAGE, Alston:** WABX, WBRU
- 15 ATLANTIS, OOH BABY (IMPORT), Vertigo:** WOUR
- LAWRENCE AZAR, RISEN TO THE NEW AGE, Prestige:** WIOT
- CHET BAKER, SHE WAS TO GOOD TO ME, CTI:** KSAN
- BE-BOP DELUXE, AXE VICTIM (IMPORT), Harvest:** WAER
- ANTHONY BRAXTON/JOSEPH JARMAN, TOGETHER ALONE, Delmark:** WIOT
- SHIRLEY BROWN, WOMAN TO WOMAN, STAX:** WOUR
- CASTON & MAJORS, Motown:** KFMV
- CHILLI WAC, RIDING HIGH (IMPORT), Gold Fish:** WOUR
- DON COVAY, HOT BLOOD, Mercury:** KZAP
- EARL DOUD PRESENTS HENRY THE 1st, ABC:** WIOT
- EAST BAY CITY JAZZ, PERFECTLY CLEAR, Perfectly Clear:** WBRU
- FRED & THE NEW J.B.S., BREAKIN BREAD, Polydor:** KZAP
- RORY GALLAGHER, SINNERS, Polydor:** KMET
- MICKEY GILEY, CITY LIGHTS, Playboy:** WQFM
- GONG, YOU, Virgin:** KCFR
- ROY HARPER, FLASHES FROM THE ARCHIVES OF OBLIVION, Harvest:** WOUR
- HOLLY NEAR, A LIVE ALBUM, Redwood Records:** KZEL
- ARTHUR HURLEY/GOTTLIEB, SUN-LIGHT SHININ, A&M:** WLIR
- EDDIE JEFFERSON, THINGS ARE GETTING BETTER, Muse:** KSML
- O'JAYS MEET THE MOMENTS, Stang Records:** KZAP
- BRENDA PATTERSON, LIKE GOOD WINE, Discreet:** WOUR
- HARRIET SHOCK, SHE'S LOW CLOUDS, 20th Century:** WOUR
- SPARKS, PROPAGANDA, Island:** KSAN
- JIM SPENCER, SECOND LOOK, Akashic Records:** WZMF
- STYX, STYX 11, Wooden Nickel:** KPRI
- SUTHERLAND BROS. & QUIVER, BEAT OF THE STREET (IMPORT), Island:** WLIR
- JAMES TALLY, GOT NO BREAD, Torreon:** WBRU
- GRADY TATE, BY SPECIAL REQUEST, Buddah:** WOUR
- TREMELOES, SHINER (IMPORT), D.J.M.:** WLIR
- ADRIAN WAGNER, DISTANCES BETWEEN US (IMPORT), Atlantic:** KSHE
- JIMMY WITHERSPOON, LOVE IS A FIVE LETTER WORD, Capitol:** KMET
- ROBERT WYATT, ROCK BOTTOM, Virgin:** KCFR

Disco Action

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By TOM MOULTON

NEW YORK—Kool and the Gang's new single on De-Lite, "Spirit Of The Boogie," backed with "Jungle Boogie" (instrumental version) will be introduced in Europe when the group appears at MIDEM.

The disk will be released in Europe in conjunction with the group's appearances in England, Germany and France. U.S. release is not slated as of yet. The instrumental version of "Jungle Boogie" was recorded a year-and-a-half ago, but was never released.

Also on De-Lite scheduled for release on Jan. 28 is "I Have Always Had You" by Benny Troy. A number of DJs are aware of this record as the "Birmingham Song" because the first line in the record is about leaving Birmingham.

Buddah is releasing the "Futures" album this week, "Castles In The Sky," which has four disco cuts: "Ninety Days," "Don't Close The Book," "Do Unto Oth-

ers" and "Castles In The Sky" which is a seven minute cut. Also being released is the Bobby Wilson medium tempo single "Deeper And Deeper" with a Barry White type of sound. The label also has "N'Zoumba" by Christian Carabasa (the French Barkley single) coming out this week.

Joe Bataan's album, "Afrofilipino," on Salsoul has been well received. Douglas Riddick of Opus One received a test pressing and he is getting good reaction to "X-Rated Symphony" and "Chico And The Man" which were recorded expressly for the discos.

Spring Records will be releasing in late February "Bumpin And Stompin'" by Garland Green, a strong uptempo, foot stompin' party record that will be a very strong disco entry. And "The Carol Douglas Album" by Carol Douglas will be released in mid-February.

By Audience Response (Top 15)

- | This Week | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|-----------|---|-------------------------------------|--|-----------------------------|-------------------------------|--|---|--|---|--|--|---------------------------------------|--|---|------------------------------------|
| | SHAME, SHAME, SHAME—Shirley And Company—Vibration | I'LL BE HOLDING ON—Al Downing—Chess | E-MAN BOOGIE—Jimmy Castor—Atlantic (LP only) Not available yet | HIJACK—Herbie Mann—Atlantic | EXPRESS—B.T. Express—Roadshow | HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT—Gloria Gaynor—MGM (LP) | LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO | BLUE EYED SOUL—Carl Douglas—20th Century (LP only) | LADY MARMALADE (45) WHAT CAN I DO FOR YOU (LP)—Labelle—Epic | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia | DOCTOR'S ORDERS—Carol Douglas—Midland Intl | GIRLS—The Moments And Whatnauts—Stang | TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess | WHERE IS THE LOVE—Betty Wright—Alston—(LP only) | HAPPY PEOPLE—The Temptations—Gordy |

Colony Records (New York City)

- | This Week | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|-----------|--|-------------------------------------|---|-----------------------------|--|-----------------------------|---|--|---|-------------------------------|-------------------------------|---|---|--|--|
| | JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca | I'LL BE HOLDING ON—Al Downing—Chess | SHAME, SHAME, SHAME—Shirley And Company—Vibration | LADY MARMALADE—Labelle—Epic | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia | HIJACK—Herbie Mann—Atlantic | HEY GIRL, COME AND GET IT—The Stylistics—Avco | WAITIN' FOR THE RAIN—Philly Sounds—Phil LA Of Soul | ALL OUR DREAMS ARE COMING TRUE—Gene Page—Atlantic | EXPRESS—B.T. Express—Roadshow | THE BOTTLE—Joe Bataan—Salsoul | SUPERNATURAL THING—Ben E. King—Atlantic | LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO | BUMP ME BABY—Dooley Silverspoon—Cotton | YOU'VE GOT TO TRY HARDER—Ronnie Walker—Event |

Downstairs Records (New York City)

- | This Week | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|-----------|--------------------|---|-------------------------------------|--|---|-------------------------------|---|-------------------------------|----------------------------------|--|----------------------------------|---|--|------------------------------------|--|
| | HIJACK—Herbie Mann | SHAME, SHAME, SHAME—Shirley And Company—Vibration | I'LL BE HOLDING ON—Al Downing—Chess | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia | LOVE DON'T GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO | THE BOTTLE—Joe Bataan—Salsoul | HEY GIRL, COME AND GET IT—The Stylistics—Avco | EXPRESS—B.T. Express—Roadshow | I CAN DO IT—Louise Freeman—Shout | BLUE EYED SOUL—Carl Douglas—20th Century (LP only) | VOODOO MAGIC—The Rhodes Kids—GRC | SUPERNATURAL THING—Ben E. King—Atlantic | BUMP ME BABY—Dooley Silverspoon—Cotton | HAPPY PEOPLE—The Temptations—Gordy | TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess |

Melody Song Shops (Brooklyn, Queens, Long Island)

- | This Week | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|-----------|--|-----------------------------|-------------------------------|-----------------------------|---|------------------------------------|-------------------------------|---|-------------------------------------|--|----------------------------|--------------------------------------|---|---------------------------|--|
| | WHAT CAN I DO FOR YOU—Labelle—Epic (LP only) | LADY MARMALADE—Labelle—Epic | EXPRESS—B.T. Express—Roadshow | HIJACK—Herbie Mann—Atlantic | HEY GIRL, COME AND GET IT—The Stylistics—Avco | HAPPY PEOPLE—The Temptations—Gordy | THE BOTTLE—Joe Bataan—Salsoul | SATIN SOUL—Gene Page—Atlantic (LP only) | I'LL BE HOLDING ON—Al Downing—Chess | I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia | BUS STOP—Oliver Sain—A-Bet | WALKING IN RHYTHM—Blackbyrds—Fantasy | IT'S A MIRACLE—Barry Manilow—Bell (LP only) | FIRE OHIO PLAYERS—Mercury | BUMP ME BABY—Dooley Silverspoon—Cotton |

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

- ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 4, 6, 7, 9, 10, 12, 13
 AUSTIN, TEXAS: KLB-FM, Greg Thomas; 1, 2, 3, 4, 6, 7, 8, 12, 13, 14
 BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 4, 5, 6, 10
 BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 3, 5, 6, 10
 BEAUFORT, SC.: WBEU-FM, Bill Calvert; 1, 3, 6
 CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 6, 9, 14
 DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 4, 6, 13, 14
 DENVER, COL.: KBPI-FM, Jean Valdez; 1, 3, 4, 6, 7, 8, 9, 10, 13
 DENVER, COL.: KCFR-FM, Bob Stecker; 6, 7, 10, 13, 14, 15
 DETROIT, MICH.: WABX-FM, John Petrie; 1, 2, 3, 4, 6, 7, 8, 10, 12, 14
 EUGENE, ORE.: KFMV-FM, Randy Chase; 1, 3, 12, 15
 EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 13, 15
 HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 6, 8, 10, 12, 14, 15
 HOUSTON, TEXAS: KLOL-FM, Jim Hilty; 1, 2, 3, 5, 7, 9, 12, 13, 14
 JACKSON, MISS.: WZQ-FM, Keith Carter; 4
 KNOXVILLE, TENN.: W149-FM, Frank Costa; 2, 3, 4, 10
 LOS ANGELES, CALIF.: KMET-FM, Joe Collins; 1, 2, 3, 4, 13, 15
 MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 3, 6, 15
 MILWAUKEE, WISC.: WQFM-FM, Mark Blietinski; 1, 2, 3, 6, 7, 8, 10, 12, 13, 15
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarh; 1, 2, 5, 6, 8, 14
 NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 4, 6, 7, 8, 9, 10, 13, 14

- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 5, 6, 8
 PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 6, 8, 12, 13
 PRINCETON, N.J.: WPRB-FM, Daisann McLane; 14
 PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 2, 3, 4, 5, 7, 14, 15
 SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 3, 4, 5, 6, 7, 8, 10, 11, 13, 14, 15
 SAN DIEGO, CALIF.: KGB-FM, Art Schroeder; 2
 SAN FRANCISCO, CALIF.: KSAN-FM, Bonnie Simmons; 1, 2, 3, 4, 5, 6, 8, 9, 15
 SAN JOSE, CALIF.: KOME-FM, Ed Romig; 1, 2, 3, 4, 5, 6, 7, 11
 SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman; 4
 ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 3, 4, 6, 7, 8, 12, 13, 14, 15
 SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15
 SYRACUSE, N.Y.: WAER-FM, George Gilbert; 1, 3, 4, 5, 6, 7, 10, 12, 13, 14, 15
 TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 13, 14, 15
 TORONTO, CANADA: CHUM-FM, Benji Karch; 3, 12
 VALDOSTA, GA.: WVVS-FM, Scott Crane; 1, 3, 4, 6, 7, 8, 9
 DETROIT, MICH.: CJOM-FM, Dave Lonco; 1, 2, 3, 4, 6, 8, 9, 10, 12, 14
 ALBUQUERQUE: KMYR-FM, Jeff Pollack; 1, 3, 5, 6, 8, 10, 13
 KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford; 1, 2, 5, 7, 8, 14, 15

Bottom Line To Syndicate

NEW YORK—A syndicated hour bi-weekly radio show patterned after the format of the popular Bottom Line supper club, and bearing its name, will be launched next February, according to Stanley Snadowsky and Allan Pepper, owners of the Bottom Line.

