

# Billboard®

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YEAR

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## Multi-Speakers Free Of Fee, Court Rules

By MILDRED HALL

WASHINGTON—The Supreme Court delivered a nasty jolt to ASCAP and music publishers last week by overturning the music licensors' 40-year-old right to require licenses when a home-style radio is played over multi-loudspeakers in

## CES May Cut Back To Only Once a Year

By RADCLIFFE JOE

NEW YORK—The Consumer Electronics Group of the Electronics Industries Assn. will poll its Consumer Electronics Show exhibitors in August in an effort to get the pulse of feeling about the present format of two shows (one in the summer and the other in the winter) a year.

The move by the CEG comes in the wake of a groundswell of action by some exhibitors to drop one of the shows and reschedule the remaining one so that it is held either around the end of April or the beginning of May. The current format calls for one show in January and the other in June.

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store, restaurant or other commercial locations used by the public.

A majority of seven justices upheld an appeals court decision which allowed Pittsburgh fast-food restaurant owner George Aiken to play radio music over four speakers hooked to a single radio set, without paying a license fee. Aiken was sued by Twentieth Century Music Corp., which had won in the lower federal district court.

Out of ASCAP's total revenues of

(Continued on page 86)

## Gold Singles Decrease By 60%: Price Increase, Economy Sighted

By JIM FISHEL

NEW YORK—It's getting harder to hit pay dirt panning for gold in the singles market. Over the past three months RIAA certifications for million-selling 45s have hit a new low, dropping 60 percent over the equivalent period a year ago.

Nine singles were certified gold by the RIAA from March 15 through June 14. Last year during the same period of March 16 through June 15 showed 22 singles scored in that select category.

Reasons cited for the decline in

single sales by one-stops and rack-jobbers include the increase in list price from 99 cents to \$1.29, the faltering economy, the lack of airplay given new artists, and the long chart tenancy of certain top artists.

The drop in certification reflects a well-documented dip in single sales. A cross-section of key merchandisers indicates that sales have dropped an average of 30 percent since the first of the year. However, they expect the decline to bottom out shortly.

Jerry Cohen of Apex-Martin

Record Sales in Hillside, N.J., says his singles volume is down more than 25 percent, and that the economy and the price rise are directly at fault.

"A year ago, kids could go into a store and buy three singles for \$2, but now that same amount will only cover two pieces of product," Cohen

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## DEALERS SAY IT'S UNDER CONTROL

## Ingenuity Thwarting Tape & Disk Thefts

By ROBERT SOBEL

NEW YORK—Although it still accounts for some 2 percent or below, on average, of inventory shrinkage, pilferage, that long-time nemesis of the retail industry, is now considered "under control" by most of the record dealers, a random check of key chain operations nationwide reveals.

However, lest the air be filled with a false sense of optimism, it must be explained quickly that pilferage remains a distinct problem and losses over-all run into many millions of dollars yearly.

The "holding pattern" is being accomplished in different ways, with dealers attacking the thefts with a wide variety of methods ranging from electronic surveillance to tighter hiring procedures. Basically, the approach to pilferage is either through the open-counter method, which employs guards or similar security men, or through a closed-counter policy, which keeps the item, mainly tapes, under wraps, the survey shows.

Most of those polled also conclude that internal pilfer-

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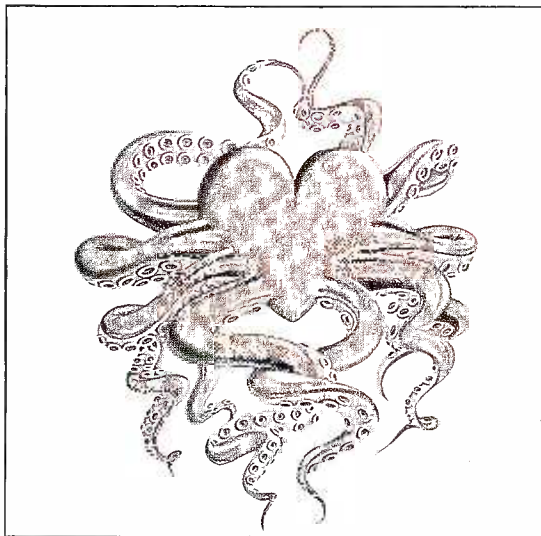
## U.K. Labels Act To Defeat U.S. Imports

By ADAM WHITE

LONDON—Britain's record companies are speeding their release of new U.S. product in an attempt to undercut the thriving import business. One firm, RCA, has brought in U.S. pressings to avoid losing sales while U.K. production can be arranged.

Estimates of the number of LP sales lost during the gap between U.S. and U.K. availability differ, however. A&M general manager John Deacon blames importers for

(Continued on page 70)



Jefferson Starship has come up with the perfect successor to their tremendously successful golf album, "Dragon Fly." The album is called "Red Octopus," and the full time return of Marty Balin to the group is just one more reason why the sound is nothing short of incredible. Looks like another great take-off for the Starship. Available next week on Grunt Records (BFL1/BFS1/BFK1-0999). Manufactured and Distributed by RCA Records and Tapes.

(Advertisement)

## Radio Programming Forum Adds 9 Major Speakers

By CLAUDE HALL

LOS ANGELES—Nine more speakers have been signed to participate in the eighth annual International Radio Programming Forum Aug. 13-16 at the Fairmont Hotel, San Francisco.

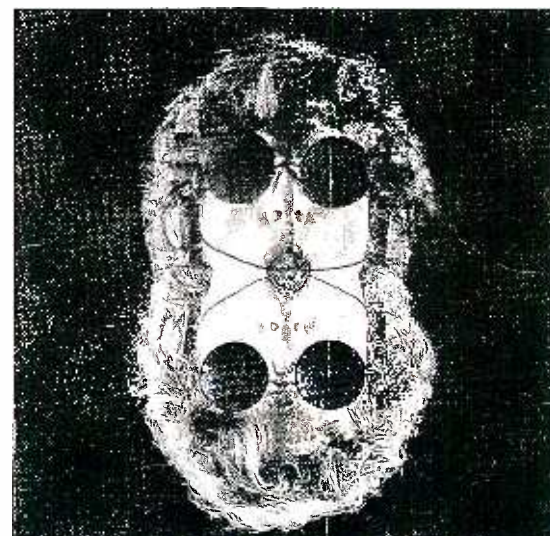
George Wilson, executive vice president of radio for Bartell Media with headquarters in New York, announces that Jack McCoy, vice president of Bartell's research and development operations, will serve on a panel. Other panelists set for the convention include Bob Piava, program director of WLEE in Richmond, Va.; Larry Ryan, program director of KEEL in Shreveport, La.; Dr. Don Rose, morning air personality, KFRC-AM, San Francisco; Bryan McIntyre, program director, WCOL in Columbus, Ohio; Jerry Boulding, program director, WCHB

in Detroit; and Bob Berry, morning personality at WOKY, Milwaukee.

Mardi Nehrbass, music coordinator for RKO General Radio, will head a panel session titled: "Women In Radio—How Women Can Get Into Radio; How They Can Advance; What The Future Of Women In Radio Is." She is now lining up some of the most important women in show business to join her on this panel, which will be a general session at the four-day convention.

Marlin Taylor, president of Bonneville Broadcast Consultants, Teaneck, N.J., is slated to join an outstanding bevy of communication experts during a three-hour luncheon rap session. In this session, persons attending the Forum will be able to talk shoulder-to-shoulder on

(Continued on page 16)



"Tommy." The international success is making sales history at Polydor Records. On June 26th the movie goes into national distribution, and Polydor's original soundtrack album of "Tommy" (PD 2 9502) turns to a richer shade of gold.

(Advertisement)



## THE TUBES HAVE ARRIVED!

"Too inventive, adaptable and musically talented to be just a fad." ON A&M RECORDS

(SP 4534)

— Billboard

Produced by Alan Peter Kooper



(Advertisement)

IT'S NEVER YOUNG  
TODAY'S THE FIGHT

The new album available on Reprise Records and tapes. Reprise MS 2221

## Grand Jury Still Out In Industry Probe

NEW YORK—A federal grand jury here is still weighing allegations of payola and other charges at improper industry practices, in an investigation dating back more than a year and a half.

Recent steps in probe intensity by a number of government agencies working out of the Newark office of the U.S. attorney have been noted. Last week the Newark Star-Ledger predicted that some indictments may be expected before the end of the month.

A source close to the probe scene confirms that "the investigation is proceeding as vigorously as ever" and that "evidence is being

## Ill. Moving Piracy Bills

NEW YORK—Two bills prohibiting the unauthorized manufacture and sale of sound recordings in Illinois, have been passed by both Houses of the Illinois legislature and now await the signature of the governor.

The first of the two bills, supported by the RIAA, calls for the prohibition of the manufacture and sale of unauthorized sound recordings.

The second, broader-based bill, incorporates a clause that establishes procedures for seizure, forfeiture and destruction of equipment used for unauthorized duplication purposes.

This bill, supported by both the Chicago Bar Assn. and the Creative Arts Assn. of Chicago, also makes it a felony to "knowingly transfer, or cause to be transferred without the consent of the owner, any sounds recorded for the purpose of selling or causing to be sold for profit."

Persons caught selling the unauthorized recordings would be guilty of a misdemeanor.

It is expected that within 60 days the governor will sign either one or both bills. In the event that he signs just one, it is expected that the one signed would be the one carrying the greater clout. However, should he sign both, the one signed last would become law. The other would die.

## No Mgt. Changes Seen At Le-Bo Firm

NEW YORK—Leslie Dame, president of Le-Bo Products, last week stressed the company's intention to continue full operation under its current management. He tagged as "unfounded" industry "rumors" that changes were contemplated in view of discussions between Starr Broadcasting and Handleman Co. for the sale of the home entertainment accessory firm to the merchandising chain.

## No Account Too Small For Garbell Bros.

LOS ANGELES—Jim, 33, and Lee, 35, Garbell run a successful racking operation out of a less-than-3,000 square-foot warehouse in suburban Van Nuys here by working with accounts that the industry generally feels are too small, expensive and timetaking.

Garbell Record Rack Inc., estab-

presented to the grand jury." But he would not venture an estimate on when the jury would act.

It is known that staffers from the Internal Revenue Service and the Federal Communications Commission are cooperating with the U.S. attorney here in the investigation.

## Grateful Dead's New UA Binder

LOS ANGELES—One of the promised superstar releases from UA (Billboard, June 14) was acquired last week when president Al Teller and Ron Rakow, chief of Grateful Dead and Round Records, agreed to a long-term manufacturing and distribution deal.

A newly-recorded Grateful Dead in August is the first release, with third Jerry Garcia and a first Bob Weir package in fall. The group is editing an as-yet-untitled movie of itself in concert, with the soundtrack album due on UA in early 1976.

UA's new lineup of indie distributors (Billboard, June 21) takes over the line from the Grateful Dead's indie distributors, who carried it since 1973 when the labels split from WB Records. Most of the distributors remain the same, even with the change.

## Monarch Asks Pay

LOS ANGELES—Monarch Record Manufacturing here, a division of Viewlex Corp., is seeking a judgment in superior court here to get payment of \$5,740.88, allegedly owed by Rustic Records, Hollywood label.

## Business And The Economy

# Nashville Promoter Notes Silver Coins

By BOB KIRSCH

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

NASHVILLE—Promoting rock concerts throughout the South is still big business for Joe Sullivan's Sound Seventy Productions here, though Sullivan is quick to point out that the current economic situation has forced him to alter his approach to the business somewhat, such as tripling his volume, in order to make a profit comparable to that of several years ago.

Sullivan promotes some 75 rock concerts yearly in Tennessee, Alabama, Louisiana and occasionally in Florida and Ohio. Shows he has offered include most of rock's major names, including the Rolling Stones,

## Miss. River Fest Starts Saturday

EDWARDSVILLE, Ill.—The seventh annual Mississippi River Festival on the campus of Southern Illinois Univ. at Edwardsville here will begin Saturday (28) with an eight week schedule covering the musical gamut. Entertainment is presented every night at the event and the artists include some of the industry's major names.

Acts scheduled to appear this season include Steve Stills, James Taylor, Blood, Sweat and Tears, Yes, Olivia Newton-John, Henry Mancini, Gordon Lightfoot, Muddy Waters, James Cotton, Dave Mason, Judy Collins, "A Nostalgic Night of Glenn Miller Music" with Ray McKinley, the Crusaders, Michael Urbaniak's Fusion, The Eagles, Linda Ronstadt, Pointer Sisters, John Hartford, Nitty Gritty Dirt Band, America, Arlo Guthrie, Pete Seeger, Harry Chapin, the Osmonds, Jefferson Starship, Mac Davis, Peter Nero and Loggins and Messina.

In addition, a full assortment of classical music will be showcased by the St. Louis Symphony Orchestra. This group will take up a two-week residency and feature a series of guest musicians and conductors.

All of these programs will be presented at the 18-acre outdoor facility which provides a natural amphitheater with seating for 1,877 under a tent and at least 15,000 on the lawn outside it. First organized in 1969, the event has become the largest bi-state cultural event in the St. Louis metropolitan area. In its six-year history, more than 900,000 have been drawn to the SIUE campus.

Leon Russell, the Eagles, Linda Ronstadt, Charlie Daniels, Chicago, Lynard Skynard, the Marshall Tucker Band, America, Olivia Newton-John and the Pointer Sisters.

"For one thing," Sullivan says discussing the economy, "we've noticed a lot more silver at the boxoffice. Anytime you see a lot of change, it means kids are either bumming some of the money outside the hall or they have dug into the last bit of money they have lying around the house to buy a ticket.

"One way the economy has affected us," Sullivan continues, "is that we have to be more careful about oversaturating an area with shows. If we start doing two or three big shows a week in Nashville, for

(Continued on page 46)

## MUSIC PUBLISHERS AFFECTED

# Videocassette Synch Licenses Become a ?

By IS HOROWITZ

NEW YORK—Publishers whose synchronization licenses restrict videocassette rights may find the proviso of doubtful security in view of the variety of technical means used to bring film and tape to the home screen via pay television.

This warning is voiced by Al Berman, managing director of the Harry Fox Agency. The growth of cable and pay television compels greater care in the preparation of synchronization pacts, he says, if loopholes through which payment for music use may be avoided are to be plugged.

In the current issue of the NMPA Bulletin Berman cautions that "it matters little the means of conveyance to the paid television screen." This can be accomplished by ordinary projection, reel-to-reel tape transfer, or for "convenience" by videocassette. Regardless of the means, the consumer pays, but it is not always sure that the publisher will get his share, he says.

Complicated contract restrictions may "do more harm than good," advises Berman, and he feels it may be more proper to license specific rights and exclude all others, rather than

## Print Music Exports Up To \$5.2 Mil

NEW YORK—Exports of printed music last year scored a whopping 83 percent increase over 1973 to a new high of more than \$5.2 million.

Imports also gained, according to U.S. Dept. of Commerce figures, although the climb was not as dramatic. Print music imports in 1974 tallied \$1.1 million for a gain over 1973 of 32 percent.

Largest consumer of American print last year was Canada at more than \$1.8 million, up some 44 percent over 1973. The U.K. was the next largest importer at \$1.7 million, more than double its count of the prior year. Australia was the largest non-European importer of U.S. music print at just over \$703,000, representing a gain of 111 percent. Significant jumps were also recorded by West Germany, the Netherlands and France.

West Germany was the largest exporter of print music to the U.S. last year at about \$438,000, an increase of more than 88 percent over 1973. The U.K. was second at \$296,000, some 20 percent over the prior year.

Standard and educational music comprise the bulk of the export and import print trade reported by the U.S. agency. Not included in the tally are individual shipments valued at less than \$250.

"trying to guess the next technological innovation."

Nevertheless, the publisher faces a dilemma in this burgeoning music use area, Berman feels. His job is to secure full exploitation of his copyrights, and in the case of new uses the "challenge facing him is to come up with effective ways to license."

## Steppenwolf Faces Court

LOS ANGELES—John R. Goadsby, better known as Goldie McJohn, wants a better severance deal from Steppenwolf Inc., Steppenwolf Productions, John Kay and Jerry Edmonton.

He's asking superior court here to grant him a judgment of not less than \$200,000 and a complete accounting of Steppenwolf's revenues on which the court could better judge what he has coming. Goadsby alleges that the defendants made life miserable for him as a "minor stockholder" with Steppenwolf, excluding him from management of the group as an officer and director, ostracizing him and eventually terminating him last February as a group member. He charges the defendants refused to pay him a fair amount for his share of the act.

## A Summer Test: LP Trade-Ins For New Albums

NEW YORK—Turn in four used albums, pay 99 cents and take your pick of any frontline LP in the store.

That's the deal, viewed as a summer sales experiment, being offered to record buyers by the Titus Oaks store in Brooklyn here.

Used records have to pass a quality inspection before being accepted by the store, which re-sells them at \$1.99 a single disk and \$3.49 for double-record sets.

While tossing in frontline units may have added a touch of marketing uniqueness, Titus Oaks has operated as an "exchange" for some time now. The store also sells a full line of pop/rock goods, but at a discounted price.

LPs carrying a suggested list of \$5.98 are offered at \$3.88 and \$6.98 list product goes for \$4.79. Titles in both list categories are part of the summer program.

As a promotional boost to the exchange deal, the company is buying radio spots locally.

## Little David LPs Into Mart Abroad

LOS ANGELES—Little David, five-year-old label distributed by Warner Bros., will debut in overseas distribution by WB with the current Kenny Rankin LP, "Silver Morning." Rankin will do a European tour this year.

Little David, with Monte Kay as president, has stayed with North American distribution till now because its small roster specializes mostly in comedians like Flip Wilson and George Carlin.

## TRAIN SOUNDS 'Retired' Producer Lee Gillette Runs His Own Railroad Label

LOS ANGELES—It was exactly 10 years ago that Lee Gillette voluntarily retired from his post as Capitol's top executive producer after 20 distinguished years with the label.

But Gillette became bored with inactivity.

Today, from his spacious new residence in the San Francisco suburb of Hillsborough, where he's a neighbor of his friend Bing Crosby, Gillette operates the KayGee label. It is devoted to the sounds of trains.

"I get no lip and no arguments from artists, engineers in the booth or big corporation bosses," he says, "My two partners A.W. Klinke and Howard Dennewitz are invariably in accord with what I do. All three of us are train buffs and have been for 40 years."

The big item on KayGee is a disk featuring the sound of the Denver & Rio Grande Western's renowned Silverton train, which makes a daily three-hour run through the San Juan national forest in Colorado.

"It isn't just the tourists who buy the record," says Gillette, who at Capitol supervised virtually all the singles and albums of Nat King Cole, Tennessee Ernie Ford, Guy Lombardo, Tex Ritter, Nelson Riddle, Stan Kenton and numerous other major stars of the 1945-65 era. "There's a market among the model train nuts—like me—who work for weeks constructing a tiny little replica of a train and use a record for sound effects. Then there are many who are not tourists nor are they

model builders... they simply are queer for trains."

Gillette's most recent accomplishment is capturing the sound of the San Francisco cable cars on tape. "We recorded while riding as a passenger, while driving in an open Porsche alongside and at various locations when one of the cars clanged by. But wind sound is a dreadful bugaboo. It spoils miles of tape whistling through the mikes. It took me a while to learn how to block it off and get a clean, realistic reproduction."

Next on the KayGee calendar is the Cumbres & Toltec Scenic Railway, running from Chama, N.M. to Antonito, Colo.

Railroad records are, of course, not exclusive with KayGee. "We have spirited competition," says Gillette. "But it isn't like the rock field." He lists the Mobile Fidelity label in Burbank, O. Winston Link Productions in Brooklyn and various LPs on the larger Everest and Audiofidelity labels as particularly worthy competitors.

"In Marshalltown, South Africa," Gillette laughs, "a firm known as Soundpics sells its sounds of Beyer-Garratt locomotives all over the world."

Country singer Merle Haggard, Gillette avers, is one of the most prominent model train buffs anywhere. "The man has spent \$50,000 on his miniature gear at his Bakersfield home," says Gillette. "Aranger Billy May is another with a fantastic setup. Hundreds of thousands are hooked on the hobby."

How does Gillette promote his disks?

"We get poor results from ads in train magazines," he answers, "but in time we learned to sell to hobby stores, motel gift shops and by advertising our catalog in foreign publications. The day will come when record stores will carry a supply. Train fanatics are everywhere and many don't know that train sounds are available on records."

KayGee uses a P.O. Box (3102) in San Mateo, Calif., convenient from its warehouse. Gillette's wife Edyth and son David frequently pitch in to help with orders. Especially when Gillette is too busy running his electric trains to tend to business.

## FLOCK OF BIG NAMES

### L.A. Area Talent Budgets Soar Above Those Of '74

LOS ANGELES—Talent budgets have been stretched even farther this year than last summer at the four major tourist attraction facilities in the Greater Los Angeles area, with name music artists and acts part of the big draw.

The Universal Amphitheater, a separate part of the Universal Studios Tour, has booked one of its strongest lineups since introducing name acts a couple seasons ago. At Knott's Berry Farm in Buena Park, the ghost town and amusement park is relying heavily on big name talent to bring in tourists. Nearby Disneyland is cutting down somewhat on its talent presentations to introduce a new Bicentennial "America on Parade" spectacular, but still will have dozens of top names. Magic Mountain in Valencia also is presenting top musical acts in its Showcase Theater.

All three parks present the musical talent free, as part of the admission price. Universal Amphitheater, since it operates independently from the tour, sells tickets for the concerts, all of them nighttime attractions.

Bookers at the parks use Billboard's charts to pick out their talent.

Through the summer months, Disneyland will spotlight its acts at Tomorrowland stage and at the Main Street Plaza Gardens.

Performing at the Magic Kingdom will be the Four Tops, the Main Ingredient, the Rhodes Kids, Wilson Pickett, Ray Stevens, the Hues Corporation, the Miracles, Bo Donaldson & the Heywoods, the Pointer

Sisters, plus the big bands of Neal Hefti, Freddy Martin, Si Zentner, Les Brown, Harry James, Woody Herman, Lionel Hampton, Bob Crosby, Count Basie and Stan Kenton. Sonny Anderson does the booking.

Summer shows at Magic Mountain, booked by Gary Zahlen, include such acts as Connie Van Dyke, the Hagers, Tavares, Gary Burghoff, Jim Nabors Show, Buck Owens and the Buckaroos, the Dramatics, John Davidson Show, Doc Severinson & the Now Generation and Today's Children.

Bill Hollingshead, at Knott's Berry Farm, has set Johnny Rivers, Mickey Finn, the Supremes, Johnny Mann's Stand Up and Cheer Show, Frankie Avalon, the DeFranco Family, Rick Nelson & the Stone Canyon Band, Roger Miller, the Lennon Sisters and the Lettermen.

Universal Amphitheater acts, booked by Marc Bension, are Mac Davis, Diana Ross, James Taylor, Helen Reddy, Freddy Prinze, Jesse Colin Young, Maria Muldaur, Paul Williams, Judy Collins, Linda Ronstadt, Seals & Crofts, Three Dog Night and Gladys Knight & the Pips.

Meanwhile, these same facilities are facing stiff competition from the 19,000-seat Forum in Inglewood, the Pasadena Rose Bowl (which is introducing rock acts for the first time this summer), Anaheim Stadium (site of the recent Chicago-Beach Boys concert which drew 50,000), and now the Starlight Bowl in Burbank.



B'nai B'rith Photo

Achievements Honored—Holding a plaque presented to him by the Music and Performing Arts Lodge of B'nai B'rith for creative achievements, Don Kirshner is joined during the Lodge's 11th annual dinner dance in New York by such notables as, left to right, William B. Williams, Toby Pieniek, Errol Gershfeld, Marty Olinick and Ken Rosenblum. Also honored, but unable to attend the function, was Helen Reddy, who was cited for her humanitarian achievements.

## Executive Turntable

Jerry Thomas, until recently vice president of the international division of Capitol Records, Los Angeles, has returned to his old post as boss of United Artists Records' international wing which he last held down in 1969. . . . Michael Papale and Fred Mancuso were appointed joint national directors of sales and promotion at Chrysalis Records. . . . Dale T. Tedesco named professional manager of Garrett Music Enterprises. . . . Charlie Haas moves into the editorial director's slot at Warner Bros. Records succeeding Pete Johnson, who switched to WB a&r.

★ ★ ★

At CBS Records, Bud O'Shea appointed associate director, national promotion, West Coast, Epic/CBS custom labels; Mike Shavelson named manager, national album and FM promotion, Epic/CBS custom labels; Don Miller promoted to the newly created post of regional promotion marketing manager, southeast region, Epic/CBS custom; Susan Blond promoted to associate director, press and information, East Coast, Epic/CBS custom; Jock McLean appointed manager, artist services, Columbia Records; and Mary Jo Johnson named associate director, sales services, Columbia Records.

★ ★ ★

Stan Meyers, formerly sales manager of London Records' Midwest branch, promoted to branch manager. Named as his assistant is Bob Stubenbrauch. . . . Jack Zwaska named manager of the radio department of ASCAP, succeeding Milton Grey, who has been named special assistant to director of broadcast licensing Louis Weber. . . . At Polydor Inc., Jan Floyd named regional r&b promotion manager, Chicago; Tom Mazzetta named promotion manager, Miami; and Phil Checchia appointed promotion manager, Philadelphia/Pittsburgh.

★ ★ ★

Ivan Pato joins Ampex Corp. as national sales manager, consumer products, magnetic tape division. . . . Frederick Bones named Northeast regional sales manager, broadcast equipment division, Philips Audio Video Systems Corp.

★ ★ ★

Casablanca Records adds three new regional promotion directors, including Wynn Jackson in Atlanta, Marc Nathan, San Francisco, and Brian Interland, Boston. Gabby Patterson becomes Eastern regional promotion manager for the label, working out of Philadelphia. And Wendy Krause is in as field promotion coordinator. . . . Norm Goodwin appointed national accounts manager of Delmar Industries Inc., a newly-formed sound-alike tape marketer, in Los Angeles. . . . Gary Haber resigned post as general manager of His Master's Wheels, the San Francisco recording studio. . . . Tom Parlett takes over as sales manager of BASS in Oakland.

★ ★ ★

Walter Paas named East Coast press coordinator and Debi Fleischer becomes tour press coordinator for United Artists Records. . . . Michael Lawring joins QCA Records in Cincinnati as promotion boss of religious and gospel product. . . . Shirley O'Hara Krims retained by the Burbank Studios as head of publicity and public relations. . . . Ms. Rikki Moress is the new East Coast professional rep of Jobette Music Co. . . . Sandra Trim set as manager of East Coast contemporary wing of Rogers & Cowan.

## Longines-Wittnauer Sues

LOS ANGELES—Longines-Wittnauer has instigated a second suit against Comedy Productions Inc. (CPI), over alleged failure of that firm to deliver a record/tape album composed of performances from a TV series. The mail-order album sales firm charges they paid CPI a \$100,000 advance against royalties Nov. 22, 1974, in return for which they were to receive a 50-cut album of performances from the Greg Gar-

risson show, "Music Country, USA," within 60 days.

Claiming the performances were never delivered, Longines-Wittnauer seeks to retrieve the money in superior court here, along with \$500,000 additional damages. About six weeks ago, the same plaintiff sued CPI over a \$100,000 advance paid for Ed Sullivan TV show recorded performances they never got.

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Chappell Photo

SPECIAL OCCASION—Chappell Music president, Norman Weiser (second from left), receives the Ben Gurion Award from Israel's Ambassador to the United Nations, Michael Comay, at a State of Israel dinner held in his honor at the Essex House hotel, N.Y. Others in picture are (extreme left) Leonard Feist, executive vice president, National Music Publishers Association, and (extreme right) Salvatore Chiantia, president, MCA Music and National Music Publishers Association.

# MAC DAVIS BURNIN' THING



Produced by Cary Klein

Arranged by Nick De Caro

## NOBODY SINGS THEM LIKE MAC.

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**Burnin' Thing** 9-10148

On Columbia Records and Tapes

Founded 1894

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EDITOR IN CHIEF: Lee Zhitto (L.A.)

EDITOR EMERITUS: Paul Ackerman (N.Y.)

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Vol. 87 No. 26

## Attorneys To Study Capitol's Finances In Catena Complaint

By JOHN SIPPTEL

LOS ANGELES—The rumored \$8 million Paul McCartney Capitol contract along with the latest data about the label's current fiscal condition will be studied by attorneys Edith Newman and David Darr, who represent chief litigant Rocco Catena in a 1970 class action against the locally-based diskery.

Federal district judge William P. Gray emphasized that only the two attorneys may view the significant papers. After studying the documents, the attorneys could make further suggestions to the court regarding whether the multi-million artist commitment is good financially for Capitol Records (Billboard, June 21).

Catena earlier asked the court to investigate the deal, pointing out that the hefty involvement with McCartney outweighed Capitol's nine-month \$3.3 million reported earnings. Catena claims that such an outlay for one Beatle and Bhaskar Menon's reported desire to ink the other three Beatles might cause a total outlay of over \$32 million. Menon has denied the published \$8 million deal. Catena's class action, if won, could mean that Capitol might have to lay out \$18 million to stockholders who took a bath when they lost money selling Capitol stock when it dropped from approximately 50 to 10, the plaintiff contends. Catena asserts he is interested in protecting the assets of Capitol if such a payoff is necessary.

Catena's contention that the reportedly huge McCartney deal endangered Capitol's ability to pay off damages in the class action was bolstered by an affidavit from Charles H. Phipps, who served as a top executive in Capitol's international division from March 1969 to Feb. 1972 when he was promoted to special assistant to Menon, where he remained till May 1972. Catena has maintained through 13 court volumes that British EMI Ltd. pulls the strings at Capitol, specifically claiming that EMI siphons off profits from Capitol for itself. Phipps states that "EMI very closely monitored and controlled all of Capitol's activities." He said Menon "received implicit orders from EMI executives on each significant management decision."

Menon had a private telephone in his office and residence so he'd be able to confer with EMI in London, easily. Phipps said that EMI managing directors worldwide stated John Read, Joseph Lockwood and J. G. Stanford pulled the strings at Capitol.

Menon confided to Phipps that he was worried about accounting practices, low reserve levels, uncollectable receivables from large rack jobbers and large amounts of obsolete inventory when he first came to Capitol. Phipps stated Menon was "upset, and, indeed, angry" that Capitol had no reserves for record returns, which Menon had been told were heavy

from Capitol's leading product. Menon at the end of 1971, Phipps said, stated that if Capitol made the required writeoffs, its and EMI's stock price would drop at a precarious time when a takeover threatened.

Phipps described an EMI holding company subsidiary, EMIAG, used to switch funds internationally. Phipps said he was present when EMI's Swiss affiliate chief discussed how EMIAG was utilized to buy a yacht for producer Micki Most. EMI Ltd. purchased the yacht as part of Most's fee, but did not want to give the yacht in England because of the steep tax, so it was given to Most in the Mediterranean to avoid the tax payment.

Menon discussed with Phipps the benefit of shifting profits out of the U.S., where 50 percent corporate tax pared after-tax profits, to a country with lower corporate rate tax. They talked over having Capitol pay heavier royalties to foreign subsidiaries in countries with lower tax rates to beef up EMI's world profits, Phipps said. "EMI, if motivated for whatever reason," Phipps stated, "could drain the assets of one of its subsidiaries."

Study of the McCartney agreement is necessary, Phipps avers, to assure that Capitol is only paying its fair pro-rate share. Capitol could be carrying a disproportionate share of the advance, royalty, advertising or bonus part of the contract, Phipps opined.

## Gospel Folk Seek \$3 Mil Hall Of Fame

NASHVILLE—The Gospel Music Assn. (GMA) is launching a \$3 million fund raising campaign with a series of concerts across the country for a Gospel Music Hall of Fame to be constructed here.

Brock Speer, former president of GMA and chairman of the Hall of Fame Benefit Concert Fund Raising Committee, also announced the acquisition of an option on a prime tract of land on Music Row for the construction site.

Five concerts are scheduled in St. Louis; Calhoun, Ga.; Clanton, Ala.; Pennsylvania and North Carolina,

with a goal of \$20,000 to initiate the fund raising campaign. Additional concerts are being planned for September and October to coincide with Gospel Music Month which is being proclaimed by many state governors and possibly through a measure now pending in the U.S. Congress.

Speer said participating gospel groups, their booking agents and local promoters are donating their time and efforts for these concerts, and in many cases, the auditoriums and other facilities are also being donated. Adult tickets for the concerts are priced at donations of \$5 each

and a two-part ticket will be issued so that the purchaser may keep one-half as a tax-deductible gift to the Gospel Music Hall of Fame. Children under 12 will be admitted free.

The initial concerts will include such talent as Bob Wills and the Inspirationalists, The Blackwood Bros., J.D. Sumner and the Stamps Quartet, Wendy Bagwell and the Sunlighters, the LeFevres, the Speer Family, the Florida Boys and the Sammy Hall Singers.

Working with Speer on the Benefit Fund Raising Committee are J.D. Sumner, Emily Bradshaw, Donna Hilley, Don Baldwin, Herman Harper, Don Butler and Ms. Lou Hildreth. Other promoters who would be interested in such promotions in their area are asked to write to the Gospel Music Assn., P.O. Box 1201, Nashville, Tenn. 37202.

## DIAMOND DISK DEMON

NEW YORK—In an impressive display of sales, Neil Diamond's last two albums, "Serenade" and "Jonathan Livingston Seagull" have between them totalled a reported 4.3 million units sold.

According to Columbia Executives, "Jonathan Livingston Seagull" has sold more than 1.4 million copies in the U.S. with an additional million sales units coming in overseas markets. "Serenade," released last October, is at the 1.2 million units sold mark in the U.S. and has passed the 700,000 unit plateau overseas. Diamond's "Seagull" LP was released in October, 1973.



Arista photo

Talking Jazz—Pianist Cecil Taylor, second from right, takes a break during a live concert radio broadcast at New York's Village Gate. Joining Taylor are, from left to right, Hank Talbert, national director, r&b product, Arista Records; Michael Cuscuna, U.S. label coordinator, Freedom Records; producer Steve Backer and Les Davis, WRVR disk jockey. The concert, which also featured artists Andrew Hill and Roland Hanna, was jointly arranged by Arista, WRVR and the Gate.



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"Caribou"  
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Chicago "Chicago VII"  
produced by James William Guercio  
engineered by Wayne Turmonesi, Jeff Guercio, Phil Ramone

Earth, Wind & Fire "That's the Way of the World"  
produced by Norman White co-produced by Charles Stepney  
engineered by George Massenburg

Michael Murphy "Blue Sky, Night Thunder"  
produced by Bob Johnson engineered by Jeff Guercio

Southern Hillman & Furay "Frolic in Paradise"  
produced by Tom Dowd engineered by Jeff Guercio

Stephen Stills "Stills"  
produced by Stephen Stills engineered by Don Geahman

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Inquiries: Larry Fitzgerald, Caribou Management Corporation, 8600 Melrose Avenue, Los Angeles, California 90069, (213) 659-1301

## Off The Ticker

**AMPEX CORP.**, Redwood City, Calif., reported that earnings from continuing operations declined in the fourth quarter. A final net loss was reported in the period, including an extraordinary loss and a loss from discontinued operations.

Earnings from continuing operations doubled on a year to year basis despite the fourth quarter deficit.

★ ★ ★

EMI's just announced quarterly report was made in conjunction with its filing of a registration with the SEC covering shares to be offered to stockholders in lieu of cash dividends. EMI usually reports only at six-month periods, and in the future will continue to follow that practice.

★ ★ ★

**CAPITOL INDUSTRIES-EMI INC.**, Los Angeles, expects "some improvement" in the fourth quarter after the company lost \$577,000, or 18 cents a share, in continuing operations in the third quarter ended March 31.

"Management attention continues to be focussed on Light cost controls in all our businesses," Bhaskar Menon, president, said. "It is difficult to be more than cautiously optimistic about the future until consumer demand recovers to former levels with a sustained improvement in the national economy," he said.

Menon said that April sales were the highest for any month since last December.

Capitol's sales in the third quarter were \$23,572,000 compared to \$34,414,000 in the same quarter a year ago. The \$577,000 loss compares to income from continuing operations of \$2,823,000, or 63 cents a share, during the same quarter a year ago.

The sales decline of \$10,842,000, or 31.5 percent in the quarter, and the continuing pressure of cost increases accounted for the loss, the company said.

For nine months, sales were \$94,510,000 and income from continuing operations was \$3,374,000, or \$1.01 a share, compared to sales

of \$110,463,000 and income from continuing operations before an extraordinary item was \$7,610,000, or \$1.67 a share, for the same period a year ago.

Last year's results for the first nine months included after-tax losses of \$512,000 from Merco's leased department and rack jobbing operations, both of which were discontinued on June 1, 1974.

## EARLY START FOR FIDDLER

**NEW ORLEANS**—Among the four winners of the New Orleans Symphony's 39th annual Louisiana Youth Concerts Auditions in which hundreds of amateur musicians participated was violinist Maurice Sklar.

Sklar is 11 years old.

He will appear as guest soloist with the New Orleans Symphony next season.

## Market Quotations

As of closing, Thursday, June 19, 1975

1975	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27	13%	ABC	8.7	107	24%	23%	24%	+	1/2
7	2%	Ampex	10.7	166	6	5%	5%	Unch.	
3%	1%	Automatic Radio	0	11	2%	2%	2%	-	1/4
8%	4%	Avnet	4.3	188	8%	8%	8%	+	1/4
19	10%	Bell & Howell	6.6	20	17%	16%	17	+	1/2
51%	28%	CBS	12.6	194	50%	49%	50%	+	1
9%	2%	Columbia Pic	17.9	389	8%	7%	8%	+	3/4
4%	2	Craig Corp.	14.3	26	3%	3%	3%	Unch.	
55%	21%	Disney, Walt	26	580	48%	47%	48%	+	1/2
4%	1%	EMI	10.8	26	4	3%	4	Unch.	
37%	23%	Gulf + Western	4.4	195	36%	35%	36%	+	1/2
7%	3%	Handleman	7.2	100	7%	6%	7%	+	1/4
16%	5%	Harman Ind.	4.8	73	15%	14%	15%	+	1
7	3%	Lafayette Radio	7.7	27	6%	6%	6%	+	1/2
19%	12	Matsushita Elec.	11.5	282	18%	18%	18%	+	1/4
67	27%	MCA	8.5	342	67	63%	67	+	4%
16%	12%	MGM	6.1	112	14%	14%	14%	+	3/4
68	43	3M	248	242	63%	62%	63%	+	3/4
4%	1%	Morse Elec. Prod.	0	30	4	3%	4	Unch.	
57%	33%	Motorola	20.5	631	48	44%	47%	+	3/4
20%	12%	No. Amer. Phillips	8.4	16	20	19%	20	+	1/2
18%	7	Pickwick International	7.5	18	16%	16%	16%	Unch.	
6%	2%	Playboy	15.9	286	6%	5%	6%	+	3/4
20%	10%	RCA	14.9	444	19%	18%	19%	+	1/2
12%	5	Sony	30.9	1493	12%	11%	12%	+	1/2
16%	9%	Superscope	3.3	27	12%	12%	12%	Unch.	
40%	11%	Tandy	11	1236	39	38	38%	+	1/2
6	2%	Telecor	5.3	20	5	4%	4%	Unch.	
3%	1/2	Telex	20.2	23	2%	2%	2%	Unch.	
3%	1	Tenna	17.8	11	2%	1%	2	Unch.	
9%	6	Transamerican	13.1	416	9%	8%	9%	+	3/4
11%	5%	20th Century	8.6	192	11%	10%	11%	+	1/4
17%	8%	Warner Commun.	6.2	71	15%	15%	15%	+	1/4
26%	10	Zenith	75.8	267	25%	24%	25%	+	1/4

As of closing, Thursday, June 19, 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.	3	2%	2%	2%	Schwartz Bros.	0	2 1/4	1 1/2	2 1/4
Gates Learjet	110	8%	7%	8%	Wallich's				
GRT	7	1%	1%	1%	Music City	0	3%	1/2	3%
Goody Sam	0	4%	3%	4%	Kustom Elec.	0	2%	1%	2%
Integrity Ent.	0	3/4	3/4	3/4	Orrox Corp.	43	1%	1%	1%
Koss Corp.	7	6 1/2	6	6 1/2	Memorex	20	8%	8	8%
M. Josephson	0	6 1/4	5 1/2	6 1/4					

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

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## Earnings Reports

CERTRON CORP.			
2nd qtr. to April 30:	1975	a1974	
Sales	\$3,480,000	\$4,556,000	
Loss	135,000	b54,000	
Extraordinary credit		c45,000	
Net loss	135,000	b99,000	
Per share loss		b.02	
Per share net loss		b.03	
Six-months			
Sales	\$6,456,000	\$8,438,000	
Loss	507,000	b67,000	
Extraordinary credit		c54,000	
Net loss	507,000	b121,000	
Per share loss		b.02	

Per share net loss a—Restated. b—Income. c—Tax-loss carry-forward.

## Zappa Move In U.K. Suit

**LOS ANGELES**—Frank Zappa and DiscReet Records president Herb Cohen have filed an appeal in London seeking to reverse the recent English court decision for the defendants in Zappa's suit against Royal Albert Hall.

The concert hall cancelled a 1971 Zappa date to perform his "200 Motels" suite live, on the grounds of obscenity in some lyrics. Zappa sued for breach of contract, pointing out that he and Cohen offered to submit all the lyrics in writing to the Albert Hall and make any deletions requested by the management.

The court found for the defense on the grounds that Royal Albert Hall's contract gave them the right to cancel a date if they had reasonable and honest objections to the conduct of a proposed performance potentially damaging the Hall's reputation.

## Frank Bull Dead

**LOS ANGELES**—Frank Bull, 78, longtime DJ at KFWB here and a jazz promoter for many years, died in Palm Desert June 16. He leaves his widow and two daughters.

AMPEX CORP.			
Year to May 3:	1975	1974	
Sales cont. oper.	\$244,900,000	\$248,300,000	
Net cont. oper.	9,800,000	4,100,000	
Loss disc. oper.	3,800,000		
Extraordinary credit	b4,300,000	1,300,000	
Net income	10,300,000	5,400,000	
Per share cont. oper.	.90	.38	
Per share income	.55	.38	
Per share net income	.95	.50	
Fourth-quarter			
Sales cont. oper.	64,100,000	72,400,000	
Net cont. oper.	100,000	1,800,000	
Loss disc. oper.	3,500,000	500,000	
Extraordinary loss item	a2,500,000		
Net loss	5,900,000	c1,300,000	
Per share cont. oper.	.01	.16	
Per share loss		c.17	
Net loss		c.17	

a—Utilization of net operating loss carry-forward. b—From tax-loss carry-forwards. c—Income.

INTERNATIONAL VIDEO CORP.			
13 weeks to April 30:	1975	1974	
Sales	\$6,411,000	\$7,820,000	
Net (loss) before credit	(569,000)	288,000	
Per share (loss)	(.21)	.11	
Net income (loss)	(569,000)	512,000	
Per share (loss)	(.21)	.19	

TENNA CORP.			
Qtr. to April 30:	1975	1974	
Sales	\$8,622,010	\$8,882,589	
Net loss	330,535	325,723	

## Certron Shows \$507,000 Loss

**LOS ANGELES**—Certron Corp., Anaheim, Calif., blank tape manufacturer, lost \$507,000 in the six-month period ended April 30.

The loss compares to earnings of \$121,000 in the same period a year ago. Sales for the current half-year were \$6,456,000 compared to \$8,438,000 for the same period a year ago.

In the second quarter, Certron lost \$135,000 on sales of \$3,480,000, compared to earnings of \$99,000 on sales of \$4,556,000 for the same quarter a year ago.

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# Major Renovation At Calif. Web

By JOHN SIPPEL

LOS ANGELES—The veteran Discount Records Center retail chain is undergoing major renovation. The southern half of the California skein, which longtime retailer Art Grobart sold to Sammy Ricklin Enterprises almost four years ago, is even changing its name to Hitsville Records.

At the helm in making an almost complete turnabout in concept is youthful Jim Hilton, who has pared the store total from a high of 10 to seven. He wants to keep the best of the old and update the stores.

Three most recent closings were Wilshire Miracle Mile, once the bastion of the Grobart chain; Hollywood Blvd. at Cahuenga, and Pasadena. "Store locations are the key. We are always looking. I want areas where young and mid-adults con-

gregate. Today, the solid rock customer is our backbone. Jazz is really picking up," Hilton says gleefully from his background as a music major at North Texas State, a school that "produced half of Stan Kenton's present band, for example."

The customer is more sophisticated, no matter what his age. Even the classical buff, who always found a home in the Discount Record Center stores, wants the new release immediately. But Hilton admits that KFAC-AM/FM are both failing to play new releases. He feels the classic citadel here is going esoteric.

"If they don't play new material, it cuts down on our chances. I still hear Antal Dorati's '1812 Overture' more often than the new versions. If we

don't sell classics it weakens their listenership."

Salesmen like Bill Metz, London, and DG's Jack Warfield keep Hilton aware of the new classical releases. "That's the important thing in selling. Store personnel must build a solid rapport. Just asking to help isn't enough. You have to follow through with pertinent suggestions when you get a lead from a customer. Product knowledge is the first thing I look for in a new employee. It's the key to a step up to management. It's upselling."

Hilton wants the store manager to run his store. "The plants up front near the attractive register area in the Studio City are the idea of manager Jack Franklin. He had the idea to remodel, using earthtones, the browns and golds," Hilton notes. Franklin is a freak for mobiles and putting posters on the ceiling. Modernistic metal sculpture and small plants dot the area between browser stands. Hilton wants Hitsville to project warmth and hominess. He wants the store physically to look different. "Even our name, suggested by Jack Lewerke from his old operation, is different. Too many people confused us before with Discount Records Inc."

Hilton, who spent time with varied wholesale and retail enterprises like the now defunct American Records chain here and NMC when it had the now defunct White Front departments and racking, works the road constantly. "Not only do I believe in visiting the two Fresno stores and the Santa Barbara store once a month, but I must get into as many competing stores as possible. I don't fly. I drive, so I can stop anywhere easily."

Hitsville doesn't sell discount pricing. Near the door of a store, the manager racks about 10 specials, which hold for six weeks, selling for from \$3.77 to \$3.99, while catalog store price is \$4.98 for \$6.98 LPs and \$4.25 for \$5.98 albums, with tape at \$5.54.

Hilton is crusading for higher list prices in California. "Why can't we sell the superstars at least at full list? I think we should discount, with labels' help, deserving new acts like Orleans. It would cause more people to buy."

Hilton strongly holds to putting tape behind locked glass doors (catalog) while the tape hits are behind the counter. "My experience at White Front, where tape was more easily accessible, showed from time



William R. Eastbrook photo

**NEW NARAS officers of the Los Angeles chapter include (from left) Bernie Fleischer, secretary; Bones Howe, president; Ruth White, first vice president; Artie Wayne, second vice president, and Jay Lowy, treasurer.**

to time that we'd pick up shoplifters with \$50 worth of tape in their shopping bags. If somebody shows me how to expose tape and keep pilferage under 3 percent, I'll go."

Cutouts at \$1.98 usually are the biggest inventory change over the past year at Hitsville. "Cutouts must be carefully selected. With seven stores, I can buy from 70 to 100 of a number. I have a special cutout step-up rack, I also put cutouts by an artist behind his divider card with our regular stock. I buy my cutouts from many sources. I find that in a multiple sale, usually one or more LPs is a cutout."

The most important in-store merchandising is demonstration by a sound system that's the best the store can afford, Hilton avers. He's put systems that run from \$600 to \$800 into each store. "The worst thing to hear in a record/tape store is silence. Selection of good in-store music is another mark of a good store," Hilton observes.

Hitsville inventories are complete. There are approximately 2,500 clas-

sical titles. A special section is allocated for opera. Managers work out their own singles programs. He works closely with Jim Street, his retail coordinator, and Greg Thoncraft, Record Service rack buyer, in adding approximately 60 to 110 titles to an expansive pop-rock-soul inventory every six weeks. New titles, of course, are added as the biggies are released.

Radio is the favorite ad media at Hitsville. Spots are normally 60 seconds and constructed with the help of Jerry Talmadge, who handles the house ad agency, Argo. Hilton favors five spots daily on Thursday, Friday and Saturday. "I like three mentions of the stores' name in a spot, but the heavy emphasis is on the act, its music and, if possible, a special discount to get them into the store."

Newspaper ads are good to draw an older MOR and jazz buyer. He recently did a co-op with RCA Bluebird on a jazz series of six LPs and found many coupons coming in for all six.

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# TUSH

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## No Account Too Small For Garbells . . .

• Continued from page 3

Market Basket, May Fair, Hughes, Stater Bros., Pantry and many smaller chains. Garbell goes north only as far as Fresno and into Nevada and Arizona where they border California. Lee admits that they once tried to open a Bay area branch, but their type of operation requires regular overseership, so they have limited themselves geographically.

Hard work helps. But they value ingenuity in creating pertinent programs. The promotional program keeps them in 750 of the accounts on a parttime basis. "We put special programs into these stores on a regular basis. Right now we have a Mickey Mouse Club program. We supply the posters, special floor racks and the merchandise. We even help the account in preparing its advertising. We utilize seasons, holidays, just everything to create a sales impetus. Every account sees our representative at least fortnightly and some more often, depending on the movement. We have fixtures, for instance, which rack anywhere from 100 to 600 pieces. Our biggest promotion was a Halloween plan, which we tied in with the candy department of our account. We put a rack of that now gold Disneyland LP, "Sounds Of The Haunted House," right next to the gondola that holds the candy. That year we did over 100,000 units on the LP. I guess we are always among the best Disneyland distributors. Approximately 15 to 20 percent of our volume is kiddie records."

That Halloween program was so good that the brothers conceived a self-merchandising kit to go with the LP supply which could be shipped nationwide.

Garbell serves 250 accounts full-time with topline product and a variety of other recorded product and

even some accessories. "We stock from 30 to 60 best-selling titles in what we call our family centers. We even sell some classics. Many of our ethnic accounts want a mix of Mexican music. Current hit LPs usually go for \$1 off list. In the past year, we have introduced more cutout product. We don't buy huge overstocks indiscriminately. We make a choice of smaller lots which we feel we can use. Our cutouts go for \$1.99 for LPs and \$2.99 for tape."

Tape, so far, is a negligible factor. It's less than 10 percent of their volume. Supermarkets have had a pilferage problem with tape. Those markets that use tape, sell it well and have found pilferage isn't as dangerous as they seem, Lee Garbell opines.

Jim Garbell feels they run a tight operation. His warehouse proves it. There's little stock on the floor. He won't stick his neck out on an unproven LP which the manufacturer thinks will be a hit. "Our return normally is under 3 percent. The only time we go above that has been when we took somebody's hype. We don't really get a good feedback for a whole month on new product, so we can't take a chance."

"Because we keep accounts by killing them with service, we have to go to some extreme to keep profitable. I route my salesmen every week. But the routeman is autonomous when he's in the account. He has the liberty in stocking the account," Lee Garbell states.

Garbell must be doing a job in an area where racking generally is shying away. They've supplied Safeway seven years, Ralph's three years and Von's two years. They're the three biggest supermarket chains in this area. And they hope to double their warehouse space, when the right location becomes available.

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## MIAMI HIS HOME

## 24-Tracks Makes Producer Szymczyk a Happy Fellow

By SARA LANE

MIAMI—"The more tracking the better" claims Bill Szymczyk, an independent producer who is sitting at the control board at Criteria Recording Studios. He is putting the finishing touches on the new Eagles album "One Of These Nights."

Szymczyk maintains he needs a studio equipped with 24-tracks for the acts he records. "I like to record things in stereo," he explains, "and I don't like to have to mix things down which you usually have to do with 16-track. I also like a stereo background for vocals and if you double them, that's four tracks right there. I put my drums on four tracks and he may have nine microphones on him. Listen," he pauses and grins, "this is my way of recording. Everyone has his own preferences." Szymczyk has been working and living in Miami for a year, moving here after a three year stint in Colorado.

"It was getting boring out there—there's no ocean and lots of cold. At that time, though, it was a good area for me. I was escaping Los Angeles and Colorado served as a sort of decompression area.

"The only trouble was that I was going to Los Angeles, San Francisco or New York just about every Monday and coming home on Friday and that got to be a real drag. So, in the process of looking around the country for a new location—I had eliminated Los Angeles, San Francisco, Chicago and Detroit as places I didn't want to be, I came to Miami and looked at the available studios here.

"I got to know Mack Emerman and he was kind enough to put \$100,000 in remodeling one of Criteria's studios for me and here I am," he smiles.

That he remains to stay put this time is evident. He recently bought a new home in the south part of Dade County.

"I'll move into our new house as soon as I finish the J. Geils album I'm working on," he says. On answering a question as to whether or not he would build a studio into his new home, Szymczyk says emphatically, "No way! I had those dreams for awhile. But the more complicated the technology becomes, the

## Ferguson, Rich, Kenton In 'War' Of Big Bands

ATLANTIC CITY—It'll be the blast of the big bands rather than the traditional rock music that will mark the July 4 celebration at this resort's Convention Hall.

Local promoter Irving Kilker is bringing together the big band sounds of Maynard Ferguson, Buddy Rich and Stan Kenton for a "Battle of the Big Bands." In previous summers, the holiday weekend always saw a rock and/or soul festival promoted at the big hall on the Boardwalk.

Don Phillips, local air personality, will produce the "Battle" and tie it all together as emcee. Ferguson will kick off the blast at 9:30 p.m. followed by Kenton, with Rich the last to appear. It is believed to be the first time that all three have played together under the same roof with their complete bands.

more difficult and expensive it is to build."

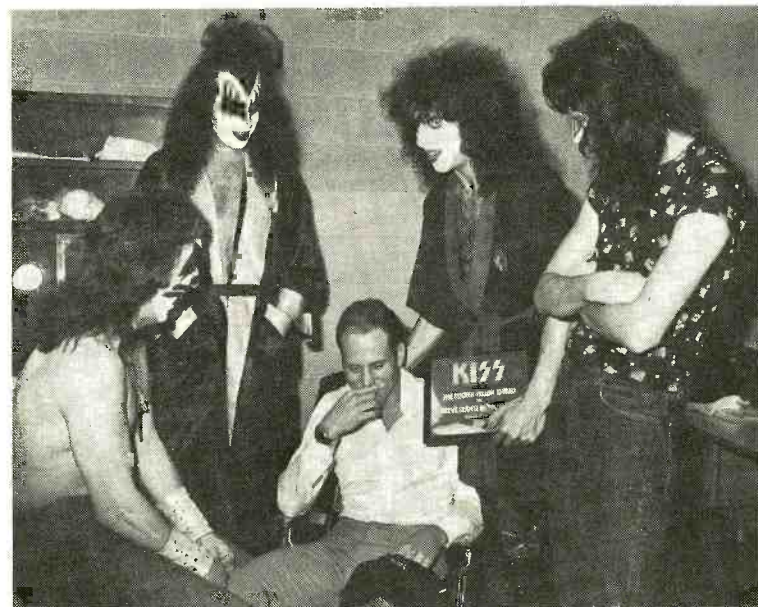
In 1967, Szymczyk received an offer to be a producer for ABC Records and his first hit was with the James Gang.

"I'm not producing them anymore, but it's really funny. Alan Balzek who works for my company (Pandora Productions) just finished mixing their last album. Alan's been engineering for me for a couple of years and now is starting to produce. He's also producing REO Speedwagon and I am the executive producer."

Szymczyk states he will never have his own label. "I tried that once... had a label called Tumbleweed Records and it was a disaster. I didn't enjoy that trip much. It's a lot more fun being an independent and working for various labels and acts."

While he works primarily with rock groups—the Eagles (Asylum), J. Geils Band (Atlantic) and Michael Stanley Band (Epic)—he feels he'd like to get into a little more r&b.

"Toward the end of the summer when I have some time off, I'm going to scout around some of the Latin and black bars in Miami with the intention of putting together a band of my own—a combination of black and Latin musicians... r&b funky with eight or nine pieces, something like the Ohio Players or Earth, Wind and Fire."



Casablanca photo

KUDOS FROM KISS—Promoter Steve Glantz, center, gets special merit citation from Casablanca group KISS after SRO data at Detroit's Cobo Arena. Presenting "Rocker-Fellow" award for promoter who helped them most during year are, from left, Peter Criss, Gene Simmons, Paul Stanley, Ace Frehley.

## Walls, Ceilings Dance To Lights

LOS ANGELES—Dick Haas, sales manager of Cosmic Lights, Addison, Ill., says the company not only manufactures computerized lighted disco dance floors, but builds them to be applied to walls and ceilings.

Jerry Marinello, Steve Lloyd and Tim Lloyd, owners of Cosmic Lights, also install a fogging device with the floors. The device gives the patrons the illusion of dancing on lights surrounded by a thick maze of fog.

"The fogging system, in addition to giving off special effects, rises waist high and cools the humidity on the dance floor," says Haas.

"It also removes cigarette smoke from the room," he adds.

Don Ludwick, manufacturer of sound systems for discotheques, work hand in hand with Cosmic Lights.

When Cosmic Lights is contracted to install its equipment, Ludwick is there to sell the sound system. The dance floor, depending on its size,

sells for \$5,300-\$30,000 with the entire computerized system costing \$15,000-\$40,000. The sound system retails for \$4,500 up, depending on the equipment desired.

Their handiwork can be viewed at the Sheraton Oakbrook Motel, Oakbrook, Ill.; Panama Red's Cafe, Lamont, Ill.; The Spirit of 76, Downers Grove, Ill., and others in the surrounding areas.

## Widow Sues In Croce Accident

LOS ANGELES—Ingrid Croce, widow of Jim Croce, has filed suit in federal district court here, seeking \$2.5 million damages from the federal government.

Mrs. Croce claims that the ace ABC talent died in a plane crash while departing Natchitoches, La., airport in a Beechcraft E195, because the Federal Aviation Administration did not show the 80-foot tree 960 feet from the end of the runway with which the plane collided, on its aerial map of the area.

## Bellson At Clinics

PORTLAND, Ore.—Immediately after he winds an appearance at a jazz clinic at the Univ. of Northern Illinois in DeKalb, drummer Louie Bellson will appear here at Mount Hood College at yet another clinic Aug. 11-12.



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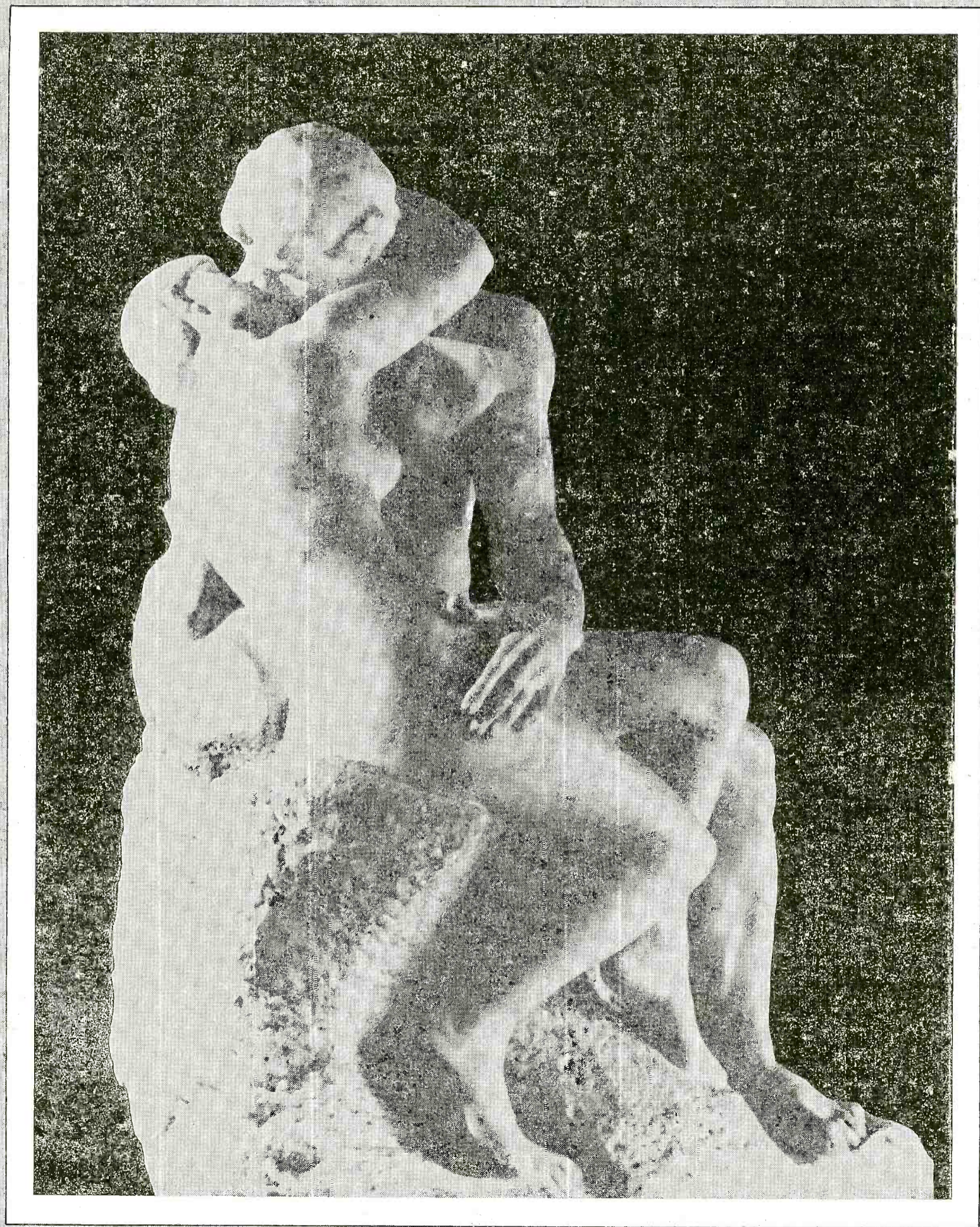
HAPPY 20TH!—For the 20th anniversary of The BeeGees, RSO threw bash at Rockefeller Center Promenade Cafe. From left are Barry Gibb, Lester Lanin (background), Robin Gibb and Atlantic chairman Ahmet Ertegun.

TWO FINE PEOPLE

(AM 1700)

THE FINE ART OF MUSIC IN A NEW SINGLE

CAT STEVENS



ON A & M RECORDS

## Average Record Sale Drops At Chicago Midwest Stereo Center

By ANNE DUSTON

CHICAGO—The average sale of 2.4 records per purchase has dropped to 1.2 records for every five customers because of the economy, reports Paul Freedman, owner of Midwest Stereo Center, an independent retailer in a neighborhood shopping strip.

Changes in buying patterns have necessitated dropping hardware items for Midwest, except for special ordering. Superscope and JVC components, Electro-Phonic and Panasonic compacts, and BSR turntables have given way to small radios.

The money spent on hardware previously had been shifted to increasing record and tape selections in a 13,000-album inventory, and

1,000-tape choice of either 8-track and cassette.

Freedman is running more sales these days, about 10 days out of the month, not so much for profit but to generate a much needed cash flow situation. "We are robbing Peter to pay Paul," he explains.

Even sales aren't bringing in the response they would have brought last year, but business does pick up and continues up for about two weeks after the sale. The sales are supported by co-op advertising in the 45,000 circulation reader newspaper and direct mail about twice a year.

"Direct mail costs close to \$200 but it creates better penetration because the recipients are former customers. I keep away from radio advertising because the saturation required would be too expensive. For just one station with a particular audience, 10 to 15 spots a week would run almost \$300."

Tape sales over the last two years have dropped by half, and hover about 10 percent of record sales, which Freedman attributes to the economy. "Records are cheaper." Audio and record accessories have remained a consistent money maker, "if you choose the right products."

The store discounts list prices for normal business, with \$6.98 records costing \$4.76, and \$7.98 tapes at \$5.95. For sales, prices drop to \$3.95 and \$5.24. "It's still a break-even proposition when you consider overhead," he adds. He finds full-store sales on regular merchandise generates the most traffic.

Seven years in the business and

previous experience as a controller/accountant, as well as his position as president of the local Chamber of Commerce point up to Freedman the biggest problem of small business today—getting money. The banks are not anxious to lend money to the small retailer, he claims, and his solution is to trade dollars through his sales.

Freedman closed a second store some time ago, and was not optimistic about the survival of the present one, but he says business picked up slightly in May, and "I think we have better than a 50/50 chance to maintain it. As far as opening another store, I think it's better to have a strong base with one than to flounder with two. This is not an opportune time to open another store."

## RCA's Pitch: 'Got a Heart Of Soul'

NEW YORK—"We've Got A Heart Of Soul" is the theme for a RCA summer merchandising campaign backing label r&b product.

According to Ray Harris, r&b product manager, the program includes four-color omnibus posters, two-color in-store flyers, T-shirts, print advertising and radio time buys. Also included are promotional contests for retail personnel and radio listeners.

With prizes being determined by local sales branch managers, the retailer contest "will reward store personnel for on-premises airplay of the program's LPs, prominent displays of the same and wearing the RCA tank top T-shirt."

The radio contest calls for listen-



RCA photo

DISCO 'TYME"—The Tymes "get it on" at Leviticus disco in Manhattan where RCA threw recent bash celebrating their smash tour of England. Gold Record plaques for their No. 1 U.K. hit, "Ms. Grace," also were presented to the quintet. Guests included WBLS deejay Frankie Crocker, and music director Wanda Ramos, Tymes' producer Bill Jackson, TK Records' George and Gwen McCrae, top Italian singer Lucio Battisti, Guess Who manager Don Hunter and RCA r&b director Tom Draper and aides Ray Harris, Chip Donelson.

## Goulet Gifts Land

RENO—Although he's still pondering a plan to launch his own record label, singer Robert Goulet took time to present the state of Nevada a plot of land near Lake Tahoe valued at \$250,000. A spokesman for the state said it would be used as a public park.

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## Fantasy Label Supporting CD-4 Discrete System; Engineer Stern Tells Why

LOS ANGELES—Jim Stern, director of engineering for Fantasy Records, chooses the CD-4 discrete quad system over the Columbia-SQ and Sansui-QS which are both matrix systems.

"The difference between the systems are, the matrix goes from 4 channels to 2 channels on your records. From the records to the speakers, it goes from 2 channels back to 4 channels," explains Stern.

"There are apparent problems with that, so the matrix people came up with some logic circuits which supposedly compensate. In other words," he adds, "they make something a little louder in one channel than it is in another channel, simulating it."

"The CD-4 is continuous 4 channels; they never go to 2 channels. Because of that, a record can be played on mono or stereo and it will sound the same."

"If a record is played on a CD-4, it will decode it into quad. It works on the same basis as FM multiplex stereo. Therefore, it's a much more realistic reproduction in quad of what is put down in a quad tape. The disk is closer to the tape than the matrix."

"Although the matrix systems are fairly good, they have certain technical drawbacks. The hardware manufacturers have not completely standardized yet, but they're beginning to."

"Some of them have all three systems, and that's ok. Others have two, and still others just have one. It depends on what they've got."

"If a person has a matrix decoding system within his system, he can decode any of the matrix tapes. If he has a quad CD-4, he can have quad in CD-4."

Stern says that he was originally against the CD-4 because of its various technical drawbacks. They must be cut at half speed, therefore it takes longer to cut a disk, and he cannot listen to it as he cuts it, plus, it must be cut on a CD-4 system.

"Another problem," continues

team of black professional writers.

Product to be spotlighted in the campaign includes LPs by such artists as the Hues Corporation, the Choice Four, the New Birth, LTG Exchange, the Main Ingredient and Buari.

Stern, "is the level. You can't get as much level on a CD-4, but they are working on it. And I can't get the equipment yet to cut it myself. They are also working on that."

"Within the next year or two, I expect to be able to cut our own records."

"What it comes down to is this. All technical things aside, as a listener at home what I put on my tape and get back in my home is all that I am concerned about. I have found that most quad buyers don't know the difference in the systems."

"The CD-4 right now is much more realistic for Fantasy, because it is a truer representation at this point of what is happening."

"The matrix system does a lot of treating in order to try to make it quad again."

"The CD-4 does not do that; it doesn't fool with those things, they are already there."

Fantasy is scheduled to release six quad albums in September. They are "Creedence Clearwater Gold"; "Flying Start," the Blackbyrds; "Pieces Of Dreams," Stanley Turrentine; "Stories To Tell," Flora Purim; "Children Of Lima," Woody Herman, and "Song Of The World," McCoy Tyner.

## Custom Fidelity Creditors Meet

LOS ANGELES—Creditors of Custom Fidelity Company here, a leader for years in packaging special custom LPs for radio station promotion, held their first meeting last week. A program will soon be submitted to bankruptcy judge Robert Ordín, it's understood.

