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Jazz a Hot Ticket For Ramada Inns; Rochester a Test

By ELIOT TIEGEL

LOS ANGELES—The Ramada Inn chain launches a pilot booking of jazz artists in its Rochester, N.Y., facility May 23 as the possible forerunner to a national block booking program for jazz musicians.

Mike Dunham, national director of entertainment for the firm's company-owned properties, has the Stan Getz Quartet as the launching act May 23-June 1, followed by the Max Roach Quartet, June 3-8, Mongo Santamaria, June 10-15 and Dizzy Gillespie, June 17-22.

Dunham, operating out of the firm's Phoenix headquarters, books talent into 60 of the firm's 160 locations.

The Rochester area was selected because of a strong community interest in jazz. Dunham points out, which he hopes will help fill the Inn's 300-seat Vintage restaurant and lounge.

"If it's successful in Rochester, we could have 25 rooms, perhaps 50 playing jazz," Dunham says.

(Continued on page 15)



We at MCA Records, welcome Tanya with open arms and extremely proud to present to all her waiting fans a new album. The excitement that "LIZZIE AND THE RAINMAN" is creating should assure you that more good tunes can be found in her new album. For example "I'm Not Lisa," "The King Of Country Music," "When Will I Be Loved" and many more. Snuff Garrett produced this great new album and MCA Records is proud to present it to the whole world to listen to.

(Advertisement)

COVERS 15 NORTHEASTERN STATES

CBS, Talent Agency Tie Brings Acts To Campus

By JIM MELANSON

NEW YORK—CBS Records is associating with a college talent buyer on a program geared to funnel developing label acts onto campuses.

Premised on the formation of a booking circuit covering 15 Northeastern states and the District of Columbia, the program is designed to offer schools "good music at low

cost" and to provide new CBS talent grassroots market exposure.

An initial mailing to 560 schools, alerting campus directors of student activities and school concert committees to the program, has already been sent out by CBS and the buyer, College Entertainment Assoc. Starting point for the program is Sept. 1

this year, or the start of the fall semester.

Participating colleges are expected to pay CEA a \$200 fee per semester, which will entitle them to book three CBS acts each semester at a cost of \$750 or less per act.

According to Ed Micone, president

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New MCA Controls Cut Returns

By CLAUDE HALL

LOS ANGELES—Improved inventory controls at MCA Records have vastly reduced returns—in some cases cutting the returns of major accounts as low as 10-12 percent. Several accounts responsible for more than \$500,000 in business each year for the label now have returns of 8 percent or less.

Industry returns are running on an average of around 18 percent, with some isolated cases going higher.

Sam Passamano, vice president of national sales and distribution since 1973, is now testing in Los Angeles a

Handleman Co. And Pickwick Map Buys

By ROBERT SOBEL

NEW YORK—In two separate developments, two giant companies, Handleman Co. and Pickwick International, are close to important acquisitions.

(Continued on page 14)

new inventory control system. "By July, we expect to be receiving daily inventory reports from each of our four depots and the two shipping points at our pressing plants." Eventually, terminals will be installed in each location and when a secretary types an order, totals will be tabulated via computer and the readout figures will flash in the Los Angeles headquarters.

Present inventory controls have

(Continued on page 66)

Clark Into Attraction Business

By BOB KIRSCH

LOS ANGELES—Dick Clark has reactivated his concert division, with plans calling for 30 major concert promotions in the next four months, taking his Las Vegas show on the road, acquiring the touring rights of the upcoming Broadway musical "Truck Stop" and launching a "family arena show."

Should the concert promotions turn out successfully, Clark feels there could be as many as 100 such outings by the end of the year.

Initial acts to be promoted by Clark include the Average White Band, Tony Orlando & Dawn, Lettermen, Bad Co., Mac Davis, Alice Cooper, the Osmonds, Uriah Heep and others to be announced shortly. Cities to be worked by Clark include Pittsburgh, Hartford, Boston, Providence, Columbia, S.C., Norfolk, Va., Bismark, Montgomery, Ala., Nashville, Memphis, Atlanta, Charlotte, Greenville, S.C., Landover, Md.

(Continued on page 12)

Impressive Bookers' Panel Devised For Talent Forum

By NAT FREEDLAND

LOS ANGELES—An all-star booking agent panel has now been finalized for Billboard's First International Talent Forum at the Century Plaza Hotel here June 4-7.

Joining moderator Frank Barsalona, president of Premier Talent, are ATI president Jeff Franklin, Tom Ross of ICM, Peter Golden of William Morris, Dave Bendett of APA, Tom Wilson, president of Canada's Concept 376 and Dan Weiner, former IFA senior agent now booking superstars like Chicago and the Beach Boys from his new Monterey Peninsula Artists agency.

As on all forum panels with representatives from only one profession within the live entertainment field, a

(Continued on page 26)

Singles Outselling LPs In Many Black Marts

By JEAN WILLIAMS

LOS ANGELES—In recent months retail outlets have reported that the economy has driven consumers away from singles because of their increased cost.

John Jackson, owner of John's One-Stop here, disputes this claim saying, "in black areas, singles are still far ahead of albums in sales—and the economy is responsible for the situation."

"Black people, although they would prefer to purchase albums, simply cannot because they do not have the money. But in the pop record shops, albums are ahead in sales."

(Continued on page 32)



Body music for the '70's. CARLY SIMON'S "Playing Possum" (7E-1033) is brash, buoyant music, incisive lyrics, sweeping Richard Perry production. Spearheaded by the airplay momentum of the hit single, "Attitude Dancing" (E-45246), it's the fifth installment in CARLY'S solid gold catalog. On ELEKTRA Records and Tapes.

(Advertisement)

(Advertisement)

Something new to play with:



"Sweet Emotion," new single from the new album, "Toys in the Attic." Aerosmith. Roof-Raising Rock 'n' Roll from the newest golden boys. On Columbia Records.

Produced by Jack Douglas for Waterfront Productions Limited and Contemporary Communications Corporation.

A Blake Edwards Production Released through United Artists Corporation.

THE RETURN OF THE PINK PANTHER

ABDI/ABLI/ABSI/ABTI/ABKI-0968



The all new music track from the all new movie, starring Peter Sellers.

Composed and conducted by

HENRY MANCINI

Produced by Joe Reisman for Manor Productions, Inc.

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THIS COMPATIBLE STEREO/4-CHANNEL RECORD
is designed for performance on stereo or discrete CD-4 quadraphonic systems

RCA Records and Tapes

LEGISLATIVE MOVE

Calif. Royalty Tax Quash To Committee

By JOHN SIPPEL

LOS ANGELES—The legislature proposal to quash the California state board of equalization's assessment of a 6 percent sales tax on leased record masters jumped its first hurdle handily.

At a hearing before the Senate committee on revenue & taxation Wednesday (14), the proposal was passed on to the legislative finance committee by a vote of 8 to 0. The finance committee, which is bogged down with an abnormal load of proposals as the legislative term nears its end, will probably discuss the proposal in another open hearing in about 10 to 14 days.

Sen. Alan Robbins' proposal (SB

512) would outlaw the state board's effort to audit labels' books, so that a 6 percent tax could be levied on master royalties.

Robbins himself keyed the most significant argument against the tax levy, when he pointed out that an author's manuscript is not taxable. A representative of the state board concurred during the hearing. Sen. John F. Dunlap delved deeply into the analogy, indicating that he felt the parallel between leasing a master and buying a manuscript was clear.

The tax representative attempted to draw a parallel between the leasing of a die and the leasing of a

(Continued on page 66)

Warner Dickering To Buy The Robert Stigwood Org

LONDON — Warner Communications has made preliminary approaches to acquire the Robert Stigwood Group, with a take-over bid estimated to be worth around \$11 million.

The final outcome depends not only on the attitude of Robert Stigwood (company chairman) and fellow director David Shaw, who between them own 26 percent of the shares, but also on Polygram which owns a further 25 percent shares. No recommendation will be made to shareholders in any case until a formal offer has been made by Warner.

The Stigwood Group went public in 1970, helped by financial backing from Polygram. Interests have spread into music publishing, films, artist management and records, and annual sales are now running at \$6 million.

The company already has links with the Warner company, since its RSO records are distributed in the States by Atlantic Records. In addition, Stigwood begins production next week of a film called "Sparkle" for distribution by Warner Bros.

Before any offer is made by

Warner to the Stigwood Group, however, the company will examine Stigwood's assets, financial conditions and businesses. A statement issued by the Stigwood Group's shareholder relations company adds that Warner would also want to be satisfied that certain directors and executives of Stigwood will remain

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In All Of Italy No Rock Spots

By ASHLEY KOZAK

ROME—Yet another nail was driven into the coffin of the dying rock scene in Italy last week when promoter David Zard announced that it was becoming impossible to find venues for live rock entertainment.

Following violence at concerts by Lou Reed and Genesis in February and March, cities in Italy are refusing to rent their municipal sports palaces for rock shows, and private owners are demanding impossible fees and guarantees, Zard says.

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CBS NEWSMAKER

Yetnikoff To Be Involved In All Areas

By JIM MELANSON

NEW YORK—One retirement, a new group president and an opening to head up one of the largest international operations in the industry—a three-pronged development which brought CBS Records into the spotlight last week.

While it's been common knowledge that Goddard Lieberman, CBS Records group president, was due to step down sometime this year and hand over the reins of one of the largest record companies in the world, word of his voluntary retirement was enough to raise more than a few eyebrows last week. A 36-year relationship between Lieberman and the label, highlighted by numerous accomplishments for both, was coming to a close (see separate story).

If brows were raised over Lieberman's departure, equal notice was given to his replacement, Walter Yetnikoff, now responsible for "business as usual" and the label's destiny during the next decade.

According to Yetnikoff, formerly president, CBS Records International since 1971, and with Columbia since 1961, the complete transition of power should take anywhere from three to four weeks with the wheels of business, meantime, running at a normal clip.

Reflecting on the turn of

(Continued on page 6)

QS, SQ & CD-4 Channel In With Attendees At AES

By CLAUDE HALL & ELIOT TIEGEL

LOS ANGELES—Proponents of the QS, SQ and CD-4 methods of achieving quad used the spring Audio Engineering Society convention last week at the Los Angeles Hilton to debut new products or present updates on their state of the art to AES registrants and/or record company observers.

JVC America unveiled its new Mark III cutting system, CBS presented its stereo enhancement circuitry and Sansui fielded a Polydor LP of "Tommy"

and a new super decoder.

JVC America, in boosting its new Mark III cutting system, noted it was being installed at the JVC Cutting Center here under the supervision of Vic Goh, chief of the operation. The new unit should be in operation within a few weeks.

RCA, at the same convention, demonstrated a modulator cutting unit also using a phase lock loop principle.

John Pudwell and Joe Wells of RCA Records report that the RCA Quadulator is an interface between a 4-track tape machines and the 4-track cutting head. It modulates the signal. It was being demonstrated on an invitation-only basis last week at the RCA studios here to people attending the AES meeting.

It is only a development prototype

(Continued on page 12)

Without Records, '74 Music Sales Zoom To \$1.8 Bil

By IS HOROWITZ

NEW YORK—Retail sales of musical instruments, sheet music and accessories topped \$1.8 billion in 1974, according to a survey just completed by the American Music Conference. The total is the highest ever tallied by the AMC, and represents a 19 percent increase over 1973.

Prime concern of the AMC is documenting the use of musical instruments by amateurs, and their consumption of printed music and teaching aids. Recordings, whether on tape or disk, are not covered in their retailer surveys.

AMC attributes much of the 1974 volume boost to heavy sales of electronic instruments, with organs leading any other category. But steady rises are also noted in the movement of conventional instruments. An earlier analysis reported more than 77 percent of the 500 dealers responding to the survey showing dollar volume increases last year (Billboard, May 3).

Electronic organs advanced 16 percent in unit sales during the year and contributed \$425 million to the survey total. In all, electronic categories, (including organs, pianos, guitars, synthesizers, amplifiers and P.A. systems) were responsible for 34 percent of the total, or about \$620 million.

Sheet music showed gains of about 15 percent in 1974 for a year's total of \$175 million, according to the survey. Self-instruction aids rose 26 percent and registered sales of nearly \$21 million. Accessories jumped 20 percent to almost \$184 million.

Pianos, in their best sales year since 1925, rose 14 percent to just over \$273 million. Fretted instruments as a class racked up more than

(Continued on page 66)

MAY 24, 1975, BILLBOARD

Business And The Economy L.A. Jazz Retailer Won't Drop Prices

By JEAN WILLIAMS

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

LOS ANGELES—The economy crunch has hit Joey Jefferson, owner of Jazz City record shop, here.

"My business is off 25 percent from last year," he says. He explains that several retail shops in the L.A. area have had to drop their prices drastically because of heavy competition, indicating that other retailers too are feeling the economy.

But he refuses to drop prices because he says the small black mom and pop shops will not survive.

"These small shops are not in a position to be as competitive as shops that can buy directly from the record distributor," he adds.

Jefferson has changed his method of advertising in an effort to prevent his annual gross income from falling

below the 25 percent that he has lost this year, he admits.

"I advertise on KJLH and KBCA

(Continued on page 66)

UA TO INDIE DISTRIBUTION

LOS ANGELES—The rumored break between UA and its subsidiary labels from Phonodisc Inc., (Billboard, May 17) took place Thursday (15).

UA will go to a network of independent distributors nationwide. It is known that Sal Licata, UA vice president of sales, has been contacted by a number of indies over the past two weeks.

VICTIMS OF RECESSION

Packaged Country Shows In a Dive

By BILL WILLIAMS

NASHVILLE — Package shows, just a few years ago the mainstay of country music, have all but faded from the scene, with promoters afraid to risk the loss due to the economy.