The concept of the show, which developed out of a nine-month pilot aired over WNYU-FM, is a joint venture of Richard Neer of WNEW-FM, and Denis McNamara who will produce.

Already, an independent network

of 60 FM stations has been established with prospects for expanding to 150. The show is being syndicated on a barter basis, Pepper and Snadowsky claim. The concept for the show developed out of their commitment to presenting live music acts in an atmosphere conducive to quality entertainment.

The show's debut will coincide with the first anniversary of the Bottom Line, and will feature many of the top-rated acts that play this Greenwich Village nitery.

Jim Weatherly's
**"ROSES and
love songs"**

MS-150

ray price

***2nd Hit Single from the Album . . .
"LIKE OLD TIMES AGAIN"***



MST-6538

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abc Records

TM

distributed in Canada by RCA



myrrh
RECORDS

Billboard's Top Album Picks

JANUARY 25, 1975

Number of LPs reviewed this week 38 Last week 33

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Pop

MAC DAVIS—All The Love In The World, Columbia PC 32927. Davis is one of the few artists around today who, as cliché as it may seem, is a family artist, a man who can appeal to everyone. Straddling the lines between pop, rock and country so well that the boundaries all but disappear, the artist serves up lyrics that appeal to all in a voice that shows more diversity than on previous efforts. From straight rock to pop ballads to country to Roger Miller type efforts to a number which is essentially an extension of "Watching Scotty Grow," Davis brings one of the most across the board LPs to come along in a long while, ideally suited for the Top 40 market, country or MOR. Even the children's chorus on the title cut works well and does not sound gimmicky. Davis is a man on the verge of defying musical categorization and a man whose home is in no particular format but in all.

Best cuts: "Rock 'N' Roll (I Gave You The Best Years Of My Life)," "Boogie Woogie Mama," "Magic Mystery," "If You And All The Love In The World," "Fall In Love With Your Wife," "Emily Susanne," "Biff, The Friendly Purple Bear."

Dealers: Tie in promotions with Davis' new national TV show.

DAVID ESSEX, Columbia PC 33289. Second set from Britisher who is one of music's most overlooked talents, in the U.S. at least. A master of a variety of styles, particularly adept at vocal understatement, he can place more power behind a breathy line than most screamers can cram into an entire song. Some good straight rock here and several cuts featuring the haunting, low key attitude of his "Rock On" smash. Lots of fine backup vocal arrangements and lots of the circle in the sound Jeff Wayne arrangements that figured so prominently in "Rock On." Even a country oriented cut with a swing band thrown in, along with some beautiful love ballads. In short, there are things here for AM or FM listeners, LP or single buyers.

Best cuts: "Gonna Make You A Star," "There's Something About You Baby," "Good Ol' Rock & Roll," "America," "Miss Sweetness," "Stardust."

Dealers: Essex' second movie, "Stardust," opens soon. Gear for Columbia push.

JESSI COLTER—I'm Jessi Colter, Capitol ST-11363. A fixture on the country scene for some time, Ms. Colter joins the growing list of Capitol female vocalists (Anne Murray, Linda Ronstadt) who are garnering appeal from both the country and pop markets. Ms. Colter is fortunate and talented in several areas. She possesses a superb voice, able to convey country or pop, able to be powerful when the song demands or equally subtle. She is also a fine storyteller/writer, and one of the few on today's scene who can convey a personal experience into something relatable to a general audience. She is a remarkable stylist who manages to sound at home no matter what genre of material she is working in. With a voice to match anyone else's, a writing talent equal to a Dolly Parton's and a superb understanding of emotion, there is no reason why she should not hit the country and pop charts.

Best cuts: "I Hear A Song," "Come On In," "You Ain't Never Been Loved (Like I'm Gonna Love You)," "I'm Not Lisa," "Storms Never Last."

Dealers: Capitol has worked wonders with its female roster.

SPARKS—Propaganda, Island ILPS 9312. One of Britain's hottest bands, headed by the American Mael brothers, is a fast paced, lyrically looney journey which should please the band's already strong following here and add a lot more. The group began several years back by emulating the British sound, and have captured it so well they are now a part of it. Not what one would call commercial at first listen, but there is an infectiousness that takes hold. Musically complicated with some interesting changes, the LP is guaranteed for FM action and a hit single is more likely than from previous efforts.

Best cuts: "At Home, At Work, At Play," "BC," "Don't Leave Me Alone With Her," "Never Turn Your Back On Mother Earth," "Something For The Girl With Everything."

Dealers: One of the strangest covers to come along in a long while. Use to advantage.

THE MIRACLES—Don't Cha Love It, Tamla T6-336S1 (Motown). Slick arrangements by Freddie Perren (also the producer) lend a gloss to this LP. The soft, lovely four-art harmonies of the singers blends perfectly with the posh feeling to the LP. "Got Me Goin' (Again)" typifies the best of this kind of situation. The fusion of strings with soft voices is matched by the sprinkling of some basic soul rhythmic patterns plus an electric guitar, which soulfully emerges from time to time. Whether singing a ballad or an uptempo tune, the group sounds full and thoroughly enjoying itself.

Best cuts: "Keep On Keepin' On (Doin' What You Do)," "Got Me Goin' (Again)," "Gemini."

Dealers: Solid pop material which crosses over into the soul area.

EL CHICANO—The Best Of Everything, MCA 437. Probably the most versatile and commercially appealing set yet for this veteran band. Mixing rock and latin is not easy but the seven perform it well, particularly when rock style lyrics are bounced off a subtle latin instrumentation. A number of tasteful guitar runs, several changes from the latin/rock/funk sound to a string backup that work with awkwardness and a couple of good latin oriented instrumentals. "Zaire" is the tour de force, melting guitars, bongos, congas and organs perfectly together.

Best cuts: "You Can Have The Best Of Everything," "Might As Well," "Follow The Apollo," "Bringing Me Home," "Zaire."

Spotlight



BOB DYLAN—Blood On The Tracks, Columbia PC 33235. Dylan's return to Columbia is marked by what is probably his best LP in five years, mixing the vocal styles of the "Mr. Tambourine Man" and "John Wesley Harding" days with reasonably simple instrumental backing and material that stands as poetry as well as songs. A number of love and story songs highlight the LP, ranging from the raspy, jump Dylan that is familiar to all to some smooth ballads. Subject matter varies from some superb love songs to some fine narratives. All the songs, however, are of a very powerful nature. Like the best of previous LPs there is an underlying sense of tension that makes the listener quite aware he is hearing something other than your average singer but does nothing to interfere with the enjoyment of the album. Other songs include some country oriented things and some of the AAB blues Dylan has always done so well. Even an 8½ minute cut that is not a "Desolation Row" but is quite enjoyable. If you're looking for deep meanings in this LP, they are more than likely there. If not, simply enjoy the LP.

Best cuts: "Tangled Up In Blue," "Simple Twist Of Fate," "Idiot Wind," "Lily, Rosemary And The Jack Of Hearts," "If You See Her, Say Hello," "Shelter From The Storm," "Buckets Of Rain."

Dealers: Dylan may be the individual superstar of the past 10 years. Expect huge Columbia push.

Dealers: One of the few pop bands appealing to several listening audiences.

BUFFY SAINTE-MARIE—Changing Woman, MCA 451. Second effort for Ms. Sainte-Marie to escape the folk/protest categorization, and the lady named FM artist of the year by the National Assn. Of FM Broadcasters does an admirable job. Alternating between some good rock material (including a quasi Bowie type piece), straight ballads and a country thing or two, the artist showing herself as one who can handle the folk/protest mode but is not limited by it. Expect the FM crowd and club goers to get off on this one fastest.

Best cuts: "You Take Me Away," "Til I See You Again," "Mongrel Pup," "Nobody Will Ever Know It's Real But You," "A Man."

Dealers: Place in rock as well as folk. You've got two ready made buying groups. Drop into country as well.

HENRY GROSS—Plug Me Into Something, A&M SP 4502. Always regarded as one of the more melodic and sensitive singers around, Gross retains these attributes here while doing an abrupt about face in other areas. In short, a man who has always been highly regarded as somewhat of an esoteric talent has become quite commercial. With the aid of the Beach Boys, Terry Cashman, Tommy West and several others, Gross is handling his usual pretty ballads but is also making successful excursions into the country rock realm of the Eagles and Poco, straight country and some quite good hard rock. Lots of possible singles here and some fine cuts for FM programmers. By far his best and most salable effort yet.

Best cuts: "One More Tomorrow," "Southern Band," "The Driver's Engine," "All My Love," "Dixie Spider Man," "Tomorrow's Memory Lane."

Dealers: An album this good deserves real personal attention.

IRON BUTTERFLY—Scorching Beauty, MCA 465. Kind of a sleeper, since the band has not been around for several years, but the group that enjoyed one of the biggest selling LPs in rock history with "In A Gada Da Vida" are back with another heavy metal oriented set. Heavy rock is just as powerful but more refined than on earlier efforts, and there a couple of interesting low key things here as well. General feeling of '60's rock here, though the quality is heads above earlier efforts. Vocal harmonies are the most noticeable improvements.

Best cuts: "Hard Miseree," "Am I Down," "People Of The World."

Dealers: Record buyers will remember this band, so make it a point of letting them know they're back.

ARTHUR, HURLEY & GOTTLIEB—Sunlight Shinin', A&M SP 4503. Trio sounds a bit like the Eagles with a brass backup, but still retain their originality and offer a lot of good harmonies and a general happy feeling. Best material is the uptempo things, though the ballads should not be shucked off. One of the few groups around who have been able to master the soft rock feel without appearing too laid back or disinterested, the group should be equally appealing to Top 40 and FM listeners if given the chance. Very reminiscent of some of the simpler things in rock without resorting to gimmickery or nostalgia tactics. Highlights are the easy lead vocals melting in with the fine harmonies.

