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Major Disk Studios Are Very Active

By BOB KIRSCH

LOS ANGELES—Major recording studios across the country are showing no signs of slowing down in the volume of work handled despite the current economic recession. Though most say that the number of "non major artists" or artists not referred directly from a label has declined, others say that rate cards are being "juggled" a bit more than usual.

Among the 11 major studios surveyed (Record Plant, Electric Lady and MediaSound in New York, Sigma Sound in Philadelphia, Criteria Recording in Miami, Columbia Recording Studios and Woodland Sound Studios in Nashville and Record Plant, Wally Heider, Sunset Sound and Sound Lab in Los Angeles), all agreed on certain facets of the business.

All of these studios are "name" studios which service artists, producers and production companies that are also in the "name" category. Therefore, it is unlikely that business at these studios would slow down a great deal even during a recession. (Continued on page 10)

Indie Distribs Will Confront Labels At NARM Sessions

By IS HOROWITZ

NEW YORK—A frontal attack on problems plaguing independent distribution is expected to set fur flying later this month when top wholesalers and independent labels gather in a Chicago meeting under NARM auspices.

The conclave, set for April 23 at the Hyatt Regency O'Hare, is designed to grapple with the nettlesome areas of drop-shipment to

rackjobbers, transshipping, and other industry irritants eroding independent distributor-manufacturer relations.

Milt Salstone, chairman of the Independent Distributors Committee (IDC) formed at the recent NARM convention in Los Angeles, says the meeting will explore ways of stemming what he describes as "a gradual deterioration of distributor net-

works" across the country. "It has reached a critical stage," says Salstone, head of M.S. Distributors in Chicago. He apportions some of the blame equally to wholesalers and manufacturers.

Salstone singles out drop shipping direct to rackers in an indie's territory as one of the most serious problems. "The distributor assumes 100 (Continued on page 16)

Justice Says ITD 'Frivolous'

By MILDRED HALL

WASHINGTON—A Justice Dept. brief has branded as "frivolous and wholly without merit" the arguments by International Tape Distributors Ltd. for a three judge court to review the constitutionality of the department's new policy of criminal prosecution for unauthorized duplication of non-copyrighted, pre-Feb. 15, 1972, recordings.

The Rochester, N.Y., tape duplicating firm was recently denied a temporary injunction against Justice's decision to prosecute—a decision based on antipiracy rulings in favor of music publishers, by four U.S. Circuit Courts of Appeals.

The duplicator firm has not only asked for another type of injunction, and challenged the constitutionality of the department's prosecution policy—but has attacked the attorney general's right to continue in office. He is accused by the tapers of allegedly "having committed actions repugnant to the Constitution of the United States." (Continued on page 12)

\$12 Mil In Tape Hauls By Govt.

By JOHN SIPPEL

LOS ANGELES—Federal officers confiscated \$12,198,858 worth of prerecorded tape and duplicating equipment at retail from illegal duplicators and vendors nationally from July 1972, through Dec. 1974. These statistics are provided by Assistant U.S. Attorney Chet Brown here from public information provided by agents of the Federal Bureau of Investigation.

Fiscal 1974 was a peak recovery year, with \$8,437,160 worth of goods seized. In fiscal 1973, agents recov-

ered \$801,698, while during the first six months of fiscal 1975, starting in July 1974, they recovered \$2,960,000. Indicative of the antipiracy cam-

Broadcasters view their industry in an NAB emphasis series of articles on pages 22-35.

* * *

Canada's Juno Awards and the growing international impact of Canadian music are showcased on pages 72-78.

paigned conducted in this district, composed of Los Angeles, Ventura, Santa Barbara, San Luis Obispo, San Bernardino, Riverside and Orange counties, is the \$2,310,443 worth of goods seized by FBI agents, principally in the West Covina, Westwood and Riverside offices.

Nationally, 181 convictions have been won against violators of the statute outlawing unauthorized duplication of post-Feb. 15, 1972, copyrighted recorded performances. (Continued on page 12)



SMOKEY ROBINSON's just-released solo masterpiece, A QUIET STORM, (Tama T6-33751) shows every indication of being his most successful and most-widely acclaimed effort to date. With that and his hit single from the album, "Baby That's Backatcha," Smokey Robinson can only add to his legendary status. (Advertisement)

Cable TV—A Novel Disk Promo Vehicle

By JIM MELANSON

NEW YORK—Can cable television be a valuable promotional vehicle for record manufacturers?

Satori Productions president Ernie Sauer believes so and, it seems, so do several labels that have already worked with the video production company here in putting together one-hour rock/pop music programs for cable (pay) television.

To date, Satori has produced three shows, and has a fourth one in the can for airing this month. While the latest one features such artists as Emerson, Lake & Palmer, Queen, Chris Jagger and Fallen Angels, previous programs revolved around such acts as Commander Cody. (Continued on page 8)

Russians Inspect New Hardware Equipment

By VADIM YURCHENKOV

MOSCOW — The Telekinotechnika 75 exhibition, Feb. 18-27 at the Sokolniki Showcase, represented the official debut in the Soviet market of various recording, videotape, audio, and TV equipment.

A number of major international companies were represented at the exhibition, sponsored and organized by the U.S.S.R. State Committee for Television & Broadcasting in conjunction with the Moscow Chamber of Commerce and hitherto exclusively devoted to film and TV equip- (Continued on page 40)



"Ambrosia" (T-434), 20th Century Records new release is already picking up heavy FM airplay across the country. These exceptionally talented and versatile young men, four of them, play everything from lute to lyre and do it with poise and professionalism that's bound to put them high on every national chart. Listen to the taste of Ambrosia... it's good for you! (Advertisement)



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3 SINGLES AT 33 1/3

Atlantic Jumps Into Discotheque Market

By JIM FISHEL

NEW YORK—Atlantic/ATCO Records has jumped into the discotheque market by launching the "Atlantic Disco Disc Series," a new label aimed exclusively at the medium's disk jockeys. Although many of these records, in shortened versions, will be released commercially simultaneously, the bulk will be test marketed.

The first release will include three records, comprised of seven-inch 33 1/3 singles with special sleeves, logos and liner notes, according to Dick Kline, vice president in charge of pop promotion. The initial press run will include 3,000-4,000 copies. The label has been toying with this idea for many months and decided to run with it several weeks ago.

Movement of each song in this series will be charted, just as it is with radio play, and the entire Atlantic field promotion staff will be involved with this project, according to Henry Allen, senior vice president and director of r&b product.

"Our field people will promote these special records to disco deejays just as hard as we do with radio stations and the product will not be limited to any specific type of music—just as long as it is danceable," he says. "We will work it just like we do the college department and Steve Leeds in our New York office will head up this new unit."

One of the more important promotional motives behind this project is the possible sale of records to new customers notes Allen. People who frequent some of the more upper-

(Continued on page 82)

Funny, Funny: Dupers' Pleas Skip the Truth

NEW YORK—Did you know that MCA Records and English Decca are subsidiaries of EMI? Or that Al Gallico Music is an EMI publishing affiliate?

These allegations and others of equal accuracy are currently being circulated to members of Congress in a lobbying maneuver by unauthorized tape duplicators to influence the course of the Copyright Revision Bill.

A 12-page brochure distributed to legislators by a "spokesman" for the Independent Record and Tape Assn. asks House members to consider three proposals to counter what it terms a "monopoly" by music conglomerates.

In one, it asks that copyright in records be limited to a single 28-year term. But after the first five years, if a record has sold more than 500,000

(Continued on page 82)

Woman Buys Bell Studios

By ROBERT SOBEL

NEW YORK—Bell Sound Studios, a subsidiary of Viewlex Inc., has been sold for \$250,000 to Sandra Brown, executive and head of Multi-Media Education, publishing house and programmer for educational publishers.

Ms. Brown is the sole owner of Bell Sound. She says she envisions keeping the same staff of some 25 employees. She has, moreover, added three saleswomen, and says that Bell will expand on its outside custom recordings of spoken word material, specifically in the educational and instructional fields.

The executive claims she has already added some new clients in the educational field since her takeover a few weeks ago. MultiMedia Education, founded by Ms. Brown, publishes The Executive Woman, a \$20-per-year newsletter for women in business, and Kids, magazine written by and for children under the age of 15. The firm also sets up programs that utilize cassettes, filmstrips and print to help early elementary-level children learn the alphabet.

Although initial client expansion involves educational material, Bell

(Continued on page 8)

Country Fest In U.K. a Winner; SRO Both Nights

LONDON—The Seventh International Festival of Country Music, as in previous years, proved once again that country music has its own rightful place with the British music industry.

While the two evening performances March 29-30 displayed that the music contained a considerable range of sounds—and none related to the old images—the exhibition area around the Empire Pool showed itself to be a very important buyer's market.

The recording companies took the majority of stand space, with RCA, EMI, CBS, United Artists, Anchor, Pye/Precision Tapes and Shannon Distributors all having product available and reporting exceptionally brisk sales whenever an artist appeared for frequent autograph

(Continued on page 80)

Stax Settles Suit Vs. CBS, Seeks New Distribution

By WALTER DAWSON

MEMPHIS—Stax Records and CBS have reached an out of court settlement of their suit over CBS distribution of Stax, spokesmen for the two companies said last week.

CBS agreed to relinquish its distribution of Stax product provided that Stax repays its debt to CBS by August 31, 1976. The debt amounts to several million dollars, including a \$6 million loan made as an inducement for Stax to sign the 1972 distribution contract.

CBS, however, has agreed to cut the debt in half if it is paid by the 1976 deadline, says Stax attorney Michael Pleasants.

In return, as part of repaying the debt, Stax has given CBS a \$4.26 million record inventory stored in CBS's warehouses. Pleasants says the total of Stax debt to CBS had not been computed, and that if the debt is not paid back by August 31, 1976, then CBS has "the option but not the obligation" to resume the distribution agreement.

Stax officials say they are undecided about the company's future distribution system. In a statement, a Stax spokesman says, "Stax has re-

(Continued on page 82)

RCA APPEALS RICH ORDER

NEW YORK—RCA Corp. has appealed the preliminary injunction order granted in U.S. District Court here March 21 to Charlie Rich and CBS Inc. that prohibits the sale, distribution and advertising of LPs or tapes of the RCA release "Charlie Rich—She Called Me Baby," bearing a current likeness of the artist on the cover.

"It is currently before the Court of Appeals and a decision is expected shortly," says an RCA spokesman.

In the order signed by Judge Lloyd MacMahon, RCA also is enjoined from advertising the release as a "new" album or recording. At issue, in what could be a precedent-setting action, is the fact the album contains authentic songs recorded by Rich some 10 to 14 years ago.

The judge agreed with plaintiffs'

(Continued on page 82)

TED Mulls Software 'Repeatability' a Videodisk Factor

By STEPHEN TRAIMAN

NEW YORK—The TED videodisk system already is coming to grips with the key consumer software factor in Germany, Switzerland and Austria nearly two years before either MCA/Philips or RCA hope to begin limited distribution of their competing vidisk systems in the U.S.

And as Leo Hofberg of London Records, who handles TED interests (AEG Telefunken/British Decca) in the U.S., points out emphatically, "We're pioneering for the industry in the area of software. In the next six months we hope to gain the first insight via sales as to what consumer software needs are in the new medium."

Noting that the fundamental factor in the success of any home software is "repeatability," he draws the analogy to the music disc or tape "where you can almost always discover something new when listening again. What bothers me is that films are created for a one-time mass au-

dience showing while TV is an individual medium. Most films are eventually seen free on TV, so why pay?" he asks.

He makes the point that any software in the initial stage will have a novel effect that quickly wears off. "You must have repeat business based on a steady availability of fresh, creative product at the point of sale," he emphasizes. "Using the audio LP break-even point of at least 10,000 sales, the future profitability of videodisk software is vitally dependent on market penetration of the hardware."

(Continued on page 37)

Business And the Economy

As Product Goes, So Goes Licorice Pizza

By DAVE DEXTER JR.

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

LOS ANGELES—"If the records we get are really good, as they have been these past few weeks, then we have no reason to fear that business will deteriorate below the danger point."

Jim Greenwood of the 13-store Licorice Pizza retail chain here exudes optimism as he discusses business and the economy.

Next month, he points out, Licorice Pizza will open its 14th store, in suburban Torrance, and before the end of October Greenwood confidently anticipates the unshuttering of "at least three and possibly five" additional locations in the Southern California perimeter.

"The key," he confides, "is efficiency. We have pared away the fat and gristle in the last six months. We are eliminating waste. We haven't been forced to terminate any em-

(Continued on page 8)

Crisis At Hand For Discos In South Fla.

Field Is Overcrowded, Money's Short—Crane

By SARA LANE

MIAMI—"The next six months are going to be the most critical period in discotheque operations in South Florida," says Bo Crane, discotheque consultant.

"Between Miami and Fort Lauderdale, there are at least a couple of hundred discotheques—many of them clubs which once had live music, but couldn't afford to pay salaries to musicians, so they went into a disco operation.

"I don't think you can call these full-fledged discotheques even though they operate on the same premise with records and a disk jockey."

But, Crane continues, "there are only so many dollars to be spent and too many discotheques could cause some to fold. Of course, this is totally dependent on future economics."

Discotheques have been building steadily for the past two years in South Florida and began to pick up steam about a year ago. Four new ones are opening within the next week in Miami; Scamps and The Honey Bear in Coco-

nut Grove, Quinns in Coral Gables and The Left Guard Club in mid-Miami.

"I call myself a discotheque consultant," says Crane, whose company, BOK Music Productions, includes anything and everything to do with music.

Crane, who received his Masters Degree from the University of Miami in theory composition and arranging, feels that it is imperative to have a music background before embarking on a discotheque career.

"I still go to the Eastman School of Music in the summer for courses in arranging," he explains.

His business background also includes a tour of duty as a professional musician (bass guitar) and disk jockey and music director at a local radio station. Although none of the disk jockeys he has hired has a radio background, he claims they are "music freaks who have been hanging around discotheques or working for record distributors and know music from A to Z. As a result of this background, it's not

hard to train them in the mechanics of mixit music and seguing records—it comes naturally."

Crane puts out a biweekly "Disco Report" on the top 25 tunes being played in South Florida discotheques as well as a dozen or so hot new items. He also installs sound systems, hires and fires disk jockeys and buys software for his four clubs: The Mutiny and Widow McCoy, Marina Bay club, Fort Lauderdale and the soon-to-be opened Left Guard.

"I prefer private clubs because the customer can sit back and relax, and most serve food. When I take on a new account I'd rather work with the established places because I'm sure of getting my money."

Crane works with no set playlist. The policy he sets for club owners is to give the audience what it wants, adding new product as warranted and watching for audience reaction.

He does not see himself as a "glorified route man" for jukeboxes. "When it comes right down to it, in most places the jukebox or prere-

(Continued on page 57)

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Product Manager System Grows UA Latest To Adopt Control Developed By Columbia

By NAT FREEDLAND

LOS ANGELES—United Artists Records' recent move to a product manager system is the latest switch-over to a method of controlling artist merchandising that has become increasingly prevalent throughout the record industry since Columbia first developed it some ten years ago.

UA hopes to cut down overtime on rush-release album situations via product manager coordination, says sales vice president Sal Licata. Dividing product manager duties for UA's roster of some 40 artists are UA's former FM promotion specialist Billy Roberts and former a&r utility man Greg Lewerke.

"We've already tightened up communications between departments about upcoming releases better than ever before," says Licata. "Having someone at the label to handle each artist as an overall account gives us a much stronger understanding on the effectiveness of specific merchandising campaigns."

Columbia, whose Bruce Lundvall first pioneered product managership about ten years ago, currently has seven fulltime product managers in

New York and Los Angeles reporting to departmental director Arma Andon and servicing a roster that averages 150.

West Coast merchandising administrator Ron Oberman says, "There's no doubt that CBS product managers are key people at the company, catalysts of individual album campaigns. They get involved before the product leaves the recording studio and work with the manager on everything from the artist's overall career plan to the planning of store merchandising efforts."

As generally defined, a product manager is a label staffer assigned to coordinate all merchandising concepts and execution for a specific record or artist.

RCA has had product managers five years. Marketing vice president Jack Kiernan now supervises five New York product managers and a country specialist in Nashville.

Thus in New York, RCA has two contemporary rock specialists and one manager each for soul, classical and pop-MOR. The company credits product manager coordination

with a major role in breaking David Bowie.

RCA spokesman Herb Hellman says, "Product managers have proven invaluable here for meaningful marketing campaigns and follow-through."

At Warner Bros., Don Schnitzerle, label management executive director, says, "We started off with general managers for Warner and Reprise. Then the system gradually evolved along with the company's needs to something much more closely resembling a product manager system."

Ron Goldstein and Mike Oliveri, with the title of general managers, divide up the WB roster with Schnitzerle, who also serves a share of artists directly aside from administering the program. "In a big company like Warner you must have some person responsible for overseeing the entire perspective of each artist's career development," says Schnitzerle. "It's very similar to the account executive who is assigned to serve clients at an advertising agency."

Female Country Acts Succeed In 8 Ratio

By BILL WILLIAMS

NASHVILLE—The ratio of female country singers on the Billboard country chart this week is almost exactly proportionate to the number of female artists on the major labels, a study shows.

The survey of rosters also demonstrates a sharp cutback on the part of many labels from the number of artists carried a year ago. In some cases it amounts to as much as 25 percent.

Labels surveyed are: Columbia,

Epic, Monument, ABC Dot, MGM, Mercury, United Artists, Warner Bros., ABC, Playboy, RCA, Avco, Hickory, Capitol, GRC, GRT, 20th Century and Barnaby.

The study shows 263 country artists under contract to these labels at the present time, with 68 of them female. That is an approximate ratio of three-to-one. The Billboard country chart this week shows an exact three-to-one ratio, 75-to-25, male over female.

Taken individually, most of the labels are very close to that identical ratio on individual rosters.

Although this has changed appreciably from 10 years ago, there has been little change in the past five years in the male-female ratio. At this time in 1970, for example, 17 of the 75 listed positions on the country charts were those of female artists

(Continued on page 60)

150 GATHER IN LAS VEGAS

Gospel Leaders Project 8th Convention

By HAROLD HYMAN

LAS VEGAS—With an avowed goal to perpetuate black gospel music, some 150 members of the board of directors of the Gospel Music Workshop of America met here to plan their eighth annual convention slated for New York next August.

Headed by its founder and president, the Rev. James Cleveland, the board waded through three days of business meetings designed to make the New York convention flow smoothly for eight solid days at Madison Square Garden with some 10,000 persons expected.

Cleveland himself is a bright star in gospel, earning a Grammy for Savoy Records with the album "In The Ghetto."

His latest album, "To The Glory Of God," was introduced by Savoy president Fred Mendelsohn during the local workshop sessions. In it, Cleveland is accompanied by the Southern California Community Choir and uses a string background for the first time.

The Las Vegas meeting included separate sessions of its eight auxiliary branches and the Gospel Radio Announcers Guild of America headed by Al "The Bishop" Hobbs, a leading gospel disk jockey on WTLC-FM, Indianapolis.

"Gospel charts are only now beginning to appear and it's our one wish to have the music take its rightful place as a true art form," Cleveland says.

Present for the gospel radio announcers meeting was the Rev. M. E.

Purdy, of KRDO, Colorado Springs. He chided fellow disk jockeys for playing what sells and not necessarily what is good gospel.

"Your listeners deserve the very best you can offer them. A group might have a great song but if technical aspects of the record are not tops, we should not subject our listeners to that," he asserted.

The local workshop meetings were mere preliminary for the workshops, gospel music classes and concerts to be held at the New York convention.

Some 2 classes will be held in such academic areas as bible, music history, business opportunities in music, choir administration, choir orientation and decorum, choral direction, composition, harmony, piano, sight singing, ear training, religious choreography, religious drama, hymnology, orchestration, organ and basic theory.

Cleveland, who chaired the Las Vegas session, emphasized the objectives of the organization:

"We'd like to show our craft in its best possible light. We can do that by making gospel singers technically better. That's the reason for the annual convention and this workshop," he said.

The convention itself promises to be gigantic. Said Cleveland: "We will have a mammoth musical each night, climaxing with a national mass choir musical featuring new songs from promising composers and with more than 3,000 voices."

He added that many "notable

professional artists will attend and we will videotape the entire week of events."

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3 Convicted In Michigan On Govt. Piracy Charges

DETROIT — The recently stepped-up campaign by the FBI and the U.S. Attorney's office in the eastern part of Michigan against tape pirates has paid off with three convictions.

Bertram Gene Feldman of 14261 Hart St., Oak Park, Mich. pleaded guilty March 18 in U.S. federal court here on one count of selling unauthorized tapes. He used his home as base. In another case, Sara DiGiovanni, a principal of Mr. Tape, Oak Park firm, entered a guilty plea on Feb. 21 on counts of selling, manufacturing and conspiring to sell unauthorized tapes.

In the third case, Frank Bernard Katz, also of Oak Park, pleaded guilty to copyright infringement as manufacturer and seller of unauthorized tapes.

AH three were convicted after hearings conducted by Judge Bar-

bara Hackett, who reserved sentencing.

In other action, the same U.S. attorney's office, headed by Ralph Guy, issued and executed a search warrant on Cannon Radio and TV Service, 3031 S. Fort St., Detroit. Some 5,000 tapes and blanks, in addition to reproduction machinery, were seized.

Regarding the recent Justice Dept. interpretation on unlicensed copyrighted material produced prior to Feb. 15, 1972, Kenneth Haber, assistant U.S. attorney in Michigan, says that the office has alerted various manufacturers on the new Justice view.

He says too that the office is taking steps to ensure that manufacturers outside "our district do not violate or ship such tape recordings into our area."

Executive Turntable

Eddie Lambert, general manager of Haven Records, moves up to vice president in Los Angeles. He intends to be active in acquiring artists and in maintaining liaison with independent producers. . . . The newly created position of assistant to president Jerry Moss of A&M Records has been filled by David Dashev, a poet, editor, writer and publicist who has been managing the Persuasions.

★ ★ ★

Tom Rogan named assistant director of national promotion for Roulette Records. Previously, to this he was East Coast promotion coordinator for Motown Records. . . . Joshua Feigenbaum named director of artist development for Arista Records. . . . Murray Kahn, formerly vice president of Al Paul Lefton in New York, is now handling advertising for Duotone, record and tape accessory manufacturer in Miami. . . . Abie Sussman appointed associate art director for Atlantic Records. . . . Wendell Bates set as regional promotion manager for Polydor/MGM Records. . . . Mervin Baranick appointed vice president of British Industries, a division of Avnet. . . . Tim Wiperman named general manager of Warner Bros. Music's Nashville offices. Assisting him is Becky Pritchett.

★ ★ ★

Frank W. Novak promoted to assistant general manager of Panasonic's communications division. . . . W. Clay Matthews elected president and chief operating officer of Bell & Howell. . . . Robert M. Fried appointed marketing director, Eric S. Peterson named marketing manager, James Tann appointed product planning director, W.H. Slavik appointed director of new product development, and G.J. Gearson named major accounts marketing manager for the "Home Entertainment division of Rockwell International's Admiral group.

The William Morris Agency has been joined, in its Nashville office, by veteran booking agent John McMeen, who was recently vice president of the Shortly Lavender Agency. Carol Sidlow is promoted to the personal appearance department in the Morris Beverly Hills offices. . . . Long prominent in the recording industry, Jesse Kaye has joined Irving Mills' new firm, Around the World In Music, as general manager. . . . Chester Sliva set as sales manager, Minneapolis, for W/E/A Corp. Sliva had worked as a salesman in Chicago since 1971.

★ ★ ★

Donald Perry named vice president and group executive of General Electric's Industrial Sales division. . . . Ron Jehnsen resigned as director of Electric Lady Studios. . . . Jerry Stevens appointed Midwest regional marketing coordinator for General Recording Corp. . . . Mike Galloway named producer at Smithville (N.J.) Music Theatre.

★ ★ ★

Martin Kirkup has been named East Coast director of publicity, in New York, for A&M Records. Lenny Bronstein is the new West Coast regional special projects representative for the label and Rich Galliani becomes San Francisco promotion representative for A&M. . . . Capitol Records set Paul Ahern as its national FM promotion director. . . . John Foley takes over as promotion manager for MCA Records in the Carolinas and Tim Walter assumes promotion responsibilities in MCA's Detroit offices.

★ ★ ★

Ron Kass has resigned as managing director of Warner Bros U.K. His successor is former Beatles publicist Derek Taylor, the company's director of special projects.

At press time, Kass was on holiday in Spain, but will announce his plans shortly. It is understood that he will be dividing his time between London and the U.S.

The decision of Kass to terminate his position at WB has been rumored around the industry for several months and was finalized last week following meetings in Los Angeles between WB chairman Mo Ostin and president Joe Smith. Kass joined WB following spells as head of Apple Records and MGM Records.

Taylor, another former employee of Apple Records, worked for several years in the U.S. before his return to England to join WB. As well as handling special projects for WB, Taylor has also been working as an independent producer and has been responsible for albums by Nilsson, Peter Skellern, Philip Vanessa and George Kelly.

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Bolling Stone Award, Most
Promising Artist of 1974;
Billboard Award, Top New
Female Vocalist; Record
World Award, Top New
Female Vocalist.

**Minnie Riperton
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Take A Little Trip/Seeing You This Way



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Vol. 87 No. 15

General News

Toscanini Heirs & RCA Take On 2 Labels In Court

By IS HOROWITZ

NEW YORK—The estate and heirs of Arturo Toscanini and RCA are seeking a permanent injunction against two record companies and a Texas society to prevent further distribution and marketing of records taken from broadcasts conducted by the maestro.

Action, filed in New York Supreme court here March 20, in one instance refers to a seven-record set of the Beethoven symphonies manufactured by Olympic Records and distributed by Everest, which were taken from 1939 Toscanini broadcasts with the NBC Symphony Orchestra.

In another, the plaintiffs seek to

enjoin Vox Productions from selling a set of Brahms symphonies performed with the Philharmonia Orchestra, and the Brahms Requiem with the NBC ensemble.

All titles mentioned in the suit were acquired by the respective record labels from the Arturo Toscanini Society, an organization located in Dumas, Tex. The society is also a defendant.

While Olympic is currently acting under the restrictions of a temporary restraining order, Vox has voluntarily ceased production and sales until the matter is resolved by the court. A hearing in supreme court

(Continued on page 36)



Hohner photo

REALLY BIG SOUND—British blues man John Mayall's harmonica playing got a big boost when M. Hohner Inc. presented him with "world's largest harmonica" in recognition of his contributions to harp playing.

2-Day Sessions Probe Start Of Intl Jazz Assn.

LOS ANGELES—An organizing meeting to launch the World Jazz Assn. took place Friday and Saturday (4-5) at the Sheraton Universal Hotel, with attendees from London, New York, San Francisco, Milwaukee, Washington, D.C., Chicago, Denver and Detroit.

Nearly 100 professionals in various facets of show business, from broadcasters to managers to retail operators, attended the 9 a.m. to 5 p.m. sessions.

Among the items on the agenda were a legal charter, intent of the organization, formation of a constitution, election of officers, finances, fund-raising projects (LP and TV special), broadening of radio coverage, development of a hall of fame, public relations campaigns, newsletter and member benefits, international projects (in liaison with overseas jazz groups), educational project (liaison with the National Assn. of Jazz Educators) and development of a museum.

Setting up the meeting were Hal Cook, Bob Summers, Paul Tanner and Monk Montgomery. Complete details of the meeting will be published next week.

N.J. Gov. Urges Repeal Of State Fair Trade Laws

By RADCLIFFE JOE

TRENTON, N.J.—The growing army of fair trade dissenters in New Jersey have found a champion in Gov. Brendan Byrne, who on Monday (7) will introduce a bill to the State Legislature seeking repeal of the 37-year-old fair trade act.

The governor's bill is part of a sweeping legislative package designed to reform New Jersey's consumer protection laws and reduce prices for essential goods and services.

Although a similar bill died in the New York State legislature two years ago, a new measure to repeal its fair trade law recently passed overwhelmingly in the Assembly and is expected to get Senate approval soon. Gov. Hugh Carey has said he will sign repeal into law.

Meanwhile, Gov. Byrne's bill comes at a time when federal agencies (FTC and Justice), and Congress are pushing for a total repeal of all fair trade statutes. Anti-fair trade feeling reaches even into the White House. In January Pres. Ford went on record urging an end to fair trade.

The Senate's bill was introduced by Edward Brooke (R., Mass.), who argues that the tenor of the times, and the need to lower consumer prices, has made price maintenance by fair trade laws or any other anachronism (Billboard, March 1.).

In the House of Representatives, the judiciary subcommittee on monopolies and commercial law has begun hearings on several fair trade

(Continued on page 94)

N. O. Women Display Wild Spirit Hustling Music \$\$

NEW ORLEANS—The spirit of the Crescent City is far from moribund, particularly when it comes to music.

More than 100 women here are drumming up a storm of donations which they believe will lower the annual operating deficit of the New Orleans Philharmonic-Symphony Society by "at least \$100,000."

The younger women, all members of the orchestra's Junior Committee, will present an "Opus Ball" April 26 at the Fairmont Hotel at which time

Elektra/Asylum Sets Own Record

LOS ANGELES—Elektra/Asylum has set its all-time for records on the Billboard charts, with 14 albums on the Top LPs, three singles on the Hot 100 and three country chart singles.

Remarkably, every pop album released by E/A in 1975 is on the Billboard chart. The label's chart album artists include Judy Collins, Joni Mitchell, David Gates, Mickey Newbury, Harry Chapin, Eagles, Queen, Linda Ronstadt, Jackson Browne, Bread and Orleans. Chapin and Queen also have singles on the Hot 100 along with Tony Orlando & Dawn.

Coming soon on E/A are new albums by Orlando & Dawn, Carly Simon, Linda Ronstadt, Chapin, Eagles and Souther-Hillman-Furay. Also upcoming are the E/A debut albums of former Creedence Clearwater leader John Fogerty, the new Rowan Brothers group, Steve Goodman and Albert Brooks.

the winner of a \$15,000 Mercedes-Benz sedan will be announced. Only 200 chances will be sold, Mrs. Rodney Davis says, adding that each chance costs \$100. "But look at the odds," Mrs. Davis enthuses.

Olga Smoak is chairlady of a 1975 Book Fair which opens April 16 for five days. Not only books but sheet music, doubloons and picture frames are sold with all proceeds going to the orchestra. The girls even auction off wine to enhance the orchestra's depleted coffers.

Other enthusiastic women take turns hosting "Bach luncheons" at private homes.

Still another funds-raising effort centers around the local Encore Shop in the ICB Shopping Center. All used clothing is donated, much of it by the New Orleans 400 set, and every nickel rung up goes into the music fund.

There's more excitement this spring about classical music than ever before, probably because Werner Torkanowsky, conductor, and the orchestra have lined up names like Isaac Stern, Michael Ponti, Eugene Fodor, Andre Watts and Beverly Sills as guest artists for the 1975-76 season beginning next September.

Nashville Gets A Jobber-Pub For First Time

NASHVILLE—The opening of a nationwide sheet music and music book jobber and music publisher, the first of its kind here, has been completed by Robert E. Bryan, a veteran in this and other facets of the music business.

The new jobber, known as SEMS, Inc., will warehouse music publications that account for some 90 percent of industry sales here.

He says service to retail accounts within a 25-state area will be on a three-day basis, which he claims is 10 days quicker than other sheet music jobbers.

SEMS will carry top-selling books and sheet music of all the major publishers, and will publish and distribute books and sheet music to other jobbers in the U.S.

Currently, five music books and 29 individual music sheets are in the process of publication by SEMS.

Bryan, a stockholder and president of the organization, formerly was vice president and general manager of Jim Beck Music-South in Atlanta; worked prior to that with Hansen Publications; and was a branch manager of Handleman Co., in Alexandria, Va., and Miami.

HOT HENRY IS STEPPING OUT.

Without the benefit of a single or a tour, Henry Gross' new album, "Plug Me Into Something," is getting picked, played, and plugged into all over the country. And it's already 33 with a bullet and climbing fast.

Now there's a single:

"ONE MORE TOMORROW"

(Cat. 1682)

HENRY GROSS



PLUG ME INTO SOMETHING

And a tour:

April 7
COLISEUM - Jacksonville, Fla.
April 8
AUDITORIUM, Mobile, Ala.
April 9
LSU ASSEMBLY CENTER,
Baton Rouge, La.
April 10
UNIV. OF MISSISSIPPI
(Coliseum)
Oxford, Mississippi
April 11
HERSCH MEMORIAL AUD.,
Shreveport, La.

April 12
CIVIC CENTER, Monroe, La.
April 13
AUDITORIUM, Austin, Texas
April 14
MEMORIAL COLISEUM,
Corpus Christ., Texas
April 17
DUTCH COUNTY COLISEUM,
Oletha, Texas
April 18
TAYLOR COUNTY
COLISEUM,
Abilene, Texas

April 19
HOFHEINZ PAVILION,
Houston, Texas
April 20
MEMORIAL AUDITORIUM,
Dallas, Texas
April 22
ARENA, San Antonio, Texas
April 23
CIVIC CENTER COLISEUM,
Amarillo, Texas
April 24
MEMORIAL AUDITORIUM,
Lubbock, Texas

April 25
CIVIC CENTER, El Paso, Texas
April 26
ANDERSON GYM,
Albuquerque, N.M.
April 27
TEMPE STADIUM, Tempe, Ariz.
April 28
CONVENTION CENTER,
Tucson, Ariz.
May 1
CONVENTION CENTER,
Las Vegas, Nevada

May 2
THE FORUM,
Los Angeles, Calif.
May 3
SPORTS ARENA,
San Diego, Calif.

May 4
STADIUM,
Santa Barbara, Calif.

Produced by Terry Cashman
and Tommy West
A Gross Eupps Production

Henry's getting hotter. On A&M.

NIRCA Group Proposing To Halt Industry Rip-Offs

NASHVILLE—"Although I dislike the word 'union,' that may be the best way to describe our organization," says Tony DeRozziana, national director of an organization formed here known as National Independent Record Company Alliance (NIRCA).

DeRozziana, a native of Boston who has "been involved in the music business, mostly in production, for 11 years," says plans call for establishing regional offices of NIRCA in New York, Los Angeles, Chicago and Atlanta.

"Too many people have been ripped-off or burned in this business," he says, "and our basic purpose is to put a stop to it. The rip-off has in-

cluded producers, record companies and others."

DeRozziana contends that independents don't stand much of a chance today unless they band together. "We can offer the advantage of being in touch with each other, the small companies, and can expose the talent which deserves to be heard."

His contention is that, while the small labels cannot establish identification on their own, use of the NIRCA label over and over again will "get that one name in the minds of the music directors and others, and by sending them only good product we will get recognition."

DeRozziana, who says he has worked all over the nation, says some of the advantages of the organization are these: getting record pressing done at cost, and pressing only those records which are necessary for promotional purposes; setting up 35 key independent distributors; a list to the membership of everyone to whom a record is mailed; a photographic arrangement (through ABC) whereby a lesser cost can be obtained; co-op advertising with a "NIRCA presents" approach for multiple advertisers appearing on a full-page rather than fractional purchases, and a constant exchange of information among the membership.

DeRozziana says he currently has 14 companies under contract, and that his phone "has been ringing off the wall."

BMI's Anton New CCC Pres.

LOS ANGELES—Ron Anton, vice president and West Coast director for BMI, has been elected president of the California Copyright Conference (CCC) here.

Other officers include: Jay Cooper, attorney, vice president; Terri Fricon, general manager, Shine Music, secretary; Molly Hyman, publisher, assistant secretary; and Bernard Brody, music clearance executive, treasurer. The new board of directors is: Jesse Kaye, MGM Studios; Karen Hodge, assistant general manager, Jobete Music; Jay Lowy, freelance publisher representative; Madelon Baker, publisher and recording studio owner; Malcolm Beelby, Paramount library; Barbara Brunow, Copyright administration manager, 20th Music; Donald Kahn, publisher; and Tommy Wolfe, songwriter.

Licorice Pizza

• Continued from page 3

ployees although it's true that our profit margins are being squeezed hard.

"Some of our hourly workers in operations and buying have, in fact, been given pay raises. And for all the gloomy reports and predictions we are up slightly over the same period in 1974. But make no mistake, we must work at it.

"Albums by the Led Zeppelin, David Bowie, John Denver, Gordon Lightfoot and Robin Trower in the last month or so unquestionably have given Licorice Pizza grosses a concerted, undeniable boost. That's really what it comes down to; if the product is there then our business is good."

Greenwood says his chain experiences no seasonal slump in the summer months and he doesn't expect a lull this year.

"Our most difficult periods," he says, "come in January-February and again in September-October. But there again it boils down to product available. If the right albums are released then there isn't any lull at any time of year."

Greenwood says Licorice Pizza isn't running any special promotions, or featuring special prices, other than those the chain normally conducts. And its new San Diego store, opened just a month ago, is off to a satisfactory start "just about the way we projected it would go."

The Licorice Pizza chain is six years old.

Bessie Book Due

NEW YORK—"Bessie Smith: Empress Of The Blues," songbook on the noted singer, has been published by Schirmer Books and will be on the market Tuesday (15).

The folio contains a biography, photos, musical analysis and discography plus many songs authored by the singer and hits written by other songwriters. Frank Music produced the book. It will be released by Walter Kane & Son.

Woman Buys Studios

• Continued from page 3

Sound will continue to seek accounts from all the music fields. Viewlex will continue to use the facilities for its internal requirements, a spokesman says.

Viewlex has been financially troubled for some time (Billboard March 29) and recently began consolidating its activities to concentrate on Buddha Records and its pressing operations. The firm recently appointed a new president, Andrew Galef.

Market Quotations

As of closing, Thursday, April 3, 1975

| 1974 | | NAME | P-E | (Sales 100's) | High | Low | Close | Change |
|--------|--------|--------------------|-----|---------------|------|--------|--------|---------|
| High | Low | | | | | | | |
| 21 1/4 | 11 1/4 | ABC | 6.3 | 456 | 19% | 18% | 18 1/2 | - 3/4 |
| 5 1/2 | 2 | Ampex | 5.0 | 248 | 5% | 4% | 4% | - 1/2 |
| 3 1/4 | 1 | Automatic Radio | 22 | 7 | 2% | 2 1/2 | 2 1/2 | - 1/4 |
| 9 1/4 | 4 1/4 | Avnet | 3.1 | 392 | 6% | 6% | 6% | - 3/4 |
| 25 1/2 | 9 | Bell & Howell | 5.3 | 260 | 14% | 14% | 14% | - 1% |
| 45 1/2 | 25 | CBS | 11 | 1176 | 45 | 45 | 45 | - 1/4 |
| 7 1/4 | 1 1/4 | Columbia Pic. | 26 | 1676 | 7% | 6% | 6% | Unch. |
| 3 1/4 | 1 1/4 | Craig Corp. | 3.1 | 31 | 2% | 2% | 2% | - 1/4 |
| 52 1/2 | 17 1/2 | Disney, Walt | 28 | 2233 | 47% | 45 1/2 | 47 1/2 | + 2% |
| 3 | 1 1/4 | EMI | 6.7 | 480 | 2% | 2 1/2 | 2 1/2 | Unch. |
| 32 1/2 | 18 1/2 | Gulf & Western | 4.0 | 290 | 31% | 29% | 29% | - 1 1/4 |
| 8 1/2 | 2 1/2 | Handleman | 14 | 69 | 5% | 5% | 5% | - 1/4 |
| 12 1/2 | 5 | Harman Ind. | 3.3 | 64 | 10% | 10 | 10 | - 3/4 |
| 7 1/2 | 2 1/2 | Lafayette Radio | 5.4 | 49 | 4% | 4% | 4% | - 3/4 |
| 18 1/2 | 11 1/2 | Matsushita Elec. | 9.9 | 11 | 18% | 18% | 18% | + 2 |
| 50 | 19 1/2 | MCA | 7.2 | 913 | 50 | 48% | 48% | + 1 1/4 |
| 35 1/2 | 9 1/2 | MGM | 7.1 | 890 | 15% | 15% | 15% | + 1 1/4 |
| 80 1/2 | 43 1/2 | 3M | 18 | 4521 | 51 | 48 | 48 | - 3% |
| 8 1/2 | 1 1/4 | Morse Elec. Prod. | - | 53 | 2% | 2% | 2% | - 1/4 |
| 61 1/2 | 32 1/2 | Motorola | 19 | 222 | 51 | 49% | 49% | + 3/4 |
| 23 | 11 1/4 | No. Amer. Phillips | 6.8 | 255 | 19% | 18% | 18% | + 3/4 |
| 19 1/2 | 5 1/2 | Pickwick Intl. | 6.6 | 288 | 15 | 14% | 14% | - 3/4 |
| 6 1/2 | 2 | Playboy | 7.2 | 23 | 3% | 3% | 3% | - 1/4 |
| 21 1/2 | 9 1/2 | RCA | 10 | 1823 | 15% | 15% | 15 1/2 | - 1 1/4 |
| 10 1/2 | 4 1/2 | Sony | 26 | 3622 | 10% | 9% | 9% | + 3/4 |
| 25 | 8 1/2 | Superscope | 2.9 | 114 | 13% | 12% | 13 | - 1/4 |
| 32 1/2 | 10 | Tandy | 11 | 597 | 32% | 32% | 32 1/2 | + 1/4 |
| 6 1/2 | 2 1/2 | Telecor | 4.7 | 40 | 5% | 4% | 4% | Unch. |
| 4 | 1 1/4 | Telex | - | 492 | 2 | 1% | 1% | - 1/4 |
| 2 1/2 | .08 | Tenna | 14 | 19 | 2.10 | 2.08 | 2.10 | + .06 |
| 10 1/2 | 5 1/2 | Transamerican | 13 | 1059 | 9 | 8% | 8% | - 1/2 |
| 9 1/2 | 4 1/2 | 20th Century | 9.8 | 974 | 9% | 9% | 9% | + 1/4 |
| 18 1/2 | 6 1/2 | Warner Commun. | 5.0 | 369 | 12% | 12% | 12% | - 1/4 |
| 31 1/2 | 9 1/2 | Zenith | 27 | 351 | 17% | 17% | 17% | - 3/4 |

As of closing, Thursday, April 3, 1975

| OVER THE COUNTER* | VOL. | Week's | | | OVER THE COUNTER* | VOL. | Week's | | |
|-------------------|------|--------|-------|-------|-------------------|------|--------|-------|-------|
| | | High | Low | Close | | | High | Low | Close |
| ABKCO Inc. | 1 | 1 1/2 | 1 1/2 | 1 1/2 | Schwartz Bros. | 0 | 3/4 | 3/4 | 3/4 |
| Gates Learjet | - | 5% | 5 1/2 | 5 1/2 | Wallich's | - | 1/4 | 1/4 | 1/4 |
| GRT | - | 1 | 3/4 | 3/4 | Music City | - | 3/4 | 3/4 | 3/4 |
| Goody Sam | - | 2 1/2 | 2 1/2 | 2 1/2 | Kustom Elec. | 14 | 2 1/2 | 2 1/2 | 2 1/2 |
| Integrity Ent. | - | 3/4 | 3/4 | 3/4 | Orrox Corp. | - | 3/4 | 3/4 | 3/4 |
| Koss Corp. | 15 | 5 1/2 | 5 | 5 | Memorex | -4% | 4 1/4 | 4 1/4 | 4 1/4 |
| M. Josephson | 0 | 7 1/4 | 7 1/4 | 7 1/4 | | | | | |

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

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Cable TV—A Novel Vehicle

• Continued from page 1

Jimmy Buffett, Rita Coolidge, the Strawbs, Suzi Quatro, ABBA, Don McClean, Rod Stewart & Faces and Cat Stevens.

"Labels provide us with promotional film footage or we'll videotape original footage ourselves," says Satori. With the latter, the manufacturer has the right to purchase the film following its cable use.

The program itself, "Celebration," is currently distributed to some 60 cable systems. Mostly East Coast systems, they all air the show on "pay" channels, as compared to their public cable services.

Before releasing the show to any given system, Satori receives guar-

antees of at least two airings from each cable operation. Additional airings aren't unusual, either, as Channel "H" here currently shows "Celebration" four times a month.

As the program is on pay television, commercial announcements are not allowed by the FCC.

Song identification and recognition of the artist's label are, though. And, when slide transitions are used between acts a voice over is used to identify both.

While Satori currently distributes the program to 60 systems, (each pays a per-tape fee ranging from \$25-\$95, depending on the number of tapes) the firm is hoping to expand its market for "Celebration" shortly.

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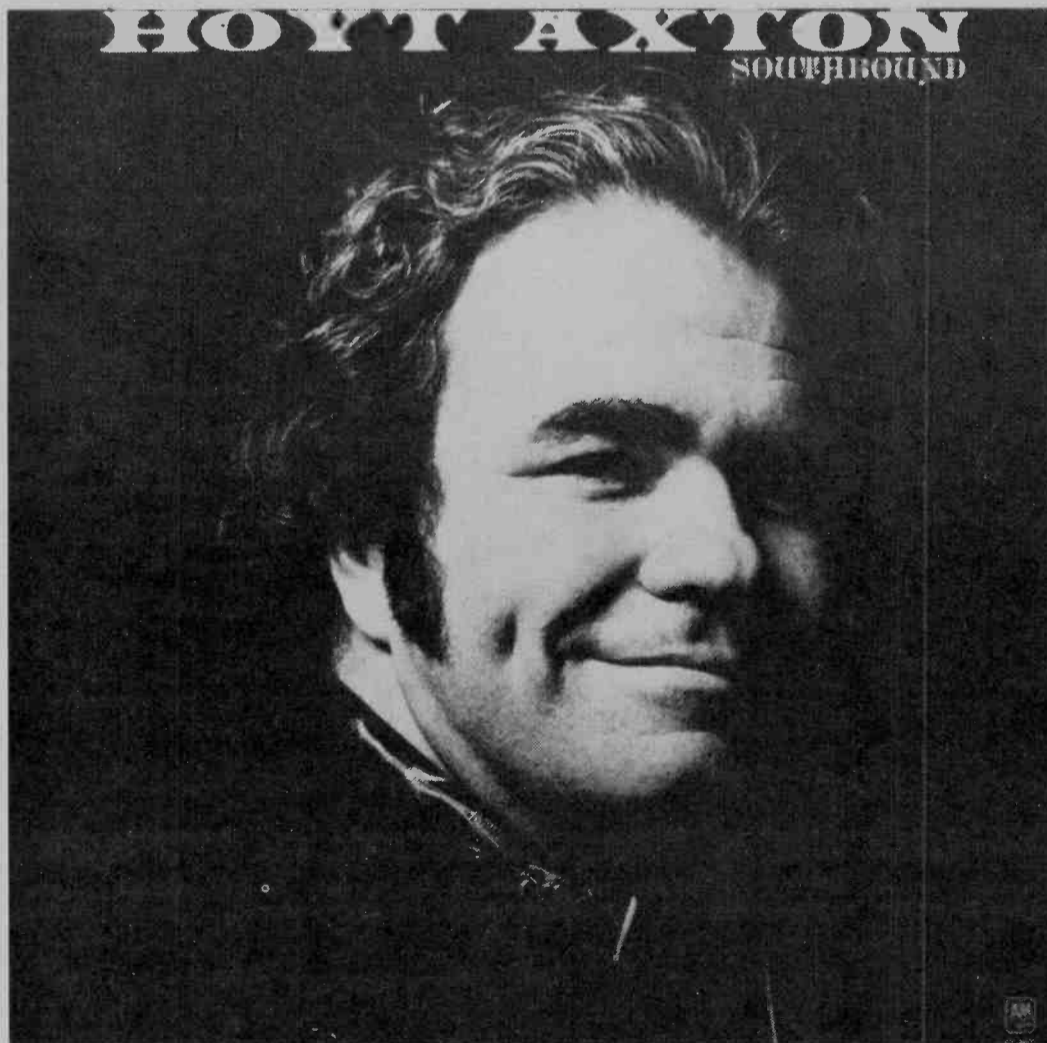
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Major Recording Studios Report No Sag

• Continued from page 1

since the biggest stars are always in demand.

The studios also agreed on the "record business as a depression business" theory, feeling that during a time of tight money, consumers are more likely to purchase records which can be used over and over as a form of home entertainment rather than spend money on vacations or other more extravagant forms of entertainment.

All of the studios say they are continuing to add new equipment as technology improves, recession or not. It is the failure to add new equipment during an economic pinch that will hurt the smaller studios. Some studios, however, are postponing actual physical expansion.

Some studios say that while rate cards have not been lowered, there may be more bargaining than there was several years ago when it comes to selling large blocks of studio time or selling time to the major acts and labels. Most say this is the same kind of bargaining that is going on in every other business now, but one owner says "We have a rate card but I might as well tear it up."

Most large studios also feel that diversification, the ability to handle clients who are interested in something other than rock music (such as commercials, TV, films, mastering) is helping them through less than ideal times.

Some of the studios also say they are having more difficulty than usual in collecting moneys owed

them, even from the big artists. Payment is simply slower than it normally might be.

Breaking things down by area, things seem to be a bit tighter, on the whole, on the East Coast than they are in the West, while Nashville studios say they are surprised by the business they enjoyed during the winter months, usually the slowest time of the year.

In New York, Record Plant owner Roy Cicala says he has held up on building a planned new facility, but that volume business is "as busy as ever. We're doing fewer independent productions," he adds, "but the proved hitmakers still come in on a regular basis. We've gone to 24-track during the recession, but we feel the record business is a depression business."

Electric Lady's Bruce Staple says he is "flexing with the economy. We're not really slowing down, and volume business is as good as ever. The flow in the business in general is still good, and our business so far this year is up from the comparable period last year. Times have been better, but they've also been an awful lot worse."

MediaSound lost money for four years and in the past year has started to make some. "We were up 50 percent last year from 1973 and we're up 40 percent now over the comparable period last year," says executive director Bob Walters. "We've put in new equipment in the past year, we've built and kept a large staff over the past four years and we haven't lost customers, even with the

tight money. As for us, we keep spending because we feel it's necessary and because we feel the economy has to spurt within a few years. And, like most big studios, we're diversified, doing commercial and TV as well as records."

Still, another New York studio spokesman says that most artists and labels are coming in with a "what can you do for me?" attitude regarding rates. "Four years ago we booked at card rates," the spokesman says. "Times were better and there was less competition. The record companies were giving away money. Now, with changing times, we make adjustments for long-term projects."

At Sigma Sound in Philadelphia, Harry Chipetz says things have not slowed down. "Most major studios are cutting major acts," he says, "and these acts are still working. There is a big gap between most of the major studios and most of the smaller ones, but most of the smaller ones should keep going. Music is such a part of our culture that recession or not, music is going to keep on being made and the big acts are not going to stop."

Producer/engineer Howie Albert of Criteria in Miami says the economy has not had a great effect on the studio, except for the mobile unit, which is not being used as much as last year. "But we're still adding improvements to it," says Albert. "You've got to go ahead with expansion. When concerts begin picking up again, we feel the mobile use will pick up. As for the studios, we've got them as busy as ever, the rates and hours are the same and we're happy with the situation."

In Nashville, Norm Anderson, manager of the CBS studios, says business was brighter in the winter than usual, adding that "we have somewhat of an advantage with people from our own labels coming in to record so often. But the custom business has also been big. The big artists are always going to work."

At Woodlawn, one of the chief independent studios in Nashville, president Glenn Snoddy says, "Our business has been good since the

first of the year, with the winter much better than usual. We're expanding now. We're also quite diversified, being in TV, film, mastering, commercials and several kinds of music. If one thing slows up, another can pick up the slack."

A spokesman for another Nashville studio says that "I don't see how the current situation can do anything but hurt the smaller studios. I received a mail flyer from an independent the other day that was virtually giving away time to get sessions."

At Wally Heider's in Los Angeles, studio manager Terry Stark says business is better after this year's opening quarter than it was for the first quarter last year. "The big acts are going to come in anyway," he says, "and we're going ahead with all improvements as needed. The mobile unit use is up as well, and things are running well at our San Francisco studio."

Christopher Stone, co-owner of the Record Plant in Los Angeles, says he is currently building and adds that his business is also up from last year. "Some is simply attrition," he says in explaining the increase. "There are fewer studios capable of operating on a major level. You've got to keep investing, and the mistake some people make is to stop building when the economy gets tight. We built in 1970, which was also a recession period, and we've found it almost better to build in kind of a down period because there is less overall frenzy. As for artists, most of our artists come right from the labels, though a big independent can still do well."

At Sound Lab, Inc., Peggy Steiner says the "fringe clients that might come in during a boom time may not come in now, but the major artists are still coming in on a regular basis. We're still expanding and are in an expansion period now. I think the smaller studios will continue to do reasonably well, getting a lot of the spillover that may have gone to the majors a year ago."

At Sunset Sound, Bill Robinson joins the Nashville group in saying that things were exceptionally busy during the normally slow winter months. "Our gross is at one of its highest points, and the big acts are all coming in as usual. Most come directly from the labels, and even the independents seem to have label money fronting them. We've just finished a new studio, we're operating an average of 20 hours a day and we're continuing to put in new equipment."

"I'd say that 80 percent of our recording is now done in 24-track. We've had no changes in rates or hours, and as a matter of fact, our dollar volume is up because of the cost of 24-track. It's the studios that do not keep up with the economy that really get hurt."

Still, with all the optimistic West Coast talk, there are grumblings that payments are slow, even from the biggest stars and labels. There is also the opinion that small studios have basically been reduced to facilities for demos, and that unless a studio in Los Angeles has or soon will expand to 24-track, it cannot be considered a major.

Studios also feel that if a major roster is not built by now, things can be draggy. "If you're in the position of being a speculative studio now," a source says, "you might as well be betting on the stars."

On the whole, however, the picture for the nation's leading studios in this somewhat less than happy economic situation is not as dark as the picture for many other forms of business around the country.



Joel Whitburn's Record Research Report

Frankie Valli's current hit "My Eyes Adored You" entered the 'record' books last week when it hit the #1 spot in its 18th week on the "Hot 100." No other #1 record in the history of the "Hot 100" charts took as many weeks to hit the #1 position!

Previously, the Raiders "Indian Reservation" and Helen Reddy's "I Am Woman" were co-holders of the record at 16 weeks. It looks as though Frankie may stand alone with this record for many many years.

Remember the Broadway Musical "Yokel Boy" starring Phil Silvers, Judy Canova & Buddy Ebsen which opened on July 6, 1939... Well, this is where our Polish superstar Bobby Vinton's "Beer Barrel Polka" hit originated. In the June 22, 1946, issue of Billboard, appeared this noteworthy article: "No. 1 on Mexico's jukebox honor roll of hits is that lusty American favorite, Beer Barrel Polka. If the Mexicans have their way, the Beer Barrel Polka will live to be a hundred years old." Well, we Americans are now having our way, and the ole Beer Barrel Polka may finally make #1 in America and will indeed live to be 100 years old!

Incidentally, my new "Easy Listening" book is in its final production stages and as a sneak preview I'll tell you now that Bobby Vinton ranks as the No. 4 all-time Easy Listening artist. This may surprise many of you, however, the No. 1 artist will certainly surprise a great many MOR stations and fans. In a few weeks I'll do a complete report on the Easy Listening book, but for now you'll have to wait to find out who is the No. 1 all-time Easy Listening artist.

Trivia Question #3:
Name the only #1 record in history to mention the brand name of a famous American drink (or food) in the song title.

(Answer: "RUM AND COCA-COLA," Andrews Sisters, 1945)

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Seize 43,000 Tapes In a Denver Raid

DENVER—Some 43,000 copyrighted tapes and about 1,700 "pancakes" that had not yet been inserted into cartridges were seized on the premises of LP Products, 5025 E. 39th Ave.

The principal of LP Products, Herbert "Speedy" Newman, previously pleaded guilty in Federal District Court in Albuquerque, N.M., to 45 counts of copyright infringement, for which he was fined \$22,500.

CBS Free To Sue SL Record Rack

NEW YORK—CBS Records has prevented the discharge of a claim seeking damages against Dennis Fromin, owner of the now defunct SL Record Rack, Inc., Los Angeles based one-stop. The suit, filed on the West Coast, arose from a guaranty agreement reached previously between CBS and Fromin.

The court found that a financial statement given by SL and used by CBS as the basis of extending credit and in the selling of merchandise to SL was materially false and misleading in listing certain assets.

The court's decision allows CBS to pursue its previously filed state court action against Fromin. Damages of \$104,569.16 are sought.

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Leo Sayer "Long Tall Glasses" (WBS 8043) #20 with a bullet

America "Sister Golden Hair" (WBS 8086) #59 with a bullet

Gordon Lightfoot "Rainy Day People" (RPS 1328) #61 with a bullet

Seals & Crofts "I'll Play for You" (WBS 8075) #71 with a bullet

Brian Protheroe "Pinball" (CRS 2104) #79 with a bullet

The Beach Boys "Sail On Sailor" (RPS 1325) #87 with a bullet

Billboard Country Charts:

Donna King "Mathilda" #25 with a bullet

Debbie Hawkins "Making Believe" #78 with a bullet

**Just thought we'd warn you.
Warner Bros. Records** 

Justice Dept. Tags Tape Distrib Plea As Frivolous

• Continued from page 1

The Justice Dept. brief, submitted to Federal District Court Judge Thomas Flannery, says the convening of a three-judge court requires, among other things, substantial findings of unconstitutionality, and at least a basis for relief from alleged injury. Justice says none of these are present.

The brief points out that the tape firm has failed to challenge the validity of the four Appeals Court decisions, or the constitutionality of the copyright statute. The courts have

ruled that the compulsory licensing proviso authorizes only "similar use" of copyrighted music, which means making a new recording, not duplicating one already made.

Instead, the plaintiff, represented by Washington attorney Jim Fiske, who challenged the constitutionality of the federal antipiracy law in 1972, quoted a 1971 "opinion" of the then attorney general and others, that the compulsory licensing proviso permitted duplicating of noncopyrighted recordings of copyrighted music by unauthorized tapers.

The attorney general's statement

(submitted by deputy attorney general Richard Kleindienst) was made during House Copyrights Subcommittee hearings on the antipiracy bill giving protection to recordings made on or after Feb. 15, 1972. At that time, in 1971, neither the Congress, nor the courts had expressed a definite decision on whether this new tapecopying technology could take advantage of the compulsory licensing of music to duplicate other recordings. Interpretation by the courts was yet to come.

"Those statements (by the attorney general and others), however sincere, did not constitute the law then, and in the light of the four circuit decisions certainly do not constitute the law today," Justice points out. Also, since the Dept.'s policy of criminal prosecution did not begin until Jan. 20, 1975, and "is to be prospective only, plaintiff cannot complain of being in danger of prosecution for acts done in reliance on the statements made to the 1971 Congress."

The Justice brief says, "Simply put, the Third, Fifth, Ninth and Tenth Circuits have told Plaintiff it may not do what it claims it is doing (i.e. duplicating without authorization pre-Feb. 15, 1972 sound recordings) without infringing the underlying musical compositions."

The brief adds that "The U.S. Copyright Law (Sec. 104, willful infringement for profit) tells plaintiff that if it continues to duplicate willfully and for profit, it is liable to criminal prosecution."

As for the attack on present attorney general Edward H. Levi, for

sanctioning the prosecution policy, the Justice brief methodically shoots down the duplicator's unconventional promise. The brief notes that plaintiff has tried to apply a constitutional requirement about officeholding by members of Congress, plus a temporary law (since expired) to the present situation.

The Justice brief points out that the plaintiff is really not challenging the constitutionality of the appointment of attorney general Saxbe and the continuance in office of the present attorney general, but is asking for his removal on the grounds of "actions repugnant to the constitu-

tion of the U.S."—i.e., for the prosecution of violations of the federal copyright law.

Justice requests denial of the preliminary injunction now being requested by International Tape Duplicators, Ltd., on the same grounds that brought court refusal of the first such request. Namely, a Justice Dept. criminal prosecution cannot be halted by injunction, except in rare, exceptional cases where irreparable injury would result from a "deliberate, bad faith assault by government officials"—neither of which is present in this instance, the brief points out.

\$12 Mil In Govt. Tape Hauls

• Continued from page 1

The Central District of California provided 107 and 59 percent of these convictions in the 30-month period.

Total fines of \$158,350 were levied nationally during that same period. Of that sum, \$52,700 or 47 percent was levied in this district.

Brown says that within the 107 convictions, were an estimated 30 which revolved around manufacturing and wholesaling of pirated product, while the remainder were essentially persons who had violated the law by retailing illegal tapes. He says retail arrests ranged from swap meet raids to seizures in established retail outlets.

A total of 159 years imprisonment has been meted out to tape pirates and sellers nationally.

Brown, who carried out the prosecution of Richard Taxe and three co-defendants which resulted in the first federal convictions before a jury, sees no decline in enforcement.

"We will continue intensive investigations under the copyright law, both here and through the U.S. We anticipate ferreting out more manufacturing points and more retailers. Under the new federal guidelines, opening up prosecution of those illegally duplicating pre-Feb. 15, 1972, recorded performances, the number of persons arrested may well increase," Brown says.

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Morrison, *Variety*

Very catchy and lushly attractive songs by Jerry Herman. He has a gift for melodies that seem at once familiar and memorable.

Clive Barnes, *N.Y. Times*

Mr. Herman's music has the same kind of exuberance that enlivened Hello, Dolly! He is not afraid to be simple, a quality that Irving Berlin thrived on throughout his career.

John S. Wilson, *N.Y. Times*

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5—New York City, N.Y. • Madison Square Garden
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16—Kansas City, Mo. • Crosby—Kemper Field
17—Tulsa, Okla. • Assembly Center
18—Houston, Texas • Sam Houston Coliseum
21—Knoxville, Tenn. • Civic Auditorium Coliseum
22—Louisville, Ky. • Municipal Auditorium
23—Memphis, Tenn. • Mid-South Coliseum
24—Mobile, Ala. • Municipal Auditorium
25—Nashville, Tenn. • Municipal Auditorium
27—Johnson City, Tenn. • Freedom Hall
28—Huntsville, Ala. • Von Braum Civic Center
29—Little Rock, Ark. • Barton Coliseum
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31—Oklahoma City, Okla. • Fairgrounds Arena

June 1—Amarillo, Texas • Civic Center
5—Monroe, La. • Civic Center
6—Jackson, Miss. • Coliseum
7—New Orleans, La. • City Park
13—Tucson, Ariz. • Community Center
14—Phoenix, Ariz. • Coliseum
15—San Diego, Cal. • Sports Arena
17—Los Angeles, Cal. • Forum

June 18—Long Beach, Cal. • Arena
20—Portland, Ore. • Coliseum
21—Seattle, Wash. • Center
22—Spokane, Wash. • Coliseum
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Indie Distrib Problems Soon To Air

• Continued from page 1

percent of operating and promotional costs," he charges, "but is locked out of half the business."

Those who claim to be distributors should also function as distributors, Salstone emphasizes. Retailers who "pose as distributors to gain a price edge," but who don't perform

Fame Ballots Out

NEW YORK—The Songwriters Hall of Fame mailed ballots last week to voters to elect writer members for induction. Deadline for return of ballots is midnight April 21.

Ten nominees have been chosen. These are Lou Alter, Mack David, Norman Gimbel, Bud Green, Edward Heyman, Jack Lawrence, Herbert Magidson, Stephen Sondheim, Al Stillman and Alec Wilder. Five from this grouping will be selected according to vote count.

more than a marginal wholesaler function, are also at fault, he says. He also tossed some brickbats at distributors who transship into another's territory to retailers who may have been "placed on hold" for non-payment of merchandise by the regional outlet.

"I'm not looking for utopia," says Salstone, "but independent distribution can be strengthened greatly if both sides will recognize the problems and try to cooperate on solutions."

Distributors will meet alone on the morning of April 23. They will be joined in the afternoon by members of an independent manufacturers' committee.

IDC members include Lou Lavintal of ABC Record and Tape Sales in Seattle, Al Melnick of A&L Distributors in Philadelphia, Henry Hildebrand of All South Distributing in New Orleans, Harry Apostoleris of Alpha in New York, Bill Emerson of Big State in Dallas, Al

Bramy of Eric Mainland in San Francisco, Al Chotin of Heilicher Bros. in St. Louis, Gene Silverman of Music Trend in Detroit, Joe Simone of Progress Distributing in Cleveland and Jim Schwartz of Schwartz Bros. in Washington, D.C.

Labels represented on the manufacturers' committee include A&M, Arista, Avco, Buddah, Casablanca, Chelsea, Chess/Janus, Fantasy, Grateful Dead, London, Mercury/Phonogram, Motown, Private Stock, Ranwood, Scepter and Sussex.

"I am particularly excited about the meeting," says Jules Malamud, NARM executive director. "I can only see constructive results from this kind of session."

The distributor-manufacturer meet will be followed April 24 by a meeting of the NARM board of directors. NARM president Jay Jacobs will present an agenda setting out plans for other association meetings to be held in various parts of the country throughout the year.



RCA photo

IN-STORE PROMO—To help boost her first RCA album, "Zulema," the artist recently made in-store appearances between engagements in several outlets. At Boston's Discount Records, she autographs LPs, with clerk Rosen Whitfield and store manager John Poole, right, looking on.

CHART TALK

3-Way Tie For Top Debuts

LOS ANGELES—There's now a three-way tie for the all-time highest debut on Billboard's Top LPs and Tape chart. A sign of their enormous popularity, two of the three albums are by Led Zeppelin. Their new LP, "Physical Graffiti," was a new entry on March 15 in the number 3 position, while "Led Zeppelin III" hit at number 3 in October 1970. In March of that year, the Beatles' "Hey Jude" became the first album in chart history to come in third its first week out.

Both of the Led Zeppelin albums moved into the No. 1 spot the week after their first appearances. Defying the odds, though, "Hey Jude" never made it to No. 1. The Beatles had the bad timing of being released at the same time that Simon and Garfunkel had an unshakable hold on the top spot with "Bridge Over Troubled Water."

The runners-up in the debut competition, all eventual No. 1 albums, are "Woodstock," which hit at number 4 in June 1970, and two albums that hit at number 5: George Harrison's "All Things Must Pass," in December 1970, and Elton John's "Caribou," in July 1974.

The Led Zeppelin achievement, coming as it did after a two-year absence from the marketplace for the English supergroup, is something of a reaffirmation of their consistent appeal. All six of their albums have made Billboard's top ten. Their LP peaked at No. 10 in May 1969, and since then all but one of their releases have made it to No. 1: "Led Zeppelin II" in December 1969, "Led Zeppelin III" in October 1970, "Houses of the Holy" in May 1973, and "Physical Graffiti" right now. Only their fourth album missed the mark, and it wasn't exactly a flop. It spent four weeks at number 2 in December 1971, and gave the group its most popular song, "Stairway To Heaven."

Six women have held the No. 1 slots on the top LP and top singles charts simultaneously during the past four years, an unusual feat considering that only one female soloist accomplished the same feat in the 10 years from 1961 to 1971.

In 1971, two female soloists going all the way with their releases were Janis Joplin and Carole King. Janis led both lists in March, six months after her death, with "Pearl" and "Me and Bobby McGee." In July, on her way to a truckload of Grammys, Carole King scored with "Tapestry" and "It's Too Late."

In 1972, the female soloist to have a No. 1 album coincide with a No. 1 single was Roberta Flack. Her "First Take" and "The First Time Ever I Saw Your Face" made her an overnight superstar in May.

As 1973 got underway, Carly Simon took time out from her honeymoon to have synchronized No. 1 smashes with "No Secrets" and "You're So Vain."

Olivia Newton-John was the hottest female soloist of 1974. In October she capped off a year of hits when she went to No. 1 with the album "If You Love Me Let Me Know" and the single "I Honestly Love You."

Now in 1975, Linda Ronstadt joins this elite circle of female soloists to commandeer the charts. After years in the shadows, she steps into the limelight with "Heart Like A Wheel" and "You're No Good."

The fact that six female soloists have copped concurrent No. 1 albums and singles in the last four years is, in and of itself, impressive.

If, in an entire decade, only one female soloist is going to be favored with a No. 1 album accompanying a No. 1 single, she would have to have something pretty special going for her. She did. In December of '63, Soeur Sourire's "The Singing Nun" and "Dominique" outdistanced all the less-reverent competition.

While it's undeniable that women have, throughout the seventies, made strides in attaining commercial success in the recording industry, it should not be inferred that they are outselling men. While six female soloists have held concurrent lead of the albums and singles charts since 1971, fully 11 men have. The most that can be said is that women are finally on the boards, as viable chart contenders. **PAUL GREIN**

Ask \$176,000 For Damages To Ear

LOS ANGELES—There's a hassle in superior court here over who has the rights to a label name.

Entertainment Artists Representatives, doing business as Ear Records since Oct. 9, 1974, has filed suit against Euro-American Records, doing business as E.A.R., in New York City. Ear Records claims E.A.R. started doing business here in January 1975, infringing on their name. They seek \$25,000 damages and \$150,000 in compensatory or exemplary damages.

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DONALD BYRD—STIPPIN INTO TOMORROW
LOU REED—LIVE
ROBERTA FLACK—FEEL LIKE MAKIN' LOVE
AMERICA—HEARTS
SEALS & CROFT—I'LL PLAY FOR YOU
OLIVIA NEWTON-JOHN—HAVE YOU NEVER BEEN MELLOW
EMMY LOU HARRIS—PIECES OF THE SKY
QUEEN—SHEER HEART ATTACK
SPARKS—PROPAGANDA
LEO SAYER—JUST A BOY
RUFUS—RUFUSIZED
EAGLES—ON THE BORDER
BAD COMPANY—BAD COMPANY
ELTON JOHN—GREATEST HITS
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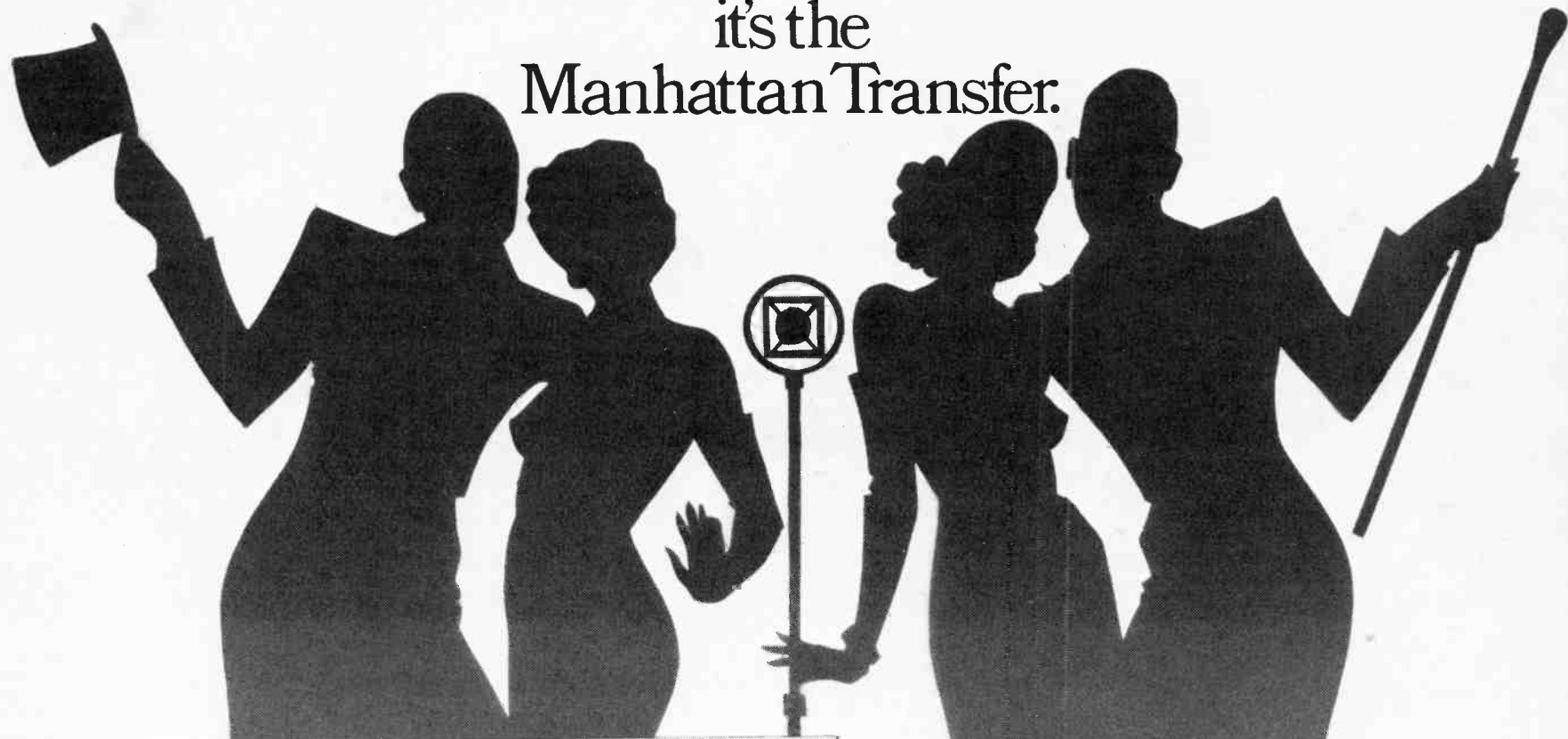
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BARRY WHITE—WHAT AM I GONNA DO WITH YOU
AL GREEN—L-O-V-E
JIMMY CASTOR BUNCH—THE BERTHA BUTT BOOGIE PART I
TONY ORLANDO—HE DON'T LOVE YOU (LIKE I LOVE YOU)
SPINNERS—LIVING A LITTLE, LAUGHING A LITTLE
PAUL ANKA—I DON'T LIKE TO SLEEP ALONE
CONWAY TWITTY—LINDA ON MY MIND
JOHN LENNON—STAND BY ME
LORETTA LYNN—THE PILL
BENNY BELL—SHAVING CREAM
TOM T. HALL—SNEAKY SNAKES

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/3/75)

TOP ADD ONS - NATIONAL

- BLACKBYRDS—Walking In Rhythm (Fantasy)
- QUEEN—Killer Queen (Elektra)
- (D) BARRY MANILOW—It's A Miracle (Arista)

PRIME MOVERS - NATIONAL

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- LEO SAYER—Long Tall Glasses (W.B.)

BREAKOUTS - NATIONAL

- (D) BARRY MANILOW—It's A Miracle (Arista)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ACE—How Long (Anchor)

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

- NO NEW LIST
- ★
- ★

KUPD—Phoenix

- D HERBIE MANN—Hijack (Atlantic)
- ★ MICHAEL MURPHY—Wildfire (Epic)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 37-21
- ★ QUEEN—Killer Queen (Elektra) 21-12

KQEO—Albuquerque

- ★ CARPENTERS—Only Yesterday (A&M)
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ QUEEN—Killer Queen (Elektra) EX-22
- ★ PURE PRAIRIE LEAGUE—Amie (RCA) 24-18

KPOI—Honolulu

- NONE
- D★ RUFUS—Once You Get Started (ABC) 30-19
- ★ RINGO STARR—No-No Song (Apple) 16-11

Pacific Southwest Region

TOP ADD ONS:

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- CARPENTERS—Only Yesterday (A&M)
- PURE PRAIRIE LEAGUE—Amie (RCA)

PRIME MOVERS:

- LEO SAYER—Long Tall Glasses (W.B.)
- QUEEN—Killer Queen (Elektra)
- BENNY BELL—Shaving Cream (Vanguard)

BREAKOUTS:

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- PURE PRAIRIE LEAGUE—Amie (RCA)
- MICHAEL MURPHY—Wildfire (Epic)

KHJ—Los Angeles

- ★ PURE PRAIRIE LEAGUE—Amie (RCA)
- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 23-15
- ★ LEO SAYER—Long Tall Glasses (W.B.) 26-18

K100 (KIQQ-FM)—Los Angeles

- ★ BLACKBYRDS—Walking In Rhythm (Fantasy)
- ★ CARPENTERS—Only Yesterday (A&M)
- ★ BEN E. KING—Supernatural Thing (Atlantic) 22-10
- ★ SAMMY JOHNS—Chevy Van (GRC) 17-8

KKDJ-FM—Los Angeles

- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ★ EDDIE KENDRICKS—Shoeshine Boy (Tamla)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 16-9
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 18-4

KFXM—San Bernardino

- ★ GRAND FUNK—Bad Time (Capitol)
- ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- ★ BOB DYLAN—Tangled Up In Blue (Columbia) HB-20
- ★ QUEEN—Killer Queen (Elektra) 23-17

KAFY—Bakersfield

- ★ ACE—How Long (Anchor)
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol)
- ★ LEO SAYER—Long Tall Glasses (W.B.) HB-10
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 8-1

KCBQ—San Diego

- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- D★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ HOT CHOCOLATE—Emma (Big Tree) 12-9
- ★ SAMMY JOHNS—Chevy Van (GRC) 19-16

KENO—Las Vegas

- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ★ PILOT—Magic (EMI)
- ★ BENNY BELL—Shaving Cream (Vanguard) 31-12
- ★ B.J. THOMAS—HEY Won't You Play (ABC) 21-15

Pacific Northwest Region

TOP ADD ONS:

- (D) BARRY MANILOW—It's A Miracle (Arista)
- QUEEN—Killer Queen (Elektra)
- AMERICA—Sister Golden Hair (W.B.)

PRIME MOVERS:

- ACE—How Long (Anchor)
- CARPENTERS—Only Yesterday (A&M)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)

BREAKOUTS:

- QUEEN—Killer Queen (Elektra)
- MICHAEL MURPHY—Wildfire (Epic)
- (D) BARRY MANILOW—It's A Miracle (Arista)

KFRC—San Francisco

- D★ BARRY MANILOW—It's A Miracle (Arista)
- ★ QUEEN—Killer Queen (Elektra)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) HB-22
- ★ ACE—How Long (Anchor) 10-4

KYA—San Francisco

- ★ CARPENTERS—Only Yesterday (A&M)
- ★ AL GREEN—Love (HI)
- ★ BLACKBYRDS—Walking In Rhythm (Fantasy) HB-10
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 12-1

K101-FM—San Francisco

- ★ AMERICA—Sister Golden Hair (W.B.)
- ★ MICHAEL MURPHY—Wildfire (Epic)
- ★ KRAFTWERK—Autobahn (Vertigo) HB-20
- D★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 13-8

KSJO—San Jose

- ★ QUEEN—Killer Queen (Elektra)
- ★ MICHAEL MURPHY—Wildfire (Epic)
- ★ ACE—How Long (Anchor) 15-7
- ★ BEN E. KING—Supernatural Thing (Atlantic) 22-14

KLIV—San Jose

- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- D★ RUFUS—Once You Get Started (ABC)
- ★ ACE—How Long (Anchor) 13-5
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 11-4

KJUY—Stockton, Calif.

- ★ MICHAEL MURPHY—Wildfire (Epic)
- D★ BARRY MANILOW—It's A Miracle (Arista)
- ★ RANCE ALLEN GROUP—Ain't No Need Of Cryin' (Truth) 28-15
- ★ NEIL SEDAKA—The Immigrant (Rocket) 21-10

KNDZ—Sacramento

- ★ NEIL SEDAKA—The Immigrant (Rocket)
- ★ GRAND FUNK—Bad Time (Capitol)
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 21-9

- ★ EARTH, WIND & FIRE—Shining Star (Columbia) EX-23

KJR—Seattle

- ★ EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ BEN E. KING—Supernatural Thing (Atlantic)
- ★ BEACH BOYS—Sail On Sailor (W.B.) 24-13
- ★ EVIE SANDS—You Brought The Woman Out Of Me (Capitol) 20-12

KING—Seattle

- ★ PURE PRAIRIE LEAGUE—Amie (RCA)
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 18-12
- ★ QUEEN—Killer Queen (Elektra) 20-14

KIRB—Seattle

- ★ GRAND FUNK—Bad Time (Capitol)
- ★ LED ZEPPELIN—Trampled Underfoot (Swan Song)
- ★ CARPENTERS—Only Yesterday (A&M) EX-20
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 26-18

KTAC—Tacoma

- ★ EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ JESSI COLTER—I'm Not Lisa (Capitol)
- ★ ACE—How Long (Anchor) 15-7
- ★ PURE PRAIRIE LEAGUE—Amie (RCA) 18-19

KGW—Portland

- D★ BARRY MANILOW—It's A Miracle (Arista)
- ★ CARPENTERS—Only Yesterday (A&M)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) EX-22
- ★ B.T. EXPRESS—Express (Scepter) 21-12

KISN—Portland

- ★ GRAND FUNK—Bad Time (Capitol)
- ★ AMERICA—Sister Golden Hair (W.B.) (Epic) 10-1
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 8-2

KTLK—Denver

- ★ PURE PRAIRIE LEAGUE—Amie (RCA)
- ★ LOGGINS & MESSINA—Growin' (Columbia)
- ★ CARPENTERS—Only Yesterday (A&M) 33-24
- ★ B.T. EXPRESS—Express (Scepter) 34-25

KIMN—Denver

- ★ LOBO—Don't Tell Me Goodnight (Big Tree)
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol)
- ★ ROGER WHITTAKER—Last Farewell (RCA) 26-13
- ★ MICHAEL MURPHY—Wildfire (Epic) 23-11

KKAM—Pueblo, Colo.

