

## WEA Intl Expanding Foreign Offices To 11

By ELIOT TIEGEL

LOS ANGELES—WEA International will open five additional companies by July 1, bringing the number of company-owned or joint ventured outlets to 11 throughout the world.

The new firms will be located in Italy, South Africa, Holland, New Zealand and Brazil. Over the past four years, WEA International has established itself in Canada, England, Australia, Germany, Japan and France.

The goal for 1975, explains international division president Nesuhi Ertegun, is to launch creative companies in these new markets, with outside services contracted for, such as pressing, warehousing, packaging and distribution.

Nesuhi and Phil Rose, his executive vice president, have developed a game plan whereby the international division, which represents the American catalogs of Warner Bros., Reprise, Atlantic, Elektra and Asylum (plus their custom distributed labels) will go in for aggressive national recording programs to build artist rosters in each nation.

The two executives speak of finding talent in one market and selling  
(Continued on page 12)

## Recordings Up In Japan

By HIDEO EGUCHI

TOKYO—Total number of recordings manufactured in Japan was worth some 175 billion yen or about \$583 million at retail last year—an increase of 15.6 percent over 1973—according to revised advance statistics released by the 19 member manufacturers of the Japan Phonograph Record Assn.

The total figure represents an 18.3 percent rise or \$600 million over the amount originally projected for 1974.

Last year, member manufacturers of the JPRA pressed 181,659,406 disks valued at \$438,080,894 retail including 15 percent commodity tax, up 5 percent in volume and 22 percent in value over 1973, the revised statistics show.

(Continued on page 59)

## Demand For 'Q' 8-Track Holding Up

By BOB KIRSCH

LOS ANGELES—Prerecorded 4-channel 8-track tapes, probably the most purely "luxury" item in home musical entertainment from a software point of view, are holding up remarkably well despite the current economic recession and the slow-downs in auto manufacturing.

Introduced to the consumer on a mass basis last year, quadraphonic tapes sold in respectable numbers. This year was to be the big growth year, but the recession and resulting decline in 4-channel hardware sales and car sales has prevented that growth. However, 4-channel has remained on a plateau equal to last year's, and this is seen as a positive sign by the industry.

Lou Dennis, who handles tape for Warner Bros., says that "We haven't seen a significant growth in quadra-

(Continued on page 10)

**Syndicated and automated radio programming is not big brother, but brother is it big—see special section pages 20-33.**

## Jazz & Bluegrass Hog NEC Interest

By JIM FISHEL

WASHINGTON—Jazz and bluegrass dominated collegiate booking trends at the 15th annual NEC National Convention here Feb. 8-12 attended by more than 1,500 students and 275 exhibitors. Unlike past years, attendance at most of the seminars was standing room only and this was indicative of the current state of student concern in working with smaller talent budgets.

## Average Retailer Active 20 Years

By BETTY &amp; JOHN SIPPEL

LOS ANGELES—The average independent music retailer in the U.S. owns a 20-year old store with a diversified inventory totaling about \$53,000. These statistics stem from Billboard's first annual continuing survey of such dealers.

The survey is based upon a random sampling of 200 dealer-subscribers supplied by Billboard circulation director Jack Shurman. (See story for correlative statistics on chain stores.)

The 40 respondents and respective types of inventory carried in their stores breaks down thusly:

(Continued on page 8)

Selective buying patterns have caused the students to become more serious, according to one talent exhibitor, and many of the higher budget rock concerts are on the decline while smaller jazz and bluegrass concerts have taken up the slack.

The importance of this student gathering to the record industry was borne out by the fact that more than 10 labels were represented by exhibition booths, including A&M, Atlantic, Columbia, ABC, United Artists, MainMan and Alligator Records.

Another area growing in importance is the use of video equipment to showcase acts unable to perform live. More than 30 percent of the convention's talent agencies presented videocassette tapes of their acts performing live in concert.

(Continued on page 61)



BATAAN... with his new hit album on SALSOU Records, Bataan—Afro-Filipino (Sal-4101) is a perfect blend of Black, Brown rock and East-to-West coast funk.

A definitive collectors album for all hip music lovers. His new album includes: Chico and the Man, X-Rated Symphony, and the smash hit "The Bottle (La Botella)." (Advertisement)

## Hansen Publications Tees Consumer Mail-Order Wing

By ROBERT SOBEL

NEW YORK—In a major direct marketing move, Hansen Publications has launched a consumer mail-order division supported by a six-figure financial budget.

The division has already swung into action this month and has sent promotional material, a mini-catalog and covering letters to proven mail-order buyers and educational institutions announcing the division and listing some of the catalog items featured in the plan.

In addition to the mail announcement, print advertising is under way and 15 separate ads have been placed through March in leading national magazines such as Family Weekly and TV Guide. Projected on a test basis, according to Ed Shanaphy, who is consultant to the division based here, are television

spots to be tested in key regional areas around the country.

Negotiations are under way, he says, with several artists of name quality and with mass appeal to carry the mail-order message across on television. Jose Greco and Peter Nero are two of the artists involved in talks with the division.

The operation, Mail-A-Music, is being treated separate and apart from Hansen's usual book activity and utilizes an independent firm in New Jersey for fulfillment purposes.

Orders are shipped from Hansen's warehouse in New York City. If the demand warrants, the Long Island warehouse will be used as a depot too. A customer relations department is also in operation and at the moment is divided between Cornwell Associ-

(Continued on page 12)



Everyone's plugging into the new HENRY GROSS album, PLUG ME INTO SOMETHING (SP 4502). Henry's electrifying guitar work and sensational vocals connect beautifully with the remarkable production of Cashman and West. Sales in a word: Incredible! (Advertisement)

(Advertisement)

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THE JAMESTOWN FERRY  
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WOULD YOU LAY WITH ME  
(In A Field Of Stone)  
LOVE'S THE ANSWER  
RAINY GIRL  
NO MAN'S LAND  
THE MAN THAT TURNED MY MAMA ON

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BEAUTIFUL"**

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**THE JOE COCKER SINGLE, 1975.**

Produced by Jim Price on A&M Records

Copyrighted material



# \$19.70 Jukebox Fee Ignites Hill Action

By MILDRED HALL

WASHINGTON—The copyright scene is beginning to hum on the Hill, with the spotlight currently on a letter-writing debate over the jukebox performance royalty issue, and on Sen. Hugh Scott's imminent bill to restore the record performance royalty knockout of revision bill S. 1361 during its September 1974 floor fight.

Senate copyrights law subcommittee chairman Sen. John L. McClellan has received varying suggestions from music publishers and licensors, versus jukebox operators on the Senator's proposed \$19.70 annual statutory rate per box for jukebox performance.

This figure was mentioned during 1958 jukebox exemption hearings. The \$19.70 rate could require "some adjustments" for inflation.

The Senator has suggested raising the bill's \$8 flat rate to offset inflation, in view of the Senate floor vote in September to exempt the

jukebox fee from review by the new Copyright Royalty Tribunal. The Tribunal would be established in the revision bill, to review and revise all statutory rates under compulsory licensing in federal copyright law.

The jukebox operators and manufacturers stick together in opposing any rate raise or Tribunal review of the \$8 fee agreed on in the 1967 House revision bill. Music publishers and licensors have a more varied approach. American Society for Composers, Authors and Publishers says it is willing to leave the \$8 rate in the Senate revision bill, but it must be subject to the Tribunal review and adjustment of rates, "as time and economic conditions change."

Rebutting the operators' claim that the 1967 fee of \$8 was meant to be an all-time ceiling on jukebox payment for music, ASCAP holds that the revision copyright Tribunal was meant to review all statutory rates. The aim

was to spare lengthy Congressional revision of rates—but Congress could still veto any Tribunal rate it felt was unfair, ASCAP points out.

SESAC is closest in agreement to ASCAP on leaving the \$8 rate and making it subject to Tribunal review. Failing review, the \$19.70 seems a "reasonable" inflation offset to SESAC.

Broadcast Music, Inc. makes a strong pitch for the tradition of negotiating commercial music use fees privately, as it does with broadcasters. BMI opposes fixed statutory rates in principle, and believes that jukebox operators and BMI could achieve "orderly negotiations," until true marketplace value is reached. BMI would prefer to leave both Congress and the Tribunal out of the music licensing picture.

BMI's second choice would be to have the Tribunal review all rates, "taking into account all appropriate factors," in dealing with commercial users of music. As for the jukebox fee,

BMI says the \$19.70 suggested by Sen. McClellan is reasonable, plus adjustments for the rate of inflation since 1958.

The Music Publishers Assn. has still another approach. MPA opposes flat-rate fees in the statute, and would prefer one based on a percentage of revenue (as in the cable TV section of the bill). But in any case, they urge a Tribunal review of all rates.

The National Music Publishers Assn. agrees in general with the MPA stand, but prefers to leave the battle to the more closely concerned music licensors, ASCAP, BMI and SESAC.

In other action, Sen. Scott, a member of the Senate copyright subcommittee, is expected to introduce his bill to restore the performance right to copyrighted recordings, possibly this week. He may elect to bring this bill up as an amendment during the subcommittee markup of the revision bill S.22, due to start in April.

## Disk Import Assn. Set In U.K. To Bolster Efficiency

LONDON—A National Assn. of Independent Record Importers has been formed in an effort to improve the status and efficiency of the record import business and to tighten control of copyright payments.

The association has been welcomed by the Mechanical Copyright Protection Society, which is concerned about the massive avoidance of mechanical right payments, which has been a feature of the

record import business for many years.

The initiative comes from Bryan K. Mason, managing director of Vixen Record Distributors and his associate, John Dickinson, who is temporarily acting as secretary of the association.

Says Mason: "Record importing is a booming business and we felt it was time to create an association in order to maintain good business

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## WB Sets A Disco Program

LOS ANGELES—Warner Bros. has set a pilot program of discotheque singles servicing under the title "Warner Bros. Disco Survival Pack."

Now being mailed nationally to a list of 500 key disco disk jockeys, the WB pack consists of more than 20 dance-oriented singles, both current and catalog titles, from WB, Reprise and their custom labels.

Included are artists like Tower of Power, the Doobie Brothers, Deep Purple, Faces, Ashford & Simpson, Elvin Bishop and Graham Central Station.

The project is coordinated by Gary Borman of WB's creative services department. Reaction to the initial mailing will determine the extent of Warner's future involvement in disco servicing.

Current plans are for more "Disco Survival Packs" to be shipped in support of appropriate new singles releases.

## Record Club Of America's Debts Soar To \$2,934,454

PHILADELPHIA—Thirty-four out of 100 of the largest creditors, attending a meeting revolving around Chapter XI reorganization plans for the Record Club of America, Inc. (Billboard, Jan. 4, Feb. 8), are owed \$2,934,454.50.

The largest attending creditors and the amounts of the claims were: Atlantic Records, \$500,000; Arista Records, \$480,000, two AFM recording trust funds, \$180,000 each; Ampex Corp., \$175,000; Superior Record Pressing, Somerdale, N.J., \$158,000; Phonogram/Mercury, \$130,000; UA Records, \$112,000; Mohawk Data Sciences, Boston, \$115,000; Dart Industries, \$120,000; Queens Lithographing

(Continued on page 74)

## Wildlife Consents To Piracy Warning

BOSTON—Wildlife Enterprises consented in Suffolk Superior Court here to a permanent injunction barring the firm from selling, advertising or otherwise offering for sale unauthorized duplications of sound recordings produced by four record companies.

A&M, CBS, MCA, and Warner Bros. Records had instituted civil action last year against Wildlife, charging the company with distributing tapes manufactured by Magnitron, Inc., of Oklahoma City, Okla.

FEBRUARY 22, 1975, BILLBOARD

### Business & the Economy

## Too Many Records Is Uttal's Worry

By IS HOROWITZ

NEW YORK—Recession or no, one quick road to failure in the record business lies in overabundance.

So says Larry Uttal, head of Private Stock Records, who warns that too many releases lead to over-

production. This, in turn, leads to overpromotion and overstaffing. "And before you know it you're into too much overhead, and in real trouble."

The new company, whose name

(Continued on page 61)

## Car Stereo In Russia Soon

By VADIM YURCHENKOV

MOSCOW—The audio-video equipment market in Eastern Europe is showing definite signs of development, with the recent introduction in Russia of the Electron 501-

Stereo auto cassette player and Video-Electron videotape recorder/player, and display of several examples of modern consumer electronics in the German Democratic Republic (East Germany) at the recent Leipzig Trade Fair.

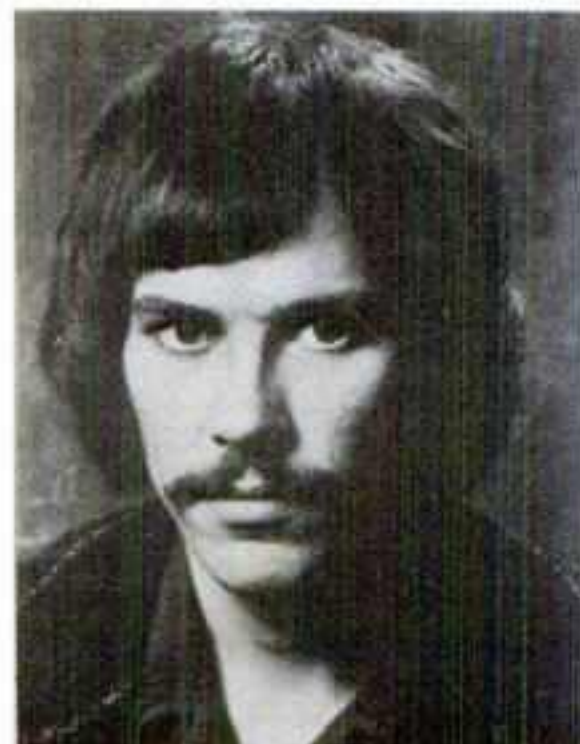
More than 50,000 models of the Electron autosound unit are being produced and it looks like the first Russian-made stereo unit for cars will be available to motorists soon. It is not, however, the first attempt to introduce car stereo in the U.S.S.R. As far back as early 1973 a pilot unit was exhibited with plans for mass production in 1974. So far, however, the project has not been realized.

The new Electron 501 has not yet been perfected, but the under-dash unit is comparable to a standard player manufactured by an international company with no retail price yet announced. Walter Semonoff, president of Automatic Radio International, Melrose, Mass., is credited with helping spur car stereo interest here by showing the first autosound models at a 1973 trade show.

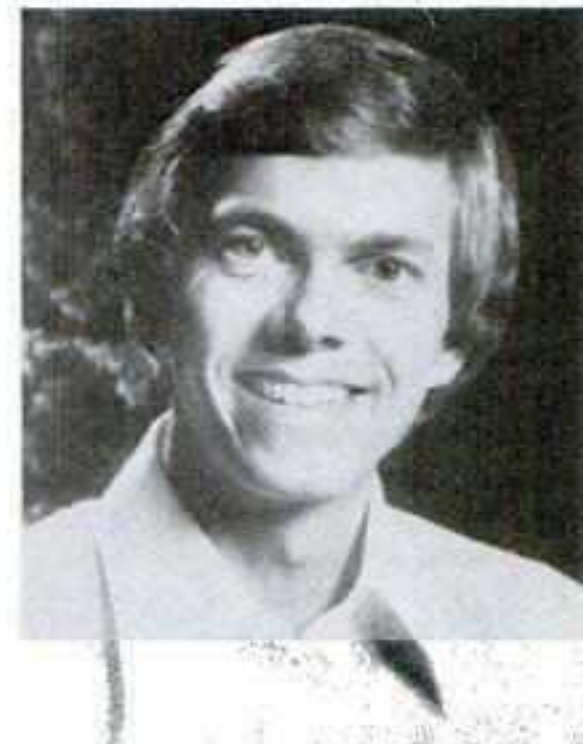
During the last five years the number of private cars has grown

(Continued on page 51)

## Probe Artists' Careers At UCLA Forum



John Kay



Richard Carpenter



Jackie DeShannon



Frank Zappa

LOS ANGELES—An expanded program has been set for the final session of the UCLA-Billboard "This Business Of Music" course centering around how an artist can perpetuate his career coupled with are artists and labels entitled to a fee for public performance of their work.

The double-header session on Feb. 25 will present Stan Gortikov, RIAA president, discussing the role of the government and the arts, plus the volatile subject of performance fees for artists and record companies.

The second portion of the pro-

gram in the Ackerman Stude. Union is being produced by Norman Winter and will present artists John Kay of Steppenwolf, Richard Carpenter of the Carpenters, Jackie DeShannon, Frank Zappa and Quincy Jones.

Among the areas they will be dis-

cussing are just how far the artist himself should and can go in exploiting and promoting his career. The emphasis will be on just how involved a performer feels he has to become in all phases of his career when he is not onstage performing.



# DOZEN PLANTS SURVEYED Pressing Business Drops 25%

By JOHN SIPPEL

LOS ANGELES—Reflecting an industry sales slowdown, pressing plants at best are equalling last year's production, but in most cases, business is down. A survey of a dozen pressing plants, both chain and independent, show business about 25 percent off.

"We're completely at the mercy of the label client. If the label is hot, we are running. If our labels are cold, we have to shut down or we cut down the number of shifts," executives of various plants cross country report.

Plant executives report catalog product manufacturing is virtually gone. Singles are generally down approximately 40 percent. Plants blame the \$1.29 price hike. They feel

the r&b and country buyer, the base for single sales; has rebelled against the 30 percent increase and now unemployment has further eroded leisure spending on 45s.

Raw material prices, which started to rise 18 months ago and have continued to accelerate, appear ready to settle down. The law of supply and demand is starting to catch up. One major maker is reported to have offered vinyl chloride base for about 5 percent off.

A competing PVC maker notes that this supplier has his two biggest clients down, so he has excess product to move. PVC producers, in the main, feel prices of base will continue to rise.

Right now the manufacturers of PVC are awaiting word on an appeal made to the courts, attempting to modify the stringent regulations set down by the Occupational Safety and Health Act to safeguard PVC manufacturing plants against alleged incidence of cancer exposure to workers.

## New Distrib Name

BERKELEY, Calif.—Tom Diamant Distributing has a new name and a new address. Effective this week, the firm which handles 17 labels will be known as Rhythm Research at P.O. Box 857, Berkeley 94701. The warehouse is at 2211 Ward St.

# N.Y. NARAS To Have Its Own Party

NEW YORK—The NARAS local chapter this year will present 34 of its 46 Grammy Awards at a pre-telecast awards presentation scheduled for the Americana Hotel March 1.

The remaining 12 awards will be presented at the awards telecast which will be aired live from the Uris Theater here.

Among those categories that will be presented at the pre-telecast event are crafts, comedy, composing, country, classical, ethnic, gospel, part of the jazz awards and r&b.

Classical soprano Anna Moffo will host the presentation of the classical awards, while pop artist Mary Travers will do the honors in other categories.

NARAS executives feel that the categories to be presented at the pre-telecast awards are as significant to the industry as the widely acclaimed TV segment.

The awards presentation will be preceded by a cocktail party and dinner which will get underway at 5:30 p.m. The live telecast is scheduled to begin at 10 p.m.

Bob Rosengarden's orchestra will provide the music. Selections will include a medley of nominated songs specially arranged for the occasion by NARAS members Dick Hyman, Manny Albam, Larry Harlow, Dave Matthews, Horace Ott and Garry Sherman. Will Holt, another NARAS member, will stage the presentation.

## MOR RECORDS EMPHASIZED

# Las Vegas' Landmark Sets A Disco Record For First

LAS VEGAS—The Landmark Hotel opened a discotheque Feb. 3 and set a record for firsts. It is the only major hotel in Nevada to have a discotheque. It features middle of the road records. There is a live radio show tied in to the club.

Father of the multi-faceted brain child is Ed Milligan, general manager of the hotel. He contacted Dick Knight.

Disk jockey Dick Knight, 36, has been in radio 12 to 14 years and came to Las Vegas a year ago from Miami. From midnight until 3 a.m., six nights a week, Knight spins the platters as the show is beamed live, from high atop the Landmark, over KLVAV.

"I spent about \$500 initially buying the top albums and singles," he says. "Ultimately I'll be getting them from the distributors and record companies. I'm just in the process now of contacting distributors. We shouldn't have to buy the records. We did at this point because we were in a hurry to get the good stuff."

The discotheque is located on the top (31st) floor. It offers a spectacular view of the city. "We're looking for what I call an MOR type crowd," says Knight. "I really anticipate we're going to get the 30 to 35 age group. We're playing MOR music, which is unique for a discotheque.

Most discos get into the heavy acid rock. We're playing the pop stuff. We're not playing the acid and hard rock. In other words, I play all of the stuff that's on Billboard's Easy Listening Chart.

"Last night was our first night," he said the evening after. "I pretty much tried to gear the records by the people that are here and their reactions. Like last night we had a lot of people up here who were in the 20 age bracket and they were looking for some of the faster stuff. We played everything from Tower of Power to Barbra Streisand.

"For the first hour I'll put on an album and let it play. Starting about 10 p.m. I'll sit down and primarily play records," he explains. "On the live radio show I do pretty much what a deejay does. I talk about the records."

Two mikes are on the imitation black marble control bar. Chairs are set up around the extended board, a la a piano bar. Patrons are encouraged to sit by the board and rap into the mike, with Knight exercising control over the conversation to make it work for a late night radio audience.

Knight says he'll offer exposure for artists that are in town who are semi-unknowns and have records or demonstration tapes.

# Survey of U.K. Charts Cites Little Changes

LONDON—The British Market Research Bureau and Billboard survey of sales and chart performances during 1974 has produced almost an as-you-were situation at the top of the market.

EMI showed no sign of relinquishing its company lead on singles and full-price albums, particularly the latter category, while Bell and CBS re-emphasized their places as top labels on singles and full-price albums.

Other second-year frontrunners are Nicky Chinn and Mike Chapman, who again hit bulls-eyes as writers and producers, while Carlin maintained an unbroken tradition as the leading corporate music publishing company.

Particularly impressive was the way EMI took a firmer grip on the full-price albums market, climbing from 20.5 percent in 1973 to 25.3 percent in 1974, a market share com-

(Continued on page 59)

# Executive Turntable

Frank Campana, formerly with Columbia Records, will head the newly created record division and the personal appearance wing for Richard O. Linke in Los Angeles. . . . Succeeding Lenny Dimond as director of manufacturing for Mercury is Rich Merchantz. . . . New Capitol Records district sales manager in Chicago is Sam Citro. . . . Steve Lindenberg takes over as merchandising coordinator of Sutton/Miller Ltd., working on Sound Bird and Shadybrook Records product. . . . Lee Neuen has joined Kansas City's Tempo Records as marketing director. Kent Barber is Tempo's new director of operations and also will manage Tempo Artists Inc.

\* \* \*

Phil Casey, former West Coast vice president of American Talent International, has joined Apogee Artists to form a new rock division. . . . Miss Sunny Schnier named an associate director of the Fred Heller Management firm in Los Angeles. She will concentrate on television projects involving musicians. . . . Thomas and Joseph Solaka of Detroit's Showtime Productions have acquired two new partners, Donnie Bishop and Sirius Trixon. . . . Dan Spellens, recently with Associated Booking Corp., set with the Beverly Hills office of William Morris.

\* \* \*

Bob Kirstein named to new post of national director of tape sales for Fantasy/Prestige/Milestone, in addition to duties as sales rep in Los Angeles, San Francisco, Seattle and Denver. . . . Rich Ware, former Columbia Magnetics director of sales, to vice president, West Coast sales, for PRC Recording in Los Angeles. . . . Emil Laviola, formerly vice president and general manager of Screen Gems music division, named U.S. marketing coordinator for International Musexpo '75. . . . Bill Shaler moves from Phonodisc sales in New Orleans to Atlanta branch manager.

\* \* \*

Richard Burkett, Viewlex operations vice president, promoted to president of Viewlex custom services division, including record pressing, tape duplication, record sleeve and album plants, and recording studios. . . . Jim Parks to national sales manager, Technics by Panasonic, from Fisher Radio vice president, marketing. . . . Dave Daniels to national sales manager, Sanyo automotive products, from similar post at Lear Jet Auto Stereo.

\* \* \*

At Altec Corp., William Garmon upped to senior vice president in charge of four operating divisions and international sales division, from vice president, operations. . . . Herman "Bud" Barger to eastern regional sales manager at TKD Electronics from field sales manager, Capitol Magnetics. . . . William Emmenegger to Miida Electronics as midwest sales manager from midwest regional manager, Wickes Furniture.

\* \* \*

There are six changes at Superscope. Mario Cannata to vice president, New England; Joseph Deo, vice president, New York; Richard Isola, vice president, Detroit; Robert Neuhaus, vice president, Southwest; David Pedrick, vice president, Northwest, and Stanley deSzameit, to Midwest regional sales manager of the parent Superscope operation. . . . New director of national promotion for Elektra/Asylum/Nonesuch Records in Los Angeles is Ken Buttice, Lou Maglia becomes regional marketing manager for both the New England and Midwest markets operating out of Medford, Mass.

\* \* \*

Barry Reiss has been named administrative vice president, Arista Records, in New York. He was lately with CBS Records. . . . Bob Harrington succeeds Buz Wilburn as president of General Recording Distributing Co., Atlanta, Wilburn moving to the West Coast. Jim Barden is new with the company as administrator of the seven Michael Thevis publishing firms, switching over from Chappell Music. . . . Bob Sarlin promoted to director, press and public information, for Epic and CBS custom labels, in New York.

## NEC MEETS PRES. FORD

WASHINGTON—The 15th NEC national convention had a surprise visitor last week in President Gerald Ford.

The President, who addressed the convention for some five-six minutes during the closing luncheon banquet Feb. 12, was introduced to the students and exhibitors by the luncheon's master of ceremonies Bob Hope.

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# Wide Variety Of Interests Served At NEC Conclave

WASHINGTON—A full line of new participants and events highlighted this year's NEC convention, and part of the over-all success of the event was credited to these additions.

Involvement in many new areas of interest helped the NEC build attendance to record numbers. In addition to music agents, a variety of other interest areas were represented, including dance, ballet, comedy, outdoor recreation, magic, lecture, circus and many more.

This year also marked the NEC's initial involvement with lifestyles of the future, and many topics were covered in seminar sessions including minority programming, pornography on campus, gay student programming, programming for the commuter student and several others.

The provincial government of Quebec sponsored three of its agencies representing French-Canadian acts to attend the meetings, and according to them, their premiere convention was a full-scale success.

Included in this group were Montreal bookers Albert-Pare Assoc., Francoise Chartrand Inc., and Guy Roy Productions.

Several experiments were also attempted. Columbia Records had two of its acts showcased at the Cellar Door here, one per night after the NEC showcase presentations, and it "went pretty well," according to label campus director Arnie Handwerker.

"The first night with Michael Murphey was kind of disappointing because many people didn't know about it, but the next night with Janis Ian was a vast improvement," he said.

The Video Tape Network furthered its grip on the college market with a project of its own. Each day, VTN presented 20 hours of programming on the hotel's closed-circuit television system.

VTN president John Lollos said this is the third year his company has tried this selling approach and every year his convention reaction gets better and better.

FEBRUARY 22, 1975, BILLBOARD



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"Wildfire," from the new Michael Murphey  
album, is the prettiest song we've heard  
in many months.

It's been a beautiful addition to FM  
playlists these past couple of weeks. And  
now the time is right for an AM smash  
that's exactly as warm and pretty as this.

**"Wildfire" is the single.**  
8-50084  
**From Michael Murphey's  
"Blue Sky Night Thunder" album.**  
**On Epic Records** 

This One



EJ5Z-JAH-GFLW



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Vol. 87 No. 8

## COPYRIGHTS Supplementary Report On Revision Bills Is Expected Within 2 Months

WASHINGTON—The Copyright Office will put out a Supplementary Report on the copyright revision bills (S.22 in the Senate, and duplicate H.R. 2223), probably by April, Register Barbara Ringer has told Senate copyright subcommittee chairman John L. McClellan.

The prospect of a Copyright Office report stirred some curiosity in the music industry and in the Senate copyright subcommittee as to what it would contain. In answer to a query from Senator McClellan, Copyright Register Ringer says the report will not raise any new tastes or take any unforeseen, independent stand on copyright matters in the revision legislation.

Ms. Ringer's mention of the supplementary report, and offer of

other help from the copyright office came up during a December hearing by the House subcommittee handling copyright matters.

The subcommittee chairman Robert W. Kastenmeier pointed out that his group would have a good deal of homework, since none of the members were on the subcommittee during the 1967 House revision proceedings, and all are fairly new to the complexities of the revisions bill.

Members of the House subcommittee in the 94th Congress are even newer to copyright problems. Several former members who at least had dealt with antipiracy and extension bills have gone to other committees, retired or were defeated in the 1974 election. Present membership in addition to the chairman are

George Danielson (D., Calif.); Robert F. Drinan (D., Mass.); Herman Badillo (D., N.Y.), and new Congressman Edward W. Pattison (D., N.Y.). Republicans are Tom Railsback (R., Ill.) and Charles E. Wiggins (R., Calif.).

The five subcommittee members on the Senate side are old hands who have dealt with revision bills for nearly a decade. These are, in addition to chairman McClellan, Sen. Philip A. Hart (D., Mich.); Quentin Burdick (D., N.Dak.); Hiram L. Fong (R., Hawaii) and Hugh Scott (R., Pa.). Subcommittee counsels Herb Fuchs on the House side, and Tom Brennan on the Senate side are both longtime experts in copyright legislation and closely familiar with all their subcommittee proceedings.

## Rock Fans Picky, Says Graham

By NAT FREEDLAND

LOS ANGELES—Bill Graham, the nation's best-known concert promoter compares today's selective ticket-buying audiences to picky lovers.

"It's like a guy who's willing to take a chance for one night with a new girl he's never tried before," says Graham.

"Or he's willing to go all-out for a big evening with someone who's really satisfied him a lot in the past. But applying this image to the music business, it's the middle-price acts that have already performed everywhere who are suffering, not the superstars or even the exciting newcomers."

Graham says that over his nine years in the business, rock has gone from being the artistic lifeline for an entire generation to simply entertainment. "I don't necessarily call this a bad thing," he adds. "It's prob-

ably a more realistic way to react to the music. But I remember how kids waiting on line outside the Fillmores would tell me their whole week was empty until we opened up for another weekend. Now the kids outside my concerts tell me how much they enjoyed the last movie they saw or even how they got off on an evening of bowling or something."

Graham's comments occurred

during a trip here, in order to go over details for the keynote speech he will deliver at Billboard's International Talent Forum in June.

Graham said early in the conversation that he was tired of all the

(Continued on page 37)

## CBS Regional Awards Bestowed

NEW YORK—Annual CBS Records sales and promotion awards were presented to label staffers during the company's recent "start-of-the-year" business meetings in Atlanta, Ga.

Bringing home Epic/Custom Regional Branch Manager of the Year plaques were Irv Medway (Philadelphia), Bob Ewald (Cincinnati), George Deacon (Washington, D.C.), Dave Swengros (St. Louis) and Frank Mooney (Los Angeles). Columbia Regional Branch Manager of the Year awards went to George Ryan (Boston), John Kotecki (Detroit), Joe Mansfield (Atlanta), Roger Metting (Houston) and James Fuscaldo of the Craig Corporation in Seattle.

Epic/Custom Regional Promotion Manager of the Year awards went to Lennie Collins (Boston), Ron Bennett (Chicago), Lou Mann (Miami), Don Miller (St. Louis) and Dan Walker (Seattle).

Columbia staffers garnering Regional Promotion Manager of the Year awards were Matty Matthews (New York), Bob Feineigle (Cincinnati), Earl Rollison (Washington, D.C.) and Stan Byrd (Dallas).

Regional R&B Promotion Manager of the Year awards went to Armand McKissick (Philadelphia), Glenn Wright (Cleveland), Curtis Mobley (Atlanta), Vernon Slaughter (Washington, D.C.), Russell Timmons (Dallas) and Eddie Sims (Los Angeles).

In the Regional Salesman of the Year category, awards went to Joseph Piacenti (New York), Bernie Krane (Minneapolis), Tom Mabry (Washington, D.C.), Carl Denman (St. Louis) and Neil Hartley (Los Angeles). An additional sales award went to Woody Woodward (Dallas), who will be retiring shortly.

Presenting the awards were regional directors Ron Piccolo, Don Van Gorp, Mert Paul, Norm Ziegler and Del Costello.

## 'Q' LP Rates Carnegie Promo

NEW YORK—In a novel promotional ploy, a new album is set to have its first public hearing in quad playback at Carnegie Hall March 10.

The LP is the debut effort of Justin Hayward and John Lodge, of the Moody Blues. Titled "Bluejays," the disk will be distributed by London Records on the Threshold label. But no distribution to radio stations or distributors will be made before the concert hall introduction.

(Continued on page 74)

## Burkhardt First On Delory Label

LOS ANGELES—Al DeLory, veteran arranger, conductor and record producer here, has formed Delory Records. First release features singer-songwriter Staples Burkhardt with "Same Old Guy." Promotion executive for the new label is Barney Fields.

DeLory, president, has already lined up more than a half dozen independent record distributors, including Chapman Distributors in Los Angeles, Pacific Records and Tapes in San Francisco, and MS Distributors in Chicago.

An LP by Burkhardt is in the process now, DeLory says.

DeLory has just finished several television music projects; he was music director on the recent NBC-TV network Paul Williams special and he composed the score for Wolper Productions' "The Honorable Sam Houston" TV documentary.



Billboard photo by Eliot Tiegel  
Bill Graham: rock has stopped being a sociological lifeline and is now simply entertainment.

## 'BURANA' STEPS OUT

NEW YORK—Columbia Records "Carmina Burana" LP produced some 40,000 units of stereo disk billing in the first three days of its release last week, label executives report.

The album, first in Columbia Masterworks' "record of the month" program, features Michael Tilson Thomas conducting the Cleveland Orchestra and Chorus, Judith Blegen, Kenneth Riegel and Peter Binder.

## Air-Chrysalis Move Seen As First In Licensing Concept

LONDON—A system of sub-publishing that could revolutionize the licensing of copyrights in Europe has been introduced by Air-Chrysalis Music.

The company has secured membership of four of the performing and mechanical right societies in the European Economic Community—GEMA (Germany), SACEM (France), STEMRA (Holland) and SABAM (Belgium)—and will now deal directly with the registration of

titles and the collection and distribution of royalties where those countries are concerned.

The new system is limited to four countries because Air-Chrysalis has its own company in Stockholm, covering Scandinavia, and has existing sub-publishing agreements in Spain and Italy.

Co-ordinating the new European system will be Martin Kitcat, who joined Air-Chrysalis from Rondor

(Continued on page 59)

Copyrighted material



# THE GREAT ATCO COP-OUT.

Roxy Music, it is safe to say, is one of the most avant-garde and unconventional bands around today. Their search to express themselves completely on record is not limited to vinyl alone, but includes the album jackets as well. And that is how our problem began.

Roxy's newest album, "Country Life," is a collection of material which is very much the kind you've come to expect from them—experimental, far-reaching, progressive, madcap rock 'n' roll. But its package was unexpected—two scantily clad young women in provocative poses. Now, what's wrong with that? *Don't ask.*

The album cover was banned in Spain and South Africa. Trades refused to reproduce it in ads. Rack jobbers refused to rack it. Stores refused to stock it. Mark Fenwick, Roxy Music's manager, was perplexed. "I don't understand," he was heard to say, "They love it at home. Why, it's even won a graphics award."

Atlantic/Atco president Jerry Greenberg was frantic. "Get the album out! People want it! It's a good album! Do something!" he commanded.

And so began the great Atco cover-up. The offending album cover was to be packed in an innocuous, opaque green shrink wrap.

"Problem solved," Atco sighed in relief.

"That's what you think," laughed Fate.

It seems that curious consumers began to peel off the innocuous, opaque green shrink wrap that Atco, with Solomon-like wisdom, had devised.

Which brings us to the Great Atco Cop-Out. In the great tradition of "If you can't beat 'em, join 'em," Atco records is happy to announce the production of an alternate, and far less controversial, Roxy Music "Country Life" album cover, in addition to the original cover which is still available for the purists.



Cover #1.  
The Real McCoy.



Cover #2. The Great Atco Cover-Up.



Cover #3.  
The Great Atco Cop-Out.

After all, we're Atco records. We don't want any trouble... just sales.





# Average Retail Chain 17 Years Old, Survey Shows

LOS ANGELES—The average U.S. chain music retailer's operation is 17 years old and has 8 stores, primarily in a single region of three to eight states.

This profile emerges from a Billboard survey in which 17 chains responded to a questionnaire. A chain represents two or more stores and a total of 38 stores are involved in the survey.

The average store's diversified inventory is reported about \$67,000. Categories of inventory break down thusly:

Inventory Category	No. of Chains	% of Chains
LPs	17	100%
Tapes	16	94%
Tape Accessories	16	94%
Record Accessories	17	100%
Audio Accessories	13	76%
Musical Instruments	6	35%
Phonos/Consoles	11	65%
Components	12	71%
Television	5	29%
Radios	12	71%
Record Singles	14	82%

The oldest chain was in business 37 years, while four chains were two years old.

Inventory values run as follows:

Inventory Value	No. of Chains	% of Total
\$15,000-\$25,000	1	6%
\$25,000-\$50,000	4	23%
\$50,000-\$100,000	8	47%
Over \$100,000	1	6%
Over \$150,000	1	6%
Over \$200,000	2	12%

## Otis Pollard Dies

NEW YORK—Otis Pollard, 54, national r&b promotion manager for Avco Records, died of a heart attack Feb. 10. A 25-year veteran in the industry, he had worked with Nat Cole and managed such groups as the Jyve Fyve. He had been 15 years with Stax/Volt prior to joining Avco. Survivors include his widow, Margie, and two sons.

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# General News

## CBS Records In \$420 Mil Gross

NEW YORK—Net sales for the CBS Records Group in 1974 were \$420.4 million and income before taxes totalled \$44.8 million, as reported in a year-end company financial report.

The Records Group encompasses CBS Records International, Columbia, Epic, CBS custom labels, April/Blackwood Publishing and manufacturing operations.

Net sales for the CBS Columbia Group, consisting of the firm's record club, retail and instrument operations were \$314.9 million and income earned was \$15.3 million.

## Arista Sales Up; Plot Huge Promo On 'Lady' Pic LP

NEW YORK—Arista Records sales for December, 1974, were up 200 percent over the same period in 1973 when the company was operating as Bell Records, according to Elliot Goldman, label executive vice president.

Six-month operating income for the second half of 1974 exceeded 1973 figures by 102 percent, while December operating income increased 242 percent over the same period in 1973.

According to Goldman, product by such artists as Barry Manilow, Tony Orlando and Dawn, Al Wilson, Marlo Thomas and the First Choice proved to be leaders in Arista's sales and income increases.

On another note, the label is gearing a national promotional and merchandising campaign to back the release of the soundtrack LP "Funny Lady."

The program will be coordinated with a similar national campaign by Columbia Pictures in support of the film. Columbia's program includes radio and television time buys.

Both campaigns should also enjoy an added boost from a network "Funny Girl To Funny Lady" television special airing March 9, night of the film's world premiere. The special features Barbra Streisand. Arista ships the album Friday (28).

## Major Promo Set For 'Rocky' Album

NEW YORK — UK/London Records has initiated a major promotion campaign on its original English cast LP to coincide with the opening here of "The Rocky Horror Show" at the Belasco Theater on March 6.

Included in the push will be window displays in key areas, posters, photos, LP covers and a badge reading, "I Saw The Rocky Horror Show And Bought The LP On UK Records."

The original import cast LP carries a \$5.98 list, and the album being released on a national basis for the premiere and subsequent movie.

## Drake Heads AGAC

NEW YORK—The American Guild of Authors and Composers' 1975 officer roster consists of Ervin Drake, president; Alex Kramer, executive vice president; Leonard Whitcup, first vice president; Lew Spence, second vice president; Sheldon Harnick, secretary; Bernie Wayne, assistant secretary; Shelia Davis, treasurer, and Donald Cahn, assistant treasurer.

# Market Quotations

As of closing, Thursday, February 13, 1975

1974		NAME	P-E	(Sales 100's)	1975			Change
High	Low				High	Low	Close	
20%	11%	ABC	6.5	694	19%	18%	18%	— 1/2
4%	2	Ampex	4.2	631	4%	4	4%	Unch.
2%	1	Automatic Radio	15	27	2%	1%	2%	+ 1/2
9%	4%	Avnet	3.0	403	6%	5%	6%	+ 1/2
25%	9	Bell & Howell	4.5	907	14%	14	14%	+ 3/4
40%	25	CBS	10	961	39%	36%	39%	+ 3%
4%	1%	Columbia Pic.	14	524	4%	3%	4	— 1/2
3	1%	Craig Corp.	2.5	23	2%	2%	2%	Unch.
52%	17%	Disney, Walt	20	3711	37	33	37	+ 5%
3	1%	EMI	6.8	246	2%	2%	2%	+ 1/2
29%	18%	Guft & Western	4.2	1272	28%	26%	28%	+ 1%
8%	2%	Handleman	10	63	4%	4%	4%	Unch.
12%	5	Harman Ind.	2.8	115	8%	8	8	— 1/2
7%	2%	Lafayette Radio	4.7	177	4%	4%	4%	— 1/2
17%	11%	Matsushita Elec.	6.8	43	15	14	14%	+ 1/2
33%	19%	MCA	5.6	435	33%	31%	33%	+ 1/2
29%	9%	MGM	5.2	365	29%	25%	29%	+ 3%
80%	43%	3M	17	3747	49%	47%	48%	— 1/2
8%	1%	Morse Elec. Prod.	3.5	89	2%	2%	2%	— 1/2
61%	32%	Motorola	13	1722	44%	41%	44	— 1/2
23	11%	No. Amer. Phillips	4.4	142	16%	16%	16%	— 1/2
19%	5%	Pickwick Intl.	6.3	133	13%	13%	13%	+ 1/2
6%	2	Playboy	5.7	107	3	2%	2%	— 1/2
21%	9%	R.C.A.	9.8	3059	14%	13%	14%	+ 1/2
10%	4%	Sony	16	7898	8	7%	8	+ 1/2
25	8%	Superscope	2.8	397	14%	13%	14%	+ 1/2
26	10	Tandy	8.5	1221	25	21%	25	+ 4
6%	2%	Telex	3.6	52	4%	3%	3%	— 1/2
4	1%	Telex	—	1243	1%	1%	1%	— 1/2
2%	14	Tenna	8.0	102	2.08	2.02	2.08	+ 0.06
10%	5%	Transamerican	12	1271	7%	7%	7%	+ 1/2
9	4%	20th Century	21	736	8%	7%	8%	+ 1/2
1%	05	Viewlex	—	52	12	09	09	— 0.03
18%	6%	Warner Commun.	4.3	394	12%	11%	12%	+ 1/2
31%	9%	Zenith	10	2197	14	12%	12%	— 1%

As of closing, Thursday, January 30, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	1	1 1/4	1 1/4	1 1/4	Schwartz Bros.	3	1 1/2	1	1
Gates Learjet	152	5 1/2	5 1/2	5 1/2	Wallich's	—	—	—	—
GRT	—	—	—	—	Music City	—	—	—	—
Goody Sam	—	2 1/2	2 1/2	2 1/2	NMC Corp.	—	—	—	—
Integrity Ent.	—	—	—	—	Kustom Elec.	37	1 1/2	1 1/2	1 1/2
Koss Corp.	72	4 1/4	4	4 1/4	Orrox Corp.	0	—	—	—
M. Josephson	14	7 1/2	7 1/4	7 1/2	Memorex	—	3	2 1/2	2 1/2

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

## Song Festival Board Convening

NEW YORK—The newly named American Song Festival advisory board for the 1975 songwriting competition will hold its first meeting here Feb. 25 at the Rainbow Room, Rockefeller Center, with president Malcolm Klein and Milt Hoffman, vice president, production and creative services.

Nine of the 17-member board attending the meeting include William Brattain, National Entertainment

Conference; Ervin Drake, American Guild of Authors & Composers (AGAC); Arnold Gosewich, Capitol Records (Canada); Bruce Lundvall, Columbia Records; Bill Lowery, NARAS; Harold Orenstein, Orenstein, Arrow, Silverman & Parcher; Norman Weiser, Chappell & Co.; Tim Whittsett, East Memphis Music Corp., and Bob Austin, Record World.

(Continued on page 63)

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**HOT HIT BUYS**

	LIST	COST
LED ZEPPELIN/Physical Graffiti SWAN SONG SS 2-200	\$11.98	\$5.95
JOHN DENVER/An Evening With RCA CPL2-0764	12.98	6.40
JOHN LENNON/Rock 'N' Roll APPLE 3419	5.98	2.99
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# CAROLE KING ★REALLY ROSIE★

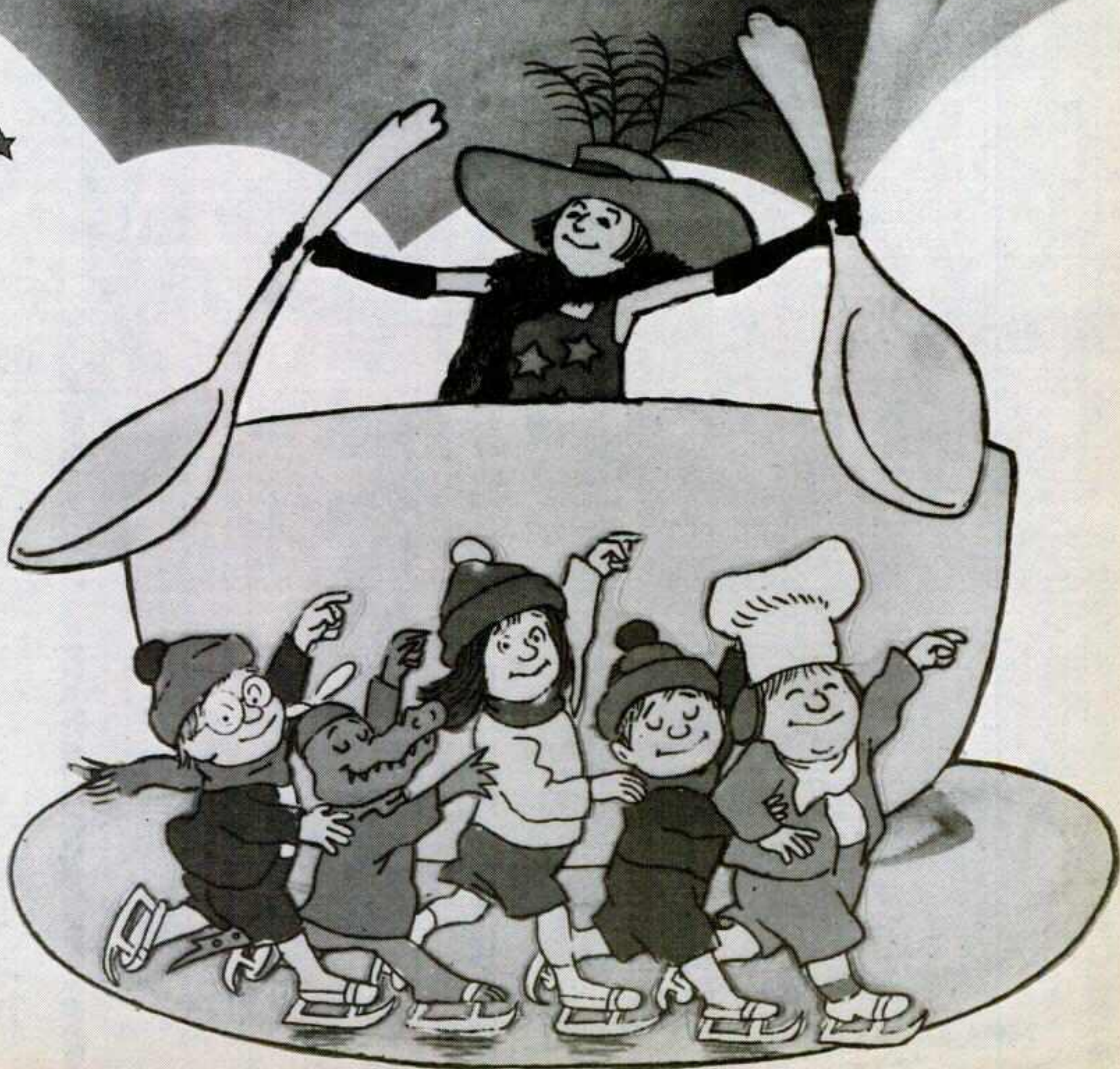
IN MAURICE SENDAK'S  
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CBS-TV SPECIAL  
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8:30 P.M. (E.S.T. & P.S.T.)  
7:30 P.M. (C.S.T.)

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MCA photo

**REAL SNOW JOB**—To promote recording artist Phoebe Snow, Shelter Records' Jim Fisher, right, sales manager of MCA Records' San Francisco operation, and Stan Goman, store manager of Tower Records store there, devised a "Great Snow Giveaway" display. The contest ran 10 days with a drawing for a pair of Olin skis.

## Demand For 'Q' 8-Track

• Continued from page 1

phonic tapes, but the sales are at least as good as last year's, and those are sales we were satisfied with. The significant point to us is that there has been no drop.

"There has not been the growth we might have expected," Dennis adds, "but this is understandable. From what I gather, 4-channel equipment was not emphasized nearly so much at the recent Consumer Electronics Show as in past years. And this kind of hardware is a total luxury. Car sales are down, and the car is a natural acoustical chamber for 4-channel sound.

"Basically," Dennis adds, "it is probably the economic commitment that is holding the consumer from buying the hardware and thus the tapes in the numbers we might otherwise have expected."

Dennis, however, is still enthused about the configuration. "We are not slowing down our tape or disk releases at all," he says, "and we are planning a fair sized release in the next several months. We've got big names in the releases, we know there is an existing market from consumers already involved and we have a commitment. And we're particularly pleased to note that, on the whole, 4-channel disk and tape sell at just about equal proportions."

Warners did not raise the price on its quadrasonic tapes when other list prices were upped, because, Dennis says, "We want people to be able to buy them. It was a marketing decision."

Dennis cites several other observations concerning the 4-channel plateau. "Detroit made a lot of small cars to lower the prices," he says, "but they added so many frills that the price came up to around the same level as it was before. And most quadrasonic buyers are in large cities, where economic conditions have hit hardest."

At A&M, Bob Elliott, who handles tapes for that label and Ode, says his quadrasonic sales have "picked up a little but nothing gigantic. It's been nothing like an 'Oh, wow' kind of pattern.

"Obviously we would be moving more if it were not for the state of the economy," Elliott adds. "The configuration is a pure luxury item and the hardware needed is generally high ticket.

"We are planning additional releases," Elliott says, "and we will release anything we feel is strong and of suitable nature for the configuration. We're confident that business in this area will go up a bit, but it would be going up considerably more if not for the economy."

Like Dennis, Elliott says that when 4-channel tape and LP comparisons are available, the sales are reasonably close. He also says the auto slowdown has to have slowed potential growth.

And, like Dennis, Elliott says he is "certainly pleased with sales now. There is a good argument for quadrasonic," he says. "Tape and LP sales are about even, while an average stereo 8-track will do between 25 and 40 percent of the LP."

At GRT Music Tapes, vice presi-

dent White Sonner says that of the distributors he's talked to handling hardware and software, "quadrasonic sales of the hardware have been virtually nonexistent while tape is holding its own. The market is there, it's just not growing.

"Equipment sales do several things," Sonner continues. "They create a built-in market for the software and they create excitement for the new owner. Generally you hit a plateau, stay there a while, move to the next and so on. Now, the industry is stuck on a plateau, due to the overall economy and the automobile industry. The configuration, is, after all, pure luxury."

GRT will continue to make quadrasonic tapes, however, and Sonner is still enthused over the potential market and pleased with the current one.

He probably sums up the feelings of everyone when he says, "4-channel is not a gimmick. But it is expensive and now is not the time for that."

## Chicago Sets Rights

NEW YORK—Screen Gems/Columbia Publications has acquired exclusive print rights to the complete music catalog of the group Chicago. Covered are the group's publishing firms Aurelius Music and Big Elk Music. Deal was negotiated by Irwin Robinson, Screen Gems general manager, and Ken Kleinberg, Chicago attorney.

## SamaGuru Signs With Chrysalis

NEW YORK—SamaGuru Productions Ltd., headed by Deke Arlon and Kenny Young, has entered into a worldwide publishing agreement with Chrysalis Music for the catalogs of GuruSama Music Publishing Ltd.

The GuruSama company was formed to control new songs composed by Young and Herbie Armstrong, Young's co-writer.

The Chrysalis pact also includes the rights to past Kenny Young product, previously owned by Kangaroo Music. Young's successes include "Under The Boardwalk," "Sand In My Shoes" and "Arizona," along with several hit songs by Herman's Hermits and others.

GuruSama Music Publishing has also signed Ron Grainer, composer of the score for such successful film and television programs as "Steppe And Son," "To Sir With Love" and "The Omega Man."

Arlon has also entered into a production deal with GTO Records, and has resigned as managing director of Trident TV's Music companies, York Records and Chevron Music. He has been in this country for the past six months formulating the new structure of his various enterprises, including GuruSama Management.

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Keith Jarrett—Death & The Flower—Impulse 9301  
Kool & The Gang—Best Of Kool & The Gang—De-Lite 2015  
Kraftwerk—Autobahn—Vertigo 2003  
George Benson—Bad Benson—CTI 6045  
Olivia Newton-John—Have You Never Been Mellow—MCA 2133  
John Entwistle's Ox—Mad Dog—MCA 2129  
Gloria Gaynor—Never Can Say Goodbye—MGM 4982  
Focus—Their Finest Recordings—Sire 7505  
The Butts Band—Hear And Now—Blue Thumb 6018  
Sam Rivers—Hues—Impulse 9302  
Love Unlimited Orchestra—White Gold—20th Century 458  
Quincy Jones—Body Heat—A&M 3617  
Vernon Burch—I'll Be Your Sunshine—United Artists 342  
Barry Manilow—Two—Bell 1314  
Temptations—A Song For You—Gordy 969  
The Miracles—Don't Cha Love It—Tama 336  
Bloodstone—Riddle Of The Sphinx—London 654  
Best Of The Stylistics—Avco 69005  
The Counts—Funk Pump—Aware 2006  
Zuelma—RCA 819  
Ohio Players—Greatest Hits—Westbound 1005  
Barry White—Can't Get Enough—20th Century 444  
Kaygee's—Keep On Bumpin'—Gang 101  
Funkadelic's—Greatest Hits—Westbound 1004  
James Brown—Reality—Polydor 6039  
B.T. Express—Do It—Scepter 5117  
Little Beaver—Party Down—Cat 2604  
Mick Ronson—Play Don't Worry—RCA 681  
Jose Feliciano—And The Feeling's Good—RCA 407  
Elvis Presley—Promised Land—RCA 873  
The Deells—Greatest Hits—Cadet 60036

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Produced by Gino & Joe Vannelli



# WEA International Expanding

• Continued from page 1

it in others, including bringing a select variety of overseas repertoire into the U.S.

A top French singer, Michel Polnareff, for example, has been signed by Ertegun and will shortly be recorded here in English with an American producer. The release will be on Atlantic.

"We're not billing him as a French singer," Ertegun says. "Anytime we have a chance to do this kind of thing we'll work on it."

Ertegun also speaks of importing music from South Africa into the American market. The effect of this importation: "A benefit to the American companies" within the WEA domestic structure.

Each company will have its own a&r, promotion and publicity staff, with the managing director hiring these people.

Of the new companies, all will be company owned except in South Africa, where it will be a joint venture with Teal, the current licensee. Derek Hannan, formerly with EMI and Polydor, has been hired to head the firm which will be located in a suburb of Johannesburg where blacks and whites can work more easily than in the big city.

"We need a place where integration is accepted," Ertegun says, adding: "we will go into a heavy pro-

gram of local black music." Artists recorded will be merchandised in neighboring African nations as well as in the U.S.

In New Zealand, where EMI is the licensee, "We altered the relationship one year ago," explains Rose, "which gave us at WEA entity within the EMI organization. Now we are formalizing that setup with a corporate entity." Tim Murdock, who has run WEA Records for the past year as managing director, will continue to head up the expanded company.

In Holland, where Negram is the licensee, Ertegun and Rose have not yet found their managing director nor decided in what service areas they will be working with the company.

The Brazilian market is a similar situation with Continental the licensee. Ertegun has already found some Brazilian talent and he's begun talking to one American drummer about producing him.

In Italy, Giuseppe Velona has been named the managing director and starting in April he'll be hiring a staff for the Milan office. Ricordi's licensing pact ends in June.

"We can sell Italian artists in Japan and South America," Ertegun says, emphasizing the philosophy of

a flow of foreign product from one market into another.

Ertegun points to a 23.4 percent increase in sales for the division over last year.

How much is from local acts? In Japan it's 60 percent; Canada 10 percent; Germany 20 percent; France 40 percent.

The local increases are dramatic, but the sale of U.S. and U.K. product has risen steadily also, Ertegun points out.

"It is unlikely," Ertegun says, "that we will go into smaller markets for years, markets like Greece, Turkey, Lebanon, unless things change."

The potential nations, according to Rose, are in Scandinavia, Spain, Venezuela and Argentina.

Ertegun has additionally held some discussions in Poland a licensee there. "We get tremendous mail from there. There's a thirst for jazz and blues," Ertegun says he gets letters from behind the Iron Curtain asking questions like what does John Coltrane sound like? In each instance he sends the writer several free LPs. "There are clubs where people gather to hear these recordings," he says. "It's a great gesture of goodwill from America to send these people records. They become your friends for life."

WEA is already repped in the Communist Bloc by Suzy in Yugoslavia and Arta in Czechoslovakia.

WEA International estimates it will be covering 92 percent of the world by the end of this year with its own firms.

The Japanese firm (Warner-Pioneer) is a 50-50 partnership with Pioneer Electronics and Watanabe Productions.

The French company (WEA-Filipacchi) involves WEA's majority ownership in partnership with magazine publisher and former disk jockey Daniel Filipacchi. He is a long-time friend of Ertegun's and "has the best collection of Jazz 78 records in the world."

There are two WEA International coordinators in Europe, Brigitta Peschko, who runs the Amsterdam office and Claude Nobs in Montreux. Ms. Peschko is in daily contact with the WEA offices with release date information and related data so that day and date releasing can be accommodated. Nobs handles artist relations, does repackaging (a recent project: a five-LP Duke Ellington set for France), creates quad samplers and videotape promotional packs for inter-office utilization.

The WEA International firms meet every six weeks on a rotating basis in Hamburg, Paris, London and Amsterdam to discuss sales, marketing, promotion, etc.

There are also two national conventions for all licensees and WEA companies, Next up: Amsterdam Aug. 27-28. The first meet this year was held before MIDEM in Nice.

Product presentations take up the mornings; small seminars in the afternoon. "We're doing our damndest to prevent it from being hype," Rose says, "by keeping away artists and managers."

The two executives believe there is a changing attitude among many nations in terms of accepting and marketing foreign product.

And Ertegun notes that WEA "is not afraid to work with its competitors in the totally non-competitive aspects like pressing, warehousing, distribution." Adds Rose: "Record companies can no longer live with the luxury of separate warehouses and delivery in markets that are smaller than the U.S."



20th Century photo

**WHITE WORLD**—20th Century Records Barry White prowls through entries in a worldwide promotion by the label to promote his product. Helping at left, is 20th Century Records' international director Peter Pasternak. Winning the contest among licensees—who had to create an imaginative window store display of product by White and his Love Unlimited—was Ulli Ruetzel of Phonogram Records, Germany. Second place was taken by Dave McLaeer of Pye Records, England. Barry and his wife judged most of the entries themselves.

## Rockwell To Beef Up Its Admiral Distribution Net

DALLAS — Rockwell International will strengthen Admiral's distributor network and expand its advertising program in a drastic effort to reverse the problems that have continued to plague the company in spite of its acquisition by the industrial giant.

The blueprint for new therapy for the ailing Admiral was laid out here by W.F. Rockwell, Jr., chairman of the board, at a meeting of Rockwell stockholders.

Rockwell, in an appraisal of the situation, told the stockholders that his corporation had ill-timed the acquisition of Admiral. He blamed the country's economic woes and the resultant downturn in the sales of home entertainment products for the problems.

The Rockwell executive stressed, however, that although his company was unhappy about the turn of events, it was not discouraged, and there was optimism that the long run would prove the acquisition a good one.

Rockwell sees his company's ac-

## Hansen Plans

• Continued from page 1

ates, the fulfillment center and the Hansen office in New York.

The eight-page brochure highlights a 510-page songbook, "1001 Jumbo Songbook," and is being sold at a \$2 discount price from its \$14.95 list price. In addition to the 1,000 tunes, the book contains selections on instrumental instruction.

A new songbook, "Let Me Entertain You," is also featured in the initial offering and is also being offered at a \$2 discount. A money-back guarantee is also being offered as an added incentive to purchase.

"We're concentrating very seriously on these books which will cover all the music areas, including pop and instructional," says Joe Carlton, executive vice president of Hansen, from Florida where the company is based. "And this gives us the first real opportunity to go direct in such an extensive way."

## \$38,000 To Pride

LOS ANGELES—Pride Inc. has been awarded \$38,000 plus 9 percent interest in the sum of \$2,527 in superior court here. The label asked a judgment from four members of the recording group, the Sylvers, in a filing late last July. Attached to the pleading was a promissory note to the label for \$32,000 signed by the defendants. The promissory note was dated April 26, 1974.

quisition of Admiral as the key to a major entrance into the consumer market, and points out that it (the consumer market) is an area in which the Rockwell Corporation would be able to apply its full technological expertise.

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Fleetwood Recording Co. is currently producing an historical recording consisting of a compilation of historical news audio for its Bicentennial Recording. Fleetwood intends to use 15 second segments of the below listed material.

We seek the whereabouts of the owners of the below listed material to come forward and contact us at: Fleetwood Recording Co., 321 Revere St., Revere, Mass. Attention: Mr. Vincent Giarrusso.

1. Jack Norwich—Take Me Out To The Ballgame (1938)
2. Oh Susanna—Al Jolson (1936)
3. George M. Cohan—Give My Regards To Broadway (1936)
4. Irving Berlin—Alexanders Ragtime Band (1939)
5. Caruso—Over There (1920)
6. John Steele—A Pretty Girl Is Like A Melody (1932)
7. John Barrymore—Recitation of Hamlet (1936)
8. Helen Kane—Boop, Boop Be Doop (1935)
9. Fannie Brice—My Man
10. Eddie Cantor—Comedy Bit (1931)
11. Frank Parker—Another Cup of Coffee (1932)
12. Will Rogers—Monologue (1933)
13. Charlie McCarthy—Mae West Comedy Bit (1938)
14. Kate Smith—God Bless America (1939)
15. Marion Anderson—Washington
16. One Man's Family Opening (1940)
17. Henry Aldrich Opening (1940)
18. Abbott & Costello—Who's On First Comedy Bit (1940)
19. Hit Parade Theme (1940)
20. Texaco Star Theatre Theme (1940)
21. You Bet Your Life Theme (1950)
22. Howdy Dowdy Theme (1950)
23. Desoto Commercial (1940)

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The receiver reserves the right to reject any and all bids. Mail request to A. P. Ottarson, Jr., Receiver, 125 Third Avenue North, Franklin, Tennessee 37064.

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STREET CORNER TALKING PAS 71047  
HELLBOUND TRAIN PAS 71052  
LION'S SHARE XPAS 71057  
JACK THE TOAD XPAS 71059  
BOOGIE BROTHERS APS 638

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NEW MASTERS DES 18010  
MATTHEW & SON/  
NEW MASTERS 2DES 18005/  
18010  
VERY EARLY &  
YOUNG SONGS DES 18061

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EARLY DAYS PS 557  
THE ZOMBIES PAS 71001

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THE BLUES ALONE PS 534  
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BLUES FROM LAUREL CANYON PS 545  
LOOKING BACK PS 562  
THE DIARY OF A BAND PS 570  
JOHN MAYALL LIVE IN EUROPE PS 589  
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DOWN THE LINE BP 618/9  
RAW BLUES PS 543

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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 (2/13/75)

## TOP ADD ONS - NATIONAL

- MINNIE RIPERTON—Lovin' You (Epic)
- HOT CHOCOLATE—Emma (Big Tree)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)

## PRIME MOVERS - NATIONAL

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- RINGO STARR—No-No Song/Snookey (Apple)

## BREAKOUTS - NATIONAL

- RINGO STARR—No-No Song/Snookey (Apple)
- B.T. EXPRESS—Express (Scepter)
- PHOEBE SNOW—Poetry Man (Shelter)

**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

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea) HB-3
- LABELLE—Lady Marmalade (Epic) HB-20

### KUPD—Phoenix

- LEO SAYER—Long Tall Glasses (W.B.)
- CHICAGO—Harry Truman (Columbia)
- JOE COCKER—You Are So Beautiful (A&M) 34-24
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 21-16

### KQEO—Albuquerque

- SWEET SENSATION—Sad Sweet Dreamer (Pye)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 20-12
- LABELLE—Lady Marmalade (Epic) 23-17

### KPOI—Honolulu

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 27-11
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 20-15

## Pacific Northwest Region

### TOP ADD ONS:

- HOT CHOCOLATE—Emma (Big Tree)
- MINNIE RIPERTON—Lovin' You (Epic)
- JOE COCKER—You Are So Beautiful (A&M)

### PRIME MOVERS:

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- PHOEBE SNOW—Poetry Man (Shelter)

### BREAKOUTS:

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- FLASH CADILLAC—Good Times, Rock & Roll (Private Stock)
- JOE COCKER—You Are So Beautiful (A&M)

### KFRC—San Francisco

- MINNIE RIPERTON—Lovin' You (Epic)
- SWEET SENSATION—Sad Sweet Dreamer (Pye)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 18-7
- PHOEBE SNOW—Poetry Man (Shelter) HB-16

### KYA—San Francisco

- JOE COCKER—You Are So Beautiful (A&M)
- COMMANDER CODY—Don't Let Go (W.B.)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-7
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea) 9-4

### K101-FM—San Francisco

- THREE DEGREES—I Don't Know (Philadelphia Int'l)
- COMMANDER CODY—Don't Let Go (W.B.)
- PHOEBE SNOW—Poetry Man (Shelter) 20-12
- JOE COCKER—You Are So Beautiful (A&M) HB-18

### KSJO—San Jose

- MINNIE RIPERTON—Lovin' You (Epic)
- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 18-10
- STYX—Lady (Wooden Nickel) 12-5

### KLIV—San Jose

- COMMANDER CODY—Don't Let Go (W.B.)
- AL GREEN—Love (HI)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 17-8
- STYX—Lady (Wooden Nickel) 18-12
- KJOY—Stockton, CA

### LEO SAYER—Long Tall Glasses (W.B.)

- MINNIE RIPERTON—Lovin' You (Epic)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 26-13
- EARTH, WIND & FIRE—Shining Star (Columbia) 30-19

### KNDE—Sacramento

- JOE COCKER—You Are So Beautiful (A&M)
- MINNIE RIPERTON—Lovin' You (Epic)
- FLASH CADILLAC—Good Times Rock & Roll (Private Stock) 23-16
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 10-4

### KJR—Seattle

- HOT CHOCOLATE—Emma (Big Tree)
- LEO SAYER—Long Tall Glasses (W.B.)
- RINGO STARR—No-No Song (Apple) 20-16
- LABELLE—Lady Marmalade (Epic) 26-22

### KING—Seattle

- CAROLE KING—Nightingale (Ode)
- PHOEBE SNOW—Poetry Man (Shelter)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) EX-11
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 20-13

### KIRB—Spokane

- FLASH CADILLAC—Good Times Rock & Roll (Private Stock)
- FANNY—Butterboy (Casablanca)
- PHOEBE SNOW—Poetry Man (Shelter) 22-15
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 24-17

### KTAC—Tacoma

- B.J. THOMAS—Hey Won't You Play (ABC)
- NEIL DIAMOND—I've Been This Way Before (Columbia)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 30-1
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 19-8

### KGW—Portland

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- JOE COCKER—You Are So Beautiful (A&M)
- OHIO PLAYERS—Fire (Mercury) HB-15
- FRANKIE VALLI—My Eyes Adored You (Private Stock) HB-17

### KISN—Portland

- QUEEN—Killer Queen (Mercury)
- RINGO STARR—No-No Song (Apple)
- SAMMY JOHNS—Chevy Van (GRC)
- B.T. EXPRESS—Express (Scepter)

### KTLK—Denver

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- STYX—Lady (Wooden Nickel) 33-22
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 19-8

### KIMN—Denver

- ACE—How Long (Anchor)
- HOT CHOCOLATE—Emma (Big Tree)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 25-4
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 36-25

### KKAM—Pueblo, CO

- STAPPENWOLF—Smokey Factory Blues (Mums)
- ACE—How Long (Anchor)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 24-12
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) HB-23

### KYSN—Colorado Springs

- DAN FOGELBERG—Part Of The Plan (Epic)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- BAD COMPANY—Movin' On (Swan Song) 26-19
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 8-2

### KCPX—Salt Lake City

- HOT CHOCOLATE—Emma (Big Tree)
- BILLY SWAN—I'm Her Fool (Monument)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 27-14
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-6

### KRSP—Salt Lake City

- JIMMY CASTOR BUNCH—Bertha Butt Boogie Pt. 1 (Atlantic)
- HOT CHOCOLATE—Emma (Big Tree) (Private Stock) 27-14
- OHIO PLAYERS—Fire (Mercury) 22-13
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 20-12

## Southwest Region

### TOP ADD ONS:

- B.T. EXPRESS—Express (Scepter)
- MARIA MULDAUR—I'm A Woman (Reprise)
- MINNIE RIPERTON—Lovin' You (Epic)

### PRIME MOVERS:

- LABELLE—Lady Marmalade (Epic)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)

### BREAKOUTS:

- B.T. EXPRESS—Express (Scepter)
- MINNIE RIPERTON—Lovin' You (Epic)
- SAMMY JOHNS—Chevy Van (GRC)

### KILT—Houston

- B.T. EXPRESS—Express (Scepter)
- SAMMY JOHNS—Chevy Van (GRC)
- LABELLE—Lady Marmalade (Epic) 24-9
- JOE COCKER—You Are So Beautiful (A&M) 34-25

### KRBE-FM—Houston

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-6
- LABELLE—Lady Marmalade (Epic) 17-12

### KLIF—Dallas

- NONE
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 18-12
- STYX—Lady (Wooden Nickel) 20-14

### KNUS-FM—Dallas

- MINNIE RIPERTON—Lovin' You (Epic)
- RINGO STARR—No-No Song (Apple)
- JOE COCKER—You Are So Beautiful (A&M) 35-23
- POLLY BROWN—Up In A Puff Of Smoke (GTO) 32-21

### KFIZ—Fl. Worth

- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- AL MARTINO—To The Door Of The Sun (Capitol)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 26-16
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 14-5

### KXOL—Fl. Worth

- RINGO STARR—Snookey (Apple)
- LABELLE—Lady Marmalade (Epic)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-10
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 11-7

### KONO—San Antonio

- LABELLE—Lady Marmalade (Epic)
- MARIA MULDAUR—I'm A Woman (Reprise)
- AMERICA—Lonely People (W.B.) HB-20
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 16-11

### KELP—El Paso

- LABELLE—Lady Marmalade (Epic)
- ELVIS PRESLEY—My Boy (RCA)
- B.T. EXPRESS—Express (Scepter) HB-16
- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.) 24-17

### XEROK—El Paso

- AL MARTINO—To The Door Of The Sun (Capitol)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-14
- LABELLE—Lady Marmalade (Epic) HB-20

### KAKC—Tulsa

- COMMANDER CODY—Don't Let Go (W.B.)
- MINNIE RIPERTON—Lovin' You (Epic)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 25-18
- LABELLE—Lady Marmalade (Epic) EX-27

### KELI—Tulsa

- NEIL DIAMOND—I've Been This Way Before (Columbia)
- AL MARTINO—To The Door Of The Sun (Capitol)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 27-20
- LABELLE—Lady Marmalade (Epic) EX-27

### WKY—Oklahoma City

- MINNIE RIPERTON—Lovin' You (Epic)
- DAVID GATES—Never Let Her Go (Elektra)
- LABELLE—Lady Marmalade (Epic) 26-14
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 29-18

### KOMA—Oklahoma City

- CHICAGO—Harry Truman (Columbia)
- HARRY CHAPIN—I Want To Learn A Love Song (Elektra)
- LABELLE—Lady Marmalade (Epic) 28-20
- STYX—Lady (Wooden Nickel) 15-9

### WTIX—New Orleans

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- MARIA MULDAUR—I'm A Woman (Reprise)
- STYX—Lady (Wooden Nickel) 20-14
- LABELLE—Lady Marmalade (Epic) 24-22

### KEEL—Shreveport

- HELEN REDDY—Emotion (Capitol)
- B.T. EXPRESS—Express (Scepter)
- MINNIE RIPERTON—Lovin' You (Epic) 31-20
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 15-10

## Midwest Region

### TOP ADD ONS:

- LABELLE—Lady Marmalade (Epic)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- HOT CHOCOLATE—Emma (Big Tree)

### PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- RINGO STARR—No-No Song/Snookey (Apple)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)

### BREAKOUTS:

- RINGO STARR—No-No Song/Snookey (Apple)
- LABELLE—Lady Marmalade (Epic)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)

### WLS—Chicago

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- HOT CHOCOLATE—Emma (Big Tree)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 14-3
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 17-10

### WCFL—Chicago

- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- PHOEBE SNOW—Poetry Man (Shelter)
- BAD COMPANY—Movin' On (Swan Song) 23-33
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 21-13

### WOKY—Milwaukee

- CAROL DOUGLAS—Doctor's Orders (Midland International)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 16-9
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 23-17

### WZUU-FM—Milwaukee

- SWEET SENSATION—Sad Sweet Dreamer (Pye)
- B.J. THOMAS—Hey Won't You Play (ABC)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 18-8
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 19-12

### WIFE—Indianapolis

- MARIA MULDAUR—I'm A Woman (Reprise)
- RINGO STARR—No-No Song (Apple)
- OHIO PLAYERS—Fire (Mercury) 15-6
- LABELLE—Lady Marmalade (Epic) 21-13

### WIRL—Peoria, IL

- NEIL DIAMOND—I've Been This Way Before (Columbia)
- BLUE SWEDE—Hush/I'm Alive (Capitol)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-5
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 10-2

### WDGY—Minneapolis

- LABELLE—Lady Marmalade (Epic)
- MINNIE RIPERTON—Lovin' You (Epic)
- RINGO STARR—No No Song (Apple) 16-1
- SAMMY JOHNS—Chevy Van (GRC) 29-12

### KOWB—Minneapolis

- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- LEO SAYER—Long Tall Glasses (W.B.)
- STEVIE WONDER—Boogie On Reggae Woman (Tamlia) 29-14
- RINGO STARR—No-No Song (Apple) 28-17

### KOIL—Omaha

- LABELLE—Lady Marmalade (Epic)
- DAN FOGELBERG—Part Of The Plan (Epic)
- RINGO STARR—No-No Song (Apple) 28-18
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 12-4

### K10A—Des Moines

- RINGO STARR—No-No Song (Apple)
- DAN FOGELBERG—Part Of The Plan (Epic)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 28-8
- HELEN REDDY—Emotion (Capitol) 26-20

### KKLS—Rapid City, SD

- CHICAGO—Harry Truman (Columbia)
- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- RINGO STARR—No-No Song (Apple) 24-13
- FRANKIE VALLI—My Eyes Adored You (Private Stock) HB-19

### KQWB—Fargo, ND

- HOT CHOCOLATE—Emma (Big Tree)
- ELO SAYER—Long Tall Glasses (W.B.)
- BAD COMPANY—Movin' On (Swan Song) 41-30
- RINGO STARR—No-No Song (Apple) 37-26

(Continued on page 16)

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# Billboard Singles Radio Action

Based on station playlists through Thursday (2/13/75)