Best cuts: "Sunlight Shinin'," "Loneliness," "Telephone Song," "Just Getting Used To You."

Dealers: If you have a soft rock bin, place there. And the group has fans from their Columbia days.

Country

BILL ANDERSON—Every Time I Turn The Radio On/Talk To Me Ohio, MCA 454. What a collection of hit songs. The album not only contains his big singles already released, but the potential for even bigger hits in future releases. Most of the material is his own, which isn't surprising, but he also has a fine

Ben Peters song and one by a group of writers. It's a superb collection, done with talent and taste.

Best cuts: "I Still Feel The Same About You," "A Perfect Angel," "Roller Coaster Ride," "Let Me Be The One" and others.

Dealers: There's enough potential here to outsell anything in the past.

CAL SMITH—It's Time To Pay The Fiddler, MCA 467. Again, an album with some exceptional tunes, and sung in the low, effective range which Cal does so well. Plenty of Don Wayne songs, and some that have been done by others. But a lot of new and good material.

Best cuts: "Infinity," "I'll Remember Her That Way," "Mary Would Have Wanted It That Way."

Dealers: Some real old cuts and new ones here, and Cal is a hot item.

CONWAY TWITTY—Linda On My Mind, MCA 469. Everything here from the very new to the very old, including the traditional. Duets with daughter, Kathy, and some fine background singing by Carol Lee and L.E. White. All in all, it's a good assortment, and will satisfy many needs.

Best cuts: "I'll Get Over Losing You," "I'm Getting Tired Of Losing You."

Dealers: This one should please his country followers, and satisfy a good many others as well.

LARRY HOSFORD—Lorenzo, Shelter 2132 (MCA). If you're looking for something different, it's here. A master of lyrics, Hosford wrote all of the songs in this LP (co-writing one of them), and he lets his imagination run. It's the sort of thing loaded with lyrics that grab, and it should appeal to many types of audiences.

Best cuts: "The Month of May," "The 1 to 10 Scale," "Talking Applications."

Dealers: Great graphic art on the cover.

Soul

THE TEMPTATIONS—A Song For You, Gordy G6-969S1 (Motown). From one of the few groups that has been able to sustain over any lengthy period of time comes another excel-

pop

JOHN CALE—Fear, Island ILPS 9301. Like Nico, another alumnus of the Velvet Underground, Cale is one of the more innovative composer/musicians in pop today. His voice, though not really good, is compelling, highly expressive and sounds a bit like the late Jim Morrison's at times. Some fine songs here which should get covered. Expect FM play and sales to longtime Cale fans. **Best cuts:** "Fear Is A Man's Best Friend," "Buffalo Ballet," "Ship Of Fools," "Gun."

GLADYS KNIGHT & THE PIPS—In The Beginning, Bell 1323 (Arista). The policy is generally not to review rereleases, but this group is so hot on all fronts that it merits a mention. LP contains the early cuts of one of today's top groups, including two giant hits from the then teenage Gladys and her group. A fine history of the early days. **Best cuts:** "Every Beat Of My Heart," "Letter Full Of Tears."

RORY GALLAGHER—Sinner, Polydor PD 6510. Compilation of several LPs from this tireless tourer who is consistently voted in various polls as one of the world's top guitarists and isn't a bad singer either. An FM stronghold and a man who possesses an extremely loyal following in this country and around the world. And a superb blues guitarist. **Best cuts:** "Sinner Boy," "Crest Of A Wave."

lent, diversified LP. The Temps are one of those rare groups able to sound current without sounding as if they are emulating other groups. Here they sound a bit funkier than they have on previous efforts, finding a mix somewhere between their earlier period and the psychedelic period they went through several years back. Using straight soul, rock, some jazz, some pop material and one sound that sounds like some of the great New York soul of the '50's, all in front of strong instrumental arrangements, it's another fine LP for the group. Strong lead and harmony vocals.

Best cuts: "Happy People" (both the instrumental and vocal versions), "A Song For You," "Firefly," "Shakey Ground."

Dealers: Use stark, black package for display.

Jazz

JOHN McLAUGHLIN/DAVE HOLLAND/JOHN SURMAN/STU MARTIN/KARL BERGER—Where Fortune Smiles, Pye 12103. This 1969 jazz super-session features some of the big names, who have only recently begun to gain the acclaim they deserve. The music borders on rock and progressive jazz and it holds the attention from start to finish. Many have bought this album on import and it will be a very welcome addition to these shores.

Best cuts: "Glancing Backwards," "Where Fortune Smiles," "New Place, Old Place."

Dealers: Let people know that Mahavishnu John McLaughlin is featured on this record.



First Time Around

ROBERT WYATT—Rock Bottom, Virgin VR 13-112 (Atlantic). Wyatt is the veteran drummer of the soft machine, but here he is a keyboard man using an unusual yet enjoyable voice and handling piano, organ and synthesizer to concoct a set of haunting, futuristic sounds. He should draw in the strong cut that has long followed the Soft Machine's activities. But don't expect the same kind of music. As well as rather unusual instrumental presentation, Wyatt uses his voice as an instrument. A few of the cuts feature horns, but, on the whole, the setup is remarkably basic and the results far more varied than one would expect. The rock/jazz/electronic mix makes for a highly creative mix and another one the late night FMers should appreciate.

Best cuts: "Sea Song," "Little Red Riding Hood Hit The Road," "Alifib," "Alfie."

Dealers: Play up the Soft Machine connection. Wyatt is big in Britain but not well known here.

BRIAN FRIEL, Pye 12102. Singer-writer Friel has a very good first go of it and his soft rock vocals receive a fine backing from an assortment of British musicians including Zoot Money, Steve Thompson, B.J. Cole, Maggie Bell, Colin Allen and a guitarist who calls himself The Phantom. Several cuts should receive airplay and the production by Stone The Crows and Maggie Bell producer Mark London is top-notch.

Best cuts: "The Rock And Roll's In Me," "Mail Box Blues," "Song For Ralph," "Railroad Mama," "I Think It's Gonna Rain."

Dealers: In-store display and play can help.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Billboard's Recommended LPs

DAVID BEDFORD—Star's End, Virgin VR 13-114 (Atlantic). Artist has composed a 45 minute piece combining the classical talents of the Royal Philharmonic Orchestra and the rock efforts of Tubular Bells man Mike Oldfield on guitar and bass. Can't call it classical, nor can it be called rock. Simply good music which should get response from both audiences and make Bedford's a more familiar name. For rockers pull some of Oldfield's guitar solos.

THE ISLAND AT THE TOP OF THE WORLD—Disneyland, 3814. If the movie is as good as Disney's initial Jules Verne venture, then the LP should be a good seller, especially to the kids. Good narration and basic story idea from Thurl Ravenscroft, some pieces of dialogue from the movie, good musical backup and a color booklet enclosed. Well packaged and well done.

RICHARD BURTON—The Little Prince, PIP 6813. Not the original cast, but any LP headlined by Burton and including the likes of Jonathan Winters, John Carradine, Jim Backus and Claudine Longet deserves a mention. Well done, good for the kids and parents as well.

BABE RUTH, Harvest ST-11367 (Capitol). Good British hard rock group highlighted by the biting vocals of Jenny Haan and Alan Schacklocks guitars and keyboard. Expect FM au-

(Continued on page 58)



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Top Single Picks

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recommended

OLIVIA NEWTON-JOHN—Have You Never Been Mellow (3:28); producer: John Farrar; writer: John Farrar; publisher: ATV, BMI, MCA 40349. Already on the charts at a starred 63, Ms. Newton-John seems destined for her fourth top 10 disk in a row. Kind of a mix between the tempos of her two country oriented hits and "I Honestly Love You," this easy rocker features the lady's strongest singing yet and a title used effectively as a hook. May pick up country play, but the overall orientation on this one is pop.

HELEN REDDY—Emotion (2:52); producer: Joe Wissert; writers: V. Sanson-P. Dahlstrom; publisher: WB Music, ASCAP, Capitol 4021. Ms. Reddy seems to get stronger with every release, and she makes perfect use of this powerful song, building with the storyline through her expressive, excellent vocals. A good change of pace from the number one "Angie Baby," moving a bit closer to the pop material she is so strong with. Watch for immediate play on this one.

NEIL DIAMOND—I've Been This Way Before (3:08); producer: Tom Catalano; writer: Neil Diamond; publisher: Stonebridge ASCAP, Columbia 3-10084. Diamond has been knocked in the past for doing formula type songs, but the man has come up with a distinctive style and, when one is a major success, there is no need to change. Actually, this cut is stronger lyrically than recent product, the vocals are more versatile and the arrangement, moving from soft to mid tempo to booming, symphonic sound is interesting.

THE JACKSON 5—I Am Love (5:30); producers: Jerry Marcellino and Mel Larson; writers: M. Larson-J. Marcellino-D. Fenceton-R. Rancifer; publishers: Jobete, ASCAP/Stone Diamond, BMI, Motown 1310F. Certainly the most versatile and widely appealing cut this veteran soul group has yet to come up with. From a soft, ballad beginning featuring lush harmony vocals, a lead vocal emerges. The record subtly speeds up, Michael Jackson's vocals come in and the song moves into what could become a disco cut. Some fine guitar work on this disk that should hit pop and soul immediately. Flip: I Am Love Part 2 (2:26); producers: same; writers: M. Larson-J. Marcellino-D. Fenceton; publisher: Jobete, ASCAP.

CHARLIE RICH—My Elusive Dreams (3:30); producer: Billy Sherrill; writers: C. Putman-B. Sherrill; publisher: Tree, BMI, Epic 8-50064 (CBS). Another crossover certainty for the top country/pop star of today. Taken from the LP and speeded up slightly, this is the kind of tune Rich handles best—a moody love song with powerful storyline and excellent instrumental and backup vocal production.

MELANIE—You're Not A Bad Ghost, Just An Old Song (2:17); producer: Peter Schekeryk; writer: Melanie Safka; publisher: Neighborhood, ASCAP, Neighborhood, 10.000 (Arista). A superbly commercial song from this excellent artist, who always seems to rise to the occasion when single time rolls around. Good, catchy lyrics with title used as perfect hook, and a fine AM vehicle. Flip: Eyes Of Man (3:26); info same in all categories.

OZARK MOUNTAIN DAREDEVILS—Jackie Blue (3:16); producers: Glyn Johns and David Anderle; writers: Larry Lee-Steve Cash; publisher: Lost Cabin, BMI, A&M 1654. Kind of a change of pace for the band that has been best known for their wild rockers. Cut features soft harmonies and an instrumental backup reminiscent of Todd Rundgren's "Hello, It's Me" and Stories' "Brother Louie." Strong instrumental break helped by fluid guitar solo.