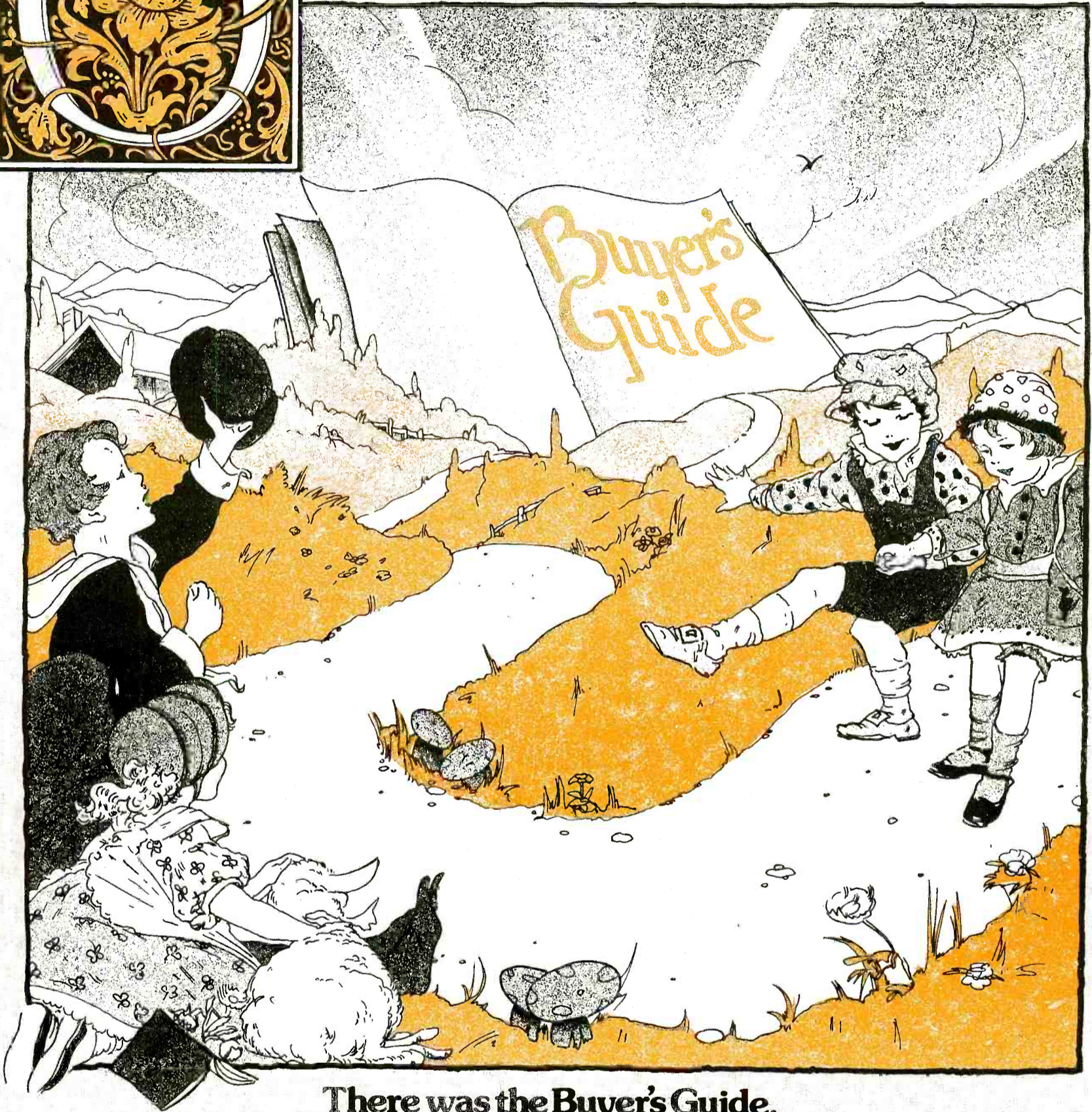
The firm shows assets of \$780,000 and cumulative debts of \$822,000. Of that amount, \$511,000 is secured debt owed to six creditors, while \$311,000 is owed to 205 creditors. Creditors are listed but individual indebtedness is not reported.

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# Radio-TV Programming

## Jack McCoy, Others Set To Sit In On Eighth Radio Forum

Continued from page 1.

a personal basis with various highly qualified executives from all aspects of the radio and record industries. The atmosphere will be informal.

The Forum is already gaining registrants from coast-to-coast and Canada, with Australia, Brazil, England and Mexico expected to be on hand in considerable numbers. Most of the advisory committee, which includes people such as Kevin O'Don-

ohue, general manager of radio station 2SM in Sydney, Australia, and Luiz Brunini, head of Radio Globo in Brazil, will be deeply involved throughout the Forum. To register, send \$185 per person to: International Radio Programming Forum, Suite 1200, 9000 Sunset Blvd., Los Angeles, CA 90069. Early registrants are entitled to special discounts on hotel accommodations at the Fairmont.



Photo by Las Vegas News Bureau

**FEELING GOOD**—Sig Sakowicz, host of "Superstar Show" on KLAS-TV in Las Vegas, briefs RCA artist Jose Feliciano, right, prior to the Sunday 2 p.m. stint. Feliciano, then appearing at the Riveria Hotel, stopped by the show to promote his "Feeling Good" LP.

### 'Cuff & Duff' Humor Into Syndication

ATLANTA—Music Box Productions here, headed by Art Cuff, has launched a weekly syndicated radio program called "The Cuff & Duff Show" featuring comedy in short skit form between tunes. The show is available in modules of an hour up to four hours a week. Both rock and Top 40 versions are available. Zany characters and features are enclosed within the show.

## Milner, Granger Rate High Numbers In Just 4 Years

By SARA LANE

FORT LAUDERDALE, Fla.—When WSHE became an FM rock station in 1971, it roused the ire of establishment-oriented Broward County and a lot of its sponsors left the station that was soon to become a trend-setter.

Nine years ago, Gene Milner bought WSRF an AM station and WSHE and the FM station was the bane of his existence. The wall-to-wall taped music wasn't drawing an income; yet Milner didn't know a formula to turn it into a money-maker.

"I knew it was there for the future when FM's time came. I also knew that Broward County didn't seem to realize it had a lot of youth to serve. There wasn't a radio station to serve them; they listened to WQAM in Miami," explains Milner, a 38-year veteran of radio in Philadelphia and New York.

Four years ago, a bright young man named Gary Granger (from WQXI, Atlanta and WKRN, Detroit) walked into Milner's office with some innovative ideas and new concepts that he was sure would make the FM station a success.

And, in the four years it has been on the air with a progressive rock format, WSHE has proved to be one of the leaders of the pack in Dade and Broward counties—an area with some 34 radio stations.

"I think one of the reasons for our success is our ownership and man-

agement policy," says Granger. "We didn't go through all those growth periods that most rock stations do—from free-form to some phase of underground to something else, winding up where they are today. Our format was established when we went on the air.

"We've changed only in what changes we've seen in the market, mainly in music since we're basically a music station. Other reasons for changes are buying habits of our audiences and this is followed closely by certain things the audience wants to hear at a particular time of year as opposed to other times, and tracking of the influx of people who come here in the spring for Fort Lauderdale's famous college scene.

"Our philosophy," he continues, "is very simple. We're here to reflect the moods and attitudes of our listeners. We try to find what precipitates these changes so we can reflect them."

Like other radio stations, WSHE conducts surveys in record stores, shopping centers, colleges and high schools... conducting in-person interviews. To date more than 30,000 interviews have taken place.

"We sit in record stores," Granger says, "and actually track what the person is buying. Then we give him the opportunity of living with his purchase for seven to 10 days before we get back to him with a new series (Continued on page 18)

## Keystone Debuts Series With 90-Second Features

CHICAGO — Keystone Broadcasting System, now in its 35th year of service to the radio industry, has introduced a series of 90-second features and commentaries from leading people such as Don Kirshner, Roy Rogers and Dale Evans, Gene Rayburn and Family Circle publisher Bob Young.

Nicholas Gordon, president of the firm, says that each of 11 different key figures have series. There are 65 different brief shows in each series. The shows are on disk. Radio stations buy each series for use when and as often as they like and prices are tailored to fit any station, accord-

ing to Gordon—"a dollar a day per episode."

Keystone's program service is under the direction of Arch Robb, formerly director of special programs for NBC-TV, who will operate out of the New York office of Keystone.

Other figures in the series include Art Linkletter, Lorne Greene and Allan Ludden.

Keystone is also involved in selling tubes, tapes and promotional items such as green stamps to radio stations. The firm started in radio years ago by selling the Lum'n' Abner show to Miles Laboratories, Gordon says.

JUNE 28, 1975, BILLBOARD

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## Vox Jox

By CLAUDE HALL

LOS ANGELES—You can expect a big fallout on account of the coming NBC radio news network format operation and it's already taking effect. For instance, Ron Fraiser called me from WRBC in Jackson, Miss. The entire staff is going, going, gone. Station is going to the news format of NBC June 18 and displaced will be program director Bob Marshall, John Scott, Peter Christian, Ted Hartley, and Bert Brown, and, of course Fraiser who was doing the morning show. Ron's home number is 601-924-5181; he's looking and will pass the word along to the other guys. Ron's also experienced in programming.

Another station going to NBC's news is WPOP in Hartford, according to general manager Al Pelle-

grino. This is a big loss to the record industry as WPOP has usually been agreeable to exposing new product. Program director Dick Springfield is supposedly staying with the station and music director Ted Lambert will become production manager. Leaving are air personalities such as the Greaseman, Bob Craig, Lee Gordon, Neil Steel, and Rick O'Connor. Similar fallouts have taken place at WRC-AM in Washington, etc.

Going to get much worse before it gets better. If you figure about 25 stations going all-news, then multiply that by five or six and program directors will be on the street within the next year. I should point out that this is a conservative estimate. NBC might get as many as 100 stations on the service, some of which will likely be automated operations at the present time, so the syndication services will also have some attrition.

\* \* \*

J.J. Stone, morning man at KFH in Wichita, called to nominate Mike Murphy of KMBZ in Kansas City for the air personality awards that we'll give out at the International Radio Programming Forum Aug. 13-16 in San Francisco. Very little is ever heard about Murphy, but he's one of the biggest air personalities in that city. And that brings to mind: Would somebody also get an aircheck of Aku in Hawaii and submit it to David Moorhead, general manager, KMET, 5828 Wilshire Blvd., Los Angeles, Calif. 90036? We want to get airchecks of all of the big ones.

By the way, just to clear matters up, I will be judging all syndicated radio shows—both documentaries and series—for the competition; send 7-inch reels of product and all available information to me at Billboard, Los Angeles.

Also, if you're a disk jockey who

wasn't nominated for the air personality competition, you may still enter by sending an aircheck with music telescoped on 7-inch reel at 7½ ips to Moorhead at the address above; he will then send it to one of the judges.

And I have to point out here that if you haven't registered yet for the International Radio Programming Forum, you should hurry. We only have 150 low-cost rooms in the Fairmont Hotel for the Forum; they go to the early birds; the rest of the rooms cost considerably more. You might be able to register at a nearby Holiday Inn, but San Francisco (Continued on page 18)

### Cleveland's WNCR To Schulke Format

CLEVELAND—WNCR, FM station here, has switched to the so-called Jim Schulke format produced by Stereo Radio Productions, New York. The beautiful music format is now in more than 70 markets. WNCR general manager William Lauer points out that the Schulke format is successful everywhere. The station has featured various formats over the years—rock included.

### 'High Energy' Bows At Balty's WLPL

BALTIMORE—WLPL, stereo operation here programmed by Bill Parris, has introduced a high energy format; the station was previously a progressive station.

The new presentation will feature music flow with relateable air personality voices, Parris says. The station has started a series of constant air promotions. Parris says the new format reflects a year of research.

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## NEIL SEDAKA

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b/w "Standing On The Inside"  
Produced by Neil Sedaka and 10cc.*

MCA RECORDS

PIG-40426



# Florida's WSHE Mines a Novel Format

• Continued from page 16

of questions. We feel that once a customer has paid \$5 or \$6 for a record, he's definitely going to live with it for awhile. He's not going to take it home and file it away. We catch him at a time when everything is still fresh in his mind and get his reaction."

The age demographics of WSHE range from 15 to 28. Although rating services break age groups down to teens, 18 to 24, 25-34 Granger finds they can make the cutoffs at 15 and 28.

Although there is no set formula for putting new tunes on the air, WSHE is carefully programmed and doesn't fall into the category of an album rock station that plays a tremendous amount of new product each week.

"We play new product, but are careful with what we play. We watch and track carefully to be sure that we're playing what the market indicates. We've broken a lot of albums here, but again we research it and follow it carefully to see it's right. One such album was Tomito's first one. We felt there was a market for it. We tried it, and proved it was a viable product. We actually created the market and found in tracking it in other cities; those who got behind it definitely did establish Tomito. That's a rare example though; we're not constantly breaking new product."

WSHE relies heavily on promotions, but not the usual type. Most are designed for direct audience involvement and participation. The first promotion was a contest for listeners to design a poster best representing the station. More than 800 posters were received. Another was to design a ticket to the "Dark Side Of The Moon." Again the response was overwhelming. For another promotion the listeners were asked to bring in a door and receive a Doors album.

"We had everything from doors of Fort Lauderdale police cars—which were returned, of course," laughs Granger, "to phone booth doors. We just did a thing with Alice Cooper: 'Send In Your Most Nightmarish Nightmare.' The winner was 10-year-old girl with a live tarantula crawling over her face! It was really amazing. We've never gone into giving away sums of money; never spent a dollar in outside promotions, which is one of the reasons I constantly get phone calls from people at other radio stations.

"They always want to know how we can possibly go against other stations which are giving away upwards of \$50,000. We can do it simply because we've found that a large percentage of people have returned to their radios and they're entertained by what we're doing. Again, the types of things we do are involved with people."

In June, after school lets out for the summer, WSHE has another promotion coming up, a modern day version of the "Battle Of The Bands," only this will be a "Battle Of The Cities"—Miami and Fort Lauderdale.

"Despite the proximity of Miami and Lauderdale, there's a tremendous difference in their music tastes. In Lauderdale we have less than 10 percent ethnic influence. In Miami, it's far different. We have a great many Spanish-speaking persons listening to us and we try to reflect them. We're doing an eight-hour live broadcast of the 'Battle Of The Cities' over WSHE. So, you see, there is a pattern to the type of promotion we do."

Management is the reason WSHE is what it is, according to Milner. Many of its policies differ from other stations. One is an eight commercial units per hour policy which has been maintained since WSHE first went on the air. Other stations trying this format have met with failure be-

cause of poor management which has forced increase of the units.

"The usual radio station limit is 18 commercial minutes per hour for 25 units per hour," Milner explains. "Our license gives us the right to have that many commercials. But we've found our audience likes eight units and that's all they'll hold still for. What makes it so great is that the audience will respond to commercials because they don't feel they're being over-commercialized."

The concept devised by Granger is what he calls a refinement of all sorts of information and background garnered from his radio experience. His background is Top 40 and early underground.

Recently Granger and Milner developed a firm called GM Consultants with the idea of putting the WSHE concept into other large markets. For over a year they have been consulting with WLSR in Louisville and are seeking other FM owners or managers who have FM property, but don't know what to do with it.

"Of course, the FM station must agree to use the entire concept. The whole is the sum of its parts. The wheel is made up of all its spokes and the WSHE concept will not work if one of those spokes is missing. Programming music, management discipline and sales—those are the key words to the operation."



WSRF photo

Ire rouser: Gene Milner, owner of WSHE, took a chance . . . and won.

## Vox Jox

• Continued from page 16

doesn't classify as a poor man's town. What I'm recommending is that if you aren't bringing your wife, you might see who else is registering and share a double room with someone. A list of registrants will be featured in this column from time to time.

★ ★ ★

Diamond P, radio syndication firm in Los Angeles, now has 81 radio stations across the nation featuring its "Feel the Spirit" bicentennial promotion and programming event. The package includes everything from posters to custom-tailored songs, mini-documentaries or whatever, and a full-fledged documentary. Call **Harvey Balash** at Diamond P if you'd like more details.

★ ★ ★

**Buddy Ray**, host of the all-night show on WVVA in Wheeling, W. Va., has been asked to serve as emcee of the National Truck Rodeo Awards event Aug. 23 in Indianapolis. The rodeo features 500 of the best drivers in competition and is a three-day convention. . . . **Ken Curtis**, to avoid bad luck last Friday (the 13th) stayed in bed. But the bed happened to be in the display window of a Vidalia, Ga., furniture store and he did his WVOP radio show from the scene, as did 2-6 p.m. personality **Rabick**. Curtis, the program director, does the 9 a.m.-2 p.m. show.

★ ★ ★

Some of the latest registrants to the International Radio Programming Forum: **Larry Vanderveen** and **Chuck Southcott** of Radio Arts, Burbank; **Bob Leckif** of International Performing Arts; **Greg Thomas** of KLBK in Austin, Tex.; **Cov Skelton**, WIXY, Cleveland; **James Armstrong** of CHUM, Toronto; **Ron Dennington**, WDHF, Chicago; **Dick Hyatt**, WBPM, Kingston, N.Y.; **Stephen Boyling**, Howe Advertising, Toronto; **Andy Bickel** and **Cullie Tarleton**, WBT, Charlotte, **Ron Moore**, CFPI, Canada; plus, plus, plus. **Bud Stiker** of WHFN in Syracuse, N.Y., is also coming. Already, nine Canadians have registered, plus four or five college students. Some of the military broadcasters are now trying to get things cleared to attend. **Pat Whilly**, now with the Wm. B. Tanner Co. in Memphis, assures me that the Tanner firm will be there en masse and operating a suite. So, things are looking good for the Forum this year.

★ ★ ★

**Jefferson Stone** (not the one out of Miami, he says) is out of KBBC in Phoenix and looking for a new air gig; 714-532-2613. . . . **Lisa Karling** is the new music director and weekend personality at WQIV in New

York; she'd been on the air at WCAS in Cambridge, Mass. . . . **John Bodnar** has joined WASH in Washington to do afternoon drive; he'd been morning man at WDBF in Chicago.

★ ★ ★

**Jack Sullivan** has joined WAME in Charlotte, country music station, to do the all night show; he'd been with WESC in Greenville, S.C.; former all night man **Bob Rymell** moved to the mid-day slot and mid-day man **Jim Howif** moved into an office job at the station as production manager and creative copy director. . . . **Chet Rogers**, afternoon news personality at KJR in Seattle, is leaving the station after two years and looking for either a news and/or disk jockey job; 206-937-5320. Has a first phone. Says his job was eliminated.

★ ★ ★

You can expect **Bruce Johnson** to be making a heap of improvements in the Sterling Recreation Organization radio chain. . . . **Dale Z. Dawson**, general manager of WLTH in Gary, Ind., writes that a minister friend of his does a black gospel program on his station and on WYCA, an FM in Hammond, and needs black gospel record service to: "Your Gospel Hour," P.O. Box 203, Gary, Ind. 46402. I think that my old friend, **Bud Howell** at Excello Records, Nashville, would be glad to service the show.

★ ★ ★

**Bobby Holliday**, little brother to **Johnny Holliday**, WWDC in Washington, is now at WGIG in Brunswick, Ga. Says: "This is my first full-time job in radio. I worked for WOCN when I was in school and also at WAXY in Fort Lauderdale, Fla. My friend **Lil Hogan** and I were hired together by **Dave Foor** of WQAM to work here where he will take over within the week as program director." The lineup will have Foor from sign-on at 5:45 a.m. to 10 a.m., **Betsy Bean**, music director **Lee Hogan** 2-7 p.m., followed by Holliday until midnight. **Alan Bishop** is the general manager. . . . KSPN in Aspen, Colo., is looking for a salesman and announcer. Talk to general manager **Dale (Dan) Tucker**. Station is located in Hotel Jerome.

★ ★ ★

**Don Browne**, field investigator for the Federal Communications Commission, and **J. Robert Wood**, program director of CHUM in Toronto, are the latest to register for the eighth annual International Radio Programming Forum, Aug. 13-16, Fairmont Hotel, San Francisco. Incidentally, Forum chairman **George Wilson** and his advisory committee are lining up speakers for the Forum; we'll be announcing them in

stories from week-to-week. I'll bet a fur-lined can of turtle soup that this is one of the extremely few—if not only—conventions in the world where the audience is often as good as the speakers on the platform. But that's a happy scene. Usually those in the audience can get into shoulder-to-shoulder discussion with the speakers because in each of the workshops at least one-third of the time is set aside especially for questions and answers and, often, debate. I hope that all of you are planning to be in San Francisco this year; as I've mentioned a thousand times, there's no one to educate us but us.

★ ★ ★

**Earle Bruce**, one of the many guys in this business who doesn't know anything but radio, has been named chief engineer for the Sterling Recreation Organization chain. He'll headquarter in Seattle at the local

(Continued on page 24)

## Bubbling Under The HOT 100

- 101—TOO LATE TO WORRY, TOO BLUE TO CRY, Ronnie Milsap, RCA 10228
- 102—SOONER OR LATER, Impressions, Curtom 0103 (Warner Bros.)
- 103—OUR LAST SONG TOGETHER, Bo Donaldson & The Heywoods, ABC 12108
- 104—YOLANDA, Bobby Bland, ABC 12105
- 105—SUPERSHIP, George Benson, CTI 25 (Motown)
- 106—CHRISTIANA, Terry Jacks, Private Stock 450231
- 107—TOP OF THE WORLD (Make My Reservation), Canyon, Magna Glide 323 (London)
- 108—PLEASE TELL HIM THAT I SAID HELLO, Debbi Campbell, Playboy 6037
- 109—CLASSIFIED, C.W. McCall, MGM 14801
- 110—IT'S ALL UP TO YOU, Jim Capaldi, Island 025

## Bubbling Under The Top LPs

- 201—RUSTY WEIR, Don't It Make You Wanna Dance, 20th Century T 469
- 202—THE TRAMMPS, Golden Fleece, KC 33163 (Epic/Columbia)
- 203—THE BEAU BRUMMELS, Warner Bros. BS 2842
- 204—MARLENA SHAW, Who Is This Bitch, Anyway?, Blue Note BN-LA397 (United Artists)
- 205—ROBERT KLEIN, New Teeth, Epic PE 33535 (Columbia)
- 206—BATDORF & RODNEY, Life Is You, Arista AL 4041
- 207—DISCOTECH #1, Motown M6-824 S1
- 208—SPARKS, Propaganda, Island ILPS 9312
- 209—DAVID BROMBERG, Midnight On The Water, Columbia PC 33397
- 210—WET WILLIE, Dixie Rock, Capricorn CP 0149 (Warner Bros.)

## Philly Stations In Strong FM Overlap

PHILADELPHIA—With ARB ratings narrowing the audience totals between the city's FM rock-oriented stations, and the competition for the commercial dollar getting keener, stations here are beginning to overlap each other in their programming.

WIOQ-FM, which had been the standard bearer for MOR, has abandoned the role in favor of the more progressive music played by WMMR and WYSP, two of the leaders in the rating race. The playlist has been radically changed to

challenge WYSP's pattern of 12 minutes of hard hits and 12 minutes of soft hits going big with the young adult (18-24) listener. WIOQ has even taken hold of WYSP's "Album of the Night" idea.

While WMMR still continues to lead in the progressive field and the jocks are still able to select their own records, recently-appointed program director T. Morgan is opening the way to break new releases and staying on top of the record if it does hit. Emphasis is also given to the station's radio concert series in which it pioneered.

WCAU-FM, which has been building its audience with half-oldies and half-future goldies, now finds WPEN starting to crowd it. With its FM simulcast, WPEN, programmed to the oldies, aims to skim off some of the WCAU-FM listeners—with additional aid from the station's \$1,000-a-day listener giveaway promotion.

### KQCR Airs XT-40

CEDAR RAPIDS, Iowa—KQCR, a new FM here, has gone on the air with the Drake Chenault "XT-40" automated format. Station is owned by Dale Cowle of KASI, Ames, Iowa, and Mike Dulaney, formerly with Schafer Electronics. Dulaney is also general manager.

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"I Can Do It"  
PD 15103



Marketed by Polydor Distributed by Phonogram



# Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/19/75)

## TOP ADD ONS - NATIONAL

- MELISSA MANCHESTER—Midnight Blue (Arista)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)

## PRIME MOVERS - NATIONAL

- VAN McCOY—Hustle (Avco)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)

## BREAKOUTS - NATIONAL

- BEE GEES—Jive Talkin' (Atlantic)
- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- EAGLES—One Of These Nights (Asylum)

### D—Discoteque Crossover

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

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

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

### KBBC—Phoenix

- D• BAZUKA—Dynamite (A&M)
- ★ BEE GEES—Jive Talkin' (Atlantic) 39-27
- ★ EAGLES—One Of These Nights (Asylum) 20-15

### KRIZ—Phoenix

- PILOT—Magic (EMI)
- ★ GRAND FUNK—Bad Time (Capitol) 15-7
- ★ QUEEN—Killer Queen (Elektra) 8-4
- KQEO—Albuquerque
- EAGLES—One Of These Nights (Asylum)
- ★ WAR—Why Can't We Be Friends (U.A.)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 21-10
- ★ TEN C.C.—I'm Not In Love (Mercury) 20-12

### KJR—Seattle

- BEE GEES—Jive Talkin' (Atlantic)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) EX-23
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 16-10

### KING—Seattle

- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- ★ ROGER WHITTAKER—Last Farewell (RCA) HB-17
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 18-7

### KJRB—Spokane

- D• VAN McCOY—Hustle (Avco)
- JOE SIMON—Get Down, Get Down (Spring)
- ★ HUDSON BROTHERS—Rendezvous (MCA) 22-14
- ★ KISS—I Wanna Rock & Roll All Night (Casablanca) 15-9

### KTAC—Tacoma

- MORRIS ALBERT—Feelings (RCA)
- RAY STEVENS—Misty (Barnaby)
- ★ MIKE POST—Rockford Files (MGM) 13-5
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 29-19

### KGW—Portland

- JOE SIMON—Get Down, Get Down (Spring)
- MIKE POST—Rockford Files (MGM)
- ★ BEE GEES—Jive Talkin' (Atlantic) 25-16
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) EX-18

### KISN—Portland

- JANIS IAN—At Seventeen (Columbia)
- HUDSON BROS.—Rendezvous (MCA)
- ★ TEN C.C.—I'm Not In Love (Mercury) EX-19
- ★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) EX-23

### KTLK—Denver

- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- CARPENTERS—Solitaire (A&M)
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 24-14
- ★ EAGLES—One Of These Nights (Asylum) 19-9

### KIMN—Denver

- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- JANIS IAN—At Seventeen (Columbia)
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 21-12
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 30-20

### KKAM—Pueblo, Colo.

- BEE GEES—Jive Talkin' (Atlantic)
- GWEN McCRAE—Rockin' Chair (Cat)
- ★ EAGLES—One Of These Nights (Asylum) 27-21
- ★ WAR—Why Can't We Be Friends (U.A.) 10-5

### KYSN—Colorado Springs

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 35-24
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 19-9

### KCPX—Salt Lake City

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- GWEN McCRAE—Rockin' Chair (Cat)
- ★ TEN C.C.—I'm Not In Love (Mercury) 30-22
- ★ BEE GEES—Jive Talkin' (Atlantic) 25-17

### KRSP—Salt Lake City

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- THREE DOG NIGHT—Til The World Ends (ABC)
- ★ TEN C.C.—I'm Not In Love (Mercury) 25-19
- ★ SWEET—Ballroom Blitz (Capitol) 15-9

## Southwest Region

### TOP ADD ONS:

- BEE GEES—Jive Talkin' (Atlantic)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- BARRY MANILOW—Could It Be Magic (Arista)

### PRIME MOVERS:

- TEN C.C.—I'm Not In Love (Mercury)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

### BREAKOUTS:

- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- BARRY MANILOW—Could It Be Magic (Arista)
- WAR—Why Can't We Be Friends (U.A.)

### KILT—Houston

- BEE GEES—Jive Talkin' (Atlantic)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- ★ TEN C.C.—I'm Not In Love (Mercury) 20-15
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 15-6

### KRBE-FM—Houston

- BARRY WHITE—I'll Do For You Anything (20th Century)
- MELISSA MANCHESTER—Midnight Blue (Arista)
- ★ TEN C.C.—I'm Not In Love (Mercury) 20-11
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 19-10

### KLIF—Dallas

- SEALS & CROFTS—I'll Play For You (W.B.)
- JANIS IAN—At Seventeen (Columbia)
- D★ VAN McCOY—Hustle (Avco) 22-14
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 24-19

### KNUS-FM—Dallas

- TEN C.C.—I'm Not In Love (Mercury)
- WAR—Why Can't We Be Friends (U.A.)
- ★ RAY STEVENS—Misty (Barnaby) 30-16
- ★ GWEN McCRAE—Rockin' Chair (Cat) 29-15

### KFJZ—Ft. Worth

- TEACH-IN—Ding A Dong (Phillips)
- TRAVIS WAMMACK—Love Being Your Fool (Capricorn)
- ★ TEN C.C.—I'm Not In Love (Mercury) 31-18
- ★ EAGLES—One Of These Nights (Asylum) 33-22

### KXOL—Ft. Worth

- BEE GEES—Jive Talkin' (Atlantic)
- JAMES TAYLOR—How Sweet It Is (W.B.)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 20-12
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 21-13

### KONO—San Antonio

- BARRY MANILOW—Could It Be Magic (Arista)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 11-5
- ★ FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot) 34-17

### KELP—El Paso

- D• HAROLD MELVIN—Bad Luck (Philadelphia International)
- D• FRANKIE VALLI—Swearin' To God (Private Stock)
- ★ WAR—Why Can't We Be Friends (U.A.) 15-8
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 13-6

### XEROK—El Paso

- JAMES TAYLOR—How Sweet It Is (W.B.)
- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- ★ TEN C.C.—I'm Not In Love (Mercury) 14-7
- ★ WAR—Why Can't We Be Friends (U.A.) 16-10

### KAKC—Tulsa

- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- D• FRANKIE VALLI—Swearin' To God (Private Stock)
- ★ BEE GEES—Jive Talkin' (Atlantic) EX-23
- ★ VAN McCOY—Hustle (Avco) 27-21

### KELI—Tulsa

- HUDSON BROTHERS—Rendezvous (MCA)
- TEACH-IN—Ding Dong (Phillips)
- ★ EAGLES—One Of These Nights (Asylum) 22-10
- ★ SMILING FACES—Tulsa (Free Town) 26-17

### WKY—Oklahoma City

- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- EAGLES—One Of These Nights (Asylum)
- ★ TEN C.C.—I'm Not In Love (Mercury) 17-10
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 10-15

### KOMA—Oklahoma City

- JAMES TAYLOR—How Sweet It Is (W.B.)
- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 24-19
- ★ TEN C.C.—I'm Not In Love (Mercury) HB-24

### WTIX—New Orleans

- TEN C.C.—I'm Not In Love (Mercury)
- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 20-9
- ★ VAN McCOY—Hustle (Avco) 25-17

### KEEL—Shreveport

- BARRY MANILOW—Could It Be Magic (Arista)
- PAUL DAVIS—Keep Our Love Alive (Bang)
- ★ CHARLIE RICH—Every Time You Touch Me (Epic) 32-26
- ★ WAR—Why Can't We Be Friends (U.A.) 9-5

## Midwest Region

### TOP ADD ONS:

- MELISSA MANCHESTER—Midnight Blue (Arista)
- TEN C.C.—I'm Not In Love (Mercury)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)

### PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- (D) VAN McCOY—Hustle (Avco)

### BREAKOUTS:

- EAGLES—One Of These Nights (Asylum)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- GWEN McCRAE—Rockin' Chair (Cat)

### WLS—Chicago

- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 20-7
- ★ PILOT—Magic (EMI) 5-2

### WCFL—Chicago

- D• FRANKIE VALLI—Swearin' To God (Private Stock)
- MELISSA MANCHESTER—Midnight Blue (Arista)
- ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 20-5
- ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 17-12

### WOKY—Milwaukee

- TEN C.C.—I'm Not In Love (Mercury)
- MELISSA MANCHESTER—Midnight Blue (Arista)
- ★ BOBBY VINTON—Wooden Heart (ABC) 27-15
- ★ EAGLES—One Of These Nights (Asylum) 29-23

### WZUU-FM—Milwaukee

- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- STEPHEN STILLS—Turn Back The Pages (Columbia)
- ★ CHARLIE RICH—Every Time You Touch Me (Epic) 19-14
- ★ ELTON JOHN—Someone Saved My Life (MCA) 13-8

### WIFE—Indianapolis

- WAR—Why Can't We Be Friends (U.A.)
- SAMMY JOHNS—Rag Doll (GRC)
- ★ GWEN McCRAE—Rockin' Chair (Cat) 17-10
- ★ TEN C.C.—I'm Not In Love (Mercury) 26-13

### WIRL—Peoria, Ill.

- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- BEE GEES—Jive Talkin' (Atlantic)
- D★ VAN McCOY—Hustle (Avco) 31-20
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 6-5

### WDGY—Minneapolis

- D• VAN McCOY—Hustle (Avco)
- TEN C.C.—I'm Not In Love (Mercury)
- ★ JOE SIMON—Get Down, Get Down (Spring) 15-8
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 18-9

### KDWB—Minneapolis

- BEE GEES—Jive Talkin' (Atlantic)
- BARRY MANILOW—Could It Be Magic (Arista)
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 13-5
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 14-9

### KOIL—Omaha

- ROCK CANDY—Remember Those Days (Sugar Stack)
- TEN C.C.—I'm Not In Love (Mercury) 26-16
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 17-7
- MILK & HONEY—Have A Nice Day (Magic)

- DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 15-6
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 21-12
- KKLK—Rapid City, S.D.
- AEROSMITH—Sweet Emotions (Columbia)
- GWEN McCRAE—Rockin' Chair (Cat)
- ★ EAGLES—One Of These Nights (Asylum) 22-15
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 19-12

- D• VAN McCOY—Hustle (Avco)
- BO DONALOSON & THE HEYWOODS—Our Last Song Together (ABC)
- D★ HAROLD MELVIN—Bad Luck (Philadelphia International) 40-29
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 19-5

- KXOK—St. Louis
- EAGLES—One Of These Nights (Asylum)
- TEN C.C.—I'm Not In Love (Mercury)
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 22-14
- ★ GWEN McCRAE—Rockin' Chair (Cat) 13-4

- KSLQ-FM—St. Louis
- BAZUKA—Dynamite (A&M)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- ★ GWEN McCRAE—Rockin' Chair (Cat) 7-4
- ★ VAN McCOY—Hustle (Avco) 17-11

- WHB—Kansas City
- RAY STEVENS—Misty (Barnaby)
- MELISSA MANCHESTER—Midnight Blue (Arista)
- D★ VAN McCOY—Hustle (Avco) 26-13
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 20-8

(Continued on page 22)

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# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	17	<b>MISTER MAGIC</b> Grover Washington Jr., Kudu KU 20 S1 (Motown)
2	5	12	<b>STEPPING INTO TOMORROW</b> Donald Byrd, Blue Note BN-LA368-G (United Artists)
3	10	3	<b>TALE SPINNIN'</b> Weather Report, Columbia PC 33417
4	4	27	<b>SUN GODDESS</b> Ramsey Lewis, Columbia KC 33194
5	2	10	<b>TWO</b> Bob James, CTI 6057 S1 (Motown)
6	6	10	<b>CHASE AWAY THE CLOUDS</b> Chuck Mangione, A&M SP 4518
7	3	12	<b>EXPANSIONS</b> Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
8	8	10	<b>IN THE POCKET</b> Stanley Turrentine, Fantasy F 9478
9	7	8	<b>DISCOTHEQUE</b> Herbie Mann, Atlantic SD 1670
10	20	32	<b>BAD BENSON</b> George Benson, CTI 6045 S1 (Motown)
11	14	12	<b>WHO IS THIS BITCH, ANYWAY?</b> Marlena Shaw, Blue Note BN-LA397-G (United Artists)
12	17	12	<b>NO MYSTERY</b> Return To Forever Featuring Chick Corea, Polydor PD 6512
13	13	10	<b>POLAR AC</b> Freddie Hubbard, CTI 6056 S1 (Motown)
14	23	8	<b>THE AURA WILL PREVAIL</b> George Duke, BASF/MPS MC 25613
15	12	29	<b>FLYING START</b> Blackbyrds, Fantasy F-9472
16	15	34	<b>SOUTHERN COMFORT</b> Crusaders, ABC/Blue Thumb BTTY-9002-2
17	19	36	<b>PIECES OF DREAMS</b> Stanley Turrentine, Fantasy F-9465
18	9	12	<b>TOM CAT</b> Tom Scott & L.A. Express, Ode SP 77028 (A&M)
19	11	10	<b>FEEL LIKE MAKIN' LOVE</b> Roberta Flack, Atlantic SD 18131
20	16	12	<b>I NEED SOME MONEY</b> Eddie Harris, Atlantic SD 1669
21	25	3	<b>THE BRECKER BROTHERS</b> Arista AL 4037
22	30	3	<b>NATIVE DANCER</b> Wayne Shorter, Columbia PC 33418
23	18	10	<b>SURVIVAL OF THE FITTEST</b> The Headhunters, Arista AL 4038
24	24	56	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617
25	27	3	<b>GOODBYE</b> Gene Ammons, Prestige 10093 (Fantasy)
26	21	21	<b>MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY</b> Gil Scott-Heron & Brian Jackson, Arista A 4030
27	28	8	<b>CANYON LADY</b> Joe Henderson, Milestone 9057 (Fantasy)
28	22	12	<b>SILVER 'N BRASS</b> Horace Silver, Blue Note BN-LA406-G (United Artists)
29	32	6	<b>ATLANTIS</b> McCoy Tyner, Milestone 5500 (Fantasy)
30	NEW ENTRY		<b>ANOTHER BEGINNING</b> Les McCann, Atlantic SD 1666
31	33	3	<b>NEVER CAN SAY GOODBYE</b> Sonny Stitt, Cadet CA 60040 (Chess/Janus)
32	NEW ENTRY		<b>BASIE JAM</b> Count Basie & His Orchestra, Pablo 2310.718 (RCA)
33	40	3	<b>INTUITION</b> Bill Evans, Fantasy F 9475
34	35	6	<b>CONSCIOUSNESS</b> Pat Martino, Muse 5039
35	36	3	<b>DIZZY GILLESPIE'S BIG 4</b> Pablo 2310 719 (RCA)
36	37	3	<b>CHILDREN OF LIMA</b> Woody Herman & The Thundering Herd with The Houston Symphony Orchestra, Fantasy F 9477
37	38	6	<b>PORTRAITS OF DUKE ELLINGTON</b> Joe Pass, Pablo 2310 716 (RCA)
38	NEW ENTRY		<b>SHABAZZ</b> Billy Cobham, Atlantic SD 18139
39	39	3	<b>TANGERINE</b> Oexter Gordon, Prestige 10091 (Fantasy)
40	NEW ENTRY		<b>A TEAR TO SMILE</b> Roy Ayers Ubiquity, Polydor PD 6046

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## Herman Still King Of Road

MILWAUKEE—Woody Herman and his Young Herd moved backward in time two weeks ago to do the riverboat shuffle on the Hudson River, performing on the S. S. Duchess to a capacity audience. Fourteen one-night stands followed in the Midwest. But Herman's happy.

"On the Fourth of July," he says. "I'll be back in my home town of Milwaukee for two nights at the Summerfest, and then we swing into New York again for the Newport Jazz Festival. We will wind up July with four days at Disneyland in Southern California."

Herman's tenor soloist, Frank Tiberi, and Alan Zavod's synthesizer are the most spectacular features of the current Herd. After 38 years as a bandleader, Woody retains his title of King of the Road.

## Robin Hood Dell In Philly Books The Jazz Greats

PHILADELPHIA—Big band and jazz greats will blend with ethnic entertainment for the outdoor concert series at the city's Robin Hood Dell in August.

The city-sponsored pop fare follows the classical concert season of the Philadelphia Orchestra ending in July. The popular and ethnic shows will be given on Monday, Wednesday and Friday evenings with a \$1 admission tag and with only a limited number of seats reserved down front going at \$5.

Series gets under way Aug. 4 with Count Basie and Sarah Vaughan. A Scottish Festival features Rufus Harley, jazz bagpipe, on Aug. 8. The jazz units of Jimmy Smith, Shirley Scott and Jack McDuff come in Aug. 11 followed by Maynard Ferguson and George Benson, Aug. 18; Benny Goodman Sextet and Erroll Garner, Aug. 25; a Gospelrama with a dozen gospel and spiritual singing groups, Aug. 27; and winding up with Lionel Hampton Aug. 29.

## Radical Changes In Acts Shake Newport Jazz Fest

NEW YORK—A number of top-drawing artists originally scheduled to appear at the 1975 Newport Jazz Festival have been cancelled, primarily because of conflicts in booking schedules, according to a revised list of events just released.

The major cancellation is Schlitz' "Salute To Salsa," which had been scheduled for July 6 at Carnegie Hall. This program which would

## Jazz Beat

LOS ANGELES—Disneyland launched its annual band festival with Neal Hefti playing from June 14-21. Coming attractions include Si Zentner, Les Brown, Harry James, Woody Herman, Lionel Hampton, Bob Crosby, Count Basie and Stan Kenton.

Northern Illinois Univ.'s Jazz Ensemble has recorded its own LP, "Fly By Night," which the school is selling for \$5 in DeKalb, Ill., area stores or through mail-order through the music department. The ensemble is led by Ron Model who founded a jazz studies program at the school in 1969. . . . Vatican Radio has begun a jazz show called "Studio A" which comes out of Rome in stereo. Host is American priest, Rev. John St. George. The emphasis is on modern music.

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

# Jazz

## MR. MAGIC'S TURNAROUND

# From Disk Salesman To a Chart-Hogger

By DAVE DEXTER JR.

LOS ANGELES—Just a few years ago, Grover Washington Jr. toiled as a clerk at a Sears, Roebuck & Co., store in Philadelphia. His job was selling records.

Washington's still selling records today, but from a vastly different position. His fourth Kudu LP—distributed by Motown—is "Mister Magic" and it swiftly made the crossover into the pop charts. The magical LP will be one of 1975's biggest sellers among jazz entries. It's still alone at the top this week.

The Buffalo-born Sagittarian, now 31, has mastered the entire saxophone family from soprano down to the booming baritone, and he's proficient as a Fender bass player as well.

Last week, he was luxuriating in a new house he and his family have purchased in the Germantown section of Philadelphia. On the telephone, he was breathless, gasping for air, as he took five from his moving chores to discuss his tasting of the sweet ambrosia of success on records.

A musician since he was 10—his father also was a professional—Washington dislikes the word jazz. Like Duke Ellington and many another virtuoso before him, he says "it's all music—either good or bad."

He is generous in praising his elders for inspiration. Rahsaan Roland Kirk, Gene "Jug" Ammons, John Coltrane, Johnny Hodges, Bird Parker, Oliver Nelson—something of each rubbed off on Grover when he was scuffling.

Washington worked as a musician during his two-year army stint at Fort Dix, N.J. 1965-67, and it was in that period that he met his wife Christine. They have a son, Grover Washington III.

"Little Grover came while I was peddling records at Sears in Philadelphia," Washington recalls. "From that job I worked as a security officer at a supermarket and then I put in a couple of years with a



Kudo-CTI photo  
Grover Washington Jr.: Born in Buffalo, he is skilled as a Fender bassist along with his mastery of the saxophone family—and the charts.

Philly one-stop run by Norman D. Cooper. It was while I was employed there that I began gigging at night with Johnny Hammond, Charles Earland, Leon Spencer and Joe Jones, the guitarist."

It was for Hammond that Washington arranged Carole King's "It's Too Late" which Kudu pulled from the LP and issued as a single. His charts and his playing so impressed Creed Taylor that Washington went into music full time, cutting "Inner City Blues" under his own name and then "All The King's Horses" and the twofer "Soul Box" of last year. All were surprisingly strong sellers.

Washington on a recent visit to Billboard's headquarters impressed the staff as a handsome, articulate, modest man who has accepted success gracefully—and gratefully. He credits Bob James for many of his achievements and hints that his fifth LP for Kudu will be "loaded with my own original things."

Part of Washington's appeal is his eagerness to communicate with audiences. Like Donald Byrd, he deplores the "turn your back to 'em" attitude of other jazzmen. "Music is ever changing," he says. "It's a powerful force. Yet so many people in this world don't even listen to it. Our goal is to motivate them, to attract a wider audience, to enhance appreciation. I hope to spend more time making music for kindergarten children and college folk at seminars and informal concerts. Eventually I may become a teacher; the idea is intriguing but that's a long way off."

Three tracks for Washington's fifth LP have been canned. He's looking for another "pretty" ballad like Billy Strayhorn's "Passion Flower" for a soprano sax showcase. His choice could be "Day Dream," a ballad also popularized by Johnny Hodges more than 30 years ago. But whatever Washington's choice, it's likely that his next album will again dominate the charts.

He hasn't missed yet.

## 16 Bands For Lone Star Fest

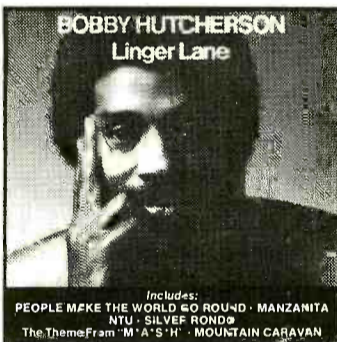
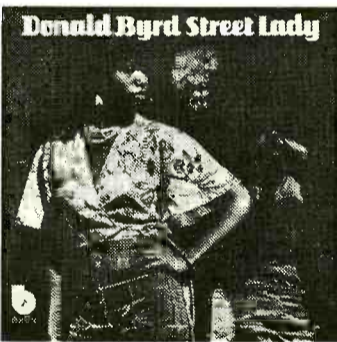
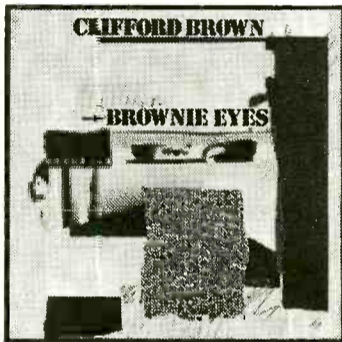
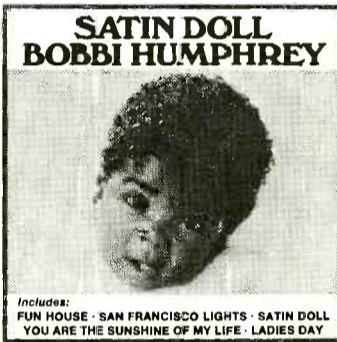
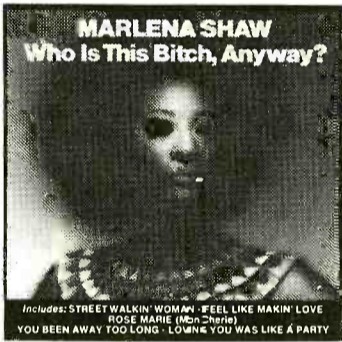
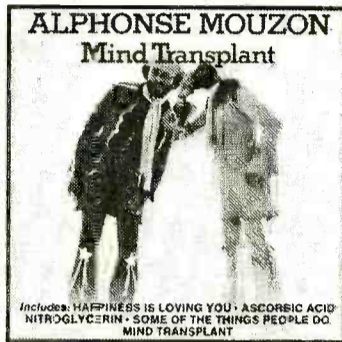
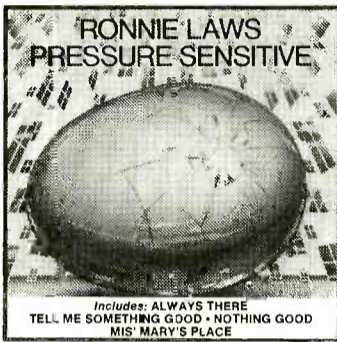
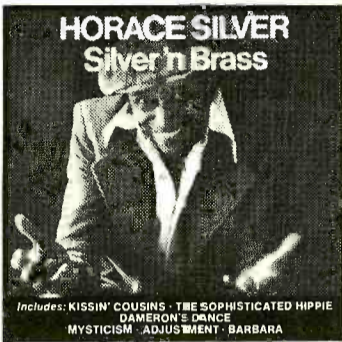
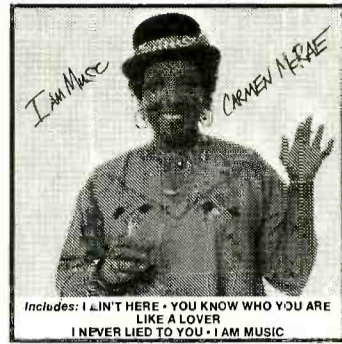
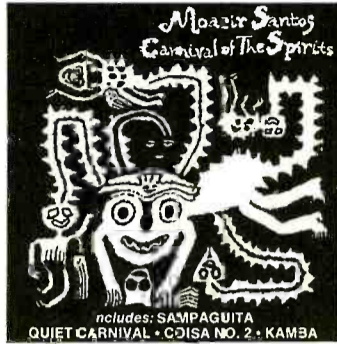
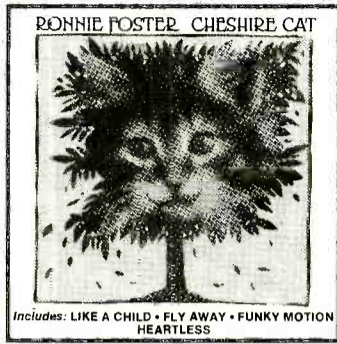
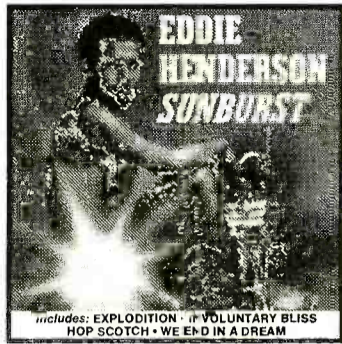
CORPUS CHRISTI, Tex.—Sixteen bands are on tap for the 15th annual Texas Jazz Festival beginning here July 13.

The Memorial Coliseum will be the setting for the bash with Texas tenor saxists David "Fathead" Newman and Arnett Cobb rating top billing with their combos. Cobb goes back 30 years to the Lionel Hampton Band. Festivities will run for six hours.

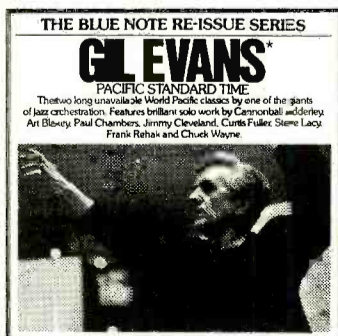
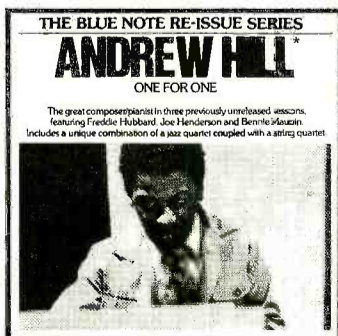
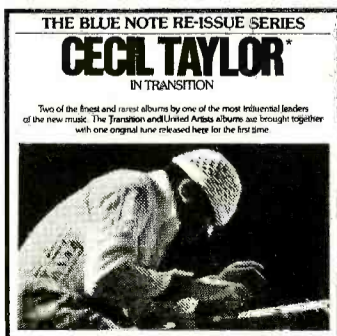
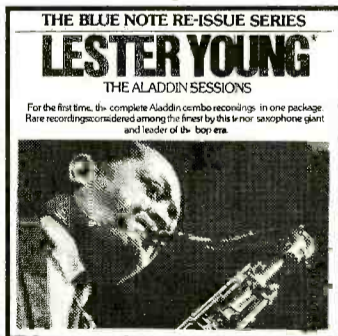
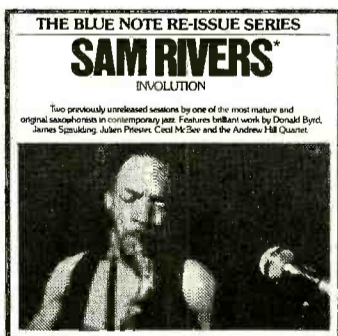
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IT'S NO LONGER A NOVELTY for a jazz record to cross over into the pop realm. It's happened enough during the past three years to make the jazz goes pop/pop goes jazz situation something which is legitimate and a viable established movement within mass appeal music.

But there have been some kookie things happening over the past three years, two years, or last year if you prefer. Instead of the ersatz jazz groups—the rock bands becoming inspired to play some jazz improvisations or blend rock rhythms with jazz tempos or solos—the 100 percent pure jazz musicians have themselves cracked through the morass which has held them back from broad audience awareness. So one now sees more and more authentic jazz musicians making the crossover from jazz to pop charts.

And naturally there are developments which account for their music being accepted by ears which previously tuned them out. There's been a lot of cross fertilization in jazz over the past three years, with some of the jazz players directing their energies toward the commercial marketplace by planning their moves to break into pop and get some of that green stuff.

And while there is nothing radically new with jazz players trying to record commercial music, what is significant is that the climate is propitious for this kind of endeavor now, whereas in the past, commercial attempts often fell on unknowing ears.

Bob Thiele, a producer of records for 35 years, puts the current situation into perspective in sociological terms: "White kids took the music of the black jazz musician and black blues singer and sophisticated it. They made it palatable to their audiences from dancing and listening standpoints. Now the young, fine black jazz players have taken the rock beats from the white kids and incorporated them; they've stolen them back to where their records sell like white rock bands."

The music which today's commercial cross-

The meeting of player and listener is matched by the player's awareness of how good life can be if the music's right with the listener's discovery that life offers more than just the rawest of rock bands or paper-thin soul bands with repetitive chord structures.

"Educators have been stressing jazz in their classrooms and the generation they've been talking to is bearing fruition," says personal manager John Levy, who handles many jazz acts.

"People who have grown up listening to rock have heard the rudiments of jazz in rock 'n' roll," adds Bruce Lundvall, vice president, general manager of Columbia Records. "The public is more sophisticated and able to respond to the challenge of more complicated music."

Jazz, believes jazz fan Lundvall, "can no longer be a specialty area. You have to treat it as pop and country. Why treat it as small sales when the audience is ready, the full-line retailer is ready to stock it and the black audience is quickly responsive to something good?"

Howard Rumsey, who operates Concerts By The Sea in Redondo Beach, Calif., books crossover and traditional jazz acts. He credits educators for establishing the base interest area for young people. Classrooms have embraced jazz and the schools themselves have good jazz band programs, so the kids learn about the music and then go out and buy the records and attend the shows at concerts or in clubs, he says.

"The jazz-oriented rock bands like Blood, Sweat and Tears, Chicago and Tower of Power, all have a rapport with young people," he says. "I see this because if I'm still doing business with a 200-seater in Redondo Beach, it's an indication that something's going on. I had 25 kids on the stairway for Louie Bellson who weren't old enough to come in. Then you have Kenton and Woody (Herman) and Maynard (Ferguson) going into high schools. And Willard Alexander says he's got seven bands working every night."

Rumsey has booked Les McCann and McCoy Tyner and Cannonball Adderley—all acts who are either on the jazz or pop charts. "All bands," Rumsey says, "are swinging over to jazz r&b to some extent. The electric

Hot pop jazzmen: (top left) Grover Washington Jr., (left) Tom Scott; (insert) Herbie Hancock. All ride the pop charts.

# POP GOES JAZZ

By Eliot Tiegel

LPs By 'Authentic' Players Are Joining The Legion Of Quasi Jazzsoulrock Titles Which Are Filling Up The Pop Charts

Four instrumentalists with distinct sounds are (above) Freddie Hubbard; (left) Eddie Harris; (bottom right) Joe Zawinul and (bottom left) Herbie Mann.

over jazz player records can often fall into simple categories: it is very rhythmic, designed to sound like either a rock band or soul band, it is melodically infectious with an underpinning of some something sensual which r&b disk jockeys can get their turntables into, or it is full of amplified instruments searching for their heartbeats.

The list of recent jazz players who have been represented on the Top LPs and Tape best-selling survey emphasize this point: Grover Washington Jr., Tom Scott, Bob James, George Duke, Herbie Mann, Ramsey Lewis, Donald Byrd, Stanley Turrentine, Chuck Mangione, Chick Corea, Freddie Hubbard, Lonnie Liston Smith and Eddie Harris.

Add to that the other chart representatives who come from outside the jazz school but who incorporate jazz elements in their rock or soul playing like the Crusaders, Blackbyrds, the Mahavishnu Orchestra, Chicago, Gil Scott-Heron and Brian Jackson and Blood, Sweat and Tears.

piano has done more than anything to bring jazz and rock together. Fifty percent of the groups are trying to jump the canyon and they're utilizing some electronic devices."

Orrin Keepnews, vice president and a&r director at Fantasy/Prestige/Milestone in Berkeley, Calif., calls the sound of today's crossover music more valid than what has come before when, he claims, the jazz-rock fusion was "artificial," in that musicians made a deliberate attempt to make a rock-type record.

"We're in a period now where more and more ears are finding it possible to tune in enjoyably to jazz or jazz-linked music. I find a connection between the Blackbyrds and our selling two or three times more of a McCoy Tyner LP than we did several years ago."

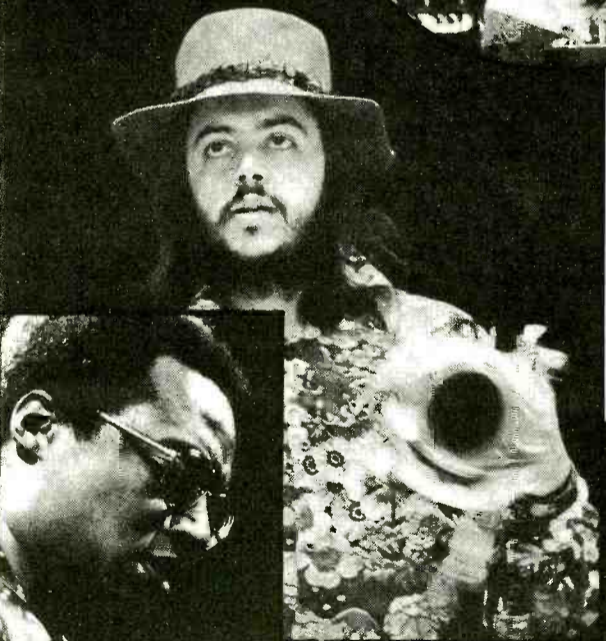
The closeness between r&b and rock and jazz can be seen at Fantasy in the number of amplified instruments the company now stocks in its recording studios. Keepnews now finds himself using track sessions with some of the pure jazz players, followed by sweetening sessions. Techniques used by the soul and rock cats.

The rhythm section sound is most significant in developing a crossover product, Keepnews points out. Now added to electric bass and electric piano dates throughout the industry are a spread of multiple keyboards which are used by the likes of Herbie Han-

(Continued on page 36)

Photos by Steve Goldman (Mann), Louis Marinaccio (Mangione), Columbia (Lewis, Zawinul), CTI (Hubbard, Washington), Paul Slaughter (Hancock), Bonnie Tiegel (Scott).

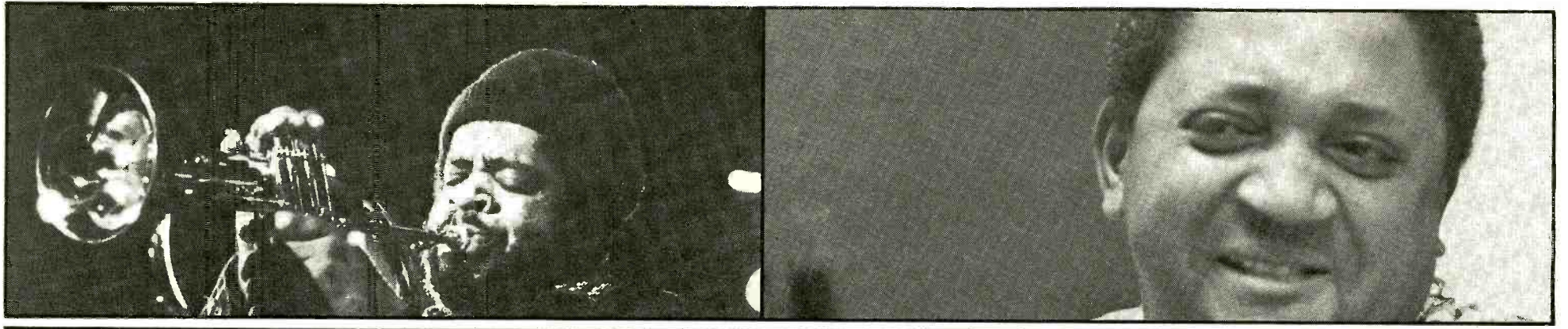
Chuck Mangione's pop concertos (above) and Ramsey Lewis' soul-funk piano engulf their own audiences.



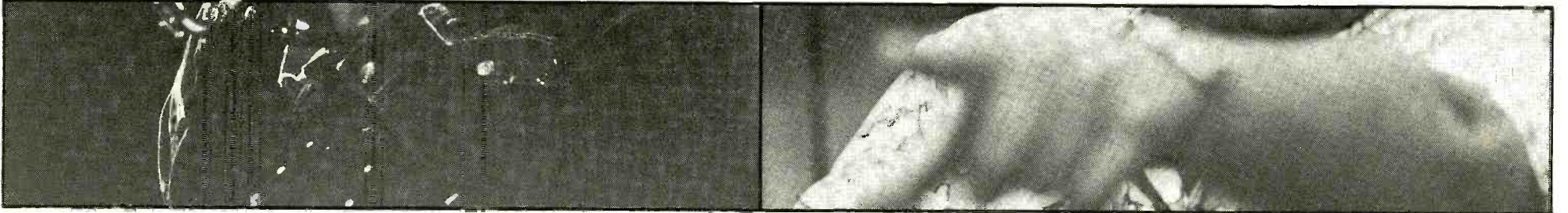


**Nothing gets in the way of the music.**

**TOM SCOTT & THE L.A. EXPRESS ON ODE RECORDS AND TAPES**



## Donald Byrd & Oliver Nelson



### 2 Arrangers With A Knack For Breaking Pop

By Dave Dexter Jr.

learned that electronic instruments strike a golden chord with young music lovers and because I believe in those instruments—I often use four synthesizers, for example—it's natural for me to incorporate them in my charts.

"I undoubtedly have an advantage in constantly working with college musicians, and teaching, and just being around young folk. It opens communication lines. Years ago, I traveled from campus to campus with Stan Kenton's stage band clinics and I've never stopped. I am people-oriented. I say win them—don't lose 'em. A lot of good musicians today don't care about people, young or old. They just walk out on the stand, or into a recording studio, and blow to please themselves. They'll never make the crossover big.

"My father was a Methodist minister and he taught me the power, the importance, of communicating with everyone with whom I came in contact. His advice and his example have served me well. When I play trumpet it's like talking. I try hard to offer understandable music which can be absorbed by anyone. I have no eyes for blowing up a misty cloud of mystic sounds that none of the audience can relate to. I doubt I could do that if I tried—communicating is too inbred in my character.

"Now there's no use fighting the fact that young people all over the world today enjoy and prefer rock," Byrd muses. "And long ago, I learned that elements of their music could tastily be incorporated into jazz.

"When the Blackbyrds came about a couple of years ago while I was teaching at Howard, Larry Mizell and his brother Alphonso were students there. They taught me a lot about the rock style and I've been learning from my students ever since. Even back when I was with the Jazz Crusaders we attempted a rock-type rhythm section but it was never quite right.

"I look back over the years and feel deeply grateful to John Lewis and the Modern Jazz Quartet, and to Dave Brubeck and Kenton and certain other esteemed musicians for showing me the way. Lewis and Billy Taylor, for example, showed me the value, the necessity, of education. They won a lot of acceptance because of their academic backgrounds. I know my formal training and teaching have been of benefit to me as well.

"When you analyze rock and jazz," Byrd offers, "you'll find that they run along parallel. Each has something to offer. When I first heard James Brown singing years ago I flipped out good, and for a time I turned to a sort of vocal period in which I studied hundreds of rock singers and the music behind their vocals.

"It was in the late '60s that I shifted back into the instrumental sphere. I guess it was 1970 that I moved from New York to Los Angeles and started recording for Blue Note. By then I was writing straight down the middle; I had found the direction and goal I had sought for so long."

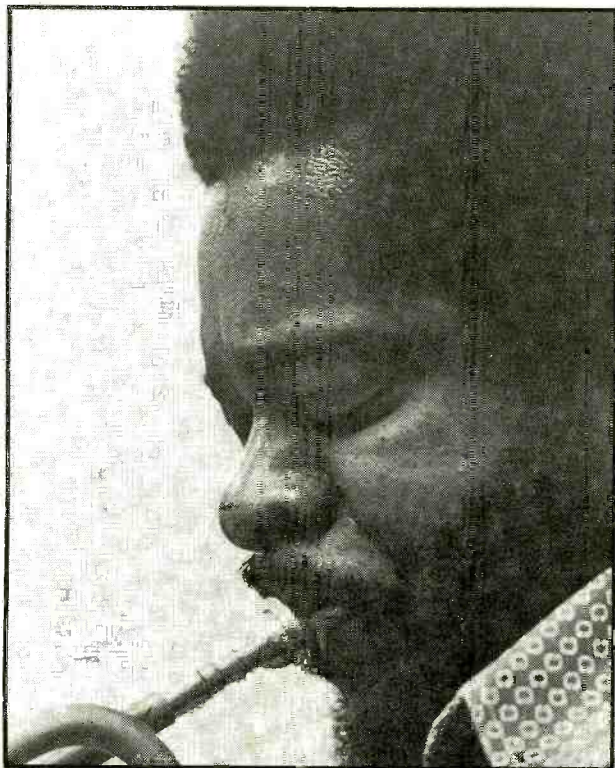
Byrd chortles when he talks about the young Blackbyrds combo that, like Topsy, just grew without planning.

"No one wanted to record the kids," he says. "And then I broached the idea to an old friend, Orrin Keepnews, and he enthusiastically signed them for Fantasy. Orrin had faith when others—including my own label—did not. Thus I'm all the more pleased that the Blackbyrds have rocked the record industry."

Byrd reminisces about the days when Louis Armstrong,



Blue Note photos



Bonnie Tiegel photos

**WRITING CHARTS FOR DISKS** which will transcend the highly specialized jazz idiom and flow over into the massive pop market requires a special knack.

Donald Byrd and Oliver Nelson are representative arrangers who have achieved this status. Neither can coherently explain the formulas they employ.

"Communication is the key, I think," says Byrd, a 42-year-old trumpet player who grew up in Detroit and who moved into the New York music jungle in 1955 and quickly gained prominence with the Jazz Messengers.

Renowned as a music educator with three academic degrees to his credit, and once a pupil of the redoubtable Nadia Boulanger in Paris, Byrd adamantly argues that education is vital to success in the 1975 music mart.

A year Byrd's senior, Nelson is from St. Louis and admired internationally for his mastery of the saxophone family and flute as well as for his contemporary, classical-tinged arrangements.

"Most of the songs handed me to record," Nelson snorts, "are poor. I look them over and begin changing the chords on the leadsheets. I then make up my own. Once I hear the songs the way I want to hear them I go ahead and sketch out the charts for whatever instrumentation is involved for the record sessions."

That's how Jimmy Smith's "Walk On The Wild Side" and Wes Montgomery's series of top sellers on Verve came about. Nelson concedes his methods may be "somewhat different from other arrangers' ways of doing things."

Byrd has enjoyed his most spectacular success directing a small combo comprised of music students who attend Howard Univ. in Washington, D.C. The Blackbyrds under Donald's tutoring record for Fantasy; Byrd himself cuts for Blue Note, a subsidiary of United Artists.

That in itself is an uncommon situation.

"There is no magic mixture I can offer that will guarantee a hit record," says Byrd, whose "Stepping Into Tomorrow" with his own group on Blue Note and "Flying Start" by his young Blackbyrds on Fantasy recently jumped from the jazz charts into the top pop LP listings.

"I strive to communicate in my arranging," he says. "I

Duke Ellington "and a lot of other giants of their time" had trouble getting decent bookings. He learned the ugly facts of life: a legion of musicians was getting ripped-off by music publishers, booking agents, nightclub operators and personal managers.

He set up his own office, his own trusted personnel, and avoided the miseries that so many black talents had suffered over many decades.

Byrd has security today and the confidence and experience to continue producing recorded music for which there is an inordinate demand throughout the world.

He acknowledges that he's a fortunate man. "And I think I'll continue to be so long as I communicate well," he adds.

Oliver Nelson has paid as many dues down through the years as Byrd. He's pleased with his current recording agreement for Bob Thiele and Flying Dutchman Records and expresses hope that RCA's distribution web will give him a better shake than he's had with other labels in the past.

Nelson, however, does not concentrate on recording as heavily as does Byrd. He is busy enough scoring ABC-TV's "Six-Million-Dollar Man" series after seven years of similar chores on NBC-TV's "Ironside." Nelson also scored the old "Virginian" and "Night Gallery" television series.

He is active in theatrical motion pictures, highly capable of performing any of the assignments given him in connection with soundtrack music. Nelson also spends a vast amount of time composing original music and teaching. He recently returned to his Enora Drive home in Los Angeles after toiling as a music professor at the Univ. of Colorado, Denver campus. The Eastman Rochester Symphony, moreover, recently introduced Nelson's "Concert Piece For Alto Saxophone And Orchestra" as a highlight of its 50th anniversary celebration.

Nelson's most recent LP for Flying Dutchman is titled "Skull Session" and features his big band performing his distinctive jazz originals.

Like Byrd, Nelson appreciates the contemporary sounds of electrically amplified instruments, but he isn't blowing an electric soprano sax as he once did.