Playlist Top Add Ons ●  
Playlist Prime Movers ★

Continued from page 14

- KXOX—St. Louis**
- CHICAGO—Harry Truman (Columbia)
  - SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
  - BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 16-8
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 12-5

- KSLO-FM—St. Louis**
- LABELLE—Lady Marmalade (Epic)
  - B.T. EXPRESS—Express (Scepter)
  - DOOBIE BROTHERS—Black Water (W.B.) 12-5
  - BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 17-10

- WHB—Kansas City**
- MARIA MULDAUR—I'm A Woman (Reprise)
  - LABELLE—Lady Marmalade (Epic)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 27-10
  - FRANKIE VALLI—My Eyes Adored You (Private Stock) 17-8

- KEWI—Topeka**
- CHICAGO—Harry Truman (Columbia)
  - RICHARD HARRIS—The Prophet (Atlantic)
  - FRANKIE VALLI—My Eyes Adored You (Private Stock) 20-6
  - OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 36-26

## North Central Region

### TOP ADD ONS:

- MINNIE RIPERTON—Lovin' You (Epic)
- RINGO STARR—No No Song/Snookey (Apple)
- SAMMY JOHNS—Chevy Van (GRC)

### PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- MINNIE RIPERTON—Lovin' You (Epic)
- RINGO STARR—No No Song/Snookey (Apple)

### BREAKOUTS:

- RINGO STARR—No No Song/Snookey (Apple)
- HOT CHOCOLATE—Emma (Big Tree)
- SAMMY JOHNS—Chevy Van (GRC)

- CKLW—Detroit**
- GEORGE McCRAE—I Get Lifted (TK)
  - RINGO STARR—No No Song (Apple)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 24-10
  - MINNIE RIPERTON—Lovin' You (Epic) HB-23

- WGRD—Grand Rapids**
- OHIO PLAYERS—Fire (Mercury)
  - LOVE UNLIMITED—I Belong To You (20th Century)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 9-3
  - BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 13-11

- Z-96 (WZZM-FM)—Grand Rapids**
- MINNIE RIPERTON—Lovin' You (Epic)
  - JOE COCKER—You Are So Beautiful (A&M)
  - RINGO STARR—No No Song (Apple) 28-11
  - SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 27-16

- WTAC—Flint, MI**
- CHICAGO—Harry Truman (Columbia)
  - JIMMY CASTOR—Bertha Butt Boogie (Atlantic)
  - LABELLE—Lady Marmalade (Epic) 30-19
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 7-3

- WIXY—Cleveland**
- MINNIE RIPERTON—Lovin' You (Epic)
  - SAMMY JOHNS—Chevy Van (GRC)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 19-7
  - HELLO PEOPLE—Future Shock (ABC/Dunhill) 21-12

- WGCL—Cleveland**
- WET WILLIE—Leona (Capricorn)
  - CHICAGO—Harry Truman (Columbia)
  - FRANKIE VALLI—My Eyes Adored You (Private Stock) 22-10
  - JOE COCKER—You Are So Beautiful (A&M) 18-7

- 13-Q (WKPO)—Pittsburgh**
- LABELLE—Lady Marmalade (Epic)
  - SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-2
  - RINGO STARR—No No Song (Apple) 24-11

- KQV—Pittsburgh**
- NONE
  - SKYLINERS—Where Have They Gone (Capitol)
  - SUGARLOAF—Don't Call Us, We'll Call You (Claridge)

- WKBW—Buffalo**
- OHIO PLAYERS—Fire (Mercury)
  - MINNIE RIPERTON—Lovin' You (Epic)
  - HOT CHOCOLATE—Emma (Big Tree) 28-18
  - LABELLE—Lady Marmalade (Epic) 16-10

- WSAI—Cincinnati**
- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
  - DONNY OSMOND—I Have A Dream (Kolob)
  - MINNIE RIPERTON—Lovin' You (Epic) 29-11
  - CAROL DOUGLAS—Doctor's Orders (Midland International) 30-20

- WCOL—Columbus**
- HELEN REDDY—Emotion (Capitol)
  - LEO SAYER—Long Tall Glasses (W.B.)
  - MINNIE RIPERTON—Lovin' You (Epic) 27-7
  - ELVIS PRESLEY—My Boy (RCA) 28-10

- WAKY—Louisville**
- HOT CHOCOLATE—Emma (Big Tree)
  - JIM GILSTRAP—Swing Your Daddy (Chelsea)
  - SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 28-10
  - STYX—Lady (Wooden Nickel) 29-14

- WTUE—Dayton, OH**
- DIXIE PEACH—So Take A Look (Rain-tree)
  - LOGGINS & MESSINA—Changes (Columbia)
  - SAMMY JOHNS—Chevy Van (GRC) 36-26
  - HOT CHOCOLATE—Emma (Big Tree) 25-18

- WBGN—Bowling Green, KY**
- HARRY CHAPIN—I Want To Learn A Love Song (Asylum)
  - KRIS KIRSTOFFERSON & RITA COOLIDGE—Lover Please (Monument)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 27-11
  - OHIO PLAYERS—Fire (Mercury) 21-9

- WJET—Erie, PA**
- SWEET SENSATION—Sad Sweet Dreamer (Pye)
  - FLASH CADILLAC—Good Times Rock & Roll (Private Stock)
  - ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.) 25-16
  - LABELLE—Lady Marmalade (Epic) 18-15

- WJIX—Raleigh, NC**
- WET WILLIE—Leona (Capricorn)
  - OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
  - MINNIE RIPERTON—Lovin' You (Epic) 25-19
  - DAVID GATES—Never Let Her Go (Elektra) 17-12

- WORD—Spartanburg, SC**
- AL GREEN—Love (Hi)
  - MARSHALL TUCKER BAND—This Ol Cowboy (Capricorn)
  - BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 25-16
  - ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.) HB-24

- WAYS—Charlotte, NC**
- PHOEBE SNOW—Poetry Man (Shelter)
  - JOE COCKER—You Are So Beautiful (A&M)
  - LABELLE—Lady Marmalade (Epic) 15-5
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 12-4

- WNOX—Knoxville**
- SAMMY JOHNS—Chevy Van (GRC)
  - RINGO STARR—Snookey (Apple)
  - B.T. EXPRESS—Express (Scepter) 32-21
  - PHOEBE SNOW—Poetry Man (Shelter) 35-24

- WGOW—Chattanooga, TN**
- RINGO STARR—No No Song (Apple)
  - MINNIE RIPERTON—Lovin' You (Epic)
  - SAMMY JOHNS—Chevy Van (GRC) 23-13
  - ELVIS PRESLEY—My Boy (RCA) HB-19
  - KAAY—Little Rock

- NO NEW PLAYLIST**

- WFOU—Atlanta**
- FLASH CADILLAC—Good Times, Rock & Roll (Private Stock)
  - HOT CHOCOLATE—Emma (Big Tree)
  - BAD COMPANY—Movin' On (Swan Song) 25-17
  - RINGO STARR—No No Song (Apple) 30-23

- Z-93 (WZGC-FM)—Atlanta**
- AL GREEN—Love (Hi)
  - HOT CHOCOLATE—Emma (Big Tree)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 8-1
  - MINNIE RIPERTON—Lovin' You (Epic) HB-17

- WBBQ—Augusta**
- HELEN REDDY—Emotion (Capitol)
  - HARRY CHAPIN—I Wanna Learn A Love Song (Asylum)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 10-1
  - JOE COCKER—You Are So Beautiful (A&M) 28-18

- WSGN—Birmingham, AL**
- RONNIE DYSON—Life & Breath (Columbia)
  - OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
  - CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 15-7
  - POLLY BROWN—Up In A Puff Of Smoke (GTO) 17-9

- WHYY—Montgomery, AL**
- GLADYS KNIGHT—Love Finds Its Own Way (Buddah)
  - COMMANDER CODY—Don't Let Go (W.B.)
  - WET WILLIE—Leona (Capricorn) 21-11
  - ATLANTA RHYTHM SECTION—Angel (Polydor) 23-13

- WTOB—Winston/Salem, NC**
- WET WILLIE—Leona (Capricorn)
  - OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 14-4
  - RINGO STARR—No No Song (Apple) 22-13

- WPGA—Savannah, GA**
- RINGO STARR—No No Song (Apple)
  - HARRY CHAPIN—I Wanna Learn A Love Song (Asylum)
  - CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 20-9
  - JIMMY CASTOR—Bertha Butt Boogie (Atlantic) 15-8

- WTMA—Charleston, SC**
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
  - PHOEBE SNOW—Poetry Man (Shelter)
  - LINDA RONSTADT—You're No Good (Capitol) 11-4
  - STYX—Lady (Wooden Nickel) 20-13

- WKIX—Raleigh, NC**
- WET WILLIE—Leona (Capricorn)
  - OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
  - MINNIE RIPERTON—Lovin' You (Epic) 25-19
  - DAVID GATES—Never Let Her Go (Elektra) 17-12

- WORD—Spartanburg, SC**
- AL GREEN—Love (Hi)
  - MARSHALL TUCKER BAND—This Ol Cowboy (Capricorn)
  - BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 25-16
  - ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.) HB-24

- WAYS—Charlotte, NC**
- PHOEBE SNOW—Poetry Man (Shelter)
  - JOE COCKER—You Are So Beautiful (A&M)
  - LABELLE—Lady Marmalade (Epic) 15-5
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 12-4

- WNOX—Knoxville**
- SAMMY JOHNS—Chevy Van (GRC)
  - RINGO STARR—Snookey (Apple)
  - B.T. EXPRESS—Express (Scepter) 32-21
  - PHOEBE SNOW—Poetry Man (Shelter) 35-24

- WGOW—Chattanooga, TN**
- RINGO STARR—No No Song (Apple)
  - MINNIE RIPERTON—Lovin' You (Epic)
  - SAMMY JOHNS—Chevy Van (GRC) 23-13
  - ELVIS PRESLEY—My Boy (RCA) HB-19
  - KAAY—Little Rock

- NO NEW PLAYLIST**

- WHBQ—Memphis**
- MINNIE RIPERTON—Lovin' You (Epic)
  - HOT CHOCOLATE—Emma (Big Tree)
  - PHOEBE SNOW—Poetry Man (Shelter) 29-18
  - STYX—Lady (Wooden Nickel) 14-9

- WMPS—Memphis**
- FANNY—Butter Boy (Casablanca)
  - STYX—Lady (Wooden Nickel)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 17-6
  - FRANKIE VALLI—My Eyes Adored You (Private Stock) 10-5

- WMAK—Nashville**
- MARSHALL TUCKER BAND—This Ol Cowboy (Capricorn)
  - POINTER SISTERS—Live Before You Die (ABC/Blue Thumb)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 19-12
  - JOE COCKER—You Are So Beautiful (A&M) HB-24

- WLAC—Nashville**
- NONE
  - STYX—Lady (Wooden Nickel) 15-5
  - DOOBIE BROTHERS—Black Water (W.B.) 8-2

- WLCY—Miami**
- NEIL DIAMOND—I've Been This Way Before (Columbia)
  - JOE COCKER—You Are So Beautiful (A&M)
  - LABELLE—Lady Marmalade (Epic) 17-11
  - JACKSON FIVE—I Am Love (Motown) HB-29

- WQAM—Miami**
- MARIA MULDAUR—I'm A Woman (Reprise)
  - B.T. EXPRESS—Express (Scepter)
  - FRANKIE VALLI—My Eyes Adored You (Private Stock) 19-9
  - GEORGE McCRAE—I Get Lifted (TK) 20-11

- WFUN—Miami**
- MINNIE RIPERTON—Lovin' You (Epic)
  - STYX—Lady (Wooden Nickel)
  - POLLY BROWN—Up In A Puff Of Smoke (GTO) HB-14
  - ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.) 20-13

- Y-100 (WHYI-FM)—Miami/Fl. Lauderdale**
- MINNIE RIPERTON—Lovin' You (Epic)
  - LABELLE—Lady Marmalade (Epic)
  - FRANKIE VALLI—My Eyes Adored You (Private Stock) 28-12
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-16

- WQPD—Lakeland, FL**
- BLUE SWEDE—Hush I'm Alive (Capitol)
  - CHICAGO—Harry Truman (Columbia)
  - MINNIE RIPERTON—Lovin' You (Epic) 28-17
  - RINGO STARR—No No Song/Snookey (Apple) 22-13

## Northeast Region

### TOP ADD ONS:

- RINGO STARR—No No Song/Snookey (Apple)
- PHOEBE SNOW—Poetry Man (Shelter)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)

### PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- LABELLE—Lady Marmalade (Epic)
- B.T. EXPRESS—Express (Scepter)

### BREAKOUTS:

- JIMMY CASTOR BUNCH—Bertha Butt Boogie (Atlantic)
- PHOEBE SNOW—Poetry Man (Shelter)
- RINGO STARR—No No Song/Snookey (Apple)

- WABC—New York City**
- SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
  - MINNIE RIPERTON—Lovin' You (Epic)
  - JOHN LENNON—#9 Dream (Apple) 38-12
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-16

- WPIX-FM—New York City**
- NONE
  - MINNIE RIPERTON—Lovin' You (Epic) 13-7
  - STYLISTICS—Hey Girl Come & Get It (Avco) 13-19

- WBBF—Rochester, NY**
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
  - JOE COCKER—You Are So Beautiful (A&M)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 16-9
  - RINGO STARR—No No Song (Apple) 22-15

- WRKO—Boston**
- JOHN LENNON—#9 Dream (Apple)
  - POLLY BROWN—Up In A Puff Of Smoke (GTO)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 20-12
  - SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 26-19

- WMEX—Boston**
- DAN FOGELBERG—Part Of The Plan (Epic)
  - POLLY BROWN—Up In A Puff Of Smoke (GTO)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 25-14
  - BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 23-16

- WVBF-FM—Framingham, MA**
- POLLY BROWN—Up In A Puff Of Smoke (GTO)
  - BAD COMPANY—Movin' On (Swan Song)
  - NO CHANGE IN POSITION

- WPHO—Providence**
- MARIE OSMOND—Who's Sorry Now (MGM)
  - NEIL DIAMOND—I've Been This Way Before (Columbia)
  - SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 28-15
  - STEVIE WONDER—Boogie On Reggae Woman (Tamla) HB-18

- WORC—Worcester, MA**
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
  - LEO SAYER—Long Tall Glasses (W.B.)
  - GUESS WHO—Seems Like I Can't Live With You (RCA) 26-9
  - B.J. THOMAS—Hey Won't You Play (ABC) 13-7

- WDRH—Hartford**
- MINNIE RIPERTON—Lovin' You (Epic)
  - ELVIS PRESLEY—My Boy (RCA)
  - FRANKIE VALLI—My Eyes Adored You (Private Stock) 21-13
  - DOOBIE BROTHERS—Black Water (W.B.) 19-10

- WPOP—Hartford**
- CHICAGO—Harry Truman (Columbia)
  - SAMMY JOHNS—Chevy Van (GRC)
  - MARIA MULDAUR—I'm A Woman (Reprise) 26-16
  - DOOBIE BROTHERS—Black Water (W.B.) 17-9

- WTBY—Albany**
- BAD COMPANY—Movin' On (Swan Song)
  - CHICAGO—Harry Truman (Columbia)
  - FRANKIE VALLI—My Eyes Adored You (Private Stock) 26-18
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 25-20

- WPTB—Albany**
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
  - B.T. EXPRESS—Express (Scepter)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 18-8
  - LABELLE—Lady Marmalade (Epic) 21-16

## Mid-Atlantic Region

### TOP ADD ONS:

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- MINNIE RIPERTON—Lovin' You (Epic)
- SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)

### PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- JOHN LENNON—#9 Dream (Apple)

### BREAKOUTS:

- MINNIE RIPERTON—Lovin' You (Epic)
- JOHN LENNON—#9 Dream (Apple)
- POLLY BROWN—Up In A Puff Of Smoke (GTO)

- WFIL—Philadelphia**
- RINGO STARR—No No Song (Apple)
  - SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 22-14
  - SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 23-17

- WIBG—Philadelphia**
- PHOEBE SNOW—Poetry Man (Shelter)
  - RINGO STARR—No No Song (Apple)
  - SWEET SENSATION—Sad Sweet Dreamer (Pye) 30-23
  - SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 25-19

- WPGC—Washington**
- JIMMY CASTOR—Bertha Butt Boogie (Atlantic)
  - MINNIE RIPERTON—Lovin' You (Epic)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 118-10
  - LABELLE—Lady Marmalade (Epic) 15-7

- WRC—Washington**
- LABELLE—Lady Marmalade (Epic)
  - QUEEN—Killer Queen (Mercury)
  - JIMMY CASTOR BUNCH—Bertha Butt Boogie (Atlantic) 15-5
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 20-13

- WCAO—Baltimore**
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
  - PHOEBE SNOW—Poetry Man (Shelter)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 18-8
  - LABELLE—Lady Marmalade (Epic) 16-10

- WFL-FM—Baltimore**
- MINNIE RIPERTON—Lovin' You (Epic)
  - DAVID GATES—Never Let Her Go (Elektra)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 27-15
  - B.T. EXPRESS—Express (Scepter)

- WGH—Newport News, VA**
- MINNIE RIPERTON—Lovin' You (Epic)
  - PHOEBE SNOW—Poetry Man (Shelter)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 28-18
  - B.T. EXPRESS—Express (Scepter) 19-12

- WYRE—Annapolis, MD**
- BAD COMPANY—Movin' On (Swan Song)
  - DAVID GATES—Never Let Her Go (Elektra)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 21-11
  - LABELLE—Lady Marmalade (Epic) HB-21

- WLEE—Richmond, VA**
- DAN FOGELBERG—Part Of The Plan (Epic)
  - CHARLIE DANIELS—The South Is Gonna Do It (Buddah)
  - OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 26-12
  - POLLY BROWN—Up In A Puff Of Smoke (GTO) 29-17



# JOHN LENNON

ROCK 'N' ROLL



**YOU SHOULD'A BEEN THERE...**

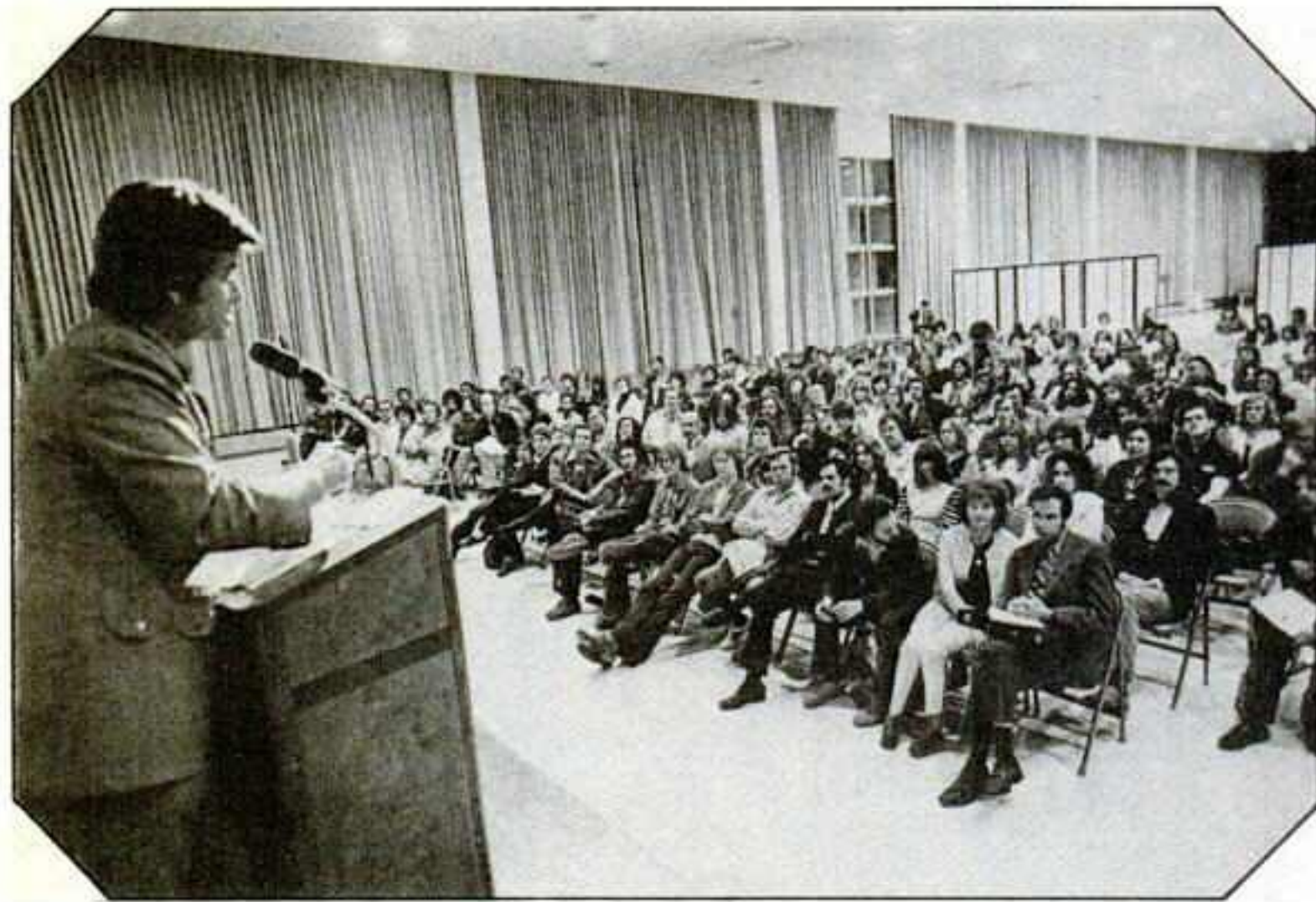
  
apple records  
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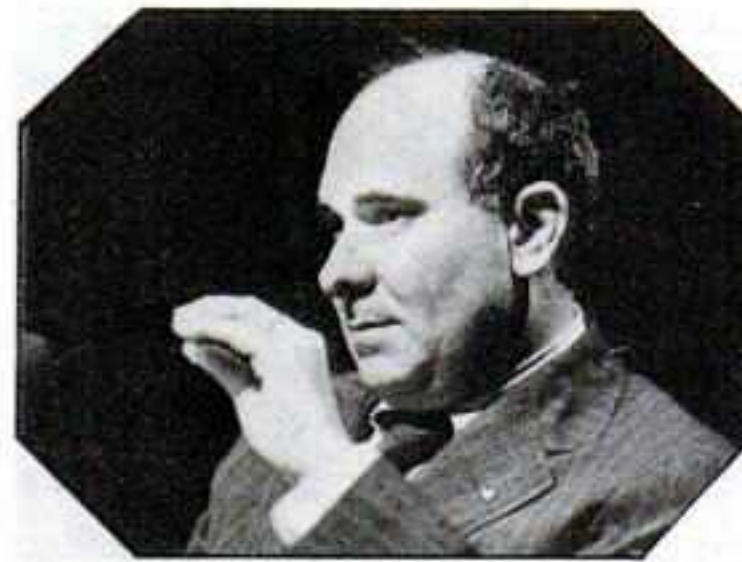


# This Business Of Music:

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



TV host Dick Clark tells the audience radio is the dominant force in exposing music.



RKO General's Paul Drew: seeking a way to reflect LP sales better.

worked the last seven months for the government. "Fortunately, we don't have to limit ourselves to a mere 40-hour working week at my company," he said, tongue-in-cheek. His labors had been spent mostly in ascertainment of community needs for license renewal.

To get an opinion of how stations in Los Angeles defined their own formats, he said he put a girl on the phone telephoning everyone of them. But, between the time she made the calls and the FCC report was finished and in

and KDAY listeners, but it's difficult to tell in other population areas whether the listeners to those stations were actually white or black.

Wright had also pointed out earlier that discotheques are becoming important to the record business as exposure points for new product. "And 80 percent of the product played in the discos is black music because the people can dance to it and get into it."

Clark, who sort of spearheaded all of the questions that flowed and ebbed during the seminar session, had talked of the days in radio when Robin Seymour in Detroit radio and



Dick Clark: "Radio is very clinical and scientific."

Bill Randle in Cleveland radio, used to pick their own records. "In those days, radio was fun. Now, radio is a very clinical and scientific approach."

He told of a promotion executive from Cabablanca Records, who upon finding it difficult to get the music or program director of a radio station in Los Angeles to listen to his new record, waited in the bathroom until the radio man came in and, sitting in the next booth with a cassette deck, played the record.

Radio is by far the dominant force in exposing music, Clark said. In regards to music on TV, it's "like a flea on an elephant's behind." Though his own show is in its 23rd year, other TV music shows are on shaky ground. And the influence of TV on music is "rather sick."

His comments about exposing music on radio drew statements from his panel and Moorhead admitted that a promotion executive from a record company might have some ability to influence the play of a record on KMET, but there were elaborate safeguards. The best of the new records are picked by a music director and program director Shadoe Stevens (he later said that he thought Stevens was one of the best program directors in radio). Cuts that can be played on the station are listed. LPs are placed in racks for such categories as "new, unfamiliar; new, familiar; etc."

Most of the albums go into the main library. It's up to the air personalities at the station to familiarize themselves with all of the product.

Some of the very best of the albums are placed in the control room handy to the air personalities and these LPs might get more airplay strictly because of their handiness, Moorhead said. Air personalities blend their own shows; "the commentary is in the music." But they must stay within certain controls and play a given percent of new and unfamiliar music, etc. And they must also play from a rack of Top 20 LP cuts "that are not on any chart" and the record industry doesn't really understand what that Top 20 is all about. These percentages change, depending on the time of year, Moorhead added.

One of the questions asked from the audience was whether Moorhead thought KWST would take some of the audience of KMET. Moorhead said he thought they might take some 18-24-year-olds because KWST wasn't playing any commercials. He felt that KWST would survive in the market, if for no other reason, on the business turned away by KMET and KLOS.

Art direction: Bernie Rollins

## Music And Broadcasting

Billboard photos by Norm Schindler



Edward Wright: "Elton John is becoming very black these days."

"Top 40 stations historically gained their programming material from sales of singles and requests. But a lot of people now buy albums instead of singles. We're trying now to find some way to reflect those album sales."

David Moorhead, general manager and vice president of KMET in Los Angeles, elaborated during the seminar that in the early 1940s the radio industry was larger in gross dollars than the record business . . . now the record business has far outpassed radio earnings. In a counter-comment to a mention by Dick Clark about Sherm Marshall at WOLF in Syracuse, N.Y., being the first station to use a Top 40 format based on phone requests, Moorhead paid tribute to Todd Storz at KOWH in Omaha making Top 40 successful. "The first tight playlist station I ever heard of," Moorhead said, "was WIND in Chicago in 1941 which, because they didn't have a network affiliation and didn't have those network radio shows, started a Top 24 hit parade type of show in the evening. That was the first concentrated airplay operation so far as I know."

Moorhead directed his early comments mainly to government regulation of radio. Based on a 40-hour week, he said he'd



David Moorhead: The record industry far outpasses radio earnings.

the mail, 12 of the radio stations had changed formats and KMET had to mail in an addition to their report. One Los Angeles station defined its own format as a religious-talk-news-progressive format, he said.

Eddie Wright, president of the public relations firm of Edward Windsor Wright Corp., Los Angeles, spoke on the role of the black record artist in the world of entertainment today, paying tribute to the early inroads made by Louis Armstrong, Ella Fitzgerald, Duke Ellington, Billie Holiday and others, later mentioning the first crossover artists such as Ray Charles, Sam Cooke, Fats Domino.

The Beatles gave credibility to black music, he said, by talking about the roots of their own music-blues.

Wright also praised the work Motown Records and Berry Gordy, president, had done in popularizing black artists. Music had brought about or helped the ascent of the black executive, he felt, and pointed to Gamble & Huff.

Wright also mentioned black progressive radio, which plays all kinds of artists today; "Elton John, for instance, is becoming very black these days."

Clark commented that years and years ago, r&b air personalities sounded "ethnic. But, today . . . are the disk jockeys on KDAY in Los Angeles white or black?"

Wright said: "It's hard to tell." Clark: "Is black radio losing audiences to white stations?"

Drew commented: "I think there have always been a number of white teenagers who thought it was hip to listen to soul music stations. We've gone into the rating surveys and studied them to find out how many white listeners are listening to KDAY." And RKO General has found that in the so-called black areas of Los Angeles, there are many KGFJ



Students make sure they've got the salient points of the discussion.

By CLAUDE HALL

Top 40 radio stations are faced more and more with the necessity to find some method of reflecting album sales, according to Paul Drew, vice president of programming for RKO General Radio, which operates several Top 40 stations coast to coast, along with classical music and oldie stations.

"Until progressive rock was born as a format—and became accepted by the public—the single was the primary factor in radio," Drew told last week's seminar. A few moments earlier, he'd been probed by keynote speaker and moderator Dick Clark, "American Bandstand" TV host, about playing the same records over and over.

"It's true that we play the hits over and over," Drew said, pointing out that the formats of such stations as WABC in New York and KHJ in Los Angeles are based on doing this—and create large audiences by doing so.

"Stations such as these are undergoing a change right now. Years ago, rock radio and Top 40 radio were the same thing. But a couple of years ago, Top 40 stations had to make a decision." Music changed and became softer, he said. Stations had to decide whether to stay with the hits or stay with the rock.

**"Residual Rights"—the areas in which an artist can expand his financial base, is the topic of next Tuesday's session. Guest experts include artist agent Charles Stern, performer Roger Miller and commercials creator Chuck Blore. The time: 7:30 p.m. The place: Ackerman Student Union.**



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 CASABLANCA RECORDS

BILL GAVIN-  
 "PERSONAL PICK" 11/20/74  
 "TOP TIP" 1/3/75  
 "TOP PROSPECT" 1/24/75

KAL RUDMAN-  
 FRIDAY MORNING  
 QUARTERBACK,  
 "ROCK N' ROLL AT ITS BEST"

BOB WILSON-RADIO N' RECORDS,  
 "NEW & ACTIVE,  
 STRONG CHART JUMPS"

- |              |            |               |
|--------------|------------|---------------|
| <b>GAVIN</b> | <b>RNR</b> | <b>RUDMAN</b> |
| WPEZ/8-2     | WRFC/18-8  | WSGN          |
| 13Q/5        | U100/8     | KBDF          |
| U100/8       | WKLO/23-18 | KYNO          |
| WRFC/18-8    | WPEZ/2     | KYSN          |
| KYLT/10      | WOKY/26    | WOKY/26       |
| WHHY/22-11   | WACI/25-18 | KOL/26        |
| WERC/16      | KUPD/25-20 | WRVQ/23       |
| WACI/25-18   | KFMG       | WIXY/37       |
| WGLF/28-18   | KDZA       | KQWB/29       |
| WKLO/23-18   | KYNO       | WQNZ/29       |
| WKPD/25-20   | WAYS       | 13Q/5         |
| WJDX/20      | WRC/22     | WTAE/5        |
| WRC/22       | KSLY/32-28 | WPEZ/2        |
| WCRO/26      | KEEL/28    | WRFC/8        |
| WOKY/26      | WERC       | U100/8        |
| KLBK/26      | WGOW       | KYLT/10       |
| KFXD/26      | WYRE/18    | WFLB/14       |
| KFMG/26      |            | WHHY/11       |
| KQWB/39-29   |            | WKGN/15       |
| KRHC/29      |            | GULF/10       |
| WABB         |            | WKLO/18       |
| WAIR         |            | WERC/16       |
| WIFC         |            | WJDX/20       |
| WIXY/37      |            | WRMA/16       |
| WINW         |            | WAUG/22       |
| WTAE         |            | KEEL/28       |
| WTLB         |            | WGOW          |
| KLEE         |            | WTOB          |
| KELP         |            | WCBX          |
|              |            | KTAC          |





# SYNDICATION

By CLAUDE HALL

## Massive Move To Automation

The best humor is usually topical and one of the most topical jokes in radio today is about a little child asking its dad: "Are we live or on tape?"

Because the whole world is trending toward syndication these days and you can even find humor, such as that joke above, available on a monthly or weekly basis . . . and for a reasonable price.

So massive has been the movement of radio toward syndication—specifically in music programming—that companies such as Schafer and SMC are back-ordered. Up to three months in many cases, though one super salesman for a programming service assures potential buyers that he has a little clout with one of the equipment manufacturers and can get you the equipment within 30 to 45 days.

And in programming, music service firms have sprung up—literally out of the ground like wildflowers—not only in the major cities but in small cities in Michigan, West Virginia . . . anywhere there's a decent tape deck handy. A retired air force officer sells music tapes out of San Francisco to a radio chain in Brazil. Digamae in Sydney has been marketing radio documentaries in the states and will soon have more available. EMI Programmes in London is selling TM Programming product around the world, and in a cross deal, TM Programming has available the entire music archives of EMI Records in London. A Toronto firm is scoring quite well in the U.S. market with syndicated products; Footprint Productions will now syndicate a series with Frich Von Daniken, author of "Chariots Of The Gods." Syndicated programs are flowing out of Nash-

ville and soon from Kings Beach near Lake Tahoe, Calif., and Las Vegas.

In San Diego, Peters Productions continues to expand with new music services. In Los Angeles, Humble Harve is getting into music services. Alto Communication has an amazing amount of product available not only over the air, but in the air via air line programming.

And more and more radio stations and radio chains are getting involved. RKO General produces an hour special each month which is sold by Alto Communications. The specials of the BBC, London, are sold through London Wavelength in New York. And one of the nation's biggest U.S. chains is seriously probing now a commitment to syndication.

Nealy all facets of radio are now being syndicated, including:

- Music with or without personalities
- Humor for personalities
- Information for personalities
- Promotions
- Jingles
- Sales training aids, including a whole sales course
- Information of possibly radio advertising clients, as well as even co-op money sources
- Jingles for commercials sold locally
- Programming consulting (sometimes this comes complete with a music programming service)
- News
- Features ranging from documentaries to one-minute mini-specials on topics ranging from astrology to visitors from outer space
- Sports
- Weather
- Audience research—not only the ratings firms, but there are other firms which will decipher the ratings and interpret them so any program director can understand them and even

advise him on what to do about various specifics. Another research firm will tell you what people think as opposed to what they tell you about the music, the commercials, the jingles, the PSAs and even the air personalities .

• Radio shows from 30 years ago such as "Lum and Abner" and "The Shadow"

But it's in programming of music that there has been leaps and bounds.

For programs, Watermark Inc. in Los Angeles has to be one of the very top firms.

For programming services, though Stereo Radio Productions and Bonneville Program Services are doing fabulously, TM Programming in Dallas is probably the biggest firm in the field, and Drake-Chenault in Los Angeles is in there swinging. In jingles, TM Productions in Dallas is going strong with the leadership of Tom Merryman and Jim Long, and Bill Meeks of PAMS just scored with the biggest package of jingles ever sold in radio to WNBC in New York and capped that with the RKO General Radio chain.

Of course, one of the most interesting aspects of syndication is that a hard-working individual can start from scratch and, after a while, make it pretty big. True, Watermark had some belt-tightening times at first . . . and even a much larger firm (than they were in the beginning) may suffer some lean times now and again as deals come and go. But, overall, syndication is doing well. Tom Adams, an air personality on WIOD in Miami, started selling some of the gags and bits he'd done on the air and now has a very thriving business in The Electric Weenie humor service. When Ed Peters of Peters Productions in San Diego started, he sold his first music service on guts more than anything he had on tape.

Some of the smaller operations, naturally, fall by the wayside . . . because, maybe, lack of talent as much as lack of quality of product or energy in merchandising.

(Continued on page 24)

## Music Goes On And On As Automated Equipment Expands Formats

By EARL PAIGE

Automated radio and its ability to be integrated with syndicated music shows is making more music available to more people than ever before. This could be a contradiction in views of Orwellian fears that we will all eventually be replaced or told what to do by a computer. But actually, automated programming is opening up music personalities to more creative roles and helping management keep stations open longer and therefore expand operations. And all this in the face of still another seeming contradiction: that in today's "truth in packaging" society, people find repugnant the fact that a station is broadcasting from Camarillo, Calif., without a lone soul on the premises.

In reviewing the current state of the art in automation, people such as those at Schafer Electronics support this optimistic status of stations with less and sometimes no personnel by pointing out that nearly every format is being affected.

In the past year, Schafer has seen installations go into more country and rock stations than ever before. A chief reason is the marriage of automation and syndication, says Dwight Her-

bert, Schafer program sales manager and former deejay. He points to Drake-Chenault's "Great American Contemporary" and Alto's Chris Lane show, etc. Classical formats lend themselves well to automation and, of course, beautiful music has always been one of the easiest to automate. The sole exception to automation, if Herbert can be pardoned for a pun, is soul.

He believes there is just such a "gut feeling" of intimacy and community involvement, particularly in the deep Chicago innercity and throughout the south, that few soul stations go automation. In fact, he says he knows of only one in the whole of America.

But automated programming advocates make a distinction between sounding intimate "live" and "a-live."

"To be alive, doesn't mean that my station has to sound canned. In other words, I wouldn't have to use the same announcer 24 hours a day. There are syndicated services available that break out announcers in four and five-hour blocks, just like you would do if you were running a manual, live operation.

"The biggest thing is to put the local input in. The most important aspect of syndication is that it cannot localize that sound as much as you could if you were doing your own station live, or if you were recording your own tapes doing your own syndication.

"It's hard for someone sitting in Los Angeles to put in your local sound if you're in East Bellfuge, Kan. So you must relate to your community just as you had a bunch of jacks spinning records. Because if you don't relate to the community, you're dead."

The essence, therefore, of automation is first the program control via automation, and secondly using your people efficiently. As Herbert puts it, "Not having a guy sit behind a microphone four hours and open his mouth for five minutes every hour"—that's not efficient use of your manpower.

"Take that same guy and put him in a production studio where he can be creative . . . where he can do the job the station needs done, which is making more money which makes everybody happy and creating a better sound for the station because you have better production, better contests, better

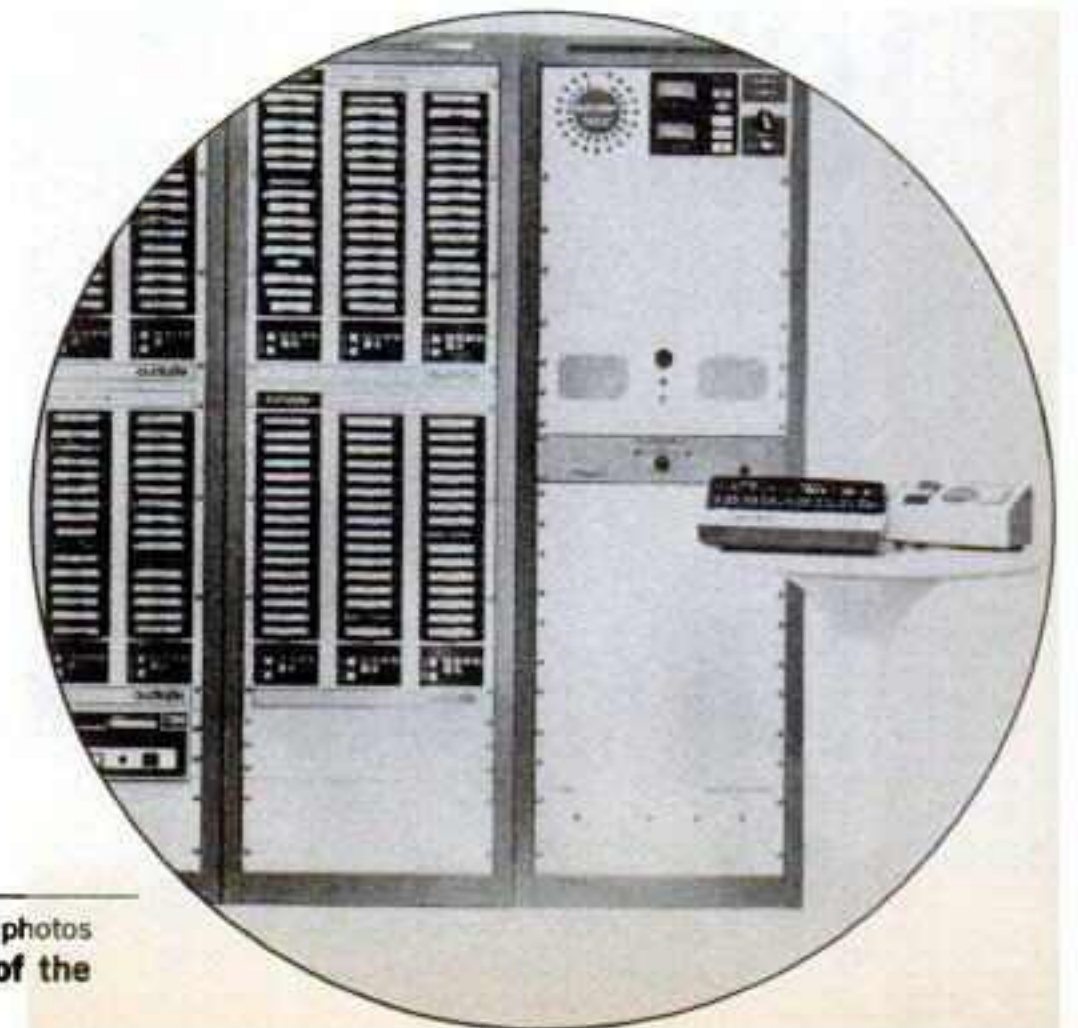
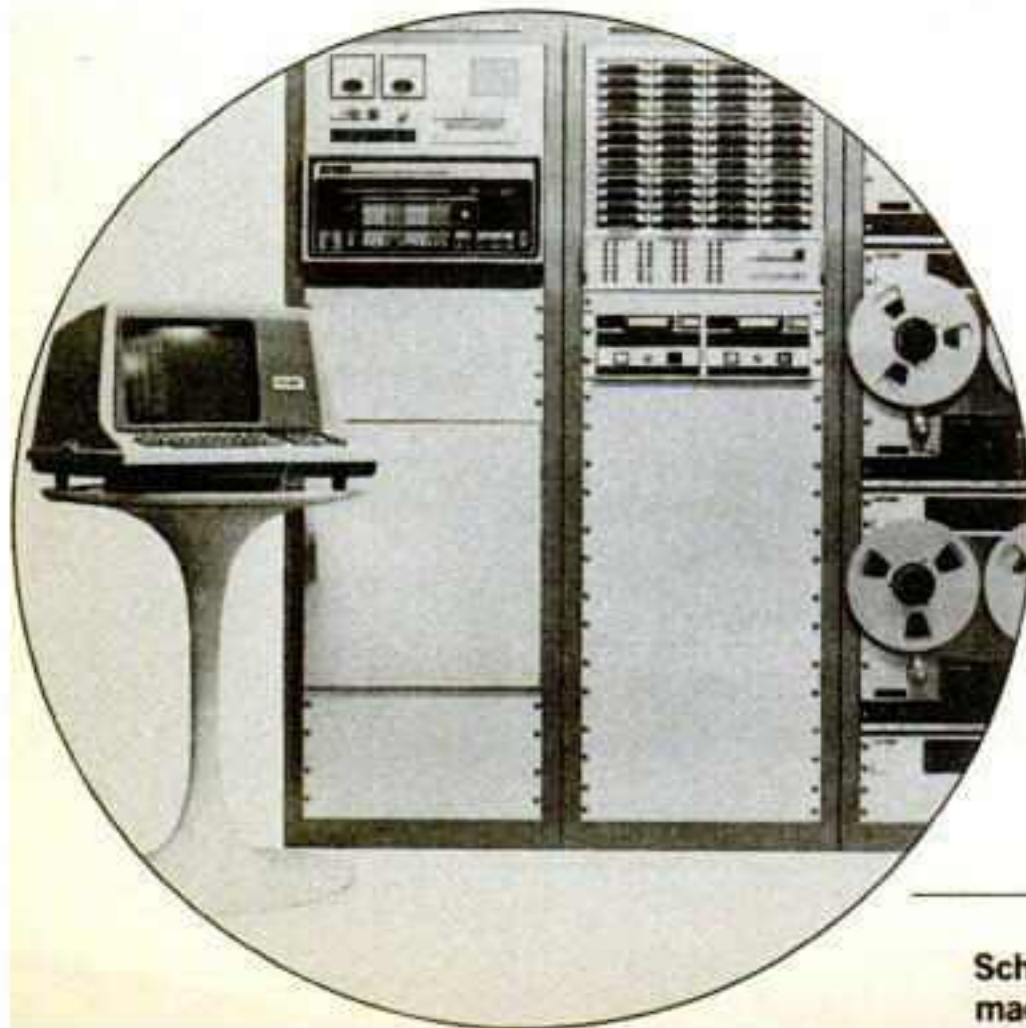
promotion—okay, now you're talking about the relative savings of automation.

"This comes down to management. Management is always interested in how it can lower overhead. If I can make better use of my personnel, by putting them in a production room, by sending them to a chamber of commerce meeting—whatever it takes, I'm using my people efficiently and now I can really become more involved with the station through pre-recorded programming.

"Let someone in Los Angeles who has the wherewithal to do the research of your tapes for you. As long as it's basically the same as what you're doing, or it's compatible with the ideas that you want to get across musically on your station."

Basically, automation has accomplished the immediacy necessary in live sounding radio. It is zero difference in going from AM to FM (the distinction is not technological but rather one of format contingencies). And automated systems are now "quad" ready. Schafer's for example, has built-in adapt-

(Continued on page 28)



Schafer photos  
Schafer's NTI 740 computer control system (left) and 903 are some of the machines now revolutionizing automated radio programming.



# We're Drake-Chenault. Over the years we've made a few friends.



You've heard the saying: "Build a better mousetrap and the world will beat a path to your door." Well, in a manner of speaking, that's what happened to us.

Our "mousetrap" happens to be quality programming for radio stations. And it's enabled us to help a growing number of broadcasters across the country and around the world. We've helped them get more audience... increase sales... and achieve higher ratings.

We can help you, too, and save you thousands of dollars with six full time formats for automation. You have a choice of Easy Listening/MOR. Or Top 40. Or All Oldies. Or Rhythm & Blues. Or Country. And each format can be varied to meet your particular needs. Regardless of which one you put on your station our staff is available at anytime for sales and programming help.

In addition to formats, we offer well-known features. Like the classic, History of Rock and Roll. The Golden Years of Rock. The Top 100 of the Sixties. And our brand new Golden Years of Country.

Because we serve you well, you in turn can serve your audience well. And we think that's what good programming is all about. So, call on Drake-Chenault. When you do, you'll be in good company.

Send me your new updated Demo on:

- Quality formats for automation
- The History of Rock & Roll
- The Golden Years of Country
- The Golden Years of Rock
- The Top 100 of the Sixties

*Drake  
Chenault*

8399 Topanga Canyon Blvd.  
Canoga Park, Ca. 91304

Name \_\_\_\_\_

Title \_\_\_\_\_

Station \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone Number \_\_\_\_\_



# 'Pop Goes The Country' Builds Solid Following

By BILL WILLIAMS

A few years ago when WSM's Ralph Emery decided to give up his powerful nighttime show to "revert to a more normal sort of living," there were those who suggested he might well lose his strength, his effectiveness, and his contact with country music.

Today, however, in addition to a solid daytime format which includes music of all kinds, interviews, and some fresh approach to a lengthy talk show, Emery is syndicated on radio and television in as many markets as anyone in the business.

His "Pop Goes The Country," is shipped into 80 markets by Show Biz, which produces and distributes the television package, with full sponsorship by Sterling Drugs (Bayer Aspirin, Fletcher's Castoria, etc.) In radio, that same firm ships the Ralph Emery Show on a bicycle basis into 170 markets, five hours of it a week, with sponsorship on a participating basis. These include Holiday Inn, Beach Nut Chewing Tobacco

and Campho-Phenique. This one is self-produced. And both shows go to major markets. The latest add-ons in radio include WJJD, Chicago, and K000, Omaha. About 25 of these are done in FM stereo, using the 20-cycle tone to trip the music sequences.

Stations can opt to use in five one-hour segments, or as a strong five-hour weekend vehicle.

The television show, 30 minutes in length, uses two to three guests each week. A lot of the conversation (light in nature) is a carryover from the radio show, where he picks up candid information. Radio guests are paid a scale of \$150, while the syndication scale for TV is \$191 an appearance, plus replay money. Artists are anxious for the exposure, and there is prestige associated with an appearance by Emery, known as a tough and thorough interviewer. That toughness, however, is tempered with compassion.

On television, he goes with the guests who are hot. On radio, everyone who is a factor in the music business is used,

whether a light or heavy. "Even if it's a lightweight who can talk well, I'll go with him or her," Emery says.

Five radio shows are done in a three-hour period, with the audio tracks mixed with records after the interviews. The number done in a week depends upon the availability of artists. In one recent week, Emery did a show with Merle Haggard, Roger Miller, and Billy "Crash" Craddock. He tries to stay a month ahead.

Television is shot in bunches, with the first 26 for this year (which went into production last July) now completed. They will be repeated with one rerun for each. Meanwhile, the pact has been renewed, and he'll begin next summer on next

year's series. The biggest problem he finds is working around the artists' schedule.

Emery's ultimate goal is to shoot all of the TV shows while Opryland is open, using the various outdoor scenes to supplement the studio shots. The show is done in its entirety at Opryland, utilizing the multimillion-dollar studio facility which seats an audience of 320.

In radio, Emery has just recently finished his one-thousandth show (done with Ronnie Milsap), and is heading into the second thousand.

He no longer works the night shift, but occasionally he still goes on the road to emcee a major show. He no longer records as a singer, but is instrumental in developing artists. He no longer works the "Grand Ole Opry" (except to spell someone on vacation), but he still commands the respect of virtually every entertainer in the business. He has only expanded his horizons, while keeping close to country.

## 'Time Capsules' Probe Future

Creative Radio Shows, Los Angeles, has just launched a new series of 200 one-minute predictions on the future. The produced items, billed as "Time Capsules," are predictions of the future based on facts supplied by such people as Ray Bradbury, Alvin Tofler, and Buckminster Fuller. For the past year, according to Darwin Lamm, president of the radio syndication firm, the series has been featured on radio station KFI.

Creative Radio Shows also syndicates the daily "Bill Ballance Show," which is available in three-hour and one-hour versions. The show is also provided in a three-hour weekend version and custom spots are available on a cost-basis. Ballance also has a syndicated TV show called "Off Ballance."



Bill Huie photo  
IT'S ABOUT—Bill Huie, host of the syndicated radio show "What's It All About?" interviews the Pointer Sisters. The award-winning show is now heard on 700 radio stations in the U.S. and overseas.

FEBRUARY 22, 1975, BILLBOARD

**NO. 1  
IN THE NATION'S  
TOP 50 MARKETS.  
12-34.**

TM Programming's "Stereo Rock" and WGFM in Albany—Schenectady—Troy have the largest share of audience, 12-34, of any FM station surveyed in the top 50 markets of the U.S.A. according to the Oct/Nov ARB: a staggering 35.7 share of teens, 17.5 share of adults, 18-34, in a highly competitive 21 station market.\*

TM has four quality formats for you, including "Stereo Rock," two distinct "Beautiful Music" formats, and "TM Country," a new and exciting Country programming service.

TM Programming works! From "Stereo Rock" KGOR Omaha to "Beautiful Music" WGER Saginaw. Ask them and ask us.

Call the people at TM, collect.

\*Oct/Nov 1974 ARB Albany—Schenectady—Troy, 6 a.m.-12 midnight, M-S, avg. ¼ hr. shares metro.

**TM**

TM Programming, Inc.  
1349 Regal Row  
Dallas, Texas 75247  
(214) 634-8511

Stereo Rock®—Consulted by George Burns

**NO. 1  
IN THE NATION'S  
TOP 92 MARKETS.  
18-34.**

TM Programming's "Stereo Rock" and WPTH in Ft. Wayne have the largest share of audience, 18-34, of any FM station surveyed in the top 92 markets of the U.S.A. according to the Oct/Nov ARB: a fantastic 21.6 share of adults, 18-34, in a highly competitive 16 station market.\*

No other format in the industry can equal the ratings growth and profit power of "Stereo Rock." And it's only one of the proven formats TM has waiting for you.

TM Programming works! From "Beautiful Music" KABL A/F San Francisco to "Stereo Rock" WBEN-FM Buffalo. Ask them and ask us.

Call the people at TM, collect.

\*Oct/Nov 1974 ARB Ft. Wayne, 6 a.m.-12 midnight, M-S, avg. ¼ hr. shares metro.

**TM**

TM Programming, Inc.  
1349 Regal Row  
Dallas, Texas 75247  
(214) 634-8511





**WATERMARK**

Makers of American Top 40, American Country Countdown and The Elvis Presley Story  
(213) 980-9490



# 'King Biscuit' Rates High In Youth Recognition

By JIM MELANSON

Take a cross-section survey of the 15-30 age group tuning into syndicated radio these days and its odd-on that the King Biscuit Flower Hour, FM rock broadcast, will score heavily, if not on top, in recognition points.

First introduced to the airwaves in 1972, the show is now aired bi-weekly by over 175 FM stations throughout the U.S., in 90 of the top 100 markets and 48 of the top 50 commercial markets. A solid track record for the program and its production company, D.I.R. Broadcasting.

New York-based, D.I.R. is the brainchild of Bob Meyrowitz, its president; Alan Steinberg, executive vice president, and Peter Kauff, vice president. And, notably, the King Biscuit successes achieved by the three seemed earmarked to spill over into other syndicated formats, as D.I.R. recently introduced a "Live From London" BBC hour-long syndicated package and a five-minute "Rock Hews" program. But first the King Biscuit Flower Hour!

According to Meyrowitz, a key ingredient in D.I.R.'s game plan was to offer market exclusivity on the King Biscuit show and, at the same time, attempt to zero-in on only key markets. Spots are used at the beginning, middle and end of each broadcast, so as not to interrupt the flow of music.

Another guideline of D.I.R. is to only give the show to FM stations, because of technical reasons and better sound.

Offering the King Biscuit package two Sundays of the month has left a void for many listeners and, looking to fill it, D.I.R. recently (Jan. 5) began packaging a "Live From London" BBC program, also a hour in length. D.I.R. will be looking to duplicate the same success story that it has had with King Biscuit by selling the BBC program on alternate weekends. Initial reaction has been favorable, states Meyrowitz. Markets handling the package include all the top 25, 48 of the top 50 and 87 of the top 100. Audience projections have the listening total at 1.5 million per program.

"Rock News," a five-minute daily program of random notes on the rock music scene, is also in the beginning stages for D.I.R. Hosted by rock critic Lisa Robinson and U.K. disk jockey Bob Harris, the package is geared to give the listener a fast

run-down of what's happening in the rock world. It features interviews with artists, news items and anecdotes. Based on a 150 market lineup of stations using the King Biscuit show, audience estimates for the average quarter hour are 758,000 (total adults), according to D.I.R. executives. The opening round of selling stations brought some 40 FM's into the D.I.R. fold. And, today, it's on the brink of 200 outlets—a number which all three D.I.R. executives see as the optimum for the package.

"I'd like to think that we've developed a whole new media form," says Meyrowitz. "We began with a concept of presenting groups not readily available to the listening public. And, in three years' time the list of artists heard on the King Biscuit program has been impressive, he continues. It includes such talent as the Rolling Stones, Foghat, Santana, Chicago, James Taylor, the Who, Johnny Winter, Procol Harum; Emerson, Lake & Palmer; Seals & Crofts, Mountain and the J. Geils Band, among others. Scheduled for 1975 are shows featuring such acts as the Grateful Dead, Ringo Starr, Paul Simon and Loggins & Messina.

According to Meyrowitz, stations are not given a designated hour to broadcast the show but, rather, are given a 7-11 p.m. period in which they can put it on the air. King Biscuit programs are aired nationally every second and last Sunday of the month.

To date, says Meyrowitz, the average listening audience per show totals some 4 million people. And, as in the case of a Rolling Stones broadcast, it has run as high as 9 million.

The package is basically on a trade-out basis with the stations. Every station is expected to give at least 20-30 promotion spots for the show each week.

As for sponsorship, D.I.R. sells it on a national basis and, currently, has three accounts, 3M, Pioneer and Levi Jeans.

Photos by Linda Danna

King Biscuit Flower Hour producers, top to bottom, Peter Kauff, Bob Meyrowitz and Alan Steinberg.



FEBRUARY 22, 1975, BILLBOARD

"THE DOCTOR IS IN"  
—EVERYWHERE



## DOCTOR DEMENTO

"The most astounding aspect of Demento's program is its blanket sweep of radio's demographic wasteland. College professors, students, World War I pilots, garbage collectors in Beverly Hills and little league shortstops listen to it."—James Brown, L.A. Times

"Controversial—but I love it."—Nick St. John; KIMN, Denver

"I don't care what the market or what the format, this guy is a killer!"—Bo Donovan, Group Programmer SRO-Radio

"The show has been drawing favorable response and even a few commercial bucks."—Jim Butler, Columbia, Mo.

"We sincerely thank the producers of the Dr. Demento show for giving us the excitement and

fun of this World Premier."—John Lund, program director of WNBC AM New York.

The "World Premier" is "Shaving Cream" a 1947 Demented Disc from the Doctor Demento Show which is selling well in New York City and is rated #19 on the WNBC survey.

85 markets are now deep into Dementia with many reporting huge rating jumps.

▲ Now's the time to call (213) 466-3444. Ask for Karen or write Gordon/Casady Inc., 6671 Sunset Blvd., Suite 1591, Hollywood, Calif. 90028.

Let us prove how good the Doctor's medicine really is.

Don't forget to catch Doctor Demento on The Lily Tomlin Show, ABC/TV, February 21, and on the NBC Tomorrow Show, March 12.

## Move To Automation

• Continued from page 20

But, otherwise, Casey Kasem, host of "American Top 40" is heard virtually around the world.

One should not overlook the vast popularity, too, of the shows of the American Armed Forces Radio and Television Service, the Veterans Administration, the Presbyterian Church of the United States, the Baptist operation under Claude Cox out of Dallas, and the Lutheran church organization.

Essentially, syndication is easy to start, difficult to sell. And quality is the prime asset for any company. This is why such people as Gary Owens do well in syndication with humor and why the Harry O'Conner "Lovewords" programming concept benefits a radio station's format, whatever the format.

And many air personalities, virtually legends in their own right, are constantly involved in syndication. Charlie Tuna, for one. And Humble Harve, an excellent air personality, has just launched a 24-hour programming service called "Country Love" that features softer love-oriented country music tunes, tastefully done.

What does the future hold in store for syndication, in all of its ramifications?

Well, the economy has caused many, many broadcasters to think seriously about syndication as a method of cutting overhead, but also—and his is more important—a method of creating a consistent on-air sound. Too often, a program director in a smaller market—and Ron Nickell, general sales manager of TM Programming, accents this—builds up a station only to leave for a larger market and more money and the general manager is faced with a soon-to-decline operation. Syndication would minimize this potential.

And today's syndication equipment is highly sophisticated. Especially the products of Schafer and SMC, which comes highly recommended by just about every broadcaster you talk to.

Nickell: "And never before has syndication been able to show audience ratings like we're getting now, especially with our 'Stereo Rock' package." (Continued on page 29)

### CREDITS

Special issue editor, Earl Paige. Section conceived and directed by Claude Hall, radio-TV programming editor. Staff contributors Bill Williams, Nashville; Jim Melanson, New York. Industry experts Ed Hider; Bert Kleinman of Drake-Chenault; Dan Abramson; John Lund, WNBC; Bill Ezell, Alto Communications. Sales coordination, Bill Moran. Production, John F. Halloran.



# Directory of Programming Aids Firms

**EDITOR'S NOTE:** Here is a listing of firms devoted to easing the plight of the radio station, its program director, and its management. Listed are syndicated programs and program services, music sources, information sources, promotional packages, and production houses and programming consultants.

**The Advertising Council Inc.**  
825 Third Ave.  
New York, N.Y. 10022  
212-758-0400  
Nancy Napier, media relations dir.

Produces and distributes a wide variety of public service announcements on various national-concern topics. Contact for range of material and availability.

**Aircheck Associates**  
512 Redondo Dr.  
Baldwin, Mo. 63011  
314-421-5055  
Scott Burton, president

A programming consulting firm operated by Scott Burton, program and operations manager of KSD in St. Louis.

**Alcare Communications**  
P.O. Box 72  
Philadelphia, PA 19105  
215-687-5767  
Jordan M. Schwartz, general mgr.

Syndicates programs for radio and TV, most notably Mort Crim's "One Moment Please" on more than 140 stations.

**Alshire International**  
P.O. Box 7107  
Los Angeles, CA 91505  
213-849-4671  
Al Sherman, president

Offers music production package based on music featuring the 101 Strings.

**Allfeatures**  
1426 N. Beachwood  
Hollywood, CA 90028  
213-461-9488  
Sheldon I. Altfeld, exec. prod.

Produces a weekly hour country music show hosted by Sue Thompson and Jay Lawrence called "Country Music Hall." Program is syndicated by London Wavelength, New York.

**The American Legacy Radio Package**  
345 S. State St., Suite 202  
Sale Lake City, Utah 84111  
801-532-1776  
Roger Brown, president; Milt Jouffas, national sales mgr.

Bicentennial series, complete with promotion, news service, newsletter, etc. Syndicated by Concern Marketing, Dallas, TX.

**American Lutheran Church Media Services**  
1568 Eustis St.  
St. Paul, Minn. 55108  
612-645-9173

Syndicates half-hour weekly soft-sell religious music show called "SCAN" hosted by Hal Dragseth directed, toward Top 40 format stations. Free. On tape, stereo or monaural.

**American Radio Programs**  
P.O. Box 869  
Hollywood, CA 90028  
213-469-2125  
Jerry Simmonds, president

Syndicates weekly programs, including "Music Scene U.S.A." hosted by Wink Martindale. Based on Billboard's Easy Listening Top 40 chart.

**American Song Festival**  
5900 Wilshire Blvd.  
Los Angeles, CA 90036  
213-937-7370  
Malcolm Klein, president

Annual songwriter competition which stations may tie-in with for a promotion.

**The Armstrong Awards**  
Sponsored by the Armstrong Memorial Research Foundation  
Office of Information Services,  
510 Mudd School of Engineering and Applied Science  
Columbia University,  
New York, N.Y. 10027  
212-280-2997  
Kenneth K. Goldstein, director  
Annual awards for FM radio stations.

**Audio Devices**  
Division of Capitol Industries  
100 Research Dr.  
Glenbrook, Conn. 06906  
Manufactures and sells broadcast cartridges—the Audiopak A-2. Write for literature and free cartridge.

**Audio Stimulation**  
6430 Sunset Blvd., Suite 1221  
Hollywood, CA 90028  
213-466-1605

Bob Wilson, president  
Mike Kasabo, sales  
Dave Nelson, sales  
"The Wolfman Jack Show" in two formats—hits and oldies—with three or six hours available, stereo or monaural.

**Baptist Radio and Television Commission**  
P.O. Box 12157  
Fort Worth, TX 76116  
817-737-4011  
Claude C. Cox, producer  
Jerry Pillow

Produces and syndicates several soft-sell religious programs to fit country music, Top 40 and soul format stations. "Powerline" is now heard on more than 800 stations; "SoulSearchers" is going strong, as is "Country Crossroads." All hosted by name air personalities.

**Bartell Media Corp., Research**  
Box 1629  
San Diego, CA 92112  
714-286-1170  
Jack McCoy, vice president  
Doug Herman, vice president

Research firm specializing in audience ratings analysis via computer.

**Billboard Programming Aids**  
Billboard Magazine  
9000 Sunset Blvd.  
Los Angeles, CA 90069  
213-273-7040  
Bob White, director

Various lists compilations of the Billboard charts, including the top 100 sellers of each year, the top 1,000 hits of all times, etc. Also, individual weekly charts available for each year.

**Bob Barry Productions**  
3500 N. Sherman Blvd.  
Milwaukee, Wis. 53216  
Bob Barry, publisher  
Sells a bi-monthly newsletter of humor, quips, record intros called "Bob Barry Calls the World."

**Bonneville Broadcast Consultants**  
P.O. Box 640  
274 Country Road  
Tenafly, N.J. 07670  
Marlin Taylor, president

Consults radio stations on programming, also produces and syndicates beautiful music programming.

**Boston Symphony Transcription Trust**  
P.O. Box 288  
Boston, Mass. 02154  
617-893-7080

Seiji Ozawa, music director  
Tony Judge, sales manager  
Syndicates the following programs: Boston Symphony Orchestra, a weekly two-hour program; the Boston Pops conducted by Arthur Fiedler, a weekly two-hour program; and the Marlboro Music Festival, a weekly hour program.

**Bozell & Jacobs Inc.**  
222 S. Riverside Plaza  
Chicago, Ill. 60606  
312-648-0540  
Dick Parker, account supervisor

Syndicates eight on-hour programs recorded live on tape called "Lee & Cotton Livin' Rock." Shows usually originated at Kansas City's Cow Town Ballroom.

**Breneman Radio Services**  
23117 Collins St.  
Woodland Hills, CA 91364  
213-348-3162  
Tom & Betty Breneman.

Firm provides a complete service on records and promotional ideas to radio stations. Also, a weekly review newsletter featuring comments on new disks by Betty Breneman, veteran music director.

**Broadcast Productions And Services Inc.**  
National Press Bldg., Suite 635  
Washington, D.C. 20004  
202-628-1024  
Robert M. Johnson, president

Syndicates a daily news commentary program called "Sixty Seconds" by Steve McCormick, a new Washington newsman. Custom promos and sponsor tags provided.

**Broadcast Programming International**  
Pacific National Bank Bldg.  
Bellevue, WA 98004  
206-454-5010  
Kemper Freeman Jr., president  
Hugh Felts, station relations  
Cal Vandegrift, general manager

Syndicates a wide variety of music programming services, including country music hosted by Bill Robinson and Bob Jackson. All formats flexible. Also produces features. BPI is an outgrowth of International Good Music, founded in the 1960s.

**Burns Media Consultants Inc.**  
3054 Dona Marta Dr.  
Studio City, CA 91604  
213-654-6413  
George and Judy Burns

Creates rock syndication package called "Stereo Rock" sold by TM Programming, Dallas, and consults on programming. Also, U.S. sales representative for various documentaries created in Australia by Digamae Pty. Ltd., the consulting and syndication firm headed by Rod Muir, including "The History of British Rock." Syndicated "Those Golden Times" vignettes. Has music library for sale.

**CaVox Stereo Productions**  
502 S. Isis  
Inglewood, CA 90301  
213-776-6933  
Lee Tate, executive director  
Bob Mayfield, national sales

Syndicates six different versions of an MOR music programming service, trending toward beautiful music.

**CBS Laboratories**  
High Ridge Road  
Stamford, Conn. 06905  
Ken Bauer, director  
Emil L. Torick, branch mgr.

Manufactures and sells a SQ matrix quad encoder that permits FM stations to broadcast in matrix quad.

**Century 21 Productions**  
7263 Envoy Court  
Dallas, Tex. 75247  
214-638-3222  
Mike Eisler, president  
Dick Starr, operations manager

Syndicates jingles and radio programs, including the yearend "Opus" produced by Dick Starr. Is also branching out into music services and production libraries, with numerous other products available this year.

**Charles Michelson Inc.**  
45 West 45th St.  
New York, N.Y. 10036  
212 PL 7-0695  
Charles Michelson, president

Syndicates a long list of old-time radio shows, including "The Shadow," "Fibber McGee & Molly," and "The Lone Ranger." Over 300 stations carry these series.

**Charles River Valley Broadcasting (WCRB Radio Station)**  
Copy Plaza Hotel  
Boston, Mass. 02116  
617-893-7080  
Tony Judge, sales manager

Syndicates a 90-minute program featuring the Israel Philharmonic Orchestra each week.

**Cheapshots**  
Box 6136  
Minneapolis, MN 55406  
David Christian, media representative

Humor service, including intro lines to various tunes.

**Chicago Radio Syndicate Inc.**  
Two East Oak St.  
Chicago, Ill. 60611  
312-944-7724  
Sandy Orkin, president  
Dick Orkin, exec. producer

Syndicates several humorous series including "The Chickenman," "The Tooth Fairy," and has a Bicentennial programming package available, also humorous.

**Chuck Blore Creative Services**  
1606 N. Argyle St.  
Los Angeles, CA  
213-466-9221  
Chuck Blore, chairman

A production firm specializing in custom radio commercials.

**CHUM Radio**  
1331 Yonge St.  
Toronto, Ont., Canada  
416-925-6666  
J. Robert Wood, program dir.

Produces and syndicates series of radio specials.

**Cleveland Orchestra Broadcast Service**  
c/o WCLV  
Terminal Tower  
Cleveland, Ohio 44113  
216-241-0900  
Robert Conrad, general manager

Syndicates a two-hour weekly show available in SQ matrix quad featuring the Cleveland Orchestra and a one-hour weekly show featuring the Cleveland Orchestra Pops.

**The CnB Studios**  
3415 Beresford Ave.  
Belmont, CA 94002  
415-592-6149  
Syndicates custom programming for automated stations.

**Command Productions**  
P.O. Box 26348  
San Francisco, CA 94126  
415-332-3161  
Warren G. Weagant, editor

Sells a book called "Tests-Answers For FCC First And Second Class Commercial License." (Continued on page 26)

# The Wolfman Jack 'Custom Radio Show' is RATED #1\* in Key Markets!

## MINNEAPOLIS:

7 pm-12 mid Sunday - MSA Shares

**KDWB**

**TOTAL AUDIENCE NUMBER ONE TEENS!**

## BOSTON:

7 pm-12 mid Saturday - MSA Shares

**WROR (RKO FM Automated Gold Format)**

**NUMBER ONE 18-34**

**MEN & WOMEN!**

\*Source: Arbitron Radio Audience Estimates—Ave ¼ hour shares Oct/Nov 1974. All subject to limitation imposed by ARB.



**HE CAN DO IT FOR YOUR STATION, TOO!**

**Call Audio Stimulation**

**(213) 466-1605**

FEBRUARY 22, 1975, BILLBOARD



# Over 20% of U.S. Stations Now Automated

By **BERT KLEINMAN**  
General Manager, Drake-Chenault

The automation revolution in radio has spurred tremendous growth in the field of programming syndication. Current estimates indicate that over 20 percent of all radio stations in the United States are automated. In 1974 alone, it is estimated that 500 AM and FM stations switched from manual to automated operation. At this rate, over half the radio stations in the country could be automated by 1980.

Syndication is playing a major role in stimulating this trend. Through syndication, an AM or FM station can profit from the programming talents of leaders like Bill Drake or Jim Schulke 24 hours a day at a price the station can afford . . . usually about the same cost as one disc jockey.

Why has syndication for automation continued to grow? How have quality formats kept pace with the times and beaten live operations in the ratings? Why has Drake-Chenault, the leader in quality contemporary programming, increased its number of clients by 50 percent in the last year?

There are five major reasons: (1) great ratings, (2) greatly increased sales for many stations using syndication, (3) the flexibility of quality syndicated formats, (4) a trend towards the localization of automated stations, and (5) lower station costs.

The first attempts at syndicated programming for automation were limited to merely putting on tape, sometimes with an announcer and sometimes without. Companies sold these tape library services and stations mixed them together any way they wanted.

Then in the late 1960s, with more and more stations buying automation equipment, major programmers started work on complete high-quality formats. "It started with an idea in 1967," says Bill Drake, one of the pioneers, "and it took a year of experimenting and testing before we launched Hitparade, our first syndicated format."

Today, quality formats from syndication companies are just one of the services offered to clients. Along with Drake-Chenault formats, for instance, a client gets free programming, sales and engineering help from talent the station could not otherwise afford to hire.

Quality syndicated formats, backed up by a good local station staff, pull big numbers on AM and FM stations in markets of all sizes. Over and over, syndicated formats have proven highly competitive in ARB and Pulse surveys. In Detroit, WHNE (FM) and Drake-Chenault have teamed up for a #1 position Adults 18-34 for the total broadcast week in both the latest ARB and Pulse. Beautiful music formats also do well. Some have achieved dominant positions in key demographics in markets like Los Angeles, Pittsburgh and Miami. And in the

field of country, KRSI (AM), using a syndicated format, has been the dominant country station in Minneapolis over the last several years. Syndicated country, rock, MOR and all-oldies formats are currently #1 Total Persons 12+ or #1 Adults 18+ in markets like Winston-Salem, N.C., Macon, Ga., Greenville, S.C., and Bakersfield, Calif.

Increased ratings through a better air sound can lead to increased sales. It is not unusual for stations starting with quality syndicated formats to increase sales 50 percent in the first six months and even double within the first year. In many medium and small markets which serve as a training ground for the majors, disc jockey turnover at live stations can be a great problem. The consistently high professional sound that quality syndication can bring, stands out in the marketplace and can be a big aid to local sales.

Monte DeVon, General Manager of KFFM in Yakima, Wash., has seen great results with a syndicated format. According to him, "We had played around with middle-of-the-road formats for three to four years with no success as far as selling, and very little noticeable showing in any of the ratings that were taken in Yakima. After one year of having the Drake-Chenault format "Solid Gold," our billing is up just a little over 400%. . . . Our billing is still going up."

Flexibility and a wide variety of choice are extra attractions for a station seeking quality syndicated programming. Many formats are currently available including Easy Listening, Middle-of-the-Road, All Oldies, Top-40, Semi-Progressive Rhythm and Blues, Beautiful Music, and Country. Often

**FREE COMPUTER**—Among one of the facets of the service offered by Drake-Chenault, Canoga Park, Calif., is free computer cost analysis for prospects for a five-year period. Above, two of the primary people who put programming syndication into the big time—Bill Drake, center, and his partner Gene Chenault, left, with their general manager Bert Kleinman.



Drake-Chenault photo

within a format many variations are possible so that a station can obtain the precise sound needed to meet local competition. Drake-Chenault formats, for instance, can be varied from daypart to daypart in tempo, style, music mix, and commercial load. These variables permit a station to achieve a unique sound and to vary it over a period of time as competitive factors change.

Localization of a syndicated format goes beyond basic programming decisions. Today's formats are designed for a high degree of input by the local station staff. In areas such as promotions, contests, PSA's, weather, sports and news, a local station's staff can take a syndicated format and turn it into a radio station that is alive and involved with its community. All the non-musical elements used in live radio can be integrated into most syndicated formats. Invariably, the differences between success and failure for a station using one of these formats is the degree of care and involvement on the part of the local station staff.

Syndicated formats for automation present special challenges for the Program Director and his staff. A station image will not happen by accident. It must be well thought out and created. The so called "automated sound" of some stations is most often the product of either a lack of creativity and professionalism, or badly produced programming. A well conceived and creatively executed syndicated format can sound better than many live stations and get more audience.

More knowledgeable broadcasters, including some of the major broadcast chains, have found that quality syndicated programming, supported by a good local staff, can produce better results than live programming at a much lower cost.

A group of specially designed Drake-Chenault computer programs routinely performs free five year cost analysis for prospective clients. The analysis compares live costs (personnel) with automated costs (personnel + equipment + syndicated program service). Many cost projections for AM/FM combinations in small markets show that automating one of the two stations can result in cash savings in excess of \$125,000 over five years. In major markets, five year cash savings with automation and a syndicated format can top \$400,000.

Big cash savings in operating costs can be reinvested in promotion, advertising and other activities designed to increase audience and boost sales.

Syndication and automation cannot work miracles by themselves. They are a means to an end . . . tools an intelligent broadcaster can use to serve his audience and community better while running a more profitable business.

## Program Directory

• Continued from page 25

**Continental Recordings Inc.**  
12 Irving Square  
Framingham, Mass. 01701  
617-879-2430

Syndicates contemporary ID jingles and commercials.

**Cosmopolitan Radio**  
Division of Cass & Co.  
7 Park Ave.  
New York, N.Y. 10016  
212-933-4425

Gregg Cass, producer  
Syndicates a radio show called "Cosmopolitan Review."

**Cox/Razz Productions**  
135 E. 54th St.  
New York, N.Y. 10022  
Tom Cox, president  
Syndicates a program called "Live At The Apollo" recorded live at the famous New York soul theater.