PAULA WEBB—Please, Mr. President (2:57); producers: Tom DeAngelo, Randall Carlisle and Bernie Mendelson; writer: Randall Carlisle; publishers: Bridgeport/Verity, BMI, 20th Century/Westbound 5001. This "letter to the president" from a 10 year old Detroit youngster hits on the major problem of this country today—the economy. Already receiving heavy airplay around the nation, and one of those few records that seems almost a guaranteed hit.

SANTANA—Give And Take (3:09); producers: Tom Coster, Carlos Santana and Michael Shrieve; writers: C. Santana-T. Coster-M. Shrieve; publisher: Micache, BMI, Columbia 3-10088.

ANDY FAIRWEATHER LOW—Spider Jiving (3:06); producer: Elliot Mazer; writer: Andy Fairweather Low; publishers: Alma/Fair, ASCAP, A&M 1649.

KRIS KRISTOFFERSON & RITA COOLIDGE—Lover Please (3:03); producer: Fred Foster; writer: Billy Swan; publisher: Lyn-Lou, BMI, Monument ZS8 8636. (CBS).

HOYT AXTON—Nashville (2:25); producers: Hoyt Axton and Henry Lewy; writer: Hoyt Axton; publisher: Lady Jane, BMI, A&M 1657.



CARL CARLTON—Smokin' Room (3:30); producer: Bob Monaco; writer: D. Belfield; publisher: American Broadcasting, ASCAP, ABC 12059. Carlton follows his top 10 pop effort, "Everlasting Love," with another fine mid tempo cut that should cross to pop with no trouble at all. Carlton has been around a long time, and his skilled vocals show it well. A stylist who, new that he's had some exposure, should be on the scene for a long time.

THE LOVE UNLIMITED ORCHESTRA—Satin Soul (3:25); producer: Barry White; writer: Barry White; publishers: Savette/January, BMI, 20th Century 2162. Lush, soulful instrumental which should cross to pop easily. Cut is already getting strong disco play. Besides the excellent string backup, a driving guitar works well throughout. Another Barry White special.

THE BLACKBYRDS—Walking In Rhythm (2:54); producer: Donald Byrd; writer: Barney Perry; publisher: Blackbyrd, BMI, Fantasy 736. Donald Byrd's backup band produce one of the finest harmony soul sounds heard in some time. Excellent instrumental which borders between the funk of much of today's soul and the lush sounds of a Barry White. Jazz influence also heard.

recommended

THE MIGHTY CLOUDS OF JOY—Mighty Cloud Of Joy (3:42); producer: Dave Crawford; writer: Dave Crawford; publishers: American Broadcasting/DuAnn, ASCAP, ABC/Dunhill 15025.

CHARLES DRAIN—Is This Really Love (2:54); producers: Kent Washburn and Michael L. Smith; writer: Michael L. Smith; publisher: Gold Forever, BMI, RCA JH-10186.

NEW FOUNDATIONS—Darling (You're All I Need) (3:30); producer: George Kerr; writer: A. Darling; publishers: Wesaline/Moth/Cotillion BMI, Atlantic 45-3225.



These are new artists deserving of exposure.

VERNON BURCH—Changes (Messin' With My Mind) (3:43); producers: Denny Diante, Spencer Proffer and Vernon Burch; writer: V. Burch; Publisher: Unart, BMI, United Artists XW587-X. Good, funky contemporary soul in the disco vein from ex-member of the Bar Kays.

SHERI JARRELL—A Little Pain Ain't No Big Thing (2:59); producers: Barry Beckett and Roger Hawkins; writer: Phillip W. Jarrell; publisher: Muscle Shoals Sound, BMI, Private Stock 45,009. Good, mid tempo rocker which builds from slow start to interesting cut with catchy vocal overdubbing.

BAND OF ANGELS—He's Not There (3:04); producer: Neil Merryweather; writer: Rod Argent; publisher: Al Gallico, BMI, Mums ZS8 6035 (CBS). Old Zombies' cut is given a fresh face by this trio of ladies who can rock with the best.

HEART—Lovemaker (2:54); producers: Richard Debois and Peter Bewly; writers: J. van Katwijk-II. Huysdens; publisher: Dayglow, ASCAP, EMI 4008 (Capitol). Strong rocker in the Suzi-Quatro vein from this Dutch group.

WALT JENKINS—Back In My Life (2:41); producer: Eric Hilding; writer: Eric Hilding; publisher: Beachtime, BMI, Faderkat 302. Good mix of pop and soul which could break both ways.

CHARLIE KULIS—Runaway (2:48); producers: Neil Portnow and John Miller; writers: Shannon-Crook; publisher: Vicki, BMI, Playboy 6023 Nicely handled version of the old Del Shannon hit, freshened up a bit for today's market.

DAVID RIORDAN—Day In The Sunshine (3:07); producer: David Riordan; writer: David Riordan; publisher: Glenwood, ASCAP, Capitol 4018. Pleasing rocker from one of the better new vocalists around today.



DAVE DUDLEY—How Come It Took So Long (To Say Good-bye) (2:39); producer: Jimmy Key and Jack Key; writers: R. Rogers, J. Dudley, J. Key; Newkeys (BMI); United Artists 585. Here he comes with a ballad on his first outing with the label, and he's at his best this way. A fine song, delivered in great style, with fine production. Flip: No info available.

MELBA MONTGOMERY—Don't Let The Good Times Fool You (3:09); producer: Pete Drake; writers Gary S. Paxton & Ronald Hellard; Acoustic (BMI); Elektra 45229. Every time Gary Paxton writes a song, it's a good one. And when Melba Montgomery delivers it, things begin to happen. It's from her album of the same name, and it's an excellent cut. Flip: No info available.

PAT ROBERTS—Airports and Planes (2:59); producer: Tom Collins; writer: K. Robbins; Pi-Gem (BMI); ABC-Dot 17539. The strings, the voices, the fine arrangements are there, but it's still the song and the excellent job. Flip: No info available.

MEL TILLIS & THE STATESIDERS—Best Way I Know How (2:52); producer: Jim Vienneau; writer: Jerry Chesnut; Passkey (BMI); MGM 14782. This is a week for some of the best writers in the business, and here Chesnut—the grand champion—turns out the sort of material which Tillis handles so well. Again, a good production effort, too. Flip: No info available.

JIM WEATHERLY—I'll Still Love You (2:47); producer: Jimmy Bowen; writer: Jim Weatherly; KECA (ASCAP); Buddha 444. A polished performance by this fine artist-writer, who has great feeling for his material and expresses it accordingly. This should get tremendous country airplay. Flip: No info available.

OLIVIA NEWTON-JOHN—Have You Never Been Mellow (3:28); producer: John Farrar; writer: John Farrar; ATV (BMI); MCA 40349. From her latest album, it's probably less country than some of her more recent efforts, but she is so established in this field (as well as others) now, that it's bound to be a hit again. And how the lady can sing. Flip: No info available.

recommended

COMPTON BROTHERS—Cat's in The Cradle (2:45); producer: Jim Williamson & Bill Compton; writers: Harry Chapin, Sandy Chapin; Story Songs (ASCAP); ABC-Dot 17538.

CARL PERKINS—Low Class (2:45); producer: Jerry Kennedy; writer: Carl Perkins; Cedarwood (BMI); Mercury 73653.

KENNY STARR—Put Another Notch In Your Belt (2:19); producer: Not listed; writer: Mac Davis; Screen Gems-Columbia/Songpainter (BMI); MCA 40350.

BILLIE JO SPEARS—Blanket On The Ground (3:31); producer: Larry Butler; writer: R. Bowling, UA (BMI); United Artists 584.

GARY SMITH—If You Don't Write A Hit Song About Me (2:19); producer: Jim Malloy; writer: Gary Smith; DebDave (BMI); Elektra 45230.

DEAN DALTON—Las Vegas Girl (2:21); producer: Royce Clark & Johnny McCollum; writers: Johnny McCollum & Dean Ruth-erford; Shelby Singleton (BMI); Plantation 121.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

Billboard's
Recommended LPs

• Continued from page 56

diences to be most keyed in to this one, particularly on the more frenetic, uptempo cuts. **Best cuts:** "Dancer," "Jack O' Lantern," "The Duchess Of Orleans."

NICO—The End . . . Island ILPS 9311. The lady who gained fame in the Velvet Underground comes back with another esoteric special. Unusual vocals and songs are not what one would call commercial, but she has a loyal core of fans. **Best cuts:** "You Forgot To Answer," "The End."

GONG—You, Virgin VR 13-113 (Atlantic). This French-British band has been one of the more popular groups in Europe and their sound could easily catch on here. Jazz and rock are incorporated into a Frank Zappa-type sound and the finished effort is almost undefinable. As madcap and outside as the songs become at times, they are still totally enjoyable to the listener. **Best cuts:** "Master Builder," "A Sprinkling Of Clouds," "The Isle Of Everywhere."

THE EDEN ELECTRONIC ENSEMBLE—Plugged in Joplin, Pye 12101. A nice attempt at performing Scott Joplin piano rags on the synthesizer. All of the tunes are classic ones and they are performed with a neat skill. Also the cover is totally eye-catching. **Best cuts:** "The Entertainer," "The Chrysanthemum," "Ragtime Dance," "Sunflower Slow Drag," "The Strenuous Life."

soul

SWAMP DOGG—Have You Heard This Story?, Island ILPS 9299. Strong mix of pop, soul and blues from veteran singer who has probably come up with his most commercial package yet. Excellent vocals, reminiscent of some of the best of Jackie Wilson. Excellent keyboard work and strong horn arrangements are other highlights. Should hit soul first, but expect some pop action. **Best cuts:** "The Mind Does The Dancing While The Body Pulls The Strings," "I Wanna Lifetime Of Loving You," "When He Was No One."

ELEANORE MILLS—This Is Eleanore Mills, Astroscope AS 5004 (All Platinum). Good solo debut from one time member of the Dixie Cups, a trio who enjoyed several hits in the '60's. This set is fairly standard, low key soul with some good ballads. **Best cuts:** "He Said Goodbye," "Telegram."

jazz

THE JAZZ COMPOSER'S ORCHESTRA Plays Numatik Swing Band, Jcoa LP 1007. Yet another in the creative series of records by this New York-based jazz unit that this time features the compositions and arrangements of trombonist Roswell Rudd. **Best cuts:** "Breathahoward," "Circulation," "Lullabye For Greg," "Aerosphere," "Vent."

Phonogram '74 Volume Up

• Continued from page 3

dian acts Rush, Neil Merriweather, Susan Jacks and recently, the Stampeders have joined the Phonogram/Mercury family with a number of others currently getting the onceover.

When Answering Ads . . .
Say You Saw It in Billboard

"We are having success in Canada and we have a belief that it is a large untapped resource," says Steinberg.

With such acts as Ray Manzarek, the Incredible Alex Harvey Band, Rush, The Joneses and Paper Lace moving to join the ranks of the old stalwarts like Rod Stewart, BTO, the Ohio Players, Johnny Rodriguez and Tom T. Hall at the top of the company's roster, Steinberg feels, the new year should find Phonogram/Mercury keeping its sales growth moving.