A check with booking agents here and some promoters shows that the few promoters still handling package shows have cut from six acts down to about three, and the majority of these are booking only single acts. Many are supplemented with

local talent.

"Our work has turned more to civic clubs and telephone promotions" says one booker.

Still another notes that the only big tour currently running is that of Conway Twitty and Loretta Lynn. He says he has no package shows working.

"Keith Fowler and a few other promoters still may do an occasional package show," he says, "but the number of acts has been cut in half"

Admittedly the booking business in the country field is off, with many acts held together primarily by the fair dates which have become such an important part of the business in recent years.

"If we hadn't captured much of the fair business, we'd be in sorry shape," admits one. Yet a lot of the acts are not working the fairs, and several acts either have disbanded

(Continued on page 48)

Calif. Warehouse Web Loses \$1 Mil Stock To Thieves

By JOHN SIPPEL

LOS ANGELES—Integrity Entertainment, parent company of the approximately 60 Warehouse retail record tape stores scattered across the state (Billboard, May 3), blamed an estimated \$1 million undetermined inventory "shrinkage" when it requested the Securities and Exchange Commission to cease trading its over-the-counter shares last week.

The seven-figure inventory loss from pilferage or burglary might have occurred in the stores or in the central warehouse in Gardena, established just about a year ago. Both Lee Hartstone, president, and Ben-nison F. Bartel, executive vice president, could be not be reached since Friday (9). Other printed reports connected the inventory loss to a trio of suspected record/tape burglars who were apprehended by county sheriff's deputies May 6 at the Westminster Mall. The three, John P. Clohessy, 39, and Thomas Biorio, 31, both of Marina Del Rey, and Joseph F. Frick, 38, Burbank, are believed to be from New York City and reportedly have operated here for over a year. Deputies, when contacted, said they could not directly connect the trio with the Warehouse loss. Only about 40 percent of the Warehouse stores are located in Southern California.

Sheriff's spokesmen described the trio's plan thusly: A setup man enters a store, selecting about 25 Top 10 LPs or tapes. Another man acts as a lookout outside the store. A third man, in loose-fitting clothing enters the store and hides the cache down the front of his pants and leaves the store. They make from five to 15 thefts per day. Their take per week is estimated at 2,500 units. They then remove store stickers from the stolen goods and sell them to various sources. It's felt that other such teams are working in the area, but their number is unknown.

N.Y. Judge Voids Arista Injunction

NEW YORK—A State Supreme Court judge here had voided an earlier injunction restraining Arista Records from releasing product by guitarist Larry Coryell (Billboard, May 10).

In a hearing May 9, Justice Nathaniel Helman ruled that an injunction granted Vanguard Records by another court judge be discontinued.

Vanguard had sought the injunction against Arista pending an appeal in a case against Coryell in which the label tried to restrain the artist from recording for another company on the grounds that he had not met contractual obligations.

25,000 Tapes Confiscated By FBI In Alabama Raids

BIRMINGHAM—Two massive raids by the FBI, armed with search warrants, have resulted in the confiscation of more than 25,000 tapes and other equipment in two Alabama locations.

The FBI raided Dixieland Sales in Huntsville, a warehouse operated by Robert Luther Clouser, and seized 20,184 allegedly illegally duplicated tapes valued at \$85,378. The matter has been turned over to the forthcoming grand jury here.

The FBI then hit Mark III Enterprises in Scottsboro, Ala., confiscating 5,000 tapes, 275 master tapes, a mastering machine, six slaves, four winders, a shrink wrap machine, sleeves, labels and other materials used in tape manufacturing operations. The value of the seizure by the FBI is \$147,711.

The investigation leading to the raids was carried out by John Polk, special agent in charge for RIAA in the South, who is based in Nashville.

Both raids were authorized by chief assistant U.S. Attorney Don Hale, representing the Northern District of Alabama.

No Accord Seen In Hassle Over Copying Music, Texts

By MILDRED HALL

WASHINGTON—There is no resolution in sight in the bitter standoff between publishers of sheet music, textbooks and other works versus the demands of schools, and libraries for broad, free use of copyrighted materials under the U.S. copyright law.

This was made painfully clear during two days of hearings on the copyright revision bill by Rep. Robert W. Kastenmeier's judiciary subcommittee, last week.

Heaviest and most adamant testimony came from spokesmen for educational associations. They frankly want the right of multiple photocopying and free use of everything from sheet music to books and audiovisuals, plus statutory safeguards for teachers against possible infringements suits.

Ernest R. Farmer, president of Shawnee Press, of Pennsylvania, spoke for the Music Publishers Assn., whose members publish educational, concert and sacred music. He also represented the National Music Publishers Assn., publishers of popular, movie and theater music.

Like book and other publisher spokesmen, Farmer largely endorses the terms of the present copyright revision bills (H.R. 2223 and S.22), including the fair use section 107 and the library photocopying section 108.

However, the music publisher is worried about the multiple copying of sheet music on a massive scale by schools throughout the country. For some music publishers, the sales of printed sheet music represents most all of their business, he pointed out.

The fair use section of the bill sets out four limiting factors to be considered, including type of use, amount of work used, and impact on its value and market. But interpretations can differ. Farmer gave examples of how a classroom music teacher could make multiple copies of sheet music for classes, school

New Pickwick Co.

NEW YORK—Pickwick will soon introduce a new label devoted to classical product, but with representation also in jazz, esoteric and international. The label, still unnamed, will be headed by veteran recordman Peter Munves.

The new label is expected to provide a major repackaging outlet for product deleted by other companies and licensed to Pickwick. It is also expected to engage in new recording projects, according to Munves.

bands and choral groups, and still feel safely within the law.

Farmer said music publishers have a good rapport with music teachers, and their association, the Music Educators National Conference, has established guidelines to prevent improper and unauthorized use of sheet music. But he noted that "teaching" music involves voice and instrumental performance—which means multiple copies are needed.

Farmer would like wording put into the subcommittee's report, similar to that of the 1966 House copyrights subcommittee report, which carefully explained how far teachers could go in Fair Use, without becoming infringers.

The subcommittee hearings will resume June 4 and 5 and continue in subsequent weeks, covering such issues as jukebox royalty, the cable TV copyright battle, and the mechanical rate for recording copyrighted music.

CTI Gets EP, 45 For Discos

LOS ANGELES—CTI is moving into the disco market but not in the "conventional" way. Label had 200 test pressings made up of guitarist George Benson's debut vocal single, "Super Ship" which it distributed to New York disco disk jockeys. But the single didn't list Benson's name anywhere. The reason? Label felt Benson's identity as a jazz player would hinder the play.

The single has subsequently been issued for commercial usage with "My Latin Brother" on the flip side culled from the LP, "Bad Benson."

CTI has also developed an EP of three cuts by Bob James which runs seven minutes. The tracks are all from the LP "Bob James II." Why the EP? The LP was too long for discos. A few copies of the EP have also been given to regular radio disk jockeys.

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Executive Turntable



YETNIKOFF



MUNVES



DEOVLET

Walter Yetnikoff appointed president CBS Records Group, succeeding Goddard Lieberson, who announced his retirement. Yetnikoff was most recently president, CBS Records International, a post he has held since 1971. Lieberson's retirement culminates a 36-year career with CBS. Also at CBS, Sheldon Wool named vice-president, administration and chief financial officer, CBS Records Group. He reports directly to Walter Yetnikoff.

Jimmy Bowen and Stan Moress are leaving MGM Records in Los Angeles; Bowen within two weeks and Moress within a month. For the past year Bowen served as MGM president and then a&r vice president for MGM and Polydor. Moress, artist relations vice president, has been with the firm four and one-half years. Reason for the departure is that both chose not to relocate to New York where their functions are being transferred. Bowen's and Moress' plans are not yet firmed.

With Marv Helfer resigning from ABC Records as a vice president, and producer Ed Michel also departing, ABC announces seven appointments. Steve Diener is named president of the International division. Bob Gibson moves up to vice president of the label, Bert Lengua becomes sales coordinator, Corb Donohue now is director of public relations, Barbara Carr is East Coast publicity manager, Lewis Segal is West Coast publicity manager and Jane Al-sobrook comes aboard as staff publicist.

Al Coury has been relieved of his promotion responsibilities at Capitol Records, Los Angeles, and will function as senior vice president, a&r, concentrating on artists acquisition and development activities. Bruce Wendell now assumes responsibility for the label's promotion thrust. Coury and Wendell will report to Brown Meggs, executive vice president and chief operating officer.

Robert Hurwitz to label manager for FCM Records, German-based Polydor-distributed label. . . . At London, Wendell Bates joins from Polydor/MGM as national r&b director. . . . Atlantic/ATCO promotes Joanne Davidson to manager of the music publishing department, including Cotillion Music, Walden Music, Pronto Music and Superhype Publishing. In a new post, Douglas Riddick joins label as director of national disco promotion.

At Time-Life Multimedia division of Time-Life Films, Richard Kelly promoted from marketing director to vice president and chief executive officer; Dave Block named marketing director and Richard Shilling to director of programming. . . . Kenneth Ingram, vice president and director of sales and marketing for Magnavox Consumer Electronics, elected a corporate vice president of Magnavox. . . . At Columbia Magnetics, Ken Pope joins from Ampex as Eastern sales manager, and Steve Benjamin, formerly with Maximus Sound, is new Western sales manager. America appoints Larry Deovlet national sales manager.

Floyd Kershaw promoted from director to vice president, inventory management, at CBS Records. . . . Epic Records' a&r appointments include Gregg Geller, director, West Coast; Lennie Petze, director East Coast; Tom Werman, director, talent acquisition; Bill Craig, director, independent productions; Diane Hyatt, manager, East Coast; Becky Shargo, manager, West Coast.

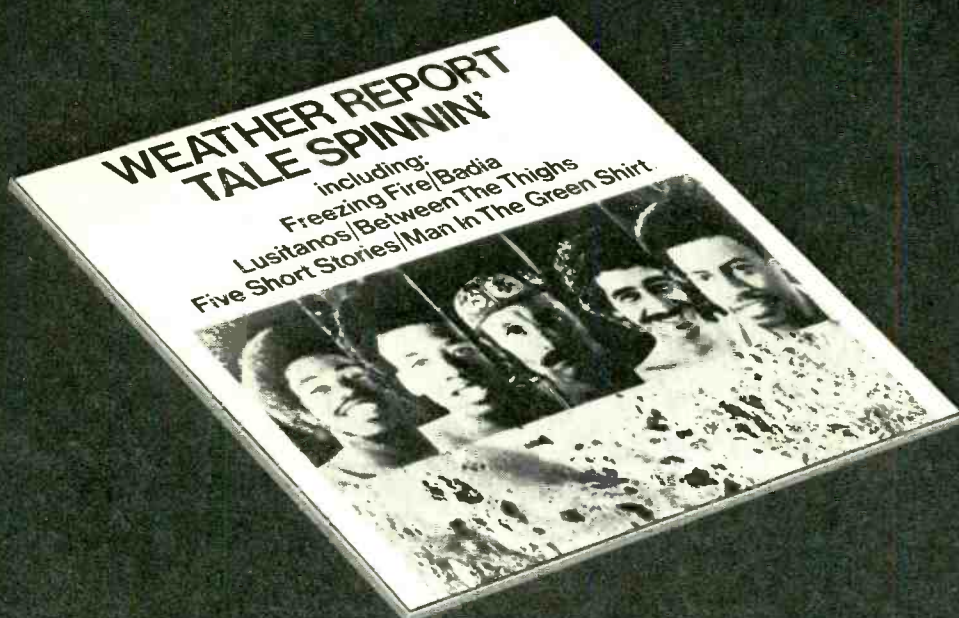
R. Peter Munves, most recently director, RCA Red Seal marketing, appointed president of an unnamed new label for Pickwick International. At P.I.P. Records division of Pickwick, Sonny Kirschen joins from Roulette as national sales and promotion manager. . . . At Private Stock, Noel Love joins as vice president, promotion, and Howard Rosen as national promotion director. They had headed their own promotion firm and share the duties of Dave Marshall, who has left the label. . . . New vice presidents of WEA International are Ken Middleton, managing director of WEA Music of Canada Ltd. since 1971, and Saggi Loch, managing director of WEA Musik GmbH in Germany.

Pam Burns, who has worked for Mercury, Chess and ABC Records, is upped to vice president, promotion and marketing, at Stanyan/Discus Records in Los Angeles. . . . New executive vice president of Queen City Albums, Inc., Cincinnati, is Bob Rogers, former marketing director. The firm's name has been changed to QCA Records, Inc.

Veteran sales executive Larry Deovlet is appointed national sales manager for Uher of America at Inglewood, Calif. He's a onetime disk jockey. . . . Jeremiah Hubeny set as marketing manager of BASF Systems' audio marketing and sales department, Bedford, Mass. . . . Aiko Corp., Broadview, Ill., appoints Arnold Platt as its new Eastern regional sales manager for the firm's line of cassette products. . . . Charlie McAlister has joined Hollingsworth & Still Inc., working out of Atlanta for the electronics rep firm.

In Memphis, Chuck Browning joins Stax Records as a promotion man after many years working as a radio station programmer. . . . Barbra Best resigned as vice president of Vikki Carr's Cardona Enterprises, Beverly Hills, Ms. Best proposes to return to independent public relations work. . . . In Nashville, veteran songwriter Ed Penney is the new professional manager, Nashville division, for the Thevis Music Group, publishing arm of GRC Records. Penney shifts over from Buddy Lee's Acoustic Music.

WEATHER REPORT: CASTING A GIANT SHADOW.



One of the most important and influential bands in progressive music today—Weather Report. They're chartmakers, innovators, immensely successful on tour:



five superlative musicians led by the incomparable Jce Zawinul and Wayne Shorter. The new Weather Report album: "Tale Spinnin'." The forecast: hot.