(Continued on page 37)

# GEMS.

## SOUND WAVES FROM ATLANTIC | ATCO.

**Les McCann**  
**ANOTHER BEGINNING**  
SD 1666  
Produced by Joel Dorn, Les McCann & Jack Shaw

**Herbie Mann**  
**DISCOTHEQUE**  
SD 1670  
Produced by Herbie Mann

**Billy Cobham**  
**SHABAZZ** (Recorded live in Europe)  
SD 1819  
Produced by Ken Scott and Billy Cobham

**Passport**  
**CROSS-COLLATERAL**  
SD 36-107  
Produced by Klaus Doldinger

**Rahsaan Roland Kirk**  
**THE CASE OF THE  
3 SIDED DREAM  
IN AUDIO COLOR**  
SD 1674  
Produced by Joel Dorn

**STANLEY CLARKE**  
Nemperor NE 431  
Produced by Stanley Clarke

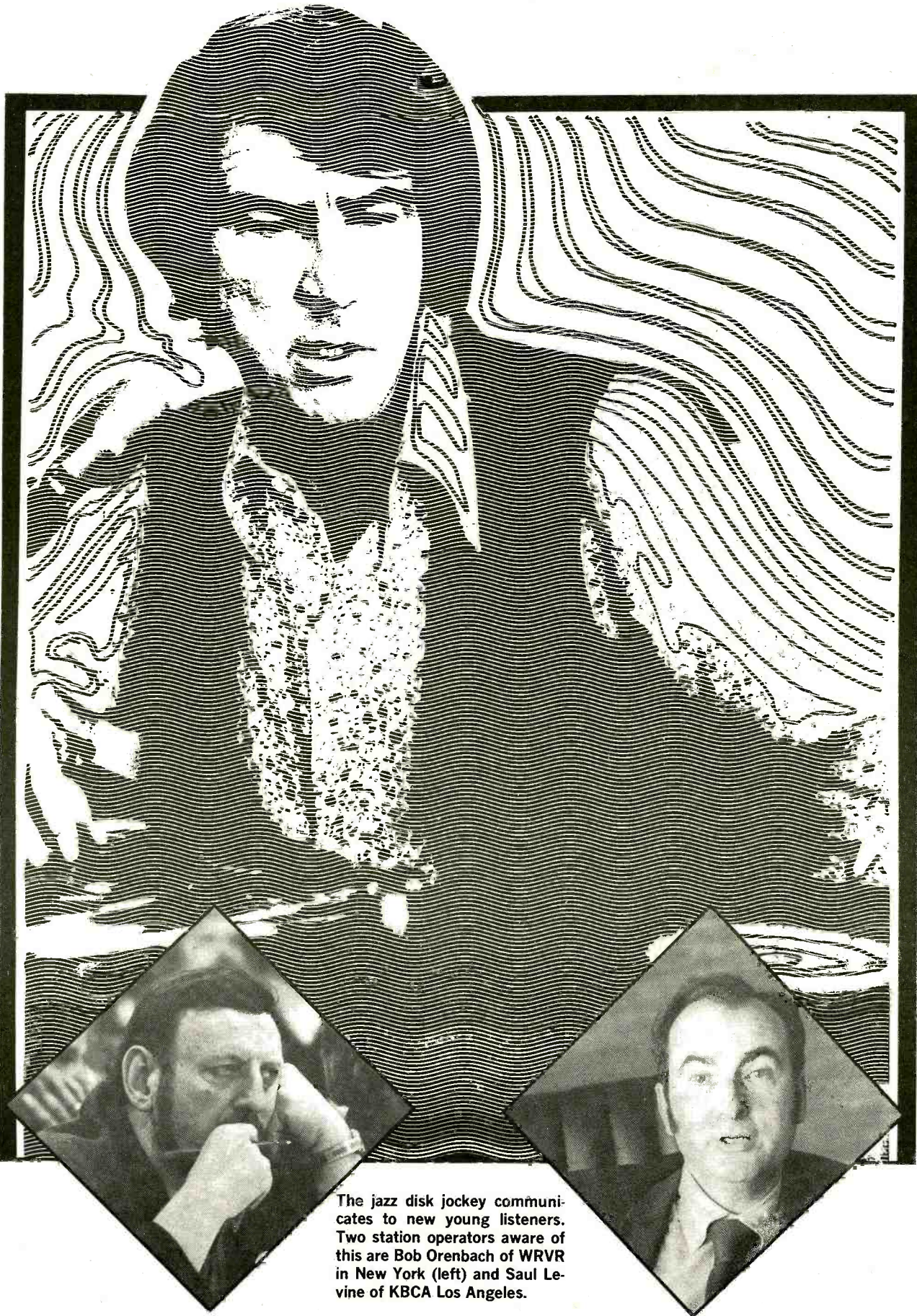
**Eddie Harris**  
**I NEED SOME MONEY**  
SD 1669  
Produced by Geoffrey Haslam

**The Modern Jazz Quartet**  
**THE LAST CONCERT**  
SD 2-909  
Produced by Nesuhi Ertegun & İlhan Mimaroglu

**Keith Jarrett**  
**EL JUICIO  
(The Judgement)**  
SD 1673  
Produced by George Avakian

**Yusef Lateef**  
**10 YEARS HENCE**  
SD 2-1001  
Produced by Joel Dorn





The jazz disk jockey communicates to new young listeners. Two station operators aware of this are Bob Orenbach of WRVR in New York (left) and Saul Levine of KBCA Los Angeles.

# WRVR, KBCA, KJAZ All Program For Youth

## 3 Leading Outlets Gear Shows To Tantalize New Listeners

By Jean Williams

**THE ERA WHEN JAZZ WAS KING** just may not be dead, says Bob Orenbach, general manager, WRVR, New York; Saul Levine, president and general manager, KBCA, Los Angeles and Phil Brooks, KJAZ, Berkeley, Calif.

Orenbach and Brooks admit that their awareness that jazz is reaching a younger audience affects their programming.

"Jazz has crept into every facet of music, country being the exception, and rock at the forefront," says program director Brooks.

"I find the audience demographics getting younger. We are now playing to people in the late teens to 40s."

Orenbach, with a slightly different slant, says, "We direct the music that we play toward a young group, because we realize that there is a younger group that is interested in jazz. And their kind of music is a particular aspect of jazz."

"Their music tends to be the more modern, progressive, often electronic jazz with a rock influence, such as music by Stanley Turrentine, Stanley Clarke and Weather Report."

Barnie Lane, also of WRVR, adds that they have revised their programming whereas 50 percent of the music is directed to young people aged 20-late 30s. As opposed to past years when the music was geared to persons over 40.

"We have never tried to program to any one age segment," says KBCA's Levine, who is the only station owner of the three programming avant-garde jazz in his format.

"We program a great deal of avant-garde jazz by Anthony Braxton, which we work into our regular programming," says Levine. "Each announcer programs his own show, injecting avant-garde at will," he adds. Jim Gosa, holding down a late-night slot, regularly plays the electronic music of Weather Report, Chick Corea, etc.

WRVR's Orenbach feels that avant-garde jazz is too difficult to program, therefore, very little is played.

"Most of it is very long, often an entire side of an album, and that makes it difficult to play. We also find that there is a narrow audience for that kind of music," says Orenbach.

Brooks agrees although admitting that avant-garde is played at KJAZ. "The announcers are not confined to a playlist, but we try to weed out music that is either too dated or too avant-garde to play during the day," he says.

"We play avant-garde jazz, but it's hard to program for the daytime audience. Most people listening from 11 a.m.-7 p.m. are too busy to listen to avant-garde music."

"In order to appreciate it, one must listen attentively, and people don't have that kind of time," claims Brooks.

The three stations deny that the tune-out factor which often occurs on stations when each show has a different sound is common to the jazz market.

"The jazz audience appreciates jazz as an art form, therefore, there is very little tune-out from show to show," says Levine.

"An art form is something that is not given to an audience cafeteria style," he adds.

KBCA's audience ranges in age 25-49. "This age group, if they are jazz lovers, tends to be loyal. If they hear something that they do not particularly like, they will stay with you because they feel that maybe the next record will be one that they can relate to," explains Levine.

Lane says, "we try to cover all fronts, but we put particular emphasis on some of the new music."

And Brooks explains, "The KJAZ announcers have the ability to program shows to include contemporary jazz that young people can relate to, plus the mainstream artists. This gives us a well-rounded format, eliminating tune-outs."

Seventy-five to 80 percent of KJAZ's programming is given to contemporary jazz by new artists, says Brooks, and he defines contemporary music as "music of our time."

Often, contemporary jazz is flavored with rock, but Levine says, "KBCA does not have a single show that has a rock flavor to it. As a matter of fact, rock is de-emphasized."

He adds that they play contemporary jazz by new and mainstream artists but stay clear of rock.

Brooks explains that "most traditional jazz artists are not going into contemporary jazz. They are still doing what they know how to do best."

"I am speaking of artists such as Oscar Peterson, whose style has not changed, but he is still an important cog in the wheel of jazz. And there will always be a market for musicians like Peterson."

Brooks admits that we are definitely living in an era that stresses change and if KJAZ were to direct its playing of jazz to traditional or mainstream audiences, it would be almost terminal, because the traditional jazz lovers are over 40. And he says in order to survive, they must have the young audiences.

"If a jazz station is to succeed today, the announcers who were bred on mainstream jazz must now open their heads and let new wind blow through," says Brooks.

Levine explains how KBCA is making contemporary and mainstream jazz work for it. "We intermingle new artists with the mainstream artists, playing the records on their merit only."

"We will never play a record because the artist has a big name. If the record stinks, it will not be played."

"We frankly don't give a damn what any playlist in some part of the country says is a top-selling record," he continues. "We just don't care."

Levine claims the discovery of Roberta Flack, breaking her "First Take" album in 1969. Phoebe Snow is a new contemporary jazz singer whose album Levine says KBCA is given credit for breaking.

Brooks' approach is slightly different. "We tend to program artists that are considered strange bedfellows," he says. "It is not unusual for us to play Red Garland and Jack McDuff, then completely switch and play a group like Manhattan Transfer in the same sequence, or Mel Torme, Freddy Hubbard or Woody Herman which is a sequence of all new recordings."

"We also program McCoy Tyner's new and early recordings, so that people can get an idea of his different styles. We do the same with Art Blakey."

"In programming contemporary jazz," Brooks continues, "we must set some boundaries just as if we were programming rock with some jazz."

"Although we are now programming for young people, we cannot alienate the nucleus—the audience that we've always had, the purest serious jazz fans."

"I will program anything that has musical value, be it avant-garde, traditional or contemporary rock."

There seems to be a generally accepted reason for the upsurge in jazz at the college and high school levels. Orenbach gives his theory on the new youthful movement to jazz.

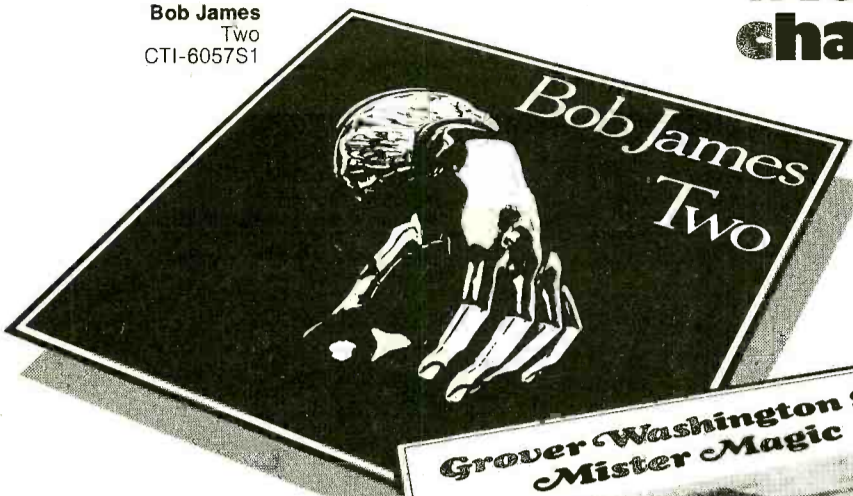
"Young people will start listening to us because we play

(Continued on page 37)

# FOUR SCORE

with record sales and a  
chartbusting month for CTI:

Bob James  
Two  
CTI-6057S1



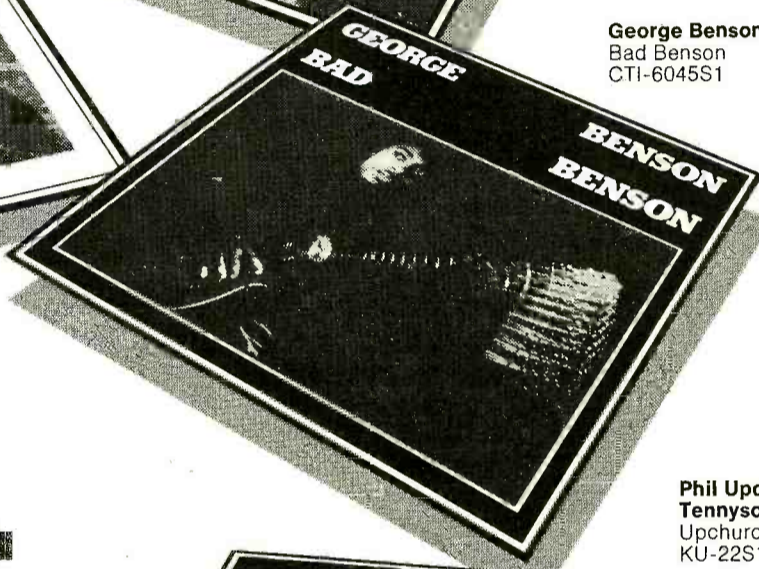
Ron Carter  
Spanish Blue  
CTI-6051S1



Grover Washington Jr.  
Mr. Magic  
KU-20S1



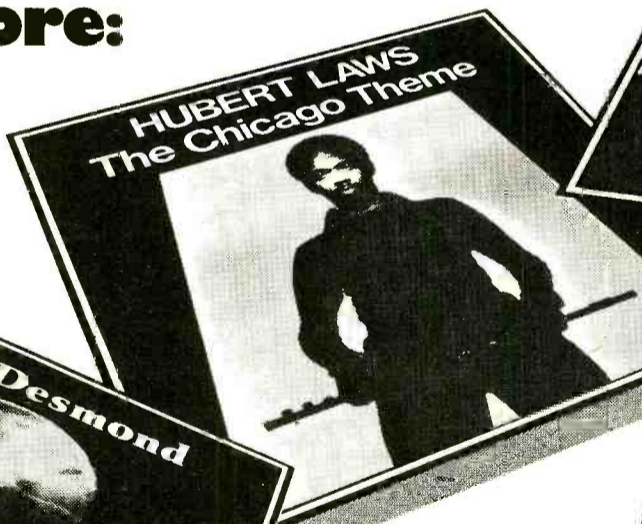
George Benson  
Bad Benson  
CTI-6045S1



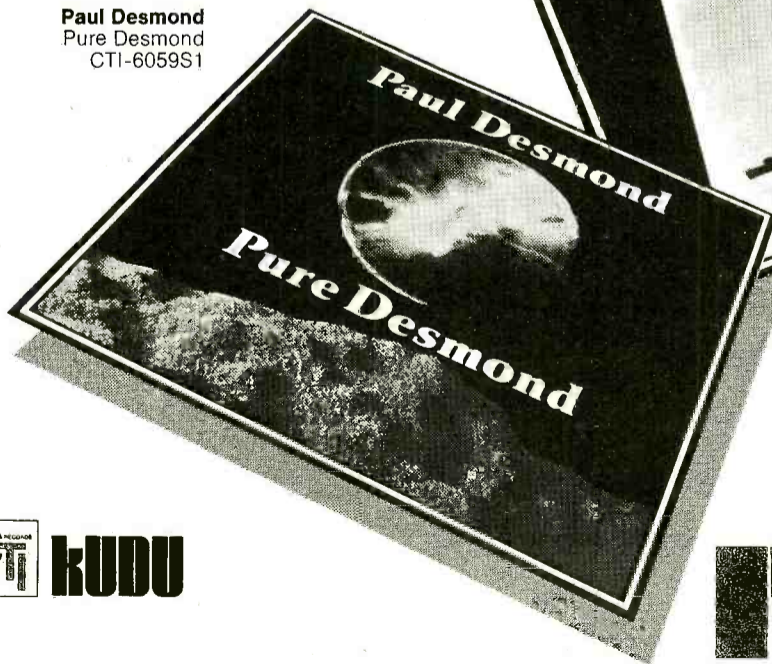
## AND FOUR MORE

just released and  
ready to score:

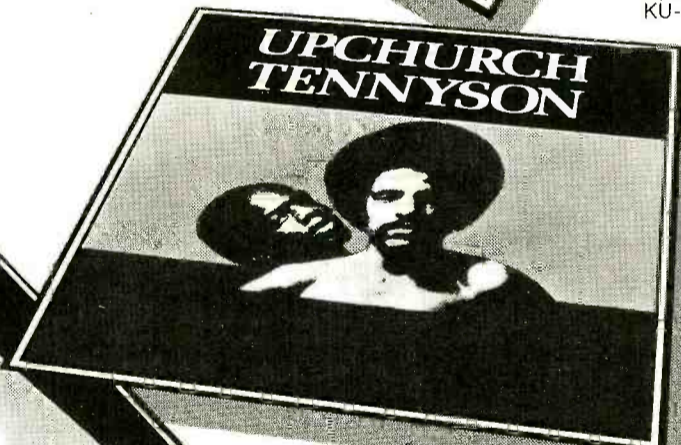
Hubert Laws  
Chicago Theme  
CTI-6058S1



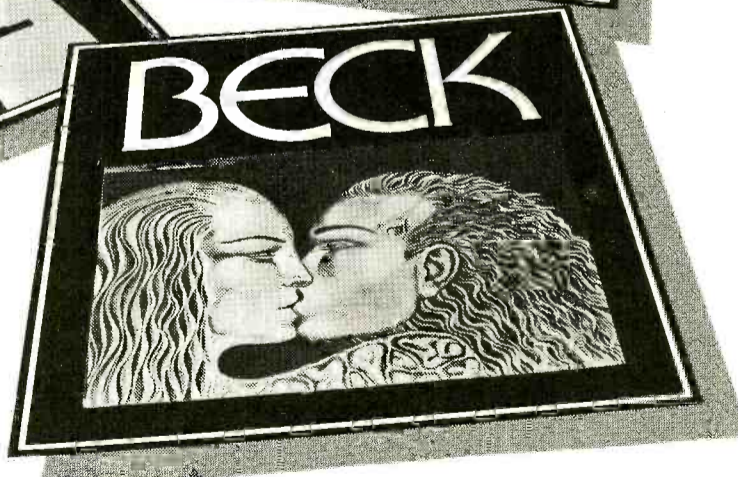
Paul Desmond  
Pure Desmond  
CTI-6059S1



Phil Upchurch &  
Tennyson Stevens  
Upchurch/Tennyson  
KU-22S1



Joe Beck  
Beck  
KU-21S1



# IT'S GOING TO BE A HOT CTI SUMMER!



Fantasy photo

# Stanley Turrentine Rides The Crest Of Crossover Popularity



Bonnie Tiegel photo

**STANLEY TURRENTINE, AFTER 20 YEARS OF PLAYING,** recording for six labels and lots of "scuffling," today rides the crest of new-found popularity because he is a successful crossover artist.

In fact, the fact that his Fantasy albums include a sweet string undercoating has prompted him to add a second keyboard player to work the Melotron—an instrument which will give him a synthetic violin sound for his in-person appearances. He's also added guitar and conga to what once was a quartet.

"These instruments, he says via the phone from East Lansing, Mich., where he is doing a college concert, "will bring my personal appearance sound closer to the record."

Stanley says he's never carried this many pieces before. This bigger, new sound, which he broke in in Chicago, has been forced on him by his success.

Turrentine is a bit confused over this new rush of people into stores to buy his music because he says he's not playing any differently; he still clarifies himself as a "melodic player." It's just that he's working with different tunes and there is a greater awareness of being commercial.

He won't amplify his horn, he says. "Once you put that electronic pickup on your sax, it turns into another instrument, not the tenor saxophone, and I prefer the natural sound. I've heard some other guys who've added amplification and they've sounded good. But it's not my sound."

Stanley admits being a bit apprehensive about adding the Melotron, but he feels it's all in the cause of what's right for him now.

His first two Fantasy LPs, "Pieces Of Dreams" and "In The Pocket," have helped place him before a different audience, as he boasts about the crowd at Michigan State Univ. "For a long time I was relegated to one particular audience. I don't think I'm selling out either; I'm still playing my same style but in a different setting the material is different. It's not like the hard jazz things I did for CTI.

"These things are a little more commercial; the tracks are shorter; it's a new dimension for me. This is real weird because I can't see any difference in my playing."

Why the switch from CTI to Fantasy? "To be honest, I wanted to make some money. I liked their concept of freedom and support." Stanley says he's had more promotional support from Fantasy than from any other label. "I have more say than I've ever had before . . . I pick the tunes, arranger, the musicians. I was more or less dictated to. That's one reason I left CTI."

Does he feel constrained playing for a "commercial" not jazz audience? "No I feel comfortable. It's a challenge to me because I've never gone in this direction before." He says before he played the same kind of tunes for jazz labels such as Verve, Blue Note and Impulse.

Deep down, he says he knew his style could appeal to more

than just a jazz crowd. Yes he has had strings on some CTI and Blue Note LPs. But he never did think about the crossover elements, he says. He feels "In The Pocket" can be his biggest LP, topping "Piece Of Dreams" which has gone above 150,000 units in sales. "Pocket" is more commercial in intent, he notes than "Pieces." The newest work includes titles by Stevie Wonder, Barry White and others.

This music draws airplay on jazz, soul and pop stations and nobody shutters. Larger bookings are coming his way as a result of the new airplay. He's playing the Houston Astrodome, Braves Stadium in Atlanta, Carnegie Hall in New York. "After all these years of scuffling, it's a different world."

There is a tendency among some jazz groups to emphasize rhythm so as to sound like a quasi-rock band. Stanley doesn't tell his drummer what or how to play. "I don't like to dictate to him. If we are playing melody lines I want him to just play that—keep the time, don't get too busy or get in the way, state whatever the song has to say.

"It's getting to the point where it's hard to say what is rock and jazz now. It's hard to define. It all depends on the song and the meter you're playing in."

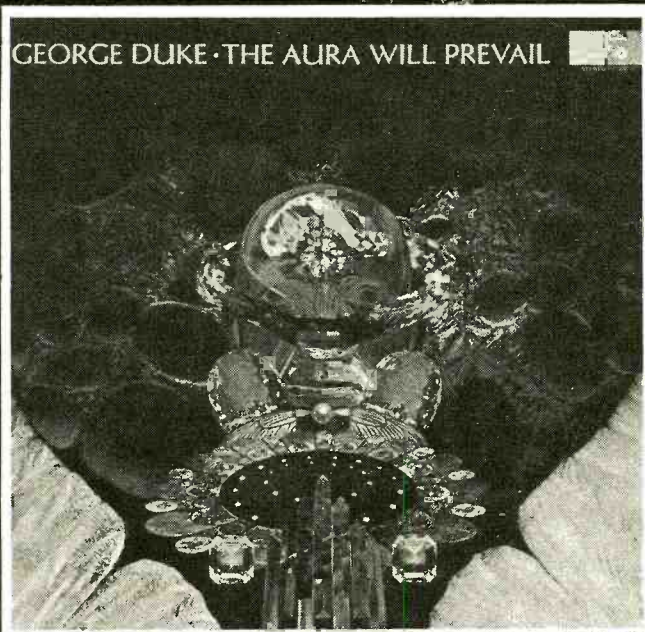
As for the bass—"he accompanies me." The bassist doesn't get a standout position. "I tell him to play the music on the paper."

(Continued on page 37)

## GEORGE DUKE

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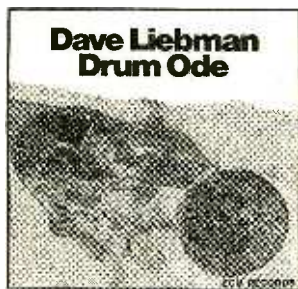
DAVE LIEBMAN: **DRUM ODE** (ECM 1046)

JOHN ABERCROMBIE: **TIMELESS** (ECM 1047)  
with Jack De Johnette and Jan Hammer

PAUL MOTIAN: **TRIBUTE** (ECM 1048)

GARY BURTON QUINTET: **RING** (ECM 1051)  
with Eberhard Weber

STEVE KUHN: **TRANCE** (ECM 1052)



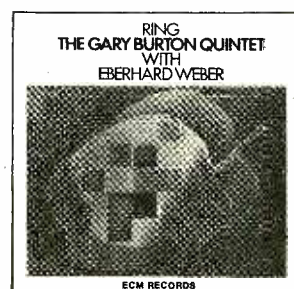
ECM 1046



ECM 1047



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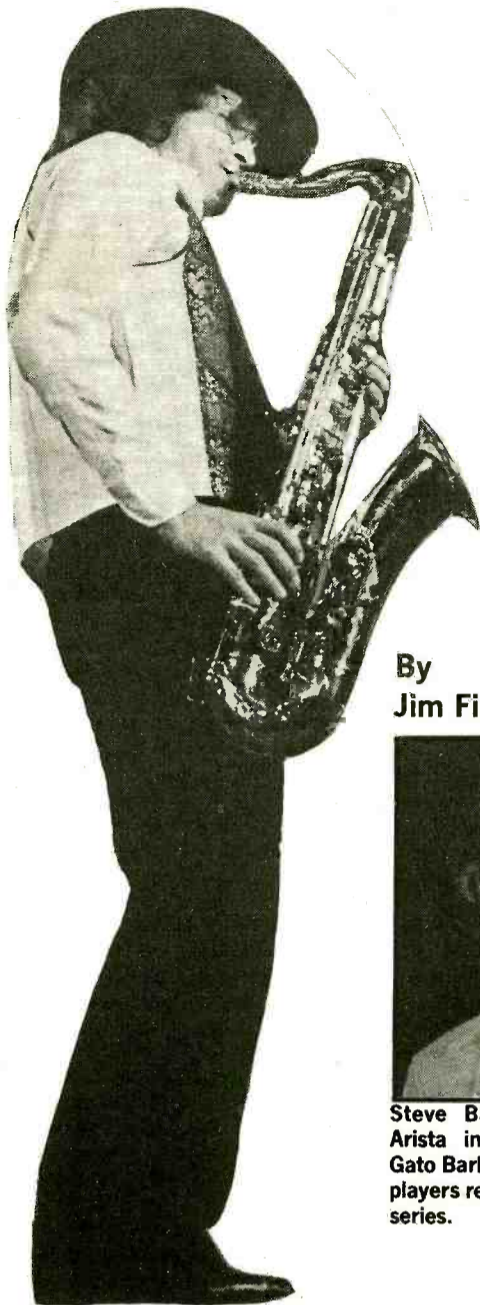


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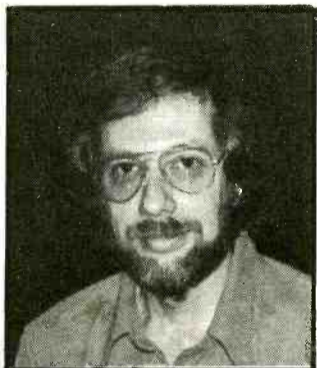


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# Arista Offers Freedom (Avant-Garde) Sounds As Its Launching Into The Marketplace

By  
Jim Fishel



Steve Backer (above) steers Arista into modernist waters. Gato Barbieri (left) is among the players released on the Freedom series.

**ARISTA IS A LABEL** which President Clive Davis and jazz product coordinator Steve Backer have committed to presenting all types of jazz, with a special emphasis on new music.

Backer came to Arista at its inception last August. "Since Clive was attuned to many areas of jazz, I decided I could present a varied group of artists," Backer says. "So I immediately began to approach artists that have either been unrecorded or neglected for too long."

Based on this premise, Backer signed saxophonist Anthony Braxton and the jazz-rock exponents, The Brecker Brothers. In addition, he finalized a leasing arrangement with the European Freedom Records series for American distribution. Under this series he has already released 13 records by many of the "neglected geniuses of jazz," including Cecil Taylor, Albert Ayler, Marion Brown, Roswell Rudd, Gato Barbieri, Charles Tolliver, Randy Weston, Roland Hanna, Stanley Cowell, Andrew Hill, Oliver Lake, Paul Bley and Dewey Redman.

"All of these records are paying for themselves," Backer states. "This series has also firmly established this music as today's contemporary jazz." (Actually it is mostly avant-garde which was recorded in the 1960s and has never attained mass jazz audience appreciation.)

Backer says a marketing survey was conducted before release of the Freedom line and it has proved to be very accurate. Because of this commercial sales potential many other labels have approached him to act as an advisor, but he is committed to Arista as an independent producer under an exclusive contract.

"I'm under an arrangement whereby I was origi-

nally supposed to give them five albums per year, but I'm already way past that now, because I'm giving direction to the entire progressive roster," he says. The roster includes artists like Larry Coryell, Randy and Michael Brecker, Harvey Mason, Larry Young, Airto, the Headhunters and Gil Scott-Heron.

Backer is overseeing all of these projects, some in an executive producer seat, but he is also involved in several other jazz label acquisitions and leasing arrangements. Besides the Freedom line, he and Davis are negotiating for the acquisition of the Savoy catalog, the release of certain 1960s vintage albums from the Colpix label (the Arista parent company record label) and the acquisition of another powerful but defunct record label from the sixties.

"If we can carry out some of these deals, I think that Arista can be instrumental in presenting many of the classic jazz performances of the past," he says. "Savoy Records has remained dormant for more than a decade and that is way too long for a label that made one of the largest slices in jazz history."

Backer asserts that many young listeners are becoming more interested in the earlier works of certain crossover performers, after their commercial success. He says that people are buying reissues of people like Herbie Hancock and Donald Byrd, because they want to know where these people developed their present musical styles.

"There has to be room for all types of music today, both new and old, or else it blows up in your face and becomes one-dimensional," he states. "I think that jazz is becoming much more multi-dimensional and I would like to think that we at Arista had a part in this change."

His general concept of presenting jazz is that some of the more commercial contemporary jazz will help pay for some of the more experimental music.

As general manager of ABC-Impulse, where he worked for three years prior to this present job, Backer was in part responsible for the acquisitions of several artists once considered not to be moneymakers. He soon dispelled this theory by proving these people to be commercially feasible performers. They include Gato Barbieri, Dewey Redman, Keith Jarrett, Marion Brown and Sam Rivers.

"I've always liked to work with artists who have a unique ap-  
(Continued on page 36)

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# Pop Goes Jazz (cont'd)



Ray Avery photo



Fantasy photo



Columbia photo

**Veteran saxman Zoot Sims (top) plays for Phoebe Snow. Orrin Keepnews (center) steers Fantasy/Prestige/Milestone while Bruce Lundvall (left) helps Columbia merchandise and create jazz.**

• Continued from page 26

cock, Chick Corea, Ramsey Lewis, Joe Zawinul, Joe Sample, members of Billy Cobham's band, and others. Jazz crossover dates are also using numerous electric guitars for a heavy string sound—borrowing from rock's ear-splitting characteristics.

"Crossover records are using the same approach to rhythm sections which Stevie Wonder and Marvin Gaye are using," Keepnews says.

"The great jazz players," says Bob Thiele, owner of Flying Dutchman, "can play what they want to so long as there is that beat for dancing. . . . Duke, if he'd been alive wouldn't be making any crossover records. But younger players have seen what happens. They've lifted what they want; it's possible to play some great jazz music with funky r&b beats. Audiences are in awe when they hear Herbie Hancock because of the musicianship of his instrument."

Hancock plays a synthesizer, and this instrument, claims John Levy, is one jazz musicians have had to adopt. "The jazz players are looking for new sounds . . . those sticking to acoustic piano, string bass or tenor and alto, aren't getting the acceptance from youngsters. Most of the pure jazz players are past the age limit which kids appreciate."

It would be difficult for a Roy Eldridge, for example, to gain the same kind of appreciation from the rock-oriented youngsters who dig Chick Corea or Larry Coryell, Levy feels. "Kids need someone closer to their own age."

Levy may be right about the age gambit, but he's wrong so far as the audience only appreciating new sounds. Grover Washington's simple tenor saxophone flows easily on his hit "Mister Magic" which has catapulted his LP onto the national best-selling LP charts. Without any gimmicks. Just simple-to-dig jazz.

Ninety percent of Columbia's jazz roster has been successful, asserts Bruce Lundvall, because these are artists "who will appeal to the broad audience and not the collectors." Herbie Hancock's "Headhunters" LP sold 800,000 units, Lundvall proudly boasts. Weather Report hits 300,000 units; Mahavishnu upwards of 400,000; Miles Davis over 100,000.

Retailers are more willing to stock jazz, Lundvall finds. "But it has to be treated as pop; if it's put into jazz alone, it's a mistake."

Dollars earned have forced Columbia to state that it is no longer correct for a jazz musician to feel he's second rate in terms of promotion. Lundvall says the label wants its jazz artists to have the best management, booking agency, promotion.

While the emphasis is on developing crossover music, all labels continue to release mainstream jazz acts or repackaging

evergreens. But with the in-crowd circulating around the younger crossover acts, what effect does all this talk, hype, enthusiasm for today's jazz act have on the player who has been around for quite a while?

Labels tend to advertise reissues and repackages in the same media as for new crossovers. The sensible thing to do with reissues, notes Lundvall, is to group them and release them together, as was the case with recent Benny Goodman-Claude Thornhill packages.

Stan Getz is another matter. "His music changes with the times," Lundvall points out, "but he doesn't do things to appeal to young audiences." In ads in youth-oriented publications and on FM radio, Getz was advertised as having played with crossover artists like Chick Corea, Airto and Stanley Clarke. "There's still a gap between the traditional jazz performer and the crossover," Lundvall admits. "But not a wide one."

Again using Getz, Lundvall points out the label brought him around to FM rock stations in Boston during an engagement there. "We did all the promotion things with him we'd do with a rock act," Lundvall says, "and it means he'll start to expand and appear before larger audiences."

"The traditional artist who doesn't move into crossover is gaining also. We did a college student survey which showed interest in jazz and classical. People who are a new buyer of jazz will start to dig into the more traditional artists to get to the roots of the music. It's probably already the case with Maynard Ferguson. His is the best-selling band for us since Benny Goodman with 70,000-75,000 units average per album. His next LP will probably be produced by Bob James and there may be an attempt to reach out for a single."

Lundvall also points to other traditional names who are getting calls to play solos on pop artist's dates. Word trickles around that Zoot Sims played for Phoebe Snow or Teddy Wilson played on her LP or Benny Carter played for Maria Muldaur. Charles Lloyd is busy in New York working pop dates. The Doobie Brothers want Maynard Ferguson. Hampton Hawes played on Joan Baez's new commercial LP.

"If you sell a million copies by a rock star," notes Lundvall, "and there's a key solo by a jazz guy, the buyer may say he wants to hear more of that." Maybe.

McCoy Tyner is a well-respected pianist who hasn't gotten into the amplified funk bag. Yet his music is very popular within the jazz coterie because of the power of his playing. Plus the opening up of all those ears. People can listen to the Grateful Dead and John Coltrane. There's a young generation of black musician who is "cross cultured" in Orrin Keepnews' jargon, who is capable of "participating very effectively in music which is jazz-pop-orientated."

I would modify that to say merely jazz musician, not expressly black jazz musician.

Tom Scott, Herbie Mann, Les McCann, Joe Zawinul, are all in this classification.

Zawinul and Wayne Shorter are the creative forces propelling Weather Report. Zawinul knows about communication having played with Cannonball Adderley's funky down-to-earth group for nine and a half years. He says young people need to hear strength and originality. Rhythmically there has to be steadiness, "a motor," Zawinul says. The sound of Weather Report's rhythm is based on a steadiness which the audience can feel with its body. "It's a floating rhythm, it's smoother, more on top of the beat. It's a flying kind of thing like Coltrane would do as a monotonous rhythm, but on top of it you can do what you want to do."

Zawinul and Shorter have played together four years. Zawinul says the band's book is different every night. "You cannot prepare. The moment you prepare you have already done it."

Zawinul contrasts how things were with Cannon's group and how they are today. Back then, the band used to play the song and then everyone improvised. Standard stuff. Now Weather Report might create a whole section on three notes or go off and do contrapuntal things or play melodies together. Right from the start.

Zawinul is cogently aware of all those new young faces which peer back at him. "The whole audience has changed, man. Two years ago we played the French Riviera and it was a middle-aged jazz crowd. Then we played Paris and I didn't believe the change. It was like the kids of the people from the Riviera."

Zawinul says rhythm is the key to all great jazz performances. With the avant-garde players of 20 years ago, they lost the rhythm. "As their solos got longer, the rhythm got weaker."

As for Weather Report's own music, Joe and Wayne are familiar with each other's works. Their drummer doesn't know beforehand how fast the tempo will be. "We play melodies which tell everybody something is coming up. I might throw a line to Wayne or vice versa and we know exactly what the next melody will be. We play to surprise ourselves."

Les McCann is one musician who has surprised the rock public. He did a tour with the Average White Band and was sensational. "Most people had never heard of us before," McCann admits. He took a heavy cut in pay to go on the tour but he wanted to play for an audience which wasn't hearing his brand of infectious, righteous jazz.

McCann's musical philosophy: "you have to blow more than the limitations put on you by pop music. The audience wants to hear something more; they want to hear something other than their rut." McCann also did a one-shot concert with Earth, Wind and Fire in mid-May in St. Louis. He calls these dates "seed planting." And while he's begun singing more, his pianistics are still chipped out of a granitelike mold which contains all the love-frenzy elements of ingratiating jazz.

At the Berkeley Jazz Festival in California in the closing days of May, McCann and his group were stellar attractions. They got the crowd clapping and swinging in place. And that's what

he did on the nine-city AWB tour. McCann knows the mechanics of crossover popularity.

So, too, does Tom Scott. The 26-year-old reed player who heads the L.A. Express and is among the top money earners as a studio-featured player, has shaped his group to reflect the explosive rhythmic elements needed to endear oneself to an audience weaned on rock but not yet off the nipple totally. "The L.A. Express operates on the premise that the rhythm is the major force and I'm on top. And conceptually I'm playing a lot more rhythm patterns rather than the rhythm section accompanying me. It's more of a five-way trade. What ties the band together is its common jazz background."

Herbie Mann has really turned crossover artist this spring. Not that he wanted to change his playing . . . he hasn't, but by adding three gal's voices onto a simple melodic tune, "Hi-jack," he earned his first major single hit. "We're appealing to a vocal-oriented public," he says. "The market for instrumentals that get up that high on the charts is very low." Recognizing that he represents a jazz instrumentalist to the public—and also to the all-powerful disk jockey-program director syndicate which controls what music the public gets to hear—he decided to use his flute as the voice. "As the lead vocalist with the background girls supporting me with their voices, we bridged a gap for immediate acceptance."

Mann still plays jazz improvisational passages on the single but nobody has made one squeak. The girl's voices take the edge off the jazz improvisations, although there's as much jazz work by Mann on this tune as there is on any of his other works, he says. So it seems Mann has pulled one over on the anti-jazz broadcasters who have blockaded his music in the past.

There is a lot of crossover music which swirls along like avant-garde paintings. Yet in the past avant-garde jazz has not attained any semblance of large appreciation within the jazz community. So why should today's contemporary jazzman playing some avant-garde licks gain acceptance?

That was the question I kept thinking about as I sat through a concert by Billy Cobham, whose over-kill drumming drove me to boredom.

What was there about his band's music which enraptured the audience which screamed at his pyrotechnics, his unoriginal rudiments? There was lots of show business pzazz . . . he was bathed in yellow and red lights and he used some kind of synthesizer to change the tone of some of his drums and act as a delayed echo. There was sloppy playing by members of his band but this was covered up by the amplifonics.

This is a "modern" version of the wild, unadulterated screaming of the bizarre avant-garde players of the '50s I thought. These players play so loud that what beauty there is in the music is destroyed. But young ears tolerate it. This is a generation brought up on drugs, kids who were often against government, who grew up during an "unpopular" war, whose musical tastes were born of the Beatles, the Beach Boys, Frank Zappa and the Rolling Stones. They are not offended to be assaulted sonically because they know no better. It's what is to be expected. So here's Billy Cobham's band playing to the reaches of pain. Then along comes Weather Report, which shows that there is sensitivity and beautiful music to sooth and engulf, not attack, the audience. Theirs is controlled pandemonium.

And then there is Stanley Turrentine, reaping the largest sales in his history with his two Fantasy LPs which are nothing but sweet, wide open romantic saxophone LPs which assault no one but instead act as a salve. Or Chuck Mangione, whose compositions are mini-concertos for orchestra and his special brand of cool involvement on flugelhorn.

It's safe to assume that the person who digs Mangione is not the person who gets in front of a speaker to have his head blown open by the Mahavishnu Orchestra.

But it's very healthy that this breadth of jazz exists. There are many other superb jazz musicians on the jazz charts today who hopefully will join the crossover bandwagon tomorrow. Many are cats who have been playing for more than two years. It'll be nice to see more old-timers on the crossover list.

## Arista Freedom

• Continued from page 34

proach, a distinct individuality and a different social approach to music," he says. "Many of these artists have been neglected for years and I'm trying to change all this."

One of these artists is vocalist-composer Jon Hendricks of Lambert, Hendricks and Ross fame. Backer signed him several months ago and immediately went to work on producing an album that reflects Hendricks' change during his recording lapse of more than 10 years.

Unlike other project coordinators, Backer is actively involved in all phases of his product—from packaging to merchandising and promotion. Oddly enough, most of this work is conducted from his home in Beverly Farms, Mass.

"I work out of an office in my barn and find that I am only a phone call or half-hour plane ride from New York, so I conduct most of my business from home," he explains.

Backer thinks jazz will continue to grow and as this happens more and more people will "investigate the less-commercial approaches whence it stems."

"As certain groups like the Brecker Brothers bridge the gap between different musical styles, jazz will continue to jump across the board," he says. "Not only the electric and commercial albums will sell, but the entire catalogs of artists, since people are trying to discover their roots."

### CREDITS

Special issues editor: Earl Paige; section editor Eliot Tiegel; art direction Bernie Rollins.

# Byrd & Nelson

• Continued from page 28

"A few seasons back," he laughs, "we were playing in Chad on a U.S. State Dept. tour of Africa."

"I somehow dropped one of the amps on the hard African ground," he recalls. "That was the end of it. But these days when I record I invariably employ Fender guitar, electric piano, a couple of Arp synthesizers and a clavinet. It's the sound the young people prefer and all that voltage gives me an opportunity to attempt attractive, unusual ensemble sounds with my arrangements."

"Electronic music is here to stay," he says.

Nelson is frank, almost blunt, in his discussions of today's music.

"Herbie Hancock," he says, "is a much better musician than he appears to be these days. I know how good he is. But Herbie has found the secret. He could write a book on jazz to pop crossovers."

"I think rock music's at a dead end," Nelson declares.

"They just can't go any farther with three-chord music. Young audiences are beginning to demand more. Musicianship is going to become more important all the time. Two or three guitars and a loud drummer are no longer enough to make it. And that situation is opening the way for a wider acceptance of jazz."

Nelson still mourns Duke Ellington.

"He was so important," says Nelson. "But still, his music lives on and will thrive after all of us on today's scene are gone. Sometimes just for kicks I'll write a sax section in Duke's style. He influenced everyone."

Nelson says he tries to have Shelly Manne at the drums on every session, be it for records, television or motion pictures.

"Manne can swing a big band or fall right in with a trio," Nelson boasts. "He's a good example of bridging the gap between jazz and pop. Shelly can bridge a gap between anything, all kinds of music."

Like Byrd, the Missouri-born maestro disclaims any special ability to sit down and scribble off a surefire jazz arrangement that will leap across the gorge into the pop charts.

"One's abilities are the sum total of his experiences in music," he confides. "You keep your ears open, beware of what is truly contemporary and then do your best to reflect those 'today' sounds in your arrangements and your compositions. Sometimes you get lucky."

## 3 Jazz Stations

• Continued from page 30

Chuck Mangione or Weather Report and get infected by the rest of the music.

"Ultimately they end up listening to Charlie Parker, Dizzy Gillespie, Gerry Mulligan and John Coltrane."

"The demise in rock and even progressive rock has declined in the past few years," offers Levine.

"I feel that many young people have tired of rock," he continues. "Rock has lost a lot of its creative flavor and there has been an upsurge on the school campuses in their interest in jazz."

Orenbach says "a decline in the other alternatives has given jazz a boost."

"The other music, mainly rock and pop, is less interesting and active than in past years. The culture that made the whole rock thing work has become a thing of the past."

WRVR has a plan for bringing young people into its fold. It is involved in heavy promotion gaining a broader audience. "The young people have become aware of jazz and we are trying to let them know that they can get it through WRVR," says Lane.

"We use every media available, buses, newspapers, subways, television and publications in advertising our message," explains Orenbach.

"We've gone and done something that hasn't been done in many years: we have gone into the field, taking jazz to the people in the form of concerts and remote. We've also gone back into jazz clubs," he continues.

"A couple of years ago, there were only six or seven jazz clubs, now we have approximately 90 in the greater metropolitan New York area."

"Each week jazz concerts are selling out at Carnegie Hall, Avery Fisher Hall and the Philharmonic. A lot of this is done through promotion, and our station plays an important part in getting this across to the people."

"The record companies have begun to discover that they can sell jazz product; therefore, their promotion and line of jazz artists are bigger and better than it has been."

"We even have record companies getting into the market just to reissue old jazz records. That should answer the question, 'Is there a resurgence of jazz,' " concludes Orenbach.

## Stanley Turrentine

• Continued from page 32

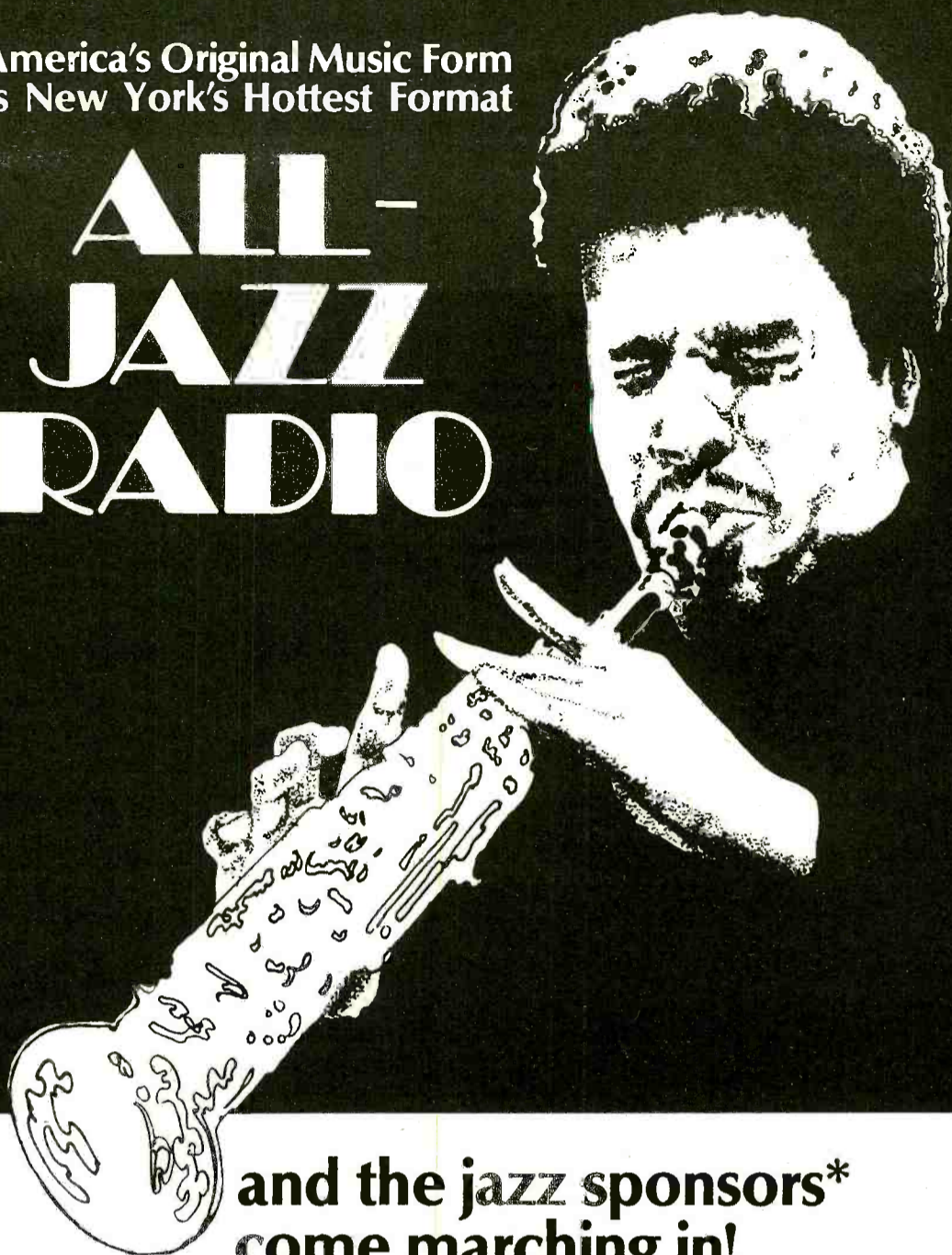
As for the overall sound of his group, Stanley tries to stay clear of trying to imitate the volume of these rock bands. Some of these bands he enjoys listening to. But he emphasizes he doesn't want to lose the natural flavor of his playing.

"With all that intensity you get to lose some of your own playing."

Turrentine's sound is clean and uncluttered. That's part of his own internal credo of not "selling out" but rather of floating with the currents so long as they don't get too upsetting.

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# Talent

## \$300,000 In Talent For Chicago

By ANNE DUSTON

CHICAGO—Chicagoans are being treated to an estimated \$300,000 worth of free music talent this summer in downtown office building plazas. Most of the programs are geared to the lunch hour, and range from a totally volunteer situation at the Chicago Tribune's Pioneer Court, to an \$80,000 budget at The First National Bank Plaza.

Music is mixed with an emphasis on jazz, and, except for the Tribune, is negotiated through the musicians' union here. The Tribune depends on volunteer talent only and includes such groups as the Salvation Army Band, York High School Jazz Band, the New Renaissance, Old Town School of Folk Music, Son Company (choral group) and the like. Pioneer Court draws about 500 for the Monday-Wednesday-Friday concerts from June to the middle of September.

The attempt to humanize the environment through music began four years ago with the Mayor's cultural committee sponsoring pro-

grams at the Civic Center Plaza, under the shadow of Picasso's modern, six-story high statue. Local groups like the Dave Remington Jazz Band are presented on a \$3,000 donated budget, and the two to three days a week programs include many ethnic groups arranged free through various consuls. Paul Zimmerer who arranges the concerts calls them "stationary parades."

The Quincy Court concerts, sponsored by the State Street Council, a group of merchants, takes advantage of a music performance trust fund from the musicians' union to inflate its small budget. Betty Wood, director says. The Court opened its third year, 13-week Friday programs with Ralph Marterie, and plans to include dixie, jazz, soul, big band and Latin with groups like Bill Reinhardt, Horace Smith Notebenders, Jose Bethancourt, Harvey Levy (brass and banjo), Bill Porter, Dick Kress Big Band, Frankie Masters, Joe Rumoro, Frank Derrick III,

Dave Remington, Willie Randall and Kenny Soderblom.

Over by Lake Michigan, the 83-acre One Illinois Center moved from an emphasis on rock music for the last three years, to music theater with such offerings as Gilbert & Sullivan Opera Co., musical melodrama from the Theater North Co., and favorite opera arias from the Chicago Opera Studio. The change was made to present something different, says Helen Fruchtman, special projects director, and is sponsored by Metropolitan Structures and Illinois Central Industries, developers of One Illinois Center. The Center also sponsors evening music programs, and is planning an in-house concert using talent from the Center in a community relations effort.

The largest budget, \$50,000 for talent and an additional \$30,000 for labor, sound, maintenance and other costs, is spent by the First National Bank for noon and evening programs. Scheduled for 5-6:30 p.m. are big bands like Stan Kenton, Tommy Dorsey and Glenn Miller. Bob Mayer, staff officer, says security is present, but the concertgoers are well behaved. Up to 8,000 people attend the noon to 2 p.m. concerts featuring this year The Edwardians, Judy Roberts, Northwestern Univ. Jazz Ensemble, Kim Martell, Magic Slim Blues Band, Buffalo Shufflers, Bobby Christian's Bid Band, Phil Upchurch, Tennyson Stevens and Maynard Ferguson. "The concerts are great for people watching, and provide something other than sterile concrete and glass, besides drawing attention to the bank," Mayer says.

Along the Chicago River on the Riverside Plaza, Harvey Levy Productions gives the noon public soul, dixieland, rock, jazz, country and ethnic music for their enjoyment and the promotion of Bell Savings Bank. The industrial use of music helps promote artists as well as encouraging the use of groups for jingle packages, believes Levy, who has scheduled Bell's Banjos, Soul Mates, Bell's Bavarians, Bell's Bicentennial Brass Ensemble and Armored Car, among others. Levy himself plays sousaphone in the Harvey Levy Jazz Allstars.

### CALIF. CLUB CLICKS

## Investment Broker Wrestling a Bear

By FRANK BARRON

LOS ANGELES—A former investment broker took a flyer on one of his own ideas and came up a winner with the Golden Bear Club in Huntington Beach, a resort town about 40 miles south of Hollywood.

Now in his second year at the seaside club—it faces the Pacific Ocean—Rick Babiracki has made the soft-rock/folk club a family institution in more ways than one. With no age limit to patrons, since only wine and beer is served, he is catering to a family trade. And his own family helps in running the club. Wife Carole runs the bar, brother Chuck heads the immaculate kitchen and sister Nancy handles the ticket booth.

Club itself has a clean, fresh atmosphere about it, and young, attractive waitresses are courteous and move quietly during performances. The Golden Bear seats 320, but Babiracki plans to expand to 400 this year with a modified, more attractive seating arrangement.

Since taking over the club—which has been in operation since 1961—Babiracki has expanded the stage, refurbished and repainted, and installed a new Cerwin-Vega sound system over the stage.

With a possible "money" partner coming to help, Babiracki plans to repave the adjoining parking lot and access road, install a bar in his spacious back room, put in a European style restaurant next door (he has a lease on the building), and a fast food window at the rear of the facility to get diners in and out fast. Also coming in, once he gets his liquor license, will be a wholly new computerized system of measuring and pouring mixed drinks.

The Golden Bear, in the same genre as the Bottom Line, Quiet Knight, Bitter End, Cellar Door and the old Troubadour, presents the best in soft rock acts and also folk shows. Artists perform on Friday, Saturday and Sunday nights, two shows an evening, with a hoot night every Monday. Although acts are supposed to perform at 8:30 and 11,

they stay on longer if Babiracki feels the audience is sufficiently enthused. "We just want to please the customer," he notes.

The 27-year-old entertainer will eventually present shows five nights a week, and experiment with other type programs, such as poetry readings, other hoot nights—"anything we think of. We might just stay dark two nights. I don't know yet."

Babiracki lures many top acts, especially from the San Francisco area, by telling them "Huntington Beach is a vacation by the sea. You can lie in the sand, or go surfing—right in front of our door."

Babiracki is trying to establish his club for the older age group—"say 25 to 40. Especially once we get our liquor permit." He had an older age group on hand for a Papa John Creach presentation. "Good shows like that will draw people in their 40s and 50s," he insists.

Although the club is located in Orange County, a goodly-sized portion of its clientele comes from surrounding Los Angeles and San Diego counties. "People in Orange County," Babiracki points out, "are affluent. They prefer bars and cocktail lounges."

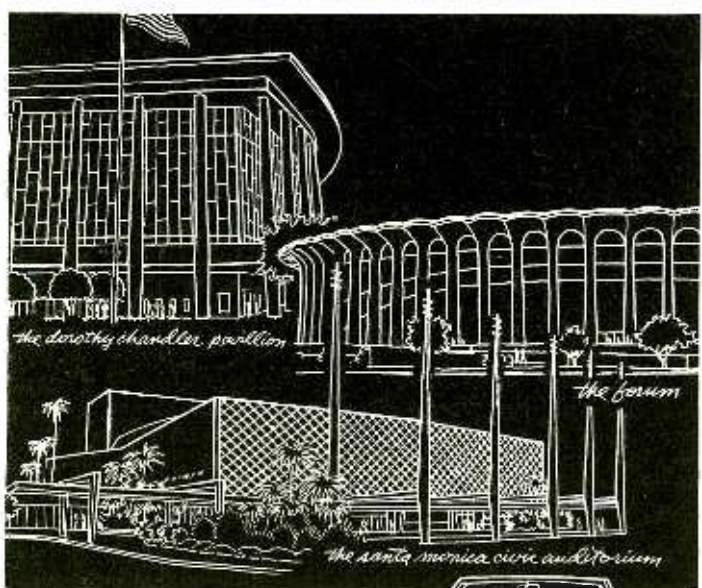
There is a \$4 admission charge to the Golden Bear, and ticket buyers have a comfortable lobby to wait in while standing in line. There is a small but excellent dinner menu, with meals served throughout the night.

Amazingly, even the rest rooms are immaculate.

Babiracki, who puts in the customary night club 14-18 hours a day as an owner-operator, sees a big future for the Golden Bear, even though he knows the business itself is suffering.

"We will continue to present the best talent available and give customers their money's worth," he promises. "I like to advertise heavily, so people will always know who's playing at the Golden Bear."

Thus far, Babiracki is doing everything right.



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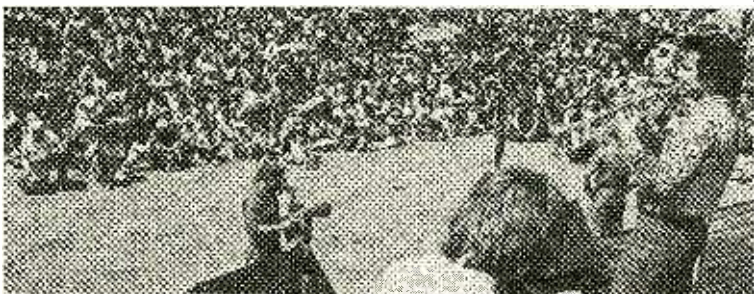
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A&M photo

ALPERT AT PENDLETON—Herb Alpert, with his trumpet and the TJB, playing before an audience of thousands of Vietnamese refugees at Camp Pendleton.

## Signings

Grand Funk to MCA Records, according to label executives. The group was formerly with Capitol. ... Stu Day to Columbia Records and the Michael Stanley Band to Epic Records. Lou Rawls to Norty Styne Management. ... Song-writer team Lenny Montag and Ariel Kidd to Heidi Music Machine publishing.

Duke & the Drivers, Boston hard-soul sextette, to ABC.

Lesley Gore, '60s rock hitmaker, to A&M. ... Comic Frank Ajaye to Little David. He had two A&M albums. ... Asleep At The Wheel to Capitol. The country-swing group previously recorded for UA and CBS.

Natalie Cole, daughter of the late Nat King Cole, to Capitol. She has been singing professionally since 1971. ... Louis Paul, writer-singer, to Shelter.

## 10,000 Phone To See Denver, Sinatra Series

LAKE TAHOE, Nev.—Harrah's will start accepting phone reservations July 1 for the unprecedented John Denver-Frank Sinatra co-billing Aug. 1-7.

Already 10,000 calls from as far away as Tokyo have flooded Harrah's switchboards seeking reservations. Only 11,200 seats are available for the 14 shows in the 800-capacity room.

Most callers don't care what date their reservations are for, as long as they can attend both Denver's dinner show and Sinatra's midnight show.

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Stig Anderson (STIM)	Mary Dean	Carole King	Todd Rundgren
Paul Anka	Joe Egan (PRS)	Edward King	Gunther Schuller
Randy Bachman (BMI C) 2 Awards	Bobby Eli 2 Awards	Kris Kristofferson 2 Awards	Jimmy Seals
Homer Banks	Richard Finch	Dickey Lee	Neil Sedaka
Vinnie Barrett 2 Awards	Charles Fox 2 Awards	John Lennon (PRS) 2 Awards	Gil Shakespeare (PRS)
Jeff Barry	Charlie Foxx	Irwin Levine 3 Awards	Richard M. Sherman
Thomas Bell 2 Awards	Inez Foxx	Gene MacLellan (BMI C)	Robert B. Sherman
Dicky Betts	John C. Freeman	Layng Martine Jr.	Billy Sherrill 2 Awards
Rory Bourke	Jerry Fuller	Sherman Marshall	Paul Simon 2 Awards
Don Bowman	Kenneth Gamble 4 Awards	Paul McCartney (PRS) 4 Awards	Ringo Starr (PRS) 2 Awards
Jacques Brel (SABAM)	Mac Gayden	Linda McCartney (PRS) 2 Awards	Ray Stevens
Morris Broadnax	Norman Gimbel 2 Awards	Gene McDaniels	W. S. Stevenson
L. Russell Brown 3 Awards	Gerry Goffin 2 Awards	Rod McKuen	Billy Swan
Charles Buckins	Barry Goldberg	Joni Mitchell 2 Awards	Bernie Taupin (PRS) 2 Awards
Jimmy Buffett	Merle Haggard	Eddie Miller	Dewey Terry
Al Capps	Tom T. Hall	Daniel Moore	Charles Turner
John Carter	Carl Hampton	Jan Morrison	Bjorn Ulvaeus (STIM)
Harry Casey	Don Harris (PRS)	Roger Nichols	Ronnie Vanzant
Buzz Cason	George Harrison 2 Awards	Kenny O'Dell	Lolly Vegas
Leonard Caston 2 Awards	Bobby Hart	Gilbert O'Sullivan (PRS)	Bill Wallace
John Christopher	Waldo Holmes	Weldon Parks	Jim Webb
Sam Cooke	Leon Huff 4 Awards	Dolly Parton	Bobby Red West
	Anthony Jackson	Clarence Paul	Barry White 3 Awards
	Ray Jackson	Vince Poncia	Paul Williams
	Mark James 2 Awards	Anita Poree 2 Awards	Frank Wilson 2 Awards
	Danny Janssen	Billy Preston 2 Awards	Norro Wilson 2 Awards
		Phillip Pugh	Kurt Winter (BMI C)
		Eddie Rabbitt	
		Dick Reynolds	

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# Cool Kool Festival A Big Oakland Draw

By CONRAD SILVERT

OAKLAND, Calif.—The fourth annual Bay Area Jazz Festival, sponsored by Kool cigarettes and co-produced by George Wein and Bill Graham, presented 11 acts in two evening concerts, June 13-14, in the cool outdoor air of the Oakland Coliseum, home of baseball's world champion A's.

B.B. King, though billed third, stole Friday's show, but the weekend belonged to Aretha Franklin, who was in top form as she closed Saturday's show.

The 35,327 who paid \$276,000 to attend the festival came more for the soul acts than for jazz, causing many to ask why the event was billed as a "jazz" festival rather than "jazz and soul" or simply "music festival." Of the 11 acts only five were in the jazz field—Freddie Hubbard, McCoy Tyner, Bobby Hutcherson, Bobbi Humphrey and Ramsey Lewis—all of whom were relegated to "warm-up" status, playing abbreviated sets, often poorly miked, while much of the audience had not yet arrived or were just gaining their seats.

Particularly disappointing was the festival's handling of Tyner. Though Tyner played with customary fire and intensity through his compositions "Sama Layuca" and "Atlantis" (titles of his last two albums), his acoustic piano was often barely audible to those sitting in the stands some two hundred feet from the stage, which was located on the clay dirt path near second base. Similarly, it was difficult to hear Hutcherson, Lewis, and Papa John Creach, the 58-year-old Jefferson Starship fiddler who opened Saturday's show with his own band, Midnight Sun.

Despite the sound problems, the crowd was relaxed both nights, saving most of their enthusiasm for the big name soul acts which closed each show.

Friday, the audience was lukewarm through the first three sets (Hutcherson, Humphrey, and Hubbard), then came alive for B.B. King, whose ultra-professional voice and supple blues guitar (and downhome storytelling) had everyone pleasantly hypnotized. King, who drew a spontaneous standing ovation after his set as a golf cart whisked him away from the stage, responded by saluting the crowd with his famous guitar "Lucille."

King was followed by Harold Melvin and the Blue Notes, who charmed the audience with ballads and uptempo numbers including their hit single "Bad Luck," and executed some of the best soul choreography in the business. Then the evening concluded with a longish set

from the Ohio Players, performing their Sly Stone-influenced, jazzy funk music. Though the Players' flashy white clothes looked good at the considerable stadium distances, they lacked the dramatic impact of B.B. or the Blue Notes.

Saturday night, after short sets by Papa John Creach, Lewis (playing material from his hit "Sun Goddess"), and Tyner, a long delay resulted from setting up the Isley Brothers' massive array of equipment. (On the whole the festival intermissions were timed well, and local TV personality Belya Davis' introductory remarks were classy and to the point.)

The consistent thread running through the Isleys' set (longest of the festival) was a churning beat combined with gutsy vocals, and a varied repertoire. Many danced in the aisles to the Isleys, especially to their 1974 hit "Who's That Lady," their current single "Fight The Power," and a version of the Jimi Hendrix-Stephen Stills composition "Ohio Machine Gun," which became a solo vehicle for Ernie Isley's Hendrix-inspired guitar style.

Another, shorter delay preceded Aretha Franklin's finale set, as her 25-piece orchestra (including strings) got situated and tuned up. Aretha arrived appropriately dressed for the chill (it was by now past midnight), wearing a sable-and-ermine jacket over a sparkling silver gown. The crowd cheered her with abandon as giant letters on the stadium scoreboard proclaimed her "Queen Mother Of Soul" which seemed premature, considering Aretha's age and svelte figure.

Aretha transfixed the audience for 40 minutes with a medley of current hits (not her own) and some of her newer material, such as "Without Love." But she kept most of her vocal acrobatics in reserve until she sat at the piano to pull out all stops on "Dr. Feelgood." Then the audience became a church congregation as Aretha closed with a new call-and-response song, "Release Yourself." In lieu of a bona fide encore (which may have resulted in a more intimate setting) Aretha descended from the stage with a long mike cord, and sang a few more reprises from "Release Yourself" while she danced on the infield grass, making many forget that anyone else had performed in the festival.

## Music Pros Rate a VIP L.A. Room

LOS ANGELES—The Starwood, an increasingly important rock club here since the closing of the Whisky and the Troubadour, has set aside its showroom balcony as a private area reserved for music industry guests.

Known as the Hot 100 Club, the private area with its own bar and backgammon tables will allow music professionals to watch Starwood shows without discomfort from crowds that are often standing-room-only.

Such recent Starwood drop-ins include Cher, Gregg Allman, Ringo Starr, Rod Stewart, Mick Jagger and David Bowie. Upcoming Starwood bookings include Dr. Hook, El Chicano and Lovcraft.

## DIONNE WARWICKE Cunard International Hotel, London

Prior to the opening of this new supper-cabaret room there were the claims that nothing so sumptuous, so exciting, could previously be found outside Las Vegas. There was talk of gourmet meals served in luxurious surroundings.

The eventual opening night just had to be something of a bringdown. Cabaret and dinner at up to the \$40 mark in London, in a part of London well outside the West End, called for somewhere near perfection. But there were problems, including no choice of menu, a show that went on too long, needless intervention of dancers on a too-small stage, a round-the-hall problem over table-placings in viewing the action.

Most, however, can be solved easily enough. No blame whatever can be laid at the feet of the artists. Dionne Warwick sang well, though with less sensitivity than in earlier years, and lost cool and calm only once when she chided her audience for not rapturously applauding a medley of recent huge hits for the likes of the Stylistics, Neil Sedaka, the Three Degrees and Olivia Newton-John.

But the audience perhaps wanted more original Warwick. At any rate, they'd paid their money and could surely take their choice about how they received the fare. "You should welcome the songs because of their success, if not for me singing them," she claimed.

But she has soul, emotion, skill, technique and mostly an easy charm.

Jerry Lewis, the Stylistics, Trini Lopez, Sarah Vaughan and a lot more are coming to this welcome new venue. And the problems, for sure, will be sorted out.

PETER JONES

## McKENDREE SPRING DEADLY NIGHTSHADE

Other End, New York

It was a well balanced bill that greeted the patrons at Paul Colby's re-opened and re-named club in the Village here May 30. While a few changes were made in seating and lighting, a scene reminiscent of the Bitter End remained.

As always, though, the key ingredient was the music, and both acts McKendree Spring and Deadly Nightshade scored points.

Recently signed to ATV-distributed Pye Records, McKendree Spring showcased a number of selections off their latest LP, with the highlight of them all being "Get Me To The Country." The band has had a long track record and they more than lived up to its billing. A key ingredient to expanding their following, though, would seem to be more viable material. What they use is fine, but not for the knockout punch they seem to be looking for. A lengthy opening set by the Deadly Nightshade seemed to have cut into the Spring's set.

As for the Nightshade, comprised of Anne Bowen, Pam Hooke and Helen Brandt, nothing but good vibes came from the packed audience during their hour-plus set. Blending their brand of country/rock and acoustic/rock around such numbers as "High Flying Woman," "Dance Mister Big Dance," "Don't Pass Me By" and "Something Blue," the group hit the mark several times. Vocal harmonies were good, while individual efforts often needed a boost. As with McKendree, the Nightshade could also help themselves with more numbers with the strength of a "High Flying Woman." In all, both acts proved to be a solid club attraction.

JIM MELANSON

# Talent In Action

## STANLEY TURRENTINE GABOR SZABO

Cocoanut Grove, Los Angeles

This once most famous of all West Coast show rooms now is the scene of twice-weekly "Concerts at the Grove," presented by Milt Handman. Policy is casual dress, with 9 and 11 p.m. concerts at a \$4 admission charge. No more dance floor, and jeans have replaced minks.

Stanley Turrentine was a good choice to headline the first show June 17, being hot with "Pieces Of Dreams" and "In The Pocket." Anything this man does on his sax sounds new and different. He gives standards and new tunes his own unique style, and puts as much feeling into the tenor sax as does a vocalist with a phrase. His music is as much ballad and soul as it is jazz, which draws to him every kind of audience.