Mixed Qtr. For Disk-Tape Cos.

• Continued from page 10

The recovery at retail, meanwhile, remains slow, with W.T. Grant Co. closing 92 of its 1,184 stores this year. The firm, the nation's 15th largest retailer, lost \$22.5 million during the first nine months of 1974 on sales of \$1.3 billion.

Schaak Electronics also plans to close retail stores because of the general economic conditions. It will shutter 11 of its 19 Allied Radio

stores purchased from Tandy Corp., including six in Michigan, four in Illinois and one in Missouri.

OFF-THE-TICKER: A 1.2 million share secondary offering by **Minnesota Mining & Manufacturing Co.** will be handled by Kidder, Peabody & Co. and associates. . . . MCA has prepaid an additional \$20 million on the balance of its unsecured bank loan due March 1, 1981. It has prepaid \$80 million of the \$100 mil-

lion loan this year. . . . Stockholders approved the sale of **Pilot Radio Corp.** to **Mitsubishi International Corp.** Terms calls for the distribution of 18 cents a share to Pilot shareholders, with 528,664 shares outstanding. Pilot is an 81 percent owned subsidiary of **National Union Electric Corp.**

Disney expects 1975 capital expenditures to be "substantially below" fiscal 1974's spending of \$67.2 million.



MELISSA

HAS A NEW ALBUM!



IT'S A MONSTER!

Billboard HOT 100 *Chart Bound

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EMOTION—Helen Reddy (Capitol 4021) I'VE BEEN THIS WAY BEFORE—Neil Diamond (Columbia 3-10084) SEE TOP SINGLE PICKS REVIEWS, page 58

Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, and chart positions. Includes entries like PLEASE MR. POSTMAN, LAUGHTER IN THE RAIN, MANDY, FIRE, BOOGIE ON REGGAE WOMAN, etc.

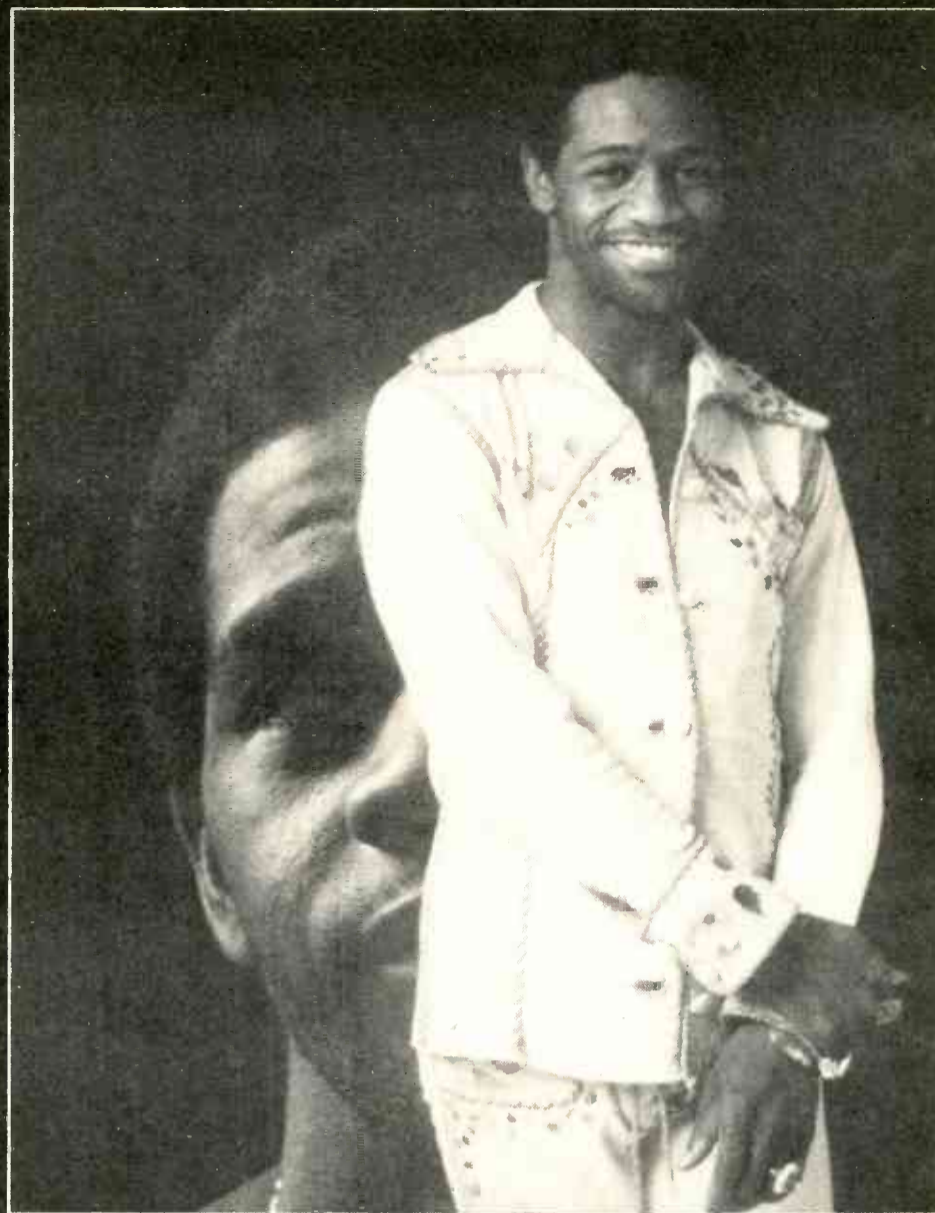
★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; 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) index table listing song titles and their corresponding chart positions.

GREEN GOES GOLD.

(AGAIN.)



SHL 32087

Al Green's 5th consecutive LP has been certified Gold by the R.I.A.A.

Gold by Green (LPs).



ASHL 32082



XSHL 32C77



XSHL 32074



SHL 32C70

Gold by Green (singles).

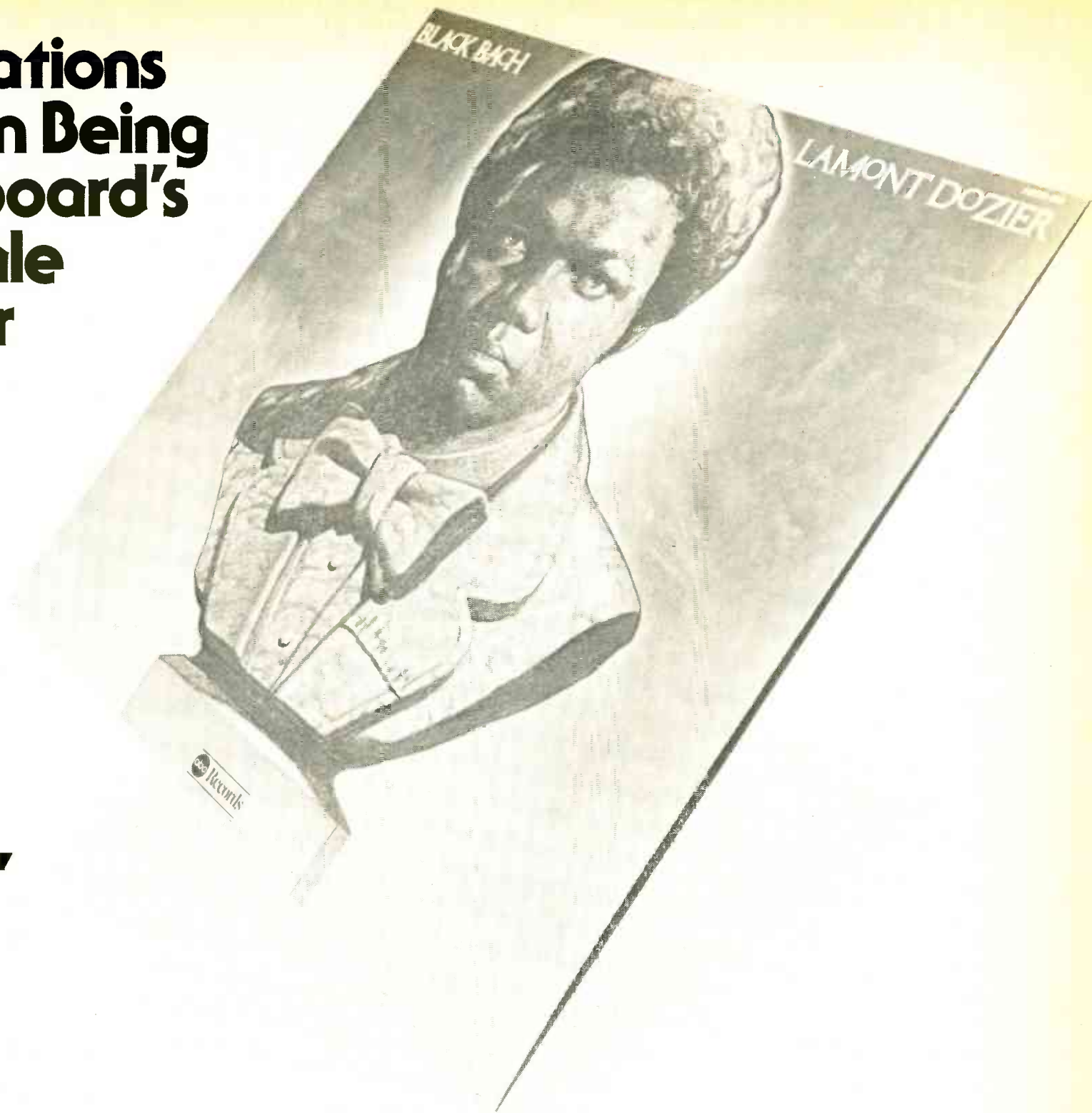
Tired Of Being Alone
Let's Stay Together
Look What You've Done For Me.
I'm Still In Love With You
You Ought To Be With Me.
Call Me (Come Back Home)
Here I Am (Come And Take Me)

Produced by Willie Mitchell



Also available on Ampex Tapes.