- ★ PURE PRAIRIE LEAGUE—Amie (RCA)
- ★ BLACKBYRDS—Walking In Rhythm (Fantasy)
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 30-20
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) HB-24

KYSN—Colorado Springs

- ★ ALICE COOPER—Only Women (Atlantic)
- ★ LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century)
- ★ LEO SAYER—Long Tall Glasses (W.B.) 17-10
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 7-3

KCPX—Salt Lake City

- ★ QUEEN—Killer Queen (Elektra)
- ★ AMERICA—Sister Golden Hair (W.B.)
- ★ GORDON LIGHTFOOT—Rainy Day People (Reprise) 22-15
- ★ JAGGERZ—Two + Two (Wooden Nickel) 16-8

KRSP—Salt Lake City

- ★ LOGGINS & MESSINA—Growin' (Columbia)
- ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- ★ CARPENTERS—Only Yesterday (A&M) 29-19
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 21-13

Southwest Region

TOP ADD ONS:

- QUEEN—Killer Queen (Elektra)
- ACE—How Long (Anchor)
- BLACKBYRDS—Walking In Rhythm (Fantasy)

PRIME MOVERS:

- B.J. THOMAS—Hey Won't You Play (ABC)
- SAMMY JOHNS—Chevy Van (GRC)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)

BREAKOUTS:

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- QUEEN—Killer Queen (Elektra)
- EARTH, WIND & FIRE—Shining Star (Columbia)

KILT—Houston

- ★ QUEEN—Killer Queen (Elektra)
- ★ BLACKBYRDS—Walking In Rhythm (Fantasy)
- ★ KRAFTWERK—Autobahn (Vertigo) 36-22
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 31-17

KRBE-FM—Houston

- ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ NO NEW LISTING
- ★ MICHAEL MURPHY—Wildfire (Epic) 15-10
- ★ ACE—How Long (Anchor) 16-15

KLIF—Dallas

- ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ NO NEW LISTING
- ★ SAMMY JOHNS—Chevy Van (GRC) 19-9
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 20-11

KNUS-FM—Dallas

- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ SAMMY JOHNS—Chevy Van (GRC)
- ★ MICHAEL MURPHY—Wildfire (Epic) 29-18
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 16-10

KFIZ—Ft. Worth

- ★ MAC DAVIS—(If You Add) All The Love In The World (Columbia)
- ★ LEO SAYER—Long Tall Glasses (W.B.)
- ★ ACE—How Long (Anchor) 29-22
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 17-12

KXOL—Ft. Worth

- ★ NEIL SEDAKA—The Immigrant (Rocket)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ SAMMY JOHNS—Chevy Van (GRC) 10-4
- ★ BENNY BELL—Shaving Cream (Vanguard) 9-3

KONO—San Antonio

- ★ CHICAGO—Harry Truman (Columbia)
- ★ DON McLEAN—Wonderful Baby (U.A.)
- ★ BEN E. KING—Supernatural Thing (Atlantic) 23-16
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 13-10

KELP—El Paso

- ★ NEIL SEDAKA—The Immigrant (Rocket)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ ACE—How Long (Anchor) HB-19
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 24-15

XEROK—El Paso

- ★ QUEEN—Killer Queen (Elektra)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ HOT CHOCOLATE—Emma (Big Tree) 19-10
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 16-8

KAKC—Tulsa

- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ BLACKBYRDS—Walking In Rhythm (Fantasy)
- ★ SAMMY JOHNS—Chevy Van (GRC) 16-3

- ★ LEO SAYER—Long Tall Glasses (W.B.) 20-7

KELJ—Tulsa

- ★ KRAFTWERK—Autobahn (Vertigo)
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ TONY CAMILLO'S BAZUKA—Dynamite (A&M) 20-13
- ★ CARPENTERS—Only Yesterday (A&M) HB-28

WKY—Oklahoma City

- ★ ACE—How Long (Anchor)
- ★ BEN E. KING—Supernatural Thing (Atlantic)
- D★ RUFUS—Once You Get Started (ABC) 23-19
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 10-7

KOMA—Oklahoma City

- ★ AVERAGE WHITE BAND—Cut The Cake (Atlantic)
- ★ SEALS & CROFTS—I'll Play For You (W.B.)
- ★ KRAFTWERK—Autobahn (Vertigo) 28-20
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 27-21

WTIX—New Orleans

- ★ QUEEN—Killer Queen (Elektra)
- ★ ACE—How Long (Anchor)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 19-4
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 25-10

KEEL—Shreveport

- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ AMERICA—Sister Golden Hair (W.B.)
- ★ ACE—How Long (Anchor) 26-19
- D★ BARRY MANILOW—It's A Miracle (Arista) 17-12

Mid-West Region

TOP ADD ONS:

- CARPENTERS—Only Yesterday (A&M)
- (D) BARRY MANILOW—It's A Miracle (Arista)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)

PRIME MOVERS:

- BENNY BELL—Shaving Cream (Vanguard)
- LEO SAYER—Long Tall Glasses (W.B.)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)

BREAKOUTS:

- LEO SAYER—Long Tall Glasses (W.B.)
- ACE—How Long (Anchor)
- BENNY BELL—Shaving Cream (Vanguard)

WLS—Chicago

- ★ ACE—How Long (Anchor)
- ★ CARPENTERS—Only Yesterday (A&M)
- ★ SAMMY JOHNS—Chevy Van (GRC) 24-12
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 6-1

WCFL—Chicago

- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- D★ BARRY MANILOW—It's A Miracle (Arista)
- D★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 25-16
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 33-25

WOKY—Milwaukee

- ★ LEO SAYER—Long Tall Glasses (W.B.)
- D★ BARRY MANILOW—It's A Miracle (Arista)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 11-1
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 27-19

WZUU-FM—Milwaukee

- ★ NO NEW LIST
- ★
- ★
- ★
- ★ WIFE—Indianapolis
- ★ MICHAEL MURPHY—Wildfire (Epic)
- ★ QUEEN—Killer Queen (Elektra)
- ★ LEO SAYER—Long Tall Glasses (W.B.) 30-20

- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 10-1

WIRL—Peoria, Ill.

- ★ CHARLIE KULIS—Runaway (Playboy)
- ★ NEIL SEDAKA—The Immigrant (Rocket)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 30-20
- ★ CARPENTERS—Only Yesterday (A&M) 27-17

WDGY—Minneapolis

- ★ CARPENTERS—Only Yesterday (A&M)
- ★ JIMMY CASTOR—The Bertha Butt Boogie (Atlantic)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 14-10
- ★ JOHN LENNON—Stand By Me (Apple) 8-5

KDWB—Minneapolis

- ★ BENNY BELL—Shaving Cream (Vanguard)
- ★ MICHAEL MURPHY—Wildfire (Epic)
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 18-7
- ★ KRAFTWERK—Autobahn (Vertigo) 14-8

KOIL—Omaha

- ★ GRAND FUNK—Bad Time (Capitol)
- ★ GORDON LIGHTFOOT—Rainy Day People (Reprise)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 28-17
- ★ JOE COCKER—You Are So Beautiful (A&M) 14-5

KIOA—Des Moines

- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ NEIL SEDAKA—The Immigrant (Rocket)
- ★ LEO SAYER—Long Tall Glasses (W.B.) 19-8
- ★ BEN E. KING—Supernatural Thing (Atlantic) 24-17

KKLS—Rapid City, S.D.

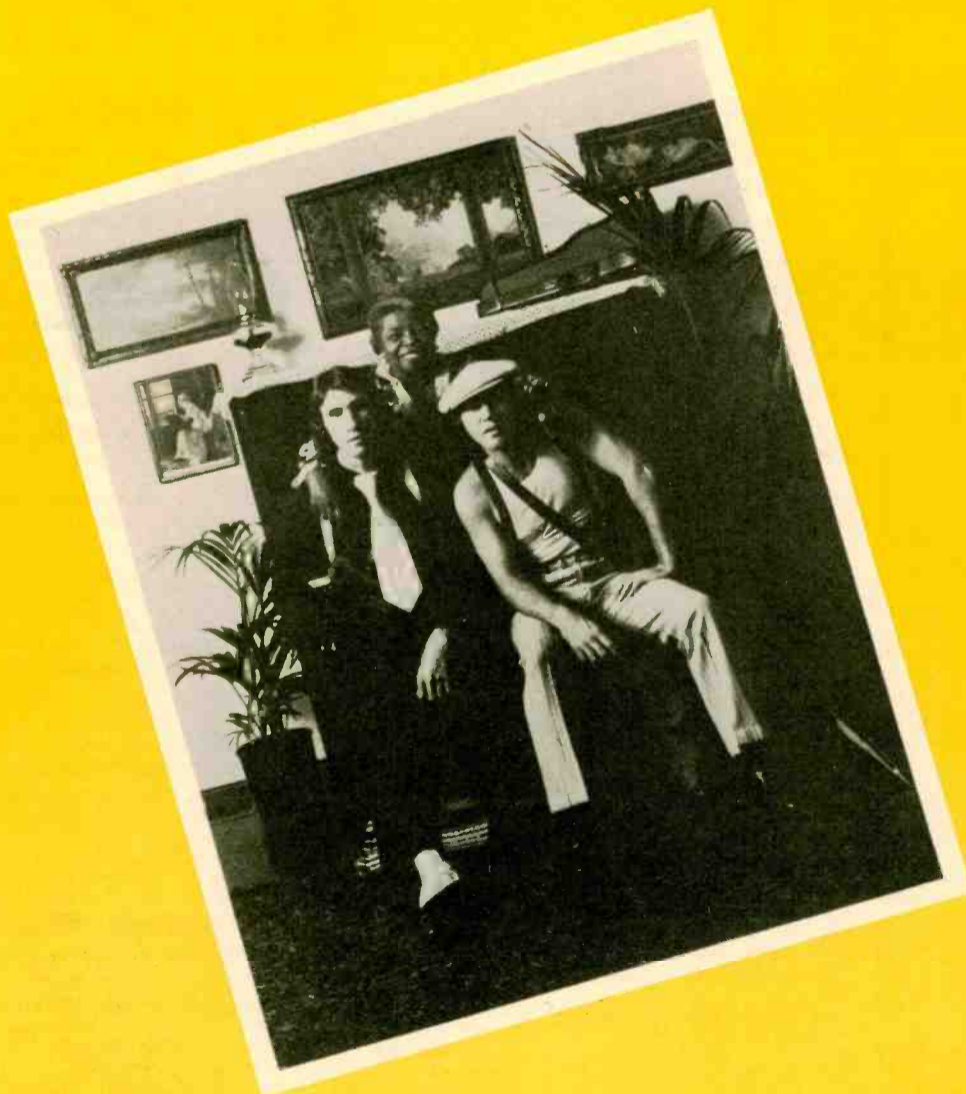
- ★ ALICE COOPER—Only Woman (Atlantic)
- ★ AMERICA—Sister Golden Hair (W.B.)
- ★ ACE—How Long (Anchor) HB-19
- ★ DAVID BOWIE—Young Americans (RCA) HB-20

APB...APB...APB...

THE SONS OF MRS. RIGHTEOUS
AKA THE RIGHTEOUS BROTHERS
TOP MOST WANTED LIST FOR NEW SINGLE
"NEVER SAY I LOVE YOU" (7011).

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BY PRODUCERS DENNIS LAMBERT AND BRIAN POTTER.

ALSO BE ON LOOKOUT FOR THEIR NEW HAVEN LP
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Billboard Singles Radio Action

Based on station playlists through Thursday (4/3/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 18

North Central Region

TOP ADD ONS:

ALICE COOPER—Only Woman (Atlantic)
ACE—How Long (Anchor)
LINDA RONSTADT—When Will I Be Loved (Capitol)

PRIME MOVERS:

TONY ORLANDO & DAWN—He Don't Love You (Elektra)
OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
SAMMY JOHNS—Chevy Van (GRC)

BREAKOUTS:

EARTH, WIND & FIRE—Shining Star (Columbia)
ACE—How Long (Anchor)
LINDA RONSTADT—When Will I Be Loved (Capitol)

- CKLW—Detroit**
- ROGER WHITTAKER—Last Farewell (RCA)
 - ACE—How Long (Anchor)
 - FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 12-5
 - LEO SAYER—Long Tall Glasses (W.B.) 14-6
- WGRD—Grand Rapids**
- GORDON LIGHTFOOT—Rainy Day People (Reprise)
 - NO NEW LISTING
 - TONY ORLANDO & DAWN—He Don't Love You (Elektra) 15-5
 - OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 22-13

- Z-96 (WZZM-FM)—Grand Rapids**
- BARRY MANILOW—It's A Miracle (Arista)
 - ALICE COOPER—Only Woman (Atlantic)
 - OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 16-6
 - SAMMY JOHNS—Chevy Van (GRC) 15-7

- WTAC—Flint, Mich.**
- HERBIE MANN—Hijack (Atlantic)
 - BERGIN WHITE—Come Go With Me (Private Stock)
 - LEO SAYER—Long Tall Glasses (W.B.) 14-4
 - QUEEN—Killer Queen (Elektra) 17-13
- WIXY—Cleveland**
- ALICE COOPER—Only Woman (Atlantic)
 - EARTH, WIND & FIRE—Shining Star (Columbia)
 - TONY ORLANDO & DAWN—He Don't Love You (Elektra) 27-20
 - CARPENTERS—Only Yesterday (A&M) 28-21

- WGCL—Cleveland**
- CHICAGO—Old Days (Columbia)
 - LEO SAYER—Long Tall Glasses (W.B.) 15-7
 - FANNY—Butter Boy (Casablanca) 15-7

- 13-Q (WKQT)—Pittsburgh**
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
 - NO NEW LISTING
 - BENNY BELL—Shaving Cream (Vanguard) 28-17
 - B.J. THOMAS—Hey Won't You Play (ABC) 15-11

- KQV—Pittsburgh**
- CRESCENT ST. STOMPERS—Judy Played The Jukebox (20th Century)
 - EVIE SANDS—You Brought The Woman Out In Me (Capitol)
 - SEALS & CROFTS—I'll Play For You (W.B.) 32-20
 - JACKSON FIVE—I Am Love (Motown) 11-6

- WKBW—Buffalo**
- BEN E. KING—Supernatural Thing (Atlantic)
 - NO NEW LISTING
 - OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 21-7
 - SUPERTRAMP—Bloody Well Right (A&M) 19-8

- WSAI—Cincinnati**
- ACE—How Long (Anchor)
 - LINDA RONSTADT—When Will I Be Loved (Capitol)
 - NO NEW LISTING
 - OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 21-7
 - SUPERTRAMP—Bloody Well Right (A&M) 19-8

- ★ CARPENTERS—Only Yesterday (A&M) 30-23**
- WCOL—Columbus**
- ALICE COOPER—Only Woman (Atlantic)
 - ALBERT HAMMOND—99 Miles From L.A. (Mums)
 - ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) HB-20
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 28-19

- WAKY—Louisville**
- TEMPTATIONS—Shakey Ground (Gordy)
 - LINDA RONSTADT—When Will I Be Loved (Capitol)
 - ★ SAMMY JOHNS—Chevy Van (GRC) 21-13
 - ★ B.J. THOMAS—Hey Won't You Play (ABC) 14-10

- WTUE—Dayton, Ohio**
- NEIL SEDAKA—The Immigrant (Rocket)
 - SEALS & CROFTS—I'll Play For You (W.B.)
 - ★ EARTH, WIND & FIRE—Shining Star (Columbia) 37-25
 - TODD RUNDGREN—Real Man (Bears-ville) 24-19

- WBCN—Bowling Green, Ky.**
- AVERAGE WHITE BAND—Cut The Cake (Atlantic)
 - JESSI COLTER—I'm Not Lisa (Capitol)
 - ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 18-8
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 27-19

- WJET—Erie, Pa.**
- MICHAEL MURPHY—Wildfire (Epic)
 - ★ GRAND FUNK—Bad Time (Capitol)
 - ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 14-5
 - ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 35-27

Southeast Region

TOP ADD ONS:

JOHN DENVER—Thank God I'm A Country Boy (RCA)
BLACKBYRDS—Walking In Rhythm (Fantasy)
LINDA RONSTADT—When Will I Be Loved (Capitol)

PRIME MOVERS:

TONY ORLANDO & DAWN—He Don't Love You (Elektra)
JIMMY CASTOR—The Bertha Butt Boogie (Atlantic)
JOHN DENVER—Thank God I'm A Country Boy (RCA)

BREAKOUTS:

JOHN DENVER—Thank God I'm A Country Boy (RCA)
(D) BARRY MANILOW—It's A Miracle (Arista)
(D) BARRY WHITE—What Am I Gonna Do With You (20th Century)

- WQXI—Atlanta**
- BARRY MANILOW—It's A Miracle (Arista)
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
 - ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 15-5
 - ★ LEO SAYER—Long Tall Glasses (W.B.) 20-11

- WFOM—Atlanta**
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
 - BLACKBYRDS—Walking In Rhythm (Fantasy)
 - ★ B.J. THOMAS—Hey Won't You Play (ABC) 12-6

- D★ BARRY MANILOW—It's A Miracle (Arista) 21-17**
- Z-93 (WZGC-FM)—Atlanta**
- BARRY MANILOW—It's A Miracle (Arista)
 - LINDA RONSTADT—When Will I Be Loved (Capitol)
 - ★ PURE PRAIRIE LEAGUE—Amie (RCA) 19-9
 - ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 5-1

- WBQQ—Augusta**
- CHICAGO—Old Days (Columbia)
 - TOM T. HALL—Sneaky Snakes (Mer-cury)
 - ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 25-14

- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 13-4**

- WGSN—Birmingham, Ala.**
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
 - ★ MICHAEL MURPHY—Wildfire (Epic)
 - ★ LOBO—Don't Tell Me Goodnight (Big Tree) 26-16
 - ★ CARPENTERS—Only Yesterday (A&M) 24-15

- WHY—Montgomery, Ala.**
- LINDA RONSTADT—When Will I Be Loved (Capitol)
 - ★ CHARLIE DANIELS BAND—Long Haired Country Boy (Buddah)
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 20-10
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 26-18

- WTOB—Winston/Salem, N.C.**
- AMERICA—Sister Golden Hair (W.B.)
 - LINDA RONSTADT—When Will I Be Loved (Capitol)
 - D★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 32-15
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 22-13

- WSGA—Savannah, Ga.**
- LINDA RONSTADT—When Will I Be Loved (Capitol)
 - NO NEW LISTING
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 30-24
 - ★ CHI-LITES—Toby (Brunswick) 15-12

- WTMA—Charleston, S.C.**
- QUEEN—Killer Queen (Elektra)
 - ★ LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century)
 - ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 18-9
 - ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 9-3

- WKIX—Raleigh, N.C.**
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
 - ★ MICHAEL MURPHY—Wildfire (Epic)
 - ★ ACE—How Long (Anchor) 18-10
 - ★ CARPENTERS—Only Yesterday (A&M) 27-22

- WORD—Spartanburg, S.C.**
- ACE—How Long (Anchor)
 - LATIMORE—Keep The Home Fire Burning (Glades)
 - ★ EARTH, WIND & FIRE—Shining Star (Columbia) EX-14
 - ★ EDDIE KENDRICKS—Shoeshine Boy (Tamla) 19-9

- WAYS—Charlotte, N.C.**
- ACE—How Long (Anchor)
 - BLACKBYRDS—Walking In Rhythm (Fantasy)
 - ★ SAMMY JOHNS—Chevy Van (GRC) 12-6
 - ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 8-2

- WNOX—Knoxville**
- KRAFTWERK—Autobahn (Vertigo)
 - ★ CHARLIE KULIS—Runaway (Playboy)
 - ★ JIMMY CASTOR—The Bertha Butt Boogie (Atlantic) 36-10
 - ★ PURE PRAIRIE LEAGUE—Amie (RCA) HB-24

- WGOW—Chattanooga, Tenn.**
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
 - ★ BLACKBYRDS—Walking In Rhythm (Fantasy)
 - ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 19-4
 - ★ ROGER WHITTAKER—Last Farewell (RCA) 15-6

- KAAY—Little Rock**
- PURE PRAIRIE LEAGUE—Amie (RCA)
 - ★ GRAND FUNK—Bad Time (Capitol)
 - ★ JIMMY CASTOR—The Bertha Butt Boogie (Atlantic) EX-12
 - ★ MINNIE RIPERTON—Lovin' You (Epic) 2-1

- WHBQ—Memphis**
- ★ JOE SIMON—Get Down, Get Down (Spring)
 - ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
 - D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 29-18
 - ★ BEN E. KING—Supernatural Thing (Atlantic) 30-19

- WMPS—Memphis**
- D★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
 - D★ RUFUS—Once You Get Started (ABC) HB-14
 - D★ BARRY MANILOW—It's A Miracle (Arista) HB-15

- WMAK—Nashville**
- ★ ALICE COOPER—Only Woman (Atlantic)
 - ★ LOGGINS & MESSINA—Growin' (Columbia)
 - ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 13-7
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 24-18

- WLAC—Nashville**
- ★ EARTH, WIND & FIRE—Shining Star (Columbia)
 - ★ BENNY BELL—Shaving Cream (Vanguard)
 - ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) EX-8
 - ★ AL GREEN—Love (HI) 13-6

- WLCY—St. Petersburg, Fla.**
- ★ AMERICA—Sister Golden Hair (W.B.)
 - ★ SEALS & CROFTS—I'll Play For You (W.B.)
 - D★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 20-6
 - ★ RINGO STARR—No-No Song (Apple) 16-4

- WQAM—Miami**
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
 - ★ EARTH, WIND & FIRE—Shining Star (Columbia)
 - ★ LEO SAYER—Long Tall Glasses (W.B.) 30-11
 - ★ JOE COCKER—You Are So Beautiful (A&M) 16-9

- WFUN—Miami**
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
 - D★ RUFUS—Once You Get Started (ABC) HB-16
 - ★ KRAFTWERK—Autobahn (Vertigo) 14-5

- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- NO NEW LISTING
 - ★ B.J. THOMAS—Hey Won't You Play (ABC) 26-9
 - ★ SAMMY JOHNS—Chevy Van (GRC) 27-16

- WQPD—Lakeland, Fla.**
- ★ GRAND FUNK—Bad Time (Capitol)
 - ★ CARPENTERS—Only Yesterday (A&M)
 - ★ ACE—How Long (Anchor) 29-15
 - ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 8-2

Northeast Region

TOP ADD ONS:

BLACKBYRDS—Walking In Rhythm (Fantasy)
AMERICA—Sister Golden Hair (W.B.)
(D) HAROLD MELVIN—Bad Luck (Philadelphia International)

PRIME MOVERS:

(D) RUFUS—Once You Get Started (ABC)
EARTH, WIND & FIRE—Shining Star (Columbia)
HOT CHOCOLATE—Emma (Big Tree)

BREAKOUTS:

BLACKBYRDS—Walking In Rhythm (Fantasy)
AL GREEN—Love (HI)
AMERICA—Sister Golden Hair (W.B.)

- WABC—New York City**
- ★ BLACKBYRDS—Walking In Rhythm (Fantasy)
 - ★ LEO SAYER—Long Tall Glasses (W.B.)
 - ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 12-2
 - ★ JOE COCKER—You Are So Beautiful (A&M) 20-10

- WPIX-FM—New York City**
- ★ AL GREEN—Love (HI)
 - D★ HAROLD MELVIN—Bad Luck (Philadelphia International)
 - ★ EARTH, WIND & FIRE—Shining Star (Columbia) 16-11
 - D★ RUFUS—Once You Get Started (ABC) 6-3

- WBFF—Rochester, N.Y.**
- ★ LOBO—Don't Tell Me Goodnight (Big Tree)
 - ★ AVERAGE WHITE BAND—Cut The Cake (Atlantic)
 - ★ BEN E. KING—Supernatural Thing (Atlantic) 20-14
 - ★ HOT CHOCOLATE—Emma (Big Tree) 11-4

- WRKO—Boston**
- ★ BLACKBYRDS—Walking In Rhythm (Fantasy)
 - NO NEW LISTING
 - D★ HERBIE MANN—Hijack (Atlantic) HB-21
 - ★ B.J. THOMAS—Hey Won't You Play (ABC) 14-7

- WBZ-FM—Boston**
- D★ HAROLD MELVIN—Bad Luck (Philadelphia International)
 - ★ AMERICA—Sister Golden Hair (W.B.)
 - ★ ACE—How Long (Anchor) 20-9
 - ★ EARTH, WIND & FIRE—Shining Star (Columbia) 27-16

- WVBF-FM—Framingham, Mass.**
- ★ JOHN LENNON—Stand By Me (Apple)
 - ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
 - ★ ACE—How Long (Anchor) 15-9
 - D★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 13-8

- WPRO—Providence**
- ★ GORDON LIGHTFOOT—Rainy Day People (Reprise)
 - ★ DAVID GATES—Part Time Love (Elektra)
 - ★ HOT CHOCOLATE—Emma (Big Tree) EX-17
 - D★ RUFUS—Once You Get Started (ABC) 22-11

- WORC—Worcester, Mass.**
- ★ HOLLIES—Sandy (Epic)
 - ★ LINDA RONSTADT—When Will I Be Loved (Capitol)
 - ★ PILOT—Magic (EMI) EX-20
 - ★ RINGO STARR—No-No Song (Apple) 14-4

- WDRS—Hartford**
- ★ AMERICA—Sister Golden Hair (W.B.)
 - ★ BLACKBYRDS—Walking In Rhythm (Fantasy)
 - ★ BENNY BELL—Shaving Cream (Vanguard) 18-12
 - ★ B.T. EXPRESS—Express (Scepter) 25-21

- WPOP—Hartford**
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
 - ★ BLACKBYRDS—Walking In Rhythm (Fantasy)
 - D★ RUFUS—Once You Get Started (ABC) 24-7
 - ★ B.T. EXPRESS—Express (Scepter) 21-14

- WTRY—Albany**
- ★ ACE—How Long (Anchor)
 - ★ BOB DYLAN—Tangled Up In Blue (Columbia)
 - ★ EARTH, WIND & FIRE—Shining Star (Columbia) HB-21
 - ★ AL GREEN—Love (HI) 20-16

- WPRR—Albany**
- ★ CARPENTERS—Only Yesterday (A&M)
 - ★ DAVID BOWIE—Young Americans (RCA)
 - D★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 21-13
 - ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) HB-22

Mid-Atlantic Region

TOP ADD ONS:

★ GRAND FUNK—Bad Time (Capitol)
AL GREEN—Love (HI)
AVERAGE WHITE BAND—Cut The Cake (Atlantic)

PRIME MOVERS:

B.J. THOMAS—Hey Won't You Play (ABC)
ACE—How Long (Anchor)
QUEEN—Killer Queen (Elektra)

BREAKOUTS:

★ GRAND FUNK—Bad Time (Capitol)
AVERAGE WHITE BAND—Cut The Cake (Atlantic)
AMERICA—Sister Golden Hair (W.B.)

- WFIL—Philadelphia**
- ★ GRAND FUNK—Bad Time (Capitol)
 - ★ AL GREEN—Love (HI)
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 18-10
 - D★ BARRY MANILOW—It's A Miracle (Arista) 21-14

- WIBG—Philadelphia**
- ★ GRAND FUNK—Bad Time (Capitol)
 - ★ AMERICA—Sister Golden Hair (W.B.)
 - ★ ACE—How Long (Anchor) 21-10
 - ★ CARPENTERS—Only Yesterday (A&M) 28-18

- WPGC—Washington**
- ★ AL GREEN—Love (HI)
 - ★ TEMPTATIONS—Shakey Ground (Gordy)
 - ★ QUEEN—Killer Queen (Elektra) 20-6
 - ★ B.J. THOMAS—Hey Won't You Play (ABC) 26-16

- WRC—Washington**
- ★ C.W. McCALL—Wolf Creek Pass (MGM)
 - ★ MICHAEL MURPHY—Wildfire (Epic)
 - ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 17-12
 - ★ ACE—How Long (Anchor) 22-18

- WCAO—Baltimore**
- ★ AVERAGE WHITE BAND—Cut The Cake (Atlantic)
 - D★ HERBIE MANN—Hijack (Atlantic)
 - ★ B.J. THOMAS—Hey Won't You Play (ABC) 15-6
 - ★ DAVID BOWIE—Young Americans (RCA) 29-27

- WGH—Newport News, Va.**
- ★ GRAND FUNK—Bad Time (Capitol)
 - ★ CARPENTERS—Only Yesterday (A&M)
 - ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 15-3
 - ★ B.J. THOMAS—Hey Won't You Play (ABC) 18-11

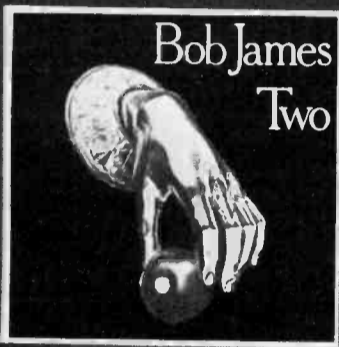
- WYRE—Annapolis, Md.**
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
 - ★ GOODIES—Funky Gibbon (20th Century)
 - ★ SAMMY JOHNS—Chevy Van (GRC) 20-10
 - ★ LEO SAYER—Long Tall Glasses (W.B.) 10-5

- WLEE—Richmond, Va.**
- ★ AVERAGE WHITE BAND—Cut The Cake (Atlantic)
 - ★ LED ZEPPELIN—Trampled Underfoot (Swan Song)
 - ★ JIMMY CASTOR—The Bertha Butt Boogie (Atlantic) 26-19
 - ★ LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century) 29-22

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APRIL 12, 1975, BILLBOARD

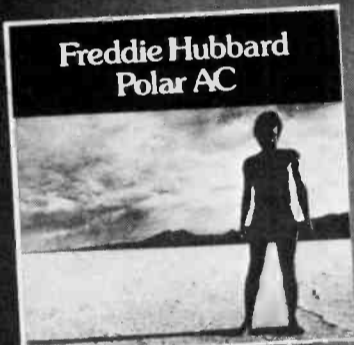
Breathing Fire Into JAZZ



BOB JAMES
Two—CTI 3057 S1



GROVER WASHINGTON, JR.
Mister Magic—KU-20 S1



FREDDIE HUBBARD
Polar AC—CTI 5056 S1



RON CARTER
Spanish Blue—CTI 6051 S1



MULLIGAN/BAKER
Carnegie Hall Concert
Volume 1—CTI 6054 S1



STANLEY TURRENTINE
The Sugar Man—CTI 6052 S1



MULLIGAN/BAKER
Carnegie Hall Concert
Volume 2—CTI 6055 S1



JOE FARRELL
Canned Funk—CTI 6053 S1

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Distributed by Motown Records

A Tribute To The NAB Management Speaks Out

RADIO IS REALLY ONE WORLD W...I...D...E

AN INTERNATIONAL APPROACH TO BROADCASTING



MYSTERY MAN—Arthur H. Holt moves very quietly in radio and, while never gaining the press or glory of consultants Bill Drake or Mike Joseph, has put both of them in the shadow so far as consulting is concerned. Holt has consulted such as Radio Moscow and Radio Swazi. He just visited Bogota, Colombia, to sell some radio equipment. His Holt Corporation is engaged in appraising and brokering radio stations and he owns a couple of them himself in Bethlehem, Pa., though you won't often find him there. In any case, few people know the world radio scene as well as Arthur Holt.

At some time in the future the world we all live in must grow closer together if we are all going to achieve the kind of harmony that is necessary for our mutual survival.

Communications... and radio... has one of the biggest opportunities to begin the job of pulling people together. Certainly music through the medium of international hits and artists has proven the ability of radio to communicate across national boundaries and across dozens of languages.

My greatest interest... as much a personal pleasure as a business... is the international aspects of commercial broadcasting. I own and operate radio stations... own and operate an equipment sales company offering everything from transmitters to automation... and am regularly involved in consulting assignments throughout the United States... but the greatest interest is in expansion of awareness of all broadcasters of the completely international scope of our medium.

The successful interface of current broadcasting practice in the United States with the practical needs and cultural preferences in other parts of the world create a consulting role far removed from that of the conventional consultant. International consulting requires far more study and a far more open approach to the adaptation of format and engineering practices. It just isn't likely that there will be only one single dogmatic approach that answers every need in every nation, and so it is the problem of the consultant to find the particular answer that best fits the unique situation he faces.

For over a decade I have had an opportunity to travel to other na-

tions to meet and work with broadcasters... often consulting on a specialized project basis to assist local staff members in learning new approaches to both programming and management functions. In other cases I have been a guest of individual broadcasters or of governments for visits at both privately owned and state operated broadcasting facilities. Over the years these junkets have ranged from Tokyo to Moscow... from Canada to Colombia... from Swaziland to Finland... and Mexico to South Africa.

During my first years in broadcasting I followed the classic path from disk jockey and program director to general manager, including two stations belonging to Gordon McLendon during his golden years of leadership in radio. My last conventional management assignment was in the mid-sixties as Gordon's assistant... certainly the best possible preparation for subsequent concentration on international work since Gordon was extensively involved in broadcasting and other business ventures in locations as diverse as Sweden, Mexico and Japan.

Undoubtedly my most interesting personal opportunity to visit an international broadcasting operation came recently when I spent some time in Moscow and Leningrad and was a guest of Radio Moscow. My meetings were with Mr. Fyodor I. Kuznetsov, Deputy Head—USSR Council of Ministers State Committee for Television and Radio and Mr. Ghely Shakhov, Editor in Chief, Broadcasts to U.S. and Britain for Radio Moscow.

Russian radio differs greatly from that in almost any other nation in
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IT'S A FACT OF LIFE IN OUR BUSINESS THAT AFTER THE TOP 25 MARKETS ARE BOUGHT, NATIONAL RADIO BUDGETS DRY UP IN A HURRY.

In my first radio management job in Weirton, W. Va., national sales weren't an issue. Later, at stations in Boston, Milwaukee, Dallas, and St. Louis, national sales were very much part of the picture, but the amount of national dollars depended mainly on ratings and the national rep.

But when we bought WAYS in Charlotte 10 years ago, and WAPE in Jacksonville five years later, it was immediately apparent that getting national spot business in a middle-sized market was a unique kind of problem. In ADI terms, Charlotte is the 41st market. The opportunity was there, and the potential was too great to ignore.

The first step was to build a ratings success story, and that was the easiest part. Then we had to publicize that success in a way that went beyond the local competition and put us up against the real competition for national budgets—the largest markets. We bought as much space as we could afford, which wasn't enough, in national trade magazines. In our advertising, and through our reps and our personal sales calls, we tried to make the point that the size of the market was less important than the size of the audience a station could deliver—and in those terms WAYS compared favorably with a lot of stations in much larger markets.

That effort produced about \$100,000 worth of national business, but we
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Syndication—The Success Story

"Let me ask you a dumb question." I was talking to Bob Howe on the Wats line. Howe is sales manager of KHIG (FM), an American Top 40 subscriber located right there in the middle of downtown Paragould, Arkansas. "You're putting up 20 billboards to promote a once-a-week show?"

Howe had surprised me three months before, having acted out New York, Los Angeles, Chicago, Toronto, Tokyo and Sydney to become the first station in the world to pick up a market exclusive for the 1975 edition of "The Elvis Presley Story." He'd sold it out in about 20 minutes and had the promotional genius to tie it all to-



MISTER SYNDICATION—When Tom Rounds started Watermark Inc. in Los Angeles, syndication was a dirty word in radio. But, with the help of several cohorts and many long, long hours of hard work, Tom Rounds made syndication pay off. When he talks about radio in general, it comes from experience—he has been air personality, program director, and general manager during his soundly-based radio career. Today, he is president of one of the world's most successful radio syndication firms and all successful radio syndication owes a tribute to his endeavors and pathblazing.

gether with a dusk-till-dawn (or was it dawn-till dusk?) marathon of old Elvis flicks at the local drive-in.

Bob had had experience with us West Coast syndicators and was used to our continual underestimation of what good radio can mean to a progressive-minded station programming to 80,000 souls in a two-county area. He answered the "dumb question" by pointing out that although the station's format was well liked and business was good, American Top 40 was week-in, week-out their most promotable event and was undoubtedly the biggest single tune-in factor they had going. People in town who had always bragged about the fact they were 16th cousins of Elvis Presley were beginning to discover distant relationships with AT40's Casey Kasem, and, if it was o.k. with us, they'd just like to build an entire station-promoting billboard campaign out of their most prominent and easily identified program feature... a syndicated show called American Top 40.

Fresh Insight

The KHIG story gave me a fresh insight into the phenomenon of contemporary radio program syndication, the development of which we've been involved with since 1969.

Surprises... like the KHIG experience... have come thick and fast for us... but mainly, as we look back over the past six years, they fall into two categories: first, the amazing ability of local radio to grow with and respond to its audience and the listeners' demands for better content... more than music. Secondly, the ability of local radio stations to create the business climate with their advertisers to support a market for program concepts that until recently hadn't been able to get off the drawing boards, or out of the production studios.

Watermark began as a production company, and as I can best recall, not a lot of thought was given to marketing. Not, at least, until local radio stations surprised us into taking their lead. Our goals were simple: to produce programs that could be integrated into good, local radio operations; to provide services that could complement live, creative, community-involved stations; to maintain standards of high quality and intelligent, entertaining content delivered by the best talent available in the Hol-

(Continued on page 33)

NEW GORILLA FROM KOOL & The GANG!

"Spirit Of The Boogie" DEP. 1567 has sold over 400,000 records in the first week, & that ain't peanuts.

It's backed with "Summer Madness" – a sound tha's making them go ape over on the coast. That single s de was pulled from "Light Of Worlds" DEP. 2014 – the LP that took funk into space.

The new LP is "Kool & The Gang – Greatest Hits" DEP. 2015. It's all the Good Times, Jungle Boogie & Funky Stuff the funk buying bunch will go bananas over.

On De-Lite Records, we don't monkey around with success.



De-Lite Records distributed by Pip Records, a division of Pickwick International, Inc. Woodbury, N.Y.

"YOU'RE GOING TO BE HERE AS LONG AS I AM?"

When a program director or general manager puts his arm around your shoulder and says, "You're going to be here as long as I am!" ... LOOK OUT!!!

The fact that I've been fired from some of America's finest radio stations isn't unique in itself—but it's HOW I got the word—that's where the story begins.

The following is a condensed, station-by-station account of my more memorable dismissals as told to a sympathetic Smith-Corona typewriter. ...
MUSIC: AS THE WORLD TURNS THEME UP AND UNDER

BINGHAMTON, N.Y.

This being my hometown and my second job in radio, my father persuaded several of his business friends to sign up for my morning show as sponsors. Six months later I was called into the front office and was given two pieces of advice as I was being fired. One, stick to a small market station and two, you aren't cut out to do a comedy show on radio. Five years later, I was doing a morning comedy show on WINS in New York and who said management has no insight? I was also told that if I would not ask my father's business friends to cancel, the station would send me a check, once a week, for the next three months. The result—I left, the sponsors didn't and that ended the brief saga of the hometown boy trying to make good in his hometown. And to think, just a few short rating periods ago, I was told ... "You're going to be here as long as I am, kid!" ...

MUSIC: UP AND UNDER

BOSTON

The early sixties found me working mornings on Boston's top rock station. The owner is now up there in that big HOOPER in the sky, but his legend lives on. I should have sensed something when I reported for work the first morning at 5:30 and saw someone else sitting behind the console. It was the old jock who hadn't been told he was being replaced, so I had to break the sad news to him.

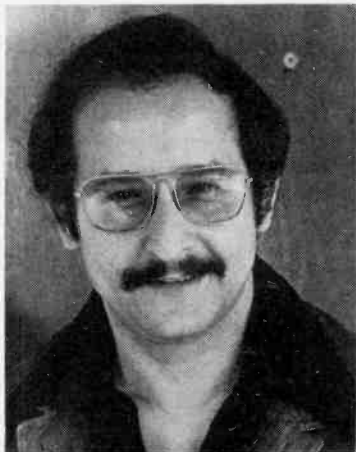
The owner had a cute way of connecting all the station's phones to a

speaker in his office so he could monitor all out-going and in-coming calls. Once he overheard a conversation between a Chicago station and one of his jocks, whom they wanted to hire. A second call was to follow for a decision. When the call came into the station, the owner himself answered the phone, as the jock, and rudely turned the job down, saying he had a change of heart and was very happy in Boston.

The owner also had the ingenious idea to give us all "station" names, so that when we left, the audience wouldn't know the difference because the shows still had the same sound.

Often he would place ads in the trade papers for, "A TOP JOCK FOR TOP PAY AT THE STATION AT THE TIPPITY TOP OF THE OLD POP CROP." ... Naturally, with such a clever come-on, he would be flooded with airchecks from all over the country. My job was to go through all the tapes and copy down any contest ideas, one liners, station promotion ideas and even cut out bits of their jingles we could safely use by splicing in our own call letters at the end. Then, I was to erase all the tapes and use them for our own production purposes. This practice not only kept the station well supplied with tapes, but "original" ideas for at least 6 months before he placed another ad.

One day, when he took me aside and said, "You're going to be here as long as I am," I asked for a raise, which he promptly turned down, explaining, "Sure you're number one now, but you could drop in the next



NO HYPE!—Ed Hider is one of the greatest comedy writers in Hollywood; his credits include writing "The Bobby Goldsboro Show" for television. But radio knows him best through the many radio stations he has worked for and been fired from and for his Hype Inc., a humor service for air personalities operating out of Los Angeles. In this article, Ed Hider gives the other side of management.

book!" How could anyone argue with such brilliant logic? It was at that moment I decided to move on and landed a job at WINS in New York City. When I gave my notice at the Boston station, the owner refused to give me a release, which WINS required. I finally had to track down the Boston owner, through a series of expensive lawyers and finally got the release. When the new morning man came to Boston to replace me, he was told, "I got Hider that job in the Big Apple and if you play your cards right, I'll do the same for you. ..."

MUSIC: DRAMATIC CHORD UP AND UNDER

SAN FRANCISCO

The station I was working at was sold and a new manager came in. He seemed to like what I was doing and often I'd find his arm wrapped around my shoulder, as he whis-

(Continued on page 28)

Tribute To The NAB

Here, in one outstanding collection, a series of articles by leaders in the field of radio. These personally-written articles cover aspects such as creating your own national sales, management tips in regards to the economy and how to face the next year or so, the use of the computer and other advanced technical devices in regards to programming and sales, the international radio scene and how it affects you, and syndication and you. Writers include Stan Kaplan, owner of WAYS in Charlotte and WAPE in Jacksonville; Dan McKinnon, owner of KSON in San Diego; Ed Hider, president, Hype Inc.; Tom Rounds, president, Watermark Inc.; Arthur H. Holt, president, The Holt Corporation; Jack Roth, president, Mission Broadcasting, and L. David Moorhead, general manager of KMET, Los Angeles

Is The World Ready For Radio That Goes Beyond The Numbers

Here Are Details On Two Advanced Research Techniques

How near are we to a point where radio and television programmers will manipulate us, where what we hear and see is spewed forth from a computer bank, where a recording company can dead aim a piece of

sponse Analysts in San Francisco and Dr. Tom Turicchi of Dallas with his galvanic skin response electrodes hooked to the tips of your fingers ... already these men and others speak of a "Doomsday" machine.



FAR AFIELD—Willis Duff, left, and Sebastian Stone feature an amazing combination of talents. Duff, most recently (until the two men formed Entertainment Response Analysts in San Francisco) was president of Firestone Broadcasting. Stone was a program director in the RKO General radio chain. The careers of both men encompass management, programming, and being an air personality and entail many formats.



Radio programming tests at the Waldorf Astoria.



Entertainment Response Analysts photos

Some Questions And Answers

1. Is the state of economy going to affect radio?

Very definitely. Most of the affect should be positive.

When budgets become tight, the client looks for most efficient and effective methods of advertising.

Radio can't be beat, but it does need to be sold.

In this area, production costs of television will take away from the to-

tal media budget in tight economic times. So there is less money for media buying. Radio production is fairly simple and inexpensive which leaves more dollars for consumer impact of the message. Since budgets will be tightening up, the impact on radio will be considerably greater, particularly in frequency ... which sells merchandise.

In the long run of economic belt tightening there also will be increased local radio billings. A big chunk will come from newspapers.

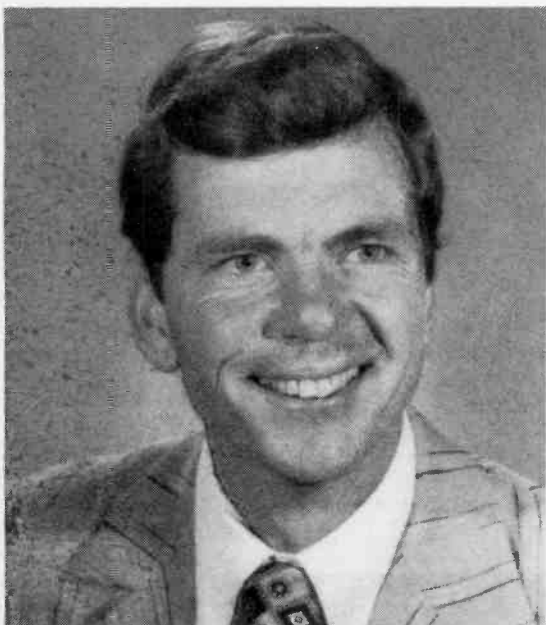
Newspapers are in a terrible crunch, right now.

And, it will only get worse.

Newsprint costs in the last 3 or 4 years has gone from \$60 a ton to \$300 a ton. It has forced newspapers to raise their street sales costs and it has forced them to increase advertising lineage costs astronomically. They are going to other methods to conserve newsprint as well.

Their lockup advertising content which used to range in the vicinity of

(Continued on page 28)



PATHBLAZER—Dan McKinnon is one of the boy wonders in radio station management. At 28, he was one of the youngest owners and managers of a major market radio station. He pioneered country music national spot sales on formatted country music radio. He's served as an officer and director of the Country Music Assn., was elected to two terms on the NAB Board of Directors, has been selected as radio manager of the year by Billboard Magazine. At one time or another he's spoken to every seminar or group in the industry about programming, sales and his special forte—promotion. In his community he's been involved in virtually every activity from the Board of Directors of the Chamber of Commerce and Convention and Visitors Bureau to working as Chairman of Congressional and Presidential campaigns to serving on the Board of Youth for Christ. He's known for his toe-stepping editorials and globe trotting news expeditions. Prior to getting into broadcasting and the ownership of KSON-AM-FM and KIII-TV he worked his high school years as a pageboy in the U.S. House of Representatives and served as a Navy Pilot. While a Navy helicopter pilot, he set the Navy rescue record with 62 air/sea rescues. Here he discusses some of the problems, opportunities and new ideas of radio in question and answer form.

MCA RECORDS PROUDLY PRESENTS

a new single by

★ Tanya ★
TUCKER

Lizzie And The Rainman

MCA-40402

From her soon to be released album
"TANYA TUCKER"

Produced by Snuff Garrett
Arranged by Al Capps



WELCOME TANYA

What You Always Wanted To Ask About Radio But Were Afraid To Really Know

Jack Roth is president of Mission Broadcasting with headquarters in San Antonio. His stations include KONO and KITY, San Antonio, WWOK in Miami, WAME in Charlotte, and KERE in Denver. Many of his peers consider him one of the best broadcasters in radio.

CreatWHATITY? ... TIVity. Creativity. In Radio? But will it sell? No way. Passe. There's no creativity in radio today. Radio's theme song is "I Did It His Way" ... the hit that's on its way right up to the top, soon to be Radio's Number One Swan Song.

After years of playing "follow the leader," radio has dug a deep rut for itself. And, since leaders come and go, the rut goes in circles. We're chasing our own tail.

But after all, why should we get excited about the lack of/dormancy of/demise of creativity in radio. We've done without it for a long time. We're still here, aren't we? Yes. Here—and nowhere. What of new blood? Who wants a radio career these days? Balderdash! Radio hasn't attracted the REALLY creative for too many years. Radio doesn't HOLD enough truly creative people long enough to achieve something really great. Where are the old thrills.

We need them now. Radio's a whole new ball game. The inroads of FM and the fragmentation of au-

dience levels uncover the dire need for what we know to be a great number of talented people to stop listening to their competitors and do their own thing. Time to throw the bucket of ice water on our own sleeping giant. Break-loose time is now.

Radio has to regain its position as part of people's lives. It'll never happen sticking to our sound-alike syndrome. We have to display the intestinal fortitude to do our own thing in the marketplace, based on our own professionalism, experiences, intuitions and daring. The problem is—we don't trust ourselves that we can pull it off!

Starting with creative management, work down. Put excitement back into enthusiasm ... Exhilaration back into achievement ... Intensity back into work.

We wear two hats. Not only do we have to MANUFACTURE our product, but we have to get out and SELL it. Pity the poor salesman who has to peddle a mediocre product. Happy the salesman with the Better Mousetrap.

How crafty! We slid right onto the subject of The Radio Salesman. You remember him. Gung-ho, loyal and all that. Not the order-takers and rate-cutters we have now. Ah! the gut issue: the only game in town that seems appropriate to play to win is rate-cutting. This hasn't changed much over the years. It's just gotten worse. As the pendulum of the economy swings lower and lower, the sharp rate-slasher is more and more prevalent. Out Damned Rate Card! Give the most kindest cut of all.

Will there ever come a time when we broadcasters realize who our own worse enemy is? The Spieler. And as a station-hopping bad-mouther, he'll cut you down right along with the rates. This breed of cat is crawling around in our industry, feasting on broadcasters who either encourage it, close their eyes to it, or just succumb to it. This rate-cutting thing defames our own product and services. Yet it has grown so common in every market where there is more than one medium other than the radio station itself.

Only when we broadcasters fully comprehend that we have a value and that we do reach out to people in

a manner that sells products because those people listen ... only then can we eliminate the rate-cutting racket.

What of radio economics? What is radio worth? The worth of radio usage is an unquestioned leading commodity in the total field of advertising. Witness the recently-released figures of total expenditures in 1973—in excess of one-and-a-half billion dollars! Why, we could qualify as "Big Business!"

We broadcasters must come to the realization that no matter where we are, the size of our market, type of format, daytime only, 24-hour, regional, clear channel, you-name-it ... we have a value.

That value lies in how we create our product and how we sell it. Do we REACH OUT to people ... or just reach. Do people LISTEN ... or just hear.

Let's get the lethargy out. Put our creativity where our transmitter is ... come on like gangbusters ... get it together ... communicate. How about let's go in the radio business together?

Kaplan Talks On Budgets

• Continued from page 22

were looking for a million. It was obvious that it would take more than a numbers story to do the job.

We had to go back to basics and take a fresh look at the nature of the sales job a radio station could do. We tried to identify the problems of national companies in our market and find ways that our station could solve them.

It was hard, painstaking work, and it took five years to begin to get the kind of results we wanted. But the rewards were worth the effort, and at our three stations today we do over a million a year in national spot business.

It's a mystery to me, but the fact is that the top national companies hire the best ad agencies, produce good products beautifully packaged, create terrific commercials, spend millions advertising, and almost totally neglect the final essential link in the marketing chain—their local representative.

Most of the major companies have one man covering the Carolinas, and it's impossible for him to cover all the



Michael Hofstein photo

RADIO'S FUTURE?—The staff of "Oidar Wavelength," an hour weekly radio syndicated show, discuss a new promotion idea for the unique program that is fast becoming a national "cult." From Left: Doug Andrews, creator of the show; engineer Rich Dandrea, sales chief Ann Van Bebber, president Ted Gardner, and promotion executive Michael Gorfaine.

Oidar Series Clicks

LOS ANGELES—It's really a cross between a "cult" and a radio program and it's an hour-long weekly free to radio stations.

Free?

Yes, and mentor Doug Andrews has no idea when the radio syndication will have to start charging for the show. It's into its second year of growth and already slightly more than 100 radio stations are airing the program, which is produced and distributed by Oidar Unlimited located in the suburb of Studio City here. The show is called "Oidar Wavelength" and among the stations broadcasting the program are WFOM in Atlanta, KTOA in Des

Moines, Iowa; WBBF in Rochester, N.Y.; WOAI in San Antonio; KSTM in Sacramento, Calif.; and KRUX in Phoenix.

Essentially, the format of the show, which has to be heard to be explained, focuses on sounds of the future and "authentic" narration with today's hit songs. The record artists are portrayed as music personalities of the past in historic flashbacks. The Oidar programs are available in either monaural or stereo and offered on an exclusive market basis. The four one-hour programs a month can be broadcast as a four-hour segment or in one-hour weekly segments. There are 12 commercial avails per hour, of which the syndication firm retains six.

It's the promotions that surround the show which pack special impact. First, there's an Oidar Club. Listeners can join the club free by ordering an Oidar T-shirt. Ann Van Bebber, who heads up sales and promotion for the show, has a computer read-out of all club members—now about 1,300 strong and growing at the rate of 30 a day. A part of the promotion a month ago was a contest on what an alien looks like.

"There's a whole merchandising package with the show," Ms. Bebber says.

Ted Gardner is president of Oidar Unlimited. Andrews is writer and producer of the show. Rich Dandrea is writer and engineer. Michael Gorfaine works in sales and promotion.

is commissioned on these sales, even though this kind of selling and follow-through has to be primarily a local effort. The rep helps get the doors open and has to handle the details with the ad agency. Part of that job frequently includes making peace with the agency, which in many cases we've had to by-pass to sell directly to the client. Even the biggest and best agencies only get 15 percent of the media dollar, and we don't believe they should make the sole judgment as to how many of those dollars are put into our market.

We've had some resistance based on the idea that our stations are unique in this approach and therefore the client can't make the same approach work all over the country. But I believe our success has persuaded more and more clients and agencies of the value of solving problems on a market-by-market basis instead of looking for the one great idea that will sell everything all over the world.

We also hope our success has encouraged other stations in other markets to try the same approach. And we encourage the agencies to take our ideas, develop them, and use them elsewhere. As long as they keep sending cash, we don't care who gets the credit. And the more television dollars we can switch to radio, in any market, the happier we are.

grocery and drug chains adequately. Eight years ago we hired a man who had been regional sales manager with Lever Brothers for many years. He brought us not only extensive contacts in the field—he was on a first name basis with almost all the key people in grocery and drug retailing in the Carolinas—but more importantly, he brought us an understanding of the regional marketing problems of the national companies.

We then went after the national companies one at a time. We did our homework, surveying stores in the area, seeing what kind of position the product had on the shelf. Then we went to the company—not to the ad manager, but to the sales manager—and said, if you want to move your product in Charlotte, let us show you how. We were prepared to push the product with local buyers, to convince them that WAYS was going to be promoting the product and that demand was going to increase. We were prepared to fight for shelf space. And if the advertiser was willing to put in enough dollars on the air, we were ready to back him up with an individual promotion to kick off his schedule with a bang.

The sales manager is often easier to get to see than the ad manager. He doesn't have a lot of media salesmen coming at him. And he's responsive when you speak his language and talk about moving product instead of rating points.

We create sales contests and incentive programs, and consumer promotions to help move the product after it's on the shelf—everything from Community Club Awards to giving a cannon to the local high school that saves the most Lays Meat labels.

These efforts haven't worked every time, but most of the time they've been enormously successful. If we do a good enough job of selling a good enough idea, somehow the national companies manage to come up with the dollars. Then if the promotion is successful in getting sales to a higher level in our market, the client is going to keep buying the market, and our station, to keep sales at that level.

Our rep, Robert Eastman Company,

NEED A JOCK? NEED A JOB?

We place High-Calibre talent in High-Calibre Jobs: DISC JOCKEYS
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JOHN PRINE COMMON SENSE



The best of both worlds.

The beauty of John Prine's lyrics is matched by the beauty of his music. Presenting John Prine's new album, "Common Sense." SD 18127

Produced by Steve Cropper, "Common Sense" adds new dimensions to John Prine's already brilliant songs.

"Common Sense." An important new album by John Prine.

ON ATLANTIC RECORDS AND TAPES

JOHN PRINE ITINERARY

APRIL

- 9 Capital Theatre, Madison, Wisconsin
- 12 Symphony Hall, Boston, Massachusetts
- 13 Academy of Music, Philadelphia, Pa.
- 18 Avery Fisher Hall, New York City
- 19 Syria Mosque, Pittsburgh, Pa.
- 20 Freedom Hall, Louisville, Kentucky
- 23 Symphony Hall, Atlanta, Georgia
- 26 Louisiana State University, Lafayette, La.
- 28 University of Mississippi, Hattiesburg, Miss.

MAY

- 2 Community Center, Berkeley, California
- 4 Civic Center, Santa Monica, California
- 7 Lane County Auditorium, Eugene, Ore.
- 9 Paramount Theatre, Portland, Oregon
- 10 Paramount Theatre, Seattle, Washington
- 11 Gardens, Vancouver, B.C.
- 16 Auditorium Theatre, Denver, Colorado

"YOU'RE GOING TO BE HERE AS LONG AS I AM?"

• Continued from page 24

pered, "I like you . . . I like your attitude . . . I like your work . . . as far as I'm concerned . . . (HERE IT COMES) . . . you're going to be here as long as I am. . . ." Since he learned, at radio manager's school, that the quickest way to show the home office you were making money was to let the high-priced help go, I was fired . . . while I was on the air . . . DURING MY SHOW!!! That's right, while a record was playing, he called me out into the hallway to ask me something and suddenly, out of nowhere, a strange little guy, with earphones growing out of his head, ran into the studio, sat in my chair and finished my show without even a word about where I'd gone.

The strange thing about this firing was that I actually had a month to go on my contract. Being a little upset and putting my creative mind to work, vengeance was all I wanted. I persuaded five teenaged girls to sign a letter saying the manager had made a pass at them, which of course he hadn't. Then, four engineers, who also had been recently fired, signed papers stating the manager had fal-

sified station contests, which again, he hadn't. I promptly visited my friendly neighborhood lawyer, we documented these facts and sent a threatening letter to the station. Needless to say, it did the trick. I was called in the next day and not only hired back, but at a raise in salary. The first week back on the job, the manager broke into my locker trying to find something incriminating against me to offset the charges I made, but to no avail. When the remaining 30 days expired on my contract, I was fired again and I promptly sent him another letter. Again, I was summoned into his office and he made me an offer I COULD refuse. He wanted to set me up in business, with his own money, producing all the commercials for the station. He said he couldn't put me back on the air because it was . . . "out of his hands at this point."

To make a long, sad story short, I never intended from the start to follow through with all the "infractions" I said he was responsible for. My ego had been bent out of shape and I just wanted to do something about it.

Six months later, I moved to Los Angeles and not only left my heart, but a paranoid manager, in San Francisco.

Time and space won't allow me to tell you the heart-warming story of how a bigger-than-life Los Angeles radio station fired me by putting a memo on the bulletin board announcing next week's work schedule . . . MINUS MY NAME!!!

SOUND EFFECTS: UNEMPLOYED DISK JOCKEY WALKING OUT AND SLAMMING DOOR
MUSIC: "AS THE WORLD TURNS THEME" UP AND OUT

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

Some Questions And Answers

• Continued from page 24

65 to 70 percent a page will gradually increase up to 80 to 85 percent advertising per page, as an average.

That means less news content and less reader interest per page. As a result, it will probably mean less advertising response.

Another item newspapers are doing to eliminate or to help hold down costs is to narrow the width of the pages. This will take less newsprint and is a way the advertiser will gain less impact for more dollar cost.

Newspapers are an area of advertising that all broadcasters should go after, as the economy becomes tight.

It also involves less production in radio than it does for a newspaper ad. As a result, more media dollars will go into the media rather than into production.

2. What affect do editorials have on programming?

Frankly, it depends upon the kinds of editorials you use. If they are milktoast and goody-goody editorials, they'll have virtually no impact on programming, or could even be distracting, in that you could carry another record during that period of time.

If they are tough, biting, probing, exciting, controversial, well researched and evoke an emotional response by the audience, then they can have dramatic affect on programming.

We found when we write our editorials, we try to make them punchy, concise, single-minded in purpose. Usually we find a fault of some type and also we suggest how that problem could be solved.

It's not always easy to do that on most stations, since, as owner of the station, I write and research the editorials and don't have to worry about accounting some corporate board of directors, or have any concern about my job. I probably have more freedom in doing editorializing than most broadcasters.

We've had very little criticism by homing in with biting editorials that attack issues, problems and politicians.

Clients love it . . . whether they agree or not . . . because too few people are willing to stand up and be counted today.

To have successful editorials is a two-point attack.

Number one, they're programmed on the air. We normally do two in morning traffic, one in the middle of the day time period, two in the afternoon traffic and one about nine o'clock in the evening. We broadcast only one editorial on the same day.

Our editorial lengths run from 15 seconds to 2 minutes. Some people question about the shortness of some editorials but many times you can say in just a few words a concise comment that will have dramatic impact, rather than stringing it out with a lot of words.

After the editorials are programmed on the air, we have designed and created some special colorful and attractive editorial letterheads.

The editorials are typed by a secretary and instyprinted on the letterhead and mailed to 650 key community leaders in every aspect of San Diego community life.

Being a country station, we don't always have all those people as listeners, but they know the station has broad appeal in the community and has an impact on our listeners.

The impact we have on the com-

munity leaders when they receive the written copies is their knowledge that we influence the thinking of thousands when the editorials are broadcast over the air . . . whether they listened or not. As a result, the community leader becomes responsive to what we are talking about and the involvement of the station in the market.

So, to be successful in programming editorials, we feel it requires knifeing right to the point, letting your audience know about it for their benefit and reaction and letting the leadership of the community

who can do something about the problem know about your interest in it.

3. What are the best methods of station promotion?

The two best methods of promoting a radio station are through billboards and television.

Our prime media at the present time has been billboards. We have found 24-sheet poster boards to be the most effective because they have the broadest impact on the commu-

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Radio Is Really One World

• Continued from page 22

the world . . . perhaps even more so in their internal domestic service than in the Radio Moscow broadcasts which are heard worldwide on shortwave. There are no independent stations in the U.S.S.R. such as we have in most of the rest of the world. Almost all programs are originated in Moscow and then are networked to each state capital for relay into homes. Generally there are four fulltime "programs" which give listeners different choices except during periods when state speeches or other programs take over all broadcasting. Only about half of the total listeners in the U.S.S.R. receive programming over the air in the conventional method, the others receiving wired radio much like CATV to obtain programming fed directly into their apartment or home. Radios in most cases are quite similar to portable transistor sets worldwide, although console radios or radio phonographs tend to be extremely elaborate and all that I saw were tube type rather than solid state as were the smaller radios.

In programming domestic fare in the Soviet Union tends to be extremely instructional and informational with a considerable portion of musical programming being devoted to classical and operatic as well as to marches and other symphonic band selections.

Particularly distinctive in Russian radio is the absolute absence of any form of tight production technique, it being the only nation I have observed where pauses of thirty seconds or longer are commonplace and seem to cause no irritation on the part of the listener. It would appear that our own absolute rules against dead air are the result of environmental conditioning since where tight production does not exist there is no apparent negative reaction to long periods of silence in the midst of programming segments. Russian equipment is of quite high quality with a distinctly conservative design appearance, much like Philips or Telefunken equipment sold in Europe. There seems to be no such thing as a personality in Russian radio, although there does seem to be a very great amount of pride and interest in radio broadcasting and in the people who pursue it as a profession. In my conversations with Mr. Kuznetsov and Mr. Shakhov I found a great enthusiasm for broadcasting and a very extensive interest in worldwide programming practices . . . in this sense quite like any broadcasters that one would meet to talk radio and programming.

All the way down at the other end of the world is another of the most interesting broadcasting operations . . . the South African Broadcasting Corporation. The SABC is a government owned commercial broadcasting system which has a unique

situation in that it has operated without television for competition, although TV is now finally about to come to South Africa. The opportunity to see radio in the 1970s as it would be without television competition is completely unique in a country such as South Africa. Springbok Radio, the most popular commercial programming, features not only popular music and news but also extensive dramatic programming and game shows much like radio did in the United States in the thirties and forties before the advent of television. SABC is distinguished by a very high professional quality to all operations and by what must be undoubtedly be the world's most dedicated radio listeners to all their various services in English, Afrikaans, Bantu and other languages spoken in the nation.

Bubbling Under The HOT 100

- 101—SHACKIN' UP, Barbara Mason, Buddah 451
- 102—A PIRATE LOOKS AT FORTY, Jimmy Buffett, ABC/Dunhill 15029
- 103—SAVE ME, Silver Convention, Midland International 10212 (RCA)
- 104—LEAVE MY WORLD, Johnny Bristol, MGM 14792
- 105—LEAVE IT ALONE, Dynamic Superiors, Motown 1342
- 106—HOLD ON (Just A Little Bit Longer), Little Anthony & The Imperials, Avco 4651
- 107—YOU MAKE IT SO HARD, Buz Scaggs, Columbia 3-10124
- 108—LOVE WILL KEEP US TOGETHER, Captain & Tennille, A&M 1672
- 109—PICK UP THE PIECES ONE BY ONE, Average American Black Band, Dentry 8003 (Polydor)
- 110—(Just Like) ROMEO & JULIET, Sha Na Na, Kama Sutra 602 (Buddah)

Bubbling Under The Top LPs

- 201—TANYA TUCKER, Greatest Hits, Columbia KC 33355
- 202—THE DYNAMIC SUPERIORS, Motown M6-822 S1
- 203—LORETTA LYNN, Back To The Country, MCA 471
- 204—TOM T. HALL, Songs Of Fox Hollow, Mercury SRM-1-500 (Phonogram)
- 205—STATUS QUO, On The Level, Capitol ST 11381
- 206—LESLIE WEST, The Great Fatsby, Phantom BPL1-0954 (RCA)
- 207—10 cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 208—BOB MARLEY & THE WAILERS, Natty Dread, Island ILPS 9281
- 209—THE LAW, LANGUAGE & LENNY BRUCE, Warner-Spector 9101 (Warner Bros.)
- 210—FREDDIE HUBBARD, Polar AC, CTI 6056 S1 (Motown)

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NEW ARTIST — NEW RELEASE

LARRY WHEELDON
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"I'M NOT THE MAN,
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Coyote Record #101

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Distributor:
ABC Record & Tape Sales Corp
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To: Top 10's & Trivia of Rock & Roll and Rhythm & Blues 1950-1973 by Joe Edwards

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Top 50 Pop Singles of 1974
Top 5 Pop Albums of each month
Top 25 Pop Albums of 1974

Top 10 Soul Singles of each month
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Top 5 Soul Albums of each month
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Please send _____ set(s) of both books at the special offer price of \$19.95 (price includes postage).

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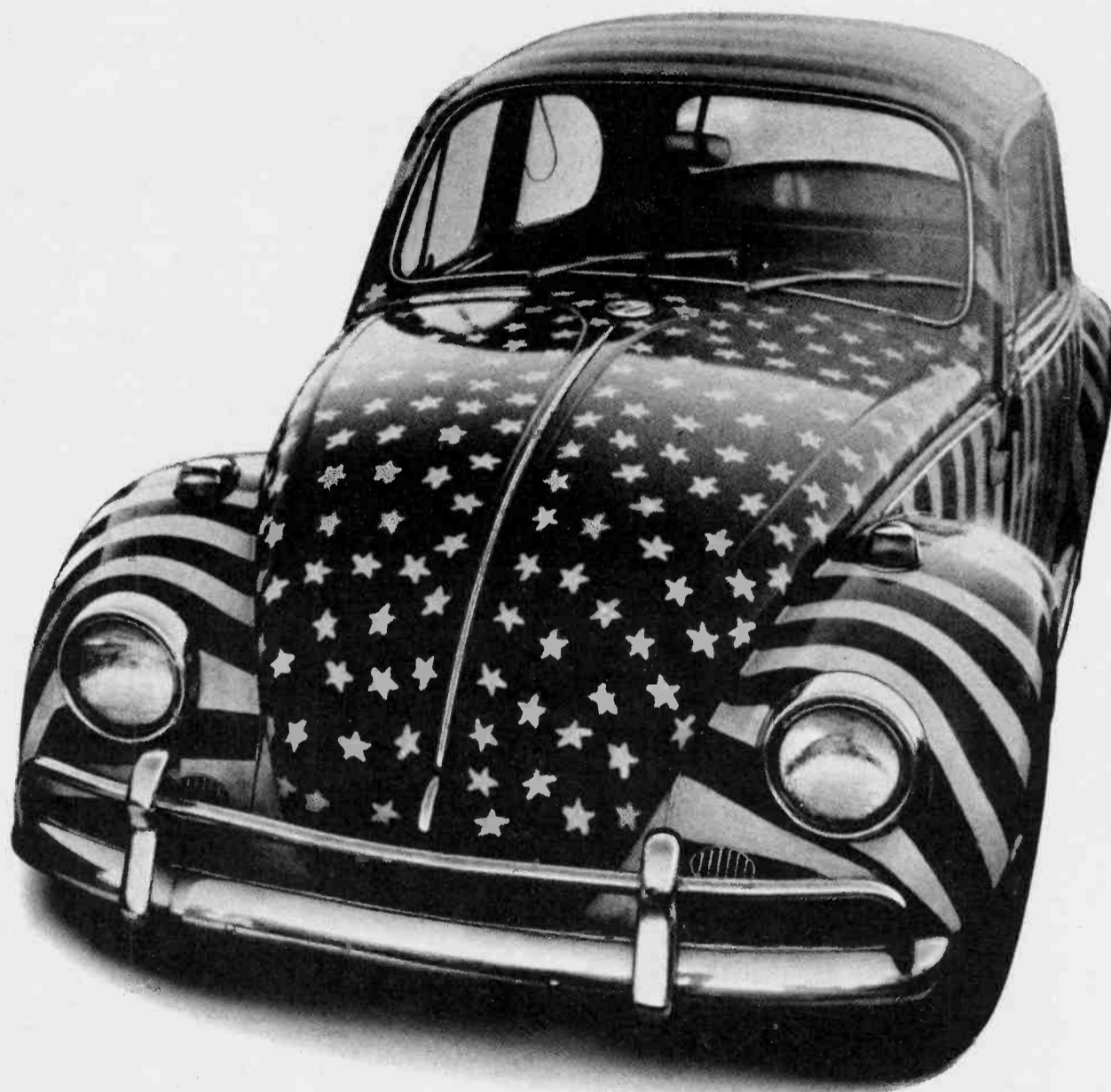
My check for \$ _____ is enclosed.


Name _____

Address _____

City _____ State _____ Zip _____

Check or money order for full amount must accompany order.



A Warner Communications Company  © 1975 Atlantic Recording Corp.

Presenting all-American music from Germany. Passport.

Klaus Doldinger, Wolfgang Schmid, Curt Cress and Kristian Schultze grew up on American music.

Now they've taken it one step beyond anything we've ever heard before with first rate jazz/rock compositions.

Their virtuoso performances combine all the best elements of European space music forms with the driving hardness of American rock music.

Passport's new album, "Cross-Collateral" is standing all of Europe on

its ear. And now it's being rushed to you, via Atco Records and Tapes.

Passport. "Cross-Collateral!" On



SD 36-107



Atco Records
and Tapes.
Produced by
Klaus Doldinger.

Passport on Tour:

April 7th-12th, Electric Ballroom, Atlanta; April 14th, Palls Mall, Boston; April 15th-17th, My Father's Place, Roslyn, N.Y.; April 18th, Beggers Banquet, Louisville, Ky.; April 19th, Warehouse, New Orleans; April 21st, Ebbetts Field, Denver; April 24th, Shrine Aud., Los Angeles; April 25th, Conv. & Perf. Arts Cent., San Diego; April 26th, Warners Theater, Fresno; April 27th, Zellerbach Hall, U. of Cal. at Berkeley, Berkeley; April 29th, Campbell Hall, U. of Cal. at Santa Barb., Santa Barbara.

Some Questions And Answers

• Continued from page 28

Television spots need to be creative, rather than rotating painted boards.

When selecting a showing, which we normally do as 100 percent, we try to carefully select the boards so at least 25 percent are keyed into areas of the community where clients live. We may only be trying to talk to 15, 20 or 25 men with those particular boards, but we feel they are crucial men.

The other 75 percent are aimed towards general listener appeal. It's our philosophy you try to pick areas of the community where you have the greatest potential of gaining new listeners.

Formats will determine a lot of that.

A news station will have certain areas in which it will be high in listenership and income levels, just like a country station and a rock station has its areas.

Billboards may be fading a little in impact because of freeway pattern changes and the ecologist's emphasis on eliminating them for scenic beauty.

Television spots need to be creative, fast-paced and different.

Perhaps our most effective television spot had to do with toe-tapping music and showed the disc jockey in the control room playing a song with the music that has a beat and him tapping his toe and then the shot goes to other people in the community also tapping their toes, like a sailor, a housewife, a model, a horse, a surfer, golfer . . . just long enough to have a couple taps to the beat and to see the different character of the leg, pretty much from the knee down tapping to country music.

Thirty-second TV spots are the only length that allows total freedom in buying avails where you want them.

The copy approach to your billboards can be vitally important to the success of your message.

We also feel lots of people like to create a high-class image for their operation when maybe just being realistic about what you are can have better impact.

Being country music, a lot of people try to be so modern they are

forgetting what their roots are. In a country music station, we're proud of it and our billboards have carried copy lines to the effect . . . Hear the Country . . . Touch that Dial and Get It on KAYSON . . . KSON-Star Country . . . We Love Our Country . . . and, perhaps, our most successful board of all . . . Are You Afraid to Say You Love Country Music with a picture of a cowboy hat. All the graphic artwork reminds people of country music if the word doesn't.

4. How do stations relate to the community?

The best way a station relates to the community will involve a lot of extra work besides just programming.

It involves a missionary effort to go out and let the community know that the station is involved.

It is primarily a promotion effort. There is hardly a station in America that is not involved in the community, whether it be involved with service club activities, covering the service club, YMCA, Youth for Christ or any one of a dozen other community involvement projects.

The problem really comes in letting the community know that the station is involved in these activities.

There are several ways to do that. The editorial mailing list is one. Sending bills out that indicate the number of public service spot announcements run, their rate card value and the fact that they were paid in full.

Other techniques for public affairs programming includes sending a public affairs director to various service clubs and organizations to tape the program for later rebroadcast, even if it is Sunday, late at night, but letting the club know you are taping them and this includes having it being announced from the rostrum as well as having a mike flag with your call letters on it.

You do that enough, and you build the image of your radio station, as well.

But with public service spot announcements, an additional feature might be to notify the groups prior to the broadcast so they can let their organization know that any concentrated campaign effort is going to be taking place.

Another technique for involving the community with the radio station is to install a recording phone and promote the number over the station and have clubs, groups and organizations and individuals who have something to promote of a community service nature, call in and record it themselves. Many times their voices won't be the best for recording quality, but with proper production at the beginning and at the close and just a small segment of the voice lifted out, it can be a dazzling spot that will create talk among the group that is having the public service run appeal to egos and force many of those members to listen to the station when they might not otherwise listen. The thing here, though, is not just in the doing, but letting people know what your involvement is.

5. What are the most effective type of on-the-air contests?

You probably have as many opinions on this question as you do program directors.

Our successful experience has been that you have smaller prizes and lots and lots of winners. People, if they are going to participate in these events, like to win. There can

only be one winner of a \$10,000 prize and it can be quite discouraging in an effort to win.

Most stations, outside the big rock stations in major markets, don't really have a large enough budget to promote with big dollars. Everybody can acquire albums.

In addition, we found it is critically important when you run an on-the-air contest that it forces people to have to listen to your radio station to win.

Just having mail and a drawing from mail doesn't serve the purpose of forcing listenership.

If you have drawings they should be on the air and whoever the winner is would have five minutes to call in to win, otherwise you go to somebody else.

Contests can be fun. The end result of any contest or on the air promotion is to increase listenership and that should be the one goal kept in mind.

There are a variety of fun prizes. The most effective we have found today is cash . . . but then food, including turkeys and sugar, are popular. Gold bullion which has not been widely used . . . can be glamorized with a lot of excitement about pure bars of gold bullion.

One of the catchiest contests we've run is a window sticker promotion.

It has satisfied several key ingredients of making a promotion successful.

We've distributed window stickers in the community for the backs of literally thousands of automobiles and it has forced listenership to the radio station.

Simply, it works basically that you get a window sticker either at the radio station offices or at a client's many stores in the community. The client we used was Fotomat so it was easy to go in and get your window sticker. They also had the girls offering the window stickers to you when they gave you your order.

Then, we had an unmarked "Win It" wagon driving around the community with a radio in it. If it saw a car with a window sticker on the rear window, they'd simply identify the car over the air and if the person was listening, they would pull off to the side of the road and win a \$50 or \$100 bill or whatever the prize happened to be.

The most unusual winner was a motorcycle with a couple of stickers on the back of his helmet. Just for kicks, one of the jocks who was in the "Win It" wagon called and identified him and, doggone, if he didn't pull over to the side of the road because he had a radio headset inside his helmet.

To gain listenership at home, the window stickers were numbered and people would call in on the recording telephone listing their names, address and window sticker number.

We would select these at random and play them over the air. If they heard their voice announcing their window sticker number, they were winners and had five minutes to call the radio station.

Another fun part of the promotion was to have the "Win It" wagon drive into various shopping centers or client locations announcing he was there, and the first 30 people who drove up with window stickers on their cars would win an album. Incidentally, one of the albums has a \$50 bill hidden in it.

6. Are there any new trends in jingles?

The newest trend in jingles is subliminal jingles which are jingles played at about half the volume of a normal jingle between the fading away and start of a record segue.

The jingles have a message and they never exceed 7 seconds in length. Continued short i.d.s remain the basic—five to seven seconds long—although we find there is a trend to return from a cappella to voices backed up by the music with theme songs familiar to the audience that ties in with the format.

7. What can broadcasters, including programmers, as well as management people, do to have a greater impact on their industry?

One of the crying needs of industry now is to be involved in the governmental aspects. Government is becoming increasingly a key partner of involvement in our industry whether we like it or not.

There is no use trying to hide from it, so we might as well face it and do everything we can to have our influence felt.

When you receive a single letter at your radio station that may be critical or offer positive ideas or suggestions, there is not a programmer in the country who is not responsive in one way or another.

The same goes for government officials.

The same goes for elected representatives.

If you feel strongly about an issue, whether it relates to broadcasting or any other subject that is current, we'd suggest writing a well thought out individually personally typed letter to people that can make a difference on that issue.

They just don't get that many well thought out letters from people in the media and politicians and government officials are always sensitive to someone who has the opportunity to communicate with literally thousands of people.

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BILLBOARD, APRIL 5, 1975

Encore! Encore! New Firm Sells Humor To Radio Folk

LOS ANGELES—Four of the nation's leading comedy writers—they write the Johnny Carson "Tonight Show" over NBC-TV network—have launched a comedy service for air personalities. Besides creating custom humor, the team will also provide 150-to-200 new jokes a month to air personalities on a subscription basis.

The name of the firm is Encore Productions and offices are in the suburb of North Hollywood here. Principles are Pat McCormick, Eric Cohen, George Tricker and Tom Moore. They represent an aggregate of 14 years on the Carson show alone, but credits include writing humor for such as Red Skeleton,

Danny Thomas, Dick Cavett, Carrol O'Connor, Lucille Ball, Don Rickles, Danny Kaye, Jack Benny, Phyllis Diller and Bill Cosby, just to name a few.

The reason why they started the humor service as a sideline, according to McCormick, is "other humor services are taping the Carson show and selling our jokes secondhand. Gary Owens of KMPC showed us some of the humor service publications that contained our jokes dating back as far as three years ago."

Encore Productions will publish a humor publication once a month. Included in the subscription service will be a page of special intro material to hit records.

If you wish to acquire our service, you may use the order form below or call direct: ENCORE PRODUCTIONS, 213/980-1942.