**Creative Media Consultants Inc.**  
Box 3146  
Walnut Creek, CA 94598  
415-938-4444

John L. Hawkins, president  
Programming and management consulting firm. Also involved in syndicating music programming services.

**Creative Marketing & Communications Corp.**  
3914 Miami Road  
Cincinnati, Ohio 45227  
513-271-6632

John P. Fields, president  
Chester W. Nerheim, vice pres.  
Harry Santen, secretary

Syndicates a vast number of radio series, including 520 one-minute "Ripley's Believe It Or Not" shows and the same number of "Ellery Queen Minute Mysteries." Also similar series on sports, Christmas, etc. Also documentaries six and 12 hours long on rock, country music, Beatles. Bi-centennial series also available.

**Creative Programming Services**  
7925 Santa Monica Blvd.  
Hollywood, CA 90046  
213-654-4522

Harve Miller and Bill Wade  
Concerned with programming services for automated stations, including "Country Love" and packages to come for MOR, soul, and oldie formats; each tailored to be used for weekend or night-time segments to augment live programming. A three-reel system.

**Creative Radio Shows**  
9121 Sunset Blvd.  
Los Angeles, CA 90069  
213-276-5022

Darwin Lamm, president

Syndicates daily "Bill Ballance Show" with Bill Ballance phone calls, "Entertainment News" hosted by Toni Holt, and "Time Capsule" series of predictions about the future from Laurence Schwab. The Ballance show is available in various versions and can be tailored to any format because station can insert its own music around his interviews.

**David Hoy & Associates Inc.**  
P.O. Box 57  
Paducah, KY 42001  
502-442-8868

Dr. David Hoy  
Syndicates a series of radio shows on psychic aspects, including "ESP According To Hoy."

**George Davies**  
1984 Waterloo Rd.  
Victoria, B.C., Canada  
604-592-6812

Programming consultant, specializing in the Canadian market.

**Dimensions Unlimited/The Source**  
2816 Rowena Ave.  
Los Angeles, CA 90039  
213-666-1406

Deborah Gonderil, president  
Terry D'Angona, exec. vice pres.  
Ed Poole, vice pres. sales

Bi-annual radio audience measurement survey called The Source that present media mix studies and advertising impact information.

**Diamond P Enterprises Inc.**  
7715 Sunset Blvd.  
Los Angeles, CA 90046  
213-874-1512

Harvey Palash, president  
Frank Furino, executive prod.

Steve Adler, sales manager  
Syndicates several "audio biographies" on record artists featuring such as Glen Campbell, Paul Anka, and Eddy Arnold. Also a series of one-hour specials on country artists, plus a weekly three-hour program called "The Dick Clark Music Machine," a Pat Boone weekly hour show, and a Bicentennial series and promotion. Also: Have a Happy Day.

**Digamae Pty. Ltd.**  
337 Military Road  
Cremorne Junction, N.S.W. 2090  
Sydney  
Australia  
909-1498

Rod Muir, president  
Produces and syndicates radio programming and programs, Australia, and markets through Burns Media Consultants in the U.S. a radio documentary called "The History of British Rock," John Torv, host. Also involved in programming consulting in Australia and network programs.

(Continued on page 29)

There's more  
to a format  
than  
reels  
of tape

Important things like . . .

**QUALITY**—We're noted for the industry's highest quality of sound reproduction. Rigid quality controls give you consistent full frequency response. We use only high output, low noise tape on the industry's most modern recording and duplicating equipment, and all station tapes are dubbed one-to-one at 7 1/2 ips. The result: a crisp, full, complete sound . . . a difference you can hear.

**CONSTANT COMMUNICATION**—You'll tend to think of us as members of your own staff. Each station is assigned a programmer who maintains constant phone communication offering consultation on all areas of the station's operation.

**TEAMWORK**—Successful radio today is a total effort. That's why our affiliates receive not only a unique format but the services of our entire staff of top professional broadcasters to guide them in matters of programming, promotion, marketing and sales.

**FLEXIBILITY**—Markets are different. Different markets require different formats, and each community has exacting needs. Our formats are designed to be completely flexible.

**PROMOTION AND SALES AIDS**—Formats alone are not enough to insure success. Each of our formats is available with a complete array of field tested promotion and sales aids, including newspaper ads, billboard art, window banners, TV and radio spots, program schedules, rate cards, sales presentation tapes, stationery and calling cards. All professionally designed to quickly build ratings and sales and most important, project the image of your station.

**CREATIVE CENTER**—Successful radio is creative—we now have assembled a highly creative group producing some of the freshest, highest quality station logos available. We also supply our affiliates with national caliber commercials for their local clients.

**FORMATS**—Here are the PPI formats which are immediately available: "Music . . . Just for the Two of Us," a highly successful beautiful music concept that is a proven winner. Now available in four different music configurations; "Country Lovin'," today's country music for today's people. It's modern, it's full of life, it's exciting. "The Great Ones," a truly adult MOR format. An exciting, upfront, contemporary, adult sound; "The Love Rock," contemporary radio in its newest form, designed to be an immediate winner.

If you agree that there's more to a format than reels of tape, then let's start working together to design the right format for your market. You'll get more than tapes. You'll get one of the industry's most professional, creative radio groups on your team.

Telephone (714) 565-8511  
**PETERS PRODUCTIONS, INC.**  
8228 Mercury Court, San Diego, California 92111







# Dallas Goes From Jingles Capital To Syndication City

Dallas has long been known as the hotbed of jingles and now the city is becoming vastly important in the field of programming syndication. One of the reasons, of course, is the TM Programming division of TM Productions. TM Programming, with sales vice president Ron Nickell, has around 150 stations using TM programming, including 45 now with "Stereo Rock," the package created and guided by Burns Media Consultants in Los Angeles. The beautiful music package—available in two versions—has a total of 90 stations.

TM Productions, of course, is involved in a lot of projects aside from jingles.

The brains behind TM Productions, especially the parent operation, is Jim Long, chief executive officer. President is Tom Merriman, noted for his musical genius. TM also has TM Broadcast Marketing in San Francisco, which is headed by president Bill McGee; with broadcast veteran Howard Kester as vice president and director of sales.

While the jingles business is off overall elsewhere, TM "has doubled its business each of the past four years," according to Jerry Atchley, general sales manager of TM Productions.

At the same time, TM Programming sales are up 55 percent ahead of last year, according to Ron Nickell.

Sales in programming have been doing so well that Nickell claims he's practically living on a plane flying from market to market. He advocates that syndication is "not a dreadful word anymore."

Though TM has between 50 and 60 jingles packages that still sell, five or six of the modern day packages are doing very well, says Atchley. TM just landed the WNAQ, Chicago, account.

TM Broadcast Marketing in San Francisco is the division that markets sales training kits, newspaper monitoring on advertising, and sources of potential advertising.

Biggest items going at TM proper, aside from programming services, are its "Producer" commercials package with

273 subscribers already and its new "The Spirit of America" series of 367 mini-specials tying in with the Bicentennial celebration. "We started delivery on the series just last week," says Atchley. "It was originally written as a Broadway play, but the writer couldn't get backing. So we turned it into a radio series that starts July 4 and ends July 4. The vignettes are sometimes funny, sometimes sad, but always interesting. And it comes complete with IDs, customized songs written about the history of the city where the series is airing, customized advertising spots, logo and artwork. Everything."

TM is sending out a demo LP of the series to 5,000 radio stations in the next couple of weeks.

Also in the works: A new package of localized commercial aids similar to "The Producer" is being readied.

## 'Love Rock' Market-Keyed

Peters Productions in San Diego has launched a new rock music programming service for radio called "The Love Rock." Dave Conley, assistant program director and afternoon personality at KCBQ here, is creating the new package which will be musically tailored to fit individual markets.

Ed Peters, president, started the firm with the music service "Music Only For A Woman," which is now called "Music For The Two Of Us." Mike Button produces an MOR service called "The Great Ones" and Mike Larson produces a country music service called "Country Loving."

Conley's new service will have a playlist of 24 basic tunes, nine recent hits, and a conglomerate of albums by established artists. Tunes will be announced.

The programming concept and music research took four months to develop, Conley says. "And it has built-in quarter hour maintenance. It is being made available for live operations, semi-automated, and completed automated stations."

# Dual Personality Stars In Country Syndication Set

By DAN ABRAMSON

Jerry Naylor, the former lead singer of The Crickets, star of ARFT's HIT COUNTRY and perennial "Jerry Who?" of country music, describes himself as "one of the few kids who actually got to be what he wanted to be when he grew up—a singer. But he also doubles as one of the most syndicated air personalities in country music with the "Hit Country" show produced by Alto Communications, Hollywood. Using an English group, The Muskrats, as backup, Naylor begins his eighteenth tour of Europe this Spring, doing 58 shows in 29 days before coming home to recuperate.

Naylor (who tours under the auspices of NATO) regards himself as a performer first and diplomat a close second. "I was in Frankfurt a few years ago when John Dean's testimony was being broadcast in the streets. Every American, especially the entertainers, suddenly found himself answering political questions." He claims great interest in European politics but admits that "every time a government topples I worry first about how this will affect business." For a time he tried translating the great country hits into foreign languages but soon threw in the towel.

The career got started twenty-one years ago with a gig on Shreveport's LOUISIANA HAYRIDE as "a fifteen-year-old kid singer from West Texas." Three years later, as an eighteen-year-old kid singer from West Texas, he recorded THAT'LL BE THE DAY with Buddy Holly and the Crickets, decided his career was going nowhere and enlisted in the Army. A few months later, when the single began selling in very large numbers, Private Naylor went into a mild state of shock and didn't fully recover until a medical discharge ("I swear it was legitimate") enabled him to join Holly on tour as a full-fledged Cricket.

At the time Holly's plane crashed he was on top of the music business and Naylor still regards those years as the best of his career. "Buddy proved that you can take four musicians of good but limited talent and change the music world. It was all very, very exciting." He's stayed uninvolved with various books about Holly, on the feeling that most music books are no more than discography, but expresses high hopes for the rumored book-film project THE BUDDY HOLLY STORY.

After Holly's death The Crickets dropped out of sight for a  
(Continued on page 33)

## New Toronto Series

Footprint Productions, Toronto, is launching a new five-minute daily series featuring Erich Von Daniken, author of "Chariot Of The Gods." The firm is also introducing a new hour country music program narrated by Fred Trainor called "The Countryside." This show already has 26 programs in the can.

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## Automated Formats

• Continued from page 20

ability for both matrix broadcasting systems (CBS SQ and Sansui QS) and is ready for any eventual discrete FM broadcasting system okayed by the FCC.

Automation can sound alive in terms of giving station management quick access to the facilities. "In our 902, for example, it's a matter of dialing one little thumbwheel and pushing a button. And that says, okay, at the end of this record, I want you to go on with this cart, or with a live mike, or whatever you want. Every one of our systems handle a live microphone."

As an example, KEWE-FM in Camarillo (13,500 plus) city northwest of Los Angeles, is beautiful music with blocks of quarter hour interspersed with spots and jingles. There is someone on premises from 8-5 p.m. "then everybody goes home."

There is somebody who comes back at midnight and changes tapes, and that's just in and out. So basically, there is a 7-hour "walk-away" period without a soul in the station and yet the listener hears spot news every hour through a system of "back fill" off the ABC news net. KCWL chooses to broadcast its news at 20-minutes of top of the hour so the news is really coming off the 15-minute after top hour from ABC—i.e., 25-minutes old. But back-fill can allow a station to fill right back to real-time news, or straight off the net.

"As for as KFWF's meter readings and all that, this is done via a remote control system at a telephone answering service outside the station, which takes the meter readings 24-hours a day seven days a week. The answering service has the off-the-air modulation, all the details required for operation and FCC."

Automated equipment people see no contradiction in giving a station access to community involvement and yet having no one at the station in many cases should a listener drop by suddenly.

A case in point is KVFM-FM in the San Fernando valley, which is totally automated with personalities but it's all pre-recorded in Boston and shipped to California on tape. "They happen to be very honest. If you called and said, hey, I'd like to talk to your morning man, they would answer with a sorry and tell you he pre-records."

As for the current "truth in packaging" society, people such as Herbert says this:

"There is still something magic about radio. The average listener out there doesn't know whether, if you will, it's canned or not. And they could care less as long as they like the station and what it's doing. This has been proven time and again."

Getting to specific formats, it's Herbert's feeling and his  
(Continued on page 29)



• Continued from page 26

## D.I.R. Broadcasting Corp.

527 Madison Ave.  
New York, N.Y. 10022  
212-371-6850  
Syndicates the "King Biscuit Flower Hour," featuring concerts by leading rock artists and groups.

## Do It Now Foundations

P.O. Box 5115  
Phoenix, Ariz. 85010  
602-257-0797  
Non-profit information center on drug abuse; contact for details on services available to radio stations.

## Don Elliot Creative Services

3330 Barham Blvd.  
Hollywood, CA 90068  
213-849-4700  
Don Elliot, president  
Production house for commercials and syndicated radio programs.

## Drake-Chenault Enterprises Inc.

8399 Topanga Canyon Blvd.  
Canoga Park, CA 91304  
213-883-7400  
Bill Drake & Gene Chenault, owners  
Bert Kleinman, general manager  
Lee Bayley, programming  
Syndicates six full-time programming services, including "Hit Parade," "Great American Country," "Supersoul," and "Solid Gold." Also syndicates the world's most-famous radio documentary—"The History of Rock and Roll" produced by Ron Jacobs, as well as other documentaries.

## Earth News Service

210 California St., Suite 306  
San Francisco, CA 94111  
415-362-3045  
Jim Heinisch  
Tony Brown, publisher  
Daily news service that, unlike most news sources, does look at both sides of the news.

## Egg Studios/Astreg Music

516 Leonard Ave.  
Woodbridge, N.J. 07095  
Ted Michaels, president  
Produces and markets a series of custom radio jingles; syndicated shows in the works.

## The Electric Weenie

653 Glenridge Road, Suite 1  
Key Biscayne, FLA 33149  
Tom Adams, editor & publisher  
Weekly humor service widely used by major air personalities. Sample on request. Also, Adams is now syndicating his own three-hour radio show—daily—tailored for both MOR and Top 40 formats under the Tom Adams EW Productions banner.

## EMI Broadcast Programmes Ltd.

39 Duke St.  
London W/A 1E5  
England  
01-486-4531  
Don McLean, manager  
Produces jingles and radio programs for syndication; represents TM Programming worldwide and is represented in the U.S. by TM, Dallas.

## Emil Ascher Inc.

745 Fifth Ave.  
New York, N.Y.  
212-355-3195  
Offers a music production package for radio.

## Entertainment Response Analysis

271 Columbus Ave.  
San Francisco, CA 94133  
415-421-1440  
Willis Duff and Sebastian Stone

Provides in-depth market research including both physical and psychographic utilizing the galvanic skin response studies of Dr. Tom Turicchi.

## ERA Productions

5019 Middleboro  
Grand Blanc, MI 48439  
313-694-3743  
Jack Hood, president  
Produces and syndicates a 25th anniversary package for radio stations, including 150 features, customized promos, editorials, plus a sales/program guide, and produced items of news and tidbits dating back to 25 years ago.

## Executive Radio Research

P.O. Box 17044  
Salt Lake City, Utah 84117  
Dennis C. Drake, general manager  
Syndicates weekly progressive rock radio show called "Jonathan Field & Friends."

## Feature Communications

3512 Bay to Bay Blvd.  
Tampa, Fla. 33609  
305-678-6717  
Jim Russell, president  
Wayne Billingsley, producer  
Produces and syndicates jingles, commercials, and radio programs.

## Fidelipac

3 Olney Ave.  
Cherry Hill, N.J. 08034  
609-424-1234  
Manufactures and sells automatic tape cartridges for radio use.

## Footprint Productions

11 Yorkville Ave.  
Toronto, Ont., Canada  
416-961-5661  
Daniel Plouffe, director  
John Hanlon  
Syndicates several radio documentaries, including four specials called "The Elton John Story" hosted by Roger Scott, a British air personality; a series by Erich Von Daniken, author of "Chariot Of The Gods," and an hour series called "The Countryside" featuring country music.

## Fun-Master

200 West 54th St.  
New York, N.Y. 10019  
212-265-1316  
Bill Glason, editor  
Humor service by veteran comedy writer; various books and gag files available, including "The Comedian," a monthly service of original material.

## The Gavin Report

One Embarcadero Center, Suite 2113  
San Francisco, CA 94111  
415-392-7750  
Bill Gavin, editor & publisher  
Janet Gavin  
Weekly newsletter on records.

## General Professional Associates Inc.

2188 San Diego Ave.  
San Diego, CA 92110  
714-291-9080  
Bob Publicover, editor  
Twice monthly comedy service—Trends—for air personalities; sample free.

## Gil Hole Productions

203 Redwood Ln.  
Muncie, IN 47304  
317-284-7533  
Gil Hole, president  
Syndicates voice tracks for station IDs, jock promos, and news intros, as well as an audio comedy service of one-liners and drop-ins.

## Gordon/Casady Inc.

6671 Sunset Blvd., Suite 1591  
Hollywood, CA 90028  
213-466-3444  
Larry Gordon, president  
Tom Gamache, associate  
Paul Herzog, nat. sales mgr.  
Syndicates the weekly "Dr. Demento Show" available in two-hour version.

## Graphic Eleven Productions

520 W. Chestnut St.  
Louisville, KY 40201  
502-582-7368  
Mort Crim, host  
Syndicates series of one-minute commentaries.

## Habile Enterprises Inc.

P.O. Box 4004  
Dayton, Ohio 45426  
John E. Poyar, president  
Syndicates several radio programs, including "The Dawn Of Rock 'n' Roll" and "The Golden Era Of The Four Seasons."

cluing "The Dawn Of Rock 'n' Roll" and "The Golden Era Of The Four Seasons."

## Hanna-Barbera Productions Inc.

3400 Cahuenga Blvd.  
Hollywood, CA 90068  
213-851-5000  
Roger Karshner  
Offers music and sound effects production package for radio stations.

## Harlan Productions

5 East 51st St.  
New York, N.Y. 10022  
212-TE 2-2376  
Ray Harlan, president  
Producers and syndicators of public relations radio programs. One series was entitled "Cutting Laundry Costs" and included information about too much detergent, washing in cold water, etc. Free to station.

(Continued on page 31)

# Automated Formats

• Continued from page 28

boss, Schafer's sales manager Andy McClure, that country is one of the easiest to automate. "And it can be done with the same amount of personalities, in fact, better personalities than the average medium market station could hire."

The one exception to automation is soul. "Soul is something else, and Los Angeles soul is something else from everything," says Herbert, an ex-soul deejay himself. "It's really a gut feeling of that live jock to really communicate."

Automation is growing internationally but not at a rapid rate because of copyright law differences and such contingencies as "needle time" in the U.K., Australia and other countries, where locally produced music must by law be included at a specified amount.

Armed Forces radio, of course, has automated equipment around the globe. Schafer has just sold a system to Capitol of London, the first commercial station there, where all commercials are now pre-programmed.

From its beginning 21 years ago through a sale to Applied Magnetics in 1967 and eventual sole ownership starting over three years ago when Jim Cunningham purchased Schafer, the Santa Barbara-based firm has come on fast in automation.

Models are so advanced, as in the case of the 770, that an entire library of 10,000 song titles can be sequenced. Yet the firm still sells a very simple sequencing unit that doesn't even rate a model number but is often a station's first step into automation.

The basic challenge of automation is using the many capabilities automated systems offer. Too often, say McClure and Herbert, station management fails to realize just how much more creative manpower can be free of routine they can direct machines to do.



We've broken a few records ourselves...

David Bowie's 'Rebel Rebel' • Golden Ear-rings 'Radar Love' • Nektar's 'Down to Earth' • Bryan Ferry's 'Another Time, Another Place' (just released in the U.S.!)

Rock Around the World, with John Brodey, is a weekly syndicated radio show featuring the best of the hits from around the world.

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WBCN-FM WRNO-FM  
WSDM-FM WOWI-FM  
WIXY-AM WYDD-FM  
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KBPI-FM KEXL-FM  
CJOM-FM KISW-FM  
KSMI-FM KWFM-FM  
WDBS-FM WMAL-FM  
KZEL-FM KUPD-FM  
WHCN-FM KUDL-FM  
WBLM-FM WIOT-FM  
WTAO-FM KIND-FM



For a demo & further information call or write to:

Eddie Kritzer  
Rock Around the World  
1126 Boylston Street  
Boston, Mass. 02215  
(617) 536-ROCK

(Check your local station for dates and times.)

# Move To Automation

• Continued from page 24

As for equipment, "there's no limitations what you can do now in radio with today's equipment," Nickell says.

TM Programming, incidentally, is doing so well that Nickell can hardly answer all of the phone calls from interested potential clients. "And I'm virtually living on a plane going from market to market."

No one sees any drop in total activity on any syndication front. In fact, the prediction is for more and more syndication of programming... especially the documentaries. George Wilson, executive vice president of Bartell Media, told a recent radio meeting that if broadcasters wanted to make more advertising dollars, they should entice advertising via radio specials.

Both "American Top 40" and "The Dr. Demento Show" can provide ratings information to prove the value of their shows, as can Oidar Wavelength."

In general, the advocates of syndication claim that it gives the usage of a major talent and major-market production to any market in the world.

Thus, there is a strong possibility that syndicated programs will fill a void that has existed for some while at many radio stations—the creative out-of-format excitement that, usually, tight format structures don't have. And, of course, only time will tell to what extent this happens. And many broadcasters foresee a combined use of the music controls of music syndication with live personalities. So, maybe one day that father will reply to his question-asking kid: "Both."

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KTRB Modesto, Calif....  
Mike Pappas, Pres. "The audience reaction is fantastic."

WPDC Elizabethtown, Pa....  
Charles Smith, G.M. "It's my 2nd year & yes, it works."

WHON Richmond, Ind....  
Mike Day, Sales Mgr. "The impact is this market has been tremendous."

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**the Bill Ballance Show**

**creative radio show** / 9121 Sunset Blvd./ Los Angeles, Calif. 90069 / (213) 276-5022

**SYNDICATION...**

What is the **BILL BALLANCE RADIO SHOW**? These unusual broadcasts probe the innermost reaches of the female mind and unlock the mysteries of a women's universe as she phones **BILL BALLANCE** and lays it all on the line!

it works in any size market... with any music format with the **ALL IMPORTANT 18 to 49 group** (men and women equally)

Newsbreaks are tailored to the existing station format. Each hour accommodates **18 commercials** at local station option.

**LET IT WORK FOR YOU!**

**FEES ARE BASED ON INDIVIDUAL MARKETS**

Don't Delay... Write or call today





# RADIO PROGRAMMERS:

## LET **RSI** PROVIDE YOU WITH THE RECORDS FOR ANY SPECIAL PROGRAMMING NEED

Through the cooperation of virtually every American record manufacturer, RSI can supply you with hit singles and albums, new releases, recording classics and nostalgia items for any programming format.

Get records from all labels delivered to your door through one convenient source.

### SINGLES SUBSCRIPTIONS

- Hot 100 • Easy Listening
- Country • Soul

10 singles per week, sent to you automatically. Records are selected by Billboard's review and research staffs as being the product most likely to hit the top of the American charts in coming weeks.

### ALBUM SUBSCRIPTIONS

- Pop • Rock • Country
- Jazz • Classical

10 albums a month (5 for Country or Jazz), selected by Billboard's review and research staffs as being the most significant material released in the previous month... or the subscriber may make his own selections from among the month's new releases.

### YEARLY RSI CATALOGUE

offers over 1200 albums in 23 different programming categories, basic record library items, available for quick shipment.

### MONTHLY ALBUM ORDER FORM

offers over 200 new album releases, the albums listed on Billboard's Top 200 LPs chart, plus a variety of special offers.

## ORDER FORM

**RSI (Record Source International)**  
A Division of Billboard  
1 Astor Plaza, New York, N.Y. 10036

- Please send me the current RSI Catalogue
  - Please add my name to your mailing list for Monthly Album Order Forms.
- There is no cost or obligation.

Please enter my order for the service(s) checked below and begin my subscription immediately. I understand that if I am not completely satisfied, you will refund the full amount of the remaining portion of my service.

NAME: \_\_\_\_\_

CALL LETTERS or CO. NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

STATE, ZIP: \_\_\_\_\_

### Weekly SINGLES SUBSCRIPTION Services

<input type="checkbox"/> HOT 100 (10 singles per week) 52 weeks 18-week trial	<input type="checkbox"/> \$221 + \$18 postage & handling = \$239	<input type="checkbox"/> \$ 81 + \$18 postage & handling = \$ 99
<input type="checkbox"/> EASY LISTENING (10 singles per week) 52 weeks 18-week trial	<input type="checkbox"/> \$221 + \$18 postage & handling = \$239	<input type="checkbox"/> \$ 81 + \$18 postage & handling = \$ 99
<input type="checkbox"/> COUNTRY (10 singles per week) 52 weeks 18-week trial	<input type="checkbox"/> \$221 + \$18 postage & handling = \$239	<input type="checkbox"/> \$ 81 + \$18 postage & handling = \$ 99
<input type="checkbox"/> SOUL (10 singles per week) 52 weeks 18-week trial	<input type="checkbox"/> \$221 + \$18 postage & handling = \$239	<input type="checkbox"/> \$ 81 + \$18 postage & handling = \$ 99

### Monthly New-Release ALBUM SUBSCRIPTION Services

<input type="checkbox"/> POPULAR (MOR) (10 LPs per month) 12 months 4-month trial	<input type="checkbox"/> \$204 + \$18 postage & handling = \$222	<input type="checkbox"/> \$ 72 + \$18 postage & handling = \$ 90
<input type="checkbox"/> ROCK (10 LPs per month) 12 months 4-month trial	<input type="checkbox"/> \$204 + \$18 postage & handling = \$222	<input type="checkbox"/> \$ 72 + \$18 postage & handling = \$ 90
<input type="checkbox"/> CLASSICAL (10 LPs per month) 12 months 4-month trial	<input type="checkbox"/> \$204 + \$18 postage & handling = \$222	<input type="checkbox"/> \$ 72 + \$18 postage & handling = \$ 90
<input type="checkbox"/> JAZZ (5 LPs per month) 12 months 4-month trial	<input type="checkbox"/> \$102 + \$10 postage & handling = \$112	<input type="checkbox"/> \$ 36 + \$ 5 postage & handling = \$ 41
<input type="checkbox"/> COUNTRY (5 LPs per month) 12 months 4-month trial	<input type="checkbox"/> \$102 + \$10 postage & handling = \$112	<input type="checkbox"/> \$ 36 + \$ 5 postage & handling = \$ 41

### REMITTANCE MUST ACCOMPANY ORDER

Please add the following taxes, where applicable.

California .....6% use tax	New York .....7% use tax
Massachusetts .....3% sales tax	Ohio .....4% sales tax
New Jersey .....5% sales tax	Tennessee .....5% sales tax

Total cost of services .....\$ \_\_\_\_\_

Total postage & handling .....\$ \_\_\_\_\_

SUB-TOTAL .....\$ \_\_\_\_\_

Sales or use tax (see table) .....\$ \_\_\_\_\_

TOTAL ENCLOSED .....\$ \_\_\_\_\_

# No Laughing Matter

Continued from page 27

Q. Hmm, that's funny and all the time I thought those people just made up those funny things they say.

A. You're kidding? Listen, in my estimation, there are few naturally funny people who never need writers to be funny.

Q. Who are they?

A. Walter Cronkite, Gerald Ford and the last two rows of the Mormon Tabernacle choir.

Q. What other kind of things have you done?

A. I recently wrote an hour presentation for Elektra Records, promoting their new album line, I write for a children's television show, called, "THE NEW ZOO REVUE" and I also write ad libs for different actresses who appear on the Johnny Carson Show.

Q. What are some of the ad libs you wrote that I might remember... from the Tonight Show?

A. Well, I wrote line like... "Hi, Johnny, it's nice being here"... "Gee, Ed, you've lost a lot of weight" and a real classic you might remember, "That's funny, that rash wasn't there this morning."

Q. Now, I'm impressed.

A. Thank you.

Q. And bored. Before we get down to the basic secrets of how to write funny, aren't you writing comedy material for disk jockeys now?

A. Two-hundred, to be exact, Mr. Interviewer. They're some of the world's biggest names in radio.

Q. Could you...?

A. Certainly... Jess Cain in Boston, Dr. Jerry Carroll and Bob Vernon in New York, Ron Morgan in St. Louis, Chuck Knapp in St. Paul, George Hamberger in Buffalo...?

Q. Strange name for a disk jockey—George? ????

A. Andrew Reid in Australia, Johnny Holliday in Washington...?

Q. I think we get the idea...?

A. Ron Rink in Anchorage, Alaska, Irv Harrigan in San Diego, Dr. Don Rose in San Francisco, Charlie Van Dyke and Jay Lawrence in Los Angeles, Scott Wallace in Rockford, Illinois...?

Q. Please... don't name the other 180, ok?

A. Ok, but I don't want to say that my company is called HYPE, INK and my address is Box 69581—Los Angeles 90069, in case anyone interested.

Q. I'm sorry, I can't allow a plug like that.

A. Then forget I even mentioned it.

Q. It's forgotten! Now, how do you actually go about getting ideas for the material you write for the disk jockeys?

A. I just take everyday situations that could conceivably turn up on the average radio show, like... funny soap operas, news items, questions and answers, take-offs on commercials, crazy prizes, TV, book, and movie reviews, stock market reports, sports features, horoscopes, historical events, and reviews of new talent... These bits last about sixty seconds and fit into any format. My ideas come from watching television, reading, talking to people, but mainly from stealing someone else's material and cleverly re-writing it.

Q. Is it easy to produce so much original material on such a regular basis?

A. Yes, it is. Often I have to force myself to sit down and write. I set deadlines and work quite hard at writing funny. When I've written something, I read it into a cassette recorder, play it back and see how it sound. Then I make any needed changes.

Q. Is that how all comedy writers work?

A. No, we all have different ways of writing. For instance, I work with a partner on different projects. I write something and read it to my partner. Then he adds a word here and there. We do this several times and, before you know it, it sounds pretty bad.

Q. What's the first thing a comedy writer does in the morning?

A. The first thing I do very early is call Tony Orlando.

Q. I'm afraid to ask, but why?

A. Because he likes to get up before Dawn...?

Q. And don't tell me the second thing you do is call Dawn?

A. You got it!!!

Q. Can we digress for a moment?

A. Sure, if you think no one's looking. Are your hands clean?

Q. Yes, they are. A while back you mentioned that you were on a show with 14 other writers. How did that work?

A. We were paired off in teams and sent to a room to work. The head writer would go from room-to-room and assign each team a different part of the show to work on. Then, at the end of the day, he collect the material and go over it. Twice a week, all fourteen of us would get together and go over the whole show and collectively contribute ideas.

Q. Are there times when nothing funny will come out?

A. Often. Like in this interview, for example.

Q. No, I mean on a television show.

A. Yes, but we don't panic. Hopefully, the other 14 writers will come up with something.

Q. Seriously, how do you write for someone like Dean Martin?

A. Whether it's Dean or Joey Bishop, Andy Williams or whoever, you have to be totally familiar with their particular style of delivery and know exactly what they would and wouldn't say about any given situation. You submit a few lines to them, listen to their suggestions, re-write it, then take full credit for a line they actually wrote.

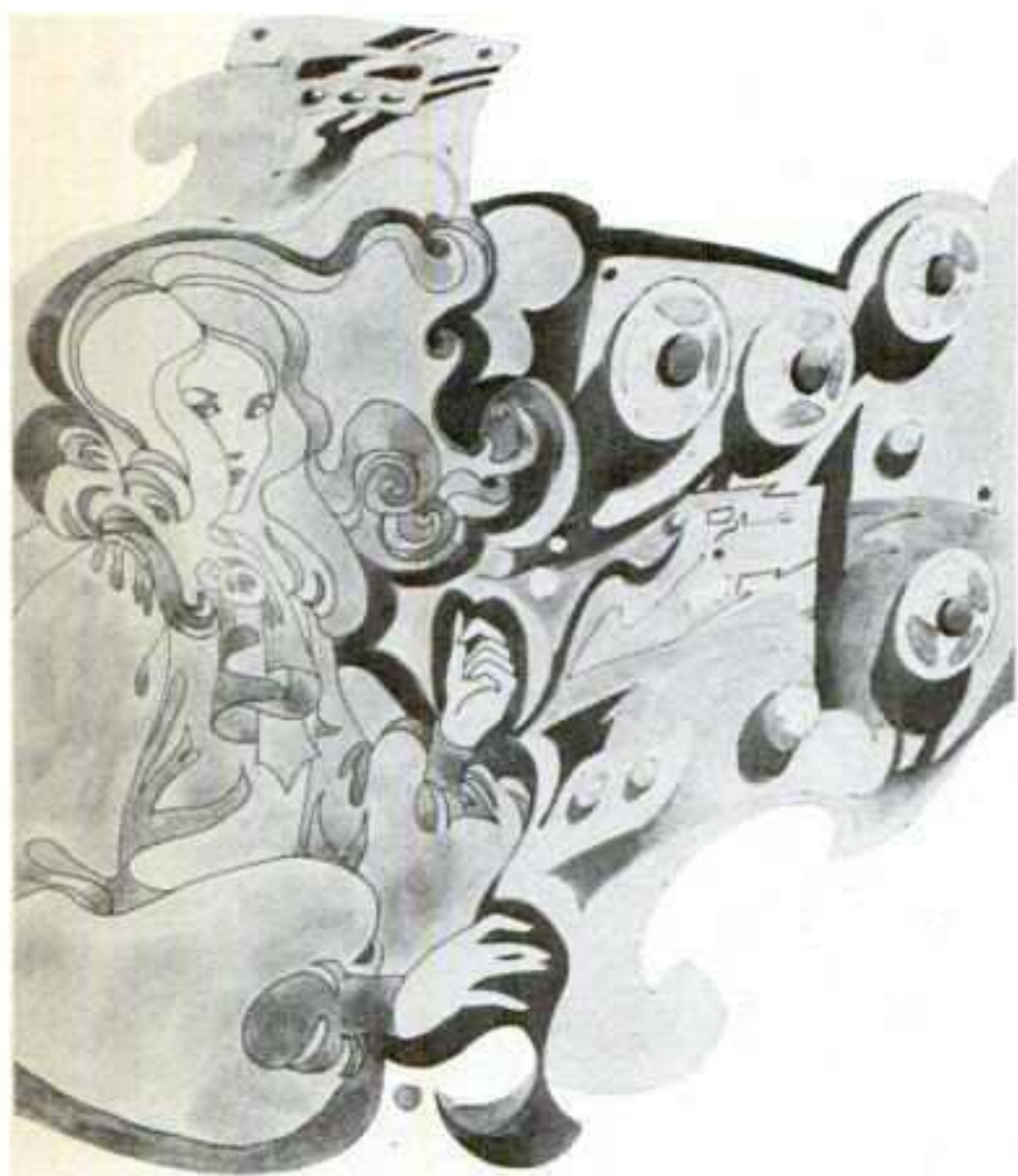
Q. Can you make a lot of money as a comedy writer?

A. Yes, you can make as much as \$5,000 a week—once a year, but you worry a lot.



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An unbeatable music service for automated or live broadcasting

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- six MOR formats
- low cost, fast service
- mono or stereo

Join the many profit-minded stations who are using CAVOX programming with gratifying results.

If you need gratification call now, collect, at (213) 776-6933.  
CAVOX Stereo Productions,  
502 S. Isis, Inglewood,  
CA 90301.

**CAVOX**

Stereo Productions

## Program Directory

• Continued from page 29

### Hawaii Calls, Ltd.

875 Waimanu St.  
Honolulu, Hawaii 96813  
531-1173  
Charles Bud Dant, producer  
Weekly "Hawaii Calls" radio show.

### The Holt Corp.

P.O. Box 111  
Bethlehem, PA  
Art Holt, president  
Programming and engineering consulting firm.

### Humble Harve Productions

c/o Custom Fidelity  
7925 Santa Monica Blvd.  
Los Angeles, CA 90046  
213-656-4522  
Harvey Miller and Bill Wade  
Syndicates "Country Love," a 24-hour programming service featuring soft country music ballads. Planning: "Soulful Love" for soul format operations and "Golden Days" for oldie formats. Also planning radio specials. Each of the programming services will be available in shorter lengths for weekend or night-time programming.

### Hype Inc.

P.O. Box 69581  
Los Angeles, CA 90069  
213-851-3255  
Ed Hider, editor  
Humor service for air personalities; also has original books available. Hider writes the "Bobby Goldsboro Show" for TV and is a former air personality.

### ILNY Records Inc.

90-58 201 St.  
Hollis, N.Y. 11423  
212-HO 4-4035  
T.H. Richards, director  
Syndicates several radio programs, including "The Music And The Musician" combining interviews and music and a new series of original Shakespeare plays.

### Imagineers

The Image Bldg.  
Medinah, Ill. 60157  
312-529-1001  
Paul F. Iams Jr., president  
Produces and syndicates a series of custom jockapellas. Priced for small markets and large.

### Impact Broadcast Services Inc.

2965 Flowers Road South  
Suite 242, Cambridge Bldg.  
Atlanta, GA 30341  
404-458-8916  
George P. Wentworth, president  
A programming syndication firm; also syndicates jingles produced by Kintel Music Productions of Atlanta.

### In Records Audio Presentations

P.O. Box 7293  
Riverside, CA 92503  
Bob Johnson, president  
Planning weekly hour series, plus specials.

### International Broadcast Syndications

c/o American Entertainment Industries  
9401 Wilshire Blvd.  
Beverly Hills, CA 90212  
213-273-7458  
Rip Foster, president  
Syndicates "The Magnificent Montague Show," and "Record Report" daily 2½-minute report by Robert W. Morgan.

### Inter-View Communications

30 E. 60th St.  
New York, N.Y. 10022  
212-758-4651  
Syndicates weekly live half-hour show, plus vignettes.

### James Walsh And Associates

1463 Shannon Ave.  
Indianapolis, IN 46201  
317-356-2033  
James E. Walsh, president  
A programming consulting firm.

### JAM Productions

604 Stevens Village Dr.  
No. 107  
Dallas, Tex. 75208  
214-941-9377  
Jon Wolfert, president  
Jingles for radio IDs and commercials, plus audio productions. Latest IDs are "Dimension Two," especially for small and medium markets.

### Jeff Alan's Audio Circus

21243 Ventura Blvd., Suite 243  
Woodland Hills, CA 91364  
213-347-8500  
Jeff Alan, president  
Syndicates documentaries, including "Rewind," a year's end countdown program hosted by Dick Wittington this past year.

### Jerry Verbel Inc.

Pan Am Bldg., Suite 303 East  
200 Park Ave.  
New York, N.Y. 10017  
212-986-2515  
Syndicates the one-minute features called "Good Ideas With Jerry Verbel."

### Jokes Un-Ltd.

P.O. Box 69855  
Los Angeles, CA 90069  
213-876-0830  
Ron Wolf, editor  
Comedy service.

### Mike Joseph

203-227-8326  
Programming consultant.

### Joseph P. Cuff & Co.

16120 Woodvale Rd.  
Encino, CA 91316  
213-783-5708  
Joseph P. Cuff, president  
Syndicates jingles; sales representative for research services of "Chapter One" by Jack McCoy and Doug Herman of Bartell Media's research and development division which interprets ARB ratings.

### Joy Boys Productions

13014 Atlantic Ave.  
Rockville, MD 20851  
301-881-8168  
Syndicates the comedy-music show of the Joy Boys, otherwise known as Ed Walker and Willard Scott, popular Washington, D.C. air personalities.

### KalaMusic

Industrial State Bank Bldg.,  
Suite 334  
Kalamazoo, Mich. 49006  
616-345-7121  
Steve Trivers, president  
Beautiful music programming service.

### Kent Burkhardt and Associates

3500 River Chase Circle East  
Atlanta, GA 30328  
404-252-3037  
Kent Burkhardt, president  
Lee Abrams, associate  
Programming consulting firm.

### Kintel Music Productions

Atlanta, GA  
404-874-3668  
Rod Kinder, president  
Jingles firm. Product is marketed by Impact Broadcast Services, Atlanta.

### Larry Greene Productions

Beverly Hills, CA  
213-273-0643  
Larry Greene, president  
Toni Greene, associate  
Produces custom ID jingles for radio stations and commercials.

### Lexicon Music Inc.

P.O. Box 296  
Woodland Hills, CA 91364  
213-884-0333  
Ralph Carmichael, president  
Syndicates free religious music programs, including a half-hour show and a two-hour show, both more or less MOR in nature. On disk.

### London Wavelength Inc.

c/o McGavren-Guild  
400 Park Ave.  
New York, N.Y. 10022  
212-826-4200  
Michael Vaughan, president  
Syndicates radio series and documentaries produced in London by the British Broadcasting Corp., including specials on the Beatles, Rolling Stones, Elton John, and the 24-hour "Story Of Rock" documentary narrated by Alan Freeman.

### Lum & Abner Distributors

P.O. Box 1483  
Little Rock, Ark. 72203  
501-376-9292  
Syndicates the daily 15-minute "Lum & Abner" old-time radio show.

### Major Recordings

150 W. 46th St.  
New York, N.Y.  
212-246-4675  
Thomas J. Valentino, president  
Offers a music and sound-effects production package for radio stations.

### Media International

Box 624  
Wall Street Station  
New York, N.Y. 10005  
212-376-4058  
Josh Horowitz, exec. producer  
Produces and syndicates a six-hour rock radio special called "Superhit Countdown," which features interviews with name artists.

### Media Masters Inc.

2000 Madison Ave.  
Memphis, Tenn. 38104  
901-274-3900  
Mike Powell, president  
Tim Riley, associate  
A communications firm involved in commercials for radio, programming consultation, and the syndication of live concerts.

### MHL Productions Inc.

61 Thunderbird Estates  
Maryville, MO 64468  
816-582-5536  
Michael Lazar, president  
Syndicates a capella jingles, productions aids, commercials.

### The Mitt Klein Co.

1680 N. Vine St., Suite 711  
Hollywood, CA 90028  
213-461-7534  
Mitt Klein, president  
A firm that specializes in broadcast, advertising, and marketing consultancy. Sales representative for "Lovewords" programming concept and "Profiles In Greatness" featuring Etreem Zimbalist Jr. produced by O'Connor Creative Services, Hollywood.

(Continued on page 32)

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# Program Directory

• Continued from page 31

## Mobile Fidelity Productions Inc.

Box 2157  
Olympic Valley, CA 95730  
Brad Miller, president  
Produces sound-effects library for radio station use. Miller also produces the Mystic Moods records.

## Moke Signals

4601 N. Morris Blvd.  
Milwaukee, WI 53211  
414-961-0475  
Bob Moke, president  
Syndicates four-hour radio package titled "Chestnuts, Tinsel, and Holly—The Golden Hits Of Christmas."

## More Music Enterprises

5315 Laurel Canyon Blvd., Suite 200  
North Hollywood, CA 91607  
213-985-3300  
Ron Lewis, general manager  
Jay Stevens, president  
Syndicates two programming services—"The Great Hits" for MOR stations and another for Top 40 stations. Also syndicates documentaries such as "A Chronology of American Music."

## Morningside Productions

P.O. Box 213  
Newport, R.I. 02840  
401-896-9136  
Bill Thomas, president  
Songwriter/producer and Paul Stookey, Warner Bros. Records artist produce "The Sandman," a children's bedtime radio show including a serialized version of "Puff The Magic Dragon." Show is daily, 15-minutes long, and is produced at Eight Track Recording Studios, Stookey's Blue Hill Falls, Maine, production house. Aired on some airline flights.

## The Music Director

P.O. Box 177  
Chestnut Hill, Mass. 02167  
413-783-4626  
Herbert H. Jackson, editor  
George Belcher, creative dir.  
Brenda Clain, circulation mgr.  
Produces and distributes MOR music record list weekly called "The Music Director." Also sells a music service with tunes provided on tapes and distributes a complete set of MOR oldies publications.

## National Association of Broadcasters

1771 N Street N.W.  
Washington, D.C. 20036  
202-293-3500  
Vincent Wasilewski, president  
Everett E. Revercomb, secretary-treasurer and convention manager  
Charlie Jones, director of Radio Information Office  
Next convention: Apr. 6-9, Las Vegas.

## The National Association of FM Broadcasters

420 Madison Ave., Suite 803  
New York, N.Y. 10017  
212-755-9330  
James Gabbert, president  
Has "Driving With FM" jingles package available; free to members, small charge to others. 1975 convention will be in Atlanta in July.

## National Association of Progressive Radio Announcers

P.O. Box 2021  
Los Angeles, CA 90051  
Hilary Clay Hicks, president

## Navy Recruiting Command

4015 Wilson Blvd.  
Arlington, VA 22203  
Syndicates several free public service radio shows, including "Navy Hoedown" hosted by Hal Durham and recorded in Nashville and "Sounds Like The Navy" hosted by Sam Riddle and recorded in Hollywood, a 15-minute program.

## O'Connor Creative Services

1680 Vine St., Suite 711  
Hollywood, CA 90028  
213-461-3393  
Harry O'Connor, president  
Produces and syndicates several series, including humor, etc. Most important product currently is the "Lowwords" programming concept of disk intros produced and supplied with the tunes.

## Oidar Unlimited

4558 Coldwater Canyon  
Studio City, CA 91604  
213-933-5701  
Doug Andrews, president  
Syndicates weekly one-hour program with unique concept combining sounds of the future and narration about the music. Titled "Oidar Wavelength," the show is free.

## Orben's Current Comedy

The Comedy Center  
801 Wilmington Trust Bldg.  
Wilmington, DE 19801  
302-656-2209  
Robert Orben, editor  
Weekly humor service.

## Edmund Orrin

2786-B West Roberts  
Fresno, CA 93705  
Humor service.

## Ovation Records

1249 Waukegan Road  
Glenview, Ill. 60025  
312-729-7300  
Dick Schory, president  
Sells "Ovation Sounds Effects Vol. 1-5" for radio production use. Available in Sansui matrix quad.

## PAMS Productions

4141 Office Parkway  
Dallas, TX 75204  
214-747-0901  
Bill Meeks, president  
World-famous jingles firm. Also syndicates several radio programming services. Product has been aired around the world. Clients have included the BBC, WABC in New York, and just about everybody else. Commercials work, too.

## Parasound Inc.

Wharfside, 680 Beach St.  
San Francisco, CA 94109  
415-776-2808  
Sidney R. Goldstein, vice pres.  
Syndicates jingles—only custom work. Is involved in all aspects of music production for radio and TV stations, commercials, films.

## Pat O'Day Productions

c/o Kaye-Smith Enterprises  
P.O. Box 3010  
Bellevue, Wash. 98004  
Pat O'Day, president  
A multi-media production firm.

## Peltier Productions

42 Oak Ave.  
Tuckahoe, N.Y. 10707  
914-337-2030  
Syndicates several weekly interview and variety shows, including "Montage In Black," half-hour show which features interviews with black celebrities.

## Peters Productions

8228 Mercury Court  
San Diego, CA 92111  
714-565-8511  
Ed Peters, president  
Syndicates "The Great Ones," an MOR programming service produced by Mike Button; "Country Loving" service produced by Mike Larson; "The Loving Rock" service produced by Dave Conley; and "Music For The Two Of Us" service. Seventy stations in all on the formats.

## Phonograph Magazine

6922 Hollywood Blvd.  
Los Angeles 90028  
213-466-6100  
Marty Cerf, editor  
Rock music publication.

## PPX Enterprises Inc.

245 W. 55th St.  
New York, N.Y. 10019  
212-247-6010  
Ed Chalpin, president  
Music production package available.

## The Presbyterian Church In The U.S.

TRAV  
341 Ponce de Leon Ave., N.E.  
Atlanta, GA 30308  
Bill Huie, director of mass media  
Syndicates series of soft-sell religious programs weaving interviews with major record artists and their music. Bill Huie was host of the series at press time.

## Pro-Corn Associates

726 Chestnut St.  
Philadelphia, PA 19106  
215-922-0607  
John Wade, president  
Syndicates several humorous and non-humorous vignettes and mini-dramas.

## Promedia Productions

1533 Monrovia Ave.  
Newport Beach, CA 92660  
714-645-7868  
Leon Alexander, director  
Paul Baker  
John Styll  
Syndicates contemporary Christian programming, including the weekly "A Joyful Noise" radio series for Top 40 radio stations.

## Punchline!

Dept. B-102  
P.O. Box 48584  
Los Angeles, CA 90048  
Weekly humor service for air personalities.

## Radio Advertising Bureau

555 Madison Ave.  
New York, N.Y. 10022  
212-688-4020  
Miles David, president

## Radio Concerts International

10273 Oletha Ln.  
Los Angeles, CA 90024  
213-279-1874  
Donald S. Gordon, president  
Syndicated "Live From London" stereo concerts recorded in London; series of 13 hour shows on 10 1/2-inch reels customized for stations. Also, "California Feeling," a 13-program series and "Folklore," a folk-music series hosted by Gene Shay. "Sinatra," a series of 52 radio specials hosted by Sid Mark.

## Radio Music Report

P.O. Box 2671  
Spartanburg, S.C. 29302  
803-583-2711  
Ron Brandon, editor  
Weekly newsletter of record information. Outgrowth of Southern Music Survey operated 1963-67 by Paul Drew and Reus Record Report operating by Dick Reus 1967-74.

## Radio Programs Inc.

2773 East Horseshoe Dr.  
Las Vegas, Nev. 89120  
702-451-4273  
Mark S. Mors, vice pres., programming  
Syndicated one-hour weekly program recorded on location in strip hotels, hosted

by Gus Guiffre. Free. Features interviews with performers. Titled "This Is Las Vegas." Also produces jingles, "Startrak" featuring talk and rock music, and a five-minute daily feature about horses.

## Radio '76 Conference

c/o Radio 2SM  
257 Clarence St.  
Sydney 2000  
Australia  
Kevin O'Donohue, director  
An annual meeting of record and radio industry executives and record artists and producers. June 27-30. Sebel Town House, Sydney.

## Ralph Stachon and Associates Inc.

1322 Inwood Rd.  
Dallas, TX 75235  
214-638-6231  
Ralph Stachon, president  
May Moseley, dir. special services  
Syndicates radio ID jingles as well as production and management aids for radio. Also involved in commercials. Syndicates radio shows.

## Record Research

8447 Lloyd  
Menomonee Falls, Wis. 53051  
Joel Whitburn, editor  
Books compiling information from the Billboard charts—Top 40, country, and soul—alphabetized by artists, listing all of their records to make the chart, date the records hit the charts, and weeks on chart.

## Record Source International

One Astor Plaza  
New York, N.Y. 10036  
212-764-7300  
Nancy Erlich, general manager  
A music service, on disk, at cost. Various packages available—to fit any format. A division of Billboard Publications Inc. Catalog free on request.

## Research Consultants Inc.

1852 North Mohawk  
Chicago, Ill. 60614  
312-266-1813  
Lew Witz, president  
Research firm featuring the psychographic studies of Dr. Tom Turicchi.

## Rick Trow Productions

7320 York Road  
Philadelphia, PA 19126  
215-635-6200  
Rick Trow, president  
Richard Akins  
Presents multi-media music events for schools. Expects to syndicate a TV film about radio for radio stations to use in promotion locally.

## RKO General Radio

6255 Sunset Blvd.  
Los Angeles, CA 90028  
213-939-2118  
Bruce Johnson, president  
Paul Drew, executive production  
Produces "Special Of The Month," an hour interview and music program produced by Harvey Metnick with Gerry Peterson. Syndicated by Alto Communications, Los Angeles. Also markets a complete course in sales training called "The Breakthrough Course Of Radio Selling" complete with cassettes, etc. Phenomenal sales course, developed by Bruce Johnson.

## Rock Bio's Unltd.

Music Research Bldg.  
P.O. Box 978  
Beloit, Wis. 53511  
608-365-7091  
Donn and Marc Kaplan  
A weekly publication of facts and items on music artists such as Mac Davis, Bill Preston, Rolling Stones, Andy Williams, etc., and everything connected with them—more than a disk jockey will ever need. Accurate. Valuable.

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Phil Stout, producer  
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## Studio Productions Ltd.

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## Studio West

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Jim West, vice president  
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**Walden Productions**  
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Hollywood, CA 90027  
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**Watermark Inc.**  
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Hollywood, CA 91604  
213-980-9490  
Tom Rounds, president  
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**William B. Tanner Co. Inc.**  
2714 Union Ext.  
Memphis, Tenn. 38112  
901-320-4212  
William Tanner, president  
Garrett Haston, asst. to pres.  
Syndicates various jingles packages for all formats and various formats of programming.

**World Entertainment Network Inc.**  
15710 Schaefer Ave.  
Detroit, Mich. 48227  
313-836-6818  
Carl Porter  
Syndicates a four hour, weekend soul music show called "The National Soul Survey" that features name artists such as Isaac Hayes, the Staple Singers, and the Delfonics acting as host deejays and featuring best-selling soul disks. Heard on soul stations in U.S. and overseas.

**W.W.J.—Folio Services**  
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**ZBS Media Inc.**  
Route No. 1  
Fort Edward, N.Y. 12828  
518-695-6406  
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## Satire Series Set

Plans to tie in satire with contemporary music and broadcast it over prime time radio are being formed by Bob Briggs, owner, Ratso's Restaurant, Chicago.

The new format will feature Wilderness Road members Warren Leming, Nate Herman and Bob Hoham in a zany half-hour show taped live at Ratso's and featuring either the group's music or a guest musician or comedian. Wilderness Road will be under a 26 or 52 week contract.

Negotiations are currently in progress with WSDM, the "jazzed-up rock" station, and various sponsors. Briggs hopes to syndicate the show. Time slot for the show is aimed at 9 p.m. Sundays.

Ratso's features sophisticated European cuisine, and best-known acts in Chicago and the Midwest, at a \$1.25 to \$2.50 cover charge. Briggs claims that this policy brings in 3,000 to 4,000 people a week consistently. "Most clubs in the Midwest try to import acts from the coasts and have to charge \$5-\$6 cover while only drawing one-tenth of the audience," Briggs said.

## Dual Personality

• Continued from page 28

while, then regrouped with Naylor as lead singer. In this form they stayed on top from '60 to '64, most notably with Carole King's PLEASE DON'T EVER CHANGE and the LP BOBBY VEE MEETS THE CRICKETS.

Naylor looks back on the Crickets' fadeout with less than extreme remorse. "Every rock group, even The Beatles, has had to run its course; beginning, peak and downward slide. The Crickets had a very good run."

Since the split Naylor's been touring as a single in Europe and on the Country circuit here. His goal is to someday have a country hit and he thinks his next single, IS THIS ALL THERE IS TO A HONKY TONK, may be it. "One country hit can make you a star for life, that's how strong the audience is. A guy like Hank Thompson, who's more or less unknown outside of country music, has averaged a million record sales a year since 1945."

Naylor began what he calls his "second career" with HIT COUNTRY, a syndicated "Tonight Show of Country Music" which he hosts for three hours each weekend. The first hour, Profile of An Artist, centers on one guest, performing live. Hour two is Billboard hits and a group of country stars discussing the business. The final hour, Face The Country, involves more live singing, frequently several big stars together. The show is taped in LA, "where every big country star passes through sooner or later." When they don't, Naylor tapes segments in Nashville.



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## Anne Murray Would Rather Sleep, But Work Nixes It

By MARTIN MELHUISE

TORONTO—No one would disagree that a case of laryngitis is not exactly the right way on which to start a demanding concert tour, but Anne Murray, whose already deep voice had almost descended to contra bass, was bearing up admirably.

At a concert the night before Anne had asked the audience: "Was there ever a time when you didn't want to get up and go to work and you wanted to turn over and go to sleep?"

There was no doubt that she had thoughts then of some of the things she would rather be doing than returning to a concert grind which will take her to England, Spain, Sweden, Holland, Italy, France and Belgium as well as North America this year. "Not much interested" was the way she put it but likely her bout with the flu had much to do with her outlook.

The year 1974 had seen the erection of a number of milestones in her already eventful career, the most no-

table of which was her eventual re-pacting with Capitol Records with a deal that truly made her one of that label's most highly priced possessions.

Negotiations on that contract were prolonged and tense with rumors that the decision had been made by her and managers Shep Gordon and Leonard Rambeau to change labels. Epic was the name that came up most frequently as the alternative in those days.

"I felt that to re-sign with Capitol would be a good thing for me because I spent a lot of years building up relationships there," explains Anne. "On the other hand I felt that this time around I had to go with the money. I just couldn't afford to make the same type of deal as when I had first signed with Capitol in Canada. It was okay then, but I really didn't think that the terms were fair any longer."

Arnold Gosewich, president of



Balmur photo

**Anne Murray: the Canadian songbird's newly curled locks have become a controversial item for legions of her devoted fans who feel they have voting rights on her image.**

Capitol Records-EMI of Canada Ltd., had been a major factor in discussions with Capitol in the U.S., feeling strongly that Anne should remain with the label. It was he who had signed Anne to her first contract and had watched her phenomenal growth over the last five years.

A hint at the star stature Anne has reached these days came when she decided that she wanted to change her hairstyle. It had been straight before and now she wanted to keep it in curls more properly described as a mini-afro style. The reaction from her fans was immediate and overwhelming.

"I can't believe the mail we're getting from all over," says manager Leonard Rambeau. "We've got a real controversy going here. Some people are threatening that they'll never buy another of Anne's records unless she changes back to her old style."

There have been many attempts of late to persuade Anne to fit pre-conceived images that people have of her. First there was the "girl next door" image, then in contrast the "butch" image which even had Anne slipping phrases like "You bet your ass" into her stage patter.

These attempts to pigeon-hole her image have puzzled Anne, who has virtually remained unchanged over the years by the dazzle of show biz. The only changes apparent in her demeanor these days are perhaps a maturity and confidence that evolved naturally from past experience and obvious dedication to her profession.

## Signings

**Freddy Weller** to ABC/Dot. Country singer has been with Columbia for the past several years. ... **Terry Stafford** to Motown's Melodyland country label. Stafford was most recently with Atlantic. ... **Leon Ware**, singer/arranger/producer/writer, to Motown.

**David Cassidy** to RCA. Now 24, the former "Partridge Family" TV star had seven gold albums. ... **David Carradine**, "Kung Fu" TV star, to London's Dartbill label. It's a three-LP deal with a five-figure advance, covering worldwide rights outside North America.

**Three Pieces** to Fantasy, co-produced by Donald Byrd. ... **Vassar Clements** to Mercury, with all-star backup band on first LP. ... **Andrew Gold** to Elektra/Asylum. He's a Los Angeles writer-singer and multi-instrumentalist.

**Michael Quatro** to United Artists. The Detroit keyboardist-singer is Suzi Quatro's brother and his first release is a concept album called "In Collaboration With The Gods." ... **10 c.c.**, top English pop group, to Phonogram/Mercury for U.S. release.

**Paul Sabu**, Pye artist and son of Sabu The Elephant Boy, to Lou West's Solid Management, Los Angeles. ... **Spencer Davis** to Mappo Management, Max Byfuglin's Los Angeles firm.

**Pasadena Roof Orchestra**, a 13-piece English band that plays original 1920's ballroom charts, to Island Recors. The group has been packing them in for months at Biba's nitery in London.

## Wolfman Jack Howls Again On Road Tour

By NAT FREEDLAND

LOS ANGELES—If Wolfman Jack Watchers have been concerned about the colorful disk jockey's comparative quietude since departing WNBC in New York to return to his beloved Southern California, they will soon be hearing a lot more from him than his current weekly appearances on "Midnight Special" and heavily-aired Clearasil commercials.

The first week of May in San Diego will kick off the 25 opening dates of the Wolfman's new self-contained road show, "I Saw Radio: Fun And Romance Starring Wolfman Jack." Columbia is releasing the original cast soundtrack album, which has already been recorded.

In each stop of the Wolfman tour, the two-hour show will be co-promoted by local radio stations, whose top disk jockey's recorded clips will be interpolated into the script of the show.

San Diego has been set to debut the show because a great deal of local publicity was generated there last month with Wolfman's month-long "retreat" to a local hotel for a crash regimen of singing, dancing and piano practice along with a diet and exercise course that took some 35 pounds off his rotund frame.

There were too many distractions at home in Beverly Hills while Wolfman was taping his syndicated radio show (currently in 89 U.S. markets three hours, twice weekly) so he went off 100 miles south to San Diego to hole up for full-day practice and exercise schedules. Wolfman's wife Lou and their two children only got to visit for the graduation party at the end of the month.

"For this tour, you can expect Wolfman to do a lot more than play records and tell a few jokes," says Don Kelley, Wolfman Jack's long-time manager. The photo with this story demonstrates Wolfman well on his way to mastery of many key "Soul Train" dance routines.

And having heard the tape for the Columbia original cast album, this writer can verify that Wolfman—after several undistinguished albums that tried everything from speaking lyrics to crooning sweet ballads—has finally found the way to sing rock in his Wolfman growl with as much abandon as he gets when speaking into a radio microphone.

The theme of the show is radio's contribution to the exposure of rock (Continued on page 37)

## A Fogerty Calling Card: His New 'Myopia' Album

By JACK McDONOUGH

"This is Tom's calling card to the industry," says Stu Cook about Tom Fogerty's new LP "Myopia," on which both bassist Cook and drummer Doug Clifford (who, along with Fogerty, made up three-fourths of Creedence Clearwater Revival) played.

"Myopia" is Fogerty's fourth and last solo package for Fantasy Records, the company that struck it rich with a homegrown Berkeley/El Cerritto band that became the biggest-selling American group of all time.

It is, in fact, the last album by any of the Creedence people for Fantasy, a company with whom they have all become severely at odds. The contracts expired at midnight Dec. 31, 1974. Cook and Clifford had little to do with Fantasy over the past couple of years. Tom's younger brother John, the driving wheel of CCR, removed his gear from Fantasy last summer and went home to wait out his contract. He has since signed to David Geffen's Asylum Records.

And now Tom has on the market the most Creedence-ized record since the band started its long fall apart in 1971 when he departed, an album that is head and shoulders above the first three solos he tried.

Tom has no band of his own now and no label, although his attitude is that there's no sense even worrying about these until a record starts happening. The independent production company run by Cook, Clifford and engineer Russ Gary that produced "Myopia" for Fantasy has undertaken its own supplemental promotion effort, and as Tom says, "We're going to try to make this album go. When we'll worry about our next label. And then I'll worry about live dates. The only thing I know for sure is that we're talking only to the bigger companies. The strange thing is that I spend 11 years with Fantasy, so even though I want to go some-



**Tom Fogerty: Creedence alumnus promoting latest solo LP as "calling card" for new label deal.**

where else, there are frightening aspects to it."

Those 11 years began with Tom Fogerty and the Blue Velvets—the original name for CCR. It ended with the solo LPs plus work on several albums by Fantasy's funk/r&b keyboard artist Merl Saunders, one of which Tom produced. He played around the Bay Area with the Saunders-Fogerty-Jerry Garcia group, an informal band that played when they felt like and drew overflow crowds when they did play. It was all unstructured and Tom said at the time that the experience improved his playing immeasurably, although a back operation forced him to stop. The back is acting better these days.

"Sure, I do miss Creedence sometimes," says Tom "But if you're not happy doing something you can't go on and on doing it. So I didn't go through it the second time because I already had gone through it once. I worked for the electric company for six years. Then I decided it was better that I become a musician. Because that's really what I am."

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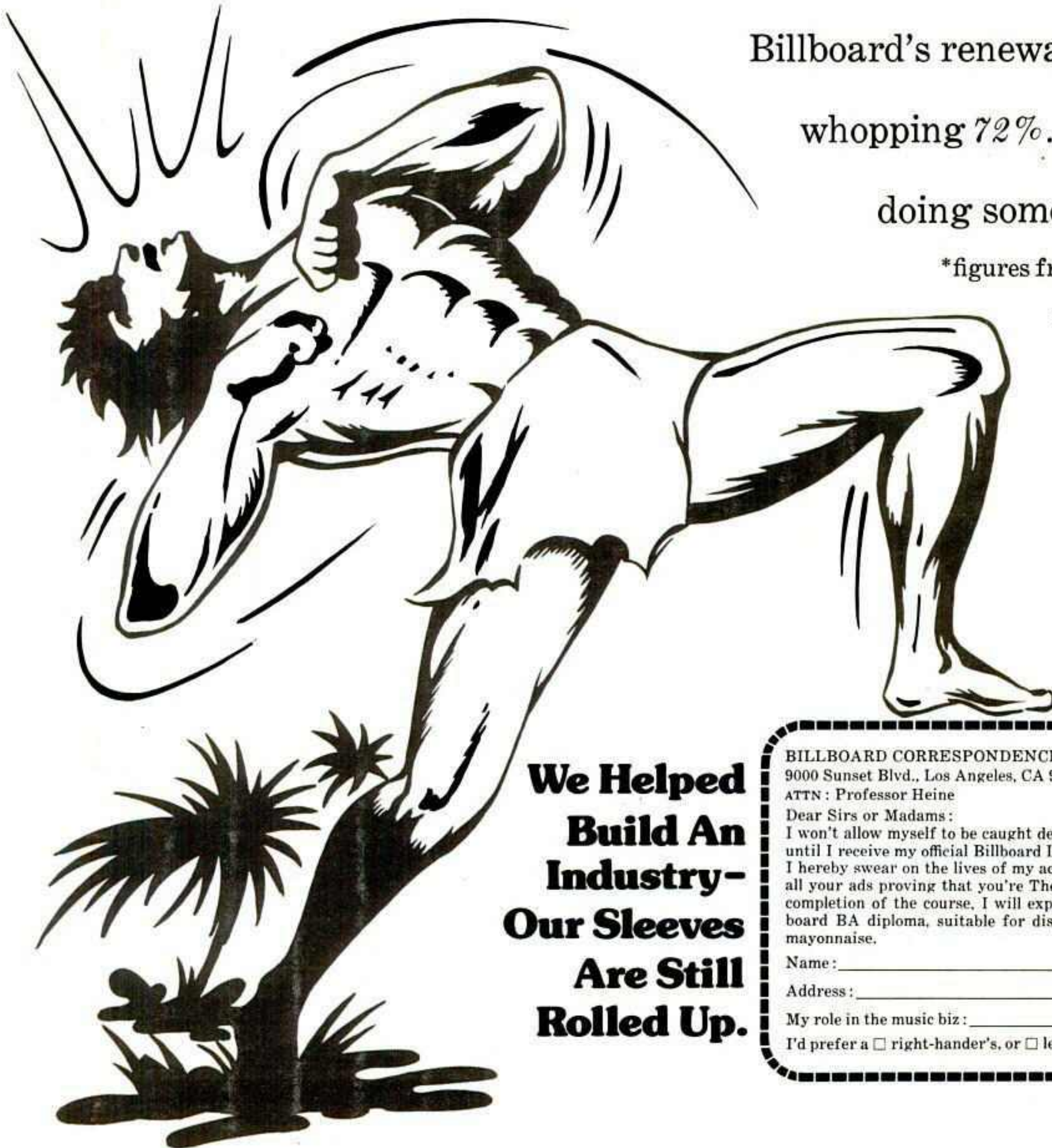


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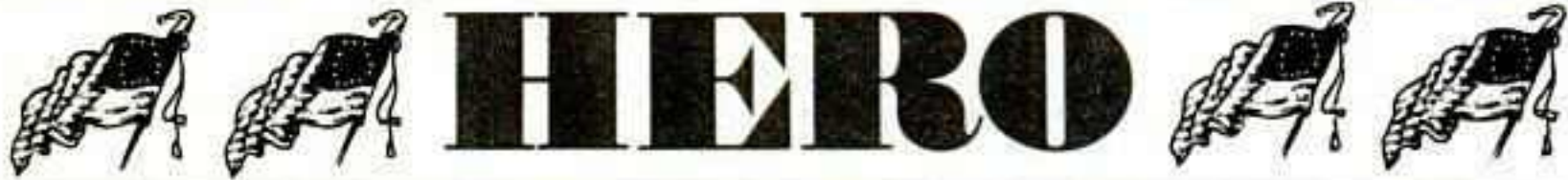
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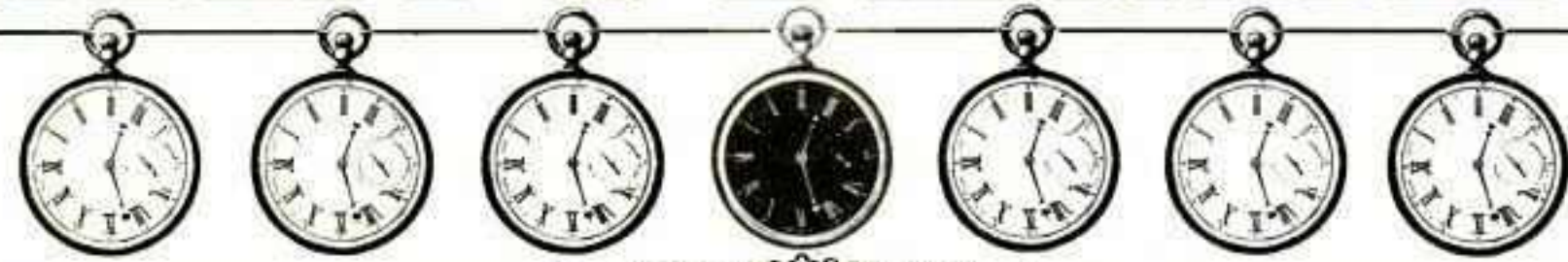
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**Talent In Action**

**ANNE MURRAY**  
**JOHN ALLAN CAMERON**  
*Hamilton Place, Canada*

Anne Murray opened her busy 1975 schedule of personal appearances Feb. 3 with a three-night stand at this modernistic hall in Hamilton just 30 miles down the highway from Toronto.

There were few surprises to be had from last year's show at the same facility. The repertoire remained for the most part unchanged, the crowd reacted to her every move and once again you just had to marvel at the number of hits that Ms. Murray had been responsible for in the past few years.

Her band Richard, who this time around, in keeping with the atmosphere of the hall, all wore tuxedos, provided a restrained yet appropriate backing with bass player and leader Skip Beckwith giving the set a few light moments with his unpredictable antics. The total sound was mellowed out by members of the string section of the Hamilton Philharmonic.

For the Hamilton concerts, Ms. Murray had invited two of her favorite vocalists, Diane Brooks and Laurel Ward, who have individual careers of their own, to sing back-up vocals. The combination provided some moments of shiver-up-the-spine excitement in contrast to the rest of the show which was served up, for the most part, blandly with few traces of piquancy. It was during those moments with Ms. Brooks and Ward that Ms. Murray seemed to radiate a renewed joy in her performance.

Anne Murray's audiences are traditionally undemanding and that night's crowd was no exception. She could do nothing wrong in their eyes. To Ms. Murray's credit, even though she had an obvious case of progressing laryngitis, she made no mention of it throughout the set and only made a fleeting reference to it as she took her last bow in front of an audience that would have had her sing all night if they felt their urges could persuade her to stay.

John Allan Cameron, one of Canada's most personable and entertaining performers, opened the show for Ms. Murray. He warmed the crowd up with his irrepressible good nature and Gaelic wit and had the crowd in his back pocket by the time he walked off into the wings. Cameron plays both guitar and fiddle and draws from such diverse musical styles as Scottish folk ballads, American folk music and Celtic harp music. A highlight was his rendition of John Prine's satirical tunes, "Dear Abby" and "Please Don't Bury Me."

MARTIN MELHUISH

**JACKSON 5**  
**HUES CORP.**

*Radio City Music Hall, New York*

The Jackson 5 billed this engagement as a preview of its special Las Vegas show. But judging from the Feb. 6 opening performance, the Jackson 5 need a lesson in geography because what might be loved by the big spenders in Vegas does not go over with the soul sisters in the Big Apple.

The group has chosen to go the way of many other black superstars and abandon their soul roots in favor of a style of show that is more palatable to older white audiences. The show might have been more successful if it were booked into the Waldorf or the Rainbow Grill where the clientele is older, more affluent and more receptive to a night club show. But Radio City is accessible to the younger audiences who came to hear soul music and not "Danny Boy," "Sing Sing Sing" and "Bei Mir Bist Du Schon."

The show did have its bright moments as can be expected from any show that features performers who dance and sing as well as the brothers Jackson. Also providing some high spots was little sister Janet Jackson who is adorable and a natural comic. Unfortunately her voice has not matured enough to sing the material that she was given.

The big disappointments in the show came when the group got into their current soulful hit. The songs just did not sound funky when played by the huge tuxedoed orchestra that was assembled on the Music Hall stage. There was also too much talk and not enough music in an evening that rambled on much too long. The boys spent the better part of the evening engaging in contrived arguments with each other over who should be the leader and who is the cutest.

Hopefully, when the Jackson 5 return to New York they will gear their show more to those garishly dressed little ladies in the Converse sneakers who, after all, made them what they are today.

Opening the show was the Hues Corp., a group that tries to make up in terpsichore what they lack in vocal ability. Regrettably the group's

brand of live showmanship seems so forced and exaggerated that it becomes downright obnoxious. Fortunately, the Hues Corp. is backed by a fine band and has some good songs to work with.

Also on the bill were Blue Magic, a group that was recently reviewed here.

ROBERT FORD

**NEW YORK JAZZ**  
**REPERTORY COMPANY**  
**SALUTE TO COUNT BASIE**

*Carnegie Hall, New York*

This Basie salute was presented in two parts: 1920-1950 and 1950-1970 and it was the best overall effort yet by this group of resident New York musicians.

Part one Jan. 17 followed Basie's career from its inception, and a star-studded band played his early classics. Basie alumni, including trumpeters Joe Newman, Jimmy Nottingham and Doc Cheatham; saxophonists Earl Warren and Buddy Tate and guitarist Lawrence Lucie were all featured and they were joined by such luminaries as Zoot Sims, Bob Wilbur, George Duvivier and Dick Hyman.

Filling in for the Count on piano was Cliff Smalls who did a fine job playing in the Basie style, without sounding like he was imitating. Highlights of this evening show included old film clips featuring the original Basie band and the late great vocalist Jimmy Rushing, surprising vocal work from Nottingham and Warren and an outstanding display of solo work from each accompanying musician. Particularly impressive was the trumpet work of Newman, whose chops are every bit as innovative and exciting as anyone around today.

Newman's virtuosity was continued on the second show Jan. 26. He served as musical director for the ensemble of more contemporary musicians with Hank Jones playing the Count's piano parts. Other band members included Basie alumni Frank Foster, Grady Tate, Jimmy Heath, and a variety of others. Everyone played well, but the highlight of the show was the appearance of former Basie vocalist Helen Humes, who is still singing like a dove.

She brought the house down, especially when she was joined by tenor ace Paul Quinichette. The real Basie sound was resurrected at this point and prevailed for the rest of the concert. As in the first concert, film footage was shown of an earlier Basie ensemble.

The New York Jazz Repertory Company is getting better and better and should gather more support from the community and record industry than it has.

BOB FORD and JIM FISHEL

**STEVE LAWRENCE**  
**& EYDIE GORME**

*Caesars Palace, Las Vegas*

The individual and collective talents of show business' top husband and wife team remain polished, classy, contemporary and engulfing.

Their 65-minute set Feb. 11 offered much new material plus many of their established "ad lib" comedy routines and a collage of their past recorded hits, which, when done today, still stand the test of time.

Lawrence, who should be a major name on recordings, does a warm and tender interpretation of "The Way We Were," with the 39-piece Nat Brandywine orchestra led by Don Costa providing a powerful background.

Wife Eydie, delightfully charming and coy, breaks new ground with "You And Me Against The World."

Their established format of Steve alone, Eydie alone and the two together retains the ability to separate their distinct talents. There is a production number built around George Gershwin's music which ranges from "Rhapsody In Blue" to "Porgy And Bess" which the singers and the orchestra do more than justice to.

At one point, Eydie sneezed right in the middle of a ballad, commented "that's never happened to me in my life" and continued with the work as the applause rose.