**Congratulations
Lamont On Being
Voted Billboard's
#1 Pop Male
Vocalist For
1974.**



Black Bach,

ABCD-839

The Hit Album,

and
**"Let Me Start
Tonight,"**

ABC-12044

The Hit Single.

by
Lamont Dozier.



on
abc Records

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	O-8 TAPE	CASSETTE
107	101	9	POCO Cantamos Epic PE 33192 (Columbia)	6.98		7.98		7.98
108	92	10	KING CRIMSON Red Atlantic SD 18110	6.98		7.97		7.97
109	105	34	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98
110	127	6	KRIS KRISTOFFERSON & RITA COOLIDGE Break Away Monument PZ 33278 (Columbia)	5.98		7.98		7.98
111	114	33	RICHARD PRYOR That Nigger's Crazy Parade PBS-2404 (Stax)	6.94		7.95		7.95
112	121	39	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98	7.98	6.98	7.98	6.98
113	110	16	LOVE UNLIMITED In Heat 20th Century T-443	6.98		7.98		7.98
114	116	8	EDDIE KENDRICKS For You Tamla T6-335 (Motown)	6.98		7.94		7.98
115	118	21	WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS— LADIES AND GENTLEMEN EMERSON, LAKE & PALMER Manticore MC 3-200 (Atlantic)	12.98		13.97		13.97
116	123	40	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	6.98		7.95		7.95
117	113	21	CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100	6.98		7.97		7.97
118	122	11	KISS Hotter Than Hell Casablanca NBLP 7006	6.98		7.98		7.98
119	124	17	FLEETWOOD MAC Heroes Are Hard to Find Reprise MS 2196	6.98		7.97		7.97
120	128	4	TELLY SAVALAS Telly MCA 436	6.98		7.98		7.98
121	125	17	RANDY NEWMAN Good Old Boys Reprise MS 2193	6.98		7.97		7.97
122	NEW ENTRY		ROXY MUSIC Country Life Atco SD 36106	6.98		7.97		7.97
123	108	17	HERBIE HANCOCK Thrust Columbia PC 32965	6.98		7.98		7.98
124	NEW ENTRY		TOWER OF POWER Urban Renewal Warner Bros. BS 2834	6.98		7.97		7.97
125	137	17	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98
126	134	17	JACKSON 5 Dancing Machine Motown M6-78051	6.98		7.98		7.98
127	138	4	ALVIN LEE & CO. In Flight Columbia PG 33187	7.98		8.98		8.98
128	139	124	CHICAGO Volume II Columbia KGP 24	6.98		7.98		7.98
129	129	5	NILSSON The Point RCA LSPX 1003	6.98		7.95		7.95
130	117	18	TRAFFIC When The Eagle Flies Asylum/Island 7E-1020	6.98		7.97		7.97
131	133	20	MIRACLES Do It Baby Tamla T6-33451 (Motown)	6.98		7.98		7.98
132	109	13	STYLISTICS Heavy Avco AV 69004	6.98		7.95		7.95
133	140	7	PAUL ANKA Gold Sire SASH 3704-2 (ABC)	7.98		8.95		8.95
134	143	21	ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	6.98	7.98	7.98	7.98	7.98
135	130	6	THE TRIAL OF BILLY JACK/SOUNDTRACK ABC ABCD 853	6.98		7.95		7.95
136	136	6	JOSE FELICIANO And The Feeling's Good RCA CPL1 0407	6.98		7.95		7.95
137	111	11	THE GREGG ALLMAN TOUR Capricorn 2C 0141 (Warner Bros.)	11.98		12.97		12.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE
138	115	14	THE WHO Odds & Sods MCA 2126	6.98		7.98		7.98
139	120	13	BOB JAMES One CTI 6043 (Motown)	6.98		7.98		7.98
140	141	5	JOHNNY MATHIS The Heart Of A Woman Columbia KC 33251	5.98		6.98		6.98
141	146	6	HISTORY OF BRITISH ROCK (Vol. II) Sire SASH 3705-2 (ABC)	7.98		8.95		8.95
142	131	13	OSMONDS Love Me For A Reason MGM M3G 4939	6.98		7.98		7.98
143	152	3	JERRY JEFF WALKER Walker's Collectibles MCA 450	6.98		7.98		7.98
144	NEW ENTRY		JAMES BROWN Reality Polydor PD 6039	6.98		7.98		7.98
145	155	41	EAGLES On The Border Asylum 7E-1004	6.98		6.98		6.98
146	144	27	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97
147	119	13	DAVE LOGGINS Apprentice (In A Musical Workshop) Epic KE 32833 (Columbia)	5.98		6.98		6.98
148	153	3	PAUL DAVIS Ride 'Em Cowboy Bang 401 (Web IV)	6.98		7.98		7.98
149	164	3	FREDDIE HUBBARD The Baddest Hubbard CTI 604751 (Motown)	6.98		7.98		7.98
150	161	4	TRAPEZE Hot Wire Warner Bros. BS 2828	6.98		7.97		7.97
151	154	5	P.F.M. Cook Manticore MA6 50251 (Motown)	6.98		7.98		7.98
152	157	36	QUINCY JONES Body Heat A&M SP 3617	6.98		7.98		7.98
153	149	22	ALICE COOPER Greatest Hits Warner Bros. W 2803	6.98		7.97		7.97
154	165	4	MILES DAVIS Get Up With It Columbia KG 33236	6.98		7.98		7.98
155	147	14	ROD STEWART Smiler Mercury SRM 1-1017 (Phonogram)	6.98	7.95	7.95	7.95	7.95
156	151	3	ARGENT Encore Epic PEG 33079 (Columbia)	7.98		8.98		8.98
157	148	15	STANLEY TURRENTINE Pieces of Dreams Fantasy F 9465	6.98		7.98		7.98
158	160	40	MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98		6.98		6.98
159	159	17	FRANK ZAPPA/ THE MOTHERS Rox & Elsewhere Discreet 2D2-2202 (Warner Bros.)	9.98		10.97		10.97
160	NEW ENTRY		STYX II Wooden Nickel WNS 1012 (RCA)	6.98		7.95		7.95
161	166	17	GRAHAM CENTRAL STATION Release Yourself Warner Bros. BS 2814	6.98		7.97		7.97
162	NEW ENTRY		DAVID BOWIE Hunky Dory RCA LSP 4623	6.98		7.95		7.95
163	145	17	WAYLON JENNINGS The Ramblin' Man RCA APL1 0734	5.98		6.95		6.95
164	NEW ENTRY		GLENN MILLER & HIS ORCHESTRA Legendary Performer RCA CPM2 0693	9.98		10.95		10.95
165	169	96	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97
166	192	2	STANLEY CLARKE Nemperor NE 431 (Atlantic)	6.98		7.97		7.97
167	172	18	NANCY WILSON All In Love Is Fair Capitol ST 11317	6.98		7.98		7.98
168	168	5	CLEO LAINE A Beautiful Thing RCA CPLT-5059	6.98		7.95		7.95
169	181	2	CARL CARLTON Everlasting Love ABC ABCD 857	6.98		7.95		7.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE
170	180	3	MAC DAVIS I Believe In Music Columbia KC 32906	5.98		6.98		6.98
171	184	3	TONY ORLANDO & DAWN II Bell 1322 (Arista)	6.98		7.98		7.98
172	163	41	FRANK ZAPPA Apostrophe (") Discreet DS 2175 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97
173	167	39	LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413	5.98		7.98		7.98
174	188	2	LES McCANN Another Beginning Atlantic SD 1668	6.98		7.97		7.97
175	175	9	HELLO PEOPLE The Handsome Devils ABC/Dunhill DSD 50184	6.98		7.98		7.98
176	177	51	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98		7.97		7.97
177	174	18	GINO VANNELLI Powerful People A&M SP 3630	6.98		6.98		6.98
178	189	2	TONY ORLANDO & DAWN Knock Three Times & Candida Bell 1320 (Arista)	6.98		7.98		7.98
179	132	28	NEKTAR Remember The Future Passport PPS 98002 (ABC)	6.98		7.95		7.95
180	187	2	LENNY/THE ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA359-H	7.98		7.98		7.98
181	193	2	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98
182	185	37	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98
183	178	9	CAMEL Mirage Janus JXS 7009 (Chess/Janus)	6.94		7.95		7.95
184	158	12	LEO KOTTKE Dreams And All That Stuff Capitol ST 11335	6.98		7.98		7.98
185	142	7	BOBBY WOMACK Greatest Hits United Artists UA-LA346-G	6.98		6.98		6.98
186	183	14	CHARLIE RICH She Called Me Baby RCA APL1-0686	5.98		6.95		6.95
187	179	10	TIM WEISBERG 4 A&M SP 3658	6.98		7.98		7.98
188	176	3	SHANKAR FAMILY & FRIENDS Dark Horse SP 22002 (A&M)	6.98		7.98		7.98
189	NEW ENTRY		SHIRLEY BROWN Woman To Woman Truth TRS 4206 (Stax)	6.98		7.98		7.98
190	190	2	JAMES COTTON BLUES BAND 100% Cotton Buddah BDS 5620	6.98		7.95		7.95
191	NEW ENTRY		LAMONT DOZIER Black Bach ABC ABCD 839	6.98		7.98		7.98
192	156	14	SPLINTER The Place I Love Dark Horse SP 22001 (A&M)	6.98		7.98		7.98
193	182	12	STYX Man Of Miracles Wooden Nickel BWL1-0638 (RCA)	6.98		7.95		7.95
194	194	28	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98
195	195	6	ANDY KIM'S GREATEST HITS ABC/Dunhill DSDP 50193	6.98		7.95		7.95
196	200	5	STACKRIDGE Pinafore Days Sire SASD 7503 (ABC)	6.98		7.95		7.95
197	198	199	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
198	197	89	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
199	196	58	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		6.98	7.98	6.98
200	199	6	TURTLES Happy Together Again Sire SASH 3703-2 (ABC)	7.98		8.95		8.95

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	182
Gregg Allman	137
America	75
Paul Anka	57, 133
Argent	156
Brian Auger	71
Average White Band	8
Bachman-Turner Overdrive	11, 83
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Blackbyrds	69
Blue Magic	81
David Bowie	77, 162
Bread	165
James Brown	144
Shirley Brown	189
Jackson Browne	82
B.T. Express	21
Eric Burdon Band	64
Camel	183
George Carlin	25
Carl Carlton	169
Johnny Carson	30
Harry Chapin	12
Cheech & Chong	86

Chicago	42, 128
Stanley Clarke	166
Billy Cobham	36
Alice Cooper	153
Chick Corea	105
James Cotton Blues	190
Jim Croce	43
CSNY	117
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Charlie Daniels	93
Mac Davis	112, 158, 170
Miles Davis	154
Paul Davis	148
Deep Purple	51
John Denver	7, 53
Neil Diamond	13
Doobie Brothers	58
Carl Douglas	38
Lamont Dozier	191
Eagles	145
Electric Light Orchestra	56
Emerson, Lake & Palmer	115
Jose Feliciano	136
Fleetwood Mac	119
Dan Fogelberg	29
Foghat	96
Aretha Franklin	60
J. Geils Band	100
Genesis	45
Graham Central Station	161

Grand Funk	20
Al Green	34
Herbie Hancock	123
George Harrison	4
Hello People	175
History British Rock	141
Freddie Hubbard	149
Engelbert Humperdinck	106
Bobbi Humphrey	74
Isley Bros.	134
Millie Jackson	28
Jackson 5	126
Bob James	139
Jefferson Starship	40
Waylon Jennings	163
Billy Joel	62
Elton John	1, 67, 79
Quincy Jones	152
Eddie Kendricks	114
Kiki Dee Band	84
Andy Kim	195
Carole King	78, 197
B.B. King/Bland	70
King Crimson	108
Kiss	118
Gladys Knight & Pips	17
Kool & The Gang	125
Leo Kottke	184
Kristofferson & Coolidge	110
Labelle	72