"Tale Spinnin'." Cosmic street music from Weather Report. On Columbia Records.

Off The Ticker

Including consolidated date of its Magnavox subsidiary, N.V. Philips in the Netherlands and the U.S. Philips Trust, the Dutch electronic giant's U.S. affiliate, the multinational conglomerate reported first quarter net income dropped 75 percent to the equivalent of \$24.9 million, on a sales dip of 0.8 percent to \$2.41 billion.

At the annual stockholder meeting in St. Paul, 3M Co. president Raymond Herzog said that despite some evidence that the recession is bottoming out, he doesn't expect second quarter earnings to hit last year's net income of \$82.8 million or 73 cents a share, on sales of \$746.1 million. For the first quarter this

year, profits dipped 19 percent to \$58.1 million or 51 cents per share, although revenue was up 8.4 percent to \$743.2 million.

Bell & Howell Co. reported first quarter net earnings dipped 29 percent to \$3.36 million or 59 cents a share on sales of \$107.8 million, a 2 percent decrease. According to Donald Frey, chairman and chief executive officer, "current economic conditions continued to affect both sales and gross margins, particularly in our consumer and instrumentation activities."

Lloyd's Electronics, Compton, Calif.-based designer, importer and marketer of audio entertainment

products, has entered into a factoring arrangement to sell substantially all its U.S. accounts receivable to the Commerich division of Chemical Bank of New York. The action replaces a previous \$3.6 million line of credit shared by ChemBank and Union Bank of Los Angeles. Lloyd's reason for the new factoring arrangement—in which it takes advances against its accounts receivable—is for more working capital without the high rates on bank borrowings.

Warner Communications told shareholders at the annual meeting the following:

—The board had approved the purchase of as many as 1 million common shares on the open market.

—Future purchases would be made over a period of time, depending on market conditions and prices and amounts that are deemed to minimize their effect on the market.

—The approval to purchase as many as 1 million shares is in addition to the 1 million shares previously authorized, of which 674,700 shares have been purchased.

—The board approved a 25 percent increase in the quarterly dividend to 12½ cents a share, payable Aug. 15 to shareholders of record July 15.

—A previously declared 10 cent quarterly dividend will be paid May 15 to stockholders of record April 15.

Capitol Sales In 3rd Quarter Drop \$23.5 Mil

LOS ANGELES—Sales recorded by Capitol Industries-EMI, Inc. for the third quarter of fiscal 1975 were \$23,572,000, down from \$34,414,000 for the comparable quarter last year, with a loss from operations of \$577,000 or 18 cents per share compared with income last year of \$2,823,000 or 63 cents per share for last year's period.

For the first nine months of fiscal 1975, sales were \$94,510,000 with income from continuing operations at \$3,374,000 or \$1.01 per share on 3,328,908 shares outstanding. For last year's comparable period, sales were \$110,463,000 and income before an extraordinary item was \$7,610,000 or \$1.67 per share on 4,563,377 shares outstanding.

Bhaskar Menon, president and chief executive officer, says some improvement is foreseen in the fourth quarter, and adds that April sales were the highest for any month since December.

At its April 9 meeting, the board of directors declared a cash dividend of 8 cents per share available June 15 to shareholders of record May 24, 1975.

Chart-Riders Will Top Berkeley Fest

BERKELEY, Calif.—The Berkeley Jazz Festival's emphasis this year is on chart riding musicians. Booked for the three-day event beginning Friday (23) and running through Sunday, are Gil Scott-Heron, Eddie Harris and Taj Mahal on the opening bill at the Univ. of California's Greek Theater; Grover Washington Jr., Stanley Turrentine, Freddie Hubbard and Cannonball Adderley Saturday; and Les McCann, Donald Byrd and the Blackbyrds and Joe Bataan Saturday.

Music Wings Hike Profits Of Columbia Pictures Ind.

NEW YORK—Arista Records, Screen Gems-Columbia Music (publishing) and Screen Gems-Columbia Publications (folios) were among divisions contributing to record sales and increased net income at Columbia Pictures Industries (CPI) for the third quarter and nine months ended March 29.

The interim report to stockholders will cite Arista's first-time ranking in Billboard's first quarterly share of market chart action in only its sixth month of operation as successor to Bell—ranking Number eight among the top 10 corporations for both singles and LPs.

Revenues of \$84.1 million for the quarter and \$230.4 million for the

nine-month period were both CPI records. Net income for the quarter was \$1.1 million or 15 cents per share compared with \$487,000 or 6 cents a share a year ago.

Including pre-tax real estate gains of \$699,000 in the first quarter of this fiscal year, net income for the nine months was \$2.7 million or 27 cents a share, compared with a net loss of \$2.6 million or 34 cents per share for the same period a year (including \$3.5 million or 47 cents per share from net loss on discontinued operations in the educational and hotel divisions).

Pre-tax profits from operations, including Arista and the two Screen Gems-Columbia divisions, nearly doubled to \$3.06 million for the third quarter and were up more than 75 percent to \$7.3 million for the nine-month period this fiscal year.

Market Quotations

As of closing, Thursday, May 15, 1975

1975 High	1975 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
21½	13¼	ABC	7.3	384	20%	19%	20%	+ ½
5%	2%	Ampex	5.6	618	5%	5%	5%	+ ¼
3%	1%	Automatic Radio	0	3	2½	2%	2%	— ½
7%	4%	Avnet	4.1	301	7%	7%	7%	— ¼
18	10½	Bell & Howell	7.0	263	18	17%	17½	+ ½
51½	28½	CBS	12.6	359	49%	48	48%	— ¼
9¼	2%	Columbia Pic.	17.6	165	8	7%	7%	Unch.
3%	2	Craig Corp.	3.5	10	3%	3%	3%	Unch.
55%	21¼	Disney, Walt	29.9	868	55%	53	53½	— 1%
4%	1%	EMI	11.1	70	4%	4%	4%	Unch.
36%	23½	Gulf & Western	4.8	112	36	35%	35½	Unch.
7%	3%	Handleman	18.4	105	7%	7%	7%	— ½
14¼	5%	Harman, Inc.	4.6	21	13%	13%	13%	— ½
7	3½	Lafayette Radio	7.7	59	6%	6%	6%	+ ¼
19	12	Matsushita Elec.	11.6	30	18%	18%	18%	+ ½
64½	27¼	MCA	8.7	449	59%	57	57½	— 2¼
16%	12¼	MGM	6.5	337	15½	15%	15%	— ½
66%	43	3M	26.2	836	67%	65%	65%	— ½
3	1½	Morse Elec. Prod.	0	23	2%	2%	2%	Unch.
57%	33%	Motorola	24.4	375	53%	51%	51½	— 1%
20¼	12%	No. Amer. Phillips	8.4	14	19%	19%	19%	— ¾
18%	7	Pickwick International	7.2	68	16%	15%	15%	+ ½
4%	2½	Playboy	10.6	14	3%	3%	3%	Unch.
19	10%	RCA	13.9	823	17%	17%	17%	Unch.
11%	5	Sony	29.6	378	11%	11%	11%	— ½
16%	9%	Superscope	3.6	47	14%	13%	14	+ ½
40%	11%	Tandy	11.5	201	40%	39%	40%	— ¼
6	2%	Telecor	5.1	15	4%	4%	4%	— ¼
3½	½	Telex	0	316	2½	2%	2%	— ½
3%	1	Tenna	12.5	5	2%	2%	2%	Unch.
9¼	6	Transamerican	13.4	351	9	8%	9	+ ½
11%	5%	20th Century	8.6	119	11	10%	10%	Unch.
17%	8¼	Warner Commun.	6.6	420	17%	16%	16%	+ ½
24	10	Zenith	70.8	402	24	23%	23%	+ ¾

As of closing, Thursday, May 15, 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.	0	2%	2%	2%	Schwartz Bros.	0	1%	1	1
Gates Learjet	0	6%	5%	5%	Wallich's				
GRT	18	1%	1%	1%	Music City	0	½	½	½
Goody Sam	0	4%	4	4	Kustom Elec.	7	2	1½	1½
Koss Corp.	39	6%	6%	6%	Orrox Corp.	0	1%	1%	1%
M. Josephson	0	4%	4%	4%	Memorex	0	7%	6%	7%

*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.

The above contributed to Billboard by Russ Gallagher of G. Tsai & Company, Inc., members of the New York Stock Exchange and all principal stock exchanges.

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Earnings Reports

SUPERSCOPE INC.

1st qtr. to March 31:	1975	1974
Sales	\$30,300,000	\$32,800,000
Net income	1,400,000	2,600,000
Per share	.62	1.13

CRAIG CORP.

9 mo. to March 31:	1975	1974
Sales	\$46,880,000	\$46,278,000
Net income	2,095,000	a2,021,000
Per share	.68	.65
Average shares	3,085,000	3,105,000

a—Includes a gain of \$186,000, or 6 cents a share, net long-term gain on sales of unused property.

KOSS CORP.

3rd qtr. to March 31:	1975	1974
Shipments	\$4,085,688	\$3,556,327
Net income	404,736	345,266
Per share	.24	.21

nine-months	1975	1974
Shipments	12,130,451	10,453,348
Net income	887,422	1,013,529
Per share	.52	.59
Average shares	1,694,508	1,723,000

MATSUSHITA ELECTRIC INDUSTRIAL CO. (Panasonic, Quasar, National)

Qtr. to Feb. 20:	1975	1974
Sales	\$1,030,000,000	\$1,270,000,000
Net income	21,200,000	45,700,000
ADR Per share	.21	.46

The above results have been computed at yen's current rate.

CETEC CORP. (Gauss)

Year to Dec. 31:	1974	a1973
Sales	\$32,683,000	\$26,824,000
Operating net	488,000	337,000
Per share	.21	.14
Extraordinary credit		b99,000
Net income	488,000	436,000
Per share net income	.21	.18

a—Restated for accounting change. b—From tax-loss carry-forward.

AUTOMATIC RADIO MFG. CO.

2nd qtr. to March 31:	1975	1974
aSales	\$8,693,000	\$11,431,000
Income cont. oper.	b428,000	39,000
Loss disc. oper.	(709,000)	(24,000)
Net income (loss)	(281,000)	15,000
Income cont. oper.	.18	.02

six-months	1975	1974
aSales	\$19,507,000	\$23,101,000
Income cont. oper.	b375,000	328,000
Loss disc. oper.	(819,000)	(112,000)
Net income (loss)	(444,000)	216,000
Income cont. oper.	.15	.14
Net income (loss)	.09	.09

a—From continuing operations. b—Includes \$885,000 resulting from antitrust litigation recovery.

CAPITOL INDUSTRIES-EMI

3rd qtr. to March 31:	1975	1974
Sales	\$23,572,000	\$34,414,000
Net cont. oper. (loss)	(577,000)	2,823,000
Per share (loss)	(.18)	.63
Loss disc. oper.		(278,000)
Net income (loss)	(577,000)	2,545,000
Per share (loss)	(.18)	.57

nine-months	1975	1974
Sales	\$94,510,000	a110,463,000
Net cont. oper.	3,374,000	7,610,000
Per share	1.01	1.67
Loss disc. oper.		(512,000)
Net income	3,374,000	b8,218,000
Per share	1.01	1.80

a—Excludes sales discontinued operations of \$7 million. b—Includes extraordinary item of \$1.1 million, or 24 cents a share, on sale of citrus groves.

PHILIPS N.V.

Qtr. to March 31:	a1975	1974
Sales	\$2,410,000,000	\$2,420,000,000
Net income	24,900,000	100,200,000

a—Includes the consolidation of its Magnavox Co. subsidiary.

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...with Barry Manilow going straight to number one on the charts,
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artist of the seventies, and our
new prestigious Jazz Series
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BARRY MANILOW—now one of the hottest artists of '75. His album "BARRY MANILOW II," which was jet propelled by his gold record "Mandy," is sizzling again with "It's A Miracle"! Standing ovations at every show certify Manilow as a major artist here to stay!



MELISSA MANCHESTER has arrived—with style and authority. "MELISSA," her stunning album, is a solid success and her current single "Midnight Blue" is breaking fast as an important chart entry. At 24, Melissa Manchester is assuredly a star.



GIL SCOTT-HERON has been acclaimed as an extraordinary artist. His "FIRST MINUTE OF A NEW DAY" album caused music critics—from "Rolling Stone" to "Newsweek"—to welcome him as one of the most important original artists to come along in years. Gil Scott-Heron is not only a musician and a poet; he is a social movement who will shake the heart, the ears and the mind.



ALBERT AYLER, GATO BARBIERI, ANTHONY BRAXTON, MARION BROWN, ROSWELL RUDD, CECIL TAYLOR, CHARLES TOLLIVER, RANDY WESTON—another vital side of American artistry. Arista Jazz albums have sparked the rediscovery of these remarkable contemporary talents.



WE CONTINUE!

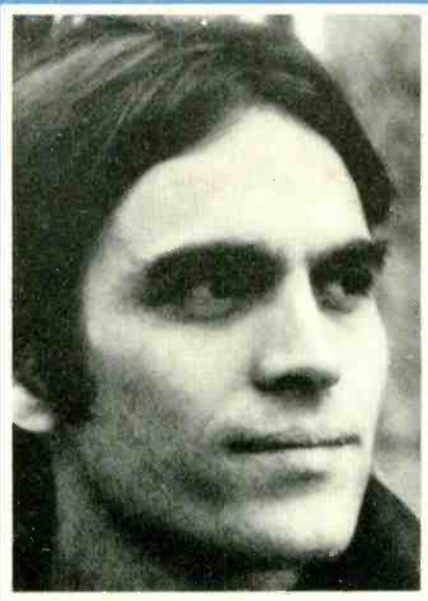
...with the colossal triumph of our Funny Lady Soundtrack album, the spectacular excitement and power of The Headhunters, the smashing return to records of Eric Andersen, the brilliant debut of The Brecker Brothers, and the absolutely mad reaction to our completely new and different Monty Python album!