These two troupers are solid entertainers,

(Continued on page 37)



# New On The Charts



Warner Bros. photo  
**LEO SAYER**  
"Long Tall Glasses"—82

The young English newcomer has come out from behind the clown make-up that served as such an effective attention-getter on his first U.S. tour. Best known stateside as writer of Who vocalist Roger Daltrey's solo hit, "Giving It All Away," Sayer now hits the Hot 100 on his own with a catchy novelty ditty from his second Warner album, "Just A Boy."

"Long Tall Glasses" is set to a stylized rockabilly blues melody by David Courtney, Sayer's writing partner and co-producer with manager Adam Faith. The bluesy tune makes an incongruous package for Sayer's surrealist lyric about a half-starved hobo who wanders into a lavish feast and is told he can't partake unless he can "dance like Fred Astaire."

Sayer's voice is an outstandingly versatile instrument, capable of a wide variety of styles from ingratiatingly sweet to harshly eccentric. **NF**

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# Inflation Drops Value Of U.S. Endowment Fund

WASHINGTON—Although the proposed fund for the arts in the Administration's budget will remain substantially at its present level through fiscal 1976, inflation will sharply reduce the actual value of the National Endowment for the Arts as it applies to the performing arts.

The President's fiscal 1976 budget calls for \$82 million for the Arts Endowment fund (and a similar amount for the Humanities fund), with about 30 percent of the money earmarked for Bicentennial activities. This amount, approximately \$40 million, would be shared between Arts and Humanities funds, which provide matching grants for state and local projects.

The original funds for the Arts and Humanities endowments by the government totaled only \$5 million, 10 years ago. They have been doubled twice along the way, and are currently allotted about \$75 million each, by congressional authority. Total funding for the Bicentennial activities would be about \$53 million in the fiscal 1976 budget (ending June 30, 1976).

The disbursement of money for music in the performing arts funding has come under criticism. Awards go to composers, to symphony orchestras, opera companies, jazz projects, and others—but the heaviest funding goes into school bands and musical education, which has been dubbed "dismal" in elementary and secondary schools.

Recently, a three-day conference to review the priorities in grants made from the music fund (estimated at only slightly more than \$11 million, out of the entire Arts fund) was held here.

# Evie Sands Hits Comeback Trail With New Associates

By BOB KIRSCH

LOS ANGELES—Nearly a decade ago in New York City, Evie Sands was looked upon as one of pop music's brightest hopes.

At the age of 17 she was a virtual regular on the Clay Cole Show, a popular record hop program that helped break many new artists through TV—including the Rolling Stones.

She recorded for Blue Cat Records, owned by the musically prestigious trio of Jerry Leiber, Mike Stoller and George Goldner, while her "Take Me For A Little While" and "Anyway That You Want Me" were fine examples of blue-eyed soul that received strong airplay.

She eventually moved to A&M with writer/producers Chip Taylor and Al Gorsoni turning out a critically acclaimed LP, touring on a regular basis and appearing on a number of national television shows. Then, toward the end of the decade, she apparently disappeared.

"Not really," she says today. "I just wasn't happy with what I was doing or the way I was doing it. It's not that I was actually held back, it's just that I was never asked. I never felt like I was a part of my own projects."

Now, with a new album released on writer/producers Dennis Lambert and Brian Potter's Haven Records, she does feel a part of things. The LP itself reflects a totally different direction from the power production things she did at A&M, with self-penned material ranging

from rock to soul to easy listening demonstrating more versatility than previous LPs indicated.

"I kind of avoided performing starting in 1971 and concentrated on writing with my husband Richard. Someone introduced us to Ben Weisman (best known for writing more than 50 tunes for Elvis Presley) and the man turned out to be deeper than I'd ever imagined." Together, the trio turned out a number of songs, including "Love In The Afternoon" for Barbra Streisand.

"We met Dennis and Brian through mutual friends as well," she says, "and I'd already known Eddie Lambert (the label manager). We had a few meetings, realized we were really hitting it off and began working together. They're the producers, but I feel like I belong. I'm asked my opinion and they listen, and I've been able to cut my own things."

Now that the album is finished, Ms. Sands is turning toward personal appearances again, looking at concerts and clubs such as the Troubadour and Bottom Line.

And, for someone who spent her formative musical years in the heady New York atmosphere of Alan Freed, Murray The K and the rock extravaganzas at the Brooklyn Fox and New York Paramount, she has managed to grow and change with the times remarkably well, keeping all the while that enthusiasm for music that New York seemed to breed in the '50s and '60s.

# Rock Fans Picky—Graham

Continued from page 6

philosophizing about changes in the music business that continually get into print. But within a few minutes he was caught up in his formidable enthusiasm and giving out a new pattern of characteristically thought-provoking comments about the state of rock.

"A name act can eventually find some promoter willing to take the dumbest concert deal," says Graham. "A promoter might accept a really bad deal because he feels he can't let anybody else get a foothold in 'his' territory or because he's in the process of establishing his reputation and feels he needs the prestige of any star attraction he can get."

According to Graham, superstars are continuing to seek ever larger percentages of concert net profits. "I was just offered one deal where the act wanted a \$60,000 guarantee against 65 percent of the gross," he says. "Expenses for the concert were

budgeted for another \$60,000, so I would have to risk \$125,000 to make a penny. But with the gross potential of the arena being considered, my profit for a sold-out house would come to only \$17,000."

Graham turned down the deal, saying he saw no point in risking an investment some eight times the amount of his top possible profit for the show. He reports that the agent's response was, "Don't worry, we'll get somebody else to accept it." This has already proven true.

"An act's rationale for wanting substantial guarantees is that an advance investment will force the promoter to do his best possible job," says Graham. "But the increasingly common demand for 50 percent of the door to be put up by the promoter in advance is a shame."

Graham outlined another deal offered him for an acoustic headliner in a 20,000-capacity hall. Total expenses would run \$17,500, including a \$10,000 advance guarantee to the artist. "I'd have to sell out 90 percent to break even," says Graham. "I'd lose money even at three-quarters capacity. And there's no way of telling whether there might be three other concerts in town the same night. I can afford to turn down deals like this, but most other promoters would be forced into taking the price to hold onto their territories."

Still Graham has never taken a multi-concert option in exchange for giving a new act its first appearance for him. "I don't believe in options," he says. "If I can't relate well enough to the act and management to make deals with them, what's the point?"

Then, on the way out through the Continental Hyatt House lobby, Graham encountered manager Dee Anthony. And in the process of exchanging greetings, he swiftly lined up the terms for three Alvin Lee concerts in San Francisco and Sacramento.



Stephen Morley photo  
**CHARLIE, HERE—Following his live interview and air performance, Charlie Daniels answers the request line at radio station WXLO, New York. In addition to answering various questions from the listeners, he also gave away 25 pairs of tickets to the Charlie Daniels Band concert at New York's Academy of Music.**

# Song Fest Entries In Hansen's Music

LOS ANGELES—Hansen Music Publications will help distribute official entry forms for this year's American Song Festival. The form will be included in a major selection of Hansen's publications.

Prize money in the 1975 contest will hit the \$129,776 mark and competition is open to amateur and professional composers alike.

# Boston U. Greets Former Undergrad

BOSTON—Ikuko Mizuno, a 1969 graduate of Boston University's School of Music, returned to campus Feb. 9 to perform as violin soloist in a concert for B.U. students. Now a member of the Boston Symphony Orchestra, Ms. Mizuno soon leaves on a concert tour of Japan.

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# Talent In Action

Continued from page 36

with perfect intonation, distinct phrasing and projection and a comedic flair which permeates the entire act. Their laughter, whether staged or real, is contagious and the audience walks away happy. **ELIOT TIEGEL**

## GIANNI RUSSO

Diplomat Hotel, Miami

"The Godfather's" son-in-law, Gianni Russo, made his first appearance on the East Coast Feb. 2. The audience seemed more like the crew from Fellini's "Satyricon" rather than "Grand Hotel." Russo's personality is magnetic and it seemed some of the audience wanted to be "with" the young singer. But he was unable to control the others. Perhaps a more seasoned performer could have handled it better. Russo did his best, utilizing all his good looks, dynamic stage personality and pleasant voice. In between musical endeavors his strongest ammunition was patter about his role in "The Godfather." Russo covered a wide spectrum in material from such standards as "I Fall In Love Too Easily" to "My Kind Of Town" to upbeat rock tunes "Sweet Gypsy Rose" and "Sweet Caroline." He did a medley of fine country tunes and was especially effective in his rendition of the "Theme From The Godfather."

SARA LANE

# Wolfman Jack On Road Tour

Continued from page 34

'n' roll. There will be a nine-piece band and a four-member chorus, plus several specialty acts. Wolfman narrates as well as does the bulk of the singing and a lot of dancing fills. He was taught to play a few piano runs by rote for an added touch, but proved to be such a quick study at the keyboard that he is now taking lessons seriously.

The Wolfman tour is being booked by ATI. It will play halls in the capacity of 3-10,000 with ticket prices scaled to a \$6.50 top. The first 25-city tour will cover the South, with local concert promoters coordinating each date.

Director of the show is radio programming consultant Buzz Bennett with music conducted by John Heron and choreography by Buddy Schwimmer, who coordinated the dances in the film, "American Graffiti."

"We're looking for 100 U.S. dates in 1975, and then going overseas next year," says Rick Roger, former CMA agent whose new Goldstream company is coordinating all business aspects of the tour.

Meanwhile, a network deal is to be finalized this week on a new animated Wolfman Saturday morning kiddie show being produced by the firm that makes the "Pink Panther" series, DePatie/Freileng.

# Athena Office Opens In Mass.

DENVER—Athena, the booking agency here whose clients include Randy Newman, Jerry Jeff Walker, Ry Cooder, Tim Weisberg and Doug Kershaw, has opened an East Coast office in Lexington, Mass.

Elizabeth Rush, former associate producer at the Cambridge, Mass. Performance Center, is general manager of the new office and will be adding additional staff. Athena principals Chet Hanson and George Carroll have previously established a branch office in Atlanta.

FEBRUARY 22, 1975, BILLBOARD



# Studio Track

By BOB KIRSCH

LOS ANGELES—The studios at **Fantasy Records** in Berkeley have been exceptionally busy over the past few weeks. **Kenny Burrell** has been in cutting two albums, one with his regular group and the other a tribute to Duke Ellington, featuring such "sidemen" as **Jimmy Smith** and **Thad Jones**. Newly signed rock and roller **Frank Hayhurst** has been working, as has jazzman **Jack DeJohnette**. Other artists working at the label's studios include **Johnny Watson** producing himself and **Woody Herman** (who cut two LPs in four days) finishing up a project started last fall in Houston when he recorded with the **Houston Symphony Orchestra** and a session of original material with **Jack Tracy** producing both sessions. Engineers on the dates in both Houston and Berkeley were **Jim Stern** and **David Turner**.

**Arthur Adams** has been cutting a guitar set, as have **Three Pieces**, a new group out of Washington, D.C. produced by **Donald Byrd** and **Wade Marcus**. Fantasy artist **Stanley Turrentine** is recording at Los Angeles' **Sound Factory**, with **Gene Page** and **Billy Page** handling production.

In notes from around the country: **Dusty Drapes & the Dusters**, new Columbia artists, are cutting at **Den-**

**ver Sound Studios** with **Ken Mansfield**. The group is polishing up its first single, "Hackensack," one of those great trucker songs. **Bob Dylan** recut five of the tracks from his recent "Blood On The Tracks" LP at Minneapolis' **Sound 80** just before the set was released. Recut tracks include "Tangled Up In Blue," "Idiot Wind," "Lilly, Rosemary And The Jack Of Hearts," "If You See Her, Say Hello" and "You're A Big Girl Now." Minneapolis musicians were used; the sessions were engineered and mixed by Sound 80's **Paul Martinson**. The players missed credits on the first cover run, but will get their names mentioned the second time around.

**KoKo Taylor** has finished up her latest for Alligator Records at Chicago's **Sound Studios**, with **Stu Black** at the engineering controls. Ms. Taylor and **Bruce Iglauer** produced the sessions. **Geoff Western**, former bassist for **Andy Kim** and **Mac Davis**, is at **Oz Studios** in Los Angeles and is available for session work and demos. **Ron Hitchcock** has joined the **Mastering Lab** in Los Angeles for special projects the rest of the year. He'll then return to **Pinellas Music** in Hollywood, Fla.

**Crystal Industries** in Los Angeles has added a Studer 24-track tape

unit and is also building a 4-channel mixing room. In other activities, **Stevie Wonder** is working on a new LP with **John Fischback** at the engineering controls. **War** is cutting its next, with **Jerry Goldstein** producing and president **Andrew Berliner** engineering. **Ken Hensley**, organist for **Uriah Heep**, is cutting his second solo effort with **Peter Gallen** producing and **Fishbach** engineering, while **Wilson Pickett** has been working on his next with **Yusef Raham** producing and **Chris Huston** and **Kevin Beamish** engineering. **Rare Earth** is cutting a new LP with Berliner at the boards and **Lonnie Jordan**, War keyboardist, is cutting a solo LP and producing himself. **Barrett Strong** (who has been a top songwriter for a decade and a half and had a huge hit himself with "Money" nearly 15 years ago) is cutting his first solo effort, producing himself. **The Supremes** also stopped by to record, as did **Disco-Tex & The Sex-O-Lettes**, with **Bob Crewe** producing.

\* \* \*

North of the border, in Toronto, things have been hopping at the Enactron Studios truck. **Neil Young** has been by to work on vocal overdubbing for his next LP, and mix-downs have been going on for the new **Rick Cunha** LP. Both of these projects took place in Los Angeles, though the truck has been busy in Canada.

The studio is housed in a 40-foot semi-trailer, and features a 36-input 24-output Neve console, a 48-mike transformer splitter box for PA, two AKG BX20 reverb units, a 4-channel 10-station intercom, two closed-circuit TV systems, 30 Dolbys, two custom Stephens multiplex-controlled 24-track recorders and a lead-lined studio. The truck is completely self-contained and is often used to transform concert halls into temporary studios. Mixing and recording are handled through the unit. **Chris Kene** and **Brian Ahern** own the firm.

\* \* \*

Congratulations to **Ron Nevison**, new director of production at the Record Plant in California. Ron's an independent producer/engineer who has just completed the soundtrack to the Who's "Tommy" film. He is currently in London's **Air Studios** working with **Rod Stewart**, **Ronnie Wood** and the rest of the **Faces**. **Butch Hornsby** is cutting for ABC at **Malaco Studios** in Jackson, Mo. **Cyril Vetter** and **Don Chesson** are producing. **Jackson's Southernaires**, the **Memphis Horns** and steel man **Charlie Owen** helped out. **R.B. Greaves** is cutting at ABC in Los Angeles under the guidance of **Red Schwartz**, **Marshall Lieb** and **Steve Metz**.

## John Denver Rates RCA Spring Promo

NEW YORK—RCA is launching a "Denver Spring" campaign from Feb. 18-March 31 to tie in with release of the singer's first live album, "An Evening With John Denver," two-LP set recorded at Los Angeles' Universal Amphitheater, and his March 10 ABC-TV special.

Campaign kicked off recently with trade paper teaser ads, and will include such in-store support as four-color foldout posters, and two window streamers; saturation major market TV buys for the March 3-10 "Denver Spring Week" and major market radio buys during that period; page ads in March 8 "TV Guide" and major market newspapers keyed to the album and special, plus local branch-promoted radio and in-store contests.

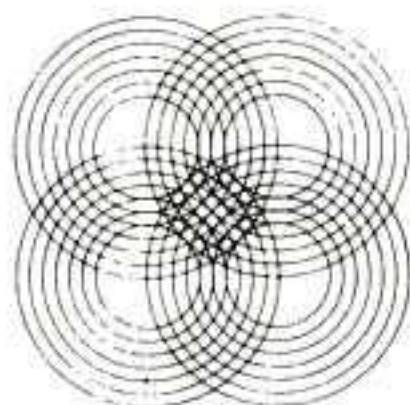
Billboard SPECIAL SURVEY for Week Ending 2/22/75  
(Published Every Two Weeks)

# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	14	<b>BAD BENSON</b> George Benson, CTI 6045 S1 (Motown)
2	6	11	<b>FLYING START</b> Blackbyrds, Fantasy F-9472
3	5	9	<b>SUN GODDESS</b> Ramsey Lewis, Columbia KC 33194
4	4	16	<b>SOUTHERN COMFORT</b> Crusaders, ABC/Blue Thumb BTSY-9002-2
5	1	18	<b>PIECES OF DREAMS</b> Stanley Turrentine, Fantasy F-9465
6	9	11	<b>SATIN DOLL</b> Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)
7	3	20	<b>THRUST</b> Herbie Hancock, Columbia PC 32965
8	8	9	<b>GET UP WITH IT</b> Miles Davis, Columbia KG 33236
9	10	7	<b>STANLEY CLARKE</b> Nemperor NE 431 (Atlantic)
10	7	9	<b>TOTAL ECLIPSE</b> Billy Cobham, Atlantic SD 18121
11	17	3	<b>MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY</b> Gil Scott-Heron & Brian Jackson, Arista A 4030
12	12	20	<b>WHERE HAVE I KNOWN YOU BEFORE</b> Return To Forever Featuring Chick Corea, Polydor PD 6509
13	16	9	<b>THE BADDEST HUBBARD</b> Freddie Hubbard, CTI 6047S1 (Motown)
14	14	11	<b>THE BADDEST TURRENTINE</b> Stanley Turrentine, CTI 6048S1 (Motown)
15	15	9	<b>ANOTHER BEGINNING</b> Les McCann, Atlantic SD 1666
16	18	7	<b>STORIES TO TELL</b> Flora Purim, Milestone M-9058 (Fantasy)
17	13	20	<b>IS IT IN</b> Eddie Harris, Atlantic SD 1659
18	24	27	<b>ONE</b> Bob James, CTI 6043 (Motown)
19	28	11	<b>FEEL</b> George Duke, BASF/MPS MC 25355
20	20	43	<b>LAND OF MAKE BELIEVE</b> Chuck Mangione, Mercury SRM-1-684 (Phonogram)
21	11	38	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617
22	22	35	<b>THE BLACKBYRDS</b> Fantasy F-9444
23	23	35	<b>WINTER IN AMERICA</b> Gil-Scott Heron & Brian Jackson, Strata-East 19742
24	21	18	<b>ECHOES OF A FRIEND</b> McCoy Tyner, Milestone 9055 (Fantasy)
25	38	11	<b>POTPOURI</b> Thad Jones & Mel Lewis, Philadelphia International KZ 33152 (Columbia)
26	30	5	<b>JAMAL PLAYS JAMAL</b> Ahmad Jamal, 20th Century T-459
27	27	35	<b>MYSTERIOUS TRAVELLER</b> Weather Report, Columbia KC 32494
28	31	24	<b>HIGH ENERGY</b> Freddie Hubbard, Columbia KC 33048
29	19	63	<b>HEAD HUNTERS</b> Herbie Hancock, Columbia KC 32731
30	33	11	<b>ARTISTRY</b> Deodato, MCA 457
31	25	5	<b>FACING YOU</b> Keith Jarrett, ECM 1017 (Polydor)
32	32	20	<b>ALL IN LOVE IS FAIR</b> Nancy Wilson, Capitol ST 11317
33	NEW ENTRY		<b>THE CUTTING EDGE</b> Sonny Rollins, Milestone M 9059 (Fantasy)
34	34	3	<b>IN CONCERT VOLUME II</b> CTI 6049 S1 (Motown)
35	36	3	<b>SHE WAS TOO GOOD TO ME</b> Chet Baker, CTI 6050 S1 (Motown)
36	40	3	<b>GREATEST HITS</b> Gene Ammons, Prestige P 10084 (Fantasy)
37	NEW ENTRY		<b>SARAH VAUGHAN &amp; JIMMY ROLLS QUINTET</b> Mainstream MRL 404
38	29	9	<b>NEWMANISM</b> David Newman, Atlantic SD 1662
39	35	5	<b>ADAM'S APPLE</b> Doug Carr, Black Jazz BJQD-21 (Ovation)
40	39	5	<b>BUTTERFLY DREAMS</b> Flora Purim, Milestone M 9052 (Fantasy)

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# Easy Listening

Billboard SPECIAL SURVEY for Week Ending 2/22/75

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	7	<b>NIGHTINGALE</b> Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
2	1	9	<b>LONELY PEOPLE</b> America, Warner Bros. 8048 (Warner Bros., ASCAP)
3	6	6	<b>POETRY MAN</b> Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
4	4	8	<b>I'M A WOMAN</b> Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
5	8	4	<b>HAVE YOU NEVER BEEN MELLOW</b> Olivia Newton-John, MCA 40349 (ATV, BMI)
6	2	9	<b>SWEET SURRENDER</b> John Denver, RCA 10148 (Walt Disney, ASCAP)
7	12	7	<b>NEVER LET HER GO</b> David Gates, Elektra 45223 (Kipahulu, ASCAP)
8	10	12	<b>LIKE A SUNDAY MORNING</b> Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
9	5	11	<b>BEST OF MY LOVE</b> Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
10	11	8	<b>YOU'RE NO GOOD</b> Linda Ronstadt, Capitol 3990 (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)
11	7	11	<b>THE DOOR OF THE SUN (Alle Porte/Del Sole)</b> Al Martino, Capitol 3987 (April, ASCAP)
12	16	4	<b>I'VE BEEN THIS WAY BEFORE</b> Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP)
13	9	13	<b>MORNING SIDE OF THE MOUNTAIN</b> Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
14	24	3	<b>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> B.J. Thomas, ABC 12054 (Press/Tree, BMI)
15	18	7	<b>I'LL STILL LOVE YOU</b> Jim Weatherly, Buddah 444 (Keca, ASCAP)
16	13	12	<b>SALLY G</b> Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI)
17	14	10	<b>ROCK 'N ROLL (I Gave You The Best Years Of My Life)</b> Mac Davis, Columbia 3-10070 (Trec, BMI)
18	29	3	<b>MY BOY</b> Elvis Presley, RCA 10191 (Colgems, ASCAP)
19	15	11	<b>LOOK IN MY EYES PRETTY WOMAN</b> Tony Orlando & Dawn, Bell 45620 (Arista) (ABC/Dunhill, BMI)
20	21	11	<b>SAD SWEET DREAMER</b> Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP)
21	19	13	<b>PLEASE MR. POSTMAN</b> The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
22	27	8	<b>PLEDGING MY LOVE</b> Tom Jones, Parrot 40081 (London) (Lion/Wemar, BMI)
23	20	6	<b>WE MAY NEVER LOVE LIKE THIS AGAIN</b> Maureen McGovern, 20th Century 2158 (Fox Fanfare/Warner-Tamerlane, BMI) 20th Century/Warner Bros., ASCAP)
24	34	3	<b>EMOTION</b> Helen Reddy, Capitol 4021 (Warner Bros., ASCAP)
25	22	11	<b>THAT GREAT OLD SONG</b> George Fischhoff, GNP Crescendo 491 (George Fischhoff, ASCAP)
26	28	6	<b>CHICO AND THE MAN (Main Theme)</b> Sammy Davis Jr., 20th Century 2160 (J & H, ASCAP)
27	30	6	<b>BIG YELLOW TAXI</b> Joni Mitchell, Asylum 45221 (Siquomb, BMI)
28	32	4	<b>EASTWARD</b> Letterman, Capitol 4005 (Yarone, ASCAP)
29	31	5	<b>STAR ON A TV SHOW, Stylistics</b> Stylistics, Avco 4649 (Avco, ASCAP)
30	33	5	<b>YOU ARE YOU</b> Gilbert O'Sullivan, MAM 3642 (London) (MAM, ASCAP)
31	38	3	<b>MY ELUSIVE DREAMS</b> Charlie Rich, Epic 8-50064 (Columbia) (Tree, BMI)
32	35	5	<b>LOVIN' YOU</b> Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
33	36	5	<b>FRONT PAGE RAG</b> Billy May, MCA 40352 (Duchess, BMI)
34	39	4	<b>THANKS FOR THE SMILES</b> Charlie Ross, Big Tree 16025 (Atlantic) (House Of Gold, BMI)
35	41	2	<b>WALKING IN RHYTHM</b> Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
36	26	7	<b>LOVE SAID GOODBYE</b> Andy Williams, Columbia 10078 (Famous, ASCAP)
37	40	2	<b>PART OF THE PLAN</b> Dan Fogelberg, Epic 8-50055 (Columbia) (Hickory Grove, ASCAP)
38	49	2	<b>NO LOVE IN THE ROOM</b> 5th Dimension, Arista 0101 (Tiny Tiger/Balloon, ASCAP)
39	NEW ENTRY		<b>HOT SAUCE</b> Jan Davis Guitar, Ranwood 1015 (Laurabob, BMI)
40	45	3	<b>UP IN A PUFF OF SMOKE</b> Polly Brown, GTO 1002 (ABC) (Almo, ASCAP)
41	NEW ENTRY		<b>THE BARGAIN STORE</b> Dolly Parton, RCA 10164 (Dweper, BMI)
42	44	4	<b>I WON'T LAST A DAY WITHOUT YOU</b> Al Wilson, Rocky Road 30202 (Arista) (Almo, ASCAP)
43	42	5	<b>DOCTOR'S ORDERS</b> Carol Douglas, Midland International 10113 (RCA) (Cookaway, ASCAP)
44	50	2	<b>LOVER PLEASE</b> Kris Kristofferson & Rita Coolidge, Monument 8-8636 (Columbia) (Lyn-Lou, BMI)
45	48	2	<b>SAIL ON WHITE MOON</b> Johnny Mathis, Columbia 3-10080 (Bushka, ASCAP)
46	43	5	<b>ONE DAY OF LOVE</b> Herb Ohta, A&M 1647 (Almo, ASCAP)
47	NEW ENTRY		<b>BLACK WATER</b> Doobie Brothers, Warner Bros. 8062 (Landowne/Warner Bros., ASCAP)
48	NEW ENTRY		<b>ALL OUR DREAMS ARE COMING TRUE</b> Gene Page, Atlantic 3247 (My Baby's/Arch/Sumertree, ASCAP)
49	NEW ENTRY		<b>EVERYBODY WANTS TO FIND A BLUEBIRD</b> Randy Edelman, 20th Century 2155 (Irving/Piano Picker, BMI)
50	NEW ENTRY		<b>I WANNA LEARN A LOVE SONG</b> Harry Chapin, Elektra 45236 (Story Songs, ASCAP)

# Jukebox Programming Operators Declare Security Worsening

By ANNE DUSTON

CHICAGO—Problems of security have worsened sharply since the economy declined in November, and no solution is apparent to operators around the country.

Loss to operators through theft and vandalism amounts to thousands of dollars per year, with one operator quoting a \$25,000-plus figure. The operators would spend the money for a technique that would prevent the loss, if there was such a thing available, they indicate in a survey, but instead, many techniques are tried with little measurable result. The cost of insurance is too prohibitive, so the operator and the location owner must absorb the losses out of profits.

- Losses involved fall into the following areas:
- replacement or repair of damaged machines;
  - loss of cash from cashboxes;
  - cost of security devices on machines, such as box alarms, barlocks, padlocks, etc.;
  - half the cost of security measures for the locations, such as TV monitors, electric eyes, guards (operators sometimes pay half the cost just to keep the location);
  - loss of the location;
  - time spent in monitoring employees.

Small towns are not exempt from this scourge that has been traditionally associated with big cities. "Hook" Prell, Prell Sales Co., in Bremen, Kan., a town "of about 50 people, counting cats and dogs," finds that out-of-work drifters tap the boxes at night and are gone before being apprehended. His loss for 1974 amounted to between \$1,000 and \$1,500, not counting broken equipment. The few location owners who live on their business premises seem to be spared.

Many locations install multiple protection systems. Sam Schwartz, partner with Al Denver in Lincoln Amusement, Brooklyn, has moved to more sophisticated security measures such as electric eyes for the location, double alarm systems that ring in the police station as well as at someone's home, and alarms on the machines. If the location doesn't want to cooperate on the cost, he will pay for it himself if he wants to keep the location.

TV monitors are installed in the worst hit locations by Jess Farkas, manager of Twin City Novelty Co., Bloomington, Minn. He is experimenting with different type locks, metering equipment whenever possible, and alarms on the games equipment, but feels "there are many more avenues to explore." He has experienced occasional holdup of routemen, and had a truck stolen.

One of the best secured operations is Northern Coin Machine Co. in St. Paul, run by three brothers, Tim, Bill and Dave Eichinger.

An armed robbery at the offices there five years ago of \$18,000 in coins caused the brothers to install an elaborate security system that includes buzzer locks, bulletproof

glass, and a re-arranged office system stressing inaccessibility. "I keep two guns in my desk now," president Tim Eichinger says.

After 11 trucks were stolen, despite locked doors and alarm systems, a switch was installed in each truck that cuts the flow of electricity from the ignition to the engine, to prevent hot-wiring. "Kids used to break the window, hot-wire the truck, and take off with the burglar alarm still ringing."

Drivers carry locked change sorter and counters in their trucks for vending machine pickups, and stop at the bank where an armed guard stands while they bag the money, seal it, and deposit it. The driver then brings only the slip of paper showing the meter reading from the machine, and the total of the deposit.

This isn't practical for coin machines where the locations want their money right away, and the routeman needs to check the meters for play. "We need coin counters that work on jukeboxes," Eichinger said.

Many of the thefts happen during the day with the owner there, Eichinger claims. A bunch of kids will surround a machine, use a saw on the extra thickness of plywood Eichinger installs, or use a crowbar on the huge barlocks and padlocks ("the kids can disassemble them better than the mechanics"), knock out the TV monitors, and grab the cash.

Why doesn't the owner call the police? "He's afraid they'll find kids under-age and either close the place or keep it under surveillance, giving it a bad reputation."

Location owners that go through this grief decide they would be happier without the machines, so operators foot the loss to keep the location. It's harder to keep a location that has repeatedly experienced vandalism or theft if the location is part of a chain that is run by a local manager rather than owner.

Jukeboxes are the most vandalized machines because they are easier to get into, unless the thief is a rank amateur and tries to go in from the top. "If I had a choice, I'd prefer the pro anyway to the amateur who ruins the machine," Eichinger jokes.

The economy has definitely provoked more breakins since November, and one really begins to worry when the least likely places are victimized. Those are cocktail lounges and neighborhood bars that maintain security systems to protect their liquor supplies.

Eichinger claims that about 25 percent of burglaries are actually done by the location owner. "When there is a lack of forceable entry, and it happens the night before the collector is due, it's not unusual to find the owner did it. Maybe he was drinking with his buddies, or dropped a bundle in Las Vegas, or his liquor license is up for renewal."

Another area of concern to operators is theft by employees. Some operators use lie detector tests, with one security agency suggesting a letter stating: "All is forgiven to date, but from now on you will be subject to a lie detector test." Some other suggestions included: run as many checks as you can; count the money at a location an hour ahead of the collector, telling the owner it's routine; add meters; let them know you are around their accounts; be suspicious of sudden wealth; don't exempt anyone from regular checks.

# Tex. Body Still Alive

By GLADYS CANDY

AUSTIN, Tex.—The Senate consumer affairs subcommittee voted Wednesday (8) to keep the troubled Texas Amusement Machine Commission (TAMC) alive.

Atty. Gen. John L. Mill made an unscheduled appearance before the subcommittee to urge it to approve its staff's recommendations that state regulation of the coin operated amusement machine industry be continued.

Mill said legislation should follow the compromise TAMC bill hammered out in the dying minutes of the 1973 legislative session. The bill failed to pass because of the press of other matters.

Hill states that he wants a bill that is fair and will regulate this industry until the time comes that it can prove that it is not troubled.

TAMC has been without authority to regulate the amusement machine industry since last May when a court invalidated the licensing and fee schedules of the old law.

The Legislative budget board late last year recommended the commission be abolished and voted to recommend no funds for it during the next biennium.

With subcommittee member Sen. Lloyd Doggett (D.-Austin) casting the only negative vote, the consumer panel voted 3-1 to approve staff recommendations on the future of the commission.

Included in the proposal is the replacement of the three industry members on TAMC, with three persons having no vending industry connections.

Sen. Bill Meier (D.) says the subcommittee members would be derelict in their duties if they left this industry unregulated and in a chaotic condition.

# Notre Dame Host To MOA

CHICAGO—The third regional business seminar sponsored by the Music Operators of America at Notre Dame University April 25-26 will treat the most pressing problems cited by operators at last year's seminar: controlling your operations; developing and evaluating new location potential, and techniques for improving employee productivity.

Theme for the seminar is "Improving Profit And Performance For The Operator."

The seminar is being conducted by the Notre Dame Center for Continuing Education and College of Business Administration. Speakers, familiar with the industry and kept up to date by information from the MOA office, include Dr. Gerry Sequin, director of the Graduate Program in Administration; Dr. William P. Sexton, associate professor of management; Dr. David L. Appel, chairman of the Department of Marketing, and Dr. John R. Malone, associate dean for Graduate Study in the College of Business Administration.

Opening the seminar will be Fred J. Collins, Jr., president of MOA. The registration fee of \$85 includes all materials, lunch on Friday and Saturday, and a banquet Friday evening. Housing is available at the Morris Inn, next to the Center for Continuing Education where the seminar will be held. Registration is limited to 75 persons.

FEBRUARY 22, 1975, BILLBOARD



# Billboard FM Action

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

- 1 PASSPORT, CROSS-COLLATERAL, Atco:** WABX, WBRU, WIOT, WMMR, WOUR, WTUL, WRAS, WYVS, KZEL, WPLR, KCFR, KFMV, WAER, KOMA, WSDM, W149, KZAP, CHUM, CJOM, WKTK, WZZQ, WBEU, KMYR, WLIR
- PRETTY THINGS, SILK TORPEDO, Swan-** song: KSML, WNEW, WLIR, WABX, CJOM, WIOT, WMMR, WOUR, WTUL, KZEL, WPLR, KLOL, WORJ, WAER, KOMA, KZAP, WRAS, KZEW, WKTK, KLB, KFMV, WZZQ, WZMF, KZAN
- 2 JOHN ENTWISTLES OX, MAD DOG, MCA:** WQFM, WOUR, WRAS, WPLR, WZMF, KLOL, WORJ, W149, KOMA, WBRU, WMMS, KZAP, WMMR, KSHE, WLIR, WKTK, KZEL, KFMV, KSML, WBAB, KMYR, KZAN, WIOT
- 3 AL STEWART, MODERN TIMES, Chess/Janus:** WMMR, WAER, WBRU, WMMS, KZAP, KSHE, WLIR, WKTK, KLOL, KBPI, KZEL, KLB, KFMV, WORJ, WZZQ, WBEU, KSML, WBAB, KMYR, KCFR, WIOT
- 4 JOHN CALE, FEAR, Island:** WMMR, WABX, WQFM, WOUR, WPLR, WBAB, WORJ, KCFR, KSML, KZEL, KBPI, WBRU, CJOM, WAER, KZAP, WTUL, KMET, KFMV, CHUM, KMYR
- 5 JOE VITALE, ROLLER COASTER WEEK-END, Atlantic:** KSML, WLIR, WABX, WIOT, WTUL, KBPI, WYVS, WPLR, WORJ, KFMV, W149, KOMA, KZAP, CJOM, WKTK, KLOL, WZZQ, WBEU, KZAN
- 6 STRAWBS, GHOST, A&M:** CHUM, KMYR, KOMA, WYVS, WMMS, WRAS, WMMR, CJOM, KSHE, WLIR, KPBI, KZEL, WORJ, WAER, WZMF, WBAB, KCFR, WIOT
- 7 MELISSA MANCHESTER, MELISSA, Arista:** WNEW, WLIR, WMMR, WOUR, WBAB, WPLR, WORJ, KMYR, KLOL, KZAP, WSDM, WRAS, CJOM, KZEL, KFMV, WZZQ, WAER
- RICHARD TORRENCE & EUREKA, BELLE OF THE BALL, Shelter:** WRAS, WOUR, WKTK, WZZQ, KLB, WORJ, KFMV, KZAP, WYVO, WMMO, CJOM, KSHE, WLIR, KZEL, WBEU, WBAB, WIOT
- 8 EL CHICANO, BEST OF EVERYTHING, MCA:** WQFM, WIOT, KZEL, KZAN, WNEW, WLIR, CHUM, CJOM, KSHE, WTUL, KBPI, WBAB, WORJ, KZAP, WZMF, WBEU
- 9 CHUCK BERRY, Chess/Janus:** WNEW, WOUR, KZAN, WLIR, WKTK, KLB, WTUL, WBAB, KSML, KZAP, KFMV
- 10 THEE IMAGE, Manticore:** KSHE, KZEL, KFMV, KOMA, W149, WIOT, WPLR, KMET, WBAB, KZAN
- ROBIN TROWER, KZEW, WMMR, CJOM, WABX, KSHE, WLIR, KLOL, KBPI, WZMF, WIOT**
- WET WILLIE, DIXIE ROCK, Capricorn:** W149, WBRU, CJOM, KSHE, WLIR, KLOL, WZZQ, WORJ, WBEU, WIOT
- 11 ACE, FIVE-A-SIDE, Anchor:** KSHE, KSML, KOMA, WBRU, WLIR, KBPI, KZEL, WORJ, KZAN
- CAN, SOON OVER BABALUMA, United artists:** WRAS, CHUM, WABX, WIOT, WOOD, KBPI, KMYR, WAER, KSML
- DOG SOLDIER, United Artist:** KOMA, WMMS, WABX, CJOM, KSHE, WORJ, WAER, KSML, KMYR
- 12 KRAAN, ANDY NOGGER, Passport:** WLIR, KSHE, WYVS, WRAS, CJOM, WBAB, KMYR, KCFR
- 13 JESSIE COLTER, I'M JESSIE COLTER, Capitol:** WSDM, KMET, WQFM, WOUR, W149, WPLR, WMMS
- ROBERT MARGOULEFE AND MALCOLM CECIL, TONTOS EXPANDING HEAD BAND, Atlantic:** WLIR, WABX, KBPI, WNEW, KCFR, WBEU, WBAB
- SWAMPDOG, HAVE YOU HEARD THIS STORY BEFORE, Island:** WABX, KSML, KMET, WBRU, KOMA, KZAP, KZEL
- ROBERT WYATT, ROCK BOTTOM, Virgin:** KCFR, WABX, WQFM, WOUR, WPLR, WRAS, KMYR
- 14 BLACK SHEEP, Capitol:** WMMR, KBPI, WAER, WLIR, WZMF, KSML
- BUTTS BAND, HEAR AND NOW, Blue Thumb:** KZEL, KZAP, WRAS, WLIR, KBPI, KFMV

- LARRY HOSFORD A.K.A., LORENZO, Shelter:** WOUR, KZEL, KLB, KBPI, WZZQ, KMYR
- GORDON LIGHTFOOT, COLD ON THE SHOULDER, Reprise:** CHUM, WABX, CJOM, WLIR, KLOL, WZME
- JOHN McLAUGHLIN AND OTHERS?, WHERE FORTUNE SMILES, Pye:** WMMR, WABX, WOUR, WTUL, WBAB, WIOT
- NICO, THE END, Island:** WABX, WQFM, WOUR, KCFR, WBAB, KMYR
- PILOT, EMI:** WNEW, WLIR, WOUR, KZAP, WBRU, WAER
- ZULEMA, RCA:** WNEW, WBAB, WBRU, WLIR, CHUM, WPLR
- 15 AMERICAN GYPSY, Chess/Janus:** WMMR, WBRU, WPLR, W149, KOMA
- COMMANDER CODY/LOST PLANET AIRMEN, Warner Brothers:** WABX, CJOM, WLIR, KLB, WZMF
- FOCUS, DUTCH MASTERS, Sire:** KFMV, WMMS, WRAS, WMMR, WBAB
- BILLY PAUL, GOT MY HEAD ON STRAIGHT, Philly Inter.:** WOUR, WAER, WMMS, KZAP, KSML
- 16 ROYAL PHILHARMONIC ORCH./MIKE OLDFIELD & CHRIS CUTLER FEATURED, STARS END, Virgin:** KMYR, WABX, CHUM, WKTK
- JOHN MAYAL, NEW BAND, NEW YEAR, NEW COMPANY, ABC:** CJOM, WABX, WLIR, WBAB
- HAROLD MELVIN/BLUE NOTES, TO TRUE, TTRUE, Philadelphia Inte.:** WOUR, KZEL, KZAP, CJOM
- TRUTH, Roulette:** WMMR, WKTK, WBRU, CJOM
- 17 VERNON BURCH, I'LL BE YOUR SUNSHINE, United Artists:** KMET, WMMS, WMMR
- JOHN COLTRANE, ALTERNATE TAKES, Atlantic:** WAER, WIOT, KMYR
- DONNIE FRITTS, PRONE TO LEAN, Atlantic:** KBPI, KFMV, WZMF
- ERIC KLOSS, ESSENCE, Muse:** KSML, WAER, WOUR
- DEMIS RUSSOS, Big Tree:** WNEW, WLIR, WIOT
- SOUL SURVIVORS, Tsop:** WOUR, WMMR, WAER
- APRIL WINE, (Import) Aquarius:** KFMV, CJOM, WBAB
- 18 SUSAN BARLOW, Gryphon:** WIOT, W149
- PHIL EVERLY, PHIL'S DINER, Pye:** KZAP, KSML
- FLEETWOOD MAC, VINTAGE YEARS, Sire:** KFMV, WBAB
- BRIAN FRIEL, Pye:** KLOL, KZAP
- CARLOS GARNETT, JOURNEY TO ENLIGHTENMENT, Muse:** WOUR, WAER
- LANI HALL, HELLO IT'S ME, A&M:** WSDM, WORJ
- HAZE, ASI:** KLOL, KLB
- BILL HOUSE, GIVE ME A BREAK, Equinox:** WLIR, WOUR
- THE IDLE RAGE, (Import) Daffodil:** CHUM, WAER
- ISOTOPE, ILLUSION, (Import) Gull:** KMYR, CHUM
- NILS NILS LOFGREN, A&M:** WAER, KZAN
- MICHAEL LONGO, 900 SHARES OF THE BLUES, Groove Merchant:** WSDM, WIOT
- HARVEY MANDEL, BEST OF, Janus:** KFMV, WZZQ
- BARRY McGUIRE, LIGHTIN' UP, Myrrh:** WIOT, WOUR
- CHARLES MINGUS, LIVE AT CARNEGIE HALL, Atlantic:** WAER, WIOT
- MYLES AND LENNY, Columbia:** CHUM, CJOM

- RON NIGRINI, London:** CHUM, CJOM
- OLD & IN THE WAY, Round:** WABX, WLIR
- PAVLOV'S DOG, PAMPERED MENIAL, ABC:** KSHE, WLIR
- RANDY PIE, HIGHWAY DRIVER, (Import) Polydor:** WBAB, WRAS
- PURE PRARIE LEAGUE, BUSTIN OUT, RCA:** CHUM, WZZQ
- BOB RIEDY BLUES BAND, JUST OFF HALSTED, Flying Fish:** WOUR, KSML
- RUSH, FLY BY NIGHT, Mercury:** WMMS, WRAS
- LOUDEN WAINWRIGHT, UNREQUITED, Columbia:** KLOL, WAER
- 19 PETER ALLEN, CONTINENTAL AMERICAN, A&M:** KZAP
- DAVID A. AXELROD, SONGS OF INNOCENCE, Capitol:** WQFM
- BOA, SCHIZOID, Wooden Nickel:** CJOM
- BONAROO, Warner Brothers:** CJOM
- JACQUES BREL, SOUNDTRACK, Atlantic:** WOUR
- GARY BURTON & EBERHARD WEBER, RING, (Import) FCM:** WAER
- JIMMY CASTOR BUNCH, BUTT OF COURSE, Atlantic:** KBPI
- CHILI WAC & RED HOT PEPPERS, BONGOS OVER BALHAN (Import) Mooncrest:** WLIR
- CHIMERA, Peters International:** KMYR
- ROY CLARK & BUCK TRENT, A PAIR OF FIVE'S, ABC:** KSML
- COUNTS, FUNK PUMP, GRC:** WBRU
- JOHN DENVER, AN EVE WITH, RCA:** CHUM
- PETER DONATO, Capitol:** CHUM
- BILL EVANS, SYMBIOSIS, BASF:** KCFR
- PETER FRAMPTON, FRAMPTON, A&M:** WNEW
- STAN GETZ, CAPTAIN MARVEL, Columbia:** WMMS
- HARD CAKE SPECIAL, (Import) Brain:** WLIR
- MAJOR HARRIS, MY WAY, Atlantic:** WOUR
- WALTER HEATH, YOU KNOW YOUR WRONG DON'T CHA BROTHER, Buddah:** KMET
- DAVID HENTSCHEL, STA\*RTLING MUSIC, Ring O' Records:** WLIR
- DAVE HOLLAND, ATV:** WTUL
- HOLLIES, VERY BEST OF, United Artists:** WMMS
- HUMBLE PIE, STREET RATS, A&M:** WNEW
- IBIS, SUNSUPREME, (Import) Polydor:** KMYR
- JANE, (Import) Brain:** KZAN
- JAY & THE AMERICANS, THE VERY BEST OF, United Artists:** KZAP
- JONAH, 20th Century:** WBAB
- LEORME, CONTRAPPUNTI, (Import) Philips:** CHUM
- LIGHTHOUSE, BEST OF, GRT:** CHUM
- LUCIFERS FRIENDS, BANQUET, London:** CHUM
- MANDINGO, THREE, (Import) Capitol:** CHUM
- BOB MARLEY & THE WHALERS, RASTA REVOLUTION, (Import) Trojan:** WOUR
- MURRAY McLAUGHLAN, SWEEPING THE SPOTLIGHT AWAY, Epic:** CHUM
- ADAM MILLER, WESTBOUND CIRCUS, Chelsea:** WSDM
- ROGER MOON, NOBODY KNOWS MY NAME, Capitol:** WLIR
- NATURAL LIFE, Celebration:** WBRU
- O'DONEL LEVY, EVERYTHING I DO IS GONNA BE FUNKY, Groove Merchant:** WOUR

# Disco Action

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By TOM MOULTON

NEW YORK—There will definitely be a Tramp LP on Golden Fleece (distributed by Columbia) in March. It will have "Where Do We Go From Here," "Shout," "Trusting Heart," "Love Epidemic" (longer version) and two other cuts, including "Stop And Think." After so many rumors about a new album for so long, it is hard to believe that the "most wanted LP" on the disco scene is finally coming.

Most controversial record this week is "I Was Born This Way" by Valentino on Gaiee Records, on which a young man sings about his homosexuality, how happy he is and how others put him down because they don't understand. Feelings on the disk are mixed, as some think it is offensive; others feel it is a great cut.

Without a doubt it's a strong disco record, as it begins with a drum, bass and tambourine and by the time you get into the lyrics, everyone is on the floor dancing. As to clubs already playing it, their reaction is that the rhythm is so strong, no one has gotten into the words as yet.

Downstairs Records here is getting some strong reaction to the Sir Wales Wallace disk "Whatever You Want" on Innovation 2, and the Oda Coates single, "Showdown."

Al Green's new single on Hi, "L-O-V-E," could

be a disco hit, with stronger rhythm than his last winner and more melodic, with the same easy, soulful Al Green delivery.

Sunny, the British girl who had the original hit of "Doctor's Orders," has a new single on Epic, "Headline News." This is a much stronger disk than her last one and will make some news in the discos.

"Disco Gold," new Scepter LP, is almost complete. It will have the long versions of "We're On The Right Track," Ultra High Frequency (6:10); "Make Me Believe In You," Patti Jo (7:03); "Wan-Tu-Wah-Zuree," George Tindley (5:12); "I Love You Yes I Do," The Independents (4:45); "Dream World," Don Downing (4:43), plus three other cuts. The songs will be together, disco-style, and the album will be available in March.

RCA has just released "You're My Only World" by The 21st Century and it's a good up-tempo pop/soul record. Also being released is a new single by The Choice Four from its forthcoming album. And word is that Satyr's "Free And Easy" may still come out this month. So many people are aware of this disk—it has the "Never Can Say Goodbye-Doctor's Orders" sound—that RCA may schedule it even though the label's singles roster reportedly is filled.

### By Audience Response (Top 15)

- This Week**
- 1 HIJACK—Herbie Mann—Atlantic
  - 2 HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT (Medley)—Gloria Gaynor—MGM
  - 3 SHAME, SHAME, SHAME—Shirley And Company—Vibration
  - 4 BAD LUCK—Harold Melvin And The BlueNotes—Phila. Intl (LP only)
  - 5 I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia
  - 6 E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (LP only)
  - 7 WHERE IS THE LOVE—Betty Wright—Alston (LP only)
  - 8 I'LL BE HOLDING ON—Al Downing—Chess
  - 9 GLASS HOUSE—Temptations—Gordy (LP only)
  - 10 EXPRESS—B.T. Express—Roadshow
  - 11 CRYSTAL WORLD—Crystal Grass—(Not available in U.S.) French Import
  - 12 BLUE EYED SOUL—Carl Douglas—20th Century (LP only)
  - 13 WHAT CAN I DO FOR YOU (LP) Lady Marmalade (45)—Labelle—Epic
  - 14 PROTECT OUR LOVE—Sister Sledge—Atco (LP only)
  - 15 AND YOU CALL THAT LOVE—Vernon Burch—UA (LP only)

### Downstairs Records (New York)

- This Week**
- 1 LOVE CORPORATION—Hues Corp.—RCA
  - 2 JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca
  - 3 HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT (Medley)—Gloria Gaynor—MGM (LP)
  - 4 LOOK BUT DON'T TOUCH—Donny Beament—Mercury
  - 5 I'M NOT LOVIN'—Don Downing—Roadshow
  - 6 ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain—Roulette
  - 7 HIJACK—Herbie Mann—Atlantic
  - 8 LA LA LOVE CHAINS—Silver, Platinum & Gold—Warner Bros.
  - 9 SUNDOWN—Oda Coates—UA
  - 10 MY LITTLE LADY—Bloodstone—London
  - 11 I WAS BORN THIS WAY—Valentino—Gaiee
  - 12 YOU'RE MY ONLY WORLD—The 21st Century—RCA
  - 13 THEME FROM AIRPORT 1975—The Ventures—UA
  - 14 X-RATED SYMPHONY—Joe Bataan—Salsoul (LP only)
  - 15 I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia

### Colony Records (New York)

- This Week**
- 1 I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia
  - 2 EXPRESS—B.T. Express—Roadshow
  - 3 SHAME, SHAME, SHAME—Shirley And Company—Vibration
  - 4 HIJACK—Herbie Mann—Atlantic
  - 5 HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT—Gloria Gaynor—MGM (LP)
  - 6 ONCE YOU GET STARTED—Rufus—ABC
  - 7 LOVE CORPORATION—Hues Corp.—RCA
  - 8 CHANGES—Vernon Burch—UA
  - 9 BLUE EYED SOUL—Carl Douglas—20th Century (LP only)
  - 10 I'LL BE HOLDING ON—Al Downing—Chess
  - 11 BAD LUCK—Harold Melvin And The BlueNotes—Phila. Intl (LP only)
  - 12 WHAT EVER YOU WANT—Sir Wales Wallace—Innovation 2
  - 13 THE BOOTLE—Joe Bataan—Salsoul
  - 14 JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca
  - 15 ONE BEAUTIFUL DAY—Ecstasy, Passion And Pain—Roulette

### Melody Song Shops (Brooklyn, Queens, Long Island)

- This Week**
- 1 BAD LUCK—Harold Melvin And The BlueNotes—Phila. Intl
  - 2 E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (LP only)
  - 3 REACH OUT—Gloria Gaynor—MGM (LP only)
  - 4 WHAT CAN I DO FOR YOU (LP), Lady Marmalade (45)—Labelle—Epic (LP)
  - 5 ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain—Roulette
  - 6 REAL GOOD PEOPLE—Gloria Gaynor—MGM (LP only)
  - 7 EACH MORNING I WAKE UP—Major Harris—Atlantic (LP version)
  - 8 GLASS HOUSE—Temptations—Gordy (LP only)
  - 9 AND YOU CALL THAT LOVE—Vernon Burch—UA (LP only)
  - 10 JUST A LITTLE BIT OF YOU—Michael Jackson—Motown (LP only)
  - 11 HEY THERE, SEXY LADY—Hank Ballard & The Midnighters—Stang
  - 12 I'LL BE HOLDING ON—Al Downing—Chess
  - 13 I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia
  - 14 PROTECT OUR LOVE—Sister Sledge—Atco (LP only)
  - 15 I DON'T KNOW IF I CAN MAKE IT—Dawson Smith—Scepter

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

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack: 1, 2, 3, 4, 6, 7, 11, 12, 13, 14, 16, 17, 18, 19
- ATLANTA, GA.: WRAS-FM, Jim Morrison: 1, 2, 6, 7, 11, 12, 14, 15, 18
- AUSTIN, TEXAS: KLB-FM, Greg Thomas: 1, 3, 7, 9, 14, 15, 18
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard: 2, 3, 4, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19
- BALTIMORE, MD.: WKTK-FM, John Reeves: 1, 2, 3, 5, 7, 9, 16
- BEAUFORT, S.C.: WBEU-FM, Bill Calvert: 1, 3, 5, 7, 8, 10, 13
- CHICAGO, ILL.: WSDM-FM, Burt Burdick: 1, 7, 13, 18, 19
- CLEVELAND, OHIO: WMMS-FM, John Gorman: 2, 3, 6, 7, 11, 13, 15, 17, 18, 19
- DALLAS, TEXAS: KZEW-FM, Mike Taylor: 1, 10
- DENVER, COL.: KBPI-FM, Jean Valdez: 3, 4, 5, 6, 8, 10, 11, 13, 14, 17, 19
- DENVER, COL.: KCFR-FM, Bob Stecker: 1, 3, 4, 6, 12, 13, 14, 19
- DETROIT, MICH.: WABX-FM, John Petrie: 1, 4, 5, 10, 11, 13, 14, 15, 16, 18, 19
- DETROIT, MICH.: CJOM-FM, Dave Lonco: 1, 4, 5, 6, 7, 8, 10, 11, 12, 14, 15, 16, 17, 18, 19
- EUGENE, ORE.: KFMV-FM, Randy Chase: 1, 2, 3, 4, 5, 7, 9, 10, 14, 15, 17, 18
- EUGENE, ORE.: KZEL-FM, Stan Garrett: 1, 2, 3, 4, 6, 7, 8, 10, 11, 13, 14, 16, 19
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19
- HOUSTON, TEXAS: KLOL-FM, Jim Hilty: 1, 2, 3, 5, 7, 10, 14, 18
- JACKSON, MISS.: WZZQ-FM, Keith Carter: 1, 3, 5, 7, 10, 14, 18
- KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford: 1, 2, 3, 4, 5, 9, 11, 13, 14, 15, 17, 18, 19
- KNOXVILLE, TENN.: W149-FM, Frank Costa: 1, 2, 5, 10, 13, 15, 18
- LOS ANGELES, CALIF.: KMET-FM, Joe Collins: 4, 10, 13, 17, 19
- MILWAUKEE, WISC.: WZMF-FM, John Houghton: 1, 2, 6, 8, 10, 14, 15, 17
- MILWAUKEE, WISC.: WQFM-FM, Mark Brelinski: 2, 4, 8, 13, 14, 19
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 1, 2, 4, 5, 7, 10, 13, 14, 15
- NEW ORLEANS, LA.: WTUL-FM, Bryan Melan: 1, 4, 5, 8, 9, 14, 19
- NEW YORK, N.Y.: WNEW-FM, Dennis Elias: 1, 7, 8, 9, 13, 14, 17, 19
- ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 18
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 2, 3, 4, 6, 7, 10, 14, 15, 16, 17, 19
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi: 1, 2, 3, 4, 10, 11, 13, 14, 15, 16, 19
- SACRAMENTO, CALIF.: KZAP-FM, Robert Williams: 1, 2, 3, 4, 5, 7, 8, 9, 13, 14, 15, 16, 18, 19
- SAN FRANCISCO, CALIF.: KSAN-FM, Bonnie Simmons: 1, 2, 5, 8, 9, 10, 11, 18, 19
- SAN JOSE, CALIF.: KOMA-FM, Ed Romig: 1, 2, 5, 6, 10, 11, 13, 15
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 2, 3, 6, 7, 8, 10, 11, 12, 18, 19
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Hunington: 1, 2, 4, 7, 9, 11, 13, 14, 15, 16, 17, 18, 19
- SYRACUSE, N.Y.: WAER-FM, George Gilbert: 1, 3, 4, 6, 7, 11, 14, 15, 17, 18, 19
- TOLEDO, OHIO: WIOT-FM, Niel Lasher: 1, 2, 3, 5, 6, 7, 8, 10, 11, 14, 17, 18
- TORONTO, CANADA: CHUM-FM, Benji Karch: 1, 4, 6, 8, 11, 14, 16, 18, 19
- VALDOSTA, GA.: WYVS-FM, Scott Crane: 1, 5, 6, 7, 12

## Philly Retailer Into Bankruptcy

PHILADELPHIA — Feliciano Valdera, pioneer record retailer in the sales of r&b and jazz records, has petitioned the local courts for voluntary bankruptcy.

Filing a petition Jan. 29 for both

himself and for his Paramount Record Shop, Inc., Valdera listed assets for the record shop at \$7,100 and liabilities at \$94,885. For himself, he listed assets of \$30,800 and liabilities at \$96,855.





## Joel Whitburn's Record Research Report

Al Martino's first recording "Here In My Heart" rocketed him to the #1 spot on the pop charts back in 1952. Today, 23 years later, Al Martino is again climbing the pop charts with what may be his biggest selling single ever—"To The Door of The Sun." In terms of years of service in the recording industry, Al is truly the #1 veteran on today's "Hot 100" chart.

Al also holds one distinction which no artist will probably ever equal: Al Martino is the only artist to have one or more listings in each of my six RECORD RESEARCH books: "Pop '40-'55"; "Pop '55-'72"; "C & W"; "R & B"; "LP's"; and the soon to be released "Easy Listening" book. This is truly an amazing achievement and one which only Al will probably carry to the ends of the sea!

Besides Al, the current "Hot 100" chart has 7 other veteran hit-makers from the '50's: Elvis Presley; Paul Anka; Neil Sedaka; Ben E. King (Drifters); Frankie Valli (4 Lovers); Shirley & Co. (Shirley & Lee); and Carole King who wrote so many of the great rock hits of the '50's. Like most organizations, it's great to see the veterans in there and performing so well.

Trivia Question #31: Besides Al Martino, which other famous artist had HER FIRST recording hit #1 during 1952?

(Answer: Joni James "Why Don't You Believe Me")  
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Joel Whitburn

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## Vox Jox

By CLAUDE HALL

Bob Hamilton shifted gears and will be headquartering at 213-128-8291 for awhile. Plans are still in the direction of college, but looking for work in a college town. . . . David London, formerly with KROQ in Los Angeles, needs air job: 213-762-9114. . . . KPAS, FM station, due to hit the air in El Paso in about two weeks with gospel format. Michelle Haston is general manager. . . . The people at Rock Bio's Unltd. 608-365-7091, would like to send you a sample of their highly informative newsletter on recording artists—everything you ever wanted to know and more about all of the artists. Good one liners.

\*\*\*

Ted Randal is now established in Canada; old friends can call him at 416-964-1575. . . . I'm reading now "The Shoestring Pirates," a book about Radio Hauraki and David Gapes, the man who made the pirate radio station off New Zealand a reality. Haven't finished the book yet, but so far it's one of the great adventure stores of radio. Radio Hauraki is now a legitimate station on the mainland and Gapes is now a member of the advisory committee for George Wilson and the eighth annual International Radio Programming Forum. And, by the way, David Moorhead, George Burns, and Paul Drew have met in regards to the annual air personality and record industry awards competition; we'll be able to provide you with further details shortly, so keep a tape deck handy for you airchecks.

\*\*\*

Mike Phillips has taken over as music director at KXFI in Waterloo, Iowa. He replaces Jake Edwards, who is concentrating now on sports at the station. . . . Lineup at WINZ in Miami—the AM side—now has Jeff Henderson from WPOP in Hartford

(Continued on page 55)

## Bubbling Under The HOT 100

- 101—ONLY ONE WOMAN, Nigel Olsson, Rocket 40337 (MCA)
- 102—STOMP AND BUCK DANCE, Crusaders, ABC/Blue Thumb 261
- 103—GRAB IT, Olympic Runners, London 216
- 104—TOBY/THAT'S HOW LONG, Chi-Lites, Brunswick 55515
- 105—THE PILL, Loretta Lynn, MCA 40358
- 106—GIVIN' IT ALL UP, J. Geils Band, Atlantic 3251
- 107—RUNAWAY, The Rhodes Kids, GRC 2052
- 108—COOCHIE COOCHIE COO, Hudson Brothers, Casablanca 816
- 109—AIME, Pure Prairie League, RCA 10184
- 110—SWING YOUR DADDY, Jim Gilstrap, Chelsea 2006

## Bubbling Under The Top LPs

- 201—PHANTOM OF THE PARADISE/SOUNDTRACK, A&M SP
- 202—LENNIE BRUCE, Carnegie Hall, United Artists UAS 9800
- 203—JIM WEATHERLY, Songs Of, Buddah BDS 5608
- 204—THE JONESES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)
- 205—KAY GEES, Keep On Bumpin' & Masterplan, Gang 101 (De-Lite)
- 206—JIMMY WITHERSPOON, Love Is A Five Letter Word, Capitol ST 11360
- 207—HAROLD MELVIN & THE BLUENOTES, To Be True, Philadelphia International KZ 33148 (Columbia)
- 208—5TH DIMENSION, Soul & Inspiration, Bell 1315 (Arista)
- 209—STAN GETZ, Captain Marvel, Columbia KC 32706
- 210—MELISSA MANCHESTER, Melissa, Arista AL 4031

## Salsa Has Problems Catching On

By RAY TERRACE

LOS ANGELES—Whether their competitors like it or not, T. R. Records feels that salsa music is here to stay.

Salsa music is broader than any other Latin music and more and more of it is crossing over into the American market. Unfortunately, Latin salsa music companies are currently facing two serious problems: 1. Distribution outside New York; 2. Salsa music not getting the airplay it deserves.

T.R. reasons for these problems and their solutions:

1. In areas outside New York, meaning Chicago, Los Angeles and Miami, distributors or so-called distributors either own record shops or their own record labels. They order just enough records to cover their shops or order them to be sent back to New York to get quick cash for their own label needs.

So when it comes time for payment, a record company president, instead of concentrating his efforts on good creative productions, becomes a collection agency and goes chasing those distributors to get his money. They take as long as 90 to 120 days. T.R.'s solution is it has recently contracted with R & J Record Distributors in New York, headed by Joe and Ralph Banner, and is one of the most successful distributors in the business.

R & J is a record distributor in that that's their only business to distribute records and they do about the best job in the entire Latin business. They set up truckers in those problem areas who fill their trucks up with records and go from store to store supplying them with merchandise they were never able to get before. R & J eliminates the worries about whether T.R. will receive its money or not, gives them a better cash flow and also enables them to see how well sales of an area actually are because it pretty much eliminates shipping of a record.

T.R. hopes that this will answer this very serious problem and feels that anything right now has got to be an improvement.

2. We have seen it time and time again where a young disk jockey from outside the New York area will ask T.R. records for help because he wants to give the people salsa, what they want to hear, but he's being pressured not to play it because that area is satisfied giving the people the same kind of music they have been giving them for years and doesn't want any change. T.R. feels that these young jockeys should be supported through commercials by all salsa record companies until the sound is heard by the public and they themselves force the stations to play what they want to hear.

## Southwind Records Makes Buddah Deal

NEW YORK — Southwind Records has signed a distribution agreement with Buddah, whereby Buddah will manufacture and distribute its product in the U.S. Southwind is a division of Southwind Productions formed by Alan Lorber in association with Barrie Bergman and Michael Collins.

The first artist signed is writer/singer Joe Droukas, whose album, "Shadowboxing," will be released on March 1. A 10-week tour will follow the release with a tie-in of retail outlets.

## Latin



ACCORD—Ramon Segura (left) of Ariola-Eurodisc in Spain and Joe Cayre, of Caytronics Records in New York sign a new pact for Caytronics to continue serving as sole distributor in the U.S. of Segura's Pronto Records.

Billboard SPECIAL SURVEY for Week Ending 2/22/75

## Billboard Special Survey Hot Latin LPs

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### IN NEW YORK

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

### IN TEXAS

1	LATIN BREED Minus One, GC 111	8	ANGELICA MARIA Tonto, Sonido Internacional SI-8006
2	LOS UNICOS Los Unicos, UNL 1001	9	TORTILLA FACTORY Tortilla Factory, FLP 4063
3	LOS CLASICOS Los Clasicos, GC 110	10	RAMON AYALA La Nueva Zenaida, TexMex 7017
4	ANGELICA MARIA Donde Estas Videta Mia, Sonido Internacional ST-8009	11	VICENTE FERNANDEZ Me Casa El Sabado, Caytronics 1405
5	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	12	LOS CHACHORROS Simplemente, CRC 001
6	YOLANDA DEL RIO Ay, Mama Los Que Te Dije, DKLI 3271	13	RAMON AYALA Ramon Ayala, TexMex 7020
7	JULIO ICLESIAS A Flor De Peil, Alhambra 19	14	LOS ANGELES NEGROS A Ti, VA 135
		15	LOS GAVILANES Cuando Paso Por Tu Casa, EZ 1099

## ARCANO RECORDS



DKL1-3288

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# Billboard Hot Soul Singles

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## Soul Sauce

### The Enigmas That Face Black Radio

By JEAN WILLIAMS

LOS ANGELES—His vast knowledge and experience in the areas of radio programming and the record industry has led Jerry Boulding, operations manager of WCHB-AM and WJZZ-FM, Inkster (Detroit), Mich., into preparing a text which will serve as a guide to minority broadcasters dealing with special problems which plague them.

Discussing the pros and cons of radio programming, r&b station owners and the record industry, Boulding says, "white owners of black radio stations in many cases would like to maintain a plantation. Are proven black programmers like Sonny Taylor, Jim Maddox, Chuck Smith, Keith Adams and others exceptions? What a waste when great program minds like Jay Butler (WJLB), Detroit, have to leave radio and pursue an entirely different career field.

"Radio needs to have the ability to accept the truth and to expect this of the record industry. This rather than to let personal tastes alone dictate a programming concept. To research personally the music at retail and one-stop levels, rather than having a secretary call accounts who quickly go down a sheet," he says.

Boulding suggests questions to be answered by programmers in search of the most accurate dispensation of records for their stations.

"What is indicative of an r&b hit as opposed to the crossover record and how important an album cut becomes in terms of sales for programming? This research can replace the robotic run-scared policy of follow the leader. Many programmers are afraid to try a new artist or single unless proven first on a major market. Louisville, Ky., says, we'll play it after you get KDAY, Los Angeles, and WBLS, Chicago. He says "it's getting ridiculous."

(Continued on page 43)

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))	
★	5	11	LADY MARMALADE—LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tony Boy/Kenny Nolan, ASCAP)	★	51	3	SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittario, ASCAP)	68	77	4	INSPIRATION INFORMATION—Shuggie Otis (S. Otis), Epic 8-50054 (Columbia) (Off The Wall, BMI)	
	2	2	FIRE—Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	34	37	10	NEVER CAN SAY GOODBYE—Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP)	★	NEW ENTRY		REALITY—James Brown (J. Brown, S. Wesley, G. Wesley) Polydor 14268 (Dynatone/Belinda/Unichappell, BMI)	
★	7	7	SHAME, SHAME, SHAME—Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	35	28	18	SHOORAH! SHOORAH!/TONIGHT'S THE NIGHT—Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)	★	70	86	3	SMOKIN' ROOM—Carl Carlton (D. Belfield), ABC 12059 (American Broadcasting, ASCAP)
	4	4	DON'T CHA LOVE IT—Miracles (F. Perren, C. Yarian), Tamla 54256 (Motown) (Jobete, ASCAP)	36	41	8	LOVE IS A FIVE LETTER WORD—Jimmy Witherspoon (G. Barge), Capitol 3998 (Chevis, BMI)	★	71	76	6	THE JONESES (Part 1)—S.O.U.L. (L. Lovett), Musicor 1500 (Aral, ASCAP)
	5	6	PICK UP THE PIECES—Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	37	23	11	STRUTTIN'—Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEP, BMI)	★	72	89	2	MY LITTLE LADY—Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)
★	13	5	EXPRESS—B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O'/Jelf-Mar, BMI)	38	30	12	GIRLS (Part 1)—Moments and Whatnauts (H. Ray, A. Goodman, V. Dodson), Stang 5057 (All Platinum) (Gambi, BMI)	73	79	3	WILL WE EVER COME TOGETHER—Black Ivory (R. John, M. Gately), Buddah 443 (Buddah/Jobete, ASCAP)	
	7	9	TOBY/THAT'S HOW LONG—Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)	★	56	4	WALKING IN RHYTHM—Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	74	75	5	TUNE UP—Dramatics (W. Schofield), Cadet 5706 (Chess/Janus) (Groovesville, BMI)	
	8	3	RHYME TYME PEOPLE—Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	★	63	2	WITH EVERYTHING I FEEL IN ME—Aretha Franklin (C. Franklin), Atlantic 3249 (Alghan/Pundit, BMI)	75	78	7	GETTING IT ON IN '75—Dennis Coffey (P. Coffey, M. Theodore), Sussex 631 (Interior, BMI)	
★	12	9	I GET LIFTED—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	41	32	12	GET DANCIN'—Disco Tex & The Sex-O-Lettes (B. Crewe, K. Nolan), Chelsea 3004 (Hearst Delight, BMI/Kenny Nolan/Coral Rock, ASCAP)	76	73	6	GRAB IT—Olympic Runners (B. Hammond), London 216 (Burlington/Uncle Doris, ASCAP)	
	10	1	I BELONG TO YOU—Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)	42	31	17	DON'T TAKE YOUR LOVE FROM ME—Manhattans (A. Felder, B. Sigler), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	77	80	7	TOO LITTLE IN COMMON—Newcomers (H. Bank, C. Hampton), Truth 3213 (Stax) (East Memphis, BMI)	
★	15	9	YOU'RE AS RIGHT AS RAIN—Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Bellboy, BMI)	★	55	4	CRY TO ME—Loisatta Holloway (S. Dees, D. Camon), Aware 047 (GRC)	78	84	2	DEEPER AND DEEPER—Bobby Wilson (R. Wilson, V. Bullock), Buddah 449 (Kama Sutra/ Malundi, BMI)	
★	22	5	I AM LOVE, Part 1 & 2—Jackson 5 (M. Larson, J. Mane, D. Fencetone, R. Rancifer), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI)	44	49	6	THE RAP/IF LOVING YOU IS WRONG—Millie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Clondike, BMI)	79	87	3	LET THE GOOD TIMES ROLL—Garland Green (A. Smith, P. Boyd), Spring 151 (Polydor) (Gaucho/Belinda/Lecan, BMI)	
★	13	8	MIDNIGHT SKY Part 1—Isley Bros. (R. Isley, O. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia)	45	47	10	PARTY IS A GROOVY THING—People's Choice (S. Brunson), TSOP 8-4759 (Columbia) (Mighty Three, BMI)	★	NEW ENTRY		I CAN'T SEE WHAT YOU SEE IN ME—The Joneses (Stoney), Mercury 78668 (Phonogram) (Landy/Unichappell, BMI)	
★	18	7	SUPER DUPER LOVE Pt. 1—Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)	46	38	15	I WOULDN'T TREAT A DOG (The Way You Treat Me)—Bobby Blue Bland (M. Price, D. Walsh, S. Barri, M. Omartian), ABC/Dunhill 15015 (American Broadcasting/Holicanthus/Golden Clover, ASCAP)	81	83	5	I'LL BE WHAT YOU WANT ME TO BE—Charles Brinkley (H. Beatty, G. Tobin), Music Machine 3145 (High Sierra, ASCAP)	
★	29	5	SUPERNATURAL THING, Part 1—Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	47	42	16	YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (B. White, T. Sepe, P.S. Radcliffe), 20th Century 2133 (Sa-Vette/January, BMI)	★	97	2	STOMP & BUCK DANCE—Crusaders (W. Henderson), ABC/Blue Thumb 261 (Four Knights, BMI)	
★	24	8	JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another)—Gloria Scott (B. White, V. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI)	48	43	16	LONG AS HE TAKES CARE OF HOME—Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)	83	88	4	RUMBLE IN THE JUNGLE—Don Covay (D. Covay, E. Watts), Mercury 73648 (Phonogram) (Ragmo, BMI)	
★	21	6	MOTHER'S SON—Curtis Mayfield (C. Mayfield), Curtom 2006 (Buddah) (Camad, BMI)	49	35	11	MY MAIN MAN—Staple Singers (B. Crutcher, M. Rice, B. Manuel, L. Nix), Stax 0227 (Columbia) (East/Memphis, BMI)	84	90	3	I DON'T KNOW IF I CAN MAKE IT—Dawson Smith (D. Smith), Scepter 12400 (It Ain't Moth, BMI)	
★	18	19	I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE—Al Wilson (P. Williams, R. Nichols), Rocky Road 30202 (Arista) (Almo, ASCAP)	★	70	2	DANCE THE KUNG FU—Carl Douglas (C. Douglas, Budda), 20th Century 2168 (Carren/Woolfson, MCPS)	85	91	4	SOME KIND OF WONDERFUL—Grand Funk (J. Ellison), Capitol 4002 (Dandelion/Crash, BMI)	
★	19	20	FEEL THE NEED—Graham Central Station (A. Tiltman), Warner Bros. 8061 (Bridgeport, BMI)	51	54	9	I'LL BE HOLDING ON—Al Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI)	86	92	2	MIGHTY CLOUD OF JOY—Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15025 (American Broadcasting/DaAon, ASCAP)	
★	27	6	STAR ON A TV SHOW—Stylistics (Hugo & Luigi, G. Weiss), Avco 4649 (Avco, ASCAP)	52	52	9	PEOPLE SAY—Meters (L. Nocentelli, A. Neville, J. Modeliste, G. Porter, Jr.), Reprise 1314 (Phineland, BMI)	★	NEW ENTRY		THE SHOW MUST GO ON—Sam Dees (S. Dees), Atlantic 3243 (Moonsong, BMI)	
★	40	5	LOVIN' YOU—Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)	★	68	3	SATIN SOUL—Love Unlimited Orchestra (B. White), 20th Century 2162 (Sa-Vette/January, BMI)	★	NEW ENTRY		DEDICATE MY LIFE TO YOU—Younghearts (V. Bullock, Sarrow), 20th Century 2130 (Unichappell/Malundi/Younghearts, BMI)	
★	22	10	LET ME START TONITE—Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)	★	72	2	THE BERTHA BUTT BOOGIE—Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)	★	NEW ENTRY		SWING YOUR DADDY—Jim Gilstrap (K. Nolan), Roxbury 2005 (Kenny Nolan/Hearst's Delight, BMI)	
★	23	25	BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear)—Leon Haywood (L. Haywood), 20th Century 2146 (Jim Edd, BMI)	56	53	15	LOVE CORPORATION—Hues Corporation (W. Holmes), RCA 10200 (Jimi Lane/Ensign, BMI)	★	NEW ENTRY		CHANGES (Messin' With My Mind)—Vernon Burch (V. Burch), United Artists 587 (Unart, BMI)	
★	34	5	REMEMBER WHAT I TOLD YOU TO FORGET—Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	57	55	15	BOOGIE ON REGGAE WOMAN—Stevie Wonder (S. Wonder), Tamla 54254 (Motown) (Jobete/Black Bull, ASCAP)	91	93	3	THE BOTTLE (La Botella)—Bataan (G. Scott-Heron), SoSoul 8701 (Brouhaha, BMI)	
★	25	26	EXPRESSWAY TO YOUR HEART—Margo Thunder (K. Gamble, L. Huff), Haven 7008 (Capitol) (Double Diamond/Downstairs, BMI)	58	57	8	BACK FROM THE DEAD—Bobby Byrd (No info available), International Brothers	92	94	4	GIVE ME YOUR BEST SHOT BABY Part 1—Ebb Tide (F. Fioravanti, P. Rakes), Sound Gems 100 (Melomega, ASCAP/Phimela, BMI)	
★	26	11	HAPPY PEOPLE—Temptations (J. Bowen, D. Baldwin, L. Richie), Gordy 7138 (Motown) (Jobete, ASCAP)	59	62	10	I'M A PUSHOVER—K.C. & The Sunshine Band (H.W. Casey), TK 1008 (Sherlyn, BMI)	93	95	5	TOM CAT—Tom Scott & L.A. Express (T. Scott), Ode 66105 (A&M) (Hollenbeck, BMI)	
★	27	33	YOU AND YOUR BABY BLUES—Solomon Burke (Chess 2159) (Chess/Janus)	★	81	2	SINCE I FOUND MY BABY—Cornelius Brothers & Sister Rose (E. Cornelius), United Artists 534 (Unart/Stage Door, BMI)	94	98	2	I JUST CAN'T SAY GOODBYE—Philly Devotions (J. Davis), Columbia 3-10076 (Bryvek/John Davis, ASCAP)	
★	28	14	I AM, I AM—Smokey Robinson (W. Robinson), Tamla 54251 (Motown) (Tamla, ASCAP)	61	66	8	LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (J. Weatherly), Buddah 453 (Keca, ASCAP)	95	NEW ENTRY		MIGRATION—Creative Source (J. Thomas, M. Stokes), Sussex 632 (Interior, BMI)	
★	29	17	SUNSHINE Part II—O'Jays (B. Sigler, P. Hurt), Philadelphia International 8-3558 (Assorted, BMI) (Columbia)	★	82	3	AIN'T NO NEED OF CRYING—Rance Allen Group (D. Porter), Truth 3210 (Stax) (Robosac, BMI)	96	99	2	BUMP ME BABY, Part 1—Dooley Silverspoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP)	
★	30	16	DOCTOR'S ORDERS—Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	63	59	8	ONCE YOU GET STARTED—Rufus (G. Christopher), ABC 12066 (Sulur, ASCAP)	97	NEW ENTRY		SPECIAL LOVING—Barbara Acklin (Henderson, Joseph, Green), Capitol 4013 (Eight-Nine, BMI/Will-Rock, ASCAP)	
★	50	3	SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen), Tamla 54257 (Motown) (Stone Diamond, BMI)	64	61	11	GET DOWN Pt. 1—Joe Quarterman and Free Soul (J. Quarterman), Mercury 73637 (Phonogram) (Free Soul/Unichappell, BMI)	98	NEW ENTRY		LA LA CHAINS—Silver, Platinum & Gold (G. Zekley, M. Botler, A. Wayne), Warner Bros. 8057 (Warner Bros./Gary Zekley, ASCAP)	
★	32	36	LOVE, DON'T GO THROUGH NO CHANGES ON ME—Sister Sledge (P. Grant, G. Guthrie), Atco 457008 (Music Montage/Atco, BMI)	65	71	6	TELL ME WHAT YOU WANT—Jimmy Ruffin (J. Ruffin), Chess 2160 (Chess/Janus) (Ruffin Ready, BMI)	99	100	2	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)	
				66	69	6	SOME OTHER TIME—Simtec Simmons (R. Simmons, R. Simmons), Innovation II 8047 (Warner Bros.) (Quintrac/Simtec, ASCAP)	100	85	6	ONLY SO MUCH OIL IN THE GROUND—Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 8055 (Kuptilo, ASCAP)	

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# Odd Concept For Jones Band

## Quincy Figures It Reflects a 'Synthesis' Of Influences

By ELIOT TIEGEL

LOS ANGELES—Quincy Jones is putting together a 13-piece band for recordings and concerts which will reflect his concept of "synthesizing" musical influences which make sense to him.