TO: ENCORE PRODUCTIONS

4303 Klump Avenue
North Hollywood, CA 91602

Yes, I would like to be a participant in your service each month.

NAME _____ ADDRESS _____

PHONE _____

STATION NAME _____ STATION ADDRESS _____

STATION PHONE _____

I am enclosing: OR Please bill me later:

\$120 for full year

Annually

\$ 60 for half year

Semi-Annually

Signature _____

200 Tunes Waxed Strictly For Radio Station Spins

LOS ANGELES—Ed Yelin Enterprises will begin recording 200 songs—20 albums in all—in mid-April intended strictly for airplay on beautiful music stations, according to Tom Tenno, executive vice president.

Yelin, president, will be the executive producer on the project that will supply subscriber radio stations with new programming material at the rate of 50 songs a month for four months. Twenty arrangers have been signed for the project, including Bill Holman, Joe Arnett and Dick Reynolds.

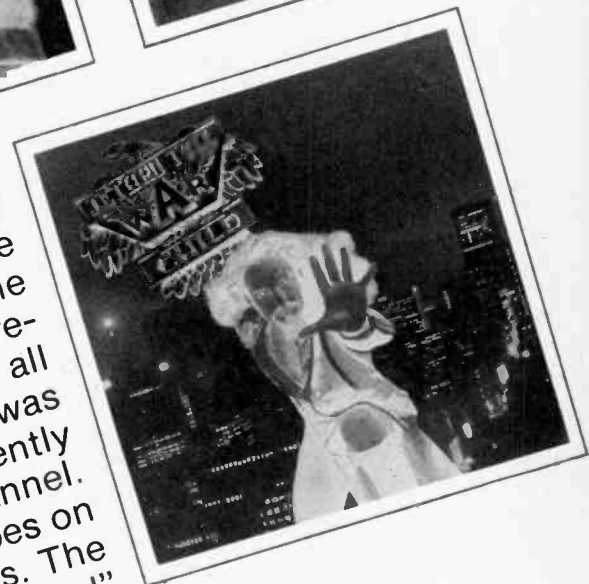
The music will date mostly from hit tunes the past three years, but in lush arrangements with strings. William Loose is music director for the company and will supervise the LP project, which is titled "EYE Good Music Top 200."

Already, a dozen stations have subscribed to the LP package, according to Fenno. "It's designed for good music stations such as KPOL in Los Angeles." But he indicates that the package would be quite suitable for production at any format station. The idea for the package came at the demand of various good music stations which found that the current MOR and good music artists are producing albums much "too hot" for good music radio, Fenno says. Ed Yelin Enterprises is engaged in producing commercials and ID jingles for radio stations such as KPOL and KNX-FM, both in Los Angeles.

Look what "Jethro Tull" is doing ON CD-4!



Ian Anderson, the master-mind behind "Jethro Tull," is one of the more colorful and more aware artists in the industry today. He knows just what he's doing when he plans the theatrics he uses to totally capture a live audience. And he knows what he's doing when he uses CD-4 to thrill his recording audience as well. The personal supervisor of all aspects of the production of his albums, Anderson was initially skeptical about four-channel. He has subsequently produced both "Aqualung" and "WarChild" in four-channel. Both in CD-4 discrete four-channel sound. Now Ian goes on record for CD-4. "I was delighted with the results. The albums really do sound better than they did in stereo!"



CD-4

compatible discrete 4 channel



Jethro Tull albums are on **Chrysalis** — their record company

Number 7 in a series presented by
JVC Cutting Center, Inc.
Contact: Tom Nishida
6363 Sunset Boulevard
Hollywood, California 90028
(213) 467-1166
Custom Mastering Center

JVC

Some Questions And Answers

• Continued from page 30

As it relates to our industry, anti-piracy is a big issue and every broadcaster should be concerned about this and contacting his state legislators for stronger, tougher and stiffer penalty-type legislation concerning anti-piracy.

NAB has done some fine footwork in recent years even though license renewal legislation was not passed. The battle still must be won.

Copyright legislation Congress before the Congress can have devastating effect on the broadcaster if it is successful in setting up an ASCAP-BMI type organization for artists, as well. Have you let your senators know how you feel about issues affecting broadcasting?

Write a letter.

You can also let members of the appropriate committees know how you feel.

If you do it often enough, it can have effective impact to further the causes you believe in.

8. What's the newest trend in country radio?

It's cross-over music.

You know the country music world has grown so enormously in the past five years it is hardly recognizable.

Gone are the rough, twangy sounds that used to turn some listeners off. Now we have awards being given to people like Mac Davis,

Olivia Newton-John, Charlie Rich, and many, many others. The rock, MOR, blues, black or any other format can appreciate it as well as country.

That's all part of the change in the growing up of country music.

Some of the older artists want controls or some form of censorship placed on the music country radio stations play, supposedly through the Country Music Association.

Just let me say that the CMA has no control over the music played, nor, as a matter of fact, do most of the individual radio stations that program country music.

Here at KSON we simply try to play the records that are going to have the widest appeal and the most listener interest. This, of course, makes for better ratings and better ratings means, of course, everyone on the air keeping his job longer.

And it also makes it easier to go to the advertisers and help keep the radio station financially healthy.

In turn, playing more modern country music has perhaps brought about the decline of some artists airplay and personal appearance attraction pull and the virtual demise of bluegrass from the broadcast viewpoint (although certainly not in the concert area).

But the CMA or radio stations aren't to blame.

People's tastes change and current artists must change along with them both in lyrics and instrumentation or another artist will come along and satisfy the public's desire for continual change to reflect on the times we are currently in.

This is reflected in the fact the same people are voting awards for the Olivia Newton-Johns today that voted for the Loretta Lynns of the past.

Frankly, there doesn't appear to be any definite positive quick simple answer to the dilemma by some of the artists who are recording more in the old country vein rather than more in the mod-pop country vein. There will always be room for new talent in our industry... matter of fact, there always has been... that's how the older artists got their start, too.

9. What's the last frontier left in format radio?

Gospel Music.

The only untapped source of programming idea that hasn't been in every market in America is formatted gospel music.

We are trying it in San Diego on KSON-FM, or as we call it on the air, Gospel 97.

It's taken off with exciting response.

10. Is there enough gospel music for fulltime programming?

You bet!

There are literally dozens and dozens of record companies that specialize in gospel music, names most of us aren't familiar with... Heart Warming, Impact, Word, Light, Myrrh, Canaan, Maranatha, Tempo to name a few.

Time Magazine last December said that Bibles are selling at a fast rate, five times greater than four years ago. This has to tell you something that is happening in each and every community in America.

When times get tough and people are troubled by what is happening in the world as well as at home, they are looking and seeking for something more than what they have within their own soul.

Gospel music answers much of that need.

Servicing of the music is somewhat slow but since we've started initially as the pioneer, all gospel station, without any preachers, any pitches for money, no testimonies, no hallelujahs... just gospel music, we've been rapidly serviced by most of the companies.

There is a Gospel Music Association that exists in Nashville that can be particularly helpful to any station in getting word out to record companies of the format change.

Most gospel music is on albums, so it takes more effort to sort out until singles become a major factor.

11. How would you program gospel music?

Nobody has all the answers just yet, but to be successful like any normal radio station, it must be formatted.

We have found a variety of types of gospel music. There are the quartets, the traditional groups, the middle-of-the-road, the light and heavy rock, the country and, of course, the black spiritual type music.

We've found that a format hour is necessary to balance each type of music properly for best audience appeal and best station sound.

Naturally, the sound hour is repeated throughout the day to provide consistency, although tempo of the music within the sound hour will fluctuate.

It requires someone who is extensively familiar with gospel music, of which there are very few programmers around. The day will come shortly when people who aren't 100 percent in gospel music will become involved in it and learn what is good gospel and what is poor gospel music.

The gospel music audience is picky about the kind of music they hear and it requires far more deftness and skill in selecting music for airplay than perhaps any other format.

We also feel some capsulization of news is essential and public service spots and commercials, just like a normal radio station.

12. Are the masses interested in Gospel music?

When we first got into gospel music, we went to gospel music concerts to see what kind of people go and if very many people attended gospel concerts.

For most of us who have never been initiated to gospel music, it is amazing the number of gospel concerts that go on in every community around the country virtually unnoticed by regular broadcasters.

They attract anywhere from sell-out crowds in the biggest halls and arenas, down to just local groups attending the church.

One good example here recently on the West Coast was Bill Gaither. He drew 3500 people on a Thursday night paying \$5.00 a head at a huge hall in San Diego. Two nights later he went to Anaheim and attracted the largest crowd the Anaheim Convention Center has ever had, 9,000 plus.

Meanwhile, in San Diego that same weekend, a fellow by the name of Jimmy Swaggart came to town for a three night period and attracted over 9,000 persons.

Incidentally, Gaither is one of the hottest selling gospel artists and writers in the country and Swaggart himself is selling hundreds of thousands of albums annually, which is no mean feat for any artist.

13. What kind of audience does it attract?

Going to the concerts we found that there was an unbelievable cross-section of every age group imaginable.

Perhaps the most startling realization is the fact that it's just not an old people's kind of programming. It has appeal to older people, but youth is into gospel music just as strongly. One indication is a lot of rock gospel that has been recorded. A lot of the rock gospel groups like Andrae Crouch and the Archers attract huge crowds wherever they go.

14. Will gospel music get ratings?

Good question.

Who knows?

At KSON-FM, Gospel 97, we've pulled out all the stops and have our foot on the floorboard to accelerate promotion of gospel music in our market.

We think if it works here, it will work anywhere in the United States, particularly since we're not a southern community where it would normally be thought of as working effectively as a format.

We're doing promotions and running the station just like a normal radio station in an effort to get ratings. The April/May ARB that will be released in June will tell a lot about that story. From the audience response we've had, we definitely feel that it will show up, but it's just a

matter of what the position will be. It will be convincing to a lot of skeptics as to just what happens.

15. How will gospel music pay for itself?

Just like commercial radio... selling spot announcements.

It's a tough sell and like everything else you have to believe in what you are doing.

Just like country music when we first promoted it on a national level.

But gospel music is an exclusive market and there is a lot of empathy for gospel music by a lot of major members of the leadership community.

This applies to presidents and managers of major chains and stores who realize that gospel music is the only positive form of radio programming.

Without ratings to start to sell, reps probably won't have too keen an interest and agency people will have a built-in reluctance to shy away from buying gospel music radio just like they did country music 12 years ago. They're not the type to gamble much with new ideas like broadcasters.

Gospel music today is right where country music was 12 years ago... on the threshold of exploding into programming in every city in America.

Country music got its start because radio stations were groping to be successful in each market. There exists more radio stations who are unsuccessful and are searching for some new form of programming.

Gospel music will be that answer for many of them.

The tough part will be for the station to remain pure formatted gospel music and to resist all temptations to carry some of the religious programming that can mean instant money but ruination of a format that in a long run will be much more successful.

16. Are commercial restrictions necessary?

We feel there are just several types of clients that are not desirable on a gospel music radio station.

Obviously, beer and wines and anything below a PG rated movie. Other than that, all clients that fit within the NAB code should basically fit on a gospel music radio station. Although some of the copy might need to be slightly altered, Gospel is one audience you have to have more credibility with than perhaps any audience in radio. It is an audience you can sell to in low key, sincerity yet with some force, but you have to be accurate and honest about your facts.

17. How would you promote gospel music?

Just like any other format... only you have several other avenues of built-in promotion that automatically mean listenership.

Every religious organization in town in both the protestant and catholic areas will generally get excited about gospel music.

Church bulletin inserts are a great avenue of exposure and most of the evangelical churches will carry an insert for a radio station switching to gospel music. We feel the insert ought to not only talk about the switch of the format of the station going gospel but also urge people to listen, tell their friends and let anybody that asks them, know they listen to Gospel 97 or whatever the station would be.

Gospel concerts will really get to the people who will be loyal fans.

Community newspapers, billboards, bus sides and television are

(Continued on page 35)

IN JUNE 1973—We Hit 263,000 In Sales—From There On To Over a Million.

NOW it's Started Up Again*

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

B/W

**"MR. GUITAR MAN
I KNOW YOU CAN"**

Watch For Our
Big Album Coming

**NORRIS THE TROUBADOUR
SEABOARD COASTLINERS**

On The Collegiate Label

MAYHAMS

COLLEGIATE RECORDS

Morningside Station—Box 46
New York, N.Y. 10026



Syndication—The Success Story

• Continued from page 22

lywood reservoir of talent (before the next earthquake drained it). What we really wanted to do was create programs that were our idea of "good radio" . . . full of creatively expressed ideas; programs that local stations could work with and feel good about carrying exclusively in their markets. Ideally, we hoped to inspire stations to develop new ways of communicating with their audiences, partly through our product, partly through their own methods.

Rock History Starts It All

Before we got it together as a company, one outstanding programming event had gotten the ball rolling in contemporary syndication. It was Ron Jacobs' "History of Rock and Roll," which, in 1975, is still rolling and handled by Drake-Chenault. Originally conceived as a 48-hour weekend special for KHJ, Los Angeles, it became the classic case of what a group of highly motivated people (with a little help from RKO's bankroll) could create. With some healthy editorial support from Billboard, the program began to create its own demand as a syndicated property, and Drake-Chenault was encouraged by radio people across the country to transform it from a station promotion to a packaged program series. "The History" is a tremendous example of how great good radio can be. For syndication producers and stations alike it became something to shoot for. It has been used by hundreds of stations to great advantage.

"American Top 40" followed a year later, and eventually, like "The History," it became known as one of those apparently simple (while at the same time extremely complex) "why didn't I think of that" ideas. The motivation for the rest of us was Casey Kasem's enthusiasm for the revival of the national countdown at a time when chart rankings, numerical assignments and local surveys seemed to be disappearing. It was 1970 and radio was de-emphasizing the "here's the record you made number 8 on this week's fab forty survey" approach. We were intrigued by recapturing the good old days when countdown were inescapable on radio . . . even earlier days when Snooky Lanson and Dorothy Collins did their thing on "Your Hit Parade."

Our idea was to make "American Top 40" a present-time, weekly "History" using Billboard's singles charts as a springboard for a continuing update on current events in pop music. Taking "The History" one step farther seemed to us such a great idea that we were envisioning thousands of subscribers within weeks. That was until the first show, and the second, and the seventh, when Casey's weekly countdown and series of "incredible but true" stories were knocking 'em dead on the magnificent total of seven radio stations.

We had totally underestimated the market's ability to take the step along with us. Few broadcasters could handle the transition from an olympic-sized blockbuster onetime special to an ongoing weekly series of specials. Some programmers could make the commitment, but the advertisers (we were barter then, and our targets were "the biggies" on Madison Avenue) just didn't get the idea at all.

With almost 100% of our attention on production and distribution we'd left ourselves totally uncovered on sales. The stations were being given the show at a time when our weekly

expenses had already reached \$4,000, and the national sponsors weren't even returning our phone calls.

Some Surprises

Our first series of surprises came late in 1970 when a few of our subscribers clued us in on the ease they were having in selling the show locally. They were starting to rake in the bucks while we were desperately filling our barter avails with mail order spots for oldies records.

By mid-1971 we finally let local radio show us the way to survive. On September 1 we sent out a "well the fun's over" memo and notified our 125 sponsors that they'd be getting the bill for next month's programs. We were astounded when 97% agreed. It turned out that most of them, without any coaching from us, had already figured out how to turn a popular syndicated program into a great sales vehicle. That "surprise" was, for us, the turning point. Right away we started to let the local radio stations themselves put the story together.

Today we still put 100% into production and distribution with another 100% provided by Casey Kasem and Don Bustany of KB Productions and their staff of 7 writers and researchers headed by co-producer Nikki Wine and still another 100% in creating a flow of information from individual program directors, sales managers and general managers through Watermark's 6-man marketing and promotion department right back to all 330 regular subscribers. This year we sent out a 50-item questionnaire to subscribing sales managers (there are a total of 450 counting "American Country Countdown" stations as well as "American Top 40") asking for specifics on how they make the programs work. The results took almost 2 months to tabulate, but this week we're mailing out hundreds of 50-page books describing, in great detail, how local radio stations have made it all happen.

Programs Proliferate

More welcome surprises have come with the regular appearance of some great one-shot specials and series for radio put together by other producers and distributors. Today's most talked about special programming includes two regular versions of "The Wolfman Jack Show" (Audio Stimulation, L.A.), Wink Martindale's "Music Scene U.S.A." (American Radio Programs, Hollywood), George and Judy Burns' "History of British Rock" (Burns Media, and Rod Muir's Diagamae in Australia), Dick Orkin's great comedy material (Chicago Radio Syndicate), The Dick Clark Music Machine (Diamond P, L.A.) "The King Biscuit Flower Hour" concert series (D.I.R., New York), Jim Brown and Lew Irwin's "Earth News Radio Service" in L.A., "Dr. Demento," the king of trivia freaks (Gordon/Casady, Hollywood), "The Elton John Story" (Footprint, Toronto), specials by Dick Wittington (Jeff Alan, L.A.), outstanding documentaries on the Beatles and "The Story of Rock" by the BBC (distributed by London Wavelength, N.Y.), Harry O'Conner's "Lovewords" (Hollywood), Doug Andrews' venture into sci-fi programming "Oidar" (Oidar Unlimited, L.A.), and "Soul Train Radio" by Don Cornelius (The Syndication Works, Chicago). These programs and many more are living up to George Burns' idealistic portrait of syndication as "a pooling of the best." (While I write this George is madly pooling along with a new

and mysterious syndicated product being concocted in the Watermark studios.) Our studio division has been growing rapidly and will expand its present facility with a new broadcast production studio designed to handle more of the kind of syndicated product being assembled for a few dozen clients in the field.

The programs I mentioned, and many more, have re-energized station programming and audiences, shaking up habitual listening patterns and helping create more active listening attention for radio in general.

And More Surprises

More surprises with the success of our 1½-year-old affair with country music programming. Produced by Bob Kingsley, "American Country Countdown" is founded on good radio basics similar to those in American Top 40 but with a different twist. In 1962 Don Bowman had been lured away from the airwaves by a variety of new careers including songwriting, making records and the live concert and club stage. In 1973 we chose Bowman from an array of great country talent available on the West Coast and put him back in action as the slightly maniacal host of a weekly review of country hits, filled with facts and funnies, woven around a countdown of Billboard's Hot Country Singles Chart. Over 100 stations now work with Don Bowman and American Country Countdown every week. The surprise? We found that what was at first considered a weekend filler by so many subscribers turned out to be a primary station drawing card. The response has caused country stations to move Bowman into primer and primer weekend slots with many subscribers scheduling repeat broadcasts. Don Bowman is rapidly becoming a leading national personality for the growing country music audience. Best of all, established country radio personalities on individual stations have found him highly compatible with their styles and the tastes of their audiences. With Bowman stirring up the audiences on the weekends, receptivity to good country programming seems to be way up when Monday morning rolls around.

The strength of local radio . . . its ability to sense what's right for its audience, then go out and find it in the shape of good, economical and highly salable syndicated programming is what continually surprises us and makes it all worthwhile. When it comes to getting maximum listening, promoting and selling efficiency from Watermark product, local radio is and always should be way ahead of us. It's really satisfying when we know our carefully wrought ideas, intensive production, high technical standards and failsafe distribution systems are in good hands with live and healthy local radio operations.

300 Subscribers To Tex. Comedy Service

DALLAS—National Broadcast Library reports that its Contemporary Comedy service for air personalities already has 300 subscribers in all 50 states and seven foreign countries. Editor is Joe Hickman, who is an air personality at KBOX here under the name of Joe Greer. Contributors include J. L. Strickland and John Murtaugh. Hickman programmed WRR in the market for 10 years before joining KBOX. Contemporary Comedy is published semi-monthly in a magazine format Readers Digest size.

www.americanradiohistory.com

Is The World Ready For Radio That Goes Beyond The Numbers

• Continued from page 24

new techniques are manipulative and tells how 10 years ago he wrote a fiction article for what is now Coast magazine entitled "Epitaph for Need." It was "about all the things we are really doing today," he says.

Seriously, however, Duff rejects the manipulative charge. "All media will become better. We will not be operating on seat of the pants hunches, saying it will work here because it works in Des Moines or wherever. It's surprising radio has been as successful as it has without the solid research that is now possible. Many of the new techniques are just like working in front of a live audience, instant response, and not waiting for an ARB that's already two and a half months old when you get it."

Duff and Sebastian have just brought in Dave Crane and Miriam Tresser to ERA, headquartered in San Francisco. The firm works closely with Turicchi's Dallas-based Program Data Services, formerly Research Consultants, Inc. ERA is a different approach from that at KCBQ, where computer analysis is looking at listener loyalty, population shifts, dial switching, audience efficiency and massive appraisals of ARB rating data.

McCoy says that some of the findings "scared us." At one point, KCBQ's DPS, a wholly owned subsidiary of KCBQ parent Bartell, discovered that listeners were tuned in "to be polite." One of the most exciting aspects of DPS is discovering "listener surges," periods when target listeners are listening much longer than ratings reveal. Also exciting to McCoy is the possibility of "recycling" listeners. He talks of a city where 118,000 male listeners were tuned in mornings but not being recycled afternoons. "Unfortunately, the computer doesn't tell a program director how to recycle them—just where they are and who they are," says McCoy, who operates DPS along with computer expert Doug Herman.

ERA also makes broad use of computers but its direction is more toward face-to-face audience analysis under lab conditions. Duff, with Metromedia ten years, says there are several audience analysis companies. He mentions McHue & Hoffman, Trendex, Buskin and the relatively new Source.

The ERA method includes selecting a "perfect 100" people to try out formats, personalities, contests, even fictitious formats (say when a station is contemplating changing to a new format), news shows. It all begins in a given market by interviewing 1,000 people. About 60 percent are contacted face to face in shopping centers. The rest are discovered by random phone solicitation. The test audience is "very specific." It all depends on what the client wants. If the client wants 18-35 age people in a certain socio-economic bracket, ERA comes up with 100 subjects.

People are invited to a hotel for \$20 a day and two free meals. Despite the specific demographics of a test group, occupations range widely—physicians, housewives, bus drivers. They are given six different examinations: 1) the initial interview; 2) a physiological test; 3) a psychological test; 4) the Turicchi galvanic skin response; 5) an operant preference test; 6) an encounter meeting where everyone sits around

and shoots at each other and what they are each thinking about the test formats.

Duff disagrees that there can be a negative novelty effect or an artificial atmosphere in the tests. On the other hand, he feels the people are pleased and excited to have been selected and that they are a more responsive audience than a real one. "They have nothing to do but tune in radio stations, it actually increases the response, there is a sharp focus on listening."

He says the listeners are first and foremost guaranteed anonymity so that "you don't get this business of audiences telling you what you want to hear or what will make each person look good—our test groups are not ever put in a judgemental position." Duff denies that there is a "sequestered jury" atmosphere, though he says reading is discouraged and as much as possible the focus is on the business at hand.

A key part of the test is the operant preference test, where people sit in a cubicle with a monitored black box able to tune in four stations. Again, it's the client who chooses which stations. In many cases these real time checks. Of course, one is the client station. Then perhaps one or two competitive formats. The fourth in a recent test was a fictitious format that a station expected to try. In one test, a station experimented with a two-man news team. In the real time or simulated format the subjects listen generally to 20-minute blocks.

As for what is uncovered, Duff says one interesting test revealed that a country personality had credibility for "about 30 seconds." He says whether the man was doing news, a commercial or deejay work, audience test subjects found him boring, not relating, phoney, not interested, just going through the paces. "Listeners were bailing out of his show and yet the station management thought he was a hot disk jockey." Duff says later conferences at the station revealed that the deejay was a close friend of the program director. "It was one of those classic situations where they were so close the PD never really evaluated the deejay objectively. The deejay was never critiqued."

Duff believes a lot of analysis derives from the subconscious of the test subjects. This is brought out in the encounter sessions. Of course, the galvanic tests measure emotions along the same lines—i.e., the electrodes on the fingers pick up automatic nervous responses. With the physiological/psychological tests and the monitor where subjects are logged as to how they dial, with all this a package of data evolves.

Duff says ERA's services may be "the most expensive" in the radio industry. "But then when you've spent \$50,000 on a contest or promotion idea maybe you better know in advance as much as possible if it's going to work." In the case of discovering that a heretofore supposed top deejay is really not coming over that good, the station can take steps to reslot the man, pull him off and shape him up, or possibly make changes.

Looking toward more tests in TV, Duff believes the remote station selector will radically change viewer habits. He is also interested in the video disk and in particular helping software producers find what audiences are likely to go for.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Billboard will have a suite in the MGM Grand Hotel in Las Vegas, during the April 6-9 convention of the National Assn. of Broadcasters. I'll be there noon-midnight every day. If you're anywhere within driving distance, I'd like to invite you to come on over and talk radio. **Bill Wardlow**, head of Billboard's chart operations, will be there Monday and will answer any question you might have on charts.

★ ★ ★

Bill Campbell is the new program director of WAYE in Baltimore. He replaces **Frank Adair** who moved over to do music at WLAM in Washington, where **Simon Trane** is the new program director. So, the lineup at WAYE now has **Marty McLean** in the morning, **Joe Buccheri** from WKTK in Baltimore in mid-day, and program director Campbell in the afternoon drive slot. The buildup at WEAM might herald a new rock battle for the Washington market. I expect NBC to plow a bit more effort into WRC in time to come. So, Washington could be shaping up nicely in the next couple or three months.

★ ★ ★

Tom Rounds, **Chuck Olsen**, and a lot of the other gang from Watermark Inc., will be located in the MGM Grand suite 1233A for the NAB. . . **Drake-Chenault** will have a hospitality suite at the Las Vegas Hilton, suite 1830. You probably won't be able to find **Bill Drake** there, but maybe **Bert Kleinman**.

★ ★ ★

Dick Houser, the new program director at KSWB, P.O. 670, Roswell, N.M., guarantees to play all rock singles, soft and hard, sent to him; it's a big waltage operation. . . **Robert W. Morgan**, virtually the last of the old **Bill Drake** crew, is no longer at Drake's KIOI in Los Angeles. Station had recently hired **Rich Brother Robbins** and **Gary Cocker**; no new hirings to replace Morgan are expected, according to program director **Eric Chase**.

★ ★ ★

Tom Clay moved from KDEO in San Diego to KWIZ in Santa Ana, Calif. . . The lineup at WFIW in Fairfield, Ill., includes **Gil Wallace** 6-9 a.m., **Stan David** 9 a.m.-1 p.m., **Dave Rigg** 1-4 p.m., **Dave Land** 4-7 p.m., **Killowatt** and **Gary Lee Dauby** share nights and weekends. Land, who does sales and on-air work, says: "Small market radio is where it is, meaning there's so much one-to-one contact with our audience and if a station does a good job in the market, the people let them know."

★ ★ ★

Larry Nylin is the new music director of WWDC-FM and AM in Washington, according to program director **Bob Canada**. . . That reminds me, I got a note the other day from **Johnny Holliday**, the morning man at WWDC. He's doing fine after that airplane crackup, but it'll be a while before he recovers completely. . . **Bob Raleigh** reports in from KATY in San Luis Obispo, Calif. . . **Lee Davis**, will you call **Jon Holiday** at 206-774-4288. Holiday notes: "Not being able to relocate in radio, I'm now a realtor, just passing my exam and getting my license this week. But I still would like to get back in broadcasting. Making more money now, but I miss radio. One reason it seems I couldn't get a manager's job was because I hadn't come up the sales side and didn't know how to sell. First three weeks in real estate, I sold \$85,000 worth of property!"

Roger T. Turner, audio/visual director at Dean Junior College, Franklin, Mass. 02038, says the college is putting a 10-watt FM non-commercial station on the air with the calls of WGAO. The station needs records. . . Hefel's Y-100 in Miami and Pepsi-Cola joined forces to bring a giant multi-media show to the Dade Country Youth Fair in Miami the other day. And, as most of you might have guessed, is with **Rich Akins** and **Rick Trow Productions**, Philadelphia, doing the show. More than 50,000 saw the firm's "Listen To The Music," which, just coincidentally, Trow and Akins presented at the last International Radio Programming Forum in New York. This was the first movement of Trow and Akins into the fair scene; generally, they do their multi-media shows for colleges and high schools, teaming up with a local radio station. And the shows always score. If you're interested, why don't you call Rich Akins at 215-635-6200?

★ ★ ★

At KGLR in Reno, you'll find **Lee Maher** on the air 5-10 a.m., **Lou Ann Travers** 10 a.m.-2 p.m., program director **Phil Harvey** 2-6 p.m., **Skip Dees** 6-midnight, and **Mark Speer** midnight-5 a.m. It's an adult rock station; Harvey had been at KCBN in Reno for five years before going to KGLR. . . **Roger L. McFerren** is the new student director of the Kansas Midwestern School of Broadcasting, Wichita, Kan. had been at a local TV station. . . **Bill Sherard** has moved into sales at WGST in Atlanta, according to **Dick Carr**, general manager of the station. Sherard was previously national program director of the Pacific and Southern radio operation. I think this was an excellent career move for Sherard; good experience to acquire. The staff on the programming side at the adult-contemporary station includes **Gary McDowell** as operations director, **Dave Lloyd** as music director, and air personalities **Chuck Dougherty**, **Tony Taylor** and **Skinny Bobby Harper**. All heavyweights.

★ ★ ★

WGST in Atlanta is seeking additional air personalities. Talk to **Gary McDowell**. . . **Mike Jeffries** is now at KWOW in Pomona, Calif. . . **Christopher Lance** at KSJO in San Jose, Calif., 408-374-8771, has come up with a promotion that ties in with commercials. It's called "The Last Commercial" and fits all formats, he says, but you should call him for details. It's a programming and sales-oriented promotion. . . The staff at WCFR in Springfield, Vt. now includes music director **Mike Evans** 6-10 a.m., program director **James Rising** 10 a.m.-2 p.m., **Tim Halfyard** 2-7 p.m. and **Steve Summer** 7-midnight, with **Vince Tyler** on weekends. "We are day-parted with a playlist of something near 80 records and currently using the 'Friendly and Tree' jingles from Tanner," says Rising, who offers to send anyone an air-check of the station that sends him the raw tape for the dub.

★ ★ ★

WWWW in Detroit is participating in a fair thing at the Detroit Institute of Arts April 22-May 18 with, of all things, a T-shirt exhibit. All record companies, recording artists, radio stations, or whoever who'd like to have their T-shirts displayed, send to **Dan Carlisle** at WWWW. By the way, WWWW has a new program director—**Paul Christie** who'd been at WCAR, Detroit, which has shifted to automation.

Kris Phillips, 212-783-7222, is looking for a rock air personality. He'd been at WMGZ in Montgomery, Ala. . . **Ron Murphy** reports in from KSEN in Shelby, Mont. The lineup includes **Dave Riley**, operations director **Kent Welborn** and music director **Jerry Wilson**. Murphy says: "We're getting set to move into expanded studios and go FM." And he pays tribute to **Phillip Brown** and **Henry Leff**, teachers at City College of San Francisco, "who do an outstanding job of preparing the future broadcasters of America."

★ ★ ★

Thomas B. Watson has been named general manager of WLCY in St. Petersburg, Fla. He'd been general manager of WQXM in Clearwater, which is in the St. Petersburg area. **Jeff Baker** is the new program director of WIFJ in Philadelphia. He



WATSON

has been on the air at the station for the past year under the name of **Gary Morgan** and replaces **Steve Kelly**, who went to a Cleveland station. . . **Dave Downing**, program-music director of WIPS in Ticonderoga, N.Y., sent me the station's newsletter which goes out monthly to customers and record companies and others. A lot of stations print these kinds of newsletters; I, for one, enjoy seeing them. They feature mostly chatter about clients, etc. The WIPS newsletter mentions that the station is now airing the syndicated "American Top 40" program hosted by **Casey Kasem**.

★ ★ ★

Charlie Van Dyke, morning air personality at KHJ in Los Angeles, has been named the new program director of the Top 40 giant. Charlie has been holding down the post while general manager **Tim Sullivan** did some thinking on the vacancy created by the leaving of **Gerry Peterson**. Van Dyke has programmed before; he'll keep his morning show.

★ ★ ★

WHLX in Columbia, Pa., is looking for a young aggressive air personality who can be a Jock-Of-All-Trades; talk to the program director. . . **Corky Mayberry** has left WMAQ in Chicago and music director **Bob Pittman** has gone on the air. Feeling among the industry—meaning various country program directors—is that the station isn't a country station, but just playing country records. Past experience has shown that in country music, a radio station that's neither fish nor fowl may be nothing at all. . . **Joe Douglas**, 303-366-0388, is looking for an MOR or oldies station position. Has 11,000 records in his personal collection. All mint copies. He was music director of KOA in Denver the past six-plus years, but the station is shifting to more news, etc.

Jay Crawford is the new program (Continued on page 52)

Rate the Records On KFI In L.A.

LOS ANGELES—Shades of old-time radio! KFI here has launched a "Pop Power" hour weekdays on either the Paul Compton program 10 a.m.-1 p.m. or the Jack Angel show 1-4 p.m. In the hour, listeners are asked to hear a record, then telephone their rating on a 1-10 basis. Ratings are averaged and announced the same day.

Salt Lake City Firm Tees a Computerized Playlist With Music

SALT LAKE CITY—Dynamic Recording Concepts here has launched a computerized playlist service that is supported by the music. **Randal S. Chase**, president, says, "All of our subscribing stations receive our computer generated playlists for every hour they're on the air, every day of the week. To back those lists, we provide a complete library of music in whatever format or formats the station programs. Block programming is no problem and costs no more. Our playlists are referenced to their music library. Because it's all done by computer, our stations can customize their program by simply telling us to add or delete certain cuts or entire blocks of music."

The aesthetic value of music has been, and always will be, "something to be evaluated by qualified people with programming experience," says Chase. "But, given those aesthetic evaluations of a piece of music, a computer can generate a nearly perfect playlist in terms of listenability. It's many times more accurate than trying to do by hand, and much faster."

DRC evaluates each record selection by as many as 35 different categories. These evaluations are stored in the computer on many thousands of programable selections in all formats. Tunes go back as far as the 1930s. Factors kept in memory by the computer include such things as tempo, type and rotation.

Ray Welling, sales manager, claims that the main thrust of DRC is to the small and medium market radio operations. . . "the kind of ra-

dio station that can't afford the more experienced program director. They've had all of the problems and not many of the advantages of the larger markets."

Price of service is based on market size. Formats covered include rock, country, MOR, easy listening and beautiful music. DRC is almost developing and marketing specialized syndicated product. "We've already put special quad programs in a number of formats on the market and will be offering others in the near future," says Welling. These quad programs come in half-hour blocks "and stations have been purchasing everything from one to 20 hours per week."

DRC is involved in record production and manufacture on a local basis, as well as radio projects.

Detroit's WCARs Switch To Automation

DETROIT—Another major radio signal here has bowed to unsuccessful formats and program directors and switched to automation and low overhead. . . WCAR. Both the 50,000-watt AM operation and the FM are now using MOR programming created by Peters Productions, San Diego. Schaffer automation equipment is being used. H.Y. Levinson is general manager of the stations.

Over the years, the station has programmed, at times, everything from Top 40 to MOR and a variation of blends in between.

RCA Will Bow AM Stereo

NEW YORK—RCA Broadcast Systems will demonstrate a stereo AM transmitting system at the NAB convention in Las Vegas, April 6-9.

The system, believed to be the first of its kind ever offered for public demonstrations, was developed by RCA as a means of improving the sound of the AM receiver which, un-

til now has been capable only of monaural reproduction.

According to **Byron Fincher**, manager, radio station equipment, RCA Broadcast Systems, consideration in developing the system was given to compatibility with existing monophonic receivers. He stresses that his company believes that any existing monophonic AM receiver should be able to receive stereo broadcasts with no degradation in performance.

RCA's proposed system is capable of multiplexing two discrete left and right signals on the broadcast carrier. "These signals," says Fincher, "are then received by the AM stereo receiver, and channeled to the respective left and right speakers. Monophonic receivers would deliver a composite signal to a single speaker."

According to Fincher, appropriate industry standards would have to be developed, and the FCC would have to approve the system before stereo broadcasts became a reality.

A New Music Supply Bows

LOS ANGELES—A package of orchestrated arrangements to hit tunes will be introduced to radio broadcasters at the annual convention of the National Assn. of Broadcasters in Las Vegas this week by the **George H. Greeley Enterprises** firm located in the suburb of Studio City.

Greeley, noted pianist and composer, will supply 25 tunes via tape and disk a month for five 12-month periods to subscribing stations. Already, 10 stations have signed up for the service, Greeley says, including **WDVR** in Philadelphia, **WQLR** in Kalamazoo, Mich., and **WEZC** in Charlotte, N.C.

Demos are available on request.

Reason for the new service, Greeley says, is that "the record companies have initiated massive cutbacks in the area of promotion and, consequently, that which used to be both available and free is unavailable in any quantity at any cost."

John Chipman is executive vice president of the firm. The tunes provided feature Greeley's arrangements of Top 40 hits.

United Tapes Moves Into New Quarters

GRAND JUNCTION, Colo.—United Tapes of America, a radio syndication firm producing both an easy listening and adult rock radio programming services, has moved into new custom-designed recording studios in the Valley Federal Plaza here. Sales manager **Stephen W. Schmidt** reports that the firm now produces programming for 12 stations in eight states, including newly added **WCRD** in Bluffton, Ind., and **KLYE** in Perryton, Tex.

Some Questions And Answers

• Continued from page 32

all methods we are using to promote gospel music.

In addition, a change in such a format will cause so many raised eyebrows that any station that tries it will find like we did, there is an enormous amount of newspaper publicity that will accompany the change. Everybody is interested in something new ... even the newspaper men.

18. Should gospel music be automated or live?

Live is preferable because it provides you so much more flexibility to handle programming in just a normal nature, including requests ... although the cost may be slightly more.

19. Where do you find the on-the-air personnel for a gospel music radio station?

Oddly enough, as strange as it may sound, there are a lot of people who strongly believe in gospel music in regular radio. But if they had the opportunity to work in a gospel music radio station, we found, they will jump at the change rather than work in a regular station because this is the kind of music that has dynamic believability and loyalty.

No other music has the loyalty of gospel music.

A programmer needs to be just as selective with his gospel music disk jockeys as he would for any other kind of format. The same basic principles of good radio apply to this kind of format.

With many of the religious stations who have carried all the preachers and just filled with gospel music, there hasn't been that emphasis on top caliber programming.

A formatted gospel station has the same basic talent needs as a regular radio station, after all, it is a regular radio station ... just playing gospel music.

20. Should there be a request line direct to the studio with gospel music?

Absolutely.

Our first thought was that all the gospel music lovers would be trying to tell us how to program the radio station. Once we got over the initial days of getting the station on the air and the music balanced and sorted out, we found we knew more about it than anybody else so we continued to program like we thought it should be, although we were quite worried about listener input on disturbing the balance of our format.

However, requests have become so numerous we had to install two lines into our control room in Gospel 97 to handle the flood of requests. What we find on the request line is, basically, the teens, twenties and some thirty-year-olds doing all the requesting and just once in a while do we get a senior citizen-type person making a request. The request lines generate 50 to 60 calls an hour, without promoting it on the air.

If it is promoted on the air, the lines flood.

21. What should be the first prerequisite to program a gospel music radio station?

To be successful in gospel music just like anything else in life, whether it's country, news or good

music, is to acquire people who genuinely believe in the music and the format. They can't program or sell it unless they have a strong feeling about the success of the programming.

22. How do you sell gospel music to make it a successful format?

We're finding there are a variety

of points to present the clients. The most important point of all is loyalty. The gospel music lover is loyal and if he is encouraged on the air along with the spots to go out and patronize those people who are supporting gospel music, you would be absolutely amazed at the results. We

are in just the brief time we have been on the air with gospel music. The positive value, the lively beat, the exclusive audience are all factors that affect sales. Gospel music concerts also are another event to point out in showing response and love for this form of programming.

"Whose equipment did I look at when I was spec'ing recorder/reproducers?"

Everyone's.

Whose equipment did I buy?

Electro Sound's ES-505."

As chief engineer for one of the nation's oldest and most respected stations, Dave Finley's primary concern is quality — both in equipment and over-the-air product.

Here's what Dave told us about the ES-505:

"My business is to compare equipment. When we had an opportunity to use an ES-505 against two XXXXX's* in our production room, I was

very, very impressed — not only with the machine's quality of reproduction, but with its ease of operation and unique features.

"Our particular application for the four-track ES-505 is in radio production, where recording with a great deal of creativity in mixing is needed. If there's a lot of editing involved, the third reel offered on the ES-505 is an especially nice concept.

"The emitter follower on the playback head to minimize noise and hum vulnerability is an unusually clever idea. In fact, it's one that's been long overdue in the industry.

"Some exceptional human engineering went into the ES-505. It's not only well built and simple to maintain, but it's completely operator-oriented. For instance, the disappearing head gate which makes for easy editing and head cleaning; and the built-in test oscillator which speeds and simplifies calibration.

"A definite plus is Electro Sound's replaceable capstan idler, which allows you to instantly change the tire and not the entire assembly. We used to spend \$35 for replacement assemblies on our previous machines. Now we only pay \$8.50 for a spare tire.

"All in all, the ES-505 is a highly professional recorder/reproducer with a very competitive price tag that makes it a most important addition to our production facility."

That's what the man said. He looked. He compared. He bought. We rest our case.

But don't rest yours. Call or write us today for complete details on the ES-505 and Electro Sound's other professional broadcast products.

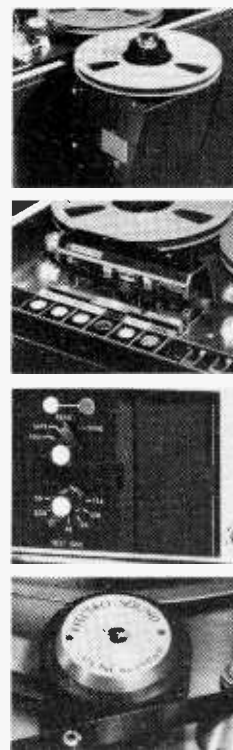
*competitive brand name on request.

See us at NAB in Las Vegas — booth #1007



ELECTRO SOUND®

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Billboard
Top 50

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.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

| This Week | Last Week | Weeks on Chart | |
|-----------|------------------|----------------|---|
| 1 | 3 | 6 | THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI) |
| 2 | 8 | 5 | HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI) |
| 3 | 2 | 10 | (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. Thomas, ABC 12054 (Press/Tree, BMI) |
| 4 | 7 | 5 | IT'S A MIRACLE Barry Manilow, Arista 0108 (Kamikazi, BMI) |
| 5 | 5 | 9 | WALKING IN RHYTHM Blackbyrds, Fantasy 736 (Blackbyrd, BMI) |
| 6 | 10 | 4 | DON'T TELL ME GOODNIGHT Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP) |
| 7 | 1 | 10 | MY BOY Elvis Presley, RCA 10191 (Colgems, ASCAP) |
| 8 | 16 | 5 | BEER BARREL POLKA Bobby Vinton, ABC 12056 (Shapiro/Bernstein, ASCAP) |
| 9 | 4 | 10 | EMOTION Helen Reddy, Capitol 4021 (Warner Bros., ASCAP) |
| 10 | 12 | 4 | I DON'T LIKE TO SLEEP ALONE Paul Anka, United Artists 615 (Spanka, BMI) |
| 11 | 19 | 4 | THE IMMIGRANT Neil Sedaka, Rocket 40370 (MCA) (Don Kirshner, BMI/Kirshner, ASCAP) |
| 12 | 15 | 7 | YOU ARE SO BEAUTIFUL Joe Cocker, A&M 1641 (Almo/Preston, ASCAP/Irving/WEP, BMI) |
| 13 | 6 | 12 | LOVIN' YOU Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI) |
| 14 | 9 | 8 | HOT SAUCE Jan Davis Guitar, Ranwood 1015 (Laurabob, BMI) |
| 15 | 11 | 11 | HAVE YOU NEVER BEEN MELLOW Olivia Newton-John, MCA 40349 (ATV, BMI) |
| 16 | 33 | 2 | ONLY YESTERDAY Carpenters, A&M 1677 (Almo/Sweet Harmony/Hammer & Nails, ASCAP) |
| 17 | 18 | 6 | SORRY DOESN'T ALWAYS MAKE IT RIGHT Diana Ross, Motown 1335 (Jobete, ASCAP/Stone Diamond, BMI) |
| 18 | 13 | 8 | I WANNA LEARN A LOVE SONG Harry Chapin, Elektra 45236 (Story Songs, ASCAP) |
| 19 | 22 | 5 | YOU'RE A PART OF ME Susan Jacks, Mercury 73649 (Phonogram) (Chappell/Brown Shoes, ASCAP) |
| 20 | 25 | 3 | THANK GOD I'M A COUNTRY BOY John Denver, RCA 10239 (Cherry Lane, ASCAP) |
| 21 | 14 | 13 | POETRY MAN Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP) |
| 22 | 17 | 9 | NO LOVE IN THE ROOM 5th Dimension, Arista 0101 (Tiny Tiger/Balloon, ASCAP) |
| 23 | 28 | 5 | BEFORE THE NEXT TEARDROP FALLS Freddy Fender, ABC/Dot 17540 (Fingerlake, BMI) |
| 24 | 20 | 11 | EASTWARD Letterman, Capitol 4005 (Yarone, ASCAP) |
| 25 | 30 | 3 | MISTY Ray Stevens, Barnaby 614 (Chess/Janus) (Vernon, ASCAP) |
| 26 | 35 | 4 | 99 MILES FROM LA. Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP) |
| 27 | 37 | 2 | RAINY DAY PEOPLE Gordon Lightfoot, Reprise 1328 (Warner Bros.) (Moose, CAPAC) |
| 28 | 24 | 8 | EVERYBODY WANTS TO FIND A BLUEBIRD Randy Edelman, 20th Century 2155 (Irving/Piano Picker, BMI) |
| 29 | 34 | 4 | AMIE Pure Prairie League, RCA 10184 (McKenzie/Dunbar, BMI) |
| 30 | 39 | 3 | I'M STONE IN LOVE WITH YOU Johnny Mathis, Columbia 3-10112 |
| 31 | 32 | 5 | LIVE YOUR LIFE BEFORE YOU DIE Pointer Sisters, ABC/Blue Thumb 262 (Polo Grounds, BMI) |
| 32 | 21 | 6 | WHO'S SORRY NOW Marie Osmond, Kolob 14786 (MGM) (Mills, ASCAP) |
| 33 | 40 | 3 | I'LL PLAY FOR YOU Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI) |
| 34 | 41 | 3 | (If You Add) ALL THE LOVE IN THE WORLD Mac Davis, Columbia 3-10111 |
| 35 | 26 | 11 | I'VE BEEN THIS WAY BEFORE Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP) |
| 36 | 43 | 2 | LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI) |
| 37 | 29 | 6 | HARRY TRUMAN Chicago, Columbia 3-10092 (Laminations/Big Elk, ASCAP) |
| 38 | NEW ENTRY | | ANYTIME Frank Sinatra, Reprise 1327 (Warner Bros.) (Spanka, BMI) |
| 39 | 27 | 9 | PART OF THE PLAN Dan Fogelberg, Epic 8-50055 (Columbia) (Hickory Grove, ASCAP) |
| 40 | 49 | 2 | WHEN THE PARTY'S OVER Janis Ian, Columbia 3-10119 (Mine/Limited & April, ASCAP) |
| 41 | 46 | 2 | EMMANUELLE Peter Nero, Arista 0112 (Screen Gems-Columbia, BMI) |
| 42 | NEW ENTRY | | YOU TURN ME ON Nino Tempo & April Stevens, A&M 1674 (Broadside/Daddy Sam, BMI) |
| 43 | NEW ENTRY | | HOW LONG Ace, Anchor 21000 (ABC) (American Broadcasting, ASCAP) |
| 44 | 42 | 7 | SATIN SOUL Love Unlimited Orchestra, 20th Century 2162 (Sa-Vette/January, BMI) |
| 45 | 48 | 2 | INDIANA GIRL Pat Boone, Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP) |
| 46 | 44 | 7 | RUNAWAY Charlie Kulis, Playboy 6023 (Vicki, BMI) |
| 47 | NEW ENTRY | | CRY SOFTLY Andy Williams, Columbia 3-10113 (Tree/Algee, BMI) |
| 48 | 50 | 2 | HANDS OF TIME Atlantic & Pacific, P.I.P. 6501 (Col-Jems, ASCAP) |
| 49 | NEW ENTRY | | GROWIN' Loggins & Messina, Columbia 3-10118 (Savona/Sugartree, BMI/Gnoskos, ASCAP) |
| 50 | NEW ENTRY | | WHEN THE LOVE LIGHT SHINES The Boones, Motown 1334 (Stone Agate, BMI) |

Brendel Shows Power On Disks Appearances

NEW YORK—Pianist Alfred Brendel on April 6 will complete a three-concert Carnegie Hall recital series. This is the third consecutive year of such a recital series, rare for a solo artist. To add to the history of these recitals, the series will continue next season with a further set of three concerts.

Brendel records exclusively for Philips, and since his initial recordings in 1970 there have been 14 disks released in the U.S. His recorded repertory includes works by Beethoven, Brahms, Mozart, Liszt and Schubert. The best-selling of these 14 disks is the Mozart "Piano Concertos, Nos. 19 and 23, K. 459 and 488," recorded with Neville Marriner and the Academy of St. Martin-in-the-Fields, and is one of the best sellers of all the Philips classics released in the U.S. Close behind this Mozart disk in popularity are two Schubert recordings, one containing the "Sonata" in B-flat and the "Wanderer Fantasy," and the other containing the posthumous "Sonata in C minor" and "Impromptu, Op. 90."

In the near future, Brendel's recordings of Beethoven "Sonatas, Op. 53 and 110," Schubert's "Sonata, Op. 53" and "German Dances, Op. 33," and Mozart's "Piano Concerto, K. 414, 453, 456 and 595" will all be released on Philips.

Classical Ravinia Opens 40th Season On June 26

CHICAGO—The Ravinia Festival's 40th season will open on June 26, with a concert devoted to music by the season's featured composers—Mozart, Brahms and Stravinsky—performed by the Chicago Symphony Orchestra, chorus and solo voices and conducted by James Levine, Ravinia's music director.

During Levine's third season as Ravinia's music director he will conduct the first half of the festival's concerts as he did in 1974. He will be conducting the Chicago Symphony Orchestra in major symphonic works, operas in concert version, and excerpts from operas. In addition, he will participate as conductor, pianist and harpsichordist in chamber programs involving an expanded series of preview concerts, preceding regular symphony performances, and a concentration of Murray Theatre events.

Enlarging on the innovative concepts for the festival which have evolved through the collaborative planning of Levine and Edward Gordon, executive director, emphasizing program continuity and the creation of new musical experiences for Ravinia's audiences, the 1975 season will include: a day-long Bach Fete; a week-long Mozart celebration, presenting for the first time at the festival two concert operas in one week, "Cosi Fan Tutte" (July 16 and 18) and "The Abduction from the Seraglio" (July 17 and 19), both

sung in English, the latter opera starring Beverly Sills; and a Sunday (July 20) afternoon and evening Mozart Gala, concluding with a marathon concert in the Pavilion which will begin at 7:30 and run for several hours; and 24 one-composer events, including symphony, chamber, opera, recital and preview performances.

Seven eminent guest conductors of the 40th season, with a conductor yet to be selected for the concert of Aug. 15, who will follow Levine to the podium are the Soviet maestro, Gennady Rozhdestvensky, who will make his Ravinia debut July 26, in an all-Beethoven program; Franz Allers, who returns to Ravinia on July 27, to conduct Lehar's "The Merry Widow" on the Sunday evening series, with Metropolitan Opera stars, Evelyn Lear, soprano, and Thomas Stewart, baritone; Lawrence Foster, music director of the Houston Symphony Orchestra and chief guest conductor of London's Royal Philharmonic Orchestra, in his sixth Ravinia engagement, for a trio of concerts on July 30, Aug. 2 and 3; and the young Dutch conductor, Edo de Waart, music director of the Rotterdam Philharmonic and newly appointed principal guest conductor of the San Francisco Symphony (1975), returning for his third Festival season in a pair of concerts on August 7 and 9.

Arthur Fiedler of "Boston Pops" fame and John Green, celebrated composer-conductor-arranger-pianist, will return to Ravinia to conduct symphony "Pops" concerts, on Aug. 10 and 16, respectively.

Also set are the appearances of the Russian artist Mstislav Rostropovich in the roles of conductor, pianist and cellist during the eighth week.

Instrumental and vocal soloists so far announced for appearance with the Chicago Symphony Orchestra during the festival are pianists Misha and Cipa Dichter, Rudolf Firkusny, James Levine, Jean-Bernard Pommier and Alexis Weissenberg; cellists Lynn Harrell and Mstislav Rostropovich; violinist Itzhak Perlman; vocalists Kathleen Battle, Maria Ewing, Evelyn Lear, Beverly Sills, Galina Vishnevskaya, Ara Berberian, Seth McCoy, Julian Patrick, Kenneth Riegel, John Shirley-Quirk, and Thomas Stewart.

Mezzo-soprano Maria Ewing, tenor Kenneth Riegel, baritone Julian Patrick, and bass Ara Berberian will appear opening night, June 26, in Stravinsky's "Oedipus Rex." Miss Ewing and Riegel and Berberian will be joined by soprano Kathleen Battle in Mozart's "C minor Mass."

Philly Orchestra / Tour In Air As Rhubarb Goes to AAA

PHILADELPHIA—A suit that threatened to halt the four-week tour of Europe by the Philadelphia Orchestra was withdrawn by the orchestra members. The Philadelphia Orchestra Assn., representing the players, filed suit in U.S. District Court here, asking the court to order arbitration of the dispute in which the musicians, represented by Local 77, AFM, contended the tour violated their contract.

The union contended there has to be at least one week at home between domestic and European tours.

As a result, the union ordered the musicians not to play the April 30-May 3 week for concerts as Ann Arbor, Mich., prior to their European junket taking them to Germany, Italy, Spain, Austria and Switzerland.

The orchestra association, in withdrawing the suit, said that lawyers for both the symphony and the musicians' union will meet to choose arbitrators to settle the argument. The Philadelphia Orchestra Assn. originally wanted the impasse over contract interpretations arbitrated by the American Arbitration Assn. under terms of its contract, the suit had stated, but the union refused. Unless the impasse is settled, the orchestra will be unable to fulfill its contractual obligations for concerts during the first week of its European tour.

Tour is scheduled to open May 7 in London's Royal Festival Hall, and the next day will mark the orchestra's first performance in Brighton. Continuing in West Germany, concerts are slated for Dusseldorf, May 9; Essen, May 10; Wuppertal, May 11; Bonn, May 13; Frankfurt, May 14; Hamburg, May 15; Stuttgart, May 16; Ulm, May 17; Munich, May 20. Negotiations are pending for a telecast of the Frankfurt concert over West German television.

Three concerts are scheduled for Milan's La Scala Opera House in Italy on May 21, 22, 23; and follows in Florence on May 24. In Spain, the orchestra will play in Toledo's Cathedral on May 26, and in Madrid, May 27. Two concerts are set for Vienna, Austria, on May 29-30. A performance in Zurich, Switzerland, will close the tour, returning the orchestra to Philadelphia on June 1.

The sponsoring Pennwalt marketing firm, was founded in 1850 originally as a manufacturer of lye for making soap.

Levine Records First Two Works On Red Seal

NEW YORK—The first two orchestral recordings by James Levine make their debut on RCA Red Seal this month. The works are Mahler's First and Fourth symphonies, the former with the London Symphony Orchestra and the latter with the Chicago Symphony featuring soprano Judith Blegen.

Announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, RCA.

Shepard said he plans a complete Mahler cycle for Levine, now under exclusive contract to RCA as an orchestral and opera conductor, as a pianist and for chamber music recordings.

He made his recording debut on RCA's Red Seal in January, 1973, conducting "I Vespri Siciliani."

The two Mahler symphonies are also being released in discrete four-channel sound on Quadradiscs and Q-8 tapes, and on Stereo 8 cartridge tapes and stereo cassettes.

Toscanini Estate

Continued from page 6
here Wednesday (26) postponed further consideration of the suit until April 10.

Plaintiffs contend that under contracts between Toscanini, his estate and heirs and RCA, the latter has exclusive rights to Toscanini recordings.

George Mendelssohn, president of Vox Productions, says he had no reason to doubt the legitimacy of the Texas society to license the material. However, in a letter to RCA, prior to institution of the suit, he agreed to cease further exploitation of the records so that the controversy could be decided by the court "without rancor or animosity."

Plaintiffs ask for an accounting of profits in addition to a permanent injunction.

Dealer Demo Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry sources and Billboard Record Reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.



Discrete 4-Channel

Pop—"Strangers" from "Never Let Her Go," David Gates, Elektra, EQ 1028.

Rock—"Black Water" from "What Were Once Vices," Doobie Brothers, Warner Bros., WS 42750.

Classical—Allegretto movement from "Symphony No. 4 By Charles Ives," Jose Serebrier and London Philharmonic, RCA, ARD 1-0589.

MOR—"Temptation" from "Perry," Perry Como, RCA, APD 1-0585.

Jazz—Title cut from "Hold On, I'm Comin'," Herbie Mann, Atlantic, QD 1632.

Country—"Kodachrome" from "Nashville Now," The Nashville Jets, Project 3, CD 5079.



Matrix Quadraphonic

Jazz—"Tradewinds" from "Proceed With Caution," Calvin Keys, Black Jazz, BJQD/18.

Soul—"Baby I'm Yours" from "B.B. King And Friends," B.B. King, ABC Command, CQD 40022.

Contemporary—"Synergy" from "Electronic Realizations For Rock Orchestra," Synergy, Passport, PPSD 98009.

Classical—Closing section from "Ravel: Bolero," Stanislaw Skrowaczewski and Minnesota Orchestra, Vox, QSVBX 5133.

Rock—"Ricky Don't Lose That Number" from "Can't Buy A Thrill," Steely Dan, ABC Command, CQD 40009.

MOR Instrumental—"A Taste Of Soul" from "Exciting Sounds Of Lex Baxter," 101 Strings, Audio Spectrum, QS 2.



Matrix 4-Channel

Pop—"Silent Partner" from "You Never Left," Dave Mason, Columbia, CQ 31721.

Country Rock—"Sagebrush Serenade" from "Cantanmos," Poco, Epic, PEQ 33192.

Classical—Opening movement from "Orff: Carmina Burana," Michael Tilson Thomas and Cleveland Orchestra, Columbia, MQX 33172.

Soul—"What Can I Do For You" from "Nightbirds," Labelle, Epic, EQ 33075.

Rock—Title cut from "Mirror Image," Blood, Sweat & Tears, Columbia, CQ 32929.

Instrumental—"Constipated Duck" from "Scatterbrain," Jeff Beck, Epic, PEQ 33409.

★ ★ ★

Earlier Dealer Demo Disks chart appeared in Billboard issue of March 8.

TED Probes Key Vidisk Software ??

• Continued from page 3

Hofberg, confirming that about 5,000 TED players were shipped initially to about 2,500 specialty retailer outlets in West Germany and German-speaking areas of Austria and Switzerland together with the initial library of 50 program titles, to be expanded to 350 by year end (Billboard, March 1). Player production is projected at 30,000-35,000 units.

The player itself retails at about \$650 including a stiff 12 percent value added tax. The manual player to about half the price of good color TV set). The manual player is smaller and lighter than prototype Philips/MCA and RCA units recently shown here. At 25 pounds, it is 18 x 12 x 6 inches, with a mechanical pickup/tracking system (needle in "groove"), plays an 8-inch, 1-side-recorded, 10-minute disk of paper-thin (0.1mm) plastic at 1,500 r.p.m. Simple features include repeat button for educational/how-to applications, forward or reverse search to within 10 seconds via timer dial, cueing dial, and automatic disk cleaning before return to protective sleeve. (For the future, TED has shown a changer, slow and fast motion capability, if needed.)

Software rights are being acquired in the U.S. on the "Hofberg formula" of a small cash advance against royalties on existing material. "I don't want to go into titles at this time," he says, "but they are in the broad range of entertainment—sports, how-to, children's programs."

In Europe, the system has the backing of a strong TED videodisk (Continued on page 41)

Pioneer Pushes 'Q' To a \$500,000 Tune

By RADCLIFFE JOE

MOONACHIE, N.J.—U.S. Pioneer Electronics has launched a \$500,000 nationwide push on its 4-channel equipment line in a bold effort to jog the vacillating consumer into "buying quad." Coincidentally, a tie-in with the Macy retail chain gives Pioneer its first mass merchandiser foothold.

The move is a direct about-face of Pioneer's recent low-keyed attitude to 4-channel components, and has been triggered by what Bernie Mitchell, Pioneer's president, sees as a more favorable consumer market for 4-channel systems.

It is due, he feels, to a greater availability of 4-channel software, an emerging compatibility of existing systems (most 4-channel systems on the market today incorporate all available quad modes), and the gradual reduction of price points to more acceptable consumer levels.

Using rock entertainer Elton John as its prime "endorser," Pioneer launched its "Quad Rally" April 1, with special 4-color, 4-page inserts in major newspapers and consumer magazines across the country. It got excellent dealer reception at the earlier announcement (Billboard, Jan. 25).

The prime promotional unit is described by Mitchell as an Elton John quad special, and offers the company's QX-646 4-channel receiver, the PL-10 turntable and four Project 60 speakers at what he describes as a saving of over \$225. The components, if sold separately, list for \$990.

The ads, being run in such major publications as *The New York Times*, *Los Angeles Times*, *Newsweek*, *National Lampoon* and *Popular Electronics*, also offer variations of the promotional package using private label speakers and low-end

changers. The units are also being offered as individual components.

Pioneer dealers are authorized to give free CD-4, SQ and QS records with every system sold. They also have access to additional promotional aids such as radio spots, and point-of-purchase displays including full-size color posters of John.

The Macy's chain of retail shops is also running the promotion. The firm has for the first time, entered into a special arrangement with Pioneer through which it has established a hi fi department to handle high end equipment with emphasis on Pioneer product.

Mitchell discloses that this move provides his company with a major foothold in the mass consumer market. (Continued on page 40)

Compatible 'Q' Cartridge By Pickering

NEW YORK—The Pickering Co. has introduced a discrete 4-channel cartridge that is compatible with stereo, matrix and discrete 4-channel modes, and tracks at under one gram.

The unit, described by Walter Stanton, Pickering president, as an industry first, offers what is said to be outstanding frequency response and separation beyond 50 kHz, and was developed as a result of a strong consumer desire for such a unit.

The cartridge, model XUV/4500Q, utilizes the Plainview-based firm's patented "Quadrilateral" stylus assembly which is said to produce extended traceability for both 4-channel and stereo modes. According to Stanton, this means that the unit possesses not only superior performance in low frequency tracking, but also in high frequency tracking ability. It is combined in the cartridge with the firm's Quadrhedron stylus tip.

The new cartridge, already being shipped to Pickering's dealers, will retail at \$139.95. It was first shown at the April 3-5 IHF Show in San Francisco and according to Stanton, initial dealer response to the unit has been very encouraging.

NEW MAXELL XL TAPE DUE

NEW YORK—The Maxell Corp. of America is expected to introduce a new cassette tape formulation to the U.S. market at a press conference scheduled for April 22. The formulation is believed to be a new, improved ferric oxide, designated Maxell XL, already on sale in Japan and reportedly a state-of-the-art product superior even to the recently released Super Avilyn (SA) product from TDK.

Maxell officials would neither confirm nor deny the reports that it will introduce its XL product into this country. They would say only that the press demonstrations will unveil a new approach to magnetic tape formulation, and show how this will be implemented in software along with related effects on new tape hardware.

Panasonic Color Unit Stalled

NEW YORK—The color picture cassette player developed by Matsushita Electric (Panasonic) to play back on TV up to 1,000 frames recorded on a Philips-type C-60 audio-cassette is no closer to market now than when it was exclusively revealed in Billboard 30 months ago (Nov. 4, 1972 issue).

Subsequently shown in prototype format at the March 1973 IEEE Intercon here, it has never been considered by anyone at Matsushita as a competitive home system to the TED, MCA/Philips or RCA videodisks, emphasizes Irwin Tarr, head of Panasonic Audio/Video Systems here.

"Actually the principal focus of the unit is the educational market," he notes, "since the player is designed to reproduce the 1,000 color frames in perfect synchronization with recorded sound at standard speed."

At its introduction, playback of color pictures as recorded on the audiocassette was claimed to be over 230 lines with a video signal-to-noise (S/N) ratio of more than 40 dB. Audio frequency range of the 4-track, 2-channel stereo cassette was said to be 50-12,000 Hz with an audio S/N ratio also over 40 dB. (Continued on page 39)

BARMORE'S 3 STEREO STUDIOS PROSPER

Recession Ignored In Nebraska

By JACK & ERIC COGGINS

LINCOLN, Neb.—This area is one of the nation's most competitive audio markets in terms of number of stores per capita. A store operated by a national chain couldn't hack it and closed its doors.

"But we intend to remain out front, on top and growing in Lincoln and other major markets in the area," says Don Barmore, president of Stereo Studio which, at present, operates three stores—two in Lincoln, one in Omaha.



Stereo Studio is buying and projecting sales just as if it had never heard about recession. "As a matter of fact, in our Lincoln market we have felt no recession at all," Barmore assures. "People are not buying so many new cars. Generally, they are finding it more difficult to finance new homes. Less money is being tied up in those traditionally big expense categories, leaving more available cash for less expensive purchases such as home entertain-

ment systems. Local people have shown no resistance to taking on installment obligations or paying interest."

Stereo Studio opened its first store in Lincoln in August 1961. The second was opened in Lincoln's Gateway Shopping Center in May 1972. The newest outlet, located in Omaha, 50 miles northeast of Lincoln, opened doors in September 1974.

(Continued on page 39)



Billboard photos by Jack Coggins
Stereo Studio president Don Barmore, above, has firm hand on growth-oriented chain now in Lincoln and Omaha. Stores stress attractive modular setups of dealer-selected packages at various price points from low-end \$239 to audio-ophile-aimed \$1,729 group.

Promotion Spotlight

IHF/ChemBank In 'Q' Tie



IHF photo

'YES' for quad—that's the key to joint IHF/ChemBank promotion.

NEW YORK—The Institute Of High Fidelity (IHF) and the Chemical Bank of New York have launched a joint promotion on high fidelity components. Involved is a campaign to attract the consumer to hi fi and quad through the convenience of Chemical's "YES" loan.

The promotion features IHF's room-sized 4-channel sound exhibit which has been installed in the high-traffic World Trade Center branch of Chemical Bank.

The specially designed exhibit was first unveiled last October at the Penn Central Railroad Station in conjunction with the New York Hi Fi Show. It features an eight-minute taped presentation, explaining the development of 4-channel sound. Interspersed with the narration is a variety of musical selections in 4-channel sound ranging from rock to classical.

The exhibit also features a video presentation of color transparencies showing the latest in 4-channel high

fidelity components manufactured by the Institute's member companies.

According to Don Smith, Chem-Bank divisional sales manager and coordinator of the joint promotion, the bank is working closely with audio dealers in the metropolitan New York area during the promotion. In addition to carrying point-of-purchase displays, dealers are also being urged to inform their customers of the availability of "YES" loans. The dealers are also in constant contact with their nearest Chemical Bank for reference and advice.

In addition to the main exhibit, Chemical Bank is also displaying promotional posters in all its New York City branches.

Initial response to the venture has been termed "overwhelming" by officials of both the IHF and Chemical Bank, and according to Smith, both are considering future placement of the 4-channel exhibit in other branches in the city.

BROAD AUDIO SELECTION

GE Offers Cash Rebates

NEW YORK—The General Electric Co. will offer cash rebates of from \$1 to \$5, as well as free stereo headphones, on a broad selection of audio compact systems, cassette and 8-track recorders and players, and radios during May and June.

The company has also launched a modified version of the program on its "Weather Ready" radios, some of which include cassette player/recorder systems and AM/FM radios.

The modified program runs from April 1 through May 31, and offers a \$3 rebate on 11 GE "Weather Ready" radio systems. It is supported by an extensive package of suggested dealer advertising and display materials, as well as direct-from-the factory consumer rebates.

Participating dealers in the modified rebate program are eligible for GE's "Radio Promotability" sweepstakes which offers 271 prizes, including a seven-day trip for two to Acapulco. Winners of the sweepstakes will be announced at the June CES.

According to GE officials, the major rebate program has the total support of the company's franchised dealers, and will be backed by an extensive media advertising campaign, as well as point-of-purchase materials including an eight-page, two-color flyer with special rebate coupons which consumers can turn in to GE along with proof of purchase.

The cost of the flyers is 100 percent chargeable to GE's dealer co-op advertising allowance.

Sony Shows New Systems

SAN FRANCISCO—The Sony Corp. unveiled its new state-of-the-art turntable and speaker systems at the April 3-5 IHF HiFi Show here, and plans to market the units in this country some time next year through Sony Corp. of America.

The turntable, model PS-8750, and speaker, model SS-8150, were recently introduced to the Japanese market, and are on sale in that country at \$580 and \$800, respectively.

The turntable, a direct-drive unit, is said to have a speed accuracy of 99.997 percent, due largely to a quartz Xtal-lock device in the drive mechanism. Tonearm and headshell in the unit are designed to withstand long use, and are made of carbon fibers to cut resonance to a minimum while still permitting a low tracking mass for clean sound.

The speaker system also utilizes carbon fibers to reinforce its cones for strength, lightness and smooth frequency response. The voice-coil drive system, also a Sony innovation, is said to provide minimal distortion in the low, mid and high ranges.

RepRap

TMC Sales Corp., Fort Lee, N.J.-based sales rep firm, will offer free copies of a 50-page 1975 Baseball Handbook and publish prior day's major league baseball results in the NEW/COM '75 Show Daily as an industry service for the Las Vegas show. Attending will be president Tom Marciano, vice president Ken Burton and Walter Trauceniek.

Mort Leslie, 25-year veteran most recently sales manager for Elpa Marketing Industries, New Hyde Park, N.Y., has joined Raulson & Co., Florida sales rep firm established five years ago by Joe Raulson at 1525 S.W. 82nd Pl., Miami 33144. Leslie is now a principal in the company with Joe and Mike Raulson. Prior to his Elpa post, he was sales manager for Atlas Sound, Parsippany, N.J.; and JFD Electronics, Brooklyn, where he founded TAME, TV Accessory Manufacturers Institute. Shift was effective April 1.

TDK Electronics Corp. has named three new manufacturers' reps "to get better penetration in the Western states," according to president Sho Okiyama.

Wilkes Marketing, Box 1511, Bellevue, Wash. 98009, headed by Dick Wilkes, will cover Wash., Ore., W. Idaho, W. Mont., Alaska.

Cir-Vu Marketing, 884 S. Lipan, Denver 80223, with Bob Kavan, president, is responsible for N.M., Colo., Utah, Wyo., E. Mont., E. Idaho, El Paso, Tex.

Lowell M. Fisher Co., headed by Fisher in Minneapolis, will handle Minn., W. Wis., N.D. S.D.

Uher of America's first sales rep in the Northeast is VF Sales, headed by Vic Faucon, at 181 Rochester Rd., Natick, Mass. 01760. Company will handle Uher cassette and open reel tape deck sales in Me., N.H., Vt., R.I., Mass. and Conn.

Newest rep firm for Panasonic automotive products announced by Clark Jones, national sales manager, is J.V. Enterprises, 52-03 N.E. Sandy Blvd., Portland, Ore., for the entire state.

Three Radio Shack employees were presented with "Victor" awards at the 46th annual distinguished salesman's awards banquet sponsored by Fort Worth Chamber of Commerce and Sales & Marketing Executives. Cited were Robert Bourland, San Francisco area regional manager; Ronald Stegall, Tacoma-Seattle district manager, and Sidney Newman, Austin, Tex., store manager.

Rep Firms Flourishing; Many At IEEE In N.Y.

NEW YORK—The growing role of rep firms in sales of electronic components—and ultimately audio and video hardware—is evident in the exhibitor list of the IEEE Intercon 75 that opens its three-day run Tuesday (8) at the New York Coliseum.

Although exhibit space is about the same as last year, the number of exhibiting companies—over 310—is almost a ratio of one-for-one with booths, due mainly to the influence of key rep firms personnel manning the exhibits.

The sponsoring Institute of Electrical and Electronics Engineers (IEEE) believes it is a much more cost-effective exposition as a result, and another direct effect of the current economy. Overall attendance at exhibits, 11 group/society and 30 technical sessions, plus four special-fee short courses, is expected to top last year's 24,000 registrants.

Among the short courses, and among the most potentially vital future areas of interest, is micro-processors—a tiny computer on a ¼-inch-square silicon chip—whose applications are expected to affect many audio and video areas very

soon. Also of interest is the Hewlett-Packard "interface bus" between non-compatible electronic systems.

Some of the more familiar electronics names represented by their technical divisions are Nichimen, H-P, Panasonic/Matsushita, Tektronix, Telefunken, Plessey and Thomson CSF, along with the Electronics Representatives Assn. (ERA).

Among rep firms are Crane & Egert, Elmont, N.Y.; Connector Concepts, Port Washington, N.Y.; Friedman-Smith, Mount Vernon, N.Y.; S. Glassman Assoc., Glen Cove, N.Y.; Hansen Assoc., Ridgewood, N.J.; Kenneth E. Hughes, Fort Lee, N.J.; Rical Assoc., Ridgefield, N.J.; SBM Representatives, Rochester, N.Y.; S-J Assoc., Jamaica, N.Y.; David Sonkin Assoc., Mount Vernon, N.Y.; Asco Electronics, Tuckahoe, N.Y.; Fairmont Electronic Sales, Plainview, N.Y.; F&F Assoc., Coram, N.Y.; Micro-Mo Electronics, Cleveland; Naudain Assoc., Mount Laurel, N.J.; P. Saftler Assoc., Lynbrook, N.Y.; Shortress-Rawson & Assoc., Springfield, N.J.; Frank Tyliniski, Great Neck, N.Y.; Sprung/Nussbaum, Englewood Cliffs, N.J.

Berman & Body Language

Silent Stare—(It's friendly and questioning too)—that's a way to open up a customer according to Jack Berman (standing right). Others at recent L.A. seminar (seated rear): Bob Nash, Bob Nash Sound Co. and Steve Olden, JBC's. Standing: JBC's Dick Gravley (sunglasses) and Dad Levine. Front (from left) Mike Romagnolo, New Dow Sound City, and Cal Stereo's Fred Jansson, Jim Watson and Ed Shapiro.



GRRRRR—facial muscles betray consumer anxiety and many other details useful for audio salesmen. JBC's Steven Olden acts as if he's been told the highest price ever.



Hold Tight—JBC's Gil Schaller (right) tries to break down deliberate aim of Federated's Lars Kierulff to ignore Gil during a sales training exercise. (Billboard, March 8).



Billboard photos by Earl Paige

No Heart Attacks—have ever occurred because a salesman asked for the order, Berman tells the class. Rear (from left): Howard Rogers, Dennis Varga and Tom Sloss of Rogersound Labs, Bob Carden and Jim Harrington of New-sound and Bruce Neal, Guitar Center. Middle (white tee shirt) Jimmie Schaller, Federated and Carl Buss of R. Newman. Front: Mike Smith and Deetes Anderson of Stereo Hi Fi Center, Lars Kierulff of Federated, Elliott Buckler, Beverly Stereo and Dr. Frank Gilchrist, A.T.I. (often involved in industry seminars).



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Stereo Studio Staying Ahead Of Recession In Nebraska

• Continued from page 37

"Although close together, Lincoln and Omaha represent two distinctly different kinds of sophistication," Barmore observes. "Lincoln is basically a college town. Omaha is more industry-oriented. So, we are gaining experiences in operating a satellite store in a different kind of market—close at hand. The Omaha store represents a stepping stone to stores in other major cities in the area."

A strong emphasis on service and repairs, high caliber sales force and training program, unique selling facilities and a wide range of brand-name product lines combine for Stereo Studio's success formula.

Providing outstanding repair service is one way Stereo Studio stays on top. The service department is set up to make a profit. "Frankly, to run a professional shop, you must look at it as a profit center," Barmore continues. "It need not earn great sums, but neither should it subsidize the sales department. Each department should be an asset to the other."

"We turn repair orders in a week or less, and work is guaranteed unconditionally for 90 days."

On new equipment, Stereo Studio offers a three year labor/five year parts warranty. All repairs are handled in house. In addition to the main service facility in Lincoln, the Omaha store features \$6,000 worth of test equipment alone.

"Our repair rates are a little higher than the local competition," says Barmore. "It's not always how much you charge, but how you go about it. People tend to accept what they are prepared for. We, therefore, work off a flat rate system and customers know when they walk out the door what the labor bill will be when they return."

Parts, of course, are something else. "If major parts—like a power transformer—need replacing, customers are called and consulted. It's their decision."

Special attention given to the selecting, training, and keeping of qualified sales people is another way Stereo Studio stays out front in a competitive market.

New employees have a three-month trial and training period. The

Audio Lab Bows

SAN YSIDRO, Calif.—Audio Laboratory International, a new speaker firm, has been formed by Jim Adams, formerly with Wald Sound. Located just north of the Tijuana, Mexico border, with production facilities in Mexico, the company will market a line of nine speakers that may be shown at the Summer Consumer Electronics Show, according to marketing/sales vice president Mike Reago, formerly with Innermedia.

No prices have been set on the line, but Reago says they "will be extremely competitive." He is currently lining up reps for the new speakers, and also alludes to expanded product lines in the future.

Matsushita Video?

• Continued from page 37

A number of top-line manufacturer products have been utilized for continuing tests, with Memorex reportedly the latest to be involved in Tokyo at the Matsushita radio research lab where the player was developed. Tarr cautions that Memorex is the most recent to be demonstrated, and that no implications should be drawn on any joint product development.

theory is that even the strongest candidates need time to learn the ropes and get the feel of the business.

"At the end of three months, we sit down and talk with the new personnel. We find out if they like what they are doing. Would they like to make a career of it? If responses are mostly positive and measure factually, against performance, we give them a considerable salary raise."

According to Barmore, trying to do a volume business with only one sound room in a store is like working with one hand tied behind your back. "Our stores have two sound rooms," he explains. "This way we

can be selling two entirely different systems at the same time, without salesmen interfering with one another, and without distracting from customers' focus of interest."

"We carefully determine what markup we must have to sell profitably," he emphasizes, "but we will not decrease our quality to increase profits. Private labels have neither the customer appeal nor the quality of sound necessary for us to stay on top in our market."

"Our dealer-selected packages in the \$400 to \$600 range are very strong," according to Barmore, but he notes that a recent 12-page news-

paper insert carried featured price points from \$239 to \$1,729.

At the low end was a Superscope R310 AM/FM stereo receiver with BSR 2260AX automatic turntable and Utah UT 80 speakers. Audiophile interest would be the high-end package that included a Yamaha CR-800 AM/FM stereo receiver, Dual 701 single-play automatic turntable and ESS AMT 3 Heil speakers. In between were other groupings of such top names as Sherwood, Harmon-Kardon, BSR, Advent, Garrard and AR.

In car stereo, Craig and Pioneer are featured, with the accent on tape

cartridge and cassette models, and custom speakers.

Four-channel isn't overlooked, but Barmore is quite emphatic on quad. "We're convinced that a properly balanced 4-channel audio system offers a material—and audible—advantage over stereo. However, it requires a greater investment, and if a budget limit is set, a buyer will have to reduce the quality of some components to handle the added two speakers and some decoding or demodulating device. Frankly, what is the point of reducing quality sound merely to add two more channels?"



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It Really Works!

U.S. REPRESENTED

New Equipment Bared In Russia

• Continued from page 1

ment. Included were Ampex, Quad Eight and Magna-Tech, U.S.; Rupert Neve, Dolby, EMI and Tannoy, U.K.

This year modern recording studio equipment was firmly in the spotlight. There are a considerable number of recording studios in the Soviet Union, including those operated by Melodiya in eight cities; the Moscow-based DZZ recording center and dozens of smaller studios operated by radio and TV stations throughout the country. There are also numerous studios operated by film companies.

Some professional recording equipment is manufactured domestically—monaural recorders and microphones for example but the more complex units are usually made by either Tesla (Czechoslovakian) or STM (Hungarian).

However, increasingly, U.S. and European-made studio equipment has been penetrating the Soviet studio world, including hardware by Ampex, Telefunken, Studer and AKG, and the growth potential here is substantial.