John Miller on piano-keyboard is absolutely something else. Sensational.

Special guest Gabor Szabo has been around these parts for some time, and was working with a new trio, which at this session did not quite have the togetherness of the old group, but time will solve that. At any rate, Szabo is still Gabor Szabo, unique, distinctive, playing like no other man can, or does. He is still the master.

FRANK BARRON

## JIMMY RABBITT & RENEGADE

Palomino Club, Los Angeles

The only way to describe Renegade is: One helluva progressive country band. Jimmy Rabbitt. 6-10 p.m. air personality on KMET here, has

(Continued on page 41)

## DESERT N.Y. STUDIOS

# Brecker Brothers Off And Running—Fast

By JIM FISHEL

NEW YORK—Saxophonist Michael Brecker and trumpeter-flugelhornist Randy Brecker, collectively known as the Brecker Brothers, have paid their musical dues in the studios of New York. Both have collected infinite credits playing in horn sections of record sessions, but decided several months ago to strike out on their own with a band composed of friends.

"Although Michael and I, as well as the other members of the band still play session dates to make a living, we feel that a studio musician can only rise to a certain financial level." Randy, a former charter member of Blood, Sweat and Tears, states.

These musicians include guitarists Buzzy Feiten and Steve Khan, bassist-vocalist Will Lee, alto saxophonist Dave Sanborn, drummer Chris Parker and keyboard specialist Don Grolnick. Between them, they've graced the working bands and sessions of many including Paul Butterfield, David Bowie, Deodato and a host of others.

Randy and Michael have served time together in the outfits of Billy Cobham and Horace Silver, as well as the late group, Dreams. This latter group featured the Brecker Brothers, Cobham, group member Will Lee, actor Cliff DeYoung and latin-jazz sessionman Barry Rodgers.

In fact, if the group was to add another member, Rodgers would be the instant choice, both Breckers agree.

"The music we are playing is jazz and rhythm and blues with a healthy helping of funk and we like the sound formed by several horns playing together." Michael says.

Randy adds that the third voice produced by Sanborn's horn gives their music amazing color.

Everyone in the band contributes to the compositions the group is working on. "None of us is completely carrying the load in the group and Randy and I have found a good balance between being group leaders and feeling like a part of the band. That's an important thing," Michael says.

The success of the band has been surprising to the Breckers, but they are looking to it as a way out of the session system which they're presently living on.

"We just finished a few weeks of dates in the East to promote the record and response to the group has been good, Randy says.

Oddly enough, the group really didn't expect to stay together for any length of time after the Arista al-



Brecker Brothers: Manhattan session stars getting used to the national spotlight.

bum, but its success and the group's first single, "Sneakin' Up Behind You", are already beginning to make waves on the pop, jazz and r&b fronts.

"We are both trying to show people that we really aren't strictly jazz musicians," Randy states. "Our music is a brand of funk with a lot of improvising and we consider it very important to keep the music as flexible as possible, while at the same time keeping it rigid in some places."

The Brecker Brothers plan to record a next album in the Fall, after a short summer tour.

"For the first tour, we rehearsed 14 tunes in one week and everything came together because we all know each other and the way we each play," Randy says. "We've been influenced by a lot of other groups, and we're trying to take a part of each of them, while still retaining a recognizable sound of our own."

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## Talent In Action

• Continued from page 40

gained the image of being Peck's Bad Boy on the air and that's what comes across from the stage right from his opening of "Thank you . . . let's raise some hell" and the launching of the 12-piece band into "Bad News."

Rabbitt, of course, was the big drawing card; most of the audience seemed to be his radio listeners and they took exceptional loud pleasure at tunes like "Cocaine Caroline."

But the band was more than just Rabbitt and he was perfectly aware of the vast range of talent on the cramped stage. Part of the talent was Tom Brumley on steel guitar, tying the aggregate sounds together and making them country-flavored. Piano player Bob Burns deserted his instrument for a vocal of "Mare, Take Me Home" that was cute fun. Dave Johnson sang "One More River To Cross" right after that tune's writer—Daniel Moore sang "Go Fly Away" in almost a yodel while backing himself on amplified acoustic guitar.

The end result was that no one onstage took a free ride—they all worked hard and the music approached rock and crossed over the borders many times, but was essentially country. Rabbitt failed to get into his own songs; he's actually a better writer than a singer. Yet, he did well vocally on such tunes as "Me And Bobby McGee" and "Get Back Home In 40 Days." Sipping Wild Turkey and talking risqué and singing and cutting up Rabbitt did one helluva show.

The house band of Jerry Inman and the Palomino Riders—virtually a lead act unto their own—led off the evening's music activities. Harry Newman, air personality at country station KLAC, introduced Rabbitt on stage with the statement: "KLAC, KMET, and the Palomino present . . ." **CLAUDE HALL**

### TONY WILLIAMS' NEW LIFETIME JOE BECK

Bottom Line, New York

After a few years in the background of the music scene, Miles Davis' former drummer Tony Williams reappeared June 5 with a new version of his group Lifetime. Very little has changed. Williams is still an aggressive, innovative drummer and he is still surrounding himself with competent musicians (albeit not as accomplished as former band members John McLaughlin and Jack Bruce). But the music that was new and creative the first time around sounded like much of the music being made today by the disciples of Williams and Davis.

Buoyed by Tony Williams' frantic, powerful drumming, the four-piece band charged through a set of high-energy music that at times seemed quite pointless and at other times most impressive. Guitarist Alan Holdsworth added some excellent solos, but in general the music sounded like things that had been heard before. Hopefully, Williams' penchant for innovation will show up again before long.

Opening the show was Joe Beck who delivered an outstanding set that featured his mellow guitar work and the solid alto sax playing of Dave Sanborn. The music could be classified as jazz with a strong r&b feel. Most of the tunes were laid back and all were quite funky. This is a tight professional group of musicians that should have no trouble getting over to almost any audience. **ROBERT FORD JR.**

### BENNY GOODMAN

Circle Star Theatre San Carlos, Calif.

Goodman and his sextet packed to capacity this 3,700 house June 7 with the Circle Star's slowly revolving stage, superb sound system and sophisticated lighting all combining to let the audience listen to Goodman's music as if in a large living room.

It was an unusually nostalgic evening for many of Goodman's longtime fans, but a surpris-

ingly large number of younger people bought tickets as well.

The show opened with a 30-minute set of El-lingtonia played by a quartet of Benny's sidemen: Joe Pass (guitar), Hank Jones (piano), Slam Stewart (bass), and Ronnie Bedford

(drums). All four soloed in good taste and exercised utmost consideration for one another; they swung insistently but gently. Slam Stewart (with Goodman off and on for 25 years) loosened up the crowd with one of his patented hummed-and-bowed scats on "Satin Doll."

When he stepped onstage after intermission, wearing an elegant pale beige suit—the rest of the band wore black slacks and red blazers, Benny had everyone in his palm and kept them there through an 85-minute set including "Big Noise From Winnetka," "Up A Lazy River," "Un-

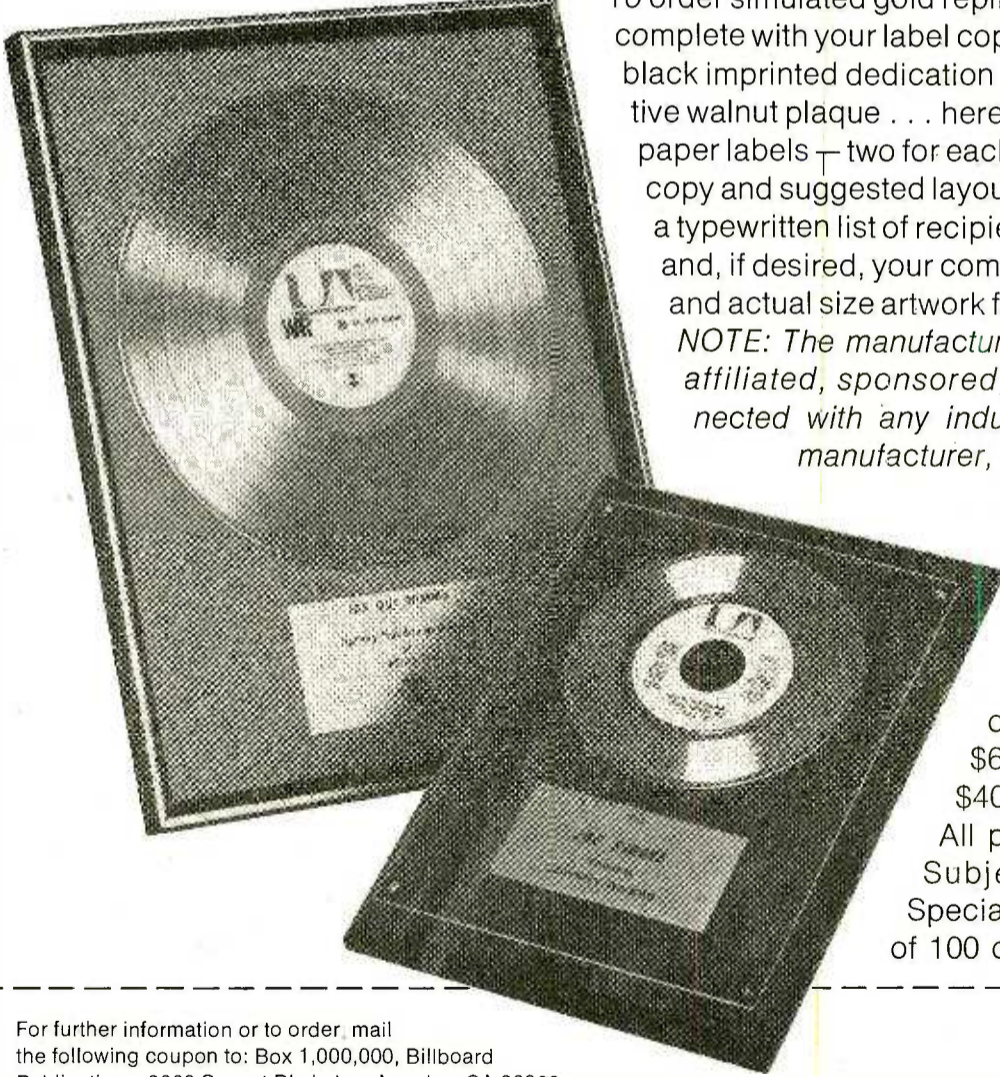
decided," "One O'Clock Jump," and the rouser from the famous 1938 Carnegie Hall concert, "Sing, Sing, Sing." Possibly the hottest number of the show was the uptempo "After You're Gone," when Pass broke away for an extra solo (Continued on page 42)

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## BASS Bares New Services

SAN FRANCISCO—BASS, the aggressive local computer ticket service here, is now offering a full advertising and promotion service to its concert clients.

The package, which can also include stage production, is intended mainly for out-of-town concert promoters who are relatively unfamiliar with the nuances of merchandising in the Bay Area.

# Studio Track

By BOB KIRSCH

LOS ANGELES—The remote units at **Wally Heider's** in Los Angeles have been busy over the past few weeks, with the studios now offering two fully equipped remote trucks and several systems available without vehicles.

Over the month of May, four shows were cut for the **Doobie Brothers** with **Ted Templeman** producing and **Gabby Garcia** at the boards; country star **Tommy Overstreet** cut at Las Vegas' Silver Slipper with **Ricci Moreno** producing and **Jim Williamson** and **Ray Thompson** handling the control boards; four **Earth, Wind & Fire** shows were taped, with **Joe Wissert** handling production and **George Massenberg** engineering; **Black Oak Arkansas** and **Montrose** were produced by **Peter Kauff** with **Ed Barton** at the controls; and **Richard Pryor** did his comedy with **David Banks** producing and **Biff Dawes** engineering.

Things are hopping at **Mediasound** in New York City, with the studio's new 24-track facility inaugurated by **Cat Stevens** for three days. **Aretha Franklin** came in to do some work with **Jerry Wexler** producing, also using the 24-track equipment. **Arif Marden** was busy producing the **Average White Band**, **Cheryl Bonds** and **Al Hudson**, while **Herbie Mann** cut some material and **Tony Silvester** and **Bert de Coteaux** came in and cut some songs on **Sam Dees**. The pair also produced **Linda Lewis** and **Gary Glitter**.

**Gloria Gaynor** is cutting her second LP, with production from **Tony Bongiovi** and **Mike Menardo**, while **Kool & The Gang** are working with **Jeff Lane** on their next project. In other activity: the **Barry Manilow** is working with producer **Ron Dante**; the **Climax Blues Band** is in with producer **Richie Gotthrer**; the **Stylistics** are in with **Hugo & Luigi**; **Jay Black** (one time leader of **Jay & The Americans**) is in with **Bob Ezrin**; **Joe Simon** and **Garland Green** are both being produced by **Rayford Gerald**; **Betty Davis** is in with producer **Sal Scaltro**; **Brownsville Station** is in with producers **Al Nalli** and **Henry Weck**; and **Black Ivory** and **Isis** are also cutting.

At **Electric Lady Studios** in New York, **Led Zeppelin** stopped by to finish the quad mix on a live concert film with engineer **Eddie Kramer**. **Stevie Wonder** was in with engineer **John Fishback**, while **Lenny White** is cutting for **Nemperor Records** and **Felix Pappalardi** is producing the next **White Lightning** single with engineering aid from **Bruce Staple**.

**Duke & The Drivers** have been in with **Kramer** engineering.

Also on the East Coast, this time at **Sigma Sound** in Philadelphia, **Paul Williams** is working on the soundtrack to the "Bugsy Malone" film, with **George Martin** producing. Kids aged 11 to 14 play gangsters in the movie. Also at the studio, **Jimmy Walker** is in doing some radio spots, **Kenny Gamble & Leon Huff** are working with the **O'Jays**, **Tony Bell** and **Phil Hurtt** are cutting **Willis Jackson** and **Baker, Harris & Young** are producing the **Trammps**.

Lots of notes from around the country this week. At the **Sound Shop** in Nashville, **Benny Martin** cut some bluegrass. **Chip Taylor** is cutting at **Minot Sound Studios** at White Plains, N.Y., and the studio is also undergoing some control room expansion and remodeling. **El Chicano** is cutting at **Kendun Recorders** in Los Angeles with **Lenny Roberts** producing. **Anthony Armstrong Jones** is finishing an LP with producer **Don Johnson** at **Home Records Studio, Producers Workshop**, in Oklahoma City, while the **Denver Affair** cut an LP at the same facility. **Dave Mason** is producing himself at **Capitol Studios** in Los Angeles, with **Bruce Botnick** engineering. At **Applewood Studios** in Denver, new material is now being cut for the next **Michael Murphey** album while the **Darius Brubeck Ensemble** is due in soon with **Tom Virture** and **Ron Valery** working the boards.

The **Miracles** are at **Crystal Studios** in Los Angeles, with **Freddie Perren** producing. The LP is the first to be totally self-penned by the quartet, and will be a concept album. At **Haji Sound** in Los Angeles, **Flo & Eddie** are working with **Joe Wissert** at the production helm and **Alex Kazanegras** engineering. The **Haji** truck drove up to **Jim Messina's** ranch in Ojai and cut two LPs with **Loggins & Messina**, one of oldies and one of new material. At **T.T. G. Studios** in Los Angeles, **Liquid Blues** is cutting a session for **Super Zig-Mar Productions** with **Hadley Murrell** producing.

At **Larrabee Sound** in Los Angeles, **Darryl Hall** and **John Oates** are in with producer **Chris Bond** and engineer **Barry Rudolph**. **Lola Falana** is working with producer **Norman Ratner** while **Sonny Bono** is producing himself. **Buddy Causey** is in with **Jerry Fuller** as producer and **Lenny Roberts** engineering, and **Flip Wilson** is working with **Snuff Garrett** and **Roberts**. **Steve Dorff** is producing **Merv Griffin** and **Neil Bogart**

is producing **Kiss** with **Gene Meros** engineering.

At **Criteria Recording Studios** in Miami, **Tom Dowd** is busy putting strings on the next **Rod Stewart** LP, while the **Albert Brothers** are producing **Law. Maribelle Morgan** is cutting some spoken word material on how to make a marriage work.

**Criteria** is also installing an automated mixing system. **Allison Research** in Nashville is currently modifying and updating the system for the studio. A new synchronizing device also is being installed.

## Talent In Action

• Continued from page 41

chorus that sent **Benny** star-reaching in his own fleet solo.

**Goodman** was joined for his set by tenor saxophonist **Zoot Sims**, who provided an earthy ballast; and by trombonist **Urbie Green**, whose opening solo on "Stairway To The Stars" hid breathtaking technique behind a silken rich tone.

**Goodman's** brief sketch of **Stephen Sondheim's** bittersweet "Send In The Clowns" was a highlight. **Benny** dipped frequently and somewhat hoarsely into his instrument's lower register, revealing an emotional depth overshadowed in his ballroom days by nonstop exuberance.

CONRAD SILBERT

## SOUL OF THE BUDDAH GROUP

Apollo Theater, New York

**Buddah Records** took over the legendary **Apollo** for a weekend to showcase some of its up-and-coming soul talent to the New York area. The June 7 matinee presented nine acts to a sparse but enthusiastic crowd that was impressed with almost everything that went down.

The show was opened by **First Class**, a typical four-man vocal group that did a rather tepid version of **Harold Melvin and the Bluenotes'** current hit, "Bad Luck" and their version of the **Unifics'** 1968 hit "The Beginning Of My End" which was a successful single for **First Class**. Next was **Bobby Wilson**, an impressive vocalist with a strong back-up band. **Wilson** was followed by the **Sound Experience**, an eight-piece group that features a tight horn section. Unfortunately the **Sound Experience** sounds and even looks too much like the **Ohio Players** to be considered anything special. The fourth act was **Jimmy Jackson**, an effervescent though corpulent singer with an overpowering voice. **Jackson** was backed by three attractive young ladies who call themselves **Black Magic**, but **Jackson** was so exciting these beautiful sisters went unnoticed.

For some unknown reason **Melba Moore**, the headliner went on next. **Ms. Moore** has recently been reviewed here. Next up were the **Modulations**, a professional though unoriginal vocal

(Continued on page 50)

## New Companies

Formerly with **Provocative Promotions**, concentrating on discotheques, **Arnie Smith** has left the company and started his own **Disco-Play Promotions** in Los Angeles.

**Siegfried Schneider** has founded

**Super Zig-Mar Productions** in Los Angeles and launches its first project with the **Liquid Blue** group with **Jim Sontag** as executive producer and **Hadley Murrell** producing.

**Windmill Records** has been formed in New York by **Andy Leonetti**. The company's first product is a single by **Sal Forell**. The label is looking for independent distribution.

# Campus

AT EAST TEXAS STATE

## 'Freeform' Program Involves Students

COMMERCE, Tex.—Program manager **Roy Lemberton** is pleased that his **KETR "Freeform"** program is grabbing widespread attention here even though not all listeners like the show.

**KETR** is the East Texas State Univ. station and its "Freeform" program runs for three hours every day.

Says **Kris Miller**, program director of **Radio KBID-FM** in **Wichita Falls**:

"With educational news and public affairs programming preceding 'Freeform,' the show take off into the night air with a hodgepodge of jazz, country-rock, rock and more rock. A different student hosts the show every night, weaving in artist biographies, special features, news and even live, original comedy routines between records.

"Lemberton leaves a lot of pro-

gramming responsibility to the student announcers, helping them structure their shows around their individual talents and creative abilities. In this way 'Freeform' takes on the personality of its host and it's never the same."

Station **KETR** is affiliated with **Corp. for Public Broadcasting**. Its problem is how to program three hours of music to please a maximum number of listeners and still be "cultural," as required by the **CPB**.

"Freeform" is the campus station's answer. It delves into the rock world with an analytical and informative attitude. And in so doing it bridges the gap between educational and entertaining commercial radio.

The East Texas State students respond to the program enthusiastically and loyally. Non-student listeners are not enthralled. But that's what makes horse races.

## Cal Students Go Partners With Pro Act Promoters

BERKELEY, Calif.—Concert Director **Jeff Dubin** and his fellow members of **SUPERB** (Student Union Program, Entertainment and Recreation Board) at the Univ. of California here have developed a system of booking name performers into their large concert facility through a unique business arrangement with outside professional promoters. The 9,500-seat **Greek Theatre**, an outdoor concert hall on campus, has laid almost dormant during the last few years, so **Dubin** approached local promoting magnate **Bill Graham** about co-promoting dates.

"I spent many frustrating months trying to secure acts that invariably went to **Graham** before I hit on this answer of co-promotion," **Dubin** says. "Luckily for us, we have an ace-in-the-hole with our large and beautiful **Greek Theatre**."

He says the most frustrating part about it all up to this time is the fact that **Graham's** **FM Productions** was getting most of the medium drawing acts, as well as the big name acts. Since **UC-Berkeley** is just outside the major metropolitan area of **San Francisco**, **Graham** was able to book all of these acts, and the school was getting the "left-overs."

Because of the appeal and potential gross the **Greek** offers, **Graham** negotiated with **SUPERB** and has scheduled five summer concerts. These are **Steve Stills**, July 26; **America**, Aug. 2; **Joan Baez** with **Hoyt Axton**, Aug. 9; **Jesse Colin Young**, Aug. 16; and **David Crosby** with **Graham Nash**, Sept. 13.

**Dubin** is quick to point out that he hopes to use other promoters and add many more concerts.

"I have sent out a mailing to many West Coast-based promoters, explaining our facility as well as a cost factor analysis that we conducted," he states. "All in all, these concerts are mutually beneficial, because **SUPERB** is successfully bringing top quality entertainment to the campus community and the promoters can come into our theatre with a concert that will reap them large financial rewards.

In addition to all this, **Dubin** says the concerts will enable them to work with one of the "all-to-few" college concert committees that knows how to promote and handle successful concerts.

Each concert is run during a Saturday or Sunday afternoon, because of security, according to **Dubin**, and in the future, he'd like to see the facility used every weekend.

"When we first experimented with concerts at the **Greek** last summer for a **Joan Baez** date with **Bill Graham** promoting and then again for a **United Farm Workers** benefit, I saw what a great facility it was and how it was underused, because of costs factors," he says. "I talked with **Jerry Pompilli** of **FM Productions** and after some discussion we began to plot things out for the future."

"We have tagged our summer concert series as the **Greek Theatre Summer Musical Festival** and we may still add a couple of extra dates including **Loggins** and **Messina**, and **Linda Ronstadt**," **Pompilli** said. "We have a potential gross of \$45,000 on each show and the students share in a piece of the profits."

**Dubin** says the school will share in a percent of the gate, as well as payment for all the show's expenses it incurs. One of the better parts of this arrangement, according to him, is the fact that students will be used for security, ticket sales and other necessities, thereby circulating concert monies back into the University community.

"Because of the weather factor, we can only use the **Greek** from the middle of May until the end of October, but I'm hoping for a show to fill it up every weekend in the future," he states. "The possibilities of usage for this facility are endless and I'd like to see it used for other things like plays and symphonies and whatever."

"People always enjoy the facility and the sound it offers for concerts, and it is definitely an equitable solution to presenting major acts on campus."

## BMI Hits Lounge

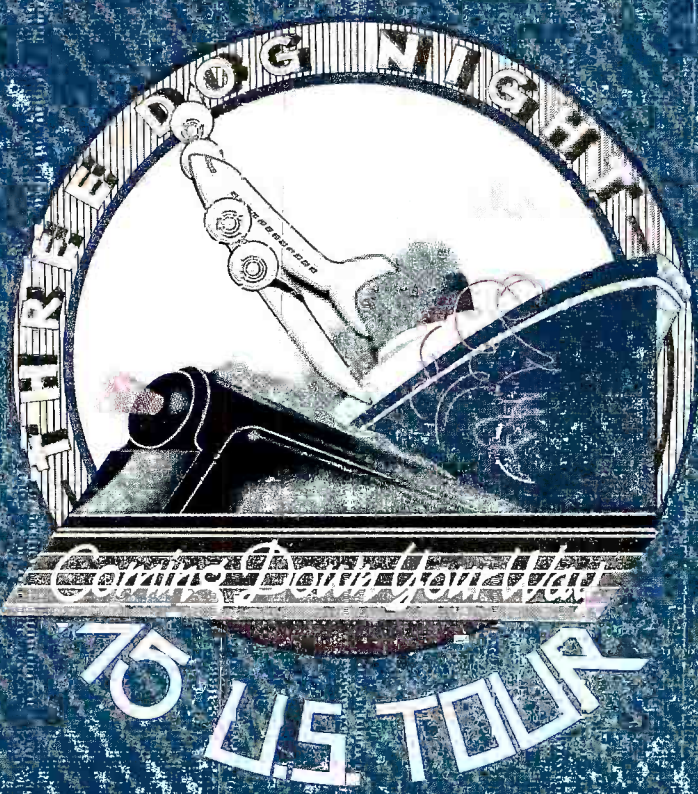
ATLANTIC CITY—**BMI** filed suit in U.S. district court in **Trenton, N.J.**, against a resort music lounge this week charging infringement of the U.S. Copyright Act. Suit against **Grabel's Cocktail Lounge** alleges that **BMI** songs, including "Cabaret," "The First Time I Saw Your Face" and "Happy Together," were performed at the unlicensed lounge without authorization.

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## THE ALBUM AND THE TOUR



July 3	Louisville Downs Louisville, Kentucky	27	Courty Auditorium Fayetteville, North Carolina	5, 6, 7	MCA Amphitheater Universal City, California
5	Courty Field House Erie, Pennsylvania	29	Wings Stadium Kalamazoo, Michigan	31	Selland Arena Fresno, California
16	Memorial Auditorium Kitchener, Ontario, Canada	30, 31	Blossom Music Festival Cuyahoga Falls, Ohio	12	Memorial Auditorium Sacramento, California
20	Civic Centre Ottawa, Ontario, Canada	August 1	TV Filming WTTW-TV Chicago, Illinois	13	Sahara Hotel Space Center Las Vegas, Nevada
21	O'Keefe Center Toronto, Ontario, Canada	6	Veteran Memorial Auditorium Green Bay, Wisconsin	14	Community Center Arena Tucson, Arizona
10, 11, 12	Pine Knob Theater Clarkston, Michigan	7	Des Moines Memorial Auditorium Des Moines, Iowa	16	Civic Auditorium Colorado Springs, Colorado
18	Meeker Music Theater Evansville, Indiana	8	State Fair Grounds Mauwaukees, Wisconsin	17	Regis College Denver, Colorado
15	Syracuse Coliseum Pittsburgh, Pennsylvania	9	Municipal Auditorium Sioux City, Iowa	18	University of Utah Salt Lake City, Utah
17	Shawyer Music Festival Central Park New York City, New York	10	Soldiers & Sailors Memorial Auditorium Kansas City, Missouri	21	Pacific Coliseum Vancouver, British Columbia, Canada
18	Palace Theater Providence, Rhode Island	11	Shrine Mosque Springfield, Missouri	23	Jubilee Auditorium Calgary, Alberta, Canada
19	Cape Cod Coliseum Cape Cod, Massachusetts	19	Washington Park Normal, Illinois	24	Edmonton Coliseum Edmonton, Alberta, Canada
20	Casino Asbury Park, New Jersey	28	Monterey Fair Grounds Monterey, California	26	Paramount Theater Portland, Oregon
22	Plimpton Mosque Richmond, Virginia	30	Concord Pavilion Concord, California	27	Seattle Arena Seattle, Washington
23	Iowa Theater Philadelphia, Pennsylvania	31	Santa Barbara County Bowl Santa Barbara, California	28	Spokane Coliseum Spokane, Washington
24	Capitol Center Largo, Maryland	September 2, 3	Celebrity Theater Phoenix, Arizona	October 4	Golden Hall San Diego, California
25	Greenville Auditorium Greenville, South Carolina	4	Civic Auditorium Bakersfield, California	5	Anahaim Convention Center Anahaim, California
26	Charlotte Coliseum Charlotte, North Carolina				

Available on ABC Records ABCD 858

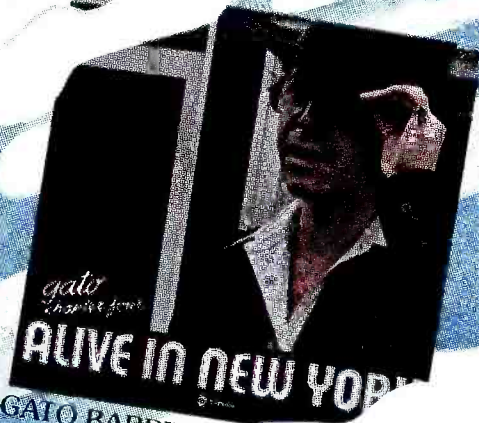
Records

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GATO BARBIERI  
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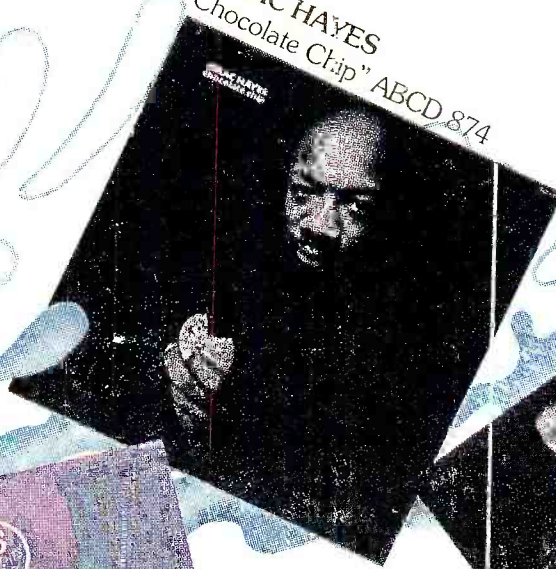


ANGELO BOND  
"Bondage" ABCD 889



NARVEL FELTS  
"Narvel Felts" DOSD 2025

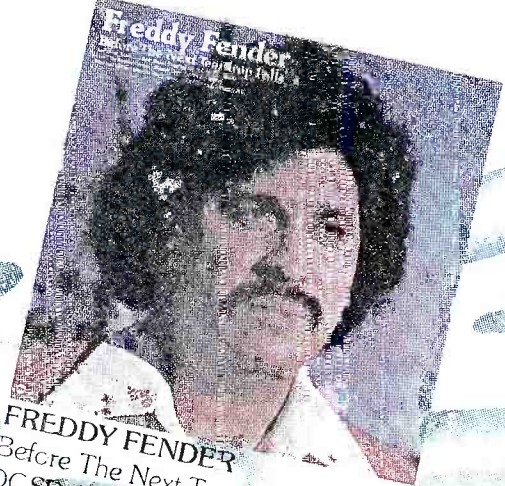
ISAAC HAYES  
"Chocolate Chip" ABCD 874



POCO  
"Head Over Heels" ABCD 890



THE FOUR TOPS  
"Night Lights Harmony" ABCD 862



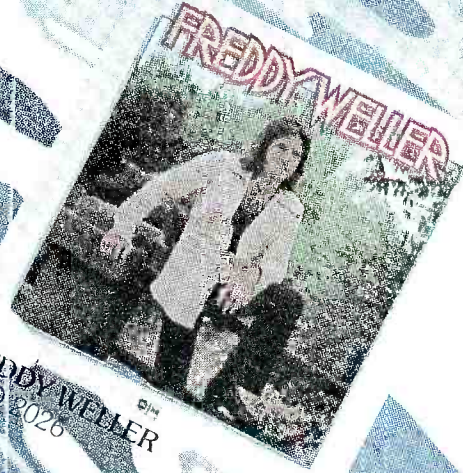
FREDDY FENDER  
"Before The Next Teardrop Falls"  
DCSD 2020



THE POINTER SISTERS  
"Steppin" BTSD 6021



STEELEY DAN  
"Katie MacLean" ABCD 846



FREDDY WELLER  
BTSD 2026



THREE D'S  
"Coming Down Your Way" ABCD 888



BOBBY VINTON  
"Hearts of Hearts" ABCD 891

# Stan Kenton Blasts Country Music; It's 'National Disgrace'

By DAVE DEXTER JR.

LOS ANGELES—He was quick to sound off 40 years ago when he was still a kid pianist gigging his way in and out of Southern California clubs and ballrooms. Throughout his career Stan Kenton has fueled the flames of controversy and now, in his 60s, he's at it again.

"For a long time," Kenton confides, "I have wanted to express my opinion of country—and western—music. I abhor it.

"The so-called music that comes out of Nashville, the Grand Ole Opry and the attendant offshoots that are identified as 'real American music' are a national disgrace, possibly the lowest level of contemporary music. I am against almost everything that Nashville stands for."

Stan and his 19-piece orchestra this week are on a one-nighter trek in the Midwest and Canada after five days as orchestra residence at Drury College in Springfield, Mo. They will perform at the Newport Jazz Festival in New York July 5.

"Nashville," snorts the Kansas-born maestro who knuckled the Knabe for Gus Arnheim's Band in the 1930s, "gives listeners what should have appeal for them, force-

feeding them tasteless pap that has no nourishment. Listen to the lyrics of the country tunes; they whine and cry, they play on sympathies, they wail of misfortunes of the downtrodden, misused, mistreated masses. This is ignorant, perverted music, full of self-righteousness and self-pity. It is a sad comment on American tastes that this musical product should be so well received and therefore so lucrative for the smug few who push it on the public. Buddy Rich was recently quoted as saying that country music appeals mainly to 'intellectuals with the minds of four-year-olds.' I agree.

"How do we change the picture? We could stop producing musical junk. We could make a stern appraisal of our educational system and what is taught about music. We can review the present use of our airwaves.

"Perhaps," Kenton suggests, "the greatest need is to improve our teaching methods in schools. We can expose our students to better music and put more emphasis on the arts—not just music, but all arts—in order to raise the artistic perception of our young people.

"I believe that music courses should be mandatory in schools. Students must be taught to desire what is intellectually attractive in music, because there is presently no mass exposure to superior music. We must elevate tastes. An artist who sells a million records is usually an artist who appeals to the lowest taste; making a hit record is no accomplishment if the music is inferior.

"We need," Kenton concludes, "to create a musical uprising, an uprising that provokes the public into a thoughtful appraisal of the popular music that surrounds us."

That ended big Stan's eruption vocally, but he wasn't finished. His views went into print in his Creative World Magazine read by many of Kenton's associates and fans. From July 13-18 the Kenton caravan will check in at York Univ., in Toronto, as orchestra in residence. And there, as he has for five decades, Stan will strive to improve the teaching methods in schools that he has so un-tingly advocated since he was a gangling, shy, awkward teen-ager in Los Angeles.

## HSE Label Sets Color For LPs

NASHVILLE—Hoyt Sullivan, who is six years in the record business has built a huge mail-order black gospel following, now says he is offering the first gospel LP in which the vinyl is finished in color. The process is called Quaddes ColoRecord.

The first such album on his HSE label is that of the Gerald Sisters, and he is using it as a test to determine if others of his more than 100 artists will be released in this fashion. Two already are planned: the Ramada Singers and the Norris Turner Singers.

Sullivan, who now is building his own recording studio, handles all of his sales through mail-order and single distribution of Jimmy's One-Stop, with advertising on early morning radio.

Sullivan also says he plans to expand from gospel to other fields, including country, and handle distribution in much the same manner.

## Biviano Band Gets Break Via Kenton's Helping Hand

SPRINGFIELD, Mo.—Thanks to Stan Kenton, Lin Biviano and his new 14-piece jazz combo got a major break here last week at Drury College.

From Philadelphia, Biviano is 28, and an alumnus of the Buddy Rich, Woody Herman, Maynard Ferguson and Count Basie orchestras. Kenton heard Lin's fledgling group and booked Biviano for a full week on the Drury campus, where Kenton and his musicians were appearing at daily jazz clinics as orchestra in residence.

"We play original stuff, mostly," says Biviano, who blows trumpet, flugelhorn and valve trombone. "John La Barbera is writing some of our charts and we feature contemporary jazz, a bit of bop and even mel-

odies popularized by Stevie Wonder and the Jackson Five.

"We don't care to play what other bands are playing," says Biviano. "I contribute some of the charts myself. With Kenton's help I think we have a chance to make it."

As a trumpeter, Biviano plays hot and lead alternately. His solo style is spectacular, much of it in the cloud range a la Maynard Ferguson.

Kenton, renowned for the help he has given young musicians through the years, is high on Biviano's chances. "I insisted his outfit come here unofficially to mingle with the students, to rehearse and to play with my band at the evening concerts. Biviano is going to become one of the jazz greats, in time," Kenton predicts.

# NOTED SPORTSWRITER'S PLEA Rock As Saviour Of Baseball?

ST. LOUIS—With the world champion Oakland A's and San Francisco Giants dying at the boxoffice in the Bay area of Northern California, Oakland writer Art Spander in the Sporting News published here urges that team owners hypo their gates by booking rock bands to perform before, during and after games.

"Most people over 40," Spander argues, "may not be aware of music's tenacious hold on the young. Whether because of rebellion or fascination, or because of their new freedom, youth is enthralled by the

sounds of the times, harmonious or discordant.

"Athletes too. Walk into any locker room these days and note the number of tape decks, all apparently blaring a different tune... the rever-

## With a Little Help From His Friends?

LAS VEGAS—Out of the news for several years although he led a popular big band in the 1940s and enjoyed a hit single with "Elks' Parade," Bobby Sherwood is working the El Cortez here.

In his combo, backing Bobby's guitar, trumpet and singing, are his wife Phyllis at the drums, son Mike on keyboards and son-in-law Denny Havens on bass.



RCA photo

**HEAVY, MAN!**—Winner of "The Great Fatsby Freebie Contest" staged by RCA at Beacon Theatre in New York to hype Leslie West's recent appearance was Bob Chiarella, officially weighed in at 342 pounds by label press/information manager Elliot Horne. Prize was West's first Phantom LP, distributed by RCA.

## Duke/Peacock's Don Robey Dies

HOUSTON—Don Robey, well known in the record industry for guiding the careers of numerous gospel artists, died June 15 in Houston of a heart attack.

In 1973, Robey sold his entire Duke/Peacock line which included Peacock, Duke, Songbird, Backbeat and his publishing company, Don Lion to ABC Records, according to Sonny Carter of ABC.

## Fair Trade On Way Out In Pa.

HARRISBURG, Pa.—The days are numbered for Pennsylvania's fair trade laws which, for the past 40 years, have fixed prices for everything from Sony audio and sound equipment to Bayer aspirin. A three-bill repeal package has been introduced in legislature by Rep. Mark Cohen, of Philadelphia.

The House Consumer Protection Committee, reporting that there appears to be no organized effort to stop it, will clear the way for its early passage. The committee estimated that repeal of fair trade would save Pennsylvanians \$150 million a year.

## 5th Dimension Cuts U.S. Navy Spots

LOS ANGELES—Some 7,000 radio stations throughout North America will air a series of spots cut by the Fifth Dimension commemorating the 200th anniversary of the U.S. Navy this fall. Production was handled here by Audio Productions.

## Audi fidelity Adds

NEW YORK—Audi fidelity Enterprises has added three new distributors. They are Friends II Music of Wichita, Kan., Galgano Distributors of Chicago, and John O'Brien Distributors of Milwaukee.

beration of a guitar is more exciting than an inside-the-park home run.

"Rock, for those millions born in the last two decades, is the sport of the '70s. It's time that some of those who accept only sports of an earlier period, the more traditional ones, are educated to the fact. If they learn quickly enough, they still may keep their old sports alive.

"A little rock music," Spander concludes, "will never hurt baseball—not if 20,000 kids come along to watch and to listen."

Perhaps unaware that rock acts have already been booked by a number of professional baseball, football and basketball clubs for "guest" appearances, but not on a steady basis, Spander a few days after writing his lengthy article for Sporting News was apprised that the California Angels presented the Heywoods recently in a spirited, highly successful 30-minute concert shortly before game time.

The setting? Anaheim Stadium south of Los Angeles where a few weeks previously Chicago and the Beach Boys drew more than 55,000 paid admissions without baseball or any other game as an added attraction. It's a development that could catch on.

## Sound 70 Productions . . .

• Continued from page 3

example, we're going to find half houses, at some of the concerts."

Sullivan has tried to hold ticket prices to his shows at \$6, occasionally going to \$7. "We may be forced to go to an \$8 top," he says, "for several reasons. A lot of the artists want higher scales and all of our costs, from auditorium rent to tickets to advertising to labor costs are up. Most of this is due to inflation. The artist fees seem to have stabilized, but the costs in the riders are still rising.

"For example," he continues, "two years ago we promoted an Alice Cooper show, guaranteeing \$20,000 against 60 percent of the gate. We made money. This year we offered the same deal, drew a full house and broke even."

Sullivan says one change he has made recently is putting groups in halls he is fairly sure they can fill, rather than taking a gamble on a strong group in a tremendous auditorium. He also points out that there may not be as many promotions involving borderline groups.

Perhaps most important, Sullivan finds he must do two to three times the volume he did several years ago to garner an equivalent profit. "Five years ago," he says, "we lost money on maybe 5 percent of our shows. Last year it was something like 30 percent. The major acts, however, continue to do well for us.

"Costs are up in general," he says, "partially because costs tend to go up anyway and partially because of inflation. I used to be able to advertise a concert in Nashville and do a good job for \$1,500. That same concert now costs me between \$3,500 and \$4,000 to advertise properly. What with higher rent from halls, higher labor costs and so forth, we simply have to do more shows to make up for the smaller profit on each individual show."

Sullivan also points out that a major act charging far higher than normal prices can hurt other concerts in the area, partly because of economic conditions. "When tickets went on sale for the Rolling Stones' Memphis concert recently," he says, "we

noticed a drop in ticket sales for other shows here."

Other signs Sullivan sees of the economy affecting the concert business are trends in ticket sales. "In good times," he says, "the more expensive seats will go first, then the next and so on. Now, we see almost the reverse in buying habits in many cases. We also see more kids trying to sneak into a show that may be only half sold."

How can a promoter solve some of the problems of the economy? "One way is to up the volume," says Sullivan. "Another is to look for trends. For instance, there are more regional groups than there were a few years ago. We can easily draw 10,000 for a Lynard Skynard show in this area, while that same group may draw 2,500 in California. It's also smart to promote an up and coming act before prices get out of hand. Or we can promote a still big name artist who may be on the way down.

"You also have to watch record sales closely," he adds. "A band that has done a couple of poor LPs is not going to draw. Kids don't rush in blindly to buy tickets anymore. You also have to realize that there are probably three times as many good touring artists as there were three years ago, and concertgoers can afford to be more selective. We also try to promote several concerts for any artist we bring into the area."

As for the theory that he is operating at a disadvantage, promoting rock in the midst of country music land, Sullivan says "most major country acts will not play Nashville. They've been exposed enough here, through the Opry, radio and so on. The country only thing is really a myth."

While noting that he has changed some of his business methods recently (and also noting that many artists are more cost conscious, skipping the huge entourages and so on), Sullivan believes much of the change in the rock promotion business is natural evolution. "I'm still convinced," he says, "that entertainment is the last thing to be hurt by a poor economy. Kids may have a harder time coming up with the money, but they will come up with it. Even with dimes and quarters."

# Jukebox Programming Wurlitzer Importing W. German Jukeboxes

NORTH TONAWANDA, N.Y.—Wurlitzer is continuing to make jukeboxes and has been distributing them here in the U.S. since May of last year through its subsidiary Deutsche Wurlitzer in West Germany.

While the North Tonawanda operation closed down in April 1974 for domestic manufacture of jukeboxes, Marty Gross, vice president, confirmed that new models developed by the West German plant are being shipped worldwide.

The models include the Baltic, Atlanta 2 and Atlanta 3, and a new Cabaret home-style model, and will be shown to the American public at the Music Operators of America Exposition Oct. 17-19, at the Conrad Hilton Hotel, Chicago.

At present, the models are available through distributors such as F.A.B. in Pensacola, also serving the Midwest; Commercial, in Dallas, Gulf Coast, Houston and San Antonio, and Musical Distributor Corp., in Brooklyn. Service and stock parts are available on a direct basis.

One of the reasons the domestic operation was discontinued, accord-

ing to C. B. Ross, manager of field services engineering with Wurlitzer, is the exorbitant and difficult customs and import fees for shipping U.S. product to foreign countries.

The Deutsche Wurlitzer subsidiary, which is self-contained in administration as well as manufacturing, is involved in a different market than is the case in the U.S., Ross explains. The operators overseas are large organizations who rent, sell or lease machines without going through a distributor organization.

Currently, the German models do not include a quad box, and are not distributed on the West Coast at this time.

The cost of the imported jukebox varies here depending on the value of the dollar to the Deutsche mark, but distributors generally hold with the advertised price, which is competitive with other manufacturers.

The inventory from the U.S. operation has been sold to Midwestern Distributors which also bought the machinery used to build the machines. Current stock is 1,200 units, which are being sold off.

# MOA Chief Pleased With Industry's House Pitch

By ANNE DUSTON

WASHINGTON, D.C.—Data presented by the Music Operators of America to a subcommittee hearing on proposed copyright House Bill 2223 was termed "very effective, and a fine presentation," by Russell Mawdsley, legislation chairman of MOA, and executive director Fred Granger. Mawdsley presented the MOA position on behalf of members, in the one hour session, including questions, June 3.

Representing jukebox manufacturers was attorney Perry Patterson, whose short statement reflected the lower number of units sold today because of the economy, as well as the demise of Wurlitzer as a U.S. jukebox manufacturer. He also noted that one firm has reduced its production line from 1,400 to 400 workers, and another company has shut its production down since April 1. Sales are off about 25 percent, he said.

Mawdsley stated the position of the MOA as supporting the new \$8 jukebox royalty but opposing any increase in that royalty or any provision for readjustment through a Copyright Royalty Tribunal, or any additional fee for registration of jukeboxes.

In support of that position, Mawdsley explained that each box brings in an average \$25 gross, a figure based on his own Russell-Hall, Inc. firm's experience. Out of the \$25, the location is entitled to half on a commission split, and the remaining \$12.50 pays for service and new equipment for the operator. "This economic picture explains why almost all operators have diversified their activities by adding amusement and vending machines to their jukebox operations," he noted.

Mawdsley also argued that the proposed increase on mechanical fees from 2 cents to 3 cents per recording would be "most burdensome" to the jukebox industry, and would represent a double royalty burden.

He also proposed that a recording arts performance royalty in House Bill 5345 be abolished in favor of

one royalty fee that would be shared by those who claim to have contributed to the finished product.

Questions from Rep. Robert Kastenmeier's committee centered on how ASCAP distributes monies to composers. When asked what the MOA would do if the royalty revision clause were passed, Mawdsley said the question would be taken back to the membership. "Some operators feel that they shouldn't pay any fee, that they are doing a service by exposing the music. They may prefer to go back to the original exemption of royalties in effect since 1909."

Also present for MOA at the hearings were Fred Collins, Jr., president of MOA, who was introduced to the group by Rep. Jimmie Mann of South Carolina, a member of the full committee; Garland Garrett, North Carolina treasurer; Ted Nichols, Nebraska, secretary; and Nicholas Allen, counsel for the association for 19 years, who drafted the MOA statement.

Mawdsley felt that both sides presented entirely different points of view. "We were very truthful and honest in our statements, with backup figures that we could certify." He suggested that the opposition used incorrect figures that were not verifiable.

After further hearings, the subcommittee will forward to the full committee with recommendations, and then the bill will go to the House. If the House votes on it, it will go to the Senate for passage before being sent to the president for his signature. However, if amendments are added, it will go back to the House and Senate for conferences.

Mawdsley notes that the copyright revisions have been under study since the 86th Congress, and are now under scrutiny by the 94th Congress. "It's a very complex document, one-and-a-half inches thick, and every new freshman congressman on the committee has to study it a new."

# Disco Action

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By TOM MOULTON

NEW YORK—The Cork And Bottle here June 13 was the scene for a Motown promotion party backing new LP releases by Eddie Kendricks, Willie Hutch and Rare Earth. Several of the DJs who attended said that they would have preferred it if the label had made up one product package rather than having the LPs stacked on different tables around the room. It seems that most of the spinners ended up missing out on one or two of the titles by the time they got around to each table.

On a positive note, the spinners who received a copy of the Kendricks LP seemed unanimous in their selection of the cut "Cream Off The Top" as being a good disco song.

As for distribution of promotional product to disco DJs, a spokesman for the Record Pool, formed here as a nonprofit distribution center for some 60-85 DJs (Billboard, June 21), says that comments that the "Pool" could prompt group acceptance or rejection of new disco product were "off base." He stresses that the spinners will be picking up their individual packages

at different times during the month and will not be collaborating on selecting disks to play. Besides, he continues, each DJ still has to work to please his/her own dance audience and group programming "won't work."

As for label reaction to the "Pool" concept, he says that several labels have already approved bulk shipment of promotional product to the "Pool."

Scepter is rush releasing the single "Chinese Kung Fu" by Banzi this week. This European import has been available on the local club scene for several weeks now. The new disk will have a disco version on the flip side which will be 4:59 in length. The label is also making 12-inch 33 copies for clubs.

Scepter is also starting a new label for release of product from the Contempo Family of England. The first release will be the single "It's The Same Old Song" by the Armada Orchestra. The flip side will be "Do Me Right." The group is an English version of MFSB.

DJ Barry Lederer of the Sandpiper Club (Fire

Island) says that Ralph Carter's "When Your Young And In Love" single (Mercury) is the "hottest" new record he's playing. A first time play on a test pressing of the song prompted applause from the dancers, he says.

Other test pressings creating a stir here right now are Polydor's "Well Kept Secret" LP by James Last and RCA's Faith, Hope & Charity album. A Last single, "Love For Sale," backed by "Summertime," is due for release shortly. Two cuts from the album are already getting good response for Tom Seavare at the 12 West Club—they are "Summertime" and "Jubilant."

The Faith, Hope & Charity album was produced, arranged and mostly written by Van McCoy. The effort has a sound as if the Staple Singers had met up with McCoy. Word around is that it's one of the best productions from McCoy to date.

Another record around town which is generating talk is "Somebody Gotta Go" by Mike and Bill. It's on the Moving Up label.

### Top Audience Response Records In N.Y. Discos

- This Week
- 1 FREE MAN—South Shore Commission—Wand
  - 2 FOREVER CAME TODAY—Jackson Five—Motown (LP version)
  - 3 EL BIMBO—Bimbo Jet—Scepter
  - 4 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
  - 5 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
  - 6 THE HUSTLE—Van McCoy—Avco
  - 7 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
  - 8 IT'S IN HIS KISS—Linda Lewis—Arista
  - 9 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
  - 10 BAD LUCK—Harold Melvin And The Blue Notes—Phila. Intl
  - 11 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—CTI
  - 12 SENDING OUT AN S.O.S.—Retta Young—All Platinum
  - 13 SEXY/T.L.C.—MFSB—Phila. Intl.
  - 14 SWEARIN' TO GOD—Frankie Valli—Private Stock
  - 15 LOVE DO ME RIGHT—Rockin' Horse—RCA

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

- This Week
- 1 THIS IS WHY I BELIEVE—The Supremes—Motown (LP)
  - 2 FOREVER CAME TODAY—Jackson Five—Motown (LP)
  - 3 K-JEE—MFSB—Phila. Intl. (LP)
  - 4 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
  - 5 CHOCOLATE CHIP (instrumental)—Isaac Hayes—ABC (LP)
  - 6 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
  - 7 FREE MAN—South Shore Commission—Wand
  - 8 TORNADO—Wiz—Atlantic
  - 9 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
  - 10 SENDING OUT AN S.O.S.—Retta Young—All Platinum
  - 11 THE HUSTLE—Van McCoy—Avco
  - 12 FIGHT THE POWER—Isley Brothers—T-Neck (LP)
  - 13 SWEARIN' TO GOD—Frankie Valli—Private Stock
  - 14 WALK ON BY—Gloria Gaynor—MGM
  - 15 CRYSTAL WORLD—Crystal Grass—Polydor (LP)

### UCLA Swings

LOS ANGELES—Ragtime and Dixieland are on tap at UCLA this summer. The Preservation Hall Jazz Band plays in Royce Hall June 27-28; Max Morath brings his "The Ragtime Years" one-man show to Schoenberg Hall July 7-10 and Gunther Schuller and the New England Conservatory Ragtime Ensemble play Scott Joplin classics in Royce Hall August 8-9.

### Colony Records (New York) Retail Sales


- This Week
- 1 EL BIMBO—Bimbo Jet—Scepter
  - 2 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
  - 3 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
  - 4 FREE MAN—South Shore Commission—Wand
  - 5 K-JEE—MFSB—Phila. Intl. (LP)
  - 6 IT'S IN HIS KISS—Linda Lewis—Arista
  - 7 LOVE INFLATION—The Joneses—Mercury
  - 8 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
  - 9 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—CTI
  - 10 YOU BROUGHT IT ON YOURSELF—Barbara Hall—Innovation
  - 11 NEVER GET ENOUGH OF YOUR LOVE—Street People—Vigor
  - 12 MIDNIGHT IS THE TIME I NEED YOU—Demis Roussos—Big Tree
  - 13 EXPANSIONS—Lionie Liston Smith—Flying Dutchman
  - 14 SENDING OUT AN S.O.S.—Retta Young—All Platinum
  - 15 MAN WAS MADE TO LOVE WOMAN—Bobbi Martin—Green Menu

### Downstairs Records (New York) Retail Sales

- This Week
- 1 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
  - 2 K-JEE—MFSB—Phila. Intl. (LP)
  - 3 FOREVER CAME TODAY—Jackson Five—Motown
  - 4 THREE STEPS FROM TRUE LOVE—Billy Davis—ABC
  - 5 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
  - 6 IT'S IN HIS KISS—Linda Lewis—Arista
  - 7 ZING—The Trammps—Buddah (LP)
  - 8 LOVE INFLATION—The Joneses—Mercury
  - 9 YOU BROUGHT IT ON YOURSELF—Barbara Hall—Innovations
  - 10 BANDOLERO—Juan Carlos Calderon—Epic
  - 11 MAN WAS MADE TO LOVE WOMAN—Bobbi Martin—Green Menu
  - 12 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—CTI
  - 13 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
  - 14 FREE MAN—South Shore Commission—Wand
  - 15 I CAN'T UNDERSTAND IT—Kokomo—Columbia

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

- This Week
- 1 EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
  - 2 HUSTLE—Van McCoy & The Soul City Symphony—Avco
  - 3 GLASS HOUSE—Temptations—Gordy
  - 4 FOOT STOMPIN' MUSIC—Bohannon—Dakor
  - 5 BAD LUCK—Harold Melvin & The Blue Notes—Phil. Intl.
  - 6 FREE MAN—South Shore Commission—Wand
  - 7 FOREVER CAME TODAY—Jackson Five—Motown
  - 8 KEEP ON BUMPIN'—Kay Gees—Gang
  - 9 I CAN'T UNDERSTAND IT—Kokomo—Columbia
  - 10 7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Toms Empire—PIP
  - 11 SEXY—MFSB—Phila. Intl.
  - 12 DYNAMITE—Bazuka—A&M
  - 13 CUT THE CAKE—Average White Band—Atlantic
  - 14 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
  - 15 T.L.C.—MFSB—Phila. Intl.



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BUT COUNTRY SUBJECTS DOMINATE

# Forthcoming Books Tell It All, From Zeppelin To Lombardo

LOS ANGELES—Country music dominates the lists of new books on pop music this fall.

Two publishers, in particular, will be competing with similar titles. "Fifty Years At The Grand Ole Opry" from Pelican Publishing in Louisiana is due Sept. 5 with 90 photos jammed into its 112 pages. Five weeks later, Harry N. Abrams Inc., New York, will come out with Jack Hurst's "Grand Ole Opry," a more lavish volume featuring 400 photos (200 in full color) and a 40,000-word text by Hurst.

The Abrams entry will carry a \$29.95 price tag. The more modest Pelican book will go at \$10. Myron Tassin and Jerry Henderson collaborated on the Pelican volume; Minnie Pearl and Mother Maybelle Carter have contributed forewords.

Beating both Opry books into the stores by about a month will be Johnny Cash's "Man In Black" from Zondervan, a Grand Rapids house. A \$100,000 advertising-promotion budget is firm and the first press run will be an astonishing 100,000 copies. Cash will go out on the road to publicize his \$6.95 book "for at least a 60-day period," the publisher reports.

Also available in August will be "Elvis And The Colonel" by May

Mann from Drake Publishers, at \$15. But Drake does not anticipate Presley to aggressively promote the book as Cash will promote his.

In the non-country field, Dave Dexter's "Playback" is projected for October release by Billboard Publications, Inc., New York. It is the story of a Missouri newspaperman who veered off into records to rack up 35 years as a producer-writer with Decca and Capitol, bringing the Beatles, Frank Sinatra, Peggy Lee, Nat King Cole, Kay Starr and others to the latter label. Twelve pages of halftones are included.

"Ain't Misbehaving—The Story Of Fats Waller" by Ed Kirkeby, Waller's manager, rolls from the Da Capo Press, New York, this summer. The same house also will offer Samuel B. Charters' "The Country Blues" in both soft and hardcover.

"Auld Acquittance: The Autobiography Of Guy Lombardo" is destined for October publication by Doubleday. At the same time, David R. Godine will market "Blues" by Robert Neff and Anthony Connors, a \$15 compilation of photos and conversations with musicians. Pianist Vera Brodsky Lawrence's "Music Of Patriots, Politicians And Presidents" at \$24.95 covers 100 years of American popular music and will go into the stores from Macmillan this fall in time for pre-bicentennial celebrations.

Knopf will charge \$5.95 for a forthcoming paperback by Linda and Paul McCartney titled "Linda's Pictures" in which Mrs. McCartney's photos are presented.

Composer Harry Warren's enviable success as a Hollywood film tunesmith is covered by Tony Thomas in a Citadel offering, "Harry Warren And The Hollywood Musical" priced at \$17.95 from Citadel Press, New York.

Yet another Nashville subject, "Stars Of Country Music" edited by Bill C. Malone and Judith McCulloch will appear in the fall at \$12.50 from the Univ. of Illinois Press. The same firm also is offering John I. White's "Git Along, Little Doggies: Songs And Songmakers Of The American West" at \$8.95.

In Canada, the Toronto firm of Methuen Publications will offer two rock books this fall. Martin Mel-

huish, Canadian editor of Billboard, is the author of "Rock Is My Life, This Is My Song—The Bachman-Turner Overdrive Biography." And former Billboard staffer Ritchie Yorke has completed his manuscript for "The Led Zeppelin Biography." Both will retail at \$4.95.

The late San Francisco writer, Ralph J. Gleason, completed "Celebrating The Duke And Other Heroes" for Little, Brown & Co., shortly before he died of a heart attack in June. It's due in October.

Composer Richard Rodgers' long awaited autobiography, "Musical Stages," enjoys a 25,000 first printing and already has been chosen as an alternate selection of the Literary Guild Club. The publisher is Random House.

Perhaps the most active writer in the field is the veteran George T. Simon, who has revamped, modernized and edited the old Esquire "World Of Jazz" for illustration by T. Y. Crowell. With 90 illustrations, 16 in full color, the lavish tome will feature contributions by Dizzy Gillespie, Nat Hentoff and Budd Schulberg, among others and will sell for \$17.95. Simon also is winding up "The Big Bands Songbook" containing 75 songs from the Swing era and 75 photographs along with an introduction by clarinetist Benny Goodman. Both Simon books are tagged for November release.

## 90-Year-Old On Monterey Jazz Stand

MONTEREY, Calif.—A 90-year-old string bass player, the venerable Ed "Montudie" Garland of New Orleans, will be among the musicians featured at the 18th annual Monterey Jazz Festival here starting Sept. 19.

Garland will appear with Barry Martyn, a British drummer, who heads up the Legends of Jazz. Group also comprises Joe Darensbourg, 69, on clarinet; Andy Blakeney, 77, trumpet; Alton Purnell, 64, pianist and singer, and Louis Nelson, 73, on trombone.

All but Martyn are former New Orleans residents.

The California high school band competition winner and other high school musicians also are set for the event, to be held at the Monterey County Fairgrounds. They will perform with Chuck Mangione and John Lewis.

Season tickets covering all three days of music are going at \$34.25, \$29.75 and \$24.75.

## Playboy Ties In Japan With Trio

LOS ANGELES—Playboy Records and Trio Kenwood of Japan have reached a distribution agreement for Trio to distribute all Playboy LP and tape product in Japan.

Trio will also have the right to use the Playboy logo for Japanese domestic releases, with Playboy receiving the right to distribute Trio Kenwood artists. Initial Playboy releases will be in September, with label artists due in Japan for promotional touring and appearances shortly afterward.

JUNE 28, 1975, BILLBOARD

## Music Critics Hold Institute

NEW YORK—The Music Critics Assn. holds its annual "Institute In Jazz Criticism" at the headquarters of the American Society of Composers, Authors & Publishers (ASCAP) June 27 through July 6.

Ten critics from across the nation will take part in the Institute along with a faculty that consists of Dan Morgenstern, jazz journalist and historian; Albert Murray, novelist and social critic, and Martin Williams, author and director of the jazz program of the Division of Performing Arts of the Smithsonian Institution.

The Institute is being run in collaboration with the Smithsonian Institution and the Institute of Jazz Studies of Rutgers Univ. It is open to all music critics as well as to students of the "Academy of Improvisation" seminars of Rutgers Institute of Jazz Studies.

## Californians Suing Over Texas Tape Distrib Loan

LOS ANGELES—A group of Southern Californians who loaned money to G.W. and Billie Ruth Royal of Bellflower here and William (D) Beasley of Nashville, Tenn., to finance a Texas tape distribution program in 1972 are asking the federal district court to help them get unpaid balance of their loans back along with "royalties."

The suit charges that the defendants misrepresented the tape distribution firm as being a \$2 million corporation and that the bulk of all loans was never repaid. Plaintiffs and their alleged debts include: Cramen L. and June M. Dobson, Norwalk, \$4,845 plus 10 percent interest; William A. and Sharon Schavone, \$20,000; Ted F. Maurer, \$10,000 and Ruth Esau, \$15,000. The loan agreements carry fluctuating "royalty" payments, ranging from \$50 weekly to be paid to the

Dobsons for as long as the defendants had a tape business in Texas; to a \$32 weekly royalty to be paid to Maurer until his loan was repaid. All royalty payments were in addition to repayment of the loans. All plaintiffs allege only a small amount of the royalty was ever paid. Plaintiffs each ask \$100,000 punitive damages.

One of the loan agreements submitted to the court offers 9,000 8-track tapes and 300 lock display cases, which are estimated to be worth \$22,000, as collateral for the loan.

Western Tape Distributors and Forward Finance Corp. are listed as defendants. On agreements in the court's possession, William D. Beasley lists an address of 5353 Hillsboro Rd., Nashville, and as Cumberland Tape Industries, 2325 Crestmoor, Nashville.

Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 6/28/75

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	<b>MIDNIGHT BLUE</b> Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
2	7	5	<b>EVERYTIME YOU TOUCH ME (I Get High)</b> Charlie Rich, Epic 8-50103 (Columbia) (Algee, BMI/Double R, ASCAP)
3	4	9	<b>OLD DAYS</b> Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
4	6	9	<b>THE WAY WE WERE/TRY TO REMEMBER</b> Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
5	3	10	<b>WHEN WILL I BE LOVED</b> Linda Ronstadt, Capitol 4050 (Acuff-Rose, BMI)
6	2	11	<b>WILDFIRE</b> Michael Murphy, Epic 50084 (CBS) (Mystery, BMI)
7	8	9	<b>LIZZIE &amp; THE RAINMAN</b> Tanya Tucker, MCA 40402 (House Of Gold, BMI)
8	9	6	<b>THE LAST PICASSO</b> Neil Diamond, Columbia 10138 (Stonebrige, ASCAP)
9	5	11	<b>SISTER GOLDEN HAIR</b> America, Warner Bros. 8086 (Warner Bros., ASCAP)
10	15	7	<b>THE HUSTLE</b> Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
11	12	7	<b>SWEARIN' TO GOD</b> Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
12	14	6	<b>FEELINGS</b> Morris Albert, RCA 10279 (Fermata International, ASCAP)
13	10	13	<b>LOVE WILL KEEP US TOGETHER</b> Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
14	19	4	<b>PLEASE MR. PLEASE</b> Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
15	18	8	<b>PLEASE TELL HIM THAT I SAID HELLO</b> Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
16	20	3	<b>RHINESTONE COWBOY</b> Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
17	11	11	<b>WONDERFUL BABY</b> Don McLean, United Artists 614 (Unart/Yahweh, BMI)
18	13	14	<b>I'LL PLAY FOR YOU</b> Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
19	24	4	<b>ATTITUDE DANCING</b> Carly Simon, Elektra 45246 (C'est/Jacob, ASCAP)
20	22	6	<b>HARPO'S BLUES</b> Phoebe Snow, Shelter 40400 (MCA) (Tarka, ASCAP)
21	17	10	<b>AND THEN THERE WAS GINA</b> Bobby Goldsboro, United Artists 633 (Unart/Pen In Hand, BMI)
22	31	3	<b>LISTEN TO WHAT THE MAN SAID</b> Wings, Capitol 4091 (McCartney/ATV, BMI)
23	26	7	<b>SUSANNA'S SONG (In The California Morning)</b> Jerry Cole & Trinity, Warner Bros./Midget 8101 (Moppet, BMI)
24	23	8	<b>CONY ISLAND</b> Herb Alpert & The T.J.B., A&M 1688 (Almo, ASCAP)
25	36	3	<b>SEND IN THE CLOWNS</b> Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)
26	32	4	<b>WOODEN HEART</b> Bobby Vinton, ABC 12100 (Gladys, ASCAP)
27	25	7	<b>DING-A-LONG</b> Teach-In, Philips 40800 (Phonogram) (Dayglow, ASCAP)
28	38	4	<b>BURNING THING</b> Mac Davis, Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)
29	30	6	<b>EL BIMBO</b> Bimbo Jet, Scepter 12406 (Artie Wayne/Reizner, ASCAP)
30	47	3	<b>ROCKFORD FILES</b> Mike Post, MGM 14772 (Leeds, ASCAP)
31	40	3	<b>AT SEVENTEEN</b> Janis Ian, Columbia 10154 (Mine/April, ASCAP)
32	33	5	<b>I DREAMED LAST NIGHT</b> Justin Hayward & John Lodge, Threshold 67019 (London) (Justunes, ASCAP)
33	35	2	<b>JIVE TALKIN'</b> Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
34	28	9	<b>SMILE ON ME</b> Ronnie & Natalie O'Hara, Legacy 104 (Happy Girl, ASCAP)
35	37	8	<b>LOVE WON'T LET ME WAIT</b> Major Harris, Atlantic 3248, (Mighty Three/Friday's Child/W MOT, BMI)
36	NEW ENTRY		<b>MORNIN' BEAUTIFUL</b> Tony Orlando & Dawn, Elektra 45260 (Appelcider/Little Max, ASCAP)
37	39	2	<b>MAKE THE WORLD GO AWAY</b> Donny & Marie Osmond, Kolob 14807 (MGM) (Tree, BMI)
38	27	7	<b>HOW LUCKY CAN YOU GET</b> Barbra Streisand, Arista 0123 (Screen Gems-Columbia, BMI)
39	41	5	<b>I'M NOT IN LOVE</b> 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)
40	43	2	<b>FEELIN' THAT GLOW</b> Robert Flack, Atlantic 3271 (Lonport, BMI)
41	NEW ENTRY		<b>YOU ARE MY SUNSHINE GIRL</b> Lettermen, Capitol 4096 (House Of Gold, BMI)
42	44	3	<b>T-R-O-U-B-L-E</b> Elvis Presley, RCA 10278 (Jerry Chestnut, BMI)
43	45	4	<b>KING KINGSTON</b> George Fischhoff, PIP 6503 (George Fischhoff/Mourbar, ASCAP)
44	NEW ENTRY		<b>THERE'S A WHOLE LOT OF LOVING</b> Guys 'N' Dolls, Epic 50109 (Dick James, BMI)
45	42	5	<b>(Baby) DON'T LET IT MESS YOUR MIND</b> Donny Gerrard, Rocket 40405 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
46	NEW ENTRY		<b>WHAT I DID FOR LOVE</b> Jack Jones, RCA 10317 (Wren, BMI/Red Bullet, ASCAP)
47	49	2	<b>FOREVER AND FOREVER</b> Engelbert Humperdinck, Parrot 40082 (London) (Mam, ASCAP)
48	50	2	<b>FALLIN' IN LOVE</b> Hamilton, Joe Frank and Reynolds, Playboy 6024 (J.C., BMI)
49	NEW ENTRY		<b>TAKE GOOD CARE OF YOURSELF</b> The Three Degrees, Philadelphia International 3568 (CBS) (Mighty Three, BMI)
50	NEW ENTRY		<b>TWILIGHT TIME</b> Jose Feliciano, RCA 10306 (Porgie, BMI)



**Debbie Campbell**

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THROUGH!**

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that I said hello**

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now crossing pop.**

  
**Playboy Records  
Year of the Bunny**

P6037

# Talent In Action

• Continued from page 42

group. Another vocal group, Fifth Avenue, followed but they were also uninspiring. Interestingly enough the Fifth Avenue's back-up band did one number by themselves and almost stole the show. The 10-piece band which calls itself the New Band was one of the most refreshing groups on the show.