Cleo Laine	168
Alvin Lee	127
John Lennon	97
Ramsey Lewis	88
Dave Loggins	147
Loggins & Messina	18
Love Unlimited	113
Love Unlimited Orch.	50
Lynyrd Skynyrd	87, 173
Les McCann	174
Paul McCartney & Wings	199
Barry Manilow	26
Dave Mason	89
Johnny Mathis	140
Glenn Miller	164
Miracles	131
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Montrose	90
Moody Blues	23
Mott The Hoople	39
Maria Muldaur	44
Anne Murray	76
Nektar	179
Randy Newman	121
Olivia Newton-John	109
Nilsson	129
Ohio Players	2, 116
Tony Orlando & Dawn	32, 49, 171, 178
Donny & Marie Osmond	41
Donny Osmond	63

Osmonds	142
Ozark Mountain Daredevils	52
P.F.M.	151
Shawn Phillips	85
Poco	107
The Prophet	35
Richard Pryor	111
Queen	98
Helen Reddy	15
R.E.O. Speedwagon	104
Charlie Rich	27, 186, 198
Minnie Riperton	59
Rolling Stones	46, 68
Linda Ronstadt	5

ARISTA PROUDLY PRESENTS

GIL SCOTT-HERON

"THE FIRST MINUTE OF A NEW DAY"



A great new GIL SCOTT-HERON album with Brian Jackson and the Midnight Band entitled "The First Minute of a New Day."

Both musically and lyrically, Gil Scott-Heron has given notice that today's audience will accept no substitute for the truth. *Playboy Magazine* has said "Humanity itself is the subject and his artistry is capable of touching anyone who listens. . . .



The musical world can make room for a new colossus." *Rolling Stone* has commented: "The eloquent literacy of his melodic songs

speak with extraordinary insight, anger and tenderness of the human condition."

And from *Different Drummer*: "If you've never been exposed to Scott-Heron's hypnotism, now is the time for you to check him out."

GET INTO THE EXCITEMENT OF GIL SCOTT-HERON

ON ARISTA RECORDS THE NEW RECORD COMPANY



No Recession Noted By 7 Top Music Publishing Cos.

• Continued from page 1

Eiseman's best song of the year was "I Got A Name" by Jim Croce, a carryover from the year before, which had a tremendous "amount of print and performances this past year." Screen Gems-Columbia handles the print rights.

"It looks as if about a sixth of our income is from overseas," Eiseman says. And the beautiful thing about this is that he has made several new arrangements with overseas licensees and when the money starts coming in (there's virtually a year's delay), "there will be a nice increase."

Sam Trust, ATV Music's president, says his mechanicals are up 20 percent over what he anticipated. But he admits they are not up over last year when the firm had strong Beatles material.

Mel Bly, Warner Bros. Music executive vice president, says international income is up 40 percent with France, Germany, England and Australia showing "tremendous increases."

Lester Sill, Screen Gems-Columbia's president, echoes a bright note about international revenue. "Every year we gross more and more from our overseas operations. We've taken the English operation, for example, from a losing venture three years ago to the number one firm there this year."

The firm's print business has virtually "exploded." The print operation, under Frank Hackenson, will soon move into a 62,000-square-foot building in Florida. "We've been operating out of nearly a dozen different warehouses because the print operation has grown so large and so fast. We never have less than 30 to 40 percent of the songs on Billboard's Hot 100 and print tunes, from time to time, from as many as 15 or 20 different publishers."

In New York, Herman Steiger, head of the Big 3's sheet music division, says that his operation had a banner year in 1974, increasing its dollar sales by 40 percent. He says that old-line music stores are expanding their sheet music depart-

ments and are featuring music books as a means of attracting customers to other types of merchandise. This, he feels, caused much of the surge his firm experienced last year.

Steiger also feels the increase in sales is due to the fact that "dealers themselves are beginning to realize the profit potential of songbooks as impulse items."

Another reason cited for the growth of folio sales is there are more people playing instruments. "Statistics released recently," he says, "show there is an amateur musician in one of every three homes in the U.S."

And the school market has also expanded, with some 800,000 children being taught in school to play an instrument, resulting in a surge in all instruction books.

And with the economy in such a depressive state, Americans are finding ways to entertain themselves at home with the use of songbooks.

Chappell Music's head of finance, Dick Anderson, says print sales in 1974 were 35 percent ahead of 1973, with sales projected 40-50 percent higher for 1975. Among the best-selling songbooks he cites are "Bad Company," "The Songs Of Hank Williams," "The Songs Of Richard Rodgers," "The Songs Of Oscar Hammerstein" and "The Best Of Anne Murray."

Regarding mechanical and performing income, Buddy Robbins, executive, creative division, says that Chappell was some 15 percent ahead in 1974 and expected to reach some 15-20 percent higher in 1975. Chappell, in 1974, had two No. 1 hits, "Kung Fu Fighting" and "She's Gone," and scored heavily in country material and with its catalog.

Anderson additionally points to a "phenomenal increase" of about 750 percent in income from managing catalogs such as Williamson Music, Edwin H. Morris and Bourne Co. This is projected at a 100 percent increase for 1975. Internationally, Chappell increased its dollar volume by 10-15 percent last year over the 1973 figure.

Joe Auslander, head of E.B. Marks, predicts that the company's profits for 1974 will show a 100 percent increase overall over 1973.

The biggest upturn occurred in sheet music, which he says is due to the distribution deal made with Belwin-Mills in June. "The results have made a vast difference in our sheet music picture. Belwin-Mills are specialists in distribution and have kept our costs at a minimum in this area."

Another factor, cited by Auslander as contributing to the large increase in profits is the success of such copyrights as "Seasons In The Sun," "Tell Laura I Love Her," "Carrie's Home" and "If You Go Away."

Regarding the depressed economy, Auslander says it hasn't affected sheet music sales so far, "although," he notes, "I don't believe the publishing field is completely immune. It depends on the product."

Music publishing is "inflation proof" believes 20th's Eiseman. Trust at ATV hedges a little, but admits that publishing is "one of the least vulnerable businesses in the world."

Auto assembly line workers may be losing their jobs but somewhere some new act always seems to break through, carrying his record company and music publisher along to the bank.

The active, hustling publisher, who seeks covers and action on his copyrights, controls the music business.

Inside Track

Atlantic will release a soundtrack LP by Alice Cooper who normally records for Warner Bros. The project is a one-shot deal for the music from "Welcome To My Nightmare." Jerry Wexler, Atlantic's vice chairman and Shep Gordon, Cooper's manager, worked out the arrangement.

Roulette is releasing previously unreleased tracks cut at Birdland and Carnegie Hall in the series "Echoes Of An Era" which spotlights Count Basie, Stan Getz, Sarah Vaughan, Charlie Parker, Billie Holiday and Lester Young. One of the LPs is a double pocket set titled "The Birdland All Stars Live At Carnegie Hall."

What recent vocal discovery is "unavailable for personal appearances" due to serving jail time now on an old drug bust? ... And what record star currently hosting a TV series is driving the directors crazy by tardiness for rehearsals with guests?

Buffy Sainte-Marie's latest Indian benefit is at the University of Wisconsin in Milwaukee. ... The Doobie Brothers would like to give away a lot of money to an old pal who goes by the names of James Luft or Jim Page. His 30-second song "Busted Down Around O'Connell's Corners" is on the Doobies' platinum LP "The Captain And Me."

An honorary committee of industry executives has been named by Roddy Shashoua, president of International Musexpo '75, in connection with the music trade show planned by the organization Sept. 21-24 in Las Vegas.

Among record manufacturer committeemen listed by Shashoua are Clive Davis of Arista, Bud Katzel of AVCO, Marvin Schlachter of Chess/Janus, Peter Siegel of ATV, Joe Smith of Warner Bros. and Larry Uttal of Private Stock.

Publisher committee members include Sal Chiantia of MCA, Murray Deutch of New York Times, Atsutaka Torio of Japanese Victor, and Norman Weiser of Chappell. Among other members are Sid Bernstein, Don Costa, Howard Goody, Bob Sour and Don Kirshner.

Jethro Tull's latest broken attendance record is in San Diego, with two shows SRO at the 14,000-seat International Sports Arena. Tull's date at Kemper Arena in Kansas City is the first rock concert there.

John Denver's next ABC-TV special is March 10. ... Island Records promotion topper Pat Pipolo reports that an electrical fire at their Hollywood office burned up four cartons of promo copies of the new Sparks album.

Vernon Burch, former Bar-Kay lead guitarist, did a UA Records showcase for the first show at the Roxy since "Rocky Horror Show" closed. ... "Sgt. Pepper's Lonely Hearts Band On The Road" grossed \$700,000 with 80,000 tickets sold during its Broadway limited engagement.

"Midnight Special" will have co-hosts Feb. 24, the Marshall Tucker Band and Poco. ... Jay Gruska was taped at the Troubadour for "Don Kirshner's Rock Concert." It's the club's debut as a TV remote site.

Ray Price will appear with the Oklahoma City Symphony Feb. 15. Roy Clark will perform with the El Paso

Symphony Orchestra March 24. Ticket sales reported as brisk. ... Mort Sahl commuting daily from Las Vegas where he is appearing at the Hilton to Los Angeles where he tapes his 60-minute syndicated TV talk show.

MGM-Grand signed Mac Davis. First appearance set March 21. ... More than \$2,000 worth of merchandise was stolen from comedian Slappy White's Las Vegas home. ... Paul Anka's Cerebral Palsy telethon will run in New York for 26 hours, Saturday and Sunday (25-26).

Dates for Elvis Presley's next appearance at the Las Vegas Hilton have been changed to coincide with the April 1 grand opening of the Hilton's \$20 million tower addition. Presley has agreed to open March 18 and close April 1. The engagement will also extend through the Easter holiday period. He had previously been scheduled to appear at the Hilton Jan. 25 through Feb. 9.

As recently as a month ago, individuals were still called to appear at the U.S. Attorney's office in Newark, as part of the government's probe into allegations of drugola and payola in the industry. It's understood that the investigators were soliciting information on expense account reports as far back as 1970-71.

A fire all but destroyed the Continental Baths in New York last week. ... Getting a certificate of appreciation from Mayor Beame and the City of New York for participation in the Mayor's First Holiday Program was Ruth Inniss, executive secretary to Marvin Schlachter and Stan Hoffman at Chess/Janus. ... ATV Records has acquired the U.S. rights to records by Penny Farthing artists Daniel Boone, the James Boys and Philly Dog. ATV does not have rights to the entire Farthing catalog, as suggested in last week's column.