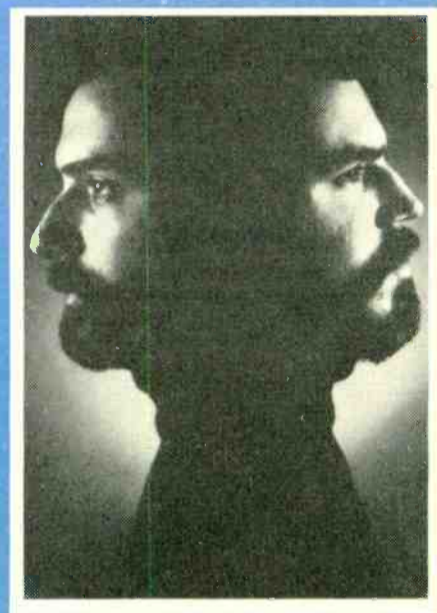
FUNNY LADY and the brilliant Barbra Streisand are right where they belong... among the top ten chart albums!



THE HEADHUNTERS, out of Herbie Hancock's brilliant band and now uniquely on their own with their exciting "SURVIVAL OF THE FITTEST" LP—a snowballing chart album that's making thousands of new admirers every week.



ERIC ANDERSEN's "BE TRUE TO YOU" is the biggest album of his career. While attracting a tremendous number of new admirers, Eric Andersen maintains his integrity and reveals all the absolute artistry of a superb American balladeer.



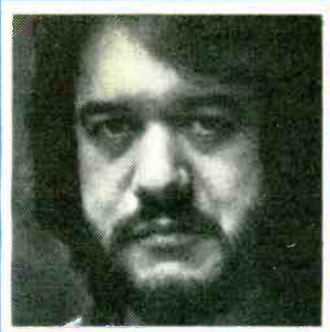
THE BRECKER BROTHERS are a striking new force in music with an album that is pure dynamite. Their "Sneakin' Up Behind You" single—devastating!



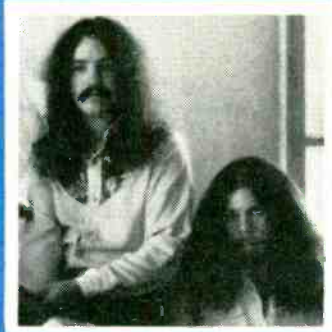
MONTY PYTHON's "MATCHING TIE AND HANDKERCHIEF" album is the only three-sided, two-sided disc in existence—and that's the most normal thing about them. Outrageous!

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...a roster of performers who are so true to their music and to their artistry that they're sure to make their mark — and ours!



AIRTO, South America's most persuasive percussionist, has a sensational new band that is about to bring a new beat and a new brand of excitement to music.



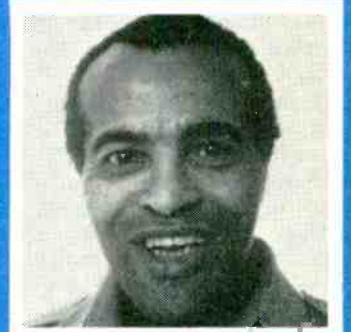
BATDORF & RODNEY create soaring vocal harmonies with rare musicianship. Watch for their forthcoming "Life Is You" album. Its beauty will startle you and establish them as major national artists.



BAY CITY ROLLERS are the biggest phenomenon to hit England since the Beatles. With their single number one for six weeks, and their albums numbers one and two respectively, they are now planning to invade the U.S. Prepare for Rollermania!



LARRY CORYELL is an exciting virtuoso performer who scales the impossible and has become one of the great guitar heroes of our day. A forthcoming album by the Eleventh House featuring Larry Coryell will leave little doubt that the future of this unique artist and his band is golden.



JON HENDRICKS of the famed Lambert, Hendricks & Ross trio is the jazz singer's singer. Pass the word—He's back and is better than ever—on Arista!



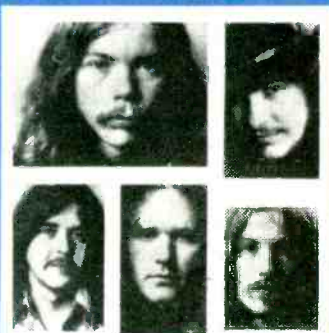
TAMIKO JONES, sultry, sophisticated and stepping up the charts with her top ten single, "Touch Me, Baby" is the complete singer. Her new album "Love Trip" is a sensuous salute to love and a re-sounding reaffirmation of her strong talent.



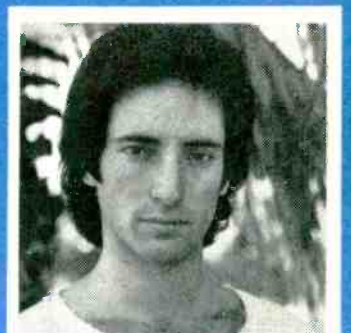
LINDA LEWIS. Some of the lowest, highest, sweetest, strongest voices you've ever heard are all Linda Lewis. Plain and simple, her new album is incredible and will justify the predictions of so many of you.



HARVEY MASON is a brilliant, innovative young drummer. Spurred on by Herbie Hancock and many of the world's leading musicians, he is striking out on his own and has completed an album that will ensure a spot for him right at the top of the world of progressive music.



OUTLAWS, the rock and roll band that scourged the South, is now ready to take on the rest of the nation with a smashing new album. Walrus says "Keep your eye out for this group. The legion of Outlaws' fans is growing." Walrus is right!



DAVID POMERANZ is a name to remember. A songwriter par excellence. A hypnotic performer. His forthcoming new album redefines the art of contemporary songwriting. Pure pop poetry in action!



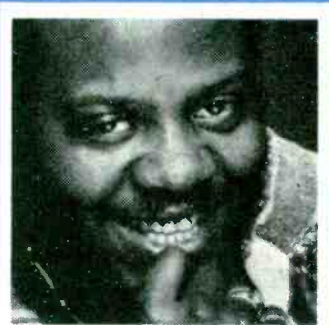
MARTHA REEVES, one of the most dynamic performers of our time, is a treasured addition to our roster. She is back home where she belongs with her debut single "Love Blind", and is about to burn up the charts!



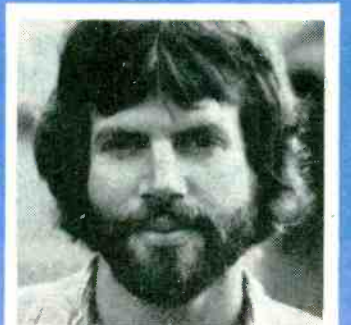
PATTI SMITH has just been called "the wild mustang of American rock and roll". No more talk. Just discover her for yourself. You will be in a for a new experience.



JENNIFER WARNES has a pure, expressive, beautiful voice. A performer of remarkable, natural ability, no song has been definitively sung until Jennifer explores it. Word is fast spreading about what's happening in the studio. When the album arrives, listen!



LARRY YOUNG. Acclaimed by his peers and honored by the readers of Downbeat, this blazing keyboard performer and composer is stepping out to stake his own way. Combining progressive rhythm and blues with innovative new sounds. "Larry Young's Fuel" will explore new musical horizons for you.



JOEL ZOSS has all the magic, mystery and mischievousness of the classic troubadour. An album of his compelling songs is on the way!

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QS, SQ, CD-4 Systems Channel In At AES Conclave

• Continued from page 3

and no decision has been made yet to put it into the production line, though Pudwell and Wells thought that eventually such units would be operational on both coasts. They thought that more evaluation needed to be taken of the unit.

These were two of the advances in CD-4 discrete quadphonic technology announced in a series of closed meetings by discrete advocates at the Beverly Hills Hotel.

The two nightly meetings, mostly for the press, drew about 45 people, but John Eargle, a consultant to CD-4 discrete forces, says that several dozen record company executives visited the site during the day for private conferences on discrete quad—specifically “from record labels not yet committed to CD-4.”

Eargle points out that the number of CD-4 record releases in the U.S. has grown from 153 in January 1974 to 294 in March 1975, a growth rate of about 10 percent per month on the average. Worldwide, there are now 792 different CD-4 albums available from a total of 25 companies. He estimates that about 35 percent of these were probably classical.

RCA and the WEA group of labels—Elektra, Atlantic and Warner Bros.—produced 2.5 million CD-4 discrete disks in 1974, Eargle says—“about 5-8 percent of total stereo production. In classical music, the percent of quad to stereo sales is 15-20 percent, depending on the release.

In hardware, 54 firms have licensed the CD-4 system and 78 models are known to be in manufacture. In addition, 24 cartridge firms are making 30 different models.

JVC and Panasonic have a total of about 200,000 CD-4 quad amplifiers in the field, Eargle said. Though he couldn't specify how many of these were in the hands of the consumer, Panasonic is able to estimate, based on warranty card returns, that about 120,000 of their units are in the hands of customers.

The new Mark III cutting modu-

lar puts CD-4 capabilities within reach of about any studio. Eargle said. Its cost is \$30,000.

In addition, advances in technology have cut pressing costs. In Japan, Victor Company of Japan uses the compound for quad even for stereo records and finds that it takes only about 10 percent longer for quad than stereo pressing. In the U.S., costs are about 13 cents more per disk, or 10 percent, Eargle says. RCA charges about 37 cents per stereo LP or 53 cents per quad LP “but David Heneberry of RCA says that these figures can be negotiated, based on how many copies are ordered.” Columbia, Research Craft, Monarch, Specialty, and Presswell are all now pressing CD-4 records.

CBS officials spoke about the new stereo enhancement circuitry which they displayed in January at CES. The circuitry is designed to improve the playing of stereo albums through SQ logic quad systems.

The device, developed by Ben Bauer of CBS Technology Center, in effect moves the left front channel to the left rear, the right front to the right rear and leaves the center front soloists center front.

“The technology is being turned over to audio licensees right now,” explains Joe Dash, CBS director for planning and diversification.

“Any manufacturer now using SQ logic can immediately design a system to include the stereo enhancement,” Dash says. “We are talking about under \$1 in parts and perhaps from \$10 to \$20 in additional costs, or maybe less, added to the price of existing hardware.”

Dash says stereo enhancement through an SQ quad system was previously “nominal.” Now the executive calls it “dramatic.”

Bauer and Dash make the point that the new development is meant to meet consumer concern for existing stereo libraries which are played over SQ systems.

The system “recodes the output of stereo to produce a horseshoe bending of the sound,” Bauer says.

Prior to the development of the stereo enhancement circuitry, there

hasn't been any “major development in quad in the last year since the production of the integrated circuit chip (IC) began,” Bauer believes.

These IC chips now allow hardware firms to make good decoders at lower prices. Bauer says the new family of SQ decoders have from a 35 to 40 dB channel separation. “This has removed the last vestige of doubt about matrix being capable of producing a discrete performance without any sacrifice of high quality playback characteristics.”

Stan Kavan, CBS vice president for planning and diversification, in noting CBS' deep concern for research, produced some philosophies based on a consumer purchase study. To wit: people who buy quad say they cannot go back to stereo; rock music interest is very strong, followed by classical; people complain about the lack of simultaneous releases; they say stereo sounds better through a quad system.

Kavan says simultaneous releasing is more routine now at CBS than it was three years ago; there are 40 companies worldwide that have done some local quad recording and there are 120 hardware firms around the world that manufacture SQ units.

There are also 50 radio stations that own SQ encoders, with over 300 stations receiving SQ LPs. A number of syndication firms offer their shows in SQ.

Dick Clark Resuming Concerts On Road

• Continued from page 1

Oklahoma City, Tulsa and Indianapolis.

The concert division is headquartered in New York under the direction of Tim Torme. Jack Hooke will also work in the New York office, while Judy Kyle and Peg Rogers will work in Los Angeles.

“We've been in the concert business for 19 years,” Clark says, “and have periodically retired from it. Over the past year and a half it became increasingly apparent that the concert business was an uneconomical business to be in and just was not worth the risk to us for a while. We are not going back into it now because of any radical change in the economy but because we found people to deal with who don't have insane requests and obscene terms. You cannot do business if there is not a profit.

“Being in promotion simply for the sake of being in it does not make good business sense. A lot of people work that way and that's why a lot of people do not show a consistent profit.”

Clark adds that “We do not do everything that comes down the line. We are very picky about cities, locations (mainly large municipally owned auditoriums this time around) and artists. It's never failed that when the TV activity in our organization slows down a bit the concert business picks up. There is an importance in being flexible and if you are an independent promoter working out of one city or a set of cities that's your business and you've got to stay busy.”

Clark takes his “Good Old Rock 'N' Roll” to the Thunderbird in Las Vegas Aug. 7 through Sept. 9. Featured on the show will be Jackie Wilson, Dion, Cornell Gunter & the Coasters, the Greasy Kids and Jim DeNoon & Combustion. The show will be a combination of last year's Vegas and Miami Shows. Either immediately before or after Las Vegas, the troupe will go on the road for a series of one nighters and/or theater in the round appearances. If there are one nighters, the show will play

The label has begun inserting SQ information staffers into LPs by top name artists who produce a fast turn.

The CBS demonstration utilized new Leslie DVX speakers which give the listener direct center channel information plus left and right channels wherever he sits.

The listener is not fixed to a seat midway between the left and right channels to hear stereo.

On the QS front, another “secret” QS matrix quad LP turned up at AES—the original soundtrack from “Tommy.”