At the core of this new project, which will emerge on his next LP for A&M in the next few months, is the exploration of jazz with the wide open spaces of all forms of music.

Jones, fully recovered after two brain operations, is writing all original tunes for the LP and the band's book which gets its first public exposure March 14-15 at the San Carlos, Calif., Circle Star Theater.

Following that engagement, Jones will be concertizing in Denver, Cincinnati, Philadelphia, Pittsburgh, Detroit and then fly to Japan April 8 for 21 days of appearances.

Not all members of the band will be on the recording which is underway at A&M.

Jones' "new music" may be called an extension of his constant search for new sounds, with his best-selling LP, "Body Heat," involving him in vocals and a new concept for the rhythm section—with the emphasis on rhythm on top of the arrange-

ment rather than down below all the other instruments.

Rhythmically, Jones says his material will shift from "12-tone free music to get down, fill the spectrum" sounds.

He says he got into the free form kind of music which has been so popular with many of the avant-gardists through his film scoring assignments. "I got into free music by writing chases," he says. "You write structures and forms you'd never do in a record. No way."

Jones will use electronic instruments or synthesizers "like garlic salt. It's broadening the spectrum of the orchestration... an extension of your vocabulary."

He is currently searching for a different way to voice his horns and reeds because of this new emphasis on bringing the rhythm section up and out. "The horns will need their own autonomous life because of the rhythmic base."

"Q" as he is called by friends, will pull out his flugelhorn and incorporate that in the band. There will be no strings.

He says he can hear this sound "inside" for the two trumpets, two trombones, two saxophones.

"There's a lot of action with Fender bass and drums," he says, with the Fender bass now a melodic instrument and no longer a 4/4 time keeper.

There will be a lot of improvising room in his charts. He has found several new, young people for the band, plus some established local names.

Where does he find these new upstarts? "Phil Upchurch sends me a tape of a gal singer from Chicago. Clark Terry gives me a 19-year-old cat who's an unbelievable trumpeter from Mexico who plays like Clifford Brown."

There is also a Roumanian singer, Aura, who "hardly ever sings any words and uses her voice like an instrument" and singer Leon Ware who also plays keyboards. Wah Wah Watson is a newly found guitarist and the drum seat is still open. "I wish I could get Billy Cobham," he says.

Jones has also found two brothers, Louie and George Johnson, who

play Fender bass and electric guitar, respectively. "These two kids don't know what's forbidden territory," he says as the 19-year-olds run down some funky lines in his workshop behind his spacious home.

Among the name musicians who will be working with him are Frank Rosolino, Willie Weeks and Sahib Shihab, who is back from a lengthy residence in Europe.

Jones says recovering from his two aneurism operations (last August and October) set him thinking about how important it is to "find any way to have your independence and only record music your integrity says is OK. Part of getting well is thinking about things you want to do one of these days and one of these days is here."

There is a sad note of irony surrounding Jones' new LP. Moog expert Paul Beaver was working on the project when he succumbed to the same brain disease on Jan. 16 for which Jones was operated on.

## Kansas Citians Vow J-Bridge To Be A 2nd Motown

KANSAS CITY—"Motown did it in Detroit. We can do it in Kansas City."

Les Matthews is speaking. He's the driving force behind J-Bridge, a comparatively new record company here. He vehemently believes that Kansas City's rich jazz heritage gives this city a marked advantage over others in talent supply for the overcrowded disk market.

"Our goal," he says, "is to become another Motown. We have all the elements necessary. Heilicher Bros. out of Minneapolis will be distributing our product nationally."

"We have committed Rocky G. for Eastern promotion and Alvin and Eddie Thompson, in Chicago, for the Midwest market. Soon we'll have a West Coast promo chief."

"J-Bridge has formed its own publishing wing, Cornsim and it's affiliated with BMI. We have contracted for Mid-South Pressing in Nashville to manufacture our singles and albums."

Matthews and his associates, including former disk jockey Julian Riding, his public relations director, are placing their faith in a local four-man group called Smoke.

J-Bridge's first single is "I'm So Lonely." J-Bridge's a&r boss is Cornelius Simpson, who goes back to the Kaycee glory days of Yardbird Parker, Count Basie, Jay McShann, Andy Kirk, Joe Turner, Pete Johnson, Mary Lou Williams, Ben Webster, Harlan Leonard and Jesse Price.

## Mrs. Bertha Gordy Dies In California

LOS ANGELES—Mrs. Bertha Gordy, mother of Motown Records chairman of the board and president of Motown Industries Berry Gordy, Jr. died Jan. 31 following a brief illness.

Mrs. Gordy was assistant corporate secretary of Motown Record Corp., Motown Industries and affiliated companies for the past 10 years.

She is survived by her husband of 57 years, Berry, three daughters, four sons, 18 grandchildren and seven great-grandchildren.



### Singles

Barry Manilow's "Mandy" on Bell; disk is his first gold single.

Elton John's "Lucy In The Sky With Diamonds" on MCA; disk is his fifth gold single.

### Albums

Linda Ronstadt's "Heart Like A Wheel" on Capitol; disk is her first gold LP.

Tony Orlando & Dawn's "New Ragtime Follies" on Bell; disk is the group's first gold album.

## The Black Radio Enigmas

Continued from page 42

Boulding adds: "There is also a need for honesty on the part of the promotion man who sometimes gets you to go on a record, and then he doesn't follow through when it is finally added. Many distributors don't have a promotion department, and many that do have one are working so many labels they couldn't possibly be familiar, even vaguely familiar, with many of them. Add to this the inadequate training which many promotion men receive.

"A high percentage of the music on the charts is not capable of building the desired target audiences in today's radio market place, therefore, it should not be played. It is not always the station with the lowest commercial load, or the station with the depersonalized disk jockeys that have the right-hand columns of the ratings books with high percentages in their favor. Methods of music selection, the type and quality of music research, plus superior promotions and contests, on-the-air sensemanship and people power

must be united to create the right combination.

"Out of an obvious need, a new breed of radio specialist whose primary aim is to offer aid, advice and assistance to radio stations in management, sales and programming. A check will reveal that this bold new genre of 'healers' have broadened their scope to include almost all of the major musical formats except black radio.

R.J. Jenkins (His Majesty), program director of WXEL-FM in New Orleans, has been acknowledged program director of the year in the state of Louisiana. Larry Jones, 2-6 p.m. disk jockey reports that the station is the most powerful r&b outlet in that market, with 100,000 watts. WXEL has been in operation just over a year, and according to the October/November 1974 ARB, they are number one in adult 18-34 audience (in all time slots.)

Mike Frisby, national program director of Sheridan Broadcasting Co., Boston, has left that position and he is looking.

We're in communications, so let's communicate.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	13	★	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	32	50	2	DON'T CHA LOVE IT Miracles, Tamla T6 33651 (Motown)
★	5	9	★	AVERAGE WHITE BAND Atlantic SD 7308	33	42	3	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott Heron & Brian Jackson, Arista A 4030
3	4	13	★	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	34	44	2	LOVE IS A FIVE LETTER WORD Jimmy Witherspoon, Capitol ST 11360
★	7	8	★	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	35	35	22	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)
5	1	9	★	NEW AND IMPROVED Spinners, Atlantic SD 18118	36	25	14	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458
6	3	9	★	KUNG FU FIGHTING AND OTHER GREAT LOVE SONGS Carl Douglas, 20th Century T-464	37	47	41	MARVIN GAYE LIVE Tamla T6-33351 (Motown)
7	8	11	★	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)	38	22	11	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
8	6	12	★	FLYING START Blackbyrds, Fantasy F-9472	39	27	9	BLACK BACH Lamont Dozier, ABC ABCD 839
★	12	8	★	SUN GODDESS Ramsey Lewis, Columbia KC 33194	40	41	5	GITTIN' DOWN Love, Togetherness & Devotion (LTD), A&M SP 3668
10	11	12	★	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	41	45	18	IN HEAT Love Unlimited, 20th Century T-443
★	15	4	★	REALITY James Brown, Polydor PD 6039	42	33	17	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
12	13	12	★	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317	43	36	4	BREAKIN' BREAD Fred & The New JB's, People PE 6604 (Polydor)
13	10	9	★	WITH EVERYTHING I FEEL IN ME Aretha Franklin, Atlantic SD 18116	44	48	2	HOT CITY Gene Page, Atlantic SD 18111
14	16	38	★	BODY HEAT Quincy Jones, A&M SP 3617	45	37	17	DO IT BABY Miracles, Tamla 334V1 (Motown)
15	9	24	★	CAN'T GET ENOUGH Barry White, 20th Century T-444	46	34	11	THE BADDEST TURRENTINE Stanley Turrentine, CTI 604851 (Motown)
★	29	4	★	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)	★	NEW ENTRY	★	ZULEMA RCA APL1-0819
17	19	7	★	TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121	★	NEW ENTRY	★	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)
18	14	7	★	THE MAGIC OF THE BLUE Blue Magic, Atco SD 36-103	★	NEW ENTRY	★	THE THREE DEGREES Philadelphia International KZ 32406 (Columbia)
19	20	43	★	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	★	NEW ENTRY	★	HARD CORE POETRY Tavares, Capitol ST 11316
★	30	10	★	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	★	NEW ENTRY	★	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834
★	28	21	★	THRUST Herbie Hancock, Columbia PC 32965	50	55	3	I'LL BE YOUR EVERYTHING Percy Sledge, Capricorn CP 0147 (Warner Bros.)
22	23	13	★	CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)	51	51	4	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809
23	24	14	★	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	52	57	2	BUS STOP Oliver Sain, Abel 406 (Nashboro)
24	21	14	★	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465	53	43	37	HEAVY Stylistics, Avco AV 69004
25	26	6	★	EVERLASTING LOVE Carl Carlton, ABC ABCD 857	54	59	3	THE O'JAYS Bell 6082 (Arista)
26	17	48	★	MIGHTY LOVE The Spinners, Atlantic SD 7296	55	49	36	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)
27	31	3	★	FOREVER, MICHAEL Michael Jackson, Motown M6 82551	56	59	3	THE DYNAMIC SUPERIORS Motown M6 82251
28	32	15	★	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2	57	39	7	PRICED TO SELL Funk Inc., Prestige P 10087 (Fantasy)
★	40	2	★	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	58	52	31	DREAMER Bobby Blue Bland, ABC/Dunhill DSX 50169
★	38	3	★	A SONG FOR YOU Temptations, Motown C6 96951	59	39	7	
31	18	29	★	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	60	52	31	



# Country

## Buck Owens Slaps At TV And Critics; Fears Over Exposure

By LAURA DENI



CONNIE CLOWNING—ABC artist Connie Eaton lounges in the laps of the firm's new country regional promotion men; left to right: Jim Petrie, Joe Deeters, and Henry Withers.

### Newman Gold In Canada

NASHVILLE—Jimmy C. Newman, whose Cajun country version of "Lache Pas La Patate" ("The Potato Song") has been recorded on three labels, will be given a gold record for its sales in excess of 100,000 in Canada.

Newman, a native of Louisiana and a long-time member of the "Grand Ole Opry," recorded the tune on Shannon in this country, on London in Canada and on Vogue for European release.

It became not only a country

smash in Canada, but in the province of Quebec it led the pop listings.

With the success of this song and such tunes as "Big Mamou" Newman is convinced Cajun music is having a resurgence such as bluegrass has enjoyed in recent years.

Such artists as Doug Kershaw, Joe Douglas, Frenchy Borque and others are in the Cajun mold. The Newman single has sold well on all of its labels, and has had an unusually strong reception in southern France.

LAS VEGAS—"I think television has hurt my record sales," comments Buck Owens as he sits in his Frontier Hotel dressing room between shows. He looks at the Billboard Country Chart. "Number nine ain't bad, but I'm accustomed to number one." (Note: it has been some time since he reached this peak.)

"I'll tell you what 'Hee Haw' did," he says. "It took a name a lot of people knew and a sound that some people knew and put a face behind it. There are two different angles to look at with a weekly television show. One is: it can benefit you by exposure and, two is: it can hurt you by over exposure. If you want to be a big record act, to draw people into the concert halls, you sure as hell don't want TV exposure, because it removes the mystique. Perry Como was a big record seller. He went on television weekly. Pretty soon he became a household word and he couldn't give the records away. The best I remember, the same thing happened to Andy Williams.

"I'm not going on the talk shows and all that jazz," he says, expressing his feelings but not those of his manager, Jack McFadden. "I used to do quiz shows. I did the 'Tonight Show' for Wayne Newton. I have all the exposure I need. Let me explain why I say that. I do a syndicated television show from Oklahoma City in 80 markets. 'Hee Haw' is in about 208

markets. Now how much Buck Owens can you take?

"I watch TV," he continues as he sips milk and Kahula. "When you're here you're just sitting around waiting to go to work, so you watch TV and chase the maids down the hall. I turn on Dinah Shore and I saw this one comic. I turn on Mike Douglas and there is the same comedian doing approximately the same routine. Then I turn on the 'Tonight Show' and it's the same comedian. So, how much of one comedian can you take? I can't do that. I'd have to say, I'm not a comic. So that's why I say that.

"But television has helped me in that so many more people have heard of me and seen me that never would have because they wouldn't listen to a country music radio station."

Owens opened at the Frontier Hotel in February after an absence of three years from Las Vegas. He had played the Landmark and, previous to that, the old Bonanza.

"I came to Las Vegas because of Wayne Newton," he explains. "There was this national contest: Win a Date with Buck Owens. I got 20,000 letters from girls of all shapes and sizes, some married, who wanted to make a trade. My secretaries picked out six. They were interviewed over the phone and pic-

tures were taken. I finally picked one. She was a law student. I brought her here and of course I took her to see Wayne. He introduced me and the place stood up. So the people that run the hotel got interested."

Owens received mixed reviews from the press.

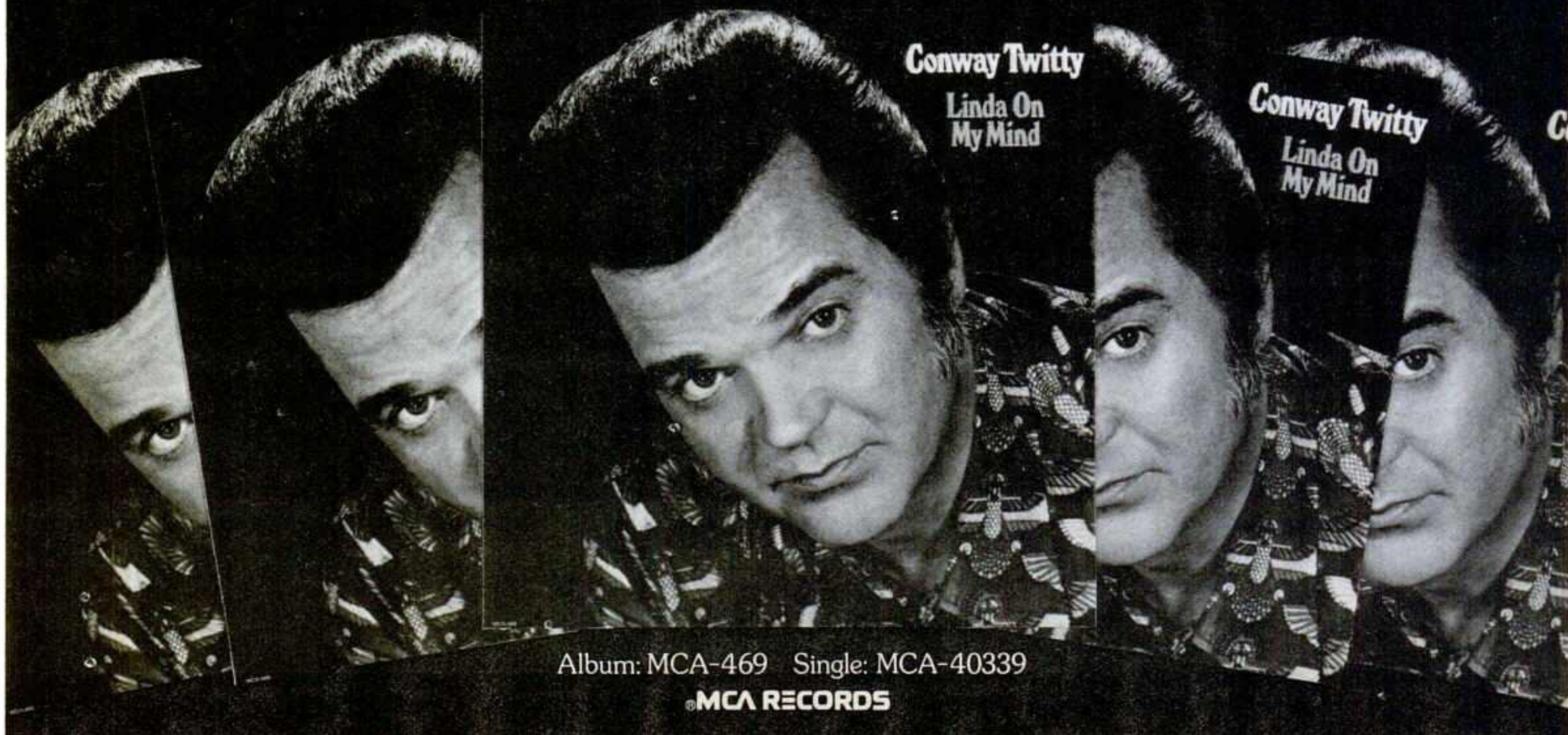
"I think the critics, when they go to a country music show, they don't know what the hell they're looking for because they don't know anything about what they are doing," he charges. "They never say anything about the standing ovations. Reviews have to be written intellectually honest, because no other kind are of any value to me. Some of the things the critics said about my first show were absolutely true. That particular night we didn't get a standing ovation. We didn't have it together," he concedes.

"You can't do a concert here like you do in Carnegie Hall. My feeling is this: when you get out to Las Vegas you no longer practice pure music. You have to practice show business. So you get out of the music business and into show business."

Owens credits Newton for straightening out his show. Attendance for the show held up, and his house count figures were beating some of the hotels two to one.

# Conway Twitty

With a new album titled after his his hit single "LINDA ON MY MIND"



Album: MCA-469 Single: MCA-40339

MCA RECORDS



# Studios Merge With Killen's Leadership

By BILL WILLIAMS

NASHVILLE—Two major studios here have merged under the chairmanship of Buddy Killen and an additional studio will be built as part of the growing plans.

Killen, a major producer and publisher, says the new firm will be known as Sound Shop, Inc. It includes all former interests in the Sound Shop recording facility, and a consolidation of Audio Designers into the single corporation.

Craig Deitschmann and John Shulenberger join Killen as partners in the complex. They formerly constituted Audio Designers, and now

have moved into the Sound Shop location. Killen's former partners in Sound Shop have given up their interests.

The need for the second studio becomes apparent at once. Sound Shop has been a highly successful operation, cutting such artists as Paul McCartney, Carol Channing, Burt Reynolds, Dinah Shore, Grand Funk Railroad and many local acts. Audio Designers leans heavily toward commercial jingles.

"We have no intentions of changing the record portion of our business," Killen points out. But the move will enable the company's jingle clients to conduct their business at the same location. These jingle accounts include Budweiser, the Lincoln-Mercury Division of Ford, the Bell Telephone System, General Electric, Fab, etc.

Along with the second studio, another office complex is planned.

Killen, in addition to his studio chairmanship, is executive vice president of Tree International and of Dial Records.



Les Leverett photo

**DICKENS RETURNS**—Little Jimmy Dickens, left, rejoins the "Grand Ole Opry" after an absence of nearly two decades. Welcoming him is old-timer Hank Snow.

# Dickens Returns To Grand Ole Opry Cast

NASHVILLE—When Jimmy Dickens rejoined the "Grand Ole Opry" as a member of its cast last week, it marked another in the return of the original breakaways of 1956-57.

Dickens was welcomed back by manager Hal Durham after an absence of some 19 years, although he had done occasional guest appearances in that time. It was the culmination of a split that occurred between the late Jim Denny, then manager of the "Opry," who broke with owners of the world-famous show, formed his own booking agency, and took several of the acts with him. That was Sept. 1, 1956.

The first act to depart was Goldie Hill, later to become Mrs. Carl Smith, and she has done little professionally in recent years. Smith, who also left with Denny, recently signed with Hickory Records. Among others to leave, only to return, were Johnny and Jack (the late Jack Anglin) and Kitty Wells, George Morgan (now a full-time

member of the "Opry" cast), Webb Pierce, Faron Young, Martha Carson, Red Sovine, Minnie Pearl, the Duke of Paducah, Lou Childre, and Anita Carter.

The break allegedly involved a conflict in sponsorship, although it went beyond that. Denny formed the Phillip Morris Road Show, which lasted for 16 months, and the network portion of the "Opry" was, at that time, sponsored by the R.J. Reynolds Tobacco Co. WSM also owned the Artists Service Bureau (run by Denny), which was the only full-time booking agency for "Opry" acts.

Over the years, virtually all of the acts have returned to the radio show, although there have been exceptions. Until now, Dickens was one of these. In the late 1940s and early 1950s, he was one of the leading acts on the show.

On his return, he appeared with Hank Snow, one of those who never did leave the "Opry," and sang "The Family Reunion."

# 250,000 Visited Jamboree U.S.A.

WHEELING, W. Va.—The "Jamboree U.S.A." show, revealing box office figures for 1974, indicated that a quarter million country music fans visited the broadcast show during the past year.

The first show aired Jan. 7, 1933, and has been done live from here ever since. In recent years it has moved to the Capitol Music Hall, its ninth home.

Johnny Cash played to five standing room crowds last year. Other guests with sell-out appearances included Tom T. Hall, Tanya Tucker, Charlie Rich, Bill Anderson, Dave Dudley, Dolly Parton, Barbara Mandrell, the Statler Brothers, Merle Haggard, Faron Young, Kenny Price, Buck Owens, Ronnie Milsap, Johnny Rodriguez and Billy "Crash" Craddock.

The bulk of the fans come from the Northeastern states, as the show is beamed in that general direction.

During 1974, the traveling "Jamboree" show was put together, including a staff band and performers, and performed over an area of 10,000 miles across the nation.

# Acts Firmed For Country Banquet

LOS ANGELES—Performers have now been set for the 10th annual Academy Of Country Music Awards Dinner Show and Banquet, set for the Hollywood Palladium this Thursday (27).

Set to perform on the show are Roy Clark, Loretta Lynn, Donna Fargo, Roger Miller, Merle Travis, Mickey Gilley, Billy Armstrong, Del Reeves, Cal Smith, Conny Van Dyke, T.G. Shepard, Crystal Gayle, Tom Bresh, Eddie Dean, Molly Bee, Sharon Leighton, Jerry Inman, Kay Austin and Dorsey Burnette.

Jerry Naylor will emcee the show, which will follow the taping of the Academy Of Country Music Awards show for the ABC-TV network.

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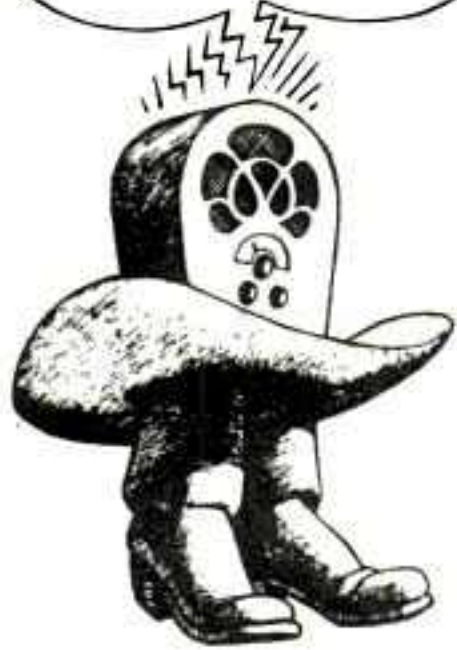
**"John Henry"**  
Johnny Swendel

**"Letter Edged in Black"**  
Country International Records 104



# This Week on

**American COUNTRY COUNTDOWN**



**Overstreet Named Choctaw Chief**

**Tom Hall "T's" Off In Chatanooga**

**The 2,000,000,000 Pictures Of Roy Rogers**

Next ACC SPECIAL—April 5-6: THE 40 GREATEST NEAR MISSES IN COUNTRY Country Classics like "Alone With You"—Faron Young; "Bimbo"—Jim Reeves; "By The Time I Get To Phoenix"—Glen Campbell.

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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 2/22/75

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.											
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10	I CARE/SNEAKY SNAKES—Tom T. Hall (T.T. Hall, Mercury 73641 (Phonogram) (Hallnote, BMI))	35	13	11	THEN WHO AM I—Charley Pride (D. Owens, D. Frazier, RCA 10126 (Hill & Range/Acus-Rose, BMI))	68	72	5	THE CROSSROAD—Mary Kay James (A. Reynolds, Avco 605 (Jack, BMI))
2	3	12	IT'S TIME TO PAY THE FIDDLER—Cal Smith (D. Wayne, W. Haynes, MCA 40335 (Coal Miners, BMI))	36	44	7	OH BOY—Diana Trask (T. Romeo, ABC/Dot 17536 (Wherefore, BMI))	81	81	2	UPROAR—Anne Murray (P. Grady, Capitol 4025 (Tessa/Jolly Cheeks, BMI))
★	4	10	RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES—Waylon Jennings (W. Jennings, RCA 10142 (Baron, BMI))	37	46	7	LEAVE IT UP TO ME—Billy Larkin (E. Conley, Bryan 1010 (Blue Moon, ASCAP))	83	83	4	BLANKET ON THE GROUND—Billie Jo Spears (Roger Bowling, United Artists 584 (United Artists, BMI))
4	5	11	THE TIES THAT BIND—Don Williams (V. Corso, C. Otis, ABC/Dot 17531 (New York Times Music/Eden Music, BMI))	38	49	4	I'LL STILL LOVE YOU—Jim Weatherly (J. Weatherly, Buddah 444 (Keca, ASCAP))	★	NEW ENTRY	→	STILL THINK 'BOUT YOU—Billy "Crash" Craddock (J. Christopher, B. Wood, ABC 12068 (Chriswood/Easy Nine, BMI))
★	7	10	I CAN'T HELP IT (If I'm Still In Love With You)—Linda Ronstadt (H. Williams, Capitol 3990 (Fred Rose, BMI))	39	42	11	HE'S EVERYWHERE—Marilyn Sellars (J. Whitehead, G. Dobbins, Mega 1221 (PIP) (Two Rivers, ASCAP))	72	80	6	I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)—Price Mitchell & Jerri Kelly (Holland, Dozier, Holland, GRT 016 (Chess/Janus) (Jobete, BMI))
6	6	18	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds, UAXW555X (Jack, BMI))	40	43	6	SOULFUL WOMAN—Kenny O'Dell (K. O'Dell, Capricorn 0219 (Warner Bros.) (House Of Gold, BMI))	73	76	8	EASY LOOK—Kenny Price (S. Throckmorton, C. Putman, RCA 10141 (Tree, BMI))
★	14	7	LINDA ON MY MIND—Conway Twitty (C. Twitty, MCA 40339 (Twitty Bird, BMI))	★	58	3	ROSES AND LOVE SONGS—Ray Price (J. Weatherly, Myrrh 150 (ABC) (Keca, ASCAP))	74	63	7	DON JUNIOR—Jim Ed Brown (T. Romeo, RCA 10131 (Wherefore, BMI))
★	12	8	SWEET SURRENDER—John Denver (J. Denver, RCA 10148 (Walt Disney, ASCAP))	42	39	14	BIG MAMOU—Fiddlin' Frenchie Bourque & The Outlaws (L. Davis, 20th Century 2152 (Peer, BMI))	★	NEW ENTRY	→	I GOT A LOT OF HURTIN' DONE TODAY—Connie Smith (W. Shafer, Columbia 3-10086 (Acuff-Rose, BMI))
9	11	11	I'M A BELIEVER—Tommy Overstreet (S. Barrett, R. Mareno, ABC/Dot 17523 (Ricci Mareno, SESAC))	★	53	5	MA MA DON'T 'LOW—Hank Thompson (H. Thompson, ABC/Dot 17535 (Brazos Valley, BMI))	★	86	4	I FOUGHT THE LAW—Sam Seely (S. Curtis, A&M 1651 (Acuff-Rose, BMI))
10	1	13	DEVIL IN THE BOTTLE—T.G. Shepard (B. David, Melodyland 6002 (Motown) (Dunbar, SESAC))	★	54	6	JANUARY JONES—Johnny Carver (R. Bourke, ABC 12052 (Chappell, ASCAP))	★	87	3	PROUD OF YOU BABY—Bob Luman (B. Sherrill, N. Wilson, Epic 8-50065 (Columbia) (Algee, BMI))
11	8	13	GREAT EXPECTATIONS—Buck Owens (B. Owens, Capitol 3976 (Bluebook, BMI))	★	56	4	BEST WAY I KNOW HIM—Mel Tillis & Statesiders (J. Chesnut, MGM 14782 (Passkey, BMI))	78	82	5	THE WAY I LOSE MY MIND—Carl Smith (D. Frazier, S.D. Shafer, Hickory 337 (MGM) (Acuff-Rose, BMI))
★	22	7	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (V. Keith, B. Peters, ABC/Dot 17540 (Fingerlake, BMI))	46	16	12	CITY LIGHTS—Mickey Gilley (B. Anderson, Playboy 6015 (T.N.T., BMI))	★	NEW ENTRY	→	WONDER WHEN MY BABY'S COMIN' HOME—Barbara Mandrell (K. Goell, A. Kent, Columbia 3-10082 (Great Foreign Songs/Arthur Kent/Galleon, ASCAP))
13	9	14	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye (B. Morris, Capitol 3980 (Blue Book, BMI))	★	50	7	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy (W. Shafer, D. Owens, GRC 2036 (Acuff-Rose/Hill & Range, BMI))	80	73	7	ALL THE LOVE YOU'LL EVER NEED—Cliff Cochran (J. Seely, Enterprise 9109 (Columbia) (Tree, BMI))
14	15	12	WOLF CREEK PASS—C.W. McCall (W. Fries, L.S. Davis, MGM 14764 (American Gramophone, SESAC))	49	27	14	I JUST CAN'T GET HER OUT OF MY MIND—Johnny Rodriguez (L. Gatlin, Mercury 73659 (Phonogram) (First Generation, BMI))	81	36	13	(I'd Be) A LEGEND IN MY TIME—Ronnie Milsap (D. Gibson, RCA 10112 (Acuff-Rose, BMI))
15	17	10	HOPPY, GENE AND ME—Roy Rogers (S. Garrett, Dorff, Brown, 20th Century 2154 (Peso/Lowery, BMI))	★	70	3	LADY CAME FROM BALTIMORE—Johnny Cash (T. Hardin, Columbia 3-10066 (Hudson Bay, BMI))	★	NEW ENTRY	→	THE TIP OF MY FINGERS—Jean Shepard (B. Anderson, United Artists 591 (Tree/Champion, BMI))
16	18	11	IT'S A SIN WHEN YOU LOVE SOMEBODY—Glen Campbell (J. Webb, Capitol 3988 (Canopy, ASCAP))	★	51	11	DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery (G.S. Paxton, R. Hellard, Elektra 45229 (Acoustic, BMI))	82	48	13	NASHVILLE—Hoyt Axton (H. Axton, A&M 1657 (Lady Jane, BMI))
★	21	9	LOVING YOU WILL NEVER GROW OLD—Lois Johnson (D. Silver, 20th Century 2151 (Hank Williams Jr., BMI))	★	52	4	I STILL FEEL THE SAME ABOUT YOU—Bill Anderson (B. Anderson, MCA 40351 (Stallion, BMI))	83	84	5	COME ON HOME—Mary Lou Turner (L. Darrell, MCA 40343 (Excellorec, BMI))
18	20	8	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Tanya Tucker (B. Braddock, Columbia 3-10069 (Tree, BMI))	★	53	3	LONELY MEN, LONELY WOMEN—Connie Eaton (B. Dees, ABC/Dunhill 15022 (Hill & Range, BMI))	★	NEW ENTRY	→	I'M NOT LISA—Joel Colter (J. Colter, Capitol 4009 (Baron, BMI))
★	25	6	PENNY—Joe Stampley (G. Lane, S. Davis, ABC/Dot 17537 (Al Gallico, BMI))	★	54	5	COVER ME—Sammi Smith (W. Carson, Mega 1222 (PIP) (Road Bridge, BMI))	85	88	3	I CAN STILL HEAR THE MUSIC IN THE RESTROOM—Jerry Lee Lewis (T.T. Hall, Mercury 73661 (Phonogram) (Hallnote, BMI))
★	26	7	WRITE ME A LETTER—Bobby G. Rice (T. Martin, W. Meskill, GRT 014 (Chess/Janus) (Fox Fantase/Cakewalk, BMI))	★	55	10	SALLY G—Paul McCartney & Wings (P. McCartney, Apple 1875 (Capitol) (McCartney/ATV, BMI))	★	NEW ENTRY	→	CLEAN YOUR OWN TABLES—Stoney Edwards (C. Taylor, Capitol 4015 (Blackwood/Back Road, BMI))
21	24	8	YOU ARE THE ONE—Mel Tillis & Sherry Bryce (K. Westberry, H. Harbour, MGM 14776 (Sawgrass, BMI))	★	56	2	THE PILL—Loretta Lynn (L. Allen, D. McHan, T.D. Bayless, MCA 40358 (Coal Miners/Guaranty, BMI))	86	90	5	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (C. Moman, L. Butler, ABC 12054 (Press/Tree, BMI))
★	29	5	A LITTLE BIT SOUTH OF SASKATOON—Sonny James (C. Smith, S. James, Columbia 3-10072 (Marson, BMI))	★	57	3	MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Bouytare, RCA 10191 (Colgems, ASCAP))	87	91	2	I'M NOT LISA—Joel Colter (J. Colter, Capitol 4009 (Baron, BMI))
★	33	5	THE BARGAIN STORE—Dolly Parton (D. Parton, RCA 10164 (Owepar, BMI))	★	58	10	FORGETTIN' 'BOUT YOU—Jim Glaser (A. Reynolds, D. Williams, MGM 14758 (Jack, BMI))	★	NEW ENTRY	→	BAD WATER—Gene Watson (J. Holiday, J. De Shannon, R. Myers, Resco 630 (NSD) (Unart, BMI))
24	28	9	WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF—Little David Wilkins (D. Wilkins, T. Marshall, MCA 40345 (Emerald Isle/Battleground, BMI))	★	59	2	(You Make Me Want To Be) A MOTHER—Tammy Wynette (B. Sherrill, N. Wilson, Epic 8-50071 (Columbia) (Algee, BMI))	88	92	5	ONCE AGAIN I GO TO SLEEP—Melody Allen (K. Jean, Mercury 73638 (Phonogram) (Millene, ASCAP))
★	41	4	MY ELUSIVE DREAMS—Charlie Rich (C. Putnam, B. Sherrill, Epic 8-50064 (Columbia) (Tree, BMI))	★	59	10	BUTTERFLY—Eddy Arnold (Gerard, Bennet, David, Curb, MGM 14769 (Sabachani, ASCAP))	★	NEW ENTRY	→	SING A LOVE SONG, PORTER WAGONER—Mike Wells (L. Darrell, Playboy 6029 (Excellorec, BMI))
26	10	15	THERE'S A SONG ON THE JUKEBOX—David White (B. Sherrill, C. Taylor, Epic 8-50036 (Columbia) (Algee, BMI))	★	60	74	I'LL BELIEVE ANYTHING YOU SAY—Sami Jo (J. Andrick, MGM 14773 (Lowery, BMI))	89	93	3	SWEET LOVIN' BABY—Wilma Burgess (G. Nelson, C. Taylor, Shannon B21 (NSD) (Coach & Four, BMI))
★	45	4	HAVE YOU NEVER BEEN MELLOW—Ollie Newton-John (J. Farrar, MCA 40349 (ATV, BMI))	★	61	9	HE TOOK ME FOR A RIDE—La Costa (Taylor, Wilson, Tackitt, Capitol 4022 (Al Gallico/Algee, BMI))	★	NEW ENTRY	→	LIFE'S LIKE POETRY—Lafayette Fizzell (M. Haggard, ABC 12061 (Shade Tree, BMI))
★	34	6	LIFE—Marty Robbins (M. Robbins, MCA 40342 (Mariposa, BMI))	★	62	64	LET'S SING OUR SONG—Jerry Reed (J.R. Hubbard, RCA 10132 (Vector, BMI))	90	96	3	BUT I DO—Del Reeves (R. Guldry, P. Gayton, United Artists 593 (Arc, BMI))
29	31	8	ROCK 'N ROLL (I Gave You The Best Years Of My Life)—Mac Davis (K. Johnson, Columbia 3-10070 (Tree, BMI))	★	62	8	COME ON DOWN—Tennessee Ernie Ford (J. Hayford, St. Stone, Capitol 3916 (Mandina, BMI))	91	97	3	HOW COME IT TOOK SO LONG (To Say Goodbye)—Dave Dudley (R. Rogers, J. Dudley, J. Key, United Artists 585 (Newkeys, BMI))
★	37	6	I'LL SING FOR YOU—Don Gibson (B. Bond, Hickory 338 (MGM) (Acuff-Rose, BMI))	★	63	79	IS THIS ALL THERE IS TO A HONKY TONK?—Jerry Naylor (B. Duncan, D. Lee, Melodyland 6003 (Motown) (Brother Karl's/Mandina, BMI))	92	98	2	CHAINS—Buddy Alan (G. Goffin, C. King, Capitol 4019 (Screen Gems-Columbia, BMI))
★	31	11	CAROLINA MOONSHINE—Parler Wagoner (D. Parton, RCA 10124 (Owepar, BMI))	★	64	32	ALWAYS WANTING YOU—Merle Haggard (M. Haggard, Capitol 4027 (Shady Tree, BMI))	★	NEW ENTRY	→	RIGHT OR LEFT ON OAK—Molly Bee (C. William, J. Nixon, Granite 515 (Attache, BMI))
★	38	6	JUST LIKE YOUR DADDY—Jeane Pruitt (J. Adrain, MCA 40340 (Pick-A-Bit, BMI))	★	65	52		★	NEW ENTRY	→	IN THE MISTY MOONLIGHT—George Morgan (C. Walker, 4 Star 5-1001 (4-Star, BMI))
33	23	10	THAT'S HOW MY BABY BUILDS A FIRE—Johnny Russell (J. Foster, RCA 10135 (Adventure, ASCAP))	★	66	77		93	99	2	
34	35	9	CHAMPAGNE LADIES AND BLUE RIBBON BABIES—Fertie Husky (D. Frazier, A.L. "Doodle" Owens, ABC 12048 (Acuff-Rose/Hill & Range, BMI))	★	67	89		94	100	2	



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**(TO SAY GOODBYE)"**

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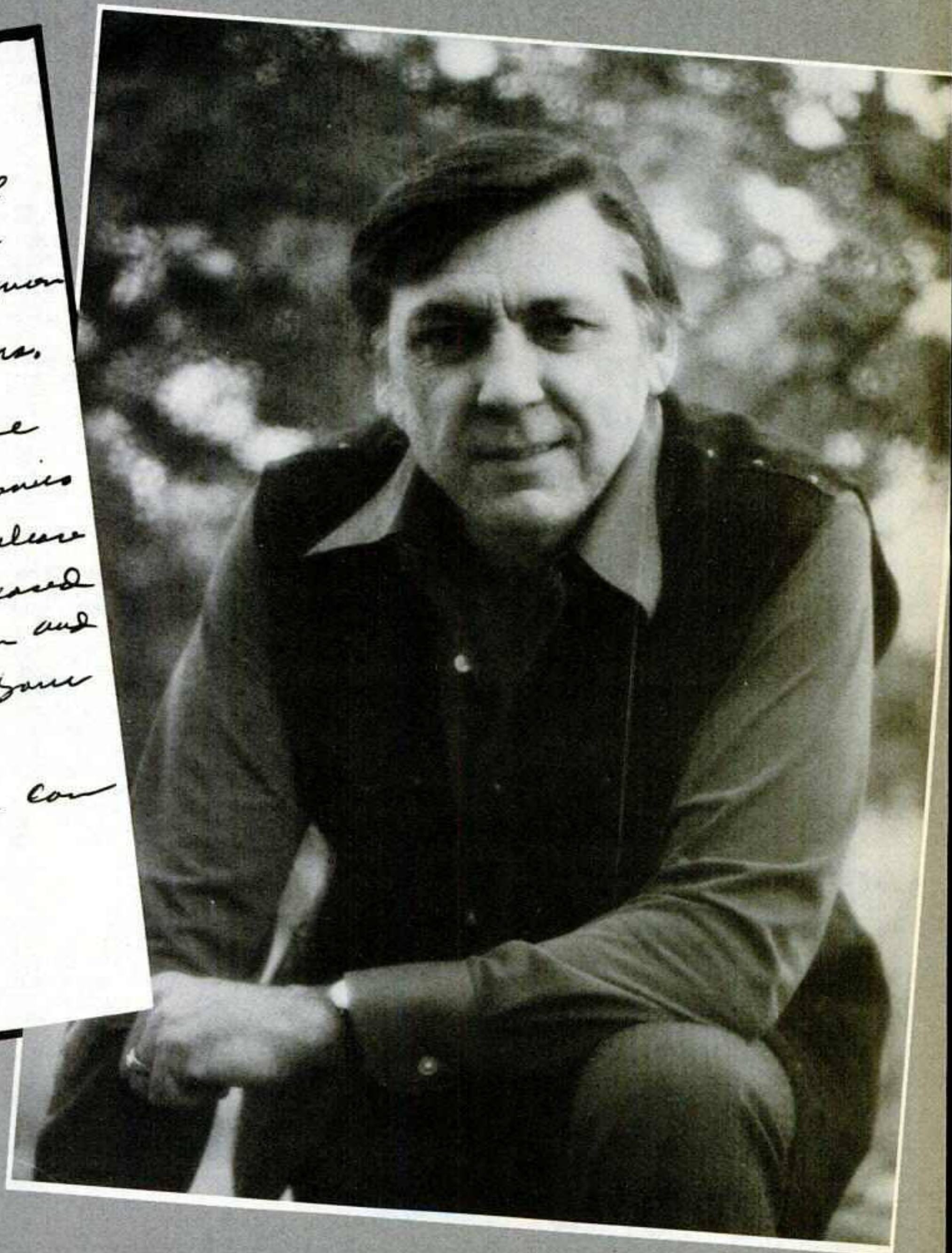
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Country

Nashville Scene

By COLLEEN CLARK

Coleman O'Neil, who had a couple of hit records in the early 1960s, is seeking a comeback in Nashville. . . . The first Ernie Ashworth release on his new label is "High Cost Of Living" first recorded by Rusty Gabbard more than 20 years ago when the latter was fronting the Ernest Tubb Band. . . . David Houston, 15 pounds lighter since his accident, will have a new album out with a cut including a duet with the late Gene Austin. It was done about a year before Austin's death, but the label forgot about it. So this is an initial release. . . . Barbara Mandrell is signing with Telley Records, owned by Merle Haggard and distributed by MCA Records, after departing CBS. . . . Wilma Lee Cooper celebrated her birthday with a cake and all on the Opry.

Billy Walker has played his first college date ever, at Lorraine Community College in Ohio. . . . Grandpa Jones signed for a series of soft drink commercials. . . . The Jim Ed Browns are building a new home; reversing the trend, they're moving into the city of Nashville, instead of away. . . . The "Opry" has allowed Loretta Lynn to do her controversial song, "The Pill" after considerable discussion. That's a sharp departure from the past.

Hoyt Axton to star in his first 60-minute musical variety special, scheduled to be aired on NBC in March. Titled, "The Hoyt Axton Country Western Boogie Woogie Gospel Rock And Roll Show," featured guests will be Rita Coolidge, Doug Dillard, Arlo Guthrie, Loggins & Messina, Harry Nilsson, Charlie Rich, Linda Ronstadt, Buffy St. Marie, Ringo Starr, LaCosta and Tanya Tucker.

Gunille Hutton appearing with Roger Miller for two weeks at the Nuggett in Sparks, Nev. . . . Tommy Cash just off a two-week engagement at Harrah's in Lake Tahoe, Nev., where he shared the bill with Olivia Newton-John, Don Rickles and Fabian. . . . Jerry Clower is the official spokesman for the Epilepsy Assn. of Georgia and that state's project to build an epilepsy wing at the Warm Springs Foundation. . . . Del Reeves and The Good Time Charlies substituted kazoos for the strings and horns on Del's new single when he performed it for the "Opry" since horns are not permitted. . . . Dolly Parton, Barbara Fairchild, Sunday Sharpe, Don Gibson and Red Steagall taped four shows at Fireside Studios in Nashville for broadcast on International Air Force network. . . . Duet team of Johnny Bernard and Julie Jones have signed with Arco Records, with first release due in March.

Stu Phillips' first release out on Apco Records. . . . Hank Levine to conduct orchestra for Donna Fargo for her appearance with Bobby Vinton at the Providence Civic Center. He also conducted for her Feb. 6 appearance on the Perry Como TV Show. . . . John Posnich of Pittsburg, Kan. has signed recording artist Jack Barlow to the Antique label. First release was written and produced by Dallas Corey and distributed by IRDA. . . . Charlie Rich will headline the first Truck Driver's Country Music Awards Show, in Memphis, on April 3. Co-sponsored by Fram and Open Road Magazine, the awards ceremony and show will follow a \$25 a plate dinner, with proceeds going to the American

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 2/22/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
2	2	31	BACK HOME AGAIN—John Denver, RCA CPL1-0548
3	3	9	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
★4	18	3	LINDA ON MY MIND—Conway Twitty, MCA 469
5	6	37	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
★6	19	3	PROMISED LAND—Elvis Presley, RCA APL1-0873
7	7	10	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
8	5	19	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
9	9	14	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
10	8	9	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
11	12	16	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
12	4	11	CITY LIGHTS—Mickey Gilley, Playboy PB 403
13	11	10	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
14	10	21	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
15	13	96	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
16	14	13	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
★17	22	3	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
★18	25	3	IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467
19	20	5	RIDE 'EM COWBOY—Paul Davis, Bang 401
20	21	8	BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
★21	32	2	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
22	15	35	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
23	16	10	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
24	28	29	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
25	17	25	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
26	23	14	GET ON MY LOVE TRAIN—La Costa, Capitol ST 11345
★27	35	3	GREATEST HITS Vol. 1—Billy "Crash" Craddock, ABC ABCD 850
★28	34	2	EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO—Bill Anderson, MCA 454
29	31	14	GREATEST HITS—Mel Tillis, MGM M3G 4970
★30	40	17	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
31	24	11	REUNION—Glen Campbell, Capitol SW 11336
32	26	20	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
33	29	24	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
34	27	24	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
35	36	4	SONS OF THE MOTHERLAND—Statler Brothers, Mercury SRM-1-1019 (Phonogram)
36	41	20	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
37	30	6	BARBI DOLL—Barbi Benton, Playboy PB 404
38	38	33	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
39	43	16	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
40	45	9	SHE CALLED ME BABY—Charlie Rich, RCA APL1-0685
41	44	26	COUNTRY—Anne Murray, Capitol ST-11324
42	33	15	MISS DONNA FARGO—ABC/Dot D0SD 2002
43	48	2	PICKIN' GRASS & SINGIN' COUNTRY—Osborne Brothers, MCA 465
44	47	2	MAKE A JOYFUL NOISE—Tennessee Ernie Ford, Capitol ST 11290
45	49	11	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975
46	39	38	PURE LOVE—Ronnie Milsap, RCA APL1-0500
47	37	5	THE BEST OF JIM REEVES SACRED SONGS—RCA APL1-0793
48	NEW ENTRY		GOES TO THE MOVIES—Chet Atkins, RCA APL1-0845
49	42	14	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
50	NEW ENTRY		IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007

Truckers Benevolent Assn. . . . Bob Luman and the Stones River Band will appear in concert at Claremore Junior College in Oklahoma this month in the first of a regular series of five benefits involving major artists. Tommy Overstreet will follow Luman in March. . . . Judy Lynn in Nashville recently for recording ses-

sions with producer Mike Curb. Kenny Serratt has signed recording contract with Melodyland Records, the country division of Motown Records. . . . Leroy Van Dyke appearing in the main showroom of the Landmark Hotel, Las Vegas, for an extended run. Joining him Feb. 17 will be Freddy Fender.



# THE NEW JOHNNY PAYCHECK SINGLE IS THE SAME OLD STORY.

# AND THAT MEANS IT'S A SMASH.

"Loving You Beats All I've Ever Seen." The first single off Johnny's upcoming album of the same name. It's already following the lead of his most recent Top-5 single, "For a Minute There."

And it all adds up to another chart-toppin', heart-stoppin' hit for John.

Johnny Paycheck. "Loving You Beats All I've Ever Seen."

On Epic Records

\*Also available on tape



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## Ireland Capitalizes on Country

NASHVILLE—Country music is big business in Ireland—and country, or country 'n' Irish singers and bands continue to dominate the scene, both on and off the record.

The names of some of the showbands on the Irish dancing circuit give a clear indication of what to expect from them... the Buckaroos, the Country Blueboys, The Country Folk, the Plainsmen, the Country Style, the Cowboys, the Hillbillies, the Cotton Mill Boys, the Rocky Tops, to mention but a few.

Tony Gaynor is producer of RTE Radio's "It's Country Music Time," which began three years ago. Before that, there was "Country Style," which started in 1967.

"It's Country Music Time" goes out on Saturday nights from 11:01-11:45 and is introduced by Noel Andrews. A regular on the program is Pascal Mooney, who also writes the Country Music Jamboree column for New Spotlight magazine.

The radio show has topped the TAM ratings. "It's very popular," says Tony Gaynor, "particularly outside the city. And we get a lot of fan mail from the North of England."

### Specials

It's Country Music Time has featured specials made at Dublin concerts, as well as recordings made in Wembley and Nashville. There have been specials on such artists as Glen Campbell and Anne Murray, Chet Atkins, Bobby Bare, Waylon Jennings, Hank Snow, Loretta Lynn and Tompall and the Glaser Brothers.

Talking of interest in the music in Ireland, Tony Gaynor went on: "For years country music was always popular, but it was generally because of a limited number of artists, like Jim Reeves and Slim Whitman.

"In more recent years the field had broadened, so that it's now possible for Waylon Jennings to come here in May. Three years ago, they'd have asked, 'Who?'"

"Irish artists have developed slowly but surely from country and Irish to a more refined country. There are better session men, better arrangements, better quality songs, musically and lyrically. Some of the

### Carlisle & McGregor Trying Again With A Patriotic Disking

NASHVILLE—With a wave of patriotic talk records saturating the market, Capitol Records has brought together writer Randall Carlisle and fellow Canadian newsman Byron McGregor in a release titled "Thank You America."

It was McGregor who did the recitation on the 3 million selling "The Americans," written by still another Canadian, Gordon Sinclair.

And it was Carlisle who also wrote the currently popular "Please, Mr. President," recorded by Paula Webb on the 20th Century-Westbound label.

Now Carlisle, who works with McGregor at CKLW, Windsor, Ont., has written the new Capitol single, which is scheduled for release today (10). McGregor is managed by Quinton Welty, a radio veteran from Ohio, and the new release is co-published by his Weldee Music. Music for this recitation was put together by Harold Bradley. The original "The Americans" was covered by the late Tex Ritter after McGregor's release, and had a phenomenal sale in the country market.

better singers such as Larry Cunningham and Ray Lynam, even prefer to go to Nashville to make records."

American artists popular in Ireland include Jim Reeves, Johnny Cash, Charley Pride, Waylon Jennings, Merle Haggard, Buck Owens, Slim Whitman, and Hank Locklin, who was a frequent visitor for several years. Live appearances can provide a boost in the popularity of U.S. acts, with a similar increase in record sales.

Tony Gaynor thinks "It's Country Music Time" has helped to raise standards.

"A few years ago, a lot of people liked country, but they didn't know what it was. The program encouraged people to go looking for the lesser-known country artists.

"There's a bright picture here for the future. Dickie Roc's new album is country. Red Hurley and D.J. Curtin are singers who have big hits with country songs. The most popular Tom Jones disks here have been country ones."

Last Easter the first Irish country music festival was presented at Kilmacrott. This year, it is hoped to stage the event in August and to attract American singers.

Some leading Irish country singers are Philomena Begley, Margo, Eileen Reid, Brian Coll, Ray Lynam, Larry Cunningham, Big Tom, Roly Daniels, Ian Corrigan, Gene Stuart, Brian Harkin, Mattie Fox and Brendan Quinn.

The Irish Country Music Association is run by Roger Ryan in Cork. Members receive newsletters from time to time.

A cabaret venue, Murray's, of Tashinny, County Longford, started a country music night last month. It will be presented for two hours every Monday, is said to be an informal session somewhat akin to the Grand Ole Opry, and will have a resident band and compere and guests.

Big Tom and the Mainliners received a silver disk for 50,000 sales of their LP, "Ashes of Love"—the first album by an Irish band to win such an award.

## Country Gets Major Push In ABC-Dot Spring Promo

NASHVILLE—In another move to concentrate on its expanding sales of country product, the ABC complex here, including Dot Records, has added three regional promotional men who will deal specifically with this music.

The three are Joe Deeters, who has just spent 18 years with Capitol. He will be stationed in Atlanta, and will cover the Southeast, as he did for Capitol for the past four years. Prior to that he worked in every capacity from sales to album marketing.

Representing the Midwest in country promotion will be James Petrie, who joined Dot as a field marketing director more than a year

ago. He will headquarter in Cleveland.

The third man is Henry Withers, who will cover the Southwest from his Houston base. Prior to joining ABC 18 months ago, he worked with MCA for four years, covering all facets of the various product.

The heavy concentration on country, with full-time promotional directors in the field, is part of the announced goal of the two labels: ABC, which deals in all product, and Dot, which was purchased by ABC a few months ago and is an exclusively country firm.

ABC-Dot recently added Jerry Bailey to its staff here, creating the post of public relations director. It continues to make expansion moves.

FEBRUARY 22, 1975, BILLBOARD

# Hot Country Singles Billboard



Billboard, P.O. Box 2156, Radnor, Pa. 19089

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- 4 Radio-TV/appliance store
- 5 Auto tape center
- 6 Department store
- 7 Mass merchandiser
- 11 Distributors, Operators, One-Stops, Rack Jobbers
- 21 Radio-TV management, broadcasters
- 31 Mfgs., Producers of records, tapes, equipment
- 41 Talent-artists, performers, agents, managers
- 50 Schools, colleges, libraries, audiophiles
- 51 Investment houses, banks, government officials
- 52 Music publishers, song writers, unions, licencing & performance rights organizations
- 53 Writers, reviewers, publications
- 54 Other (specify) \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

2225



## Bigston Thinks Big To Be No. 1

CHICAGO—"Think big—think Bigston!" is a theme being heard by consumers on local radio here, as Bigston Corp., manufacturer of portable cassette and radio/cassette equipment, mounts an aggressive campaign to become a household word in the consumer market.

Bigston, a subsidiary of Bigston Corp. of Japan, has been in the United States a little over two years, with the majority of its business in the private label market. Bigston is the main manufacturer for Sears cassettes, Wurlitzer and Hammond organ cassettes, Dayton-Hudson, and locally, Carsons and Goldblatts. K mart was a former customer, and

the firm is working on a project with Beckley Cardy, a major A/V supplier.

The fight to become No. 1 in the consumer market is a tough struggle, against giant competitors, operational manager Harold Schwind says. However, the comparatively tiny company has the advantage of being able to put all their resources behind one product—cassettes. While competitors can make tremendous sales, they can also experience tremendous losses in the current economy, Schwind notes. Bigston is protected somewhat from losses because they are not involved

(Continued on page 53)

## Irish Cuts Trade Show Participation

By RADCLIFFE JOE

PLAINVIEW, N.Y.—Irish Magnetic Corp. has slashed its annual participation in trade shows from 12 to two, and will channel the money saved into a comprehensive program of rep and dealer incentives.

Sol Zigman, Irish president, made the decision to radically limit his firm's involvement in the shows, following careful assessment of their cost vis-a-vis their effectiveness.

Among those shows being eliminated are the summer and winter Consumer Electronics Shows and the Independent Housewares Exhibit (IHE), which combined draw hundreds of exhibitors to Chicago each year. Irish will continue to participate in the National Audio/Visual Assn. and Dixie shows.

Part of the savings realized from Irish's discontinued participation in trade shows will go toward a 5 percent sales incentive bonus to all the company's reps. A further percentage will be channeled into a redesigned and far-reaching ad campaign.

Zigman does not rule out the possibility of ever returning to full participation in trade shows, but stresses that until they are restructured for greater impact and meaning for both exhibitor and attendee, he will participate only as an observer.

Meanwhile, Irish has introduced a new line of 8-track budget product under its Shamrock label. Release of the line is based on what Zigman calls "overwhelming customer demand." The Shamrock brand name was used on one of the original economy-priced open reel products in the Irish catalog.

"The quality of our Shamrock open reel products has been the primary reason for our customer demand for an 8-track product of the same brand," explains Zigman.

The new line is available in playing times of 42 and 84 minutes, and carry suggested list prices of \$1.25 and \$1.50 each. Shamrock 8-track blanks are fully guaranteed, and Zigman sees the line as a traffic

(Continued on page 52)

## 800-900 At AES Conclave

NEW YORK—Between 800-900 registrants, including 50-75 from the U.S., and 50 exhibiting companies are expected at the 50th Audio Engineering Society Convention, March 3-7 at London's Cunard International Hotel. AES expects to sign up its 1,000th European member during the meeting.

Leading the U.S. contingent is John Eargle, current AES president, JME Associates, who also will give one of the more than 70 scheduled papers, on "improvements in cutting styli for CD-4 disks." Also going are Don Plunkett, new AES executive director; John Bubbers, Audio Dynamics, immediate past president, and Dr. Duane Cooper, Univ. of Illinois, president-elect.

Getting equal time on the technical program with discrete quad will be Ben Bauer of CBS Laboratories, "recent advances in SQ quadraphony," and S. Takahashi and R. Ito of Sansui, "technical background of QS system and its latest encoding techniques."

Among the more well-known exhibitors of "what's new" in studio, professional and technical equipment are Dolby Laboratories, Rubeert Neve & Co., AKG Electronics, Hayden Laboratories (AKG, Sennheiser, Nagra), Feldon Audio (MCI Inc., JBL), Shure Electronics, Ferrograph, Quad-Acoustical, EMI Tape, Cetek (U.K.), Ampex (G.B.), BASF, Victor Co. of Japan and BGW Systems.

In addition to the technical sessions and exhibits, other 50th convention highlights include as special commemorative program on the life and work of "A.D. Blumlein: Inventor Extraordinary" at the prestigious home of The Royal Society; a private visit to the Science Museum, and the awards banquet in the Great Hall of Guildhall, seat of local government of the City of London for more than 1,000 years, with guests of honor Lord Hill and Henty Mattox.

(Continued on page 52)

## ASR Open Its New Facility In Jersey

By STEPHEN TRAIMAN

FAIRFIELD, N.J.—ASR Recording Services, a \$500,000 tape duplicating facility, was officially opened last week by Al and Jerold Massler of Bestway Products, and Sani Rothberg, former Viewlex vice president, sales.

The 30,000-sq.-ft. facility, site of the former East Coast GRT plant, is geared for 8-track, cassette and open reel product. Equipment, put together by Audiomatic, includes high-speed Electro Sound Duplicators, winders and splicers plus some of the most innovative labeling, packaging and shrink-wrap machinery.

Project dates back more than four years, when Al Massler gave Milt Gelfand, Audiomatic president, a hefty deposit for equipment, but then backed off due to the increasing tape piracy situation in the area. Recent legislative activity that would outlaw illegal duplicating

(Billboard, Feb. 1, 8) in the state makes his decision to go ahead now even more viable, he notes.

According to Jerold Massler, the ASR principals share in excess of 55 years' experience in the record and tape business. Al founded Bestway Products 25 years ago. Jerold is also president of AA/Wonderland Records, and Rothberg was production manager, general manager and vice president at Globe Album over a 20-year career.

Other key people with varied and extensive industry backgrounds include general manager Lou Mancuso, quality control supervisor Fran Gonty, chief engineer Eric Marchal and chief mechanic Karl Kaye, all from A & B Duplicators; sales manager Irv Brusso, Ampec and RCA, and production coordinator Ed Schlesinger, at Globe Album with Rothberg.

(Continued on page 53)

## TREASURY DEPT. DECISION

### Countervailing Charge Out

By MILDRED HALL

WASHINGTON—As expected, the Treasury Department has quietly dropped its countervailing duty action against most Japanese consumer electronics exporters investigated for receiving alleged illegal subsidies from their government (Billboard, Jan. 11).

In a "preliminary determination," Treasury says its investigation showed the benefits received by the Japanese firms were too slight ("de minimus") to invoke the U.S. law requiring special import tariffs to counter anti-competitive advantages given foreign exporters by their governments.

However, one of the Japanese export subsidy programs, a tax deferral, applicable only for smaller Japanese firms "could conceivably" spell unfair advantage over U.S. manufacturers in the future. Treasury says

it will require reports from these eligible Japanese firms, and could take action against smaller manufacturers if it proves warranted.

The final determination ending one of the largest countervailing proceedings in Treasury's history will be issued if and when the final probe fails to turn up any "legally or economically significant benefits" to the smaller Japanese exporters.

The countervailing duty investigation on Japanese imports covered the full range of home entertainment products including TV, radios, record and tape players and recorders, and components valued by Treasury at a total of \$1.7 billion in 1973. The probe had been underway since 1972, and the delay provoked a court petition for speedup of Treas-

(Continued on page 51)

## Car Stereo Herd Specialty

By GRIER LOWRY

(This is the second installment on how the Herd brothers, Jim and Ben, built their six-year-old House of Sound to its leading position in the local area.)

SPRINGFIELD, Mo.—At House of Sound, car stereo marketing is "hubbed" around a panel display

located in a main sales room, not far from the extensive display of 8-track cartridges and cassettes that prove an excellent "add-on" feature for autosound buyers.

Featuring Sanyo, Motorola and Audiovox units, one yellow display embodies a lock mount on the player

and allows customers to listen to any pair of speakers, simply by sliding the unit into the mount.

"There's a twofold advantage to this type of display," says Jim Herd. "About 70 percent of our under-dash units go out with lock mounts, and anytime an old customer comes in for a step-up, we can go to his car and demonstrate it by sliding the new unit into his mount."

In-dash sales are getting stronger every day, but it "hasn't been a breeze," he notes. Two years ago the Herds were pitching in-dash as the for-real comer in autosound, against the general feeling that it was nothing but gadgetry. In-dash sales got strong impetus from a saturation radio splash for which the brothers popped. It featured a contest, registration for prize drawings, and the oft-repeated slogan, "Hang It In The Dash!" That really got things started for in-dash at HOS.

The twin-bay installation setup at the back keeps three mechanics working different shifts, about 85 percent of car stereo sales come with store installation. The auto in-dash

potential is in the under-30 contingent, believes Jim Herd, who isn't turned off by spending \$200 and \$250 for this equipment.

"We've made a big dent on the market with autosound and sales have tapered off, but we have some under-dash units which are still functioning after five years. Customers have re-installed them in four or five different cars. We make the big point that with AM-FM radio the buyer who compares under-dash with in-dash can get pretty close in price with in-dash units."

His main objective on advertising and promotion, Jim Herd says, is to "try and keep throwing more money away." The crux of the problem, he says, is that too small a percentage of the market, say 5 to 10 percent, relates to audio. Newspaper? Effective only when something lethal like a low-or-no-profit leader is featured. A little good, but not much, did come out of a newspaper series focusing on JVC sound effects amplifiers for \$129.95. TV has been earmarked for further exploration.

The sleeper in the promotional or-

bit is a slick newsletter that goes out monthly to 4,000 customers. A sort of what-is-happening-to-House-of-Sound themed. New products and services, remodeling changes, new personnel and the like. The idea is to keep the old customer interested in "in-sound" and remembering HOS. Recent one featured two coupon offers.

Another item the Herds like—and small wonder since it has been traffic-drawing dynamite—involves tie-ins with factories in introducing new products with appearances of Playboy Playmates or Penthouse Pets. They are the kind of happenings that attract crowds. Usually fanfared on TV, radio and newspaper, these events are booked on mid-week evenings and include remote radio broadcasts from the store. The Herds like factories to send reps in to tout their goods as part of the lure with the beauties. Though some sales are made, the sell is definitely soft and the idea is to create people-involvement and say "hello" to old customers. One recent such happen-

(Continued on page 53)



Billboard photo by Grier Lowry

Attractive HOS software display shows off tapes "under glass" and LPs, with conveyor-belt system transporting selections to checkout counter. Nearby autosound display gets benefit of extensive 8-track cassette inventory.



**A SECOND TRY****Russian Audio/Video Mart Opens Again To Car Stereo**

• Continued from page 3

dramatically in Russia and subsequently demand for car stereo equipment. There has also been increased interest in the cassette—Melodiya now produces more than three million prerecorded cassettes annually.

The availability of stereo hardware is still limited but the introduction of car stereos may well push the popularity of cassettes. It has become clear that no cartridge configuration will be developed in Russia. Though the initial retail price of hardware may be prohibitive at first, it is expected that more companies will soon take interest in it and the stereo market should be slowly, but steadily expanded.

The recent news has been that the first videotape hardware will be retailed this year. Five hundred units of Video-Electron recorder/players have reportedly been offered by the Voronezh plant to national retail outlets. Until now no mass production of videotape hardware or software has been undertaken by any national company here.

At the Leipzig Trade Fair, the radio/phonograph line was represented by several models, among them a high-class RFT hi fi Kompakt combination, comprising a tuner, record player (Opal 216) and a stereo amplifier, HSW 920 hi fi with 15 VA output. Portable radios included numerous quality models of the Stern family (Sensomat 3000, Dynamic 2030, Automatic 1421 and Party 1200).

Also exhibited were several amplifiers which can be used in different combinations with turntables, tape decks and tuners. Compared to the Russian industry, the consumer electronics companies in the German Democratic Republic manufacture portable radios of similar specifications. A good auto cassette

machine has been launched and retailed for some time in Germany.

Quadraphonic equipment is being manufactured and sold in the G.D.R., but in Russia hardware and software is not yet a reality. Russian electronic companies are still generally under a tradition of designing and manufacturing lines of conventional radio/phonograph and radio-tape combinations with built-in amplifiers.

**Countervailing Duty**

• Continued from page 50

ury decisions from Magnavox in 1974 (Billboard, Aug. 17, 1974).

Treasury spokesmen have said on several occasions that their countervailing investigations were not turning up any Japanese government subsidies of such a substantial nature as to far outweigh the tax and promotional help given U.S. manufacturers in this country's export programs. The Japanese subsidy program included low interest loans and trade promotion.

In any case, trade history has been going against the countervailing protection for U.S. consumer electronics manufacturers, because a new round of international trade negotiations, with strong emphasis on mutual agreements about non-tariff barriers between trading partners is now underway.

Also, the new U.S. trade law gives Treasury a four-year period when it can use its own discretion in deciding whether to slap countervailing duties on imports benefitted by foreign government programs, in view of the hoped-for changes resulting from negotiations.

**Free Newsletter**

SANTA CLARA, Calif.—Care and storage of videotape, and the second installment of a glossary of common video terms, is featured in the winter issue of SCAN, newsletter for professional and educational users available free from Memorex Corp., Box 420, Santa Clara, Calif. 95052.

**Update From Asia**  
**Fuji Bows 1st C80 Cassette In Japan**

By HIDEO EGUCHI

TOKYO—Fuji Photo Film is believed to be the world's first manufacturer to introduce a C80 blank loaded cassette tape. Domestic retail price of the Fuji Film FX80 pure ferric cassette is 900 yen or about \$3. The 80-minute blank is claimed to have the same recording characteristics as the FX90 at 1,000 yen (\$3.73) retail, but the FX46 at 500 yen (\$1.67) still offers the best value

for money in Japan. . . . The Scotch brand "Classic" line of double coated cassette tapes will be introduced to the Japanese audio market shortly at 850 yen (\$2.90) for a C45 blank, 1,000 yen (\$3.33) for a C60 and 1,400 yen (\$4.67) for a C90, Sumitomo 3M says.

Closure of Hitachi's Koriyama plant in Northeastern Japan Feb. 20 reflects not only the competition

from manufacturers of car stereo units on Taiwan and Hong Kong but also competition from Aiwa, Matsushita and Sony in the field of tape recorders, industry sources say. However, they add, the workers at Koriyama are being transferred to Hitachi's Tokai Plant, possibly for the manufacture of videotape recorders and videodisk players.

(Continued on page 52)

**ANOTHER THEORY SHOT TO PIECES.**

There are manufacturers in the record care field who claim that a single cleaning device can solve all record care problems. Watts completely refutes this theory.

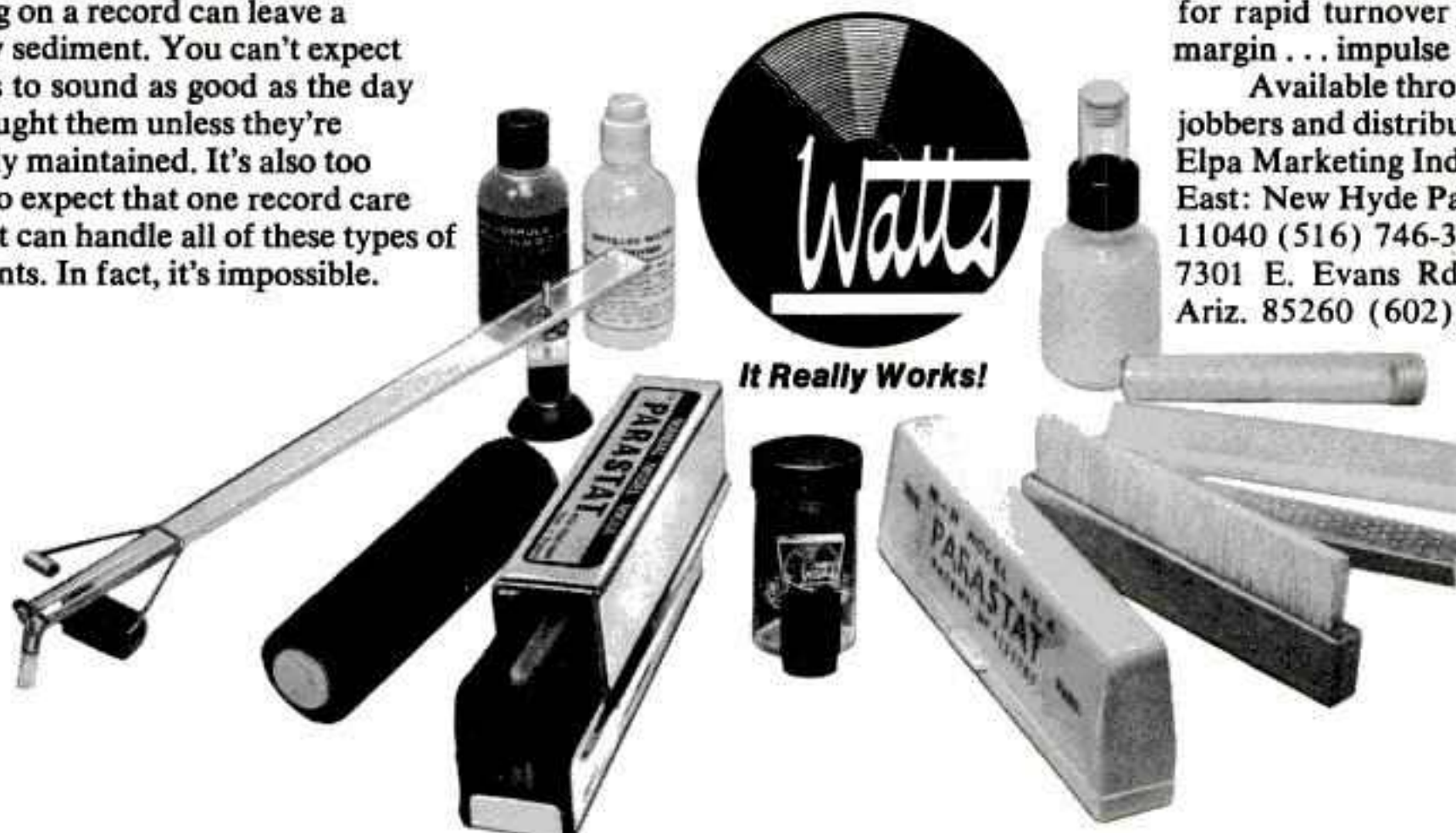
Dust, dirt and grit settle into the record grooves. Cigarette smoke deposits an invisible film on the surface. Even blowing on a record can leave a gummy sediment. You can't expect records to sound as good as the day you bought them unless they're properly maintained. It's also too much to expect that one record care product can handle all of these types of pollutants. In fact, it's impossible.