Next was Jae Mason, a fine singer-songwriter and guitarist who got over to the Apollo audience backed only by another acoustic guitarist. Of all the acts presented by Buddah, Jae Mason was the most promising. Closing the show was Black Ivory, a professional three-man singing group that was backed by a large orchestra that could hardly be heard. The only thing that separated Black Ivory from the other vocal groups on the show was that Black Ivory had better material to work with. **ROBERT FORD JR.**

## CLIFTON DAVIS ARNETIA WALKER

Reno Sweeney's, New York

After successful careers on television and Broadway, Clifton Davis has turned to nightclubs and though the June 14 show was far from perfect, it would appear that Davis has a bright future in cabarets. The main fault with Davis' show was that much of it seemed forced as if he were an actor playing a nightclub singer. This is a problem that can easily be overcome by experience and confidence.

The show was not without its highlights, the first of which came when Davis performed a comic soliloquy about a country boy in New York as an intro to "Blues In The Night". That was followed shortly by an excellent new song by Ron Miller entitled "Old Music" which is a cynical view of the music business. During both of these segments Davis' ability as an actor came into play and he seemed much more at ease.

Davis closed his show with two excellent songs that he wrote for the Jackson 5: "Never Can Say Goodbye" and "Looking Through The Window". Here again Davis shined as he seemed relaxed doing his own material.

Unlike Davis, the opening act Arnetia Walker seemed most at ease in the small nightclub set-

ting. Ms. Walker is an attractive young song stylist with a warm personality and excellent repertoire. Ms. Walker too should have a bright future in nightclubs. **ROBERT FORD JR.**

## MARTIN MULL JERRY RIOPELLE

Boarding House, San Francisco

"Darling, why should we say *au revoir*?" pines Martin Mull at the end of one of his songs. "It's so hard to say *au revoir*. Why don't we just say... *hors d'oeuvre*?" Brightening at the idea, he swings into a chorus of "Why don't we just say *hors d'oeuvre*?"

That riff may be a little more translatable into print that most of Mull's comic routines, which are an absolute delight to witness in person—Mull in a banker's three-piece suit playing slide guitar with a vibrator, or in shades and cap delivering a satirical disco tune called "Do the Dog," which, even though it is satire on AWB, is as hot as the goods of any disco band around.

This is the secret to Mull's success. Not only is he working in a mode, musical and music biz satire, touched by few others but he is eminently qualified musically to indulge in such satire.

Mull's commercial success has enabled him to travel now with a five-piece backing band and he makes full use of the range and latitude it gives him.

KSAN broadcast the opening night performance June 3, which had Mull featuring material from his new Capricorn LP, "Days of Wine and Neuroses," in an hour-long set. Though the radio audience could share in Mull's agonizingly funny mini-dramas, monologues and puns, they missed the visual absurdities of Mull's attire, facial expressions and stage settings (plastic palm tree, overstuffed chair, table and lamp).

ABC's Jerry Riopelle opened leading a four-piece band that got into a solid groove early on and held it tight all the way through, with Riopelle himself alternating between guitar and upright piano. Within the basic drive of the rock

(Continued on page 66)

# Latin

## Latin Scene

### TEXAS

The Texas branch of Caytronics, headed by **Charlie McDonald** in San Antonio, will be busy this summer as demand for their product increases across the state.

**Leo Lozano**, sales and promotion director for Caytronics in Texas, notes an increase in orders for **Camilo Sesto's** latest LP on the Pronto label, "Quieres Ser Mi Amante" and **Vicente Fernandez' "El Hijo Del Pueblo"** on Caytronics. Other LPs on the move are **Yolanda Del Rio's "Se Me Olvido Otra Vez"** on Arcano and **Morris Albert's** album on Audio Latino, which features the hit "Dime," Spanish language version of "Feelings."

Caytronics artists have visited the Alamo city twice within a one-month period, which should help spur sales of their product. **Oscar Narvaez**, head of Ole Toro Productions, hosted **Arnulfo Gordo Delgado's** Caravan of Mexican stars in San Antonio May 18. This one featured, among others, **Vicente Fernandez, Yolanda Del Rio, Los 3 Ases, Imelda Miller, Marco Antonio Muniz, Miguel Aceves Mejia** and **El Mariachi Vargas**. On June 15, **KCOR-AM's** Annual Festival featured **Gerardo Reyes, Maria de Lourdes, Felipe Arriaga, Juanello, Maria Medina** and **Belinda**.

The latest single by **Tortilla Factory** is titled "Cuatro Vidas" b/w "Espinita" on Falcon. Also released recently by Falcon were "Basura" b/w "Prieta Linda" by **Los Fabulosos** and "Echale Un Cinco Al Piano" b/w "Pa Todo El Ano" by **Joe Bravo y Los Jovenes**.

**Jaime Ruiz** assists **Freddie Martinez** on the vocals in Freddie's latest LP. This one is titled, "Don Freddie Martinez" on the Freddie label. **Roy "Guero Alegre" Davila** designed the cover.

**Augustine Ramirez** is now producing for his own Tierra Chicana label. His first LP on the new label features his band and is titled "Mas Tierra Chicana." **LUPE SILVA**

### NEW YORK

**Melao** recording for TR Records at Delta. . . **Tito Puente** and his concert group will perform July 6 at Madison Square Garden with the Sex Machine **James Brown**, on the same bill as **Joe Bataan**. . . **Nelson Ned** in concert at the Academy of Music. . . **Tony Pabon y La Protesta** at El Mirador in Chicago. . . **Roberto Vilella** actively promoting dances in the Connecticut area. . . **Alex Massucci**, promotion director of the Fania labels, just returned from the West Coast. He announced an increase in airtime and sales for salsa music.

At the Felt Forum (26) **Eddie Palmieri** and brother **Charlie** in concert. July 4th, at the Tower Suite (Time & Life Bldg.) will be the first of a summer series of dance-concerts. . . **Orquesta Remedios**, an ex-

citing group recently arrived from Cuba. . . **Tipica New York** is the new charanga taking New York by storm. . . **Wilfredo Vargas** from Dominican Republic here for concerts and promotion. . . "Toro" a Latin rock group recorded by **Harvey Aveme**.

"Mi Secreto" and "Con Carino y Nostalgia," new single by **Antonio Marcos**, Brazilian popular singer-composer (Arcano).

Summer happenings: Free salsa concerts in Central Park, a Schaeffer "Salsa de Malta" contest with **Willy Colon**, preparations for a giant Woodstock Latin open air concert. . . **Fania All Stars** giant show with **Celia Cruz** in the main arena Madison Square Garden July 11 and many more.

Heavy action in the dance scene: **The Monastery, The Last Laff, Chez**

**Sensual, Corso, Boombamakaoo**, and many more ballrooms are fully scheduled this coming season. . . **Macho Sanabria** (EGC) soon here from Puerto Rico for a promotion tour. . . **Joe Cain**, Mericana a&r director, announces release of a new single by the popular **Latin Dimensions**, "El Que Tengo Sabor." **Ralph Santi**, recording for new label Almendra. . . **Dr. Ken Rosa**, composer, pianist, chiropractor and DJ with an interesting oldies program over WBAL-FM. . . **Titti Sotto** and the **Banana Ladies** (Vico) with a new release "Latin Pompa Part 1" WBLs, a heavy rock oriented station, now programming mucho salsa. . . **Louie Ramirez**, well known arranger and producer, has been named director Tico-Alegre labels.

**Bill Davies Ballroom**, a new entry in the dance scene. **RALPH LEW**

Billboard SPECIAL SURVEY for Week Ending 6/28/75

## Billboard Hot Latin LPs

Special Survey

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### IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>WILLIE COLON</b> The Good, The Bad, The Ugly, Fania XSLP-00484	8	<b>CELIA &amp; JOHNNY</b> Quimbara, Vaya XVS-31
2	<b>TIPICA 73</b> Candela Inca 1043	9	<b>HARLOW</b> Live in Quad, Fania QXSLP-00472
3	<b>TICO ALEGRE ALL STARS</b> Live at Carnegie Hall, Tico 1325	10	<b>ORCH. IDEAL</b> Orch. Ideal, Artol-6001
4	<b>SONORA MATANCERA</b> 50 Anos, Secco SSD-4001	11	<b>EL GRAN TRIO</b> A Que No Te Atrevas, Montilla 272
5	<b>HECTOR LAVOE</b> La Voz, Fania XSLP-00461	12	<b>CORTIJO &amp; ISMAEL RIVERA</b> Juntos Otra Vez, Coco CLP-113XX
6	<b>JOSE FAJARDO</b> Estrellas Del 75, Coco CLP-115	13	<b>RAY RODRIGUEZ</b> And Duro, Mericana XMS-130
7	<b>JOHNNY VENTURA</b> En Accion, Discolor-70	14	<b>MANGUEL &amp; PATATO</b> Understanding Latin Rhythms, LP Ventures-337
		15	<b>FANIA ALL STARS</b> Vol. 1 & 2, Fania 476-7

### IN TEXAS

1	<b>KING CLAVE</b> Los Hombres No Deben Llorar, Orfeon 38023	8	<b>ROYAL JESTERS</b> Their Second Album, GC 112
2	<b>TORTILLA FACTORY</b> Tortilla Factory, Falcon FL 4063	9	<b>ANGELICA MARIA</b> Angelica Maria, Sonido Internacional SI-8009
3	<b>VICENTE FERNANDEZ</b> El Idolito De Mexico, Caytronics 1420	10	<b>LITTLE JOE</b> Manana, Freddy 1030
4	<b>LOS UNICOS</b> Siempre, UNI 1001	11	<b>LATIN BREED</b> Minus One, GC 111
5	<b>COSTA AZUL</b> El La Cumbra, NV 304	12	<b>YOLANDA DEL RIO</b> Ay Mama, Los Que Te, Arcano 3271
6	<b>LOS ANGELES NEGROS</b> A Ti, UA 135	13	<b>JUAN GABRIEL</b> Juan Gabriel, Arcano 3283
7	<b>JULIO IGLESIAS</b> A Mexico, Alhambra 21	14	<b>SUNNY &amp; THE SUNLINERS</b> Los Enamorados, Keyloc 3020
		15	<b>LOS KASINOS</b> Los Kasinos, UNI 1002

## Tony Pabon Big In Chicago

CHICAGO—Tony Pabon and La Protesta sparked Latin circles June 13-15 at El Mirador, Chicago's new salsa club. They worked three shows a night for three nights to appreciative audiences. Sharing the bill was Menique.

El Mirador's Monday night Discarga sessions with Vic Parra and his sabor tipico continue with a \$3 cover charge.



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CAMILO CESTO	JOE BATAAN
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(ERES TU)

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(MALAGUEÑA SALEROSA)

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(SOLAMENTE UNA VEZ)

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(QUIZAS, QUIZAS, QUIZAS)

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	15	<b>★</b> <b>THAT'S THE WAY OF THE WORLD</b> Earth, Wind & Fire, Columbia PC 33280	32	NEW ENTRY		<b>THE HEAT IS ON</b> Isley Brothers, T-Neck PZ 33536 (CBS)
2	8	9	<b>DISCO BABY</b> Van McCoy & The Soul City Symphony, Avco AV 69006-698	33	37	14	<b>STEPPING INTO TOMORROW</b> Donald Byrd, Blue Note BN-LA368-G
3	3	8	<b>ROLLING DOWN A MOUNTAIN SIDE</b> Main Ingredient, RCA APL1-0644	34	23	9	<b>SUPERNATURAL</b> Ben E. King, Atlantic SD 18132
4	4	21	<b>A SONG FOR YOU</b> Temptations, Motown C6 969S1	35	NEW ENTRY		<b>UNIVERSAL LOVE</b> MFSB, Philadelphia International KZ 33158 (CBS)
5	6	15	<b>MISTER MAGIC</b> Grover Washington Jr., Kudu KU 20 S1 (Motown)	36	40	10	<b>TWO</b> Bob James, CTI 6057 S1 (Motown)
6	2	9	<b>SURVIVAL</b> O'Jays, Philadelphia International KZ 33150 (Columbia)	37	24	5	<b>BLIND BABY</b> New Birth, Buddah BDS 5636
7	5	26	<b>SUN GODDESS</b> Ramsey Lewis, Columbia KC 33194	38	39	7	<b>INSIDE OUT</b> Bohannon, Dakar DK 76916 (Brunswick)
8	7	15	<b>CAUGHT IN THE ACT</b> Commodores, Motown M6-820 S1	39	50	2	<b>THERE'S NO PLACE LIKE AMERICA TODAY</b> Curtis Mayfield, Curtom CU 5001 (Warner Bros.)
9	10	8	<b>IN THE POCKET</b> Stanley Turrentine, Fantasy F 9478	40	49	2	<b>THE SUPREMES</b> Motown M6-828 S1
10	15	26	<b>RUFUSIZED</b> Rufus Featuring Chaka Khan, ABC ABCD 837	41	43	14	<b>TOM CAT</b> Tom Scott & The L.A. Express Ode SP 77029 (A&M)
11	12	9	<b>A QUIET STORM</b> Smokey Robinson, Tama T6 337 S1 (Motown)	42	30	8	<b>THE TRAMPS</b> Golden Fleece KC 33163 (Epic/Columbia)
12	16	20	<b>NIGHT BIRDS</b> La Belle, Epic KE 33075 (Columbia)	43	48	5	<b>KOKOMO</b> Kokomo, Columbia PC 33442
13	13	17	<b>MY WAY</b> Major Harris, Atlantic SD 18119	44	36	7	<b>DISCO TEX &amp; THE SEX-O-LETTES</b> Chelsea CHL 505
14	18	4	<b>SEX MACHINE TODAY</b> James Brown, Polydor PD 6042	45	45	8	<b>THE WIZ/ORIGINAL CAST RECORDING</b> Atlantic SD 18137
15	17	11	<b>JUST ANOTHER WAY TO SAY I LOVE YOU</b> Barry White, 20th Century T-466	46	NEW ENTRY		<b>CHOCOLATE CHIP</b> Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)
16	26	3	<b>MOVING VIOLATION</b> Jackson 5, Motown M6-829-S1	47	NEW ENTRY		<b>INTERNATIONAL</b> Three Degrees, Philadelphia International KZ 33162 (CBS)
17	11	18	<b>TO BE TRUE</b> Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	48	47	4	<b>CRY TO ME</b> Loleatta Holloway, Aware AA (GRC)
18	22	9	<b>CHOCOLATE CITY</b> Parliament, Casablanca NBLP 7014	49	NEW ENTRY		<b>ROCKIN' CHAIR</b> Gwen McCrae, Cat 2605 (T.K.)
19	14	27	<b>NEW AND IMPROVED</b> Spinners, Atlantic SD 18118	50	56	4	<b>ALVIN STONE: BIRTH AND DEATH OF A GANGSTER</b> Fantastic Four, 20th Century/Westbound W 201
20	28	4	<b>ADVENTURES IN PARADISE</b> Minnie Riperton, Epic PE 33454 (Columbia)	51	NEW ENTRY		<b>LATIMORE II</b> Latimore, Glades 7505 (T.K.)
21	9	30	<b>EXPLORES YOUR MIND</b> Al Green, Hi SHL 32087 (London)	52	54	3	<b>CALIFORNIA SUNSET</b> The Originals, Motown M6-826 S1
22	25	5	<b>PHOEBE SNOW</b> Phoebe Snow, Shelter SH 210 (MCA)	53	57	2	<b>TALE SPINNIN'</b> Weather Report, Columbia PC 33417
23	20	14	<b>THE DRAMATIC JACKPOT</b> Ron Banks & The Dramatics, ABC ABCD 867	54	55	3	<b>NATIVE DANCER</b> Wayne Shorter, Columbia PC 33418
24	27	3	<b>NIGHT LIGHTS HARMONY</b> Four Tops, ABC ABCD 802	55	NEW ENTRY		<b>RENAISSANCE</b> Ray Charles, Crossover CR 9005
25	19	9	<b>SOLID</b> Mandrill, United Artists UA-LA408-G	56	58	4	<b>MUSIC TO MAKE LOVE BY</b> Solomon Burke, Chess CH 60042 (Chess/Janus)
26	33	2	<b>FEEL LIKE MAKIN' LOVE</b> Roberta Flack, Atlantic SD 18131	57	59	4	<b>DUST YOURSELF</b> Pleasure, Fantasy, F 9473
27	31	7	<b>THE BRECKER BROTHERS</b> Arista AL 4037	58	32	14	<b>AL GREEN'S GREATEST HITS</b> Hi SHL 32089 (London)
28	35	2	<b>THANK YOU BABY</b> Stylists, Avco AV 69008	59	42	14	<b>DISCOTHEQUE</b> Herbie Mann, Atlantic SD 1670
29	29	4	<b>DYN-O-MITE</b> Jimmy "JJ" Walker, Buddah BDS 5653	60	41	28	<b>FOR YOU</b> Eddie Kendricks, Tama T6-335 (Motown)
30	21	30	<b>FLYING START</b> Blackbyrds, Fantasy F-9472				
31	46	2	<b>CUT THE CAKE</b> Average White Band, Atlantic SD 18140				

## General News

### SEEKS TRUTH, HONESTY Mayfield Works His Own Stable Of Curtom Talent

By JEAN WILLIAMS

LOS ANGELES—Since merging with Warner Bros. Records one year ago, Curtom Records' boss Curtis Mayfield is finding time to produce his own acts.

Marv Stewart, Mayfield's partner, handles the business for Curtom while Mayfield serves as creative advisor.

When selecting material for artists Mayfield says, "truth and honesty is what I look for."

"I must remember that people are not looking at the performer, they are hearing them. Hearing is the expression that I must keep in mind. I listen for a song that has the potential and basis of being a great song. Then I look for an artist who not only sings the song, but sells it."

"In order to do this, I ask my artists to take the song and make it an honest and important part of their lives."

"My theory is, whatever the song means to the artist will be transferred to the listener. If the artist believes in it, then so will the listener. Only then does it become an honest expression that anybody can pick up on. That's the realism of a record, and that's what I look for."

Curtom has recently released new product on its entire roster of acts, which includes the Impressions, Leroy Hutson, The Natural Four, The Jones Girls and Mayfield.

Marlyn Atlas, product coordinator for Curtom, says "our company was heavy into singles sales, but we needed help in selling our albums, which is one reason why we signed with Warners."

"They are very high in marketing of LPs and we need that kind of leverage."

Mayfield says that being prepared is the most important part when trying to gain the right exposure for an artist.

"When trying to market my artists, I prepare them from the production end through, until I am ready to expose them and release their records. But they must be prepared or I will not release product on them," he explains.

Mayfield has not performed in 18 months, with the exception of charity functions, because he was devoting his time and energy to Curtom.

At this time, he is touring the country promoting his artists and two new films which he scored, "Sparkle" and "Let's Do It Again," starring Sydney Poitier and Bill Cosby. He is also giving his new album support while on the road. The new LP "America Today" revolves around the economy situation.

Mayfield phrases it a little differently: "my album deals with the depression that we are in right now," he says. "But then," he continues, "all of my writings and recordings are centered around current events, meaning, what's happening now."

### Walter Luck Dies

PHILADELPHIA—Walter H. E. Luck, Sr., a musician from the days of the old Victor Talking Machine days, vaudeville and the big bands, died June 7 in Oxford Hospital, at the age of 79. A versatile bass player, he made records for the old Victor Talking Machine Co. in Camden, N.J., before it was taken over by RCA.

Surviving are his wife, Ruth May; a son, a daughter and three grandchildren.

## More Williams Soul Sauce

Continued from page 52

New Jersey, Pennsylvania and Maryland. And we have advertisers as far away as York, Pa.," he adds.

Erven McSwain, music director of KOWH-AM/FM, Omaha, reports that a "vast array" of music is now being programmed there.

R&b, rock, MOR and jazz are played with oldies interspersed throughout each hour, he says.

"Because KOWH-FM is the only soul oriented station surrounding a 200-mile radius, it is capturing an unlimited audience," he adds.

McSwain explains that he is incurring problems in receiving product from record promoters and distributors, which delays exposure of new records.

Richard Baker hosts the 6 a.m.-12 p.m. show, followed by McSwain 12 p.m.-6 p.m., and Harold Dennis 6 p.m.-12 a.m.

Avco Records has initiated a program titled "Soul In Motion," headed by Norman Gardner, national r&b promotion director.

It is attempting to step up its servicing of stations, station reporting and related services, by way of mass organizational changes within its r&b department.

Gardner admits that the label is open to suggestions from radio stations for new ideas in record servicing.

"In short, I would like to hear all the stories on what we have done or haven't done, and what a black ori-

ented label should do for black stations," he says.

\*\*\*\*\*

Jerry Williams, known to the record industry as Swamp Dogg, has signed exclusive management and production with Ruth Brown. Ms. Brown will be managed by Williams' Swamp Man, Inc. and produced through an agreement with Jerry Williams, Jr. and Assoc.

"Teardrops Falling From My Eyes" and "Five, Ten, Fifteen Hours," brought Ms. Brown before the public eye several years ago.

\*\*\*\*\*

Ollie E. Brown, the 23-year-old drummer who has played in recent months with Stevie Wonder, Barbra Streisand, Marvin Gaye, Joe Cocker, Billy Preston, Barry White, Lamont Dozier and others, has joined the Rolling Stones to play percussion during their current national tour.

He will continue with the Stones until their tour ends in Caracas, Venezuela, Aug. 31.

John Florez, who produced the gold record, "Rock The Boat," and owner of John Florez Productions, has scheduled the release of three new singles during July.

The product which will be produced by Florez for A&M Records includes "Can't Live Without You" (Sticks and Stones), Ron Keith with L.A.X.; "Hey, Radio," Carl Graves, and "Love Enough," written by Tim Moore and recorded by singer Lynda Seals.

\*\*\*\*\*

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## 'After the Ball' Pitch Still Strong

NEW YORK—Elektra/Asylum/Nonesuch Records is continuing its sales and merchandising promotions for "After The Ball," the special Nonesuch album package by Joan Morris and William Bolcom, six months after the album's release.

"After The Ball" has emerged as one of the most popular Nonesuch titles to date. Prompted by the scope of this reception, which included heavy radio concentration in the Northeast during the album's first months in release, Elektra/Asylum/Nonesuch has explored additional promotional avenues in coordinating its sales programs for the album. Regional and local sales and merchandising efforts have focused on in-store display, special programming outlets and selective advertising to maximize the album's momentum.

Morris and Bolcom have concertized widely—presenting a range of American vernacular music, from the vintage material of the Nonesuch album through popular songs of the '20's and '30's.

To provide West Coast retailers, press and radio personnel with a sample of this material, Jerry Sharell, director, advertising and artist relations, coordinated a special private presentation of Morris and Bolcom at the Mayfair Music Hall, a Santa Monica theater renovated as a turn-of-the-century English music hall. The late April promotion also included press and radio interviews.

Elektra/Asylum/Nonesuch's Los Angeles promotion was prompted both by the album's appeal and by regional promotions. Continuous in-

store promotions in Los Angeles, San Francisco, Seattle and other Western markets were coordinated with special projects that included album give-aways over KQED-TV, the PBS affiliate in San Francisco, where albums were given to station donors. Other specialized promotions included play of the Nonesuch album or specially-prepared tapes in restaurants noted for period decor.

With the Los Angeles live per-

formance as a focal point, sales for "After The Ball" have since reflected a 37½ per cent share of total sales generated in the West, with approximately 80 per cent of these sales reported for the Los Angeles marketing area, according to Paul Culberg, Elektra/Asylum/Nonesuch's regional market manager, Los Angeles. Similar promotions have been utilized in other markets to increase consumer awareness of the album.

## RCA Bows 5-Record Joplin Set; Cleo Laine On Disk

NEW YORK—As a special Bicentennial project, RCA Records is releasing a special five-record, specially priced, album containing the complete piano works by famed American composer, Scott Joplin. The Red Seal package features jazz pianist Dick Hyman.

Announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

One of the 10 sides contains Hyman's own improvisations of Joplin themes. In the "School for Ragtime," the voice of Eubie Blake, a jazz legend, is heard. The boxed album contains a 12-page booklet with an essay by ragtime authority Rudi Blesh and numerous photographs, portraits, sheet music covers and memorabilia.

In another area, Cleo Laine, the pop singer, makes her debut on

RCA's Red Seal label in an album devoted to music by Arnold Schoenberg and Charles Ives.

The works in the album are Schoenberg's "Pierrot Lunaire" opus 21, sung in English with Ms. Laine receiving accompaniment from the Nash Ensemble, Elgar Howarth conducting, and three Charles Ives songs—"The Greatest Man," "At the River" and "The Circus Band," with pianist Anthony Hymas. All the works are in the modern classical vein.

The singer performed "Pierrot Lunaire" in England (in English) to critical acclaim. The album was recorded and released first in the British Isles.

Schoenberg composed the work in 1912 and first heard an English-language performance in Los Angeles in 1944.

## Classical Notes

Aaron Copland testified on behalf of ASCAP during the recent hearing on jukeboxes and copyright revision proposals. He told a House Judiciary subcommittee that "money is the essential encouragement one must have. It permits the writer to keep writing." He urged that the licensing fee to be paid by jukebox owners should not be frozen by statute.

The 18th annual Festival of Two Worlds started last week in Spoleto, Italy. Some 85 performances are involved and a roster of 600 artists, craftsmen and technicians are competing. Fest ends July 13. . . . Additions to the Vanguard-Supraphon catalog included two Dvorak symphonies, and the final installments of Vanguard's Mahler cycle, Symphonies 1, 5, 6 and the Adagio from No. 10, have been completed. Albums, available in stereo and quad, complete a 10-year project. Works were performed by the Utah Symphony, Antal Dorati conducting.

A total of 120 young pianists from 29 countries will compete in the Chopin piano competition to be held Oct. 7-28 in Warsaw. Largest contingent comes from U.S., with 30 young artists. . . . Mark A. Walker promoted Denver Symphony's manager. Also named recently were Oleg Lobanov, as the symphony's executive director. . . . National Endowment for the Humanities awarded a grant of up to \$65,000 to the American Musicological Society. Grant is in support of Haydn Festival, to be held in Washington in September and October at the Kennedy Center.

Leonard Slatkin signed a two-year pact as principal guest conductor of Saint Louis Symphony Orchestra for 1976-78. . . . Goddard Lieberman received a honorary degree of Doctor of Humane Letters from Dartmouth College. During ceremonies he was called "an incomparable raconteur and an incorrigible wit." . . . Tape sales of Angel's "Red Back Book" in cassette was 7,500 units, not 75,000, as erratum in a tape story in Billboard June 7. ROBERT SOBEL

## Connoisseur Expands Deal With Heilicher

NEW YORK—Connoisseur Society has signed an exclusive agreement with Heilicher Bros., of Atlanta, and they will distribute the label in Georgia, Alabama, N. Carolina, S. Carolina and Tennessee. Heilicher Bros. of Florida has been distributing Connoisseur Society.

Nippon Phonogram (Philips) will release three records by the Polish violinist Wanda Wilkomirska, as part of its exclusive licensing agreement with Connoisseur Society.

The records are for immediate release and contain the two Sonatas for Violin and Piano of Prokofiev, the Ravel Sonata and the Grieg Third Violin and Piano Sonata, plus a record dedicated to the music arranged by Fritz Kreisler. These will be the first recordings released in Japan by Wanda Wilkomirska.

JUNE 28, 1975, BILLBOARD

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NOTED IN NASHVILLE

## Campbell Enshrined By the Razorbacks

LITTLE ROCK—Glen Campbell was enshrined in the newly-developed Arkansas Hall of Fame here by Gov. David Prior preceding an Arkansas homecoming show.

The show, which drew some 4,000 at the Fairgrounds Coliseum, was sponsored by IMA, Inc., of which Bill Walters is president. The sponsors had anticipated 10,000. Some estimates were as high as 6,000.

Gov. Prior entertained the performers at a reception at his home, and praised the artists from Arkansas who had made it in the field of country music.

Performing at the show were Linda Nail, Bobby Lee Trammel, Arlene Harden, Bobby Harden, Robbie Harden, Conway Twitty, Narvel Felts, Teddy Wilburn and Campbell. Barbara Fairchild, scheduled to appear, did not. Johnny Cash had cancelled out earlier. Doyle Wilburn also was scheduled to appear with his brother, but was indisposed.

Campbell, who performed with a 24-piece orchestra, brought his parents, Wes and Carrie Campbell, on the stage to join him in singing. Other members of the Campbell family were much in evidence there.

The show, officially called the "Arkansas Come Home Concert"

will be an annual affair, according to Walters of the International Music Assn. This group, which promotes concerts in an unusual way, has a flat-fee membership, and members are entitled to admittance at all concerts free. Others pay \$10 each for admission.

The show was hosted by Ralph Emery of Nashville.

### Bath For Bluegrass At Its 1975 Fest

BATH, Pa.—Spotlight is on bluegrass music with the start of the summer season with the Appalachian Fiddle & Bluegrass Assn. starting off with a bluegrass festival June 6-7-8 at Kleins Grove here. The music makers headlined included Del McCory and The Dixie Pals, Larry Sparks and The Lonesome Ramblers, The Bluegrass Alliance and The Hughes Family.

Bluegrass and country music have also been added to the summer series of "Concerts In The Park" staged Sunday nights by the Clinton (N.J.) Historical Museum Village nearby. Bluegrass will be presented on July 12 by the Millstone Valley Boys, and country folk music related to the bicentennial on Aug. 9 by the Caffrey Family and Geoff Berne.

## Country Groups In Resurgence

By BILL WILLIAMS And COLLEEN CLARK

NASHVILLE—Country music vocal groups, on the sharp decline from years past, are in a period of resurgence and there is a number of reasons for the movement.

Duos aside, there was a preponderance of groups in the past, and then something of a dearth, again for many reasons. Record companies were reluctant to sign groups because, by nature, they tended to split thereby negating existing contracts.

Now, however, there are groups galore, and the mixture of pop and country has to be one of the primary reasons. The growth of the Cosmic Cowboys also has been a factor.

In the early days of recording, the Blue Sky Boys were a leading group, performing with the likes of Gid Tanner and the Skillet Lickers. There also was the Original Carter Family, the Tenneva Ramblers, who started with Jimmy Rodgers; the Country Gentlemen; the Oklahoma Wranglers, who became the Willis Brothers; the Chuck Wagon Gang, the Stonemans, and later groups such as Tompall and the Glasers (now dissolved), the Jordanaires, the Anita Kerr Singers, and more. The latter two became primarily back-up singers, although Miss Kerr currently is here, being produced again by Chet Atkins.

The group singers declined to nearly nil for a spell, with the exception of the Statlers, the Oak Ridge Boys (who made the transition from

gospel, as had the Statlers before them), and the Four Guys, who recorded first for Cinnamon and then RCA.

Two movements, however, have changed the picture: the mixture of pop and country, and the resurgence of bluegrass. One might question the country origin of some of the groups, but one cannot argue with the fact that they are being programmed by solid country stations and, in some instances, dominate the station charts.

It's an admixture, but it includes Asleep at the Wheel (which recently moved from Columbia to Capitol); the Plainsmen, the Earl Scruggs Revue, Wolfpack; Red, White and (Blue) Grass; the Four Guys, Calico, Brush Arbor, Barefoot Jerry, the Nashville Chorale, the Danny Davis Singers, Brazos, the Rhythm Aces, the Star Spangled Washboard Band, Charlie Daniels, Pure Prairie League, the Eagles, Bullybone, the Marshall Tucker Band and a recent country record by Dr. Hook.

The Four Guys are booked solidly through the summer, performing twice a day at Opryland USA. The Earl Scruggs Revue covers a multitude of musical tastes. Brush Arbor is a West Coast (KSON) discovery, which has been particularly strong on personal appearances.

Perhaps the most unusual sound of all is that of the Rhythm Aces, produced in Memphis by Knox

Phillips, combining the Memphis sound of the 1950s (made famous by Sam Phillips) and modern country.

The signing and spreading of groups makes more meaningful the various award presentations, giving voters a greater opportunity to consider diversification.

Although there is still a reticence among some producers to sign groups (again because of the reasons of insecurity of togetherness), more are being forced into this position because of their popularity growth.

### Promo Wing New For Bobby Fischer

NASHVILLE—Starting with such established artists as Hank Thompson, Tommy Overstreet, Pat Roberts and Shoji Tabuchi, Bobby Fischer has begun his own independent promotion firm here, along with his other interests.

Formerly with Ricci Mareno Enterprises, Fischer will still promote all Mareno product, although he has separated from the producer, and has an office in the Country Music Assn. building.

Fischer has his own record label, Review, his own production firm, Paydirt, and three publishing companies, the American Promotions.

He also has numerous songwriting credits.

### NOVEL TV IDEA

## Show Biz To Produce New 'Road' Syndicated Series

NASHVILLE—Show Biz, Inc., has unveiled plans for production of a new half-hour television series, "Nashville On The Road," which literally will be put together on road appearances of country artists.

The syndication, set for a September start, co-features comedian Jerry Clower of MCA, who has sold more than 6 million comedy albums during the past two years, and RCA's Jim Ed Brown, who formerly hosted his own show for Show Biz.

In a somewhat unusual arrangement, the Top Billing Agency will package "Nashville On The Road." Now in pre-production, the series will begin actual taping in July. A remote taping unit from Opryland Productions will follow Clower and Brown and their big name country music guests as they move to loca-

tions throughout the United States. The first shows of the 52-week series will be produced before a live audience in Atlanta.

Red Dunlap, executive vice president of Show Biz, notes that the deal with Top Billing is the first time any talent booking agency has been used as a talent packager.

Tandy Rice, president of Top Billing, was sales manager at Show Biz prior to his purchase of the agency. He will furnish his own entertainers along with major acts from other agencies.

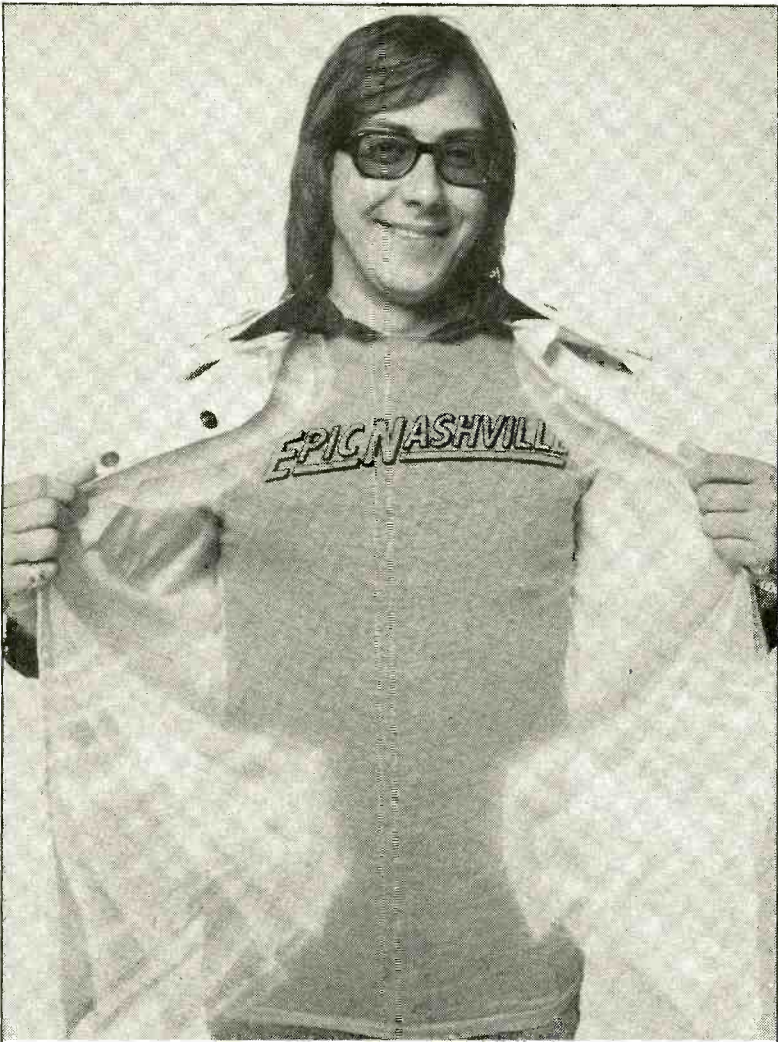
Show Biz now produces nine television programs each week for syndication, including the Porter Wagoner Show, which probably has more strength and longevity than any syndication, and Ralph Emery's "Pop! Goes The Country."



Bob Schantz photo

**GIRL CHAMPS**—The lady champions of the Fan Fair tournament were the Mary Reeves Review, which outlasted the ABC/Dot Shindiggers to win it all. Eighteen teams took part in the two day event. Mary Reeves Davis is number one, in the back row.





## Mild-mannered David Wills: Superstar!

David Wills' "Barrooms to Bedrooms" <sup>KE 33353\*</sup> is one of the most successful albums from a new artist in years. Both of the previously released singles, "From Barrooms to Bedrooms" and "There's a Song on the Jukebox" were Top-10 hits. Now "The Barmaid," the third smash single from "Barrooms to Bedrooms," is ready to take off—faster than a speeding bullet. All of which means that David Wills' true identity—country superstar—has emerged.

**"The Barmaid,"** <sup>8-50118</sup> the new David Wills single.

**DAVID WILLS**  
Barrooms to Bedrooms  
Featuring:  
"There's A Song On The Jukebox"  
including:  
I Can't Even Drink It Away  
God Made Woman, Devil Made Man  
My Mountain Dew/The Barmaid



\*Also available on tape.

**On Epic Records.**

## Country

### Nashville Scene

By COLLEEN CLARK

Sammi Smith has departed the Texas group, and has two homes now, dividing her time between Nashville and the Navajo Indian reservation near Globe, Ariz. She claims to be a direct descendant of Geronimo. . . . Jessie Coulter had it rough during Fan Fair Week, having to face the masses after three impacted wisdom teeth were pulled. . . . When Freddie Fender had a birthday party at the Palomino in North Hollywood, Huey Meaux presented him with a cake, with a file inside it. He remarked that there was a time when they both could have used it. . . . Norro Wilson, after a month of bear hunting in Alaska, notes that he did better there catching fish. . . . Charley Daniels is expected to produce Josh Graves for CBS, a coup. . . . Lula Belle Wiseman of the old team of Lulu Belle and Scotty, is now a member of the state legislature in North Carolina. . . . Boxer Jerry Quarry, who has tried before to sing, now will give it a try in Nashville. . . . Mike Kosser, formerly with Tree, now is running the Con Brio Publishing office.

The Ferlin Huskys own two expensive cars. Marvis Husky, driving one of them, avoided injury when a wheel came off. Then she received a call from her husband, asking her to pick him up because his had broken down. . . . Gunilla Hutton, her contract with ABC Dot about to expire, is looking for a label. . . . Faron Young had his ear punctured and now wears a gold earring. He says it has helped him stop drinking. . . . This time it was Guy Willis of the Willis Bros. who underwent surgery. It was a serious stomach operation but found to be non-malignant. Earlier, Skeeter Willis underwent three operations for cancer. . . . When Jeannie Pruett's home freezer broke down during Fan Fair, she rushed home, removed 200 pounds of meat inside, gave half of it to her neighbors, then cooked the other half and tossed a big dinner for all her friends. . . . ABC/Dot artist, Pat Roberts, has been signed for the full 17-day run of the Texas State Fair in Dallas Oct. 3-19.

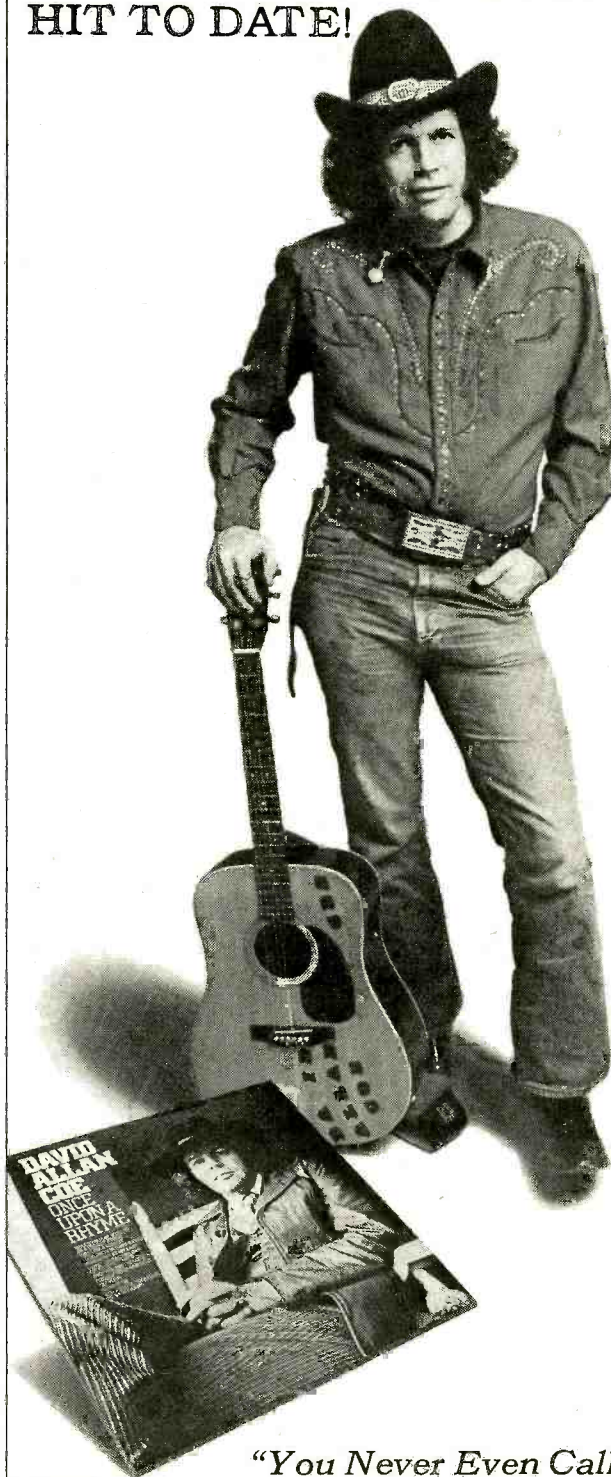
Doug Kershaw and Pamela Marie Eson were married preceding the Astro-Reds baseball game at the Houston Astrodome June 21. Following the game Kershaw returned to the field to perform for the audience as part of the Astrodome's "Louisiana Weekend." . . . Pee Wee King is one of the busiest people around. He recently served as one of the grand marshals of the "Pegasus Parade" in Louisville, then chairman of the Derby Festival Golf Tournament and is working more than 40 fair dates this summer. . . . Diana Trask and husband, Thom Ewen, in Florida on their sailboat and visiting with Diana's parents, who are on their first visit to the U.S. . . . While headlining at the Landmark Hotel in Las Vegas recently, Bob Luman was backed by a group named The Windsong Trio. Featured singer in the group was Terry Ann Browning, who is this year's Miss World U.S.A. Luman entertained at 56 shows in 28 days. . . . Ruby Falls, new artist on the 50 States label, visited the site of her namesake near Lookout Mountain, Tenn., for the first time last week. . . . Frank Gosman and Margaret Dowhen of Country Showcase America Records took part in the one of the first tapings of a new country music show with host Phil Irwin on the

(Continued on page 60)



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By David Allan Coe. . . .  
released from his new album  
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## Action Plus Seen At Fan Fair

NASHVILLE—When Fan Fair, the consumer-oriented gathering of fans and entertainers, finally wrapped

up last week, nearly 11,000 had paid registration fees, and there were these several other developments:



REUNION GATHERING—Old Timers gather on stage for a finale to the CMA-sponsored Reunion Show during Fan Fair in Nashville.

Three of the registrants suffered heart attacks; each survived.

A tribute was paid and a new gravestone was laid at the Laguardo Cemetery near here for the late Uncle Jimmy Thompson, the first performer on the "Grand Ole Opry."

Ernest Tubb received the special Tex Ritter Award from the International Fan Club Organization for his pioneer work in country music.

"Country Crossroads," the powerful syndicated show sponsored by Southern Baptists, gave away some 10,000 posters. The show goes to 1,000 stations, 300 of them on the Armed Forces Network.

The MCA show drew the biggest crowd and the strongest applause, with an incredible heavy roster.

A boa constrictor, brought by someone promotion-minded, got loose during one of the luncheons and caused a commotion.

A fan in Illinois who found a diamond bracelet lost by Loretta Lynn returned it to her personally.

Eight names were added to the "Walkaway Of Stars" in ceremonies at the Country Music Hall of Fame and Museum. Among those so enshrined were the late Jess Easterday and Robert Lunn, mixing with such new names as The Hagers, Donna Fargo, Billy Crash Craddock, long-time steel guitarist Shot Jackson and Brenda Lee. The late Don Rich, one of Buck Owens' Buckaroos, also had his name placed in the walkway.

The most memorable show was that of the Reunion of Old Timers, put together by Ben Smathers, produced by Jan Garrett of CMA and hosted by T. Tommy Cutror and including some of the great names of the past. They listed Sid Harkreader, Aleyone Beasley, Minnie Pearl, the Duke of Paducah, Pee Wee King, Ray Whitley, Patsy Montana, Dave McEney, Dave Ward (Hoosier Hotshots), Paul Howard, Del Wood, Speedy West, Jimmy Bryant, Leon McAuliff, Leon Rausch, Laura Lee McBride (the latter three of whom were with the late Bob Wills), Johnny Gimble, etc.

The old-timers were honored by the CMF at a dinner at the Country Music Hall of Fame.

The softball tournament was won by Bill Anderson's Poor Boys in the men's division and by the Mary Reeves team in the women's.

A special Music Celebrity Tennis Tournament held at the Raquet Club here to benefit the American Cancer Society found winners in three divisions: In the music-music, the winners were Rod David and Ron Henry of Chicago; in the Mixed, it was Ellen and Irving Rennets of New York City; and in the music-guest it was Ron Chancey of ABC and Earl Douthitt. The Cancer Society benefitted by some \$8,000 as a result of the tournament.

Fans came from all 50 states in the nation and 10 foreign countries. The largest group, 165, came from Fort Dodge, Ia. Another 159 came from Lancaster, N.Y. Lansing, Mich. sent 141.

The Grand Masters Fiddling Contest was won by a 13-year-old, Mike O'Connor, of Mount Lake Terrace, Wash., who has been performing only two years. He took top prize money of \$1,000. Second place went to Terry Joe Morris of Decatur, Tex., and third went to Sam Bush of Austin, Ky.

Jeannie C. Riley's Fan Club won the booth award, with second place to Dolly Parton's group and third to that of Loretta Lynn.

Dates for next year's event were set for June 9-13.

## "We've Got It All Together Now"



R-1029

### GUY & RALNA'S New Single! Written & Produced by Glenn Sutton!

THIS RECORD HAS NOW BEEN RELEASED FOR THREE WEEKS AND HERE IS THE INITIAL RESPONSE:

CASH BOX — Country Reviews — 6/21/75

"Guy and Ralna HAVE got it all together now with this release. Vocals blend beautifully and production by Glenn Sutton will aid this one on its way to the top of the charts."

RECORD WORLD — Country Single Picks — 6/7/75

"Popular duo from The Lawrence Welk Show has a solid country sound that'll garner them plenty of radio airplay..."

RECORD WORLD — The Country Singles Chart — 6/21/75  
FIRST WEEK #97

THE FOLLOWING ARE STATIONS NOW PLAYING THIS RECORD . . .

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WIVK — Knoxville	KMOR — Salt Lake City
WESC — Greenville, S.C.	KIXX — Provo
WENO — Nashville	KMO — Seattle
KXLR — Little Rock	KWJJ — Portland
WXCL — Peoria	KSPO — Spokane
WMAD — Madison	KUTI — Yakima
WHO — Des Moines	KBFW — Bellingham
KSO — Des Moines	WISZ — Baltimore
KWMT — Ft. Dodge, Ia.	WEET — Richmond
KTTS — Springfield	WCMS — Norfolk
KCKN — Kansas City	WSLC — Roanoke
KFDI — Wichita	WPIK — Alexandria (Pick)
KBUL — Wichita #42	KGBS — Los Angeles
KOOO — Omaha	WCOU — Lewiston, Me.
WWVA — Wheeling	KDAV — Lubbock
WMNI — Columbus	KYOU — Orlando
WSDS — Ypsilanti	WEXT — West Hartford
WXOX — Bay City	WMQM — Memphis
KHEY — El Paso	KWAM — W. Memphis
KVOO — Tulsa #80	WPDX — Clarksburg, W.Va.
KEBC-FM — Oklahoma City	WMTS — Nashville
WNAD — Norman	KOTY — Kennewick
KTRM — Beaumont	KPRB — Redmond #38
KKYX — San Antonio	WFAI — Fayetteville
KBUC — San Antonio	KWTO — Springfield, Mo.
KVET — Austin	
KLAC — Los Angeles	
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CASH BOX MAGAZINE— "MUSICAL JOURNALISM"

JACK HURST—KNIGHT NEWS SERVICE— "AUTHENTIC AMERICAN BALLADEER"

ROLLING STONE MAGAZINE— "TOM T. HALL SAYS AS MUCH ABOUT HIS COUNTRY, ITS PEOPLE AND WHAT IS HAPPENING TO IT AND THEM RIGHT NOW, AS ANYONE CURRENTLY PUTTING VOICE TO TAPE"

NEWSWEEK— "EASILY NASHVILLE'S MOST TALKED ABOUT SONGWRITER."

RECORD WORLD MAGAZINE— "TOM T. HALL IS A GENIUS OF OBSERVATION. HE HAS THAT SPECIAL ABILITY TO MAKE EVERY DAY HAPPENINGS BECOME LARGER THAN LIFE IN HIS SONGS."

BILLBOARD MAGAZINE— "PHENOMENAL OBSERVER OF LIFE."

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## Country

### RCA Tapes the Country Veterans

NASHVILLE—RCA Records here taped the entire "Reunion Show," a part of Fan Fair, with the idea of a possible feature album.

Some of the artists, who have not been heard from for years, would thus be recorded again, helping to preserve the "old style" of singing.

Jerry Bradley of RCA, who made arrangements for the taping, said that if the quality is right and releases can be obtained, contracts will be provided for this one-time LP featuring the great names from the past.

### Midwest Fest For Portsmouth Aug. 29

PORTSMOUTH, Ohio — The Midwest Country Music Assn. will hold its seventh annual music festival here Aug. 29-31 in conjunction with the 12th annual Riverboat Day Celebrations sponsored by the local Chamber of Commerce. Gospel and bluegrass groups will be invited to participate this year and awards will be presented to the winners in various categories.

Larry Lee Miller will emcee the single shows on Friday and Sunday and the twin bill on Saturday. Entertainers desiring to participate may send their application to Country Music Festival headquarters, Box 406, Rockton, Ill., together with a stamped, self-addressed return envelope.

### Lewiston Plans Mammoth Show

LEWISTON, Ma.—The largest country show ever seen in New England will take place at the State Fair Grounds here July 2-12.

Called the "Summer Spectacular," the show will include Billy Crash Craddock, Tanya Tucker, Donna Fargo, Mel Tillis, Bobby Bare, Barbara Mandrell and local artist George Phillips.

Host of each program will be Tom Star, program director of WCOU Radio here. In addition to the country shows, there will be live wrestling, driving shows, a horse show, fireworks, a carnival and rides.

According to Star, never before has a show of this magnitude been shown anywhere in the New England states.

## Nashville Scene

Continued from page 56

Voice of America. It was the sixth broadcast of Country Music USA and will be shortwaved throughout the world to an audience of four million listeners on June 28 at 8 p.m.

During the taping of a segment of "The Good Old Nashville Music Show" recently, Roy Head and Barbara Mandrell did a duet of Roy's old pop hit "Treat Her Right." Barbara had a hit with the country version of the song. . . . The Oak Ridge Boys are scheduled for 26 dates with the Roy Clark Show this summer. . . . Jade Stone and Luv, formerly with the Cumberland Gap, just off a Texas tour with Dion. . . . The new Paul Ott single "I Am The South" is taken from a TV public service announcement promoting tourism of the South. Originally 60 seconds, it was lengthened into a single by

## Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 6/28/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
2	3	10	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
3	2	27	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
4	4	17	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
5	5	8	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
☆	7	7	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
☆	13	5	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
☆	9	6	TANYA TUCKER—MCA 2141
9	8	18	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
10	6	17	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
11	11	14	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
12	12	13	REUNION—B.J. Thomas, APC ABDP 858
☆	16	6	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
14	17	16	OUT OF HAND—Gary Stewart, RCA APL1-0900
15	15	15	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
16	10	10	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
☆	22	21	LINDA ON MY MIND—Conway Twitty, MCA 469
18	14	9	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
19	20	14	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
☆	36	2	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
☆	29	2	T.G. SHEPARD, Melodyland ME 401 S1 (Motown)
22	24	21	PROMISED LAND—Elvis Presley, RCA APL1-0873
☆	35	2	41ST STREET LONELY HEARTS CLUB—Buck Owens Capitol ST 11390
24	23	16	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
25	18	19	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
26	30	15	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
27	21	7	GREATEST HITS—Charlie Rich, RCA APL1-0857
☆	38	2	RECONSIDER ME—Marvel Felts, ABC/Dot DOSD 2025
29	31	6	GOOD HEARTED WOMAN—Connie Cato, Capitol ST 11387
☆	NEW ENTRY		TODAY—Elvis Presley, RCA APL1-1039
☆	44	2	GREATEST HITS VOL. 1—Joe Stampley, ABC/Dot DOSD 2023
32	32	49	BACK HOME AGAIN—John Denver, RCA CPL1-0548
33	34	6	WITH ALL MY LOVE—La Costa, Capitol ST 11391
34	39	2	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
35	19	10	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
36	27	35	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
37	40	5	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye, Capitol ST 11393
38	25	27	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
39	42	7	HARD TIME HUNGRIES—Bobby Bare, RCA APL1-0906
40	26	17	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot DOSD 2015
41	28	18	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
42	41	4	BOCEPHUS—Hank Williams Jr., MGM M3G 4988
43	33	21	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
44	48	16	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
45	47	3	MAGNOLIAS AND MISFITS—Jim Weatherly, Buddah BDS 5637
46	49	6	THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3347
47	NEW ENTRY		I'M THE LONLIEST MAN: (There She Goes) I WISH HER WELL—Don Gibson, Hickory HR 4519 (MGM)
48	NEW ENTRY		YOU'RE EASY TO LOVE—Hank Snow, RCA APL1-0908
49	46	3	MISSISSIPPI ON MY MIND—Stoney Edwards, Capitol 11401
50	43	9	SINCERELY—Brenda Lee, MCA 477

Paul's sister, Alberta Carruth and Fred Foster. . . . Pete Drake has added the latest 24-track equipment to his recording facility, Pete's Place. . . . The pilot of "Grand Ole Country" starring Ronnie Prophet was picked up by the Canadian CTV Network. It is a 30-minute, 26-week winter series and goes on the air in

September. Taping of the show starts July 20 at CFTO-TV Studios in Toronto and will feature one or two country music artists each week. . . . Jessi Colter filming the Jim Stafford Show in Hollywood July 4, 5 and 6. . . . Jim Ed Brown will be the spokesman for Purina Dog Chow for the second consecutive year.

## 2-HOUR VIDCASSETTE?

# VIDSEC Update On Home Video Stakes

CHICAGO—Both RCA and Philips/MCA updated their respective videodisk systems in public for the first time at the VIDSEC state-of-the-art panel held in conjunction with the summer CES. But the only actual working model in town was a Zenith prototype being shown to dealers at an uptown showroom—and no spokesman from the firm was even on the panel.

Gordon Bricker from RCA and Bob Cavanagh from Philips basically gave the same outlines as detailed earlier this year (Billboard, March 29)—but the sniping on the other's system was definitely heating up both in the formal presentation and in the Q&A period following, well moderated by VIDSEC coordinator Ken Winslow of the Public TV Library.

Since the audience was largely institutional in nature, the obvious question was the adaptability of the two systems to that basic educational/business/government market. Philips/MCA apparently has the lead here since its more complex player will offer the manual random access and freeze frame/slow motion capability initially. But RCA pointed out that its simpler system, while strictly aimed at the consumer

entertainment market, could also be adapted to institutional use in the future.

Neither Bricker nor Cavanagh offered any new light on creative programming and both passed up a golden opportunity with a question asked about pop music vidisks—especially since both RCA and MCA are known to have experimental programs featuring their respective superstars "in the can" for demonstration purposes.

Dick O'Brien of Sony briefly mentioned the new Sony Betamax ½-inch home videocassette/TV console combination that goes into "selective distribution" this fall at \$2,295. For some reason, no one bothered to press him on the programming aspect—but a hard query on pirating aspects of commercial video program via the two new Betamax tuners for off/air recording while viewing another program basically went unanswered.

### Hardware/Vidtape Highlights

One small bombshell was dropped by Irving Pannaman of Audio & Video Ltd. in London who announced that his firm and Sony were to hold a demonstration there June 3 of the capability for a

(Continued on page 64)

# Audio Retailers Look For 'Disorderly' Market Period

CHICAGO—The end of fair trade in the industry was not flustering retailers who spoke on a panel directed toward retailing trends here at CES. The panelists represented the independent retailer, the small chain, the large chain and the department store.

The general prediction was for a disorderly market with "crazy" pricing before stores settled down to selling. Part of the selling price includes selling value, service, brand selection and expertise reminded one panelist, who concluded that if a store bows to a competitor's pricing, he is allowing his competition to run his business.

# Fidelipac Intros A 'Master Cart'

MOUNT LAUREL, N.J.—Fidelipac Division of Telepro Industries, Inc., has introduced a new automatic tape cartridge named "Master Cart."

Unlike any other cartridge on the market, Master Cart's tape path past the machine heads and guides is controlled primarily by the cartridge machine, Fidelipac says. This neutrality of tape flow in the cartridge is assured by a new tape wind path plus precision molding of the cartridge case, hub and reel.

Performance is repeatable, not only each time the cartridge is used, but also from cartridge to cartridge. Users align the recorder/reproducer heads and guides to a single standard, accomplished with various test tapes and gauges previously developed by Fidelipac.

"Master Cart" will be available through Fidelipac distributors by June 1. Lengths will include all standard "A" Cart lengths. Pricing will be slightly above that of similar lengths in the Model 300 cartridge line.

In advertising, print media was the strongest area of endeavor, although as one retailer pointed out, headlines about rising inflation and unemployment can kill the effect of a two-page ad spread. TV was considered not effective, and radio was used mainly for store openings.

Direct mail directed toward two markets, the previous customer for add-on and accessory items, and the new customer for step-up and systems advertising was tried by the independent store, but the rising cost

(Continued on page 64)

## Report



# From CES Chi/June 1-4

# Burwen Bows Its Products

CHICAGO—In a bold move to expand its involvement in the home audio equipment market, Burwen Laboratories—developers of the Burwen consumer-type noise filtering system—has introduced a low noise stereo preamplifier at \$489.95, and a frequency extender equalizer at \$1,095.

Both units were previewed at the Consumer Electronics Show held in Chicago earlier this month, and according to Richard Burwen, president of the company, are already being shipped to dealers around the country.

Burwen has also introduced a second music record LP, "Floatin Down To Cotton Town," recorded by the Babson College Dixieland Band, with the use of the Burwen noise filter.

The Burwen low noise stereo preamplifier, model SP5200, features 33 signal input and output jacks, frequency response of 20Hz to 20 KHz, tape copying without feedback, and is said to utilize computer grade materials and precision com-

(Continued on page 64)

# Almo Firms Audio Show

PHILADELPHIA—Almo Electronics, one of the largest locally-based distributors of audio components and electronic equipment, is bringing together more than 50 equipment manufacturers in a combined Consumer Products and Parts Show, scheduled for Aug. 5-6, at the City Line Holiday Inn here.

This will be a first for Almo which has run smaller separate parts and equipment shows for its retailers in the past.

The hours will be from 3 to 9 p.m. on both days as a convenience to store owners wishing to attend. A buffet dinner and an open bar will be available on both days.

Meanwhile, in nearby Reading, Barney Electronics recently teamed with U.S. Pioneer Electronics to stage a two-day hi fi show and anniversary celebration at which many specials and prizes were offered including a \$52 discount on a Pioneer receiver.

The show, held at the Reading Mall, also featured an antique radio/phonograph display, a display of the latest in audio components, a commercial sound and rock music display, and a sound and light show titled, "The History of Recorded Music."

# Mull Cutting Back CES To Only Once Every Year

• Continued from page 1

Last week a group of manufacturers, using BSR, turntable maker as its spokesman, circulated a petition among CES exhibitors asking them to support the drive for one show a year.

The petition claims in part that the increasing cost of participating in shows has become so great that the EIA should change to a once-a-year show starting in 1976.

It also points out that in addition to the direct costs of exhibiting at these shows, and attending them, the requirements that regulatory agencies (FTC and FCC) now impose has made the preparation of two sets of samples a year a burden "that we no longer feel is productive."

The petition continues, "Furthermore, our dealers are finding that their cost pressures do not permit them to come to two shows a year. As a result, attendance at our exhibits have been dropping from show to show."

"For these reasons we think it would be wise to consider having

one CES a year. The best timing would be the end of April or early May, as that would give the exhibitors time to plan and produce their exhibits, as well as to give the dealers who buy at the show time to plan their sales programs for the fall."

The decision to take the poll of exhibitors developed out of a meeting between Jack Wayman, senior vice president of the CEG/EIA and the group of disgruntled exhibitors backing the one show plan. This group included industry executives representing Morse Electroponic, BSR USA, Soundesign, and Lloyds Electronics.

Following the meeting, Wayman disclosed that whatever the outcome of the August poll, the winter and summer shows planned for next year would not be affected.

He said that although there was merit to the arguments for one show a year, the dissension came primarily from stereo compact and console manufacturers who accounted for one-tenth of the total exhibit space sold at the show.

(Continued on page 64)

## WALT WILLIAMS OPINES

# GE May End Its Cash Rebates Plan

By RADCLIFFE JOE

*Editor's Note: This two-part look at GE's marketing and merchandising strategies, continues next week with the views of Jack Dullmeyer, the firm's product manager, personal communications.*

CHICAGO—Cash rebates as a consumer incentive to buy more products may be on their way out as far as General Electric is concerned. That's the opinion of Walt Williams, GE's audio products manager, who reveals that his company will be cautious about instituting further consumer rebate programs.

Decision to review the novel program, patterned after the car manufacturers and federal tax rebate programs, and also designed to stimulate consumer buying in a re-

cessed economy, is based on rising opposition among audio equipment manufacturers, who feel it is being turned into a permanent merchandising gimmick.

GE's review of the consumer rebate program will also explore its value to both manufacturer and dealer. Williams is not optimistic about its future. "Its death knell may have already been sounded," he says.

But even as GE's consumer rebate program hangs in the balance, the popular volume rebate program to dealers gains strength. Introduced as part of a full service program designed especially for GE dealers, the program's objective is to increase profitability and offer some safeguards against price erosions.

Charles Gustafson, GE's manager of sales and distribution for the audio products division, and originator of the full service program, sees the project as an insulation against the negative side effects of fair trade repeal.

He says the GE full service program encourages dealer participa-

(Continued on page 64)

# 'Stereo '76' Audio Expo In Montreal

MONTREAL—"Stereo '76," Canada's national audio show set for Sept. 18-21 at Place Bonaventure here, will be an open format in response to many requests from exhibitors for more space than prior hotel setups offered.

According to show manager Ernie Welling, Stereo '76 is undertaking one of the largest advertising and promotion campaigns ever projected for a hi fi show in the Dominion.

This year's extended dealer hours are a direct reflection of the economy, he notes. "Stereo '76 is the national focus of our industry, and particularly so for dealers who are finding it extremely difficult to attend the increasing number of single-line shows. Because of this 'one-stop shopping,' the show is a must for them."

(Continued on page 64)

# Koss Shapes a New Export Arm

MILWAUKEE—Koss Corp. has formed a new export division to develop distribution and marketing in Japan and other Asian markets, Australia, New Zealand, Mexico, Central and South America, and Canada.

The new division will be headed by Gregory Cornelius, former president of Koss Ltd., Canada.

Koss markets its line of 16 stereophones in Europe through a wholly-owned subsidiary, Koss International Ltd., headquartered in London, with manufacturing plants in Dublin and Chiavari, Italy and marketing facilities in Frankfurt, Paris, and Milan.

## CMC FOCUS

## Operating In a Crunch Economy

By EARL PAIGE

LOS ANGELES—There are some dramatic instances just now of audio chains running into financial problems. At the same time, there are success stories of chains not only avoiding the economy crunch but prospering and flourishing. The key seems to be primarily very tight control, or as one supplier says of CMC Corp. based in St. Louis, "They operate with little cash and little debt."

CMC has been in addition trimming away unprofitable stores, closing eight but opening four in fiscal '75 just ended, including the opening of its first discount format in Des Moines. The chain (12-St. Louis, 8-Atlanta, 6-Indianapolis and 8-Kansas City/Topeka) now has 35 units and still hit projected \$20 million in sales with net "up dramatically," says Tom Floerchinger, head of finance.

Under the direction of founder Byrle Northup and Pat Morris, who Northup brought in two years ago, CMC will now face new competition with Pacific Stereo moving into St. Louis with four units (Billboard, May 24). CMC officials say they welcome the competition.

A lot of CMC competitors have large account receivables writeoffs and large inventory writeoffs, but this is not a problem at CMC, says Floerchinger. A first premise is that CMC does not accept questionable accounts and it does not finance its own contracts. CMC has several criteria for okaying a purchase, one

being that its personnel question any personal check under No. 200 (that number and beyond represents a viable account in a bank). But there are other check watchouts. One is the customer should be listed in the phone book (all these watchouts are weighted, so that, of course, CMC knows that some people are unlisted).

For financing, CMC helps customers go through GE Credit Corp., a subsidiary of the electronics giant, and the program offers CMC quick cash flow.

As for inventory control, this involves a fairly complex set of procedures all stemming from CMC's Systems 3 model 10 computer installed a year ago and already too small. CMC put in more memory, more core storage, faster printout and card reader and will now have to add a computer since it is at the capacity of the Systems 3 (moved into the quarters that once housed the firm's recording studio, all equipment from that operation having been sold off).

Some CMC principles:

- Perpetual inventory on every item down to a record cleaning cloth and a printout of this twice a week for merchandisers and a once a week printout for each store so that if a store needs merchandise it can order it within the district. It tells them balance on hand for every store in the district.

- Physical inventory every month

with every item missing compared with the perpetual computer inventory. Every item that is missing is subject to an explanation as to why it's missing, or it goes against the reserve.

- Accounting reserve. This is an incentive program worked out so that, say, there is a \$600 reserve per store. Say there is \$100 missing (someone ripped off an in-dash tape player). This reduces the reserve to \$500, which is then split by the manager and assistant manager. If the store manager and assistant manager don't have a bum check (that's part of the incentive) or have a good inventory control, they have that much more from the incentive accounting reserve to put in their pockets.

- Total inventory value figured each week for each store and each warehouse and thus total for company.

"Obviously, if we're going to operate at small cash and keep our investment to a minimum, then we require high turn rates," Floerchinger says in cornerstoning the CMC format. "We have numerous tools to obtain these high turns. The com-

(Continued on page 64)

## RepRap

Mark Markman thanks his friends for sending in 200 entries in the Markman Company's 20th anniversary coloring contest (some, he claims, were X-rated). Winners of over \$1,000 in prizes are Mrs. Angeline Contorono, Hong Kong Trade Development Council; Gary Lapinsky, Beech Aircraft; Phil Nouhauser, Jet Propulsion Labs; Mahlon Fawcett, Stockwell & Binney; E. C. Hauser, Dow Radio; Mr. Posten, Pacific Western; and Warren Flarity, Reese Music.

Markman associates held an informal, pre-CES preview of the latest products from ADC, BSR-McDonald, CTS, Dokordor, Dynaco, Infinity, Maximus, Motorola/HEP, NT-T/Peerless, Rotron, Sherwood, Superex, and Walco. Beer, wine and cold cuts were served at the May 13-14 preview, with door prizes.

The firm is quartered at 6611 Odessa Ave., Van Nuys, Calif. 91406 (213) 787-6151.

Morris F. Taylor Co. moves vice-president James W. Ferris Sr. from district manager of metropolitan Washington, D.C. and Virginia, to southern regional manager covering Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina and Tennessee.

The senior Ferris, who will relocate in Atlanta, will be succeeded by his son J. Wesley Ferris Jr., in the east coast territory. James M. Gruschin, who joined the firm in mid-April, will assist him.

## VIDISK A 'NATURAL'

## Akai Looks To A/V Future

By ANNE DUSTON

CHICAGO—Akai America, Ltd., is watching the videodisk very carefully and studying standards to see the direction of the market before making a decision to enter the videodisk player market, says Chuck Phillips, executive vice president of the Compton, Calif.-based firm.

"The videodisk player will be the first viable consumer video playback device because of ease in using, quality, and availability of software, and with our consumer background in VTR, it's a natural for us," Phillips notes.

The firm entered the VTR market in 1970 with a black and white recorder in the \$1,000-\$2,000 range, followed with the first porta-pak VTR/camera and introduced the industry's first color porta-pak in 1973, under \$7,000. The lightweight, high performance portable recorders uti-

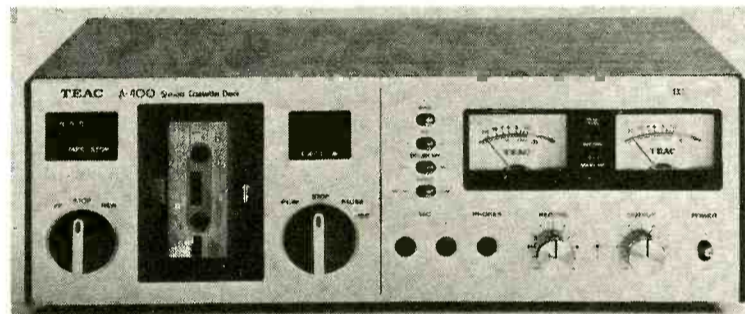
lize 1/4-inch tape. The current VTR line was being shown at the VID-SEC section of the CES.