Recognition of this potential was apparent in the strength of the exhibits of Western companies whose equipment evoked a deeply interested response from representatives of the Soviet record, TV and cinema industries.

Ampex showed its MM1100 multi-channel recorder/reproducer, a moderate-size unit which can ac-

commodate eight, 16 or 24 tracks. Ampex first introduced samples of its recording studio equipment at a one-company show at the Polytechnic Museum here some two years back. Today Ampex machines are known in Russia. The VSG recording studio, Moscow—Melodiya's major recording facility—is equipped with Ampex recording machines and consoles. Five more MM1100 units will reportedly be delivered to Russia under a \$23,000 deal which will open up possibilities for still further sales.

Ostankino, the central TV studio in Moscow, also showed strong interest in the equipment. Along with the consoles, Ampex presented its AVR-2 videotape recorder, one of the very few videotape exhibits presented at the fair.

Professional tape equipment, nationally made or imported, is widely used in TV studios and centers here, but consumer video is still a remote concept in the Soviet Union. An initial batch of consumer video hardware is planned for production here and will be offered to national retail outlets later this year (Billboard, Feb. 22).

Quad Eight Electronics, a North Hollywood-based manufacturer of recording and monitoring equipment and special electronic hardware, showed a line of custom recording systems, custom film recording systems and standard recording systems plus a recording/mix-down console.

Bud Bennett, Quad Eight presi-

dent, who personally represented his company, said he was delighted by the great interest shown by visitors to the fair. Though displaying his products here for the first time, Bennett was optimistic about the business potential of the Russian market.

Magna-Tech Electronic Co. Inc., also presented an extensive line of its products, including electronic interlock magnetic film recorders and reproducers, a dual magnetic dubber and a high-speed electronic looping system, among other film industry equipment.

U.K. companies presented the largest section at the fair with 12 companies, manufacturers of audio, video, TV and cinema equipment on the common stand of Denis Tyler Ltd.

Rupert Neve & Co. Ltd. is a company already known in the Soviet Union where its consoles are in operation in several studios. Two Neve consoles were shown at the fair and the exhibit also featured a Ferrograph recorder used in conjunction with a Neve desk.

Speakers used on the stand were newly designed by Tannoy Products Ltd. and shown in cabinets made by Lockwood & Co.

Dolby Laboratories Inc. introduced a wide range of its products including the 354 and E2 models. Dolby units are already in use in major recording studios here.

Other British exhibitors included EMI Sound & Vision Ltd., Prowest Electronics and Aston Electronics. There were also exhibitors from Switzerland, France and West Germany. The Czech firm, Tesla, was represented by the Prague trading company, Pragoexport.

Scotch 3M Switzerland, which has participated in a number of Soviet trade fairs, showed a range of tape products, as did BASF, a company which has long had wide-ranging business contacts with the Soviet Union and which has an office in Moscow. Foreign-made tape is much used here by industrial companies and research and scientific institutes.

Until now the tape used in locally manufactured blank and prerecorded cassettes has been of Russian manufacture. This is satisfactory for most locally made cassette players but it can cause deterioration to the heads of foreign-made hardware, resulting in malfunction of equipment. The development of higher quality home-manufactured hardware in Russia will inevitably lead to a massive demand for high-quality, low-noise cassette tape. To meet this demand either the locally made tape will have to be improved or good quality tape will have to be imported.

J.I.L. In-Dash Unit Tested On Trucks

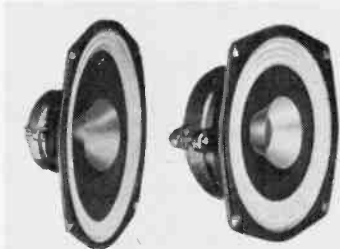
CARSON, Calif.—Truck Stops of America, the 27-unit chain operated or serviced by Ryder Systems, is test marketing J.I.L.'s 23-channel in-dash CB transceiver/cassette unit bowed at last fall's Automotive Products & Accessories Assn. (APAA) Chicago show (Billboard, Nov. 2, 9).

Promotion was jointly announced by John Barcikowski, TSA merchandising manager, and Al Kovac, J.I.L. sales vice president. Program began last month with the 852CB unit that retails for \$349.95. Featuring a 105-m.m. nose-piece, it is equipped with Ford and GM gaskets and a Universal faceplate, claimed to fit virtually any truck on the road.

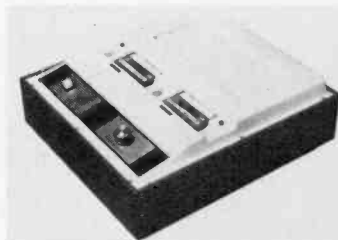
New Products



A THREE POSITION switch to match bias characteristics to the type of tape chosen is one of the new features of the 3M/Wollensak 4766 stereo cassette deck. Tapes accommodated are chromium dioxide, ferri-chrome, and regular.



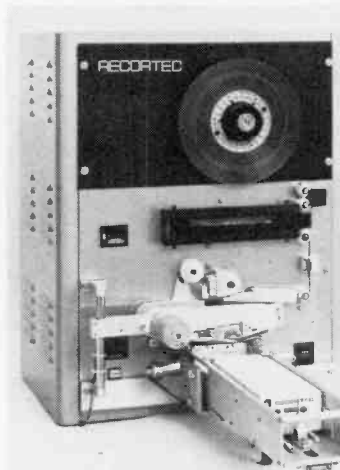
AIR SUSPENSION speakers with an impedance of four ohms, compatible with the newer radios and tape decks, are introduced by Quam-Nichols. Model 52C10FEXZ4, a 5¼-inch speaker with a whizzer cone, orange foam edge, lists at \$12.50. Model 69C10FEXZ4, same features, is a 6 x 9 oval.



DESK TOP cassette copier for non-technical personnel by Telex has simple two button operation (rewind and copy) with track selector for either or both tracks. Has automatic start, rewind when copy is done, and shut-off. The unit also features add-on capabilities.



WORLD'S SMALLEST stereo cassette with record/play can be portable or used in a car, or as a deck in a component system. The 7 x 2 x 7-inch Model CR134 by Uher of America, listing at \$378, features automatic reverse, and special four track in-line head design.



BY ADDING the Recortec Automatic Cassette Feeder, C-O cassettes are automatically loaded and threaded on the loader or the duplicator slave. The unit, listing at \$4,750, can be added to existing machines.



NEW BROADCAST video camera by Panasonic, the AK-900 has three one-inch Plubicon pick-up tubes for exceptional color pictures and features built-in NTSC encoder and sync generator.

Pioneer/Macy Tie-In For 'Q' Push

• Continued from page 37

ket, an area that had not been previously exploited because of Pioneer's unique dealer contracts, and the firm's insistence on selling its products only through qualified audio consultants.

The promotion is being run on an ongoing basis, and Mitchell claims

that more than 50 percent of Pioneer's franchised dealers have already contracted to take part.

Says Mitchell: "We believe the time is right for this kind of promotion. We believe that the consumer is finally ready for 4-channel, and we will try to encourage his or her decision with quality product at attractive prices."

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APRIL 12, 1975, BILLBOARD

TED Probes Vidisk Software??

• Continued from page 37

promotion "consortium of limited duration" for the initial German-speaking push—including Teldec, Ullstein AV, part of the biggest publishing combine in Europe, and Videophon, a major audio/visual group. A massive print campaign began the last two weeks in March with spreads in such mass consumer magazines as Der Spiegel and Stern.

Although major emphasis is on software, another factor simplifying introduction is that most German-produced TV sets since 1973 have an A/V pushbutton, actually a time base corrector (TBC) that enables videodisks to be played over TV circuits. Any TED service dealer can modify other sets in about 20 minutes at modest cost, says Hofberg, by attaching an integrated circuit TBC adaptor.

In addition to the heavy print schedule, mass mailings of a handsome 48-page 4-color program brochure introduce the new TED system in simplest terms and provide a graphic "cover" outline of available programs. As a single, double set, or "media packs" of three to ten disks, programs start at about \$4 with none priced higher than \$10, according to Hofberg. Initial labels include Telefunken, Decca, Ullstein, Videophon, UFA/ATB (major film group) and Teldec Intertel.

A sample of the across-the-board programming:

• **Music**—Jurgen Marcus, Jean-Claude Fascal, comics Schobert & Black, Original Oberkramer (German band), La Montanara (Italian chorus), Videoshow (German TV themes), all vidisk singles.

• **Feature Films**—"Laurel & Hardy (Dick & Doof) in the Foreign Legion," five disks; "Last Of The Mohicans," four; "Hiroshima Mon Amour," ten; "Kommando-Sinai," four; "Lolita" (episodes), two; "Hal-leluja" (musical), four.

• **Hobbies**—Hunting, do-it-yourself Gardening, Flower Arranging, Home games (math), all singles; football Training (soccer), four singles; 16mm home movies, two.

• **Countries & Cities**—Northern Lands—Alaska, Siberia, Greenland, two; Africa, Jungle Metropolises of South America, Budapest, one each; Bhutan (Himalyas), three.

• **Children & Youth**—Snow White & Grimm fairytales, four doubles; Bozo, Aladdin, Laurel & Hardy singles; from Reader's Digest, "The Selfish Giant," "The Happy Prince," "The Little Mermaid," all doubles; Adventures Of Calimero," 26 singles; "Colargol In Space," four singles; "Asterix From Gaul" (France), 12 singles, and "Space Angel," "Speed Racer" (TV action cartoon favorites).

• **Sport**—'74 World Cup (soccer) international matches, singles and doubles; Great Matches from '58-62-70 World Cup, "Olympic Rhapsody" (Berlin '36 to Munich '72),

sailing, Motorcycling competition, all singles.

• **Natural Science**—Expeditions Into the animal world, Whaling, Exotic Animals (elephant, leopard, others).

• **Culture**—Political Satire (Qualtinger), three; Poet Caspar Friedrich, Modern Art, both singles.

• **Health & Fitness** Mother & Child, four singles; Swimming, Table Tennis, Tennis, Volleyball, Badminton, Wandering/Running/Bicycling.

• **Cartoon Singles**—Popular German favorites such as "Die Tages-show," "Mr. Big Man," "Barnabas."

• **Language & Professional Training**—English for Children (age four and up, first of seven-part course), Computer Without Secrets, four singles.

"I've a strong feeling we'll find a fairly substantial battle in the future between RCA and Philips/MCA whereby TED can only be the beneficiary," Hofberg observes. "But everyone has to find the answer to the key question: How do you realistically amortize the creative investment in new programming necessary for any successful home videodisk system?"

EUROPE SEES "Q" UPBEAT

PARIS—Europe is definitely growing more "quad-conscious" if the number of models and companies based on the Continent and showing 4-channel product at the recent Festival du Son here (Billboard, March 29) is any indication.

The SQ matrix mode was in most evidence among the 27 quad amplifier, receiver and compact models shown by 15 European companies, with Germany well in the lead.

Only France's Thomson and Pathe-Marconi showed three-way (SQ & QS matrix, CD-4 discrete) amplifiers, as well as QS/SQ receivers. Germany's Braun and SABA showed SQ and CD-4 combinations, with Dual, Elac and Telefunken, and France's Radiola exhibiting SQ receivers with a CD-4 jack, and Denmark's Bang & Olufsen had its new high-end CD-4 & SQ Beomaster 6000 on view.

Others showing SQ product only included Germany's Grundig, Loewe Opta, Nord-Mende, France's Continental Edison, Britain's Ferguson Thorn and Holland's Philips.

Both the CD-4 discrete and QS matrix modes were in greater evidence on Japanese and U.S.-based company product, but European manufacturers were spotlighting SQ.

Dot 8-Tracks To Mich. Firm

FARMINGTON HILLS, Mich.—Magnetic Video Corp. has signed a three-year contract with ABC/Dot to license pop catalog material for 8-track production, as its first major label deal to distribute original material.

The new line will be marketed under the dual logos of ABC Records and Charm Originals. Negotiations were completed during the recent NARM meeting by Andre Blay, Magnetic Video president, and Leonard Korobkin, ABC vice president. The Michigan firm is a major producer of cover music with its Charm label.

Tape Duplicator

By ANNE DUSTON

A new CBS laser beam color tape-to-film recorder has been installed in its first U.S. facility, **Byron Motion Pictures**, in Washington, D.C.

Byron Roudasbush, president, notes that the CBS development "provides a new standard of quality for video tape-to-film transfer without incurring high production costs. Unique features of the laser color film recorder are high resolution, low noise, no phosphor decay effect, excellent scan linearity and precise color registration. The double system method of transfer is used and includes separate picture and sound negatives for release printing."

The recorder has been under development by CBS for two years. In operation, the system modulates three separate laser beams—red, green and blue—to transfer the colors of each television signal to a copy film. As the laser beams scan the various color portions of the signal, they are separated and electronically written on the copy film. The laser beams can be varied in their light intensity for subtle shadings. Frames are transferred at a 24-frame per second rate.

Sound is transferred on a magnetic track to the copy film by associated recording equipment built into the laser recorder, operating in sequence with the lasers for perfect synchronization.

* * *

A new magazine for the videotape industry is being launched by Gordon and Breach in New York. **Videoscope**, with editor Ira Horowitz, will cover all phases from pre-production to post-production with a semi-technical treatment of the mechanics, techniques and aesthetics of working with videotape.

The magazine will be published four times a year, with rates at \$9.50 (personal) and \$19.50 (industrial). First issue is scheduled for early

spring. For information write Gordon and Breach, One Park Ave., N.Y., N.Y. 10016.

At least 29 exhibitors new to the **American Society for Training & Development (ASTD)** expo will be among more than 100 companies and organizations displaying products and services May 12-14 at the MGM Grand Hotel, Las Vegas, according to expo manager **Joel Bradtke**.

Among new exhibitors are Boeing Computer Services, DCA Educational Products, General Cassette Corp., Kaiser Corp., Lexinon Inc., Marlin Industrial Div., McConnell-Simmons & Co., Pyramid Films, Step-Design Inc., and Varigraph Inc.

Information on exhibits and registration is available from ASTD, Box 5307, Madison, Wis. 53705, phone (608) 274-3440.

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CHICAGO—Electro Brand Inc. will be introducing new product at the June CES at price points lower than last year.

The low, competitive price points, aimed at the mass merchandising, catalog, and chain store markets, are possible because of design and engineering changes, a reduction in the

number of items in a line, a sharpening of distribution, cuts in transportation costs by warehousing in California as well as Chicago, closer profit margins for the company in order to increase turnover, and producing in larger volume with fewer models.

Executive vice president Richard Ettelson notes that because of these economics, the company is able to increase features on new product despite a lower price point.

To be introduced are the model 7921 AM/FM portable cassette recorder at \$49.95 list, and model 6710 AM/FM-8-track monaural tape player, at \$49.95 list. A newly designed line of 8-track multiplexes with built-in tape decks for the home are also planned.

For fall introduction, Electro Brand plans a three-piece 8-track multiplex unit that will retail for \$59.95, \$10 less than a similar product last year. With changer, list is \$99.95.

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LONDON—Two British rock groups, Traffic and Pink Floyd, are testing the new VitaVox 4kHz horn loudspeaker developed by the company for entertainment applications with wide horizontal sound dispersion through a very high, narrow mouth which "circumfuses" the sound. It is said to handle extremely smoothly the volume produced by "big sound" pop groups, and the company is looking for prospective U.S. agents through British Information Services in New York.



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L.A. Police Stop Mass Rock Busts

LOS ANGELES—The police department here has apparently agreed to stop a short-lived new policy of saturation arrests at rock concerts if the auditorium managers boost their own private security measures to halt all drug and liquor use inside the halls.

Nearly 60 youths were arrested at the March 26 Blue Oyster Cult concert as the LAPD set up a command post behind the downtown Shrine Auditorium to speed bookings.

Many of the most widely used halls in metropolitan Los Angeles, such as the Inglewood Forum and the Santa Monica Civic Auditorium, lie outside the crazy-quilt boundaries of Los Angeles City. This results in a confused situation where the LAPD only has authority over certain local facilities like the Shrine, Sports Arena, Coliseum, Palladium, Hollywood Bowl and Universal Amphitheater.

Ron Delsener Signs To Book N.Y. Beacon

NEW YORK—Concert promoter Ron Delsener here has a one-year deal as exclusive booker for Broadway's Beacon Theater, operated by Stephen Metz and Steve Singer.

Acts booked for the Beacon by Delsener include the current Kiss/Jo Jo Gunne bill followed by Kraftwerk, Supertramp, Little Feat, Alan Toussaint, New York Dolls and Sparks.

Blackbyrds Combine Classes And Gigs

By JEAN WILLIAMS

LOS ANGELES—In 1973, the Blackbyrds, six young black musicians, while remaining full-time students at Howard Univ. in Washington, D.C., took the stage as a testing laboratory to develop what they had learned in the classroom. The result is three albums and two single records.

The first album, "The Blackbyrds," on Fantasy broke into all national jazz, soul and pop charts. "Flying Start" their second album has been released, and they have completed a soon to be released movie soundtrack "Hit The Open Man." Their first single "Do It Fluid" is a gold record and they have a new single on the charts "Walking In Rhythm."

"Our personnel has changed in recent months," says Kevin Toney, band leader, keyboard operator and spokesman for the group.

Joe Hall, (bass), Keith Killgo, (lead singer and drummer) and Kevin are original members. Jay Jones, (saxophone and flute) and Orville Saunders, (guitar) are new to the group. Three former members resigned, to further their studies.

The Blackbyrds, three and four year college students, with the aid of their music instructor, trumpeter, Donald Byrd, have mastered the art of traveling while keeping their scholar status. Kevin, a double music major says, "my grades have remained much the same, but I had to reduce some of my classes. It will take longer to graduate, but that's the way I must do it."

Joe finds that taping his assignments, and recording his study periods very effective.

Are the instructors inclined to give special consideration because of his outside interests? Kevin, with an expression of shock quickly replies,



"On the contrary, I will give you an example of what can happen. Allen Barnes, our ex-saxophone players' instructor gave him a D on his final exam, and wrote on his report, 'because he was on the road with Donald Byrd.'"

Keith, a transfer student from Bradley University in Illinois, continues, "When I first came to Howard, my grades were good, but the first semester, without being acclimated to travel and study, my grades dropped drastically, but I have developed my own method of studying, and my last report was the best since eighth grade."

All members agree that the inflexibility of their instructors has been helpful, and the severe discipline has forced them to study twice as hard as the other students. However, there are occasions when being on the road will affect their assignments.

"I do miss assignments when I am

working," says Keith. "I read and study constantly, but when I return to school, the teacher may not want to give me the back work." "We do not have to be in an academic institution to study," injects Kevin.

The engagements are usually scheduled for weekends, but their increased popularity has forced them to accept additional bookings.

They are merely five individuals on campus when relating to other students, and tight schedules leave little time for on-campus social gatherings.

Donald Byrd is treated with reverence by the group. Says Jay, "Even with a multitude of talent within the group, without Donald we would be just students at Howard."

Byrd, a former music educator at Howard, has trained, polished and developed the Blackbyrds into professionals.

Although they have never recorded with Byrd, they have traveled the United States performing to varied audiences as his back-up band during his personal appearances.

When asked about their style and music preference, Jay answers, refusing to be categorized in any way: "Our music is universal." Keith adds, "People still try to label us jazz musicians because of our association with Donald, but we are musicians who try to play just music. I think that our gain in popularity is because people like what we do. Our music tends to cater to the younger people, and/or people who just like to dance."

Concert and nightclub engagements seem to hold the greatest appeal for the Blackbyrds. With careful thought Keith explains it thusly: "In nightclubs, we do not have to move our equipment from place to place, and we can rehearse before showtime. With concerts, we get a chance to work with top artists, which is more exposure for us."

Traveling by automobile to get to engagements is convenient and the least expensive, although they must rent a truck for their equipment. When time or distance does not permit ground travel they will fly.

The Blackbyrds are salaried employees to Donald Byrd. All contracts and jobs are issued to him, and he absorbs the costs of transportation and accommodations.

With their busy schedules, when do they rehearse? Joe, the silent member of the group answers, "When we're at home (Washington) we rehearse on Tuesday and Thursday in my home, but on the road, we must practice in hotel rooms, in cars, even in the back of buses."

Orville, who speaks constantly of Byrd continues, "When we're on a

bus with Donald, everytime he speaks we learn something new about ourselves and our music. For us that is part of our rehearsal and academic education."

Unfortunately, they cannot rehearse or study applied music on campus, the University does not have facilities for that particular area of music.

Each member expresses his need for Howard University, but has strong feelings on utilizing outside knowledge to strengthen their objectives inside the classroom.

"I wish the administrators who coordinate the school would collaborate with us so that we can help each other to help education," says Keith, as if saddened by the thought. "The administrators have the power to utilize our field knowledge, and we have gained enough experience to be of value to the school. If we can get that together, the educational level of black schools in the United States would rise."

Kevin's dedication to applied music is evident when he says, "the concept of most schools is that music is in a vacuum. You go to class, get a degree, and then you teach. You never get a chance to learn about the other aspects of music. For us, the combination of school and performing are important. Our stage is a lab-

(Continued on page 46)

Talent In Action

MAC DAVIS
GABE KAPLAN

MGM Grand Hotel, Las Vegas

In his debut as a Vegas headliner, Davis is basically doing the same act that has been so consistently successful for him in concerts for at least five years. The only additions are a revue-type stage set and an energetic chorus of singer-dancers who add an extra dimension of showmanship to the familiar Davis hits.

With all the exposure Davis has gotten via his weekly TV show it's certainly no surprise that he packed the big showroom March 21 and that he's a past master at putting on a thoroughly personable and musically valid set. His own string of near-standard hits obviously make up the bulk of the program.

There was also a slot for his "eefing" sound effects as he did "Poor Boy Band," plus a few surprises such as a rousing version of Sly Stone's "I Wanna Take You Higher." Davis got and deserved a standing ovation for his efforts.

Opening was ABC Records comedian Gabe Kaplan, who was funny and also far more contemporary than the traditional Vegas comic. The audience's enthusiastic acceptance of outspoken routines like "buying the first prophylactic" or "Ed Sullivan on the night his show was cancelled" bodes well for both Kaplan's future and a modernization of comedy standards in Las Vegas.

NAT FREEDLAND

KISS
JO JO GUNNE

Beacon Theater, New York

As Kiss thundered onstage March 21, for the first of two shows, it was clearly a case of "hail the conquering heroes." The sold-out crowd of hyperactive 16-year-olds rose to their feet as one, cheering and stomping, and remained standing throughout the band's hour-long set. Kiss returned the crowd's fervor with full force, praising their hometown audience, and proved

to be one of the most energetic groups on the road.

The show had very little to do with actual musicianship, since the band operates at continual pain-level volume. However, they were mixed well enough to allow for distinguishable vocals, and a few instrumental leads. Kiss' message is a direct one—it plays behind a wall of sound, and elicits response according to how familiar one has become with its material.

Equal attention was devoted to a full stock of special effects Kiss uses onstage. Police lights rotated above their battery of amps, candles flickered in sinister manner off to one side, and bassists Gene Simmons spewed fake blood in a manner that must be seen to be believed. Of course, it's all very silly, the latest extension of shock-rock, if you like. Yet Kiss is a band that so well communicates with its audience as to make the sci-fi freakshow an understandable, even necessary element of their performance.

The derivative boogie-band style of Jo Jo Gunne opened the show. This group has been around for a while, and is destined to remain second-billed. It's not that the band is musically incompetent, but rather, that all of its riffs and themes have been heard before, in the original design of someone else.

TOBY GOLDSTEIN

RAY MANZAREK
PASSPORT

Bottom Line, New York

The March 24 billing of Ray Manzarek's rock band and the jazz-rock fusion of Passport made for one of the most satisfying combinations to be heard at the Bottom Line. Manzarek and his brand of keyboard virtuosity received a warm welcome on his return to New York, and proceeded to shake out a joyful set of rocking tunes.

Manzarek's keyboard playing remains reminiscent of his work with the Doors. He acknowledged that part of history at the close of his set, when he charged through a brief "Light My

(Continued on page 44)

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Vast Variety Of Talent On Tap At Lincoln Center

By JIM FISHEL

NEW YORK—Promoter Bill Lockwood is in a unique position and he's made the most of it for the past 10 years. As in-house concert promoter at Lincoln Center here, he has the responsibility of bringing in a wide selection of musical acts encompassing the entire world of song and dance.

One of the most successful series of concerts he has been associated with is the "Great Performers Series At Avery Fisher Hall." During its run, this series of pop-oriented concerts has become one of the most successful entertainment series in

two ways—consistently high attendance and a proving ground for breaking many musical acts that fall into the singer-songwriter category.

"In 1965 when I took over the booking of this series, I immediately tried to integrate a number of pop rock and jazz acts with classical ones," Lockwood says. "We opened with Judy Collins, Joan Baez, Miles Davis, Ella Fitzgerald and several others, and the response was so great that we've kept it going through to the present."

The continuing parade of performers who have played the 2,836-seat hall since the inception of this series, include a large number of artists who have gone on to play the confines of larger arenas. Included in this group are Seals & Crofts, Loggins & Messina, the late Jim Croce, James Taylor and Harry Chapin.

Other performers have passed on the opportunity to play the city's larger venues. One of these artists is Gordon Lightfoot, who gave up a chance to fill the likes of a Madison Square Garden just to play Lockwood's concert hall setting. This move proved beneficial to both parties, since Lightfoot sold out four concerts at Avery Fisher.

Several other performers have enjoyed similar success this season. Kris Kristofferson and Rita Coolidge, Harry Chapin and Billy Joel all sold out two shows; while Randy Newman, Herbie Mann, Ella Fitz-



Susanne Faulkner Stevens photo
Bill Lockwood: he helps fill Avery Fisher Hall

gerald, Dave Brubeck, Bob Greene's World of Jelly Roll Morton, Preservation Hall Jazz Band, Bobby Short, Bonnie Raitt and Loudon Wainwright have sold out one show or come very close.

"I've been very lucky with my concert series, but I don't go by any set of rules for picking talent," he states. "I know what I like and part of the fun in this business is watching certain performers continue to grow musically and in popularity."

Lockwood says he is more interested in taking an act that shows promise for the future, than in taking an act that highlights "this year's sound."

"Many of the performers we have played in the Great Performers Series are repeats from other years," he says. "Most of these singer-song-

(Continued on page 46)

Talent In Action

• Continued from page 42

Fire," dedicating the song "to an old friend." There were also plenty of new things for him to say, assisted by Nigel Harrison on bass, Tony Sales on barely audible guitar, and Hunt Sales, drums.

Manzarek has left the eerier turns of his keyboard playing behind in favor of an upbeat mood, neatly summed up by the title out of his second album, "The Whole Thing Started With Rock & Roll, Now It's Out of Control." He pounded out the song on piano, boldly singing in a manner that carried echoes of Jim Morrison's phrasing, but was more an affair of hurried energy. In fact, there were those moments when he gave out too much energy, and cohesion was lost in a screaming swirl. Manzarek seems to be at a turning point in his career, deciding whether to move away from the muted memories of his past in favor of establishing a straightforward rock and roll band.

Led by reed and keyboard player Klaus Doldinger, the foursome Passport made an auspicious Bottom Line debut. The German ensemble was firmly educated on American rhythm and blues, which showed itself in the relentless foundation set down by bassist Wolfgang Schmid and drummer Curt Cress. Doldinger and second keyboardist Kristian Schultze were able to freely experiment on top of the steady beat. They alternated fluid melody lines with more complicated jazz phrasing, made full use of electronic synthesizer, wah-wah and echo devices, and skillfully combined these several seemingly incompatible forms.

Passport is strictly an instrumental group, which prefers to let its ability to juxtapose basic rhythm with inventive leads speak for itself. Together, the band's timing is flawless.

TOBY GOLDSTEIN

AL STEWART IAN MATTHEWS

Al Stewart, for the past five years perhaps the leading attraction on Britain's folk circuit, made

his local debut March 25 before a standing-room-only crowd and served up an electric/acoustic mix of folk rock and story songs that indicate a bright future in this country.

While Stewart offers an essentially electric act instrumentally (highlighted by the superb guitar work of Tim Renwick, Quiver member along for the tour), his vocals retain the soft folk quality that made him a star in England and his songs delve deeply into history, stories of the sea and tales of the city.

His most effective material, such as "Nostradamus" (the story of a 15th century prophet), "Roads To Moscow" (the German march on Moscow as seen through a German soldier's eyes) and "Dark & Rolling Sea," centers around the lyrical content. One problem at this performance was that the words were somewhat difficult to understand, though the fault appeared to be that of the room rather than Stewart's.

Still, the crowd of ardent Stewart fans (Chess/Janus did a relatively small invitation list) was familiar enough with the material to enjoy it thoroughly, with the title cut of his "Modern Times" LP the highlight of the evening.

Stewart's LP is in the top 50, each song was greeted with enthusiastic applause and he has made but a few appearances in this country. The secret he holds may be, that, unlike many of the British "folk" acts, he has been able to evolve a bit with the times, make his music a bit more commercial without compromising it and thus widen what is already a strong cult audience.

Ian Matthews, another graduate of the British folk school and now residing in this country, has been involved in a number of successful projects including Fairport Convention, Matthews' Southern Comfort and several solo ventures. The artist, with a smooth, sweet voice has always shown an affinity for American country music and he devoted most of his set to this type of music. Matthews always seemed more effective when performing a mellow kind of pop music ("Woodstock"), but the Starwood crowd

(Continued on page 46)



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Miami Marine Stadium No Longer Available To Rock

MIAMI—The fire department here clamped the lid on use of Miami Marine Stadium as a rock concert facility March 27 due to a fracas occurring during a rock concert the previous evening.

The decision was reached after more than a dozen concertgoers suffered injuries from flying objects or were bitten by police dogs. Nine juveniles and four adults were arrested for inciting to riot or assaulting police officers with bottles, rocks and firecrackers.

Officials claim the melee was induced because concert promoter Leas Campbell oversold the Lynryd Skynyrd/Charlie Daniels concert by some 500 persons.

Though police confirmed many were gatecrashers, Campbell's own sales figures intimate the concert had been oversold by 200 tickets. By Campbell's figures 7,200 tickets were sold, 4,200 in advance record store sales, 2,300 at the gate and 500 to boaters who view the concert from

the bay. Seating capacity at the Marine Stadium is 6,538.

Forty fireman and about 50 policemen were needed to quell the disturbance and fire marshall Ronald Coleman ordered gates closed at 8:30 p.m. Angry ticket holders left outside tried to rush the entrance.

"I have ordered that no more rock concert permits be approved by this department and have told city officials they will have to devise a means of controlling the attendance or ban such performances," Hickman stated.

Hickman went on to say that there were seven inspectors on the scene, two with hand counters to tally the audience as it went into the stadium.

"When the number reached 6,540, 200 over capacity, we shut the gates and we hadn't even counted the number of freeloaders who swam in from the water side, floated in on inner tubes or walked in from the beaches."

Big Bands Stage Comeback

PHILADELPHIA—Big bands give every sign of coming back big throughout Pennsylvania.

After an absence of nearly 30 years, the big name bands are back at the Castle Garden Ballroom at Dorney Amusement Park here. A near capacity crowd turned out for Les and Larry Elgart, the first regularly scheduled band to appear at this once-famous dance palace during the one-night barnstorming stand days of Benny Goodman, Tony Pastor, Artie Shaw, Vaughn Monroe, Ozzie Nelson, Johnny Long and so many others.

Built in 1925 by Robert L. Plarr and still sporting the 1935 decor, Bob Plarr and Bob Ott, grandsons of the late founder, feel there is enough

interest in the big bands by both older enthusiasts and the younger set to keep the Castle Garden alive. For a follow-up, they scheduled Ray Eberle and the Vaughn Monroe Orchestra.

Meanwhile in Reading, Stokesay Castle, one of the best-known restaurants in Eastern Pennsylvania, has also added name band concert promotions to its food menu. It started off last month with the Tommy Dorsey Orchestra for concert and dancing at a \$9.95 admission ticket that included dinner.

It was an \$11.95 tab for the Duke Ellington Band directed by Mercer Ellington with a hot and cold buffet. Other names follow for the one-nighters as available.

Blackbyrds Are Students

• Continued from page 42

oratory where we can test what we have learned.

"Most students are taught that you cannot make a living in music, therefore they feel that the only profession open is that of a teacher in an institution. In other words, we are taught to be teachers and not performers."

Jay who joined the group several months ago while still attending Wayne State in Illinois, says, "many teachers tend to lean toward 'dead' instruments, such as, the tuba, saxophone and trombone. They teach music that does not lend itself to

making money, especially for black people. We as a group learn from people like Jimi Hendrix, Stevie Wonder and Billy Preston. We believe that certain musical cords make money and certain cords do not."

They have devised among themselves a method that if acted upon by the administration, could prove to be beneficial to everyone. "We could get credits for what we are doing on the road, we could even be student teachers, and teach through our academic and performing experiences, we would then gain another experience, teaching, which is what learning is all about, and believe me, there is a bunch of talent at Howard," Kevin says.

Kevin has plans for the Blackbyrds after graduation. In addition to their careers as professional entertainers, he feels a responsibility to operate a music school with "applied music" as part of the curriculum.

Witnessing the Blackbyrds on-stage, they are neither jazz, r&b or pop oriented. All elements of music seem to be drawn into their performance.

They emerge with soft chants, as you begin to relax and feel comfortable with their mellow rhythm, charging sounds engulf the room as they display their versatility.

They enjoy their rolls as student/performers, but, says Keith, "what we are doing is not new, Jimmy Lushford had a group called the Collegians. I think the time is right for us and we have Donald Byrd."

New On The Charts



Capitol Photo

JESSI COLTER
"I'm Not Lisa"—66

The dark-haired beauty is really Mrs. Waylon Jennings who chose her stage name after a distant relative who rode with Jesse James' outlaws. A preacher's daughter from Phoenix, Jessi was previously married to rocker Duane Eddy for seven years.

She wrote "I'm Not Lisa" as well as singing it in classically pure ballad style. The song's lyrics tell a lover that she won't let him down like the lady in the title. Jessi Colter has a fine new career ahead as a country crossover artist on her own. She is booked by Nova and managed by Johnna Yricic, both of Nashville.

Pink Floyd: 56,000 Tix Go In 1 Day

LOS ANGELES—All 56,000 seats for Pink Floyd's April 23-26 stand at the Sports Arena here sold out within one day, despite the fact that the group's last release, the "Dark Side Of The Moon" album, is two years old.

Promoters Wolf & Rissmiller are seeking to add more shows to the four-night engagement. Although the Sports Arena seats 20,000, a larger capacity than the Forum, only 14,000 tickets are being sold for each show because Pink Floyd's massive 4-channel sound equipment towers and visual effects hardware obscure the rest of the seats.

The English avant-garde rock group last played here at the Hollywood Bowl in 1972, bringing along cloud effects and a fireworks display. Pink Floyd's next album is due this summer.

Bobbi Humphrey Opens New N-Y. Park After Dark

NEW YORK—Munk's Park After Dark, an existing restaurant-club here, will begin a popular entertainment policy April 16 with flutist Bobbi Humphrey. The club will feature live talent four nights per week—Wednesday through Saturday.

Seating capacity for the club is 80 per show and admission tickets will sell for \$10. Partners in this venture are Jan Suzanne; current "Hair" producer Barry Singer; and the restaurant's former manager Matthew Kearny; with help from restaurateur Pat Manley.

Jimmy Witherspoon will be the next act, April 23-26. Binger says he hopes that a showcase night for new talent can be initiated on Tuesday nights, several weeks after the operation is in business.

Homesickness Whipped By Stewart And Now He's Hot

By BOB KIRSCH

LOS ANGELES—Few new country artists during the past year have surfaced with as much impact as Gary Stewart, a young man who came up with two top five country singles in 1974 and whose third, "She's Acting Single (I'm Drinking Doubles)," is a starred 16 on this week's chart.

The odd thing is that Stewart actually "made it" several years ago in Nashville, as a writer who won BMI awards and placed more than a dozen hits on the charts. The obstacle that seemed to keep him from remaining a major writer and/or developing into the star he is today was, of all things, homesickness.

"I began as a singer in the clubs around my home town, Ft. Pierce, Fla.," Stewart says. "I was writing in those days and Mel Tillis happened to come by one night. He told me the big way to get into the business would be to write, so I headed off to Nashville and began writing."

In short order Stewart scored with chart records by Nat Stuckey, Jack



RCA photo

Gary Stewart: Overcoming homesickness for Florida was his biggest obstacle for stardom.

Greene, Billy Walker, Roy Rogers and a number of others. And he worked in the famous Bradley's Barn studio.

"Then," smiles Stewart, "with

(Continued on page 61)

Talent In Action

• Continued from page 44

seemed to completely enjoy his country-dominated set which was, despite several rather repetitious soundings, handled extremely well.

BOB KIRSCH

LOUDON WAINWRIGHT III ORLEANS

Avery Fisher Hall, New York

Loudon Wainwright III described himself as a "post-psychedelic aristocratic beatnik" plus a few other arcane sobriquets during his March 22 concert. He is in fact best described as an incredibly talented composer/musician with a flair for the outrageous.

His fans are familiar with his classic weirdo tune, "Dead Skunk In The Middle Of The Road." This is almost a love ballad compared to some of his other hilarious amblings. Notably: "Rufus Is a Tit Man," "Clockwork Chartreuse," and "Three O'Clock In The Morning Cigarette."

To the delight of the audience in the three-quarter filled hall, he performed each tune with a comic intensity. He grimaced like Lon Chaney, bounced like a person doing a bad Cagney impression and extended his tongue practically to his chin. Throughout, he maintains his warm, personable smile that exudes happiness. In his case, watching him is half the fun.

Wainwright was preceded by Orleans, a well drilled quartet with fine players. Of particular merit are the talents of the dual leaders, guitarist John Hall and guitarist/keyboard man Larry Hoppen. They perform with amazing rapport considering the flexibility of the group's arrangements.

JIM STEPHEN

ALL-STAR JAZZ BENEFIT Paramount Theater, Oakland

As formidable a contemporary jazz quintet as might be imagined—Rahsaan Kirk, Elvin Jones, Ron Carter, McCoy Tyner and Freddie Hubbard—joined together on the stage of Oakland's art-deco palace Feb. 17 to do a benefit performance for San Francisco's only fulltime contemporary jazz club, Keystone Korner.

Musically and financially it was a resounding success: the sold-out house continually interrupted the players with spontaneous applause and about \$20,000 was realized for the night-club.

Beneficiary Todd Barkan, Keystone operator, acted as MC, shuffling amiably on stage at regular intervals to provide introductions and announce songs.

The concert was promoted under auspices of the Black Classical Music Society, a new organization founded by Barkan in San Francisco "dedicated to the perpetuation and promotion of America's only native musical art form," as the program notes stated it. All five players, announced Barkan, are on the board of the society.

Highlights of the show were a beautiful bass solo by Carter and frenzied blowing on various

instruments by Kirk, although each player was musically impeccable.

The proceeds will go toward enlarging the seating capacity of Keystone Korner from 175 to 250 and to buying a liquor license for the club, which now can serve only beer and wine.

JACK McDONOUGH

COLLECTIVE BLACK ARTISTS ENSEMBLE

Town Hall, New York

The Collective Black Artists Ensemble continued its concert series March 21 with a program that featured the music and performance of Archie Shepp and Art Blakey.

Shepp has not appeared in New York for some time but it was apparent he has lost none of the drive or originality that has made him one of the leaders of contemporary black music since the sixties.

Under musical director Jimmy Owens, Shepp and the Ensemble went through "Blues For Brother George Jackson" and "Suite," compositions of Shepp's that were co-arranged by trombonist C. Majeed Greenlee. Also performed was a tribute to Shepp's friend and collaborator the late Calvin Massey, "What Would It Be Without You?" Standout performers from the ensemble for this set included reedmen Frank Foster and Kenny Rogers and trombonist Kiane Zawadi.

(Continued on page 59)

Signings

Scepter Records signed South Shore Commission, Los Angeles group managed by Dick Griffey and produced by Bunny Sigler. . . . Also to Scepter, Straight, as part of deal to distribute Sy Mitchell's Encore label.

Jeree Palmer to Columbia Records. . . . Elliot Lurie, former lead singer of Looking Glass to Thruppence Ltd. for personal management. . . .

Roger McGuinn re-signed with Columbia. . . . British-based Kursaal Flyers and Nashville-based Arizona Star to U.K. Records. . . . Sam Soans, country vocalist from India, to United Music Company for artist management and record production. . . . Gens Corman to Audio Fidelity Records. . . . John LaVigni, writer-singer, to Phil Jones' new Raintree label.

Poco to ABC after six years at Epic, as previously predicted in Inside Track.

Helen Reddy re-signed as writer with Irving/Almo Music. . . . Porter Wagoner re-signed to RCA. He's been a country star for 20 years.

Al Jarreau, writer-singer, to Warner Bros. . . . Su Shifrin to Motown via Artie Mogull production deal. . . . Crackin', San Francisco self-contained sextet, to Polydor.

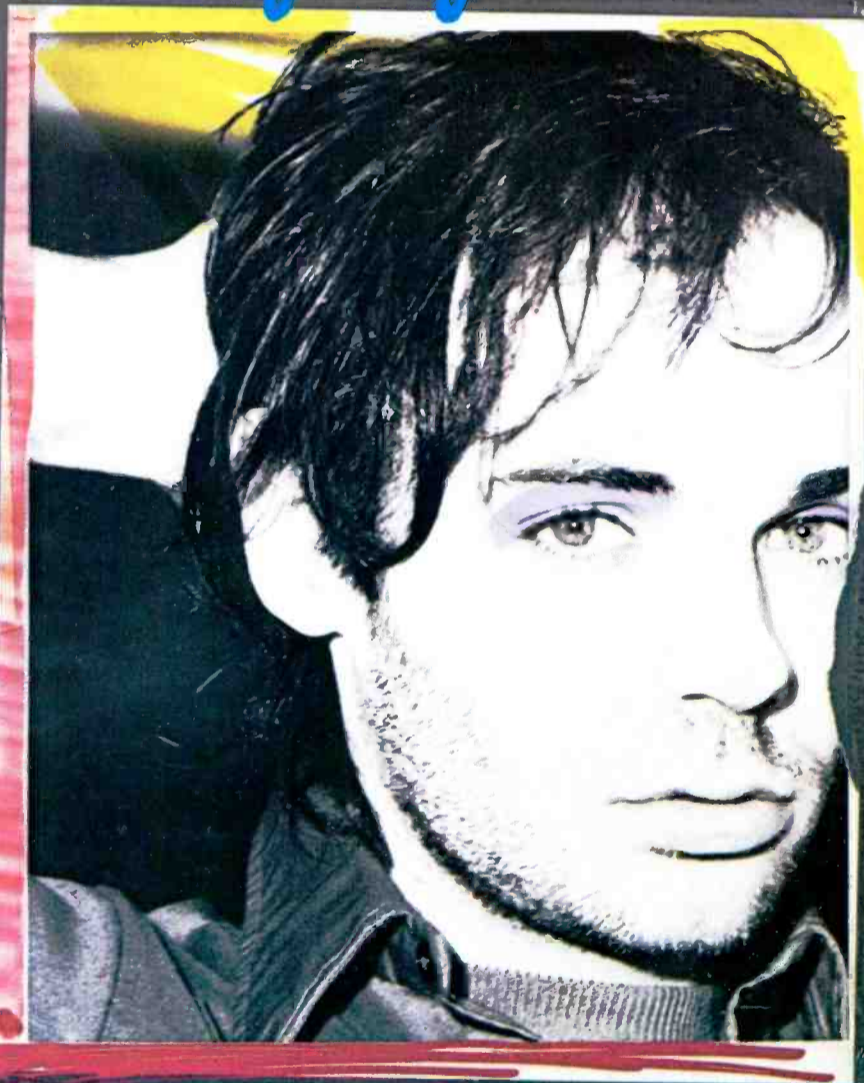
Monti Rock III (Disco Tex) to Queen Booking. . . . Zazu, Wooden Nickel artists, to Ron Sales for management.

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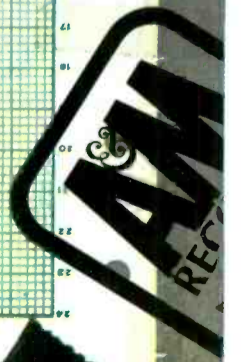


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KAY WHITTEN McHENRY FRANTIC

Things Warming Up At Miami U.

CORAL GABLES, Fla.—Univ. of Miami student activities programmer Kay Whitten McHenry will have her hands full the next week handling a variety of events everything from the school's fourth annual blues festival to the 52nd annual conference of the Assn. of college Unions-International. Both of these events should have her running every whichway since the blues festival happens Thursday (10) through Saturday (12) and the ACU-I begins Sunday (13) and ends Wednesday (16).

The blues festival has become an institution at the school in the past four years and several performers became widely known in the South after their performances, including guitarist-singer Luther Allison, slide guitarist Hound Dog Taylor and several others. Beginning in 1972 as an experimental one-day event, the festival soon blossomed into a three-show confab and more and more planning began going into it.

This year's edition will showcase a diverse talent lineup with artists displaying every style of this art form—from city blues to country blues to female blues to gospel to jazz-blues to Chicago blues. Unlike many other festivals, this one, like the Univ. of Vermont and Notre Dame events, presents an array of "old-time" performers. Some haven't performed in several years and others haven't seen one another in quite some time.

"This is part of the attraction of the show," says festival coordinator Lee Biondi. "The rapport and friendships of these artists through the years has made for some spontaneous jam sessions."

This year's roster includes guitarists Robert Jr. Lockwood, Buddy Guy and Son Seals; pianist Jimmy Walker; saxophonist Fats Jackson; harmonica player Junioz Wells; organist Eddie Backus; female vocalists Koko Taylor and Mable Hillery, and country bluesman Johnny Shines.

"Most of the performers on this show are really the unheralded bluesmen and women in history," Biondi adds. "For instance, Wells and Guy are responsible for influencing some great contemporary performers like Eric Clapton, while Lockwood is the man who revolutionized guitar playing through his work with Little Walter Jacobs and Sonny Boy Williamson."

Several years ago, there were a number of schools presenting blues festivals, but that number has greatly decreased. Still there are schools like Vermont, Notre Dame and Michigan that still schedule black blues shows and student interest usually runs high.

Other artists who have added to the rich heritage of the Miami festival are Otis Rush, Mance Lipscomb, Jimmy Dawkins, Robert Pete Williams, Houston Stackhouse, Big Walter Horton, J.B. Hutto, Carey Bell, Roosevelt Sykes, Big Moose John Walker and others.

Student response to the festival has always been strong, according to Ms. McHenry, and outside of a few modifications it has stayed almost the same for four years. The school's student entertainment committee and she always coordinate publicity and run a preview concert at the Rathskellar on campus, before the actual festival. The festival itself is held in the student cafeteria, after chairs are taken out, because it affords an intimate 1,500-seat club atmosphere.

Although community response to these shows has grown substantially, it still remains open only to students, Ms. McHenry says. The concerts are part of a free series provided for in the student activities fee.

After this event is over, Ms. McHenry and university student union director Howard Winniman will hop over to the Diplomat Hotel in Hollywood, Fla. to oversee plans for the ACU-I, since the Univ. of Miami is this year's host school.

More than 500 colleges and universities in the U.S. and Canada are expected to attend the gathering, including student union personnel from all major schools.

A tie-in between the two events has been arranged by Ms. Whitten and Winniman to showcase the blues festival's Lockwood and his band as part of the conference's musical entertainment, which also includes several choral and jazz groups from the University of Miami.

Campus Briefs

The Blackbyrds gave a benefit performance for the Student Bar Assn. and the Howard Univ. Law Alumni Assn. in Washington, March 23. The profits from this concert went to the Paul E. Miller student loan fund. Trumpeter Donald Byrd, leader of the group, graduated from the school's law department.

Saxophonist Sonny Rollins made one of his rare West Coast appearances on Saturday (5), which he played at the Pacific Coast Collegiate Jazz Festival at the Univ. of California at Berkeley. His performance closed the two-day festival, which is one regional segment of the American Collegiate Jazz Festival.

As an integral part of the event, Rollins conducted a clinic panel, where music students asked questions and discussed his music.

(Continued on page 55)

By BOB KIRSCH

LOS ANGELES—At Wally Heider's in San Francisco, the Pointer Sisters are back in the studio after finishing up their tour, completing an LP with David Rubinson producing and Fred Catero engineering. The Sons Of Champlin are mixing and doing overdubs with Jeff Husband at the boards, while John Shine is finishing an LP with Rubinson producing along with Jeff Cohen and Bruce Good, and Catero at the controls. Neil Young is in mixing with David Briggs producing and engineering and Stephen Jarvis lending a helping hand, while the Master Plan was in working recently.

In notes from around the country, the Atlanta Rhythm Section is finishing up an LP, with Buddy Buie handling production in Atlanta.

Several Arista artists are busy around the country. Larry Young, keyboardist with the likes of John McLaughlin, Tony Williams and Santana, is cutting his debut LP at Gallery Recording Studio in East Hartford, Conn. He's co-producing the set with Terry Phillips. Doug Clark and Brian McDonald are engineering the set. David Pomerantz is also working on a debut album, this one at Sunset Sound in Los Angeles. Vini Poncia is handling production, while David Wolfert, Kirk Bruner and Cooker LoPresti, all members of Melissa Manchester's band, are helping out.

In Nashville at Woodland Sound Studio, Kip Kirby has joined the staff to handle publicity and information. The studio features two studios as well as custom mastering, editing and film facilities and is currently undergoing an expansion program. Ms. Kirby's background is in radio programming, and she also handles publicity for Tommy Cash.

At Full Compass Studio in Madison, Wis., the Roadcrew laid down tracks for its upcoming Mercury LP. Ken Boston and Davy Orcutt did the engineering.

Down in Bogalusa, La., the Greezy Wheels have finished up an LP for London, with Garrison Lynam and Peter Hay producing at the Studio In The Country. Lee Peterzell handled engineering and mixing.

And Maureen McGovern is at Gold Star Studios in Los Angeles cutting Academy Award winning songs for an LP produced by Carl Madurio for Belkin-Maduri Productions. The set will be dubbed "Academy Award Performance," will feature songs from 1934 through 1972, including Ms. McGovern's own "Morning After."

Out in Detroit, there's been lots going on with the Metro Sound mobile unit, including recording a "Midnight Special" in Chicago (produced by Jacques Andre and engineered by Joe Ralston). Among the groups recorded were the Ohio Players, Graham Central Station, Charlie Daniels Band, Larry Gattlin, B.J. Thomas, Roxy Music, Wet Willie, the Strawbs, John Mayall and Bonnie Bramlett.

The shows were finished up in two days, using two stages at the University of Chicago's Bartlett Gym. Metro's Ross Alexander and Charles Buchanan were on hand throughout the project.

After the "Midnight Special" project, the unit headed off to Hunter College in New York City and recorded a tribute to Leadbelly, featuring Pete Seeger, Arlo Guthrie, Sonny Terry & Brownie McGee and the Lunenburg Travelers. Engineering were Tony May of Generation Sound Studios and Fred Earhart of Fedco. The truck then went to Nashville to cut bluegrass flutist Edwin

Hubbard with the Memphis Symphony Orchestra. Engineering was handled by Gene Eichelberger and Fred Cameron.

Dave Biondi, a former disk jockey, has opened up Biondi Sound Studios, a 16-track facility in Wichita, Kan. The facility is owned by Fate, Inc. Biondi is president of Fate as well as active head of the studios.

Things continue to hop at Mama Jo's in Los Angeles, with the studio now moving into its third year. Recording in recent weeks were the Way, with Al Perkins producing and Chuck Girard also working on an LP venture. Bili Thedford has started work on an LP for Good News Records, to be distributed by Myrrh Records. Mama Jo's is a 24-track studio which will be making an effort to bring in gospel clients as well as rockers in the next several months.

At Village Recorders in Los Angeles, Neil Merryweather & the Space Rangers finished their LP with Jim Taylor producing and Rick Heenan engineering. Wayne Shorter was in with Jim Price producing and Rob Fraboni at the boards. Baron Stewart was in with Dallas Smith handling production and Bruce Ellison and Nat Jeffrey engineering, while the South Shore Commission did some work with producer Bunny Siegler and engineer Neil Brody. Country artist Billy Mize worked with producer David Bell on a project with Jeffrey engineering, and the Boys came in to cut with producer Deke Richards. Mudcrutch finished a single with Denny Cordell handling production chores and Galen Senogales and Joe Tuzen engineering, while None were in being produced by Jim Long and Jim West with Ken Klinger engineering. Kathy King produced a number of classical LPs for Westminster, with Gil Fortis and Jeffrey at the control boards.

New On The Charts



EMI Photo

PILOT
"Magic"—73

Pilot is three young Scots from Edinburgh, Bill Lyall, David Paton and Stuart Tosh. They write, sing and play exceedingly well together. The trio got together via Craighall studios, where Lyall was chief engineer and Paton played sessions.

Pilot sent its tapes to an old friend at EMI and the result is its debut album with this single. "Magic" captures the particularly English jauntiness that groups like the Kinks and the Faces bring to rock. It's a catchy contrapuntal production of a basic happy-in-love song. In England, Pilot's manager is Nick Heath and booking is by MAM.

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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 STEELY DAN, KATY LIED, ABC: KLB, KWEST, KZEL, KMYR, WABX, KSHE, WRAS, CJOM, WOUR, KSM, WNEW, WLIR, WZMF, WQIV, WORJ, WQSR, WPLR, KLOL, WZZQ, CHUM, WMMS, WMMR, WHCN, KSN, KTYD, KUDL, KGB, KZAP, KOME, KMET, WBAB, KFM, WSDM, WQFM, WAER, WBRU

2 JEFF BECK, BLOW BY BLOW, Epic: WABX, WKTK, WAER, WOUR, WNEW, WLIR, WZMF, WBRU, WQIV, WPLR, WMMS, KSN, KTYD, KSM, KWEST, KSHE, KZEL, KMET, KZEW, WBAB, CJOM, KFM, WMMR, KZAP, KUDL, WRAS, WQSR, KLFJ, KMYR, WORJ, WQFM

3 ERIC CLAPTON, THERE'S ONE IN EVERY CROWD, Atlantic: WQFM, WQIV, KBPI, WABX, KSHE, WKTK, WAER, WRAS, WZZQ, CJOM, KZEW, WOUR, WNEW, WLIR, WZMF, CHUM, KZAP, WMMS, WMMR, WHCN, KGB, KZEL, WSDM, WORJ, WBAB, KFM, KUDL, WQSR, KLB, KMYR, WBRU

CHICAGO, 8, Columbia: WABX, KSHE, WKTK, WRAS, CJOM, KZEW, WNEW, WLIR, WQIV, WMMS, WMMR, WHCN, KLB, KZAP, KWEST, KGB, KZEL, KMET, WBAB, KFM, WQSR, KMYR, WSDM, CHUM, WORJ, WZZQ, WQFM, KOME

4 LYNRYD SKYNYRD, NUTHIN' FANCY, MCA: WMMS, CJOM, WQIV, KLB, WABX, WBRU, WKTK, KZEW, WOUR, WNEW, WLIR, WZMF, WORJ, WQSR, WPLR, WZZQ, WMMR, WHCN, KSN, KSM, KGB, KZEL, KOME, WBAB, WRAS, CHUM, WQFM, KZAP

5 JUDY COLLINS, JUDITH, Elektra: WNEW, WLIR, WZMF, WQIV, WORJ, WPLR, WZZQ, WMMS, WMMR, WHCN, KTYD, KZEL, WBRU, KZAP, KOME, WSDM, WBAB, WABX, WKTK, KMET, KUDL, KLOL, WQSR, KLB, KMYR, WQFM, KSHE

6 10 CC, ORIGINAL SOUNDTRACK, Mercury: WRAS, WMMS, WLIR, KSHE, WABX, CJOM, KLB, CHUM, WORJ, WBAB, KWEST, KBPI, KZEL, WBRU, WAER, WQSR, WPLR, WMMR, WHCN, KSN, KZAP, KOME, WSDM, KMET, KUDL

7 GOLDEN EARRING, SWITCH, MCA: WQFM, KZEW, WMMS, WORJ, KMYR, KOME, WLIR, WOUR, KSHE, WBRU, WRAS, WABX, WKTK, KLOL, WZMF, WQIV, WZZQ, KBPI, KZEL, KSN, CHUM, KSM, KZAP, KMET

8 JOHN BALDRY, GOOD TO BE ALIVE, Casablanca: KZAP, KOME, WLIR, KSHE, WMMR, WKTK, WQSR, WABX, WHCN, WQIV, KWEST, KZEL, WBRU, WOUR, WNEW, KMET, WBAB, KZEW, KFM, KUDL, CHUM, WPLR

AMBROSIA, 20TH Century: WLIR, KSHE, WKTK, WQSR, WABX, WHCN, WPLR, KZEL, WOUR, WORJ, KTYD, KCFR, KWEST, KOME, WBAB, KFM, WNEW, WRAS, KLOL, WQIV, WAER, KZAP

ERIC ANDERSEN, BE TRUE TO YOU, Arista: WABX, WOUR, KSM, KWEST, KZAP, KOME, WLIR, WHCN, WQIV, KBPI, WPLR, WAER, WNEW, WORJ, KCFR, KMET, WBAB, KTYD, WRAS, WQSR, KLB, WSDM

9 DANNY O'KEEFE, SO LONG HARRY TRUMAN, Atlantic: WLIR, KLOL, KSM, WQFM, WMMR, WORJ, WBAB, KWEST, WKTK, WQSR,

WPLR, WZZQ, CHUM, KZAP, KOME, KMET, WZMF, KFM

10 ALLEN TOUSSAINT, SOUTHERN NIGHTS, Reprise: WLIR, KTYD, KZAP, KOME, WQSR, WABX, WHCN, WZZQ, KSN, WBRU, KSM, KMET, WBAB, WMMS, CHUM, WAER

WENDY WALDMAN, W.B.: WLIR, KBPI, KTYD, KWEST, KOME, WMMS, WQFM, WBRU, WABX, CJOM, KLOL, WQIV, WAER, WNEW, KMET, WORJ

LESLIE WEST, THE GREAT FATSBY, Phantom: WORJ, KBPI, WHCN, CHUM, WQIV, WABX, KSHE, WKTK, WOUR, WQSR, WPLR, KWEST, KOME, WBAB, KLB, WQFM

11 BOB SEGER, BEAUTIFUL LOSER, Capitol: CJOM, WLIR, WMMS, WABX, WOUR, WQIV, WORJ, KSN, KZAP, WBAB, WHCN, KMET, WRAS, KSM, KCFR

12 BAD COMPANY, STRAIGHT SHOOTER, Swan Song: WMMS, KZEW, CJOM, WHCN, WABX, WNEW, WLIR, KMET, KUDL, KLOL, WQIV, WSDM, WZZQ, KSHE

13 HUMBLE PIE, STREET RATS, A&M: WBAB, WKTK, WMMS, WLIR, KZEL, KLOL, WQIV, CHUM, WDRJ, KWEST, WQFM, KSHE, WOUR

14 HOYT AXTON, SOUTHBOUND, A&M: KBPI, KLOL, WHCN, KWEST, KMYR, WORJ, KSM, KZAP, KFM, KTYD, KZEL, WQSR

KOKOMO, Columbia: WOUR, WAER, KTYD, WQIV, WMMS, CJOM, KFM, KZAP, WQSR, WSDM, CHUM, WORJ

15 GRINDERSWITCH, MACON TRACKS, Capricorn: WLIR, KBPI, WOUR, KSHE, WQIV, KFM, KSM, WBAB, KUDL, KZAP

STATUS QUO, ON THE LEVEL, Capitol: WMMS, WLIR, WOUR, KSHE, WORJ, KBPI, WPLR, WABX, WQIV, KMET

16 KISS, DRESSED TO KILL, Casablanca: WQIV, WZMF, WBAB, WNEW, WLIR, KUDL, KLOL, KSHE, WOUR

RICK WAKEMAN, THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE, A&M: KZEW, CJOM, WMMR, WKTK, WNEW, WRAS, KMYR, WQIV, CHUM

17 CHANGO, ABC: WBAB, WNEW, WLIR, KSM, WQIV, WPLR, WOUR

ELLIOT LURIE, Epic: KWEST, KTYD, WSDM, WQIV, WBAB, KZEL

18 RICHARD & LINDA THOMPSON, HOKIE POKIE, Island: WLIR, WHCN, WABX, WMMR, KSM, KCFR

19 AL COOPER, ROCK ON ANTHOLOGY, Columbia: WHCN, WKTK, WMMS, KWEST, KSHE

APRIL WINE, STAND BACK, Big Tree: WNEW, KWEST, KFM, KTYD, KZEL

EDDIE HARRIS, I NEED SOME MONEY, Atlantic: KTYD, KLOL, WQIV, KSM, WAER

HEADHUNTERS, SURVIVAL OF THE FITTEST, Arista: WQIV, KSM, KCFR, KWEST, WAER

ROBERT HUNTER, TIGER ROSE, Round: WLIR, WQSR, KSM, KMYR, WOUR

BOB JAMES, TWO, CTI: WSDM, WMMR, WABX, KTYD, KZAP

LUCIFER'S FRIEND, WHERE THE GROUPIES KILLED THE BLUES, Passport: KSHE, WRAS, WMMS, WMMR, WOUR

OMEGA, Passport: WABX, KSHE, WBAB, WOUR, KZEL

JOHN PRINE, COMMON SENSE, ATL: WHCN, WNEW, WQIV, WPLR, WOUR

SMOKEY ROBINSON, QUIET STORM, Tamla: WABX, KTYD, WMMS, KSM, KWEST

20 CHICK COREA, PIANO IMPROVISATIONS, Polydor: KZEL, KSM, WOUR, KCFR

21 CHILLIWACK, Sire: KWEST, WQFM, KFM

COTTONWOOD SOUTH, Columbia: KBPI, WMMS, WSDM

GATO BARBIERI & DOOLAR BRAND, CONFLUENCE, Arista: KSM, KMYR, WAER

GREENSLADE, TIME & TIDE, Mercury: WLIR, KZEL, WQSR

DOUG KERSHAW, ALIVE & PICKIN, W.B.: KLOL, WQIV, WRAS

MAGGIE & TERRE ROCHE, SEDUCTIVE REASONING, Columbia: WLIR, WSDM, WAER

METERS, CISSY STRUT, Island: WHCN, WPLR, WOUR

MICHAEL QUATRO, IN COLLABORATION WITH THE GODS, U.A.: WMMS, WQIV, KSHE

SUSIE QUATRO, YOUR MAMA WON'T LIKE ME, Arista: KMET, WABX, WMMS

22 JOHNNY BRISTOL, FEELING THE MAGIC, MGM: KSM, KZAP

BUCKINGHAMS, MADE IN CHICAGO, Col. WHCN, WOUR

JOE DROUKAS, SHADOW BOXING, Southwind: WHCN, WLIR

DAVID ESSEX, STARDUST SOUNDTRACK, Arista: WBAB, KWEST

JAN GARBAREK & KEITH JARRETT, BELONGING, ECM: WOUR, KSM

HEARTWOOD, NOTHIN FANCY, GRC: KLB, WOUR

THE MANHATTAN TRANSFER, Atlantic: KZEL, KWEST

GENE McDANIELS, NATURAL JUICES, Ode: WQSR, KZAP

DICK MCGARVIN, PEACEFUL, Uncle Bear: KTYD, WQSR

PARLIAMENTS, CHOCOLATE CITY, Casa blanca: WMMS, WPLR

JULIAN PRIESTER, LOVE, LOVE, ECM: KCFR, KSM

STEELEYE SPAN, COMMONERS CROWN, Chrysalis: WLIR, WPLR

UNDISPUTED TRUTH, COSMIC TRUTH, Motown: KWEST, KMET

BARRY WHITE, JUST ANOTHER WAY TO SAY I LOVE YOU, 20th Century: CJOM, KWEST

J. JOCKO, THAT'S THE SONG, Kama Sutra: WABX, CJOM

BARRABAS, Atco: CJOM, WMMS

Disco Action

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By TOM MOULTON

NEW YORK—Phil Hurtt and Tony Bell (Thom's brother) have produced the new LP on AVCO by Anthony And The Imperials. The single from it is a cover version of the Persuaders' LP disco hit of last summer, "Hold On (Just A Little Bit Longer)." This version is not as strong as the original, but has a better chance as a single. There are four disco cuts, "My Baby's Back" (which is the strongest cut), "Young Girl," "Promise Me" and "Hold On (Just A Little Bit Longer)." The LP was made in Philadelphia at Sigma Sound Studios as well as by the Persuaders on ATCO and produced by the same team.

RCA is releasing a new LP by The Main Ingredient, "Rolling Down A Mountainside" (which is also the title of their current single). The LP single version is 4:35. The strongest cut on the LP is "The Good Old Days" and it is their strongest record since "Happyness Is Just Around The Bend." The new Choice Four LP, also on RCA, has been held for release until May. The single "Hook It Up" (taken from the new LP) has been reserved because of the intro. The new version is much stronger and has more commercial possibilities. RCA feels the LP will be a stronger record on a national basis after the new single has been exposed. This is the group's second LP for the label. They are known primarily in the New York and Baltimore/Washington areas.

Atlantic Records in London sent a number of disco DJs an English single "Scaredy Cat" by the Doyley Brothers on the Safari label. It has the feel and instrumental sound of "Crystal World" and some wild rock 'n' roll lyrics. It is more of a

teenybopper record with the vocals and if they release here it could be a very strong record as an instrumental with the vocal on the other side.

"Free Man," by South Shore Commission on Wand, is already getting some strong local disco action. Douglas Riddick, DJ of Opus One, N.Y., says he got a test pressing of the long version and when the record gets to the break, it takes everybody by surprise because they don't expect it and it takes them up even higher.

WPIX-FM has been exposing a lot of new records on their Saturday and Sunday night disco show. A large number of disco DJs are off on Saturday or Sunday night (alternating with their relief DJ) and listen to the show. They have been playing a tape of "Forget That Girl" by De-liteful on Vigor (part 1 & 2). A number of DJ's have been trying to get the record. Hector LeBaron of the The Lighthouse disco, N.Y., says, "It is one of the most popular new records I have, and my audience loves it." The commercial copies will be available this week and will have the instrumental on the flip side.

"I Wanna Dance Wit' Choo (Doo Dat Dance)" by Disco-Tex and the Sex-o-lettes on Chelsea is starting to take off here. Most of the clubs are playing the record and most DJs say the same thing about it. It sounds like "Get Dancin'" part 3.

"We're Not Getting Any Younger" by Kaleidoscope on TSOP is a good uptempo song with the Blue Magic/Philly Sound. It is showing up in store sales as well as at a number of discos. The record has been out a week.

Most Played in N.Y. Discos (Top 15)

- | This Week | Record |
|-----------|--|
| 1 | BAD LUCK—Harold Melvin And The Bluenotes—Phila. Int'l. |
| 2 | EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer (Atlantic) |
| 3 | HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix) |
| 4 | WHERE IS THE LOVE—Betty Wright—Alston |
| 5 | CRYSTAL WORLD—Crystal Grass—Polydor |
| 6 | GLASS HOUSE—Temptations—Gordy (LP only) |
| 7 | HIJACK—Herbie Mann (45) Barrabas (LP) Atlantic |
| 8 | LOVE IS EVERYWHERE—City Limits—TSOP |
| 9 | AND YOU CALL THAT LOVE/FRAME OF MIND—Vernon Burch—UA (LP only) |
| 10 | SAVE ME/SAVE ME, AGAIN—Silver Convention—Midland International |
| 11 | REAL GOOD PEOPLE—Gloria Gaynor—MGM (LP only) |
| 12 | REACH OUT I'LL BE THERE—Gloria Gaynor (LP Version) MGM |
| 13 | TRAMMPS DISCO THEME/STOP AND THINK—Trammps (LP not available yet) |
| 14 | SWEARIN' TO GOD—Frankie Valli—Private Stock (LP only) |
| 15 | PROTECT OUR LOVE/PAIN RELIEVER—Sister Sledge—ATCO (LP only) |

Colony Records (New York) Retail Sales

- | This Week | Record |
|-----------|--|
| 1 | EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer (Atlantic) |
| 2 | BAD LUCK—Harold Melvin And The Bluenotes—Phila. Int'l. |
| 3 | HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix) |
| 4 | WHERE IS THE LOVE—Betty Wright—Alston |
| 5 | SWEARIN' TO GOD—Frankie Valli—Private Stock (LP only) |
| 6 | CRYSTAL WORLD—Crystal Grass—Polydor |
| 7 | I'LL NEVER BE THE SAME—Chapter Three—New Moon |
| 8 | WE'RE NOT GETTING ANY YOUNGER—Kaleidoscope—TSOP |
| 9 | ARE YOU READY FOR THIS—The Brothers—RCA |
| 10 | DANCE, DANCE, DANCE—Liquid Smoke—Roulette |
| 11 | I CAN'T UNDERSTAND IT—Kokomo—Columbia (LP only) |
| 12 | RUN AND HIDE—The Philadelphia Flyers—Casablanca |
| 13 | SAVE ME—Silver Convention—Midland International |
| 14 | HIGHWAY DRIVER—Randy Pie—Polydor |
| 15 | LOVE IS EVERYWHERE—City Limits—TSOP |

Downstairs Records (New York) Retail Sales

- | This Week | Record |
|-----------|--|
| 1 | EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer (Atlantic) |
| 2 | CRYSTAL WORLD—Crystal Grass—Polydor |
| 3 | HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix) |
| 4 | BAD LUCK—Harold Melvin And The Bluenotes—Phila. Int'l |
| 5 | I WANNA DANCE WITH CHOO—Disco-Tex And The Sex-o-lettes—Chelsea |
| 6 | LOVE IS EVERYWHERE—City Limits—TSOP |
| 7 | WHERE IS THE LOVE—Betty Wright—Alston |
| 8 | I'LL NEVER BE THE SAME—Chapter Three—New Moon |
| 9 | STANDING IN THE SHADOWS—Jimmy Jackson (Part 1 & 2) Buddah |
| 10 | SAVE ME—Silver Convention—Midland International |
| 11 | FLATTERY—Jere Palmer—Columbia |
| 12 | MISTERI—Jones Girls—Curton |
| 13 | MORE SHAME—Seldon Powell And Company—Stang |
| 14 | BABY THAT'S BACKATCHA—Smoke Robinson—Tamla |
| 15 | LOOK BUT DON'T TOUCH—Donny Beaumont—Mercury |

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

- | This Week | Record |
|-----------|--|
| 1 | EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer (Atlantic) |
| 2 | I'LL DO ANYTHING—Barry White—20th Century (LP only) |
| 3 | HIJACK—Herbie Mann—Atlantic |
| 4 | WHAT AM I GONNA DO WITH YOU—Barry White—20th Century |
| 5 | BAD LUCK—Harold Melvin And The Bluenotes—Phila. Int'l |
| 6 | HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix) |
| 7 | AND YOU CALL THAT LOVE—Vernon Burch—UA (LP only) |
| 8 | BLUE EYED SOUL—Carl Douglas—20th Century |
| 9 | AFRICANO—Earth, Wind And Fire—Columbia (LP only) |
| 10 | HIJACK—Barrabas—Atlantic (LP only) |
| 11 | LOVE IS EVERYWHERE—City Limits—TSOP |
| 12 | E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (LP only) |
| 13 | SUN GODESS—Ramsey Lewis—Columbia |
| 14 | GLASS HOUSE—Temptations—Gordy (LP only) |
| 15 | DANCE, DANCE, DANCE—Liquid Smoke—Roulette |

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

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

Vox Jox

Continued from page 34
 director of WQQW in Waterbury, Conn. He'd been at WPLR in New Haven.
 * * *
 Mark Daniels, program director at KAFY in Bakersfield, Calif., has de-

parted that Top 40 operation. Claims the general manager didn't like him using a longer playlist and adding records early. Anyway, Mark is looking for work and he can be reached at 805-834-4118. . . . Humble Harv is the narrator of a

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Billboard SPECIAL SURVEY for Week Ending 4/12/75

Billboard Special Survey Hot Latin LPs™

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IN CHICAGO

| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|---|-----------|---|
| 1 | VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420 | 8 | EDDIE PALMIERI The Sun of Latin Music, Coco 109XX |
| 2 | CELIA & JOHNNY Quimbara, Vaya XVS-31 | 9 | CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX |
| 3 | ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009 | 10 | LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271 |
| 4 | ROSENDA BERNAL La Esposa Olvidada, Latin International 5027 | 11 | LOS FREDDYS Epoca De Oro, Peerless 1041 |
| 5 | LOS MUECAS Roguera De Amor, Caytronics 1413 | 12 | LOS BABYS Como Sufró, Peerless 1769 |
| 6 | NELSON NED Nelson Ned, United Artists 1550 | 13 | FREDDIE MARTINEZ Pure Gold, Freddie 1021 |
| 7 | LUCHA VILLA Los Discos De Oro, Musart 1636 | 14 | LOS HUMILDES Un Probe No Mas, Fama 524 |
| | | 15 | JUAN TORRES A Borinquen, Musart 1640 |

IN MIAMI

| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|---|-----------|--|
| 1 | CONJUNTO HUGO BLANCO Las Giatas De Simon, Palacio-6634 | 8 | SANDRO Siempre, Caytronics 1426 |
| 2 | PALITO ORTEGA Yo Tengo Fe, International 458 | 9 | VIKKI CARR Hoy, Columbia 3334 |
| 3 | CAMILO SESTO Camilo Sesto-Pronto 1011 | 10 | MOCEDADES #5 Borinquen 1274 |
| 4 | NELSON NED The Magic of Nelson Ned, United Artists 324 | 11 | DANNY DANIEL Danny Daniel, Miami 6099 |
| 5 | RAPHAEL Amor Mi, Parnaso 1167 | 12 | VICTOR ITURBE Victor Iturbe, Miami 6098 |
| 6 | CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX | 13 | CELIA & JOHNNY Quimbara, Vaya XVS-31 |
| 7 | JULIO IGLESIA A Flor De Piel, Alhambra 19 | 14 | SOPHY Sophy, Velvet 1491 |
| | | 15 | HARLOW Live In Quad, Fania QXSLP-00472 |

Latin Scene

NEW YORK

Ken Cayre, director of Mericana Records and Salsoul, announces forthcoming activities: **Joe Bataan** selling well with the Epic-Salsoul "The Bottle." An extensive promotion tour is being planned. **Orquesta Duro, Chocolate** and P.R. based **Power** are projected releases. . . . **Artol Records**, division of All-Art, released **Tipica Ideal**. . . . Many of the N.Y. groups have adapted the charanga moods to their basic sounds, among the innovators the popular **Latin Dimensions** and **Mike Martinez**. **Fajardo**, the popular leader, performing here. Recently signed with Coco Records, he is finishing his new LP, and one of the sides is "Taca-Taca."

Mi Sangre Latina still going strong, and from West Side Dist., **Los Angeles Negros** selling well. . . . **Ciso Saavedra** back in the management scene, announced exclusive representation of the popular group: **Los Graduados**. . . . **Tony Fabon**, popular leader of **La Protesta** (Rico) convalescing after a serious illness, is back again as artistic director of Rico Records. **Ralph Mercado** (RMM Management) opened new offices at 1650 Broadway. At same address (Suite 1114) **Futuro Enterprises**, a company totally involved in the growth of Latin entertainment, announces new offices and is seeking new talent for management plans.

Latin N.Y., **La Gaceta** and **Social** are some of the publications involved in the fight for recognition of Latin music. A strong membership campaign is planned. . . . **The Camilo Sesto Concert** at the Felt Forum (6) reporting strong advance sales.

El Gran Combo (EGC) here from an extensive tour, set for a series of dances, starting with The Hipocampo and Corso. La Maganetta fast becoming the in-place on Sundays, the crowded matinee goes danced to **Tipica Novel**, **Pupi Legarreta** and **Bobby Rodriguez** in the battle of the charangas. **Corporacion Latina** a PR group presented here by personal manager Paquito Navarro (L.A.M.P.), has a new release, "Amigo."

Antonio Marcos, composer of the popular "The Man From Nazareth," just released "Porque Lloro La Tarde" (Arcano). . . . **Joe Cain**, Director of Tico-Alegre, announces the preparation of **Tito Puente's** new involvement. Cain feels this LP will be stronger than the popular "Dancemania." **RALPH LEW**

Hybrid Syntar Soon To Debut

NEW YORK—Syntar, an instrumental system combining the capabilities of an electric guitar and a synthesizer, has been developed by Electronic Music of Vernon, Conn.

System uses a specially adapted guitar and a set of synthesizer electronics. Guitar is played in the normal way, but the sound may be modified in a variety of ways through the companion synthesizer elements. Pushbutton controls are used rather than patchcords.

The syntar will be used by John McLaughlin during a Mahavishnu tour later this month. Company plans to make it available in production quantities in three months.

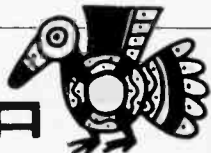
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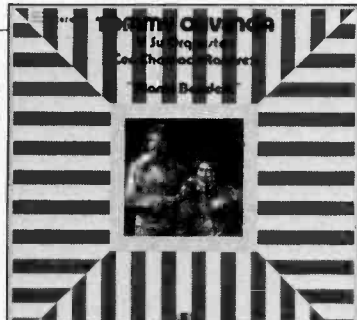
| This Week | Last Report | Weeks on Chart | TITLE Artist, Label & Number (Distributing Label) |
|-----------|-------------|----------------|---|
| 1 | 12 | 6 | MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown) |
| 2 | 1 | 16 | SUN GODDESS Ramsey Lewis, Columbia KC 33194 |
| 3 | 3 | 23 | SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2 |
| 4 | 2 | 21 | BAD BENSON George Benson, CTI 6045 S1 (Motown) |
| 5 | 4 | 14 | STANLEY CLARKE Nemperor NE 431 (Atlantic) |
| 6 | 5 | 10 | MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030 |
| 7 | 7 | 18 | FLYING START Blackbyrds, Fantasy F-9472 |
| 8 | 11 | 6 | THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown) |
| 9 | 6 | 25 | PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465 |
| 10 | NEW ENTRY | | STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G (United Artists) |
| 11 | 14 | 16 | GET UP WITH IT Miles Davis, Columbia KG 33236 |
| 12 | 8 | 18 | SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists) |
| 13 | 27 | 4 | SPANISH BLUE Ron Carter, CTI 6051 S1 (Motown) |
| 14 | 16 | 45 | BODY HEAT Quincy Jones, A&M SP 3617 |
| 15 | 10 | 27 | THRUST Herbie Hancock, Columbia PC 32965 |
| 16 | 9 | 16 | THE BADDEST HUBBARD Freddie Hubbard, CTI 6047S1 (Motown) |
| 17 | 15 | 18 | THE BADDEST TURRENTINE Stanley Turrentine, CTI 6048S1 (Motown) |
| 18 | 17 | 34 | ONE Bob James, CTI 6043 (Motown) |
| 19 | 32 | 4 | DEATH AND THE FLOWER Keith Jarrett, ABC/Impulse ASD 9301 |
| 20 | 13 | 16 | TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121 |
| 21 | NEW ENTRY | | NO MYSTERY Return To Forever Featuring Chick Corea, Polydor PD 6512 |
| 22 | 22 | 6 | CAPTAIN MARVEL Stan Getz, Columbia KC 32706 |
| 23 | 23 | 50 | LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram) |
| 24 | 24 | 16 | ANOTHER BEGINNING Les McCann, Atlantic SD 1666 |
| 25 | NEW ENTRY | | TOM CAT Tom Scott & L.A. Express, Ode SP 77028 (A&M) |
| 26 | NEW ENTRY | | SILVER 'N BRASS Horace Silver, Blue Note BN-LA406-G (United Artists) |
| 27 | NEW ENTRY | | I NEED SOME MONEY Eddie Harris, Atlantic SD 1669 |
| 28 | 28 | 18 | POTPOURI Thad Jones & Mel Lewis, Philadelphia International KZ 33152 (Columbia) |
| 29 | NEW ENTRY | | EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL-0934 (RCA) |
| 30 | 30 | 4 | CANNED FUNK Joe Farrell, CTI 6053 S1 (Motown) |
| 31 | 25 | 6 | PHOEBE SNOW Shelter SR 2109 (MCA) |
| 32 | NEW ENTRY | | VISIONS OF THE EMERALD BEYOND Mahavishnu Orchestra, Columbia PC 33411 |
| 33 | 33 | 6 | RECORDED LIVE AT JIMMY'S Michel Legrand, Grphon BGL1-0850 (RCA) |
| 34 | NEW ENTRY | | LINGER LANE Bobby Hutcherson, Blue Note BN-LA369-G (United Artists) |
| 35 | NEW ENTRY | | WHO IS THIS BITCH, ANYWAY? Marlena Shaw, Blue Note BN-LA397-G (United Artists) |
| 36 | 31 | 10 | SHE WAS TOO GOOD TO ME Chet Baker, CTI 6050 S1 (Motown) |
| 37 | 34 | 25 | ECHOES OF A FRIEND McCoy Tyner, Milestone 9055 (Fantasy) |
| 38 | 35 | 4 | PLAYS BIRD WITH STRINGS Supersax, Capitol ST 11371 |
| 39 | 37 | 4 | MINGUS AT CARNEGIE HALL Charles Mingus, Atlantic SD 1667 |
| 40 | 38 | 4 | ALTERNATE TAKES John Coltrane, Atlantic SD 1668 |

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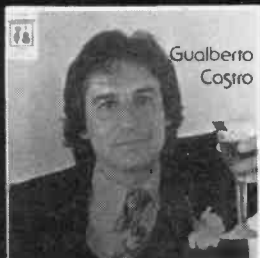
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Jukebox Programming

EX-MOA PRESIDENT CAUTIONS

No Need For Hit 'Em Over the Head Promo

By ANNE DUSTON

CHICAGO—How does an operator attract a customer to play the jukebox without "hit 'em over the head" promotion gimmicks?