Watts is a pioneer in the record care field. With a complete line of record care products. Each Watts cleaner was developed to solve a particular problem encountered by broadcasting and recording studios. Then, and only then, were they introduced to record users through-

out the world. It is this tried and proven professional approach to record care that enables us to say — Watts really works. And it's the reason that Watts is the only positive way to keep new records new and revitalize old ones.

Dealers from coast-to-coast are finding that the Watts line is geared for rapid turnover . . . high profit margin . . . impulse and repeat sales.

Available through leading jobbers and distributors. Or write to: Elpa Marketing Industries, Inc., East: New Hyde Park, N.Y. 11040 (516) 746-3002 / West: 7301 E. Evans Rd., Scottsdale, Ariz. 85260 (602) 948-1070.





## Rep Rap

Mid-Lantic Chapter of Electronic Representatives Assn. (ERA) was host to the **Keystone Chapter** of National Electronic Distributors Assn. (NEDA) at its dinner-meeting Monday (10) at The Presidential, Philadelphia. Highlight was a panel discussion on "The Role Of The Distributor In The Economic Crunch," the par-

ticipants including **San Shapiro**, executive vice president, Almo Electronics Corp., Philadelphia; **Carl Barney**, president, George D. Barbey Co., Reading, Pa., and **George Thorpe**, vice president, Pytronics, Montgomeryville, Pa., with **William Sylvester**, president of L.D. Lowery, Inc., Broomall, Pa., discussion leader.

**Albert Steinberg**, president, Steinberg Electronics, Inc., Philadelphia, president of the NEDA chapter reported on the 1975 NEW/COM show; and **Ty Yonker**, vice president, Raymond Rosen Co., Philadelphia, and director of the Keystone Chapter, gave details of NEDA's "Millionaire Affair." **George Conneen**, president of George M. Conneen Co., Inc., Newtown Square, Pa., is new president of the Mid-Lantic, ERA chapter.

No. California office for newly formed **Cal West Marketing**, exclusive **Kenwood** sales rep in state (Billboard, Feb. 1), is 14278 Wicks Blvd., San Leandro 94577, phone (415) 483-9370, headed by **Lynn McMillen**.

**Arnold Lease & Assoc.** closed their Phoenix office, while maintaining eight other offices nationally. Lease was recently appointed OEM rep for **Clarion Corp. of America** car stereo line in the RV, marine, truck and bus industries (Billboard, Feb. 1).

## New Irish Tape

• Continued from page 50

builder that offers "excellent" profit margins for the distributor and dealer.

Other products in the Irish catalog remain unchanged, and Zigman has no plans to cut prices "as some other manufacturers are doing," despite a slight decline in sales realized during the last quarter.

He sees the sluggish economy as bringing many subtle changes to the blank tape business, among them the trend away from what Zigman calls "the hyperbole of new formulations and excessive dumping," and toward a greater concentration of "honest" selling, and the pushing, by dealer demand, of smaller inventories for fast turnovers.

## In Hawaii: ERA Ideas Worth Cash

CHICAGO—The idea auction at ERA's Hawaii Conference produced some interesting suggestions, and from \$5 to \$20 to participants whose ideas were deemed worthy by a panel of judges. The winning ideas are listed here for those who couldn't make the conference:

1. File catalogs by number;
2. Build up a file of birthdays of purchasing agents, engineers, and other customers;
3. Set up a two-box inventory system for literature, one for the car and one for the office. Exchange at the end of the day so your secretary can bring the file up to date;
4. Use a basketball theme in a series of three-foot-diameter boards for displaying small product at trade shows;
5. Hold breakfast meetings with dealer and distributor personnel together to gain rapport;
6. Keep salesmen in field longer by using cassette recorders hooked to the office phone number for dictation and reporting;
7. Keep a short-term rolling forecast for continuous appraisal and to help in preparing the following month's business;
8. Use Xerox matrix pressure sensitive paper for mailings;
9. Install incoming WATS line so salesmen can call orders in collect;
10. Instead of an answering service, have a re-dialing machine in a satellite office feeding into the main office;
11. Answer the phone by mentioning the principal line of the week: "Smith representing JBL."

## Update From Asia

• Continued from page 51

AEG-Telefunken is negotiating with Hitachi over the licensing of the TED videodisk system, usually well informed sources say. Also, they add, **Toppan**, one of the "top two" Japanese printing companies, and **Shogakukan**, leading educational publishing house, have opted for the TED videodisk. The initial options for the **Asahi-NE** newspaper-TV group and **Sanyo Electric-King Record** (Kondansha publishing house) are still valid, video industry sources say.

**Victor Co. of Japan** will introduce its SA (senalloy) sound recording head, now being used for professional tape decks only, to the Japanese consumer market in April on a new cassette deck between 70,000 and 80,000 yen (\$233-\$266) retail. . . **Hoshiden**, leading manufacturer of headphones, is marketing an electronic harmonica in Japan next month at 2,650 yen (\$8.80) retail. It will also be available for export, the Osaka-based manufacturer says. Initial monthly production of the 15-reed "Elemonica" has been set at 30,000 units.

The 24th **All Japan Audio Fair** is scheduled for Oct. 25-30 at the TOC, its usual site, not at the Tokyo International Trade Fair grounds as previously planned. . . Recently renamed **Trio Kenwood Electronics** has postponed plans to set up an assembly plant in the Republic of Korea. . . The **Sharp GF-55M FM/AM** radio cassette recorder at 38,000 yen (\$127) retail boasts LED tuning and "tape run" indicators.

## SOME DEALERS PROTEST

## TEAC Bucks Sentiment, Pushes Fair Trade Policy

NEW YORK—Despite growing anti-fair trade sentiment among many of its dealers, especially in the New York area, the TEAC Corp. of America will continue its controversial fair trade program.

In fact, according to Robert Steindler who reps the line in the Metro area, the company is in the process of developing even more stringent fair trade enforcement methods.

Unlike many other companies that fair trade their lines, TEAC has enforced its fair trade program only about five months. This, more than anything else, is agonizing TEAC's dealers, many of whom feel the line should not have been fair traded at this time when there are so many moves afoot to outlaw the practice of price fixing.

However, TEAC president George DeRado feels he cannot change his company's policies at this time. TEAC made its move to institute and enforce fair trade last September when it canceled more than 1,600 dealer franchises and reinstated what it defined as a new dealer-consumer oriented franchise (Billboard, Sept. 7).

At the time DeRado stressed that the new agreement and its related \$1 million training program were not designed as policing agreements, and that no legal actions were being considered in New York and New Jersey.

However, the dealer discontent began festering, and erupted last month when TEAC sued S&M Stereo Center and Ultralinear Sound in an effort to maintain its fair trade program. The defendants countersued, charging TEAC with restraint of trade (Billboard, Jan. 25).

The attitude by many dealers handling fair traded products is that in this sluggish economic climate they have little alternative but to cut prices if they hope to move a line. They argue that this is particularly true in the case of TEAC whose products have begun sliding since the institution of the new pricing policy.

DeRado, on the other hand, argues that the slide was a temporary one immediately following the new pricing policy, but that things have since righted themselves. He also notes that his firm has instituted several incentive programs to help boost sales, including special discounts in February, March and April on orders of more than \$5,000 paid within 15 days of receipt by the dealer.

## AES London Meet

• Continued from page 50

director of higher technology, U.S. Embassy, London.

Other convention visits have been arranged to EMI Tape Ltd., Post Office Research Station, BBC Research Establishment and EMI Recording Studios, and a special Ladies Program is in preparation by a committee headed by Mrs. Dagmar Dolby.

The convention dates fall within a British Airways London Show Tours, Plunkett notes, with round trip transportation from New York, convention hotel room and continental breakfasts at \$442 (plus \$315 from Los Angeles, \$119 from Chicago, etc.). Complete information is available from Mirque Travel at (212) 736-6338 in New York.

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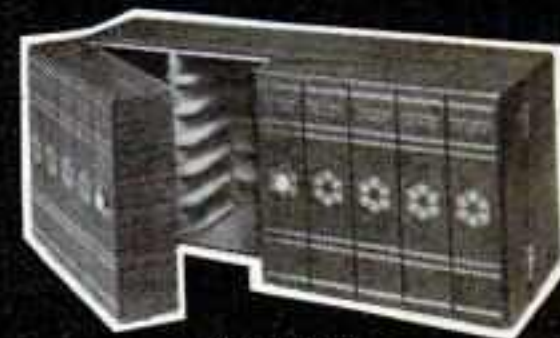
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## Car Stereo At Sound House

• Continued from page 50

ing was a JVC 4-channel equipment tie-in with appearances by reps and Kristine Hanson, the September (1974) Playmate.

Another idea came to Jim Herd as he and his wife were sitting in a little club listening to a band play some 50's music. That was his high school period. It set him to thinking that he wasn't attracting a very high percentage of the sound business of that generation. Yet they were old enough to have established families and to be holding down jobs.

Then came the BIG idea—a "Nostalgia Week" for the 50's crowd. HOS used two radio stations to play songs of the 50's—each title prefaced by "do-you-remember." The week was climaxed by a sock hop with a live band and other trimmings. High school records of the 50's were combed and invitations sent out to students of that era. They were invited to come to the store for free tickets to the dance, and asked to register name, name of spouse, address, occupation, school attended. The promotion was scheduled in late November, this year.

"It created exposure for us among the 50's crowd," says Jim Herd. "We knew many weren't investing the percentage of disposable incomes in sounds they could. This is the kind of market development we feel it takes to dig for business in this area."

After eating, living, sleeping audio for six years, Jim and Ben Hard can only imagine what a dither the customer who is thinking about a system for the first time is in. Even now, they feel they have only scant knowledge of many aspects of the business. They have come to the opinion that the worst-off buyer is the one who has read about sound and thinks he knows it all. He usually winds up with the most poorly-matched system possible, they feel. They'd rather work with the customer who knows he need help and asks for it. This is the buyer they're trying to reach—and are succeeding.

## ASR Recording Bows

• Continued from page 50

Equipment includes two Electro Sound system 6000 duplicators with 10 slaves working at high-speed 32:1 ratio, including automatic sequencing feature for minimum waste of tape on slaves; NJM labeler, Graham Fraser (Canada) IM-102 sleeving/folding machine, Marden Edwards (U.K.) model 4-12 shrink wrapper and Weldotron (Pemco) sealer. Quality control utilizes a Panasonic cassette deck and Sony stereo and quad 8-track decks.

All 8-track and cassette blanks are from Shape Symmetry & Sun, whose principals, Tony and Paul Gelardi, were on hand for the Feb. 11 open house here. They also report that SS&S will have its promised Q-8 blank ready for production by late spring. All 3M high print/low noise tape is used: 206 mastering, 157 cartridge, 285 cassette.

According to Brusso, volume with one shift and only eight of projected 12 winders and splicers in action already is up to 25,000 units a day. He also is selling custom record pressing services of nearby Bestway, as well as packaging and design, inventory and drop ship capability.

Among the first jobs completed at the new plant are "1950's Rock & Roll Collection," 3-cartridge package for Juke Box Records; "Woman To Woman" and "Richard Pryor" 8-tracks for Stax; Cher and Vikki Carr budget cartridges for Springboard. Also in the house is an order for quad open reel tapes from Enoch Light's Total Sound label.

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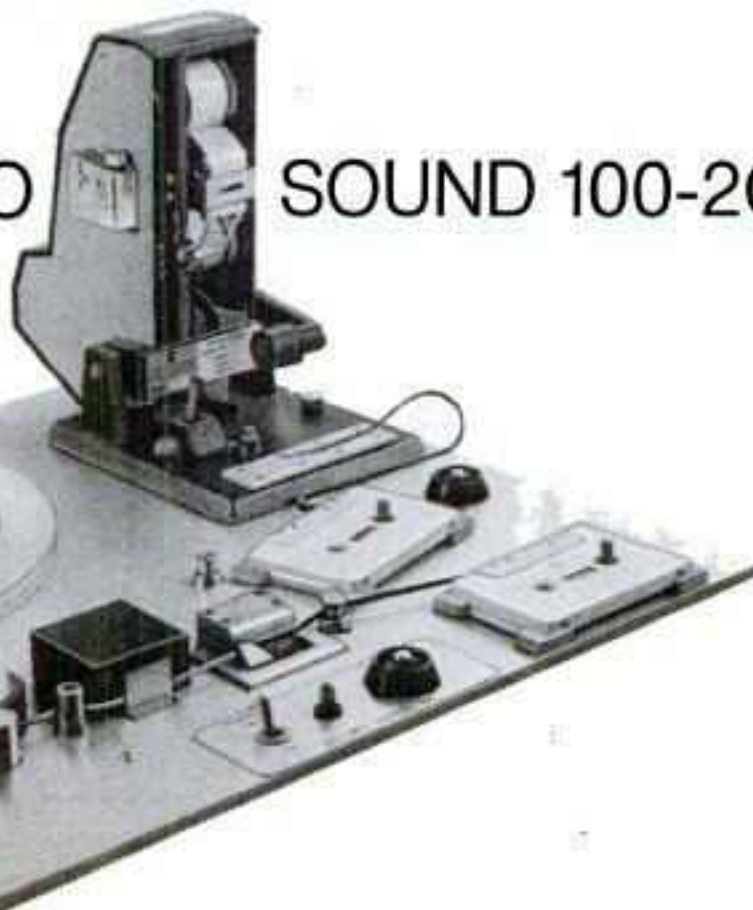
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## TRIMMED TO THE BONE Car Rebates Not Boosting Unit Sales In Chicago Mart

By ANNE DUSTON

CHICAGO—The automobile rebate program on the sale of compact and subcompact cars has not boosted the sale of auto stereo tape units, according to car dealers in the area. Most buyers are asking for cars that are trimmed to the bone as far as accessories.

However, in the medium and full-sized cars, tape units are still selling since these buyers are less affected by the economy, dealers report.

Most of the rebate cars are being sold from inventory now, but customers are reluctant to buy tape units with installation through the dealer, but buy "as is." "It's difficult enough to get financing without kicking the price up. It would be poor business," a spokesman at Johnson Ford says. Some of the Mach 1 Mustangs and Ghia Mus-

tangs under the \$500 rebate plan offer AM/FM/FM-8-track units as factory-installed equipment.

Bredemann Buick had some calls for tape units from the 18 to 30-year-old buyers, but most buyers look for an AM/FM/FM radio, or have their own units installed from their former car.

Minimal equipment and economy were the criteria for buyers at Grand Harlem Dodge, with a "very small percentage" looking for tape units.

Tape had fallen off as a desired accessory for Portage Chrysler-Plymouth even before the economy problems, a spokesman says.

At Nortown Olds, 10 percent of full-sized cars sales include tape units, while the Starfire and Omega included in the rebate program are

going out "with average equipment."

A salesman at "Z" Frank Chevrolet stressed that buyers want "the cheapest possible, with no options whatsoever, except automatic transmission and maybe power steering," on the subcompact Vega and Manza, and intermediate Nova in the rebate program. Customers buying full-sized cars will consider tape units, he said.

Earl Knutson at Kailer Youngquist Olds sees no drop in the number of tape units sold. "If they want it, they'll buy it, no matter what times are. It depends on the individual."

A few younger customers checked the Astra and Ventura compacts for tape units at Public Pontiac, but the format is not being added as additional equipment. In full-sized cars, tape units are being sold in half the cars. Bert Weiman Ford reports that about 50 percent are going for the option under the rebate program as well as regular sales.

## Bigston: 'Think Big' On Cassettes

• Continued from page 50

in the car stereo or TV markets, as other electronic firms are.

In an evaluation of its goals, the firm hired Joe DiFiglio as national sales manager from his position as regional sales manager with the MGA Division of Mitsubishi Corp. DiFiglio has begun building a firm base by solidifying a marketing approach, introducing new product and features, and reorganizing the rep network.

"We realize that Bigston is a harder sell because it isn't that well known yet, but the reps that we choose appreciate the fact that the manufacturer is right behind him on service and problems, with factory trained technicians who know the product," Schwind explains. Bigston has signed 20 rep organizations for national coverage.

In marketing, the firm keeps its price points under \$100 for the mass merchandising customer, and recently brought its mini-cassette with AM/FM radio ("the smallest in the world") under the \$100 price point by issuing a new version, the KRM-1120 with cosmetic changes and improved performance, and eliminating the accessories as standard equipment. The original KRM-1020, with accessories, sells at \$109.95.

Over \$100, the firm offers one unit, a Dolby cassette deck. Coming soon is a new deck, also in the \$200 range, featuring a memory counter that allows the tape to stop at a pre-set point during rewind.

Other new features being introduced into cassette product are automatic bias switching and cue and review, both featured on the new KD300Q portable cassette play/record model retailing around \$80. The unit also has an amplifier that can be utilized for amplifying phone message, and a 1/4-inch jack for headphones.

The new KRM-1620, AM/FM cassette with record and play features a four-inch speaker for quality sound, and is designed with the military look. It lists at \$99.95.

With most of the consumer sales coming from the mass merchandiser, the firm is developing a lower priced mini-cassette for that market. One product that has not been successful is the model KB-200, a port-

able tape recorder with A/C bias. "Most people don't know what an A/C bias is, and this product should rightly be sold through the audiophile chains," Schwind says.

Bigston is also active in the educational A/V market, and some of the features aimed toward that market are beginning to cross over into the consumer field, for example, the 1/4-inch jack. In 1974 Bigston sold 30,000 cassette units to the government for its education program for the blind.

Until the profit picture improves, Bigston is not pursuing an aggressive advertising campaign, but will co-operate with dealers on radio and print media advertising.

Schwind estimates that the firm is "about five years away from being a household word, and at the top of the market." Future plans include warehousing on both coasts, and a network of factory-trained service stations.



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**Vox Jox**

• Continued from page 41  
 6-10 a.m., **Mark Denver** from WAXY in Fort Lauderdale, Fla. 10 a.m.-2 p.m.; **Bill (Todd Chase) Neek** 2-6 p.m., **Russ Oasis** 6-10 p.m. from WMYQ, Miami; **Dave (King Kong Kirby) Baronfeld** from WAPF in Jacksonville, Fla., 10 p.m.-2 a.m.; **Larry (Raven) McMullen** 2-6 a.m. from WEDR in Miami, and swingman **SUNNY Shores** from WLLE in Richmond, Va. General manager **Dick Casper** took the TM, billed as Zeta 4, quad progressive on February 4. And, of course, the man directing the programming at WINZ-AM is **Alan W. Anderson**.

In those changes at KKDJ in Los Angeles, new production man is **Don Elliott**, who's doing an evening or night stint. ... **Jack Roberts**, 707-528-3055, is looking for rock air work. Very experienced in production, etc. A 10-year radio veteran. ... **WLFF** in Richmond, Va., has an opening. Talk to old buddy **Bob Piava**, the program director. Tell him you're a friend of **Doc Cavaliere**. ... Going to **WPEN** in Philadelphia are **Loren Owen**, the program director of **WGAR** in Cleveland, and **Bob Travis** from **WLLL** in Richmond. Travis is supposed to be pretty good, though I've never heard him and must rely on the word of others. But Owen is a super jock. In any case, **WPEN's** air date gets closer and closer and oldier and oldier, I would surmise.

**John (Tony Mann) Mitchell** who'd been at **KHJ** in Los Angeles is going into **KUPD** in Phoenix. ...

**Davi Conley**, who'd been at **KCBQ** in San Diego, is now with **Peter Productions**, San Diego, producing a new rock programming service. ... **George and Judy Burns** of **Burns Media Consultants**, Los Angeles, are heading to Sydney, Australia. Burns will work for a few weeks with **Rod Muir** and **John Torv** at **Digamae Productions** on some new radio documentaries. Idea is to custom-tailor them for the U.S. market; **Digamae** already has "The History Of British Rock" making the rounds in the U.S. **Digamae** is also the new dealer for **Schafer syndicated equipment** in Australia.

**Bob Raleigh** is looking for a new job; he's a pro and can be reached at 602-838-1743. ... **Jay Blackburn** and **Bob Bennett** have been sending in postcards from places like the Dominican Republic. Bennett says they are there "checking out a super Q on shortwave. Next stop, Antigua to meet with the premier, whose station burned down last Monday." Ends with the comment that they're coming to see me. And now, Jay, things have started falling into place in my head. I'll just be double-damned! Whew!

**John Richbourg** came by a few days ago. The legend himself! And growing a little bored with being retired and anxious, I think, to get back involved in radio; maybe a syndicated show. Under the non-de-aero of **John R**, he did the night show on **WLAC** in Nashville for a ton of years. Years ago, **Billboard** used to check out who influenced record sales and even in Milwaukee you'd find people who went out and

bought a single—usually a soul record—because they heard it listening to the fabulous **John R**. Lately, **Richbourg** has been operating **Seventy 7 Records**, Nashville.

Thinking about **John R** brought to mind some other names I haven't heard of or from in some while—**Bob Todd**, **Bill Sherard**, **Tom Campbell**, **Dick Biondi**. ... **Personnel** at **KFIR** in Sweet Home, Ore., includes owner-manager **Steve Campbell**, program director **Dennis Davis** and music director **Pete Henry**. **June Cook** handles traffic. **Shirley Campbell** is sales manager and **Herb Schacher** also works in sales. Station needs better record service for country and MOR.

**Ron Bedford**, under the air name of **Ron Shy**, is doing weekends now at **WGOW** in Chattanooga, Tenn., while working on his journalism degree.

**Clive Davis**, president of **Arista Records**, guested on **KNAC** in Long Beach the other day. Program director **Ron McCoy**, always coming up with some creative programming, taped an interview with him. After the broadcast, phone lines were opened to the public for comment.

**Norman Wain** is back in action in radio. Just formed a new company with the **Penton Publishing Co.**, Cleveland, to purchase radio-TV operations, concentrating at first on FM stations. **Wain** used to be one of the owners of **WIXY**, Cleveland. **Sal F. Marino** is president and chief executive officer of **Penton**. New firm is called the **Penton Broadcasting Co.**

**Blues Shouters Eye Australia**

**CHICAGO**—Australian national television coverage is planned for a February-March tour of American blues artists **Hound Dog Taylor** and the **House Rockers** (**Alligator**), **Freddie King** (**RSO**) and **Sonny Terry & Brownie McGhee** (**A&M**), according to **Alligator Records** president **Bruce Iglauer**.

The television coverage will include a promotional campaign and filming of some of the concert dates to be broadcast later this summer.

**Mushroom Records** in Melbourne will also reissue the first **Hound Dog Taylor** album in conjunction with the tour. **Mushroom** has also contracted to re-release the rest of the **Alligator** catalog over the coming year, **Iglauer** said.

Concert dates include **Brishbane**, **Sidney**, **Perth**, **Adelaide** and **Melbourne** in Australia, and **Auckland**, **N.Z.**

**Schlesinger To Lead Workshops**

**LOS ANGELES**—A series of eight workshops devoted to legal and practical problems within the music industry will begin Feb. 19 and continue Wednesday evenings through April 19 under auspices of **Song Registration Service** here.

The series will be conducted by **Alfred W. Schlesinger**. There will be at least one guest expert at each session in addition to **Schlesinger**.

Subjects to be covered include in-depth analysis of contracts, allocations of royalties, the function of performing rights societies, the foreign market and the roles of publishers, independent producers, writers-performers and managers.

The series is open to all music industry personnel.

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## Wembley Country Festival To Give Billboard Awards

LONDON—The presentation of the 1975 Billboard (U.K.) country music awards will be one of the highlights of the seventh International Festival of Country Music, to be staged here at the Wembley Pool (March 29 and 30).

The awards were first introduced in 1971 and are presented to artists who, in the opinion of the judges, have made valuable contributions to the growth of country music in the British Isles, with points being assessed on a number of factors, including overall popularity, recordings and live performances.

Nominations of several artists in each category were made, though the identity of the actual winners is kept secret until the Festival.

U.S. nominees were: Top male artists Bill Anderson, George Hamilton IV, Charley Pride and Slim Whitman. Top female artist: Wanda Jackson, Jeanne Pruett, Diana Trask and Kitty Wells. Top group: Country Gazette, the Jones Boys, Po' Boys and the Oak Ridge Boys. Top country song: "Help Me Make It Through The Night," "Jambalaya," "I Can Help" and "Happy Anniversary."

U.K. nominations: Top solo performer: Larry Cunningham, Ray Lynam, Pete Sayers and Tex Withers. Top group: The Hillsiders, Frank Jennings and Syndicate, Miki and Griff and Redwood. Top record company: CBS, RCA, United Art-

(Continued on page 59)

## Event In 'Simul' Release

NEW YORK—Event Records will have its first simultaneous release of product on national and international levels since the label formed its distribution agreement with Polydor, Inc. four years ago, according to Roy and Julie Rifkind and Bill Spitalsky, principals in Spring/Event Records.

The new record, "There's Another In My Life," is written and sung by Philip Mitchell, who recently signed with the Event label, and was produced by Brad Shapiro.

Event Inc. and Polydor International plan a concentrated promo-

tional campaign of radio time buys, point of purchase displays, and contests to kick off the February release.

On the home front Dennis Ganim, director of national promotion for Polydor/Event has designed a point contest for his field force aimed at netting radio airplay and listings on Top 40 and r&b stations. Top man in the contest will win a console color TV. The second and third placers will receive cash awards.

Polydor International will service information, bios, pictures, and publicity material on Mitchell to all overseas licensees.

## Phonogram Tape Sales Up Sharply

LONDON—Phonogram Tape unit sales for the first nine months of 1974 were 24 percent up on the same period for 1973 and 300 percent on 1972.

Tape marketing manager Dave Adams says that tape sales now account for 28 percent of total Phonogram U.K. turnover and he forecasts 12.5 million cassette and 6 million cartridge sales during 1975. According to official figures, Phonogram's tape turnover has increased by 58 percent and unit market share has increased from 5.1 percent to 8.3 percent.

Adams comments: "An increase of 3.2 percent in market share in a year is a phenomenal success and this has been due to a great extent to Phonogram's activities in the wholesale market and non-traditional outlets such as garages. We have also increased penetration in multiples. The sales force has become much more tape-oriented and is now attacking a market which is understood thoroughly."

He adds that the company had moved successfully into the field of tape-only compilations with hit and soul product, particularly in the soul market with material from the Avco and Mercury catalog.

"I think the fact that our unit sales have increased by 300 percent in the last two years speaks volumes in it-

(Continued on page 59)

## Drive Started In U.K. To Get Zero Rating of VAT

LONDON—A substantial campaign is being organized to obtain zero-rating of Value Added Tax, currently rated at 8 percent, for the live performing arts in the forthcoming budget.

The campaign aims to collect signatures to present to Chancellor of the Exchequer Denis Healey, and involves theatre managers, the Musicians' Union, Equity (the actors' trade union) and the London Evening Standard.

And the petition will be welcomed by pop concert promoters and venue managers who have been opposed to VAT being added to ticket prices since the tax was produced in the Finance Act of 1972.

At the time, the Musicians' Union, through a Parliamentary liaison and with the help of Member of Parliament Brian O'Malley drew attention to the fact that VAT, levied at the then rate of ten percent, would in effect re-introduce the old Entertainment Tax. The then Conservation Government accepted none of the suggested amendments.

But since then, the MU, working within the Federation of Theatre Unions, the Theatres Advisory Council, the National Music Council and other bodies, has built support. At a recent meeting, the Chancellor indicated some sympathy, but made it clear there would have to be evidence of substantial support for dropping the tax.

It is hoped here that if this evidence is presented quickly, a change

may be made in the budget expected in March. The petition has been circulated this week to theaters and concert halls.

Every theater in the country is asking audiences to sign, and the MU hopes that concert audiences can be persuaded and encouraged to add their names. VAT on tickets can amount to as much as \$6,500 a week for a successful show.

## 1st LP Push On Finn TV

HELSINKI—"Finn Hits" is the title of the first Finnish television album, due for release at the end of February, and compiled from the local repertoire of Finnlevy and its sister companies, Scandia-Musiikki and Finndisc.

It will feature 16 top chart hits culled from the past nine months. It will retail here at \$7.20, some 10 percent below the list price and is a guaranteed "gold" production before release.

Television promotion will include 12 advertising spots on MTV's nationwide channel. Compilation albums as such are not new to the Finnish market. The first ones, including Scandia's "14 Iskelmas" and Finnlevy's "Toivekonsertti," were out years ago and were immediate big sellers. But none of them were TV-advertised.

## Music Publishers Worldwide Market Report— In Billboard's March 20 Issue!

Our March 29th Music Publishers Special has it all—from the changing role of publishers today and movie music publishing and the TV musical, to the overall integration of publishing to retail, and new copyright legislation. Plus an international

overview of publishing and U.S. involvement overseas . . . gospel publishing and the Nashville publishing scene with its special crossover slant. And there's more.

So if you're a member of the publishing world and you want more, Billboard's March 29 Music Publishers Special is the way to get it.

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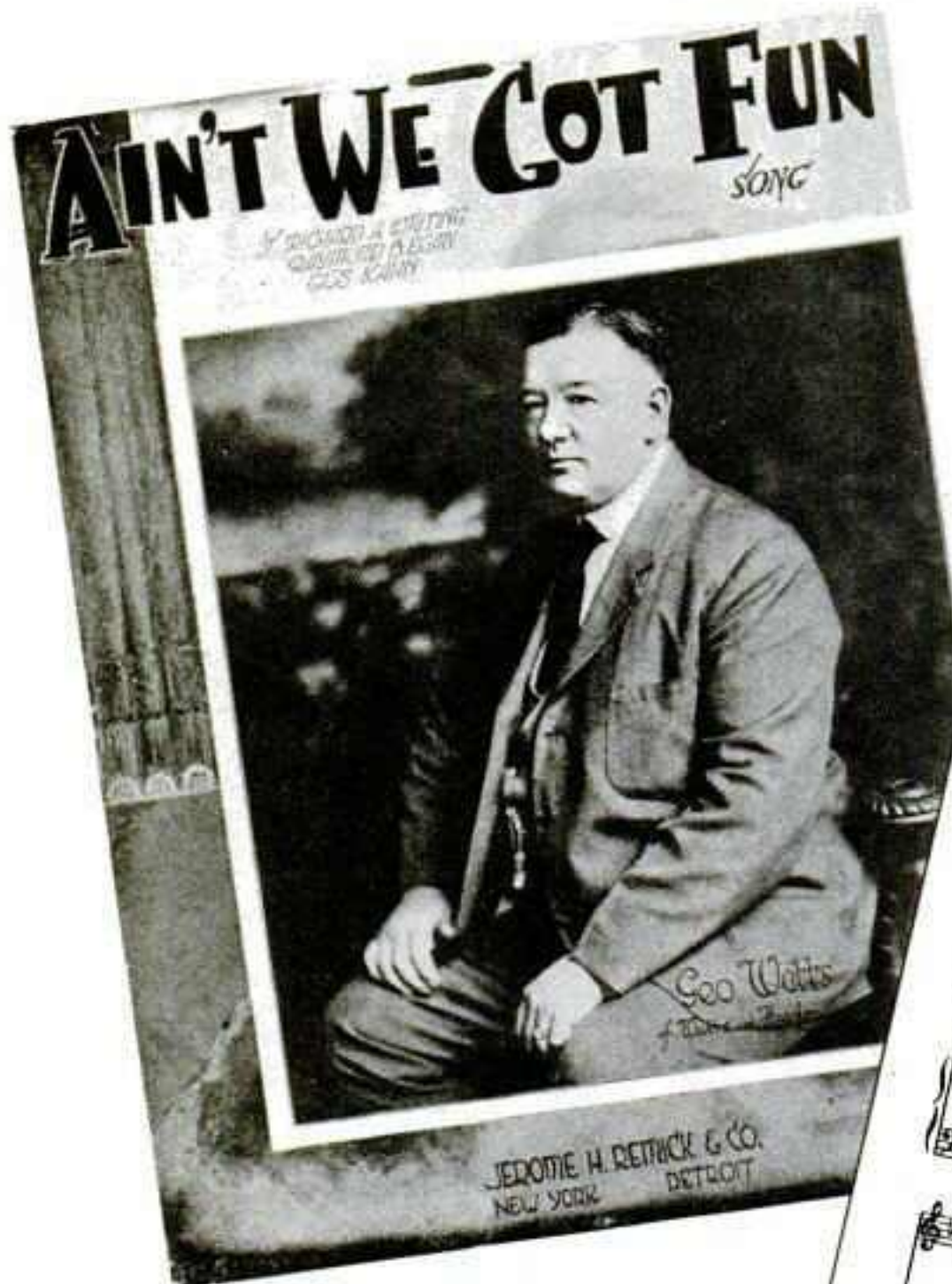
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ISSUE DATE: March 29  
AD DEADLINE: March 7

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# Music Week Sets Awards For Best Acts

LONDON—Because of the great surge of creative talent now in evidence through continental Europe, the London-based music business paper Music Week, part of the Billboard group, is inaugurating an annual award to be presented to the leading act of each year in the major European countries.

Called the Music Week Star Of The Year Award, it is to be determined annually by a panel of music writers, producers or disk jockeys, chaired in each country by Billboard organization correspondents.

1974 awards in each country are as follows:

**AUSTRIA**—Waterloo and Robinson, Amadeo recording artists, picked for the success of their singles "Baby Blue" and "Hollywood." They sold 25,000 copies of their album "Sing My Song" within a few weeks—and topped the Swiss and Luxembourg charts as well as the local top 10.

**BELGIUM**—Johan Verminnen (Biram), selected providing a new aspect of Belgian music, singing in Flemish and French, and building his own repertoire of new songs. His big hit: "Don't Leave Me Alone."

**CZECHOSLOVAKIA**—Karel Gott (Supraphon), for a consistently high level of performance. His last Supraphon album of original songs by Czech composers sold more than 150,000; one of his own biggest hits for East Germany sold 170,000.

**DENMARK**—Gasolin (CBS), for being an outstanding rock group, mixing music, lyrics and humor. They have sold more than 250,000 albums and 50,000 singles in Denmark, and topped the chart with the album "Poor Jim."

**FINLAND**—Hector (Top Voice), a composer-singer with appeal for all age groups, top-selling Finnish artist with albums like "Herra Mirandos" and "Hectorock I."

**FRANCE**—Claude Michel Schoenberg (Vogue), creator of "La Revolution Francaise," a rock opera which broke new musical ground and found international interest.

**GREECE**—Mikis Theodorakis (Minos Matsas), back from a seven-year exile during which time his music was banned in Greece. On his return, each of Greece's five major record companies issued recordings of his music.

**HOLLAND**—The Cats (EMI Boverema), a group with a great chart record in 1974, plus a fine television spectacular. Their double album, "Ten Years Of The Cats," sold 130,000, and they had several other successes.

**HUNGARY**—Kati Kovacs (Qualiton), for her dedication in promoting Hungarian music on a high artistic level, in western countries as well as in other East European states.

**IRELAND**—Jimmy and Tommy Swarbrigg (EMI) for the consistently high standard of their songs and recordings.

**ISRAEL**—Poogy, for bringing a new group sound and lyric content to the Israeli pop scene, for being top-sellers and for representing their country in the Eurovision Song Contest, 1974.

**ITALY**—Nuova Compagnia Di Canto Popolare (EMI), for rediscovering and revising an essential part of the traditional Italian song repertoire in the Neapolitan traditions; an eight-strong group formed three years ago.

**POLAND**—Dwa Plus Jeden (Polskie Nagrania), for combining elements of Polish musical culture with

modern trends; a three-strong team who frequently tour abroad.

**PORTUGAL**—Jose Afonso (Discos Orfeu), for devoting his musical career to spotlighting the social problems of his country, even through "persecution."

**RUMANIA**—Marina Voica (Electrecord), for consistency, having previously won the national top music artist in 1971, 1972, and 1973; for her foreign tours, including Europe, Asia, North America and Turkey.

**SPAIN**—Camilo Seste (Ariola-Eurodisc), for being the biggest record-seller in the country and for remaining top favorite among the young Spanish fans.

**SWEDEN**—Abba (Polar), for winning the Eurovision Song Contest last year and finally putting Sweden on the pop world map; and for the group's in-built hit-writing abilities through Bjorn Ulvaeus and Benny Andersson.

**U.S.S.R.**—Alexander Gradsky (Melodiya), at 23 an outstanding musician, singer, songwriter and group leader, active on the Russian rock scene since 1965 and leader of his own group, Skomorokhi, since 1967.

**WEST GERMANY**—Vicky Leandros (Philips), for consolidating a hugely successful European career which started when she won the Eurovision Song Contest with "Apres Toi." Though born in Corfu, Greece, her career has really flourished in Germany.

**YUGOSLAVIA**—Korni Grupa (PGP RTB), certainly the stars of 1974 but now disbanded after eight years together. Led by Kornelike Kovach, the group recorded an album for Ricordi in Milan featuring Kovach compositions sung in English, a great breakthrough for a Yugoslav group.

## From The Music Capitals Of The World

### LONDON

After its successful television campaign for Engelbert Humperdinck's "Greatest Hits" album, British will use the same medium to promote the new Tom Jones' package. It is a two-record set designed to celebrate the artist's 10 years in the music industry; contains 20 of his most successful songs, and Decca believes it will be a chart-topper.

Transatlantic Records to increase prices by an average 10 percent across the catalog, with managing director Nat Joseph blaming the rise to escalating costs of everything from postage stamps to cardboard. ... Fred Day, son of David Day (one of the founders of Francis, Day and Hunter), died at his Brighton, Sussex, home, at the age of 96. ... Following signing of a U.K. distribution deal for ex-Motown executive Barney Ales' new Prodigal label, Decca cemented a tie between the two companies for all international territories except the U.S., Canada, Spain and Italy.

American singer Jimmy Helms, formerly with Cube here, now signed to Pye Records, has a debut single "Ragtime Girl" and is to star in a West End musical during 1975. ... Luxembourg's entry for the Eurovision Song Contest was written by the Bill Martin-Phil Coulter

## International Turntable

Two former employees of NEMS have formed their own agency in London, and already have the exclusive European representation of a number of top acts, among them the Elton John Band, Deep Purple and Black Oak Arkansas. Directors of the agency, Barnett Associates, are Steve Barnett and John Fenton. At NEMS, Barnett was a director and Fenton his executive agent. Head of artist liaison is Jennie Halsall, formerly head of Asylum West Coast artist liaison and publicity and head of press for U.S. through EMI in London.

John Gould has joined Keith Prowse Music as manager of the record promotion department. Gould, 29, previously with Magnet Records, was originally a record retailer on the Isle of Wight. ... Formerly a journalist on Melody Maker, Nick Jones has joined British Talent Management in London as press officer, with special responsibility for the BTM label to be distributed through RCA in the U.K.

Mike Weston has joined Jet Records as marketing manager. He has been at WEA for the past four years in the marketing department with special responsibility for singles. Before that he was a tape representative at Phonogram. ... New assistant pop marketing manager at Polydor, in London, is Tim Chacksfield, who reports to Gareth Harris. Chacksfield, 22, comes from Robbins Music and before that Anchor Records where he was part of the field promotion team.

George Austin has joined the DJM Agency as a booker. He replaces Richard Griffiths, who has joined Virgin, and Adrian Taylor, who has joined MAM. ... Ian Gurney, former marketing and field promotion manager at Bell, has joined Elektra/Asylum in London as promotion manager. He was previously head of promotion at Caff Management.

team, who won twice before with "Puppet On A String" (Sandie Shaw) and "Congratulations" (Cliff Richard).

Former Frank Zappa percussionist Bruce Gary is joining the new Jack Bruce/Mick Taylor band. The Cream-cum-Rolling Stone setup is attracting great interest. ... Stan Kenton and his orchestra play two nights at the Ronnie Scott Club here (Feb. 18 and 19). ... Stephane Grappelli played a sell-out concert at the Festival Hall (Sunday, Feb. 8). ... Lightning sellout of tickets for Helen Reddy concert at the Theatre Royal, Drury Lane, on April 27 led to Jeffrey Kruger fixing in another show, same evening. ... Gary Glitter's movie documentary "Remember Me This Way" set for 56 London cinemas starting March 23.

PETER JONES

### HELSINKI

Messukeskus, a new industrial fair center, was recently opened here, replacing the old Messuhalli at Mannerheimintie in the heart of the city. Messukeskus is divided into two main halls, one for musical events and seating 4,000 people in an amphitheater style.

It looks as if 1975 will be the "year of women" in music. Two Finnish girl singers, Marion and Katri-Hel-

(Continued on page 59)

# Disk Import Assn. Set In U.K. To Bolster Efficiency

• Continued from page 3

standards, consolidate supplies of product from the States, eliminate avoidance of copyright payments and pool information about bad debtors. If you get a few importers with a dubious reputation, then it rubs off on the whole import industry."

Mason says he would like to see all importers in membership of the NAIRI, thus guaranteeing that all records brought into the U.K. would have mechanicals paid on them. Approaches have been made to the customs and excise authorities to see if they would co-operate in blocking the entry of product on which mechanicals have not been paid. But so far the Customs have not been disposed to co-operate.

The importers who do pay mechanicals are none to happy that the Customs are now asking for an average of 2½ cents duty on the 24-cent copyright stamp paid on a record whereas the importer who neglects to pay mechanicals is only liable for the task import duty.

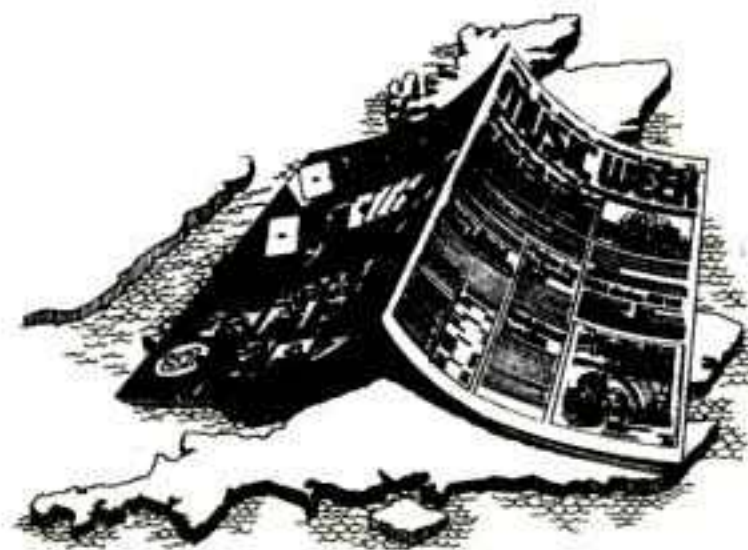
Mason said, "Imports are a grow-

ing business and in March we are opening an American affiliate company—Concord Record Distributing Corp.—in New York to export product to the whole of Europe. We have about 100,000 titles in the catalog—including 13 Elvis Presley albums which are not available in the U.K.

"But we want the import/export business to be totally above board and to have a good business reputation. Hence the new association."

Mason claims that direct imports are claiming a rapidly increasing share of the British record market. "The retailers are looking to imports now to sustain their margins in these price-cutting times. We had a \$1,200,000 turnover last year and this year it will be \$2,400,000. And I predict that the multiples like Smiths, Boots and Woolworths will be handling direct imports before too long."

One of the first moves of the association has been to establish a recommended retail price of between \$9.10 and \$9.40 for an album which has a recommended price tag in the States of \$6.98.



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# CRTC's FM Radio Policy Stresses Quality, And 'Foreground Format'

By MARTIN MELHUISE

OTTAWA—The long-awaited and much-conjectured-about FM Radio Policy from the Canadian Radio and Television Commission has been released and as expected, stresses the need for FM radio in Canada to depart drastically from the present programming patterns of private radio and to offer a varied selection of higher quality and wider range of entertainment and information.

With these proposed FM regulations, the CRTC has indicated their concern that FM instigate the use of a "foreground format," defined as programming that requires active participation on the part of the audience, rather than a "wall-to-wall" music format which many stations currently program.

The prohibition of simulcasting, except in special circumstances; a reduction in the maximum number of commercial minutes permitted in programs; and the introduction of a new FM application form which will stress accountability for the broadcast service which an FM licensee proposes, recognizing the fact that each FM licensee should respond individually to the objectives of the new policy according to the needs of the service area and resources available are all features of the new policy. The last proposal will take the form a new section in the FM application form to be known as the Promise of Performance.

This section, which is broken up into covering Language of Broadcast Programming; Network or Other Affiliation; Duration of Programming in Each Content Category; General Policy and Plans for Spoken Word, Music and Promotion and Advertising; Canadian Content; Automation; Format of Programming; and Scheduling of Programming, will require applicants to make detailed commitments regarding the nature of the broadcasting service they propose to offer to the community in which they intend to operate.

In summary, the CRTC has proposed:

- to replace the requirement that FM stations devote 20 percent of their programming to material in the "Arts, Letters and Sciences" cate-

gory with the requirement that a percentage of programming be in a "foreground or audience-involving format"

- to replace the present program content categories with a comprehensive new set of program content categories applicable to both AM and FM radio and to use such categories to determine how and to what extent program content commitments set out in promises of performance made by applicants will make a distinctive contribution to the balance, diversity and comprehensiveness of the programming service available in the community to be served.

- to refuse to permit FM licensees who hold an AM license in the same community the continued use of two public frequencies unless substantial efforts are made to offer an FM service that is distinctively different from usual AM programming and that adds to the other radio services available in the community

- to create separate classes of license for holders of an FM license who hold an AM license in the same community (joint FM licenses) and holders of an FM license who do not hold an AM license in the same community (independent FM licenses) and to impose upon holders of "joint FM licenses" requirements respecting "foreground format" programming and commercial messages which exceed those for holders of "independent FM licenses"

- to prohibit simulcasting between AM and FM stations except in special circumstances as permitted by the condition of the license

- to require joint FM licensees to broadcast, on a daily basis, a statement outlining their relationship to the associated local AM station

- to encourage the syndication of FM material in a "foreground format"

- to prohibit the entering into or renewal of contracts between FM stations and outside firms or consultants respecting the provision of certain prerecorded matter

- to prohibit FM stations from interrupting the first ten minutes of any newscast by commercial messages or public service announcements;

- to set maximum limits for the broadcasting of commercial messages during any hour and during three six-hour periods during the broadcast day, with a lower limit set for "joint FM licenses" than for "independent FM licenses"

- to issue and require all applicants for new or renewed FM licenses to complete a new FM application form containing a section entitled "Promise of Performance" which sets out commitments relating to their proposed broadcast service in ten specific areas

- to attach the "Promise of Performance" to each license issued by it and to require licensees by conditions annexed to their licenses to "make all reasonable efforts, in good faith, to substantially fulfill" each commitment in the "Promise of Performance" and to obtain the prior approval of the CRTC before broadcasting for a period longer than four weeks any programming which constitutes a substantial variation from any of the commitments in the "Promise of Performance"

- to require licensees to broadcast at least once a week in a prime

listening period, an announcement respecting the availability of the license and the "Promise of Performance" and conditions attached to it for inspection by the public; and to require FM stations, as is the case with AM stations, to keep a tape of all matter broadcast by the station for a period of at least four weeks.

A hearing will be held by the CRTC on March 11 at the Skyline Hotel in Ottawa to discuss amendments to the AM and FM regulations and to draft the FM Application form. The hearing will not bring a reconsideration by the CRTC on the basic policies which the Commission has adopted but rather will be used to discuss the form and content of the proposed regulations and the "Promise of Performance" section of the application form in relation to the implementation of the objectives of the policy.

Following the hearing, and after the CRTC has considered making the changes as it deems appropriate in the light of comments and submissions from broadcasters and the public, the amendments to the AM and FM broadcasting regulations will become effective as of Sept. 1, 1975 and the new FM application form will become applicable to all applications thereafter for new or renewed FM licenses.

The regulations will be implemented in two stages. The first phase will consist of a three-year period from April 1, 1975 to March 31, 1978, during which time the CRTC will issue a notice of public hearing calling for applications for new or renewal licenses specifying hearing dates for various regions as well as indicating the cut-off dates for applications, the FM channels which are open for new applications and a list of stations whose licenses expire on March 31, 1977 and March 31, 1978. All licenses granted during phase one will have the same expire date of March.

Phase two will cover the two-year period from April 1, 1978 to March 31, 1980. Following much the same procedures as phase one, the second phase is intended to be the final adjustment stage in the new policy and the CRTC indicates that it "does not foresee any circumstances in which it would renew the license of any station beyond March 31, 1980 where the FM policy and regulations have not been fully implemented by that date."

After phase two, the commission will resume granting normal terms of license in accordance with its regular regional scheduling plan.

## CKVL-FM Unveils New Sunday Night Format

MONTREAL—CKVL-FM has unveiled a new Sunday night format that uses not only available syndicated radio shows but also its own production as well.

At 7 p.m. there is a live show from Le Patriote Club which features most of the top stars in Quebec every week as well as theater variety productions. The show, which is two hours in length, will be recorded live by the station's new \$25,000 mobile unit featuring a 16-track board, echo equipment and electronic apparatus to enable the placing of from 15 to 20 microphones. The show, which will run 52 weeks, kicked off on Feb. 2 with Pauline Julien.



LOVE PRODUCTIONS—The company, which administers the Island label in Canada as well as its own Daffodil Records, held a five-day meeting recently.

An extensive campaign was launched recently by Love revolving around the slogan: "On Daffodil Records . . . Naturally!" supplemented by a monthly newsletter called "Love Letters"; a weekly national radio action sheet called "Airplay"; a weekly sheet from Joe Owens the company's Ontario promotion man called "Commander Gonzo's Bull Sheet" plus a major international mail-order campaign designed to merchandise the soundtrack album from the movie "My Pleasure Is My Business" and "The Imposters of Life Magazine," a double album repackaging of the first two Idle Race albums featuring Jeff Lynne.

At a Luncheon at Maple Leaf Garden's Hot Stove Lounge in Toronto are, left to right: Bob Dunne, Island and Daffodil press officer; Peter Larsen, Maple Leaf Gardens; Joe Owens, Island and Daffodil Ontario promotion manager; Roger Cross, Island and Daffodil west coast promotion manager; Liam Mullan, Island and Daffodil national promotion director; Dean Cameron, Island and Daffodil manufacturing coordinator; Myron Wolfe, Love Productions director; Francis Davies, head of the Love Productions; Peter Steinmetz, music industry lawyer; Bill Ballard, Love Productions director; and Jean Marie Heimrath, Island and Daffodil Quebec and Maritimes promotion manager.

## Murray In TV Dates

TORONTO—Anne Murray, who recently set out on the first dates of an extensive North American tour, has completed a number of tapings for the major television variety shows in the U.S.

After four dates in Texas she taped "The Merv Griffin Show" on Feb. 10; "The Dinah Shore Show" on Feb. 14; "The Smothers Brothers Show" from Feb. 7-11; and "The Mac Davis Show" from Feb. 17-21.

Ms. Murray was to appear on "The American Music Awards Show" on Feb. 18 but due to prior commitments had to turn down the offer.

She will be a performer on "The Grammy Awards" on March 1 singing one of the nominated songs, "Love Song." On March 8 she will perform at the general assembly of the United Nations in a special program of entertainment surrounding the celebration of 1975 as International Women's Year with other top name women entertainers.

In April Ms. Murray will tour Europe, concentrating on radio and TV appearances in Sweden, Luxembourg, Denmark, France, Belgium, Holland, and Germany and live appearances in England.

A feature in the music section of Playboy Magazine is currently being prepared on her.

## Col Promo on Myles & Lenny

TORONTO—In one of the most extensive launchings of a Canadian act since that of Danny McBride last year, Columbia Records of Canada has put their support behind rock duo Myles and Lenny to coincide with the release of their first album and single for the label.

The single, "Can You Give It All To Me," culled from the album, "Myles and Lenny" was released in Canada on Jan. 24 and was immediately added to most of the major stations in the country including CFTR, Toronto; CHUM, Toronto; CFUN, Vancouver; CKGM, Montreal; CFRA, Ottawa; CJME, Regina; CHRC, Quebec City; and the powerful Radio Mutuel chain, Montreal, with some chart positions initially reported.

The album is due for release in the U.S. on Feb. 28 with the single release set for Thursday (14).

The duo opened a concert for Gentle Giant at Convocation Hall in Toronto on Jan. 24, at which time Sam Hood, director of artist development for CBS in New York, flew up to catch the act's performance and left proclaiming the band as "a new CBS number-one priority."

They will open at the Bottom Line in New York on Monday (10), to showcase their act for the U.S. market.

## UK Records Prefix Same

LONDON—UK Records has won the toss of the coin to retain its prefixing of singles from the American UK label.

UK and Island had both chosen the same prefix, USA, and a similar numbering system for their American product releases. Although Island had its USA-prefixed singles on the market last November, UK claimed that it had registered the prefix before Island.

To break the deadlock, and subside confusion to dealers, Island m.d. Dave Betteridge and UK general manager Clive Selwood agreed to meet last Tuesday and "toss the coin" to decide which company retained the prefix. The result was that UK-American records will retain the same prefix and number system so that their next releases will be USA 4, USA 5 and USA 6, while Island-USA records will adopt a new numbering system so that their next release will be USA 2009, USA 2010 and USA 2011.



## From The Music Capitals Of The World

• Continued from page 57

ena, are main stars. The former's "El Bimbo" has sold 30,000 copies in West Germany (she will visit there soon), and Katri-Helena has just returned from television dates in Tokyo, a second step in the talent exchange between Oy Malmes-TV-Reklam in Finland and Nippon TV in Japan. Japan Victor artist **Junko Sakurada** visited Finland under the same deal last October.

**Scandia Musiikki**, part of the Sonet organisation, is now representing the **Pye** label in Finland. It was formerly handled by Finnlevy. . . . **Jukka Tolonen** (Chess/Janus, Love) will tour the U.S. later this year with a band featuring **Pekka Pohjola** (bass), **Esko Rosnell** (drums), **Esa Kotilainen** (piano, organ), and **Baron Paakkunainen** (saxophone) in an all-Finnish lineup.

**Satsanga**, the company formed by singer-composer **Jukka Kuoppamaki**, has ended its distribution deal with Audiomark and is operating on its own; it is also involved in rack-jobbing, with nearly 100 outlets. . . . **Kuoppamaki** made a surprise visit to Midem to promote his catalog and "Jazz Vikings" album. . . . Jazz pianist **Erroll Garner** to play a Helsinki concert on April 28, probably to be televised by YLE-TV.

Veteran singer/composer **George Malmsten**, who has made nearly 1,000 records since 1934, has won his first Gold Disk for sales of his debut album, "Children's Favourites," originally released in 1961. . . . Strange to note that the first Finnish LPs were produced as late as 1959 and the Malmsten 12-inch is number four on the catalog for **PSO**. . . . **PSO** has given a diamond disk to **Hector** (Top Voice), whose "Hector-rock I" album broke the 50,000 barrier within a few months to become the all-time fastest seller in Finland. . . . But the Hector achievement is being challenged by **Fredi** (Philips) with "Ava Sydammes Mulle," an album which sold 30,000 copies in five weeks. **KARI HELOPALTIO**

### VIENNA

Polydor Distribution since January here for **DJM** product, notably **Elton John's** huge hit "Lucky In The Sky With Diamonds." . . . **Peter Al-**

### Wembley Country

• Continued from page 56

ists and Word. Country music media award: BBC Radio, BBC Television, and the magazines Country Music People and Country Music Review.

A new award has been introduced for disk jockey of the year and nominations, from network and local stations were: David Allen, Don Allan, Bill Black, Stan Laundon, Bob Powel, Mike Storey and Wally Whyton.

Additionally, the following categories were open to both U.S. and U.K. artists: most promising newcomer to British audiences: Frisco, Vernon Oxford, Jimmy Payne and Redwood, country music ambassador: Bill Anderson, George Hamilton and Wally Whyton.

Judging panel comprised: radio presented David Allen; "Country Club" producer Colin Chandler; country music promoter Mervyn Conn; broadcaster and journalist Murray Kash; "Country Club" presenter Wally Whyton; Billboard U.K. news editor Peter Jones; Billboard country music correspondent Tony Byworth; and Billboard U.K. director Bill Newton.

**exander** (Ariola) awarded the "Ehrenkreuz Fuer Wissenschaft Und Kunst Erster Klasse" trophy by the Austrian Minister of Education. The artist is currently touring Germany along with the ORF big band.

**Christoph Peukert** has moved from the Austrian TV Co. to Bellaphon Austria, where he succeeds former promotion manager **Peter Wolf**, who now continues his career as an artist. . . . The sole Austrian TV pop show, "Spotlight," now transmitted twice a month instead of the old system of every five weeks. **Polydor's Rubettes** and **Intercord's Reinhard Mey** have visited recently to record the show, and apart from "live" appearances, the Austrian TV Co. is to buy more film of international pop artists.

The **Bunratty Castle Singers** visited Vienna on a promotional visit on behalf of Ireland, and gave a free concert at the Intercontinental Hotel. . . . **Georges Moustaki** (Polydor) gave concerts in Innsbruck, Linz, Vienna, Graz and Villach. . . . Starting March 1, **Reinhard Mey** tours Austria on big-town schedule.

Pop program "0 3," the Austrian Radio Co. series, has been reorganized, with **Ernst Grisseman** remaining production chief but with two new editors: **Rudi Klausnitzer** for the "Words" section and **Paul Polansky** for "Music." "Made In Austria" is the title of a new series of Austrian popular music, and will be presented daily by the editorial team of Music. . . . **Polydor's Chick Corea** gave a concert in the WIG Hall in the "Voices Of The World" series.

**Bellaphon** released a single, "Zwickl's Mi/Aufzogen Mit'n Rum," by pop singer **Wolfgang Ambros**. . . . **Georges Dimou**, Greek singer who lives in Vienna, recorded a single "Trawa Trawa" for the Polydor label here in Greek and German, and it already has big sales in Greece.

The Vienna Symphony Orchestra under **Carlo Maria Giulini** went on from their Austrian tour to concerts in Germany (Nuremberg, Augsburg, Frankfurt, Hanover, Hamburg, Leverkusen, Stuttgart, Heilbronn, Wuppertal), Belgium (Brussels) and the Netherlands (Amsterdam, Rotterdam), featuring works by Beethoven, Einem, Ravel, Mozart, Brahms, Weber, Dvorak and Bach. . . . This being the "Year Of Czechoslovakian Music," the Czech Ambassador in Vienna presented the Smetana Medal to Austrian musicians **Karl Brix**, **Heinrich Gattermeyer**, **Manfred J.M. Ndebal**, **Helmut Riessberger**, **Philipp Ruff**, **Alfred Uhl** and **Hans Weber**.

American pianist **Andre Watts** recently gave a concert in the Vienna Konzerhaus, featuring works by Beethoven, Schubert and Chopin. . . . Opera singer **Max Lorenz** died at the age of 72 in Vienna, a famous interpreter of Wagner operas. . . . During the Austrian Week in Den Haag (Netherlands), the **Wiener Volkssoper** will perform, from March 5-8, a Johann Strauss operetta. . . . The string ensemble **Academy of St. Martin-in-the-Fields** from London, gave a concert here with works by Gaetano Donizetti, Benjamin Britten, Joseph Haydn, and Anton Dvorak.

The **Operetta Weeks** for 1975 will take place in Bad Ischl from June 28 to Sept. 7, featuring operettas by Johann Strauss and Franz Lehar, and concerts with the Lehar Orchestra.

**MANFRED SCHREIBER**

## International Japan Output \$583 Mil in '74

• Continued from page 1

Also in 1974, they manufactured 24,055,256 reels of prerecorded music tape valued at \$145,118,523 retail including 5 percent commodity tax, down 9 percent in volume and 1 percent in value from 1973, according to the JPra's latest figures.

The disks comprise 97,901,260 singles and EPs (33 r.p.m.) at \$111,399,181 and 83,758,146 albums (10-inch & 12-inch LPs) at \$326,681,713. The tapes comprise 12,790,211 on cartridge at \$96,053,435, also 11,153,576 on cassette at \$48,474,430 and 111,469 on open-reel at \$590,658.

Singles and EPs were up 4 percent in volume and value over 1973, 10-inch LPs down 56 percent in quantity and 46 percent in value, 12-inch LPs up 7 percent in volume and 30 percent in value, cartridges down 18 percent in quantity and 14 percent

in value, cassettes up 5 percent in volume and 45 percent in value, open-reel music tapes down 54 percent in quantity and 37 percent in value from the previous year, JPra statistics show.

Artists and repertoire of international origin accounted for only 40 percent of all the phonograph records manufactured in Japan last year, and only 16 percent of all prerecorded music tapes, industry sources estimate. The exact percentages and other pertinent figures are

scheduled for publication at the end of next month (March 31) in the JPra's house organ.

According to Japanese customs clearances, total imported product amounted to \$12,305,413 last year, or more than double the 1973 total. The 1974 figure comprises \$10,350,640 worth of phonograph records and \$1,954,773 worth of prerecorded music tapes. About 75 percent of the disks and 18 percent of the tapes were imported into Japan from the U.S.

## Air-Chrysalis Move Seen As First In Licensing Concept

• Continued from page 6

Music. Kitcat said, "We shall now be licensing our copyrights on a song-by-song basis and this will relieve sub-publishers of the task of trying to exploit entire catalogs. This way they will only need to work on songs they themselves think are best for their territory."

The result could be that Air-Chrysalis will have its copyrights spread among dozens of different publishers in Europe. But instead of having to collect royalties from each individual sub-publisher, the company will be paid direct by each of the European right societies and will then distribute the sub-publishers' shares.

Membership of the various Common Market authors' societies has been made possible by the decree of the Common Market court in Luxembourg. If other publishers follow the Air-Chrysalis example, it could well herald the beginning of the end of catalog deals in Europe.

Air-Chrysalis launched the new scheme at MIDEM this year, backing it up with a set of three sampler albums "The Chrysalis Compendium" which contain some of the company's most successful copyrights.

Said Nigel Haines, the general manager, "We are prepared to offer up to 50 percent on mechanicals to sub-publishers on each cover ver-

sion they obtain. And depending on their enthusiasm and activity with our material, we may even offer rights for the whole of continental Europe if a major international hit is obtained."

He added that so far there had been a good reaction to the scheme by European publishers.

## Swedish Jazzman Persson Killed

STOCKHOLM—Swedish jazz trombonist Ake Persson died here Feb. 5 at age 42 when his car left the road, into Stockholm harbor.

One of the finest jazz musicians to come out of Europe, Persson worked with many major American jazzmen and toured Europe with the Quincy Jones band in 1959. But it was as a key member of the Clarke-Boland band that he made the biggest impression as a superbly articulate and clean-toned soloist and a fine section man.

After the Clarke-Boland outfit disbanded Persson freelanced extensively around Europe and was a regular member of the Rhythm Combination & Brass orchestra led by Peter Herbolzheimer. On the weekend before his death he was working with trumpeter Clark Terry in Stockholm.

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### Phonogram Tape

• Continued from page 56

self," Adams comments. "The increased sales are in no way at the expense of record sales, but do emphasize the boom in the tape market. Another reason for the greater success in tape is probably due to the much-improved repertoire now available, which has obviously been of great benefit."



# Billboard Hits Of The World

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## BELGIUM

(Courtesy Belgium Radio & TV)

- SINGLES**  
This Week
- 1 CAN HELP—Billy Swan
  - MY BOY—Elvis Presley
  - VOULEZ-VOUS COUCHEZ AVEC MOI—Labelle
  - SUGAR CANDY & KISSES—Mac & Katie Kisson
  - LADY OF THE NIGHT—Donna Summer
  - JUKE BOX JIVE—Rubettes
  - KILLER QUEEN—Queen
  - SHOUT—The Tramps
  - DE LIEFDE VAN DE MAN GAAT DOOR DE MAAG—Ria Valk
  - NEVER CAN SAY GOODBYE—Gloria Gaynor

## BRAZIL

(Courtesy IBOPE Rio de Janeiro)

- SINGLES**  
This Week
- 1 KUNG FU FIGHTING—Carl Douglas (Chantecler)
  - HAPPY MAN—Chicago (CBS)
  - DON'T LET ME CRY—Mark Davis (MGM)
  - FEELINGS—Morris Albert (Beverly)
  - EXCUSE ME—Junior (RCA)
  - TEARS—Christy (Young)
  - NOI DUE PER SEMPRE—Wess & Dori Ghazzi (Young)
  - I SHOT THE SHERIFF—Eric Clapton (RSO)
  - SOLEADO—Manolo Otero (EMI)
  - ROCKIN' SOUL—Hues Corporation (RCA) LPs

- SINGLES**  
This Week
- 1 ROBERTO CARLOS (CBS)
  - CANTA SANTA MINHA GENTE—Martinho da Vila (RCA)
  - SAMBAS DE ENREDO DE 1975, DAS ESCOLAS DO 1 GRUPO—Various (Top Tape)
  - BENITO DI PAULA GRAVADO AO VIVO—Benito di Paula (Copacabana)
  - PRA SEU GOVERNO—Beth Carvalho (Tapecar)
  - CORRIDA DO OURO INTERNACIONAL—Various (Som Livre)
  - BAIANO E OS NOVOS CAETANOS—Chico Anisio/Paulinho (CID)
  - SINAL FECHADO—Chico Buarque (Philips)
  - CLARA NUNES (Odeon)
  - A CENA MUDA—Maria Bethania (Philips)

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin  
SINGLES

- SINGLES**  
This Week Last Week
- 1 1 JANUARY—\*Pilot (EMI)—Robbins (Alan Parsons)
  - 2 8 PLEASE MR. POSTMAN—Carpenters (A&M)—Dominion (Carpenters)
  - 3 3 SUGAR CANDY KISSES—\*Mac & Katie Kisson (Polydor)—ATV (Wayne Bickerton)
  - 4 2 GOODBYE MY LOVE—\*Glitter Band (Bell)—Rock Artists (Mike Leander)
  - 5 13 ANGIE BABY—Helen Reddy (Capitol)—Warner Bros. (Joe Wissert)
  - 6 7 THE BUMP—\*Kenny (RAK)—Martin/Coulter (B. Martin/P. Coulter)
  - 7 14 BLACK SUPERMAN (MUHAMMAD ALI)—\*Johnny Wakelin & the Kinshasa Band (Pye)—Francis Day & Hunter (Robin Blanchflower)
  - 8 6 MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond (MGM)—Warner Bros. (Mike Curb)
  - 9 33 MAKE ME SMILE (COME UP AND SEE ME)—\*Steve Harley & Cockney Rebel (EMI)—Trigram/Rak (Steve Harley/Alan Parsons)
  - 10 16 FOOTSEE—\*Wigan's Chose Few (Pye Disco Demand)—Planetary Nome London Ltd.
  - 11 12 NOW I'M HERE—\*Queen (EMI)—Trident/Feldman (Roy Thomas Baker/Queen)
  - 12 18 STAR ON A TV SHOW—Stylistics (Avco)—Avemb/Cyril Shane (Hugo & Luigi)
  - 13 10 PROMISED LAND—Elvis Presley (RCA)—Tristan
  - 14 25 YOUR KISS IS SWEET—Syyreeta (Tamla Motown)—Jobete London (Stevie Wonder)
  - 15 38 SHAME SHAME SHAME—Shirley & Co. (All Platinum)—B&C (Sylvia)
  - 16 9 HELP ME MAKE IT THROUGH THE NIGHT—John Holt (Trojan)—KPM (Tony Ashfield)
  - 17 22 GOOD LOVE CAN NEVER DIE—\*Alvin Stardust (Magnet)—Bumper Songs (Peter Shelley)
  - 18 11 PURELY BY COINCIDENCE—\*Sweet Sensation (Pye)—M&M (Des Parton/Tony Hatch)
  - 19 15 BOOGIE ON REGGAE WOMAN—Stevie Wonder (Tamla Motown)—Stevie Wonder
  - 20 24 IT MAY BE WINTER OUTSIDE—Love Unlimited (20th Century)—Ed Kassner (Barry White)
  - 21 31 MY EYES ADORED YOU—Frankie Valli (Private Stock)—KPM/Jobete London (Bob Crece)

- SINGLES**  
This Week Last Week
- 22 30 ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive (Mercury)—Screen Gems/Columbia (Randy Bachman)
  - 23 17 SOMETHING FOR THE GIRL WITH EVERYTHING—\*Sparks (Island)—Island (Muff Winwood)
  - 24 28 I'M STONE IN LOVE WITH YOU—Johnny Mathis (CBS)—Gamble Huff/Carlin (Thom Bell)
  - 25 29 PLEASE TELL HIM THAT I SAID HELLO—\*Dana (GTO)—Hush/Chrysalis (Geoff Stephens)
  - 26 — THE SECRETS THAT YOU KEEP—\*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
  - 27 5 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)—Jobete London (Monardo/Bongiovi/Ellis)
  - 28 4 MS GRACE—Tymes (RCA)—Hall (Billy Jackson)
  - 29 27 SHOORAH SHOORAH—Betty Wright (RCA)—Warner Bros. (Willie Clarke)
  - 30 34 MY LAST NIGHT WITH YOU—\*Arrows (RAK)—RAK (Mickie Most)
  - 31 36 YOUR MAMA WON'T LIKE ME—\*Suzi Quatro (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)
  - 32 43 LEGO SKANGA—\*Rupie Edwards (Cactus)—Creole (Rupie Edwards)
  - 33 19 STREETS OF LONDON—(Ralph McTell (Reprise)—Essex (Ralph McTell)
  - 34 41 LOVE GAMES—Drifters (Bell)—Macaulay/Cookaway (Cookaway)
  - 35 — SOUTH AFRICAN MAN—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
  - 36 49 NO. 9 DREAM—\*John Lennon (Apple)—Lennon/ATV (John Lennon)
  - 37 20 ARE YOU READY TO ROCK—\*Wizzard (Warner Bros.)—Roy Wood/Carlin (Wizzard)
  - 38 — HOW DOES IT FEEL—\*Slade (Polydor)—Barn (Slade Ltd.) (Chas Chandler)
  - 39 32 ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—\*Kevin Johnson (UK)—(Kevin Johnson)
  - 40 21 STARDUST—\*David Essex (CBS)—April/Rock On (Jeff Wayne)
  - 41 40 SIXTY MINUTE MAN—Trammps (Buddah)—Lark/Carlin (Baker/Harris/Young)
  - 42 48 I'M ON MY WAY—\*Dean Parrish (UK)—Robert Mellin (Eliot Greenberg/Doug Morris)
  - 43 37 WE LOVE EACH OTHER—Charlie Rich (Epic)—London Tree (Bill Sherrill)
  - 44 26 DOWN DOWN—\*Status Quo (Vertigo)—Valley/Shawsbury (Status Quo)
  - 45 50 MY HEART'S SYMPHONY—Gary Lewis & the Playboys (United Artists)—Warner Bros. (Snuff Garrett/Leon Russell)
  - 46 47 THIS MONDAY MORNING FEELING—\*Tito Simon (Horse)—B&C (F. Foster)
  - 47 45 Y VIVA ESPANA—Sylvia (Sonet)—Rune Ofverman
  - 48 23 CRYING OVER YOU—\*Ken Boothe (Trojan)—B&C (Lloyd Chalmers)
  - 49 — DREAMER—\*Supertramp (A&M)—Delicate/Rondor (Ken Scott)
  - 50 — ONLY YOU CAN—Fox (GTO)—Gurusama Music (Kenny Young)

- SINGLES**  
This Week Last Week
- 1 1 ENGELBERT HUMPERDINCK'S GREATEST HITS (Decca)
  - 2 2 ELTON JOHN'S GREATEST HITS (DJM)
  - 3 3 TUBULAR BELLS—Mike Oldfield (Virgin)
  - 4 4 THE SINGLES 1969-1973—Carpenters (A&M)
  - 5 5 SHEER HEART ATTACK—Queen (EMI)
  - 6 7 SIMON & GARFUNKEL'S GREATEST HITS (CBS)
  - 7 6 DAVID ESSEX (CBS)
  - 8 8 THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
  - 9 — BLOOD ON THE TRACKS—Bob Dylan (CBS)
  - 10 10 CRIME OF THE CENTURY—Supertramp (A&M)
  - 11 11 BAND ON THE RUN—Paul McCartney & Wings (Apple)
  - 12 13 ROLLIN'—Bay Rollers (Bell)
  - 13 12 AND I LOVE YOU 50—Perry Como (RCA)
  - 14 9 CAN'T GET ENOUGH—Barry White (20th Century)
  - 15 19 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
  - 16 16 DONNY—Donny Osmond (MGM)
  - 17 20 ORCHESTRAL TUBULAR BELLS—Royal Philharmonic Orch./Mike Oldfield
  - 18 26 SHOWADDYWADDY (Bell)
  - 19 17 NOT FRAGILE—Bachman-Turner Overdrive (Mercury)
  - 20 18 MUD ROCK—Mud (RAK)
  - 21 — COMMONERS CROWN—Steeleye Span (Chrysalis)
  - 22 23 RAINBOW—Peters & Lee (Philips)
  - 23 42 PROPAGANDA—Sparks (Island)
  - 24 28 THE BEST OF JOHN DENVER (RCA)

- SINGLES**  
This Week Last Week
- 25 15 NEIL DIAMOND'S 12 GREATEST HITS (MCA)
  - 26 14 COP YER WHACK OF THIS—Billy Connolly (Polydor)
  - 27 27 ROCK YOUR BABY—George McCrae (Jayboy)
  - 28 40 DAVID LIVE—David Bowie (RCA)
  - 29 45 MOTOWN CHARTBUSTERS, Vol. 9 (Tamla Motown)
  - 30 — MAIN EVENT—Frank Sinatra (Reprise)
  - 31 21 HERGEST RIDGE—Mike Oldfield (Virgin)
  - 32 — DIANA & MARVIN—Diana Ross & Marvin Gaye (Tamla Motown)
  - 33 33 BACK HOME AGAIN—John Denver (RCA)
  - 34 30 THE BEST OF BREAD (Elektra)
  - 35 — HELLO—Status Quo (Vertigo)
  - 36 — FULFILLINGNESS' FIRST FINALE—Stevie Wonder (Tamla Motown)
  - 37 — SERENADE—Neil Diamond (CBS)
  - 38 — THE RISE & FALL OF ZIGGY STARDUST—David Bowie (RCA)
  - 39 — STREETS—Ralph McTell (Warner Bros.)
  - 40 35 THIS IS THE MOODY BLUES (Threshold)
  - 41 — SANTANA'S GREATEST HITS (CBS)
  - 42 48 RELAYER—Yes (Atlantic)
  - 43 39 MEDDLE—Pink Floyd (Harvest)
  - 44 29 SMILER—Rod Stewart (Mercury)
  - 45 25 SLADE IN FLAME (Polydor)
  - 46 34 MILES OF AISLES—Joni Mitchell (Asylum)
  - 47 — DIANA ROSS' GREATEST HITS (Tamla Motown)
  - 48 24 FREE AND EASY—Helen Reddy (Capitol)
  - 49 — BBC TV'S BEST OF TOP OF THE POPS, Vol. 1 (Super Beeb)
  - 50 38 ROCK ON—David Essex (CBS)