The firm introduced 26 new products at the CES, including a new line of speaker systems to be manufactured in the U.S. The four new speaker models, both three-way and two-way, retail from \$189.00 each to \$75.00 a pair.

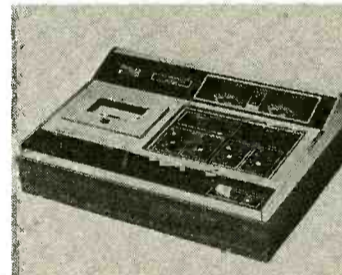
A major expansion is in the receiver line, with five models, all featuring brushed aluminum styling. Two quad models replace three quad models that are being dropped from the previous line. Top unit is the AS-1080DB, with Dolby, and includes built-in CD-4 discrete, SQ full logic and regular matrix capability.

The AS-1070 also features built-in CD-4 discrete, SW full logic and (Continued on page 64)

## New Products



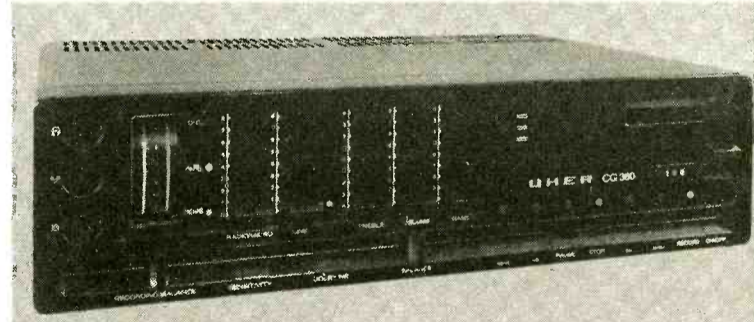
FRONT PANEL cassette compartment and controls are on Teac cassette deck with Dolby system. Features include separate bias and equalization switches and automatic stop on the \$329.50 list model.



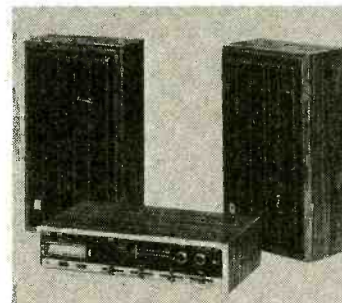
COMBINING Dolby with HPF (hot-pressed ferrite) head gives wide frequency response and low noise and distortion on Technics cassette deck model RS-625US, at \$299.95 list.



THREE-HEAD cassette deck with wow & flutter at .05 percent by Hitachi also offers memory counter, and line mixing, full auto stop, chromium dioxide switch and Dolby on/off, for \$399.95 list.



COMPUTER CONTROLS, logic circuitry, and Dolby noise reduction system are featured on Uher stereo tape recorder with \$1,092.50 list.

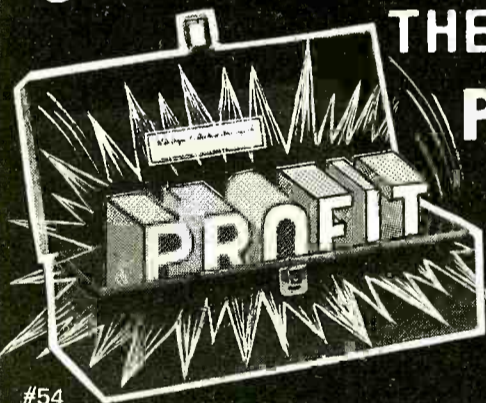


POPULAR FEATURES on General Electric 8-track record system with AM/FM/FM radio include solid-state amplifier, and automatic/manual program operation. Suggested list: \$189.95.



PANASONIC cassette player/recorder with AM-stereo radio and 11-inch changer has Quadruplex II circuitry, chromium dioxide/normal tape selector, automatic level control, meter, and pause, for \$349.95 mist.

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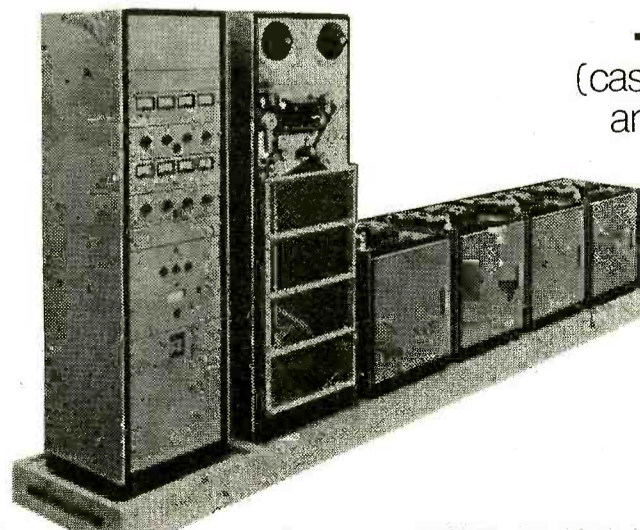
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## Update From Asia

By HIDEO EGUCHI

TOKYO—More releases of quad records and more items of 4-channel sound equipment are being made in Japan than anywhere else in the world.

Statistics show that up to 14 record manufacturers in Japan have made over 1,000 quad releases in all during the three years since Nihon Victor's June 1971 release of the world's first CD-4 compatible (with stereo) discrete Quadradisc.

Last year the Japanese electric appliance manufacturers, several of them parent companies of the record makers, were out to sell at least 900,000 home stereo ensembles compatible with 4-channel disks. And sales may total 1.4 million sets this year if the hi fi stereo component manufacturers find it's still worthwhile competing against Japan's electrical giants in the general consumer market instead of catering to the millions of Japanese "audio maniacs."

As far as the Japanese public is concerned, the "battle of Q" ended

in April 1972 when the Electronic Industries Assn. of Japan (EIA-J) announced its adoption of the CD-4 "compatible" discrete 4-channel disk system, the so-called FM (regular matrix) and the SQ (stereo quadraphonic) system.

The Japan Phonograph Record Assn. (JPRA) adopted CD-4 in December 1971, RM (QS) in March 1972 and SQ a month later. The three systems also come under the Japan Industrial Standard (JIS) and its hallmark of quality is stamped on all quad disks manufactured in this country.

Thus, to all outward appearances, the three systems co-exist in peace, with CD-4, SQ and RM (QS) disks mixed together more often than not in the 4-channel record bins at thousands of music stores throughout the islands of Japan.

It appears that the most active quad record manufacturer in the first quarter of this year was Victor Musical Industries, JVC's software subsidiary, with 43 CD-4 album re-

leases under the RCA, Erato, MCA (domestic), Avco, Paramount, Musicor, Penny-Farthing, Ranwood, Music of Polynesia, Rare Earth, Amon (Tokyo Record), Motown and Milestone, besides its Globe world group label.

Under Hitachi's wing, Nippon Columbia introduced UD-4 last fall. The discrete/matrix 4-channel system has been developed jointly by Dr. Duane H. Cooper of Illinois University and Nippon Columbia engineers. However, the system requires a demodulator (not compatible with CD-4) and a 4-channel cartridge with Shibata stylus for optimum discrete reproduction.

Nippon Columbia's UD-4 records, first demonstrated at the 23d All Japan Audio Fair in Tokyo, Nov. 6-10, retail for the same price as CD-4 quadradisks.

Following upward adjustments made from the end of 1974, the retail price of a CD-4 Quadradisc with artists and repertoire of international origin is about \$8.93. Some instrumental CD-4 albums with music of Japanese origin retail for about \$7.86.

The retail price of an SQ record is \$8.21, and RM (QS) album with international a&r is \$7.86 and Japanese \$7.14. All newly recorded albums by CBS/Sony have been SQ, but only two were released in the first quarter of 1975.

Retail prices of home stereo sets also were raised by all Japanese manufacturers at the time of the oil crisis at the end of 1973. However, JVC and Pioneer, among others, are trying to hold the price of standard compatible stereo ensemble to just over \$570. Technically speaking, compatible stereo sets by JVC and its parent company, Matsushita Panasonic, do not include a full logic decoder for SQ records.

Likewise, home stereo ensembles by Sony do not have a built-in CD-4 demodulator, but connections are provided. Four-channel system components with built-in CD-4/SQ/RM (QS) compatibility are being offered by Hitachi, Nippon Columbia, Onkyo (a Toshiba subsidiary), Pioneer, Sansui, Sanyo, Sharp, Toshiba and Trio.

Discrete 4-channel music cassettes are expected to hit the market this year, possibly from Nihon Victor (VMI) or Teichiku.

Still under wraps are 4-channel cassette tape decks by Aiwa, Hitachi, Matsushita, Sony and JVC.

## Ovation Label Preparing For Future Vidisk Market

By ANNE DUSTON

CHICAGO—Dick Schory, president of Ovation Records is planning ahead for the consumer market in videodisk that he predicts for five years from now by building a videotape library.

Schory thinks the area is a natural for record companies that can offer expertise in sound production, a stable of known performers for commercials, and important contacts, and has named Bob Owens, former vice president and executive producer with the advertising agency D'Arcy, McManus & Masius, Inc., to his staff to handle the video creative end.

"We will produce anything that requires a combination of prerecorded sound and prerecorded image, and for any purpose," Schory claims.

Presentations for fairs and dealer shows are being prepared with the use of a Telex slide synch recorder that synchronizes cassette sound with slides by silent electronic impulses on the soundtrack.

The Quad-A-Rama display at the Consumer Electronic Show, with the sound portion prepared by Ovation, combined six projectors and a split

screen technique with four channels of sound for a striking audiovisual display of 4-channel.

The videocassette is used not only as a selling tool to present audiovisual previews to prospective commercial clients, but also to sell artists to bookers and buyers of talent, and to demonstrate product to record distributors.

Schory uses a discontinued 3M Wollensak video cassette model that combines a built-in tuner, unlike newer units that have separate tuners.

The unit utilizes 3/4-inch tape and has the versatility to tape one show while the viewer watches another.

The same recording techniques used in making a record are employed in the audio portion of videotape, and Owens suggests that a lot of money is saved by using a post-synch technique that uses a digital computer to add 16-track sound to the original taping.

The use of videotape is being extended to children's programs, including a series of animated cartoon shows for TV syndication to tie in with a new line of children's records that will be available this fall.

## ARGENTINA INVENTION

### Bertagni Bowing Speakers

COSTA MESA, Calif.—Bertagni Electroacoustic Systems will enter the speaker market in July with the introduction on a regional basis of three new technology speaker systems, including a non-enclosure style in July, according to president Haskell Metz.

The systems were designed by Jose J. Bertagni, an Argentinean inventor, engineer, businessman and professor of electronics at the Buenos Aires University of Technology. "The systems do not employ conventional driver techniques, but rather utilize a process of striking a diaphragm to produce sound as opposed to the piston-cone pushing, or squeezing of air to produce sound in conventional systems," Bertagni says.

The company was put together last December when the market took a downward turn. "We decided that

many manufacturers of speaker systems might be leaving the market, and others would become more conservative, giving us the opportunity to move quickly," Bertagni explains.

Hack Metz, with over 25 years of experience in the audio field, from retailing to marketing manager of Marantz components, and including audio division manager at Yamaha International, was chosen as president.

Since December, he has assembled a working plant of 1,400 sq. ft. with system enclosure design and tooling; organized and staffed the management, operations and marketing personnel; and finalized marketing, advertising and promotion programs.

BES initially plans to introduce and market the systems at prices from under \$100 up to \$400 each.

## KIEF'S IN KANSAS

# Selection & Pricing Boost Tape Growth

By GRIER LOWRY

LAWRENCE, Kan.—"What we've aimed for over the years in marketing prerecorded tape is to establish a solid reputation for having the largest selection and the lowest prices," declares John Kief at 14-year-old Kief's Records & Stereo.

"We've come a long ways from our original viewpoint that the potential in prerecorded tape for us was a bare nothing to our present feeling that it is unlimited," the retailer says. "We've built a good program around selection and prices. Low prices without selection are useless. And when you have a big stock you don't have special orders—we have in stock what is normally ordered special elsewhere."

With this program, Kief's does a \$1 million annual gross business in software and hardware in a university community of 30,000-plus population. The 2,500-sq.-ft. location is in a shopping center with software and hardware given distinctively separate treatment. "Almost like separate stores," says Kief. "The customer looking for hard goods is looking for that alone. Software creates traffic that allows consumers to see we have hardware—people interested in good quality components who are really into music."

Mass display is a strong factor in prerecorded tape merchandise. It

may involve setting up a 35-foot wall section devoted exclusively to 8-tracks with perhaps a small section to cassettes. Mass display is a forceful ingredient here. Little point-of-sale material is used because the retailer feels "people buy a product, not a sign," and that mass display negates the need for POS material.

Initially, radio was the 100 percent advertising medium. Now the mixture is 70 percent radio, 30 percent newspaper. Before, virtually all prerecorded tape was sold to car owners. Now Kief takes cognizance of a growing home market by hitting with some newspaper. In this university market, a lot of adapters are bought for home consumption, the retailer reports.

Most helpful suppliers on promotional aids, especially co-op allowances, are Columbia, Capitol, Angel and Warner Bros. The retailer is lukewarm on special deals. His plan is to negotiate a deal rather than take a pre-packaged offer. If Seals & Crofts are in the area, he develops something on them with his supplier, instead of taking a price deal dropped in his lap.

Quad tape is on steady downtrend here though it is stocked in good quantity. Decline, says Kief, is due to the fact that for the same number

(Continued on page 64)

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## In a Crunch Economy

• Continued from page 62

puter supplies us with the sales history and the sales rate, so we can maximize our turns for each line item.

Turns key into volume. Auto sound is a very high turn item. Components have a medium rate. Software, prerecorded tapes, have a medium to low turn rate. Knowing the rate of turn tells CMC how much money it can invest in an inventory category. "You try to optimize your inventory investment so you get the most gross margin dollars for the minimum investment and using the information we generate you can calculate it." You try to put in the minimum inventory to get the most gross margin dollars.

In the year of full computer analysis, CMC will not scrap any of the principles and will be expanding some of them, the gross margin analysis part, for example. CMC can track gross margin by store, by employee, by product line, by type of sales (hardware vs. software, for example).

Everybody at CMC is now being

## Burwen Products

• Continued from page 61

ponents. It carries a 12-month warranty on parts and labor.

According to Burwen, the frequency extender-equalizer, model EQ-3200, combines the advantages of a graphic equalizer with a set of non-interacting tone controls to achieve a flexible and easily operable response compensator.

The unit's controls are arranged in three basic groups, a low frequency range extender consisting of five pairs of peak controls; a high frequency range extender with a similar number of controls; and a program equalizer consisting of five pairs of independent equalizers for tilting the frequency response. Like the low noise stereo preamp, this unit also carries a 12-month warranty on parts and labor.

paid on the basis of gross margin. Every single sales ticket is read into the computer and if the gross margin is within certain gross margin parameters the employee is paid a percent of the gross margin dollar. The percent varies according to how much gross margin is on the sales ticket.

Basically, CMC is trying to get the most leverage it can with suppliers and still use as little cash as possible. It involves optimizing its investments everywhere, fixed assets, inventory, receivables to get the proper balance everywhere. This is altered. "Obviously, in the summer you invest more in auto-sound and in the winter more in components.

Is there a problem running this tight when manufacturers might want long-range, volume commitments on purchases? No, says Floerchinger. "Most suppliers want our inventory in line because they feel more comfortable that way." Suppliers have confidence, in other words. "It's still easy for us to commit to a large number of an item, it's just not going to be all shipped the same day.

"We could commit to 100 or 500 of a unit a month. We can adjust it based on actual sales rate, but we can still say we expect our usage to be 100 or 500 a month, whatever it is. But we would not buy three or four months of inventory at one point in time. Buying long-term quantities of supplies is not good business unless there's an overt reason for it."

Yet another control is the use now of direct dedicated lines connecting each district warehouse so that you just pick up the phone and dial Indianapolis, Kansas City and Atlanta and so that you can have conference calls. CMC has WATS too, on a per hour basis.

## Audio Retailers

• Continued from page 61

of direct mail is causing him to evaluate his program.

Word of mouth was considered the most effective means of advertising, and the question of "spiffing" or paying a customer who brings in a buying friend was left open.

On the question of limited distribution, retailers contended that it was not a problem with packaged systems, and if the government decided to get into this area, telling where and to whom one could sell, it could become a major problem.

Panelists included Michael Jaret, Appletree Stereo, De Kalb, Ill., representing the independent retailer; Ken Kanzler, Atlantis Sound, Falls Church, Va., small chain stores; Lewis Kornfeld, Radio Shack, Ft. Worth, large chain stores, and George Foster, Wieboldt Stores, Inc., Chicago, department stores. Keynoter was Bill Kist, JVC, and moderator was Kenneth Nelson, High Fidelity Trade News.

## Kief's In Kansas

• Continued from page 63

of dollars customers fare better in stereo hardware. Quad hardware here is moving only in less expensive component lines.

Piracy? A tough hassle in the past and still rough. But it has eased off noticeably, according to Kief, with FBI and state officialdom crack-down. As a result, prerecorded tape sales have picked up considerably in the past six months.

Because the plan involves putting a lot of tapes out in the open where customers may see and feel them, security is a matter of vital concern. One step taken was to move the "tape wall" where it is more visible and pilferage is made physically harder. A larger portion of the tape stock was put behind lock and key. Also a system is employed with 500 slots for tape, so keeping check on empty slots offers some control.

## Once Every Year

• Continued from page 61

Wayman further argues that the CES Shows are not a platform for exhibiting and selling products, but also an international gathering place for retailers and manufacturers. He further points out that the costs of the CE Shows are in line with other trade shows.

A random Billboard poll of a number of CES exhibitors including such companies as U.S. Pioneer, Ampex, North American Philips Corp., Maxell and BASF, shows that most manufacturers are in agreement with the general text of the petition, and would be willing to sign a slightly modified version. One of the most popular modifications sought is keeping the June show in its present time slot.

Within recent times more and more manufacturers have been staying away from one or the other of the two shows, and, instead reserving hospitality suites in nearby hotels.

As one company executive explained, "We were one of the staunchest supporters of the CE Shows, and spent sizable amounts of money on exhibit space and our booths which were showpieces, but we discovered that this was not getting the job done. Our switch to a hotel suite has been a whole lot more productive, and we think we will stay with it until the CES sponsors decide to revert to a one show format."

## Akai A/V Future

• Continued from page 62

regular matrix with 20 watts RMS for 4-channel and 40 watts RMS in stereo.

Stereo receivers introduced are the AA-1050 with 50 watts RMS per channel; the AA-1030 with 30 watts RMS and two phono and tape inputs; and the AA-1010DB with built-in Dolby.

Six cassette decks were added to a line of five models, and the 11 decks retail from \$199 to \$695. Phillips notes that the cassette deck market is booming, and represents the most unit sales in the business now. The new models are the GXC-570D, GXC-760D, GXC-740D, GXC-710D, GXC-325D, and GXC-310D. Phillips says that 8-track decks are being de-emphasized for the home market, but Akai will introduce a new unit at the winter CES.

Five new open-reel units were exhibited, also with the brushed aluminum front panels, offering a price range with the five previous models of \$299 to \$1,495.

On the end of fair trade, Phillips comments that the effect will be short-term and firms should not reduce their distributor networks.

## VIDSEC Update On Home Video Stakes

• Continued from page 61

120-minute 3/4-inch U-Matic videocassette, double the length of the current hour maximum. Devised for an unnamed client who replicates 40,000 cassettes annually, the "switchable" D-100 unit apparently will use a skip-field or half-speed process similar to that successfully used by the new 1/2-inch Sanyo minicassette last year to extend a 20-minute playing time to 40 minutes with no denigration of picture.

In other news from the relatively few hardware firms showing their wares at VIDSEC.

• **Panasonic**, whose Skip Tarr adeptly summed up the video panel with the observation that consumer videodisk tape and disk systems would obviously be complementary, has a number of its new VTP-1000 1/2-inch EIAJ cartridge high-speed printer systems out on "spec for sale" to the institutional market (at \$12,500 each). Panasonic also bowed its 1/2-inch color editing video recorder and 1/2-inch portable color ENG system.

• **Magnavox** has just begun to put its label on the basic Philips 12-inch VCR, and will market it through about 250 of the firm's A/V dealers, at the same time Philips sells its unit through about 150 Norelco A/V outlets. How long the dual marketing holds up is problematical, but at the same time, Magnavox has its own 60-minute Norelco videocassette under its own label, made by duPont and selling for about \$30. Philips, whose Bill Amos also shared the panel, had its new 1/2-inch VCR "2-suitcase" editing studio on view.

• **Sanyo**, which introduced its

mini-cassette videoVision system in November 1973, and then a black & white "porta-pak" last fall, now has a 30-minute cassette extendable to 60 minutes of playing time with the same skip-field technique used for the 20/40-minute version a year ago. With 120 of its overall 650 dealers now selling the system at \$1,995, Sanyo hopes to have a color version ready by mid-'76 at between \$5,000-5,500 to give it a strong entry in the electronic news gathering (ENG) field—at least \$1,000 under the current systems available.

• **JVC** isn't standing still with its PV4800/GC4800 portable 1/2-inch EIAJ color system now going for \$6,950, but is working on getting the camera price lower and adding editing capability. The firm is concerned more about the new warranty/service policy regulations under the new law (see separate story, this issue), than about the end of fair trade, which never really meant much in video hardware pricing. "Either the manufacturer will have to eat a certain amount of profit or raise his prices," the spokesman noted.

• **Akai**, which pioneered the ENG approach with its 1/4-inch-open-reel porta-pak, now is used in 58 TV stations (at \$6,995 each), and introduced its first editing unit at the recent National Assn. of Broadcasters show in Las Vegas. Users of the system were reportedly very enthused over the added capability to get programs from Akai tape on the air that much faster.

• **Sony** showed its new ENG system bowed at NAB and its 3/4-U-Matic editing system as well, with both reported selling strong after the excellent initial feedback.

## GE May End Its Rebate

• Continued from page 61

tion in its planning, assures a tight interface between planning and marketing of GE's audio products, and is resulting in an arrangement between supplier and dealer that reduces tensions and increases profitability.

Among the features offered in the full service program are "better warranties, better service, a freight program, a comprehensive co-op advertising plan, and a stock balancing plan that does not leave the dealer with an overload of products which he cannot easily move.

"What we do," continues Gustafson, "is give our retailers an opportunity to clearly establish what their operating costs are. As a result, more and more dealers are placing their confidence in us, and our share of the market is increasing at an encouraging rate."

Also playing a significant role in GE's increased share of market is the distribution deal with Clarion which, since February this year, has been giving GE a long-sought foothold in the automotive stereo business.

Williams observes that "Clarion gave GE an excellent opportunity to get into a good business in a relatively short space of time." He continues, "We have got over many of our original mistakes in this area, and we are looking forward to doing even better in the coming months."

In spite of its success so far, with the car stereo market, GE is not over-anxious to jump into the lucrative citizens' band products market. The feeling is that it may be just a passing fad, and according to Wil-

liams, it is unlikely that the firm will make a decision about CB before the end of the year.

Williams also assures that if and when GE makes a decision to market CB products, it will do so with a full line of products and a comprehensive back-up marketing program.

Another product area which GE is not over-anxious to explore is the high end audio equipment line, now being exploited by most manufacturers. Williams explains that his company has a commitment to the mass consumer market, and that high end audio equipment can hardly be classified as mass consumer products at this time.

He continues, "However, we will remain aggressive and competitive in the home audio equipment business with popular-priced equipment in the \$250 to \$400 price range."

Williams includes stereo compacts in this price category and dismisses the gloomy predictions of some industry manufacturers that compacts are over the hill and will eventually fade from the market.

He says, "I do not agree with that theory. My feeling is that there will always be a market for a quality compact system."

## Audio Expo '76

• Continued from page 61

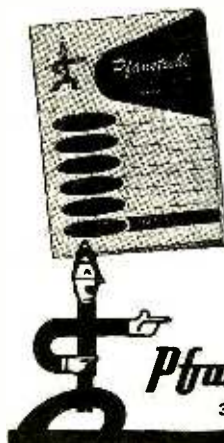
Most of the top audio companies involved in the Canadian market had previously booked space. Among recent confirmations are Garrard, Lecson, TEAC, Elac, Concord, Videotone, 3A, BGW, Whisker, Unitech, Brown and Sheffield Records.

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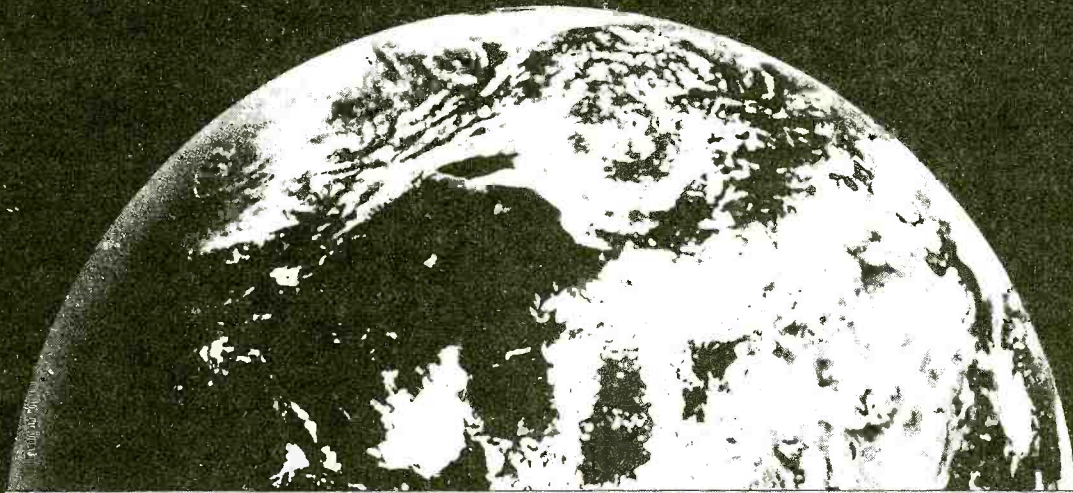






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## Listing in Billboard's 1975-76 International Buyer's Guide of the Music-Record-Tape Industry



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

<b>RECORD COMPANIES</b>	Packaging & Labeling (tape only)	<b>MANUFACTURERS OF RECORD &amp; TAPE DEALER ACCESSORIES &amp; SUPPLIES</b>
<b>INDEPENDENT RECORD PRODUCERS</b> (please list label credits)	Plating & Processing Plants	Carrying & Storage Cases
<b>MUSIC PUBLISHERS</b> (please indicate affiliation)	Pressing Plants	Catalog Services
<b>SHEET MUSIC JOBBERS &amp; SUPPLIERS</b>	Printers & Lithographers	Cleaners, Cloths & Brushes
<b>RECORD &amp; TAPE WHOLESALERS</b>	Record Promotion	45 RPM Adaptors
Distributors	Tape Custom Duplicators	Head Cleaners & Demagnetizers
One Stops	Tape Duplicator/Marketers	Needles
Rack Jobbers	<b>MANUFACTURERS OF SUPPLIES FOR THE MUSIC-RECORD-TAPE INDUSTRY</b>	Leader Tape
Importers & Exporters	Cartridge & Cassette Parts	Splicing Tape
<b>SERVICES FOR THE MUSIC-RECORD-TAPE INDUSTRY</b>	Empty Cartridges, Cassettes & Reels	<b>MANUFACTURERS OF STORE FIXTURES &amp; MERCHANDISING AIDS</b>
Associations & Professional Organizations	Envelopes & Mailers	Browser Boxes
Design & Artwork	Jackets	Display Racks
Direct-Mail Service	Labels	Divider Cards
Licensing Organizations, Music (please indicate whether Mechanical or Performing Rights)	Polyethylene Bags	<b>TAPE AUDIO OR VIDEO PLAYBACK/RECORDING EQUIPMENT MANUFACTURERS &amp; IMPORTERS</b>
	Professional Tape Supplies	<b>JUKEBOX MANUFACTURERS</b>
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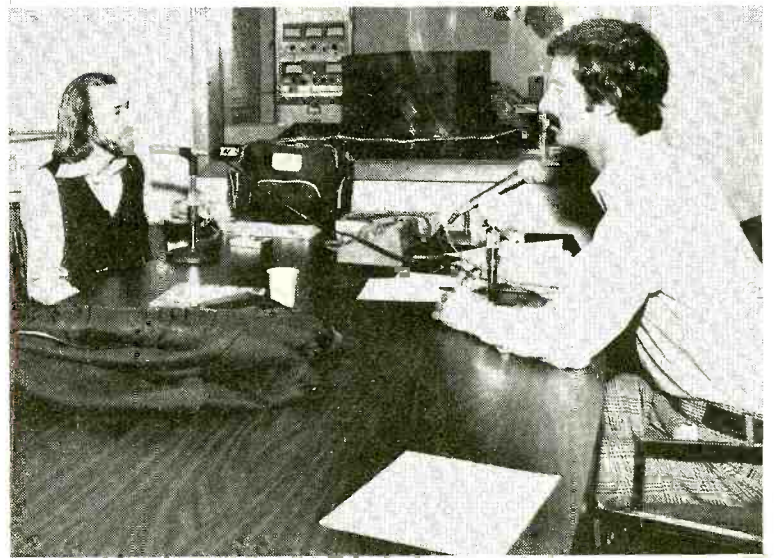
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WYEN photo

**ELEPHANT TALK**—John Zur, right, air personality at WYEN in Chicago, interviews RCA Records artist JIM DAWSON about his "Elephants In The Rain" album. Dawson was on a national promotion tour on behalf of the LP.

## Vox Jox

• Continued from page 18

FM and soon (pending FCC approval) AM. **Bill Osewalt**, who used to do Bridal Fair, is the manager of radio operations in Seattle for SRO.

... **Bob Owens**, creative director for the D'Arcy Advertising Agency, is now vice president of Ovation Productions, Chicago.

★ ★ ★

Hooha! About the time you're reading this, I shall be in Sydney, Australia, attending Radio '76, an international meeting of record and radio executives. I say "international," because **Joe Smith**, head of Warner Bros. Records, will be there along with **David Moorhead** of KMET in Los Angeles and **Jack Thayer**, president of NBC Radio, plus **Todd Thayer**, an air personality in Lompoc, Calif., or some other end of the earth place. ... **Fred Smith**, secretary, New Zealand Federation of the Phonographic Industry, Wellington, came by this past week, along with U.S. record producer **John Boylan**.

★ ★ ★

The lineup at WASH in Washington now includes veteran **Eddie Galaher** 6-10 a.m., **Bob Duckman** 10 a.m.-1 p.m., **Jerry Clark** 1-4 p.m., **John Bodnar** 4-8 p.m., **John Dowling** 8 p.m.-1 a.m., **Jim Lashley** 1-6 a.m., and weekend men **Jim Herron** and **Greg Cole**. **Bob Hughes** is program director of the MOR station. ... **Ailyn Turse**, 713-774-7242, is looking for an MOR programming job. He programmed KXYZ in Houston for four years and built it into a pretty solid station, then "due to a change in management and format, I resigned." Says he'll take a good music director job, too.

★ ★ ★

I don't like to print letters that mention me in any way, shape or form; I'm honestly not trying to build my own ego. But **Shane's** note here just sort of got to me as the typical deejay story. It's not sad; it's enlightening. **Shane**, now with WGR in Buffalo, has programmed rock and country and been a disk jockey at probably more than a dozen radio stations in markets of all sizes and I think his comments here should be read by jocks in every radio station: "Long time. How are you? I would like to say thanks for the nice words you said concerning me when the writer of this article called you. I know not what was said yet I am told that I still have a friend. It's nice for a loner to know that he still has a man who has seen some of his efforts for a decade of years. Remember when I first wrote you in '65 and said what

strange life is this I have sent myself into? It is still the same. I don't really understand the rules, I only know that I have to create or the character dies.

"A man like me spends a great deal of time slowed down, stopped up, fired, hired. More time is spent in trying to continually regain form and speed leading to creativity. I've spent so much of the past 10 years slowed by circumstance that I find myself wondering how far along I might be on trail, had I known more of off the air aspects of the broadcast industry. Perhaps it is all as it should be; it has been good. I have done a lot of changes in the past decade of years, and still no one has beaten me, so who can complain?"

"I have no story to offer you for print. I wanted to enclose a copy of the most recent article written about me. I won't describe its scope, you sense that for yourself.

"If you get a few minutes tonight at home, give it a glance. The man is lost, as usual, in the character, but all in all I was rather honored that my position was not the least of all the men mentioned in the piece.

"Nearly two years here now. Hired five times, fired three. I've taken my knocks, laid down no bitches, hit the long weekly line with others and kept on just to prove that my building number one of KB from less than that was no fluke. To prove that my number one on WYSL was also no fluke, and now to see if I can do it again on station three. What is so amazing to me is that I have stayed at all. This is the first time in my life I have ever gone to another station after leaving one in town.

"Again, Claude, I thank you simply for being there. It's nice to know I can send and show a little of what someone else has said about me for a change. Oh, yeah. The Buffalo Evening News also named me the radio person of the year. Far out? It was kind of strange as I was on the unemployment line when it came out. I'll send you a copy of that if I can find it.

"Well, I wanted to say hi and hope you enjoy the piece. I hope that one day I might be able to meet you again and sit and rap and tell old stories. God Bless."

### KLYX Goes Newsy

HOUSTON — Radio station KLYX will switch from contemporary music to a 24-hour all-news format July 1. The station will be affiliated with the News and Information Service of the National Broadcasting Co.

## U.K. Writers, Pubs Seen Gaining From Soviet Copyright Group Tie

LONDON—British songwriters and publishers are likely to benefit from the Soviet Union's accession to the Universal Copyright Convention.

This was made clear at a recent meeting with a delegation from the Russian copyright agency VAAP at the Performing Right Society offices in London.

The delegation of four—with Boris Pankin as chairman—was in London for discussions with copyright licensing societies, music and book publishers, literary and dramatic authors' agents, with the aim of strengthening relationships between Britain and the Soviet Union at Copyright level. Other members of the delegation were: A.A. Lebedev,

director, international relations department; J.N. Gradov, director, export-import department; and V.V. Pogulyaev, senior planning consultant.

Lebedev said that British music was the most performed of all Western repertoire in the Soviet Union and increasing exposure was being given to pop music.

Michael Freegard, general manager of PRS, described as a major step forward the progress which had been made recently in the Soviet Union in the authors' royalties. There was a distinct possibility of composers and songwriters receiving royalties for jukebox performances in the Soviet Union.

This would put the country ahead

of the U.S. in that particular respect.

Lebedev said, however, that he believed it true that if Russia was ahead in that area, "we fall somewhat behind in the matter of the rate of royalties paid."

There were ten different mechanical royalty rates, depending on the type of music played, the highest amounting to about one half of one percent per work, of the price of the record. However if a composer had twelve tracks on an album and it sold three million copies, which is not uncommon in Russia, he would receive handsome royalties.

Boris Pankin said the importance of the Soviet Union's ratification of the universal copyright convention should not be measured in money, but in terms of facilitating cultural exchanges. VAAP was not interested in making sensational sums of money.

Asked whether he thought royalty balance of payments would be favorable to Russia, he said it was a difficult situation to anticipate. But agreement on copyright protection was a further expression of the developing detente between Russia and the Western countries.

In the two years since acceding to the universal convention, VAAP had signed 40 agreements with different countries. Last year contracts had been signed in respect of 2,000 literary and musical works. "But we consider this just the initial stage of our work," said Pankin.

Agreements are signed with GEMA, SACEM, ASCAP, BMI and PRS, and VAAP is now planning a deal with SESAC in the U.S. It also planned to set up offices in various Western countries: Sweden, France, the U.K. and the U.S. The organization already has representatives in Bulgaria and East Germany and Pankin said the British government had been approached with a view to VAAP having permanent representation in the U.K.

VAAP has now reached agreement with radio and television networks in the Soviet Union for writers to receive royalties for certain forms of use of their works, especially for previously unpublished material. There were also plans to license dance halls and restaurants using mechanical reproduction of copyright material.

Current record production in the Soviet Union is in excess of 200 million albums annually. Pankin pointed out that mechanicals were calculated on the number of records manufactured not on the numbers actually sold.

And the Russian record industry turnover annually is around 20 million rubles. VAAP, which already has an agreement with the MCPS, has now signed a reciprocal contract with BRITICO from which Soviet writers will be paid mechanical royalties. BRITICO mainly represents foreign copyright owners.

Until now, VAAP has drawn royalties from the U.K. through an agreement with Boosey and Hawkes and these have generally amounted to about £10,000 a year, made up partly of performing rights, mechanical rights, sheet music sales and hire fees for music by Soviet writers performed by British orchestras.

Pankin said royalties to Western copyright owners will be settled in convertible currency, instead of rubles to be spent in Russia. The agreement is retrospective to May 1973.

## A POLYDOR HIT

### Chavez EP Pokes Fun At Politician's Homes

By MARV FISHER

MEXICO CITY—Despite an unofficial radio ban on Oscar Chavez's EP parody version of the public domain song, "La Casita" ("The Little House"), the Polydor disk has been selling around 5,000 units per week, reports label manager Enrique D'Noriega. The EP was released in early May.

Controversial content of the material pokes fun at the politicians' homes in the exclusive Pedregal section, consequently an underlying fear by stations of some sort of reprisal with fines. But the ironic twist is that the "politicos" and their families are allegedly flocking to record shops in droves to buy the platter.

D'Noriega says the campaign is working better this way, since it has become something like an underground collectors item. All the folkloric singer-composer Chavez did was to humorously point out such homes are burdened with "10,000 square meters, central heating, two

huge cars in each garage, etc.," notes the Polydor executive. He concludes it is not offensive by any stretch of the imagination.

Another paradoxical note on the exposure it has been getting beyond radio is the fact it has been performed by Chavez three times on Jorge Saldana's Channel 13 video show. The station happens to be run by the government.

Because of the spreading word about the updating of the song to modern times, Chavez has found himself a big draw at the Teatro Blanquita, close to within the shadows of the many government buildings in the Zocalo section of the city.

Among the stations which sometimes play the popular Chavez entries—but who won't touch this one because of the possible repercussions—are Radio Mundo, Radio Centro, Radio Variedades, Radio Eco, Radio Mil and XEADC.

## ITALY PROGRAM EXITS

### 'Canzonissima' Swan Song

By ROMAN KOZAK

ROME—Italy's most popular, though scandal-rocked, television program "Canzonissima" is going off the air after 19 years, officials of the state-run RAI television network quietly announced this week.

The decision to end the series was made at high-level meetings between officials of the television network and representatives from the Italian finance ministry. Then the news was "leaked" quietly to the Italian press.

"Canzonissima," the perennial showcase for Italian middle-of-the-road music, was a song competition tied to the state lottery. It was televised weekly from October to January. After each program, viewers mailed in votes for their favorite singer or song.

The ballots, which cost around \$1.60 each, also served as the lottery

tickets. Top prize in the lottery at the end of the year was \$320,000.

Television and finance officials decided to retain the lottery, but to couple it with a quiz program "Spaccaquindici," which also suffers from low ratings.

In its heyday "Canzonissima" could attract up to 20 million viewers, about half the total Italian population, for its Jan. 6 finale. Though snubbed by some recording artists, "Canzonissima" was also the biggest promotional boon in Italian recording history. Each year the show could be counted on to provide countless pages of reviews, gossip and interviews, often malevolent, but nevertheless publicity. The winning song inevitably became a hit.

The program was devised in 1956 by a RAI official, Giovanni Mancini, and the winner of the first show as Nuncio Gallo. Through the years, the winners' list included such names as Nilla Pizzi, Claudio Villa, Dalida, Massimo Ranieri, Gigliola Cinquetti and the last winners were the duo Wes and Dory Ghezzi.

But by 1970 the show had begun to decline in both quality and popularity and it was moved from its Saturday night prime-time slot to Sunday afternoon and some of the lavish production numbers that characterized earlier shows were cut down.

Loss of popularity, scandals and last year's harmful strike action at the end, plus falling interest by major record companies who subsidized their artists' appearances, finally did the show in.

Scandal hit the program last fall when a prosecutor in Turin revealed that six million lottery tickets sent in during the 1971-72 season were false and named 10 singers and 12 recording company representatives in his investigation. While most were subsequently cleared, the bad taste remained.

The 1974 finale ended in shambles when RAI technicians struck the penultimate and final shows, forcing the company to use a hastily spliced program of old tapes broadcast from a secret studio.

After that, the record companies and big artists just lost interest in the show. "It's just as well," comments CBS Sugar television and radio promotion man Alberto Marozzi. "It was a competition in music, and music is music, and who needs that kind of competition? It did no good."

## From The Music Capitals Of The World

### LONDON

Saturation radio promotion, plus press and television interviews, for David Cassidy in London this week, tying in with the release of his first RCA single. . . . Gary Wright, best-known for his work with Spooky Tooth, out July 4 with "Dream Weaver," his first album for Warner's.

Everest Books linking with GTO Films and RCA Records in promoting the film "The Last Snow Of Springtime," plus the album soundtrack and the book of the movie. . . . First lady of British popular music Vera Lynn had her status formally ratified in the Queen's Birthday Honours List when she became the first woman singer outside the classical field to be named a Dame Commander of the Order Of The British Empire (DBE), equal to a knighthood and she becomes Dame Vera. . . . Following EMI policy of uniformity with the group, the His Master's Voice chain of record shops is changing name to EMI Records and Tapes, except the 50-year-old branch in Oxford Street, London's West End.

Rumor at normally accurate level suggests EMI paying Paul McCartney a 24 percent royalty. . . . British representative in the Tokyo Music Festival is Susan Maughan, who had a hit with "Bobby's Girl" in the early 1960's, and she sings a Michel Legrand-Hal Shaper song "There Is A River." . . . Six charities shared Elton John's fee for his mammoth Wembley Stadium gig in front of 70,000 fans.

July 12 to be Bell/Arista day at Lingfield Park race course, the company sponsoring two of the horse races that day, the Bell Records Stakes Handicap carrying \$7,000 prize money and the \$2,400 Arista Records Stakes Handicap. . . . The Musicians' Union sponsored two instructional schools as part of the Newcastle Jazz Festival, one by members of Pacific Eardrum, who opened the event, and one by Ed Harvey, ex-Woody Herman and ex-John Dankworth. . . . Bob Thiele in London to launch his Flying Dutchman label through RCA in the U.K. Retta Young, in the charts with

"Sending Out An S.O.S." here on promotional visit, with her fiance, Al Goodman of the Moments, also a chart success. . . . Lot of radio action for Ray Stevens' single "Misty." . . . Gold Medal award to ex-Move singer Carl Wayne in the Golden Orpheus Festival, held in Bulgaria. . . . April Music has U.K. publishing rights to "Shaving Cream," the 1946-recorded "naughty" song by Benny Bell, on the Vanguard label.

Biddu, producer of the world hit "Kung Fu Fighting," by Carl Douglas, has an Epic single here,

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## Mexican Bros. 'Los Babys' Rate 3-Disk Package

MEXICO CITY—Los Babys are proving to themselves and the Mexican public that the family that plays together stays together, and, by all results, succeeds together.

Enrique, Carlos, Emilio and Armando Avila started their careers at the respective ages of 16, 13, 12 and 11 in 1960. And now, after 15 years of 20 LPs and more than 30 singles and EPs, they have proven beyond any doubt they are perhaps the most successful and long-standing modern groups in Mexico.

Peerless De Mexico, S.A., one of the pioneer record companies of the nation, has recognized the consistent achievements of the brother combo by releasing this month a three-disk album set of 36 of their biggest hits. Release of the package, to sell for a retail price of 150 pesos (\$12), is set for sometime shortly after their debut as headliners at the Teatro Carpa Mexico on June 13.

Last month they were honored by Radio Mil, one of the leading outlets for exposure of such music, with an entire afternoon of festivities, including the playing of mostly all of their numbers over the years.

The foursome recently returned from a successful tour of Latin locales in the Central and Western portion of the U.S.

## Germany's \$8.80 LP's Find Rough Going

HAMBURG—There is a trend here towards low-price records. Albums retailing at \$8.80 are becoming very difficult to sell.

But the figures speak for themselves in the annual report of the West German phonographic industry. Albums with a retail price of above \$8 lost 6 percent of their share of the market, whereas less expensive albums selling between \$5.50 and \$8 increased their share of 65 percent.

The bulk share of the German record-buyer's new favorite kind of record falls to a kind which was available in West German shops only a few years ago. The formula is that 20 hits are assembled on one LP and sold at \$8.

Pioneers were the record companies K-Tel and Arcade, who at first were without competition in the German market. They were hugely successful, using massive television and radio advertising. The 20 "Power-Hits" shocked the "established" competition at first, but not for long.

The counter-attack from the German record companies was to fight the opposition with its own weapons. The domestic record "strategists" fought back with hits "made in Germany."

## Zappa To Appeal Rule On Turndown Of Claim

LONDON—Frank Zappa and Bizarre Productions are to appeal against the High Court decision here to turn down his claim for \$18,000 over a cancelled London concert at the Royal Albert Hall. Bizarre has been ordered to pay the cost of the three-week hearing, estimated at \$46,000.

Justice Mocatta ruled that the Albert Hall was entitled to cancel the concert but he made no ruling on allegations that Zappa's song lyrics were obscene, objectionable or indecent. He based his decision on the contract between the Albert Hall and a firm of theatrical agents. Under the contract, the Albert Hall was entitled to cancel if it was thought the concert was open to "reasonable objection."

The judge, who had listened to some Zappa records on a hi fi system set up in court, said he thought seven of the nine songs submitted in a revised script for the proposed concert were "open to reasonable objection provided that an opinion to this effect was arrived at in good faith."

## 'Hara Pub In Name Change

By HIDEO EGUCHI

TOKYO—'Hara Music Publishers has changed its name to 'Hara International Inc. to create a new base for the company's second decade of operations and enlarge its scope of activities.

"In this, our 10th year since our establishment," chairman R. H. Uehara says, "from time to time we have found that the word Publisher in our name tended to create the impression that we were solely a music publishing company. In actuality, we had as our prime objective the licensing in Japan of original foreign master recordings and acting as sub-publishers for those recordings released in this territory.

"To erase this misunderstanding—and to create a new base for our second decade of operations—we have

In the past two years, clever record companies even found new functions for the huge-selling \$8 albums. Apart from using established artists, Polydor's "Super Hits" and Ariola's "Super 20" also contain recordings by young artists such as Elfi Graf or Gavin du Porter and Mario Lehner. With the help of the top stars, plus releases of more than 100,000 copies, young talent reaches millions of extra customers.

But the triumph of the "super" records was possible only at a cost to the \$8.80. The reason adds up to common sense. On a \$8.80 album with 12 titles, one title cost 80 cents, whereas only one mark is paid for a "power-hit." In addition, all 20 songs have already been at the top of the charts, which is not true of the 12 songs on a \$8.80 album.

Again, the price of 19.90 marks is visually below the 20-mark limit, whereas the normal price is 22 marks. Only superstars like Udo Jurgens, Neil Diamond, Heino and Barry Whiter have overcome the basic trend towards more music for less money.

An analysis of the charts here proves how popular the 20-hit albums really are. There were six hit-samplers in the top 20 of 1974, but the tendency for 1975 is well up.

He thought that Albert Hall lettings manager Marion Herrod and the late general manager Frank Mundy had acted in good faith.

The judge said he felt the proposed script would have come within acceptable standards of the average pop concert. But he adds: "I think there is force in the view expressed by Miss Herrod that what might be open to reasonable objection at a performance at the Albert Hall might not be open to such objection at a performance, say, at the Roundhouse."

Zappa did not attend the judgment. But Miss Herrod said afterwards: "I feel I was thoroughly vindicated by the court. I would do the same thing again."

Herb Cohen, co-director of Bizarre, says: "We came to dispute the allegations of obscenity. The judge said our songs were acceptable in the rock music world so I feel our point was proved. But we don't see why there should be one law for the Albert Hall and another for other places like the Roundhouse."

decided to change our name from 'Hara Music Publishers, to 'Hara International Inc. We have also enlarged our scope of activities to include an advisory and consultative service to foreign firms desiring to directly enter the Japanese market."

Many of 'Hara's clients are located in the U.S., the U.K., Western and Eastern Europe, Scandinavia, Canada and South Africa.

"Looking back to our past decade," Uehara says "we take pride in the fact that we have represented in Japan no less than 74 foreign record and publishing companies—and during which time our products received two Minister of Education's Cultural Music Awards and five top jazz awards, including those from the prestigious 'Swing Journal.'"

## Melodiya Intl Talent Builds

MOSCOW—There has never been such a strong and wide exposure of top international talent on Melodiya releases here as is happening now and has built through the past two years.

It is not because of the general international practice where albums or singles released in the U.S. or Western countries are pressed here by Melodiya facilities on a license basis. But there are hundreds of odd releases of international product, released by Melodiya mainly on flexible disks (small-size, with two to four songs), cheap in production, easy to distribute and readily bought by millions of fans to play on ordinary mono equipment.

A record store in Leningrad is currently offering a wide choice of talent on flexis: Peter Nero, Gilbert Beaud, Chares Aznavour, Mireille Mathieu, Catherine Sovage, Brenda Lee, Bobby Solo, Les Humphries Singers, Michel Polnareff, Udo Jurgens, Andy Williams, the Rolling Stones, the Beatles, the McCartneys, Tom Jones and Engelbert Humperdinck.

It is mostly dated material used, cleared and released before 1973 when Russia joined the Universal Copyright Convention. It is also evident that Melodiya avoids using the contemporary material of rock groups, though it releases a lot of national rock-orientated vocal and instrumental groups.

There are no statistics available to assess the flexi-disk share of Melodiya's annual 200 million-unit output, but guesswork would suggest somewhere between 55-60 million. In fact, though, the flexi-disk has completely replaced 78 rpm records, manufacture of which was stopped by Melodiya three years ago.

Flexi-disks is the simplest and cheapest type of record offered by Melodiya, having no sleeve, but just a photograph of the act and titles of the songs featured on the disk itself, and retailing at around 86 cents, and all flexi-disks are monaural.

Another big-selling type of Russian-made record, exposing top international talent, is the mini-album, small LP's bearing two to four songs and retailing at \$1 for monaural and \$1.14 for stereo. The greater proportion of releases are in mono.

Again, Melodiya has started releases of stereo albums featuring collections of songs recorded by international artists. Most recent releases have been by Charles Aznavour, Engelbert Humperdinck, the Paul Mauriat orchestra and Germany's James Last. But as these are mostly random collections of songs put together by Melodiya a&r men, from various other releases, these albums often lack unity of style and ideas as shown by the original producers.

Melodiya's moves towards seeking agreements with the world's leading international record companies have paved the way for a new form of using international recorded product in Russia.

The first-ever example of this kind was a 1972 album of Ray Conniff released last fall under the license from CBS International. The record has been retailed at the same price as any Russian-made album in the pop field—that is, around \$3. More albums, including Miles Davis' "Concert In Carnegie Hall," and several Duke Ellington albums, will appear soon.

Similar agreement reportedly concluded with Polydor will open new avenues for German talent in Russia.

Finally there was an unprecedented event for the Russian national record industry at the end of

last year when the first-ever international star was invited to record in Russia. That was Ray Conniff, who cut an album here of Russian songs arranged by himself and recorded under his baton, but played by Russian musicians and singers. This was a first experience of united international talent with Russian product.

Melodiya here does not indulge in

any promotion or advertising campaigns for its current pop material releases. In fact, there is no need for the pop product sells very well at full national level.

National radio and television here give little exposure to international pop talent, so Melodiya is clearly and decisively the main channel through which to expose top world-class talent.

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"Summer of '42" under the banner of the Biddu Orchestra. . . **Marvin Gaye** pencilled in for possible tour of U.K. in November and **Johnny Cash** in for three gigs in September, part of his Europe-wide tour. . . Legendary figure in the guitar world, **Big Jim Sullivan** forming a group which he says will be a cross between **Led Zeppelin**, **Pink Floyd** and **Herbie Hancock**.

Royalty to attend July 14 London stage show in aid of charity, with **Alvin Stardust**, **Lulu**, **Osibisa** and former rocker **Billy Fury** on bill aiming to reflect twenty years of pop. . . U.K. 1920's-style orchestra, **The Pasadena Roof Orchestra**, received **Beatle**-type reaction from German audiences during a recent tour.

PETER JONES

### MEXICO CITY

French singer-composer **Gilbert Beaud** doing smash business at the Hotel Del Prado and is scheduled to be held over an extra week beyond his contracted 10 days, reports booker-impresario **Jose Luis Leon**. Capitol has stepped up promotion for added sales on his LPs during current stand. . . Spain's **Karina**, who records for Hespavox, has a hit here in "Oh Carol," being distributed via Gamma. Latter company's international director **Luis Moyano** reports sales have soared well over 100,000 units since February, a pretty good indication of what's happening to the product in this market. . . Another Spanish artist, **Mocedades**, in for his second time around at the Fiesta Palace. . . **Jose Jose** and **Marco Antonio Munoz** dueting for the first time on Polydor with Renato Leduc's "Tiempo" ("Time") b/w "Cruz Del Olvido" ("Forgotten Cross"). . . **Juan Torres** due to wax in Europe this summer for Musart. It will be his 20th LP for the basically national label. . . **Lucha Villa**, one of the country's premiere ranchera singers, has left for a short tour of Spain.

"Jesus Christ Superstar" being staged at the Teatro Ferrocarril, starring **Julissa** and **Enrique Del Olmo**. It is under the musical direction of **Marcos Lizama**. Contract is only for three months, but, if successful, steps have been taken for a quick move-over, according to a spokesman. . . RCA executives **Louis Couttolenc Jr.** and **Guillermo Infante** in and out of town for the past two months. . . Polydor made a special deal with France's Phonogram for latest LP release here of **Demmis Rousous**. Product is being released in the U.S. by Atlantic. . . CBS' **Sonora Santanera**, under the direction of **Carlos Colorado**, arrived June 3 after a triumphant tour of California and Texas. Group was honored in Fresno and Stockton getting trophies from fans for 20 years in the business. Latest single out on the group is "Esto No Es Ningun Adios"

(This Is Not Goodbye) b/w "Mi Sueno" (My Dream).

Peerless launching June campaigns on **Hermanos Zaizar**, the tropical entries **Los Kassino** and **Los Corraleros Del Majagual**, **Hugo Blanco** and **Aurita Castillo**. . . CBS reports their top seller of May was **Robert Carlos**' "Yo Quiero Amigos" (I Like Friends). Runnerup in the listings was **Juanello's** "Te Quiero Amor" (I Want Your Love). . . **Grupo Indio** left last week for a tour of the Rio Grande Valley—Laredo, McAllen, Harlingen and Brownsville—plus other locales in Texas and California. Duration of the junket will be throughout the entire month of June. . . Polydor's biggest import seller in recent weeks has been Canada's **Bachman-Turner Overdrive's** "Corriendo En La Autopista" (Rolling Down The Highway). . . Another is Chelsea's **Discotex** and the **Sex-O-Lettes**' "I Wanna Dance Wit' Choo." Group created a lot of new followers here with their recent appearance at the Jacaranda.

MARV FISHER

### TOKYO

"Tats" **Nozaki**, CBS/Sony's general manager, says its first "Arista British Sounds" campaign was successfully launched June 1. The Japan-wide sales drive features recordings by the **Bay City Rollers**, **Glitter Band**, **Hello** and **Showadywady**. It follows the "Clive Davis Presents Arista Records" campaign, which featured **Eric Anderson**, **First Choice**, **Melissa Manchester** and **Barry Manilow**. Seems no sales campaign is needed here in Japan for **Barbra Streisand**. . . Victor Musical Industries' regional sales managers are busy introducing the Capricorn label to local record dealers prior to the initial releases slated for July 5.

**Mireille Mathieu** will be back next January for her second performance tour of Japan, says **Ichiro Kinoue**, manager of Teichiku's international a&r division. . . The **Yosuke Yamashita Trio** is due back here in early August from its second performance tour of Europe. Over 10,000 albums of the Japanese jazz trio's recording of "Frozen Days" for Crown are reported to have been sold since its release Jan. 25. . . The No. 1 single on FM Tokyo's "Pops Best Ten" of June 14 is the **Carpenters**' (A&M) "Only Yesterday" released here April 25 by King Record. . . The **Kaientai** vocal trio (Dec. 28, 1974, Billboard Talent in Action) has switched its record label affiliation from Elec to Teichiku's Union Black. . . "The **Oscar Peterson Trio** in Tokyo 1974" has been released by Polydor K.K. on the Pablo label. The album was recorded at the Sankei Hall about a year ago. . . **Lou Reed's** first performance tour of Japan is set for July 7-11.

"Only Yesterday" by the **Carpenters** (A&M) tops the Hot 50 international singles in the weekly Music Labo's issue of June 9. . . **Nobuya**

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**Itch**, managing director of Nippon Phonogram, has become president of the JVC/Matsushita-Philips record company. He succeeds **Ko-kichi Matsuno**, who became president of JVC last year. ... The 1944 MGM musical "Meet Me In St. Louis" starring (the late) **Judy Garland** was run June 9 in the TBS TV network's "Monday Road Show" series. ... **Freddy Fender's** single "Before The Next Teardrop Falls" for ABC/Dot is slated for release here July 5 by Nihon Victor. ... **Jerome Moss** is due here to renew A&M's foreign record licensing agreement with King, says **Minoru Suzuki**, managing director of the Japanese record company. Barclay (Compagnie Phonographique Francaise) renews its agreement with King on July 1 and London Records come September, he adds. ... **Elton John's** "Captain Fantastic and the Brown Dirt Cowboy" album is scheduled for release here July 5 by Toshiba-EMI. ... The **Max Roach Quartet's** Japan performance tour for next month (July) has been cancelled, the **Ito Music Office** says. CBS/Sony is rushing release of

the theme song from "Paper Tiger" to mark the first Japan performance tour of the **Ray Conniff Singers** who made the original soundtrack recording. ... Hara Music Publishers, Ltd. has changed its name to 'Hara International Inc. "to create a new base for our second decade of operations," **Richard H. Uehara**, chairman of the company, says. ... Mrs. **George Thomas Folster**, who closed her mechanical rights collection agency here last year-end, has retired from the music business and is preparing to move to London. ... The 17th anniversary of the "Cathedral of Tomorrow With **Rex Humbard**" color TV series is being marked in Japan with the American religious leader's visit and offers of gospel music cassettes to viewers in the Tokyo-Yokohama area. ... Under **Torjan's** foreign record licensing agreement with Nippon Phonogram, the real Jamaican reggae is being introduced to music lovers in Japan with the initial release of three albums June 25. In all, nine albums are scheduled for release here by Oct. 25. ... The Met's **Robert Merrill** says: "I cannot wait to come back to Japan," still the "Land of Men's Lib." He even drew more applause

than **Joan Sutherland**. ... All tickets sold for the **Dean Martin** show at the Nippon Budokan that was cancelled at the last minute are valid for the show scheduled for Sept. 5, **Fuji Telecasting** says. **HIDEO EGUCHI**

## PARIS

U.K. Fantasy rock group **Hawkwind** opened tour here with "**Blackie**" **Paul Rudolph** on bass, replacing **Lemmy**, who has gone solo. ... The Fourth Grand Prix of the Paris Internationale of Song given by Artistes et Variete, to be held at the Champs Elysees Theater, Nov. 3 and 4.

Charly Records, a Swiss company, to be represented in France by **Motors**, the company of **Francis Dreyfus** and **Luc Young**, Charly being determined to break the big European market. ... **Carabine Music** to promote a new dance with **Billy Silver-spoon's** "Bump Me Baby," and an instrumental version on **Machine Music**, distributed by **Sofrason**, is called "Bump The Bump" by the **Black Buster** group, also creating interest.

**Marie Leforet** has left **Polydor** and signed with **Gerard Tournier**,

with distribution by **Sonopresse**. ... **Gerard Wagner**, a Rose d'Or d'Antibes winner has signed with **Decca**. ... **Georges Guetary** has signed to make an album with **Musidisc**. ... Actor **Jean Gabin** has recorded for CBS his "Maintenant Je Sais" in English, under the title "But Now I Know."

RCA has released the first record of 25-year-old **Jean Luc Salmon**, an album called "Au Chateau De Ty an Ruskos," the artist being both composer and singer. ... **Memphis Slim** and **Sam Woodward** topped a list of famous jazzmen passing through France in June. ... The French cruiser line **Paquet** is organizing a North Sea cruise for jazz fans and on board will be **Dizzy Gillespie** and **Lionel Hampton**, among others, with the SS **Mermoz** sailing from Aug. 31 to Sept. 14 and costing between \$1,000 and \$2,000.

For the first time, jazz is to be included in the **Marais Festival**, one of the most important musical events to be held in Paris, jazz being represented by **Virginia Vee**. ... **Pathe Marconi** to release three albums and a 24-page book full of photographs to mark the fifth anniversary of the death of operatic singer **Luis Mariano**. ... After 18 years as a composer who "sang, rather than a singer who writes" **Jean Jacques Debout**, who wrote songs for **Marlene Dietrich**, topped an Olympia Theater bill in Paris.

And **Pathe Marconi** has released an **Ella Fitzgerald** album in the **Golden Record** series on which she sings "Misty Blue" and "Walking In The Sunshine." ... The 100 Jazz Days Tour, which started at **Rambouille**, is to travel 4,500 miles through France and though no international jazz stars are included it will be led by trumpeter **Marc Laferriere**. ... **SM ARC-En-Ciel Records** has released an album claimed to be the first musical comedy for children. It is called "Un Enfant Dans Les Sables" and is played by **Les Octaves**.

**Polydor** has signed a new label, **Creole Records**, along with Irish folk-music team **The Chieftains** and the first album release will be called "The Chieftains Four," the group appearing at a music festival at **Chalons sur Soane** as well as a second festival at **Montreux** in July.

**HENRY KAHN**

## DUBLIN

Several major promotions are planned for Ireland in the fall. In October, **Jim Aiken** presents a series of concerts at the **Carlton** with headliners **Johnny Cash**, **Kris Kristofferson**, **Melanie** and **Demis Roussos**. ... In November **Noel Pearson** stages **Dublin Music Week** at the **Gaiety Theater**. ... And the following month sees six concerts promoted by **Oliver Barry** at the **National Stadium**.

The **Cotton Mill Boys** are number one on the album chart with "25 Country Classics, Volume Two," and other albums in the top ten are "Once Upon A Star" (**Bay City Rollers**), "Captain Fantastic And The Brown Dirt Cowboy" (**Elton John**), "The Best Of The Stylistics," "20 Greatest Hits" (**Tom Jones**), "Venus and Mars" (**Paul McCartney**), "Rollin'" (**Bay City Rollers**), "Together Again" (**Ray Lynam** and **Philomena Begley**), "Sonny" (**Sonny Knowles**) and "The Best Of Tammy Wynette."

**Spud** to appear at the **Cambridge Folk Festival** next month. ... The new **Brendan Grace** single is a bilingual, in English and Irish, revival of "Delilah." ... **Tony Malone**,

singer and comedian, recorded his own show for **RTE** television and **Polydor** to issue his first album. ... **Horslips** to return to Ireland next month for dates and to work on their stage show before starting a second tour in the fall.

**RTE** television screened a program featuring Dutch group **Teach-In**. ... **CBS** hosted reception for **Tammy Wynette** at the **Gresham Hotel** and general manager **David Duke** presented her with an award in recognition of "Stand By Your Man" hitting number one spot on the Irish chart. **KEN STEWART**

## BUCHAREST

Polish disk company **Muza** has released four albums here which compile hits by the **Love Affair**, **Louis Armstrong**, **Tremeloes** and **Marmalade**, and they've scored a lot of interest. ... First Rumanian cassettes from **Electrecord** feature classical music by **George Enescu**, as well as light, folk and gypsy music. ... Great success of Greek singer **Demis Roussos** has resulted in an extra concert for him in **Bucharest**—an estimated 22,000 people have seen his Rumanian concerts. ... **Nancy Brandes**, former leader of **Red and Black** pop group, has started a new group which is accompanying **Marina Voica** and **Aurelian Andreescu** at their shows at the **Constantin Tanase Theater**.

Several new albums from **Electrecord** include ones by Dutch c&w group **Tumbleweeds** and Rumanian music star **Cornel Constantiniu**. ... **Mihaela Mihai** recently returned from a 45-day tour of the U.S.S.R., during which she performed at an international show devoted to **Victory Day**, along with artists from other socialist countries. ... Other Rumanian singers taking part in festivals include **Corina Chiriac** (Bulgaria) and **Olimpia Panciu** (Sloven Song Festival, Yugoslavia).

**OCTAVIAN URSULESOU**

## McGowan Award Fete Is Slated

**TORONTO**—The **McGowan Award**, named after the late **Douglas McGowan** of the program's branch of the **Canadian Radio and Television Commission**, and presented to the artist who has made the most significant contribution to multiculturalism in music, will be awarded at the annual **CHIN Radio International Picnic** in **Toronto** in July.

**BMI Canada** and **CAPAC**, Canada's two performing rights societies, have donated \$300 each as prize money to the winner and **CHIN radio Toronto** will present the winner with a return air flight to the **Caribbean**.

Entries for the award were received across Canada with the assistance of multilingual broadcasting stations **CJVB**, **Vancouver**; **CFMB**, **Montreal**; and **CKJS**, **Winnipeg**.

The closing date for entries was **June 20** and the competition was open to anyone of ethnic background, other than French or English, who has produced a recording on a disc and which qualifies as Canadian content under the criteria as laid down by the **CRTC**.

**BILLBOARD IS BIG INTERNATIONALLY**

# U.K. Cos. Act To Beat U.S. Import Releases

• Continued from page 1

the loss of 50,000 initial sales of the **Carpenters' "Singles"** album, which came out nearly two months after its U.S. appearance. The duo's new release, "Horizon," was the first A&M album to be made available in all worldwide territories simultaneously.

"The problem doesn't only apply to big-selling names," continues **Deacon**. "A lot of progressive music albums have been affected. Even a cult artist like **J.J. Cole** can stand to lose anything up to 7,500 copies on import. I would estimate that on some LPs, as much as 50 percent of initial sales can be lost."

**RCA** has suffered at the hands of importers on several occasions. Last March the company was forced to import 10,000 copies of **Lou Reed's "Live"** LP to prevent them from making a killing. Two weeks ago, the company rush-imported from the U.S. new albums by the **Hues Corporation**, **Lou Reed**, **Jefferson Airplane** and **Jim Reeves**.

Anchor lost out substantially on the most recent **Steely Dan** album on **ABC**, "Katy Lied," according to product co-ordinator **Malcom Eads**. The production master sent from the U.S. was allegedly faulty, and the dispatch of a replacement delayed U.K. manufacture. As it was, only 10 days elapsed between the American and British release, but it was suf-

ficient, **Kade** says for the importers to score heavily.

General manager of **Elektra/Asylum**, **Ian Gurney**, estimates that over 5,000 copies of **Carly Simon's "Playing Possum"** LP were sold on import before the British pressing reached the shops. "American facilities are better geared towards rush-releasing albums," he explains, "but in Britain it is far more difficult."

**Bob Lewis** of **CBS's** sales division comments that harm was caused by importers quoting prices for albums before the record company had even completed details of them. "For instance, prices were being discussed for the new **Three Degrees** LP last February by importers seeking orders. It's bound to have an effect on the marketplace, particularly where TV campaigns are involved."

The record companies' response to the flood of imports has been to tighten release co-ordination with its U.S. product sources. **Anchor** has had a round of talks with **ABC** recently, with the result that the new **Isaac Hayes** album, "Chocolate Chip," is available at the same time as in America—and the forthcoming LPs from the **Fifth Dimension** and **Poco** will receive similar treatment. **RCA** sees no firm date ahead for synchronized U.S. and U.K. release dates, but is committed to that as a goal and is optimistic that it can be reached soon.

A&M's **Deacon** believes that one

solution is to cut the selling cycle, to avoid trans-shipping. "But we try to avoid importing from the States because of all the minor problems it involves, such as sticking. Sometimes, though, there is no alternative."

**Elektra/Asylum's** **Gurney** has been in close touch with the company's American parent. "I have asked if they can send artwork and tapes to us as soon as they are available, for through no fault of its own—**EMI** is not able to work as fast as America. The new **Eagles** album has been released simultaneously on both sides of the Atlantic, but only after a lot of difficulty. The pressing has been handled here, but the covers come from the U.S."

To insure speedy availability of the latest **Osmonds** LP, and to beat the importers, **Polydor** arranged for pressing to be done in France, and sleeve manufacture in Britain. Earlier this year, the company rush-released **Gloria Gaynor's** debut **MGM** album after learning that large quantities of U.S. pressings were waiting on the Continent for shipment to the U.K. **Polydor** also went to the extent of disrupting the **Phonodisc** production cycle by arranging for copies of the "Tommy" soundtrack LP to be pressed in advance of the arrival from America of the sleeve design. As a result, **Polydor** was able to get 60,000 copies of the album into the shops within one week of artwork being received from the States—and foil the importers who might have creamed off up to 20,000 of the potential U.K. sales.

It is also worth noting that during the **Bachman-Turner Overdrive** tour of Europe, **Phonogram Germany** shipped 200,000 copies of the album, "Four Wheel Drive"—100,000 in the first week—and both this and the single, "Hey You" were released simultaneously in Europe and five days in advance of the U.S. Due to heavy pre-release demand, 50,000 albums were air-freighted from **Mercury's** Chicago headquarters to **England** and **Sweden**.