John Mosely, a consulting engineer who operates Quint? Enterprises in Reno as well as firms in both London and Paris, designed the QS matrix acoustic system that is being used in about half of the movie theaters where “Tommy” is being shown. The five-speaker system is called Quintaphonic and actually employs five speakers—the normal four in each corner like any quad system and an extra speaker dead center in order to “lock in any solid center image on the movie screen,” says Mosely.

Mosely also used the dbx noise reduction system for the film soundtrack.

“We proved with this movie that, first, we could get the same quality sound on film that you get on tape.

“Next, that for the first time hi-fi can be achieved in movie houses.

“Last, that one can achieve a satisfactory mix from such film for the soundtrack record.”

He points out that many soundtrack producers record a soundtrack album—the sound from the film was not of the quality desired.

“However, with the exception of a few tracks, the album of ‘Tommy’ is the same music as the film.”

The soundtrack LP says nothing about its Sansui QS matrix capabilities. Jerry LeBow, vice president of 201 Communications in New York and a representative of the Sansui firm, demonstrated the Polydor “Tommy” LP in the Sansui suite at AES along with Jack Muroi of the Los Angeles Sansui operation.

Sansui also demonstrated a super decoder called the QSD-1 which will begin selling in the U.S. in June for about \$300 retail. The ultra Sansui decoder has been selling in Japan for about the past five months and “is totally sold out,” LeBow says.

Also shown was a new portable 6-channel mixer for radio station remote broadcasts that features a built-in QSE-5B encoder. LeBow hopes to have it available for radio stations in the States in about six months. It was built to U.S. demands and only weighs a few pounds. With it, a radio station will be able to do quad broadcasts live, mixing the music on the site.

The Las Vegas show will be augmented by at least two acts when it goes on the road to provide for a three-hour performance.

First dates are in Boston and Pittsburgh this week with the Lettermen and Bad Co.

DEAD AT 70

Pay Tribute To Bob Wills

DALLAS—A special tribute was performed here for Bob Wills at the Longhorn Ballroom last Tuesday night (13) just hours after his death in nearby Fort Worth.

Wills, who pioneered western swing and became a member of the Country Music Hall of Fame, died after a lingering illness at the age of 70.

Paradoxically, the group which most emulates his style of music, Columbia's Asleep at the Wheel, was scheduled to perform at the Longhorn that night. At the urging of Dewey Groom, lifelong friend of Wills,

the show was turned into a memorial tribute attended by some members of his old band and longtime friends.

A native of Hall County, Tex., his “San Antonio Rose” became one of the nation's standards. His band, the Texas Playboys, was an outgrowth of the Light Crust Doughboys. The Playboys became an institution in Tulsa. Among his other hit songs were “Mexicali Rose,” “Yellow Rose Of Texas,” and scores of other.

He recorded on a number of labels, and his most recent album was done by United Artist.

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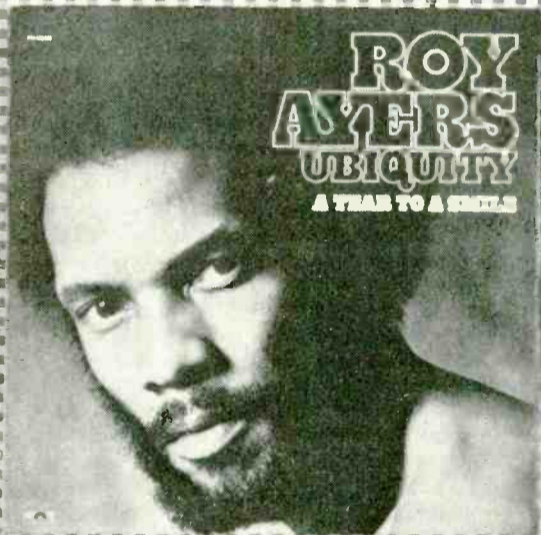
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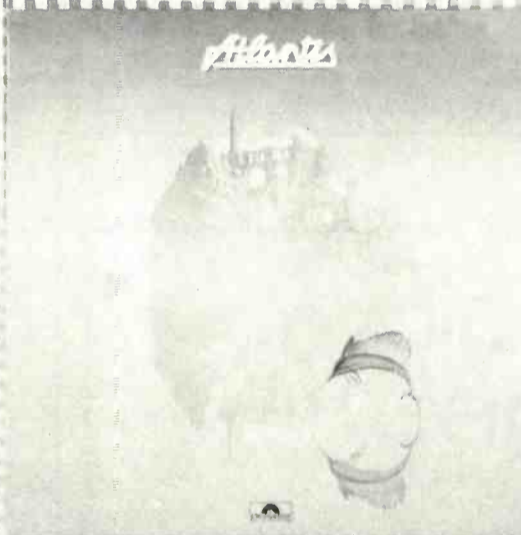
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Rule Pre-1972 Dupes Illegal In New Jersey

By RADCLIFFE JOE

NEW YORK—A State Court of Appeals in New Jersey has ruled that the unauthorized duplication of pre-1972 recordings is illegal, and that lower courts in that state may enjoin record and tape pirates under the state's common law doctrine of unfair competition.

Industry experts feel the precedent-setting decision could have far-reaching implications in future anti-piracy court decisions throughout the country.

The ruling came from a three-judge panel sitting in judgment in an appeal by Melody Recordings Inc., and National Cinematape Inc., from a lower court ruling in favor of Columbia Broadcasting system which had charged the defendants with unfair competition.

The original charges developed out of what CBS called "unfair competition" arising out of alleged unauthorized duplication of its recordings. At the time of granting a summary judgment, the lower court had denied CBS' request for a permanent injunction. It was CBS' challenge to this denial that led to the Appellate Court current ruling.

The defendants in the Appellate Court ruling have stated their intention of taking the matter all the way up to the Supreme Court, and say they hoped that judicial body would overturn the New Jersey verdict.

In its summary the court notes that "injunctive relief was undoubtedly called for." However, it returned to the lower court the ques-

tions of actual issuance of the injunctive; the surrender by the defendants of all unauthorized records and tapes they may have duplicated, as well as compensatory and punitive damages.

The Appeals Court ruling is the second major setback in two weeks for unauthorized duplicators. Last week the N.J. State Legislature approved a bill making unauthorized duplicating a criminal offense. The measure now awaits the Governor's signature.

Still, opponents of anti-piracy laws feel that the Supreme Court could effectively wash out not only the verdict of the State Appeals Court, but the state legislation as well.

In their arguments to the Appellate Court the alleged pirates had contended that record and tape piracy was not covered by the state's unfair competition law, or by the U.S. Supreme Court decision in the case of Goldstein versus California.

The defendants had also maintained that since their reproductions used their own labels, and did not otherwise indicate their product belonged to CBS, no "palming off" had occurred.

They further argued that the Supreme Court decision, while upholding the right of states to enact anti-piracy laws, did not authorize state control in this area without specific legislation.

In rejecting the arguments of the defendants, the Appellate Court declared that "misappropriation and

tortuous exploitation" of another's product may constitute unfair competition without a palming off. The court further held that New Jersey's unfair competition law does not immunize from judicial concern business or commercial conduct which is injurious and otherwise unfair, improper and wrongful.

The court also rejected the defendants' plea that they should await direction from the legislature before undertaking to create new rights in the area of unfair competition.

RIAA Shifting Encoding Away From Pirates

LOS ANGELES—The RIAA's engineering standards committee meeting at the AES last week, has developed a long-range strategy toward developing identification encoding of LPs for logging purposes for eventual broadcast monitoring.

There is even the long-range possibility of electronic encoding monitoring of home playing to determine how much copying is done on home tape recorders.

Reason for the rethinking of the encoding strategy is that engineers believe piracy is less a threat than it was in view of strong anti-piracy laws and court rulings recently. Previously there had been concern over developing an encoding system to work against the piracy of music.

Sources close to the RIAA provided Billboard with information about what went on at the engineering standards committee meeting in the Los Angeles Hilton, after Henry Brief, an RIAA executive asked a Billboard reporter to leave the room.

Handleman & Pickwick

• Continued from page 1

Handleman is "fairly close" to a purchase of Sieberts, Inc., Arkansas-based firm engaged in wholesale and retail marketing of records, books and magazines, according to a top source at Sieberts. The deal, if consummated, calls for the acquisition for cash by Handleman of all the stock of Sieberts.

Sieberts had sales for the year ending June 30, 1974, of \$22.1 million. The source says that the firm handles over 1,000 accounts and that some 65 percent of its business was in records. He said that it would take about three months to complete the deal. Sieberts would be operated as a wholly-owned subsidiary of Handleman. No material changes in management and business policy

will be made, according to terms of the agreement.

It was the Sieberts spokesman's view that the deal, if completed, might be only a start by Handleman to move into the book business along with the record operation.

The Pickwick deal, which would involve the purchase of Jack Grossman Enterprises, Long Island-based retail operation owned by Jack Grossman, is closer to reality. It's understood that the signing of the contract was to take place May 16. Grossman Enterprises owns seven retail stores.

Grossman Enterprises had gone into bankruptcy under chapter 11 in May 1974. The firm was officially discharged of its obligations on April 30 after an agreement was reached resulting in the payment of 12½ percent cash to all creditors.

Goddard Lieberman Retires

• Continued from page 6

involved in the attraction to the label of important pop talent, the content of what goes on a record has engaged as much of his attention as the business side.

To one who has experienced shifts in musical taste over the long span, seeming changes in musical expression appear less drastic. And Lieberman sees a basic unity in the development of American pop music. "The style remains the same. Changes are more a matter of refinement."

He sees black music as the underlying influence in almost all courses popular musical expression has taken in the country—from blues, ragtime and jazz, through much of pop and rock.

"Chubby Checker took black music to England, and it returned to our shores via the Beatles," he observes.

Lieberman is somewhat rueful of the decline in great show music. "Somewhere along the way it fell apart. But I'm sure it will come back."

While he feels the crossover record that captures the interest of many market segments is one of the surest roads to increased sales, Lieberman resists any philosophy that might tend to "homogenize" style variations. Each of the market groups, distinguished by age and taste differences, should be satisfied, he says.

Technologically, Lieberman does not view quad as a revolutionary development. That designation he reserves for stereo. Quad is more of an extension of stereo, he suggests. On the market level, true viability of 4-

channel awaits miniaturization, he feels.

Retirement for Lieberman may be a sometime thing. "Three publishers have already asked me to write books," he says. If he does write a book it will not be similar to one by another recent CBS alumnus, he suggests. He expects also to devote more time to composition, with a concerto for violin now nearing completion. And he holds open the likelihood that studio activity will also figure in his future plans.

Retirement, perhaps. But it is unlikely that in Lieberman's case it will mean a lessening of creative activity.

FBI Raids 15

• Continued from page 3

lina, Florida, Alabama, Montana, California, Oregon, Missouri, Ohio, Georgia and Kansas to "find illegal tapes manufactured and sold by B. & B. Sales of Shreveport."

No arrests were made locally, but tapes, including blanks, and equipment were confiscated at B. & B. This evidence will be presented to the local grand jury June 11.

The FBI's Shreveport office was assisted by Stan Lewis and Jerry Tanner of Stan's Record Service.

Viewlex East Move

NEW YORK—Viewlex Custom Services Division's East Coast offices have moved to 810 7th Ave., New York 10019. Phone remains the same, (212) 581-5641, according to Bob Rossow, vice president, national sales.

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Ramada Inns Testing Jazz In Rochester

• Continued from page 1

When he joined the firm three and one-half years ago, the Vintage room was playing "light, polite mickey mouse trios and quartets," Dunham says. He changed that to a rock policy and now feels that with the upsurge in jazz interest around the country, the time is propitious for an entertainment switch.

Late last year Dunham switched the Moorhead, Minn., Ramada Inn's Fat Albert's room into a discotheque and he is now considering shifting other smaller Inns to that format—in addition to trying to break jazz in the chain's big seating rooms. Dunham mentions as possibilities for the second jazz placement locations in Culver City, Calif., Indianapolis, St. Louis, Lansing, Mich. and San Francisco.

He speaks of blocking out upwards of 20 weeks' employment for artists on the Ramada Inn circuit, adding that in his discussions with several talent managers, they are enthused with this idea.

"There might be some reticence on the part of an act to play a hotel lounge because in their experience they have found most hotel people don't know how to set up a room. I have designed lighting and sound systems for our rooms, we will have a good piano and we'll have people who know how to control audiences so the artists won't be bothered by drunks," he says.

Dunham speaks of a talent budget which tops in the range of \$5,500. He is interested in booking contemporary jazz players on the charts in addition to the traditional names. His problem is finding the right act which will draw people staying at the hotel in addition to pulling in outside customers. "Some of the newer sounds," he feels, "might be over the head of our hotel guests." Artists will be given room and board at each Inn.

Dunham will be experimenting in Rochester with a \$2.50 cover on weekdays and \$3.50 on weekends with a two-drink minimum per show. The cover will vary slightly for a lesser known attraction.

Dunham speaks of setting up routings "that make sense." The chain has played names "from time to time" and the 36-year-old talent buyer points to such bands as Count Basie, Harry James, Woody Herman and Buddy DeFranco all playing

Ramada Inns in Phoenix and Tucson. The Inn in Toronto has played such pop names as the Association, Buddy Rich, Harold Melvin and the Bluenotes, Miracles and David Ruffin.

Dunham moved Ramada into the

disco field nine months ago. If he sees decline of sales in other rooms which currently book traveling lounge rock acts, then he says he'll initiate a combination live rock entertainment-discotheque format. The Moorhead, Minn., facility

works with three DJs from KQWB who bring their own records to the 300-person capacity room.