## FINLAND

(Courtesy of Intro)  
\*Denotes local origin  
SINGLES

- SINGLES**  
This Week
- 1 JYRKI BOY—\*Juice Leskinen and Coitus Int (Love)
  - 2 AVAS SYDAMMESI MULLE—\*Fredri (Philips)
  - 3 VIUHANBUS—Irwin Goodwin (Philips)
  - 4 MARILYN—\*Juice Leskinen and Coitus Int (Love)
  - 5 ROCK YOUR BABY—George McCrae (RCA)
  - 6 METSAMOKIN TONTTU—\*Jussi and The Boys (Scandia)
  - 7 GET ON—\*Hurriganes (Love)
  - 8 KUNG FU FIGHTING—Carl Douglas (Pye)
  - 9 ROCKET—Mud (Rak)
  - 10 SUGAR BABY LOVE—The Rubettes (Polydor)
- LPs**  
This Week
- 1 AVAA SYDAMMESI MULLE—\*Fredri (Philips)
  - 2 ROADRUNNER—\*Hurriganes (Love)
  - 3 PER VERS, RUNOILUJA—Juice Leskinen and Coitus Int (Love)
  - 4 MUD ROCK—Mud (Rak)
  - 5 MY ONLY FASCINATION—Demis Roussos (Philips)
  - 6 BULVANIA—\*Hullujussi (RCA)
  - 7 SHEER HEART ATTACK—Queen (EMI)
  - 8 ROCK YOUR BABY—George McCrae (RCA)
  - 9 RIDE ON—\*Albert Järvinen (Love)
  - 10 QUATRO—Suzi Quatro (Rak)

## FRANCE

(Courtesy Centre D'Information et de Documentation du Disque)  
\*Denotes local origin  
SINGLES

- SINGLES**  
This Week
- 1 EL BIMBO—\*Bimbo Jet (Pathe-Marconi)
  - 2 VANINA—\*Dave (CBS)
  - 3 UNE FILLE AUX YEUX CLAIRS—\*Michel Sardou (Trema/Phonogram)
  - 4 LA BONNE DU CURE—\*Annie Cordy (CBS)
  - 5 SENOR METEO—\*Carlos (Sonopresse)
  - 6 QUI POURRA TE DIRE—\*Mike Brant (Polydor/WIP)
  - 7 LE TELEPHONE PLEURE—\*Claude Francois (Fleche)
  - 8 TONIGHT—The Rubettes (Polydor)
  - 9 SI TU T'APPELLES MELANCOLIE—\*Joe Dassin (CBS)
  - 10 UN MILLION D'ENFANTS—\*Mireille Mathieu (Philips)
  - 11 DOWN DOWN—Status Quo (Vertigo)
  - 12 JOLIE BABY BLUE—\*L. Rossi (Pathe-Marconi)
  - 13 I CAN HELP—Billy Swan (CBS)
  - 14 BABY BOY—\*C. Jerome (Discodis)
  - 15 MADONA, MADONA—\*Andre Chamfort (Fleche)

- SINGLES**  
This Week
- 1 LE ZIZI—Pierre Perret (WEA)
  - 2 SERGE LAMA A L'OLYMPIA (Philips)
  - 3 OLYMPIA 75—Michel Sardou (Trema/Phonogram)
  - 4 EDUCATION SENTIMENTALE—Maxime Le Forestier (Polydor)
  - 5 DARK SIDE OF THE MOON—Pink Floyd (Harvest/Pathe-Marconi)
  - 6 ROCK 'N' SLOW—Johnny Hallyday (Philips)
  - 7 CHANSON POUR ANNA—Daniel Guichard (Barclay)
  - 8 LE MAL AIME—Claude Francois (Fleche)
  - 9 LES VIEUX MARIÉS—Michel Sardou (Trema/Phonogram)
  - 10 NABUCCO—Waldo De Los Rios (Hispanavox/Polydor)

## WEST GERMANY

(Courtesy Musikmarkt)  
\*Denotes local origin  
SINGLES

- SINGLES**  
This Week
- 1 TRAEKEN LUEGEN NICHT—\*Michael Holm (Ariola)—Accord
  - 2 LONGFELLOW SERENADE—Neil Diamond (CBS)—Accord
  - 3 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)—Screen Gems/Gerig
  - 4 KUNG FU FIGHTING—Carl Douglas (Pye/Ariola)—Chappell
  - 5 GRIECHISCHER WEIN—\*Udo Juergens (Ariola)—Montana
  - 6 DANE THE KUNG FU—Carl Douglas (Pye/Ariola)—Melodie der Welt
  - 7 JUKE BOX JIVE—The Rubettes (Polydor)—Buddy
  - 8 I CAN'T LEAVE YOU ALONE—George McCrae (RCA)—Reer
  - 9 ES WAR EINMAL EIN JAEGER—\*Katja Ebstein (EMI)—Huckepack/Siegel
  - 10 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Philips)—Sa-Vette/Intro
  - 11 WHEN—John Kincade (Penny Farthing/Bellaphon)—Harrison/Intro
  - 12 I CAN HELP—Billy Swan (Monument/CBS)—Combine Music
  - 13 DU FAENGST DEN WIND NIEMALS EIN—\*Howard Carpendale (EMI)—Image/RMI
  - 14 ICHTRINK' AUF DEIN WOHL, MARIE—\*Frank Zander (Ariola)—Intro
  - 15 ROCK YOUR BABY—George McCrae (RCA)—Peer

## HOLLAND

Courtesy Stichting Nederlandse

- SINGLES**  
This Week
- 1 VOULEZ—Vos Coucher Avec Moi De Soir—Labelle (Epic)
  - 2 MARIETJE—Hydra (Polydor)
  - 3 DE LIEFDE VAN DE MAN—Ria Valk (Decca)
  - 4 SAMBABALLEN SAMBA—Andre Van Duin (CNR)
  - 5 100 YEARS—Joey Dyer (Delta)
  - 6 SHOUT—The Tramps (FIR)
  - 7 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)
  - 8 I CAN HELP—Billy Swan (Monument)
  - 9 SUGAR CANDY KISSES—Mac and Katie Kisson (Polydor)
  - 10 ZAK ES LEKER—FC Den Bosch Duerz en Kikvorsich (CBS)

## ITALY

(Courtesy Germano Ruscitto)  
SINGLES

- SINGLES**  
This Week
- 1 SERENO E—Drupi (Ricordi)
  - 2 UN CORPO E UN'ANIMA—Wess & Dory Ghezzi (Durium)
  - 3 E LA VITA LA VITA—Cochi & Renato (Derby/MM)
  - 4 ROMANCE (BEETHOVEN '74)—James Last (Polydor/Phonogram)
  - 5 SUGAR BABY LOVE—Rubettes (Polydor/Phonogram)
  - 6 BELLISSIMA—Ariano Celentano (CBS/MM)
  - 7 RUMORE—Raffaella Carra (CGD/MM)
  - 8 FELICITA' TA TA—Raffaella Carra (CGD/MM)
  - 9 SWEET WAS MY ROSE—Velvet Glove (Phonogram)
  - 10 UN'ALTRA DONNA—I Cugini Di Campagna (Pul/Font/Cetra)
  - 11 ROCK YOUR BABY—George McCrae (RCA)
  - 12 TAMURRIATA NERA—Nuovaz Compagnia Di Canto Popolare (EMI)
  - 13 PER TE QUALCOSA ANCORA—I Pooh (CBS/MM)
  - 14 CAN'T GET ENOUGH—Barry White (Phonogram)
  - 15 AMERICA—David Essex (CBS/MM)

## JAPAN

(Courtesy: Music Labo, Inc.)  
\*Denotes local origin  
Singles

- SINGLES**  
This Week
- 1 SHITETSU ENSEN—\*Goro Noguchi (Polydor)—Tokyo
  - 2 FUYU NO IRO—\*Momoe Yamaguchi (CBS/Sony)—Tokyo
  - 3 AI NO MAYOIGO—\*Agnes Chan (Warner)—Watanabe
  - 4 HAJIMETE NO DEKIGOTO—\*Junko Sakurada (Victor)—Sun
  - 5 KAREI NA UWASA—\*Finger 5 (Philips)—Nichion, Tokyo Music
  - 6 RYOSHU—\*Midori Nishizaki (Minoru-Phone)—FBI
  - 7 KOGARASHI NO FUTARI—\*Sakiko Itoh (Toshiba)—NTV, Union
  - 8 SARABA HAISEIKO—\*Sueo Masuzawa (Polydor)—Diamond
  - 9 PLEASE MR. POSTMAN—Carpenters (A&M)—Taiyo
  - 10 WATASHI INOTEMASU—\*Toshi Itoh And Happy & Blue (Union)—Watanabe
  - 11 WARUI YUWAKU—\*Hiromi Goh (CBS/Sony)—J&S
  - 12 YUKEMURI NO MACHI—\*Shinichi Mori (Victor)—Watanabe
  - 13 NAMIDA TO YUJO—\*Hideki Saijo (RCA)—Geiei, NET
  - 14 ANATA NI AGERU—\*Mineko Nishikawa (Victor)—P.M.P., J.C.M., Fuji

- SINGLES**  
This Week
- 15 SMOKIN' BUGI—\*Down Town Bug-Ugi Band (Express)—P.M.P.
  - 16 AMADARE—\*Hiromi Ohta (CBS/Sony)—Watanabe
  - 17 HAJIMETE NO HITO—\*Mineko Nishikawa (Victor)—Fuji, P.M.P., J.C.M.
  - 18 ONNA NO YUME—\*Aki Yashiro (Teichiku)—Ai
  - 19 AISHU NO RAIN RAIN—\*Cherish (Victor)—Victor
  - 20 JOSEI—\*Saori Minami (CBS/Sony)—Nichion

## MEXICO

(Courtesy Radio Mil)  
SINGLES

- SINGLES**  
This Week
- 1 QUIERES SER MI AMANTE—Camilo Sesto (Ariola)
  - 2 TE JURO QUE TE AMO—Los Terrícolas (Gamma)
  - 3 LOS HOMBRES NO DEBEN LLORAR—King Clave (Orfeon)
  - 4 MI PLEAGARIA—Cesar (Capitol)
  - 5 FEELINGS—Morris Albert (Gamma)
  - 6 TOMAME O DEJAME—Mocedades (Ariola)
  - 7 EL REY—Jose Alfredo Jimenez (RCA)—Hermanas Huerta (CBS)
  - 8 RIDIN' FREE, LIVIN' LONELY—Harris Chalkitis (Barclay)
  - 9 MUNDO DE JUGUETE—Lupita D'Alessio (Orfeon)
  - 10 ONLY YOU—Ringo Starr (Apple/Capitol)

## NEW ZEALAND

(Courtesy N.Z.B.C.)  
SINGLES

- SINGLES**  
This Week
- 1 I CAN HELP—Billy Swan
  - 2 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
  - 3 LOVELY LADY—John Hanlon
  - 4 LONGFELLOW SERENADE—Neil Diamond
  - 5 JUNIOR'S FARM—Paul McCartney & Wings
  - 6 KILLER QUEEN—Queen
  - 7 ANGIE BABY—Helen Reddy
  - 8 I'M DOWN—Hollies
  - 9 DANCE THE KUNG FU—Carl Douglas
  - 10 DOWN ON THE BEACH TONIGHT—Drifters

## SPAIN

(Courtesy El Gran Musical)  
SINGLES

- SINGLES**  
This Week
- 1 TODO EL TIEMPO DEL MUNDO—Manolo Otero (EMI) (EGO)
  - 2 QUIERES SER MI AMANTE—Camilo Sesto (Ariola) (Arabella/Armonico)
  - 3 ENTRE DOS AGUAS—Paco de Lucia (Philips-Fo) (Fontana)
  - 4 PENAS—Juan Bau (Zafiro) (Nycros)
  - 5 CANDILEJAS—Jose Augusto (EMI) (Ivan Mogull)
  - 6 BANDOLERO—Juan Carlos Calderon (CBS) (April)
  - 7 ROCK YOUR BABY—George McCrae (RCA) (Musica del Sur)
  - 8 THE NIGHT CHICAGO DIED—Paper Lace (Movieplay) (Quiroga)
  - 9 LONGFELLOW SERENADE—Neil Diamond (CBS) (April)
  - 10 ACTITUDES—Roberto Carlos (CBS) (April)

## SWEDEN

(Courtesy Radio Sweden)  
SINGLES

- SINGLES**  
This Week
- \*\*Denotes Local Origin
  - 1 FLAMONGKVINNETTEN 5 (LP)—\*(FLAM)
  - 2 I CAN HELP (Single)—Billy Swan (Monument)
  - 3 PIERRE (LP)—\*Pierre Isacsson (Polydor)
  - 4 FOREVER AND EVER (LP)—Demis Roussos (Philips)
  - 5 DESOLATION BOULEVARD (LP)—The Sweet (RCA)
  - 6 BLOOD ON THE TRACKS (LP)—Bob Dylan (CBS)
  - 7 NOT FRAGILE (LP)—Bachman-Turner Overdrive (Mercury)
  - 8 ON THE LEVEL (LP)—Status Quo (Vertigo)
  - 9 SJUNGER MIKIS TEODORAKIS (LP)—\*\*Sven Bertil Taube (HMV)
  - 10 ELVIS FOREVER (LP)—Elvis Presley (RCA)

## SWITZERLAND

(Courtesy RADIO-HITPARADE)  
SINGLES

- SINGLES**  
This Week
- 1 I CAN HELP—Billy Swan (Monument)
  - 2 LONGFELLOW SERENADE—Neil Diamond (CBS)
  - 3 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)
  - 4 EL BIMBO—Bimbo Jet (EMI)
  - 5 GRIECHISCHER WEIN—Udo Juergens (Ariola)
  - 6 KUNG FU FIGHTING—Carl Douglas (Pye)
  - 7 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)
  - 8 HOLLYWOOD—Waterloo & Robinson (ATOM)
  - 9 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Philips)
  - 10 DOWN DOWN—Status Quo (Vertigo)



## Jazz, Bluegrass Hog NEC

• Continued from page 1

Most of them agreed that this helped pick up business substantially and many lesser-known groups with stage appeal picked up college dates via this promotional tool.

This year's convention far surpassed previous ones in size and participation and most talent agents agreed that student bookers came looking for the best musical and financial deals they could find. Smaller agents have taken a more active role in the organization and for the first time, many lesser-known jazz, blues, country, bluegrass, classical and r&b acts received representation.

Block bookings also gained additional importance this year, with limited budgets, and most of the showcases acts received feelers for block tours. Still, many students and exhibitors alike voiced concern at the number of known acts that were showcased this year.

"No one can tell me that people like Cannonball Adderley, Herbie Mann, Martin Mull, Tom Rush, Jim Stafford or Doug Kershaw are not known on colleges," one student said. "Sure, most of us love seeing these groups, but they should give more of a priority to groups that have almost never played in the college area since that's supposed to be the criterion."

Ed Rubin of Magna Artists, who has been attending this convention since its beginning, said that this year's meeting was "197 percent" better and more productive than ever before.

"The exhibit hours this year were more intelligent than ever before and the traffic flow was good in the convention area," he said. "Also for the first time in years, students are talking like they have done some homework and their musical tastes appear to be much better."

Jazz acts handled by Magna received a lot of attention, Rubin states, and knowledgeable discussions on jazz are growing. Rubin was not alone in his feelings, other agents dealing with jazz artists agreed, including Jack Walker of New York-based Alkebu Lan Productions.

"The interest in many of our jazz artists like Mtume, Carlos Garnett and Dee Dee Bridgewater is surprisingly good, but most of the dates we've set up are tentative and I really did expect more on-the-spot bookings," Walker said. "The act I was supposed to showcase here, Malombo, had to cancel engagement, so I was kind of disappointed but I still did get a lot of bites."

Phillip Fowler, assistant director of student activities at the University of Louisville, said that more low budget acts should be showcased, because these are the acts that most schools are looking for to help fight inflation.

"Another place where the NEC let down is in the area of the workshops, where the space was too small and the meetings conflicted with others and were too short," he said.

## 'Roots' Album Said To Be Unauthorized

LOS ANGELES—"Roots," an LP advertised on television on the East Coast by Adam VIII and featuring "the use of John Lennon's name and likeness" and reported recordings by him have not been authorized, according to John Lennon, FMI, Apple and Capitol.

The only recordings approved by Lennon for commercial release, according to Capitol, are contained in the LP "Rock 'N' Roll," an oldie set on Apple due for release this week.

"There are times when some very valuable discussions are going on at the same time and it's impossible to run back and forth without losing something."

Alkebu Lan's Walker agreed with Fowler's analysis and added his own thoughts on the subject.

"Scheduling the minority programming discussions the same time as the business of music seminar was very bad, because they were both informative and black students would have benefitted greatly from both of them, Walker said. "The NEC would have done a great deal for the 2,500 people attending if they had not stacked several of the meetings at the same time."

Daniel Mixer of Associated Talent Consultants said that this year's conference was a vast improvement over the past gatherings and students were definitely more serious and well-mannered.

"In the past, when a non-rock type group came on, the kids reacted rudely, but this year they sat through some of the other acts and took note," he said. "The only unfortunate part of the conference is that many students don't come to the exhibit area until the very end."

This beef was echoed by Alligator Productions' Bruce Iglauer, who felt that the NEC should set up a system of "checks and balances."

"Even though the programming sessions are worthwhile, the real business of the national convention is the buying and selling of talent," he said. "Schools should be required to have a representative at each showcase and they should be required to visit all of the booths and see everything that is offered."

Most students were generally pleased with the results of the convention including the delegation from Western Illinois University, Macomb, Ill.

"We have always come down here and got work done, because we have an active delegation," said WIU student Luanne Stehno. "Our only complaint was that the NEC could have picked a more central location than Washington, especially since it will be held here again next year."

Many showcased artists walked away from the event with a large number of tentative dates including Monty Alexander, Doug Kershaw, Orleans, Martin Mull and Michal Urbaniak. Orleans was voted top group of the conference by the Ohio-Michigan block of schools and awarded a block booking of more than 50 dates.

Bruce Nichols of APA said the convention followup will be most important for agents selling talent at the conference.

"No one was willing to commit himself to a date here and so I will probably have to pursue all of these bookings over the phone, when I get back to New York," he stated. "Many of the schools are requesting our jazz acts, because these groups, like bluegrass acts, can fit into their budgets a lot easier."

More than half of the agencies represented at the convention had a jazz or bluegrass artist on their rosters and almost all of them did business, according to a random survey.

Officials of the NEC were extremely pleased with the results of the convention. Fred Williams of the organization said that things worked out better this year than ever before and a majority of the delegates were happy with the outcome of the five-day confab.

"We will be making several changes before we return here next year, like deciding on the subject of double showcases," he said. "But overall, things worked out even better than we expected."



RCA photo

**LENA IS BACK!**—Cutting her first LP in more than two years, Lena Horne enjoys a playback with her producers, clockwise from left, Michel Legrand, Norman Schwartz, Nat Shapiro and Harold Wheeler. Foursome is partnered in Gryphon Productions, readying the album for release on RCA Records.

## Too Many Records a Worry

• Continued from page 3

was chosen only last July, has released a mere six singles to date, with a first album due out this week. Two of Private Stock's singles are currently riding the Hot 100 chart, one of which, Frankie Valli's "My Eyes Adored You," is starred at No. 7.

*This is the fourth in a continuing series of studies devoted to various facets of the industry and how each is girding itself for the state of the economy.*

The Valli property, nurtured carefully by Private Stock, is a prime example of the Uttal approach. If one has faith in a record one must stick with it, he emphasizes. And the disk's 14-week tenancy on the chart, the longest of any currently listed that's still on the way up, seems to bear out his theory.

He points out that the investment in a single can run to \$15,000, once recording costs and expenses for advertising and promotion are totalled. "If it's worth a \$15,000 investment, it's worth staying with. Otherwise, we're just shooting craps."

But that doesn't mean that every record put out is worth the full treatment. At some point early in the game a valid response must be noted in the field to reinforce front office judgment.

Uttal's strategy is to concentrate early promotion in secondary markets he considers typical barometers. If a new single is played on stations in such smaller communities and reaches a Top 10 play ranking within two or three weeks, he feels that national potential has been demonstrated. This even if local sales in the area are marginal.

KTAC in Tacoma, Wash., is tagged by Uttal as an example of a barometer station that has proved useful in testing product potential.

The realities of the industry are such that even the sharpest judge of new material is often proved wrong, and the key to the economic deployment of resources is to discover the extent of public response as quickly as possible. "If you've guessed wrong and no action can be generated in secondary markets after a reasonable time, admit it, drop the new disk and get on to something else," says Uttal.

"But if your judgment is supported by heavy play at the secondary level, then you go all the way," he adds.

While the Private Stock chief has long operated on this principle, in the past during his stewardship of Bell Records, he feels it is even more important in these days of economic uncertainty.

Unlike other heads of new companies that might be forced into a posture of caution by a lack of financial resources, Uttal just feels that this is the proper way to do business.

When Private Stock was formed in mid-1974, EMI backed the venture with a commitment of "several million," so the dollars are available in ample quantity.

Company currently employs a staff of 12, which Uttal feels is sufficient to handle a "substantial volume of business." Five persons staff the firm's recently opened London office. EMI represents the label worldwide, except in the U.S., Canada and the U.K. In Britain, however, EMI handles pressing and distribution.

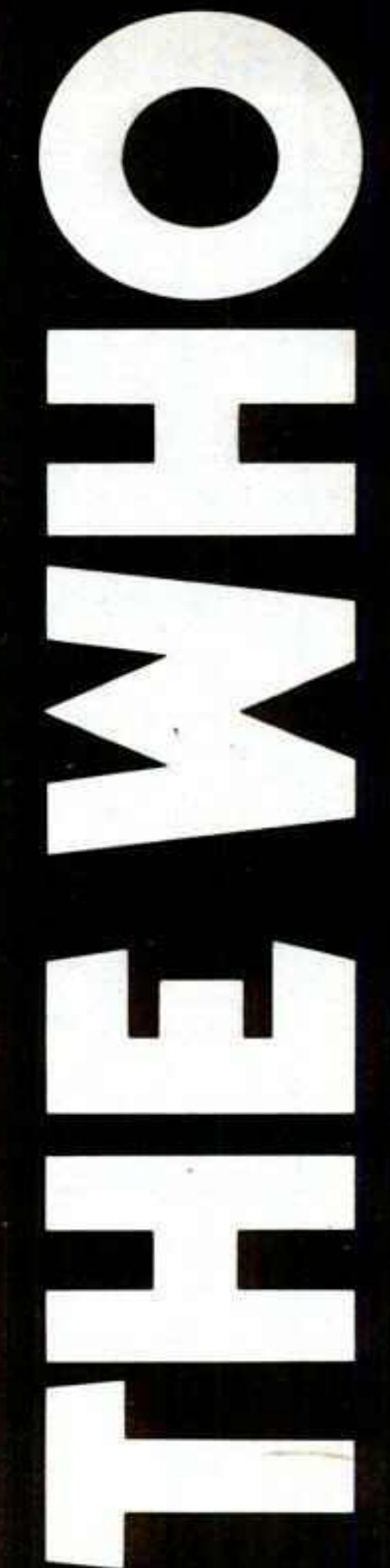
Except for well-known touring acts, first attention must be given to breaking singles, says Uttal. Then comes album product. Private Stock's first LP features Frankie Valli, to capitalize on his rise up the charts. And currently in preparation is an album by Flash Cadillac, whose initial single for the label is starred this week at 57 on the Hot 100.

## Pa. Music Fair Loses \$510,000

BALA CYNWYD, Pa.—Music Fair Enterprises Inc. reports a net loss of \$510,000 or \$1.22 per share on revenues of \$9,591,000 for the fiscal year ended Oct. 31. This compares with a net loss of \$570,000 or \$1.41 a share on revenues of \$8,646,000 for the 1973 fiscal year.

Management of the chain of playhouses attributes the loss to greatly increased interest expenses, higher advertising charges, and the rising cost of talent since switching show policy emphasizing concert talent rather than Broadway musicals.

The failure of certain high-priced concert attractions to deliver the audiences anticipated also was responsible for a large portion of the loss, according to Lee Guber and Shelly Gross, the chief executives. They express hope that the attractions already booked at all the company's theaters will bring a turnabout in 1975.



**PETE TOWNSHEND**  
**JOHN ENTWISTLE**  
**KEITH MOON**  
**ROGER DALTRY**

## Tommy



The Original Soundtrack Recording

Exclusively on Polydor Records and Tapes



Distributed by Phonodisc a Polygram Company

Album: PD 2 9502, 8 Track: BF 2 9502, Cassette: CF 2 9502



## Inflation Cuts Fund Value

WASHINGTON—Although the proposed fund for the arts in the Administration's budget will remain substantially at its present level through fiscal 1976, inflation will sharply reduce the actual value of the National Endowment for the Arts as it applies to the performing arts.

The President's fiscal 1976 budget calls for \$82 million for the Arts Endowment fund (and a similar amount for the Humanities fund), with about 30 percent of the money earmarked for Bicentennial activities. This amount, approximately \$40 million, would be shared between Arts and Humanities funds, which provide matching grants for state and local projects.

The original funds for the Arts and Humanities endowments by the government totaled only \$5 million, ten years ago. They have been

doubled twice along the way, and are currently allotted about \$75 million each, by congressional authority. Total funding for the Bicentennial activities would be about \$53 million in the fiscal 1976 budget (ending June 30, 1976).

The disbursement of money for music in the performing arts funding has come under criticism. Awards go to composers, to symphony orchestras, opera companies, jazz projects, and others—but the heaviest funding goes into school bands and musical education, which has been dubbed "dismal" in elementary and secondary schools.

Recently, a three-day conference to review the priorities in grants made from the music fund (estimated at only slightly more than \$11 million, out of the whole Arts fund) was held here.

## Strasbourg, Erato Tie-In

NEW YORK—The Strasbourg Philharmonic Orchestra, conducted by Alain Lombard, will begin a 22-city American tour on Sunday (23) and in support of the tour, RCA Records is importing five Erato albums featuring Lombard and the orchestra.

The albums have been among Lombard's best selling sets for the French label. They are: Berlioz—"Symphonie Fantastique," Rachmaninoff's "Piano Concerto No. 2" in a collaboration with "Gina Bachauer," Richard Strauss' "Also Sprach Zarathustra," Prokofiev's

"Romeo and Juliet" and Cinderella and Stravinsky's "Petrouchka."

Tour cities in February are Brookville, N.Y. (23); Hershey, Pa. (24); New London, Conn. (25); Orono, Me. (27); Boston, Mass. (28); Newton, Conn., March 1; New York (2); Wilmington, N.C. (4); Columbia, S.C. (5); Durham, N.C. (6); Washington, D.C. (7); Pittsburgh, Pa. (8); Madison, Wis. (11); Muncie, Ind. (13); Wheaton, Ill. (14); Ann Arbor, Mich. (15); Detroit, Mich. (16); Marion, Ohio (17); Toledo, Ohio (18); New Wilmington, Pa. (19); Corning, N.Y. (20); Middletown, N.Y. (22).

## V&R Markets 2 Pkgs Via Mail On TV

NEW YORK—V&R Advertising is currently marketing two multi-record classical packages via direct mail on TV and radio in major cities across the country.

Firm added a six-record Tchaikovsky set last month to a seven-record Beethoven album. Material on both sets is licensed from major labels.

Vic Lindeman, V&R president, says both packages are doing well in cities such as New York, Chicago, Detroit and Washington, but have not pulled strong response in smaller communities. Each set is offered at \$9.95 on disk, and \$16.95 on tape.

Firm's Beethoven set, comprising all nine symphonies, was acquired from Polydor and features the Berlin Philharmonic and Bavarian Radio Symphony, with conductors Lorin Maazel, Eugen Jochum and Ferenc Fricsay. The Tchaikovsky box offers several symphonies, ballets and overtures, and was licensed to V&R by London Phase 4.

No mention is made on the air of the performing artists or orchestras. Lindeman says V&R does its own fulfillment, and devotes 75 percent of its airtime promotion to TV, with the balance on radio. It makes little use of "per inquiry" deals with broadcasters, buying around 90 percent of all time used.

The company is also active in Canada, currently is pushing some 25 disk packages, mostly devoted to country, MOR and rock formats.

## Joplin Toppled By Stravinsky

NEW YORK—For the first time in 11 months (March 23, 1974), a Scott Joplin record has been displaced from its lofty No. 1 position on the classical chart.

The record that did the trick is Igor Stravinsky's "Rite Of Spring" with the Chicago Symphony under the baton of Sir Georg Solti, on London Records. The entry made the chart last month at No. 20 and made it to the top in only a month.

However, all is not lost for the Joplin aficionados. For a new record, the "Scott Joplin: Piano Rags Vol. 3" performed by Joshua Rifkin on Nonesuch Records, is now No. 2. Last month it made its debut on the chart at No. 14.

The other Joplin records have fallen slightly, with the "Palm Leaf Rag" record released by Angel, knocked off entirely. It was No. 26 last month.

## New Companies

Producer/engineer Sy Mitchell has formed his own label in Los Angeles, Encore. The debut disk is "Save Your Breathe" by Straight, a nine piece horn band. Tom Ray is handling national promotion, with Mel Turoff handling West Coast promotion and Doug Lee the Midwest.

Gernhard-Scotti Enterprises formed in Los Angeles by Phil Gernhard and Tony Scotti. Firm will handle total artist development. Scotti was formerly senior vice president for a&r and artist development at MGM. Gernhard is the successful independent producer.

## Rock LP Best Sellers

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As of 2/11/75

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

- |    |  |    |  |
|----|--|----|--|
| 1  | GREATEST HITS—Elton John—MCA 2128  | 19 | STOP & SMELL THE ROSES—Mac Davis—Columbia KC 32582               |
| 2  | FIRE—Ohio Players—Mercury SRM-1-1013                                     | 20 | II—Barry Manilow—Bell 1314                                       |
| 3  | BACK HOME AGAIN—John Denver—RCA CPL1-0548                                | 21 | BAD COMPANY—Bad Company—Swan Song SS 8410                        |
| 4  | IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411                  | 22 | SERENADE—Neil Diamond—Columbia PC 32919                          |
| 5  | GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178                      | 23 | CAN'T GET ENOUGH—Barry White—20th Century T-444                  |
| 6  | NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004                  | 24 | ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Grand Funk SO 11356 |
| 7  | PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835         | 25 | TOLEDO WINDOW BOX—George Carlin—Little David LD 3003             |
| 8  | GREATEST HITS—John Denver—RCA CPL1-0374                                  | 26 | WEDDING ALBUM—Cheech & Chong—Ode SP 77025                        |
| 9  | AVERAGE WHITE BAND—Atlantic SD 7308                                      | 27 | IV—Led Zeppelin—Atlantic SD 7208                                 |
| 10 | BLOOD ON THE TRACKS—Bob Dylan—Columbia PC 33235                          | 28 | DARK SIDE OF THE MOON—Pink Floyd—Harvest SMAS 11163              |
| 11 | WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Bros. BS 2750 | 29 | ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307                     |
| 12 | LET ME BE THERE—Olivia Newton-John—MCA 389                               | 30 | ON THE BORDER—Eagles—Asylum 7E-1004                              |
| 13 | BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247                           | 31 | RELAYER—Yes—Atlantic SD 18122                                    |
| 14 | I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond—Kolob M3G 4968         | 32 | THE SINGLES—Carpenters—A&M SP 3601                               |
| 15 | AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001                                | 33 | BEST OF—Bread—Elektra EKS 75056                                  |
| 16 | II—Bachman-Turner Overdrive—Mercury SRM 1-696                            | 34 | HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358               |
| 17 | WAR CHILD—Jethro Tull—Chrysalis CHR 1067                                 | 35 | CARIBOU—Elton John—MCA 2116                                      |
| 18 | STING (Soundtrack)—MCA 390   | 36 | PHOEBE SNOW—Shelter SR 2109                                      |
|    |  | 37 | HOLIDAY—America—Warner Bros. BS 2808                             |
|    |  | 38 | NEW & IMPROVED—Spinners—Atlantic SD 18118                        |
|    |  | 39 | MILES OF AISLES—Joni Mitchell—Asylum 7E-202                      |
|    |  | 40 | THIS IS THE MOODY BLUES—Threshold 2THS 12/13                     |

## Rock Singles Best Sellers

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As of 2/11/75

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

- |    |   |    |  |
|----|---|----|--|
| 1  | MANDY—Barry Manilow—Bell 45613                                      | 22 | BOOGIE ON REGGAE WOMAN—Stevie Wonder—Tamla 54254                                     |
| 2  | BLACK WATER—Doobie Brothers—Warner Bros. 8062                       | 23 | NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM 14748  |
| 3  | PLEASE MR. POSTMAN—Carpenters—A&M 1646                              | 24 | ONE MAN WOMAN/ONE WOMAN MAN—Paul Anka/Odia Coates—United Artists 569                 |
| 4  | YOU'RE NO GOOD—Linda Ronstadt—Capitol 3990                          | 25 | ANGIE BABY—Helen Reddy—Capitol 3972  |
| 5  | PICK UP THE PIECES—Average White Band—Atlantic 45-3229              | 26 | CAT'S IN THE CRADLE—Harry Chapin—Elektra 45203                                       |
| 6  | LADY—Styx—Wooden Nickel 10102                                       | 27 | KUNG FU FIGHTING—Carl Douglas—20th Century 2140                                      |
| 7  | SOME KIND OF WONDERFUL—Grand Funk—Capitol 4002                      | 28 | HARRY TRUMAN—Chicago—Columbia 3-10092  |
| 8  | BEST OF MY LOVE—Eagles—Asylum 45218                                 | 29 | BUNGLE IN THE JUNGLE—Jethro Tull—Chrysalis 2101                                      |
| 9  | SWEET SURRENDER—John Denver—RCA 10148                               | 30 | (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC 12054 |
| 10 | LAUGHTER IN THE RAIN—Neil Sedaka—MCA 40313                          | 31 | I CAN HELP—Billy Swan—Monument 8-8621  |
| 11 | DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge 402 | 32 | DOCTOR'S ORDERS—Carol Douglas—Midland International 10113                            |
| 12 | ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive—Mercury 73656     | 33 | I'M A WOMAN—Maria Muldaur—Reprise 1319   |
| 13 | LUCY IN THE SKY WITH DIAMONDS—Elton John—MCA 40344                  | 34 | #9 DREAM—John Lennon—Apple 1878  |
| 14 | FIRE—Ohio Players—Mercury 73643                                     | 35 | EXPRESS—B.T. Express—Roadshow 7001   |
| 15 | MY EYES ADORED YOU—Frankie Valli—Private Stock 45003                | 36 | PART OF THE PLAN—Dan Fogelberg—Epic 8-50055  |
| 16 | LONELY PEOPLE—America—Warner Bros. 8048                             | 37 | EMOTION—Helen Reddy—Capitol 4021   |
| 17 | JUNIOR'S FARM—Paul McCartney & Wings—Apple 1875                     | 38 | YOUR BULLDOG DRINKS CHAMPAGNE—Jim Stafford—MGM 14775                                 |
| 18 | UP IN A PUFF OF SMOKE—Polly Brown GTO 1002                          | 39 | GET DANCIN'—Disco Tex & The Sex-O-Lettes—Chelsea 3004                                |
| 19 | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 40349             | 40 | CHEVY VAN—Sammy Johns—GRC 2046   |
| 20 | LOOK IN MY EYES PRETTY WOMAN—Tony Orlando & Dawn—Bell 45620         |    |  |
| 21 | MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond—MGM 14765         |    |  |

## Leon Russell Songs Go To Screen Gems

NEW YORK—Screen Gems-Columbia Publications has acquired the print rights to the Leon Russell Music Catalog.

The deal, announced by Frank J. Hackinson, vice president and head of the division, was initiated in Cali-

fornia by Jack Rosner of the SG music office and by Don Williams of Shelter publishing companies and was completed in Miami.

The agreement includes music written and performed by Leon Russell and other Shelter artists.

Copyrighted material



ON THE 88s—When pianist Artur Schnabel turned 88, RCA Records hosted a birthday party at La Cote Basque in New York. Here, Schnabel chats with RCA Records president Kenneth Glancy.



ZING WENT THE STRINGS—Violinist Eugene Fodor signs pact with RCA Records as Thomas Shepard, vice president of the label, left, and Harold Shaw, right, look on. Impresario Shaw completed negotiations for Fodor. Under the pact, the performer will record six albums over the next three years. Fodor's first two albums were recorded immediately after his victory in last summer's Tchaikovsky competition. The violinist flies to London in May. He'll record his third album there, with the London Symphony Orchestra to coincide with his London performance debut, also with the London Symphony Orchestra.



**BIG NAMES IN KANSAS**

**Jazz Festivals Projected For 9 States This Spring**

LOS ANGELES—A record number of jazz festivals are planned for the coming months in nine states.

There will be two jazz galas in Reno, Nev. The 14th annual Reno Jazz Festival guided by John Carrico is pegged for March 6-8 and on April 5-6 Carrico will try to top it by presenting the Reno International Jazz Festival which, unlike the earlier event, will emphasize vocals.

In Washington, Donn Weaver is organizing the Metro Jazz Band Festival to be held March 15 at West Seattle High School. The Columbia Basin Jazz Festival will follow April 18-19 in Pasco, promoted by Don Paul. On May 10, Ralph Mutchler will present the Olympic College Northwest Invitational Jazz Festival at Pasco, Wash.

Lee Berk of the Berklee College of Music, Boston, has finalized plans for the seventh annual School Jazz Ensemble Awards Festival April 26.

Henderson State College in Arkansas will offer its own fest May 3 under the aegis of Earl Hesse.

Neil Bridge is promoting the Colorado Vocal Jazz Festival at Denver sometime in May.

Dr. Ernest E. Wolfe Jr. has set June 28-July 1 as the time for the seventh annual Summer Jazz Consortium in Rockville, Md. He's a nationally prominent music educator at Montgomery College.

Dr. Warwick Carter of Governors State University at Park Forest South, Ill., will present a Junior College Jazz Festival May 2-3 on the university campus. And in Louisiana, running from Feb. 27 through March 1, will be the Loyola University Jazz Ensemble Festival on the Loyola campus in New Orleans.

Ray Brown will appear in person at this event with the Loyola U. Jazz Band. Brown also will serve as a judge along with Clem DeRosa, Ladd McIntosh and Jim Terry.

The most imposing array of big name performers, however, will assemble in Wichita April 18 when Gary Burton, Gerry Mulligan, Clark Terry and their respective combos will perform, serve as judges and conduct master classes for amateur musicians. Two days later, at Wichita's Century II Convention Hall, Chick Corea, Joe Williams, Dizzy Gillespie and the venerable Woody Herman will join with Burton, Mulligan and Terry in a 12-hour concert expected to be jammed with Wichita State University students.

All festival promoters are working closely with the National Assn. of Jazz Educators (NAJE) of Manhattan, Kan., which under executive secretary Matt Betton serves as a clearing house for festival organizers.

**3 Kenton Clinics Set For Summer; Montreux In '76**

LOS ANGELES—Three Stan Kenton jazz clinics have been set for the summer of 1975. A fourth clinic is being re-scheduled for 1976 in Montreux, Switzerland, his first in Europe, according to Scott Cameron, Kenton's personal manager.

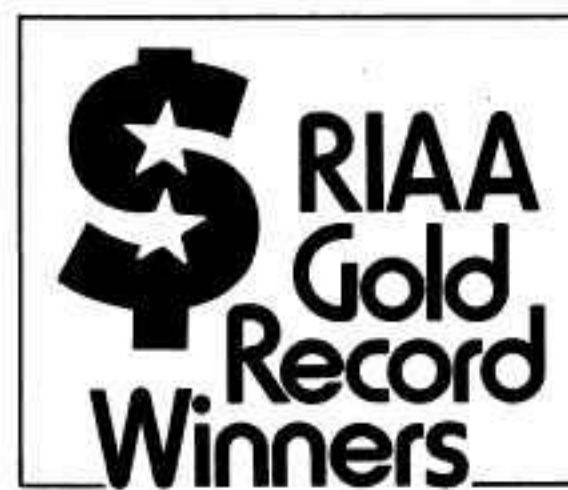
The week-long programs are scheduled for Drury College, Springfield, Mo., June 15-20; Townson State College, Baltimore, July 28-Aug. 1; and California State University in Sacramento, Aug. 10-15.

Kenton's 19-member orchestra will instruct at each clinic. He first used his band as a teaching force in schools 16 years ago.

The curriculum includes instruction in all band instruments; concepts of jazz (rhythm phrasing, interpretation, styles, articulation, improvisation and lead playing); rehearsal techniques and jazz theory. Seminars in jazz education, with emphasis on teaching techniques, are offered to music educators.

Student tuition is \$85; cost for room and meals is approximately \$50. Tuition for music educators is \$55 plus room and meals.

Applications and information may be obtained from the colleges, or Kentonia, 1012 South Robertson, Los Angeles, Calif. 90035.



**Singles**

The Carpenter's "Please Mr. Postman" on A&M; disk is the group's seventh gold single.

**Albums**

Bob Dylan's "Blood On The Tracks" on Columbia; disk is the artist's 13 gold album. Dylan is the first artist to have a gold album under the new 500,000 album sales system.

**Finebilt Mfg. Sued**

LOS ANGELES—Keysor Century Corp., Saugus, Calif., firm which is a major supplier of record manufacturing chemicals and also operates its own custom manufacturing facility, is suing Finebilt Mfg. Co., longtime maker of record manufacturing equipment. The superior court suit seeks repayment of \$14,659.85 allegedly owed for unspecified delivered merchandise to the defendant.

**New Companies**

Camillo/Marcucci Productions has been formed in Los Angeles by writer-producer-arranger Tony Camillo, producer of Gladys Knight & the Pips' "Midnight Train To Georgia," and personal manager Bob Marcucci, best known for discovering Frankie Avalon and Fabian. Their charter client is Chelsea artist Ronnie Williams.

Larry Carlton, Crusaders guitarist and studio star, has formed Larry Carlton Productions, 335 Music (BMI) and Pal Dog Music (ASCAP). He is recording and publishing independently Chicago artist Paul Bogush.

Chet Actis, Dick Clark Productions staffer for four years, has formed ICA Talent in Los Angeles. Opening clients include Hank Saroyan and Elvis Presley mimic Alan.

**Chicago U. Folk Festival Draws 4,000 At 6 Events**

CHICAGO—An annual folk festival held by the University of Chicago drew 4,000 persons to four concerts and two workshops.

The workshops, held by members of the New Lost City Ramblers, featured old time fiddle and banjo styles and bluegrass music.

The festival originated 15 years ago to promulgate traditional folk styles and to protect against the surge of adulterated pop folk music then emerging.

Funds from the festival are used to present traditional artists in concert at the University under the auspices of the Folklore Society.

Appearing at the Jan. 31-Feb. 2 concerts were: Leonard Emmanuel; The Pinnacle Boys (bluegrass); Peg Leg Sam (medicine show man); Lowell Folson; Sean O'Dwyer (concertina); Jimmie Keane (Gaelic songs); Davenport & Gregory (fiddle and banjo); Rocking Dopsis and The Twisters; Ola Belle Reed (oldtime country banjo); New Lost City Ramblers; Charlie Feathers (rockabilly); Pat Burton and The Bray Brothers (bluegrass); Jimmie Walker and Erwin Helfer (ragtime piano); Maxwell Street Jimmie (blues street singer); and Jon Sens (fiddle).

**This Week's Legal Action**

**Bono Asks \$35 Mil In Cher Suit**

LOS ANGELES—Sonny Bono asks approximately \$35 million cumulative damages in a cross-complaint filed against Cher Bono in Santa Monica Superior Court here by attorney Irwin O. Spiegel.

Bono's beef is that Cher allegedly refused to perform under contracts negotiated for them as joint adventurers, "Sonny & Cher," between October 1973 and April 1974.

The pleading cites the following contracts and resultant losses: 1) Sahara Hotel, Las Vegas, \$325,000; Caesars Palace, \$1,650,000; Harrah's, Reno, \$840,000; Music Fairs, \$683,500; continuing contract for the "Sonny and Cher Comedy Hour" TV show, \$1,050,000; an MCA record pact, \$500,000; 1974 outdoor fairs, \$1,750,000; 1975-76 concerts, fairs and tours, \$3.5 million; Feb. 1, 1974, MCA contract renewal through December 1976, \$1,500,000, and business in and from the MCA renewal, \$3 million.

Bono claims that during late 1973, record executive David Geffen conspired with Cher and local attorneys Milton A. Rudin and Sanford H. Mendelson to break up the husband-wife team. It's alleged that Cher with Rudin and Mendelson worked out a \$2.5 million Warner Bros. Records contract and a separate network TV series. Bono asks \$10,000,000 of the total damages from Geffen and Cher for the alleged destruction of their business relationship.

**\$11,100 Asked By Music Photog**

LOS ANGELES—Photographer Ed J. Caraeff wants \$11,100 from Rogers & Cowan, Inc., and the George Harrison firms, Zero Productions and Dark Horse Records, alleging they renege on a contracted photo assignment.

His superior court pleading alleges that the defendants signed him Aug. 7, 1974, for \$4,000 plus all costs to do a projected Harrison and label group tour. He claims he was told by Paul Bloch to go to A&M's offices to work Oct. 14 photographing tour members.

His suit claims that attorney David Braun asked him Oct. 18 to take \$300 to rescind the agreement. He refused. He claims that taking the Harrison assignment caused him to lose the Elton John tour, which would have paid \$4,000 plus obtaining exclusive rights to the resultant John pictures which would have netted him another \$16,000.

**Taxe's Company Sued By a Bank**

LOS ANGELES—Security Pacific National Bank is suing Richard Taxe's Sound Alike Music aka S.A.M. for \$5,324.75, which it claims is due on a stiff check the firm cashed through the bank.

Plaintiff in the superior court suit alleges it cashed a Canadian Paramount Trust Co. \$5,379.50 check, endorsed by S.A.M., from Black & White Consultants Ltd. Sept. 23, 1974. S.A.M. withdrew substantially the entire proceeds the next day. Later the payor bank, Canadian Paramount, refused payment. The local bank states it got \$55.01 repayment for the stiff check from S.A.M.

**Festivals Board**

Continued from page 8  
Guests at the luncheon meeting include Russell Sanjek, BMI; Sidney Gubor, SESAC, and S. Campbell Ritchie, BMI Canada.

**Ode Testing New Areas For King TV Soundtrack**

LOS ANGELES—Ode Records is marketing the new Carole King children's album, "Really Rosie," in bookstores and department store toy and children's clothing sections as well as standard record retail outlets.

The album was the soundtrack for a CBS-TV special Wednesday (19), "Maurice Sendak's Really Rosie: Starring The Nutshell Kids," based on a modern classic series of children's books.

Thus, special racks are being installed to display the albums in department store toy and children's clothing sections plus bookstore chains nationwide. In addition, the print advertising campaign will include ads in newspaper women's and book sections as well as family and home magazines.

**TIN ALTURNER**

Eric Clapton/Roger Daltrey/John Entwistle/Elton John  
Ann Margret/Keith Moon/Jack Nicholson/Cover Reed  
Pete Townshend/Tina Turner/The Who



Original Soundtrack Polydor / 2-Record Set

The Original Soundtrack Recording

Exclusively on Polydor Records and Tapes



Distributed by Phonodisc a Polygram Company

Album PD 2 9502  
8 Track 8F 2 9502  
Cassette CF 2 9502



## Pop

**COMMANDER CODY AND HIS LOST PLANET AIRMEN**, Warner Bros. BS 2847. Debut LP for the label combines the rock/country/honky tonk approach that has made Cody a pop music factor for so long with "Don't Let Go," the single that looks like it may be the band's biggest hit yet. Appeal to rock and country is here, but a bit more polished and commercial than in previous efforts. Usual dose of straight country, a novelty song or two and some solid rock. Even an Hawaiian cut. The '50's flavor permeates much of the rock thanks to the sax and piano work, while several vocalists take turns on leads. Should be the album to break Cody as a major, across the board act on disk as well as in person.

**Best cuts:** "Don't Let Go," "Willin'," "Hawaii Blues," "Four Or Five Times" (Western swing), "Devil And Me."

**Dealers:** Cartoon cover makes for perfect display. And don't forget the big AM hit.

**WET WILLIE—Dixie Rock**, Capricorn CP-0149 (Warner Bros.). Another solid dose of Southern rock from one of the best exponents of the musical genre, combining rock, soul and blues a la Paul Butterfield. Straight rock material seems to work best, particularly when lead singer Jimmy Hall alternates vocals with Donna Hall, though there are samples of Delta blues vocals and instrumentals that also work well. Hall's vocals personify the South, the only area where any innovation of major consequence has surfaced in the past few years. And the band is one of the best. Lots of AM possibilities, with some of the rockers sounding like the best of Creedence, and certain FM activity ahead. Harp and guitar work highlight the instrumentals. Side two is strongest commercially.

**Best cuts:** Dixie Rock," "It's Gonna Stop Rainin' Soon," "Jailhouse Moan," "Take It To The Music."

**Dealers:** Band has solid core of fans and has received AM play on recent releases.

**JOHN MAYALL—New Year, New Band, New Company**, ABC/Blue Thumb BTSD 6019 (ABC). Mayall isn't kidding with this title, but as always, this founding father of British blues has managed to put together a remarkable array of talent, including vocalist Dee McKinnie (who bounces her vocals off Mayall's expertise), violinist Don "Sugar cane" Harris and guitarist Rick Vito. Closest to the blues Mayall sang nearly a decade ago than anything he has done in sometime. Highlights as always are the fine Mayall songs, his distinctive vocals and excellent harp work. And, one good experimental type piece. Material here to satisfy his fans from all periods, with FM play certain. Best chance for a major LP in five years.

**Best cuts:** "My Train Time," "Can't Get Home," "Respectfully Yours," "Step In The Sun," "Driving On."

**Dealers:** Mayall currently on major tour.

**EVIE SANDS—Estate Of Mind**, Haven ST 9202 (Capitol). If the name sounds familiar, you may remember Ms. Sands from the late '60's when she surfaced with a number of fine recordings. Now she's back, with that same, powerful, soulful without straining voice and a new side to her talents—writing. With skills to match those of any stylist, she has put together an LP filled with rock, soul, MOR and even a country cut. Strong orchestral arrangements throughout, quality and commercial material wrapped together and radio appeal for Top 40, FM and MOR. Stronger and more mature than earlier material, as good as that was, and a certain bet to put her near the top again. Fulfills all the promise she showed several years back.

**Best cuts:** "You Bring The Woman Out Of Me," "A Woman's Work Is Never Done," "Love In The Afternoon," "Yesterday Can't Hurt Me," "Early Morning Sunshine."

**Dealers:** Fans will remember her, especially on the East Coast. And Capitol is working wonders with its female roster.

**BEST OF THE STYLISTICS—Avco**, AV 69005. One of the premier pop/soul groups finally puts together a greatest hits LP, and a greatest hits it is, covering material from soul to funk to pop almost MOR ballads. One of the few groups who has sustained their following to multiple audiences over a long period and has retained individuality throughout their career. Not a bad cut on the album.

**Best cuts:** "You Make Me Feel Brand New," "Betcha By Golly Wow," "Rockin' Roll Baby," "Break Up To Make Up," "I'm Stone In Love With You," "Heavy Fallin' Out," "Let's Put It All Together."

**Dealers:** Place in soul and pop.

**LOUDON WAINWRIGHT III—Unrequited**, Columbia PC 33369. The loveable looney is back with a half studio, half live set filled with his own special brand of humor, hitting everything from the poor tourist to two guys at the YMCA to making fun of love songs to a few more off color subjects. Side one features a variety of musical modes backing up his zany but brilliantly funny lyrics while side two is simply Loudon, a guitar and an appreciative audience. Almost all of the humor is in fine taste, and Wainwright again, proves himself one of the few, if not the only artist, able to combine legitimate singing with comedy. A fine effort all the way around.

**Best cuts:** "The Lowly Tourist," "Whatever Happened to Us," "Crime Of Passion," "On The Rocks," "Old Friend."

**Dealers:** Wainwright currently appears on the "Mash" TV series and has a solid core of fans.

**DIONNE WARWICKE—Then Came You**, Warner Bros. BS 2846. Dionne is back where she should be, singing the kind of material that helped make her a major star, using her own distinctive vocal techniques and using just enough funk to keep her away from the MOR style that characterized recent LPs.

## Spotlight



**ROBIN TROWER—For Earth Below**, Crystals CHR 1073 (Warner Bros.). The man who saw a void following the death of Jimi Hendrix and filled it in his own way with some fine guitar work and the excellent vocals of James Dewar is back. The one man who has attempted to follow Hendrix and in his own way has succeeded. Usual mix of rock/blues from the ex-Procol Harum man, and for the huge legion of fans Trower has built with his trio, this is exactly what they expect and want. Star of course is Trower's excellent guitar work, fine blues riffs predominating. Cuts that allow him long solos are best. Not a replica of Hendrix, but certainly the best in this genre and the one who has showed the most originality. Expect immediate FM action here.

**Best cuts:** "Gonna Be More Suspicious," "For Earth Below," "Shame The Devil," "Confessin' Midnight."

**Dealers:** Huge core of fans and Trower is a tireless tourer.

**CAROLE KING—Really Rosie**, Ode SP 77027 (A&M). Soundtrack to a children's show to air this Wednesday is not the next King LP per se, but a very pleasing interlude. Packed with excellent music to appeal to kids and adults, including songs explaining the alphabet, the months and how to count as well as some wonderful stories. LP on the whole is just plain fun and opens a brand new avenue for this already superbly talented lady. Any child tuning in this show will want the LP, as will the steady King fans, so you may expect bigger sales than usual here. Wonderful part of the album is that she talks to children, not down to them.

**Best cuts:** "Really Rosie," "Such Sufferin'," "One Was Johnny," "Chicken Soup With Rice."

**Dealers:** Tie in promotion with TV show and open cover for display.



**GORDON LIGHTFOOT—Cold On The Shoulder**, Reprise MS 2206 (Warner Bros.). Superb singer/writer who finally gained the commercial recognition he's long deserved last year with "Sundown" comes up with a fine set heavily reminiscent of some of his earlier, more folk oriented things. Some country, some folk, some rock, all spotlighted by his deep, resonant singing. Material here to satisfy both old and new fans, with the emphasis of the LP primarily acoustic but some strong horn and electric production courtesy of Lenny Warnok. Production, however, is subtle. Lightfoot is faithful here to every musical mode he is a star in, showcases some of his strongest writing in a long time and is most brilliant on the ballads. Quite possibly his most commercial LP yet.

**Best cuts:** "Rainy Day People," "Cold On The Shoulder," "Bend In The Water," "Bells Of The Evening," "All The Lovely Ladies," "Slide On Over" (closest to a "Sundown" sound).

**Dealers:** Artist is an established superstar.



Material here is the kind of pop/soul mix the Spinners have become so adept at (her "Then Came You" hit with them is included), and she should regain all the old fans she may have lost when she switched styles as well as retaining her newer ones. Lots here for Top 40 and soul. Don't misunderstand—the ballads are here along with the rockers. But this time around there is a contemporary touch to the entire thing.

**Best cuts:** "Then Came You," "It's Magic," "I Can't Wait To See My Baby's Face," "Move Me No Mountain."

**Dealers:** Her hit with the Spinners has moved her back into the AM mainstream.



**KOOL & THE GANG—Greatest Hits**, DeLite DEP 2015. Koool's following as well as the still uninitiated, should find this LP (their second greatest hits effort) a natural winner. The material truly lives up to the "hit" billing in disco and soul circles and is delivered neatly with several cooking performances. Mainly, though, it's a good pause for reflection on the quality funky soul music the group's been serving music listeners lately.

**Best cuts:** "Jungle Boogie," "Hollywood Swinging," "Funky Stuff," "Higher Plane," among others.

**Dealers:** Past performance sales should give you the message on this LP.



**DAVID WILLS—Barrooms To Bedrooms**, Epic 33353. This is a Charlie Rich-produced album, involving his protege, and there is plenty of the Rich influence heard. There's also an element of Merle Haggard, so the young man has a good deal going for him with his beer drinking songs and others.

**Best cuts:** "From Barrooms To Bedrooms," "You're A Better Man Than Me," and "God Made Woman, Devil Made Man."

**Dealers:** The liner notes by Charlie Rich will be an aid.

**JOE STAMPLEY—Epic 33356**. Plenty of variety, as he sings them old and new, ballads and up tunes, and mixes in some pop music as well. It's a well-produced album, and should satisfy all fans.

**Best cuts:** "Dear Woman," "From A Jack To A King."

**Dealers:** Good cover art to match the contents.

**JODY MILLER—Country Girl**, Epic 33349. Oh, how this lady can sing. And she can perform, too. This album is another in her long string of successes, with fine material, excellent production, and her own obvious talents.

**Best cuts:** "The Best In Me," "House Of Love," "I'm Alright 'Til I See You (Then I Fall Apart)," and "Jimmy's Roses."

**Dealers:** Norro Wilson says it all in his brief liner note.

**EMMY LOU HARRIS—Pieces Of The Sky**, Reprise 0698 (Warner Bros.). We hadn't heard of her until now, but suspect we'll hear plenty in the future. She gives a fine, stylistic treatment to old standards and new songs, treating them with feeling, and even joining in with the acoustic guitar at times, as well as with a background voice. Produced by the very talented Brian Aherne, this could be a winner from out of the blue.

**Best cuts:** "Too Far Gone," "Before Believing," "Sleepless Nights," "Queen Of The Silver Dollar."

**Dealers:** She really is a fresh quality, and utilizes the finest country writers in the business.

**GEORGE & TAMMY & TINA**, Epic 33351. This might well be their last album together, but whether or not this is the case, mother, father and daughter are featured in their familiar brand of harmony which turns on country listeners.

**Best cuts:** "It," "Closer Than Ever," "Those Were The Good Times."

**Dealers:** There's something of everything here, including some hits by others, and a religious tune as well.



**STANLEY TURRENTINE—The Sugar Man**, CTI CTI 6052 S1 (Motown). These are cuts dating back two and four years and revolve around Turrentine's melodic ability to interpret in a totally swinging manner pure pop and pure jazz works. "Pieces Of Dreams" is the most popular of the works and it was done in 1973. Bob James, who has emerged as a potent

arranger-pianist in his own right, did the chart. The LP demonstrates how beautiful big band music can be when it's not structured like a sectionalized big band. In other words, the overall feel is more toward the instruments rather than for a full ensemble swing sound. Other charts are contributed by Deodato ("Verz Cruz") and Don Sebesky ("More," "Just As I Am") and reflect their own distinct backgrounds. Over it all Turrentine really soars.

**Best cuts:** "Piece Of Dreams," Vera Cruz," "More."

**Dealers:** Turrentine is very hot and with proper in-store exposure, should move well.

**JEREMY STEIG—Temple Of Birth**, Columbia KC 33297. It's cool and it's hot and, overall, it's a fine effort by flutist Jeremy Steig and friends, including the likes of Johnny Winter, Alphonse Mouzon, Anthony Jackson, Ray Mantilla and Richie Beirach. Mixed together here is a touch of progressive, sprinkling of rock and a healthy portion of traditional jazz—resulting in a strong blending of the right material with quality musicianship.

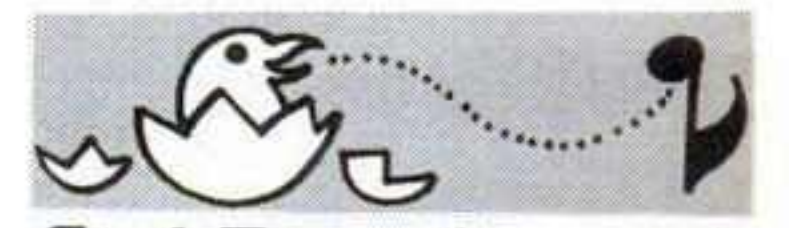
**Best cuts:** "King Tut Strut," "Mountain Dew Dues," "Ouanga," "Goose Bumps."

**Dealers:** Display both in jazz and pop bins, and give the LP an in-store play shot.



**LENNY BRUCE—The Law, Language And Lenny Bruce**, Warner Spector SP 9101 (Warner Bros.). It's a pity there is no social commentary category because that's what this is. Classic tapes of the brilliant comedian/commentator reading several police reports and trial transcripts centering around his arrests. The material sounds funny in retrospective. At the time, however, it was far from funny as the very papers Bruce read from helped end his career and eventually his life. Basically, as the letter from Jerry Wexler to Phil Spector on the back of the jacket says, Bruce is showing the laws and actions in question to be more than we often think, such as the image of the law lying in wait to catch us unless we fool it first. For those who feel Bruce dwelled too much on his legal battles, this is not the case here. A work of remarkable insight centering on our judicial philosophy, with lots to make one laugh and lots to make one think.

**Dealers:** Bruce is popular now, so display heavily.



**EMMY LOU HARRIS—Pieces Of The Sky**, Reprise MS 2213 (Warner Bros.). Basically country, but country in the vein of a Linda Ronstadt—universally appealing. Material here from the artist as well as Billy Sherrill, Merle Haggard, Dolly Parton, Boudeleaux and Felice Bryant, Lennon & McCartney and Shel Silverstein with instrumental aid from a variety such as James Burton, Ben Keith and Rick Cunha. Vocals equally adept on rock, country or ballads in either format and both rock and country audiences should be delighted. Fine production from Brian Aherne. Comparison to Ronstadt will be inevitable, but listen to her in her own right. One of the finest female vocalists to come along since the golden days of folk in the New York/Boston area.

**Best cuts:** "Sleepless Nights," "Coat Of Many Colors," "For No One," "Queen Of The Silver Dollar" (good for country programmers), "Too Far Gone."

**Dealers:** Place in rock and country.

**PAVLOV'S DOG—Pampered Menial**, ABC ABCD-866. If you think your record player is at the wrong speed, it's not. Lead singer Dave just happens to have a nasal, high pitched voice that turns out to be rather compelling. Mix of rock with classic instruments like viola, violin, flutes as well as melodrons makes for extremely interesting backup that sounds like a refined ELO. Produced by the pair that handles Blue Oyster Cult. Longshot, but watch for strong FM play.

**Best cuts:** "Julia," "Song Dance," "Natchez Trace," "Theme From Subway Sue."

**Dealers:** Band set for 60 city tour with Nektar.

**BONAROO**, Warner Bros. BS 2838. Pleasing electric/acoustic mix with fine harmony vocals, somewhat along the lines of a folk and happy America. Harmonies reminiscent of some of the better British things from the '60's and an overall good-time sound. Several potential singles here, and while there are many bands currently cutting in this vein, this is one of the more tightly produced and commercial such groups. Much of the material tends to sound alike, but this will undoubtedly pass with experience. Don't let this get lost in this all star Warner's release.

**Best cuts:** "Sally Ann," "Life's Sweet Song," "I See The Light," "Spirit Of A Deadman."

**Dealers:** Showcase LP if possible.

(Continued on page 66)

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 Tiegol, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fisher.



# ARE YOU STILL LISTENING TO THAT GREASY KID STUFF? GET WITH VITALE.

Joe Vitale, former member of the Amboy Dukes, Joe Walsh and Barnstorm, and featured drummer on Rick Derringer's solo album, has just recorded a dynamic album of his own, "Roller Coaster Weekend".

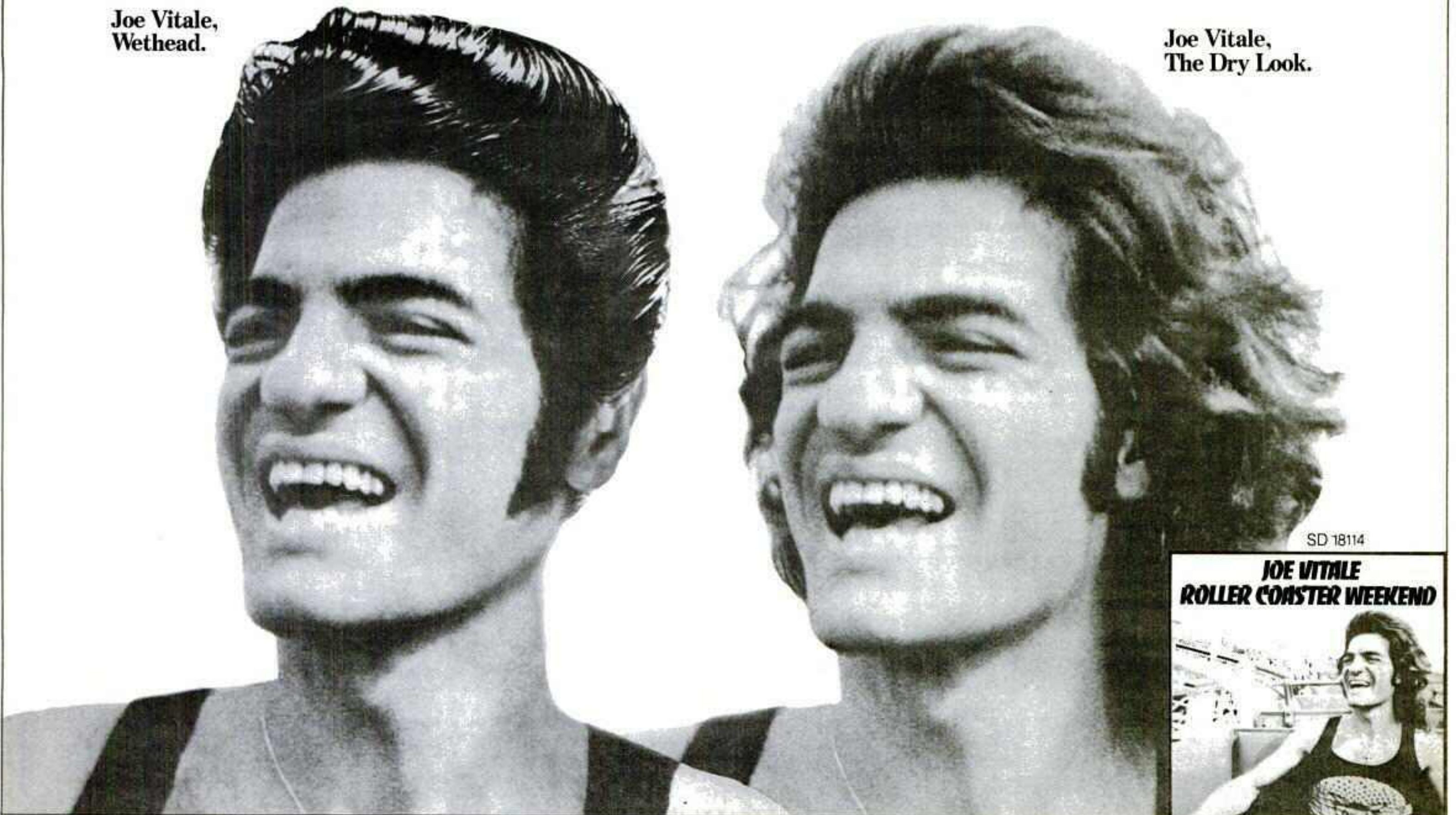
More than just a drummer by far, Joe is featured on keyboards, synthesizer, flute, bass and vibes, while being assisted on guitars by some special and famous friends.

Get into "Roller Coaster Weekend" by Joe Vitale. And you'll never listen to that greasy kid stuff again.

**Joe Vitale,  
"Roller Coaster Weekend."  
On Atlantic Records and Tapes.**

Joe Vitale,  
Wethead.

Joe Vitale,  
The Dry Look.



SD 18114

**JOE VITALE  
ROLLER COASTER WEEKEND**



**AS** Produced by Ron Albert,  
Howard Albert and Joe Vitale.





**BILLY SWAN—I'm Her Fool (2:57);** producers: Chip Young and Billy Swan; writers: Dennis Linde-Billy Swan; publisher: Combine, BMI. Monument ZS8 8641 (CBS). The man who had what many feel was the record of the year with "I Can Help" is back with yet another infectious, delightfully simple tune. Different vein than the first hit, but the same great rock/country feeling, some funny lyrics and perfect for the AM market. Sax and repetitive organ add to '50's feeling, without making it dated.

**BARRY MANILOW—It's A Miracle (3:16);** producers: Barry Manilow and Ron Dante; writers: Barry Manilow-Marty Panzer; publisher: Kamikazi, BMI. Arista 0108. Follow-up to "Mandy" is in a different vein, with uptempo the word here. Just as commercial in its own way as was his number one hit, complete with good soulful backup voices, fine singing from Manilow and a title that works well throughout as a hook. Expect another major hit here. Flip: One Of These Days (2:54); producers: same; writer: Barry Manilow; publisher: same.

**THE SPINNERS—Living A Little, Laughing A Little (3:16);** producer: Thom Bell; writers: T. Bell-L. Creed; publisher: Mighty Tree, BMI. Atlantic 45-3252. One of our premier pop/soul groups put together their usual satiric smooth sound on this wonderful ballad. Superb lead vocals bounce of the always excellent Spinners' chorus. Song works well as a story, and could well be the group's biggest pop/soul/easy listening across the board hit yet.

**COMMANDER CODY AND HIS LOST PLANET AIRMEN—Don't Let Go (2:30);** producer: John Boylan; writer: J. Stone; publisher: Roosevelt, BMI. Warner Bros. 8073. Remake of the old Roy Hamilton hit has already worked its way to the number 100 slot on the charts. Probably the most commercial cut yet for this veteran band, with the infectious, upbeat lyrics and words sticking in one's head instantly. Already on a number of major radio stations.

**THE THREE DEGREES—I Didn't Know (2:50);** producers: Gamble-Huff; writers: B. Sigler-R. Sinakin; publishers: Mighty Three, BMI/Silk Productions, ASCAP. Philadelphia International ZS8 3561 (CBS). Trio is coming off a top three pop record, and should follow suit on the pop and soul charts with this mid tempo rocker. Title works well when alternated by lead and backup voices. Fine singing, and the guess is that this group, which has had sporadic success for several years, is here to stay this time.

**THE GUESS WHO—Loves Me Like A Brother (3:20);** producer: Jack Richardson; writers: B. Cummings-D. Troiano; publishers: Cummings-Troiano & Associates/Cirrus/Septima, BMI. RCA JA-10216. Fine, mid tempo rocker featuring the smooth, excellent voice of Burton Cummings. Perhaps the best voice in all of rock at the moment. As always, band has managed to come up with a strong, commercially oriented single. Flip: Hoe Down Time (3:30); info same in all categories.

## recommended

**BOBBY VINTON—Dick And Jane (3:16);** producer: Bob Morgan; writer: D. Blackwell; publisher: Fred Rose, BMI. ABC 12056.

**DAVID BOWIE—Young Americans (Short Version) (3:11);** producer: Tony Visconti; writer: David Bowie; publisher: Main-Man, ASCAP. RCA JB-10152.

**DIANA ROSS—Sorry Doesn't Always Make It Right (3:19);** producer: Michael Masser; writers: M. Masser-Pam Sawyer; publishers: Jobete, ASCAP/Stone Diamond, BMI. Motown 1335.

**PURE PRAIRIE LEAGUE—Amie (2:37);** producer: Robt. Alan Ringe; writer: Craig Fuller; publishers: McKenzie/Dunbar, BMI. RCA JH-10184.

**P.F.M.—Celebration (3:18);** producers: P.F.M. and Claudio Fabi; writers: Mussidapremoli-Sinfield; publisher: Manticore, ASCAP. Manticore 7003F (Motown).

**NEW RIDERS OF THE PURPLE SAGE—You Angel You (2:43);** producer: Ed Freeman; writer: Bobby Dylan; publisher: Ram's Horn, ASCAP. Columbia 3-10067.



**JERRY WALLACE—Comin' Home To You (3:10);** producer: John Johnson; writers: K. Bach, J. Lane; Four Tay (BMI); MGM 14788. His first song on the label, and it's one of his ballads, which he handles so effectively. It has all of the qualities needed to make it another in his string of successes. Flip: No info available.

**THE STATLER BROTHERS—All American Girl (2:27);** producer: Jerry Kennedy; writers: D. Reid, H. Reid; American Cowboy (BMI); Mercury 73665. They've done it again; from out of their album comes another song of clever lyric, bringing in most of the states of the union, and tying it all together so well. It's a formula which keeps working. Flip: No info.

**DONNY KING—Mathilda (2:35);** producer: Huey Meaux; writers: Khoury, Thierry; Longhorn (BMI); Warner Bros. 8074. This is the one everyone is talking about, and playing. It's that funky sound that only Meaux can get out of Houston, and he thus revives one which already is taking off. Flip: No info.

**MEL STREET—Smokey Mountain Memories (3:00);** producer: Dick Beard; writers: Conley & Devereaux; Blue Moon (ASCAP); GRT 017. If the lyrics to this one don't get you, the melody will. It's the sort that lingers, and has a lot to it. Mel makes one want to be in the cloud-shrouded mountains of East Tennessee. Flip: No info.

**JOHNNY PAYCHECK—Loving You Beats All I've Ever Seen (2:06);** producer: Billy Sherrill; writer: Johnny Paycheck; Copperband (BMI); Epic 8-50073. Another single from an album, and this has the distinct styling of Johnny Paycheck, along with the unmistakable direction of Billy Sherrill. Flip: No info.

**FREDDIE HART—I'd Like To Sleep Til I Get Over You (2:33);** producer: George Richey; writer: Roger Bowling; Brougham Hall (BMI); Capitol 4031. Still another cut from an album, but this has many of the qualities of the Freddie Hart hits of the past. Good production, too, by Freddie's old friend George. Flip: No info.

## recommended

**KENNY EARL—Use Me Up (2:36);** producer: Bill Walker & Dave Burgess; writer: Don Earl; Singletree (BMI); MGM 14787.

**SUNDAY SHARPE—Put Your Head On My Shoulder (2:21);** producer: Larry Butler; writer: Paul Anka; Spanka Music (BMI); UA 602.

**JIM ALLEY—Her Memory's Gonna Kill Me (2:31);** producer: George Richey; writers: Roger Bowling, Jim Alley; Brogham Hall (BMI); Avco 606.

**HILLMAN HALL—The Lord And His Co-Workers (2:23);** producer: Marjahn Wilkin; writer: Hillman Hall; Buckhorn (BMI); Warner Bros. 8071.

**HERMAN LEE MONTGOMERY—Watch Out Woman (2:56);** producer: Ken Mansfield; writer: Glen Mooney; Crooked Creek/Front Lawn (BMI); MEGA 1224.

**DURWOOD HADDOCK—It Sure Looks Good On You (2:05);** producer: Bob Millsap; writer: Bobby Fischer; Ricci Mareno (SESAC); Caprice 2008.



## recommended

**WILLIE HUTCH—Get Ready For The Get Down (3:50);** producer: Willie Hutch; writer: W. Hutch; publisher: Jobete, ASCAP. Motown 1339F.

**THE CHOICE FOUR—Hook It Up (3:06);** producer: Van McCoy; writers: V. Barrett-W. Beard-W. Alexander; publisher: Mighty Three, BMI. RCA JH-10210.

**RAMSEY LEWIS AND EARTH, WIND & FIRE—Sun Goddess (3:08);** producer: Maurice White; writers: M. White-J. Lind; publisher: Saggifire, BMI. Columbia 3-10103.

**BUNNY SIGLER—Shake Your Booty (2:58);** producer: Bunny Sigler; writer: B. Sigler; publisher: Mighty Three, BMI. Philadelphia International ZS8 3560 (CBS).

**MAJOR LANCE—Sweeter (3:00);** producers: Major Lance and Stan Watson; writers: G. Jackson-W. Henderson-C. Davis; publisher: Dakar, BMI. Playboy 6020.

**THE KAY-GEES—Get Down (3:15);** producer: Ronald Bell; writers: R. Bell-The Kay-Gees; publishers: Delightful/Gang, BMI. Gang 1323.



## Easy Listening

**LOU RAWLS—Baby You Don't Know How Good You Are (2:55);** producer: Norman Ratner; writers: G. Williams-J. Barry; publisher: Shine, ASCAP. Arista 0103. Magnificent mid

tempo cut from one of the finest vocalists and stylists in pop could be a major pop and soul hit, but chances are best here for a big start in MOR. As always, a superb performance from Rawls.

**SERGIO MENDES—If I Ever Lose This Heaven (3:04);** producers: David Grusin and Sergio Mendes; writers: L. Ware-P. Sawyer; publishers: Almo/Jobete, ASCAP. Elektra 45235. Quincy Jones type cut from Mendes' new group works well. Could even prove a long shot and end up on the disco play-lists. Well done throughout.