## Pye Plans Large Stax Push

**LONDON**—**Pye** is planning a fresh burst of life for **Stax**, one-time leading contender in the soul stakes in the U.K. The company is sustaining interest in the label through the summer with a heavy schedule of single and album releases with a major push in September on a mid-price "Golden Hour Of Stax" LP to widen market acceptance of the **Stax** r&b output.

Says **Don Dive**, label manager: "There is a new generation of record

buyers receptive to the sound of **Stax**. Material like **Isaac Hayes' "Shaft"**, **Booker T's "Time Is Tight"** and **William Bell and Judy Clay's "Private Number"** still has the potential to attract strong sales."

First move in the drive is a "Best Of **Booker T**" album and a reissue of **Carla Thomas' "Memphis Queen"** LP, both stamped with a "Memphis Sound" identity which, **Dive** says, is the theme to run through the label's future output.

# Canada

## Withholding Tax Cut Claim Challenged By Business Exec

VANCOUVER—The contention that the 30 percent withholding tax deducted from an artist's gross earnings in the U.S. may be dropped to 10 percent with a tax exemption of up to \$5,000 has been challenged by an accountant and business manager.

The contention came from Allan Wood, president of the Toronto local of the AFM who is also Canadian vice president of the AFM executive board and was disputed by Graeme Waymark, a partner in the Vancouver-based chartered accountancy firm Waymark, Reid and Co. and the person responsible for Bachman-Turner Overdrive's tax and business management.

"The particular tax treaty that Wood appears to be referring to is the proposed France-Canada pact reproduced by the Department of Finance in a news release dated May 2, 1975," says Waymark. "He has quoted that almost word for word. Since the Billboard Talent Forum, I have also discussed the situation with Ottawa and Washington and there appears to be no immediate tax relief in sight."

Appearing on the Canadian Opportunity panel at the recent Billboard Talent Forum, Waymark stated that Canadian entertainers enjoy one of the most beneficial tax arrangements in Canada than any other entertainers in any country in the world.

"At present, a Canadian entertainer can take advantage of the new Canadian tax laws which state that he can go out and purchase annuities and effectively reduce his income taxes down to the level, which in my way of thinking, is no tax at all," pointed out Waymark. "As long as you have proper tax planning, your annuity can last a life time. This should point out to most Canadians that are living in the U.S., 'Get you butts back up into Canada because that's where your money is to be made!'"

One of the major revelations to come from the discussions by the Canadian panel and members of the audience was that there are major discrepancies in the various stances of the federal and provincial governments in Canada as to how this tax

collection in that country should be enforced.

David Garrick, general manager of the Canadian National Exhibition and winner of the Billboard award as "Talent Buyer Of the Year For Fairs and Amusement Parks," indicated that Lawrence Welk was able to claim airfare for 40 people, hotel and transportation costs before the 15 percent tax was deducted from his gross. The CNE has a tax expert right on the grounds to handle such matters.

Marc Latraverse, who along with his brother Guy promotes concerts in Montreal at the Place de Nations with their company Kebec Spec, indicated that the government in Quebec takes 15 percent from the gross, refusing categorically to allow them to take off any expenses.

Martin Onrot stated that Toronto, until just recently, was probably the most stringent city in Canada when it came to the 15 percent withholding tax. "Fifteen percent was held in Toronto with no expenses allowed until there were so many complaints that the tax department was forced to reconsider. Now entertainers are allowed to deduct those expenses from their gross before the tax is taken off."

Richard Flohil, a Toronto promoter, brought it to the attention of the gathering that there is also a 4 percent tax levied if a Canadian promoted a contract with an artist that is registered as a corporation. Flohil suggested that promoters should always make sure that contracts are made with individuals.

## A&M Distrib Expansion

TORONTO—Joe Summers, national sales manager of A&M Records of Canada has realigned and expanded the scope of A&M's distribution in Canada with the opening of a Calgary branch on June 1.

Paul McLure, who was formerly with the Handleman operation in Canada, has been appointed to head up the Calgary branch office. Al Harrison, who had been working with the independent distributor previously used by A&M in that area, continues as the Alberta sales representative and reports to McLure.

The Calgary operation will distribute to all points west of Thunder Bay. A&M had serviced Winnipeg and the Lakehead area from the Ontario branch prior to this expansion.

As part of the realignment of responsibilities within the A&M organization in Canada, Ron Sinclair who handled promotion and sales in Manitoba out of A&M's Winnipeg office, will include the province of Saskatchewan as part of his new territory.

Jean Marie Heimrath, formerly Quebec promotion representative for Island Records, has joined A&M at their Montreal branch to replace Doug Byrne who moved to Vancouver to handle sales for A&M on the Canadian west coast. Francois Reney, who had worked out of Quebec City, has moved to Montreal to join A&M's Montreal operation.

Bruce Bissell remains in charge of promotion in British Columbia and Alberta working out of the A&M Vancouver office. Joe Summers indicates that with this current restructuring of the company in Canada, A&M has now become a total branch operation in Canada.

## Cap Retail Mgt Change

TORONTO—Arnold Gosewich, president of Capitol Records-EMI of Canada has reorganized the overall management responsibility for the company's retail operations in Canada.

Brian Josling, general manager of the Capitol-owned Sherman's/Mr. Sound retail outlets in Eastern Canada, has assumed general management responsibilities for the Scotty's/Mr. Sound chain in Western Canada. Duane Wade, regional supervisor for the six stores in Calgary and Edmonton will report to Josling.

Points out Gosewich, "The company's retailing interests in Canada, which comprise 24 free-standing stores, have made excellent progress in sales and profits over the past year. This current reorganization will provide a unifying structure to implement further improvements and growth opportunities based on future plans for the retail division."

## Quality Sets New Signings

TORONTO—Quality Records has made a new commitment to the development of Canadian artists with the recent signings by George Struth, vice president and general manager of Quality, and Bob Morten, the company's director of a&r, of two newly formed Canadian independent label for manufacturing and distribution.

The first signing was Greg Hambleton's newly formed Rubber Bullet Records label for manufacturing and distribution in Canada. The initial release on the new label is "I'm On Fire" by Mike Lehman. Hambleton is also the president of Axe Records and has produced such acts as Gary & Dave and Thundermug on that label.

A worldwide deal for manufacturing and distribution was signed between Quality and Skyline Records, a new independent label headed by John Driscoll, who is also the promotion director for Ampex of Canada Ltd. Driscoll is best known for his work as producer of Canadian group Wednesday. The first single to be released on the Skyline label under the terms of the deal will be "Here Today, Gone Tomorrow" by Wednesday.

## Footprint In Radio Push On Bee Gees

TORONTO—Footprint Productions has begun a worldwide marketing campaign for its radio documentary "The Bee Gees."

The program is a two-hour radio presentation produced in both monaural and stereo at Footprint's four-track studio in Toronto. The program is being offered to radio stations on a first-come-first-served exclusive basis.

John Hanlon, an executive of Footprint Productions, indicates that the program traces the evolution of the Bee Gees from their earliest musical beginnings in Australia to the present. The show features interviews with the Gibb brothers, their father Hugh Gibb and Bill Gates, the Australian disc jockey who discovered the band in Australia.

Demos are available free by contacting John Hanlon at Footprint Productions in Toronto.

## From The Music Capitals Of The World

### TORONTO

Songs for the musical theater written by 14 Canadian composers were showcased during the second annual Showcase of Songs for New Musical Shows, sponsored by BMI Canada. The workshops leading up to the showcase are under the direction of Broadway conductor and composer Lehman Engel.

Jack McAndrew, producer of the Charlottetown Festival and producer and theater administrator for the Charlottetown Confederation Centre, has been appointed head of television variety in the CBC's English services division. ... Wayne Dion has been appointed program and operations manager of CHAM in Hamilton. Dion rejoins the CHAM staff following a four-month stint with Rogers Broadcasting station CFTR in Toronto. ... Dan Hill, has been signed to GRT of Canada. His first single on that label will be "You Make Me Want To Be." ... Attic Records in conjunction with the Canadian Talent Library has released the single and album "The Homecoming" by Hagood Hardy. A major retail campaign has been planned to support the product. ... Downchild Blues Band recorded part of its new album to be distributed on GRT at the El Mocambo in Toronto on June 10. At the same time the band recorded an hour long program for later airing on CHUM-FM in Toronto.

An after-concert reception will be held by Columbia Records for **Blood, Sweat & Tears** on Sunday (22) in the Prime Minister's suite of the Sutton Place Hotel in Toronto, after the band's performance at Ontario Place. ... Charity Brown replaced the **Chambers Brothers** at the Zodiac 1 in Toronto from June 17-21. It was her second appearance at that club in the space of two weeks. ... Burton Cummings was in Toronto at the Nimbus Nine Studios, producing the new **Maclean and Maclean** album. ... Sylvia Tyson's new Capitol album "Woman's World" has been picked up for U.S. distribution by Capitol. ...

Shooter's next single is a cover version of **Leo Sayer's** "Train."

### MONTREAL

The **Dudes** have finished recording their debut album for Columbia with **Mark Spector** producing at Le Studio in Morin Heights. The Dudes opened the shows for **Johnny Winter** in Montreal and Quebec City recently. ... Polydor Ltd. has signed Toronto-band **Fullerton Dam** to the label. First release under the deal is a single "You Didn't Break My Heart." ... **Lewis Furey**, signed to Aquarius Records in Canada and A&M Records in the U.S., has set out on an eight week tour of major American cities starting at the Bottom Line in New York City. He is set to play clubs in Long Island, Boston, Philadelphia, Washington, Chicago, Atlanta, San Francisco and Los Angeles. ... B.C. Music headed by **Brian Chater** has signed a deal with PBR International out of Los Angeles to represent that record and publishing company's interests in Canada. The first releases on the PBR label will be made through Musimart in Montreal. ... Unison will distribute "Flash Fearless vs. the Zorg Women," a radio comic strip, as part of the Dr. Feelgood Concert Hour starting July 6, to 17 major markets across Canada.

### VANCOUVER

**Bachman-Turner Overdrive** has been awarded their fourth consecutive gold album by the RIAA for "Four Wheel Drive." The album was eligible for certification three days after initial shipments. ... **Bruce Davidsen**, president of International Promotion Consultants Ltd., has appointed **Lynne Merrill** as chief of publicity for the company. ... "Magic Man," **Heart's** new single on Mushroom Records is breaking fast in Canada with reports of top ten phones at CKLG, Vancouver and CKOC, Hamilton. The long version of the song is receiving strong FM play.

MARTIN MELHUISS

**Bernard Brown**, former manager of records and publishing at Apple in London, is joining the organization headed by hit-writing team **Bill Martin** and **Phil Coulter** as administration director.

In addition to his duties with Martin-Coulter and their publishing companies, Brown is to handle the publishing of **Ringo Starr** and **George Harrison**—in a private capacity and at their specific request. This involved Starr's **Startling Songs** and **Wobble Music**, and Harrison's **Harrisons** and **Oops** companies.

**Wobble** includes Starr's own compositions from his last two albums, while **Oops Music** holds copyrights from Harrison's **Dark Horse** album, together with compositions by **Splinter** and **Ravi Shankar**.

Brown, a veteran copyright expert, joined Decca in 1955 moving to Campbell Connelly in 1958 for 11 years as copyright manager. In January, 1970, he went to Apple as deputy copyright manager and later headed the copyright department before taking over as head of records and publishing.

**Leslie Gould**, former managing director of Phonogram U.K. and international vice-president of Famous, has been retained as a consultant by BBC Records in London. He will use his knowledge of international markets to advise the BBC on its current overseas licensing program. At the time of re-signing with Polydor for U.K. distribution, the worldwide licensing deal was not renewed, by mutual consent.

**Alan Sizer** has been appointed acting manager of artists and repertoire at RCA, in London, reporting to marketing manager **Lionel Burdge**. Reporting to Sizer will be **Shaun Greenfield** and **Eddie Bourne**.

**Rod Lynton** has resigned as press officer for Atlantic to follow a career as songwriter and artist, though he will still be involved with Atlantic on specific projects. New press officer for the U.K. is **Sue Patience**, formerly special projects co-ordinator.

Augmenting the professional department of the Essex Music group is **Gordon Sutherland**, who is concentrating on activating existing catalog and encouraging new writers. He has worked at Atlantic and Chrysalis in a similar capacity.

**Ron Passerieux**, production and control manager of Readers Digest records division is leaving to spend more time working for his local youth club, as a member of the prison visiting service and to take part in a community service program soon to start in his home county. He has been in the record industry for 23 years.

**Alan Wade** has been appointed sales manager of Anchor Records in London. The post was previously held by **Dick Crowson**, who now moves to sales administration manager. **Richard Partington** takes over responsibility for accountancy involving the sales force. The moves, according to managing director **Ian Ralfini**, are part of Anchor's current strengthening of sales organization.

**John Donaldson** is now responsible for pop repertoire on Decca's London and Brunswick labels, in addition to his label manager duties for Emerald. He will also continue to be responsible for BASF jazz and MOR album repertoire. He reports to **Geoff Milne**, who still supervises production of vintage recordings, repackaging and special projects.

**BILLBOARD IS BIG INTERNATIONALLY**





## SERIES REVIEW

## United Artists Issues 21 New 'Very Best Of' LPs

LOS ANGELES—United Artists has added 21 LPs to its \$4.98 list price "Very Best Of" series, with product covering material from some of the giants of rock's early days, top rock acts of the '60s, country, comedy and folk.

From rock's formative years come albums from Eddie Cochran and Johnny Burnette, both major stars who died at the peak of their careers and whose songs have been covered scores of times, particularly in the past few years. Both artists were better than average writers and both are generally acknowledged to have been somewhat ahead of their time. Highlights on the LPs include Cochran's "Summertime Blues," "20 Flight Rock" and "C'mon Everybody" and on Burnette's "You're Sixteen" and "Dreamin'."

From the '60s come such artists as Timi Yuro, whose "Hurt" and "Make The World Go Away" are both hits today; Gary Lewis & The

Playboys, who ran up a string of seven top 10 disks including "This Diamond Ring" and "Everybody Loves A Clown" and Canned Heat whose "Going Up The Country" and "On The Road Again" both rose high on the national charts.

Jackie De Shannon, still a factor in the business, is represented with an LP featuring hits such as "Put A Little Love In Your Heart," "Needles And Pins" and "what The World Needs Now Is Love." Jan & Dean represent surf music at its best with "Surf City" and drag racing music with "Deadman's Curve" and earlier hits like "Jenny Lee."

The Spencer Davis Group represents the British invasion, with the LP including major hits the band enjoyed with Stevie Winwood as lead singer such as "Gimme Some Lovin'" and "I'm A Man." Gene McDaniels was one of the few artists of the '60s to manage more than two major hits in a row, and cuts such as

## LONNIE'S PIANO ON CHARTS

## Smith: Positive & Constructive

By RADCLIFFE JOE

NEW YORK—Long before Lonnie Liston Smith teamed up with the Cosmic Echoes to launch his own group, his name was an institution in jazz circles around the world.

For more than 10 years Smith's innovative keyboard artistry has lent added dimension to the music of such jazz greats as Miles Davis, Art Blakey, Rahsaan Roland Kirk and a host of others.

Today his talents are soaring to new levels of excellence as he journeys in search of what he calls a "positive and constructive" approach to music.

That carefully orchestrated effort to bypass what he sees as "an alarming tendency toward negativism in today's music" has been in part responsible for the unprecedented success of his latest album, "Expansions," on the Flying Dutchman la-

bel. The album is romping up the Billboard jazz, soul and pop charts and is winning friends among many who had hitherto been only casually interested in, or indifferent to jazz.

In his search for that "constructive approach to music" which he never fails to emphasize, Smith has turned to electronic sounds, and is using them widely and creatively to produce that unique form of uptempo jazz/soul music that is finding its way into the nation's discotheques, and setting feet dancing and fingers snapping.

A mild-mannered, self-effacing artist, Smith is still somewhat taken aback by the success of his album. He insists that he has not done anything special. "All we did was go into the studio and play, and those were the sounds that came out," he says.

Smith has no intention of resting on his laurels. He says, "We have only just begun scratching the surface, especially in the use of electronics in jazz. We intend to continue going forward and creating.

We will incorporate a lot more electronic colors in our music and hope that the result is exciting enough to attract wider audiences."

Smith, who has been "waiting all his life" for a hit record, already has his next two albums planned. He will try to make time in between his commitments to New York's Village Gate and other live concert schedules, to take his group into the studios and record it.

He is also experimenting with voices and is carefully monitoring the feasibility of blending voices and electronic sounds into his music for even broader dimensions. He has also extended the scope of his musical compositions to include lyrics especially designed for the vocal sound he seeks.

Further into the future, Smith, whom the New York Times once dubbed, "an artist with inexhaustible fervor," is looking at television and films, and planning to involve himself with the production of serious scores for both mediums.

"A Hundred Pounds Of Clay," "Tower Of Strength" and "Chip, Chip" are spotlighted on his LP.

Sandy Nelson was one of the few drummers to hit the singles charts more than once, with "Teen Beat" and "Let There Be Drums," while the Classics IV's "Spooky" and "Stormy" still receive airplay today. Jerry Wallace is seen before he went into the country field, with cuts like "Primrose Lane."

Several other artists like Julie London, Walter Brennan and Spike Jones also get retrospectives which are worthwhile, though the Cher and Gordon Lightfoot packages contain little that the average record buyer will remember.

Country is represented by a Bobby Bare LP, a country banjo set (which is obviously for purists) and two best of country gold albums which are interesting though the choice of material is sometimes questionable. One wonders, for example, why the Fendermen's straight rock version of "Muleskinner Blues" would be on a country album.

On the whole, however, United Artists is offering quality material in packages that carry covers similar enough to be displayed together and be recognized as a set. With the \$4.98 list, the LPs can obviously be sold for under \$3, a level retailers say is helping sales if the product is worthwhile. For the most part, the UA series is worthwhile, offering hit material from artists of the past as well as early hits from artists who are still going strong today. A good addition to a collection of a good primer for the new buyer.

BOB KIRSCH

## Baltimore Will Host the 1975 NATRA Meet

BALTIMORE—Entering its third decade this summer, the National Assn. of Television & Radio Artists (NATRA) will meet in convention here Aug. 12-16.

Ms. Kitty Broady, general secretary of the organization, is receiving registrations at 2800 Roslyn Ave., Baltimore, and simultaneously quarterbacking a membership drive.

Maurice "Hotrod" Hulbert is working with Ms. Broady in setting up seminars and other activities for the conclave. New officers of NATRA will be elected.

## Just Around The Corner: Billboard's 1975 International Radio Programming Forum

The time to register for the Radio Forum is NOW! The first 150 registrants will receive specially marked hotel reservation cards for the fabulous Fairmont, insuring them of the special-discount hotel accommodations set aside for the Forum!

Your registration (\$185 before July 11, \$200 after July 11—with a special \$100 registration fee for college students!) entitles you to entrance to all sessions, lunches, breakfasts, the awards banquet, special events, and your work materials.



## INTERNATIONAL RADIO PROGRAMMING FORUM

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All information on agenda, hotel rooms and meeting rooms available will be sent immediately upon receiving your registration!

For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.



*Classical*  
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Billboard's  
July 26  
issue!



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

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

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## NASHVILLE:

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

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# Billboard FM Action

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

- 1 CAMEL, SNOW GOOSE, Janus:** WLIR, KSHE, WBRU, WKTK, WOUR, WIOT, WNEW, WBAB, KCFR, WQSR, KMYR, KWST, KSML, KTYD, WPLR, KOME, WABX, WQRJ, WRAS, WAER, WMMR, CHUM, KFMY, KLBJ, KZEL, KUOL, KSN, WZMF, KGB, KZAP, KMET, KZEW, KLBJ, WQFM
- 2 EAGLES, ONE OF THESE NIGHTS, Electra:** CJOM, WHCN, WABX, WMMR, KSHE, WORJ, WLIR, WRAS, WNEW, KZEL, KMYR, KMET, KZEW, KGB, KTYD, KSN, WKTK, WQFM, KZAP, WQIV, WZZQ, KLBJ, KFMY, WQSR, KSML, KUOL, WAER, KBPI, KLBJ, WBAB, WIOT, CHUM
- STEPHEN STILLS, STILLS, Columbia:** WMMR, KLBJ, WZZQ, WIOT, WLIR, WKTK, WOUR, WQIV, WHCN, WABX, KZEW, WRAS, KSHE, WMMR, WBAB, WQFM, KLBJ, KBPI, KZEL, KMYR, WAER, KSN, KGB, KTYD, KWST, WZMF, KOME, WSDM, KUOL, KMET, WNEW, KZAP
- 3 BATDORF & RODNEY, LIFE IS YOU, Arista:** WHCN, WABX, WLIR, WNEW, WPLR, KWST, KTYD, WKTK, WMMR, KFMY, WAER, KBPI, WBAB, CJOM, WOUR, WQIV, WBRU, WIOT, KSHE, WORJ, WQSR, WZMF, KOME, WSDM, KZAP
- 4 AVERAGE WHITE BAND, CUT THE CAKE, Atlantic:** WHCN, WMMR, WNEW, KGB, WQIV, WMMR, WLIR, CJOM, WKTK, WABX, WIOT, WORJ, CHUM, WBAB, WQFM, KLBJ, KFMY, KZEL, WQSR, WAER, WZMF, KUOL, KMET
- PABLO CRUISE, A&M:** WKTK, WHCN, WOUR, WNEW, WBAB, KBPI, KMYR, KSML, KWST, KOME, KZAP, CJOM, WBRU, WLIR, CHUM, KZEL, KTYD, KSN, KFMY, WAER, KLBJ, KUOL, WSDM
- 5 WAR, WHY CAN'T WE BE FRIENDS, United Artist:** WLIR, WKTK, WOUR, WQIV, WMMR, KZEW, WRAS, WORJ, WMMR, WBAB, KFMY, KLBJ, KBPI, KZEL, WQSR, KSN, KGB, KWST, WZMF, KUOL, KMET, WNEW
- 6 RODGER McGUINN & BAND, Columbia:** WHCN, WMMR, WNEW, WPLR, WQIV, WZZQ, WLIR, WKTK, WOUR, WBRU, WORJ, WMMR, WBAB, KFMY, KZEL, KMYR, WAER, KTYD, WZMF, KOME, KZAP
- 7 TIM MOORE, BEHIND THE EYES, Asylum:** WMMR, WOUR, WORJ, WLIR, WAER, WNEW, WBAB, KBPI, KSML, KWST, CJOM, KZEL, WKTK, WQIV, KFMY, WQSR, KOME, WSDM, KZAP
- LOST GONZO BAND, MCA:** WHCN, WNEW, KUOL, KWST, KLBJ, WOUR, WLIR, WKTK, WQIV, WBRU, WIOT, KBPI, WORJ, WBAB, KZEL, WQSR, KTYD, KUOL, KZAP
- 8 YVONNE ELLIMAN, RISING SUN, Atlantic:** WHCN, WMMR, KWST, WLIR, WNEW, WMMR, WORJ, KZEL, KTYD, KFMY, WBAB, WOUR, WIOT, WKTK, CHUM, WQSR, WSDM
- JERRY RIOPELLE, TAKE A CHANCE, ABC:** KLBJ, KFMY, KZEL, KSML, KWST, WIOT, WMMR, WLIR, WRAS, CHUM, KMET, WKTK, WQSR, KBPI, KZAP, WAER, KTYD
- 9 BILLY COBHAM, SHABAZZ, Atlantic:** WABX, WORJ, CHUM, KWST, KSML, WBAB, WOUR, WIOT, KZEW, WRAS, WQFM, KUOL, KMYR, KUOL, KMET, KZAP

- MICHAEL STANLEY BAND, YOU BRAKE IT, YOU BOUGHT IT, Epic:** WHCN, KSHE, WPLR, WZZQ, WMMR, KBPI, WKTK, WOUR, WQIV, WBRU, WABX, WORJ, KZEL, KWST, KOME, KZAP
- 10 FLOCK, INSIDE OUT, Mercury:** WHCN, KSHE, KBPI, WLIR, WOUR, WQIV, WABX, WIOT, CHUM, WBAB, KFMY, KZEL, WQSR, KOME, KUOL
- 11 JEAN-LUC PONTI, UPON THE WINGS OF MUSIC, Atlantic:** WLIR, WABX, KWST, WKTK, WBAB, WIOT, WPLR, WBRU, WQFM, KMYR, WQSR, WAER, KUOL
- UPP, Epic:** KWST, WKTK, CJOM, WIOT, KLBJ, KZEL, KZAP, KOME, WLIR, WMMR, WZZQ, WBAB, KFMY
- 12 ROBERT KLEIN, NEW TEETH, Epic:** WLIR, WMMR, WOUR, WNEW, WPLR, KMYR, WSDM, KOME, KZAP, WKTK, WAER, WQSR
- 13 KEVIN COYNE, MATCHING HEAD & FEET, Virgin:** WNEW, WMMR, WPLR, KWST, WIOT, WOUR, WQIV, WABX, WAER, KUOL
- 14 JOE BECK, BECK, Kudu:** KWST, WSDM, WHCN, WIOT, WAER, WBAB, KTYD, KFMY, KZAP, KOME
- 15 ALEXIS KORNER, GET OFF MY CLOUD, Columbia:** WNEW, WMMR, WLIR, WKTK, WQIV, WBRU, WBAB, KMYR, KWST
- ZZEBRA, PANIC, Polydor:** WABX, WOUR, CJOM, WKTK, WBAB, WBRU, WIOT, KCFR, WSDM
- 16 ROY AYERS, UBIQUITY, A TEAR TO A SMILE, Polydor:** WHCN, KWST, WPLR, WKTK, KSML, WBRU, KFMY, KTYD
- SONS OF CHAMPLIN, GOLD MINE, Capitol:** WHCN, KFMY, KZEL, KSN, KWST, KOME, KMYR, KZAP
- 17 STEVE HILLAGE, FISH RISING, Virgin:** KWST, WIOT, WPLR, WAER, KUOL, KMYR, KUOL
- NANCY NEVINS, Tom Cat Records:** KZEL, KZAP, KFMY, KBPI, WBAB, WSDM, KMYR
- JOHN DAWSON REED, A FRIEND OF MINE IS GOING BLIND, Chrysalis:** WABX, WOUR, WHCN, WIOT, WBAB, KUOL
- 18 LARRY CORYELL AND THE ELEVENTH HOUSE, LEVEL ONE, Arista:** WPLR, WQIV, WABX, WMMR, KWST, WNEW
- RAY CHARLES, RENAISSANCE, Cross-over:** KUOL, KSML, WMMR, KMET, KWST, KZAP
- HIRTH MARTINEZ, HIRTH FROM EARTH, Warner Brothers:** WLIR, CJOM, WABX, WIOT, KZEL, KZAP
- WILLIE NELSON, RED HEADED STRANGER, Columbia:** KLBJ, KZEL, KSML, KMYR, KWST, KZEW
- JOHN SHINE, SONGS FOR A RAINY DAY, Columbia:** KTYD, KOME, WNEW, KZAP, WAER, WSDM
- SLADE, SLADE IN FLAME, Warner Brothers:** KSHE, WHCN, WIOT, WORJ, WBAB, WZMF
- 19 KARYN ALEXANDER, ISN'T IT ALWAYS LOVE, Asylum:** CJOM, WNEW, WZMF, WIOT, KZEL

- GATO BARBIERI, CHAPTER FOUR: ALIVE IN NEW YORK, ABC/Impulse:** KSML, WIOT, WAER, WBRU, WQSR
- JOHN CALE, SLOW DAZZLE, Island:** WLIR, WHCN, CHUM, WKTK, WRAS
- LE ORME, BEYOND LENG, Peters International:** KMYR, KCFR, WOUR, KSHE, WBAB
- TEN YEARS AFTER, GOING HOME: GREATEST HITS, Columbia:** WLIR, WMMR, WBAB, KLBJ, KUOL
- 20 YVONNE FAIR, THE BITCH IS BLACK, Motown:** WMMR, KWST, KZAP, WOUR
- ISIS, AIN'T NO BACKIN UP NOW, Buddah:** WLIR, WZZQ, WMMR, WNEW
- MARVIN & FARRAR, Capitol:** WLIR, WOUR, KBPI, WNEW
- OLIVER NELSON, SKULL SESSION, Flying Dutchman:** KTYD, WSDM, WOUR, CHUM
- PHIL UPCHURCH, TENNEYSON, Kudu:** KTYD, CJOM, KFMY, KUOL
- DOC WATSON, MEMORIES, United Artists:** KZEL, WLIR, WIOT, KMYR
- 21 BOBBY BARE, HARD TIME HUNGRIES, RCA:** KWST, KTYD, KMET
- IMPRESSIONS, FIRST IMPRESSION, Cur-tom:** CJOM, WABX, WIOT
- WAYLON JENNINGS, DREAMING DREAMS, RCA:** WHCN, WORJ, WMMR
- NUCLEUS, Virgin:** KMYR, KSML, WIOT
- JOHN RENTON, HALF IN AND HALF OUT, Reprise:** WLIR, KBPI, KMYR
- NEIL YOUNG, TONIGHTS THE NIGHT, Reprise:** WMMR, KMYR, KSN
- 22 ALIOTTA, HAYNES & JERIMIAH, LAKE SHORE DRIVE, Big Foot:** WSDM, WZMF
- KEVIN AYERS, SWEET DECIEVER, Island:** WAER, KWST
- RANDALL BRAMBLETT, THE OTHER NIGHT, Polydor:** WOUR, WORJ
- MARION BROWN, VISTA, ABC:** WIOT, KCFR
- JOE DRUKAS, SHADOW BOXING, Southwind:** WZMF, WIOT
- FUNK FACTORY, ATCO:** WIOT, WPLR
- FUNKADELICS, LET'S TAKE IT TO THE STAGE, 20th Century:** KWST, WOUR
- MARVELETTS, ANTHOLOGY, Motown:** WHCN, WMMR
- JOE PASS, PORTRAIT OF DUKE ELLINGTON, Pablo:** KLBJ, WAER
- PERIGEO, GENEALOGIA, RCA:** WQSR, WHCN
- WILSON PICKETT, JOIN ME AND LETS BE FREE, RCA:** WIOT, KWST
- POCO, HEAD OVER HEALS, ABC:** WMMR, WMMR
- DAVID STEINBERG, GOODBYE TO THE 70'S, Columbia:** WBAB, WPLR

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

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

## Kool Fest Due For San Diego

SAN DIEGO—George Wein brings the Kool Jazz Festival to San Diego Stadium July 25-26 with 11 prominent jazz and soul acts billed.

Among the acts is Aretha Franklin, who will be singing here for the first time in almost 10 years. The big band pacted is Toshiko Akiyoshi's with her husband Lew Tabackin featured on saxophone.

## Fans & Press Box Get a Little Hot

BOWLING GREEN, Ohio—Things got a little hot here at a rock concert featuring Johnny Winters and the Golden Earrings.

A sudden rainstorm stopped the music at Doyt-Perry Stadium, motivating a small portion of the 33,000 in attendance to protest fervently. They angrily set fire to the stadium's press box. Winters and the musicians escaped unscathed.

## Russo To Bay Area

SAN FRANCISCO—William Russo, former Stan Kenton sideman who now works as a composer of classical music, is on sabbatical leave from Columbia College in Chicago and living here for at least a year as a composer in residence sponsored by the San Francisco Symphony and the city's Art Commission.

# Rock Singles Best Sellers

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As Of 6/16/75

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

- 1 LOVE WILL KEEP US TOGETHER—**The Captain & Tennille—A&M 1672
- 2 WILDFIRE—**Michael Murphey—Epic 8-50084
- 3 I'M NOT LISA—**Jessi Colter—Capitol 4009
- 4 WHEN WILL I BE LOVED—**Linda Ronstadt—Capitol 4050
- 5 PHILADELPHIA FREEDOM—**Elton John—MCA 40364
- 6 SISTER GOLDEN HAIR—**America—Warner Bros. 8086
- 7 LISTEN TO WHAT THE MAN SAID—**Paul McCartney & Wings—Capitol 4091
- 8 THANK GOD I'M A COUNTRY BOY—**John Denver—RCA 10239
- 9 MAGIC—**Pilot—EMI 3993 (Capitol)
- 10 TAKE ME IN YOUR ARMS (Rock Me)—**Doobie Brothers—Warner Bros. 8092
- 11 HEY YOU—**Bachman-Turner Overdrive—Mercury 73683
- 12 THE LAST FAREWELL—**Roger Whittaker—RCA 50030
- 13 SWEARIN' TO GOD—**Frankie Valli—Private Stock 45201
- 14 I'M NOT IN LOVE—**10 cc—Mercury 73678 (Phonogram)
- 15 ONLY WOMAN—**Alice Cooper—Atlantic 3254
- 16 BLACK FRIDAY—**Steely Dan—ABC 12101
- 17 ONLY YESTERDAY—**Carpenters—A&M 1677
- 18 ATTITUDE DANCING—**Carly Simon—Elektra 45246
- 19 PLEASE MR. PLEASE—**Olivia Newton-John—MCA 40418
- 20 MINNESOTA—**Nothern Light—Columbia 3-10136
- 21 MIDNIGHT BLUE—**Melissa Manchester—Arista 0116
- 22 BAD TIME—**Grand Funk—Capitol 4046
- 23 OLD DAYS—**Chicago—Columbia 3-10131
- 24 LOVE WON'T LET ME WAIT—**Major Harris—Atlantic 3248
- 25 ROCKFORD FILES—**Mike Post—MGM 14772
- 26 JUST LIKE ROMEO & JULIET—**Sha Na Na—Kama Sutra 602 (Buddah)
- 27 THE HUSTLE—**Van McCoy & The Soul City Symphony—Avco 4653
- 28 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—**B.J. Thomas—ABC 12054
- 29 RAG DOLL—**Sammy Johns—GRC 2062
- 30 THE IMMIGRANT—**Neil Sedaka—Rocket 40370
- 31 RHINESTONE COWBOY—**Glen Campbell—Capitol 4095
- 32 ONE OF THESE NIGHTS—**Eagles—Asylum 45257
- 33 CHEVY VAN—**Sammy Johns—GRC 2046
- 34 MISTY—**Ray Stevens—Barnaby 614
- 35 BLOODY WELL RIGHT—**Supertramp—A&M 1660
- 36 NO NO SONG—**Ringo Starr—Apple 880
- 37 BEFORE THE NEXT TEARDROP FALLS—**Freddy Fender—ABC/Dot 17540
- 38 JACKIE BLUE—**Ozark Mountain Daredevils—A&M 1654
- 39 JIVE TALKIN'—**Bee Gees—RSO 510
- 40 DYNAMITE—**Bazuka—A&M 1666

# Rock LP Best Sellers

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As Of 6/16/75

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

- 1 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—**Elton John—MCA 2142
- 2 FOUR WHEEL DRIVE—**Bachman-Turner Overdrive—Mercury 1827
- 3 HEARTS—**America—Warner Bros. BS 2852
- 4 STAMPEDE—**Doobie Brothers—Warner Bros. BS 2835
- 5 CHICAGO VIII—**Columbia PC 33100
- 6 WELCOME TO MY NIGHTMARE—**Alice Cooper—Atlantic SD 18130
- 7 GREATEST HITS—**Elton John—MCA 2128
- 8 TOMMY/ORIGINAL SOUNDTRACK RECORDING—**Polydor PD2-9502
- 9 HAVE YOU NEVER BEEN MELLOW—**Olivia Newton-John—MCA 2133
- 10 BACK HOME AGAIN—**John Denver—RCA CPL1-0548
- 11 THAT'S THE WAY OF THE WORLD—**Earth, Wind & Fire—Columbia PC 33280
- 12 Walt Disney's MICKEY MOUSE CLUB Mousekewances and Other Favorites—**Disneyland 1362
- 13 AN EVENING WITH JOHN DENVER—**RCA CPL2-0764
- 14 VENUS AND MARS—**Paul McCartney & Wings—Capitol SMAS 11419
- 15 GREATEST HITS—**John Denver—RCA CPL1-0374
- 16 PHYSICAL GRAFFITI—**Led Zeppelin—Swan Song SS2-200
- 17 SPIRIT OF AMERICA—**Beach Boys—Capitol SVBB.11384
- 18 IF YOU LOVE ME (LET ME KNOW)—**Olivia Newton-John—MCA 411
- 19 FANDANGO—**Z.Z. Top—London PS 656
- 20 HEART LIKE A WHEEL—**Linda Ronstadt—Capitol ST 11358
- 21 STRAIGHT SHOOTER—**Bad Company—Swan Song SS 8413
- 22 LOVE WILL KEEP US TOGETHER—**The Captain & Tennille—A&M SP 3405
- 23 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—**Jim Croce—ABC ABCD-835
- 24 I'LL PLAY FOR YOU—**Seals & Crofts—Warner Bros. BS 2848
- 25 ENDLESS SUMMER—**Beach Boys—Capitol SVBB 11307
- 26 NOT FRAGILE—**Bachman-Turner Overdrive—Mercury SRM-1-1004
- 27 AVERAGE WHITE BAND—**Atlantic SD 7308
- 28 BEFORE THE NEXT TEARDROP FALLS—**Freddy Fender—ABC/Dot DOD 2020
- 29 IV—**Led Zeppelin—Atlantic SD 7208
- 30 SURVIVAL—**O'Jays—Philadelphia International KZ 33150
- 31 TODAY—**Elvis Presley—RCA APL1-1039
- 32 COLD ON THE SHOULDER—**Gordon Lightfoot—Reprise MS 2206
- 33 NUTHIN' FANCY—**Lynyrd Skynyrd—MCA 2137
- 34 HE DON'T LOVE YOU LIKE I LOVE YOU—**Tony Orlando & Dawn—Elektra 7E-1034
- 35 WOLF CREEK PASS—**C.W. McCall—M3G 4989
- 36 BLOW BY BLOW—**Jeff Beck—Epic PE33409
- 37 FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING—**Arista AL 9004
- 38 PLAYING POSSUM—**Carly Simon—Elektra 7E-1033
- 39 TOYS IN THE ATTIC—**Aerosmith—Columbia PC 33479
- 40 IF YOU LOVE ME LET ME KNOW—**Olivia Newton-John—MCA 411

## Magid Plans a TV Music Series

LOS ANGELES—Twelve one-hour music documentary programs, to be distributed via syndication, will soon go into production at the hands of Lee Magid.

Magid, president of LMI Records and for many years personal manager of Della Reese, says the series will trace the course of pop music from its early gospel origins through

the blues, r&b and "primitive" rock to the music of 1975.

He was the producer of the "Della" series several years back, a skein that featured Ms. Reese. Magid's plans also call for him to take a troupe of acts on tour of South African theaters in an "oldie but goodie" format emphasizing blues singers, some of which are featured on his LMI label.

*ABC Records  
mourns the loss of  
Don Robey,  
a true pioneer  
of the music industry*



## Pop

**MAC DAVIS—Burnin' Thing**, Columbia PC 33551. Good mix from Davis, featuring his current hit rocker, a good oldie with humorous lyrics and strong sax work, a number of straight country tunes, a country standard and several of the kind of love songs the artist is best known for. Cut in Los Angeles with producer Gary Klein and some of the city's best musicians, Davis solidifies the universal appeal he has garnered with his TV show through the use of a variety of styles here. Good string use when needed and good change of vocal styles according to the song. Style wise, probably the best set yet from artist.

**Best cuts:** "Burnin' Thing," "Put Another Notch In Your Belt," "Honeysuckle Magic," "The Hits Just Keep On Coming," "Rufus Was A Redneck," "The Jimmy Brown Song."

**Dealers:** Take advantage of artist's wide exposure.

**WAYLON JENNINGS—Dreaming My Dreams**, RCA APL1-1062. Waylon Jennings is probably one of the better examples of why music should not be rigidly categorized, for, though his reputation lies solidly in country, the artist pulls in strains of rock, blues, easy listening and various other hybrids without losing his basic audience or the ability to attract new listeners at the same time. The music here is played by some of Nashville's best (Johnny Gimble, Billy Ray Reynolds, Charlie McCoy, Ralph Mooney, Waylon on lead guitar and a fine string section) but the show belongs to Jennings' powerfully distinctive voice and the excellent production of the artist and Jack Clement (who has been a pioneer himself since the Sun days) and whose vocals can be heard in the background of several cuts. Jennings has always called for change, and his "Are You Sure Hank Done It This Way" may be the most articulate and at the same time musically competent the way this message has yet been put across. LP is solid mix of ballad and rockers, some straight country and lots that cannot be classified. Strongest shot at pop crossover he's had yet (last LP went to 105) though a country feel is prevalent. One of the few artists whose voice is immediately recognizable.

**Best cuts:** "Are You Sure Hank Done It This Way," "Waymore's Blues," "I Recall A Gypsy Woman," "Let's All Help The Cowboys Sing The Blues," "She's Looking Good," "Dreaming My Dreams With You," "Bob Wills Is Still The King," (Cut live in Texas).

**Dealers:** Jennings currently playing pop and country dates and getting heavy TV exposure, including upcoming "Midnight Special."

**THE ELEVENTH HOUSE featuring LARRY CORYELL—Level One**, Arista AL 4052. A fine debut for Coryell and the Eleventh House on the Arista label. As usual, Coryell's playing skills shine thru, not to mention being well supported by the likes of Mike Mandel, John Lee, Michael Lawrence, Steve Kahn and guest artist Alphonse Mouzon. The material used is less cluttered than recent Coryell recordings and, as a result, a better overall flow is achieved. Also a plus is Coryell's return to acoustic guitar on a few of the cuts. Coryell's following has been growing and the faithful should be well pleased with this one. A special mention also goes to Mandel for his playing throughout the LP.

**Best cuts:** "Suite," "Eyes Of Love," "Level One," "Struttin' With Sunshine," "Diedra" and "The Other Side."

**Dealers:** Coryell is a guitarist's guitarist so expect wide recognition on this work.

**MANDRILL, The Best Of**, Polydor, PD 6047. While there are a few Mandrill selections that could have been included here for greater impact, the overall effort scores well—for the group as well as the listener. Their latin/soul/rock sound keeps the air hot and heavy with a musical spice that only points out the band's abilities. The production and overall flow also works well.

**Best cuts:** "Mandrill," "Get It All," "Fencewalk," "Hang Loose."

**Dealers:** Band's new LP is doing well.

**HANK MARVIN & JOHN FARRAR—EMI ST-11403 (Capitol)**. A long shot here, but these two pioneers of British rock (both were members of the Shadows, who backed Cliff Richard and later went on to be a top solo group) have come up with an LP that sounds at times like the early Beatles and Bee Gees with close knit harmonies, a blend of acoustic sounds and big production and a sound that falls somewhere between rock, folk, symphonic and easy listening. Highlights are the soft vocal harmonies and the songs themselves, all of which have excellent storylines and fit AM or FM formats. The only other group to come up with harmonies as skillful as these over the past decade has been the Hollies, so this pair is in good company. Contemporary throughout, but the same overall goodtime feel British rock gave off in the early '60s.

**Best cuts:** "So Hard To Live With," "If I Rewrote Yesterdays," "Galadriel (Spirit Of Starlight)," "Love Oh Love," "Small And Lonely Light," "You Never Can Tell."

**Dealers:** Stress pair's background, and note Farrar produces Olivia Newton-John.

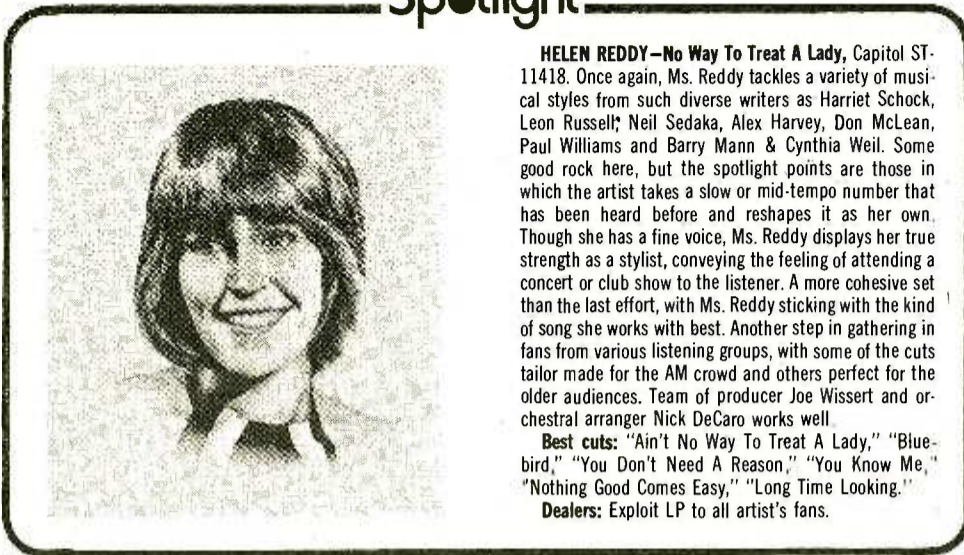


## Soul

**EDDIE KENDRICKS—The Hit Man**, Tamla T6-338S1 (Motown). Kendrick comes up with his usual falsetto disco specials here but also concentrates a bit more on singing in several spots rather than simply achieving the most danceable tune possible. Several spots where he demonstrates a natural



## Spotlight



**HELEN REDDY—No Way To Treat A Lady**, Capitol ST-11418. Once again, Ms. Reddy tackles a variety of musical styles from such diverse writers as Harriet Schock, Leon Russell, Neil Sedaka, Alex Harvey, Don McLean, Paul Williams and Barry Mann & Cynthia Weil. Some good rock here, but the spotlight points are those in which the artist takes a slow or mid-tempo number that has been heard before and reshapes it as her own. Though she has a fine voice, Ms. Reddy displays her true strength as a stylist, conveying the feeling of attending a concert or club show to the listener. A more cohesive set than the last effort, with Ms. Reddy sticking with the kind of song she works with best. Another step in gathering in fans from various listening groups, with some of the cuts tailor made for the AM crowd and others perfect for the older audiences. Team of producer Joe Wissert and orchestral arranger Nick DeCaro works well.

**Best cuts:** "Ain't No Way To Treat A Lady," "Bluebird," "You Don't Need A Reason," "You Know Me," "Nothing Good Comes Easy," "Long Time Looking."

**Dealers:** Exploit LP to all artist's fans.

ability as a mood, almost jazz styled singer and another eight minute cut which begins with a Joe Tex talk style and moves into strong vocals buoyed by powerful production and good backup singing. Strong production from Leonard Caston and Frank Wilson and backup singers which include Caston and Wilson and Bobby Taylor also help. Prime point here, however, is that Kendrick has another hook to hang his hat on other than the straight disco sound.

**Best cuts:** "Happy," "Fortune Teller," "Skipin' Work Today," "You Loved Me Then," "I've Got To Be."

**Dealers:** Kendrick has strong core of fans and is generally on the pop or soul charts or both.

**CHI-LITES—Half A Love**, Brunswick BL 754204. Standard well done Chi-Lites set characterized by strong disco bottom and falsetto vocals fronting well coordinated harmonies. Virtually every cut in a mid-tempo range, with a strong string background prevalent most of the time and a tendency for many of the cuts to sound alike. Still, this is the kind of material Chi-Lites fans have grown fond of, the group has found a successful formula and they stick to it well. Usual fine production from Eugene Record, who also wrote the majority of the cuts.

**Best cuts:** "Half-A-Love," "Living In The Footsteps Of Another Man," "Go Away Dream," "It's Time For Love."

**Dealers:** Use this as device to merchandise catalog.

**NANCY WILSON—Come Get To This**, Capitol ST-11386. Ms. Wilson appears to move more into the contemporary vein with each effort, retaining the same basic stylistic skill that made her a major musical force with a more MOR styled music. Working again with producers Gene and Billy Page (with arrangements from Gene), she moves through disco slanted cuts, a country tune and number of powerful, mid tempo numbers. Ms. Wilson's vocals are stronger than on her last set. Equally impressive are the blend of horns and strings subtly mixed by the Page brothers. Lots of L.A.'s better musicians used her, like Joe Sample, Bobby Hall, David T. Walker and Don Peake, which do much to add to the contemporary feel. Some good vocal tricks from Ms. Wilson as well. Should see pop action, but initial action will probably come soul.

**Best cuts:** "All My Love Comes Down," "Don't Let Me Be Lonely Tonight" (the James Taylor hit), "If I Ever Lose This Heaven," "Houdini Of The Midnight Hour" (a good disco cut), "She Called Me Baby" (the Charlie Rich hit).

**Dealers:** Artist has two decades of fans.

**WILLIE HUTCH—Ode To My Lady**, Motown M6-838S1. As always, Hutch comes up with a solid pop/soul mix incorporating a variety of styles, handling standards, smooth soul ballads and rocking disco numbers, as well as a fine instrumental. At times, Hutch sounds a bit like Al Green in his phrasing, but for the most part he is a distinct stylist who matches up his own production and arrangements with strong vocals. Artist plays most of the instruments, with help from such luminaries as David T. Walker. One of the few soul specialists today who can capture the smooth sound without sounding like the Gamble & Huff group of artists and who can remain an original. Closer to MOR at times than anything else.

**Best cuts:** "Ode To My Lady," "The Way We Were," "Love Power," "Talk To Me," "Love Me Back."

**Dealers:** Hutch has a solid core of fans.



## Country

**RAY PRICE—If You Ever Change Your Mind**, Columbia KC 33560. The magic formula is there again: Jim Weatherly writes and Ray Price sings, all of it complemented by the tasteful production of Larry Gordon. Price, as some have said, was 20 years early with his style, but it's certainly timely today. His singing is as mellow as ever, and the Weatherly songs are superb. There's not a bad cut on the album, but the best are "Same Old Song and Dance," "Between His Goodbye and My Hello," the very pretty "Sometime in Early August," "Everything Reminds Me of You," and "Loving You Is Just an Old Habit."

**Dealers:** Good cover work deserves display.

**JOE STAMPLEY—Take Me Home To Somewhere**, ABC Dot D05D 2006. The old rocker-turned country boy rocks through some on this one, including a bunch of his singles. But he's

enough of a stylist to make people listen, and this album does just that. Some of his songs are up, some are old, including the very old "Try A Little Tenderness," and there is even a ballad or two. Norro Wilson does the sort of production he does best, and the results are fine.

**Best cuts:** "Who Will I Be Lovin' Now," and "Hall of Famous Losers."

**Dealers:** The inclusion of his hit singles should aid the sale.

**VARIOUS ARTISTS—Country Sides**, MCA 1929. One in the series of the big MCA promotions including its greatest performers, past and present, and outstanding hit songs. On the LP are Webb Pierce, Freddie Hart, Patsy Cline, Red Foley, the Wilburn Brothers, Bill Anderson, Bill Monroe, Bob Wills, Mel Tillis, Kitty Wells, Ernest Tubbs, Brenda Lee, Jimmy Davis, and the Osborne Brothers. The cuts are the best, but of these, the outstanding ones have to be Patsy Cline's "Crazy," Red Foley's "Chattanooga Shoe Shine Boy," Bill Anderson's "Still," Kitty Wells' "It Wasn't God Who Made Honky Tonk Angels," and Brenda Lee's "I'm Sorry."

**Dealers:** A real collector's item.

**JERRY CLOWER—Live In Picayune**, MCA 406. Clower doesn't sing nor play an instrument; he simply tells very funny stories, and the fact that his albums outsell practically everything going in the country music stores and racks attests to something. So he must be reviewed under country music, the bulk of whose audience he appeals to. A special introduction by Charlie Douglas, who also wrote the liner notes, and Clower is off on his succession of real down home Mississippi stories. There is no way to single out a best cut, for each one compliments the other.

**Dealers:** Here comes another best seller.



## Jazz

**THE MODERN JAZZ QUARTET—The Last Concert**, Atlantic SD 2-909. At long last, the final concert of the late-lamented MJO, and a splendid two-record set it is. Almost all of the group's classic songs are included and the playing by Messieurs Heath, Lewis, Kay and Jackson is reflective of this historic event. They play with the verve that is usually reserved for heart-felt performances and the audience is as thankful for the music as the listener will be. It's great that Atlantic took the time to preserve history in the form of a finely-constructed album.

**Best cuts:** "Bag's Groove," "Skating In Central Park," "Round Midnight," "Night In Tunisia," "Summertime," "What's New," "Confirmation."

**Dealers:** What more can be said about one of the most influential jazz quartets in history.

**RAHSAAN ROLAND KIRK—The Case of the 3 Sided Dream in Audio Color**, Atlantic SD 1674. This concept record highlights Kirk with his own ensemble augmented by studio musicians and it's one of the finest efforts he's turned out in some time. He talks between many of the cuts and it's a great reflection into his music. Also noticeable on this performance is Kirk's keen insight into music, because he showcases a variety of music on this side. Also, there is an extra side on this 2-record album—leaving one side blank.

**Best cuts:** "The Entertainer" (Done In The Style Of The Blues) "Freaks For The Festival," "Bye Bye Blackbird," "Portrait Of Those Beautiful Ladies."

**Dealers:** In-Store play will attract many cars.

**YUSEF LATEEF—10 Years Hence**, Atlantic SD 2-1001. Lateef has long been an interesting live performer and this record captures him in that context. Lateef's work on reeds, flute and oboe are very fine and his accompanying trio of Kenny Barron, Bob Cunningham and Albert Heath is superlative. Several cuts have overdubbed horns, strings and voices, but these do not detract. The excitement of this jazz quartet is predominant and the musicianship keeps pace.

**Best cuts:** "Samba De Amor," "Yusef's Mood," "But Beautiful," "A Flower," "Be Cold."

**Dealers:** Lateef is a well-known artist and a live two-record set will be a welcome addition.

**VARIOUS ARTISTS—The Greatest Jazz Concert in the World**, Pablo, 2625 704 (RCA). This four-record set is a mas-

terpiece, featuring many of the greats like Oscar Peterson, T-Bone Walker, Duke Ellington, Coleman Hawkins, Ella Fitzgerald, and a bevy of others in a variety of settings. Part of it is informal jam sessions that developed at the concert and they feature performances by the above mentioned as well as the Ellington Orchestra, Clark Terry, Johnny Hodges, Zoot Sims, Paul Gonsalves, Benny Carter, and others.

**Best cuts:** "Daytrain," "C-Jam Blues," "Stormy Monday," "Night Flock," "Satin Doll," "Misty," "Take The A Train," "Between The Devil And The Deep Blue Sea."

**Dealers:** This is an all-star album with some legendary performances, so merchandise it with the names on the cover in plain sight.



## First Time Around

**TOM SNOW—Taking It All In Stride**, Capitol ST-11398. LP by young artist discovered opening for Linda Ronstadt is a sophisticated potpourri of soft rock; jazz and easy listening dominating by vocals that remind one of Elton John at times, Leo Sayer at others but remain original. Nostalgic mood on several of the cuts, but the real stars are the contemporary songs, particularly those that begin on a quiet plane and build through the use of strings, background vocals, powerful piano and Snow's excellent use of his voice as a mood setter. Musicians like James Burton, Jim Gordon and Bobby Hall help overall sound, but the bottom line is that it's difficult to recall a new artist who has come up with such a totally well done first effort. Midtempo material works best.

**Best cuts:** "Rhinstones To Rubies," "Lovers Holiday," "Get Up And Live It," "Good Beginning," "Taking It All In Stride."

**Dealers:** Capitol is preparing major push on this artist.

**LURIE BOGIN—The Exceptional**, Buddah BDS 5633. Very pleasant surprise from lady who shines mainly as a rocker and also includes several disco tunes that work as dance numbers not simply because they were contrived as such but because they are good uptempo cuts. Ms. Bogin handled most of the instruments (guitar, bass, piano, autoharp) herself and displays the kind of flexible voice not often found in a new artist. Little girl sound on the slower numbers (particularly those with a somewhat orchestral instrumental feel) and a booming voice on the rockers. Should fit well in pop and soul.

**Best cuts:** "All I Want To Do Is Dance," "I Love To Love You," "Take Me Down Again," "Don't Do That," "Dusk."

**Dealers:** Watch for FM play in your area.

**BANCO—Banco**, Manticore MA6-505S1 (Motown). Italian sextet's debut in this country is a mix of standard rock and electronic sounds, punctuated with vocals from time to time. Unusual for a synthesized based group in the strong use of horns, thus offering an electronic-horn blend that is not heard frequently. Lots of good rock and jazz instrumental solos, good balance between long and short cuts and, since the band is the top rock outfit in Italy at the moment, a strong push can be expected here.

**Best cuts:** "Metamorphosis," "Leave Me Alone," "Nothing's The Same," "Traccia II."

**Dealers:** Expect major Motown push.



## Billboard's Recommended LPs

### pop

**RARE EARTH—Back To Earth**, Rare Earth R6-548S1 (Motown). First LP in several years for veteran band is usual fine mix of pop and soul, with some excellent instrumentals. Lead vocalist Jerry La Croix, who has been with BS&T and White Trash, adds much of the soul to the set, and the expanded lineup makes for stronger instrumentation. Good dance tunes and good listening material. **Best cuts:** "Walking Schtick," "Boogie With Me Children," "City Life."

**LARRY SANTOS—Casablanca NBLP 7012**. Throaty voiced artist is a fine stylist who sounds somewhat like a mix between Joe Cocker and Bill Medley. Some original material, some country flavored and some good easy rock. At his best, Santos has some of the stylistic ability shown by Joe Cocker on his first LP. **Best cuts:** "We Can't Hide It Anymore," "Meet Me Tonight," "Long Long Time," "Lover."

**LETTERMEN—Make A Time For Lovin'**, Capitol SW-11424. More contemporary sounding than anything this long successful trio has come up with in years, featuring their patented superb harmonies but applying them to current hits or a few selected oldies that suit their style. The British oldies work the best and are the most fun. **Best cuts:** "Make A Time For Lovin'," "World Without Love," "Because," "Easy Evil."

**HUGH MASEKELA—The Boy's Doin' It**, Casablanca NBLP-7017. Good blend of African/Caribbean/reggae sounds from this premier trumpet player, with some good solos from guitar and organ also included along with the chanting vocals. Some quiet, moody pieces help the overall appeal. **Best cuts:** "Ashiko," "Excuse Me Please," "In The Jungle."

(Continued on page 78)

**Spotlight—**the most outstanding of the week's releases; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the chart among the lower half positions or other albums of superior quality; **review editor:** Bob Kirsch; **reviewers:** Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

## Dealers Report They May Have In-Store Thefts Under Control

• Continued from page 1

age is the major headache. In some cases the dealers admitted that employee shrinkage accounts for some 60 percent and above of the loss picture. Several chains fielded with caution questions concerning internal pilferage, conceding only that pilferage was still considerable. Some avoided breakdowns between internal and external shrinkage, feeling that specifics of this kind would have a demoralizing effect on employees.

However, Ben Karol, a partner in the King Karol chain here, estimates that internal pilferage amounts to some 60 percent of his volume loss yearly. He says this figure was arrived from the fact that he has practically eliminated tape theft externally. He cites several methods for this happy result:

An educational policy in which he impresses on employees that stealing hurts the community, sends prices up, and eventually could cause the demise of the business, thus leading to their own unemployment; explains to workers that allegiance must be to store, not to the dishonest associate; uses a stricter hiring policy than previously, checking references with care; employs alert managers; and keeps the tapes behind the counter, where they can be seen, not touched. In the latter case, a tape is handled through a clerk.

Karol describes various methods used by the employees to steal product from the store. These range from stuffing tapes into baggy clothes, to working with decoys, to placing the booty in the garbage, where it is picked up by an accomplice. Overall, Karol estimates that his losses from pilferage, both internal and external, amount to some \$200,000 per year. Pilferage losses vary according to store, he says.

The pressing of charges against dishonest employees represents a sensitive problem to Karol and for the Sam Goody chain here. Both Karol and George Levy, Goody executive, concede there are difficulties in prosecuting dishonest workers and in obtaining convictions against them. Both admitted, among other reasons, they do not go the legal route because of cost factors and their desire not to create an atmosphere of distrust and tension in the stores. Levy says if the employee makes restitution, the company does not prosecute.

Pilferage at Goody stores, according to Levy, amounts to "a few points a year." He says that the firm is unable to distinguish between internal shrinkage and the loss from shoplifting. Goody's methods in curtailing pilferage include meetings which stress mobility by management in all store areas: the securing in a locked area of employees' personal belongings and packages; closed circuit television; the signed approval by the manager of packages possessed by employees leaving the store; uniformed security guards; and the requirement that all purchases by employees must be through the manager or his assistant. Also, to offset the pilferage urge and to keep relations smooth between the stores and the workers, Goody and Karol offer product to employees at substantial savings.

Korvettes' David Rothfeld says that, "since we are a department store, we have an exceptionally fine security staff, which is headed by a retired FBI man." Rothfeld says that he could not differentiate precisely between internal and external pilferage. "We do know we are hit to a degree internally. But this holds internal theft at a minimum, our security

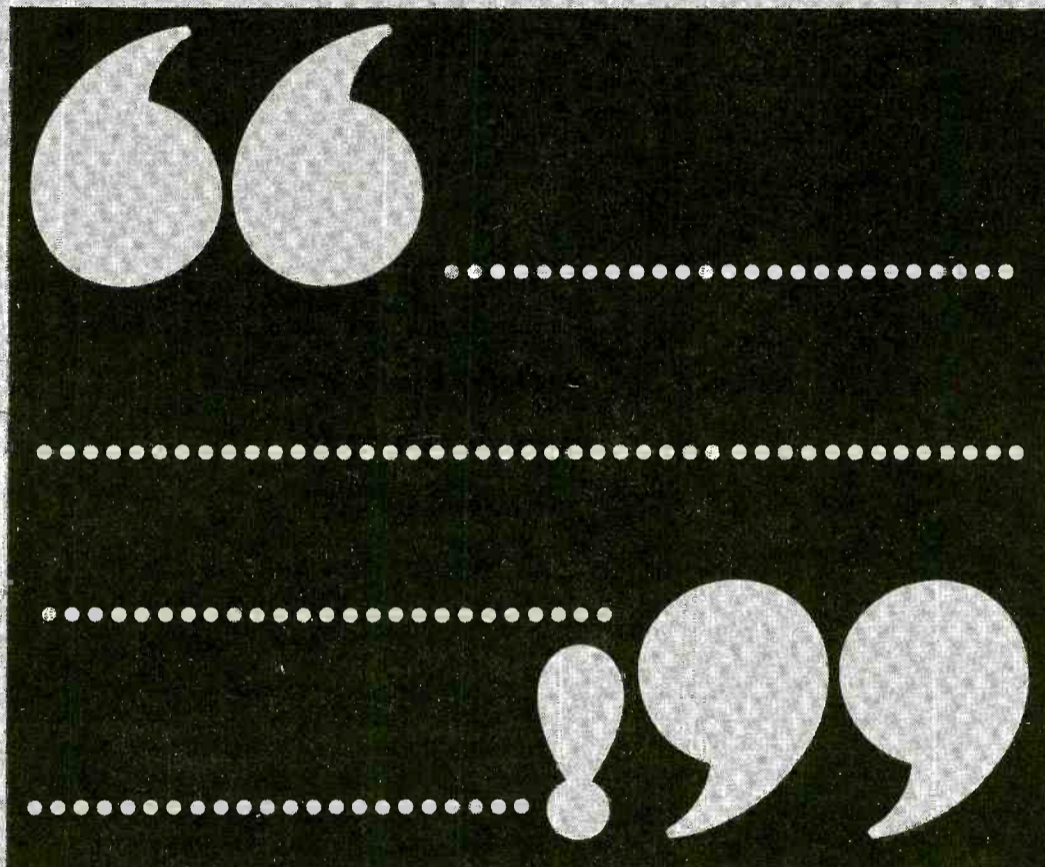
staff, which has all pilferage under control." Rothfeld says the chain has been testing, with some success, an electronic sensormatic system as a new means to deter pilferage. He says too that he favors the self-service method with the proper type of

display box as opposed to the behind-the-counter method utilized by Karol. Rothfeld feels that tape sales in his stores would be considerably lowered by the latter method. He would not reveal specific security measures used.

"We suffer some 2 to 3 percent per year from pilferage," declares Sam Shapiro, president of the over-30 National Record Mart chain, Pittsburgh. He says this amounts to more than \$250,000 in inventory loss yearly and varies according to the

particular location. Shapiro's policy to protect against pilferage depends on where the store is located, and, in some of the shops city police are used during their day off from regular police duty. This is a recent innovation.

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**EARTH, WIND & FIRE—That's The Way Of The World (3:08)**; producer: Maurice White; writers: M. White-C. Stepany-V. White; publishers: Saggiflame, ASCAP. Columbia 3-10172. Follow to the No. 1 "Shining Star" is a melodic, rhythmic effort with traces of pop, soul and Latin, using harmony voices as the lead through most of the cut and using soul and MOR action as well as pop.

**THREE DOG NIGHT—Til The World Ends (3:30)**; producer: Jimmy Ienner; writer: D. Loggins; publishers: Leeds/Antique, ASCAP. ABC 12114. First single in nearly six months from veteran hitmakers is a solid ballad with single lead dominating quieter moments of cut and powerful harmonies filling in the segments where the song builds. Good use of strings throughout.

**DR. HOOK—The Millionaire (2:59)**; producer: Ron Haffkine; writer: Dennis Tracy; publisher: Almo, ASCAP. Capitol 4104. The joys of money and how it can bring you almost anything despite poor personal appearance and no skills wisely tied into a love song of sorts add up to the kind of combination of humor and pathos Dr. Hook handles best.

**JOHNNY RIVERS—Help Me Rhonda (2:48)**; producer: Johnny Rivers; writer: B. Wilson; publisher: Irving, BMI. Epic 8-50121 (CBS). First effort for Rivers on Epic is a remake of the old Beach Boys' classic, done with the same rocking summer flavor and the distinctive Rivers sound. Brian Wilson lends a hand on the vocals and Tom Scott adds to the instrumental backing.

**ORLEANS—Dance With Me (2:59)**; producer: Charles Plotkin; writers: J. & J. Hall; publishers: Hall/Mojahanna, BMI. Asylum 45261. Soft vocal harmonies and acoustic backing add up to a sweet summer sound for quartet that is beginning to take off at a rapid pace. Title used as infectious hook throughout song. Flip: Ending Of A Song (3:18); producer: same; writers: L. Hoppen-M. Mason; publisher: Borch, ASCAP.

**ANDY KIM—Mary Ann (3:12)**; producer: Andy Kim; writer: Andy Kim; publisher: Joachim, BMI. Capitol 4086. Kim's return to action after several months is the kind of mid-tempo rocker he handles best, with the vague Neil Diamond sound present but the Kim sound dominating. Good mix of Kim's voice and background vocalists.

**MERRY CLAYTON—Keep Your Eye On The Sparrow (2:50)**; producer: Eugene McDaniels; writers: Dave Grusin-Morgan Ames; publishers: Duchess/Leeds, BMI/ASCAP. Ode 66110 (A&M). Rocking version of the theme song from "Baretta" marks Ms. Clayton's return to action after three years. Strong sax solo sounds like Tom Scott.

## recommended

**NEIL SEDAKA—That's When The Music Takes Me (3:35)**; producers: Neil Sedaka & 10 cc; writer: Neil Sedaka; publishers: Don Kirshner/ATV, BMI. Rocket 40426 (MCA).

**YVONNE ELLIMAN—From The Inside (3:09)**; producer: Steve Cropper; writer: Artie Wayne; publishers: Almo/Artie Wayne, ASCAP. RSO 511 (Atlantic).

**CHUCK MANGIONE—Chase The Clouds Away (3:27)**; producer: Chuck Mangione; writer: Chuck Mangione; publisher: Gates, BMI. A&M 1707.



**THE TEMPTATIONS—Glasshouse (3:05)**; producers: Jeffrey Bowen & Berry Gordy; writer: Charlamagne; publishers: Jobete/Stone Diamond, ASCAP/BMI. Gordy 7144F (Motown). Typically well done Temptations' cut featuring all five singing at once with the whole production falling together. Strong bottom should make this a top disco cut as well. Expect pop crossover, but soul action should come first.

**EDDIE KENDRICKS—Get The Cream Off The Top (3:06)**; producer: Brian Holland; writers: B. Holland-E. Holland; publishers: Stone Diamond/Gold Forever, BMI. Tamla 54260P (Motown). Another excellent disco cut from the man who never seems to miss on the soul listings and crosses over frequently. Typical falsetto vocals that have worked so well in the past, with some good female vocals added.

**THE SUPREMES—He's My Man (2:55)**; producer: Greg Wright; writers: G. Wright-K. Patterson; publisher: Jobete, ASCAP. Motown 1358F. Already getting strong response on a number of stations, the trio comes up with a rocker that could be their first major pop hit in some time. Disco action a natural here.

## recommended

**TYRONE DAVIS—A Woman Needs To Be Loved (2:38)**; producers: Carl Davis & Otis Levill; writers: Willie Henderson-Floyd Smith-Carl Davis; publishers: Jalyne/BRC, BMI. Dakar 4545 (Brunswick).

**JOE TEX—Under Your Powerful Love (3:40)**; producer: Buddy Killen; writer: J. Tex; publisher: Tree, BMI. Dial 1154 (Phonogram).

**THE GASLIGHT—Just Because Of You (3:28)**; producer: George McGregor; writers: G. McGregor-M. Payton-O. Chea-

tham; publishers: Headquarters of Entertainment/McGregor, BMI. Polydor 14276.

**BOBBY WOMACK—It's All Over Now (2:52)**; producer: Bobby Womack; writers: B. Womack-S. Womack; publishers: Kags, BMI. United Artists XW674-Y.

**OPUS VII—I Love You (2:50)**; producer: Bob Fletcher; writer: M. Swimpson; publisher: Mother Fletchers, BMI. Gram O Phon 45727.