ASCAP president Stanley Adams elected to Washington, D.C.'s Alfalfa Club. ... A girl, Mandy, born to the Seymour Steins on Jan. 14. He's Sire/Passport's managing director and says he's happy that blessed event happened after ABC convention and just before MIDEM.

The Capitol Theater in Passaic, N.J. has opened its fourth season with a heavy winter booking schedule that includes Joe Walsh, Linda Ronstadt, Leonard Cohen, Billy Joel and many others. ... Sha Na Na traveling to Europe to play the MIDEM festival. ... Don McLean will tour the Northeast for the first time in two years doing shows in Boston, Philadelphia, Washington and benefit concerts in Hartford, Poughkeepsie and his home town, New Rochelle, N.Y. ... Earl Scruggs has guest appearances on his next album by Roger McGuinn, Bonnie Bramlett, Tracy Nelson, Buffy Sainte-Marie and many other notables. ... Taj Mahal will write and perform the music for the television pilot of "Sonder."

Composer-producer Jimmy Wisner has been named musical director for "The Last Frontier," a one-hour television special filmed in Africa with Robert F. Kennedy Jr. ... Chicago's elementary school at 7944 S. Wolcott will be formally dedicated as the Scott Joplin Elementary School Feb. 9. ... Songwriter Eddie Reeves recording his debut single on GRC Records.

Discotheques the New Rage In Nevada

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Billy Jack's located out on the old Los Angeles highway. Expansion occurred and Dirty Sally's opened in the middle of the Strip. "We made a move and tried to keep them both open, but it didn't work out," admits Schneider. "Dirty Sally's just took it all here. Now they are in the one location in the middle of the Strip."

While other places of entertainment might be trying to solicit customers, Dirty Sally's is trying to keep people away.

"It gets pretty jammed up on weekends and there are a lot of people that we want to keep out," says Schneider. "To discourage patrons from showing up we charge the men \$2 entrance fees on Fridays and Saturdays, but that is just for the men. Girls are always admitted free."

No minors are allowed and no food is served. Drinks average \$1.50. There are two security men on duty at all times.

Reno also swings with a Billy Jack's, owned by the same family. The format is virtually the same "but heavier on rock up there," says Schneider.

The Reno branch "is a little bit smaller and seats 300." Schneider reports that the price structure, record programming and security is identi-

cal to the Las Vegas establishment. "I Boogie At The Troubadour" is heard on the radio, and seen on car bumper stickers.

The Troubadour is located off the beaten track.

"We don't cater strictly to locals, since cab drivers recommend the place to the tourists, although we don't have any formal promotions with cab companies," says Lynn Canul, who with her husband Frank, has owned the Troubadour for four years.

"We advertise on radio and furnish car bumper stickers. Anyone entering the premises receives an 'I Boogie At The Troubadour' car bumper sticker."

Unique for the discotheque scene in Nevada is the female DJ who worked her way up from cocktail waitress to spinning the platters, bypassing any formal training via a radio station. Vicki Manning, 23, works 9 p.m. to 5 a.m. with a male DJ filing in on her days off.

"It doesn't really matter one way or the other if the DJ is a man or a woman," asserts Mrs. Canul. "It helps that Vicki is attractive. The men like that. But then you get a man up there and the women like it."

The Troubadour is half records and half live bands. "It's the combination of both the bands and the records that makes the place so pop-

ular. We're the only discotheque that has both," says Mrs. Caul, who adds that expansion plans are being formulated.

"Records are played 20 minutes an hour between the bands. Selections are made basically on requests from the floor. But we follow the Top 40 charts heavily with primarily a rock base."

She reports that they receive neither records nor promotional material from record companies. They buy all disks from local retail stores.

People can boogie from 9 p.m. to 5 a.m. on "the largest dance floor in Nevada," which is 20x200 feet. The club seats 750. Only drinks are served with the average drink at \$1.75. There is no cover or minimum. No minors are allowed and "everybody gets his ID checked unless they look over 40," she stresses.

"We have tight security with three guards on the premises at all times. One is in uniform and the other two are in regular clothes." She reports no problems with either drugs or drunks.

"People come to listen to the bands. They get up and dance when the records come on," she says.

Two bands are booked per week, all out of Los Angeles through agent Joe Blanchfield. Bands recently playing the Troubadour have included Bob Seeger, Hamlet, Shine On and Louie and the Rockets.

'Sgt. Pepper'

• Continued from page 3

Brown admits there is now a dispute with the owners of the Beacon Theater regarding the way in which the costs of the production should be split. "To protect our interests we have had to go to court to get a receiver to take over the boxoffice. There will be arbitration to decide who pays what and I am confident that this will be settled very soon. Until this problem is resolved we have delayed taking the show on the road. But the tour is certainly not dead."

Brown says the show, which was originally scheduled to run only three weeks in New York, has played the theater for four additional weeks and has done good business.

"John Lennon and Paul McCartney both loved the show and I'm sure it will do well on tour."

Regarding reports that George Harrison and Ringo Starr had fought to pull their songs out of the play, Brown says that songs by Ringo and George were never intended to be used in the production.

Brown was here to set up a film version of "John, Paul, George, Ringo and Bert" in collaboration with ATV, "and we shall be using George Harrison and Ringo Starr songs in the film, as well as Lennon and McCartney numbers."

From Japan to the World Entertainer

LONDON-TOKYO-PARIS



KENJI SAWADA

THE FUGITIVE

Tony Weddington & Wayne Bickerton
D-W I Was Born To Love You



LP

THE FUGITIVE

- Fugitive
- Go Susi
- Walking In The City
- Saturday Night
- Run With The Devil
- Monday Morning
- Juke Box Jive
- Way Back In The Fifties
- Nothing But A Heartache
- I Was Born To Love You
- L. A. Woman
- Candy

Tony Weddington & Wayne Bickerton



WATANABE MUSIC WATANABE PRODUCTION

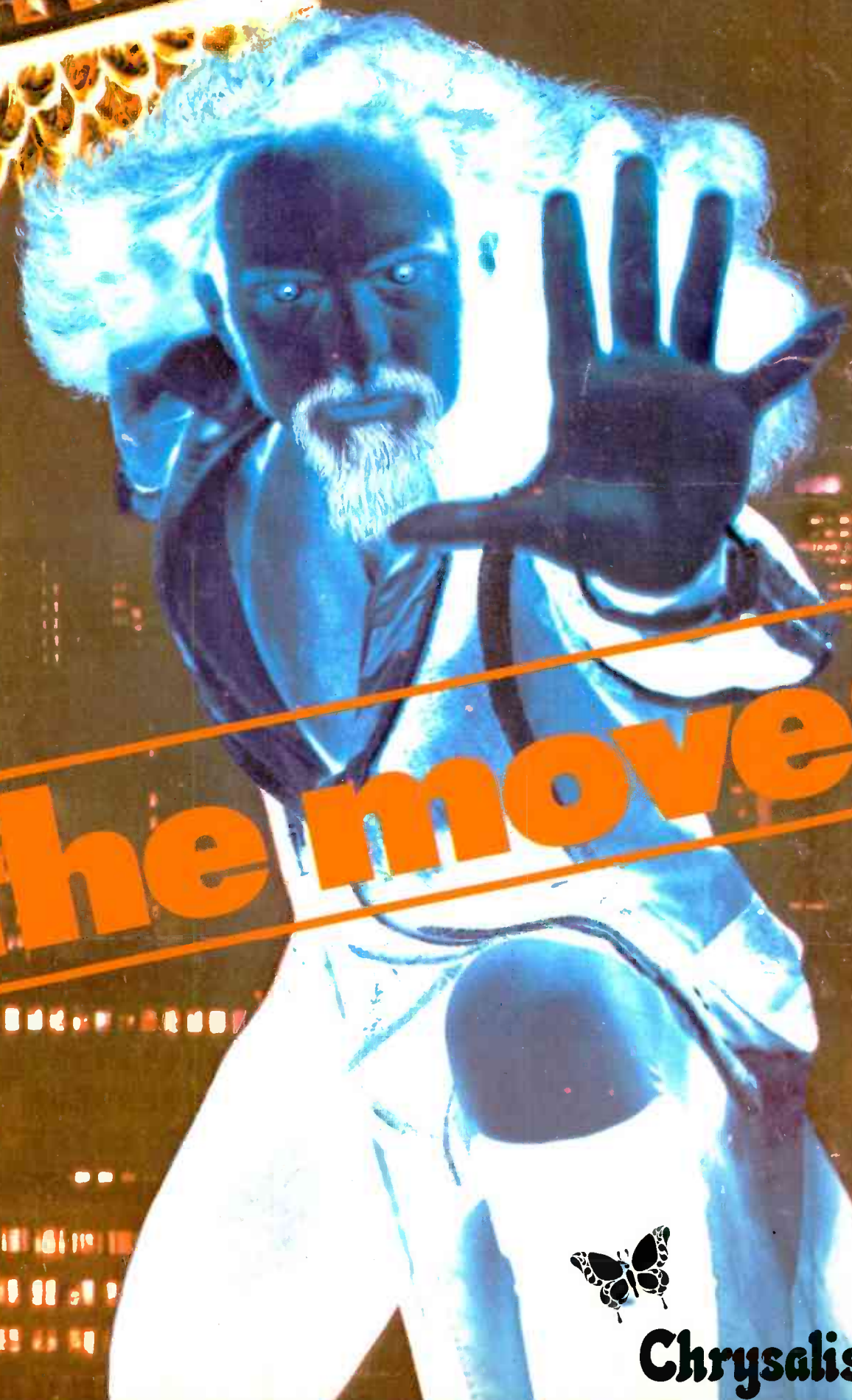


POLYDOR RECORD

POLYDOR K.K., TOKYO



- January 17 Asheville
- January 19 Tuscaloosa
- January 20 Atlanta
- January 21 Memphis
- January 22 Oklahoma City
- January 23 Ft. Worth
- January 24 San Antonio
- January 26 Tulsa
- January 27 Lincoln
- January 28 Kansas City
- January 29 St. Louis
- February 1 San Diego
- February 2 Fresno
- February 3 Los Angeles Forum
- February 4 Los Angeles Forum
- February 5 Tucson
- February 6 El Paso
- February 8 Los Angeles Forum
- February 9 Los Angeles Forum
- February 10 Los Angeles Forum
- February 16 Madison
- February 17 Minneapolis
- February 18 Champaign
- February 19 Chicago
- February 20 Chicago
- February 21 Cleveland
- February 23 Niagara Falls
- February 24 Syracuse
- February 25 Philadelphia
- February 26 Philadelphia
- February 27 Hershey
- February 28 Hampton



On the move:

- March 20 New Haven
- March 3 Nassau Coliseum
- March 4 Nassau Coliseum
- March 5 Pittsburgh
- March 7 Madison Square Garden
- March 8 Providence
- March 9 Baltimore
- March 10 Madison Square Garden
- March 11 Springfield
- March 12 Boston
- March 13 Boston
- ...and more to come.



Chrysalis.