Russell Mawdsley, president, Russell-Hall, Inc., Holyoke, Mass., and past president of Music Operators of America, offers some suggestions.

Most important, Mawdsley sug-

gests, is to have the jukebox in a prominent position and to have it clean, a detail sometimes overlooked by operators. The positioning of the jukebox is often difficult to negotiate with the location, especially restaurants, who may feel that the best location is also the best place for the waitress station.

In a situation like this, the oper-

ator has no leverage except his own sales technique to try to garner the spot for his box.

Once attracted to the box by its location, the choice of music becomes the next attraction. Programming must be designed for the location. Mawdsley claims extra money flows from a general formula of top records for young people locations; current pop except for hard rock, and old favorites from the middle and late '40s for the middle-aged crowd, a whole panel of up-to-date country music for country locations; and ethnic music for ethnic neighborhood locations.

Once a customer has played the box, a good sound reproduction system is necessary to keep him coming back. "Sound is the only product we sell," Mawdsley says, and needles, amplifiers, and speakers should give as good sound as the customer is used to hearing at home.

Promotion or "red" money (marked with fingernail polish) for the location to use when the bar is crowded and the box is being ignored, sometimes helps promote play. Mawdsley warns that this could be abused. In one location, the waitresses were marking their own coins with polish, expecting to get reimbursed for free music. Mawdsley usually restricts red money to three dollars per week.

Rotation of jukeboxes creates a fresh attraction for customers, and prevents the box from becoming just a piece of furniture, easily overlooked. Mawdsley suggests a different machine every 18 months to two years. His firm usually starts new jukeboxes in top locations and rotates them until they are about seven or eight years old, then either retires them or shifts them to poor locations that require music in order to keep cigarette or game machines there.

MOA Expo Firmed For Next October At Chicago Hilton

NEW ORLEANS—The dates of the annual Music Operators of America Exposition were set as Oct. 17-19, Conrad Hilton Hotel, Chicago, at the mid-year meeting of MOA board of directors here.

The meeting was attended by 48 board members and 54 wives and guests, and included dinner at the Court of Two Sisters, and a reception for industry people in the Louisiana area. The group also visited the Pete Fountain Club and the Al Hirt Club. Hirt received the Jukebox Artist Of The Year Award from MOA in 1968.

On the business side, committees for the 1975 Exposition were elected. An additional service to be introduced will be an International Booth with several linguists for the influx of foreign visitors and tours expected this year. Dues and fees structures will remain the same.

Memorial Album Planned

CLEVELAND—Delta International Records will release an album "A Polka Tribute To Johnny Pecon" on May 15 in honor of the polka bandleader who died of cancer here Feb. 28. The album, a reissue of material bought from Dana Records in 1971, will feature six waltzes, six polkas, and two narrations written to honor Pecon, president John Gayer, Delta Intl., said.

Prior to the release of the album, Delta will issue a single with "Oh, Johnny, Johnny" and "Doodle-Do Polka," retracted from vocal to instrumental and pulled from the album.

Two more LPs from the Dana catalog are planned for future re-release, Gayer said. Pecon recorded three albums and numerous singles for Delta from 1971 to 1974.

Campus Briefs

• Continued from page 51

The American Collegiate Jazz Festival was formed six years ago and this is the second year the festival has been held there. More than 84 jazz instrumental and vocal groups are participating in the event.

★ ★ ★

WHUR in Ypsilanti, Mich., is currently under new management and Paul M. Kazee is the new music director. He says the station is broadening its rock 'n' roll-r&b format to include jazz and would appreciate support from labels oriented in this area.

★ ★ ★

The new music director at Farleigh Dickinson's WFDR is Corey A. Reef and he would like to hear from record companies concerning service. The station broadcasts to approximately 2,500 students, both commuter and resident, and the station's record library is kind of unique, in that it is open to all resident students.

★ ★ ★

Xavier University's WVXU has been authorized for program tests by the FCC and this increase will give the station a raise in effective radiated power from 10 to 65 watts, according to station promotions director Randy Roswell. This change is due to the installation of a new transmission line and eight bay antennas at the 650-foot level of the WCPO television tower. The line was a gift to the station from WCPO and the antenna, a gift of Mobilcom Inc., is the largest FM broadcast antenna in Cincinnati, according to Roswell. The event completes the first phase of a program designed to permit the future installation of high-power transmitting equipment at WVXU.

★ ★ ★

A new feature of WCWP at New York's C.W. Post is "Star Tracer." Each month it will take an in-depth look at one group or artist in the music business. Interviews and music will be interspersed on this program, according to its coordinator Ken Franklin.

The idea for this feature came from a project for a radio course Franklin took, where he had to make a half-hour tape for a hypothetical radio show.

HOW DO YOU SELL YOUR JAZZ?

Sell it slow and smooth, or swinging, or laid back and sweet, or progressive. What you want, we've got.



First solo album, strong, soulful, and smooth.
BGL1/BGS1-0849



With Phil Woods, Grady Tate, and Richard Davis.
BGL1/BGS1/BGK1-0850



The keyboard genius, with flute and strings.
BDL1-0934



With Hubert Laws, Ron Carter, Pretty Purdie and more.
BDL1-0613

Manufactured and Distributed by RCA Records

Soul Sauce

Gray Steps In To Guide L.A. Label

By JEAN WILLIAMS

LOS ANGELES—Warren Gray, a 20-year veteran of the record-tape industry, with Bel Canto, American Tape Duplicators, and more recently as sales manager of Sussex Records, has undertaken the challenge of pulling together the record division of Sal/Wa enterprises.

Sal/Wa, headed by Sal and Jamie Watts, president and executive vice president, respectively, covers the entire entertainment spectrum, from films to records.

Sal Watts, owner of two record outlets, Mr. Sal's in Oakland, Calif., formed Sal/Wa while producing a motion picture "Solomon King." From there, he ventured into the recording end of the business.

"We are a springboard operation, and will deal with any new talent. We are different inasmuch as we are willing to develop talent from all levels of the industry," says Gray.

The Coasters, a male vocal group of the 50s have joined the Sal/Wa organization. The Coasters are enjoying the nostalgia craze with three of their gold records "Searchin," "Charlie Brown" and "Yakkety Yak," still being aired.

"The 50s and 60s were swinging happy days, when jumping and mellow love songs were the course of the day," offers Gray.

"The 70s brought forth the revolutionary songs," Gray continues, "but people seem to be reverting back to the days when tunes had no strong environmental message.

"We feel that the groups that originated that sound are the groups that we should utilize, but with current material."

★ ★ ★

KOIV in Portland, Ore., will move its transmitter and antenna during 1975. It was granted FCC approval last December to make the major change which will increase its broadcast area an additional 57 percent, according to Roy Jay, station manager.

The 100,000 watt station has changed formats to become fulltime soul and jazz oriented, and KQIV has gone into a quadrasonic soul sound.

★ ★ ★

Boo Frazier, president and founder of Cheri/Booman Records in New Jersey, is expanding his organization to include a management company which will be labeled Ta-kiya. Cheri is the soul label and Booman the jazz half of Frazier's corporation.

Frazier is marketing his product in select sections of the country, and he says, "my plan for merchandising is to start in a small area. As the product grows, so will my distributorship.

"To start with the entire country will only spread my organization thin."

"Piece And Love" is a new record by Brooklyn People on Cheri. And "Portrait Of A Woman" by Johnny Hartman will be released shortly on the Booman label.

★ ★ ★

I hear that Pedro Ferrer, husband of Mary Wilson, the only remaining original member of the Supremes is managing the 20th Century recording artists, The Young Hearts. ... Rahaan Jackson of KKUL, Tulsa, has left the station and is currently

(Continued on page 57)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 4/12/75

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|-----------|-----------|----------------|---|
| 1 | 2 | 7 | L-O-V-E (Love)—Al Green (A. Green, W. Mitchell, M. Hodges, Hi 2282 (London) (Jec/Al Green, BMI)) | 33 | 29 | 10 | SATIN SOUL—Love Unlimited Orchestra (B. White, 20th Century 2162 (Sa-Vette/January, BMI)) | 68 | 74 | 3 | REACH OUT, I'LL BE THERE—Gloria Gaynor (C. Davis, MGM 14790 (Stone Agate, BMI)) |
| 2 | 1 | 10 | SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen, Tama 54257 (Motown) (Stone Diamond, BMI)) | 34 | 38 | 7 | ALL BECAUSE OF YOU—Leroy Hutson (L. Hutson) Curtom 0100 (Warner Bros.) (Silent Giant/Aopa, ASCAP) | 69 | 79 | 3 | LOVE FREEZE—First Choice (A. Felder, N. Harris, Philly Groove 204 (Arista) (Silk/Golden Fleece/Mighty Three, BMI)) |
| 3 | 4 | 9 | LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (J. Weatherly), Buddah 453 (Kece, ASCAP) | 35 | 40 | 7 | TAKE IT AWAY FROM HIM (Put It On Me)—Paul Kelly (P. Kelly), Warner Bros. 8067 (Tree, BMI) | 70 | 76 | 5 | SWEETER—Major Lance (G. Jackson, W. Henderson, C. Davis, Playboy 6020 (Dakar, BMI)) |
| 4 | 5 | 11 | WALKING IN RHYTHM—Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI) | 36 | 45 | 5 | SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagittaire, BMI) | 71 | 83 | 2 | FRIENDS—B.B. King (D. Crawford, C. Mann, W. Boulware), ABC 12053 (American Broadcasting, DaAnn, ASCAP) |
| 5 | 6 | 10 | ONCE YOU GET STARTED—Rufus (G. Christopher), ABC 12066 (Mocris, ASCAP) | 37 | 30 | 12 | I AM LOVE, Part 1 & 2—Jackson 5 (M. Larson, J. Mane, D. Fencetone, R. Rancier), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI) | 72 | NEW ENTRY | | THANK YOU BABY—Stylistics (H. Peretti, L. Creator, G.D. Weiss), Avco 4652 (Avco Embassy, ASCAP) |
| 6 | 9 | 9 | MY LITTLE LADY—Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI) | 38 | 43 | 7 | TOUCH ME BABY (Reach Out For Your Love)—Tamiko Jones (J. Bristol), Arista 0110 (Bushka, ASCAP) | 73 | 75 | 4 | I'VE ALWAYS HAD YOU—Benny Troy (B. Terrell), De-Lite 1566 (PIP) (Delightful/Music In Motion, BMI) |
| 7 | 8 | 7 | LIVING A LITTLE, LAUGHING A LITTLE—Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BMI) | 39 | 31 | 14 | YOU AND YOUR BABY BLUES—Solomon Burke (Chess 2159 (Chess/Janus)) | 74 | 77 | 4 | MAKIN' LOVE—Fred Wesley & The New JR's (J. Brown, F. Wesley), People 651 (Polydor) (Dynatone/Belinda/Unichappell, BMI) |
| 8 | 11 | 6 | SHAKEY GROUND—Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP) | 40 | 42 | 10 | WILL WE EVER COME TOGETHER—Black Ivory (R. John, M. Gately), Buddah 443 (Buddah/Jobete, ASCAP) | 75 | 68 | 6 | HEAVEN RIGHT HERE ON EARTH—Natural Four (J. Reeves, I. Hutson), Curtom 0101 (Warner Bros.) (Silent Giant/Aopa, ASCAP) |
| 9 | 13 | 6 | WHAT AM I GONNA DO—Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI) | 41 | 47 | 5 | LET THE GOOD TIMES ROLL EVERYDAY—Little Beaver (W. Hale, W. Clarke), Cat 1995 (TK) (Sherlyn, BMI) | 76 | NEW ENTRY | | I WANT TO BE FREE—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73675 (Phonogram) (Ohio Players/Unichappell, BMI) |
| 10 | 3 | 10 | SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittaire, ASCAP) | 42 | 52 | 9 | COME ON DOWN (Get Your Head Out Of The Clouds)—Greg Perry (L. Perry, K. Davis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP) | 77 | 92 | 2 | BILLY'S BACK HOME—Billy Paul (D. Wansel), Philadelphia International 8-3663 (Columbia) (Mighty Three, BMI) |
| 11 | 7 | 12 | REMEMBER WHAT I TOLD YOU TO FORGET—Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI) | 43 | 53 | 3 | CHECK IT OUT—Bobby Womack (B. Womack), United Artists 621 (Unart/Bobby Womack, BMI) | 78 | 80 | 6 | YOU'RE THE SONG (I've Always Wanted To Sing)—Timmie Thomas (T. Thomas, S. McKenney), Glades 1723 (TK) (Sherlyn, BMI) |
| 12 | 10 | 11 | CRY TO ME—Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC) (Moonsong, BMI) | 44 | 34 | 9 | WITH EVERYTHING I FEEL IN ME—Aretha Franklin (C. Franklin), Atlantic 3249 (Alghan/Pundit, BMI) | 79 | 95 | 2 | KEEP THE HOME FIRES BURNING—Latimore (B. Latimore, S. Alamo), Glades 1726 (TK) (Sherlyn, BMI) |
| 13 | 17 | 7 | WE'RE ALMOST THERE—Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI) | 45 | 46 | 5 | LOVE HAS FOUND ITS WAY TO ME—Blue Magic (B. Eli, A. Waldman), Atco 7014 (WMDT/Friday's Child, BMI) | 80 | 90 | 2 | HONEY BABY (Be Mine)—Innervision (R.K. Bass, L. Robinson, L. Turner), Private Stock 45015 (Nickel Show/Power House, BMI) |
| 14 | 16 | 7 | ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Mystro, Lyric), Roulette 7163 (Big Seven/Steats Bros., BMI) | 46 | 58 | 4 | ROLLING DOWN A MOUNTAIN—Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better-Hall, ASCAP) | 81 | 85 | 5 | BEND ME—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8070 (Nick-O-Vai, ASCAP) |
| 15 | 19 | 8 | SWING YOUR DADDY—Jim Gilstrap (K. Nolan), Roxbury 2005 (Kenny Nolan/Heart's Delight, BMI) | 47 | 62 | 5 | LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMDT, BMI) | 82 | 86 | 2 | BOOTY BUMPIN' (The Double Bump)—Oliver Sain (O. Sain), Abel 9458 (Nashboro) (Salco/Excellence, BMI) |
| 16 | 12 | 12 | LOVIN' YOU—Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI) | 48 | 35 | 14 | SUPER DUPER LOVE Pt. 1—Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI) | 83 | 84 | 5 | RED HOT MOMMA—Funkadelic (D. Worrel, C. Clinton, E. Hazel), 20th Century/Westbound 5000 (Gold Forever, BMI) |
| 17 | 28 | 5 | BABY THAT'S BACKATCHA—Smokey Robinson (W. Robinson), Tama 54258 (Motown) (Bertram, ASCAP) | 49 | 41 | 9 | STOMP & BUCK DANCE—Crusaders (W. Henderson), ABC/Blue Thumb 261 (Four Knights, BMI) | 84 | NEW ENTRY | | CUT THE CAKE—AWB (White, Gorrie, McIntish), Atlantic 3261 (Average/Cotillion, BMI) |
| 18 | 15 | 12 | SUPERNATURAL THING, Part 1—Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI) | 50 | 55 | 7 | HOMEWRECKER—Tyrone Davis (S. Dees, D. Camon, T. Davis), Lakar 4541 (Brunswick) (Moon Song, BMI) | 85 | 88 | 4 | DYNAMITE—Bazuka (T. Camilo), A&M 1666 (Tonob, BMI) |
| 19 | 22 | 8 | CHANGES (Messin' With My Mind)—Vernon Burch (V. Burch), United Artists 587 (Unart, BMI) | 51 | 63 | 4 | ROCKIN CHAIR—Gwen McCrae (C. Reid, W. Clarke), Cat 1996 (TK) (Sherlyn, BMI) | 86 | 87 | 4 | IT ONLY HURTS FOR A LITTLE WHILE—Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI) |
| 20 | 26 | 6 | I DIDN'T KNOW—Three Degrees (B. Sigler, J. Lang), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI) | 52 | 57 | 6 | GET DOWN—Kay Gees (R. Bell, Kay Gees), Gang 1323 (PIP) (Delightful/Gang, BMI) | 87 | NEW ENTRY | | REACH FOR THE MOON (Poor People)—Angelo Bond (A. Bond), ABC 12077 (ABC/Dunhill/Bondage, BMI) |
| 21 | 27 | 9 | BUMP ME BABY, Part 1—Dooley Silverspoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP) | 53 | 72 | 3 | LEAVE IT ALONE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1342 (Nick-O-Vai, ASCAP) | 88 | 89 | 3 | HOW'S YOUR LIFE—The Ebony Rhythm Funk Campaign (J. R. Jackson, H. Miles, A. Roberts, R. Thompson), Innovation II 9159 (Quintrac/Indianople, ASCAP) |
| 22 | 25 | 14 | THE BERTHA BUTT BOOGIE—Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI) | 54 | 78 | 2 | SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang), De-Lite 1567 (PIP) (Delightful/Gang, BMI) | 89 | 91 | 5 | I DO LOVE MY LADY—Haze (Thomas, Johnson, Johnson, Lopez, Powers, Green), ASI 202 (Tektra, BMI) |
| 23 | 37 | 4 | GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (R. Gerald, J. Simon), Spring 156 (Polydor) (Gaucho/Belinda, BMI) | 55 | 66 | 7 | I BETCHA DIDN'T KNOW THAT—Frederick Knight (F. Knight, S. Dees), Truth 3216 (Stax) (Moonsong, BMI) | 90 | NEW ENTRY | | GRAND-DADDY Pt. 1—New Birth (J. Baker, M. Wilson, T. Churchil), Buddah 464 (Birthday, BMI) |
| 24 | 14 | 9 | DANCE THE KUNG FU—Carl Douglas (C. Douglas, Buddu), 20th Century 2168 (Carren/Woolfson, MCPS) | 56 | 73 | 3 | SHACKIN' JP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI) | 91 | 93 | 4 | REMEMBER THE RAIN—21st Century (M. Smith), RCA 10201 (Kizzie, ASCAP) |
| 25 | 39 | 5 | BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI) | 57 | 61 | 7 | THERE'S ANOTHER IN MY LIFE—Philip Mitchell (M. Mitchell, B. Clements), Event 223 (Polydor) (Muscle Shoals, BMI) | 92 | NEW ENTRY | | MY BRAND ON YOU—Denise LaSalle (D. LaSalle), 20th Century/Westbound 5004 (Ordona/Bridgeport, BMI) |
| 26 | 18 | 12 | EXPRESS—B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O/Jeff-Mar, BMI) | 58 | 69 | 6 | HIJACK—Herbie Mann (Atlantic 3246 (Dunbar, BMI)) | 93 | 94 | 2 | HOLD ON (Just A Little Bit Longer)—Little Anthony & The Imperials (Barry, Hurr, Bell, Hill, Brown), Avco 4651 (Cookie Box/Mom Bell, Cotillion, BMI) |
| 27 | 20 | 10 | SMOKIN' ROOM—Carl Carlton (D. Bellfield), ABC 12059 (American Broadcasting, ASCAP) | 59 | 44 | 18 | FIRE—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI) | 94 | 96 | 3 | HELPLESSLY—Moment Of Truth (R. Whitelaw, N. Bergen), Roulette 7164 (Planetary/Brookside/Ceberg, ASCAP) |
| 28 | 32 | 8 | I CAN'T SEE WHAT YOU SEE IN ME—The Joneses (G. Dorsey), Mercury 78668 (Phonogram) (Landy/Unichappell, BMI) | 60 | 49 | 16 | LADY MARMALADE—LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP) | 95 | 65 | 9 | DEEPER AND DEEPER—Bobby Wilson (R. Wilson, V. Bullock), Buddah 449 (Kama Sutra/Mafundi, BMI) |
| 29 | 33 | 6 | GET READY FOR THE GET DOWN—Willie Hutch (W. Hutch), Motown 1339 (Jobete, ASCAP) | 61 | 50 | 16 | I GET LIFTED—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI) | 96 | 97 | 2 | BODY HEAT—Quincy Jones (Q. Jones, L. Ware, B. Fisher, S. Richardson), A&M 1663 (Quicksand, BMI/Almo/Preston, ASCAP) |
| 30 | 21 | 14 | SHAME, SHAME, SHAME—Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI) | 62 | 51 | 17 | FEEL THE NEED—Graham Central Station (A. Tiliann), Warner Bros. 8061 (Bridgeport, BMI) | 97 | 98 | 2 | HELP ME UNDERSTAND YOU—Jimmy Lewis (J. Lewis), Hotlanta 307 (GRC) (Act One, BMI) |
| 31 | 23 | 9 | LOVE CORPORATION—Hues Corporation (W. Holmes), RCA 10200 (Jimi Lane/Ensign, BMI) | 63 | 51 | 17 | TOBY/THAT'S HOW LONG—Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio Brian/Ocean Blue/Tamerlane, BMI) | 98 | NEW ENTRY | | GOT TO GET YOU BACK IN MY LIFE—New York City (S. Marshall, P. Pugh), Chelsea 3010 (Mighty Three, BMI) |
| 32 | 24 | 8 | REALITY—James Brown (J. Brown, S. Wesley, G. Wesley), Polydor 14268 (Dynatone/Belinda/Unichappell, BMI) | 64 | 56 | 16 | LEAVE MY WORLD—Johnny Bristol (J. Bristol), MGM 14702 (Bushka, ASCAP) | 99 | NEW ENTRY | | MISTER MAGIC—Grover Washington Jr. (R. Macdonald, W. Salter), Kudu 924 (Motown) (Antisia, ASCAP) |
| | | | | 65 | 81 | 3 | I'LL BE HOLDING ON—Al Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI) | 100 | NEW ENTRY | | GET DOWN TONIGHT—K.C. & Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI) |

General News

BACKGROUNDS SOFTER, TOO

New, Lower Voice Deliberately Cultivated By Smokey Robinson

By JEAN WILLIAMS

LOS ANGELES—"I have moved into a lower key which is a brand-new sound for me," says Motown's recording giant William "Smokey" Robinson.

"My sound is now quiet," he adds. In the past, Smokey has been identified with the quiet tunes that seemed to flow with his high-pitched but mellow voice.

He explains his new sound: "My voice has always been as it is now. I repeat, I have lowered my key, but in addition to that, my instruments are now soft."

"I use flutes, cellos and other quiet instruments as opposed to the 35-piece orchestra that I had become accustomed to, including all the rhythm instruments and maybe three trumpets and saxophones."

"There are so many artists singing in a high key," he continues. "I knew that I had to change my style to get where I want to go. So now my sound appears softer and my voice clearer."

After a three-year retirement period Smokey is seeking to re-establish his career as a single artist, but with a new direction.

"During the period when I was not on the road, I had a chance to view more acts that I have every had a chance to see. I realized the groups were loud, and so was their music. They seemed to have a robust approach to music. That's when I decided to do a quiet thing."



Motown photo
Smokey Robinson: a mellow sound for his new vocal direction.

He has several ventures planned for the future including a career as an actor. He is also interested in writing and scoring feature films and television dramas, plus maintaining his active role as vice president of Motown Corp.

Smokey has written and produced for many top recording artists, and he is presently writing and producing the debut album for his wife Claudette with a tentative single "Skid Row" to be released from an album.

He abandoned his singing career several years ago because of concert pressures, and he explains why he had returned to the stage.

"Music being a vital part of what I am all about has led me back to performing," he says. "But I will never go to the stage in the manner that I had become accustomed to as a member of the Miracles singing group."

"I will forever perform, but only when I want to and not because I have to."

Smokey is attending drama school, and he is being promoted as an all around entertainer.

"If I am called to host a television talk show, I want to be able to handle that type of situation. This is the kind of talent that I am trying to develop," he says.

His newest album, "A Quiet Storm," is evidence of the change that he speaks of. The album carries tunes such as "Happy" (love theme from "Lady Sings The Blues"), "Wedding Song" which was composed for the wedding of Jermaine and Hazel Jackson, and the title tune of the album.

Throughout the entire album Smokey sings in a lower key. "I've received comments from my audiences complimenting me on my sound," he says. "They seem to feel it's because I am working as a single that they can now hear me. But that's not it at all. I just don't have loud instruments anymore."

"I realize a change is necessary if I am to be successful, and my change seems to be working for me."

Florida Discotheques Face a Crisis

• Continued from page 3

corded tape concept doesn't work. It's too technical and you can't anticipate the needs and wants of your audience. When you have a guy operating records—one who can think ahead—who sees the crowd getting tired of a particular beat—he can make the changes called for. And, this is what makes discotheques workable."

Crane finds black artists are the best for discotheques, explaining that records especially made for discotheques are mixed differently with the bass and snare drums placed in front of the other instruments.

"It's the beat," he says, "an easy one to dance to. In most black music there aren't any screaming guitars with feedback which is often offensive to older people. James Brown, Barry White, Harold Melvin and the Blue Notes, Betty Wright, Gloria Gaynor and Carol Douglas are all very heavy in the disco field, no matter what type of discotheque."

There are numerous types of discotheques in South Florida—black, Latin/American, gay, straight—and the music of the black artist is played in all.

"My accounts are straight discotheques," Crane explains, "and with the exception of Widow McCoy's, are private clubs."

Although Crane is responsible for what gets played, he does work with the club owner. "Basically, most club owners are ignorant of the subtleties involved. Of course, if they don't want a certain type of music, I have to go along with it."

Crane admits there are a couple of knowledgeable owners in South Florida: "One is Ronnie Samuels at Rum Bottoms in Hollywood who selects a major portion of his music. Ordinarily, owners stay out of that part of the business. They'll tell what type clientele they wish to attract and I program accordingly."

Miami is behind New York in getting new product and Crane believes it's due to the disco-oriented companies based in New York which take test pressings to discos to see what action is generated. Once it clicks in New York, the product is pressed and sent out.

"Several companies are now putting out only disco product," Crane claims. "I was talking to people at Roulette the other day and they told me that from now on they're only producing disco records. Scepter, too, is going completely disco and some of the smaller independents are leaning heavily on this type of product."

Crane finds that while record promotion people are not beating a path to his door, they are seeking him out. And he firmly believes that play in discotheques results in airplay. "Discotheques are a springboard to radio," he says.

When installing sound systems,

Plan Gospel Convention

Crane generally specifies such equipment as Bozak CMA-KO-2D mixers, Phase Linear 400 power amplifiers, Russo turntables, JBL or Altec Lansing speakers.

His Miami-based operations are beginning to snowball. He is currently negotiating with Janie Brinton, Aristocrat Mobile Discotheque, on the West Coast and his past success in discotheques in South Florida have brought him work from Charleston, West Virginia and Memphis.

Plan Gospel Convention

• Continued from page 4

Although the main body of the convention will be at Madison Square Garden Aug. 16 through 22, the Statler-Hilton Hotel will be the convention's headquarters. Luncheons, banquets, receptions, a fashion show and other events will be held there.

The first gospel music workshop convention was held in Detroit in 1963. It attracted some 3,000 delegates.

Since then each annual convention has grown in size and stature with sessions in Philadelphia, St. Louis, Dallas, Los Angeles, Chicago and Cleveland.

"Our ultimate goal," Cleveland explains, "is to build an accredited college of gospel music on a black campus somewhere in America." The specific site is not particularly important at this time, he says, because the goal is still a long way off.

Gospel, which sprung from the spirituals of Negro slavery, is now moving into soul, rock, jazz and other music forms," he says. "Music heals, and gospel is the best healer of all."

Billboard SPECIAL SURVEY for Week Ending 4/12/75

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 | 8 | PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia) | 32 | 27 | 25 | IN HEAT Love Unlimited, 20th Century T-443 |
| 2 | 2 | 15 | RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837 | 33 | 22 | 14 | THE MAGIC OF THE BLUE Blue Magic, Atco SD 36-103 |
| 3 | 4 | 19 | EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London) | 34 | 44 | 11 | URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834 |
| 4 | 5 | 9 | NIGHT BIRDS La Belle, Epic KE 33075 (Columbia) | 35 | 37 | 5 | THEN CAME YOU Dionne Warwick, Warner Bros. BS 2846 |
| 5 | 6 | 10 | A SONG FOR YOU Temptations, Motown C6 969S1 | 36 | 38 | 6 | MY WAY Major Harris, Atlantic SD 18119 |
| 6 | 9 | 4 | THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280 | 37 | 40 | 4 | THE CAROL DOUGLAS ALBUM Midland International BKL1-0931 (RCA) |
| 7 | 7 | 9 | DON'T CHA LOVE IT Miracles, Tamla T6 33651 (Motown) | 38 | 46 | 21 | PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465 |
| 8 | 3 | 20 | FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram) | 39 | 24 | 29 | LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia) |
| 9 | 13 | 19 | FLYING START Blackbyrds, Fantasy F-9472 | 40 | 43 | 3 | TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M) |
| 10 | 12 | 7 | TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia) | 41 | 50 | 31 | CAN'T GET ENOUGH Barry White, 20th Century T-444 |
| 11 | 20 | 3 | AL GREEN'S GREATEST HITS Hi SHL 32089 (London) | 42 | 31 | 7 | RIDDLE OF THE SPHINX Bloodstone, London PS 654 |
| 12 | 8 | 10 | MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030 | 43 | 28 | 5 | I NEVER CAN SAY GOODBYE Gloria Gaynor, MGM M3G 4982 |
| 13 | 14 | 6 | THE BEST OF THE STYLISTICS Avco AV 69005-698 | 44 | 47 | 7 | BUTT OF COURSE Jimmy Castor Bunch, Atlantic SD 18124 |
| 14 | 11 | 16 | NEW AND IMPROVED Spinners, Atlantic SD 18118 | 45 | 36 | 8 | THE DYNAMIC SUPERIORS Motown MG 82251 |
| 15 | 10 | 10 | FOREVER, MICHAEL Michael Jackson, Motown M6 825S1 | 46 | 51 | 4 | CAUGHT IN THE ACT Commodores, Motown M6-820 S1 |
| 16 | 18 | 15 | SUN GODDESS Ramsey Lewis, Columbia KC 33194 | 47 | 52 | 2 | WHO IS THIS BITCH ANYWAY? Marlena Shaw, Blue Note BN-LA397-G (United Artists) |
| 17 | 19 | 36 | FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-332S1 (Motown) | 48 | 41 | 4 | MARK OF THE BEAST Willie Hutch, Motown M6-815 S1 |
| 18 | 21 | 4 | MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown) | 49 | NEW ENTRY | | PUT IT WHERE YOU WANT IT Average White Band, MCA 475 |
| 19 | 16 | 22 | SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2 | 50 | NEW ENTRY | | SPANISH BAND Ron Carter, CTI 6051 S1 (Motown) |
| 20 | 23 | 7 | GOT MY HEAD ON STRAIGHT Billy Paul, Philadelphia International KZ 33157 (Columbia) | 51 | 54 | 2 | COSMIC TRUTH Undisputed Truth, Gordy G6-970 S1 (Motown) |
| 21 | 25 | 4 | GREATEST HITS Kool & The Gang, De-Lite DEP 2015 (PIP) | 52 | 34 | 10 | HARD CORE POETRY Tavares, Capitol ST 11316 |
| 22 | 17 | 21 | WHITE GOLD Love Unlimited Orchestra, 20th Century T-458 | 53 | 59 | 3 | DISCOTHEQUE Herbie Mann, Atlantic SD 1670 |
| 23 | 39 | 2 | FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131 | 54 | 60 | 2 | NATTY BREAD Bob Marley & The Wailers, Island ILPS 9281 |
| 24 | 26 | 21 | I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612 | 55 | 58 | 2 | I NEED SOME MONEY Eddie Harris, Atlantic SD 1669 |
| 25 | 15 | 16 | AVERAGE WHITE BAND Atlantic SD 7308 | 56 | 48 | 5 | GREATEST HITS Whispers, Janus CXS 7013 (Chess/Janus) |
| 26 | 29 | 4 | THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown) | 57 | 42 | 11 | REALITY James Brown, Polydor PD 6039 |
| 27 | 35 | 3 | THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867 | 58 | 49 | 7 | GREATEST HITS Vol. 2 Dells, Cadet CA 60036 (Chess/Janus) |
| 28 | 32 | 3 | STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G | 59 | NEW ENTRY | | TRIBAL BUMPIN' Tribe, ABC ABCD 859 |
| 29 | 30 | 17 | FOR YOU Eddie Kendricks, Tamla T6-335 (Motown) | 60 | NEW ENTRY | | KEEP ON RUNNIN' Black Heat, Atlantic SD 18128 |
| 30 | 33 | 20 | DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117 | | | | |
| 31 | 45 | 11 | WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax) | | | | |

APRIL 12, 1975, BILLBOARD

Soul Sauce

• Continued from page 56

looking. . . . And Joe Terry of KGFJ, Los Angeles, has been relieved of his duties.

★ ★ ★

Ronnie McNeir, a new artist on the recently formed Prodigal label out of Detroit, has come up with a tune "Wendy Is Gone." . . . Following his million seller "Let's Straighten It Out" comes Latimore's "Keep The Home Fire Burning" from his third Glades album "Latimore III" which is soon to be released.

★ ★ ★

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Talent In Action

Continued from page 46

Contributing vocals for several selections was the talented Joe Lee Wilson.

The second part of the show consisted of five numbers made famous by Art Blakey and the Jazz Messengers. Blakey's 35-year career as a percussionist and as leader of the Messengers, a group that has been a training ground for so many young musicians, has assured him a unique place in the history and development of jazz.

The lack of rehearsal time probably accounted for Blakey stepping on a few solos, but no one seemed to mind his characteristically aggressive style. Roland Alexander on tenor saxophone, trumpet player Dizzy Reese and trombonist Dick Griffin had no trouble displaying their talents in an exciting set.

LAWRENCE FROST

NANCY WILSON Carnegie Hall, New York

Nancy Wilson overcame an unusually boisterous audience during her March 21 performance; a poor sound system, and an advanced state of pregnancy to dazzle the crowd with her considerable talents as a song stylist. The only concession to her condition was a stool which she hardly sat on during her enchanting display.

Relying on a varied repertoire skillfully arranged by conductor Phillip Wayne, Ms. Wilson gave a professional exhibition of what pop singing is all about. Standout songs were Paul McCartney's "My Love," a fine up-tempo arrangement of "Honeysuckle Rose" and "Guess Who I Saw Today" a tune she said she has been doing every night for 17 years. Nancy Wilson is one of the few performers who can incorporate current music with old standards and be equally at home with each.

The evening's only dark spots were the sound system which gave the impression that Ms. Wilson was singing through a tin can and the audience, which while good-natured, was a bit too noisy. Nancy Wilson handled both of these problems like the professional that she is.

Also on the bill was Les McCann who was recently reviewed here. ROBERT FORD

BAKER GURVITZ ARMY SLAMM

Academy of Music, New York

Ginger Baker is probably the single most distinguished drummer in rock 'n' roll. His credits include two of the hottest groups in the past ten years, Cream and Blind Faith. After a lengthy absence from the music scene, Baker has returned in a new group. On March 22, the Baker Gurtvitz Army proved to be as admirable an effort as Baker's previous associations.

Joining Baker are Adrian Gurtvitz, who gave a praiseworthy performance on lead guitar, and his brother Paul who plays bass. Also included in the band are Peter Lemer, on keyboards and Mister Snipps on lead vocals.

Most of the show consisted of material from their recent Chess/Janus release "The Baker Gurtvitz Army." A meld of hard rock and progressive jazz, the most impressive of the nine tunes performed was an arrangement of Jimi Hendrix's "Freedom" which drew a great response from this SRD house.

For the first time it seems as if Baker's percussion is not overly domineering. There is no doubt that Baker has mellowed and grown with the rock scene.

The show was opened by a group called Slamm. Unfortunately, they were greeted with a typical New York first act response which is something between snores and catcalls. Even more unfortunate is the fact that the catcalls

were well deserved. Their music was loud and simplistic with much distortion and little merit.

STEVEN FRIEDEL

ISIS BILLY AND TIFFANY LANCE LOUD AND THE MUMPS

Little Hippodrome, New York

All-fem Isis is probably among the finest in their genre, as they are well-rehearsed and tight in their jazz/rock act. Jeannie Fineberg is the highlight of the group and she took many fine solos on both sax and flute. Bassist Stella Barrow has a hearty, soulful voice and carries much of the backup vocals. Unfortunately, lead singer Carol MacDonald is too brash for the group's ballads. Most of the material is funky jazz but, it weakens at times, slipping in and out of musical confusion. The best of the six tunes were "Fool ball" and "Bobby And Maria."

Billy and Tiffany performed only one hysterical, comic number called "Broadway Baby." The greatest disappointment of the evening was that they did not do a full act.

Lance Loud and the Mumps opened the show. Loud, a member of the famous "American Family," has a great deal of energy in his act but, he severely lacks a singing voice. The Mumps material is simplistic rock and poorly-suited for a cabaret. STEVEN FRIEDEL

'Lieutenant' Rock Opera Sophomoric

NEW YORK—"The Lieutenant," now at the Lyceum Theater, is designed to be a shattering, incisive comment on the morality of war, with special emphasis on this country's number two shame—the Viet Nam involvement and its most notorious ramification, the My Lai massacre.

Unfortunately, the 90-minute aspiring rock opera emerges as little more than a fire that fizzles and flops in its efforts to pander to America's perplexing penchant for wallowing in moral and/or political aberrations.

The show smacks of opportunism... like the continuing slew of "definitive" documents that are emerging out of the ashes of the Watergate caper.

Chances are that with fancy dress and slick presentation it may have worked. "The Lieutenant" can lay claim to neither. It is a sophomoric work that tells us nothing new, and offers no alternatives to the present structure of the unmerciful, dehumanizing war machine.

The play is loosely structured around Lt. William Calley, the anti-hero of the My Lai fiasco. It projects Calley as a martyr, and berates the Establishment. It tries to be sophisticated by being sardonic; none of it works. Although, much to the credit of the cast, they work energetically with the little they have to go on. The music is forgettable.

Music and lyrics for "The Lieutenant" were written by Gene Curty, Nitra Scharfman and Chuck Strand. It was directed by William Martin, with Dennis Dennehy supplying the choreography. RADCLIFFE JOE

Harry Truman Name Revived On Records

NEW YORK—There's a new nostalgia kick on the scene these days—a renewed interest in the late President Harry Truman.

Several treatments of his life and times have already been offered through the media of press, radio and television, and, reportedly, there's more to come. Meanwhile, the music industry is also on the bandwagon, notably with Truman-oriented songs from Chicago (Columbia) and Danny O'Keefe (Atlantic).

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Graduate of advertising school seeks advertising, promotion, marketing, or administrative position with record company. Will also consider work with radio station or booking agency. Prefer New York, Philadelphia area. Hardworking, creative, and dependable. Resume upon request. Paul Tuckhorn, 213 Redstone Ridge, Cherry Hill, N.Y. 08034. (609) 428-5661. ap12

Chief Engineer/Jock, with a head full of ideas and plenty of nothin', desires to return to where Buffalo roam, etc., for full-time Announcing and Production-Studio work. Progressive preferred, but all offers reviewed. Limited experience, unlimited desire-ability. I want to learn professional work from professionals. No dead-beats need apply. Write Ralph Ware/Box 1404/Dublin, GA 31021. Or call (912) 272-9341. ap5

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JACK OF ALL TRADES Experienced Q oriented personality Jack who wants to drift into news needed immediately for south central Pennsylvania More Music Radio Station soon to go FM. Must have at least 2 years experience and not mind working. If you also have an eye on management this is just the spot for you because I need an assistant PD. I need as many tapes as possible as soon as possible. Send to: Super Jock, 343 Poplar St., Columbia, Pa. 17512 or call (717) 285-5488. NO COLLECTS. ap26

I need a chance! Male, 25, 8 years experience. 3rd ticket, working on first. B.A. degree in radio TV. Have done MOR, country, rock, talk, public relations, read news, sports. Commercial production a specialty. Worked with automation. On air television in college. Strong references. Willing to relocate. Currently working in radio part time. Vocal variations and some surprises Can do! Bill Bline (Hessin) 11610 W. 29th Pl., Lakewood, Color. 80215. (303) 238-0297 or 444-1490.

Country

Allergies Whipped, Sonny James Is Back—And Breaking Records

By BILL WILLIAMS

NASHVILLE—Having won his 18-month battle with allergies which resulted in cancellation of hundreds of shows, Sonny James has returned to the road.

The Columbia artist broke existing house records in his return to live performing, playing three days at the Canadian-American Sportsman Show at the Public Hall in Cleveland. His voice showed all of the strength it had in the past.

James plans to do three shows in April, then step up to 20 in May. He'll be moving on a full schedule after that.

The veteran performer also has spent considerable time in the studio, having cut three LPs and 10 singles in a short time.

Despite his absence from the road, he has managed to hold most of his band, "The Southern Gentlemen,"

together, since many have business endeavors of their own.

The Cleveland performance was sponsored by WHK Radio, and brought country music to the Sportsman's Show for the first time. Other acts to appear on different nights during the event were Jerry Reed, Bobby Bare and Dottie West, all of RCA.

James startled the entertainment world 18 months ago with the announcement that he was cancelling his dates. There was nothing physically wrong with his throat, but it

was affected by his allergies. He underwent months of tests and treatment in Texas, and still must follow a strictly regimented diet. He originally had not planned on returning to performing until June, but took the Cleveland appearance because of a return of confidence which came with the allergy cure.

In his first LP release, he co-writes most of the material.

"The long stay off the road gave me ample time for writing and producing," James notes. "And there was plenty of time for selection of material as well."

Fem Country Acts Succeed

• Continued from page 3

(five of whom are no longer under contract to major labels), and four others in duets with males.

Most of the cutbacks by the majors in recent months, it appears, have affected the female artists. By the same token, some of these have moved to smaller, independent labels.

Females also have accounted for much of the heavy sales and airplay by some labels. Dolly Parton, on her own now, is a leader in this respect. Loretta Lynn, of course, is one of the strongest acts at MCA, and she now has been joined by Tanya Tucker. Brenda Lee has been a leader there for years. Jeanne Pruett also is strong. Lois Johnson has performed wonders at 20th Century, as has LaCosta for Capitol, where Anne Murray remains a top attraction.

Susan Raye also continues with strength, and Jessie Coulter has a hit record on her hands. Warner Bros. came on well with Judy Lynn, and has considerable potential in Linda K. Lance. Marie Osmond has to head the MGM listing of female artists, and Sue Thompson of Hickory has been consistent over the years.

Connie Eaton, having moved to ABC, should have strong attraction for the youth market. ABC Dot has plenty of winners in Diana Trask, Sue Richards, Donna Fargo, Conny Van Dyke and Sharon Vaughn. Avco has done exceptionally well with the talented Mary Kay James and Patti Page, while Dottie West is among the outstanding at RCA. Jan Howard is the strength of GRT, Jean Shepard at UA.

The CBS group, including Epic and Monument, has undeniable strength in the likes of Lynn Anderson, Barbara Fairchild, Barbara Mandrell, Connie Smith and Tammy Wynette.



WWVA photo
TRUCKERS TURNOUT—WWVA Radio's midnight disk jockey, Buddy Ray, flanked by show officials and Linda Thomas, a contest winner, officially open the Mid-America Trucking Show at a ribbon cutting ceremony in Louisville.

WITH A \$29.95 PRICE TAG

Lavish Book Tells It All About the Grand Ole Opry

By DAVE DEXTER JR.

LOS ANGELES—Come Oct. 14, all you ever wanted to know about Nashville's Grand Ole Opry will be yours for the asking—plus \$29.95.

In what must be tabbed as one of the most lavish and expensive books ever to be produced on American pop music, Abrams, will combine 40,000 words of Tennessean Jack Hurst's text with more than 400 photographs—200 in full color—for the definitive history of the WSM country program. The GOO observes its 50th birthday anniversary this year.

A country music columnist for the Knight newspaper chain, Hurst says he has woven "a collection of the Opry performers' best anecdotes, some sad, some funny, together with the story of the program from its inception when it was known as the WSM Barn Dance.

"In 1927," says Hurst, "Barn Dance followed 'The RCA Hour' which featured classical music from New York on the young NBC radio network. Announcer George Hay one night came on at the start of the WSM local show and yelled 'and now we present the Grand Ole Opry from Nashville.' His ad lib became the show's new name."

Abrams anticipates a first printing of 100,000 copies of the book, an astonishing initial press run for a music tome. And it will hike the price to \$35 a copy in November, with a mercenary eye on Christmas trade.

The book will detail the Opry system of keeping 55 different country acts available, each appearing about 20 times annually. Guest stars are booked well in advance.

Abrams will throw a massive party in New York at the Metropolitan Opera House to which dozens of GOO performers will be invited and Hurst, toting film clips and radio tapes in his luggage, will undertake a national promo tour plugging the expensive book. Margaret Kaplan of Abrams is directing exploitation with WSM's cooperation.

"If Richard Nixon could create a national sensation a year ago appearing on the Grand Ole Opry stage ineptly spinning a yo-yo, then we are sure there's a gigantic national market for a beautiful book about the program," Ms. Kaplan says. "We at Abrams are satisfied it will become a monster seller by Christmas."

Fan Fair Interest Moves Far Ahead Of 1974 Action

NASHVILLE — Pre-registrations for Fan Fair, the annual consumer-industry summer convention, are running more than two-to-one over those of a year ago, according to Jerry Strobel, public relations director for the "Grand Ole Opry."

Registrations already have surpassed the 7,000 mark, whereas a year ago at this time they stood at about 3,000. The total registrations of a year ago were just over 9,000, and it's anticipated that more than 12,000 will be on hand for this year's June 11-15 event.

Rosie Clooney Recording Again

NASHVILLE—Veteran performer Rosemary Clooney, who cut country songs here in the late 1940s and the 1950s, is recording here again, this time on the APCO label.

Miss Clooney, more than 25 years ago, did a series of duets with George Morgan and with Carl Smith, both on Columbia, and cut a country album of her own on RCA later.

She did her recording at the old Castle Recording Studio in the Tulane Hotel here, neither of which now exists.

Within the past few years she was under contract briefly with Dot, according to Ray Warren, president of APCO.

The new label's only other artist is Canadian Stu Phillips, formerly with RCA and Capitol.

According to Warren, a guest appearance was set up on the "Grand Ole Opry" for Miss Clooney by "Opry" manager Hal Durham.

Warren says he also has been approached to sign another performer from the big band era, Dick Haymes, but will do so only if he will "come to Nashville and do it country." Miss Clooney will sing strictly country songs, and will be produced by another veteran of the business, Scotty Turner. The session will be done at RCA.

Miss Clooney's most memorable duet with Morgan was the hit song, "Slippin' Around."

One item to be placed on sale this year for the first time will be a songbook to be published by Chappell Music, which has reached an agreement with the Nashville Songwriter's Assn. Board of Directors to publish the first of several annual issues featuring compositions of members of the NSA Hall of Fame.

The first book will feature 20 writers, with three songs by each, accompanied by a picture and biography.

Contracts Await Search Winners

NASHVILLE—Exclusive songwriter contracts with one of the world's largest country music publishers will be an added inducement to the "Grand Ole Opry" 50th Anniversary Talent Search.

Mike Slatery, coordinator for the massive event, says the contracts will be with Tree International. In addition, all of the finalists will be auditioned by Tree for possible contracts. Tree currently has some of the leading writers in the nation under contract.

The Talent Search is being conducted by country radio stations throughout North America in honor of the show's upcoming anniversary. Some stations have the search underway already. Other prizes include a recording contract with Opryland Records, appearances on the "Opry" and guest spots on syndicated television shows.

The finals will be held here in October at the show's Birthday Celebration.

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| KLAK | —KENR— | —WONE— | —WMC— |
| —KERE— | —KNUZ— | —WMNI— | KXLR |
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Erv Woolsey
Nat'l Country Promotion Manager

EXCLUSIVELY ON ABC RECORDS

In the company of hits



Billboard country awards winners receive their 1974 plaques at WSM's Noon Show, hosted by Teddy Bart. Shown above, top row, are: Billboard's Bill Williams and Bart; arranger Bill McElhiney; Charlie Williams; Bart, hostess Elaine Gannick and Betty Jean Robinson; the "Noon Show" band under the direction of Joe Layne; Deano Day, from WDEE, Detroit; second row: Larry Butler, producer; Bart and Ms. Gannick with Melba Montgomery; MCA's John Brown; Ms. Gan-

nick and Bart; RCA's Jerry Bradley; Williams and Bart; third row: Bobby Wooten, KAYO, Seattle; Mary Ann McCready of CBS, accepting the pioneer award on behalf of Art Satherly; ABC's B. J. McElwee; Bart and Ms. Gannick with Jim Foglesong, president of ABC-Dot; MCA's Chic Doherty; Engineer Tom Sparkman; CBS' Sandi Burnett, who provided the entertainment; and Kenny O'Dell of Capricorn.

Nashville Scene

By COLLEEN CLARK

Jerry Foster has signed a recording contract with Melodyland Records and will debut his new stage-show at the Showcase Lounge this week. . . . RCA Records is rushing release of the soundtrack album "In Concert" which was filmed here in Nashville and will be aired on the ABC-TV network April 11. . . . Bill Anderson left the choosing of a single from his recent LP cut in London to the producers, Mitch Murray and Peter Callender. Though they say they don't know who wrote it, they picked one of Bill's own tunes, "Slippin' Away" for the A side, and one of their own for the "B" side.

Donna Fargo guested on "The Mac Davis" show last week, performing her latest single, "It Do Feel Good." . . . Porter Wagoner, who first signed with RCA in the 50s, has signed another long-term recording and production contract with RCA. . . . Faron Young to participate in the 1975 Magnolia Classic Golf Tournament in Hattiesburg, Miss. for the third consecutive year. . . . Johnny Western booked back for the 1976 Nevada Fireman's Western Jamboree annual event.

Kent Westberry and his band, The Memory Makers, were snowed in in Goose Bay, Labrador, after a successful tour there. . . . The mystery complaint in the suit filed against Webb Pierce's putting up a ramp on his property for tour buses, was his neighbor, Ray Stevens, under his real name, Harold Ragsdale. Stevens asked for and was granted a temporary restraining order against the construction, pending a show-cause hearing set for this week. . . . Marty Robbins to make his first Las Vegas appearance in several years in the Congo Room, the main showroom at the Sahara. Sharing the bill with Robbins will be Brenda Lee. . . . Warner Bros. recording artist Doug Kershaw returns to the Great Southeast Music Hall April 9 in Atlanta,

where he performed his recently recorded live LP. Stan Hitchcock has signed with Acuff-Rose Publications as staff writer for Milene Music. . . . The first formal appearance of Bobby Bare and his family was a complete success. They appeared at the Dade County Youth Fair in Miami before some 9,000, and received encores for each part of the show.

Frank Gosman, President of Country Showcase America Records, is recuperating from knee surgery. . . . Irby Mandrell, father of Barbara Mandrell, is in a local hospital for open heart surgery. . . . Tommy Cash has given up smoking and is working out regularly to get in shape for the upcoming season. He plays catcher for the "Music City Pickers." . . . Melodyland recording artist, Jerry Naylor, is to be honored for his work with young people by the Distributive Education Clubs of America. He will speak and perform at a benefit function for the non-profit organization, which provides vocational training for young adults planning to make a career in retailing or marketing.

Little Richie Johnson and his crew escaped serious injury when his van and trailer were hit by a storm that blew both units off the highway and turned them over outside Chicago. . . . Seals and Crofts were recently in Nashville preparing for their upcoming country album. They performed at the Exit/In for members of the press and music industry, hosted by Warner Bros. . . . Happy Shahan, who discovered Johnny Rodriguez, has signed his new discovery to RCA Records. She's 19-year-old Dotsy, a senior at the Univ. of Texas. He has been grooming her toward a recording career for the last two years while she finished her education, much as he did Rodriguez. Her first release for RCA is due out soon.

SKEETER ON OPRY AGAIN

NASHVILLE—Skeeter Davis returned to the Grand Ole Opry last Saturday night (4) following an 18-month suspension, one of the longest in the Opry's history.

She was suspended by E. W. "Bud" Wendell, who was general manager of the Opry at the time, for taking a political stand on stage, which is against Opry's policy.

Since her suspension, she has been touring with Dr. E. J. Daniels, a Baptist minister. She has most recently been in Africa, one of several trips there on religious missions.

Hal Durham, the present general manager of the Grand Ole Opry, says "We talked it over, and after having ample time to think it over, she decided she wanted to come back."

Unique Ethnic Angle To ABC Opryland Show

NASHVILLE—A unique focus on the ethnic angle of country music will be part of the "Opryland '75" special, being produced for ABC-TV this month.

A trio of artists will include Johnny Rodriguez, of Tex-Mex origin; Sheila Tilton, from the Hawaiian Islands, and Bill Thundercloud, who represents a Canadian Indian nation.

Featured entertainers on the show, under the musical direction of Bill Walker, will be Dennis Weaver and Sandy Duncan. Taping is set for Apr. 16-18.

Also in the supporting cast will be Jim Stafford, Tanya Tucker and Jonelle Allen.

In addition to his many recording activities and musical direction, Walker is director of A&R for Con Brio Records.

Homesickness Whipped By Stewart And Now He's Hot

• Continued from page 46

four songs on the charts I got homesick. I stopped writing, mainly because I was so homesick that I think I burned myself out. Anyway, I played clubs in Florida for a few more years and then decided," he laughs, "that I wanted to get back into the big time."

In his earlier Nashville days, Stewart had cut a number of demos, including converting several Motown songs into a country format. These demos impressed Roy Day, then a Mercury producer but by the time of Stewart's second exodus to Florida an RCA producer. It was Day who called him back.

Stewart cut a few songs, including "Drinking Thing," went on the road as Nat Stuckey's piano player, got homesick again and headed back to Florida.

"This time while I was back there," he says, "the RCA people called and said things were starting to happen with 'Drinking Thing.' So I went on the road to promote the record. I was in San Antonio and Charley Pride's drummer told me the piano player in the band was leaving. I went and saw Charley between shows and got that job."

With this, Stewart was on his way. But what most people don't realize is that "Drinking Thing" hit the top five on its second trip around.

"We first cut it as a B-side," Stewart says, "and the A-side was 'I See The Want To In Your Eyes' (a song that, unfortunately for Stewart, was also cut by Conway Twitty. Twitty went to No. 1, Stewart did not make the charts). "So," he continues, "I covered the Allman Brothers' 'Ramblin' Man' and got some play, that was all. Then the disk jockeys started playing 'Drinking Thing' and we had the hit."

Stewart followed with "Out Of

Hand," another top five single, and his current hit seems destined to end up in the same category.

Stewart plans on returning to writing. For a man who had 45 records cut in the past, it seems rather strange that he co-wrote only two of the cuts on his debut LP—also a top 10 country record.

"I was writing for other people," he says, "trying to get hits for them. The songs I was writing were really not suited for me. Then I went into my slack period. Now I'm going to start again, writing for myself this time."

Stewart also left Pride's band, but has taken Ronnie Milsap's spot as the opening attraction on the Pride show. And he'll be doing individual shows when his schedule allows.

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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) | |
|-----------|----|----|-----------|----|-----------|----------------|--|-----------|-----|-----------|-----------|-----|-----------|----------------|---|--|
| ★ | ★ | ★ | ★ | ★ | ★ | | | ★ | ★ | ★ | ★ | ★ | ★ | | | ★ |
| ★ | 3 | 9 | ★ | 15 | 11 | 68 | ALWAYS WANTING YOU—Merle Haggard (M. Haggard), Capitol 4027 (Shady Tree, BMI) | ★ | 71 | 7 | ★ | 71 | 7 | ★ | WHILE THE FEELINGS GOOD—Mike Lunford (R. Bowling, F. Hart), Gusto 124 (Brougham Hall, Harline, BMI) | |
| ★ | 2 | 1 | ★ | 10 | 9 | ★ | I JUST CAN'T GET HER OUT OF MY MIND—Johnny Rodriguez (L. Gatlin), Mercury 73659 (Phonogram) (First Generation, BMI) | ★ | 82 | 4 | ★ | 82 | 4 | ★ | FORGIVE & FORGET—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45237 (Briar Patch/Dee Dave, BMI) | |
| ★ | 3 | 4 | ★ | 11 | 12 | ★ | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (J. Farrar), MCA 40349 (ATV, BMI) | ★ | 80 | 3 | ★ | 80 | 3 | ★ | PUT YOUR HEAD ON MY SHOULDER—Sunday Sharpe (P. Anka), United Artists 602 (Spanka, BMI) | |
| ★ | 4 | 5 | ★ | 10 | 10 | ★ | ROSES AND LOVE SONGS—Ray Price (J. Weatherly), Myrrh 150 (ABC) (Keca, ASCAP) | ★ | 85 | 3 | ★ | 85 | 3 | ★ | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Roy Clark (D. Fritts), ABC/Dot 17542 (Combine, BMI) | |
| ★ | 5 | 6 | ★ | 9 | 4 | ★ | THE PILL—Loretta Lynn (L. Allen, D. McHan, T.D. Bayless), MCA 40358 (Coal Miners/Guaranty, BMI) | ★ | 72 | 6 | ★ | 72 | 6 | ★ | IF THAT'S WHAT IT TAKES—Ray Griff (R. Griff), ABC/Dot 17542 (Blue Echo, ASCAP) | |
| ★ | 6 | 8 | ★ | 8 | 8 | ★ | STILL THINK 'BOUT YOU—Billy "Crash" Craddock (J. Christopher, B. Wood), ABC 12068 (Chriswood/Easy Nine, BMI) | ★ | 73 | 14 | ★ | 73 | 14 | ★ | LINDA ON MY MIND—Conway Twitty (C. Twitty), MCA 40339 (Twitty Bird, BMI) | |
| ★ | 7 | 7 | ★ | 9 | 6 | ★ | IT DO FEEL GOOD—Donna Fargo (D. Fargo), ABC/Dot 17541 (Prima Donna, BMI) | ★ | 74 | NEW ENTRY | ★ | 74 | NEW ENTRY | ★ | YOU'RE MY BEST FRIEND—Don Williams (W. Holyfield), ABC/Dot 17550 (Don Williams, BMI) | |
| ★ | 8 | 13 | ★ | 11 | 7 | ★ | BLANKET ON THE GROUND—Billie Jo Spears (Roger Bowling), United Artists 584 (Brougham Hall Music, BMI) | ★ | 75 | 6 | ★ | 75 | 6 | ★ | I JUST CAME HOME TO COUNT THE MEMORIES—Bobby Wright (G. Ray), ABC 12062 (Contention, SESAC) | |
| ★ | 9 | 11 | ★ | 11 | 5 | ★ | BEST WAY I KNOW HOW—Mel Tillis & Statesiders (J. Chesnut), MGM 14782 (Passkey, BMI) | ★ | 86 | 2 | ★ | 86 | 2 | ★ | RECONSIDER ME—Harvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI) | |
| ★ | 10 | 12 | ★ | 9 | 4 | ★ | (You Make Me Want To Be) A MOTHER—Tammy Wynette (B. Sherrill, N. Wilson), Epic 8-50071 (Columbia) (Algee, BMI) | ★ | 92 | 3 | ★ | 92 | 3 | ★ | BARROOM PAL, GOODTIME GALS—Jim Ed Brown (R. Porter, B. Jones), RCA 10233 (MaRee/Porter-Jones, ASCAP) | |
| ★ | 11 | 17 | ★ | 7 | 3 | ★ | ROLL ON BIG MAMA—Joe Stampley (D. Darst), Epic 8-50075 (Columbia) (Al Gallico/Algee, BMI) | ★ | 95 | 4 | ★ | 95 | 4 | ★ | MAKING BELIEVE—Debi Hawkins (J. Work), Warner Bros. 8076 (Acuff Rose, BMI) | |
| ★ | 12 | 19 | ★ | 8 | 3 | ★ | (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (C. Moman, L. Butler), ABC 12054 (Press/Tree, BMI) | ★ | 79 | 10 | ★ | 79 | 10 | ★ | HOW COME IT TOOK SO LONG (To Say Goodbye)—Dave Dudley (R. Rogers, J. Dudley, J. Key), United Artists 585 (Newkeys, BMI) | |
| ★ | 13 | 2 | ★ | 12 | 4 | ★ | THE BARGAIN STORE—Dolly Parton (D. Parton), RCA 10164 (Owens, BMI) | ★ | 80 | NEW ENTRY | ★ | 80 | NEW ENTRY | ★ | HE'S MY ROCK—Brenda Lee (S.K. Dobbins), MCA 40385 (Famous, ASCAP) | |
| ★ | 14 | 16 | ★ | 9 | 3 | ★ | HE TOOK ME FOR A RIDE—La Costa (Taylor, Wilson, Tackitt), Capitol 4022 (Al Gallico/Algee, BMI) | ★ | 99 | 2 | ★ | 99 | 2 | ★ | THERE I SAID IT—Margo Smith (M. Smith), 20th Century 2172 (Jidodi, BMI) | |
| ★ | 15 | 20 | ★ | 7 | 3 | ★ | I'D LIKE TO SLEEP 'TIL I GET OVER YOU—Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI) | ★ | 82 | NEW ENTRY | ★ | 82 | NEW ENTRY | ★ | WHERE HE'S GOING, I'VE ALREADY BEEN—Hank Williams Jr. (B. Cartee, E. Montgomery, H. Williams Jr.), MGM 14794 (Al Cartee/Tree, BMI) | |
| ★ | 16 | 21 | ★ | 6 | 12 | ★ | SHE'S ACTING SINGLE (I'm Drinkin' Doubles)—Gary Stewart (W. Carson), RCA 10222 (Rose Bridge, BMI) | ★ | 83 | 2 | ★ | 83 | 2 | ★ | RAINY DAY PEOPLE—Gordon Lightfoot (G. Lightfoot), Reprise 1328 (Warner Bros.) (Moose, CAPAC) | |
| ★ | 17 | 30 | ★ | 5 | 12 | ★ | WINDOW UP ABOVE—Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI) | ★ | 84 | 4 | ★ | 84 | 4 | ★ | THE ONE I SING MY LOVE SONGS TO—Tommy Cash (W. Holyfield), Elektra 45241 (Jack, BMI) | |
| ★ | 18 | 22 | ★ | 8 | 12 | ★ | I CAN STILL HEAR THE MUSIC IN THE RESTROOM—Jerry Lee Lewis (T.T. Hall), Mercury 73661 (Phonogram) (Hallnote, BMI) | ★ | 85 | 4 | ★ | 85 | 4 | ★ | SHE WORSHIPED ME—Red Steagle (G. Sutton), Capitol 4042 (Rodeo Cowboy, BMI) | |
| ★ | 19 | 9 | ★ | 11 | 9 | ★ | I'LL STILL LOVE YOU—Jim Weatherly (J. Weatherly), Buddah 444 (Keca, ASCAP) | ★ | 86 | NEW ENTRY | ★ | 86 | NEW ENTRY | ★ | MY OLD KENTUCKY HOME—Johnny Cash (R. Newman), Columbia 3-10116 (January, BMI) | |
| ★ | 20 | 24 | ★ | 8 | 17 | ★ | THE TIP OF MY FINGERS—Jean Shepard (B. Anderson), United Artists 591 (Tree/Champion, BMI) | ★ | 87 | 2 | ★ | 87 | 2 | ★ | THE MOST WANTED WOMAN IN TOWN—Roy Head (R. Porter, B. Jones, D. Wilson), Shannan 829 (NSD) (MaRee, ASCAP) | |
| ★ | 21 | 18 | ★ | 14 | 14 | ★ | BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (V. Keith, B. Peters), ABC/Dot 17540 (Shelby Singleton Music, BMI) | ★ | 88 | 5 | ★ | 88 | 5 | ★ | THE BEST IN ME—Jody Miller (D. Hall), Epic 8-50079 (Columbia) (Algee, BMI) | |
| ★ | 22 | 29 | ★ | 6 | 11 | ★ | HE TURNS IT INTO LOVE AGAIN—Lynn Anderson (M. Kellum, G. Sutton, L. Cheshire), Columbia 3-10101 (Rodeo Cowboy, BMI) | ★ | 89 | NEW ENTRY | ★ | 89 | NEW ENTRY | ★ | IT'S ALL OVER NOW—Charlie Rich (C. Rich), RCA 10256 (Charlie Rich, BMI) | |
| ★ | 23 | 26 | ★ | 10 | 11 | ★ | PROUD OF YOU BABY—Bob Luman (B. Sherrill, N. Wilson), Epic 8-50065 (Columbia) (Algee, BMI) | ★ | 90 | NEW ENTRY | ★ | 90 | NEW ENTRY | ★ | (If You Add) ALL THE LOVE IN THE WORLD—Mac Davis (T. Pege), Columbia 3-10111 (Big Mitzi/Nashy, ASCAP) | |
| ★ | 24 | 32 | ★ | 9 | 5 | ★ | I'M NOT LISA—Jessi Colter (J. Colter), Capitol 4009 (Baron, BMI) | ★ | 91 | 2 | ★ | 91 | 2 | ★ | INDIANA GIRL—Pat Boone (M. Cooper), Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP) | |
| ★ | 25 | 31 | ★ | 7 | 10 | ★ | MATHILDA—Donny King (Khoury, Thierry), Warner Bros. 8074 (Longhorn, BMI) | ★ | 92 | 3 | ★ | 92 | 3 | ★ | YAKITY YAK—Eric Weisberg with Deliverance (J. Lieber, M. Stoller), Epic 8-50072 (Columbia) (Hill & Range/Quintel/Freddy Bienstock, BMI) | |
| ★ | 26 | 35 | ★ | 5 | 10 | ★ | TOO LATE TO WORRY, TOO BLUE TO CRY—Ronnie Milsap (A. Dexter), RCA 10228 (Hill & Range/Elvis Presley/Noma, BMI) | ★ | 93 | NEW ENTRY | ★ | 93 | NEW ENTRY | ★ | I LOVE A RODEO—Roger Miller (R. Miller), Columbia 3-10107 (Alhond, BMI) | |
| ★ | 27 | 14 | ★ | 10 | 6 | ★ | I STILL FEEL THE SAME ABOUT YOU—Bill Anderson (B. Anderson), MCA 40351 (Stallion, BMI) | ★ | 94 | 2 | ★ | 94 | 2 | ★ | MIND YOUR LOVE—Jerry Reed (J.R. Hubbard), RCA 10247 (Vector, BMI) | |
| ★ | 28 | 10 | ★ | 11 | 3 | ★ | MY ELUSIVE DREAMS—Charlie Rich (C. Putnam, B. Sherrill), Epic 8-50064 (Columbia) (Tree, BMI) | ★ | 95 | 5 | ★ | 95 | 5 | ★ | SWEET COUNTRY MUSIC—Ruby Falls (C. Fields, D. Riis), 50 States 31 (NSD) (Music Craftshop/Sandburn, ASCAP) | |
| ★ | 29 | 33 | ★ | 7 | 13 | ★ | WHO'S SORRY NOW—Marie Osmond (Synder, Kalman, Ruby), Kolob 14785 (MGM) (Mills, ASCAP) | ★ | 96 | 2 | ★ | 96 | 2 | ★ | BOLIN' CABBAGE—Bill Black Combo (G. Michael, B. Tucker, L. Roger), Hi 2283 (London) (Fi/Blk Black, ASCAP) | |
| ★ | 30 | 40 | ★ | 7 | 5 | ★ | LOVING YOU BEATS ALL I'VE EVER SEEN—Johnny Paycheck (J. Paycheck), Epic 8-50073 (Columbia) (Copperhead, BMI) | ★ | 97 | 9 | ★ | 97 | 9 | ★ | BUT I DO—Del Reeves (R. Guldry, P. Gayton), United Artists 593 (Arc, BMI) | |
| ★ | 31 | 37 | ★ | 7 | 6 | ★ | SMOKEY MOUNTAIN MEMORIES—Mel Street (Conley, Devereaux), GRT 017 (Chess/Janus) (Blue Moon, ASCAP) | ★ | 98 | NEW ENTRY | ★ | 98 | NEW ENTRY | ★ | IT TAKES A WHOLE LOTTA LIVIN' IN A HOUSE—David Rogers (G. Paxton), United Artists 15124 (Brushape, BMI) | |
| ★ | 32 | 34 | ★ | 8 | 6 | ★ | I GOT A LOT OF HURTIN' DONE TODAY—Connie Smith (W. Shafer), Columbia 3-10086 (Acuff-Rose, BMI) | ★ | 99 | NEW ENTRY | ★ | 99 | NEW ENTRY | ★ | PLEASE COME TO NASHVILLE—Ronnie Dove (B. Davis, N. Shrode), Melodyland 6004 (Motown) (Dunbar, BMI) | |
| ★ | 33 | 47 | ★ | 5 | 6 | ★ | BRASS BUCKLES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI) | ★ | 100 | NEW ENTRY | ★ | 100 | NEW ENTRY | ★ | GOD IS GOOD—Betty Jean Robinson (B.J. Robinson, D.E. Burns), 4-Star 1004 (R-Star, BMI) | |
| ★ | 34 | 42 | ★ | 7 | NEW ENTRY | ★ | ALL AMERICAN GIRL—Staller Brothers (D. Reid, H. Reid), Mercury 73665 (Phonogram) (American Cowboy, BMI) | ★ | 68 | 71 | 7 | ★ | 71 | 7 | ★ | DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery (G.S. Paxton, R. Hellard), Elektra 45229 (Brougham Hall Music, BMI) |
| ★ | 35 | 15 | ★ | 11 | 9 | ★ | CHAINS—Buddy Alan (G. Goffin, C. King), Capitol 4019 (Screen Gems-Columbia, BMI) | ★ | 80 | 3 | ★ | 80 | 3 | ★ | LONELY MEN, LONELY WOMEN—Connie Eaton (B. Dees), ABC/Dunhill 15022 (Hill & Range, BMI) | |
| ★ | 36 | 38 | ★ | 9 | 4 | ★ | DON'T ANYBODY MAKE LOVE AT HOME ANYMORE—Moe Bandy (D. Frazier), GRC 2055 (Acuff-Rose, BMI) | ★ | 72 | 6 | ★ | 72 | 6 | ★ | WONDER WHEN MY BABY'S COMIN' HOME—Barbara Mandrell (K. Goell, A. Kent), Columbia 3-10082 (Great Foreign Songs/Arthur Kent/Galleon, ASCAP) | |
| ★ | 37 | 23 | ★ | 12 | 6 | ★ | HURT—Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP) | ★ | 73 | 14 | ★ | 73 | 14 | ★ | A MAN NEEDS LOVE—David Houston (N. Wilson, G. Richey, C. Taylor), Epic 8-50066 (Columbia) (Al Gallico/Algee, BMI) | |
| ★ | 38 | 48 | ★ | 4 | 5 | ★ | BACK IN HUNTSVILLE AGAIN—Bobby Bare (Shel Silverstein), RCA 10223 (Evil Eye, BMI) | ★ | 86 | 2 | ★ | 86 | 2 | ★ | MISTY—Ray Stevens (E. Garner, J. Burke), Barnaby 614 (Chess/Janus) (Vernon, ASCAP) | |
| ★ | 39 | 44 | ★ | 8 | 3 | ★ | I AIN'T ALL BAD—Charley Pride (J. Duncan), RCA 10236 (Roz Tense, BMI) | ★ | 95 | 4 | ★ | 95 | 4 | ★ | THANK GOD I'M A COUNTRY BOY—John Denver (Sommer), RCA 10239 (Cherry Lane, ASCAP) | |
| ★ | 40 | 46 | ★ | 6 | 3 | ★ | COMIN' HOME TO YOU—Jerry Wallace (K. Bach, J. Lane), MGM 14788 (Four Tay, BMI) | ★ | 79 | 10 | ★ | 79 | 10 | ★ | THESE DAYS (I Barely Get By)—George Jones (G. Jones, T. Wynette), Epic 8-50088 (Columbia) (Altam, BMI) | |
| ★ | 41 | 51 | ★ | 7 | 3 | ★ | FROM BARROOMS TO BEDROOMS—David Willis (D. Willis, S. Rosenberg), Epic 8-50090 (Columbia) (Double R, ASCAP) | ★ | 80 | NEW ENTRY | ★ | 80 | NEW ENTRY | ★ | IS THIS ALL THERE IS TO A HONKY TONKY?—Jerry Naylor (B. Duncan, D. Lee), Melodyland 6003 (Motown) (Brother Karl's/Mandina, BMI) | |
| ★ | 42 | 52 | ★ | 5 | 12 | ★ | A LITTLE BIT SOUTH OF SASKATOON—Sonny James (C. Smith, S. James), Columbia 3-10072 (Marson, BMI) | ★ | 83 | 2 | ★ | 83 | 2 | ★ | UPROAR—Anne Murray (P. Grady), Capitol 4025 (Tessa/Jolly Cheeks, BMI) | |
| ★ | 43 | 53 | ★ | 4 | 14 | ★ | I CAN'T HELP IT (If I'm Still In Love With You)—Linda Ronstadt (H. Williams), Capitol 3990 (Fred Rose, BMI) | ★ | 87 | 2 | ★ | 87 | 2 | ★ | WRITE ME A LETTER—Bobby G. Rice (T. Martin, W. Meskill), GRT 014 (Chess/Janus) (Fox Fanfare/Cakewalk, BMI) | |
| ★ | 44 | 58 | ★ | 3 | 8 | ★ | SING A LOVE SONG, PORTER WAGONER—Mike Wells (L. Darrell), Playboy 6029 (Excellence, BMI) | ★ | 88 | 5 | ★ | 88 | 5 | ★ | COVER ME—Sammi Smith (W. Carson), Mega 1222 (PIP) (Road Bridge, BMI) | |
| ★ | 45 | 59 | ★ | 3 | 4 | ★ | WORD GAMES—Billy Walker (R. Graham), RCA 10205 (Show Biz, BMI) | ★ | 90 | NEW ENTRY | ★ | 90 | NEW ENTRY | ★ | ONE STEP—Bobby Harden (S. Pippin, L. Keith), United Artists 597 (Windchime, BMI) | |
| ★ | 46 | 56 | ★ | 6 | 10 | ★ | MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Boutayre), RCA 10191 (Colgems, ASCAP) | ★ | 91 | 2 | ★ | 91 | 2 | ★ | OH BOY—Diana Trask (T. Romeo), ABC/Dot 17536 (Wherefore, BMI) | |
| ★ | 47 | 57 | ★ | 4 | 14 | ★ | OH BOY—Diana Trask (T. Romeo), ABC/Dot 17536 (Wherefore, BMI) | ★ | 92 | 3 | ★ | 92 | 3 | ★ | CHARLEY IS MY NAME—Johnny Duncan (J. Duncan), Columbia 3-10085 (Otter Creek, BMI) | |
| ★ | 48 | 62 | ★ | 3 | 3 | ★ | 41st STREET LONELY HEARTS CLUB—Buck Owens (J. Shaw, D. Knutson), Capitol 4043 (Blue Bock, BMI) | ★ | 93 | NEW ENTRY | ★ | 93 | NEW ENTRY | ★ | SOULFUL WOMAN—Kenny O'Dell (K. O'Dell), Capricorn 0219 (Warner Bros.) (House Of Gold, BMI) | |
| ★ | 49 | 27 | ★ | 12 | 13 | ★ | BEYOND YOU—Crystal Caylor (B. Galzimos, C. Gail), United Artists 14963 (Stonehill, BMI) | ★ | 95 | 5 | ★ | 95 | 5 | ★ | MERRY-GO-ROUND—Hank Snow (R.L. Floyd), RCA 10225 (Four Tay, BMI) | |
| ★ | 50 | 25 | ★ | 12 | 8 | ★ | IN THE MISTY MOONLIGHT—George Morgan (C. Walker), 4 Star 5-1001 (4-Star, BMI) | ★ | 96 | 2 | ★ | 96 | 2 | ★ | IT'S ONLY A BARROOM—Nick Nixon (E. Stevens, E. Rabbitt), Mercury 73654 (Phonogram) (Dee Dave/Briarpatch, BMI) | |
| ★ | 51 | 28 | ★ | 9 | 6 | ★ | TRYIN' TO BEAT THE MORNING HOME—T.G. Shepard (R. Williams, T.G. Shepard, E. Kahane), Melodyland 6006 (Motown) (Don Crews, BMI) | ★ | 97 | 9 | ★ | 97 | 9 | ★ | NEW ENTRY | |
| ★ | 52 | 36 | ★ | 17 | 17 | ★ | NEW ENTRY | ★ | 98 | NEW ENTRY | ★ | 98 | NEW ENTRY | ★ | NEW ENTRY | |
| ★ | 53 | 39 | ★ | 14 | 14 | ★ | NEW ENTRY | ★ | 99 | NEW ENTRY | ★ | 99 | NEW ENTRY | ★ | NEW ENTRY | |
| ★ | 54 | 55 | ★ | 8 | 8 | ★ | NEW ENTRY | ★ | 100 | NEW ENTRY | ★ | 100 | NEW ENTRY | ★ | NEW ENTRY | |

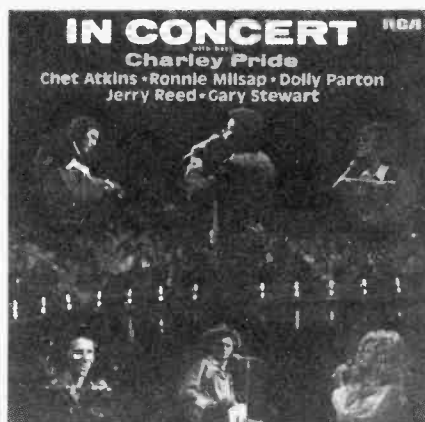
On Friday April 11, between 7 & 8 million people will be watching six of RCA's greatest artists on ABC's In Concert.

Check your local listings for times.



Charley Pride will host the 90 minute special
starring Chet Atkins, Ronnie Milsap, Dolly Parton,
Jerry Reed and Gary Stewart.

That great concert was recorded live and is now
available on this specially priced two record set. **Order now.**



RCA

BOOK REVIEW

Story Of Atlantic Covers More Than Label's Growth

LOS ANGELES—The story of Atlantic Records, as we discover in Charlie Gillett's "Making Tracks, Atlantic Records And The Growth Of A Multi-Billion-Dollar Industry" (E.P. Dutton & Co., Inc., New York, 305 pages, \$10.95), is far more than the history of a record company. It is a comprehensive account of the growth of the music industry and the rise of rock.

Gillett picked Atlantic for his study because of the consistently strong music he feels has emanated from the label and because, of all the independent firms launched in the early and pre-rock days, Atlantic is still going strong under essentially the same management that was there at the beginning.

Much of the book centers around mini-biographies and revealing "scenes from the lives of" co-founders Ahmet Ertegun, Jerry Wexler (there almost from the start) and Nesuhi Ertegun. While all three have varying musical tastes and different personalities, all show a remarkable ability to change with the times and (particularly in Wexler's case) grasp new directions the music industry is taking.