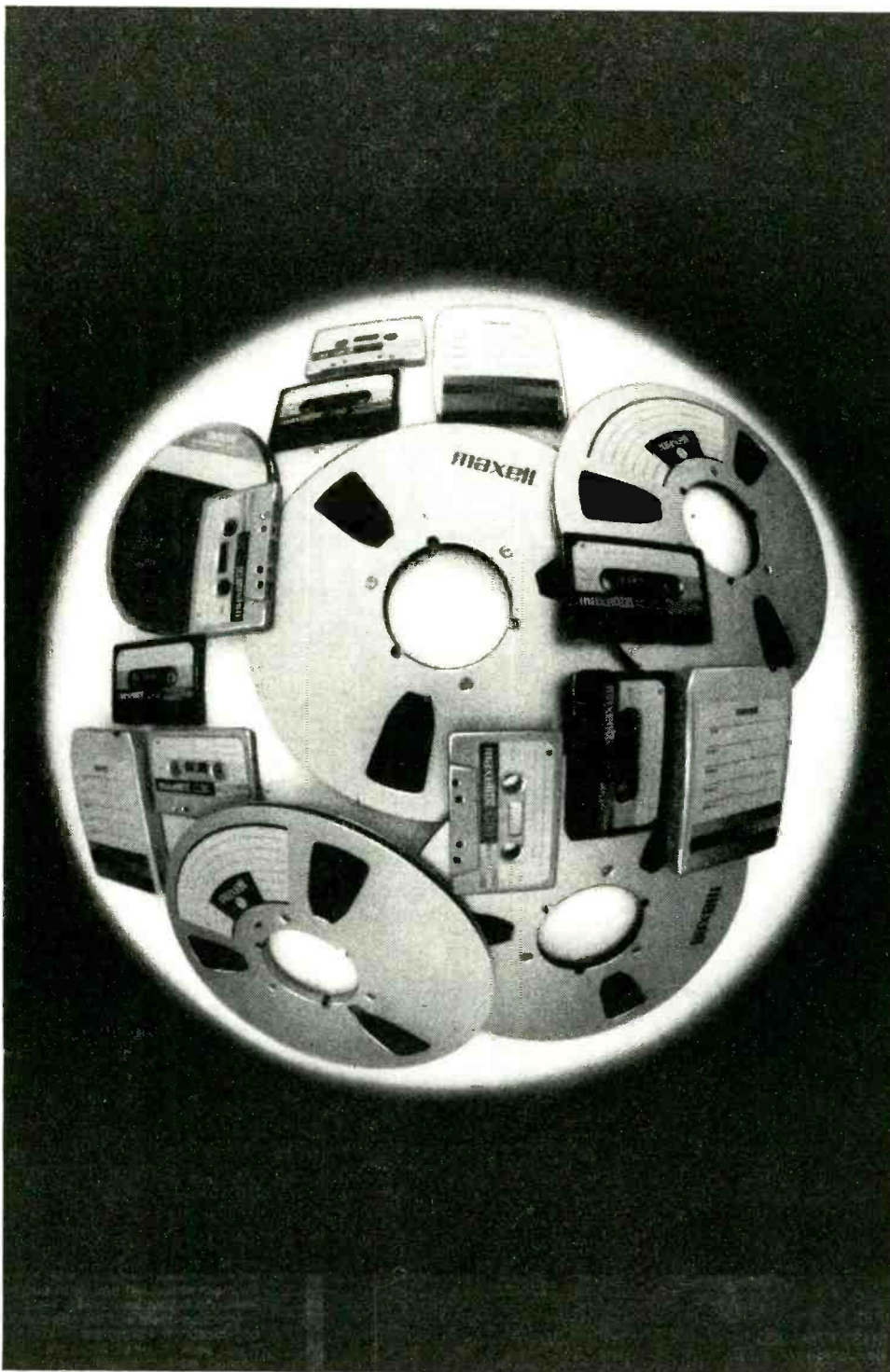
There is a firm in Phoenix which will custom build disco lighting and sound systems for any Ramada Inn that Dunham decides to turn into a dance room.

But Dunham feels that he doesn't have to rush to get into the disco

field because the market is becoming glutted with new discos opening all the time, and to him that means people will want live bands.

So he's thinking of the combination of records-live rock band. He also wants to spearhead Ramada Inn's breakthrough into jazz if the Rochester bookings prove financially fruitful.

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MAY 24, 1975, BILLBOARD

'Story Of Jazz' A Temple Click

PHILADELPHIA—Heavy emphasis on jazz's popularity underscored the sellout "A Story Of Jazz" concert in the Tomlinson Theater on the Temple campus by Tyrone Brown of the federally-funded Model Cities Music Department.

Beginning with a jazz suite, the "Story" covered blues, ragtime, bop, Afro-Cuban, West Coast funky, jazz in 3/4 time and jazz of the future as expressed in the compositions of Thelonius Monk, Mongo Santamaria, Paul Desmond, Miles Davis, Bobby Timmons and others.

The concert highlighted a 30-piece band directed by reedman Odean Pope, and featured the Model Cities Instructors Sextet composed of seasoned jazzmen who make Philadelphia their home; the Bob Kendrick Quartet which plays the local area circuit; and Catalyst, recording group on the East Coast. Brown, who has played with many groups around the country, is the bassist with the Catalyst and Kendrick groups.

Radio-TV Programming

Imported Music Sparks KNAC Long Beach Station Finds Success With the Exotic

By FRANK BARRON

LOS ANGELES—Foreign albums have been the catalyst causing a perfect marriage between a record store chain and a radio station, and both partners seem equally joyful.

Music Plus, with five stores in Southern California, has been sponsoring "The Import Show" on KNAC in nearby Long Beach since the beginning of the year, and reports "a tremendous amount of sales out of the show."

Program director-disk jockey Ron McCoy hosts the show every Thursday, 3 to 7 p.m., his regular time slot. He has been doing the show for a couple years, to introduce foreign music, which otherwise never receives airplay in the U.S.

"It started as a two-hour show,

then built over the years. I went to four hours early this year, when Music Plus came in as the sole sponsor."

Station runs other spots during the show, but no record company blurbs.

"We're doing a heavy trip on imports," notes McCoy, "and enjoying good success. The show is geared to imports. It is new territory—not plowed before. We play albums from Germany, Holland, Denmark, Sweden, France, Australia and Japan. I try not to play anything played in America before."

McCoy breaks many new groups and albums, obviously. He cites product by PFM, the Italian group, as played several years ago. "We play such groups as Ibis, Wallenstein—excellent music. We broke Gong and Faust, excellent German bands that have never been heard here before. This is an untapped market—an untapped reservoir."

"The Import Show" plays music which the U.S. never hears otherwise, according to McCoy. (Editor's note: New Los Angeles station KWST also has "The Alien Trade Agreement" every Saturday night at 10, for one hour, a similar type program.)

Music Plus puts a full stock of imports into its stores in Glendale, Hermosa Beach, Sherman Oaks, Westminster and Orange, "and they sell like crazy after every show. For example," points out McCoy, "we played the new Jet album, and Music Plus sold out immediately."

Relationship between the station and the record chain "is an amiable

situation. We are unique. I can go directly to Jim Harden, our general manager-president. He's right down the hall for any decisions." Mrs. Claudia Harden is assistant program director of the hard rock station, which has been in Long Beach six years.

McCoy doesn't buy any albums, but "getting product is harder than ordinarily. You have to work and talk to people to get records. Music Plus supplies us with albums, and I work closely with a Moby Disc store in Van Nuys, which has supplied us with foreign imports for a long time.

(Continued on page 22)



MCA photo

GEORGIA KEY—Olivia Newton-John receives the key to Savannah, Ga., before her recent soldout concert there presented by WSGA, from Savannah mayor John Rousakis. WSGA program director Jerry Rogers is at right.

Radio Forum Agenda Rewving Up

By CLAUDE HALL

LOS ANGELES—Radio syndication, record promoting in discotheques and the result on radio station playlists, traditional versus modern country music radio, the difficulties in selling radio, the lack of believable qualitative record research—these are just a few of the topics that will come under fire during a three-hour session slated for the eighth annual International Radio Programming Forum Aug. 13-16 at the Fairmont Hotel in San Francisco.

George Wilson, chairman of the Forum this year and executive director of the radio division of Bartell Media, New York, announces that the agenda for the four-day meeting of radio and record industry executives from around the world has been completed. About 700 radio and record executives attended last year's meeting in New York. There will be several informal meetings on Wednesday, Aug. 13, followed by a cocktail reception that evening on the rooftop garden terrace of the hotel. The next day, following a general session, a series of workshops has been slated. One workshop, for example, will deal with audience bio-feedback techniques and "Applications for Programming and Applications for Management and Sales." Another workshop will cover "Basics of Station Finances and How They Reflect in Programming." The program director and general manager attending a workshop on "Advanced Avenues in Promoting Your Station"

can find out new techniques in "Advertising—How, When, Where" and "Contests: How Far Can You Go" as well as how to write and produce a promotion.

Other workshops, among 12 slated, will cover music methodology, community involvement, record promotion, use of albums in radio programming, demographics of record buyers and how they relate to radio programming, women in radio, quad, news, transactional analysis and its applications in internal communications.

During the three-hour special roundtable rap session Friday, various tables and groups of tables will be devoted to specific fields and/or topics. For example, one group of tables will be devoted to radio syndication and radio specials and how to program them or create them. Two to three highly qualified radio people will be on hand to talk with anyone interested in that particular phase. Atmosphere will be casual. Buffet lunch will be available. People attending the Forum will be able to move from one area of discussion to another area at any time—thus being able to gain considerable input through the entire three-hour period on a shoulder-to-shoulder basis with people experienced in that field of interest.

All Saturday will be a free period, with registrants able to tour the city of San Francisco and/or visit the various equipment and product exhibits in the suites. That night, the annual Awards Ceremonies hosted by Gary Owens of KMPC in Los Angeles will conclude the Forum.

Early registrants to the Forum will receive in the return mail a hotel form allowing a special discount of hotel rooms.

To register for the four-day radio programming meeting, send \$185 to: International Radio Programming Forum, 12th floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

(Continued on page 22)

Boys Meet Girls On New WLMD Program

WASHINGTON—WLMD has introduced a Saturday night talk show devoted to current trends in music, interviews with celebrities, and two-way phone conversations with listeners about albums and music concerts. The show is hosted by Jeff Penn.

Topics also discussed on the show include school and clothing. A special feature is a dial-a-date where boys can meet girls over the air, via phone.



CKBB photo

DEEJAY RETURNS—Bill Anderson, country music artist who once worked as a disk jockey, returns to the mike again for a guest stint at CKBB in Barrie, Ontario Canada. At left is air personality Fred Trainor. Anderson was in town for a concert sponsored by the radio station.

LOGGINS ON RADIO KCRW

Jazz Is Real At Roy's Place

By JEAN WILLIAMS

LOS ANGELES—Roy Loggins of KCRW, Santa Monica, Calif., a National Public Radio Network station, uses environmental sound effects when programming his jazz shows.

Loggins, a board member of the new World Jazz Assn., sets the imagination of his audience to work with his mythical nightclub program called "Roy's Place" Thursday 8 p.m.-2 a.m. and Sunday 11 p.m.-2 a.m.

Using record tracks of voices and nightclub sounds he attempts to give his audience the illusion of being in a nightclub with live entertainment.

Loggins also has jazz programs on KGMJ, Palm Springs; station 35A, Victoria, Australia, and station 3K2, Melbourne, Australia.

"My show is broken up into four

rooms, with each room featuring a different sound," says Loggins.

The "Ellington Lounge" where sextets, quintets and vocalists can be heard, "The Downbeat Lounge" which features big bands, "The Gillespie Room" where comedians Dizzy Gillespie and Horace Silver are played and the "Norman Granz Pavilion" which gives the audience a chance to hear live concerts where the crowd is obviously present.

"Most of the music that I play is live recordings. The records blend with my programming format of placing my audience inside a club," says Loggins.

"I have interviews on my shows, but with a mythical nightclub, I am not restricted to having recording artists. I have ministers, doctors and

people of other professions on my shows.

"I can do this because my concept is that most people will go to a club, therefore, I can have any of the patrons on my program," admits Loggins.

Dr. Robert Dow performed open heart surgery on Loggins in September 1974. With Dr. Dow being a jazz buff, Loggins has invited him to be guest disk jockey on his program—anytime.

Whenever Dr. Dow gets the urge to be a radio announcer he takes over Loggins' show under the name "Dr. Jazz," playing records from his own record collection.

Loggins does not have live radio

(Continued on page 22)

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WQCM 'Forced' Into Success

HAGERSTOWN, Md.—After a country music format bombed out at WQCM, the stereo station was forced into another format—all within a year. Program director Pete Loewenheim, who uses the air name of Pete Wilson, says the station went to a "commercial progressive" format and "the response has been overwhelming. The market was so thirsty for a commercial progressive format that to call us an immediate success would not be exaggerating."

A graduate of the Univ. of Maryland in psychology, Loewenheim says that his first taste of "doing a format" meant doing a very heavy progressive show at the college station that "nearly turned me off forever from radio as a career. That's when I looked for Top 40 work and, after finding it, swore I'd never do anything else.

"But after two years of hearing the same songs two-to-three times a day, saying the more-silly-than-funny

things that one does to tight-cue singles, I decided that album rock was the answer. At least, for now."

The station is part of a chain. WHAG, an AM counterpart in Hagerstown, programs contemporary music. But WAYE in Baltimore and WAAT in Johnstown, Pa., program commercial progressive for the chain.

"We decided in early November of 1974 that a change had to be made here, so the most likely choice was to become a stereo 'WAYE' without the obvious handicaps they had. Then program director of WAYE, Frank Adair, came up to Hagerstown, set me up as the program director (I had been doing a Top 40 afternoon drive show on WHAG), we chose a staff, and now the rest is history."

The air staff has Maynard Essender 6-noon, Bill McPherson noon-3 p.m., Loewenheim 3-7 p.m., and Diane Divola 7-signoff. Another girl, billed only as Julie, and Bob White do weekend work.