**ESTHER PHILLIPS—What A Difference A Day Makes (3:12)**; producer: Creed Taylor; writers: Marie Grever-Stanley Adams; publisher: E.B. Marks/Stamley Adams, BMI/ASCAP. Kudu 925.



## First Time Around

**FRANKIE REDMOND—Fighting To Keep My Head Above Water (3:02)**; producer: Clarence Carter; writer: F. Redmond; publishers: ABC-Dunhill/Future Stars, BMI. ABC 12109. Good, disco oriented cut that sounds a bit like Eddie Kendricks in spots.

**SIDE EFFECT—Dancin' Shoes (3:40)**; producer: Wyane Henderson; writers: Henderson-Johnson; publishers: Relaxed/Effective, BMI/ASCAP. Fantasy 744. Funky mix of jazz and soul with strong wah wah guitar and good harmony vocals.

**JERRY JAYE—It's All In The Game (3:19)**; producer: Larry Rogers; writers: C. Sigman-C.G. Dawes; publisher: Warner Bros., ASCAP. Columbia 3-10170. Interesting country flavored version of the old Tommy Edwards' hit which could see pop action.



**MICKY GILLEY—Bouquet Of Roses (2:24)** producer: Eddie Kilroy; writers: Steve Nelson, Bob Hilliard; Hill & Range (BMI); Playboy 6041. Again Mickey reaches back for a sure winner from the past, and gives it that new sort of treatment for which he has become incredibly successful. Flip: No info.

**TROY SEALS—Easy (3:03)**; producer: Billy Sherrill; writers: Troy Seals, D. Goodman; Danor (BMI); Columbia 3-10173. The hottest writer in Nashville does one for himself and, with a Sherrill production, comes across about as strong as anyone could hope for. Tremendous potential for his new career. Flip: No info.

**HANK WILLIAMS JR.—The Same Old Story (2:46)**; producer: Dick Glasser; writers: L. Morris, W. Keith, H. Williams Jr.; Hank Williams Jr. Music (BMI); MGM 14813. From his latest album, his most played song. He has developed his own style and delivery, and keeps on with winners. Flip: No info.

**JACK BLANCHARD & MISTY MORGAN—Because We Love (2:36)**; producers: Jack & Misty; writers: Jack Blanchard, Misty Morgan; Birdwalk (BMI); Epic 8-50122. This marvelous couple does everything well, including writing, singing and producing. It's a pretty song, and in their unusual blend of harmony, they make it extremely listenable. They're ready for another big hit. Flip: No info.

**TOMMY CASH—The Lady Is A Woman (3:23)**; producer: Pete Drake; writer: Dick Feller; Vector (BMI); Elektra 45258. This is one in which the listed "B" side is the better side, and now is getting the push. Good, meaningful lyrics, and Tommy has a fine delivery. It should do well for him. Flip: "Only A Stone," writer: Pam Rose; Window Music (BMI).

## recommended

**DORAYNE—In The Circle Of Your Arms (3:10)**; producer: Paul Huffman; writers: Paul Huffman, Joane Keller, Bucky Jones; Jon Juellen/Akebo (BMI); TMCA 101.

**BOBBY HARDEN—All The King's Horses (3:15)**; producer: Johnny Slate & Larry Henley; writers: A. Moore, B. Harden; King Coal (ASCAP). United Artists 15795.

**DAVID WILLS—The Barmaid (2:35)**; producer: Charlie Rich and Sy Rosenberg; writers: T.J. White, Tennessee Swamp Fox (ASCAP); Epic 8-50118.

**JERRY JAYE—It's All In The Game (3:19)**; producer: Larry Rogers; writers: C. Sigman, C.G. Dawes; Warner Bros. (ASCAP); Columbia 3-10170.

**MEISBURG & WALTERS—High Country (2:51)**; producers: Jim Colvard & Tom Williams; writer: John Walters; Parchment (ASCAP); Parchment 1001.

**ROY ACUFF JR.—Turpentine Blues (2:10)**; producer: Don Powell; writer: Roy Acuff Jr.; Milene (ASCAP); Hickory 351 (MGM)

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 76

**LOU REED—Metal Machine Music**, RCA CPL2-1101. Although Reed is pictured on the back cover standing behind a mike, there are no vocals, or for that matter musical strains of Lou Reed past, on this two-record set. It's totally conceptual electronic sound in the raw. Whether it's random can only be answered by the artist. Forget radio airplay; a listener would swear that it's static or that the dial is between signals. While it's always unfair to put stoppers on potentially creative ventures, one would have to say that this effort is far wide of commercial considerations as we know them today. **Best cuts:** It's just one cut, four sides long, of electronic sound pickup.

**RANDALL BRAMBLETT—That Other Mile**, Polydor, PD 6045. A well finished work that's representative of Bramblett's writing and playing skills. The music is interesting and should be well received by FM and some AM stations. While Bramblett moves from keyboard, to sax to guitar throughout he's backed by a fine group of musicians—and it shows. The compositions fall mainly in the progressive jazz/pop category and work well. **Best cuts:** "That Other Mile," "I'm Callin'," "Driftin' Into A Woman's Arms," "No Stone Unturned."

**CRYSTAL GRASS—Crystal World**, Polydor PD 6516. Having already achieved a following with the disco song "Crystal World," the group's LP should be well received on r&b, disco and pop music fronts. The quality of the material doesn't stand up throughout, and is oftentimes reminiscent of earlier sounds by other groups, but stronger cuts do make up for it. **Best cuts:** "Crystal World," "You're All I Ever Dreamed Of," "Love To Dance This One With You," "She Got The Style To Love Me."

**LARRY YOUNG'S FUEL—Arista AL 4051**. Young has branched out from his jazz roots and delved into the Hancock, Corea, Weather Report area. But he is somewhat different in his approach, as he features a female vocalist. Unfortunately this vocalist sometimes gets in the way of the music Young is trying to put down. Young is featured on assorted keyboards and comes across in glowing fashion as does the rest of his three-piece (guitar, bass, percussion) group. **Best cuts:** "Fuel For

The Fire," "I Ching," "Turn Off The Lights," "Hustle Plus Jam Equals Bread."

**THE BEST OF THE BITTER END YEARS—Roxbury, RLX-101 (Chelsea)**. Culled from the three record set released last Christmas, selections come from the Simon Sisters (Carly & Lucy), Jerry Jeff Walker, Arlo Guthrie, James Taylor, Bette Midler, Melanie and John Sebastian among others. **Best cuts:** Pick the one from your favorite artist.

**BEST OF BURT BACHARACH—Trip, TSX-3503 (2 records)**. Bacharach doesn't appear here, but artists such as Dionne Warwick, Jackie De Shannon, Chuck Jackson, Timi Yuro, Bobby Vinton, B.J. Thomas, the Shirelles, Dusty Springfield, Gene Pitney, Jerry Butler and Tommy Hunt do, singing some of the most famous of the Bacharach-David songs. Perfect for collectors. **Best cuts:** "Anyone Who Had A Heart," "What The World Needs Now," "24 Hours From Tulsa," "Baby It's You," "Make It Easy On Yourself," "Do You Know The Way To San Jose?"

**RACHEL FARO III, RCA APL1-1105**. Any recommendation here comes off the second side of this album. The material is well handled by Ms. Faro and should find a home on both AM and FM stations. **Best cuts:** "Share Your Love," "Greyhound Bus," "Let Me Live," "I Will Love You More."

## soul

**L.T.G. EXCHANGE—Susie Heartbreaker, RCA APL1-1046**. The score of the "black rock operetta" titled above is the fare here. Composed mostly by Walter Childs, several of the songs have merit, but are often laid low by energyless performances by the group. Recording levels also fluctuate a bit too much throughout. **Best cuts:** "Susie Heartbreaker," "Stone Broke," "A Child Will Show You The Way," "Trickin'."

**BUARI, RCA APL1-1045**. While not overpowering, this LP should find acceptance on the disco and soul markets. Buari's vocals are not standouts, but lyrics sung in an African dialect are distinctly catchy. Musical flavor also has a good dance ring. **Best cuts:** "Karam Bani," "Iro Le Pa," "Then Yebtheyet," "Ye Koaba."

## jazz

**THE MUSIC OF LOUIS ARMSTRONG AT CARNEGIE HALL—Satchmo Remembered**, Atlantic SD 1671. This musical salute to Armstrong by the New York Jazz Repertory Co. was arranged and conducted by pianist Dick Hyman and it really is a tribute. They have taken most of Satchmo's early hits and made them into performances with new life. Featured musicians include trumpeters Joe Newman, Pee Wee Erwin and Mel Davis; cornetist Ruby Braff; trombonist Vic Dickenson and drummer Bobby Rosengardon. **Best cuts:** It's hard to pick out several cuts, so listen to them all.

**THE ART OF DAVE BRUBECK—The Fantasy Years**, Atlantic, SD 2-317. These 1953 live concerts originally came out on Fantasy and they feature Brubeck performing contemporary classics in the company of altoist supreme Paul Desmond. Recorded at Oberlin and College of the Pacific, these two records are an informative insight into the early years of Brubeck that spawned his later classic originals. **Best cuts:** "How High The Moon," "Perdido," "Stardust," "Laura," "Remember You," "All The Things You Are."

**THE ART OF MILT JACKSON—The Atlantic Years**, Atlantic SD2-319. In the continuing series of greatest hits, this record is composed of Jackson's classic tunes and it showcases him in the company of many other jazz greats. Still, it's Bags vibing playing that will attract jazz lovers to these sides recorded during the time period of 1956-1961. It's good to have some of these performances available once again. **Best cuts:** All are worth hearing.

## Monument Aids Exit/In Bistro

NASHVILLE—Monument Records is the first of the labels here to come to the aid of the financially troubled showcase, the Exit/In.

This small club has brought in leading performers on a limited budget, mostly for the benefit of the music industry. The list includes Seals and Crofts, Asleep At the Wheel, B.J. Thomas, Emmylou Harris, Mickey Newbury and scores of others. The most recent performer was Dr. Hook.

Billy Swan and Barefoot Jerry performed at two benefit concerts, and letters enlisting the help of every artist, publisher, producer, songwriter and musician have been sent out to the city's music industry. Donations were made by purchasing tickets for the two concerts, which were sell-outs.

The plan was formulated by Rick Blackburn, vice president and general manager of Monument; Bob Beckham, vice president of the Combine Music Group, and Owsley Manier of the Exit/In.

Other labels now are expected to do something similar to keep the club's doors open, and to pull it out of the red.

Patience is a virtue. Mary Magdalene is a star.  
"Keep Your Eye on the Sparrow" is a hit!

Well worth the wait.

the theme from Barbra



Ode Records and Tapes

# Billboard HOT 100

## \* Chart Bound

THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (Columbia 3-10172)  
'TIL THE WORLD ENDS—Three Dog Night (ABC 12114)  
THE MILLIONAIRE—Dr. Hook (Capitol 4104)  
SEE TOP SINGLE PICKS REVIEWS, page 78

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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	1	11	LOVE WILL KEEP US TOGETHER—The Captain & Tennille (The Captain), N. Sedaka, H. Greenfield, A&M 1672	34	15	15	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (Kenny Gamble, Leon Huff), V. Carstarphen, G. McFadden, J. Whitehead, Philadelphia International 8-3562 (Epic/Columbia)	68	78	3	HOLDIN' ON TO YESTERDAY—Ambrosia (Freddie Piro), Puerta, Pack, 20th Century 2207
2	2	12	WHEN WILL I BE LOVED—Linda Ronstadt (Peter Asher), P. Everly, Capitol 4050	35	19	13	LAST FAREWELL—Roger Whittaker (Dennis Preston), R. Whittaker, Webster, RCA 50030	69	83	2	WASTED DAYS AND WASTED NIGHTS—Freddie Fender (Huey P. Meaux), B. Huerta, W. Duncan, ABC/Dot 17558
3	3	14	WILDFIRE—Michael Murphy (Bob Johnston), M. Murphy, L. Canster, Epic 8-50084 (Columbia)	36	42	8	SLIPPERY WHEN WET—Commodores (James Carmichael, Commodores), T. McClary, Commodores, Motown 1338	70	70	3	GOT TO GET YOU INTO MY LIFE—Blood, Sweat & Tears (Jimmy Ienner), J. Lennon, P. McCartney, Columbia 3-10151
4	4	13	I'M NOT LISA—Jesse Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4009	37	37	6	BLACK FRIDAY—Steely Dan (Gary Katz), D. Fagen, W. Becker, ABC 12101	71	81	2	SEXY—MFSB (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3567 (Epic/Columbia)
5	5	14	LOVE WON'T LET ME WAIT—Major Harris (Bobby Eli), B. Eli, V. Barrett, Atlantic 3248	38	46	13	SPIRIT OF THE BOOGIE/SUMMER MADNESS—Kool & The Gang (R. Bell, Kool & The Gang), R. Bell, D. Boyce, Kool & The Gang/ R.S. Mickens, A. Taylor, Kool & The Gang, De-Lite 1567 (PIP)	72	82	2	MORNIN' BEAUTIFUL—Tony Orlando & Dawn (Hank Medress, Dave Appell for Medress-Appell Prod.), D. Appell, S. Linzer, H. Medress, Elektra 45260
6	7	11	THE HUSTLE—Van McCoy & The Soul City Symphony (Hugo & Luigi), V. McCoy, Avco 4653	39	47	5	EVERY TIME YOU TOUCH ME (I Get High)—Charlie Rich (Billy Sherrill), B. Sherrill, C. Rich, Epic 8-50103 (Columbia)	73	84	2	WOODEN HEART—Bobby Vinton (Bob Morgan), Kaempfert, Twomey, Wise, Weisman, ABC 12100
7	9	5	LISTEN TO WHAT THE MAN SAID—Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 4091	40	40	6	I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White (Barry White), B. White, 20th Century 2208	74	59	21	JACKIE BLUE—Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654
8	8	13	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (Raeford Gerald, Joe Simon), R. Gerald, J. Simon, Spring 156 (Polydor)	41	17	10	OLD DAYS—Chicago (James William Guercio), J. Pankow, Columbia 3-10131	75	85	2	SEND IN THE CLOWNS—Judy Collins (Ari! Mardin), S. Sondheim, Elektra 45253
9	13	13	MAGIC—Pilot (Alan Parsons), Paton, Lyall, EMI 3992 (Capitol)	42	21	8	ATTITUDE DANCING—Carly Simon (Richard Perry), C. Simon, J. Brakman, Elektra 45246	76	76	3	FEELIN' THAT GLOW—Roberta Flack (Rubina Flake), E. McDaniels, B. Rusco, L.L. Pendarvis, M. McKinley, Sister C. Laws, Atlantic 3271
10	10	12	CUT THE CAKE—Average White Band (AWB) (Ari! Mardin), White, A. Gorrie, R. McIntish, Atlantic 3261	43	29	20	SHINING STAR—Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090	77	86	2	HOW SWEET IT IS (To Be Loved By You)—James Taylor (Lenny Waronker, Russ Titelman), Holland-Dozier-Holland, Warner Bros. 8109
11	11	9	TAKE ME IN YOUR ARMS (Rock Me)—Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8092	44	35	8	T-R-O-U-B-L-E—Elvis Presley (Not Listed), J. Chesnut, RCA 10278	78	88	2	THIRD RATE ROMANCE—Amazing Rhythm Aces (Barry "Bryd" Burton), H.R. Smith, ABC 12078
12	12	13	ONLY WOMEN—Alice Cooper (Bob Ezrin for My Own Prod.), A. Cooper, Warner Atlantic 3254	45	45	11	I WANNA DANCE WIT' CHOO (Doo Dat Dance)— Disco Tex & The Sex-O-Lettes Featuring Sir Monti Rock III (Bob Crewe), B. Crewe, D. Randell, Chelsea 3015	79	89	2	FALLIN' IN LOVE—Hamilton, Joe Frank And Reynolds (Jim Price), D. Hamilton, A. Hamilton, Playboy 6024
13	6	13	SISTER GOLDEN HAIR—America (George Martin), Beckley, Warner Bros. 8086	46	56	5	DISCO QUEEN—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16038 (Atlantic)	80	90	3	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055
14	27	7	SWEARIN' TO GOD—Frankie Valli (Bob Crewe), B. Crewe, D. Randall, Private Stock 45021	47	54	7	I DREAMED LAST NIGHT—Justin Hayward & John Lodge (Tony Clarke), J. Hayward, Threshold 67019 (London)	81	NEW ENTRY	NEW ENTRY	COULD IT BE MAGIC—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, Arista 0126
15	34	4	PLEASE MR. PLEASE—Olivia Newton-John (John Farrar), Welch, Rostill, MCA 40418	48	48	5	PLEASE PARDON ME (You Remind Me Of A Friend)—Rufus Featuring Chaka Khan (Bob Monaco), B. Gordon, B. Russell, ABC 12099	82	NEW ENTRY	NEW ENTRY	ANOTHER NIGHT—Hollies (Ron Richards), T. Sylvester, A. Clarke, T. Hicks, Epic 8-50110 (Columbia)
16	31	5	ONE OF THESE NIGHTS—The Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45257	49	57	9	ME AND MRS. JONES—Ron Banks & The Dramatics (L.J. Reynolds, Ron Banks, Don Davis), K. Gamble, SGCL Huff, C. Gilbert, ABC 12090	83	87	4	SNEAKIN' UP BEHIND YOU—The Brecker Brothers (Randy Brecker), D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker, Arista 0122
17	22	7	I'M NOT IN LOVE—10 cc (10 cc), G. Gouldman, F. Stewart, Mercury 73678 (Phonogram)	50	52	9	LIZZIE AND THE RAINMAN—Tanya Tucker (Snuff Garrett), K. O'Dell, L. Henley, MCA 40402	84	NEW ENTRY	NEW ENTRY	FREE MAN—South Shore Commission (Bunny Sigler), B. Sigler, Wand 11287 (Scepter)
18	20	13	I'LL PLAY FOR YOU (Hear the Band)—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8075	51	66	3	SATURDAY NIGHT SPECIAL—Lynyrd Skynyrd (Al Kooper), E. King, R. Van Zant, MCA 40416	85	NEW ENTRY	NEW ENTRY	THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka (Neil Sedaka, 100.C.), N. Sedaka, Rocket 40426 (MCA)
19	23	10	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (Ralph Moss), M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones, Buddah 463	52	63	3	IT'S ALL DOWN TO GOODNIGHT VIENNA/OO-WEE—Ringo Starr (Richard Perry), J. Lennon/V. Ponce, R. Starkey, Apple 1882 (Capitol)	86	96	2	RENDEZVOUS—Hudson Brothers (Bernie Taupin), B. Hudson, M. Hudson, B. Hudson, B. Johnston, Rocket 40417 (MCA)
20	24	10	MISTY—Ray Stevens (Ray Stevens), E. Garner, J. Burke, Barnaby 614 (Chess/Janus)	53	53	9	GIVE THE PEOPLE WHAT THEY WANT—O'Jays (Kenny Gamble, Leon Huff), B.K. Gamble, L. Huff, Philadelphia International 8-3565 (Epic/Columbia)	87	NEW ENTRY	NEW ENTRY	SURE FEELS GOOD—Elvin Bishop (Johnny Sandlin), E. Bishop, Capricorn 0237 (Warner Bros.)
21	32	8	MIDNIGHT BLUE—Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0116	54	65	4	MAKE THE WORLD GO AWAY—Donny & Marie Osmond (Mike Curb), H. Cochran, Kolob 14807 (MGM)	88	92	4	BABY GET IT ON— Ike & Tina Turner (Ike Turner, Denny Diante, Spencer Proffer), I. Turner, United Artists 598
22	25	7	HEY YOU—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73683 (Phonogram)	55	79	2	FIGHT THE POWER Pt. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, C. Jasper), E. Isley, M. Isley, R. Isley, O. Isley, C. Jasper, T. Neck 8-2256 (Epic/Columbia)	89	93	4	STARS IN MY EYES—Jerry Corbett/Sugarloaf (Frank Slay), J. Corbetta, Claridge 405
23	26	12	DYNAMITE—Bazuka (Tony Camillo), T. Camillo, A&M 1666	56	58	8	LONG HAired COUNTRY BOY—Charlie Daniels Band (Paul Hornsby/Don Rubin Prods.), C. Daniels, Kama Sutra 601 (Buddah)	90	NEW ENTRY	NEW ENTRY	FAME—David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Alomar, RCA 10320
24	30	9	WHY CAN'T WE BE FRIENDS?—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 629	57	67	6	EL BIMBO—Bimbo Jet (Laurent Rossi), C. Morgan, Scepter 12406	91	97	2	7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Tom's Empire (Rick Bleiweiss, Bill Stahl), R. Cook, PIP 6504
25	16	15	THANK GOD I'M A COUNTRY BOY—John Denver (Milton Okun, Kris O'Connor), Sommers, RCA 10239	58	62	9	MISTER MAGIC—Grover Washington Jr. (Creed Taylor), R. MacDonald, W. Salter, Kudu 924 (Motown)	92	98	2	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279
26	28	10	BABY THAT'S BACKATCHA—Smokey Robinson (Smokey Robinson), W. Robinson, Tamla 54258 (Motown)	59	69	4	JUST A LITTLE BIT OF YOU—Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1349	93	95	3	WONDERFUL BABY—Don McLean (Joel Doran), D. McLean, United Artists 614
27	33	7	ROCKIN' CHAIR—Gwen McCrae (Steve Alaimo, Willie Clarke, Clarence Reid), C. Reid, W. Clarke, Cat 1996 (TK)	60	60	4	DO IT IN THE NAME OF LOVE—Bon E. King (Bert "Super Chart" DeCoteaux, Tony "Champagne" Silvester), P. Grant, G. Guthrie, Atlantic 3274	94	94	3	CHOCOLATE CITY—Parliament (George Clinton), G. Clinton, W. Collins, B. Worrell, Casablanca 831
28	18	17	PHILADELPHIA FREEDOM—Elton John Band (Gus Dudgeon), E. John, B. Taupin, MCA 40364	61	73	3	SWEET EMOTION—Aerosmith (Jack Douglas), S. Tyler, L. Hamilton, Columbia 3-10155	95	99	2	BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Branchflower), J. Wakelin, Pye 71012 (ATV)
29	36	10	I'M ON FIRE—Dwight Twilley Band (Oister), D. Twilley, Shelter 40380 (MCA)	62	74	3	I DON'T KNOW WHY—Rolling Stones (Jimmy Miller), S. Wonder, P. Riser, D. Hunter, L. Hardaway, ABKCO 4701 (London)	96	NEW ENTRY	NEW ENTRY	ONE MAN BAND—Leo Sayer (Adam Faith, David Courtney), L. Sayer, D. Courtney, Warner Bros. 8097
30	38	5	RHINESTONE COWBOY—Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095	63	80	3	TAKE ME TO THE RIVER—Syl Johnson (Willie Mitchell), A. Green, M. Hodges, Hi 2285 (London)	97	NEW ENTRY	NEW ENTRY	TWO LANE HIGHWAY—Pure Prairie League (John Boylan), L. Goshorn, RCA 10302
31	14	13	BAD TIME—Grand Funk (Jimmy Ienner), M. Farner, Capitol 4046	64	75	5	RAG DOLL—Sammy Johns (Jay Senter, Larry Knechtel), S. Eaton, GRC 2062	98	NEW ENTRY	NEW ENTRY	WALK ON BY—Gloria Gaynor (Meco Monardo, Tony Bongiovi, Jay Ellis), Bacharach, H. David, MGM 1 4808
32	39	7	ROCKFORD FILES—Mike Post (Mike Post), M. Post, P. Carpenter, MGM 14772	65	71	5	BURNING THING—Mac Davis (Gary Klein), M. Davis, M. James, Columbia 3-10148	99	100	2	(Shu-Doo-Pa-Poo-Popp), MORE POWER TO YOU (Love Being Your Fool)—Travis Wammack (Rick Hall), J. Williams Jr., C. Whitehead, Capricorn 0239 (Warner Bros.)
33	41	5	JIVE TALKIN'—Bee Gees (Ari! Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 510 (Atlantic)	66	77	3	AT SEVENTEEN—Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154	100	NEW ENTRY	NEW ENTRY	WHAT TIME OF DAY—Billy Thundercloud & The Chiffones (Jim Vienneau for Curb-Vienneau Prod.), R. McCown, 20th Century 2181
				67	72	6	RECONSIDER ME—Harvel Feltz (Johnny Morris), M. Lewis, M. Smith, ABC/Dot 17549				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

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### HOT 100 A-Z (Publisher-Licensee)

Another Night (Famous, ASCAP).....	82	Could It Be Magic (Kamizak/	81	I'm Not Lisa (Baron, BMI).....	4	Magic (Al Gallico, BMI).....	9	Please Mr. Please (Blue Gum,	15	(Shu-Doo-Pa-Poo Popp), More	25
At Seventeen (Mine/April, ASCAP).....	66	Angeldust (BMI).....	81	I'm On Fire (Tarka, ASCAP).....	29	Make The World Go Away (Tree,	29	ASCAP).....	15	Power To You (Love Being Your	25
Attitude Dancing (Cest/Mayo	42	Cut The Cake (Average/Cotillon,	10	It's All Down To Goodnight Vienna	53	BMI).....	54	Please Pardon Me (You Remind Me	99	Fool) (Mr. Dogg/ATV, BMI).....	99
Production, ASCAP).....	42	BMI).....	10	(Lennon/ATV, BMI).....	53	52	Of A Friend) (Kengorus	48	Remember (Colgems, ASCAP)	61	85
Baby Get It On (Unart/Huh,	88	Got To Get You Into My Life	70	I Wanna Dance Wit' Choo (Heart's	22	Midnight Blue (New York Times	49	Palladium, ASCAP).....	13	Third Rate Romance (Fourth Floor,	78
ASCAP).....	88	(Maclen, BMI).....	22	Delight/Caseyem/Desiderata	22	Rumanian Pickleworks, BMI).....	48	Rag Doll (Hamstead Heath,	3	ASCAP).....	44
Baby That's Backatcha (Bertram,	88	Holdin' On To Yesterday (Rubicon	22	BMI).....	22	45	ASCAP).....	64	Slippery When Wet (Jobete,	36	44
ASCAP).....	88	BMI).....	22	68	22	45	ASCAP).....	64	Wasted Days And Wasted Nights	36	44
Bad Luck (Part 1) (Mighty Three	26	23	23	77	22	45	ASCAP).....	64	What Time Of Day (Sawgrass, BMI)	100	100
BMI).....	26	23	23	77	22	45	ASCAP).....	64	When Will I Be Loved (Acuff-Rose,	2	2
Black Friday (American	37	23	23	77	22	45	ASCAP).....	64	Why Can't We Be Friends (Far Out,	24	24
Broadcasting Music, ASCAP).....	37	23	23	77	22	45	ASCAP).....	64	Wildfire (Mystery, BMI).....	3	3
Black Superman/Muhammad Ali	34	23	23	77	22	45	ASCAP).....	64	Wonderful Baby (Unart/Yahweh,	93	93
(Drumtr Boy, BMI).....	34	23	23	77	22	45	ASCAP).....	64	BMI).....	93	93
Bad Time (Cram Penrath, BMI).....	31	23	23	77	22	45	ASCAP).....	64	Wooden Heart (Gladys, ASCAP).....	73	73
Ballroom Blitz (Chennichap/RAK,	31	23	23	77	22	45	ASCAP).....	64			
BMI).....	31	23	23	77	22	45	ASCAP).....	64			
Burning Thing (Screen Gems	95	23	23	77	22	45	ASCAP).....	64			
Columbia/Song Painter/Sweet	95	23	23	77	22	45	ASCAP).....	64			
GIory, BMI).....	95	23	23	77	22	45	ASCAP).....	64			
Chocolate City (Malbiz/Rick's, BMI)	94	23	23	77	22	45	ASCAP).....	64			

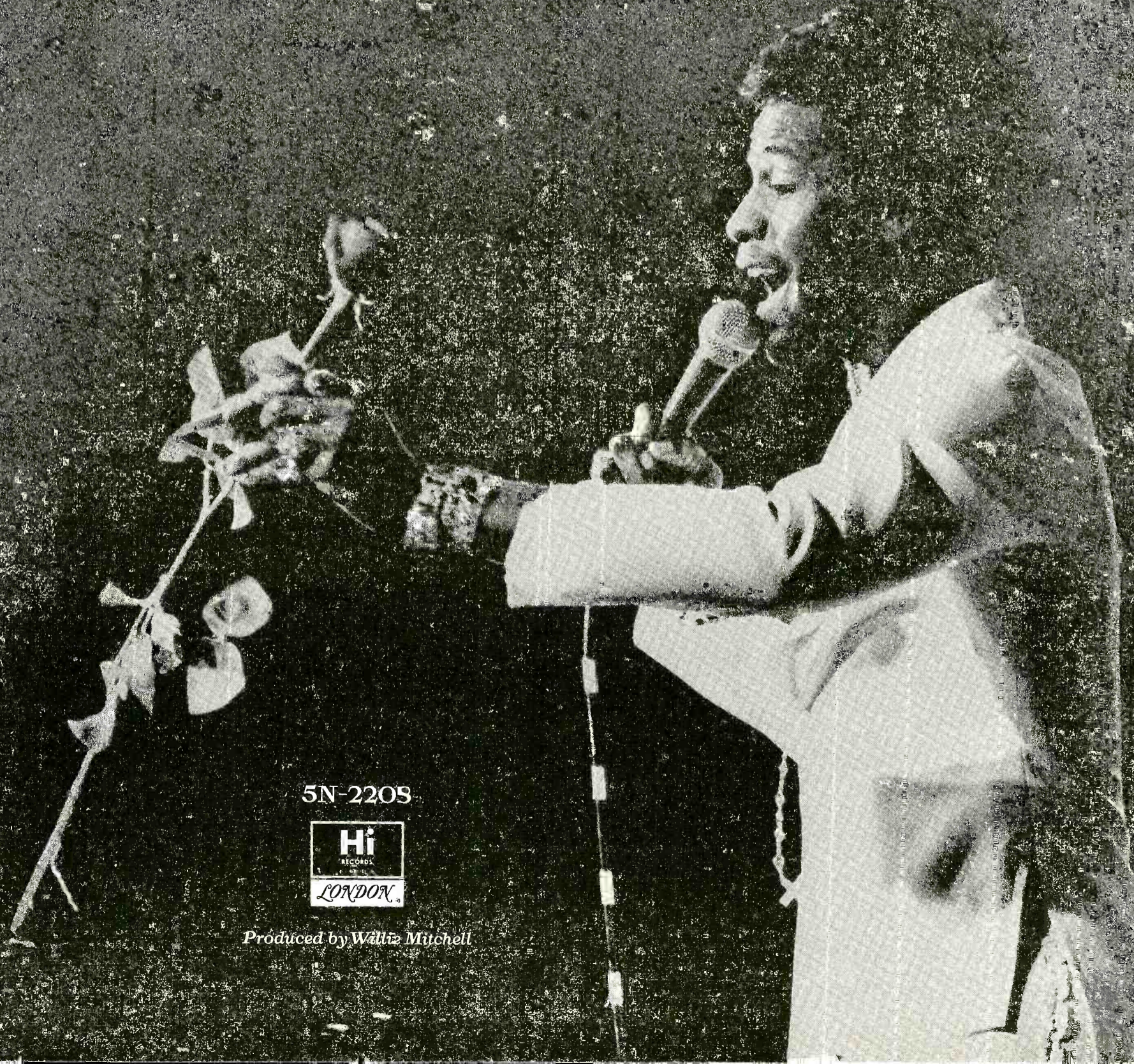
A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



**AL GREEN**  
*The summer single*

**OH  
ME,  
OH  
MY**

*(Dreams In My Arms)*



5N-2209



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**AL STEWART—MODERN  
TIMES—JANUS 7012**

**NEW BIRTH—BLIND BABY  
BUDDAH 5636**

**HOT TUNA—AMERICA'S CHOICE  
RCA 0820**

**KINKS—SOAP OPERA  
RCA 5081**

**JOHN STEWART—WINGLESS  
ANGELS—RCA 0816**

**B.J. THOMAS—REUNION  
ABC 858**

**POINTER SISTERS—STEPPIN'  
BLUE THUMB 6021**

**MORRIS ALBERT—FEELINGS  
RCA 1018**

**PURE PRAIRIE LEAGUE—TWO  
LANE HIGHWAY—RCA 0933**

**PURE PRAIRIE LEAGUE—  
BUSTIN' OUT—RCA 2035/1096**

**RUFUS—RUFUSIZED  
ABC 837**

**THREE DOG NIGHT—COMING  
DOWN YOUR WAY—ABC 888**

**DAVID BOWIE—YOUNG  
AMERICANS—RCA 0998**

**ROGER WHITTAKER—LAST  
FAREWELL—RCA 0855**

**ACE—FIVE A SIDE  
ANCHOR 2001**

**STEELY DAN—KATY LIED  
ABC 846**

**LESLIE WEST—GREAT FATSBY  
RCA 0954**

**FRANKIE VALLI—CLOSEUP  
PRIVATE STOCK 2000**

**STANLEY TURRENTINE—IN  
THE POCKET—FANTASY 9478**

**LONNIE LISTON SMITH—  
EXPANSIONS—RCA 0934**

**MAIN INGREDIENT—ROLLING  
DOWN THE MOUNTAIN SIDE  
RCA 0644**

**DRAMATICS—DRAMATIC  
JACKPOT—ABC 867**

**FREDDY FENDER—BEFORE  
THE NEXT TEARDROP FALLS  
ABC/DOT 2020**

**FOUR TOPS—NIGHT LIGHT  
HARMONY—ABC 862**

**JOHN DENVER—GREATEST HITS  
RCA 0374**

**JOHN DENVER—BACK HOME  
AGAIN—RCA 0548**

**RAY CHARLES—RENAISSANCE  
CROSSOVER 9005**

**BARRY MANILOW—II  
BELL 1314**

**ISAAC HAYES—CHOCOLATE  
CHIP—ABC 874**

**HEADHUNTERS—SURVIVAL OF  
THE FITTEST—ARISTA 4038**

**NEW BIRTH—BEST OF  
RCA 1021**

**JEFFERSON STARSHIP—  
RED OCTOPUS—RCA 0999**

**JIMMY "J.J." WALKER—  
DYN-O-MITE—BUDDAH 5635**

**STYX—II—RCA 1012/0956**

**HENRY MANCINI—RETURN OF  
PINK PANTHER—RCA 0968**

**MONTY PYTHON—  
MATCHING TIE and  
HANDKERCHIEF—ARISTA 4039**

**DAVID BOWIE—ZIGGY  
STARDUST—RCA 1932**

**LOU REED—ROCK & ROLL  
ANIMAL—RCA 0472**

**LOU REED—LIVE—RCA 0959**

**BRECKER BROS.—ARISTA 4037**

**GLADYS KNIGHT—I FEEL A  
SONG—BUDDAH 5612**

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Glenn Miller

Rufus

Lena Horne/Michel LeGrand

Joe Walsh

Perry Como

Mario Lanza

B.B. King

Dolly Parton

Kool & The Gang

Ronnie Milsap

Charles Aznavour

Al Stewart

Magic Organ

Ray Charles

Three Dog Night

Porter Wagoner

Jim Croce

Gladys Knight & The Pips

LTG Exchange

Lawrence Welk

Eugene Ormandy

Bobby Bland

Eddy Arnold

Charlie Rich

Jimmy Buffett

Choice Four

Danny Davis Nashville Brass

Elliot Murphy

Four Tops

Jim Reeves

Chuck Berry

Tommy Dorsey

Tony Orlando & Dawn

Sam Cooke

Mystic Moods

Virgil Fox

Barry Manilow

Isaac Hayes

Mills Bros.

Black Birds

Roy Clark

Steely Dan

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# TOP LPs & TAPE

POSITION  
107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	74	27	<b>SUPERTRAMP</b> Crime Of The Century A&M SP 3647	6.98	7.98	7.98		
108	78	15	<b>JIMI HENDRIX</b> Crash Landing Reprise MS 2204 (Warner Bros.)	6.98	7.97	7.97		
109	80	15	<b>AL GREEN</b> Greatest Hits Hi HSL 32089 (London)	6.98	7.98	7.98	7.98	
110	81	122	<b>WHO</b> Tommy MCA MCA2-10005	11.98	12.98	12.98		
111	94	17	<b>KOOL &amp; THE GANG</b> Greatest Hits De-Lite DEP 2015 (PIP)	6.98	7.98	7.98		
112	124	2	<b>EDGAR WINTER</b> Jasmine Nightdreams Blue Sky PZ 33483 (Epic/Columbia)	6.98	7.98	7.98		
113	85	19	<b>STYLISTICS</b> Best Of Avco AV 69005-698	6.98	7.95	7.95		
114	126	14	<b>FRANKIE VALLI</b> Closeup Private Stock PS 2000	6.98	7.95	7.95		
115	NEW ENTRY		<b>BILLY COBHAM</b> Shabazz Atlantic SD 18139	6.98	7.97	7.97		
116	159	2	<b>CHARLIE RICH</b> Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia)	6.98	7.98	7.98		
117	93	15	<b>DAVID BOWIE</b> Young Americans RCA APL1-0998	6.98	7.95	7.95		
118	103	6	<b>JAMES BROWN</b> Sex Machine Today Polydor PD 6042	6.98	7.98	7.98		
119	130	5	<b>JAMES GANG</b> Newborn Atco 36-112	6.98	7.97	7.97		
120	123	5	<b>GEORGE DUKE</b> The Aura Will Prevail BASF/MPS MC 25613	6.98	7.98	7.98		
121	129	2	<b>GOLDEN EARRING</b> Switch MCA 2139	6.98	7.98	7.98		
122	122	18	<b>GORDON LIGHTFOOT</b> Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97
123	106	10	<b>MANDRILL</b> Solid United Artists UA-LA408-G	6.98	7.98	7.98		
124	136	5	<b>PILOT</b> Capitol ST 11368	6.98				
125	132	221	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	6.98	7.98	7.98	7.98	
126	135	14	<b>ROBERTA FLACK</b> Feel Like Makin' Love Atlantic SD 18131	6.98	7.97	7.97		
127	147	32	<b>ELTON JOHN</b> Greatest Hits MCA 2128	6.98	7.98	7.98		
128	171	2	<b>BEE GEES</b> Main Course RSO SO 4807 (Atlantic)	6.98	7.97	7.97		
129	121	7	<b>TAVARES</b> Hard Core Poetry Capitol ST 11316	6.98	7.98			
130	134	51	<b>AMERICA</b> Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
131	120	6	<b>FREE</b> Best Of A&M SP 3663	6.98	7.98	7.98		
132	82	21	<b>KRAFTWERK</b> Autobahn Vertigo VFL 2003 (Phonogram)	6.98	7.95	7.95	7.95	7.95
133	72	29	<b>OZARK MOUNTAIN DAREDEVILS</b> It'll Shine When It Shines A&M SP 3654	6.98	7.98	7.98	7.98	
134	107	14	<b>DONALD BYRD</b> Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98	7.98	7.98		
135	116	21	<b>BOB DYLAN</b> Blood On The Tracks Columbia PC 33235	6.98	7.98	7.98		
136	117	6	<b>PINK FLOYD</b> Meddle Harvest SMAS 832 (Capitol)	6.98	7.98	7.98		
137	137	12	<b>BOB JAMES</b> Two CTI 6057 S1 (Motown)	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-8 TAPE	CASSETTE
138	148	30	<b>LINDA RONSTADT</b> Heart Like A Wheel Capitol ST 11358	6.98	7.98	7.98		
139	101	13	<b>TOMMY/LONDON SYMPHONY ORCHESTRA &amp; CHAMBRE CHOIR WITH GUEST SOLOISTS</b> Ode SP 99001 (A&M)	9.98	11.98	11.98	13.98	11.98
140	142	66	<b>CHICAGO</b> Chicago VII Columbia C2 32810	11.98	11.98	11.98	13.98	11.98
141	104	27	<b>RAMSEY LEWIS</b> Sun Goddess Columbia KC 33194	5.98	6.98	6.98		
142	163	4	<b>THE BRECKER BROTHERS</b> Arista AL 4037	6.98	7.98	7.98		
143	153	2	<b>C.W. McCall</b> Wolf Creek Pass MGM M3G 4989	6.98	7.98	7.98		
144	155	2	<b>THREE DEGREES</b> International Philadelphia International KZ 33162 (Epic/Columbia)	6.98	7.98	7.98		
145	156	118	<b>DOOBIE BROTHERS</b> Toulouse Street Warner Bros. BS 2634	6.98	6.98	7.97	7.97	7.97
146	128	46	<b>MINNIE RIPERTON</b> Perfect Angel Epic KE 32561 (Columbia)	5.98	6.98	6.98	7.98	6.98
147	157	4	<b>SPIRIT</b> Spirit Of '76 Mercury SRM2-804 (Phonogram)	6.98	7.95	7.95		
148	151	9	<b>SAMMY JOHNS</b> GRC 5003	6.98	7.98			
149	160	4	<b>CURTIS MAYFIELD</b> There's No Place Like America Today Curton CU 5001 (Warner Bros.)	6.98	7.97	7.97		
150	113	7	<b>TANYA TUCKER</b> MCA 2141	6.98	7.98	7.98		
151	164	5	<b>JIMMY "JJ" WALKER</b> Dyn-O-Mite Buddah BDS 5634	6.98	7.95	7.95		
152	NEW ENTRY		<b>RAY STEVENS</b> Misty Barnaby BR 6012 (Chess/Janus)	5.94	6.94	7.95		
153	166	2	<b>THREE DOG NIGHT</b> Coming Down Your Way ABC ABCD 888	6.98	7.95	7.95		
154	154	10	<b>JOHN PRINE</b> Common Sense Atlantic SD 18127	6.98	7.97	7.97		
155	165	2	<b>MAHOGANY RUSH</b> Strange Universe 20th Century T 482	6.98	7.98	7.98		
156	168	2	<b>HUBERT LAWS</b> The Chicago Theme CTI 6058 S1 (Motown)	6.98	7.98	7.98		
157	119	21	<b>LEO SAYER</b> Just A Boy Warner Bros. BS 2836	6.98	7.97	7.97		
158	143	15	<b>KANSAS</b> Song For America Kirschner PZ 33385 (Epic/Columbia)	6.98	7.98	7.98		
159	161	4	<b>KOKOMO</b> Columbia PC 33442	6.98	7.98	7.98		
160	173	3	<b>ROBERT PALMER</b> Sneakin' Sally Through The Alley Island ILPS 9294	6.98	7.98	7.98		
161	131	20	<b>NEKTAR</b> Down To Earth Passport PPSD 98005 (ABC)	6.98	7.95	7.95		
162	138	9	<b>JOURNEY</b> Columbia PC 33388	6.98	7.98	7.98		
163	167	4	<b>ARMAGEDDON</b> A&M SP 4513	6.98	7.98	7.98		
164	174	3	<b>FOUR TOPS</b> Night Lights Harmony ABC ABCD 862	6.98	7.95	7.95		
165	170	3	<b>MCCOY TYNER</b> Atlantis Milestone 5500 (Fantasy)	6.98	7.98	7.98		
166	176	3	<b>HAWKWIND</b> Warrior On The Edge Of Time Atco 36-115	6.98	7.97	7.97		
167	178	2	<b>THE EARL SCRUGGS REVUE</b> Anniversary Special Volume One Columbia PC 33416	6.98	7.98	7.98		
168	89	14	<b>B.J. THOMAS</b> Reunion ABC ABDP 858	6.98	7.95	7.95		
169	141	6	<b>TOM SCOTT &amp; THE L.A. EXPRESS</b> Ode 77021 (A&M)	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-8 TAPE	CASSETTE
170	180	5	<b>BLACK OAK ARKANSAS</b> Ain't Life Grand Atco 36-111	6.98	7.97	7.97		
171	NEW ENTRY		<b>DONNY &amp; MARIE OSMOND</b> Make The World Go Away Kolob M3G 4996 (MGM)	6.98	7.98	7.98		
172	182	3	<b>THE STONE PONEYS FEATURING LINDA RONSTADT</b> Capitol ST 11383	6.98	7.98			
173	NEW ENTRY		<b>JOE BECK</b> Beck Kudu KU 21 S1 (Motown)	6.98	7.98	7.98		
174	184	2	<b>CHARLIE RICH</b> Greatest Hits RCA APL1-0857	6.98	7.95	7.95		
175	NEW ENTRY		<b>BOBBY VINTON</b> Golden Decade Of Love Epic PEG 33468 (Columbia)	7.98	8.98	8.98		
176	188	2	<b>FANTASTIC FOUR</b> Alvin Stone: Birth And Death Of A Gangster 20th Century/Westbound W-201	6.98	7.98	7.98		
177	NEW ENTRY		<b>PINK FLOYD</b> Obscured By Clouds Harvest ST 11070 (Capitol)	6.98	7.98	7.98		
178	189	5	<b>NEIL SEDAKA</b> Sedaka's Back Rocket 463 (MCA)	6.98	7.98	7.98		
179	190	2	<b>SYNERGY</b> Electronic Realizations For Rock Orchestra Passport PPSD 98009 (ABC)	6.98	6.98	7.95	7.95	
180	NEW ENTRY		<b>GWEN MCCRAE</b> Rockin' Chair Cat 2605 (TK)	6.98	7.98	7.98		
181	162	13	<b>AVERAGE WHITE BAND</b> Put It Where You Want It MCA 475	6.98	7.98	7.98		
182	145	21	<b>HENRY GROSS</b> Plug Me Into Something A&M SP 4502	6.98	7.98	7.98		
183	133	10	<b>HERB ALPERT &amp; THE T.J.B.</b> Coney Island A&M SP 4521	6.98	7.98	7.98		
184	146	32	<b>AL GREEN</b> Explores Your Mind Hi HSL 32087 (London)	6.98	7.98	7.98	7.98	
185	175	14	<b>ORLEANS</b> Let There Be Music Asylum 7E-1029	6.98	7.97	7.97		
186	186	2	<b>UNDISPUTED TRUTH</b> Cosmic Truth Gordy GG-970 S1 (Motown)	6.98	7.98	7.98		
187	NEW ENTRY		<b>THE SUPREMES</b> Motown MG-828 S1	6.98	7.98	7.98		
188	NEW ENTRY		<b>BOB MARLEY &amp; THE WAILERS</b> Natty Dread Island ILPS 9281	6.98	7.98	7.98		
189	NEW ENTRY		<b>MERLE HAGGARD</b> Keep Movin' On Capitol ST 11365	6.98	7.98	7.98		
190	193	17	<b>RICHARD TORRANCE &amp; EUREKA</b> Belle Of The Ball Shelter SR 2134 (MCA)	6.98	7.98	7.98		
191	149	28	<b>LABELLE</b> Night Birds Epic KE 33075	5.98	7.98	6.98	7.98	6.98
192	158	5	<b>BEACH BOYS</b> Holland Reprise/Brother MS 2118	6.98	7.97	7.97		
193	169	41	<b>AVERAGE WHITE BAND</b> Atlantic SD 7308	6.98	7.97	7.97		
194	194	89	<b>ELTON JOHN</b> Goodbye Yellow Brick Road MCA MCA2 10003	11.98	12.98	12.98		
195	185	3	<b>PAVLOV'S DOG</b> Pampered Menial Columbia PC 33562	6.98	7.98	7.98		
196	197	52	<b>ELTON JOHN</b> Caribou MCA 2116	6.98	7.98	7.98	7.98	7.95
197	-	1	<b>RAY CHARLES</b> Renaissance Crossover CR 9005	6.98				
198	195	56	<b>OLIVIA NEWTON-JOHN</b> If You Love Me Let Me Know MCA 411	6.98	7.98	7.98		
199	198	47	<b>STEVIE WONDER</b> Fulfillingness' First Finale Tamil 16-33251 (Motown)	6.98	7.98	7.98		
200	196		<b>BAD COMPANY</b> Swan Song SS 8410 (Atlantic)	6.98	7.97	7.97		

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

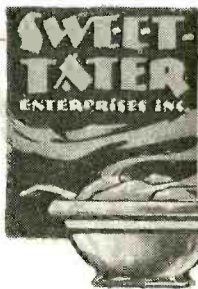
Ace	57
Aerosmith	33
Herb Alpert	183
Ambrosia	79
America	14, 130
Paul Anka	106
Armageddon	163
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Bachman-Turner	5
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Joan Baez	22
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Jeff Beck	173
Joe Beck	173
Bee Gees	128
Elvin Bishop	170
Blackbyrds	103
Black Oak Arkansas	170
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David Bowie	117
Brecker Brothers	142
James Brown	118
Donald Byrd	134
The Captain & Tennille	13
Carpenters	38
Ray Charles	197
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Eric Clapton	89
Billy Cobham	115
Judy Collins	40
Jessi Colter	60
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Alice Cooper	7
Charlie Daniels	95
John Denver	21, 76, 104
Disco Tex & Sex-O-Lettes	51
Doobie Brothers	4, 62, 82, 145
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John Dwyer	130
Eagles	25
Earth, Wind & Fire	3
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Freddy Fender	20
Roberta Flack	126
Four Tops	164
Peter Frampton	87
Free	131
Golden Earring	121
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Henry Gross	182
Merle Haggard	189
Hawkwind	166
Isaac Hayes	43
Hayward & Lodge	63
Jimi Hendrix	109
Hot Tuna	83
Ian Hunter	50
Jackson 5	94
Janis Ian	30
Isley Brothers	23
Bob James	137
James Gang	119
Sammy Johns	148
Elton John	1, 127, 194, 196
John Joplin	81
Jerry Jordan	100
Journey	162
Kansas	158
Ben E. King	39
Carole King	125

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## S.F. Promoter Sues Over Unplayed Sly Stone Date

LOS ANGELES—The high costs of the auxiliary functions in promoting major concerts is a basis for a superior court suit filed here by National Productions Co., Inc., San Francisco, against the William Morris Agency, Sly Stone, Sly and the Family Stone, Ken Roberts and Ken Roberts Enterprises, the agency which manages Stone.

The Bay Area concert firm asks the court for a judgment of \$18,750 to cover its alleged expenses in administering a Sept. 6, 1974, gig by Stone on which, it's alleged, the defendants reneged. It's claimed that Peter Golden of William Morris orally okayed the deal to the plaintiff July 21, 1974, for the San Diego Sports Arena. Stone and Roberts confirmed orally July 26. Pact called

for \$25,000 guarantee plus 60 percent of all gross receipts over \$85,000. In addition, Sly was to select supporting act at a budget from \$8,000 to \$12,000. Plaintiff agreed to Tower of Power at \$8,500. The Morris agency repudiated the deal Aug. 13, but only, it's charged, after National spent \$3,500 as a non-returnable down on the arena; \$650 for ticket printing; \$4,400 for miscellaneous travel in California and Oregon to promote the gig; \$3,700 for advance advertising; \$1,000 legal fees; \$400 advertising fees and \$5,100 miscellaneous administrative costs.

In addition, plaintiff seeks \$26,000, which is estimated amount of profit lost when Sly did not play.

A statement by the Rolling Stones last week went through such a complete metamorphosis that within a matter of hours it ceased to exist. Issued in a press release by Atlantic Records Tuesday morning it was withdrawn before the sun set that very same day.

Fox Hollow Festival celebrates its tenth anniversary with a special double record album on Biograph Records showcasing many of its artists like David Bromberg, Johnny Shines, Jim Ringer, Jean Ritchie and Bottle Hill. This year's festival is Aug. 30-31 and the label will record it.

Rolling Stones have asked the Meters to join them for additional dates in San Francisco and Seattle, and this makes them the only act on the tour to play as many dates—10 in all. . . . P.I.P. Records is promoting the new Gary Toms Empire single with more than 25,000 whistles of every size, shape and description.

Veteran record man Sid Prosen has opened Phenom Productions in New York and his first act is singer Jimmy Ferro. . . . Dave Brubeck's original composition "They All Sang Yankee Doodle" ushered in Connecticut's bicentennial year with the premier performance in New Haven.

Yes, we've said it before. But now announcement of Jay Lasker's new label is supposed to be definitely due this week.

Alice Cooper's bicentennial party at the Hollywood Palladium drew 2,000, cost \$50,000 and the guest list included the Quatro family, Bill Graham, Marjoe, Mo Ostin, Mike Stewart, Bobby Womack, David Crosby, Buddy Miles and Sparks. There were two dance bands and a vaudeville show with jugglers, a magician, an animal act and a 50-piece marching band. Alice entered early from a big birthday cake and went off to enjoy his party.

Doug Weston's indefinitely closed Troubadour is reopened for the regular Monday night hoots, at least. . . . Severin Browne serenaded 400 Troubadour customers for 20 minutes on the street outside while police checked a bomb threat at the club's June 16 hoot.

Helen Reddy is now permanent host of "Midnight Special." Wolfman Jack remains an announcer. More new features of the TV series are Carol Wayne's weekly rock news and a weekly salute to some record industry giant.

Record producers Hank Medress and Larry Page each celebrating the birth of children. . . . Four original cast recordings on Columbia have been included on a resource list compiled by the American Library Assn., for the bicentennial celebration. These are "In White America," "Raisin," "West Side Story" and "1776."

Sensational Alex Harvey Band has postponed its third American tour because of the illness of the group's drummer. . . . Phillippe Wynne has rejoined the Spinners after being sidelined by a throat ailment. Taking his place during this one-month period was GRC recording artist John Edwards. . . . Dave Brubeck kicking off New-

port Jazz Festival in New York with a live broadcast on Friday (27) from Sheppard's weekly "Jazz At Noon" luncheons.

Del Costello, CBS Records marketing boss on the Coast, got married last weekend in Carmel. . . . An eastern distributorship, long in records and tapes, will soon lose its longtime marketing chief, who intends to form his own firm, backed by loot from another neighboring distributorship. . . . Will retailers get their demanded longer billing on catalog LP and tape inventory, as requested at the recent NARM retailer confab? Insiders say they would like 120 days.

David Steinberg to host his own syndicated TV comedy/talk show five nights weekly. Producers N.W. Video will tape the show in Edmonton, Canada. . . . George Martin, producer of the Beatles and America, makes his public performance debut conducting the Hollywood Bowl Symphony Orchestra as opening act for America's Bowl show Aug. 3.

The red-hot Doobie Brothers currently have four albums and a single on the Billboard charts.

Robert Sarnoff, RCA chairman, got a French medal for his contributions to the nation's music and television.

Holland's Disque Grand Gala features Paul Anka, Helen Reddy, the Pointer Sisters and Lori Lieberman.

Smokey Robinson kicked off Newark's vacant lot cleanup program. . . . Motown president Ewart Abner spoke before the Newspaper Publishers Association convention in San Francisco while Stevie Wonder played a benefit at the Cow Palace for black journalism scholarships.

Richard Baskin to score Robert Altman's next three films, following his soundtracking of "Nashville." . . . Calhoon single "Dance Dance Dance" released by Warner Bros. after manager Ron Samuels seeded New York discos with acetate copies.

Steve Singer, co-owner of the Beacon Theater in New York, married Cathy Whittington. . . . Cheech & Chong tried out their new act at Ebbets Field Field nitery in Denver and sold out eight shows at the club's first-ever \$5 ticket scale.

Neil Sedaka opens for the Carpenters on their summer theater tour as well as playing the Riviera and Harrah's Tahoe. . . . Fabian recovering from throat nodule surgery.

Buffy Sainte-Marie, Melba Moore, Mary Travers, Lana Cantrell and Petula Clark perform at UNICEF International Women's Year Benefit in Paris. . . . Dukes of Dixieland first LP in eight years coming on Tara Intl. new Sandcastle label.

Wolf & Rissmiller in England to offer Elton John an Anaheim Stadium concert this summer. . . . 5th Dimension recorded series of radio spots for Navy 200th anniversary. . . . English country artist Stu Stevens made U.S. debut at L.A. Palomino for Granite Records.

## Where Have All the Gold Recordings Gone In 1975?

• Continued from page 1

states. "I think that the singles market may have approached its rock bottom and I hope so for the record companies' sake, because the best chances of breaking a new artists are with singles."

Some hit records like "Kung Fu Fighting" take away the chances for other records because they are so mammoth, according to Cohen, and records below the top 25 are also hurt.

This sentiment was echoed by Les Neal of Roberts Record Distributing in St. Louis. He says that records outside the top 25 are not selling well at all.

"Because of this situation, I am experiencing a great rise in my number of returns," he says. "There has been a rise of 25-30 percent in returns the past year and I feel it can be directly attributed to the fact that it's getting harder and harder to merchandise singles outside the very top of the charts."

If the hardships of achieving gold status are becoming more evident to manufacturers, Midland International Records may have come up with a unique solution. Midland president Bob Reno recently presented Tony Montgomery of RCA (distributor of Midland) with an "almost gold" disk for Carol Douglas' "Doctor's Orders."

John Kaplan of Detroit-based Handleman Co. says his singles have been down by 25-30 percent and he says this can be attributed to a combination of higher pricing and weaker product. He also says that most singles product has to be sold for under \$1 or it can't be merchandised.

"Our company made a great issue of this at the last NARM convention," he states. "The only way I feel that a change will come is if one major record manufacturer lowers its prices and the others follow suit."

Heilicher Brothers' Tom Prenevost, singles buyer for the J.L. Marsh rack operation, says his company

### New Odyssey Store

BERKELEY, Calif. — Odyssey Records has taken over a store here which was formerly a Discount Records shop. Managed by Al Barnes, it is the eighth Odyssey store in the chain and the second in Berkeley. On June 28, the Sons of Champlin will appear at the new site to promote their latest Gold Mine release.

has suffered a drop of 25 percent in the singles category, but says it saw a slight rise in February, when it adjusted its price from \$1.29 to \$1.17.

"Not only have our singles sales dropped, but we are also finding a 30 percent rise nationally in our number of returns and I find a direct correlation between this and the fact that radio airplay in some places has become erratic," he states. "Many stations won't give a new single a listen unless it is quite high on the charts."

While album sales for the three-month RIAA period have kept pace, gold singles have indeed grown scarce. The only artists to join the select club during this period are Labelle, Frankie Valli, Minnie Riperton, the Doobie Brothers, Elton John, Sammy Johns, Freddy Fender, B.J. Thomas, and Tony Orlando and Dawn.

Another noticeable fact is the decreased number of gold record achievers on the Billboard charts. One year ago, there was an average of 10½ gold record artists each week on the Hot 100 charts, while this year's average is 2½.

The week of April 19, 1975, showed four artists, Minnie Riperton, Labelle, Frankie Valli and Olivia Newton-John represented on the chart with gold singles, while the week of April 27, 1974, showed 13 artists represented including MFSB, Elton John, Blue Swede, Gladys Knight and the Pips, Bobby Womack, John Denver, Sister Janet Mead, Terry Jacks, Cher, Kool and the Gang, Barbra Streisand, David Essex and the Love Unlimited Orchestra.

One odd occurrence is that two songs now on their 20th and 21st week on the chart, have failed to reach gold certification. These are Earth, Wind & Fire's "Shining Star" and Ozark Mountain Daredevils' "Jackie Blue."

In the past three weeks only two gold artists, Elton John and Freddy Fender, have been listed on the charts and Fender fell off the charts this week.

A 1974 NARM study showed that singles sales are down 2.3 percent from 1973 to 1974. In 1974 only 12.7 percent of total dollar volume done by NARM members was in the area of singles, while 1973 accounted for 15.3 percent. NARM rackjobber and one-stops found that 16.3 percent of their total dollar volume was in singles last year, while NARM retailers reported a total dollar volume of singles to be 7.3 percent, down 1 percent from the year before.

## Piped-In Music Free Of Fee . . .

• Continued from page 1

\$70 million, the decision will involve only \$246,000 collected annually for licensing of some 5,000 of the small multi-speaker locations—but it's the loss of a long-held right that hurts music publishers.

ASCAP licensee Muzak will be indirectly affected. Muzak pays \$2.1 million a year on wired music to 75,000 locations, and will use the court decision in its fight for lower ASCAP fees. Muzak holds that competition from multi-speaker free radio play will cost it subscribers.

The high court opinion affirmed the Third Circuit Court of Appeals' reasoning that the playing of music over four speakers in the carry-out did not constitute a "performance" of music already licensed by the originating radio action. The decision is tied in with Supreme Court decisions that Cable TV is not liable for copyright fees under the 1909 law because it merely extends audience reach by further transmission, and is not a performance.

The majority opinion, written by Justice Potter Stewart, with Justices Brennan, White, Marshall, Powell and Rehnquist joining, was sharply disputed by dissenting Chief Justice Warren Burger, joined by Justice William Douglas. Justice Blackmun concurred reluctantly, but criticized the "simplistic" all or nothing approach of the majority.

Both dissenting justices say the case "underscores the need for legislative action" by Congress, to balance all rights involved—rather than applying the rigid yardstick of Cable TV decisions in the radio music cases.

The dissenting opinion sees only a partial solution in the copyright revision now inching its way through Congress. The bill allows radio play on a single homestyle set in small establishments, from bars to beauty parlors. But the license is required if the radio music received "is further transmitted to the public," a phrase easily applicable to multi-speakers.

The dissenting opinion notes that last year's Senate Judiciary committee report said the licensing exemption does not apply when broadcasts reach "substantial audiences" over multi-speakers covering a wide area. But the dissenters warn that the bill will be of "dubious" value, unless a line is drawn on the number of outlets that would be exempt. More court action will ensue, they feel.

Chief Justice Burger's dissent rebukes the majority for "side-stepping" the precedential Jewell-LaSalle decision of 1931, which first spelled out ASCAP's right to license radio play relayed to hotel private and public rooms. The use of the music in that case as in the Aiken case was "contrived for profit."

The 13-page majority opinion cites semantics of the high court's Cable TV ruling which have exasperated copyright owners—whether or not the court's intention was to force Congress to legislate Cable TV liability properly in the copyright law.

One majority opinion argument was that a use which is not enumerated in the 1909 law's "exclusive rights" of authors, is outside the law, and the user does not infringe. Since the receiver of the secondary transmission by Cable TV is only a "passive beneficiary," there was no liability, no licensing area for the service.

The majority also held as a reason for its ruling the fact that "the practical unenforceability" of requiring licensing all of the Aiken-type users, from bars to drive-ins, "is self-evident." Also, the licensing demand on these Aiken-type locations "would go far beyond what is required for the economic protection of copyright owners."

This was a point taken during oral argument before the court in May, when Aiken attorneys cited the hard times of costs and inflation for smaller businesses. But the dissenting justices last week objected strenuously to the use of an "unenforceability" argument in making a copyright decision.

# BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING FORUM

The industry's largest  
and most influential  
radio meeting  
August 13-16, 1975  
Fairmont Hotel,  
San Francisco

Last year Billboard's Radio Programming Forum drew over 650 of the leading radio personnel around the world. *This* year Billboard presents its 8th Annual International Radio Programming Forum, and it promises to be the best and biggest yet!

Registration at the Radio Forum includes continental breakfasts, lunches, the awards dinner, entrance to all sessions, your work materials, and special events now being arranged.

The registration fee is \$185 (special early-bird rate before July 11), \$200 after July 11—*and a special \$100 rate for college students and professors (limited number available)! And if you're one of the first 150 registrants, you'll receive a specially marked hotel reservation card for the Fairmont Hotel, entitling you to special-discount hotel accommodations!*

## INTERNATIONAL RADIO PROGRAMMING FORUM

Attn: Diane Kirkland

9000 Sunset Boulevard, #1200/Los Angeles, California 90069

Please register me for Billboard's International Radio Programming Forum at the Fairmont Hotel in San Francisco, Aug. 13-16. I am enclosing a check or money order in the amount of:

- \$185 (special early-bird rate)     \$200 (after July 11)  
 \$100 special college rate!

I can CHARGE your registration if you wish):

Master Charge (Bank # \_\_\_\_\_)

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Title \_\_\_\_\_

Address \_\_\_\_\_

Phone: \_\_\_\_\_

Hotel rooms and meeting rooms available

upon receiving your registration! For further information,

contact Diane Kirkland, Billboard Magazine (213) 273-7040.

**Register  
Early**

## Wednesday, August 13

10 am — 6 pm  
REGISTRATION

6 pm — 7:30 pm  
COCKTAIL RECEPTION

## Thursday, August 14

9 am — 10 am  
CONTINENTAL BREAKFAST

10 am — 11:15 am  
GENERAL SESSION  
George Wilson, Moderator

Topics:  
"Motivating Yourself for Greater Success"  
"Let Radio Turn You On"

11:15 am — 11:30 am  
BREAK

11:30 — 12:30 pm  
Concurrent Sessions:

(1) AUDIENCE BIO-FEEDBACK TECHNIQUES  
Topics:

"Applications for Programming"  
"Applications for Management and Sales"

(2) BASICS OF STATION FINANCES AND HOW  
THEY REFLECT IN PROGRAMMING

Topics:  
"The Bottom Line"  
"Sales Reps — How They Operate"  
"Station Operations and the Dollar"

(3) ADVANCED AVENUES IN PROMOTING  
YOUR STATION

Topics:  
"Advertising — How, When, Where"  
"Contests: How Far Can You Go?"  
"Writing and Producing a Promotion"

12:30 pm — 2:30 pm  
LUNCHEON

Topic:  
"What's Fair About the Fairness Doctrine?"

2:30 pm — 3:30 pm  
Concurrent Sessions:

(4) MUSIC — ITS METHODOLOGY

Topics:  
"Effective Uses of Clusters, Transitions,  
Blends"  
"Playlists... How Much Control Should the DJ  
Have With Records?"

(5) NEW CHANGES IN THE MORNING SHOW

Topics:  
"How Much Fun is Humor?"  
"The Straight Approach — Uses of News,  
Interviews, Traffic"

(6) COMMUNITY INVOLVEMENTS PLUS

Topics:  
"Are You Doing Enough for Your Community?"  
"Are You Doing Enough for Your FCC?"

3:30 pm — 3:45 pm  
BREAK

3:45 pm — 5 pm  
Concurrent Sessions:

(7) PROMOTION MEN ANSWER YOUR  
QUESTIONS ABOUT RADIO PROGRAMMING  
Registrants will submit questions several days  
in advance; Moderator will narrow these to the  
most pertinent, but participation is also invited.

(8) USE OF ALBUMS IN RADIO PROGRAM-  
MING — ALL FORMATS

Topics:  
"Demographics of LP Buyers as Opposed to  
Those Who Buy Singles, East Coast"  
"The Unique Album Freak, West Coast"

(9) THE DAY RADIO DIED

Note: The audience will have a chance to reply  
to this drastic criticism of radio

6 pm — 8:30 pm  
RECEPTION AND ENTERTAINMENT  
Host and performers to be announced

## Friday, August 15

9 am — 10 am  
CONTINENTAL BREAKFAST

10 am — 11:30 am  
GENERAL SESSION

Topics:  
"The Satellite and You — Communications  
Mediums of the Future"  
"Putting Sex in Radio — How Women Can Get  
Into Radio; How to Advance; What is the Future  
of Women in Radio?"

11:30 am — 11:45 am  
BREAK

11:45 am — 3 pm  
ROUNDTABLE RAP SESSIONS

Buffet lunch will be served  
Note: Various tables and groups of tables will  
be devoted to specific fields and/or topics.

Topics to be included:

"Radio Syndication — Can Specials Help Your  
Bottom Line and Build Audience?"  
"Automation Equipment, Programming  
Techniques for Various Formats"  
"Record Promotion With the Discotheque  
Deejay — How, Where, and How Effective"  
"Top 40 Music Selection Problems and  
Discussions on Length of Playlists"  
"Country Music Radio — Traditional vs.  
Modern and How Far Modern Formats Should  
Go — Will They Lose Their Country Audiences  
if They Go Too Far?"  
"Where Has the MOR Station Gone? What  
Happened to Mass Audience Radio?"  
"Why is Radio So Difficult to Sell? Is the Rep  
Firm at Fault, the Economy, or the General  
Manager?"  
"The Lack of Believable Qualitative Research —  
What Can the Radio Station Do to Analyze Its  
Audience to Aid Programming and Sales?"  
More!

3 pm — 4 pm  
Concurrent Sessions:

(10) QUAD IS IN YOUR FUTURE

Topics:  
"Matrix — A Perfect Tool for Promoting Your  
Station; An Update on Programming  
Techniques"  
"An Update on Discrete Quad Broadcasting  
and the NQRC Report"

(11) THE DIMENSIONS OF NEWS

Topics:  
"What Else is News?"  
"Why Small Town News is Different"

(12) INTERNAL COMMUNICATIONS THAT  
BUILD AUDIENCE

Topics:  
"Can Transactional Analysis Help You Talk to  
Your Air Personalities?"  
"The Growing World of Communications —  
Outside Input"

4 pm — 4:15 pm  
BREAK

4:15 pm — 5:30 pm  
GENERAL SESSION

Topic:  
"The Day Record Companies Rolled Over and  
Played Dead"  
(An intimate discussion of records, record  
distribution and other aspects of the industry  
as seen by leading radio programmers and  
executives)

6 pm — 8:30 pm  
RECEPTION AND DINNER WITH  
ENTERTAINMENT  
Host and Performers to be announced

## Saturday, August 16

This day is free for registrants to sightsee and  
meet with other registrants.

6 pm  
ANNUAL AWARDS DINNER SHOW

The New Album By  
**HELEN REDDY**  
**NO WAY TO TREAT A LADY**

Includes the Single  
**BLUEBIRD** (18)



Arranged by **BERNARD**

Produced by **JOE WISSERT**

Arranged and Conducted by **NICK DECCA**

Watch Helen Reddy as the new peacock artist of

*The*  
**Midnight**  
*Special*

following the **Paul Young** Show on N