Gillett carefully emphasizes that, unlike many in the record business, the Atlantic people are fans as well

as businessmen and are all able to walk into the studio themselves and make a significant contribution. They are equally capable of locating other creative behind the scenes people (Jerry Leiber and Mike Stoller, Jesse Stone, Bert Berns, Tom Dowd, Arif Mardin). New sources of musical excitement (Memphis, Muscle Shoals, new directions in soul) and finding meaningful talent to record.

Atlantic, as Gillett stresses, is one of the few labels launched in a somewhat specialist sphere (soul and jazz in its case) able to branch out over the years so that the roster counts top British superstars, pop and rock, MOR and still strong soul and jazz lines. In addition, the label was one of the first to zero in on the "Macon sound," the use of strings in soul, the potential of black music to appeal to the general public and many other musical firsts.

Gillett has done a complete researching job, interviewing all the Atlantic principals, talking to the label's writers, producers, artists and even rivals and offering fine descriptions of the music itself. He has also added a human touch to what is basically an historical study with a number of amusing and revealing anecdotes.

Atlantic survives, stresses Gillett, because it grew with the industry. But it grew by entering every new project with the intent of doing it well, not simply making the best of a fad. For those in the industry or just plain fans, the Atlantic story is one of the most informative and entertaining books of its type.

BOB KIRSCH

'Gospel Time' To Hit Tube

NASHVILLE—"Grand Ole Gospel Time," a show which has been here regularly on local radio following the "Friday Night Opry," will be televised and nationally syndicated.

The Rev. Jimmy Rodgers Snow, son of "Opry" artist Hank Snow, will continue as host of the show. Snow said the program will be televised by the Christian Broadcasting Network, and will move initially by 200 radio stations, with an anticipated audience of 86 million.

In addition to his radio and television work, the Rev. Snow runs the Evangel Temple, an Evangel School and an Evangel Bible College.

Organized with only six members in 1965, he now has one of the largest followings among country and gospel entertainers. A donation of \$39,000 from one of them enabled him to purchase the land where his buildings now stand.

Pride Opens His New Agency; Will Call It Chardon

NASHVILLE—Charley Pride, in conjunction with Don Keirns, has formed a talent-bookings agency here known as Chardon, with Gary Stewart the first artist signed.

Keirns, who formerly was part of the Jack Johnson operation, will be Pride's personal booking agent and road manager. He also will be president and general manager of the corporation.

Ronnie Milsap, who is managed by Johnson, has departed the Charley Pride show, and will operate as a single. Both Milsap and Pride have overseas tours planned. Pride's will cover the Far East in July and August, returning in time to play fair dates.

Pride also will appear on a Sammy Davis Jr. television special in April, and is taping a Mac Davis TV show soon afterward.

Keirns and Pride say the Chardon firm will develop new talent and then book it on the road. Offices will be located here, although Pride will continue to make his home in Dallas.

Bill Gaither Jams 'Em In

NASHVILLE—The largest paid gospel crowd in the history of the new Grand Ole Opry House heard Bill Gaither and the Gaither Trio in concert there.

More than 4,200 heard the Gaithers, along with Hazel and Henry Slaughter and their two sons, who did the warm-up for the highly acclaimed show.

Gaither is considered not only the leading gospel writer in America today, but he and his family constitute one of the top performing units.

The Haywood Baptist Youth Choir of Nashville joined the Gaithers for two special numbers.

Shondell Expands Record Operation

NASHVILLE—The expansion of Shondell Enterprises, Inc., which includes Cloud 9 Records, Crossroads Records and Blue Denim Music, has been announced by Troy Shondell, president.

To be headquartered in the new City Executive Building here, Cloud 9 will concentrate on both country and pop product. The label currently consists of Shondell, artist/songwriter Mick Lloyd and Ray Peterson. Both Shondell and Lloyd have releases out on other labels, so Peterson will have the first Cloud 9 release. He earlier scored a hit with "Tell Laura I Love Her."

Heart Attack Kills Texan Billy Gray

DALLAS—Funeral services were held here Monday afternoon (31) for western leader and songwriter Billy Gray. The body was taken 90 miles to his home town of Paris, Tex. for burial.

Gray suffered a heart attack and died following open heart surgery. He was the leader of Hank Thompson's band, the Brazos Valley Boys, for many years and was co-writer with Hank on such songs as "Waiting In The Lobby Of Your Heart," "Blackboard Of My Heart" and many others.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 4/12/75

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|---|--|
| 1 | 1 | 7 | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133 |
| 2 | 2 | 6 | AN EVENING WITH JOHN DENVER, RCA CPL2-0765 |
| 3 | 3 | 10 | LINDA ON MY MIND—Conway Twitty, MCA 469 |
| 4 | 5 | 16 | HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358 |
| 5 | 4 | 7 | BACK TO THE COUNTRY—Loretta Lynn, MCA 471 |
| 6 | 7 | 9 | ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927 |
| 7 | 6 | 10 | A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846 |
| ★ 8 | 10 | 5 | OUT OF HAND—Gary Stewart, RCA APL1-0900 |
| 9 | 9 | 6 | PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot D0SD 2015 |
| 10 | 11 | 5 | THE BARGAIN STORE—Dolly Parton, RCA APL1-0950 |
| ★ 11 | 14 | 8 | IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007 |
| 12 | 12 | 16 | SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram) |
| 13 | 15 | 5 | BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia) |
| 14 | 8 | 10 | PROMISED LAND—Elvis Presley, RCA APL1-0873 |
| ★ 15 | 20 | 6 | I'M JESSI COLTER—Jessi Colter, Capitol ST 11363 |
| 16 | 17 | 26 | MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331 |
| 17 | 19 | 4 | FREDDIE HART'S GREATEST HITS, Capitol ST 11347 |
| 18 | 21 | 5 | GREATEST HITS—Tanya Tucker, Columbia KC 33355 |
| ★ 19 | 23 | 3 | WOLF CREEK PASS—C.W. McCall, MGM M3G 4989 |
| 20 | 22 | 13 | BARBI DOLL—Barbi Benton, Playboy PB 404 |
| 21 | 13 | 10 | IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467 |
| ★ 22 | 33 | 2 | REUNION—B.J. Thomas, ABC ABDP 858 |
| 23 | 16 | 38 | BACK HOME AGAIN—John Denver, RCA CPL1-0548 |
| ★ 24 | 30 | 3 | WHO'S SORRY NOW—Marie Osmond, MGM M3G 4979 |
| 25 | 28 | 4 | CRYSTAL GAYLE, United Artists UA-LA365 |
| 26 | 18 | 44 | IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411 |
| 27 | 29 | 23 | DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004 |
| 28 | 31 | 18 | CITY LIGHTS—Mickey Gilley, Playboy PB 403 |
| 29 | 27 | 24 | SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram) |
| ★ 30 | 36 | 4 | BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390 |
| ★ 31 | 39 | 2 | TAMMY'S GREATEST HITS, Vol. 3—Tammy Wynette, Epic KE 33396 (Columbia) |
| 32 | 24 | 21 | LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC) |
| ★ 33 | NEW ENTRY | BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis, Mercury SRM-1-1030 (Phonogram) | |
| 34 | 26 | 17 | THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia) |
| 35 | 32 | 17 | I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia) |
| 36 | 40 | 10 | GREATEST HITS Vol. I—Billy "Crash" Craddock, ABC ABCD 850 |
| 37 | 38 | 3 | MEL TILLIS AND THE STATESIDERS—MGM M3G 4987 |
| 38 | 41 | 3 | DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064 |
| 39 | 34 | 16 | HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354 |
| 40 | 45 | 9 | EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO—Bill Anderson, MCA 454 |
| 41 | 25 | 28 | THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734 |
| 42 | 44 | 2 | HAPPY TRAILS TO YOU—Roy Rogers, 20th Century T.467 |
| 43 | 46 | 3 | PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.) |
| 44 | 37 | 11 | SONS OF THE MOTHERLAND—Statler Brothers, Mercury SRM-1-1019 (Phonogram) |
| 45 | 48 | 2 | JOE STAMPLEY—Epic KE 33356 (Columbia) |
| 46 | 42 | 4 | POOR SWEET BABY AND TEN MORE BILL ANDERSON SONGS—Jean Shepard, United Artists UA-LA363 |
| 47 | NEW ENTRY | STEEL RIDES—Lloyd Green, Monument KZ 33368 (Epic/Columbia) | |
| 48 | 35 | 40 | COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427 |
| 49 | 49 | 2 | COUNTRY GIRL—Jody Miller, Epic KE 33349 (Columbia) |
| 50 | NEW ENTRY | CHARLIE MY BOY—Charlie McCoy, Monument KZ 33384 (Epic/Columbia) | |

BILLBOARD MEANS MUSIC

BUSINESS ALL OVER THE GLOBE



WARM WELCOME—Danny Davis and his Nashville Brass, after being snow-bound in Duluth, Minn., flew home to a warm welcome from Ronnie Stoneman and members of the Smyrna High School Band.

PROMO MAN COOPER'S CREDO

If Single Hits Playlist, Ship It Out Immediately

LOS ANGELES—Immediate shipping of a sampling of a single which has just been added to a station's playlist to the stores which that station calls for sales action is the answer to the perplexing problem of getting early sales reaction on a new disk. That's what Harvey Cooper, who heads his own indie promo firm here, told a monthly meeting of the California Copyright Conference last week.

Cooper's plan is an answer to the present difficulty of getting records in early to back up possible sales activity on a newly-added 45. This problem came up often in two radio/promotion workshops at NARM (Billboard, March 8).

Cooper feels it is an indie promo firm's responsibility to determine which outlets are being researched by the station. Included with the early token shipment is a notice, which informs the source where the record can be purchased, he says.

Cooper urged publishers to take a more active role in "merchandising

the record." He said he has found recording acts and producers participating more directly in making the hit.

"Get to know the key people who make hits in every company. If you can't afford your own promo staff, use a good indie firm. Consult with knowledgeable people as to which indie promo firms are doing a job," Cooper urges. He said that once a record looms as a hit, a national network of indie promo firms can be established.

When asked about a remark he once made in which he derided high echelons of record labels, he said he did respect one executive in the past 15 years. "Thank God for Archie Bleyer," Cooper stated. He lamented the current crop of local promo men, "who are completely without direction."

Cooper said that indie promo can today determine whether a record has hit potential. He said that more and more hits are coming from good MOR stations.

BOOK REVIEW

Examine Sons Of Pioneers

LOS ANGELES—You can certainly consider "Hear My Song—The Story Of The Celebrated Sons Of The Pioneers" not only a labor of love, but also one of the most accurate and factual source books on any group or artist.

Ken Griffis, secretary of the John Edwards Memorial Foundation at UCLA here (his hobby is music; he works as buyer for a major East Coast furniture store chain), has written a tribute to the Sons Of The Pioneers, members past and present.

It is published by the JEMF and while no price is listed, information about obtaining this book should be directed to the JEMF, UCLA, Los Angeles, Calif. 90024.

Griffis, whose fondness for the group and its music is virtually unsurpassed, traces its history and its multitude of members over a career of 40-plus years, going back to the days when the first trio was formed by Leonard Slye (better known today as Roy Rogers), Bob Nolan and Tim Spencer out of the remains of groups such as the Rocky Mountaineers and the O-Bar-O Cowboys.

Griffis follows the group through its various movies and the book features newspaper items about the Pioneers, pictures over the years, and a complete discography. You'll find bios on all of the 40-plus members and even a list of the songs written by Bob Nolan and Tim Spencer for the group. **CLAUDE HALL**



CONCERT APPROACH—Doug Oldham performs in concert with the Speers, in a new approach to gospel singing.

Examine Promo At Meet

MONTICELLO, N.Y.—Three of Nashville's outstanding promotion men will conduct a seminar dealing with the development of a country music artist at the Eastern States Country Music, Inc., convention here this week.

Larry Baunach, vice president of sales and promotion for ABC-Dot, will be joined by Dave Mack, director of country promotion for MGM/Polydor, and Chuck Chellman, a leading independent promoter for the seminar at Kutscher's Country Club.

According to an announcement made by Mickey Barnett, president of ESCMI, the seminar will include in detail the molding of new talent from discovery through recording, bookings, record promotion, publicity, public relations, airplay and distribution.

THE BILLBOARD BOOKSHELF

A Special Selection of Books for Billboard Readers

CLIVE: Inside the Record Business

By Clive Davis with James Willwerth. The most celebrated executive in the recording industry covers his years at Columbia Records. Davis discusses his relations with the various artists he signed and guided; and details: "the heaviest talent-raiding campaign ever conducted," the hotly contested negotiating battles with other companies, the bitter struggle to launch hit singles, the use of independent producers, the criteria for auditioning new artists, the precise structuring of advertisement and promotion campaigns, career planning and relations with Columbia's middle-of-the-road artists, and the "considerable grip of office politics." 300 pp. 6 1/4 x 9 3/8. 19 B&W photos. \$8.95

"CLIVE is the best book I ever read about the music business." —Paul Simon

"I'm certain that anyone who is at all interested in records, whether inside or outside the industry, will read this book avidly."

—Record World, Editor-in-Chief, Sid Parnes

THE ROCKIN' '50s

The Decade That Transformed the Pop Music Scene

By Arnold Shaw. One of America's foremost musicologists re-lives, through personal, social, and musical memories, the early years of rock. 296 pages. 6 x 9. 30 black and white illustrations. Discography. Index. Selected bibliography. \$8.95

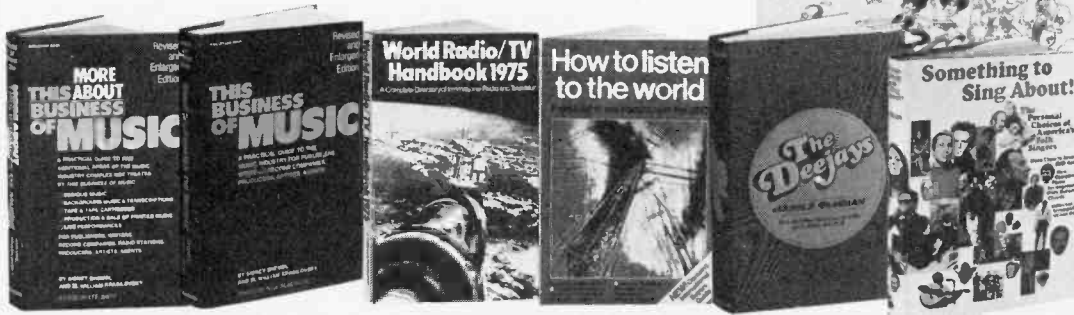
"Country music, the advent of the groups, the freak singers, Elvis Presley, payola, and the disc jockeys all get put in their time and place in Shaw's savvy book." —Variety

"A well-documented, thoroughly knowledgeable investigation of a crucial decade in American popular music... all that is necessary for an understanding of the period." —International Musician

"The definitive history of the 1950s Pop Music scene." —Library Journal

ON THE FLIP SIDE

By Lloyd Dunn. After 32 years in the music business with Capitol Records and after traveling well over a million miles to almost every part of the world, Lloyd Dunn recreates his colorful career. He reveals some of his most charming, kooky, exciting, and outrageous experiences, recounting tales involving Maria Callas, Frank Sinatra, and more. 192 pp. 6 x 9. \$8.95



MORE ABOUT THIS BUSINESS OF MUSIC, Revised and Enlarged Edition.

By Sidney Shemel and William Krasilovsky. For anyone involved in any phase of the music business, this book is an invaluable source of necessary information. A vital addition to a music library. 204 pp. 6 1/8 x 9 1/4. Approx. 10 line drawings. Appendices. Index. \$10.95

THIS BUSINESS OF MUSIC, Revised and Enlarged Edition.

By Sidney Shemel and William Krasilovsky. The most practical and comprehensive guide to the music industry for publishers, writers, producers, record companies, artists, and agents. 544 pp. 6 1/8 x 9 1/4. 180 pp. of appendices. \$15.00

WORLD RADIO AND TV HANDBOOK 1975, A complete Directory of International Radio and Television.

The authoritative source of complete and exact information about all broadcasting and television stations around the world. 408 pp. 6 x 9. \$8.95 (paper)

HOW TO LISTEN TO THE WORLD 1975.

A companion publication to World Radio and TV Handbook, this volume is the only international radio and television book with articles by the world's leading authorities in the field. 180 pp. 6 x 9. \$5.95 (paper)

DANCING ON THE SEATS

By Andrew H. Meyer. Today's most comprehensive guide to every aspect of producing rock concerts on the college campus. Hailed by major booking agencies and college buying services as the finest text on the college concert ever written. 96 pp. 5 1/2 x 8 1/2. \$6.95

THE DEEJAYS

By Arnold Passman. The first full story of the disc jockeys and how they influence popular taste, it also is a history of the national radio stations, and the recording companies. 320 pp. 5 1/2 x 8 1/2. Index. \$7.95

ROCK ENCYCLOPEDIA

By Lillian Roxon. Biographies, discographies, commentary, analysis, photographs, miscellany... the only reference work available on rock and its roots. "Worth its weight in gold to anyone concerned with the rock phenomenon... an invaluable aid to researchers in years to come." —Billboard

612 pp. 5 1/2 x 8. \$3.95 (paper)

THE MUSIC/RECORD CAREER HANDBOOK

By Joseph Csida. "Csida's credentials are impeccable and impressive—former music editor of Billboard... he covers virtually all aspects of song and music writing, royalties, publishing, etc." —Downbeat. An encyclopedic guide to beginning and developing more than 30 different careers in the creative, commentary, business, and educational areas of the music and record industry. 376 pp. 5 1/2 x 11. \$14.95

The New York Times GREAT SONGS... OF THE SIXTIES

Edited by Milton Okum, introduction by Tom Wicker. Eighty-two songs that ignited a generation arranged for voice, piano, and guitar. 328 pp. 9 3/4 x 12 1/2. B&W photos. \$17.50

SOMETHING TO SING ABOUT. The Personal Choices of America's Folk Singers.

Collected and arranged by Milton Okum. In this remarkable collection, America's most distinguished folk artists have contributed their own favorite ballads; mountain, gospel, political and protest songs; light and whimsical tunes. Includes a brief analysis and critique of each artist. 241 pp. 8 3/8 x 11 1/4. B&W photos. \$8.95

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LAUNCHED SCOTT JOPLIN REVIVAL

Rifkin Checks Out
As Ragtime Virtuoso

By DAVE DEXTER JR.

LOS ANGELES—The man who did more to exhume and then popularize the ragtime music of Scott Joplin says he is moving on to other accomplishments and will "never again" perform in concert as a Joplin specialist.

Joshua Rifkin is 30 years old. He intends to concentrate on teaching music at Brandeis, to do more conducting of Renaissance and modern music—including his own classical compositions—and to achieve his doctorate degree.

It was he who, in the fall of 1970, recorded the first LP of Joplin's piano music for the Nonesuch label. His third and "final" album of ragtime was released last December.

The first two packages sold more than 500,000. Rifkin played concerts throughout the nation and at London's Royal Festival Hall.

"Ragtime," says Rifkin, "is not

jazz. There is no improvisation; there's room for a little ornamentation by the performer but no more than with Mozart. To me Joplin is purely classical, but in the record stores I visit I invariably find my albums dumped in the jazz bins."

He writes his own annotation for his albums.

Rifkin was asked by Universal to arrange Joplin's music for "The Sting" a couple of years ago but he was too busy to accept the offer. Then, when he saw the movie later, he says he realized "I could have done the job in about three days."

Rifkin, born in New York, was playing ragtime when he was 10. He later attended Juilliard and Princeton. When the Beatles hit big in 1964 he took a dozen Lennon-McCartney songs and arranged them in oldtime Baroque style, an accomplishment which led to a contract with Elektra Records. He also is proud that he charted "two and a half" albums for Judy Collins.

Rifkin is a man of high ideals. He has served as musical director of Nonesuch for several years but has not recorded any of his numerous compositions.

"That," he says, "might be a conflict of interests."

He's proud of his own music, nonetheless, and describes it as "typical very modern nasty. All the notes are produced and intricately engineered—perhaps super-organized."

Rifkin would be delighted if some other label cut some of his things. Somewhere, perhaps, there's an adventurous young artist who could do for him what he did for Scott Joplin.

USC Analyzing
Repping Artists

LOS ANGELES—The Univ. of Southern California and the Beverly Hills Bar Assn. have firmed up their April 26 program built around the theme of "Representing Musical Artists: Legal, Business And Practical Aspects."

The site will be Hancock Auditorium on campus.

Addresses begin at 9 a.m. and will feature Jerold H. Rubinstein, Ken Fritz, David Braun, Stuart L. Kadison, Jay Cooper and Walter L. M. Lorimer. They will be followed by a panel discussion open to attendees.

The \$65 fee includes luncheon, parking and a copy of an informative, attractive syllabus. Directing the event are Bruce M. Ramer and Sol Rosenthal, Los Angeles attorneys, who report the all-day conclave is open to everyone interested in the music industry.

Chrysalis Conclave
In Italy April 16

LOS ANGELES—Chrysalis Records' convention will be held in Bordighera, Italy, April 16-18.

The convention will be held to formulate promotions and to improve relations between Chrysalis' London offices and its label licensees around the world.

New product will be introduced at that time including "The Best Of Jethro Tull"; a greatest hits album by Ten Years After; John Dawson Read, "A Friend Of Mind Is Going Blind" and Flash Fearless vs. The Zorg Women Parts 5 and 6."

Last Dec. 28: Historic Night

EDITOR'S NOTE: The playing of an obscure record called "Shaving Cream" by Paul Wynn on the syndicated "Dr. Demento Show" on Saturday night, Dec. 28, 1974, on WNBC in New York was the beginning of an exciting new career and rediscovery of Mr. Wynn. If you doubt the audience impact of a syndicated show, read this brief chronology of events as reported by WNBC program director John Lund.

December 27, Bruce Morrow plays Shaving Cream to promo Demento Show (1:15 p.m.).

December 28, record is played on Demento Program, 8-10 p.m., WNBC-AM.

December 29, record becomes "most requested song" during WNBC "Total Request Week" (Which began on the station on the 26th).

December 30, "Shaving Cream" is edited out of Dr. Demento Show tape, and carted for play during Cousin Bruce Morrow Show, 10 a.m.-2 p.m. Once played by Bruce, the record became tops again on the request phones.

December 31, "Total Request Week" ends at 5 p.m. Tally of tens of thousands of requests tabulated shows that "Shaving Cream" was most-requested song.

January 1st, the new format for WNBC goes on the air, a result of New York's most requested songs during Total Request Week. Shaving Cream is again played by Bruce Morrow.

January 2nd, Bruce again plays

Shaving Cream, then receives phone call from Paul Wynn who cannot believe WNBC is playing his song released in 1947.

January 3: Wynn calls again saying he wants to re-release the song; we put him in touch with Herb Rosen who handles many major labels in greater New York (considered the biggest independent record promotion man in the city).

January 6, Switchboard at N.B.C. is being flooded with calls from listeners asking where to buy the record. We understand only bootleg copies are available. New York's largest retail record chain, Sam Goody's, calls our Music Director asking where they could buy several thousand copies.

January 8, During regular first-of-the-week calls to 40 record stores in metropolitan New York (to ascertain their top selling singles), 75% store managers asked us where they could purchase Shaving Cream. If stocked, we determined, the song would be top 30 in sales city-wide.

January 9, the new WNBC Record Survey for the following week is

tabulated. Shaving Cream is in position #23 (with a bullet). Record is now being played on the station approximately once every five hours. Response is still overwhelming.

January 15, Paul Wynn visits the WNBC Studios in Rockefeller Center to thank Cousin Bruce Morrow and the WNBC Staff for his new success and present autographed copies of Shaving Cream. Paul is interviewed by Bruce Morrow in Studio 2-A on the air; a dub of the master is available. Wynn tells Bruce of his new record contract and re-releasing of his biggest all-time "hits" ... including of course, Shaving Cream. He thanks us for our helping him get several upcoming N.B.C. Television appearances, including a booking on the Johnny Carson Show.

Shaving Cream by Paul Wynn (Alias Benny Bell) was only played in New York by 66/WNBC. We sincerely thank the producers of the "Dr. Demento Show" for giving us the excitement and fun of this "World Premier!"

Federal Court Prohibits
Sale Of Vee Jay Records

CHICAGO—Modern Distributors of Los Angeles has been temporarily enjoined in federal district court here from selling or licensing product acquired from bankrupt Vee Jay Records without an accounting to the court, or without complying with a royalty agreement involving former Vee Jay artists Jerry Butler, Jimmie Reed, Dee Clark and James Hudson (known professionally as The Spaniels). The injunction also prevents Modern from destroying any records of pre-

vious or future transactions regarding the artists' product.

The plaintiffs claimed in a complaint filed here Dec. 12 that no royalties were paid over the eight years that Modern Distributors has held the assets of Vee Jay Records, and no accounting was made to the artists of licensing or sales of product.

The artists seek a revocation of any agreements between them and Vee Jay Records and the defendant, Modern Distributors, and an accounting of all earnings realized from the sale or licensing of the assets of Vee Jay Records. They also want all masters placed in a constructive trust, and a return of the assets to the artists upon the artists' return to the defendants of the consideration received for such assets.

Unification Of
UA Publishing
Brings Changes

NEW YORK—The United Artists Music Publishing Group, headed by Mike Stewart, has unified its operations in a series of moves designed to step up its publishing activities.

In the first of several moves, the New York staff of the Big 3 Music Print Division has been shifted to the UA building headquarters here. The division previously functioned from an independent location. The move now brings together Big 3 Music Print, the Robbins-Feist-Miller professional staff and UA music executives in one unified print exploitation and special projects complex.

On the West Coast similar moves have been made, and Wally Schuster, vice president and general professional manager of UA, has already launched several pop campaigns utilizing and unifying music material from the group's catalogs. The accounting department, under controller Mahandra Dave, and the copyright department, directed by Ed Slattery, have also been brought into the UA West Coast headquarters.

According to Herman Steiger, vice president and director of publications, the move opens a new flow of communications between creative personnel of all departments and "enables us to tap the resources of all our combined catalogs for immediate expansion in print, in professional and in virtually every music exploitation sphere."

Superscope Intros
2 Speaker Models

LOS ANGELES—Superscope has added two new speakers for what Fred Tushinsky, senior vice president, marketing and sales, calls "an increasingly budget conscious market."

Priced at suggested \$69.95 per pair, model S-16A is a bass reflex system utilizing a 6½-inch speaker with 15-watt power handling capacity, 8-ohm impedance and 80 Hz-17 kHz frequency response. Model S-26A at suggested \$79.95 maximum retail is a two-way bass reflex system with 6½-inch woofer, 3-inch tweeter, 20-watt power handling capacity, 8-ohm impedance and 60 Hz-20 kHz frequency response. Both models feature removable foam grills.

New ASCAP Board
Comprises 24 Men

NEW YORK—Results of the biennial election for the board of directors of ASCAP have been announced. Writer members in the popular-production field are Stanley Adams, Harold Arlen, Cy Coleman, Hal Davis, George Duning, Arthur Hamilton, Gerald Marks, Arthur Schwartz and Ned Washington. Writer members in the standard field are Aaron Copland, Morton Gould and Virgil Thomson.

Popular-production publisher members are Leon J. Brettier of Shapiro, Bernstein & Co.; Salvatore Chiantia of MCA Music; Irwin Z. Robinson of Colgems Music; Wesley H. Rose of Milene Music; Larry Shayne of Larry Shayne Music; Alan L. Shulman of Belwin-Mills Publishing; Ed Silvers of Warner Bros. Music; Michael Stewart of United Artists Music, and Norman Weiser of Chappell & Co.

Standard publisher directors are Arnold Broido of Theodore Presser Co., Ernest R. Farmer of Shawnee Press and W. Stuart Pope of Boosey and Hawkes.

300 Exhibits At
Musexpo In Vegas

NEW YORK—Stereo component and musical instrument manufacturers will be among the more than 300 exhibitors expected to show their wares at the upcoming Musexpo '75, scheduled for Las Vegas, Sept. 21-24.

According to Roddy Shashoua, president of the exposition, exploratory talks have already been held with officials of the Institute of High Fidelity (IHF), and individual stereo component manufacturers' in an effort to get their participation in the show.

Shashoua also claims that musical instrument companies will, for the first time, take part in an international music exposition.

According to Shashoua the exposition will be attended by delegates from Russia, the People's Republic of China, the European Communist bloc countries of Hungary, Rumania, Poland, Czechoslovakia and East Germany. Delegates are also expected from the Democratic Republic of the Sudan.

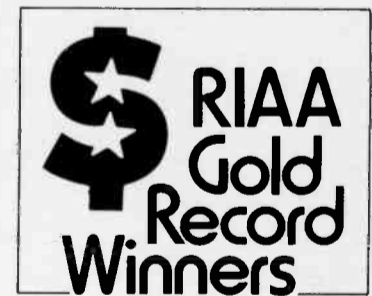
These will be joined by exhibitors and visitors from Japan, Peru, Colombia, Venezuela, Argentina, Brazil, England, France, Italy, Holland, and West Germany.

Allowances Set
For Uher Extras

LOS ANGELES—Instead of a cash rebate, Uher of America (UA1) is offering a special \$50 merchandise allowance on extras or accessories through participating dealers to buyers of its new CR134, claimed as the "world's smallest portable stereo cassette machine" at \$378 list.

Deal from the Inglewood-based firm is effective on purchases from March 15-May 31, according to UA1 president George Rose, who cites the unit's automatic tape reversal feature made possible by a newly developed head design with four track inline.

Approximately 7 x 2 x 7 inches and weighing 4.5 pounds, the new unit with built-in condenser mike is claimed as flexible enough to serve as a stereo tape deck in component systems, for film synchronization or "sound hunting," as a car stereo cassette deck or with batteries as a portable recorder/player.



Singles

Frankie Valli's "My Eyes Adored You" on Private Stock; disk is his second gold single.

LaBelle's "Lady Marmalade" on Epic; disk is the group's first gold single.

Albums

"Chicago VIII" on Columbia; disk is the group's eighth gold album.

Tony Orlando & Dawn's "Tunaway" on Bell; disk is their second gold album.

"Tommy/Original Soundtrack Recording" on Polydor.

Minnie Riperton's "Perfect Angel" on Epic; disk is her first gold album.

Johnny River's "Touch Of Gold" and "Johnny River's Golden Hits" on Imperial; disks are his second and third gold album.

Talent Puts Its Best Country Foot Forward At Wembley Event

LONDON—Once again the International Festival of Country Music, this year being the seventh such event, brought capacity houses to Wembley's Empire Pool. Over 25,000 enthusiasts attended the two-day festival and gate charges ranged from \$4.20 to \$12.00 per day, with special concession rates for those purchasing tickets for both days.

An international array of acts filled the two evenings' five-hour programs, and the only drawback was the artists' limited time on stage. This was certainly the case for both George Jones and Marty Robbins—two of the music legends who were making debut British appearances and held the audience in fever pitched anticipation before making their stage entrance and left them yelling for more after they had exited.

George Jones, with 20 years of recording and 100 albums to his credit, had a mass of material to draw from and played it safe by filling his 30-minute slot with just a slight selection of his most familiar titles. Backed by his newly assem-

bled Jones Boys, consisting of top musicians and sessionmen, the pace was break-neck-right from the start and solidly country, with the unique Jones styling prominently at the fore.

A highlight of the act, and warmly applauded, were two duets with his former recording partner Melba Montgomery—an equally fine stylist, who had made her own successful appearance earlier in the evening. This was a historic occasion as Jones and Miss Montgomery had not worked together for eight years but proved that they're still among the best in the business.

A little more relaxed, but equally successful, was the performance of Marty Robbins who superbly displayed the many musical areas in which he has ventured during the past two decades. Robbins, with longer time on stage, worked more as an entertainer and mingled his hit titles with ballads, Hawaiian numbers and his classic gunfighter songs. His rendition of John Denver's "Back Home Again," a song that he has not recorded, was one of the

whole weekend's finest moments, and he laced the whole act with almost camp humor.

Both Jones and Robbins certainly deserve to tour the British Isles as headlining acts, as does another of the music's current superstars Dolly Parton. Miss Parton closed the Saturday evening show and finely proved that glamour and talent are completely compatible. Rating as one of Nashville's top songwriters, she also showed herself a fine exponent of her own material. Once again the audience response was overwhelming.

An interesting aspect of the proceedings was the audience's reaction to the older forms of country music. Red Sovine, Vernon Oxford and Marvin Rainwater—all not fully representative of contemporary Nashville—had the crowds crying out for encores and Mao Wiseman, one of Britain's most popular and regular visitors, received that usual enthusiastic response in return for his fine renditions of the old-timey and bluegrass sounds.

On the other hand, the sophisticated, cabaret styled approach of Barbara Mandrell, and her outfit the Do Rights, received a far more mellow enthusiastic response. A great shame as Miss Mandrell, fighting a throat infection, showed herself to be a multitalented entertainer and worked hard to involve the audience in her act.

Among the other artists on the bill were Wanda Jackson and Jeanne Pruett, both making welcome return appearances; Jimmy Payne, building up a loyal following through regular appearances; and Johnny Carver and Molly Bee, both debuting here. The Irish artists maintained their regular high standards with the duet coupling of Ray Lynam and Philomena Begley well matching up to their Nashville counterparts, and Larry Cunningham won over with his attractive ballad work.

The Tumbleweeds came from Holland and, among the local acts, both Jon Derek & Country Fever and Kelvin Henderson's Country Band deserve special mention for their valuable backup work whilst duo Miki and Griff presented country in a mor setting.

The immensely popular George Hamilton IV was the comper throughout the two evenings and handled the task with his usual charm and efficiency.

TONY BYWORTH

Teldec's Richter: Turnover Expansion Possible in '75

HAMBURG—Despite the difficult economic situation a further expansion in the turnover of the West German record industry should be possible in 1975, according to Teldec director Kurt Richter.

Richter says that the German industry will have to come to terms with the problem of massive direct imports of finished product.

Other problems with which the German industry has had to cope have been the large increases in raw material costs and the reduction in LP prices necessary to compete with cheap imports. This has meant, says Richter, a constant revision of bonus and discount terms to retailers.

"The retailer, however," says Richter, "remains our No. 1 business partner and we will continue to give him full support through our effec-

tive production and distribution policies."

One notable development in the German market last year, Richter notes, was the new markets opened up by the television merchandisers such as K-Tel and Arcade. He sees this trend intensifying in 1975 but does not feel that sales of these albums will have an adverse effect on regular product.

Meanwhile, Richter says that Teldec's special goal for 1975 is the marketing of the TeD videodisk. "With this new medium we hope to open up possibilities for greatly increased turnover."

Teldec has released details of more than 120 videodisks which will form the initial software catalog. The repertoire includes items from the French cartoon series Asterix, World-Cup soccer matches, Laurel & Hardy films, instructional sport films and the full-length film feature, "Hiroshima Mon Amour" (produced in a media-pac of 10 disks).

Recording artists featured include Peter Alexander, Les Humphries, Juergen Marcus, Jean-Claude Pascal and Slavko Avsenik.

20th Century Will Open An Office in England

LONDON—Another American label, 20th Century, is to open an office here. It will be staffed initially by Dave McAleer, in charge of a&r, and Barry Manstoff, who will co-ordinate marketing and promotion.

McAleer was 20th Century label manager at Pye, while Manstoff handled Buddah, another of Pye's licensed labels. They were responsible for launching Pye's popular disco demand series.

Following a visit to 20th Century headquarters in Los Angeles, McAleer and Manstoff plan to start local operations at the end of April, by which time offices will have been secured.

Manstoff says: "We plan to concentrate on promoting lesser known artists on the label and to provide

back-up services to Pye. Additionally, we shall be looking for local acts to sign."

Joining Pye as a label manager is Don Dive, formerly with Chappell and most recently working as independent promotion, while Alan McLachlan, manager of the Vanguard and Playboy labels, will take on additional responsibilities in the a&r department, under the supervision of Peter Somerfield.

To maintain Pye's current expertise in the black-music area, creative director Peter Prince has appointed journalist Dave Godin in an advisory capacity to coordinate soul repertoire. Godin formerly worked on Motown product at EMI, and negotiations are in hand for the launch of his own soul label within Pye.



KRAFTWERK FETED—Vertigo recording artists Kraftwerk, currently on their first American tour, were feted by their music publishers, Famous Music, in New York to celebrate the success of "Autobahn" their first American LP and single. At the luncheon (l. to r.) Sid Herman, Famous; Billy Meskel, Famous; Ralf Hutter, Kraftwerk; Klau Roeder, Kraftwerk; Florian Schneider, Kraftwerk; Sheryl Feuerstein, East Coast dir. of publicity, Mercury Records (seated); Wolfgang Flur, Kraftwerk; Ann Gardner, Famous; Marvin Cane, chief operating officer, Famous; Mr. & Mrs. Ira Blacker, I. Mouse Ltd. (management).

From The Music Capitals Of The World

LONDON

Massive promotion campaign for Warner act Greenslade to tie in with their U.K. concert tour of a dozen major venues in May and with their new album "Time And Tide." Promoter Peter Bower arranged a similar gig-promotion series for Supertramp, now a chart band, and says: "I'm determined to see Greenslade break in a big way."

CBS Records now housed in 17-19 Soho Square along with April Music, the publishing arm. . . . Flamenco guitar star Manitas de Plata in throes of a concert tour and attracting big business. . . . New group Jet, CBS act, debut with a single "My River," and the line-up comprises Dave O'List (ex-Roxy Music and Nice), Andy Ellison and Chris Townson (ex-John's Children) and ex-Sparks men Sir Peter Oxendale and Martin Gordon.

Major British tour for Arthur Lee and Love opens May 2 in Birmingham and goes through to a Leicester University gig on May 17. . . . Frank Sinatra's full-scale European tour, to include two concerts at London's Royal Albert Hall, now set to take in France, Germany, Austria, Belgium, Switzerland and Holland.

Strong hints that the Osmonds will be returning to the U.K. within the next two or three months. . . . And a concert tour set for Alan Price, plus the release of his first single under his new recording deal with Polydor. . . . Eric Clapton and his band on tour in Australia, New Zealand and Hawaii, the guitarist working with a personnel comprising Carl Radle (bass), George Terry (guitar), Dick Sims (keyboards), Jamie Oldaker (drums), and supporting singers Yvonne Elliman and March Levy.

Stardom tipped for Sandra Dickinson, who debuts with an MGM single "A Big Star In Hollywood." The girl looks like Marilyn Monroe, sounds like Judy Holliday and gets regular television exposure here via the Des O'Connor comedy series. . . . Chelsea Records group New York City touring clubs here, ending with a Penthouse Club gig on May 7.

Country promoter Mervyn Conn planning to add "modern" bands of the caliber of the Nitty Gritty Dirt Band to his Wembley country music festival for Easter, 1976. . . . Status Quo to celebrate their tenth anniversary as a working band by a nation-

wide tour, their 13th. . . . Extra concert added for Denis Roussos at the Albert Hall because the first was sold out in very quick time.

Plenty album activity from Jethro Tull, with a compilation album called "MU," taking tracks from six earlier LP's out in May and a new studio production "Minstrel In A Gallery," planned for September-October. . . . John Dankworth and Cleo Laine to receive Open University degrees at a ceremony in Nottingham University's Sports Center. . . . Tour off: that of Blue Oyster Cult, planned for May, but now put back until October.

Grand Funk's Wembley Pool concert, April 17, will feature German trio Triumvirate in support, a group specializing in synthesizer music. . . . Total 23 dates for Rod McKuen on his first U.K. tour since 1972, with a May kick-off and a new album from EMI to tie in. . . . Julian Barry's bizarre comedy "Lenny," based on the life and work of Lenny Bruce opens here next week at the Criterion Theater.

Sparks' men Ron and Russell Mael spending most of the summer working on their roles in the new Jacques Tati movie "Confusion," following the current 30-date North American tour of the band. . . . Ronnie Lane and Slim Chance recorded a new version of the oldie "Brother" (Continued on page 70)

Songs Of Nature In Competition

PARIS—The Rose d'Or competition, to be held in Antibes during Rose Fair from July 3-10 this year, will include 10 French songs, all devoted to preservation of nature.

They will help the fight against the scourge of pollution. Elimination contest to find the 10 final songs will be held in Vichy on June 30, and the competition will be presided over by the French Minister of the Environment, Andre Jarret.

The organizers stress that the jury will judge the song rather than the singer, but among the singers will be Nicole Rieu, who represented France in the Eurovision Song Contest and came fourth. Others include Demis Roussos and Nicoletta.

Rowe Exits Decca Ltd.

LONDON—Dick Rowe, veteran of British Decca's a&r department, has left the company to become a director of Cantipreme, the independent company which handles U.K. production for BASF and also has an involvement in the forthcoming "Supersonic" pop music television series.

Rowe spent 25 years with Decca, but left the company for a while to run the top Rank label. At Cantipreme he will be responsible for the international a&r co-ordination of all associated companies with special emphasis on the development of a creative production division including music publishing.

During his time at Decca, Rowe was responsible for signing such artists as the Rolling Stones, Cat Stevens, Engelbert Humperdinck, Tom Jones, Moody Blues, Jonathan King and Marmalade. His vast experience of producing took in recordings by Billy Fury, Max Bygraves, Bing Crosby, Mantovani, Kathy Kirby, among others. He also provided initial training for a number of the U.K.'s most successful producers including Wayne Bickerton, Pete Shelley, Tony Hatch and Tony Clarke.

Davis, Disco Product Are Given Col Push In April

TORONTO—Mac Davis and discotheque product are the focal points for sales and merchandising programs by Columbia Records of Canada for April.

The first, entitled "Disco Scene," is geared to the increasing popularity of discotheques in Canada as a means of exposing new product. The company's aim is to offer a comprehensive selection of this type of product to their customers in as compact a package as possible and to this end, they devised a pre-pack containing releases by such artists as

A&M, Round In Distrib Deal

TORONTO—A&M Records of Canada Ltd. has signed an exclusive long-term agreement with Round Records in the U.S. for the distribution of their product in Canada. The label is distributed as Round Records in the U.S. but as the name is unavailable for use in Canada, the logo and label will be redesigned and appear as Square Records.

A Toronto record store under the name Round Records owns the name and had previously made arrangements to distribute Round Records product in Canada before this current record company deal has been made between Gerry Lacoursiere, the managing director of A&M in Canada and Ron Rakow of Round Records based in San Ra-
(Continued on page 76)

Earth, Wind and Fire, Labelle, Three Degrees, Harold Melvin, Herbie Hancock, The Intruders and others.

During April, Columbia will offer its customers the opportunity to purchase certain LP and tape selections of current disco product at a discount of 8 percent off regular album cost and 10 percent off regular tape cost. In addition, header cards and wall posters will be provided in order to establish a separate disco section in as many accounts as possible. The program, developed by Bert Dunseith, Columbia's national director of sales; Julian Rice, national director of merchandising; and Charlie Conilleri, national promotion manager, will kick off with the distribution of order forms through dealer mailings and, subsequently, will be supported by national print and radio advertising scheduled for late April and early May.

The second merchandising program in April will see the release of Mac Davis' current single "All The Love In The World" and the renewal of his weekly television show. The Davis catalog of six albums and tapes will be offered as a prepack with a special discount incentive. National time-buys have been purchased to tie in with a Davis giveaway contest at major radio stations across the country, with additional support being provided in the form of complete dealer mailings, wall poster, header cards and selected retail advertising.

Canada GRT Push On White

TORONTO—GRT of Canada, the company that distributes the 20th Century label in Canada, is gearing for a major push on the Barry White catalog in Canada as part of an international promotion coordinated by Peter Pasternak, head of 20th Century's international division.

Barry White albums will be showcased in the promotion, and retailers and rackjobbers across Canada have been offered an incentive program in the form of a 10 percent discount and volume rebates by Jim Corbett, GRT's national sales manager. Major displays will be arranged in many stores across Canada utilizing large gold posters as well as T-shirts and stickers, supplied by 20th Century, to bring attention to the product.

The extensive promotion will coincide with the release of White's latest album "Just Another Way To Say I Love You" and single "What Am I Going To Do With You" in the Canadian market.

Ross Reynolds, president of GRT of Canada, indicates that the new album will be shipped simultaneously in the U.S. and Canada. "Simultaneous release is very important to us," says Reynolds. "It is damaging and embarrassing to follow the U.S. release by three weeks. 20th Century has always been good in that regard and treats Canada as a different situation from other foreign countries.

Lighthouse Gig For Cuba

TORONTO—Lighthouse will perform at a free concert in the Havana University Square this summer. The Cuban government indicates that nearly 100,000 spectators will attend.

The concert will spawn a pilot film project conceived by the band, Bob Barclay and Dick Shonton, which will feature Lighthouse as the host band, showing the group performing and featuring guest artists from various countries around the world. Consent has already been received from the Soviet Union, France and Italy. They are now awaiting confirmation from Red China. Negotiations with the Soviet Union, Cuba and Red China were likely facilitated because of Canada's continued strong diplomatic relationship with these Communist countries.

The band has just completed its first TV special at Moses Znaimer's Toronto-based CITY-TV studios. The one-hour color show, which was filmed before a live audience and features interviews and a behind-the-scenes look at the band, is in the final cutting stages and is scheduled for airing sometime in March on CITY-TV in Toronto. The band is negotiating syndication rights for the program with a number of sponsors.

From June 22-July 2, the band will be artists-in-residence at the Blue Mountain School of Contemporary Music near Collingwood, Ont., which for the first time is offering a course in modern music dealing with all the technical aspects of the music business including equip-

ment and sound systems; road crews and tour logistics; promotion and marketing; composers rights; publishing and recording companies; agents and managers; as well as practical experience in the rock and pop music forms.

The band's record company, GRT of Canada, will run a national contest, with a winner from each Canadian province being offered a free scholarship to the school and free transportation and accommodation for the term.

At the end of the two-week course, Lighthouse and musicians who have attended the course will give free concerts in the Collingwood area.

20th Century Single Deal With Aquarius

MONTREAL—Aquarius Records made an agreement with 20th Century Records in the U.S. for the release of the current single by the Crescent Street Stompers entitled "Judy Played The Jukebox" in that country. It also encompasses all future releases by the band.

The deal was negotiated by Terry Flood and Daniel Lazare of Aquarius and Russ Regan of 20th Century. A number of European labels have indicated interest in the band but no decision has yet been reached on a deal for overseas distribution.

The Crescent Street Stompers have just completed the recording of a follow-up single to "Judy Played The Jukebox" at the Tempo Studio in Montreal.

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BEAU DOMMAGE THE GOLD RECORD IS ONLY THE BEGINNING

With their first single just heading down from the top of most major charts in Quebec, with their first album having set a new record in the 50,000 copy dash, with Quebec's English language press beginning to show an interest in their especially French phenomenon, Capitol's **Beau Dommage** are preparing to export their infectious harmonies to the rest of the French-speaking world.

The "Beau Dommage" LP deals almost exclusively with Montreal, its streets, its cafes, and its people; but, says Robert Leger (who plays flute, bass and piano for the group), "the business of naming a certain street or a particular snack-bar is not important. What we wanted to express was the overall impression of growing up in a city. The words and the music are inseparable, they are both a part of the same idea."

The group's brief but spectacular career hit a peak with two sold-out concerts at Montreal's Theatre du Nouveau Monde on March 17th,

where, after receiving standing ovations and encore calls from the fans, they were presented with their first Gold Record by Capitol's Eastern Region Manager, Bill Rotari. The occasion was widely reported in the Montreal press alongside glowing accounts of the concerts: "They gave us the most beautiful show possible by any Quebec group on stage today. **Beau Dommage** deserved the enormous applause, the standing ovation, the two encores and the thousands of bravos." That was La Presse critic Georges-Hebert Germain's printed opinion, and the English-language Montreal Gazette's David Magil was equally enthused: "They sing so delightfully, play their instruments so competently, and perform such enjoyable music that it's almost unbelievable. **Beau Dommage** is one of the nicest things to happen to Quebec music in a long time."

The group is firmly entrenched in the hearts of local fans, with their album cover on display in the windows of private houses and teenage choruses of LE PICBOIS—their hit

single—following them in the streets. They do not intend, however, to rest on their collective laurels. Pierre Bertrand, who wrote the music for their hit, says: "We could stop where we are, but we're not going to spend our lives giving guided tours. Our new songs will be dealing more with human relations and the problems of individuals. Perhaps we will lose some of our public who are waiting for us to mention the name of their street, but we must reach out for a wider audience."

Beau Dommage is now back in Montreal's Studio Tempo recording a second album to fulfill their plans for expansion. One side of the new opus will be devoted to the lengthy highlight from their stage show, "Incident At Bois-des-Filion," and four or five new songs will make up the LP. In the meantime, their golden debut is to be released in France in April and they hope to support that event with a promotional visit to their ancestral home; they have also been invited to represent Quebec at the Spa Festival in Belgium later this year.



The pride of Quebec, **Beau Dommage** displaying their Gold Leaf with their Capitol mentors. (Left to right) Francine Lafleur, Capitol's new French Press Officer; Bill Rotari, Region Manager; Michel Tremblay, French Promotion; Michel Rivard, Marie-Michèle Desrosiers and Real

Desrosiers of the group; Pierre Huet, lyricist; Michel Lachance, Producer; Pierre Bertrand and Robert Leger of **Beau Dommage**; and Pierre Dubord, Capitol's French A&R Manager.

TOURS GALORE: BABE RUTH, SUZI QUATRO, BLUE SWEDE . . .

In the coming few weeks Canada and Capitol play host to three major touring bills, with **Babe Ruth** returning to their home-from-home for seven dates including a Toronto debut at Massey Hall on April 7th, **Suzi Quatro** and her band making monthly excursions into Canada with the Alice Cooper touring nightmare, and a nineteen-city tour by **Blue Swede** with our own **Copperpenny** in May.

As we announced in our last issue, **Suzi Quatro** made one appearance each in Vancouver, Calgary and Edmonton before joining the Cooper tour, and those dates were the occasion for the most hectic rush release in recent memory. Advance bookings for Suzi's new LP "Your Mama Won't Like Me" had already outpaced the combined sales of her first two albums, and with in-store appearances lined up for her in the three cities it was necessary to launch a precisely-timed operation to get the product out in time for the Good Friday date in Vancouver.

Capitol's Arista Product Manager, Jim Macdonald, made a special trip to New York to fetch the album negatives while the pressing plant was running overtime to meet

the initial order. With only hours to spare, the shipment was rushed to Toronto Airport and air-freighted out West, where Region Manager Al Andrichow had arranged for personal delivery to the stores in the hands of Capitol's Vancouver man, Ken McKissock. We are now well prepared to receive the Queen of Rock 'N' Roll when she returns for the first two Cooper dates in Toronto and Ottawa. (May 2nd and 3rd).

Canadian fans from New Brunswick to Ontario will have the chance to greet Record World's #1 New Male Group, **Blue Swede**, in a string of concert dates throughout the month of May. Donald K. Donald and Concept 376 are sharing the booking responsibilities for bringing the sound of Oooga-Chooga to Canada for the first time, and they have arranged a tight schedule that begins in St. John on May 2nd and ends at Ontario Place in Toronto on May 25th.

A tough new album from the Swedish septet has been released ahead of the tour. It's called "Out Of The Blue" and contains their current single, HUSH/I'M ALIVE, some audacious reworkings such as Lou Reed's "Rock 'N' Roll" and the Four Tops' "Baby, I Need Your Lov-

ing" as well as four Blue Swede originals.

As if Blue Swede weren't enough, the inclusion of Capitol Canada's own **Copperpenny** on all but two of the dates gives the tour enough hit power to sink a battleship. The release of Copperpenny's latest single, DISCO QUEEN, will surely add a third smash to their already impressive record with YOU'RE STILL THE ONE and SITTING ON A POOR MAN'S THRONE, and the sounds coming off that stage are going to resemble an amplified Top Twenty.

At the beginning of April England's **Babe Ruth** return to Canada after a six-week U.S. tour with Roxy Music. Before heading South in February, the group stopped over in Montreal long enough to pick up their first Gold Record—a gift from their legion of Quebec supporters—and a Montreal press luncheon has been arranged for April 1st to welcome them back. Their April 7th date in Toronto will be that city's first opportunity to appreciate the riveting stage-appeal of Janita Haan and the lightning left-hand of guitarist, Alan Shacklock. However, CHUM FM has been preparing the way with sustained airplay from the new "Babe Ruth" LP.

(ADVERTISEMENT)

and the winner is . . . APRIL 12, 1975, BILLBOARD

SUZANNE STEVENS

The fairytale career of Canada's newest bright star took a dramatic upswing at the March 24th Juno Awards Show when **Suzanne Stevens** was named this year's Most Promising New Female Artist in front of a nationwide television audience.



Suzanne accepting the Juno Award for Most Promising Female Artist.

Two years ago last month Suzanne was a receptionist without any particular ambitions beyond entering the occasional talent-scouting show, and continuing to indulge her private passion for the arts. Her seven years of piano lessons did not seem to be dictating a musical career, and her amateur theatrical group was merely an enjoyable hobby. But just around the corner lay the beginnings of a new life; and on March 8th, 1973, success was thrust upon her when Quebec's giant Channel 10 named her their discovery of the year, with a 13-week prime-time summer TV series as her reward. Ten days later Radio Mutuel, Quebec's largest radio chain, picked Suzanne as their discovery for 1973, and as a result she found herself performing her first major concert date at Montreal's Salle Claude Champagne.

Capitol's Quebec A&R Manager, Pierre Dubord, had been helping with the auditions for Radio Mutuel, and he wasted no time in signing Suzanne to the label. Her first single, LE SOLEIL, was released within two months and by midsummer it had climbed to Number One on most of the Quebec charts. (If all this seems to be going too fast, imagine how it felt for Suzanne who

survived the onslaught of stardom with remarkable stability. She does not play the star. She doesn't keep score. She remains only mildly bemused by it all.)

By early 1974 Suzanne had been introduced to the rest of Canada on the nationally-televised Juliette Show; she now had three widely-charted singles to her credit in Quebec, and had made guest appearances on no less than six different television shows in January alone.

In her spare time the Cinderella of Song had been laying down tracks for a first album, and in March she undertook her first big commercial booking on the Tino Rossi show at the Theatre des Varietes in Montreal, where she so impressed the promoters that she was invited to stay on for a further three weeks.

Suzanne sings in English and French both; in fact, she was born of English parents (the youngest in a family of twelve), but was educated at a French school so that she should have the two languages. The release of an English-language single was therefore a logical next step, and her first effort in this direction—MOTHER OF US ALL backed with Neil Diamond's PLAY ME—soon became an easy-listening favourite in the rest of Canada, and was followed by HOUSE FULL OF WOMEN, a Gimbel/Fox tune originally recorded by Lori Lieberman.

In September, Suzanne's album "En Route" was finally released with a spectacular preview party on board a Quebecair jet flying over the Laurentians; and by the end of the following month the album had made the Top 10 on the all-important Radio Mutuel network.

In Quebec there is no question. **Suzanne Stevens** is "une grosse vedette"—a major star. On March 24th, 1975, the whole of Canada recognised that fact by voting her a Juno Award, and for the first time in her fairytale Suzanne appeared to be a little dazzled by the rapid turn of events.

DISCS & DATES

Capitol artists, **Edward Bear**, and **Bill King** will play in the start of the summer season at the first of this year's CHUM Radio free concerts outside Toronto's city Hall, May 18th. . . . **Suzanne Stevens'** new single, JE NE VIVAIS PAS AVANT TOI, was written for her by fellow Quebec star, Andre Gagnon. . . . Arista/Philly Groove artists, **First Choice**, are appearing at Toronto's Roehampton Place from April 21st to 26th. Their LOVE FREEZE single has just been released here. . . . **Christopher Kearney** plays for his Montreal fans April 7th to 12th at the Hotel Nelson. . . . Capitol has distributed 25,000 **Funny Lady** leaflets to advise theatre customers of the joys of the Arista soundtrack album. . . . **Leo Kottke** is set to appear at Toronto's Massey Hall on May 18th with Jesse Colin Young. . . . Winners of the first-ever Juno Award for Best Selling International Album in Canada were **Paul McCartney & Wings** for the "Band On The Run" LP. . . . Capitol recording artist, **Roger Moon**, is booked for a week at the good ole El

Mocambo in Toronto, April 28th to May 4th. The English singer/songwriter's debut album, "Nobody Knows My Name," was just released last month. . . . **Peter Donato**, whose first Capitol album was released in January, appeared on a press panel at the industry communications meeting prior to the Juno Awards. Peter, who has a regular music column in Canada's largest local newspaper, has not yet reviewed his own LP.



Anne Murray, voted Canada's Best Female Artist for the fifth year in succession, collects her Juno. Anne was also the winner in the Female Country category.

From The Music Capitals Of The World

• Continued from page 58

Can You Spare A Dime" for use on the soundtrack of the movie of the same name, now showing in London.

Peter Shelley and two members of chart group **Guys and Dolls** were among the guests at Precision Tapes' first sales conference held at the Mayfair Hotel. . . . Serious and powerful attempts to revise the needle-time agreement which controls the number of records played here on radio. . . . **Carpenters** on for a concert tour in the U.K. towards the end of the year. **PETER JONES**

TOKYO

Takami Shobochi, president of Nippon Columbia, now also heads the Japan Phonograph Record Assn., as of April 1, the beginning of the new Japanese fiscal year. He will serve for two years. . . . Nine concert dates have been fixed for **Glen Campbell** on his return performance tour of Japan, May 16-29, says **Toyo Yokoyama**, president of Universal Orient Promotions. . . . **Ringo Starr** has been invited to handle musical production chores at the World Popular Song Festival in Tokyo '75, says **Akio Iijima**, secretary of the organizing committee. The sixth annual WPSF is scheduled for Nov. 14-16 at the Nippon Budokan.

Maria Callas and **Giuseppe di Stefano** have been named to play the leading roles in a Japanese production of "Tosca" at the Kanagawa Kenmin Hall in Yokohama, Nov. 22, 26 & 29, according to the organizing committee of the annual Madam Butterfly World Concours. All seats are reserved and prices range from \$27 to \$100, the sponsor says. . . . Ten concert dates have been fixed for **Three Dog Night**, May 1-16, and five for **Grand Funk Railroad**, May 18-23, by **Udo Artists**. . . . Initial orders for "John Lennon Rock 'N' Roll" amount to 150 million yen or more than \$500,000, according to Toshiba-EMI, which released the album here April 5 on the Apple label at 2,500 yen retail. **HIDEO EGUCHI**

PARIS

Guitarist **Baden Powell** shared the bill at the Theatre de la Ville with **Chris Wood** who, it is understood, will return to Paris in April. Meanwhile, **Baden Powell** has announced that he intends staying in Paris for some time to work with **Claude Nougaro** who has just signed up with Barclay. . . . Pickwick has announced that over the four months operation in the Paris region, northern France and Normandy, it has sold 500,000 disks and 80,000 cassettes. Of this figure, 20 percent were budget line disks and 30 percent budget cassettes. From January, Pickwick France extended operations to take in the Loire district and Lyons. The whole of France will be covered by the end of this year.

Famed for her legs and can-can dancing, **Minka** has made her first disk, **Paris-Broadway** for Vogue. The title is the name of the show she is appearing in at the Alcazar. She admitted taking lessons with **Jacques Pottier**, formerly of the Paris Opera, who has opened a school to teach pop and variety. . . . The second Oscar awarded for the most popular song of the year will be selected by a grand jury including **Bruno Coquatrix** of Olympia, and the final will be decided by a special jury of French journalists. The award will be made at Olympia on Sunday (14). **Virginia Vee**, formerly of the Peter

Hamilton, Pruett, Lynam Take Top Country Prizes

LONDON—The winners of the 1975 Billboard (U.K. Country Music Awards) were announced during the course of the Saturday evening concert at Wembley's Seventh International Festival of Country Music. The announcements were made by radio broadcaster Wally Whyton, and the presentations were made by Lyn Paul, Hughie Green and Dorothy Ritter.

The list of the award winners are: Top U.S. Male Artist—George Hamilton IV; Top U.S. Female Artist—Jeanne Pruett; Top U.S. Group—The Oak Ridge Boys; Top Song—Happy Anniversary (writer—Gary Paxton; publisher—Francis Day & Hunter); Top U.K. Solo Performer—Ray Lynam; Top U.K. Group—Miki & Griff; Record Company—RCA; Most Promising Newcomer to

British Audiences—Jimmy Payne; Media Award—Country Music People (editor—Bob Powel; publisher—Country Music Press); Country Music Disk Jockey—Wally Whyton. A special Ambassador Award for outstanding contribution to Country Music was presented to George Hamilton IV.

On Sunday the winners of the British Country Music Festival, sponsored by Billboard Publications in conjunction with the British Country Music Assn., were announced by Billboard's European Publishing director Andre de Vekey and was presented by Wembley promoter Mervyn Conn. The winners were: Best Group—Haz Elliott with Feeling; Best Duo—Harmony And Slide; Best Solo Singer—Keith Manifold.

Barclay Blues Series For Month In Pink

PARIS—The Barclay Records international division reports the sale of 10,450 disks in the House of the Blues series—a series available for just one month.

This is regarded as a satisfactory result as the seven releases are intended primarily for collectors interested in Louisiana music and the names which are involved in that field of jazz and are symbolic of blues. They include Memphis Slim, Buddy Guy, Furry Lewis, Clarence "Gatemouth" Brown, Roosevelt Sykes, Mo Houston Baker and Professor Longhair.

Four of the seven releases are taken from catalogs and in the case of Gatemouth two new titles have been added. The other three are new recordings. House of the Blues is part of the new Blue Star logo, a label with a previous history which disappeared long ago.

The jazz disks, now in preparation for release in the near future, include Sidney Bechet and Dizzy Gillespie.

At present the disks are being exported to Scandinavia, Germany, the Benelux countries and Austria and are unlikely to be pressed in any of these countries for the time being, because Barclay wants the "business." Otherwise, countries in a hurry might well buy from each other instead of coming to France.

Released as collectors' pieces, the sleeves are attractive, specially designed and in full color. Biographical information is included.

Another Barclay plan is to re-issue Jacques Brel and Charles Aznavour records complete with lyrics printed on the sleeve. In effect the aim is to make this a general practice as Barclay has found there is a demand for words as well as music.

Strip Show Gets a 'Cover' Of Its Music By Carabine

PARIS—Carabine Music here has released a first record of the music of the Parisian Crazy Horse Saloon, known as the top striptease show in Europe.

The idea of recording the music from this form of entertainment came from Charles Ibgui of Carabine.

The Crazy Horse uses tape throughout, recorded in London by an orchestra directed by Herve Roy. According to Alain Berdin, who started the Crazy Horse in 1951, this process gives him just the results he needs.

Nevertheless, the first record is also vocal, and for the first time the striptease artists sing.

The album is sold for just under \$10 in a colorful sleeve showing the girls at their undressed best. It includes five numbers. One side is mostly orchestral but with one vocal number by Rosa Fumetto, and the other side has a Crazy Girls' chorus, with Lova More singing "Crazy Lady," Polly Underground singing "My Business Is Sex" and Bill Paramount singing a number called "Jail Bait."

The disk is on sale in shops here and also at the Crazy Horse and within two months has topped 20,000 sales. It is also being exposed to Belgium, Switzerland, and the U.S., Germany and the U.K. are to follow.

Berdin says that the success of the release has encouraged him to consider a series, within the next two years, which will be retrospective and include the music of previous shows. He hopes to release both disks and cassettes of his 1970 show.

Kraftwerk Famous Tie

NEW YORK—Famous Music Publishing Companies, publishers of the "Autobahn" LP and single, have acquired exclusive worldwide rights for Kraftwerk, the German rock group, through Kling Klang Musik Verlag, the West German music firm. Marvin Cane, chief operating officer, Famous Music, negotiated the pact with Ira Blacker of I. Mouse Ltd., who manages the group.

Kraftwerk records for the Vertigo label, a division of Phonogram, Inc. The group consists of Ralf Hutter, Florian Schneider, Klaus Roeder and Wolfgang Flur. Their album "Autobahn" is a hit on the U.S. charts, and Vertigo has released a single of "Autobahn" which is also a chart hit. Kraftwerk material is written by Hutter and Schneider.

Sisters will give a recital of sacred songs at the St. Germain des Pres church on Monday (15) and Tuesday (16). She has just released an LP for SM Records called "Jesus Liberation." She is to appear on French tv and will also sing at the Pop Club.

The Antibes Rose d'Or competition will be held during the Promo-Loisirs fair in Antibes from April 11-21. Out of the 120 songs submitted, 20 are being selected by the competition founder, **Claude Tabet**, along with **Max Theol** and **Francis Esposito**. There will be three prizes, the Rose d'Or itself worth \$400, a second prize worth \$300 and a third worth \$100. A further 10 songs will be selected for their contribution to the Quality of Life. The Canadian minister of culture is expected to attend Antibes as an observer because a Song Olympics will be held during the 1976 Olympic Games. **HENRY KAHN**

STOCKHOLM

Two more Gold Disk awards for **Deep Purple** on the U.K. group's recent visit here for the albums "Burn" and "Stormbringer" and their sixth and seventh awards from EMI in Sweden. . . . Chart-topper here is **Billy Swan** with the album "I Can Help," which qualifies for a gold award for selling over 25,000 copies. . . . Former RCA act the **Family Four Singers**, who represented Sweden in 1971 and 1972 in the Eurovision Song Contest, are now recording for Polydor.

Torbjorn Axelman has produced a TV show "There's A Lotta Lonely People Tonight," based on **Harry Chapin** music, and featuring **Lee Hazlewood** and **Blue Swede** lead singer **Bjorn Skifs**. . . . Swedish jazz magazine O-J has awarded its 20th Gold Disk to **Bernt Rosengren** for his Harvest album "Notes From The Underground."

International Turntable

Stevie Pritchett has joined Chrysalis U.K. as artist development coordinator. As well as artist liaison he is to co-ordinate the marketing and promotion areas of Chrysalis with artists' career development. Pritchett, previously with CBS, will also work with a&r co-ordinator **Roger Watson** on acquisition of new talent.

Anchor Records in London has announced a new set of staff responsibilities, headed by the appointment of **Allan James** as co-ordinator of publicity, promotion and artist liaison. Previously these three de-

partments reported separately to a&r director **Martin Wyatt**, but now James will co-ordinate and report to Wyatt.

The change will permit **Bill Harman**, assisted by **Jane Fairclough**, to concentrate on special projects and U.K. visits and tours by ABC and Anchor acts. The press office also falls under James' jurisdiction, with **Sandra Marriott** and **Hilary Wilson** handling press and publicity for both Anchor and ABC under the new set-up. Though Wyatt will continue to have an overall view of a&r, **Malcolm Eade**, a new Anchor recruit, will have general responsibility for Anchor and ABC repertoire issued in the U.K. Working with Eade will be **Alan Holsten**.

Anchor's promotion department expands with the forthcoming appointment of a new man to join **Dave Cave** in Manchester, covering local and commercial radio stations, while **Dave Hill** and **Tim Prior**, working out of Anchor's London offices, take on wider promotional duties.

Brian Bromwich has been appointed to the newly-created position of marketing and publicity manager of Rediffusion Reditune, the tape music company in the U.K. He was previously a director of Noble and Samson public relations consultants.

Ronald Cole, director and general manager of Intune, has been elected to the council of the Music Publishers Association. He replaces **Peter Callander**, also a director of Intune.

Sylvia Hit For Discos

LONDON—Follow-up to Swedish singer Sylvia's worldwide hit "Y Viva Espana" is to be given special promotion in discotheques here in a bid to break it into the chart.

Sonet released the record "Hasta La Vista" this week and lined up a competition with prizes of holidays in Spain for the winners.

Managing director **Rod Buckle** says: "We have sent out double-sided copies of the disk to discos through the country. The special recording will include questions about Sylvia and the songs, to be answered in the competition. First two prizes are holidays for two in Spain, and the deejays and clubs involved with winning entries will be given equipment." More than 1,300 discos are taking part.



Phonogram Inc. expresses gratitude to those associated with the Juno Awards and congratulations to our award-winning Mercury artists.

- Group of the Year—Bachman-Turner Overdrive
- Best Selling Album—“Not Fragile”, Bachman-Turner Overdrive
- Producer of the Year—Randy Bachman
- Best Selling International Single in Canada—“The Night Chicago Died”, Paper Lace
- Most Promising New Group—Rush

A special thanks to Polydor Records of Canada for their excellent representation of Phonogram, Inc. products.



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a polygram company

Juno Awards Marks Canadian Music Growth

By MARTIN MELHUISE

TORONTO—The presentation of the 1974 Juno Awards will no doubt go down in the annals of the yet unwritten history of the burgeoning Canadian music industry as a landmark, the significance of which will only be recognized in retrospect in years to come.

Its true importance at first glance is that the Canadian record industry managed for the first time to pay a long-delayed tribute to those artists from this country who have gone abroad to make a name for themselves and Canada in international music circles. Another first lies in the fact that this year the proceedings were carried by the CBS television network to their national viewing audience giving the Canadian public a rare behind-the-scenes look at the national record industry.

Paul Anka was flown in to host the show and the slick professionalism that pervaded the whole event can, for the most part, be attributed to his irrepressible personality and his command of the situation at hand. It was the foundation upon which the rest of the show was built and what could have been an endless and disjointed parade of "thank you" speeches and lip-synced performances turned into a cohesive and entertaining showcase of the Canadian music industry.

The Juno Awards have seen many changes since they had their beginnings in the mind of Walt Grealis, the publisher of the Canadian music trade weekly, RPM, in 1964. They were known as the RPM Gold Leaf Awards in those days and up until 1969, the categories for nominations changed constantly with the growth of the industry with many sections being deleted or added as Grealis saw fit.

In 1968 RPM formulated an idea which would help defray the rising costs of putting on the awards presentations. A system was set up by the magazine which would allow Canadian record manufacturers to certify their sales. When a company reached the required sales figures to qualify an album or a single as a "million seller" in Canada, they became eligible to buy a Gold Leaf Award plaque which thereby certified the sales achievement. The money was then put into a trust fund set up to finance the annual award's dinner and presentation.

In 1969 Grealis and Stan Klees, who was also instrumental in planning the award's presentations each year, decided that a name should be given to the wood-pyramid awards and, to that end, ran a contest in the magazine.

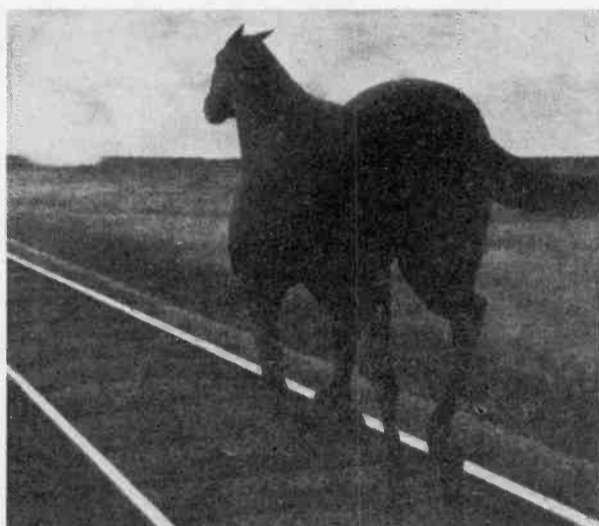
When all the entries had been sifted through, the name that

winners were present to accept personally including Gordon Lightfoot, Anne Murray, Edward Bear and special guest, David Clayton Thomas, who flew in from Los Angeles to receive a surprise Juno for his contributions to the growth of Canadian Music. Toronto Mayor David Crombie also attended.

Prior to 1973 the awards had come under fire from certain sectors of the industry because of the nature of some of the



Murray McLauchlan reads the nominations for the category of "Best Female Country Vocalist," an award that Anne Murray walked off with.



Winner of "Best Album Graphics," the cover of Bruce Cockburn's "Nightvisions," on True North Records (cover painting by Alex Colville, art direction and photography by Bart Schoales).

The discussion between the industry and RPM was stalemated and unexpectedly just before the 1974 Juno Awards, in February of that year, the CRIA, then headed up by President Arnold Gosewich who was also the president of Capitol Records—EMI of Canada Ltd., announced its intention to instigate a new awards program under the name "The First Annual Maple Music Awards" which would go out to the public by way of a major one-hour TV special.

The 14 categories of the proposed awards were to be completely based on sales achievement. Touche Ross and Co., an independent firm of chartered accountants, was retained to tabulate the results and carry out an audit.

There was an immediate backlash to the idea by many of the top artists and managers in Canada who indicated that they would boycott any attempt by the CRIA to set up an awards program in competition to the Junos.

It was not a turn of events that the CRIA had expected. Rather than create a major showdown, they decided to defer their plans in favor of working along with the Junos. As a compromise Grealis tentatively agreed to move the Junos into TV the following year.

The 1974 Junos went on as planned at the Inn On the Park in Toronto with 1,500 attending. As soon as everyone had got over that year's festivities members of the various industry associations including the CRIA, the newly-formed Canadian Personal Managers Association, the Canadian Agents Association and a number of other interested participants met to discuss the setup of the 1975 Juno Awards presentation with RPM.

The meetings dragged on through the year with very little effect. In order to facilitate negotiations, the Canadian Music Awards Association was formed which consisted of two managers, Martin Onrot and Leonard Rambeau; two members of the CRIA, George Struth of Quality Records Ltd. and Ross Reynolds, president of the CRIA and GRT of the Canadian Independent Record Producers Association, Mel Shaw, president of Music World Creations as well as president of the CMAA, and Greg Hambleton, president of Axe Records.

From that point on discussions took place between the CMAA and Juno Productions Ltd., a company incorporated by Grealis and Klees.

By this time it had been arranged that the CBC would carry the Juno Awards on a one-hour telecast in prime time the night of the awards.



Sam Sniderman, owner of Sam the Record Man chain, presents "Best Selling Intl. LP for "Band on the Run," Paul McCartney & Wings to Arnold Gosewich, president, Capitol Records of Canada.

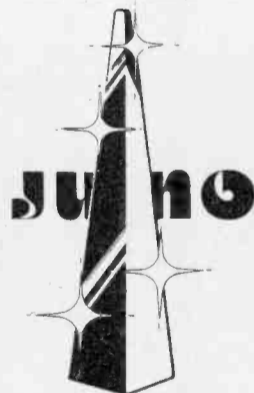
APRIL 12, 1975, BILLBOARD



Suzanne Stevens, "Most Promising New Female," a Capitol artist (second from left) with Capitol people.



Vic Wilson (left) and Ray Daniels, managers of Rush, accept the Juno for their band who won the award as "Most Promising New Group."



Anka and John Thompson, director of Juno show.

stuck with them was "Juno" which, besides alluding to the queen of the Greek gods, was also a homonym for the name of the new chairman of the Canadian Radio and Television Commission, Pierre Juneau.

The first presentation of the awards under its new name was held under less than auspicious circumstances. The surroundings was an old warehouse in the Throncliffe Park district of Toronto. Thirty people attended.

The following year the surroundings were somewhat improved. An awards presentation dinner was held at the St. Lawrence Centre, Toronto.

The following year the whole event was moved to the Inn On The Park, one of Toronto's finest hotels. More than 1,000 artists, industry personnel and broadcasters turned out. 1972 was a year of firsts for the awards with the presentation of three special Junos. George Hamilton IV became the first non-Canadian to receive a Juno for his efforts in promoting and utilizing Canadian music and Canadian recording studios. Toronto radio station CHUM was named "Broadcaster Of The Year" for its efforts in establishing a workable east-west dialogue between radio stations in Canada. Former Billboard Canadian editor Ritchie Yorke was named "Journalist Of The Year."

Also in 1972, several major U.S. executives including Kinney's Phil Rose and Columbia's Dick Asher flew in for the ceremonies as did CRTC Chairman Juneau and aides Germaine Cadieux and the late Douglas McGowan.

In 1973 over 1,500 industry members were at the Inn On The Park for the presentations. For the first time all award

categories which emphasized MOR and country music in a market in which pop music was the dominant factor.

At that time it was noted by Billboard Canadian editor Ritchie Yorke (Billboard, April 7, 1973):

"Clearly there is a definite need for some revision of categories. There is absolutely no award for rock albums and in an age when this particular format of music represents the majority of all records sold, it can no longer afford to be ignored."

The lack of awards geared to the growing number of Canadian independent labels was also cited as a major oversight in the Juno setup.

As more and more Canadian artists began to break internationally, many people in the music industry in this country decried the lack of a star system in this country outside of the French-speaking Quebec market. Many eyed Quebec's industry, which was very media-oriented and star-conscious, with envy. In that province a top artist had the potential of selling close to 200,000 copies of a big single whereas the average for a big selling single in the rest of the Dominion seldom topped 75,000.

The CRIA felt that a step in the right direction would be the televising of the Juno Awards, reasoning that a heightened consumer awareness of Canadian artists would lead to increased record sales.

Grealis was reticent to make the big move into television because he felt they needed time to mature and besides from that he maintained that the Junos should retain their status as industry awards. He felt they had very little place in a prime time slot for TV.

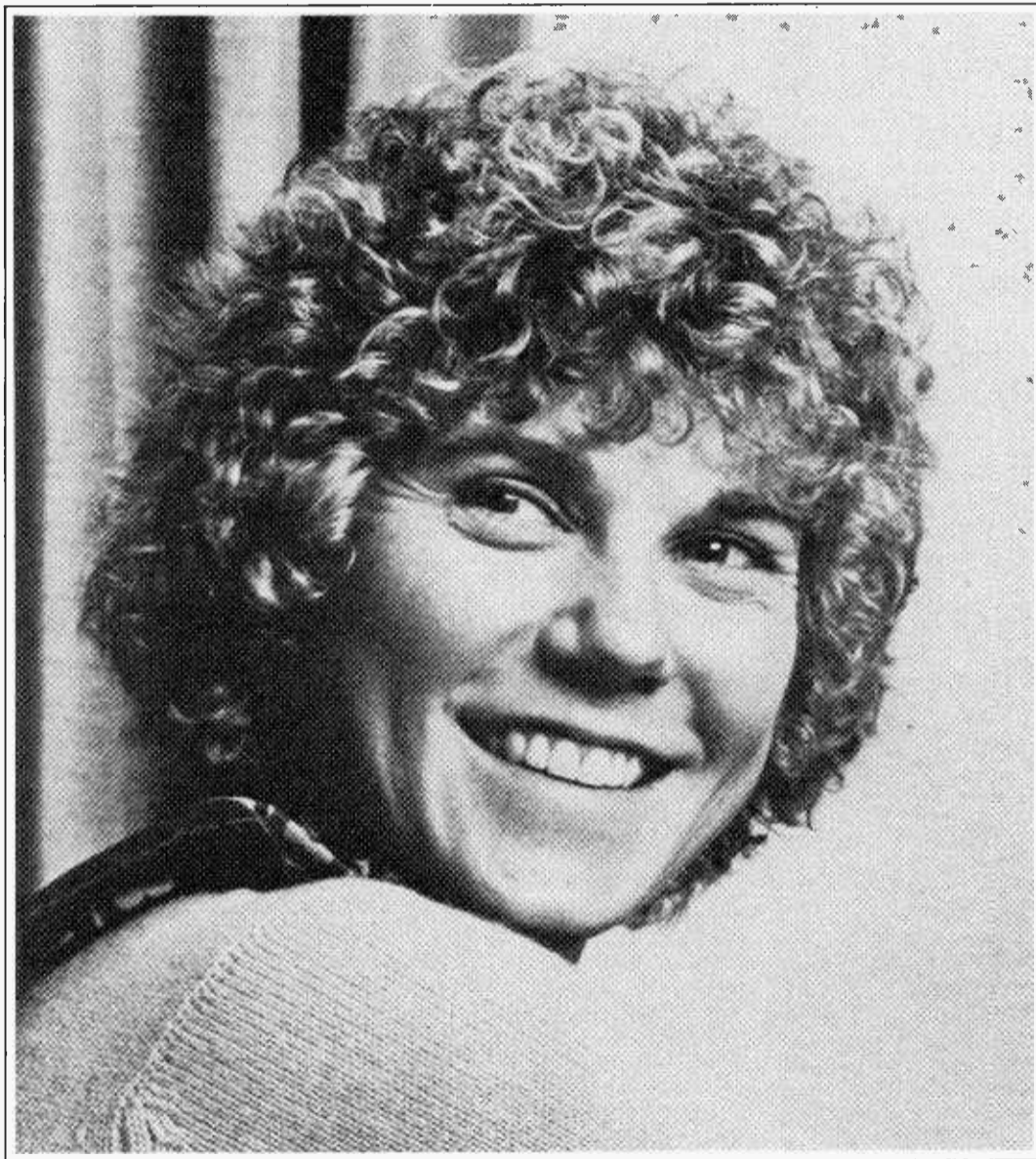
It was decided that Juno Productions Ltd. make a contract with the CMAA and that the CMAA would in turn enter into a contract with the CBC. The artists to appear on the show would be hired by the CMAA because, theoretically, most of them wouldn't agree to being hired by a profit-making company. For this reason the artists agreed to do the show for considerably less money than normal.