Odessa's KBZB To Introduce Z Format

ODESSA, Tex.—The Z format developed by Century 21 Productions, Dallas, will be installed at KBZB here, according to Dick Starr, general manager of Century 21.

"Dave Scott and I will be visiting the market this week and we hope to have the Z format on the air by the middle of next month." Century 21 has a two-year consulting and Z format deal with the station. The Z format is a rock automation service created by Starr and Company.



*Pavlov's Dog
was here!*

In the middle of endless though enjoyable variations on the same old musical themes, something jarringly different: Pavlov's Dog. The outer-world frequency and falling-angel wail of lead singer David Surkamp, the upper-atmosphere orchestrations of Pavlov's Band: they're here:



"Julia." 3-10152
The haunting single from the shattering album "Pampered Menial." No one remains unmoved by the Hound!

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|----------------------|-----------------------|--------------------------|-------------------------|-------------------------|---------------------|
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| 6/26—Hempstead, N.Y. | 6/30—South Bend, Ind. | 7/8 —Philadelphia, Penn. | 7/13—Washington, D.C. | 7/20—Kansas City, Mo. | 7/26—Madison, Wisc. |
| 6/27—Rochester, N.Y. | 7/1 —Pine Knob, Mich. | 7/10—Asheville, N.C. | 7/17—Houston, Tex. | 7/21—Evansville, Ind. | |
| 6/28—Buffalo, N.Y. | 7/2 —Toledo, Ohio | 7/11—Charlotte, N.C. | 7/18—Fort Worth, Tex. | 7/23—Indianapolis, Ind. | |

Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/15/75)

TOP ADD ONS - NATIONAL

BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
TAVARES—Remember What I Told You (Capitol)
GWEN McCRAE—Rockin' Chair (Cat)

D—Disco/Crossover

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

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

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

KBBC—Phoenix

- **SEALS & CROFTS**—I'll Play For You (W.B.)
- **HOLLIES**—Another Night (Epic)
- ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 31-22
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 16-7

KUPD—Phoenix

- **NO NEW LIST**
-
-
-

KQEO—Albuquerque

- **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
- **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic)
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 21-14
- ★ **AMERICA**—Sister Golden Hair (W.B.) 16-10

Pacific Southwest Region

● TOP ADD ONS:

CARLY SIMON—Attitude Dancing (Elektra)
GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)

★ PRIME MOVERS:

AMERICA—Sister Golden Hair (W.B.)
THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
MICHAEL MURPHEY—Wildfire (Epic)

BREAKOUTS:

GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
CARLY SIMON—Attitude Dancing (Elektra)
BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)

KHJ—Los Angeles

- **CARLY SIMON**—Attitude Dancing (Elektra)
- **GLEN CAMPBELL**—Rhinestone Cowboy (Capitol)
- ★ **PILOT**—Magic (EMI) 26-20
- ★ **AMERICA**—Sister Golden Hair (W.B.) 24-19

K100 (KIQQ-MF)—Los Angeles

- **SUPERTRAMP**—Bloody Well Right (A&M)
- **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury)
- ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 22-9
- ★ **AMERICA**—Sister Golden Hair (W.B.) 25-14

KKDJ—Los Angeles

- **TEN C.C.**—I'm Not In Love (Mercury)
- **JOE SIMON**—Get Down, Get Down (Spring)
- ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) 21-16
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) EX-29

KFXM—San Bernardino

- **CONSUMER RAPPORT**—Ease On Down The Road (Wing & A Prayer)
- **TAVARES**—Remember What I Told You (Capitol)
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 13-7

D★ HERBIE MANN—Hijack (Atlantic) 28-22

KAFY—Bakersfield

- **ROGER WHITTAKER**—Last Farewell (RCA)
- **ALICE COOPER**—Only Women (Atlantic)
- ★ **CHICAGO**—Old Days (Columbia) 19-12
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 16-1

KCBQ—San Diego

- **LINDA RONSTADT**—When Will I Be Loved (Capitol)
-
-
- ★ **AVERAGE WHITE BAND**—Cut The Cake (Atlantic) 26-13
- ★ **GRAND FUNK**—Bad Time (Capitol) 24-19

KENO—Las Vegas

- **NO NEW LIST**
-
-
-

PRIME MOVERS - NATIONAL

THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
AMERICA—Sister Golden Hair (W.B.)

KNDE—Sacramento

- **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA)
-
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 13-2
- ★ **CHICAGO**—Old Days (Columbia) 20-9

KJR—Seattle

- **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
- **LINDA RONSTADT**—When Will I Be Loved (Capitol)
- ★ **SUPERTRAMP**—Bloody Well Right (A&M) 20-16
- ★ **NEIL SEDAKA**—The Immigrant (Rocket) 18-14

KING—Seattle

- **BEE GEES**—Jive Talking (Atlantic)
- **HOLLIES**—Another Night (Epic)
- **MICHAEL MURPHEY**—Wildfire (Epic) 12-4
- ★ **AMERICA**—Sister Golden Hair (W.B.) 21-13

KJRB—Spokane

- **PILOT**—Magic (EMI)
- **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury)
- ★ **MIKE POST**—Rockford Files (MGM) EX-23
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 9-5

KTAC—Tacoma

- **HERBIE MANN**—Hijack (Atlantic)
-
- ★ **SUPERTRAMP**—Bloody Well Right (A&M) 25-14
- ★ **ALBERT HAMMOND**—99 Miles From L.A. (Mums) 20-13

KGW—Portland

- **JESSI COLTER**—I'm Not Lisa (Capitol)
- **NEIL SEDAKA**—The Immigrant (Rocket)
- ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 28-17
- ★ **SUPERTRAMP**—Bloody Well Right (A&M) 27-19

KISN—Portland

- **BOOMER CASTLEMAN**—Judy Mae (Mums)
- **JOE SIMON**—Get Down, Get Down (Spring)
- ★ **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 19-7
- ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 18-9

KTLC—Denver

- **TANYA TUCKER**—Lizzie And The Rainman (MCA)
- **AMBROSIA**—Holding On To Yesterday (20th Century)
- ★ **CHICAGO**—Old Days (Columbia) 15-6
- ★ **PILOT**—Magic (EMI) 21-14

KIMN—Denver

- **SHA NA NA**—Just Like Romeo & Juliet (Kama Sutra)
- **ALBERT HAMMOND**—99 Miles From L.A. (Mums)
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 10-5
- ★ **ORLEANS**—Let There Be Music (Asylum) HB-30

KKAM—Pueblo, Colo.

- **GORDON LIGHTFOOT**—Rainy Day People (Reprise)
- **AMBROSIA**—Holding On To Yesterday (20th Century)
- ★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 26-18
- ★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 19-13

KYSN—Colorado Springs

- **DWIGHT TWILLY BAND**—I'm On Fire (Shelter)
- **NEIL DIAMOND**—Last Picasso (Columbia)
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 27-20
- ★ **BLACKBYRDS**—Walking In Rhythm (Fantasy) 21-14

KCPX—Salt Lake City

- **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic)
- **VAN MCCOY**—The Hustle (Avco)
- ★ **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury) 34-21
- ★ **ALICE COOPER**—Only Women (Atlantic) 29-13

KRSP—Salt Lake City

- **SHA NA NA**—Just Like Romeo & Juliet (Kama Sutra)
- **FRANKIE VALLI**—Swearin' To God (Private Stock)
- ★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 16-9
- ★ **ROGER WHITTAKER**—Last Farewell (RCA) HB-20

Southwest Region

● TOP ADD ONS:

JESSI COLTER—I'm Not Lisa (Capitol)
MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
WAR—Why Can't We Be Friends (U.A.)

★ PRIME MOVERS:

THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
AMERICA—Sister Golden Hair (W.B.)
JESSI COLTER—I'm Not Lisa (Capitol)

BREAKOUTS:

TANYA TUCKER—Lizzie And The Rainman (MCA)
MAC DAVIS—Burnin' Thing (Columbia)
WAR—Why Can't We Be Friends (U.A.)

KILT—Houston

- **NONE**
-
- ★ **BAZUKA**—Dynamite (A&M) 20-12
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) HB-29

KRBE-FM—Houston

- **TANYA TUCKER**—Lizzie And The Rainman (MCA)
- **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
- ★ **JESSI COLTER**—I'm Not Lisa (Capitol) EX-16
- ★ **ALICE COOPER**—Only Women (Atlantic) 17-12

KLIF—Dallas

- **JESSI COLTER**—I'm Not Lisa (Capitol)
- **WAR**—Why Can't We Be Friends (U.A.)
- ★ **AMERICA**—Sister Golden Hair (W.B.) 17-12
- ★ **ALICE COOPER**—Only Women (Atlantic) 18-13

KNUS-FM—Dallas

- **GRAND FUNK**—Bad Time (Capitol)
- **AMERICA**—Sister Golden Hair (W.B.)
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 29-18
- ★ **LEO SAYER**—Long Tall Glasses (W.B.) 13-7

KFJZ—Ft. Worth

- **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic)
- **MAC DAVIS**—Burning Thing (Columbia)
- ★ **JESSI COLTER**—I'm Not Lisa (Capitol) 21-10
- ★ **AMERICA**—Sister Golden Hair (W.B.) 27-18

KXOL—Ft. Worth

- **PILOT**—Magic (EMI)
- **MIKE POST**—Rockford Files (MGM)
- ★ **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury) EX-27
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 12-9

KONO—San Antonio

- **JOE SIMON**—Get Down, Get Down (Spring)
- **LINDA RONSTADT**—When Will I Be Loved (Capitol)
- ★ **TANYA TUCKER**—Lizzie And The Rainman (MCA) 22-14
- ★ **BAZUKA**—Dynamite (A&M) 10-2

KELP—El Paso

- **JESSI COLTER**—I'm Not Lisa (Capitol)
- **WAR**—Why Can't We Be Friends (U.A.)
- ★ **CHICAGO**—Old Days (Columbia) 20-14
- ★ **AMERICA**—Sister Golden Hair (W.B.) 16-9

XEROK—El Paso

- **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury)
- **WAR**—Why Can't We Be Friends (U.A.)
- ★ **AMERICA**—Sister Golden Hair (W.B.) 15-8

BREAKOUTS - NATIONAL

BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
GWEN McCRAE—Rockin' Chair (Cat)
TEN C.C.—I'm Not In Love (Mercury)

WZUU-FM—Milwaukee

- **BEE GEES**—Jive Talkin' (Atlantic)
-
- ★ **PILOT**—Magic (EMI) HB-18
- ★ **CHICAGO**—Old Days (Columbia) 10-6

WIFE—Indianapolis

- **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury)
- **GWEN McCRAE**—Rockin' Chair (Cat)
- ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 28-17
- ★ **BOOMER CASTLEMAN**—Judy Mae (Mums) 29-20

WIRL—Peoria, Ill.

- **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury)
- **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA)
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 20-14
- ★ **CHICAGO**—Old Days (Columbia) 13-8

WDGY—Minneapolis

- **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic)
- **NEIL SEDAKA**—The Immigrant (Rocket)
- ★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 14-7
- ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 20-16

KDWB—Minneapolis

- **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
- **ROGER WHITTAKER**—Last Farewell (RCA)
- ★ **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury) 25-15
- ★ **GRAND FUNK**—Bad Time (Capitol) 24-17

KOIL—Omaha

- **BOOMER CASTLEMAN**—Judy Mae (Mums)
- **PILOT**—Magic (EMI)
- ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 28-19
- ★ **CHICAGO**—Old Days (Columbia) 16-7

KIOA—Des Moines

- **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury)
- **SUPERTRAMP**—Bloody Well Right (A&M)
- ★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 21-7
- ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 25-17

KKLS—Rapid City, S.D.

- **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury)
- **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA)
- ★ **SUPERTRAMP**—Bloody Well Right (A&M) 24-18
- ★ **PILOT**—Magic (EMI) 26-16

KQWB— Fargo, N.D.

- **TAVARES**—Remember What I Told You (Capitol)
- **FALLEN ROCK**—Mary Anne (Capricorn)
- ★ **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury) 40-30
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 28-18

KXOK—St. Louis

- **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.)
- **WAR**—Why Can't We Be Friends (U.A.)
- ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 29-21
- ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) 15-7

KSLQ-FM—St. Louis

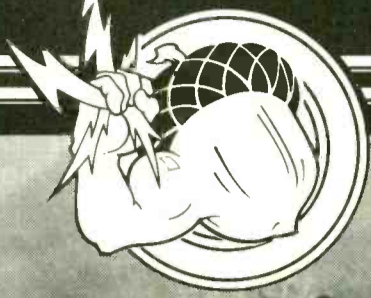
- **JESSI COLTER**—I'm Not Lisa (Capitol)
-
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 20-9
- ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 18-13

(Continued on page 20)

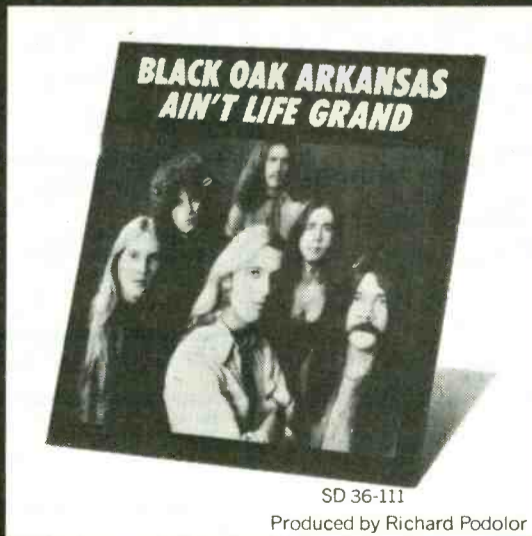
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BLACK OAK ARKANSAS

Ain't Life Grand



On Atco Records and Tapes



BLACK OAK ARKANSAS ON KING BISCUIT FLOWER HOUR, JUNE 8
CHECK LOCAL NEWSPAPER LISTINGS FOR STATION AND TIME.