**ACE—How Long (3:09);** producer: John Anthony; writer: P. Carrack; publisher: American Broadcasting, ASCAP. Anchor 21000 (ABC). British quintet comes up with just what you would want if you asked for a commercial hit single. Mix of pop and soul sounds, smooth singing, title used well as hook and appropriate instrumental break. No reason why this one should miss.

**EVIE SANDS—You Brought The Woman Out Of Me;** producers: Dennis Lambert and Brian Potter; writers: D. Lambert-B. Potter; publishers: ABC/Dunhill/One Of A Kind, BMI. Haven 7010 (Capitol). Theoretically not a new artist, as she had several hits in the late '60's. The lady has not recorded for nearly six years however, and her return is a powerful rocker with a good story. Still one of the finer voices in pop.

**RUTHI NAVON—One Little Hour (3:30);** producer: D. Krivoshei; writers: Gladys Shelly-David Krivoshei; publisher: Spiral & Gali, ASCAP. Sabron 201. Good ballad effort from lady who sounds a bit like Olivia Newton-John at times. Should pull MOR airplay.

**LINDA WOODS—Love Bug (2:49);** producer: Skip Rogers; writer: Mel Davis; publishers: Pocketsful Of Tunes/Theo Coff, BMI. Shout 308. Strong soul cut in the mid tempo range which should find home on soul airwaves and possibly in discos.

**SILVER CONVENTION—Save Me (3:00);** producer: Michael Kunze; writers: Silvester Levay-Stephen Prager; publisher: Midsong, ASCAP. Midland International JB-10212 (RCA). From the label that brought us "Doctor's Orders" comes another strong disco oriented tune, primarily instrumental, with lots of strings. Some pleasing vocals as well.

**MAJOR HARRIS—Love Won't Let Me Wait (3:22);** producer: Bobby Eli; writers: B. Eli-V. Barrett; publishers: Mighty Three/Friday's Child/WIMOT, BMI. Atlantic 45-3248. Artists who came up with a fine first LP, divided between disco tunes and ballads, turns to one of his ballad efforts here. Well done in a soul mode, but good chance for pop play.

**ELMO BATMAN—I Am A Spy For The F.B.I. (2:52);** producer: Chuck Howard; writer: C. Howard; publisher: ATV, BMI. Granite 519. Fun-filled cut which could cut across several musical fronts. Song is just what the title says, and is good for some cheering up.

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 64

### pop

**BACHMAN-TURNER—Bachman As Brave Belt,** Reprise MS 2210 (Warner Bros.). The core of what today is BTO, with a mix of somewhat amateurish sounding heavy metal and a harmonic folk sound, thanks no doubt to Chad Allen who reportedly felt more at home with this genre. **Best cuts:** "Durrubin's Gone," "Waterloo Country."

**STRAWBS—Ghosts,** A&M SP 4506. Veteran British folk/rock band is back with an LP designed to appeal to the commercial market a bit more than earlier efforts. Emphasis on folk still there. **Best cuts:** "Angel Wine," "The Life Auction," "Remembering."

**LETTERMEN—There Is No Greater Love,** Capitol SW 11364. The kings of easy listening will always have an audience, seeming to improve each time out. Here they move through a series of standards that sound as refreshing as if they were new songs. Steady sellers and sure for MOR play. **Best cuts:** "Please Love Me Forever," "There Is No Greater Love," "That's All."

**DAVID HENTSCHEL—Starling Music,** Ring 'O Records, ST-11372 (Capitol). Talented synthesizer man who also arranges and produces does some interesting work on Ringo's tunes with synthesizer. Sure to appeal to hard core Ringo fans. **Best cuts:** "Oh My My," "Photograph."

**MURRAY McLAUGHLIN—Sweeping The Spotlight,** Epic 33344 (CBS). Canadian singer/songwriter, best known in this country for his "Child's Song" which was made so popular by Tom

Rush, is back with another exceptionally strong folk/country-oriented LP. Strong points, as always with McLaughlin, are the songs. FM play already strong. **Best cuts:** "Shoeshine Workin' Song," "Sweeping The Spotlight Away."

**MELBA MOORE—Peach Melba,** Buddah BDS 5629. Veteran songstress is back with fine pop/soul mix and sounding more than a little like Aretha at times. Producer Eugene McDaniels has done an admirable job, and material from this stylist could go a long way if given the proper push. **Best cuts:** "Must Be Dues," "I Am His Lady," "Natural Part Of Everything."

**LANI HALL—Hello It's Me,** A&M SP 4508. Lady who came up with a beautiful LP the first time out follows suit here with a fine set of lush ballads. MOR programmers give a listen. **Best cuts:** "Save The Sunlight," "Hello It's Me," "Sweet Jams And Jellies."

**CHRIS CHRISTMAN—Woman Of The World,** Capricorn CP 0144 (Warner Bros.). Good, powerful vocals from young female vocalist who should fit in pop and MOR categories. Fine production from Jerry Fuller. **Best cuts:** "I'll Wait," "A Far Cry."

**PERCY FAITH—Bouquet,** Columbia KC 33142. One of the longest lasting easy listening stars in the business comes up with a fine country LP, complete with liner notes from Tammy Wynette. As always, well done and easy to listen to. Faith, by the way, is celebrating his 25th year with the label so there may be a Columbia push. **Best cuts:** "Orange Blossom Special," "Snowbird," "Behind Closed Doors."

**COTTONWOOD SOUTH—Columbia KC 33009.** A fairly good debut album for this 6-man, 1-woman group. The material, although not overpowering, is pleasant and the performances well meet the commercial mark. Expect the group to receive both FM and AM acceptance and earn a degree of national recognition shortly. **Best cuts:** "One More Step," "Love," "Watch Out For The Man."

### classical

**RODRIGO: CONCIERTO DE ARANJUEZ; VILLA-LOBOS: CONCIERTO FOR GUITAR—John Williams,** guitar; English Chamber Orch. (Barenboim), Columbia M-33208. This is Williams' second recording of the Rodrigo, the single most popular concerto in the guitar literature. Performance is distinguished for its vitality which lags only slightly in the final movement. Entry is also notable for the realistic balance—no mean feat in guitar concerto diskings. Villa-Lobos is an apt coupling.

**TCHAIKOVSKY: THE MAID OF ORLEANS—Arkhypova,** Bolshoi Theater & Moscow Radio Orch. & Chorus (Rozhdestvensky), Melodiya/Columbia M4-33210. Again, the recent association between Columbia and Melodiya provides opera fans a full opportunity to relish a major Russian work in a performance available earlier only in excerpts on Angel. As with Prokofiev's "War and Peace," this complete presentation will find a ready

and appreciative audience. Main thrills are provided by mezzo Arkhipova, recorded here in her prime, in an extravagant display of top-flight vocalism.

**SCOTT JOPLIN ON THE PEDAL HARPSICHORD, VOL. 2—E. Power Biggs,** Columbia M-33205. Novelty here is the early "Great Crush Collision," written to commemorate a railroad publicity stunt, and one of Joplin's first published pieces. And among the nine other choice items is the super popular "The Entertainer." Still enough interest around to ensure good sales for this follow-up. And who else plays Joplin on pedal harpsichord?

**BEETHOVEN (ARR. SILCHER); SONGS FROM SYMPHONIES & SONATAS; BEETHOVEN (ARR. LISZT) SYMPHONY NO. 8—Hermann Prey,** baritone; Leonard Hockanson, piano, DG Archive 2533 121. This example of Archive's new bid for a wider public may well become one of the "in-group" party records of the year. Plenty of novelty appeal in hearing familiar tunes from the sonatas and symphonies sung to poetic lyrics of varying appropriateness. And some work very well indeed. More familiar material in an unexpected setting in the piano transcription of the symphony. Expert performances and fine recording.

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with the soulful sound  
has a half english, half spanish  
hit that's breaking all over the world!**

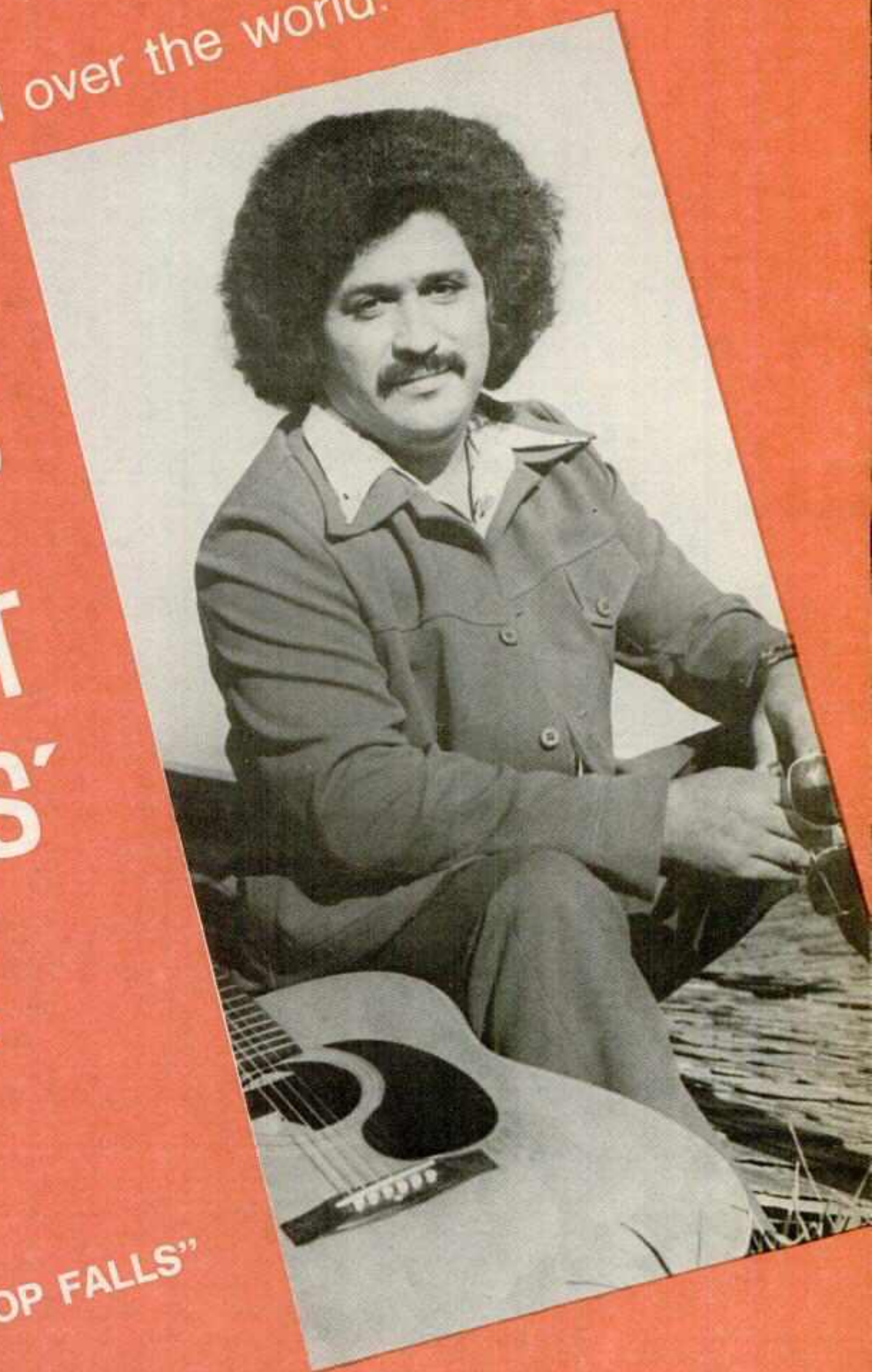
Top 5 pop sales in Memphis,  
Louisville, Kansas City, Houston,  
Nashville, St. Louis, Phoenix and all over the world.  
#1 country everywhere!!

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'BEFORE THE NEXT  
TEARDROP FALLS'**

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Freddy's first Dot album,

**"BEFORE THE NEXT TEARDROP FALLS"**  
#DOSD-2020



Exclusively on ABC/DOT Records



# Billboard **HOT 100** \*Chart Bound

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**I'M HER FOOL**—Billy Swan (Monument 5-8541 (Columbia))  
**IT'S A MIRACLE**—Barry Manilow (Arista 9108)  
**LIVING A LITTLE, LAUGHING A LITTLE**—Spinners (Atlantic 3252)  
 SEE TOP SINGLE PICKS REVIEWS, page 46

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	12	<b>PICK UP THE PIECES</b> —Average White Band (Arif Mardin), R. Ball, H. Stuart, Average White Band, Atlantic 45-3229	34	42	6	<b>I AM LOVE Part 1 &amp; 2</b> —Jackson 5 (Jerry Marcellino, Mel Larson), M. Larson, J. Mane, D. Fencetone, R. Rancier, Motown 1310	68	79	2	<b>ONCE YOU GET STARTED</b> —Rufus (Bob Monaco), G. Christopher, ABC 12065
2	3	13	<b>BEST OF MY LOVE</b> —Eagles (Glyn Johns), Henley, Frye, J.D. Souther, Asylum 45218	33	43	7	<b>SHAME, SHAME, SHAME</b> —Shirley & Company (Sylvia), S. Robinson, Vibration 532 (All Platinum)	80	80	3	<b>SATIN SOUL</b> —Love Unlimited Orchestra (Barry White), B. White, 20th Century 2162
3	4	11	<b>SOME KIND OF WONDERFUL</b> —Grand Funk (Jimmy Ienner), J. Ellison, Capitol 4002	36	28	15	<b>MANDY</b> —Barry Manilow (Barry Manilow, Ron Dante, Clive Davis), S. English, R. Keer, Bell 45613 (Arista)	70	76	7	<b>I WON'T LAST A DAY WITHOUT YOU/LET MET BE THE ONE</b> —Al Wilson (Jerry Fuller), P. Williams, R. Nichols, Rocky Road 30202 (Arista)
4	5	10	<b>BLACK WATER</b> —Doobie Brothers (Ted Templeman), P. Simmons, Warner Bros. 8062	37	37	8	<b>DON'T TAKE YOUR LOVE FROM ME</b> —Manhattans (Bobby Martin and Manhattan Prods.), A. Felder, B. Sigler, R. Kenney, Columbia 3-10045	71	51	10	<b>HAPPY PEOPLE</b> —Temptations (Jeffrey Bowen, Barry Gordy), J. Bowen, D. Baldwin, L. Richie, Gordy 7138 (Motown)
5	18	5	<b>HAVE YOU NEVER BEEN MELLOW</b> —Olivia Newton-John (John Farrar), J. Farrar, MCA 40349	38	25	14	<b>PLEASE MR. POSTMAN</b> —Carpenters (Richard & Karen Carpenter), B. Holland, F. Gorman, R. Bateman, A&M 1646	72	63	8	<b>RHYME TYME PEOPLE</b> —Kool & The Gang (K&G Prods.), D. Thomas, P. Saunders, Kool & The Gang, De-Lite 1563 (PIP)
6	7	9	<b>LOVELY PEOPLE</b> —America (George Martin), Peek & Peak, Warner Bros. 8048	39	45	4	<b>SALLY G</b> —Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1875 (Capitol)	73	36	10	<b>YOUR BULLDOG DRINKS CHAMPAGNE</b> —Jim Stafford (Phil Gernhard & Lobo), J. Stafford, D. Bellamy, MGM 14775
7	9	14	<b>MY EYES ADORED YOU</b> —Frankie Valli (Bob Crewe), B. Crewe, K. Nolan, Private Stock 45003	58	3	3	<b>NO NO SONG/SNOOKEROO</b> —Ringo Starr (Richard Perry), H. Axton, D. Jackson, Apple 1880 (Capitol)	74	85	2	<b>DANCE THE KUNG FU</b> —Carl Douglas (Biddu for Subiddu), C. Douglas, Biddu, 20th Century 2168
8	1	12	<b>YOU'RE NO GOOD</b> —Linda Ronstadt (Peter Asher), C. Ballard Jr., Capitol 3990	41	24	9	<b>BIG YELLOW TAXI</b> —Joni Mitchell (Joni Mitchell), J. Mitchell, Asylum 45221	75	86	2	<b>SHINING STAR</b> —Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090
9	10	10	<b>#9 DREAM</b> —John Lennon (John Lennon), J. Lennon, Apple 1878 (Capitol)	52	4	4	<b>I'VE BEEN THIS WAY BEFORE</b> —Neil Diamond (Tom Catalano), N. Diamond, Columbia 3-10084	76	48	17	<b>NEVER CAN SAY GOODBYE</b> —Gloria Gaynor (Meco Wondardo), Tony Bongiovi, Jay Ellis, C. Davis, MGM 14748
10	15	8	<b>NIGHTINGALE</b> —Carole King (Lou Adler), C. King, D. Palmer, Ode 66106 (A&M)	53	5	5	<b>IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT</b> —Millie Jackson (Brad Shapiro, Millie Jackson), H. Bunks, R. Jackson, C. Hampton, Spring 155 (Polydor)	77	88	3	<b>JACKIE BLUE</b> —Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654
11	11	10	<b>LOOK IN MY EYES PRETTY WOMAN</b> —Tony Orlando & Dawn (Hank Medress, Dave Appell), D. Lambert, B. Potter, Bell 45620 (Arista)	81	4	4	<b>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> —B.J. Thomas (Chips Moman), C. Moman, L. Butler, ABC 12054	78	71	6	<b>FUTURE SHOCK</b> —Hello People (Todd Rundgren), G. Geddes, R. Sedita, N.D. Smart II, L. Tasse, ABC/Dunhill 15023
12	6	11	<b>FIRE</b> —Ohio Players (Ohio Players), J. Williams, C. Satchel, I. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73643 (Phonogram)	55	5	5	<b>I GET LIFTED</b> —George McCrae (H.W. Casey, R. Finch), H.W. Casey, R. Finch TK 1007	79	89	2	<b>I HAVE A DREAM</b> —Donny Osmond (Don Costa, Mike Curb), S. Burke, S.H.S. Burke, Kolob 14781 (MGM)
13	13	9	<b>SWEET SURRENDER</b> —John Denver (Milton Okun), J. Denver, RCA 10148	56	4	4	<b>CHEVY VAN</b> —Sammy Johns (Jay Senter, Larry Knechtel), S. Johns, GRC 2046	80	87	2	<b>I WANNA LEARN A LOVE SONG</b> —Harry Chapin (Paul Leka), H. Chapin, Asylum 45236
14	17	11	<b>LADY</b> —Styx (John Ryan For Chicago Kid Prod.), D. De Young, Wooden Nickel 10102 (RCA)	47	6	6	<b>STAR ON A TV SHOW</b> —Stylists (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4549	81	54	16	<b>ONE MAN WOMAN/ONE WOMAN MAN</b> —Paul Anka with Odia Coates (Denny Dantes, Spencer Proffer), P. Anka, United Artists 569
15	19	10	<b>CAN'T GET IT OUT OF MY HEAD</b> —Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 573	59	4	4	<b>PART OF THE PLAN</b> —Dan Fogelberg (Joe Walsh), D. Fogelberg, Epic 8-50055 (Columbia)	82	85	5	<b>LONG TALL GLASSES</b> —Leo Sayer (Adam Faith, David Courtney), L. Sayer, Warner Bros. 8043
16	20	9	<b>I'M A WOMAN</b> —Maria Muldaur (Joe Boyd, Lenny Waronker), J. Leiber, M. Stoller, Reprise 1319	60	3	3	<b>EMOTION</b> —Helen Reddy (Joe Wissert), V. Sanson, P. Dahlstrom, Capitol 4021	83	90	2	<b>HUSH/I'M ALIVE</b> —Blue Swede (Ben Palmers), J. South, I. James, P. Lucia EMI 4029 (Capitol)
17	21	8	<b>LADY MARMALADE</b> —LaBelle (Allen Toussaint), B. Crewe, K. Nolan, Epic 8-50048 (Columbia)	62	4	4	<b>HOT DAWGIT</b> —Ramsey Lewis & Earth, Wind & Fire (Maurice White), M. White, C. Stepney, Columbia 3-10056	84	91	5	<b>LOVE CORPORATION</b> —Hues Corporation (David Kershenbaum), W. Holmes, rca 10200
18	22	6	<b>ROLL ON DOWN THE HIGHWAY</b> —Bachman-Turner Overdrive (Randy Bachman), C.F. Turner, R. Bachman, Mercury 73656 (Phonogram)	64	13	13	<b>MY ELUSIVE DREAMS</b> —Charlie Rich (Billy Sherrill), C. Putnam, B. Sherrill, Epic 8-50064 (Columbia)	85	97	2	<b>ISN'T IT LONELY TOGETHER</b> —Stark & McBrien (David Spinazza), R. McBrien, E. Levitt, RCA PB-10109
19	23	12	<b>DON'T CALL US, WE'LL CALL YOU</b> —Sugarloaf/Jerry Corbetta (Frank Slay), J. Corbetta, J. Carter, Claridge 402	53	27	13	<b>LUCY IN THE SKY WITH DIAMONDS</b> —Elton John (Gus Dudgeon), J. Lennon, P. McCartney, MCA 40344	86	97	2	<b>SHOESHINE BOY</b> —Eddie Kendricks (Frank Wilson, Leonard Caston), H. Booker, L. Allen, Tamla 54257 (Motown)
20	26	5	<b>EXPRESS</b> —B.T. Express (Jeff Lane), B.T. Express, Roadshow 7001 (Scepter)	64	4	4	<b>I BELONG TO YOU</b> —Love Unlimited (Barry White), B. White, 20th Century 2141	87	91	5	<b>I'LL STILL LOVE YOU</b> —Jim Weatherly (Jimmy Bowen), Jim Weatherly, Buddah 444
21	12	13	<b>DOCTOR'S ORDERS</b> —Carol Douglas (Ed O'Loughlin—DCA Prod.), G. Stephens, Greenaway, Cook, Midland International 10113 (RCA)	55	NEW ENTRY	NEW ENTRY	<b>I FOUGHT THE LAW</b> —Sam Neely (Bobby Hart, Danny Janssen), S. Curtis, A&M 1651	88	NEW ENTRY	NEW ENTRY	<b>LOVE FINDS ITS OWN WAY</b> —Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 453
22	8	15	<b>BOOGIE ON REGGAE WOMAN</b> —Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54254 (Motown)	67	4	4	<b>HARRY TRUMAN</b> —Chicago (James William Guercio), R. Lamm, Columbia 3-10092	89	92	3	<b>KILLER QUEEN</b> —Queen (Roy Thomas Baker, Queen), Mercury, Elektra 45226
23	29	8	<b>POETRY MAN</b> —Phoebe Snow (Dino Nirali), P. Snow, Shelter 40353 (MCA)	69	3	3	<b>GOOD TIMES, ROCK &amp; ROLL</b> —Flash Cadillac & The Continental Kids (Tozey French, Ed Martinez), R.B. Burns, Private Stock 45006	90	NEW ENTRY	NEW ENTRY	<b>REALITY</b> —James Brown (James Brown), J. Brown, S. Wesley, G. Wesley, Polydor 14268
24	30	8	<b>UP IN A PUFF OF SMOKE</b> —Polly Brown (Philip Swann, Gerry Shury), G. Shury, P. Swann, GTO 1902 (ABC)	68	4	4	<b>SUPERNATURAL THING Part 1</b> —Ben E. King (Tony Silvester, Bert Coates), P. Grant, G. Guthrie, Atlantic 3241	91	93	3	<b>CHARMER</b> —Tim Moore (Nick Jameson), T. Moore, Asylum 45214
25	31	6	<b>MOVIN' ON</b> —Bad Company (Bad Company), M. Ralphs, Swan Song 70101 (Atlantic)	59	6	6	<b>WOLF CREEK PASS</b> —C.W. McCall (Don Sears, Chip Davis), W. Fries, L.F. Davis, MGM 14764	92	NEW ENTRY	NEW ENTRY	<b>THE BERTHA BUTT BOOGIE Pt. 1</b> —Jimmy Castor Bunch (Jimmy Castor, J. Pruitt), J. Castor, J. Pruitt, Atlantic 3232
26	32	10	<b>TO THE DOOR OF THE SUN (Alle Porte Del Sole)</b> —Al Martino (Peter De Angelis), Pace, Panzeri, Dlat, Conti, Newell, Capitol 3987	60	66	4	<b>IT'S ALL RIGHT</b> —Jim Capaldi (Jim Capaldi), J. Capaldi, Island 903	93	99	2	<b>SMOKIN' ROOM</b> —Carl Carlton (Bob Monaco), D. Bellfield, ABC 12059
27	33	5	<b>MY BOY</b> —Elvis Presley (Not Listed), B. Martin, RCA 10191	82	4	4	<b>PLEASE MR. PRESIDENT</b> —Paula Webb (Tom DeLongo, Randall Carlisle, Bernie Mendelson), R. Carlisle, 20th Century/Westbound 5001	94	96	3	<b>HIJACK</b> —Herbie Mann (Herbie Mann), F. Arbez, Atlantic 3246
28	35	7	<b>YOU ARE SO BEAUTIFUL</b> —Joe Cocker (Jim Price), B. Preston, B. Fisher, J. Webb, A&M 1641	72	4	4	<b>BEFORE THE NEXT TEARDROP FALLS</b> —Freddy Fender (Huey P. Meaux), V. Keith, B. Peters, ABC/Dot 17540	95	NEW ENTRY	NEW ENTRY	<b>LIKE A SUNDAY MORNING</b> —Lana Carroll (Joel Diamond), J. Diamond, A. Kenneth, Polydor 14261
29	14	14	<b>GET DANCIN'</b> —Disco Tex & The Sex-O-Lettes (Bob Crewe), B. Crewe, K. Nolan, Chelsea 3004	74	5	5	<b>BUTTER BOY</b> —Fanny (Viní Poncia), Millington, Casablanca 814	96	NEW ENTRY	NEW ENTRY	<b>LINDA ON MY MIND</b> —Conway Twitty (Not Listed), C. Twitty, MCA 40339
30	38	6	<b>LOVIN' YOU</b> —Minnie Riperton (Scorpio Prod.), M. Riperton, R. Rudolph, Epic 8-50057 (Columbia)	78	3	3	<b>DEVIL IN THE BOTTLE</b> —T. G. Shepard (Jack Gilmer, Bill Browden, Don Cruz), B. David, Melodyland 6002 (Motown)	97	NEW ENTRY	NEW ENTRY	<b>I'LL BE HOLDING ON</b> —Al Downing (Tony Bongiovi, Loco Lonardo, Jay Ellis), A. Downing, L. Quinn, A. Smith, Chess 2158 (Chess/Janus)
31	39	7	<b>SAD SWEET DREAMER</b> —Sweet Sensation (Tony Hatch, Des Parton), D. Parton, Pye 71002 (ATV)	75	3	3	<b>EMMA</b> —Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16031 (Atlantic)	98	100	2	<b>BUMP ME BABY, Part 1</b> —Dooley Silverspoon (Sonny Casella), S. Casella, Cotton 636 (Arista)
32	40	6	<b>NEVER LET HER GO</b> —David Gates (David Gates), D. Gates, Elektra 45223	77	3	3	<b>THE SOUTH IS GONNA DO IT</b> —Charlie Daniels Band (Paul Hornsby for Don Rubin Prod.), C. Daniels Buddah 598	99	NEW ENTRY	NEW ENTRY	<b>ANGEL (What In The World's Come Over Us)</b> —Atlanta Rhythm Section (Buddy Buie), Buie, Nu, Bailey, Polydor 14262
33	16	19	<b>LAUGHTER IN THE RAIN</b> —Neil Sedaka (Neil Sedaka, Robert Appers), N. Sedaka, Cody, MCA 40313	67	34	15	<b>WALKING IN RHYTHM</b> —Blackbyrds (Donald Byrd), B. Perry, Fantasy 736	100	NEW ENTRY	NEW ENTRY	<b>DON'T LET GO</b> —Commander Cody & His Lost Planet Airmen (John Boylan, J. Stone, Warner Bros. 8073)

★ 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.)

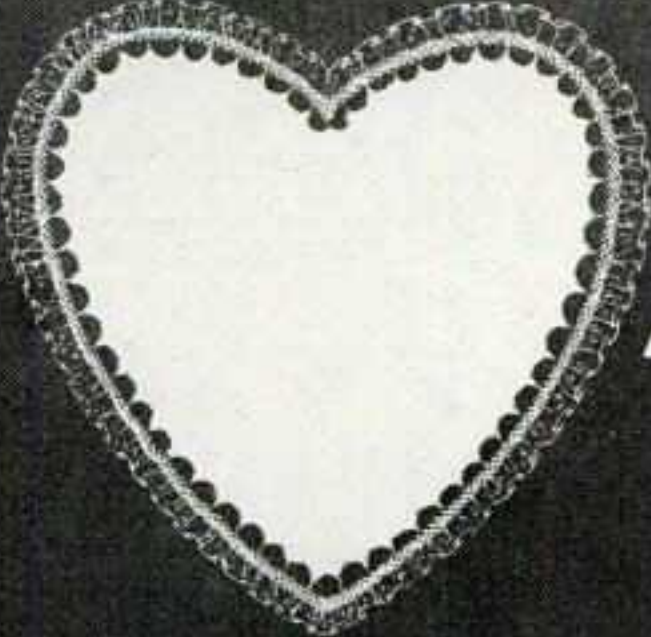
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### HOT 100 A-Z—(Publisher—Licensee)

Angel (What In The World's Come Over Us) (Low-Sal, BMI)	99	Dance The Kung Fu (Carren/Woolfson, MPCS)	74	I Have A Dream (First Central/The Kds, BMI)	79	Laughter In The Rain (Don Keshner, BMI/Keca, ASCAP)	33	My Boy (Colgems, ASCAP)	27	Poetry Man (Tarka, ASCAP)	23
Before The Next Teardrop Falls (Fingerlake, BMI)	61	Devil In The Bottle (Sunbar, SESAC)	63	Happy People (Jobete, ASCAP)	71	Like A Sunday Morning (Silver Blue, ASCAP)	95	My Eyes Adored You (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)	7	Realiti (Dynamite/Belinda/Unschuppel, BMI)	90
Best Of My Love (Kicking Bear/Benchmark, ASCAP)	2	Doctor's Orders (Cookway, ASCAP)	21	Hot Dawgit (Sagittre/Elbur, BMI)	50	Linda On My Mind (Twitty Bird, ASCAP)	96	Never Can Say Goodbye (Jobete, ASCAP)	7	Rhyme Tyme People (Delightful/Gang, BMI)	72
Big Yellow Taxi (Squomb, BMI)	41	Don't Call Us, We'll Call You (Clanrge/Carbetta, ASCAP)	100	Hot Dawgit (Sagittre/Elbur, BMI)	50	Lonely People (Warner Bros., ASCAP)	96	Roll On Down The Highway (Eventide, CAPAC/Ranbach/Top Soil, BMI)	76	Sad Sweet Dreamer (Leads, ASCAP)	18
Black Water (Landowne/Warner Bros., ASCAP)	4	Don't Let Go (Roosevelt, BMI)	19	Hot Dawgit (Sagittre/Elbur, BMI)	50	Long Tail Glasses (Chrysalis, ASCAP)	85	Shame, Shame, Shame (Gambi, BMI)	69	To The Door Of The Sun (Alle Porte Del Sole) (Agni, ASCAP)	26
Boogie On Reggae Woman (Jobete/Black Bull, ASCAP)	22	Don't Take Your Love From Me (Mighty Three/Golden Fleece, BMI)	37	I Wanna Learn A Love Song (Story Songs, ASCAP)	83	Love Corporation (J&M Lane/ASCAP)	80	Shining Star (SaggiFame, ASCAP)	75	Up In A Puff Of Smoke (Almo, ASCAP)	31
Bump Me Baby Part 1 (Springfield, ASCAP)	49	I Am Love (Jobete, ASCAP/Stone Diamond, BMI)	64	Love Finds Its Own Way (Keca, ASCAP)	59	Shame, Shame, Shame (Gambi, BMI)	88	Sally G (McCartney/ATV, BMI)	31	Walking In Rhythm (Blackbyrd, BMI)	24
Butter Boy (Tinkle Tuners/Braintree, BMI)	62	Let Me Be The One (Almo, ASCAP)	34	Love Finds Its Own Way (Keca, ASCAP)	59	Shame, Shame, Shame (Gambi, BMI)	88	Satin Soul (Sa Vette/January, BMI)	69	Wolf Creek Pass (American Gramophone, SESAC)	58
Can't Get It Out Of My Head (Yellow Dog, ASCAP)	15	Let Me Be The One (Almo, ASCAP)	34	Love Finds Its Own Way (Keca, ASCAP)	59	Shame, Shame, Shame (Gambi, BMI)	88	Shining Star (SaggiFame, ASCAP)	75	You Are So Beautiful (Almo/Preston, ASCAP/Irving, WEP, BMI)	28
Charm (Burlington/Andustin, ASCAP)	91	Let Me Be The One (Almo, ASCAP)	34	Love Finds Its Own Way (Keca, ASCAP)	59	Shame, Shame, Shame (Gambi, BMI)	88	Shining Star (SaggiFame, ASCAP)	75	Your Bulldog Drinks Champagne (Famous, ASCAP)	73
Chevy Van (Act One, BMI)	46	Let Me Be The One (Almo, ASCAP)	34	Love Finds Its Own Way (Keca, ASCAP)	59	Shame, Shame, Shame (Gambi, BMI)	88	Shining Star (SaggiFame, ASCAP)	75	You're No Good (Edwin H. Morris/Jac/Vee/Sue/U.S. Songs, ASCAP)	8



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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE
107	96	22	CAROLE KING Wrap Around Joy Ode SP 77024 (A&M)	6.98		7.98		7.98
108	108	17	BILLY JOEL Streetlife Serenade Columbia PC 33146	6.98	7.98	7.98	7.98	7.98
109	118	12	EDDIE KENDRICKS For You Tama 16-335 (Motown)	6.98		7.98		7.98
110	94	25	BARRY WHITE Can't Get Enough 20th Century T-444	6.98		7.98		7.98
111	120	44	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	6.98		7.95	7.95	7.95
124	31		BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97
113	92	26	PAUL ANKA Anka United Artists UA-LA 3140	6.98		6.98		7.95
114	103	10	KRIS KRISTOFFERSON & RITA COOLIDGE Break Away Monument PZ 33278 (Columbia)	5.98		7.98		7.98
126	12		DAVID BOWIE Hunky Dory RCA LSP 4623	6.98		7.95		7.95
116	102	58	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	6.98		7.95	7.95	7.95
117	112	18	DAVID BOWIE Live At The Tower Philadelphia RCA CPL2-0771	11.98		12.95		12.95
118	113	19	CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)	6.98		7.98		7.98
129	5		GLENN MILLER & HIS ORCHESTRA Legendary Performer RCA CPM2-0693	9.98		10.95		10.95
121	109	21	BOB DYLAN Greatest Hits, Vol. 1 Columbia KCS 9463	5.98		6.98		6.98
152	3		RANDY NEWMAN Good Old Boys Reprise MS 2193	6.98	7.97	7.97	7.97	7.97
135	37		SPARKS Propaganda Island LPS 9312	6.98		7.98		7.98
154	3		JOE WALSH The Smoker You Drink The Player You Get ABC/Dunhill DSX 50140	6.98	7.95	7.95	7.95	7.95
151	3		RICHARD PRYOR That Nigger's Crazy Partee PBS 2404 (Star)	6.94		7.95		7.95
168	3		HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98
130	136	19	MICK RONSON Play Don't Worry Mainman APL1-0631 (RCA)	6.98		7.95		7.95
131	130	25	MIRACLES Don't Cha Love It Tama 16-33651 (Motown)	6.98		7.98		7.98
132	132	6	BOB DYLAN Greatest Hits, Vol. 2 Columbia KG 31120	6.98		7.98		7.98
144	2		B.B. KING & BOBBY BLUE BLAND Together For The First Time ABC/Dunhill DSY 50190-2	9.98	10.98	10.98	10.98	10.98
147	5		J. GEILS BAND Nightmares... And Other Tales From The Vinyl Jungle Atlantic SD 18107	6.98		7.97		7.97
135	138	10	ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	6.98	7.98	7.98	7.98	7.98
136	140	4	CARL CARLTON Everlasting Love ABC ABCD 857	6.98		7.95		7.95
137	137	9	MICHAEL JACKSON Forever, Michael Motown M6 82551	6.98		7.98		7.98
			SHIRLEY BROWN Woman To Woman Truth TRS 4206 (Glan)	6.98		7.98		7.98
			ENGLBERT HUMPERDINCK His Greatest Hits Parrot PAS 71607 (London)	6.98		7.98		7.98
			KINKY FRIEDMAN ABC ABCDP 829	6.98		7.95		7.95
			SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE
149	2		IRON BUTTERFLY Scorching Beauty MCA 465	6.98		7.98		7.98
139	111	128	CHICAGO Volume II Columbia KGP 24	6.98		7.98		7.98
140	145	12	BRIAN AUGER'S OBLIVION EXPRESS Live Oblivion, Vol. 1 RCA CPL1-0645	6.98		7.95		7.95
153	4		GEORGE DUKE Feel BASF/MPS MC 25355	6.98		7.98		7.98
143	123	8	MICHAEL MURPHY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98
144	105	17	TELLY SAVALAS Telly MCA 436	6.98		7.98		7.98
145	74	10	SANTANA Barboletta Columbia PC 33135	6.98	7.98	7.98	7.98	7.98
157	3		HERE'S JOHNNY/MAGIC MOMENTS FROM THE TONIGHT SHOW STARRING JOHNNY CARSON Casablanca STNB 1296	12.96		13.95		13.95
147	90	13	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97
148	117	12	MOTT THE HOOPLE Live Columbia PC 33282	6.98		7.98		7.98
150	155	3	JOHNNY WINTER John Dawson Winter III Blue Sky PZ 33292 (Columbia)	6.98	7.98	7.98	7.98	7.98
151	122	22	STYLISTICS Best Of Avco AV 69005-698	6.98		7.95		7.95
152	125	12	JERRY GOODMAN & JAN HAMMER Like Children Nemperor NE 430 (Atlantic)	6.98		7.97		7.97
164	2		RETURN TO FOREVER FEATURING CHICK COREA Where Have I Known You Before Polydor PD 6509	6.98		7.98		7.98
154	101	13	FRANK SINATRA The Main Event—Live Reprise FS 2207	6.98		7.97		7.97
156	107	15	DAVID GATES Never Let Her Go Elektra 7E 1028	6.98		7.97		7.97
180	6		WISHBONE ASH There's The Rub MCA 464	6.98		7.98		7.98
158	167	21	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95
159	163	43	KISS Hotter Than Hell Casablanca NBLP 7006	6.98		7.98		7.98
160	165	6	JAMES COTTON BLUES BAND 100% Cotton Buddah BDS 5620	6.98		7.95		7.95
162	169	7	FLEETWOOD MAC Heroes Are Hard to Find Reprise MS 2196	6.98		7.97		7.97
164	131	53	LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413	5.98		7.98		7.98
166	170	100	ROY BUCHANAN In The Beginning Polydor PD 6035	6.98		7.98		7.98
167	175	40	RAY MANZAREK The Whole Thing Started With Rock & Roll And Now It's Out Of Control Mercury SRM-1-1014 (Phonogram)	6.98		7.98		7.98
168	177	25	JERRY JEFF WALKER Walker's Collectibles MCA 450	6.98		7.98		7.98
169	2		NEKTAR Down To Earth Passport PPSD 98005 (ABC)	6.98		7.95		7.95
176	3		MARLO THOMAS Free To Be You & Me Bell 1110 (Arista)	6.98		7.98		7.98
177	175	40	AL MARTINO To The Door Of The Sun Capitol ST 11366	6.98		7.98		7.98
178	177	25	BREAD The Best Of Elektra ENS 75056	6.98	6.98	7.97	7.97	8.95
179	2		QUINCY JONES Body Heat A&M SP 3617	6.98	7.98	7.98	7.98	7.98
			CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100	6.98		7.97		7.97
			SERGIO MENDES Elektra 7E 1027	6.98		7.97		7.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE
170	178	22	GINO VANNELLI Powerful People A&M SP 3630	6.98		6.98		6.98
183	2		BOB DYLAN Blonde On Blonde Columbia C25 841	9.98		10.98		10.98
173	181	19	FLORA PURIM Stories To Tell Milestone 9058 (Fantasy)	6.98		7.98		7.98
174	156	4	STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465	6.98		7.98		7.98
187	2		GENE PAGE Hot City Atlantic SD 18111	6.98		7.97		7.97
176	162	100	RONNIE MILSAP A Legend In My Time RCA APL1-0846	6.98		7.95		7.95
177	172	21	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98
178	186	22	JACKSON 5 Dancing Machine Motown M5 78051	6.98		7.98		7.98
179	91	51	TRAFFIC When The Eagle Flies Aylum/Island 7E-1020	6.98		7.97		7.97
180	134	21	GODSPELL/SOUNDTRACK Bell 1118 (Arista)	6.98		7.98		7.98
192	2		HERBIE HANCOCK Thrust Columbia PC 32965	6.98	7.98	7.98	7.98	7.98
182	161	8	THE BAKER GURVITZ ARMY Janus JKS 7015 (Chess/Janus)	6.94		7.95		7.95
193	41		MILES DAVIS Get Up With It Columbia KG 33236	6.98		7.98		7.98
185	189	13	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98
186	188	2	JETHRO TULL Aqualung Chrysalis CH 1044 (Warner Bros.)	6.98	7.97	7.97	7.97	7.97
190	173	55	CAMEL Mirage Janus JKS 2009 (Chess/Janus)	6.94		7.95		7.95
191	194	203	MAC DAVIS Columbia KC 32206	5.98		6.98		6.98
192	148	44	BARBARA MASON Love Is The Thing Buddah BDS 0698	6.98		7.95		7.95
193	182	13	RORY GALLAGHER Sinner... And Saint Polydor PD 6510	6.98		7.98		7.98
194	195	62	BLOODSTONE The Riddle Of The Sphinx London PS 654	6.98		7.95		7.95
195	127	7	JONI MITCHELL Court And Spark Aylum 7E-1001	6.98	7.97	7.97	7.97	7.97
196	196	93	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
197	197	32	MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98	6.98	6.98	6.98	6.98
198	196	93	HELLO PEOPLE The Handsome Devils ABC/Dunhill DSD 50184	6.98		7.98		7.98
199	199	10	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		6.98	7.98	6.98
200	191	9	FREDDIE HUBBARD The Baddest Hubbard CTI 604751 (Motown)	6.98		7.98		7.98
			BONNIE BRAMLETT It's Time Capricorn CP 0148 (Warner Bros.)	6.98		7.97		7.97
			BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98
			CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
			HISTORY OF BRITISH ROCK (Vol. II) Sire SASH 3705-2 (ABC)	7.98		8.95		8.95
			STACKRIDGE Pinafore Days Sire SASD 7503 (ABC)	6.98		7.95		7.95

## TOP LPs & TAPE

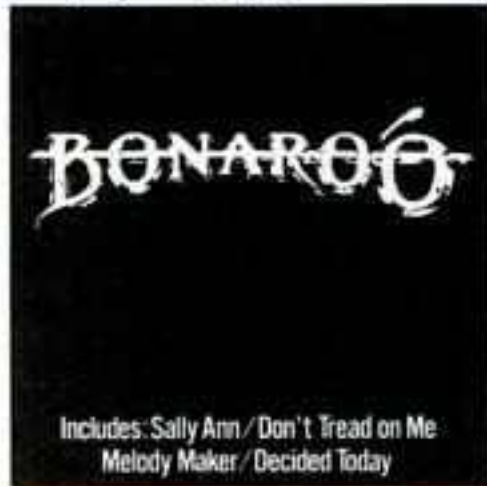
A-Z (LISTED BY ARTISTS)

Aerosmith.....	183	George Carlin.....	46	Kiss.....	156	Olivia Newton-John.....	43, 93	SOUNDTRACKS/ORIGINAL CAST	
America.....	97	Carl Carlton.....	132	Gladys Knight.....	68	Ohio Players.....	14, 96, 111	Godspell.....	88, 179
Paul Anka.....	113	Johnny Carson.....	145	Kool & The Gang.....	76	Tony Orlando & Dawn.....	16, 79	Sparks.....	29
Brian Auger.....	140	Harry Chapin.....	53	Kraftwerk.....	82	Donny & Marie Osmond.....	64	Spinners.....	29
Average White Band.....	1	Cheech & Chong.....	118	Kristofferson & Coolidge.....	114	Donny Osmond.....	58	Stackridge.....	200
Babe Ruth.....	95	Chicago.....	92, 139	Labelle.....	23	Ozark Mountain Daredevils.....	20	Ringo Starr.....	38
Bachman-Turner Overdrive.....	30, 116	Stanley Clarke.....	80	Alvin Lee.....	65	Gene Page.....	174	Barbra Streisand.....	71
Bad Company.....	112	Billy Cobham.....	70	John Lennon.....	89	Elvis Presley.....	62	Stylists.....	149
Baker-Gurwitz.....	181	Joe Cocker.....	102	Ramsey Lewis.....	22	The Prophet.....	32	Styx.....	33
Beach Boys.....	197	Chick Corea.....	151	Loggins & Messina.....	45	Richard Pryor.....	124	Supertramp.....	137
George Benson.....	100	James Cotton Blues.....	157	Love Unlimited.....	105	Pure Prairie League.....	155	Billy Swan.....	49
Blackbyrds.....	42	Jim Croce.....	55	Love Unlimited Orch.....	51	Flora Purim.....	172	Temptations.....	85
Bloodstone.....	79	CSNY.....	168	Lynyrd Skynyrd.....	27, 159	Queen.....	75	Mario Thomas.....	164
Blue Magic.....	182	Crusaders.....	86	Paul McCartney & Wings.....	194	Kenny Rankin.....	94	Three Degrees.....	17
David Bowie.....	115, 117	Charlie Daniels.....	50	Barry Manilow.....	9	Helen Reddy.....	25	Three Dog Night.....	45
Dannie Bonnett.....	196	Mac Davis.....	52, 103, 186, 192	Ray Manzarek.....	161	Charlie Rich.....	40, 198	Tower of Power.....	35
Bread.....	166	Miles Davis.....	182	Al Martino.....	69	Minnie Riperton.....	19	Traffic.....	178
James Brown.....	61	Deep Purple.....	59	Dave Mason.....	87, 187	Rolling Stones.....	104, 106	Marshall Tucker.....	77
Shirley Brown.....	134	John Denver.....	28, 63	Sergio Mendes.....	169	Mick Ronson.....	126		



# SUDDENLY IT'S CRAZY FEBRUARY.

A mind-clouding month of intense activity, in which Commander Cody meets Wet Willie. A month which maketh the Bonaroo to lie down with the Robin Trower. An exemplary release from the Major West Coast Record Company that Makes Diversity Pay.



Includes: Sally Ann / Don't Tread on Me / Melody Maker / Decided Today

**BONAROO**  
BS 2838



Includes: Before You Came / Motorhome / Josianne / Again

**JESSE COLIN YOUNG**  
Songbird  
BS 2845



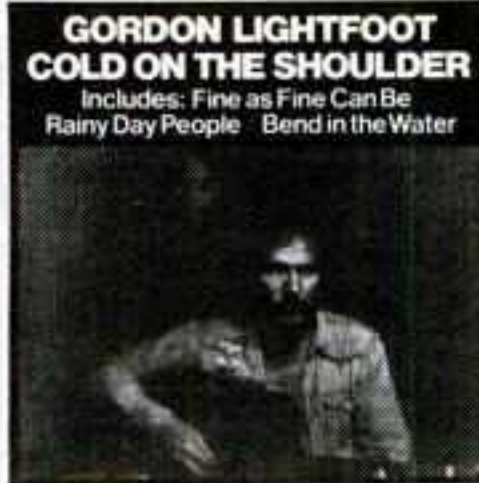
Includes the Hit Single: Then Came You / Also Includes: Who Knows / Sure Thing

**DIONNE WARWICKE**  
Then Came You  
BS 2846



Includes: Southbound / Willin / Hawaii Blues / Four or Five Times

**COMMANDER CODY AND HIS LOST PLANET AIRMEN**  
BS 2847



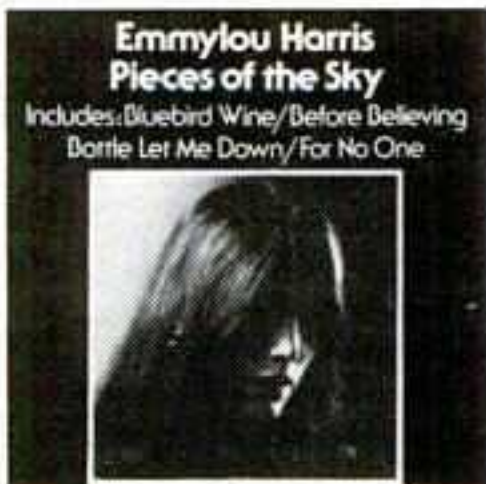
Includes: Fine as Fine Can Be / Rainy Day People / Bend in the Water

**GORDON LIGHTFOOT**  
Cold on the Shoulder  
MS 2206



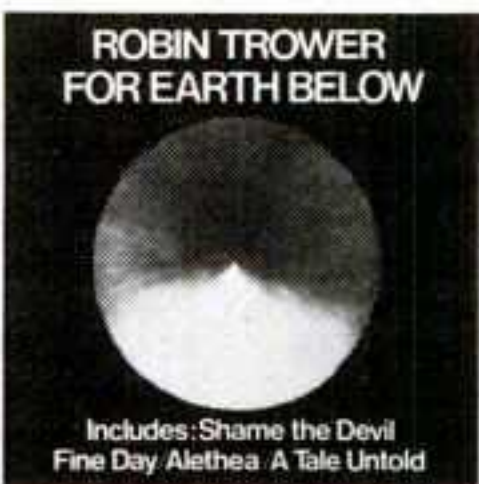
Includes: Dunrobin's Gone / Never Comin' Home / Waterloo Country / Too Far Away

**BACHMAN-TURNER-BACHMAN**  
as Brave Belt  
MS 2210



Includes: Bluebird / Wine / Before Believing / Bottle Let Me Down / For No One

**EMMYLOU HARRIS**  
Pieces of the Sky  
MS 2213



Includes: Shame the Devil / Fine Day / Alethea / A Tale Untold

**ROBIN TROWER**  
For Earth Below  
CHR 1073



Includes: Apron Strings / A Far Cry / I'll Wait / Love on the Run

**CHRIS CHRISTMAN**  
Woman of the World  
CP 0144



Includes: Message to Love / Captain Coconut / Peace in Mississippi

**JIMI HENDRIX**  
Crash Landing  
MS 2204



Includes: Poor Judge of Character / She's My Lady / Jailhouse Moon / Leona

**WET WILLIE**  
Dixie Rock  
CP 0149

Spend Crazy February with your friends at Warner/Reprise and the people they hang out with at Capricorn and Chrysalis. What the hell, you only live once.





Andy Kent photo

**ANNIVERSARY**—Receiving an award honoring the first anniversary of KDAY in Los Angeles as a soul station is program director Jim Maddox, center. The Southern California Promotion Men's Unassociation held a surprise party at Martoni's for Maddox Feb. 5. Presenting the award are Chris Crist, left, local promotion executive for Warner Bros. Records and Jan Basham, local promotion executive for A&M.

## Record Club Of America

• Continued from page 3

and Wald, Harkrader & Ross, Philadelphia, \$100,000 each; WEA Corp., \$85,000; MCA Dist., \$80,000; Keel Mfg., Hauppauge, N.Y., \$91,000; and Album Graphics, Chicago, \$47,500. Seventeen other creditors had claims ranging from \$38,000 to \$2,800.

Alexander Adelman, counsel for the debtor, read an uncertified balance sheet for fiscal 1974, ending in June, which showed a loss of more than \$1,500,000. Adelman advised that certain liabilities stemming from licensing and royalty arrangements, which may run into millions, were not included in the balance sheet.

Creditors were also advised that the debtor has filed claim in a Cana-

dian bankruptcy court for \$700,000 allegedly owed the Record Club of America by its Canadian subsidiary. Inventory on hand has dissipated from Sept. 30, 1974, and most business is being done on C.O.D. basis.

When the creditors told club representatives they were displeased by the failure of Sig Friedman, club president, to show at the meeting, they were told they would be able to query him later under oath in court.

The meeting by an overwhelming majority favored appointment of a receiver. An 11-person creditors' committee, to be selected, will look into the appointment. Because the debtor is balking at a receiver appointment, the creditors are asking court permission for the appointment. Creditors meet again Feb. 27.

## BOOK REVIEW

### Stambler Tome On Rock, Pop, Soul Comprehensive

LOS ANGELES—The latest entry in the rock encyclopedia field, Irwin Stambler's "Encyclopedia Of Pop, Rock And Soul" (St. Martin's Press, New York, 609 pp, \$19.95), is a comprehensive study on a broad ranging topic.

Stambler combines a professional and fan approach in his more than

500 entries, dealing with personalities, famous musical landmarks, musicals, and movements (Apollo Theater, reggae) and well-known producers and other behind the scenes names.

Each individual's (or group member's) birthdate and place of birth are given, along with well thought out biographies focusing not only on the artist or producer's background and major hits but his contribution and lasting importance and influence, if any, to the music business on the whole.

The book stays with the topics listed in the title, and does not make the mistake of other such efforts of drifting into the bordering areas of folk and country. Approximately 150 photos are included, as well as gold record listings, Grammy winners and a complete bibliography for those who want to delve further into any particular subject.

For nostalgia buffs the book is a must, listing names every long-time fan is familiar with and discussing, in many cases for the first time, what became of some of the giants of early rock. For those in the music business the book cannot help proving a handy reference tool which can be thumbed through for enjoyment as well.

On the whole, Stambler has compiled a thorough, well researched, easy to read book offering the best encyclopedia type glance at American and British rock from the beginning to the present yet.

**BOB KIRSCH**

### New Meteor Mixer For Discos Bared

SYOSSET, N.Y.—Meteor Lighting & Sound has introduced its new Clubman Two discotheque mixer with crossfade monitoring, biased talkover, three-section equalization and tape facilities in one console mounting, at suggested \$425 list. Unit completes the Meteor sound package that includes high power amplifiers and sound panel loudspeakers.

With branches in North Hollywood, Montreal and London, Meteor is expanding its lighting range with over 200 visual effects, and also offers disco club planning services and equipment installation.

### Carnegie Promo

• Continued from page 6

Promotion is a joint endeavor by London, Jerry Weintraub's Management III, and local radio station WNEW-FM. Latter will run a contest awarding free tickets to the event.

Isaac Hayes settled his million-dollar lawsuit against Stax Records out of court and has signed with ABC, Billboard has learned. Hayes purchased Trans-Maximus Studio in Memphis following the settlement and is expected to continue recording in his home city, where he also owns Hot Buttered Soul studio.

**MORE LATE SIGNINGS:** Poco also reported to have joined ABC, from Epic. . . . John Hammond definitely to Capricorn. . . . Ruby Starr & Grey Ghost, Black Oak Arkansas spinoff, to Capitol. . . . Spanky & Our Gang reportedly to Epic as part of a production deal with Bill Szymczyk.

Is Bob Skaff splitting from United Artists next month to manage Paul Anka? . . . Pink Floyd will play an unprecedented five-night stand at the Los Angeles Sports Arena. Although rarely used for rock concerts, the Sports Arena is bigger than the more popular L.A. Forum and Pink Floyd needs the extra space for its tons of light and sound equipment.

Larry Kane, pioneer Houston deejay and later producer-host of his own syndicated TV show, has opened an investment consultant company. Kane graduated from law school, but was sidetracked years in radio/TV. . . . Richard Perry's spouse claims in a Los Angeles divorce action that they have community property worth \$5 million.

Rob Sides, WEA promotion man in Houston, was briefly held by police when spotted in a spaceman suit near the hotel where President Ford was staying. He was released after convincing them it was a stunt for Commander Cody & The Lost Planet Airmen. . . . Sparks moved back to their native Los Angeles from England.

Jim Stafford latest record star to get his own television variety show. It's on ABC.

Among the artists appearing on Dinah Shore's daily CBS-TV show during her "Gold Record" theme airing all this week are Three Dog Night, Andy Kim, Dionne Warwick, Paul Williams, Ray Charles and Tammy Wynette.

Chad Mitchell, of Chad Mitchell Trio folk music fame, sentenced to five years in prison by a Texas judge for possession of 400 pounds of marijuana. Mitchell is free on bail, pending an appeal. . . . WNEW-FM disk jockey Scott Muni continues his on-the-air involvement with charities—offering his New York listeners promotional EPs of the "Prophet" if they make a donation to the Mission, a local Catholic organization. Atlantic Records supplied Muni with some 1,800 EPs for the occasion. . . . Art Garfunkel, Paul Simon, Clive Davis, Candice Bergen and Martha Reeves all showed up together for Melissa Manchester's opening at New York's Bottom Line Feb. 7.

Olivia Newton-John to sing a Charles Fox/Norman Gimbel song, "Richard's Window," in the film "The Other Side Of The Mountain." . . . The National Jazz ensemble's 1975 concert and workshop activities recently received support through two grants from the New York State Council on the Arts. . . . The Tymes (RCA) kick off an eight-week U.K. tour Friday (21).

Perry Como's latest network television special airs Monday (17). Filmed at the Grand Ole Opry House in

Nashville, the show features such acts as Charley Pride, Charlie Rich, Donna Fargo, Minnie Pearl, Loretta Lynn, Chet Atkins, Boots Randolph, Floyd Cramer, Danny Davis and the Nashville Brass. . . . Erroll Garner opens a two-week engagement at Mister Kelly's in Chicago Monday (17). . . . The Fania All-Stars to give Don Kirshner "Rock Concert" viewers a taste of Latin music on an upcoming show.

Renowned jazz pianist Mary Lou Williams fulfills a five-year dream when she performs "Mary Lou's Mass" in New York's St. Patrick's Cathedral Tuesday (18). . . . Rod Stewart to play 19 cities during his current U.S. and Canadian tour. . . . Mercer University's tennis scholarship fund is \$1,200 richer through a gift from Capricorn Records. . . . Buddy Rich, Teddy Wilson, George Duvivier, Frank Foster, Milt Hinton, Paul Jeffrey, Budd Johnson, Harold Mabern, Stella Marris, Jimmie Nottingham and Bob Rosengarden join together for a "Jazz World Salute To Lionel Hampton" at New York University's Loeb Student Center March 17.

Jerry Clower, MCA country comic, will have his next LP recorded live at benefit for Picayune, Miss. Women's Club. . . . Slade's new film, "Flame," about a new rock group struggling to achieve success, has been a smash at previews in England.

John Entwistle, Who bassist, is first Who to make a solo U.S. concert tour. He's playing 17 cities starting this week, to promote his new "Mad Dog" LP. . . . Sergio Mendes plays the Troubadour Tues.-Wed. (18-19) to plug his new non-MOR image.

Redbone played 10 shows on the Navajo Reservation. . . . Johnny Almond of defunct Mark/Almond group touring in Billy Joel's band. . . . Dolly Parton, a beagle, is the first dog ever to be given a gold record. She barked on Alice Cooper's "Muscle Of Love."

Kung Fu Dancing and Carl Douglas will be profiled on NBC-TV news Friday (21). . . . Steppenwolf's return to national TV is set for "Midnight Special." . . . Charlie Rich was honorary starter of the Daytona 500 stock car race.

John Denver's ABC-TV special March 10 kicks off massive campaign for his two-disk live album, "An Evening With John Denver." . . . Al Martino took over the kitchen to cook dinner at a West Los Angeles Italian restaurant for his Capitol press party.

Atlantic's Margie Joseph and Blue Magic duet on next album. . . . Reggae king Bob Marley's new Wailers album is titled "Natty Dread" after his hairdo, says Island Records. . . . Carpenters show at Disneyland filmed by Chuck Braverman for A&M promotional short.

Ike Cole, Nat Cole's younger brother, sings title song of USA film "Smile." . . . Kiss headlines Beacon Theater in New York March 23. Opening is Jo Jo Gunne, who headlined over Kiss at Santa Monica Civic this month.

Andy & David Williams debuted at Las Vegas in Desert Inn. . . . Dr. Demento returned to native Minneapolis to appear at Dayton's Dept. Store. . . . Deadly Nightshade, all-female group on RCA-distributed Phantom Records, won advertising approval for their product, to guard against "sexist exploitation."

## JAZZ TAKING OVER?

### Veteran Stars Of New York's 52nd St. Flourishing Again

NEW YORK—It was almost like West 52nd St. here last week. Well, almost.

Five Two, as they called it 30 years ago, was Swing Alley. All the better jazz combos performed there in clubs like the Famous Door, the Onyx, Kelly's Stable, Hickory House and a half dozen others. Even some of the world's finest big bands crammed onto the tiny stands of Five Two, most of which were basements of ancient brownstone houses.

Leading their own groups in Manhattan last week were a number of those old-timers. Roy Eldridge was at Jimmy Ryan's; the second attraction, alternating with Little Jazz' heated trumpet, was Maxie Kaminsky.

Former Count Basie thrush Helen Humes got top billing at Barney Josephson's Cookery.

Tiny Grimes, one the guitarist in Art Tatum's Trio, held forth at the West End Cafe.

And yet another trumpeter, Bobby Hackett, who actually prefers the cornet a la Bix Beiderbecke,

fronted a solid small group at Michael's Pub. Hank Jones, piano, and Milt Hinton, bass, are in the Hackett combo and they, too, are veterans of West Five Two in the distant past.

Gil Evans' Band was the attraction at the Village Vanguard. He once roamed Swing Alley as a member of the Claude Thornhill Orchestra.

Lee Konitz at Gregory's, Marian McPartland at Hotel Carlyle, Bernie Leighton at Jimmy Weston's and the venerable blues pianist, Sammy Price, at the West End Cafe—all go back to the 1940s in Manhattan.

And who's doubling electric guitar and trombone with a covey of former Duke Ellington sidemen at the West End Cafe when Price is away from the piano? That would be former Basie and Jimmie Lunceford star Eddie Durham, who also was one of the most prominent arrangers for big bands in the days when Franklin D. Roosevelt was president.

Nightclub operators agree there is no explanation. It just happened.

Nostalgia may have a part in the emergence of so many old-timers from obscurity but, according to the men who buy talent, it's far more likely that they are well-remembered boxoffice attractions who consistently combine good musicianship with exciting showmanship values.

### B.B. King Forms Own Business Firm

MEMPHIS—Promotions Consolidated has been formed here by noted blues artist, B.B. King. The firm will handle all personal business transactions of the ABC/Dunhill artist, as well as develop plans for a television blues special, and create a possible training vehicle for aspiring blues artists.

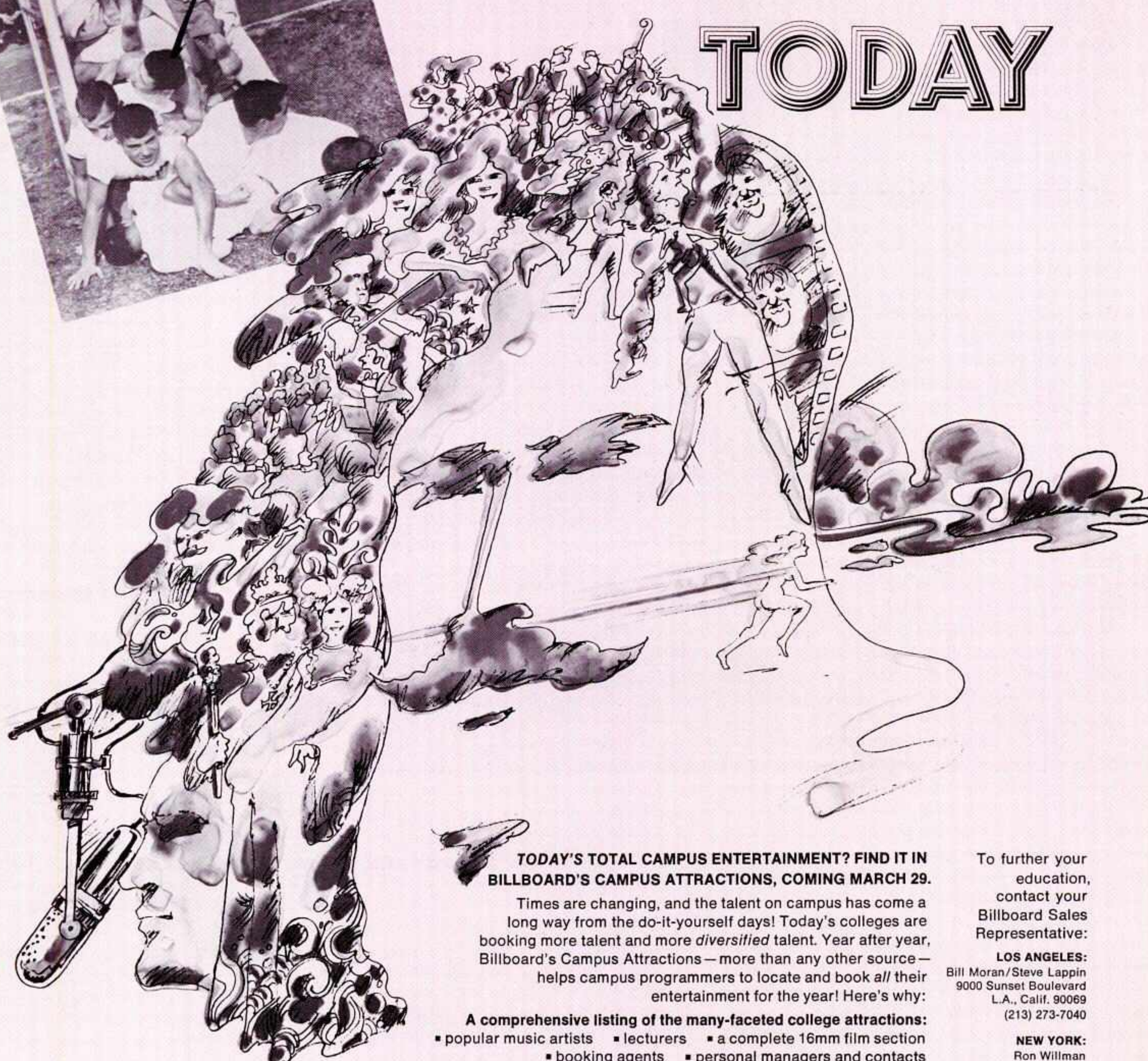
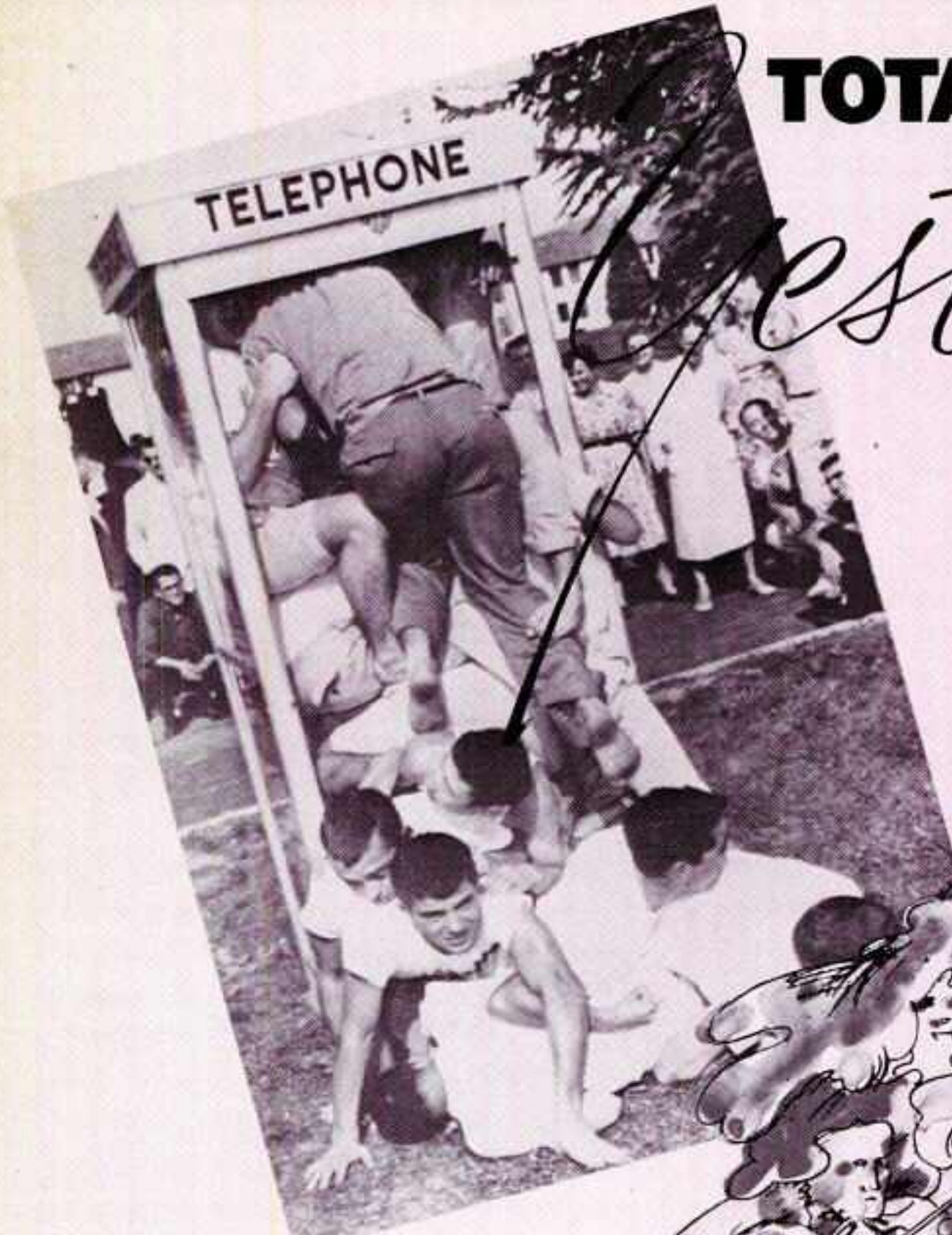
King is president of the new company, and Polly Walker, a long-time business associate of the artist, will serve as executive secretary. Associated Booking Corp. will continue to handle performance dates.



**TOTAL CAMPUS ENTERTAINMENT...**

*Yesterday*

**TODAY**



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- Campus talent from the booking agent vantage point
- The \$3 million dance scene
- Jazz and Discos on Campus

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**AD DEADLINE: February 28 ISSUE DATE: March 29**



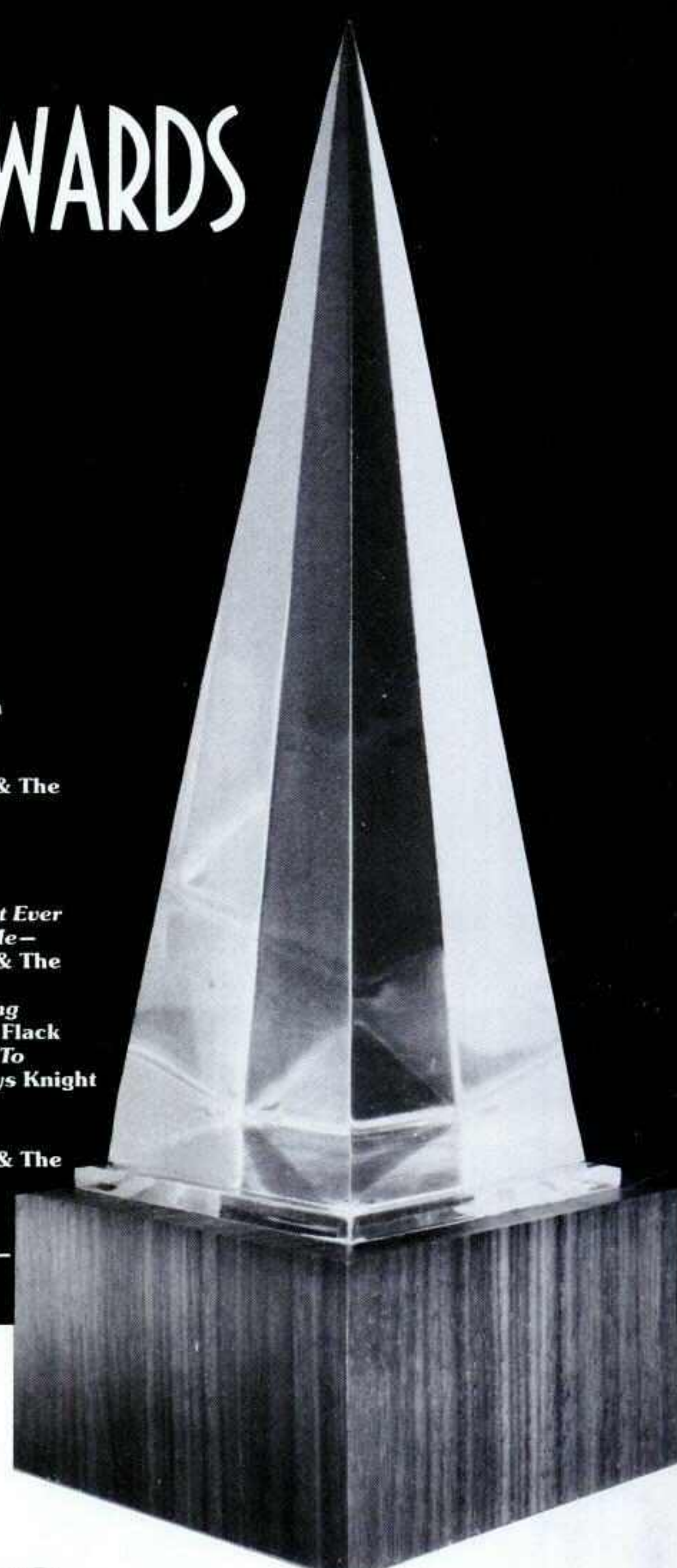
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# AMERICAN MUSIC AWARDS

## FINAL NOMINEES\*

	POP/ROCK	COUNTRY	SOUL
<b>FAVORITE MALE VOCALIST:</b>	John Denver Elton John Charlie Rich	Roy Clark Charley Pride Charlie Rich	James Brown Barry White Stevie Wonder
<b>FAVORITE FEMALE VOCALIST:</b>	Olivia Newton-John Helen Reddy Barbra Streisand	Loretta Lynn Olivia Newton-John Marie Osmond	Roberta Flack Aretha Franklin Diana Ross
<b>FAVORITE DUO, GROUP OR CHORUS:</b>	Bachman-Turner Over-Drive Gladys Knight & The Pips Paul McCartney & Wings	Conway Twitty & Loretta Lynn George Jones & Tammy Wynette Statler Brothers	Gladys Knight & The Pips Stylistics The O'Jays
<b>FAVORITE SINGLE:</b>	<i>I Honestly Love You</i> —Olivia Newton-John <i>Seasons in the Sun</i> —Terry Jacks <i>The Way We Were</i> —Barbra Streisand	<i>If We Make It Through December</i> —Merle Haggard <i>Mississippi Cotton Pickin' Delta Town</i> —Charley Pride <i>The Most Beautiful Girl (in the World)</i> —Charlie Rich	<i>Best Thing That Ever Happened To Me</i> —Gladys Knight & The Pips <i>Feel Like Making Love</i> —Roberta Flack <i>Midnight Train To Georgia</i> —Gladys Knight & The Pips
<b>FAVORITE ALBUM:</b>	<i>Behind Closed Doors</i> —Charlie Rich <i>Goodbye Yellow Brick Road</i> —Elton John <i>Greatest Hits</i> —John Denver	<i>Behind Closed Doors</i> —Charlie Rich <i>Let Me Be There</i> —Olivia Newton-John <i>Very Special Love Songs</i> —Charlie Rich	<i>Imagination</i> —Gladys Knight & The Pips <i>Innervisions</i> —Stevie Wonder <i>Let's Get It On</i> —Marvin Gaye

\*in alphabetical order



**ABC-TV**  
**TUESDAY, FEBRUARY 18**  
**8:30 - 10:00 P.M. (EST)**

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