As the meetings continued, it was obvious that an impasse was being met in the area of control of the awards. The CMAA's stance was that for the award to be valid enough to take to the public, it had to be an industry award rather than an award presented by a trade magazine.

The Toronto daily press jumped into the fray in support of Grealis and ran lengthy stories about the way in which they felt he was being "elbowed out" of the Junos, a situation which Grealis intimated in print he was a little embarrassed about.

"Elbowing out" Grealis hardly seemed to be the motive behind the record industries plans for the awards. Many people felt that in the end it might have been easier to establish a new awards system that was consumer-oriented and agree to RPM holding full control of the Junos and having them presented strictly as that trade magazine's awards to the deserving members of the Canadian music industry as voted by the subscribers of the magazine. As many of the people who had been against the formation of the "Maple Music Awards" the previous year were on the board of the CMAA now, it was obvious that they would not put up such strong objections to a new award being set up this time around if an impasse was met in the negotiations with RPM.

TOP CANADIAN
FEMALE ARTIST OF THE
YEAR
(1970, 1971, 1972, 1973, 1974)



"ONE OF CANADA'S HIGHLY PRIZED POSSESSIONS"



74 **TORONTO—THE REVIEWS WERE MIXED** and many people were skeptical but the fact remains that the 1975 Juno Awards went onto national television this year without a hitch (visible anyway). It was a triumph for the Canadian Music Awards Assn., Juno Productions Ltd., the Canadian Broadcasting Corp., and the Canadian music industry as a whole; a fitting homecoming for Paul Anka who through his relaxed and thoroughly professional handling of the affair made the whole thing work to the point that he threatened to turn it into a Paul Anka special with the awards thrown in for good measure; and hopefully a proud moment for Walt Grealis, the man who conceived and guided the awards through their formative stages from 1964 on.

Bachman-Turner Overdrive certainly lived up to their billing of last year as "Most Promising Canadian Group" by walking off with three Juno Awards this year at the gala presentation ceremony held at the Queen Elizabeth Theatre in Toronto on March 24.

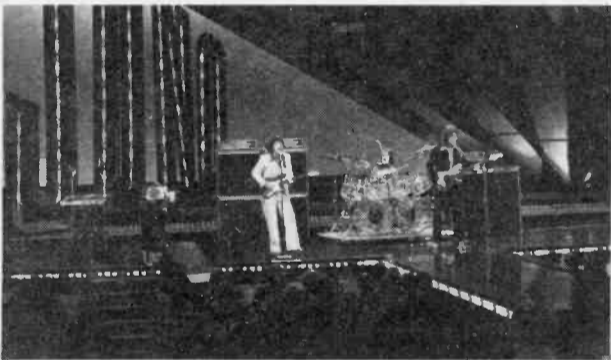
Anne Murray and Gordon Lightfoot, who have figured prominently as recipients of the award since its inception, each won two awards this time around.

The presentations for the first time by the CBC across Canada, was a deserved success for the network represented by producer-director John Thompson in this production as well as for that cool and assured performer from Ottawa, Paul Anka. Anka, fully aware of the tremendous impact that he has made on the international music scene, welcomed the chance to receive the plaudits from the country that he left in the late fifties when there really was no music business in Canada. His growth internationally has paralleled very closely that of Canada's emergence as a world force in the music industry.

The actual presentation was to last two hours but it was structured so that the last hour would be the televised portion. As a preliminary, George Wilson, the host of "Starlight Serenade" on Toronto radio station CFRB, opened the proceedings by explaining the basis on which the awards were set up and introduced a representative of Thorne, Ridell and Co., the accounting firm that was charged with tabulating the results of the voting.

It has been decided that a number of categories would not be presented on the television broadcast so the first hour was taken up by the presentation of these awards.

Keith James of the Moffat radio chain was introduced as presenter for the award of "Best Album Graphics" which was given to Bruce Cockburn's "Nightvision" LP on the True North label. Its front cover was an Alex Colville painting depicting a night scene in which a horse is running down a set of railroad tracks directly into the path of an oncoming train. Cockburn was not present to accept the award himself so graphic designer, Bart Schoales, who has done a number of album covers for the True North label and its distributor in



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Canada, Columbia Records, accepted for him.

The graphics award was voted on by a panel of judges that included record retailer Sam Sniderman; Alan Fleming, head of design for the University of Toronto, best known for his design of the CN and Air Canada logos; David Mirvish, owner of an art gallery; and Terry O'Malley, the vice president and creative director of the Vickers and Benson Advertising Agency.

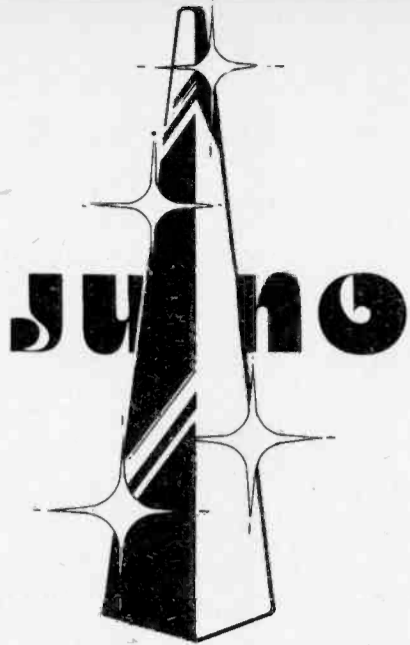
Rosalie Trombley, music director for CKLW-AM in Windsor, presented Randy Bachman of BTO with his award as "Top Producer Of The Year." In his acceptance speech Bachman noted the contribution that the band's engineer, Mark Smith, who was formerly with the RCA Studios, Toronto, and now living in Los Angeles, had made to the band's, as well as his own, success.

John Murphy of VOXM radion in Newfoundland announced that Paper Lace's "The Night Chicago Died" had won in the category of "Best Selling International Single Of The Year In Canada (Non-Canadian Artist)." Allan Katz, the national promotion director of Polydor Ltd., accepted.

Sniderman presented the Juno for "The Best Selling International Album Of The Year (Non-Canadian Artist)" to Arnold Gosewich, the president of Capitol Records-EMI of Canada Ltd., who accepted for the Paul McCartney and Wings album, "Band On The Run."

Sniderman had seemed a little perturbed about his role in the awards program and noted: "I'm one of the biggest promoters of Canadian talent and here I have been chosen to give out one of the minor awards to an international act."

Opening the televised portion was Paul Anka who received a tumultuous ovation. He quipped: "I'll get this one out of the



A National Event

By MARTIN MELHUISE



Paul Anka shown here performing at the 1975 Juno Awards presentations held this year at the Queen Elizabeth Theatre in Toronto and televised nationally by the CBC. Anka MC'd the whole affair and also picked up an award as "Top Canadian Composer Of The Year." Also pictured here in the audience are Anne Murray; Gordon Lightfoot; Andy Kim; Gino Vannelli; Robbie Bachman of Bachman-Turner Overdrive; Ronnie King and Kim Berly of the Stampeders; and Les Emmerson among others.

The Stampeders perform their single "Ramona" before CBS TV.

The members of Bachman-Turner Overdrive, with the exception of bass player Fred Turner, flew in from Vancouver to attend the Junos where they walked off with three awards. Following the awards' show Polydor Ltd. took the opportunity to present the band with their Gold Leaf Awards for three gold albums: "BTO II" and "Not Fragile"; two platinum: "BTO II" and "Not Fragile."

presented by the Mercey Brothers, a Canadian country group that has won a number of Juno awards themselves, to Suzanne Stevens, who's on Capitol Records-EMI of Canada's Quebec talent roster.

Anka congratulated Ms. Stevens who seemed to tower over him. He looked out at the audience who were by this time finding the obvious difference in height quite amusing and shrugged: "The fact that I'm not tall doesn't bother me," he said moving back to the podium. "With a couple of hit records you can get anyone these days."

Tommy Hunter, long-time host of his own weekly television show in Canada, presented the Carlton Showband with their Juno as "The Best Country Group." The large band paraded onto the stage obviously bubbling with excitement over the honor. "We've waited close to 15 years for this moment," said the band's spokesman.

Canadian country singer Diane Leigh performed one of her better known singles, "Make It Over The Hills," before Anka brought on Ralph Cole, guitarist and leader for Lightfoot. Cole announced that Lightfoot was the winner in the category of "Best Folksinger."

For six consecutive years, Lightfoot has picked up at least one Juno award. He seemed a bit tongue tied. "This is really difficult," he said with a grin. "I've been doing it for so long."

A voice from the audience broke the silence: "Yeah, but it looks good on you, Gord." The rest of the crowd applauded.

Susan Jacks followed Lightfoot onto the stage and performed her single, "I Thought Of You Again," and then made their way for Randy Bachman to come on and present Canadian rock trio, Rush, with the award for "The Most Promising New Group." Rush was not able to attend because of prior booking commitments in the U.S. The band's managers, Vic Wilson and Ray Danniels, accepted.

Myrna Lorrie, a regular performer on many of Canada's top television shows, presented Stompin' Tom Connors with his Juno as "Best Canadian Male Country Artist" before the Stampeders came in to perform their single, "Ramona." The monitor system in the theater was set at a very low volume and made it difficult for the rock trio to get the effect by lip-syncing with the record but the important thing was that it came across well on TV.

Valdy gave the show a bit of a turn when he walked on dressed as though he had just been on a long hike through the backwoods. The omnipresent Valdy country image! In all fairness though it did look like he had bought a pair of P.F. Flyer sneakers for the occasion.

Valdy presented the award to Terry Jacks, whose single "Seasons In The Sun" had been voted "The Best Selling Canadian Single Of The Year." It was the second year in a row that Jacks had been presented an award for the same single which sold close to 10 million copies worldwide.



Gordon Lightfoot won two Junos this year and is seen here accepting the award for "Best Male Vocalist Of The Year." In the background is presenter Shirley Eikhard.



Anne Murray, winner of two Juno awards this year, is seen here performing her single "You Won't See Me."

Presenters for the category of "Canadian Composer Of The Year" were Cathy Young and Larry Evoy of Edward Bear. Ms. Young was surprisingly bubbly and went into a long discourse about the history of the wrap that she was wearing. When Evoy abruptly moved into the reading of the nominations, the crowd laughed at the squelch he put on the air of levity that was building around Ms. Young's little story. When Evoy realized what everyone was laughing at, she said: "It's really hard to get into it up here."

Aptly the award for "Top Composer Of The Year" went to Anka who quipped good-naturedly: "This came early," referring obviously to the length of time it has taken the Canadian music industry to formally recognize him with an award.

Andy Kim followed with his performance of "Rock Me Gently," his hit single of last year. Dressed in a white suit, Kim, epitomized the cocky and self-assured demeanor of an entertainer who realizes that stage presence is more than frantic gyrations and strained vocal chords. His onstage charisma kept the audience transfixed.

Les Emmerson presented BTO, who were represented at the awards by Randy Bachman, Robbie Bachman, Blair Thornton and manager Bruce Allen (Fred Turner stayed in Vancouver), with the Juno group being voted "The Top Canadian Group Of The Year." Bachman, who accepted for the group, pointed out manager Allen's contribution to the success of the group in the last year.

Anne Murray came on and gave a typically professional performance of her single, "You Won't See Me," before Shirley Eikhard appeared to present Lightfoot with his second award of the evening, "Best Canadian Male Vocalist."

(Continued on page 78)

way." He went into the song "You're Having My Baby," with Odia Coates parts on tape.

Gordon Lightfoot presented the Juno for "Most Promising Male Vocalist" to Gino Vannelli, who thanks A&M Records of Canada for their part in breaking him internationally.

Lightfoot introduced Murray McLaughlan, who presented the "Best Female Country Vocalist" award to Anne Murray. She thanked Fred McKenna who had introduced her to country music.

Terry Jacks was introduced by Anka. He performed his multimillion seller single "Seasons In The Sun." "I missed writing that song by 10 minutes," joked Anka.

The Juno for "Most Promising Female Artist" was

We at Polydor Ltd. are very pleased to be associated with some of the world's greatest recording talent. And we are particularly elated with the recent winners of Juno Awards. To them and to all the people who participated in this success we say:

Congratulations

- **BEST GROUP**
Bachman-Turner Overdrive 
- **BEST SELLING ALBUM**
Not Fragile / Bachman-Turner Overdrive 
- **MOST PROMISING NEW GROUP**
Rush 
- **BEST PRODUCER**
Randy Bachman 
- **BEST SELLING INTERNATIONAL SINGLE**
The Night Chicago Died / Paper Lace 



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From The Music Capitals Of The World

TORONTO

Terry Jacks has had no talks with Mushroom Records regarding future release of his product, as previously reported (Billboard, March 29). . . . BMI Canada will hold annual Canadian Music Awards presentations April 30 at the Hyatt Regency Hotel in Toronto. . . . A panel discussion on the legal aspects of the recording industry was held March 20 at lawyers' convention in Toronto. Panelists included **John Mills**, general manager of CAPAC; **Herman Finklestein**, former general manager of ASCAP; **John McLeod**, legal counsel for Capitol Records-BMI of Canada Ltd.; and **Bernie Solomon** and **Peter Steinmets**, two prominent Canadian music industry lawyers.

Willi Morrison formerly with Canadian Music Sales, is heading the Toronto office for B.C. Management owned by **Brian Chater**. . . . **Limmie and Family Cookin'** have signed with Phonogram worldwide but their records will continue to be released by Avco Records in the U.S. and Canada. . . . **Peter Cook** and **Dudley Moore**, starring in their comedy review "Good Evening," sold out all their performances at the Royal Alexander Theatre in Toronto from March 25-April 12. . . . **Ronnie Mil-sap** appeared at the Hook and Ladder Club of the Beverly Hills Hotel in Toronto the week of March 31. RCA held a media reception on the opening night. . . . **John Donabie** formerly with CHUM-FM in Toronto has moved over to CJFM in Mon-

treil. **Chuck Azzarello** replaces him as CHUM-FM.

MONTREAL

London Records debuted **Jacques Blais'** first album at a media reception at the Hotel Nelson in Old Montreal on March 24. CKVL-FM later broadcast his show on their new feature Quebec Live. . . . The new album by **Francois Dompierre** on Barclay is a three-sided record. One side is left blank. . . . CKVL-FM, in a unique promotion to bring attention to their new program lineup, shipped a number of cassette recorders with AM-FM radios built-in to top media personnel in Canada. A recorded message was included.

Polydor Ltd. has resericed the **Gloria Gaynor** single "Reach Out" after it had been re-mixed and re-

edited. Some radio stations had complained that there was unsatisfactory broadcast quality on the previous recordings. . . . "Shame, Shame, Shame," by **Shirley and Co.** on the Vibration label distributed in Canada by Polydor Ltd. has been their biggest selling single for a number of weeks. . . . Previous to the Juno Awards, **Tony Benet-Raymond**, the national marketing manager for Polydor Ltd., made a fact-finding tour of Western Canada. . . . following Juno Awards **Allan Katz**, national promotion manager for Polydor Ltd., flew to Edmonton to join **Mireille Mathieu** for the rest of her concert dates in Edmonton, Vancouver and Winnipeg. From Winnipeg, Ms. Mathieu leaves for New York. On her current tour, she sold out all dates at Toronto's Massey Hall. **MARTIN MELHUIH**

Cornell Inks With WEA

TORONTO—Jack Cornell has been signed to WEA Music of Canada through an arrangement with the Toronto-based production house Thunderbold Productions. Gary Muth, the director of a&r for WEA (Canada), negotiated the deal with Thunderbolt.

Cornell, who was formerly with RCA in Canada, will have his product released on the Warner Bros. label. His first single for the label is "On My Way Out West"/"Free Me" and was recorded in recent session at Franz Peters Studio in Amsterdam, Holland; Sound City in Los An-

geles; Phase One Studios in Toronto; and RCA Studios in Toronto. Cornell produced the sessions himself.

A contest was held recently within the sales and promotion divisions of WEA Music of Canada for the best in-store and window display featuring Ray Materick's single "Linda Put the Coffee On" and his album "Neon Rain" on the Asylum label.

Marr Wilson, British Columbia promotion representative for WEA, came in first and Don Boas, WEA's Alberta branch manager, placed second.

April Is Island Month

By MARTIN MELHUIH

TORONTO—Love Productions, Canadian company headed by Frank Davies, which administrates Island Records as well as its Daffodil label in Canada, has proclaimed April as Island Month in Canada. Charlie Nuccio, president of Island Records in the U.S., flew to Toronto recently for meetings with Love personnel to kick off the month-long campaign.

Liam Mullan, national promotion manager for Island in Canada, has arranged a buy-one-get-one-free merchandising plan on all catalog and new releases with an emphasis on window and in-store displays. Promotion aids available include a 30 X 30 blow-up of the Sparks "Propaganda" album cover and inner sleeve; blow-ups on Jade Warrior and Eno product; large posters on Eno, Sparks, Bob Marley and the Wailers and Reggae Music; as well as easels on current and old releases.

In addition, 1,500 buttons on Sparks; 300 Island T-shirts; 50 T-shirts on Kevin Ayres and Eno; and 100 T-shirts on Swamp Dogg have been made available.

10,000 copies of a special eight-page tabloid newspaper on Island acts will be given away through stores and local rock concerts throughout the month.

Coinciding with Island month is the release of the "Free Story" album package, a limited edition of which appeared and sold out immediately in Britain. A limited Canadian edition of 75,000 has been prepared, with liner notes in English and French, and a special hour-long

documentary tracing the band's history is scheduled.

Aiding in the special Island Canadian promotion were the appearances of Sparks in this country on April 6 in Toronto; April 7 in Kitchener; April 9 in Montreal; and April 10 in Ottawa. A one-hour taped concert recorded live at KSAN in San Francisco was broadcast by CFCO in Ottawa prior to the concert and heavily promoted. An additional one-hour show recorded at the Olympia Theatre in Paris with French commentators was broadcast in Montreal.

Peter Cook and Dudley Moore appeared in their highly successful "Good Evening" stage show, which is available in record form on Island, at the Royal Alexandra Theatre in Toronto from March 24 to April 13. It was sold out, and Island took advantages of their appearance to run album spots on Toronto radio stations the second and third week of the show's run.

A&M, Round

• Continued from page 68

fael, California. A&M and Round Records (the record) store could not come to an agreement for the use of the name which led to A&M changing the name to Square Records for Canada.

Round Records was started in the U.S. in January 1974, by Grateful Dead member Jerry Garcia and Ron Rakow as "an artist-oriented company."



"THANK YOU"

Congratulations

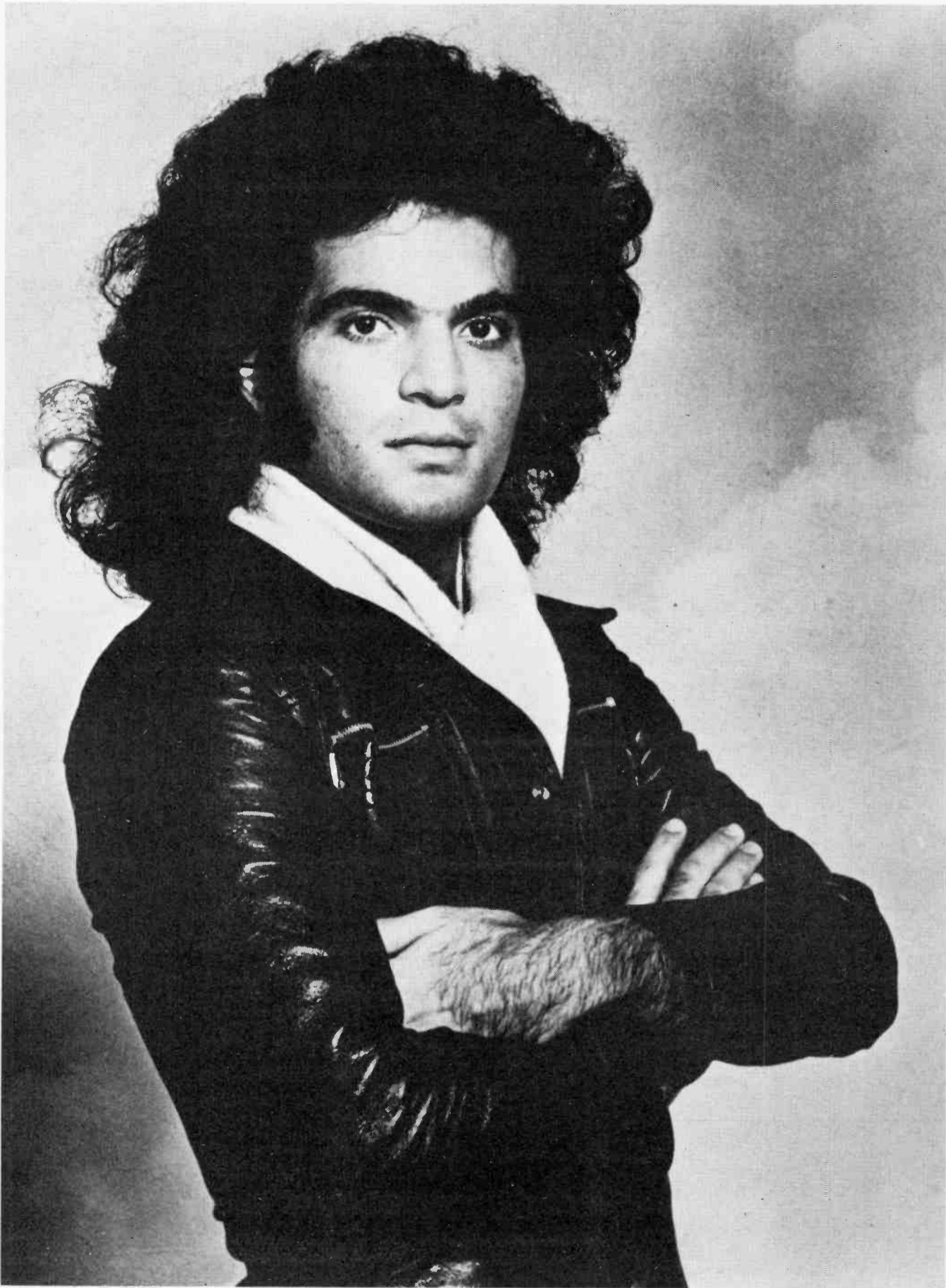
GORDON LIGHTFOOT

#1 MALE ARTIST #1 FOLK SINGER

. . . Still, Canada's #1
Juno Award Winner

12 JUNO'S

Congratulations
GINO VANNELLI
JUNO AWARD
Most Promising Male Vocalist 1974



Keeping the promise in 1975





Carlton Show Band on RCA, winner of "Best Country Group."



Susan Jacks performs her single, "I Thought Of You Again."



Lightfoot and Anne Murray.



Gino Vannelli accepts his Juno as "Most Promising Male Vocalist."

JUNO AWARD WINNERS

Best Selling Album Of the Year—"Not Fragile," Bachman-Turner Overdrive on Mercury Records distributed in Canada by Polydor Ltd.

Best Selling Single Of the Year—"Seasons In The Sun," Terry Jacks on Goldfish Records distributed in Canada by A&M Records of Canada Ltd.

Female Artist Of the Year—Anne Murray, Capitol Records—EMI of Canada Ltd.

Male Artist Of the Year—Gordon Lightfoot, WEA Music of Canada.

Group Of the Year—Bachman-Turner Overdrive, Mercury Records distributed in Canada by Polydor Ltd.

Country Female Artist—Anne Murray, Capitol Records-EMI of Canada Ltd.

Country Male Artist—Stompin' Tom Connors, Boot Records.

Country Group—The Carlton Showband, RCA Limited.

Folk Singer Of the Year—Gordon Lightfoot, WEA Music of Canada.

Most Promising New Female Artist—Suzanne Stevens, Capitol Records-EMI of Canada Ltd.

Most Promising New Male Artist—Gino Vannelli, A&M Records of Canada Ltd.

Most Promising New Group—Rush, Mercury Records distributed in Canada by Polydor Ltd.

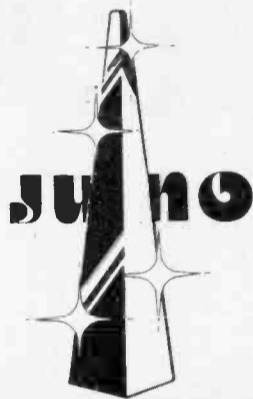
Top Composer Of the Year—Paul Anka, United Artists Records.

Top Producer Of the Year—Randy Bachman, Mercury Records distributed in Canada by Polydor Ltd.

Best Selling International Album Of the Year In Canada (Non-Canadian Artist)—"Band On the Run," Paul McCartney and Wings on Capitol Records-EMI of Canada Ltd.

Best Selling International Single Of the Year In Canada (Non-Canadian Artists)—"The Night Chicago Died," Paper Lace on Polydor Ltd.

Best Album Graphics—"Nightvisions," Bruce Cockburn on True North Records distributed in Canada by Columbia Records of Canada Ltd.



Walt Grealis, founder of the Juno Awards.

CREDITS

Special issues editor Earl Paige. Copy editor, John Sippel. Written by Marty Melhuish, Canadian correspondent. Art by Bernie Rollins. Photos by John Rowlands: Carlton Show Band, Andy Kim, Terry Jacks and Valdy, Gino Vannelli, Stampeders, Sam Sniderman, Suzanne Stevens, Paul Anka and John Thompson, Gordon Lightfoot and Anne Murray; all other photos by Bruce Cole. Sales coordinator, Steve Lappin. Production, John F. Halloran.

• Continued from page 74

Ian Thomas came on and, straight-faced, thanked Alcan for the set which had the audience in stitches. The set for the Junos appeared to be made of enormous sheets of tin foil stretched over the stage which had a long tier of steps built on it. Behind the podium, the name, Juno, constructed from wood and covered in the mirror-like material, was lit up with over a hundred light bulbs that formed the letters of the name.

Thomas announced that Anne Murray had won in the category of "Best Female Vocalist," her second award of this year's presentations, the sixth consecutive year in which she has won at least one Juno.

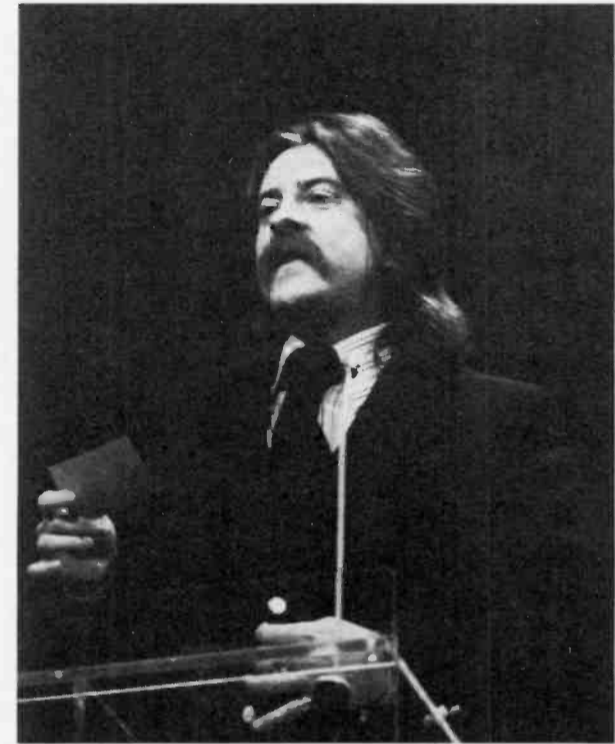
The final award of the night was presented by Clayton Thomas. He said it was good to be home and then announced that BTO's album, "Not Fragile," was "The Best Selling Album Of The Year."

Anka closed, thanking music director Lucio Agostini for his contributions to the show and sang "I Don't Like To Sleep Alone," which he declared would be his nomination for next year. He dedicated the song to those people who did not like "You're Having My Baby."

www.americanradiohistory.com



Terry Jacks accepts his Juno for his single "Seasons In The Sun" which won its second Juno this year in the category of "Best Selling Single Of the Year," as folksinger Valdy offers congratulations.



Les Emmerson of the Five Man Electrical Band flew in from Los Angeles to present the award in the category of "Top Canadian Group Of the Year." BTO eventually won the award.



Rosalie Trombley, music director, CKLW-AM, Windsor, with Randy Bachman of BTO.



Andy Kim was on hand at the awards to perform his hit single "Rock Me Gently."

CONGRATULATIONS



SUZANNE STEVENS
Winner of the Juno Award for Canada's
Most Promising New Female Artist.



ANNE MURRAY
For the fifth year in succession, Canadian
Female Artist of the Year.
And also the Juno Award winner for
Country Female Artist of 1974.

Band on the Run

Paul McCartney & Wings, winners of the first-ever Juno Award for Best Selling
International Album.



From The Music Capitals Of The World

• Continued from page 70

TEL AVIV

The two Israeli radio stations, Galei Zahal and Shidurei Israel announce their annual poll results, based on listeners' votes rather than sales. Galei Zahal has **Elton John** as top male singer of 1974; "Yellow Brick Road," song of the year; and **Wings** (group) and **Lynsey de Paul** (girl singer). Shidurei Israel choices were Elton John, "Seasons In The Sun," Wings and **Cher**, respectively.

The Philadelphia sound has become very popular here following a massive promotion campaign launched by CBS, Israel, with the **Three Degrees** and **Billy Paul** top artists. ... An excerpt from **Rick Wakeman's** "Journey To The Center Of The Earth" released as a deejay copy and gained immediate success on the local international chart. Israel is not a singles market, and the charts are based on listeners' postcards. ... Also building fast popularity here is **Barry White**, one of the top album sellers for Phonodor (Philips).

Price of records here generally increased following the devaluation of the Israel pound, with a full-price album now around \$5.80. ... CBS Israel to make 1975 the year of pop-country music. The company, which also represents EMI, Capitol, WEA, MCA, A&M and United Artists is planning a big promotion campaign including tv, radio, printed media and shop displays, with **Glen Camp-**

bell, Linda Ronstadt and Gordon Lightfoot among the first releases.

Annual Hebrew song contest, which normally takes place on Independence Day, has been cancelled this year following newspaper criticism about the low level of the songs, but three independent booking agents, acting together, plan to put on a contest, funded by themselves, as a protest against cancellation by the broadcasting authorities.

Sales of budget and mid-price product sold via supermarkets and chain stores fast becoming a big part of the Israeli market. ... Irish singer **Joe Dolan's** tour here drew poor audiences, because of poor timing of the tour through political and economic circumstances. ... but standing-room only houses for **Joan Baez** and **Memphis Slim**, while **Jimmy Smith's** tour disappointed. ... Current sales boom of cassette hardware brought a wave of pirated cassettes, but the Israel Record Federation took prompt court action against 10 dealers for alleged piracy.

Best-selling album artists in 1974 here: **Demis Roussos** (Phonodor); **Elton John** (Hataklit); **Paul Anka** and the **Temptations** (Eastronics); and **Wings, American Graffiti** and the **Three Degrees** (CBS).

URI ALONY

DUBLIN

Outlet Records of Belfast introduced a new racking service for domestic artists, Hometown. The rack

(Continued on page 81)

International

Country Fest in U.K.: A Display Of Sights & Sounds At Its Best

• Continued from page 3

sessions. In fact, a number of the current releases were sold out before the two-day event was over.

In addition Harlequin Records displayed both U.K. and imported album releases. Word Records, with a catalog that prominently features gospel and religious recordings, and the Mid Wales/Westwood and Sweet Folk All Recording Companies, whose catalog entirely feature local British artists, all reported successful Wembley debuts.

Other organizations displaying their wares included Phoebus Publishing, Twenty T-Shirts, Philips Electrical and Tundra/Brooks Western Boots and Supplies. Also present were a number of fan clubs. The Burlington Music Stand devoted a considerable part of its stand to Jim Reeves Enterprises whose president, Mary Reeves Davis, made regular appearances.

Outside the Empire Pool building, BBC Radio recorded special Wembley concerts for its "Country Club" program. At another marquee, the Mini Festival, sponsored by Billboard Publications in association with the BCNA and the CMA played host to a number of British artists.

Promoter Mervyn Conn announced that the International Festival had, yet again, broken Wembley boxoffice records with all tickets being sold out. At the dinner given for the visiting artists at the Cumberland Hotel on the Friday

preceding the festival, Conn announced that next year's festival would be a three-day event with a number of progressive country/rock acts being featured on the third day.

At the dinner a number of special presentations were made by the Country Music Assn. (Great Britain) to persons who have given "outstanding services to country music." They were journalists Jim Marshall, Bob Powel, Bryan Chalker and Tony Byworth; Dorothy Ritter,

widow of Tex Ritter; and Jo Walker, executive director of America's Country Music Assn.

A number of presentations were also made to Mervyn Conn by Mrs. Ritter, on behalf of the Tennessee state government. These included Freedom to the City of Nashville; the Flag and the Great Seal of Tennessee from the Governor of Tennessee; and the gold disk award from the Nashville Chamber of Commerce.

Rollers Promo Slated As Result Of Managers' Tie

LONDON—Top Bell act, Bay City Rollers, now have management representation in the U.S. and a major campaign to promote the Scottish group across the States is planned as the result of a new business partnership between New York impresario Sid Bernstein and John Stanley in London.

Stanley, manager of BBC DJs Alan Freeman, Johnnie Walker and David Hamilton, is to head a new European office for the Bernstein organization. Stanley will act as a counterpart to Bernstein in Europe.

Bernstein was responsible for the U.S. launches of the Kinks, Dave Clark Five, Herman, Rolling Stones and Beatles.

He has meetings with Barry Perkins, the Bay City Rollers' business

manager, and with Clive Davis, President of Bell-Arista. The campaign will include a record release in the next few weeks and a number of TV appearances are being scheduled.

Bernstein, who resigned as president of Management III last year, has also appointed Barbara Davies, head of a&r for Polydor U.S. as vice president of his organization with specific responsibility for co-ordination of operations. The organization manages Billy Cobham and Deedee.

The first artist from the stable likely to be launched into Europe by the Bernstein-Stanley tie-up is Monument's Larry Gatlin, whose songs have been recorded by Johnny Cash, Dottie West, Kris Kristofferson and Johnny Rodriguez.

The Paul Anka Show Continues with
"I Don't Like To Sleep Alone"
from the new album "FEELINGS" (UA-LA367-G)
on United Artists L / A Records and Tapes.

United Artists Records Limited, Canada.

From The Music Capitals Of The World

• Continued from page 80

is free to anyone who buys 300 albums. . . . Outlet has appointed a woman representative, **Mrs. May McKinney**, because, says sales manager **Jim Gough**, "we feel she will have a better idea of the needs of the

Blue And ATV Enter New Deal

LONDON—Barry Blue has signed a longterm extension to his writing deal with ATV Music, but the product will go through the newly-named Blueytunes in future.

First material is Blue's new single "You Make Me Happy (When I Am Blue)," on Bell, which was arranged and produced by Gene Page, previously associated with Elton John and Barry White, and Blue's first U.S. recording.

The song was written by Blue with Graham Prescott, and the arrangement features Barry White's rhythm section and the Motown percussion and horn section.

Blue's company has also obtained the U.K. rights for the Labelle catalog, which goes through Gospel Birds in the U.S. This gives it the B side of the current Labelle hit "Lady Marmalade," "Space Children," plus five tracks from the new album called "Night Birds."

The deal was set in the U.S. by ATV managing director Geoffrey Heath, Blue's manager Vic Billings and Labelle's manager, Vicki Wickham.

rural areas." Outlet distributes in the North such labels as Hawk, Release, Claddagh, Oats, Glenside, EMI Ireland, ARA, Top Spin, Dolphin, Denver, Polydor Ireland, Gael-Linn and Shamrock. Outlet issues Irish traditional, country and gospel records. . . . **Utan Macken** is presenting a 15-week series on playing the guitar in the RTE television programme, "Why Not Try?" The Mercier Press published a book, "How To Play The Guitar" to tie in with it, and issued a cassette, "Playing The Guitar With Utan Macken," which includes songs from the television series.

RTE television is screening "Roll Over Beethoven" which will trace the history of rock, folk and pop music. The first show included the **Rolling Stones**, **Van Morrison**, **Gordon Lightfoot** and the **Doobie Brothers**. The series was devised and edited by **Tony Boland** and is presented by **Tony Johnston** and produced by **Bill Keating**. . . . RTE is showing the new series of "From Glen To Glen," an Ulster Television production of traditional Scottish and Irish airs which presents established Irish musicians and the best of Scottish fiddling and ballad singing. It was filmed on location in Scotland. **The Chieftains**, **Hector MacAndrew** and **Flora McGuinness** were in the first program. **KEN STEWART**

HAMBURG

Hans Bertram produced new single "Suchet Du Die Liebe" for singer **Peter Orloff**. . . . **Michael**

Holm has signed a new five-year contract with Ariola-Eurodisc in Munich. . . . Duo **Cindy and Bert** are now producing other acts, and their first artist is **Rene Martin**.

Drupi enjoyed big success on his German tour, and his single "Serenio E" is in the charts. . . . Return here of **Dorthe** after concerts in Japan. . . . **Sylvia Vogthammar** from Sweden, with a single called "Come Sunday" here for her first big in-person show. . . . New album "Cross Collateral" from **Passport** on WEA.

EFA publishing group in Munich has the **Sterling-McQueen** catalog. . . . **Daliah Lavi** here this month for a tour supported by a new single "Nichts Haut Mich Um—Aber Du." . . . EMI Electrola presenting a debut album, "Wilde Rosen Und Andere Taume" for exclusively signed **Katja Ebstein**. . . . **Heino** celebrating his tenth anniversary in the Germany industry with a new album "Wenn Abends Die Reide Traumt." . . . The U.K. group **Rubettes** received a gold disc for two million sales of "Sugar Baby Love" in Germany. . . . BASF-Musikproduktion closed its offices in Hamburg and will now export from Mannheim.

The **Jochen Brauer Sextet** the official representative band of the German exhibition being held in Moscow. . . . Press officer from Metronome is journalist **Guenter Ehnert**, who wrote the book "Rock Bands In Germany." . . . **Peter Alexander** drew audiences totalling more than 250,000 on his 42-concert tour. . . . The German record industry re-

leased 247 singles and 245 albums in March, 1975. **WOLFGANG SPAHR**

VIENNA

During holidays in Austria, **Peter Gilmore**, star of the television "Ondin Line" series, recorded items for the Austrian tv show "Kabarett, Kabarett" for April 26 transmission, and this will help promote his Philips album "Songs Of The Sea." . . . CBS artist **Albert West** recently visited Austria for a six-concert tour.

Fenneberg-Moser, an Austrian comedy team, releasing a new Phil-

ips album "Waxln-Kraxln-Schnaxln." . . . Chrysalis artist **Jethro Tull** here for concerts in April in Graz and Vienna in the "Voices Of The World" series. . . . **Otto**, German pop singer with his own Russel label, toured here for eight concert itinerary.

Goldie Ens, young Austrian pop artist (CBS), taking part in the Golden Orpheus festival in Bulgaria in June, with a tour of Austria immediately before. . . . Polydor released, in the Austria Gold series, a comedy-folk album by its top-sellers **Klaus and Ferdl**.



STOCKHOLM SPECIAL—A&M recording artist Shawn Phillips visited Stockholm to record a television special for transmission on June 17, and featuring songs from his album "Furthermore," backed by five local musicians. Left to right: television producer Urban Lasson, Phillips and A&M label manager, Lars Helan.

APRIL 12, 1975, BILLBOARD



THE CARLTON SHOWBAND

Stars Of Canada's
"Take & Whistle Show"

#1 WITH A JUNO
COUNTRY GROUP OF THE YEAR

RCA Records and Tapes

Rock Singles Best Sellers

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As Of 3/31/75

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

- | | | | |
|----|--|----|---|
| 1 | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 40349 | 21 | ONCE YOU GET STARTED—Rufus—ABC 12066 |
| 2 | PHILADELPHIA FREEDOM—Elton John—MCA 40364 | 22 | IT'S A MIRACLE—Barry Manilow—Arista 0108 |
| 3 | NO NO SONG/SNOOKEROO—Ringo Starr—Apple 1880 | 23 | DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge 402 |
| 4 | LOVIN' YOU—Minnie Riperton—Epic 8-50057 | 24 | AUTOBAHN—Kraftwerk—Vertigo 203 |
| 5 | YOU ARE SO BEAUTIFUL—Joe Cocker—A&M 1641 | 25 | THE IMMIGRANT—Neil Sedaka—Rocket 40370 |
| 6 | CHEVY VAN—Sammy Johns—GRC 2046 | 26 | AMIE—Pure Prairie League—RCA 10184 |
| 7 | JACKIE BLUE—Ozark Mountain Daredevils—A&M 1654 | 27 | TANGLED UP IN BLUE—Bob Dylan—Columbia 10105 |
| 8 | BLACK WATER—Doobie Brothers—Warner Bros. 8062 | 28 | LADY—Styx—Wooden Nickel 10102 |
| 9 | (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC 12054 | 29 | LONG TALL GLASSES (I Can Dance)—Leo Sayer (Warner Bros. 8043) |
| 10 | MY EYES ADORED YOU—Frankie Valli—Private Stock 45003 | 30 | MANDY—Barry Manilow—Bell 45613 |
| 11 | LADY MARMALADE—LaBelle—Epic 8-50048 | 31 | POETRY MAN—Phoebe Snow—Shelter 40353 |
| 12 | HARRY TRUMAN—Chicago—Columbia 3-10092 | 32 | PLEASE MR. POSTMAN—Carpenters—A&M 1646 |
| 13 | WHAT AM I GONNA DO WITH YOU—Barry White—20th Century 2177 | 33 | HE DON'T LOVE YOU (Like I Love You)—Tony Orlando & Dawn—Elektra 45240 |
| 14 | BUTTER BOY—Fanny—Casablanca 814 | 34 | THANK GOD I'M A COUNTRY BOY—John Denver—RCA 10239 |
| 15 | ONLY YESTERDAY—Carpenters—A&M 1677 | 35 | LUCY IN THE SKY WITH DIAMONDS—Elton John—MCA 40344 |
| 16 | HOW LONG—Ace—Anchor 21000 | 36 | CAT'S IN THE CRADLE—Harry Chapin—Elektra 45203 |
| 17 | SNEAKY SNAKES—Tom T. Hall—Mercury 73641 | 37 | YOUNG AMERICANS—David Bowie—RCA 10152 |
| 18 | EMMA—Hot Chocolate—Big Tree 16031 | 38 | KILLER QUEEN—Queen—Elektra 45226 |
| 19 | WOLF CREEK PASS—C.W. McCall—MGM 14764 | 39 | SHAVING CREAM—Benny Bell—Vanguard 35183 |
| 20 | I DON'T LIKE TO SLEEP ALONE—Paul Anka—United Artists 615 | 40 | ONLY WOMAN—Alice Cooper—Atlantic 3254 |

Rock LP Best Sellers

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As Of 3/31/75

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

- | | | | |
|----|--|----|--|
| 1 | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 20 | HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358 |
| 2 | PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200 | 21 | ROCK 'N' ROLL—John Lennon—Apple SK 3419 |
| 3 | AN EVENING WITH JOHN DENVER—RCA CPL2-0764 | 22 | II—Bachman-Turner Overdrive—Mercury SRM 1-696 |
| 4 | WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Bros. BS 2750 | 23 | THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280 |
| 5 | GREATEST HITS—Elton John—MCA 2128 | 24 | IV—Led Zeppelin—Atlantic SD 7208 |
| 6 | IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411 | 25 | DARK SIDE OF THE MOON—Pink Floyd—Harvest SMAS-11163 |
| 7 | GREATEST HITS—John Denver—RCA CPL1-0374 | 26 | BAD COMPANY—Bad Company—Swan Song SS 8410 |
| 8 | AVERAGE WHITE BAND—Atlantic SD 7308 | 27 | BLUE JAYS—Justin Haywood & John Lodge—Threshold THS 14 |
| 9 | BLOOD ON THE TRACKS—Bob Dylan—Columbia PC 33235 | 28 | WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130 |
| 10 | BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 29 | GREATEST HITS—AI Green—Hi HSL 32089 |
| 11 | PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835 | 30 | ALL THE LOVE IN THE WORLD—Mac Davis—Columbia PC 32927 |
| 12 | NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004 | 31 | BEST OF—Stylists—Avco AV 69005-698 |
| 13 | LET ME BE THERE—Olivia Newton-John—MCA 389 | 32 | PHOEBE SNOW—Shelter SR 2109 |
| 14 | FIRE—Ohio Players—Mercury SRM-1-1013 | 33 | FOR EARTH BELOW—Robin Trower—Chrysalis CH 1073 |
| 15 | COLD ON THE SHOULDER—Gordor Lightfoot—Reprise MS 2206 | 34 | ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 16 | BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247 | 35 | DO IT ('Til You're Satisfied)—B.T. Express—Scepter SPS 5117 |
| 17 | AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001 | 36 | PERFECT ANGEL—Minnie Riperton—Epic KE 32561 |
| 18 | GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178 | 37 | I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond—Kolob M3G 4968 |
| 19 | FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING—Arista AL 9004 | 38 | AUTOBAHN—Kraftwerk—Vertigo VEL 2003 |
| | | 39 | STING (Soundtrack)—MCA 390 |
| | | 40 | POEMS, PRAYERS & PROMISES—John Denver—RCA LSP 4499 |

Savalas' 'If' To Hit Chart

LONDON—A send-up version of Telly Savalas' chart-topping "If" looks like the first comedy single to make the British charts in 18 months.

EMI's comedy record by Yin and Yan was released only two weeks ago, and was immediately picked up by all the radio stations. Total sales in the first weeks of release reached five figures, and the disk is now selling several thousand copies a day.

Yin and Yan hide the identity of two personalities well known in the advertising world. They recorded the song at their home in Wales. EMI is refusing to reveal their identity, although plans are on for a Yin and Yan album.

This version of "If" is also the first hit single for EMI's middle-of-the-road department since "Eye Level," a television series theme, nearly two years ago.

General News

Stax & CBS Settle Suit Out Of Court

• Continued from page 3

gained its ability to determine its own destiny and can now go about the business of selling records and making money for all of us in the Southern tradition of independence."

Duplicators' Propaganda

• Continued from page 3

copies, it should then be subject to compulsory licensing to other label entrepreneurs.

In another, it argues for retention of the 28-year copyright in musical works with one extension for a similar term, but asks that the renewal be restricted solely to the author or composer, with no royalties during the renewal going to a publisher.

In a strange alliance of sorts with the publishing fraternity, it asks for abolition of a statutory compulsory rate for mechanical licenses in favor of a percentage of the disk's selling price. This would help the small label, the lobbyists argue, since their low selling price would lead to equally small mechanical royalties.

A third proposal is described as

Later, a Stax spokesman described the company's situation as: "We're getting into picking up the same type of tempo we had before things went downhill."

The CBS agreement had covered only the Stax, Volt and Enterprise

labels, and Stax's other labels went through indie distribution. Several projects on those other labels had to be pushed back because of the financial squeeze brought on by the CBS dispute.

The CBS disagreement came to light on Oct. 9, 1974, when CBS filed suit against Stax, claiming that the Memphis based company refused to honor its distribution contract by withholding records from CBS.

Stax countered suit on Oct. 28, saying that CBS had defaulted on its obligation by stockpiling Stax records in warehouses. Stax also claimed that CBS withheld more than \$2 million in sales proceeds that were due Stax, which could not meet its payroll as a result.

Shortly before the dispute with CBS became public, Stax lost one of its biggest artists, Isaac Hayes, who claimed the company had failed to make a payment to him as specified in his contract. Hayes sued Stax, but later settled out of court, gaining his release and subsequently signing with ABC.

In the past few months, Stax has also drawn several smaller suits for nonpayment of debts and a company spokesman says, "we'll have to take care of those things that have priority. But all of these will have to be settled because we have to rebuild our creditability. We're very concerned about that."

A Union Planters Bank suit against CBS is not affected by discontinuance of the other suit.

Stax has new product that will be released in the next few weeks as soon as distribution is arranged. The label also has product out now that it is treating as new because it hasn't been worked during the CBS situation.

These records include singles by Albert King, Eddie Floyd, the Soul Children, the Emotions, the Bar-Kays and Rufus Thomas, all of which have been released in the last two months by CBS.

Atlantic Jumps

• Continued from page 3

class and sophisticated discos like The Hippopotamus in New York hear this product and then may decide to buy it, Allen feels.

Kline says that many songs will be picked for test-marketing in the discos and based on the success or failure, be released commercially.

"Our first package serviced to discotheques will include three songs, including 'Ease On Down The Road' from 'The Wiz.'"

Other artists slated for exposure under this new label include Hot Chocolate, Herbie Mann, Barrabas, Sister Sledge, Jimmy Castor, Ben E. King, Manu Dibango and others.

Allen says "Ease On Down The Road," by the Consumer Rappart on the Wing and a Prayer Record Company, (distributed by Atlantic), is an extended-play stereo version and will be serviced to all discotheques, as well as radio stations programming disco music. A shorter commercial version of this song is also available.

Appeals Order

• Continued from page 3

contention that "there is sufficient likelihood of consumer deception and confusion by reason of defendant's packaging of the album..."

Its importance as a precedential action is underscored by the fact that the practice is far from uncommon in the industry, particularly with the mobility of major recording stars from one label to another over a period of years.

New Companies

Ron Terry has formed New Hope Music productions and publishing in Los Angeles. Frank Day, formerly of Family Productions, is head of business affairs. First two albums by the firm are by Bo Diddley and Randy Beatty.

Ralph Newman, president of Bim Bam Boom Records and Magazine, has formed Classic Harmony Productions in partnership with New Jersey record retail chain owner Stan R. Krause. The Pelham N.Y. company will concentrate exclusively on producing oldies stage shows. Their first package was at the New York Academy of Music this month. Gus Gossert, veteran radio personality, is also with the company.

P.A.L. Productions Inc. formed in New York by George Pincus, Bill Arnell and Steve Leob. The initial

projects are with composer/performers Frank Morgan and Jonathan Katz.

The Producers, Inc., formed in Wallingford, Conn., as an arm of Perception, Inc. with Geoffrey S. Ross as president, will provide theatrical programs, technical production, sound, lighting, concert promotion and travel services for tours.

Adventure Artists Ltd. formed in Winter Haven, Fla., by D. Rick Mitchell and Tom Barfield to provide management and booking services.

Jimmy Velvet has formed Music City Records, a Nashville-based label. First artists signed are Joey Welz & Link Wray plus Time Machine.

Bill Rauck has kicked off Stable Attractions booking-management-production at the Corner Stables niter in Cockeysville, Maryland. Charter clients are Bette Beaumont and Joey Welz.

World Wide Sound Distribution has been formed in Memphis to distribute records nationally. The company will handle pop, gospel, r&b and country product, according to president Bill Harper.

Rawa Music has been formed in Brooklyn, N.Y. and company will specialize in recording new artists. The first act on the label is Prophecy, who have just returned to the U.S. after touring and living abroad for seven years. Rawa stands for the renaissance artists and writers association and principal partners in this venture are Ward Ashman and Joseph Munoz.

Christopher Devan, composer and singer who triples as a poet, is teaming with D. Bimsey Murdock (who founded Pie Face International, the firm that will throw a pie at whomever you single out) in Cosmic Celebrations. It's a new production company devoted to the artistic and creative interpretation of reality with emphasis on the music/recording industry.

RCA To Blast New Tomita LP

NEW YORK—RCA hopes to repeat the crossover success of Tomita's "Snowflakes Are Dancing" with a heavy ad/promotion campaign in both classical and pop areas for his soon-to-be-released electronically created version of Moussorgsky's "Pictures At An Exhibition." hibition."

It is understood that RCA has an unusually hefty initial budget commitment for the new stereo and quad Tomita LP/tape release—expandable upward depending on initial reception.

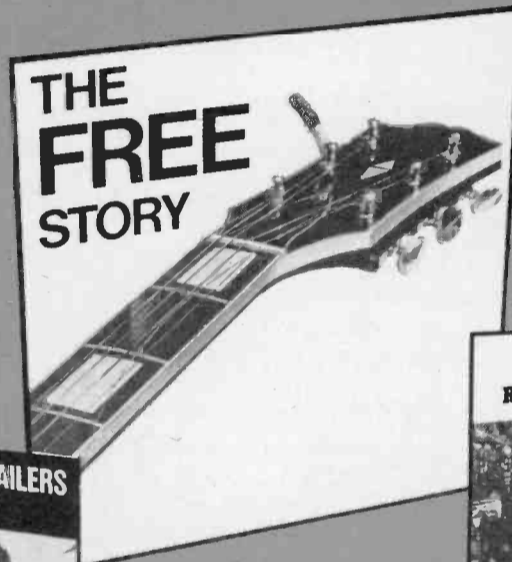
Included in the campaign, put together by pop product manager Joe Di Sabato, are local radio and TV spot buys, top 10 market national radio-TV spots. Four-color ads in such consumer magazines as Rolling Stone and Craw-daddy, a seven-inch demo LP for both progressive and classical radio stations, and a 24 x 24-inch four-color LP cover poster available as a point-of-sale display, with 10,000 for giveaways with retail purchases.

With more than 200,000 copies sold after crossing over from Billboard's classical chart to the Top pop LPs last year, "Snowflakes" remains a month-by-month pop best seller, according to Di Sabato. It also was named best selling classical album of the year by NARM.

Island Records Salutes Canada with Island Month.

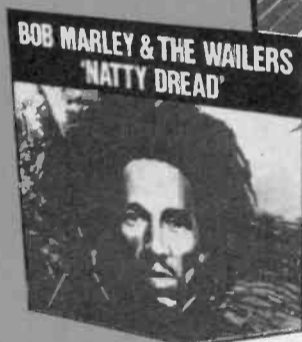
And the long awaited release of
The Free Story
A Special Limited Canadian Edition

Free
The Free Story
Produced by Free
album: ISLD 4
8-track: Y81 4

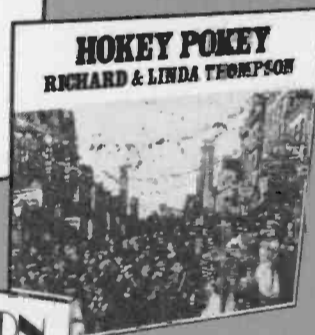


Specialty priced
two-record set

Bob Marley & The Wailers
Natty Dread
Produced by Chris Blackwell & The Wailers
album: ILPS 9281
8 track: Y31 9281



Richard & Linda Thompson
Hokey Pokey
Produced by John Wood & Simon Nicol
album: ILPS 9305
8-track: Y81 9305



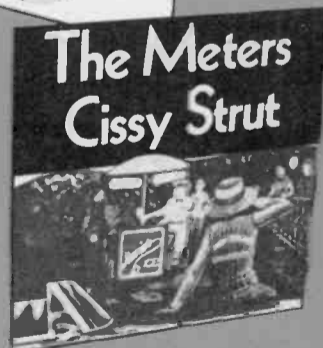
John "Rabbit" Bundrick
Dark Saloon
Produced by John "Rabbit" Bundrick
album: ILPS 9289
8-track: Y31 9289



The Pasadena Roof Orchestra
Produced by John Whitehead
album: ILPS 9324
8-track: Y81 9324



The Meters
Cissy Strut
Produced by Allen Toussaint & Marshall Sehorn for
Sansu Enterprises
album: ILPS 9250
8-track Y81 9250



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Billboard's Top Album Picks

APRIL 12, 1975

Number of LPs reviewed this week 47 Last week 57

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Pop

AMERICA—Hearts, Warner Bros. BS 2852. For the fifth time, America's distinctive style of soft acoustics, gemlike vocal harmonies and surrealistic lyrics is delivered to a rapidly enlarging mass audience. The trio of "Air Force Brats" is hotter than ever, due to heavy touring and aggressive management plus a record comeback with their previous "Holiday" LP and singles "Tin Man" and "Lonely People." Several strong singles cuts make current LP another likely top ten gold winner.

Best cuts: "Sister Golden Hair," "Seasons," "Company," "Story Of A Teenager."

Dealers: "Sister Golden Hair" is already on the charts.

HUMBLE PIE—Street Rats, A&M SP 4514. Of all of the "raucous" rock bands to come along in the past five years or so, Humble Pie, with their swaggering, aggressive style and controlled noise have surfaced as one of the best. Steve Marriott is one of the better of the "punk rock" screamers and the band he leads is one of the more skillful, tighter such conglomerations. Still, over the past few years they have tended at times to become a bit sloppy, with more screaming than control. All of that is gone here. In coming up with their strongest effort in three years, the Pie have come up with a well-produced (Marriott and Andrew Oldham) set with 11 good rockers, most of which could end up as singles. When they're on, there is nobody better at the British brand of punk rock than this foursome, and they are at their best here. In addition, group keeps up pattern of paying tribute to other groups. It was the Stones a few LPs back, now it's the Beatles.

Best cuts: "Street Rat," "Road Hog," "Rain," "Scored Out," "Drive My Car."

Dealers: Group just wrapped up an "SRO" farewell tour. Don't bet it will be their last.

JOHN PRINE—Common Sense, Atlantic SD 18127. First LP in some time for Prine, who began his career with the rather unfortunate and unfair burden of being touted as the next Bob Dylan and found himself compared with one superstar or another everytime he released an LP rather than being judged on his own merits. While the lyrical content is much the same here as on his first three LPs (lots of humor, lots of excellent story songs), the instrumentation and arrangements are a bit more commercial, mixing an electric country/rock sound. Rather than sounding like Dylan, he sounds more like Tompall Glaser (which isn't bad at all). Prine is good, and he's a unique artist. He has not changed so much, but audiences have most definitely matured since his last effort and perhaps this will give him the push he needs to become a true star rather than a "cult hero." If there is a change here, it is toward that somewhat intangible area called progressive country, an area many feel will be one of the next dominant forces in pop music. Some interesting soul type arrangements here, almost in the Allen Toussaint vein. FM should be the major outlets here, but for the first time in his career there is real single potential.

Best cuts: "Common Sense," "Wedding Day In Funeralville," "That Close To You," "He Was In Heaven Before He Died," "You Never Can Tell."

Dealers: Prine has a hard core of fans and he should be on the road again soon.

GLADYS KNIGHT & THE PIPS—A Little Knight Music, Soul S6-744S1 (Motown). Primarily previously unreleased material from the group's tenure at Motown has a bit more variety, maybe guts is the right word, from the material they are currently handling. Not as sweet as current things, Gladys gets a chance to shout on songs ranging from the works of Motown stalwarts Pam Sawyer and Gloria Jones to the likes of Jackie De Shannon, Jeff Barry, Andy Kim, John Lennon & Paul McCartney. Lots of top disco potential for this set as well as guaranteed sales for the million or so Gladys fans out there. Good to hear the group tackling the shouting, soulful things they seem to handle best again. Production split for the most part between Bobby Taylor and Johnny Bristol, and it's excellent.

Best cuts: "In The Middle Of The Road," "Come Together," "All We Need Is A Miracle," "Don't Tell Me I'm Crazy," "Put A Little Love In Your Heart," "I Hate Myself For Loving You."

Dealers: Let consumer know that, for the most part, this is new material.

HERB ALPERT & THE T.J.B.—Coney Island, A&M SP-4521. This LP is as full of surprises as was the fame amusement park for which the title tune is named. Alpert and cohorts explore a number of beats including Dixieland (the title tune), a samba ("Senor Mouse") and a quasi-disco bouncer ("Sweet Georgia Brown"). Along the way the two-trumpet front line, Julius Wechter on marimbas and percussion and Bob Edmondson, for example, add their own standard spice to what is a very recognizable TJB ensemble sound. "I Have Dreamed" is right down the middle stripe of safe, secure instrumentals. Alpert plays a warm and lovely flugelhorn on "Mickey" as a decided change of pace.

Best cuts: "Sweet Georgia Brown," "Senor Mouse," "Catfish," "Vento Bravo" (a lengthy extravagant composition).

Dealers: This is very adventurous pop music from a group which is doing personals again.

SMOKEY ROBINSON—A Quiet Storm, Tamla T6-337S1 (Motown). Probably the most "pop" LP Robinson has done yet. Still one of the most distinctive vocalists and finest writers and producers in music, this set is highlighted by soft,

Spotlight



BAD COMPANY—Straight Shooter, Swan Song SS 8413 (Atlantic). Second effort from British quartet whose debut went to number one contains the same basic elements as the first set—well-refined hard rock with a few softer cuts mixed in. LP on the whole is an improvement over the first, however, with styles more varied, including some skillful use of backup vocals and some fine acoustic/electric mixes. Constant interchange between Paul Rodgers' highly distinctive voice (many refer to him as the "singer's singer") and Mick Ralphs' guitars keeps up the identifiable sound of the band. Rodgers and Ralphs are rapidly developing into one of the best hard rock writing teams since the early Jagger/Richard days, and the band can perhaps best be described as mature heavy metal, with the songs featuring a smoothness that does not interfere with the four's basic assault tactics. LP should establish them totally as a band in their own right, with the Free/Mott The Hoople "supergroup" comments less likely to surface. One of the few groups able to appeal to AM and FM listeners.

Best cuts: "Good Lovin' Gone Bad" (this will be the single), "Feel Like Makin' Love" (not the one you're thinking of), "Shooting Star," "Deal With The Preacher," "Wild Fire Woman."

Dealers: Band is coming off two top 20 singles and a number one LP, and is set for a nationwide tour soon with Maggie Bell.

flowing instrumental arrangements, exceptional songs (with a quiet wind between each cut) and a mix of material varying from cabaret style to old Miracle style to two closing cuts ideal for the discos. One of the few artists, who, after 15 years in the business, has never forgotten how to be contemporary. As always, he is at the forefront of contemporary music, and with this LP he should move even further into mass audience acceptance than he already has.

Best cuts: "Quiet Storm," "Baby That's Backatcha," "Wedding Song" (could become as classic as the Carpenters' "We've Only Just Begun"), "Love Letters," "Coincidentally."

Dealers: As always with Robinson, place him in pop and soul areas.

NAZARETH—Hair Of The Dog, A&M SP 4511. Nazareth are one of those British hard rock quartets whose LPs consistently sell but who nobody seems to know very well. No great changes in direction here, as the band pursues its path down the road of uncomplicated, unpretentious rock punctuated with raucous vocals and strong guitar solos, with the exception of one cut that takes on an almost Oriental kind of aura. Still, there are no great changes necessary, for Nazareth are one of those bands who do what they do well, who have a loyal and growing core of fans and who receive strong FM play with every new release. Nothing here to shake the world, but well done all around.

Best cuts: "Hair Of The Dog," "Miss Misery," "Whiskey Drinkin' Woman," "Please Don't Judas Me."

Dealers: Group is one of the more active touring bands, and with a new LP they are sure to be moving around the country soon.

TRAFFIC—Heavy Traffic, United Artists UA-LA421-G. Fine set covering the most productive years of one of the most innovative bands of the '60s and one that has spawned some of the finest talents around in Steve Winwood, Dave Mason, Jim Capaldi and others. Group never had any "greatest hits" per se, but this is a good representative example of some of their best work, including the jazz-flavored material and slick rockers that were somewhat ahead of their time. For those who have become acquainted with Traffic only in the past few years, this set is an interesting collection of the foundations of the band.

Best cuts: "Dear Mr. Fantasy," "Paper Sun," "Feelin' Alright," "Heaven Is In Your Mind," "Empty Pages."

Dealers: Good chance to show off the entire Traffic catalog.

STEALERS WHEEL—Right Or Wrong, A&M SP 4517. Kind of a long shot here for the pair who hit the top 10 a few years back with the Dylan sound-alike "Stuck In The Middle With You." Always adept at smooth harmony singing and writing excellent songs, Rafferty and Egan, along with producer Mentor Williams, have surrounded themselves with a more "commercial" instrumental backdrop, using strings and an overall more electric backup than on prior efforts. The vocal style, which is so distinctive to the two, remains the same. But, like the Strawbs (currently in the top fourth of the LP charts for



RICK WAKEMAN—The Myths And Legends Of King Arthur And The Knights Of The Round Table, A&M SP-4515. Wakeman is back with another one of his extravaganzas into fantasyland, this time choosing to go back in time rather than to the center of the earth. Extravaganza is the right word for this, too, as the artist uses a basic band, an orchestra, a choir of some 40 people and another festival group to augment his own superb keyboard playing. Difficult to imagine this massive, classically oriented work would have fitted into the general category of rock a few years back. Strong points are multiple here, from the powerful and beautiful arrangements to the interesting storyline to, most of all, the brilliant keyboard work of Wakeman. The set will sell on Wakeman's name, but musically it is a magnificent effort as well, as the artist moves the synthesizer closer and closer toward becoming another of the standard instruments of classical as well as pop music. LP will be rebanded for radio.

Best cuts: "Arthur," "Sir Lancelot And The Black Night," "Merlin The Magician," "Sir Galahad" (with its fine choral work).

Dealers: Make good display use of included book and colorful inside jacket.

the first time in their career). Stealers Wheel have made a few concessions. No sacrifice to the music, however, simply a package more likely to appeal to the average consumer.

Best cuts: "Benediction," "Let Yourself Go" (this set's prime Dylan sound-alike), "Don't Get Me Wrong," "Monday Morning," "Right Or Wrong."

Dealers: Group generally receives good reviews, so people do know who they are. Play this one in store.

MANDRILL—Solid, United Artists UA-LA408G. East Coast group's UA debut is a good one, featuring the mix of jazz/pop/soul they handle so well, from the chanting vocals to the excellent instrumentation (particularly flute, sax, guitar, vibes and synthesizer). Probably the most refined LP the seven have yet to come up with, with a good chance here to pull in the Latin audience as well as the many already attracted to them. Disco play should come from the effort, but there should also be lots of radio play.

Best cuts: "Peck Ya Neck," "Wind On Horseback," "Solid," "Silk."

Dealers: Group has firm East Coast support and is now touring rest of country getting big UA push.

Country

FREDDY FENDER—Before The Next Teardrop Falls, ABC/Dot B0SD 2020 (ABC). Mr. Fender of course, is the man who moved to number one on the country charts and top 20 pop with the title tune. Hardly the first time around for him, but the first on a national level. This LP, produced by Huey Meaux, should hit country first but should also dent the pop listings. Selection of songs includes straight country, rockabilly, MOR, traditional Mexican and the English/Spanish combination which figures so prominently in his major hit. Instrumentation (harpsichord prominent in spots) is not strictly country either. Artist has a resonant, good voice and there's lots here for everyone.

Best cuts: "Before The Next Teardrop Falls," "Roses Are Red," "Please Don't Tell Me How The Story Ends," "Wasted Days And Wasted Nights," "I Almost Called Your Name."

Dealers: Place in pop and country sections.

ARMAGEDDON—A&M SP 4513. Hardly the first time around for any of these four with Keith Relf being the Yardbirds' singer, Martin Pugh being a top British guitarist, Louis Cennamo coming from Renaissance and Bobby Caldwell from Johnny Winter, but their debut together. LP varies from a more or less straight ahead rock approach in spots to a haunting, almost acoustic manner in others. With both Relf (whose style has not changed all that much from his Yardbird days) and Cennamo both coming from the original Renaissance.

Best cuts: "Searchin'," "It Sure Gets Lonely," "Give a Little Love Away."

Dealers: The excellent cover photography gives indication of what's inside.

SONNY JAMES—A Little Bit South Of Saskatoon, Columbia 33428. Back performing on the road, back recording in the studio, it's the old Sonny James, and that's good news to everyone. He handles some blues, some up tunes, and the ballads, and he has been demonstrating his versatility for

years. Included in the album is a tribute to his father.

Best cuts: "Monday Morning, Keep A-Hurtin' Blues," "The Hand Of Love," "Walking The Railroad Trestle."

Dealers: When Sonny is right, he is very right.

CRYSTAL GAYLE—Wrong Road Again, UA 355. This fast-rising "little sister," having developed her own style, continues to do masterful work under the guidance of Allen Reynolds, and here she has some singles already hits, and plenty of potential for others.

Best cuts: "A Woman's Heart (Is a Handy Place To Be)," "Gonna Lay Me Down Beside My Memories," "When I Dream," "Beyond You."

Dealers: She's coming on very strong.

CONNIE SMITH—I Got A Lot Of Hurtin' Done Today, Columbia 33375. The lady has a religious and a country album out at the same time. This is the country LP, which also includes a little religion. It also includes some old and some new songs, some up tunes and ballads, and some proved hits. She helps prove the others, giving it that special touch, with Ray Baker setting the mood.

Best cuts: "Searching (For Someone Like You)," "Sunshine Blue."

Dealers: Beautiful cover photography helps attract the eye.

Soul

JOHNNY BRISTOL—Feeling the Magic, MGM M3G 4983. Master producer-composer turned performer Johnny Bristol's new effort prominently features the trademarked sound that he used on his last album. Much of the material dominates with a disco sound and several of the uptempo tunes should catch substantial airplay and possibly cross over to pop again.

Best cuts: "Leave My World," "Morgantown, North Carolina," "Love Takes Tears," "Lusty Lady," "I'm Just A Loser," "Girl, You Got Your Act Together."

Dealers: Bristol is quite well known and the cover should capture many eyes.

THE ORIGINALS—California Sunset, Motown M6-826S1. Satin smooth soul from this quartet who work in the general area of sophistication inhabited by the Spinners, Blue Magic and a few other groups. Equally adept at singing in harmony or shifting back and forth from a single lead with three voice backing to the four-voice style, the group should hit pop as well as soul markets. Most of the cuts are in the mid-tempo range as the group avoids extremes at either end of the spectrum. Much credit due to producer Lamont Dozier and arranger McKinley Jackson. A few rocking disco cuts and a few ballads, which work well, but the best are the soft rockers.

Best cuts: "Don't Turn The Lights Off," "It Could Never Happen," "California Sunset," "Fifty Years," "Nothing Can Take The Place (Of Your Love)."

Dealers: Excellent cover art for display.

First Time Around

FREDDY FENDER—Before The Next Teardrop Falls, ABC/Dot B0SD 2020 (ABC). Mr. Fender of course, is the man who moved to number one on the country charts and top 20 pop with the title tune. Hardly the first time around for him, but the first on a national level. This LP, produced by Huey Meaux, should hit country first but should also dent the pop listings. Selection of songs includes straight country, rockabilly, MOR, traditional Mexican and the English/Spanish combination which figures so prominently in his major hit. Instrumentation (harpsichord prominent in spots) is not strictly country either. Artist has a resonant, good voice and there's lots here for everyone.

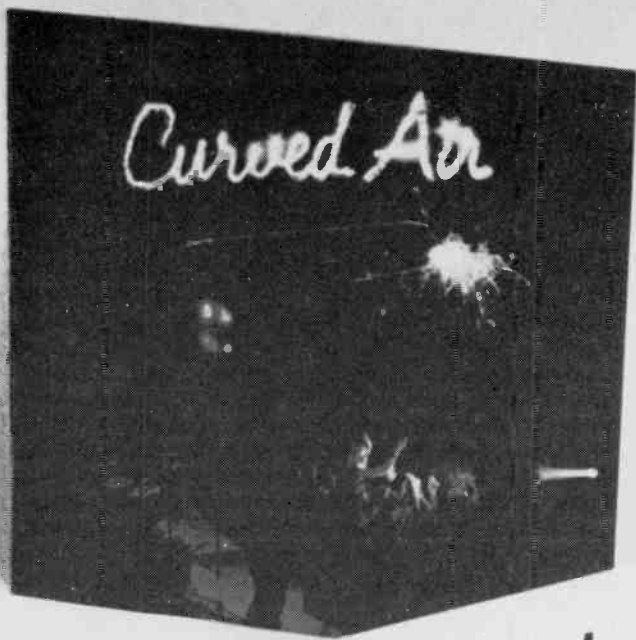
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(Continued on page 86)

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.



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Pop

LED ZEPPELIN—Trampled Under Foot (3:48); producer: Jimmy Page; writers: John Paul Jones-Jimmy Page-Robert Plant; publisher: Joaneline, ASCAP. Swan Song 70102 (Atlantic). Coming off one of the most successful LPs in years and a hugely successful national tour, Zeppelin follows with the most commercial single they've put together in several years. Using a powerful staccato beat and driven by John Paul Jones' excellent keyboard work, Jimmy Page's guitar and Robert Plant's screaming vocal's, Zep should have no trouble making the same impact on the AM market as they have everywhere else they've set foot.

BAD COMPANY—Good Lovin', Gone Bad (3:35); producers: Bad Company; writer: M. Ralphs; publisher: Badco, ASCAP. Swan Song 70103 (Atlantic). Raucous, smashing assault from one of the finest of the British rock bands, and one of the few who have managed to capture both the AM and FM audiences with commercial, quality material. Strong vocals from Paul Rodgers and excellent, repetitive guitar from Mick Ralphs.

recommended

JONI MITCHELL—Carey (3:12); producer: not listed; writer: Joni Mitchell; publisher: Joni Mitchell, BMI. Asylum 45244.

DAVID GATES—Part-Time Love (2:23); producer: not listed; writer: David Gates; publisher: Kipahulu, ASCAP. Elektra 45245.

PRETTY THINGS—Joey (3:15); producer: Norman Smith; writer: May; publisher: Sote Survivors, ASCAP. Swan Song 70104 (Atlantic).

BOZ SCAGGS—You Make It So Hard (To Say No) (3:20); producer: Johnny Bristol; writer: W.R. Scaggs; publisher: Blue Street, ASCAP. Columbia 3-10124.

SWEET—Ballroom Blitz (3:17); producer: Phil Wainman; writers: M. Chapman-N. Chinn; publishers: Chinnichap/RAK, BMI. Capitol 4055.

GENE COTTON—Damn It All (3:18); producer: Charlie Talent; writer: Rob Galbraith; publisher: Combine, BMI. ABC 12087.

BOBBY GOLDSBORO—And Then Was Gina (3:05); producers: Denny Diante, Spencer Proffer & Bobby Goldsboro; writer: B. Goldsboro; publishers: Unart/Pen In Hand, BMI. United Artists XWG33-X.

BILL NASH—Mississippi Song (3:59); producer: Al Delory; writer: Jim Weatherly; publisher: Keca, ASCAP. GRC 2053.



Soul

GIL SCOTT-HERON—Superman (Ain't No Such Thing As) (3:11); producer: Perpis-Fall Music; writer: Gil Scott-Heron; publisher: Brouhaha, ASCAP. Arista 0117. Soul/jazz/pop blend from one of the most creative bands to hit the music scene this year. Lyrics are somewhat less politically overt than some of the cuts on the group's recent LP, which should help radio action. Flip: We Beg Your Pardon America (5:17); producer: same; writers: Scott-Heron-Brian Jackson; publisher: same.

GEORGE MCGRAE—Look At You (3:25); producers: H.W. Casey & R. Finch; writers: H.W. Casey-R. Finch; publisher: Sherlyn, BMI. T.K. 1011. Another tailor made disco hit from the man who has rarely missed since his "Rock Your Baby" topped both pop and soul charts last year. Some basic rhythm as on other hits. Possible crossover here.

THE DELLS—You're The Greatest (3:34); producer: Bobby Miller; writer: Bobby Miller; publishers: Pisces/Web IV, BMI. Cadet 5707 (GRT). Veteran group almost never fails to come up with a strong disk, but this is their most commercial in some time, with a rocking dance cut featuring strong lead and backup vocals. Flip: The Glory Of Love (3:50); producer: same; writer: William Hill; publisher: Shapiro Bernstein, ASCAP.

recommended

VAN MCCOY—The Hustle (3:27); producers: Hugo & Luigi; writer: Van McCoy; publishers: Van McCoy/Warner-Tamerlane, BMI. Avco 4653.

ODIA COATES—Don't Leave Me In The Morning (2:53); producer: Rick Hall; writer: P. Anka; publisher: Spanka, BMI. United Artists XW601-X.

BETTY EVERETT—Happy Endings (3:53); producers: Gene Page & Billy Page; writer: Billy Page; publisher: Trousdale, BMI. Fantasy 738.

INTRUDERS—Rainy Days And Monday (3:12); producer: Vince Montana; writers: P. Williams-R. Nichols; publisher: Almo, ASCAP. TSOP ZS8 4766 (CBS).

MOMENTS—Look At Me (I'm In Love) (3:08); producers: Al Goodman & Harry Ray; writers: Al Goodman-Harry Ray-Walter Morris; publisher: Gambi, BMI. Stang 5060 (All Platinum).



First Time Around

CONSUMER RAPPORT—Ease On Down The Road (3:02); producer: not listed; writer: Charlie Smalls; publisher: Fox-Fanfare, BMI. Wing And A Prayer 101 (Atlantic). Excellent soul cut from "The Whiz," musical currently on Broadway is already getting strong New York disco response.

DWIGHT TWILLEY BAND—I'm On Fire (3:09); producer: Oister; writer: Dwight Twilley; publisher: Tarka, ASCAP. Shelter 40380 (MCA). Straight ahead rock cut from Oklahoma band that should hit home on AM stations.

JERRE PALMER—Flattery (3:15); producers: Tony "Champagne" Silvester & Bert "Super Charts" DeCoteaux; publisher: Steals Brothers, BMI. Columbia 3-10123. Good, soul disco cut highlighted by strong singing from Ms. Palmer. Reminiscent of some of the goodtime sounds of the '60s.

COREY BLAKE—Your Love Is Like A Boomerang (3:25); producers: Archie Russell & Floyd Smith; writers: S. Dees-F. Knight; publisher: Moonsong, BMI. Capitol 4057. Smooth soul ballad by singer with fine voice.

ANTHONY WHITE—Hey Baby (2:54); producer: Allan Felder; writers: B. Gray-M. Farrow; publishers: Rosetree/Mighty Three, ASCAP/BMI. Philadelphia International 758 3566 (CBS). Barry White type arrangement works well for young singer.



Country

MARILYN SELLARS—Gather Me (2:48); producer: Clarence Selman; writers: Gene Dobbins/Tony Austin; Full Swing (ASCAP) Mega 1230. Take a proven success as a singer, add beautiful lyrics to an excellent ballad, an it's another big one for Miss Sellars, out of her album by the same title. Flip: No info available.

STONEY EDWARDS—Mississippi You're On My Mind (2:38); producer: Earl Ball; writer: Jesse Winchester; Fourth Floor (ASCAP), Capitol 4051. Here's another example of the right combination, for a singer who's been on the verge of something big and may just have it here. A fine production. Flip: No info available.

PRICE MITCHELL—Personality (2:25); producer: Nelson Larkin & Dick Heard; writer: L. Price; Lloyd & Logan (BMI); GRT 020. A version of the old song (but not the real old song by the same title) big in the 50s. And he delivers it well, with an updated arrangement. Flip: No info available.

LINDA RONSTADT—When Will I Be Loved (2:52); producer: Peter Asher; writer: Phil Everly; Acuff-Rose (BMI); Capitol 4050. A cut from her album, and it's not only great material, but the delivery is superb. Fine arrangement as well. Flip: No info available.

MACK WHITE—My Heart Would Know (3:10); producer: Mack White and Don Powell; writer: Hank Williams; Fred Rose (BMI); Playboy 6033. Mack has been around a great deal, and this is his first on this label, but it's a good one, an old Hank Williams special. Flip: No info available.

recommended

JIM GLASER—One, Two, Three (Never Gonna Fall In Love Again); (2:27); producer: Allen Reynolds; Hall-Clement (BMI); MGM 14798.

SUSAN HUDSON—I'm A Woman (3:01); producer: Charlie Rich & Cy Rosenberg; writer: M. Stoler, J. Leiber; Yellow Dog (ASCAP); Epic 8-50093.

LENORA ROSS—Lonely Together (2:40); producer: Bob Ferguson; writer: Bill Anderson; Moss-Rose (BMI); RCA 10259.

LARRY KINGSTON—Rais To Birmingham (3:20); producer: Allen Reynolds; writers: Larry Kingston; Frank Dycus; Owepar (BMI); Warner Bros. 8089.

FAITH O'HARA—Crying Steel Guitar (2:57); producer: Norro Wilson; writers: N. Wilson, C. Taylor, B. Sherrill; Algee/Altam (BMI); Columbia 3-10120.

THE CORNBALL EXPRESS—Almost Degraded (2:10); producer: Charlie Rich & Cy Rosenberg; writers: Billy Sherrill, Glen Sutton; Al Gallico (BMI); Capitol 4047.

ZELLA LEHR—I Can't Help Myself (2:58); producer: Jim Malloy; writers: Even Stevens/Eddie Rabbit; Debdave (BMI); Mega 1229.

SLIM WHITMAN—Foolish Question (2:59); producer: Biff Colie; writer: L. Reynolds; Tom-Fran (BMI); UA 10715.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard's Recommended LPs

Continued from page 84

one gets the impression this is where that group might have ended up had they stayed on. Expect no "Smokestack Lightning" here, but expect a well-produced, vocally and instrumentally excellent LP in the general direction of the Gentle Giant-Triumvarat school. All long cuts, so watch for FM play.

Best cuts: "Silver Tightrope," "Paths And Planes And Future Gains," "Basking In The White Of The Midnight Sun."

Dealers: Emphasize group's backgrounds in display.

KEITH CHRISTMAS—Brighter Day, Manticore MA6-503S1 (Motown). First time here, though he's been a factor on the British scene for some time. Christmas sings in a melodic voice most of the time, sounding like the milder side of Roger Daltrey. He's at his best on the slower material and also does well on the British folk style tunes. Music is soft for the most part, often with a jazzy feeling. High point, however, is the fine Christmas voice and the interesting interpretations he brings to his material, particularly with his fine sense of timing. Tailor-made for the quieter FM moments. An artist that could, if given the proper push, become a respectable LP seller.

Best cuts: "My Girl" (revamped version of the old Temps hit which may be the single), "Foothills," "Song Of A Drifter," "Lovers Cabaret," "Robin Hood" (humorous take-off on the Robin Hood legend), "Could Do Better."

Dealers: Note that ELP member Greg Lake co-produced much of LP. Colorful cover for display.

JOE DROUKAS—Shadowboxing, Southwind SWS 6400 (Buddah). Interesting effort from singer who sounds uncannily like Van Morrison at times, with emphasis on excellent songwriting and strong musicianship from the likes of Hugh McCracken and David Spinozza. Droukas has a rough voice, more unusual than good, yet it is effective. Best efforts are songs dealing with some of the non-joys of city life, as well as subjects like paranoia and homosexuality. The songs could do with a bit less of the imagery we are all too familiar with, but on the whole the artist is one of the more promising newcomers to come along in some while. Best comparison is to Morrison in his "Astral Weeks" period. FM play is the outlet here.

Best cuts: "Writing On The Wall," "The Sweetest One," "Tailfeather," "Shadow (Boxing In The Rain)."

Dealers: Judging by the elaborate press kits, a push is planned on this artist.

AYERS ROCK—Big Red Rock, A&M SP 4523. Interesting set in a kind of jazz rock vein, with side one featuring shorter cuts heavy on the vocals and side two serving up three long, primarily instrumental, jazz-oriented cuts. Excellent sax work throughout and top-notch lead guitar and drum work. A&M has done quite well with this kind of material in the past, with Tim Weisberg being one notable example. Set should receive FM play, and also receive some progressive jazz airing.

Best cuts: "Big Red Rock," "Boogie Woogie Waltz," "Get Out Of The Country," "Crazy Boys—The Hamburg Song."

Dealers: In-store play important on this one.

AMBROSIA, 20th Century T-434. Kind of unusual mix but a pleasant one that sounds alternately like the Moody Blues, some of the more powerful synthesizer-oriented groups, British folk and blues. Even a touch of British-sounding good-time rock from time to time. Strengths here are in the harmony vocals, some good arrangements and the wide variety of material offered. Expect FM radio to be the prime source of exposure, particularly on the cuts dominated by keyboards.

Best cuts: "Time Waits For No One," "World Leave Me Alone," "Lover Arrive," "Holdin' On To Yesterday."

Dealers: Watch FM action reports on this one.



Jazz

CHUCK MANGIONE—Chase The Clouds Away, A&M SP-4518. Mangione's flugelhorn, his exciting, tightly held quartet, plus a score of Los Angeles musicians create a cohesive, full-sounding orchestra ambling down a very melodic path. There are obvious traces of his past jazz group-symphonic orchestra tie-in on his old Mercury LPs. This debut for A&M carries all the power and soft warmth of the leader's playing. With the plus factors of Gerry Niewood's spectacular work on soprano and tenor sax and flutes. Soft and aggressive contrasting moods make the LP something which is always shifting emphasis. The music is very easy to appreciate.

Best cuts: "Song Of The New Moon," "Can't We Do This All Night," "Chase The Clouds Away."

Dealers: Mangione can sell in jazz and pop areas but the initial response will be from jazz buffs.

pop

PATTI DAHLSTROM—Your Place Or Mine, 20th Century T-461. Lots from everyone here as Ms. Dahlstrom runs the gamut from rock to country to MOR to jazzy-flavored cuts. One of today's better songwriters, she makes better use of her voice than on her last effort, and comes up with a set that is quality yet commercial. With several strong female singer/songwriters (Eve Sands, Jessi Colter) making it big at the moment, the time may be right for Ms. Dahlstrom to make her breakthrough. **Best cuts:** "If You Want It Easy," "He Did Me Wrong, But He Did It Right," "When It Comes To You," "Sending My Good Thoughts."

THE PASADENA ROOF ORCHESTRA—Island ILPS 9394. Here's an odd one. Thirteen musicians who play only material done at London's Savoy Ballroom in the 1928-34 period, using original instruments and vintage charts. Nostalgia taken seriously and made for those who discovered music before the '50s as well as younger fans. FM response already strong. **Best cuts:** "Love In Bloom," "Savoy Christmas Medley," "Varsity Drag."

ROBERT HUNTER—Tiger Rose, Round RX-105 (Grateful Dead). Second LP from Grateful Dead lyricist is mix of country instrumentals fronted by Hunter's talk/sing style. Most of the Dead play on the set, lots of country and bluegrass solos and the usual tasteful song selection from Hunter. FM play should be strong here. **Best cuts:** "One Thing To Try," "Over The Hills," "Wild Bill."

MICHAEL QUATRO—In Collaboration With The Gods, United Artists UA-LA420-G. Interesting mix of classical and rock from guitarist/keyboardist (every conceivable keyboard in the book), which is far above anything he's come up with in past efforts. FM play should be primary outlet here. **Best cuts:** All of side one; "Sweet Lovin'," "Prelude In Ab Crazy LL."

soul

THE METERS—Cissy Strut, Island ILPS 9250. Essentially a "best of" set, as the cover sticker says, the LP showcases one

of the finest of the New Orleans soul/pop groups. Meters are now on Warner Bros., and this is a mix of the finest of the group's three Josie LPs. Production from Allen Toussaint. **Best cuts:** "Look-Ka Py Py," "Cissy Strut," "Ride Your Pony."

classical

JOPLIN; THE EASY WINNERS—Itzhak Perlman/Andre Previn, Angel S-37113, (Capitol). It comes as no surprise that Previn has a way with ragtime. But Perlman also shows he can swing where necessary. The violinist's transcriptions of the 10 rags bring the repertoire ever closer to the concert stage, but they lose no listening joy in the transfer. Such arrangements of popular material were once big guns in the virtuoso's arsenal. It could happen again. Included are "The Entertainer," "Magnetic Rag" and "Pine Apple Rag," in addition to the title tune.

Dealers: Perlman is No. 1 on the fiddler circuit. Heavy crossover action is likely.

ROSSINI: THE SIEGE OF CORINTH—Sills/Verrett/Diaz/Theyard/London Symphony (Schipper), Angel SCLX-3819 (Capitol). Due to be one of the powerhouse sets of the year. Work calls for the kind of florid vocal gymnastics that can provide thrill upon thrill for the opera buff. And the challenges are met to a surprising degree by the expert cast, with Beverly Sills seeming to dare her colleagues to take ever greater chances. Performance is emotionally charged, the sound first-rate, and the addition to the catalog important.

Dealers: Artist name power, with most to collaborate in the upcoming Metopera staging, also marking Miss Sills' highly publicized debut there, add a host of commercial pluses.

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

BY
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& THE PIPS

performing

"THE WAY WE WERE" BDA 463

FROM THE HIT ALBUM



ON BUDDAH  RECORDS AND AMPEX TAPES
FROM THE BUDDAH GROUP

Billboard **Hot 100** * Chart Bound

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TRAMPLED UNDER FOOT—Led Zeppelin
[Swan Song 70102 (Atlantic)]
GOOD LOVIN', GONE BAD—Bad Company
[Swan Song 70103 (Atlantic)]
SEE TOP SINGLE PICKS REVIEWS, page 86

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) |
|-----------|-----------|--------------|---|-----------|-----------|--------------|--|-----------|-----------|--------------|---|
| 1 | 2 | 6 | PHILADELPHIA FREEDOM—Elton John Band (Gus Dudgeon), E. John, B. Taupin, MCA 40364 | ★ | 47 | 3 | ONLY YESTERDAY—Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A&M 1677 | 68 | 77 | 5 | CRY TO ME—Loleatta Holloway (Floyd Smith), S. Dees, D. Camon, Aware 047 (GRC) |
| 2 | 1 | 13 | LOVIN' YOU—Minnie Riperton (Scorbu Prod.), M. Riperton, R. Rudolph, Epic 8-50057 (Columbia) | ★ | 35 | 14 | SHAME, SHAME, SHAME—Shirley & Company (Sylvia), S. Robinson, Vibration 532 (All Platinum) | 69 | 80 | 2 | (If You Add) ALL THE LOVE IN THE WORLD—Mac Davis (Rick Roll), T. Pege, Columbia 3-10111 |
| 3 | 3 | 10 | NO NO SONG/SNOOKEROO—Ringo Starr (Richard Perry), H. Axton, D. Jackson, Apple 1880 (Capitol) | ★ | 44 | 7 | AMIE—Pure Prairie League (Robert Alan Ringe), C. Fuller, RCA 10184 | 70 | 70 | 3 | MY LITTLE LADY—Bloodstone (Mike Vernon), C. McCormick, London 1061 |
| 4 | 4 | 12 | EXPRESS—B. T. Express (Jeff Lane), B.T. Express, Roadshow 7001 (Scepter) | ★ | 37 | 6 | LIVING A LITTLE, LAUGHING A LITTLE—Spinners (Thom Bell), T. Bell, L. Creed, Atlantic 3252 | 71 | 81 | 2 | I'LL PLAY FOR YOU—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8075 |
| 5 | 6 | 15 | POETRY MAN—Phoebe Snow (Dino Nirali), P. Snow, Shelter 40353 (MCA) | ★ | 46 | 5 | AUTOBAHN—Kraftwerk (Ralf Hutter, Florian Schneider), Vertigo 203 (Phonogram) | 72 | 83 | 2 | ONLY WOMAN—Alice Cooper (Bob Ezrin for My Only Prod.), A. Cooper, Warner Atlantic 3254 |
| 6 | 8 | 11 | (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (Chips Woman), C. Woman, L. Butler, ABC 12054 | ★ | 39 | 19 | DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta (Frank Slay), J. Corbetta, J. Carter, Claridge 402 | 73 | 84 | 2 | MAGIC—Pilot (Alan Parsons), Paton, Lyall, EMI 3992 (Capitol) |
| 7 | 7 | 15 | LADY MARMALADE—LaBelle (Allen Toussaint), B. Crewe, K. Nolan, Epic 8-50048 (Columbia) | ★ | 40 | 6 | WHO'S SORRY NOW—Marie Osmond (Sonny James in conjunction with Mike Curb Prod.), Synder, Kalmar, Ruby, Kolob 14785 (MGM) | 74 | 86 | 2 | GROWIN'—Loggins & Messina (Jim Messina), K. Loggins, R. Wilkins, Columbia 3-10118 |
| 8 | 12 | 11 | CHEVY VAN—Sammy Johns (Jay Senter, Larry Knechtel), S. Johns, GRC 2046 | ★ | 41 | 5 | YOUNG AMERICANS—David Bowie (Tony Visconti), D. Bowie, RCA 10152 | 75 | 85 | 3 | ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Bobby Martin), Mystro, Lyric, Roulette 7163 |
| 9 | 14 | 6 | WHAT AM I GONNA DO WITH YOU—Barry White (Barry White), B. White, 20th Century 2177 | ★ | 42 | 5 | BEER BARREL POLKA/DICK AND JANE—Bobby Vinton (Bob Morgan), Brown, Timm, Vejvoda/D. Blackwell, ABC 12056 | 76 | NEW ENTRY | NEW ENTRY | CUT THE CAKE—Average White Band (AWB) (Arif Mardin), White, A. Gorrie, R. McIntish, Atlantic 3261 |
| 10 | 11 | 9 | ONCE YOU GET STARTED—Rufus (Bob Monaco), G. Christopher, ABC 12066 | ★ | 43 | 30 | SAD SWEET DREAMER—Sweet Sensation (Tony Hatch, Des Parton), D. Parton, Pye 71002 (ATV) | 77 | NEW ENTRY | NEW ENTRY | I WANT TO BE FREE—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73675 (Phonogram) |
| 11 | 15 | 10 | EMMA—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16031 (Atlantic) | ★ | 44 | 13 | I AM LOVE Part 1 & 2—Jackson 5 (Jerry Marcellino, Mel Larson), M. Larson, J. Mane, D. Fencetone, R. Rancier, Motown 1310 | 78 | 82 | 7 | TOBY/THAT'S HOW LONG—Chi-Lites (Eugene Record), E. Record, B. Acklin, A. Powerl, T. Boyd, Brunswick 55515 |
| 12 | 16 | 10 | SUPERNATURAL THING Part 1—Ben E. King (Tony Silvester, Bert Coteaux), P. Grant, G. Guthrie, Atlantic 3241 | ★ | 45 | 6 | SHAVING CREAM—Benny Bell (Benny Bell), B. Bell, Vanguard 35183 | 79 | 90 | 3 | PINBALL—Brian Protheroe (Del Newman), B. Protheroe, Chrysalis 2104 (Warner Bros.) |
| 13 | 13 | 8 | HARRY TRUMAN—Chicago (James William Guercio), R. Lamm, Columbia 3-10092 | ★ | 46 | 11 | BUTTER BOY—Fanny (Vini Poncia), Millington, Casablanca 814 | 80 | 87 | 2 | TOUCH ME BABY (Reaching Out For Your Love)—Tamiko Jones (Tamiko Jones), J. Bristol, Arista 0110 |
| 14 | 17 | 11 | BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Huey P. Meaux), V. Keith, B. Peters, ABC/Dot 17540 | ★ | 47 | 8 | LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 453 | 81 | NEW ENTRY | NEW ENTRY | WHEN WILL I BE LOVED—Linda Ronstadt (Peter Asher), P. Everly, Capitol 4050 |
| 15 | 18 | 10 | WALKING IN RHYTHM—Blackbyrds (Donald Byrd), B. Perry, Fantasy 736 | ★ | 48 | 4 | SHAKY GROUND—Temptations (Jeffrey Bowen, Berry Gordy), J. Bowen, E. Hazel, A. Boyd, Gordy 7142 (Motown) | 82 | 92 | 2 | SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, Kool & The Gang), R. Bell, D. Boyce, Kool & The Gang, De-Lite 1567 (PIP) |
| 16 | 19 | 7 | L-O-V-E (Love)—Al Green (Willie Mitchell), A. Green, W. Mitchell, M. Hodges, Hi 2282 (London) | ★ | 49 | 11 | WOLF CREEK PASS—C.W. McCall (Don Sears, Chip Davis), W. Fries, L.F. Davis, MGM 14764 | 83 | 89 | 6 | BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV) |
| 17 | 20 | 9 | SHINING STAR—Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090 | ★ | 50 | 17 | BLACK WATER—Doobie Brothers (Ted Templeman), P. Simmons, Warner Bros. 8062 | 84 | 94 | 3 | WILDFIRE—Michael Murphy (Bob Johnston), M. Murphy, L. Cansler, Epic 8-50084 (Columbia) |
| 18 | 5 | 14 | YOU ARE SO BEAUTIFUL—Joe Cocker (Jim Price), B. Preston, B. Fisher, J. Webb, A&M 1641 | ★ | 51 | 3 | LOVE WON'T LET ME WAIT—Major Harris (Bobby Eli), B. Eli, V. Barrett, Atlantic 3248 | 85 | NEW ENTRY | NEW ENTRY | BLOODY WELL RIGHT—Supertramp (Ken Scott & Supertramp), R. Hodgson, R. Davies, A&M 1660 |
| 19 | 9 | 12 | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (John Farrar), J. Farrar, MCA 40349 | ★ | 52 | 2 | BAD TIME—Grand Funk (Jimmy Ienner), M. Farner, Capitol 4046 | 86 | 97 | 2 | LAST FAREWELL—Roger Whittaker (Dennis Preston), R. Whittaker, Webster, RCA 50030 |
| 20 | 23 | 8 | LONG TALL GLASSES (I Can Dance)—Leo Sayer (Adam Faith, David Courtney), L. Sayer, Warner Bros. 8043 | ★ | 53 | 5 | RUNAWAY—Charlie Kulis (Neil Portnow, John Miller), Shannon, Crook, Playboy 6023 | 87 | NEW ENTRY | NEW ENTRY | SAIL ON SAILOR—Beach Boys (Beach Boys), B. Wilson, T. Almer, J. Riley, R. Kennedy, Reprise/Brother 1325 (Warner Bros.) |
| 21 | 26 | 10 | JACKIE BLUE—Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654 | ★ | 54 | 4 | SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (Maurice White), M. White, T. Lind, Columbia 3-10103 | 88 | NEW ENTRY | NEW ENTRY | A HURRICANE IS COMING TONITE—Carol Douglas (Ed O'Loughlin), E. O'Loughlin, A.K. Bernstein, Midland International 10229 (RCA) |
| 22 | 22 | 10 | SATIN SOUL—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2162 | ★ | 55 | 5 | SNEAKY SNAKE—Tom T. Hall (Jerry Kennedy), T.T. Hall, Mercury 73641 (Phonogram) | 89 | 95 | 2 | GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (Raeford Gerald, Joe Simon), R. Gerald, J. Simon, Spring 156 (Polydor) |
| 23 | 27 | 5 | HE DON'T LOVE YOU (Like I Love You)—Tony Orlando & Dawn (Hank Medress, Dave Appel), J. Butler, C. Carter, C. Mayfield, Elektra 45240 | ★ | 56 | 10 | THE SOUTH'S GONNA DO IT AGAIN—Charlie Daniels Band (Paul Hornsby for Don Rubin Prod.), C. Daniels Kama Sutra 598 | 90 | NEW ENTRY | NEW ENTRY | SANDY—Hollies (Ron Richards), B. Springsteen, Epic 8-50086 (Columbia) |
| 24 | 28 | 7 | IT'S A MIRACLE—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, M. Panzer Arista 0108 | ★ | 57 | 7 | WE'RE ALMOST THERE—Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1341 | 91 | NEW ENTRY | NEW ENTRY | REMEMBER WHAT I TOLD YOU TO FORGET/MY SHIP—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4010 |
| 25 | 25 | 8 | THE BERTHA BUTT BOOGIE Pt. 1—Jimmy Castor Bunch (Jimmy Castor, J. Pruitt), J. Castor, J. Pruitt, Atlantic 3232 | ★ | 58 | 3 | THE IMMIGRANT—Neil Sedaka (Neil Sedaka, Robert Appere), M. Sedaka, P. Cody, Rocket 40370 (MCA) | 92 | NEW ENTRY | NEW ENTRY | SPIDER JIVING—Andy Fairweather-Low (Eliot Mazer), A. Fairweather-Low, A&M 1649 |
| 26 | 32 | 10 | KILLER QUEEN—Queen (Roy Thomas Baker, Queen), Mercury, Elektra 45226 | ★ | 59 | 2 | SISTER GOLDEN HAIR—America (George Martin), Beckley, Warner Bros. 8086 | 93 | 61 | 8 | LINDA ON MY MIND—Conway Twitty (Not Listed), C. Twitty, MCA 40339 |
| 27 | 10 | 21 | MY EYES ADORED YOU—Frankie Valli (Bob Crewe), B. Crewe, K. Nolan, Private Stock 45003 | ★ | 60 | 4 | REACH OUT, I'LL BE THERE—Gloria Gaynor (Tony Bongiovi, Meco Monardo, Jay Ellis), C. Davis, MGM 14790 | 94 | 98 | 2 | MY FIRST DAY WITHOUT HER—Dennis Yost & The Classics IV (Sony Limbo, Mickey Buckins, Dennis Yost), J. Weatherly, MGM 14785 |
| 28 | 38 | 5 | I DON'T LIKE TO SLEEP ALONE—Paul Anka (Rick Hall), P. Anka, United Artists 615 | ★ | 61 | 3 | RAINY DAY PEOPLE—Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1328 (Warner Bros.) | 95 | 56 | 9 | I WANNA LEARN A LOVE SONG—Harry Chapin (Paul Leika), H. Chapin, Asylum 45236 |
| 29 | 35 | 6 | HOW LONG—Ace (John Anthony), P. Carrack, Anchor 21000 (ABC) | ★ | 62 | 6 | SWING YOUR DADDY—Jim Gilstrap (Kenny Nolan), K. Nolan, Roxbury 2006 | 96 | NEW ENTRY | NEW ENTRY | CHECK IT OUT—Bobby Womack (Bobby Womack), B. Womack, United Artists 621 |
| 30 | 36 | 5 | STAND BY ME—John Lennon (John Lennon), J. Lieber, M. Stoller, B.E. King, Apple 1881 (Capitol) | ★ | 63 | 3 | DON'T TELL ME GOODNIGHT—Lobo (Phil Gernhard), K. LaVoie, Big Tree 16033 (Atlantic) | 97 | 74 | 7 | THE PILL—Loretta Lynn (Owen Bradley), L. Allen, D. McHan, T.D. Bayless, MCA 40358 |
| 31 | 31 | 6 | TANGLED UP IN BLUE—Bob Dylan (Bob Dylan), B. Dylan, Columbia 3-10106 | ★ | 64 | 7 | YOU BROUGHT THE WOMAN OUT OF ME—Erie Sands (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7010 (Capitol) | 98 | 99 | 2 | HANG ON SLOOPY—Rick Derringer (Rick Derringer), B. Russell, W. Farrell, Blue Sky 8-2765 (Columbia) |
| 32 | 34 | 9 | SHOESHINE BOY—Eddie Kendricks (Frank Wilson, Leonard Caston), H. Booker, L. Allen, Tamia 54257 (Motown) | ★ | 65 | 3 | HIJACK—Herbie Mann (Herbie Mann), F. Arbez, Atlantic 3246 | 99 | NEW ENTRY | NEW ENTRY | ALL RIGHT NOW—Lea Roberts (Denny Dight, Spencer Proffer), P. Rodgers, A. Fraser, United Artists 626 |
| 33 | 39 | 4 | THANK GOD I'M A COUNTRY BOY—John Denver (Milton Okun, Kris O'Connor), Sommers, RCA 10239 | ★ | 66 | 4 | BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (Kenny Gamble, Leon Huff), V. Carstarphen, G. McFadden, J. Whitehead, Philadelphia International 8-3562 (Columbia) | 100 | NEW ENTRY | NEW ENTRY | DYNAMITE—Bazuka (Tony Camillo), T. Camillo, A&M 1666 |

★ 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.)

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| HOT 100 A-Z—(Publisher-Licensee) | | HOT 100 A-Z—(Publisher-Licensee) | | HOT 100 A-Z—(Publisher-Licensee) | | HOT 100 A-Z—(Publisher-Licensee) | |
|--|----|---|-----|---|----|--|----|
| A Hurricane Is Coming Tonight (Midsong, ASCAP)..... | 88 | Butter Boy (Tinkle Tunes/Brainfree, BMI)..... | 46 | I'm Not Lisa (Baron, BMI)..... | 66 | Love Won't Let Me Wait (Mighty Three/Friday's Child/W.M.O.T. BMI)..... | 22 |
| All Right Now (Irving, BMI)..... | 99 | Check It Out (Unart/Bobby Womack, BMI)..... | 96 | I Wanna Learn A Love Song (Story Sings, ASCAP)..... | 95 | Magical (Al Gallico, BMI)..... | 73 |
| Amie (McKenzie/Dunbar, BMI)..... | 36 | Cherry Van (Act One, BMI)..... | 8 | I Want To Be Free (Ohio Players/Unichappell, BMI)..... | 77 | My Eyes Adored You (Stone Diamond/Tanny Boy, BMI)..... | 27 |
| Autobahn (Intersong USA, ASCAP)..... | 67 | Cry To Me (Moonson, BMI)..... | 68 | Jackie Blue (Lost Cabin, BMI)..... | 21 | My First Day Without Her (Kecca, ASCAP)..... | 26 |
| Bad Luck (Part 1) (Mighty Three, BMI)..... | 38 | Cut The Cake (Average/Catillon, BMI)..... | 76 | Killer Queen (Feldman/Triodent, BMI)..... | 26 | My Little Lady (Crystal Jukebox, BMI)..... | 70 |
| Bad Time (Cram, Penrath, BMI)..... | 52 | Don't Call Us, We'll Call You (Clairidge/Corbetta, ASCAP)..... | 39 | Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)..... | 7 | No No Song/Snookey (Lady Jane, BMI)..... | 8 |
| Beer Barrel Polka/Dick and Jane (Shapiro/Bernstein, ASCAP/Fred Rose, BMI)..... | 42 | Don't Tell Me Goodnight (Famous, ASCAP)..... | 63 | Last Farewell (Arcola, BMI)..... | 86 | Once You Get Started (Mocrip, ASCAP)..... | 44 |
| Before the Next Teardrop Falls (Fingelake, BMI)..... | 14 | I Am Love (Jobete, ASCAP/Stone Diamond, BMI)..... | 100 | Linda On My Mind (Twitty Bird, BMI)..... | 93 | One Beautiful Day (Big Seven/Steaks Bros., BMI)..... | 37 |
| The Bertha Butt Boogie Pt. 1 (Jimpire, BMI)..... | 25 | I Don't Like to Sleep Alone (Spanka, BMI)..... | 11 | Living A Little, Laughing A Little (Mighty Three, BMI)..... | 37 | Only Woman (Ezra/Early Frost, BMI)..... | 20 |
| Black Water (Landowne/Warner Bros., ASCAP)..... | 50 | Express (Triple O/Jeff-Mar, BMI)..... | 4 | (If You Add) All The Love In The World (Big Mitz/Mashy, ASCAP)..... | 69 | Only Yesterday (Almo/Sweet Harmony/Hammer & Nails, ASCAP)..... | 45 |
| Black Superman—Muhammad Ali (Drummer Boy, BMI)..... | 83 | Get Down, Get Down (Get On The Floor) (Gauchio/Belinda, BMI)..... | 89 | I'll Play For You (Dawnbreaker, BMI)..... | 74 | Philly Freedom (Big Pig/Leeds, ASCAP)..... | 1 |
| Bloody Well Right (Almo/Delicate, ASCAP)..... | 85 | Growing (Savona/Sugartree, BMI)..... | 8 | The Immigrant (Don Kirshner, BMI/Kirshner Songs, ASCAP)..... | 58 | Shoeshine Boy (Stone Diamond, BMI)..... | 32 |
| | | Hang On Sloopy (Wren/Robert Melin, BMI)..... | 98 | | | Sister Golden Hair (Warner Bros., ASCAP)..... | 59 |
| | | | | | | Sneaky Snakes (Hallinole, BMI)..... | 55 |
| | | | | | | Spider Jiving (Almo/Fair, ASCAP)..... | 92 |
| | | | | | | Spirit of the Boogie (Delightful/Gang, BMI)..... | 82 |
| | | | | | | Stand By Me (Hill & Range/Trio/A.D.T., BMI)..... | 30 |
| | | | | | | Sun Goddess (Sagittario, BMI)..... | 54 |
| | | | | | | Swing Your Daddy (Kenny Nolan/Heart's Delight, BMI)..... | 81 |
| | | | | | | The South Is Gonna Do It (Kama Sutra/RadaDara, BMI)..... | 56 |
| | | | | | | Supernatural Thing Part 1 (Music Montage, BMI)..... | 12 |
| | | | | | | Tangled Up In Blue (Ram's Horn, ASCAP)..... | 84 |
| | | | | | | Thank God I'm A Country Boy (Cherry Lane, ASCAP)..... | 31 |
| | | | | | | Touch Me Baby (Reaching Out For Your Love) (Bushka, ASCAP)..... | 80 |
| | | | | | | Walking In Rhythm (Blackbyrd, BMI)..... | 15 |
| | | | | | | Who's Sorry Now (Mills, ASCAP)..... | 40 |
| | | | | | | Wildfire (Mystery, BMI)..... | 84 |
| | | | | | | Wolf Creek Pass (American Gramophone, SESAC)..... | 49 |
| | | | | | | You Are So Beautiful (Irving/WEP, BMI)..... | 18 |
| | | | | | | You Brought The Woman Out Of Me (ABC/Dunhill/One Of A Kind, BMI)..... | 64 |
| | | | | | | Young Americans (Mainman, ASCAP)..... | 41 |

"Shoe Shine Boy" is shining all the way.

**Eddie Kendricks' smash
R & B single**

**is crossing over
to pop.**



Shine on these chart positions:

R&B

Billboard #1
Cashbox #3
Record World #3, with a bullet

POP

Billboard #34, with a bullet
Cashbox #38, with a bullet
Record World #49, with a bullet

The charts don't lie. With already over 600,000 in sales, "Shoe Shine Boy" is just beginning to shine as one of the year's biggest across the board singles. So shine on, we've got a monster.



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Billboard TOP LPs & TAPE

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| Complied from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. | | | | | | | ★ | | | | | | | Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot) | | | | | | | | | | | | | | |
|---|-----------|----------------|--|----------------------|-----------|---------|----------|----------|-----------|-----------|----------------|---|--|---|-----------|---------|----------|-----------|-----------|----------------|--|---|---|-------|-----------|---------|----------|----------|
| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | | |
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | | | | | REEL TO REEL | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | | | | | CASSETTE | REEL TO REEL | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |
| | 1 | 5 | LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic) | 11.98 | | 13.97 | | 13.97 | | | 44 | 7 | AL STEWART Modern Times Janus JKS 7012 (Chess/Janus) | 6.94 | | 7.94 | | 7.94 | | | 85 | 19 | BLACKBYRDS Flying Start Fantasy F-9472 | 6.96 | | 7.96 | | 7.96 |
| ★ | 3 | 6 | AN EVENING WITH JOHN DENVER RCA CPL2-0764 | 12.98 | | 13.95 | | 13.95 | | 37 | 32 | 21 ELTON JOHN Greatest Hits MCA 2128 | 6.98 | | 7.98 | | 7.98 | | | 84 | 5 | EMMYLOU HARRIS Pieces Of Sky Reprise MS 2213 (Warner Bros.) | 6.96 | | 7.97 | | 7.97 | |
| | 3 | 2 | OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133 | 6.98 | | 7.98 | | 7.98 | | 38 | 38 | 8 JOE COCKER I Can Stand A Little Rain A&M SP 3633 | 6.98 | | 7.98 | | 7.98 | | | 83 | 4 | MAHAVISHNU ORCHESTRA Visions of the Emerald Beyond Columbia PC 33411 | 6.96 | | 7.96 | | 7.98 | |
| | 4 | 10 | BOB DYLAN Blood On The Tracks Columbia PC 33235 | 6.98 | | 7.98 | | 7.98 | | 39 | 39 | 5 CHICK COREA No Mystery Polydor PD 6512 | 6.98 | | 7.98 | | 7.98 | | | 74 | 74 | 3 LED ZEPPELIN II Atlantic SD 8236 | 6.98 | | 7.97 | | 7.97 | |
| ★ | 6 | 7 | ROBIN TROWER For Earth Below Chrysalis CH 1073 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | 40 | 40 | 6 GROVER WASHINGTON JR. Mister Magic Kudu JU-20 ST (Motown) | 6.98 | | 7.98 | | 7.98 | | | 75 | 66 | 12 TOWER OF POWER Urban Renewal Warner Bros. BS 2834 | 6.96 | | 7.97 | | 7.97 | |
| | 6 | 35 | MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia) | 5.98 | | 6.98 | | 6.98 | | 41 | 43 | 8 STYLISTICS Best Of Avco AV 69005-698 | 6.98 | | 7.95 | | 7.95 | | | 76 | 76 | 5 LINDA RONSTADT Don't Cry Now Asylum SD 5064 | 6.96 | | 7.97 | | 7.97 | |
| ★ | 8 | 6 | JOHN LENNON Rock 'N' Roll Apple SK 3419 (Capitol) | 5.98 | | 6.98 | | 6.98 | | 42 | NEW ENTRY | LYNYRD SKYNYRD Nuthin' Fancy MCA 2137 | 6.98 | | 7.98 | | 7.98 | | | 110 | 2 | SEALS & CROFTS Warner Bros. BS 2852 | 6.96 | | 7.97 | | 7.97 | |
| ★ | 9 | 10 | KRAFTWERK Autobahn Vertigo VFL 2003 (Phonogram) | 6.98 | | 7.98 | | 7.98 | | 43 | 53 | 10 LEO SAYER Just A Boy Warner Bros. BS 2836 | 6.98 | | 7.97 | | 7.97 | | | 99 | 3 | PETER FRAMPTON Frampton A&M SP 4512 | 6.96 | | 7.96 | | 7.98 | |
| ★ | 10 | 4 | DAVID BOWIE Young Americans RCA APL1-0998 | 6.98 | | 7.95 | | 7.95 | | 44 | 30 | 11 GIL SCOTT-HERON & BRIAN JACKSON Midnight Band: The First Minute Of A New Day Arista A 4030 | 6.98 | | 7.98 | | 7.98 | | | 101 | 3 | DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists) | 6.98 | | 7.98 | | 7.98 | |
| ★ | 12 | 5 | EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280 | 6.98 | | 7.98 | | 7.98 | | 45 | 29 | 21 OHIO PLAYERS Fire Mercury SRM-1-1013 (Phonogram) | 6.98 | | 7.98 | | 7.95 | 7.98 | | 80 | 63 | 10 SPARKS Propaganda Island ILPS 9312 | 6.98 | | 7.98 | | | |
| ★ | 14 | 7 | GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | 46 | 57 | 4 JESSE COLIN YOUNG Songbird Warner Bros. BS 2845 | 6.98 | | 7.97 | | 7.97 | | | 81 | 87 | 6 KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP) | 6.98 | | 7.98 | | 7.98 | |
| ★ | 16 | 4 | JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | 47 | 47 | 6 STRAWBS Ghosts A&M SP 4506 | 6.98 | | 7.98 | | 7.98 | | | 82 | 55 | 12 STYX II Wooden Nickel WNS 1012 (RCA) | 6.98 | | 7.95 | | 7.95 | |
| | 13 | 11 | 32 PHOEBE SNOW Shelter SR-2109 (MCA) | 6.98 | | 7.98 | | 7.98 | | 48 | 60 | 3 JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London) | 6.98 | | 7.98 | | 7.98 | | | 95 | 3 | LED ZEPPELIN Atlantic SD 8216 | 6.98 | | 7.97 | | 7.97 | |
| ★ | NEW ENTRY | | CHICAGO VIII Columbia PC 33100 | 6.98 | | 7.98 | | 7.98 | | 49 | 49 | 8 MICHAEL MURPHY Blue Sky Night Thunder Epic KE 33290 (Columbia) | 5.98 | | 6.98 | | 6.98 | | | 84 | 58 | 7 COMMANDER CODY AND HIS LOST PLANET AIRMEN Warner Bros. BS 2547 | 6.98 | | 7.97 | | 7.97 | |
| ★ | 15 | 7 | 17 LABELLE Night Birds Epic KE 33075 | 5.98 | | 6.98 | | 6.98 | | 50 | 119 | 2 AMERICA Hearts Warner Bros. BS 2852 | 6.98 | | 7.97 | | 7.97 | | | 85 | NEW ENTRY | JUDY COLLINS Judith Elektra 7E-1032 | 6.98 | | 7.97 | | 7.97 | |
| ★ | 20 | 10 | 10 TEMPTATIONS A Song For You Motown G6 96951 | 6.98 | | 7.98 | | 7.98 | | 51 | 62 | 3 ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131 | 6.98 | | 7.97 | | 7.97 | | | 86 | 61 | 18 OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 21 | 4 | 4 YES Yesterdays Atlantic SD 18103 | 6.98 | | 7.97 | | 7.97 | | 52 | 52 | 10 PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769 | 6.98 | | 7.95 | | 7.95 | | | 87 | 64 | 21 BARRY MANILOW II Bell 1314 (Arista) | 6.98 | | 7.98 | | 7.98 | |
| ★ | 54 | 3 | FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004 | 7.98 | | 8.95 | | 8.95 | | 53 | 33 | 26 ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA LA339 | 6.98 | | 6.98 | | 7.98 | 6.98 | | 92 | 3 | LED ZEPPELIN RCA APL1-0959 | 6.98 | | 7.95 | | 7.95 | |
| ★ | 24 | 4 | 4 AL GREEN Greatest Hits Hi HSL 32089 (London) | 6.98 | | 7.98 | | 7.98 | 7.98 | 54 | 35 | 10 MAC DAVIS All The Love In The World Columbia PC 32927 | 6.98 | | 7.98 | | 7.98 | | | 89 | 77 | 28 KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP) | 6.98 | | 7.98 | | 7.98 | |
| ★ | 26 | 6 | 6 CAROLE KING Really Rosie Ode SP 77027 (A&M) | 6.98 | | 7.98 | | 7.98 | | 55 | 56 | 7 MELISSA MANCHESTER Melissa Arista AL4031 | 6.98 | | 7.98 | | 7.98 | | | 90 | 65 | 20 RINGO STARR Goodnight Vienna Apple SW 3417 (Capitol) | 6.98 | | 7.98 | | 7.98 | |
| ★ | 27 | 4 | 4 ALICE COOPER Welcome To My Nightmare Atlantic SD 18130 | 6.98 | | 7.97 | | 7.97 | | 56 | 59 | 19 DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia) | 6.98 | | 7.98 | | 7.98 | | | 102 | 2 | AVERAGE WHITE BAND Put It Where You Want It MCA 475 | 6.98 | | 7.98 | | 7.98 | |
| | 22 | 13 | 48 DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750 | 6.98 | 6.98 | 7.97 | 7.97 | 7.97 | | 57 | NEW ENTRY | ERIC CLAPTON There's One In Every Crowd RSO SD 4806 (Atlantic) | 6.98 | | 7.97 | | 7.97 | | | 93 | 67 | 4 DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634 | 6.98 | 6.98 | 7.97 | 7.97 | 7.97 | |
| | 23 | 15 | 16 RAMSEY LEWIS Sun Goddess Columbia KC 33194 | 5.98 | | 6.98 | | 6.98 | | 58 | 46 | 18 SPINNERS New & Improved Atlantic SD 18118 | 6.98 | | 7.97 | | 7.97 | | | 94 | 68 | 71 JOHN DENVER Greatest Hits RCA CPL1-0374 | 6.98 | | 7.95 | | 7.95 | |
| ★ | 31 | 18 | 18 QUEEN Sheer Heart Attack Elektra 7E-1026 | 6.98 | | 7.97 | | 7.97 | | 59 | 45 | 16 CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBM 2603 (Buddah) | 6.98 | | 7.95 | | 7.95 | | | 95 | NEW ENTRY | JEFF BECK Blow By Blow Epic PE 33409 | 6.98 | | 7.98 | | 7.98 | |
| | 25 | 25 | 10 JIMMY BUFFETT A1A ABC/Dunhill DSD 50183 | 6.98 | | 7.95 | | 7.95 | | 60 | 70 | 7 HOT CHOCOLATE Cicero Park Big Tree BT 89503 (Atlantic) | 6.98 | | 7.97 | | 7.97 | | | 96 | 69 | 18 JONI MITCHELL Miles Of Aisles Asylum 7E-202 | 11.98 | | 13.97 | | 13.97 | |
| | 26 | 17 | 19 LINDA RONSTADT Heart Like A Wheel Capitol ST 11358 | 6.98 | | 7.98 | | 7.98 | | 61 | 36 | 25 JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.) | 6.98 | 6.98 | 7.97 | 7.97 | 7.97 | | | 97 | 72 | 8 JETHRO TULL Aquarius Chrysalis CH 1044 (Warner Bros.) | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | |
| ★ | 50 | 3 | 3 TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502 | 9.98 | | 11.98 | | 11.98 | | 62 | 28 | 15 JOE WALSH So What ABC/Dunhill DSD 50171 | 6.98 | 7.95 | 7.95 | 7.95 | 7.98 | 7.95 | | | 98 | 79 | 11 GLORIA GAYNOR Never Can Say Goodbye MGM M3G 4982 | 6.98 | | 7.98 | | 7.98 |
| ★ | 34 | 5 | 5 BLUE OYSTER CULT On Your Feet Or On Your Knees Columbia PG 33371 | 7.98 | | 8.98 | | 8.98 | | 63 | 73 | 3 LED ZEPPELIN Atlantic SD 7208 | 6.98 | | 7.97 | | 7.97 | | | 99 | 126 | 2 PAUL ANKA Feelings United Artists UA-LA367-G | 6.98 | | 7.98 | | 7.98 | |
| ★ | 37 | 5 | 5 ACE Five A Side Anchor ANCL 2001 (ABC) | 6.98 | | 7.95 | | 7.95 | | 64 | NEW ENTRY | STEELY DAN Katy Lied ABC ABCD 846 | 6.98 | | 7.95 | | 7.95 | | | 100 | 75 | 13 STANLEY CLARKE Nemperor NE 431 (Atlantic) | 6.98 | | 7.97 | | 7.97 | |
| | 30 | 23 | 52 EAGLES On The Border Asylum 7E-1004 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | | 65 | NEW ENTRY | BARRY WHITE Just Another Way To Say I Love You 20th Century T 466 | 6.98 | | 7.98 | | 7.98 | | | 101 | 111 | 3 OLD & IN THE WAY Round RX 103 | 6.98 | | 7.98 | | 7.98 | |
| | 31 | 19 | 30 AVERAGE WHITE BAND Atlantic SD 7308 | 6.98 | | 7.97 | | 7.97 | | 66 | 48 | 11 ELTON JOHN Empty Sky MCA 2130 | 6.98 | | 7.98 | | 7.98 | | | 102 | 81 | 10 DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | |
| | 32 | 18 | 15 RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837 | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 | | 67 | 78 | 5 TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M) | 6.98 | | 7.98 | | 7.98 | | | 103 | 115 | 4 RON BANKS & DRAMATICS The Dramatic Jackpot ABC ABCD 867 | 6.98 | | 7.95 | | 7.95 | |
| ★ | 41 | 10 | 10 HENRY GROSS Plug Me Into Something A&M SP 4502 | 6.98 | | 7.98 | | 7.98 | | 68 | 71 | 7 HAROLD MELVIN & THE BLUENOTES To Be True Philadelphia International KZ 33148 (Columbia) | 6.98 | | 7.98 | | 7.98 | | | 104 | 114 | 7 PRETTY THINGS Silk Torpedo Swan Song SS 8411 (Atlantic) | 6.98 | | 7.97 | | 7.97 | |
| ★ | 42 | 9 | 9 NEKTAR Down To Earth Passport PPSD 98005 (ABC) | 6.98 | | 7.95 | | 7.95 | | 69 | 51 | 21 AL GREEN Explores Your Mind Hi HSL 32087 (London) | 6.98 | | 7.98 | | 7.98 | 7.95 | | 105 | 105 | 9 SERGIO MENDES Elektra 7E 1027 | 6.98 | 6.98 | 7.97 | 7.97 | 7.97 | |
| | 35 | 22 | 21 B.T. EXPRESS Do It (Til You're Satisfied) Scepter SPS 5117 | 6.98 | | 6.98 | | 6.98 | | 70 | 80 | 3 LED ZEPPELIN Houses Of The Holy Atlantic SD 7255 | 6.98 | | 7.97 | | 7.97 | | | 106 | 116 | 16 SUPERTRAMP Crime Of The Century A&M SP 3647 | 6.98 | | 7.98 | | 7.98 | |

★ STAR PERFORMER: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. • Recording Industry Association Of America seal for sales of 1 Million dollars at manufacturers level. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by colored dot).

WAR

Why can't we be friends?

UAXW-629X



A NEW SINGLE FROM WAR.



Produced by Jerry Goldstein in association with Lonnie Jordan and Howard Scott for Far Out Productions A Far Out Production on United Artists Records & Tapes



I'm On Fire



*with Shelter Records
Dwight Twilley Band*

SR 40380



Distributed by MCA Records, Inc.

TOP LPs & TAPE

POSITION 107-200

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| THIS WEEK | LAST WEEK | Weeks on Chart | SUGGESTED LIST PRICE | | | | | |
|-----------|-----------|----------------|--|-----------|---------|----------|----------|--------------|
| ★ | ★ | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
| ★ 118 | 4 | 118 | KANSAS Song For America Kinsner PZ 33385 (Columbia) | 6.98 | 7.98 | 7.98 | | |
| ★ 108 | NEW ENTRY | | GOLDEN EARRING Switch MCA 2139 | 6.98 | 7.98 | 7.98 | | |
| ★ 109 | 82 | 38 | BAD COMPANY Swan Song SS 8410 (Atlantic) | 6.98 | 7.97 | 7.97 | | |
| ★ 121 | 4 | 121 | JANIS IAN Between The Lines Columbia PC 33394 | 6.98 | 7.98 | 7.98 | | |
| ★ 125 | 7 | 125 | JIMMY CASTOR BUNCH Buff Of Course Atlantic SD 18124 | 6.98 | 7.97 | 7.97 | | |
| ★ 112 | 86 | 12 | ROXY MUSIC Country Life Atco SD 36-106 | 6.98 | 7.97 | 7.97 | | |
| ★ 123 | 6 | 123 | STANLEY TURRENTINE The Sugar Man CTI 6052 S1 (Motown) | 6.98 | 7.98 | 7.98 | | |
| ★ 114 | 88 | 42 | JOHN DENVER Back Home Again RCA CPL1-0548 | 6.98 | 7.95 | 7.95 | | |
| ★ 115 | 120 | 6 | WET WILLIE Dixie Rock Capricorn CP 0149 (Warner Bros.) | 6.98 | 7.97 | 7.97 | | |
| ★ 129 | 4 | 129 | GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141 | 6.98 | 7.98 | 7.98 | | |
| ★ 117 | 117 | 5 | RUSH Fly By Night Mercury SRM-1-1023 (Phonogram) | 6.98 | 7.95 | 7.95 | | |
| ★ 156 | 3 | 156 | MAJOR HARRIS My Way Atlantic SO 18119 | 6.98 | 7.97 | 7.97 | | |
| ★ 130 | 3 | 130 | ORLEANS Let There Be Music Asylum 7E-1029 | 6.98 | 7.97 | 7.97 | | |
| ★ 120 | 128 | 7 | FOCUS Dutch Masters Sire SASD 7505 (ABC) | 6.98 | 7.95 | 7.95 | | |
| ★ 121 | 89 | 33 | BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram) | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 |
| ★ 122 | 90 | 17 | GRAND FUNK All The Girls In The World Beware Grand Funk SO 11356 (Capitol) | 6.98 | 7.98 | 7.98 | | |
| ★ 134 | 3 | 134 | HOLLIES Another Night Epic PE 33387 (Columbia) | 6.98 | 7.98 | 7.98 | | |
| ★ 124 | NEW ENTRY | | WHO Tommy MCA MCA2-10005 | 11.98 | 12.98 | 12.98 | | |
| ★ 135 | 6 | 135 | RICHARD TORRANCE & EUREKA Belle Of The Ball Shelter SR 2134 (MCA) | 6.98 | 7.98 | 7.98 | | |
| ★ 138 | 2 | 138 | MORE AMERICAN GRAFFITI MCA MCA2-8007 | 9.98 | 10.98 | 10.98 | | |
| ★ 127 | 91 | 24 | HELEN REDDY Free And Easy Capitol ST 11348 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| ★ 128 | 92 | 19 | KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.) | 6.98 | 7.97 | 7.97 | | |
| ★ 129 | 93 | 23 | LOGGINS & MESSINA Mother Lode Columbia PC 33175 | 6.98 | 7.98 | 7.98 | | |
| ★ 130 | 124 | 3 | LED ZEPPELIN III Atlantic SD 7201 | 6.98 | 7.97 | 7.97 | | |
| ★ 131 | 94 | 23 | LOVE UNLIMITED ORCHESTRA White Gold 20th Century T-458 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| ★ 132 | 96 | 22 | GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612 | 6.98 | 7.98 | 7.98 | | |
| ★ 144 | 4 | 144 | IALOGUE & MUSIC FROM ORIGINAL SOUNDTRACK "YOUNG FRANKENSTEIN" ABC ABCD 870 | 6.98 | 7.95 | 7.95 | | |
| ★ 134 | 98 | 16 | GEORGE BENSON Bad Benson CTI 6045S1 (Motown) | 6.98 | 7.98 | 7.98 | | |
| ★ 135 | 100 | 45 | OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411 | 6.98 | 7.98 | 7.98 | | |
| ★ 136 | 103 | 20 | BOBBY VINTON Melodies Of Love ABC ABCD 851 | 6.98 | 7.98 | 7.98 | | |
| ★ 148 | 5 | 148 | PASSPORT Cross Colateral Atco SD 36-107 | 6.98 | 7.97 | 7.97 | | |

| THIS WEEK | LAST WEEK | Weeks on Chart | SUGGESTED LIST PRICE | | | | | |
|-----------|-----------|----------------|---|-----------|---------|----------|----------|--------------|
| ★ | ★ | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
| ★ 149 | 7 | 149 | FLEETWOOD MAC Vintage Years Sire SASH 3706-2 (ABC) | 7.98 | 8.95 | 8.95 | | |
| ★ 151 | 3 | 151 | B.J. THOMAS Reunion ABC ABDP 858 | 6.98 | 7.95 | 7.95 | | |
| ★ 150 | 4 | 150 | JIMMY CLIFF The Harder They Come Island ILPS 9202 | 6.98 | 7.98 | 7.98 | | |
| ★ 164 | 2 | 164 | NILSSON Duit On Mon Dei RCA APL1-0817 | 6.98 | 7.95 | 7.95 | | |
| ★ 142 | 104 | 41 | ELTON JOHN Caribou MCA 2116 | 6.98 | 7.98 | 7.98 | 7.95 | |
| ★ 143 | 106 | 72 | LYNYRD SKYNYRD Pronounced Leh-Nerd Skin-Nerd Sounds Of The South 363 (MCA) | 6.8 | 7.98 | 7.98 | | |
| ★ 144 | 107 | 40 | AMERICA Holiday Warner Bros. W 2808 | 6.98 | 6.98 | 7.97 | 7.97 | |
| ★ 145 | 108 | 27 | JACKSON BROWNE Late For The Sky Asylum 7E-1017 | 6.98 | 7.97 | 7.97 | 7.97 | |
| ★ 146 | 109 | 36 | STEVIE WONDER Fulfillingness' First Finale Tamlia T6-332S1 (Motown) | 6.98 | 7.98 | 7.98 | | |
| ★ 147 | 122 | 16 | GEORGE HARRISON Dark Horse Apple SMAS 3418 (Capitol) | 6.98 | 7.98 | 7.98 | | |
| ★ 148 | 127 | 9 | DAVID GATES Never Let Her Go Elektra 7E 1028 | 6.98 | 6.98 | 7.97 | 7.97 | |
| ★ 149 | 131 | 25 | NEIL DIAMOND Serenade Columbia PC 32919 | 6.98 | 7.98 | 7.98 | | |
| ★ 160 | 4 | 160 | COMMODORES Caught In The Act Motown M6 820 S1 | 6.98 | 7.98 | 7.98 | | |
| ★ 161 | 4 | 161 | NILS LOFGREN A&M SP 4509 | 6.98 | 7.98 | 7.98 | | |
| ★ 152 | 132 | 11 | ELVIS PRESLEY Promised Land RCA CPL1-0873 | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 |
| ★ 153 | 133 | 23 | MARIA MULDAUR Waitress In The Donut Shop Reprise MS 2194 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 |
| ★ 154 | 136 | 29 | CAROLE KING Wrap Around Joy Ode SP 77024 (A&M) | 6.98 | 7.98 | 7.98 | | |
| ★ 167 | 2 | 167 | KEITH MOON Two Sides Of The Moon Track 2136 (MCA) | 6.98 | 7.98 | 7.98 | | |
| ★ 156 | 158 | 5 | LOUDON WAINWRIGHT III Unrequited Columbia PC 33369 | 6.98 | 7.98 | 7.98 | | |
| ★ 168 | 3 | 168 | CARMINA BURANA Michael Tilson Thomas/Cleveland Orchestra & Chorus Columbia MX 33172 | 5.98 | 5.98 | 6.98 | 6.98 | 6.98 |
| ★ 158 | 137 | 28 | JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD-835 | 6.98 | 6.98 | 7.95 | 7.95 | 7.95 |
| ★ 159 | 162 | 9 | MICHAEL JACKSON Forever, Michael Motown M6 825S1 | 6.98 | 7.98 | 7.98 | | |
| ★ 160 | 152 | 6 | MARIE OSMOND Who's Sorry Now MGM M3G 4979 | 6.98 | 7.98 | 7.98 | | |
| ★ 161 | 142 | 32 | BARRY WHITE Can't Get Enough 20th Century T 444 | 6.98 | 7.98 | 7.98 | | |
| ★ 162 | 143 | 19 | NEIL SEDAKA Sedaka's Back Rocket 463 (MCA) | 6.98 | 7.98 | 7.98 | | |
| ★ 163 | 147 | 32 | HARRY CHAPIN Verities & Balderdash Elektra 7E-1012 | 6.98 | 7.97 | 7.97 | | |
| ★ 164 | 153 | 17 | THREE DOG NIGHT Joy To The World/ Their Greatest Hits ABC/Dunhill DSD 50178 | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 |
| ★ 192 | 2 | 192 | EAGLES Desperado Asylum SD 5068 | 6.98 | 7.97 | 7.97 | | |
| ★ 188 | 2 | 188 | LOBO A Cowboy Afraid Of Horses Big Tree BT 89509 (Atlantic) | 6.98 | 7.97 | 7.97 | | |
| ★ 167 | 157 | 55 | CHICAGO Chicago VII Columbia C2 32810 | 11.98 | 11.98 | 13.98 | 13.98 | 13.98 |
| ★ 168 | 166 | 16 | YES Relayer Atlantic SD 18122 | 6.98 | 7.97 | 7.97 | | |
| ★ 169 | 169 | 24 | DAVE MASON Columbia PC 33096 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 |

| THIS WEEK | LAST WEEK | Weeks on Chart | SUGGESTED LIST PRICE | | | | | |
|-----------|-----------|----------------|--|-----------|---------|----------|----------|--------------|
| ★ | ★ | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
| ★ 170 | 177 | 3 | SAMMY JOHNS GRC 5003 | 6.98 | 7.98 | 7.98 | | |
| ★ 171 | 171 | 3 | ARGENT Circus Epic PE 33422 (Columbia) | 6.98 | 7.98 | 7.98 | | |
| ★ 183 | 2 | 183 | MICKY NEWBURY Lovers Elektra 7E-1030 | 6.98 | 7.97 | 7.97 | | |
| ★ 173 | 170 | 22 | BARBRA STREISAND Butter Fly Columbia PC 33005 | 6.98 | 7.98 | 7.98 | | |
| ★ 185 | 2 | 185 | MAGGIE BELL Suicide Sal Swan Song SS 8412 (Atlantic) | 6.98 | 7.97 | 7.97 | | |
| ★ 175 | 178 | 27 | LOVE UNLIMITED In Heat 20th Century T-443 | 6.98 | 7.98 | 7.98 | | |
| ★ 176 | NEW ENTRY | | BOB SEGER Beautiful Loser Capitol ST 11378 | 6.98 | 7.98 | 7.98 | | |
| ★ 177 | 180 | 3 | THE CAROL DOUGLAS ALBUM Midland International BkL1-0931 (RCA) | 6.98 | 7.95 | 7.95 | | |
| ★ 189 | 2 | 189 | TOMMY/LONDON SYMPHONY ORCHESTRA & CHAMBRE CHOIR WITH GUEST SOLOISTS Ode SP 99001 (A&M) | 9.98 | 11.98 | 11.98 | | |
| ★ 179 | NEW ENTRY | | PINK FLOYD Dark Side Of The Moon Capitol ST 11163 | 6.98 | 7.98 | 7.98 | | |
| ★ 180 | 182 | 6 | DIONNE WARWICKE Then Came You Warner Bros. BS 2846 | 6.98 | 7.97 | 7.97 | | |
| ★ 181 | 172 | 21 | THIS IS THE MOODY BLUES Threshold 2THS 12/13 (London) | 11.98 | 13.95 | 13.95 | | |
| ★ 182 | 173 | 8 | BOB DYLAN Greatest Hits, Vol. 1 Columbia KCS 9463 | 5.98 | 6.98 | 6.98 | | |
| ★ 183 | 174 | 8 | JOE WALSH The Smoker You Drink The Player You Get ABC/Dunhill DSX 50140 | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 |
| ★ 184 | 176 | 48 | AEROSMITH Get Your Wings Columbia KC 32847 | 5.98 | 6.98 | 6.98 | | |
| ★ 185 | 190 | 2 | PAVLOV'S DOG Pampered Menial ABC ABCD 866 | 6.98 | 7.95 | 7.95 | | |
| ★ 186 | 186 | 27 | JOHN LENNON Walls And Bridges Apple SW 3416 (Capitol) | 6.98 | 7.98 | 7.98 | 7.98 | |
| ★ 187 | 187 | 210 | CAROLE KING Tapestry Ode SP 77009 (A&M) | 6.98 | 7.98 | 7.98 | 7.98 | |
| ★ 188 | NEW ENTRY | | BOB JAMES Two CTI 6057 S1 (Motown) | 6.98 | 7.98 | 7.98 | | |
| ★ 189 | NEW ENTRY | | C.W. McCALL Wolf Creek Pass MGM M3G 4989 | 6.98 | 7.98 | 7.98 | | |
| ★ 190 | NEW ENTRY | | SUGARLOAF/JERRY CORBETTA Don't Call Us, We'll Call You Claridge CL 1000 | 6.98 | 7.98 | 7.98 | | |
| ★ 191 | 191 | 2 | THE REAL LENNY BRUCE Fantasy F 79003 | 8.98 | 8.98 | | | |
| ★ 192 | NEW ENTRY | | HOYT AXTON Southbound A&M SP 4510 | 6.98 | 7.98 | 7.98 | | |
| ★ 193 | 193 | 107 | BREAD The Best Of Elektra EKS 75056 | 6.98 | 6.98 | 7.97 | 7.97 | 8.95 |
| ★ 194 | 197 | 65 | BACHMAN-TURNER OVERDRIVE I1 Mercury SRM 1-696 (Phonogram) | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 |
| ★ 195 | 194 | 78 | ELTON JOHN Goodbye Yellow Brick Road MCA 40148 | 11.98 | 12.98 | 12.98 | 12.98 | 12.98 |
| ★ 196 | 199 | 100 | CHARLIE RICH Behind Closed Doors Epic ME 32247 (Columbia) | 5.98 | 6.98 | 6.98 | 6.98 | 6.98 |
| ★ 197 | 196 | 69 | PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol) | 6.98 | 6.98 | 7.98 | 6.98 | |
| ★ 198 | 200 | 62 | JONI MITCHELL Court And Spark Asylum 7E-1001 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 |
| ★ 199 | 198 | 39 | BEACH BOYS Endless Summer Capitol SVBB 11307 | 6.98 | 7.98 | 7.98 | | |
| ★ 200 | 195 | 29 | GINO VANNELLI Powerful People A&M SP 3630 | 6.98 | 6.98 | 6.98 | | |

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

| | |
|-----------------------|-------------|
| Ace | 29 |
| Aerosmith | 184 |
| America | 50, 144 |
| Paul Anka | 99 |
| Argent | 171 |
| Average White Band | 31, 91 |
| Hoyt Axton | 192 |
| Bachman-Turner | 121, 194 |
| Bad Company | 109 |
| Ron Banks & Dramatics | 103 |
| Beach Boys | 199 |
| Jeff Beck | 95 |
| Maggie Bell | 174 |
| George Benson | 134 |
| Blackbys | 71 |
| Blue Oyster Cult | 28 |
| David Bowie | 9 |
| Bread | 193 |
| Jackson Browne | 145 |
| Lenny Bruce | 191 |
| B. T. Express | 35 |
| Jimmy Buffett | 75 |
| Donald Byrd | 29 |
| Carmina Burana | 157 |
| Jimmy Castor Bunch | 111 |
| Harry Chapin | 163 |
| Chicago | 14, 167 |
| Eric Clapton | 57 |
| Stanley Clarke | 100 |
| Jimmy Cliff | 140 |
| Joe Cocker | 38 |
| Commander Cody | 84 |
| Judy Collins | 85 |
| Commodores | 150 |
| Alice Cooper | 21 |
| Chick Corea | 39 |
| Jim Croce | 158 |
| Charlie Daniels Band | 59 |
| Mac Davis | 54 |
| John Denver | 2, 94, 114 |
| Neil Diamond | 149 |
| Doobie Brothers | 93, 22, 102 |
| Carol Douglas | 177 |
| Bob Dylan | 4, 182 |
| Eagles | 30, 165 |
| Earth, Wind & Fire | 10 |
| Electric Light Orch | 53 |
| Roberta Flack | 51 |
| Fleetwood Mac | 138 |
| Focus | 120 |
| Dan Fogelberg | 56 |
| Donny Hathaway | 78 |
| Peter Frampton | 78 |
| David Gates | 148 |
| Gloria Gaynor | 98 |
| Golden Earring | 108 |
| | |

This Week's Legal Action

Magtec Sued By UA Group In Tape Contract Dispute

LOS ANGELES—UA Music & Records Group and its tape duplicating affiliate, Libery/UA Tape Duplicating of Council Bluffs, Iowa, are asking for an accounting and damages from Magnetic Tape Engineering Corp. (Magtec) here.

Sue Joplin Trust On 'Treemonisha'

NEW YORK—Olympic Records has filed a suit against the Lottie Joplin Trust and a number of related defendants who, the company charges, sought to have withdrawn from the market records containing selections from the Joplin opera "Treemonisha."

The complaint, filed in State Supreme Court here last week, disputes the trust's copyright claim to the material. The selections at issue were released as a part of a five-record set of Joplin music on the Murray Hill label. The suit asks \$750,000 in damages.

In a letter to Murray Hill in January, trust attorneys claimed no license had been granted for the recording, and since the compositions had not earlier been the subject of a license, they could not be recorded under the compulsory licensing provision of the Copyright Act.

The Olympic suit challenges these assertions, and states that the music's copyright owner is the Wilbur Sweatman Music Publishing Co. It also claims that the selections "were recorded by others on at least three occasions with either the permission or the knowing acquiescence of the copyright owner."

Farrell Charges Fast Foods Firm

LOS ANGELES—Some idea of the loot in jingle creation and production can be gained from a superior court action filed by the Wes Farrell Organization against Pioneer Take-Out Systems, a franchised fast foods firm.

The plaintiff is seeking payment of \$6,698.42, which it claims is due from Pioneer for \$2,500 creative fees, \$3,847.22 production costs and \$350 for demo lyric changes in making 60-second and one 30-second jingle in 1974. Farrell also asks \$1,699.77 for union payments for singers on the production gig. In addition, it's alleged that Pioneer renegeed on a deal to share equally publisher net profits from the jingles. Exemplary damages of \$25,000 are sought.

Byrne Urges Fair Trade Repeal

● *Continued from page 6*
repeal bills including a key measure introduced by Rep. Robert McClory (R., Ill.), said to be similar to the Brooke bill.

The nationwide anti-fair trade sentiment should give Gov. Byrne's bill the clout it needs for passage when it comes up for hearing. In addition, New Jersey judges, in several separate private court actions, have ruled against fair trade proponents.

The most significant of these rulings came in Paterson last November when a superior court judge Peter Ciolino ruled that fair trade prices in the state could only be maintained by a manufacturer or

The pleading in superior court claims that Magtec pacted for exclusive right to duplicate the label's reel-to-reel tape in March, 1972, in return for a 12.5 percent of retail list royalty rate. In addition, the pact called for a \$20,000 non-returnable advance yearly. The contract stipulated that UA continue to sell record and tape clubs reel-to-reel tape.

The action alleges that Magtec owes UA group at least \$20,000 or more, pending a court-approved accounting. The Iowa duplicating facility is owed \$9,200 for tape product delivered to Magtec, it's alleged. UA also contends that Magtec illegally sold record and tape clubs.

Hermit Herman Comes Out Suing

NEW YORK—The Hierman of "Herman's Hermits," popular British rock 'n' roll act of the 1960s, is suing three of his original Hermits and Banner Talent Associates Inc., for alleged unfair competition under section 43 (A) of the Lanham Act.

Through his attorneys, Abeles, Clark & Osterberg, Herman (Peter Blair Noone is his given name) charges that the three offending "Hermits," Anthony Green, Derek Leckenby and Jan Barry Whitwam, are being represented to the entertainment industry as "Herman's Hermits," and are claiming the right to use the name in conjunction with musical services contracted for and presented by them throughout the U.S.

Herman's complaint argues that he is not performing with, and is in no way connected with the "Hermits" and that the representations and descriptions being used by the defendants are false and in wanton disregard of his rights and professional reputation.

The "Hermits" are also allegedly recording their performances under the name "Herman's Hermits," and according to Herman, these recordings are enjoying considerable public popularity even through they do not sound like the original recorded performances of the group.

Audio Magnetics Sued For \$70,840

LOS ANGELES—Bravo Enterprises of New Jersey claims Audio Magnetics of Gardena, Calif., owes it \$70,840 in a federal district court suit filed here.

The action alleges Bravo delivered 23 metric tons of tetrahydrofuran for that amount in Nov., 1974, for which it has not yet been paid.

distributor if a uniform price structure could be maintained throughout the state. The decision was handed down in a fair trade suit between Cooper Distributing and Arnco Electronic (Billboard, Nov. 30).

Meanwhile, the Marketing Policy Institute (MPI), whose members include Magnavox, Zenith andsylvania, is expected to testify in support of the continuation of fair trade laws when it goes before the Senate antitrust subcommittee this week. Bernie Mitchell, president of U.S. Pioneer Electronics, and Kenneth Ingram, vice president, sales, Magnavox, also will testify.

L.A.'s JOEY JEFFERSON PROSPERS

Jazz City Has But One Specialty

LOS ANGELES—Joey Jefferson, owner of Jazz City record shop here, operates a specialty outlet dealing in European imports, sell-outs, rare collectors records and just plain jazz.

Jefferson, who has been in business two years, imports product on the EMI and Denmark labels, securing records by such artists as Gary Burton and Don Byas.

His sell-outs and collectors records are purchased from Apex Rendezvous and Music Merchants in New Jersey, and Sutton Music Company in Los Angeles.

Thirty-five percent of the product sold is from the 40s and 50s era featuring such artists as Ben Webster, Bud Powell, Sonny Criss and Charlie Parker, says Jefferson.

Jefferson admits that his 8-track and cassette tape business is growing at a rapid rate, and he credits the prisons and other institutions in the area for a generous portion of the increase.

"The prisoners order cassettes because of the small size," says Jefferson. "I will send catalogs to the prison officials, and the inmates will order from that."

"The prisoners, through the officials, will pay for the merchandise," he adds.

"They have chosen Jazz City because I have access to a vast collection of tapes that are generally difficult to find," says Jefferson.

Although he is based in a predom-

inately black area, 60 percent of his customers are white, he says. Due to his KBCA advertisements they come from as far away as Santa Barbara (108 miles), he adds.

Prices at Jazz City range from \$4.95 for a \$6.98 list album and \$7.98 for a double set that lists for \$9.98. The customers range in age 25-45. "The younger people are not jazz buyers and the older persons for the most part are not record buyers," he adds.

Jazz City is open seven days a week, Monday-Thursday, 10 a.m.-11 p.m.; Friday and Saturday 10 a.m.-3 a.m., and Sunday 11 a.m.-11 p.m.

Inside Track

Mercury reportedly ready to sign final papers with Toots & the Maytalls, one of Jamaica's premier reggae groups and one of the most sought after such acts.

Harvey Mandell, veteran blues/rock guitarist who has played with the likes of Canned Heat and John Mayall, is one of the names consistently mentioned as the Rolling Stones replacement for Mick Taylor. Wayne Perkins, veteran session man, is the other name tossed up most frequently. VeeJay executive Pat Britt, also a fine sax player, cut an instrumental version of "Me & Mrs. Jones" for the label.

Cher and new boyfriend Gregg Allman took the stage for a few numbers at a Troubadour Monday hoot and later at the Starwood. Stonehenge nitery premiered in Lebanon, Ill., with England's Trapeze and Roadcrew, a band of former roadies whose songs deal with roadie life.

LATE SINGINGS: Grand Funk Railroad to ICM agency. Dick Haymes to Crescendo Records.

Progress Dist., Cleveland, is now distributing the Motown family of labels for that city, Cincinnati and Pittsburgh. Merit, Detroit, formerly covered that area and continues to distribute the labels in the Detroit region.

A&M Records contributed warmup jackets for the West All-Stars basketball team which defeated East's best during the NARM convention. Morry Horowitz, Detroit retailing veteran, has left Mickey Schorr's Tape Shack as manager and is operating his own cutouts business there. Jack Zisman, long-time controller for Supreme Dist., Cincinnati, recovering from surgery at Jewish Hospital there.

* * *

A phone call from a 20-year-old in Atlanta to Billboard's Los Angeles office adds a new chapter to the story first revealed in our Jan. 25, 1975, issue about someone asking labels for promotion copies to be used as background music in a movie and then selling the merchandise.

The caller last week indicated the person calling himself "Joseph Zeffereilli" has played the same game with record companies and distributors in such cities as Atlanta, New Orleans, Dallas, Denver, St. Louis, Macon, Ga., and Miami, as he had done in L.A.

According to the youth, who says he travelled with him to these cities, with the intention of finally coming to the Coast, "Zeffereilli" would tell labels he was producing a movie and needed samples of LPs to be considered for the soundtrack. He would then sell the LPs.

After our story broke about this scam in L.A., "Zeffereilli" called and denied he had pressured companies locally to give him music and that he had sold the LPs. When asked to submit proof of what he alleged he was doing (making a film) and to prove it was not him selling the LPs, he said he would. He has not been heard from since.

* * *

In last week's inside track, new Phonodisc president David O'Connell was inadvertently referred to as former Phonodisc vice president, when in fact he held that post at Phonogram/Mercury.

Kiss starting first headliner tour. Bearsville's first two gold albums are Todd Rundgren's "Something/Anything" and Foghat's "Energized," both older LPs that just kept selling. Lynyrd Skynyrd started distributing unsold concert tickets to unemplyed at Detroit concert and now adopted that as a policy.

Dukes of Dixieland seeking new female vocalist. Contact John Shoup at 205 W. Wacker Dr., Chicago 60606. Tony Bennett had a Merv Griffin salute with guests Peggy Lee, Pearl Bailey, Fred Astaire, Rosemary Clooney and Johnny Mercer. Sensational Alex Harvey band on second U.S. tour.

Bobby Vinton stopped at Los Angeles City Hall to pick up his tenth key to a city this year. Bernadette Peters,

actress who was in Broadway musical "Mack & Mabel," made nitery debut at Studio One in Los Angeles. UCLA giving a Duke Ellington course. Flash Cadillac did three TV shows this month.

Kerner & Wise celebrating second anniversary as a production team. Their partnership has five gold records and 18 chart records. Rhythm Research in Berkeley added distribution of Biograph, Historical and Melodeon. Action Music moved warehouse to Hayes Industrial Park in Cleveland.

Manager Wally "Famous" Amos opened a chocolate chip cookie store on Sunset Blvd. Tennessee Ernie and Glen Campbell working on a Capitol album where Glen will back Ernie on guitar in a country-blues set.

Donna Theodore, featured in "Shenandoah," Broadway musical, is selling turkeys—the Shenandoah kind—via radio spots. London Records in major radio push on the Justin Hayward, John Lodge LP "Blue Jays." Radio markets include Los Angeles, New York, San Francisco, Philadelphia and Chicago. Polydor's James Brown headlines benefit Friday (11) in Baltimore Civic Center for Edwin Gould Services for Children.

Ann-Margret made appearance at premiere of "Tommy" film in Florida. Event aided muscular dystrophy drive. Erroll Garner back to Los Angeles after bout with pneumonia in Chicago. Atlantic/Atco produced "The Wiz" original cast recording in form of contemporary pop-r&b recording, with emphasis on disco potential.

Capitol's Al Martino will be given a citation and engraved silver tray Tuesday (8) by Philadelphia Mayor Frank Rizzo. Martino comes from Philly so they're honoring one of their own. Disco World has begun a Wednesday night disco showcase of talent at La Martinique, New York nitery. Polydor's "Tommy" celebrity pinball contest was won by Scott Simon, lead singer of Sha-Na-Na. David Clayton-Thomas took second; third was Dave Herman. Simon donated his prize, a pinball machine, to the Missouri State Youth Home.

Robert Stigwood will produce a film based on his West End, London, musical "John, Paul, George, Ringo... and Bert." Peter Brown, president of RSO, will take leave of absence to be executive producer on film. Brown will return to RSO after film is produced. Sammy Johns, GRC artist, made some 300 phone calls to radio stations throughout the country, thanking deejays for support of "Chevy Van," single, and his album "Sammy Johns."

Atlantic ATCO threw a farewell party in New York April 2 for the Spinners, Sister Sledge, Ben E. King, the Jimmy Castor Bunch prior to their SuperSoul European tour. Leonard Feist, NMPA executive vice president, will deliver the commencement address at Berklee College of Music, Boston, May 17. RCA's Jefferson Starship starts off 1975 tour with date at Sacramento Memorial Auditorium on Friday (11). Tour covers 23 cities in 12 states in 60 days.

Bernard "Pretty" Purdie will beat the drums for Jeff Beck's band, which begins touring with Mahavishnu Orchestra April 24. Labelle, Epic artists, become the first rock group to play New York's Harkness Theater when they play there May 6-11. Don Kirshner's "Rock Concert" show has been renewed for another season. Jerry Weintraub may produce a truly super show next season on Broadway. Lineup is Frank Sinatra, Ella Fitzgerald and the Count Basie Orchestra. Engagemet's for two weeks.

Jimmie Walker, "J.J." on CBS-TV "Good Times," has recorded his first album "Dynamite," on Buddah Records. Barry White set for European tour in May. He recently met with publishers Aaron and Abby Schroeder to plan and coordinate tour.

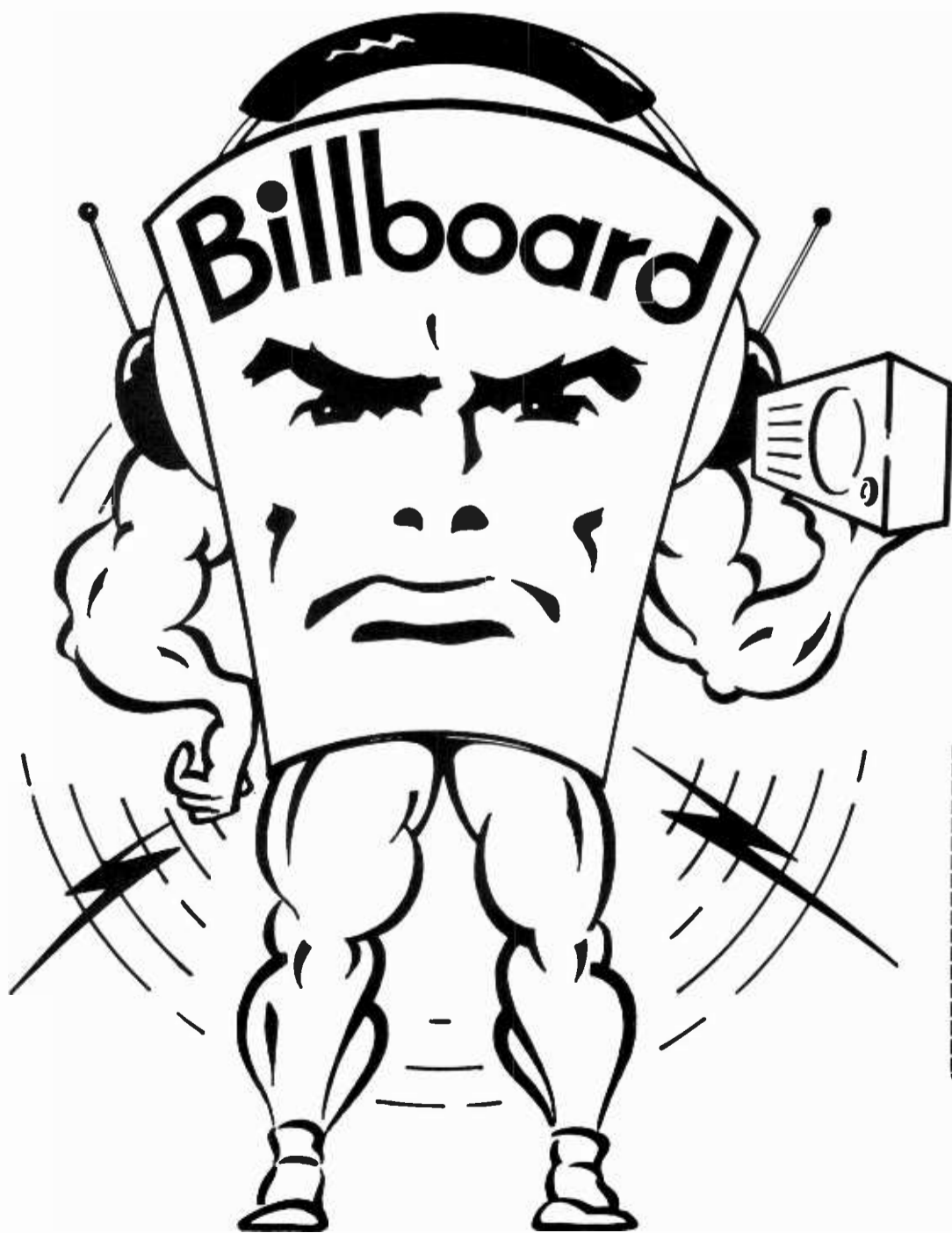
Master of the Airwaves

When it comes to the all-important first step in selling a new record to the consumer — that of getting the radio station decision-maker to determine whether he's sufficiently enchanted with it to place it on his playlist — there's nothing quite like a promotion man with a firm handshake, personable manner, and convincing rap. Nothing, that is, except an advertisement in Billboard.

"Oh *really!*" you might find yourself thinking. Rest assured, though, that this claim is based on nothing less substantial than an exhaustive 110-page field report on the (generally-recognized-as-typical) St. Louis radio market, compiled from independent research by Hagen Communications, Inc.

According to the Hagen people: **1.** Most radio decision-makers regard the trades as their #1 source of information on new records, with promotion-and-like folks a close second. / **2.** Trade ads have a *very* appreciable effect on radio programmers. For instance, 47 of 87 St. Louis decision-makers interviewed confessed to having reconsidered new releases they'd originally found less-than-must-adds after reading trade advertisements for them. / **3.** Billboard was far and away the most-often-referred-to-trade, with a steady readership of a whopping 92% of St. Louis' radio biggies. Other trades enjoyed (?) readerships of 44% and 29%.

Obviously, when you can reach such a large majority of the folks who decide what the rest of us will *listen* to, you've found one of the best ways to reach the people who *buy* what they hear!



**We Helped
Build An Industry—
Our Sleeves
Are Still Rolled Up.**

BILLBOARD CORRESPONDENCE SCHOOL
9000 Sunset Blvd., Los Angeles, CA 90069

ATTN: Professor Heine

Dear Sirs or Madams:

I won't allow myself to be caught dead at any Heavy Industry Function until I receive my official Billboard Lapel Balloon, in exchange for which I hereby swear on the lives of my accountants that I'll faithfully peruse all your ads proving that you're The Top Communicator. [Gasp.] Upon completion of the course, I will expect you to rush me a beautiful Billboard BA diploma, suitable for display in my office or for spreading mayonnaise.

Name: _____

Address: _____

My role in the music biz: _____

I'd prefer a right-hander's, or left-hander's lapel balloon.



YOU'VE
GOTTA
HAVE
HEARTS

AMERICA'S NEWEST ALBUM
ON WARNER BROS. RECORDS AND TAPES