Billboard Singles Radio Action

Based on station playlists through Thursday (5/15/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 18

- WHB—Kansas City**
- HAROLD MELVIN—Bad Luck (Philadelphia International)
 - AVERAGE WHITE BAND—Cut The Cake (Atlantic) HB-20
 - ★ JESSI COLTER—I'm Not Lisa (Capitol) HB-21
- KEWI—Topeka**
- MELISSA MANCHESTER—Midnight Blue (Arista)
 - MIKE POST—Rockford Files (MGM)
 - ★ JOHNNY WAKELIN—Black Superman (Pye) 30-13
 - ★ AVERAGE WHITE BAND—Cut The Cake (Atlantic) 16-5

North Central Region

TOP ADD ONS:

BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
ROGER WHITTAKER—Last Farewell (RCA)
LINDA RONSTADT—When Will I Be Loved (Capitol)

PRIME MOVERS:

(D) BAZUKA—Dynamite (A&M)
PILOT—Magic (EMI)
JOE SIMON—Get Down, Get Down (Spring)

BREAKOUTS:

BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
CARLY SIMON—Attitude Dancing (Elektra)
IKE & TINA TURNER—Baby Get It On (U.A.)

- CKLW—Detroit**
- LINDA RONSTADT—When Will I Be Loved (Capitol)
 - ALICE COOPER—Only Women (Atlantic)
 - ★ FRANK SINATRA—Anytime (Reprise) 24-12
 - ★ SPINNERS—Sadie (Atlantic) 13-8
- WGRD—Grand Rapids**
- LINDA RONSTADT—When Will I Be Loved (Capitol)
 - MICHAEL MURPHEY—Wildfire (Epic)
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 30-23
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 18-15
- Z-96 (WZZM-FM)—Grand Rapids**
- ROGER WHITTAKER—Last Farewell (RCA)
 - SEALS & CROFT—I'll Play For You (W.B.)
 - ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 29-21
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 18-12

- WTAC—Flint, Mich.**
- TEN C.C.—I'm Not In Love (Mercury)
 - COMMODORES—Slippery When Wet (Motown)
 - ★ NEIL SEDAKA—The Immigrant (Rocket) 26-14
 - ★ CHICAGO—Old Days (Columbia) 14-7
- WIXY—Cleveland**
- ROGER WHITTAKER—Last Farewell (RCA)
 - DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 32-27
 - ★ JOE SIMON—Get Down, Get Down (Spring) 30-23
- WGCL—Cleveland**
- GRAND FUNK—Bad Time (Capitol)
 - AMERICA—Sister Golden Hair (W.B.)
 - ★ ACE—How Long (Anchor) 18-7
 - D★ BAZUKA—Dynamite (A&M) 17-4
- 13-Q (WKQT)—Pittsburgh**
- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - BOOMER CASTLEMAN—Judy Mae (Mums) 25-18
 - ★ PILOT—Magic (EMI) 11-4

- KQV—Pittsburgh**
- NO NEW LIST
 -
 -
 -
- WKBW—Buffalo**
- JESSI COLTER—I'm Not Lisa (Capitol)
 - GRAND FUNK—Bad Time (Capitol)
 - D★ AVERAGE WHITE BAND—Cut The Cake (Atlantic) 28-17

- WSAI—Cincinnati**
- IKE & TINA TURNER—Baby Get It On (U.A.)
 - MICHAEL MURPHEY—Wildfire (Epic) 27-15
 - ★ JESSI COLTER—I'm Not Lisa (Capitol) 17-9
- WCOL—Columbus**
- CARLY SIMON—Attitude Dancing (Elektra)
 - BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - ★ PILOT—Magic (EMI) 26-10
 - D★ BAZUKA—Dynamite (A&M) 39-27
- WAKY—Louisville**
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
 - MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
 - D★ BAZUKA—Dynamite (A&M) 28-19
 - ★ JOE SIMON—Get Down, Get Down (Spring) 13-7
- WTUE—Dayton, Ohio**
- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - TANYA TUCKER—Lizzie And The Rainman (MCA)
 - D★ HERBIE MANN—Hijack (Atlantic) 35-27
 - ★ TAVARAS—Remember What I Told You (Capitol) 36-28

- WBGW—Bowling Green, Ky.**
- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
 - BARRY WHITE—I'll Do For You Anything (20th Century)
 - ★ SHANA NA—Just Like Romeo & Juliet (Kama Sutra) 26-16
 - ★ JOE SIMON—Get Down, Get Down (Spring) 18-13
- WJET—Erie, Pa.**
- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - D★ AVERAGE WHITE BAND—Cut The Cake (Atlantic)
 - ★ BLACKBYRDS—Walking In Rhythm (Fantasy) 31-19
 - ★ ROGER WHITTAKER—Last Farewell (RCA) 23-17

Southeast Region

TOP ADD ONS:

TAVARES—Remember What I Told You (Capitol)
GWEN McCRAE—Rockin' Chair (Cat)
BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)

PRIME MOVERS:

DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
MICHAEL MURPHEY—Wildfire (Epic)
THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)

BREAKOUTS:

GWEN McCRAE—Rockin' Chair (Cat)
BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
TEN C.C.—I'm Not In Love (Mercury)

- WXI—Atlanta**
- TEN C.C.—I'm Not In Love (Mercury)
 - GWEN McCRAE—Rockin' Chair (Cat)
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 27-16
 - ★ BAD COMPANY—Good Lovin' Gone Bad (Swan Song) 19-10
- WFOM—Atlanta**
- TAVARES—Remember What I Told You (Capitol)
 - TANYA TUCKER—Lizzie And The Rainman (MCA)
 - ★ ELVIS PRESLEY—Trouble (RCA) 39-30
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 24-15
- Z-93 (WZGC-FM)—Atlanta**
- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - TANYA TUCKER—Lizzie And The Rainman (MCA)
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 27-17
 - ★ ALICE COOPER—Only Women (Atlantic) 17-7

- WBBQ—Augusta**
- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
 - GWEN McCRAE—Rockin' Chair (Cat)
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 19-11
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 15-4

- WWSN—Birmingham, Ala.**
- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - ★ PILOT—Magic (EMI) 31-19
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 20-10
- WHHY—Montgomery, Ala.**
- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - MELISSA MANCHESTER—Midnight Blue (Arista)
 - ★ JOE SIMON—Get Down, Get Down (Spring) 20-10
 - ★ REUNION—They Don't Make 'Em Like That Anymore (RCA) 30-21
- WTOB—Winston/Salem, N.C.**
- TANYA TUCKER—Lizzie And The Rainman (MCA)
 - NEW YORK CITY—Got To Get You Back In My Life (Chelsea)
 - ★ CHICAGO—Old Days (Columbia) 15-5
 - ★ ALICE COOPER—Only Women (Atlantic) 11-7
- WWSA—Savannah, Ga.**
- TAVARES—Remember What I Told You (Capitol)
 - OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - ★ BOOMER CASTLEMAN—Judy Mae (Mums) 24-16
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 17-7

- WTMA—Charleston, S.C.**
- D★ HERBIE MANN—Hijack (Atlantic)
 - PILOT—Magic (EMI)
 - ★ NEIL SEDAKA—The Immigrant (Rocket) 28-16
 - ★ ALICE COOPER—Only Women (Atlantic) 30-21
- WKIX—Raleigh, N.C.**
- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - JUSTIN HAYWARD AND JOHN LODGE—I Dreamed Last Night (Threshold)
 - ★ JOE SIMON—Get Down, Get Down (Spring) 23-13
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 24-15

- WORD—Spartanburg, S.C.**
- WAYLON JENNINGS—Dreaming My Dreams With You (RCA)
 - D★ GARY TOMS EMPIRE—Blow Your Whistle (Pip)
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 16-4
 - D★ AVERAGE WHITE BAND—Cut The Cake (Atlantic) 10-3
- WAYS—Charlotte, N.C.**
- GWEN McCRAE—Rockin' Chair (Cat)
 - TAVARES—Remember What I Told You (Capitol)
 - D★ HERBIE MANN—Hijack (Atlantic) 25-12
 - D★ AVERAGE WHITE BAND—Cut The Cake (Atlantic) 19-9

- WNOX—Knoxville**
- CARLY SIMON—Attitude Dancing (Elektra)
 - D★ CONSUMER RAPPORT—Ease On Down The Road (Wing And A Prayer)
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 38-8
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) HB-23
- WGOW—Chattanooga, Tenn.**
- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - JOE SIMON—Get Down, Get Down (Spring)
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) HB-8
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) HB-4

- KAAY—Little Rock**
- PHOEBE SNOW—Harpo's Blue (Shelter)
- D★ HOT CHOCOLATE—Disco Queen (Big Tree)**
- ★ ALICE COOPER—Only Women (Atlantic) 17-12
 - ★ LEO SAYER—Long Tall Glasses (W.B.) 11-8
- WHBQ—Memphis**
- D★ HAROLD MELVIN—Bad Luck (Philadelphia International)
 - GRAND FUNK—Bad Time (Capitol)
 - ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 16-9
 - ★ SEALS & CROFTS—I'll Play For You (W.B.) 22-14

- WMPS—Memphis**
- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
 - LED ZEPPELIN—Trampled Underfoot (Swan Song)
 - ★ BLACKBYRDS—Walking In Rhythm (Fantasy) EX-6
 - ★ ROGER WHITTAKER—Last Farewell (RCA) EX-18
- WMAK—Nashville**
- BEE GEES—Jive Talking (Atlantic)
 - GWEN McCRAE—Rockin' Chair (Cat)
 - ★ ALICE COOPER—Only Women (Atlantic) 11-5
 - ★ AMERICA—Sister Golden Hair (W.B.) 8-2
- WLAC—Nashville**
- D★ AVERAGE WHITE BAND—Cut The Cake (Atlantic)
 - TAVARES—Remember What I Told You (Capitol)
 - ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 14-8
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 13-3

- WLCY—St. Petersburg, Fla.**
- JESSI COLTER—I'm Not Lisa (Capitol)
 - NEIL SEDAKA—The Immigrant (Rocket)
 - D★ HERBIE MANN—Hijack (Atlantic) 24-12
 - ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 32-21
- WQAM—Miami**
- D★ HAROLD MELVIN—Bad Luck (Philadelphia International)
 - TAVARES—Remember What I Told You (Capitol)
 - ★ CHICAGO—Old Days (Columbia) 20-8
 - ★ GWEN McCRAE—Rockin' Chair (Cat) 19-7

- WFUN—Miami**
- BOOMER CASTLEMAN—Judy Mae (Mums)
 - TAVARES—Remember What I Told You (Capitol)
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 21-8
 - ★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) EX-12

- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- D★ VAN McCOY—Hustle (Avco)
 - MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 21-13
 - ★ ACE—How Long (Anchor) 8-4

- WQPD—Lakeland, Fla.**
- STEELY DAN—Black Friday (ABC)
 - BARRY WHITE—I'll Do For You Anything (20th Century)
 - ★ AMERICA—Sister Golden Hair (W.B.) 21-12
 - ★ DWIGHT TWILLY BAND—I'm On Fire (Shelter) 27-24

Mid-Atlantic Region

TOP ADD ONS:

BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)

PRIME MOVERS:

(D) HERBIE MANN—Hijack (Atlantic)
DAVE SCHULTZ—Penalty Box (All-Pro)
PILOT—Magic (EMI)

BREAKOUTS:

BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
(D) VAN McCOY—Hustle (Avco)
TEN C.C.—I'm Not In Love (Mercury)

- WFIL—Philadelphia**
- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
 - DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
 - D★ HERBIE MANN—Hijack (Atlantic) 16-9
 - ★ DAVE SCHULTZ—Penalty Box (All-Pro) 20-7

- WIBG—Philadelphia**
- D★ VAN McCOY—Hustle (Avco)
 - BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - D★ HERBIE MANN—Hijack (Atlantic) 15-8
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 25-16
- WPGC—Washington**
- PILOT—Magic (EMI)
 - RUFUS—Please Pardon Me (ABC)
 - ★ JOE SIMON—Get Down, Get Down (Spring) 29-21
 - D★ VAN McCOY—The Hustle (Avco) 20-15

- WRC—Washington**
- GRAND FUNK—Bad Time (Capitol)
 - TEN C.C.—I'm Not In Love (Mercury)
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 13-7
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 15-5
- WCAO—Baltimore**
- D★ HAROLD MELVIN—Bad Luck (Philadelphia International)
 - BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 13-7
 - ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 15-5

- WGH—Newport News, Va.**
- D★ HAROLD MELVIN—Bad Luck (Philadelphia International)
 - DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
 - D★ HERBIE MANN—Hijack (Atlantic) 24-17
 - D★ AVERAGE WHITE BAND—Cut The Cake (Atlantic) 14-8

- WYRE—Annapolis, Md.**
- AMERICA—Sister Golden Hair (W.B.)
 - PILOT—Magic (EMI) 14-8
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 20-13

- WLEE—Richmond, Va.**
- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
 - JOE SIMON—Get Down, Get Down (Spring)
 - ★ GRAND FUNK—Bad Time (Capitol) 14-8
 - ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 21-15

Northeast Region

TOP ADD ONS:

STEELY DAN—Black Friday (ABC)
BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
(D) FRANKIE VALLI—Swearin' To God (Private Stock)

PRIME MOVERS:

ALICE COOPER—Only Woman (Atlantic)
AMERICA—Sister Golden Hair (W.B.)
ROGER WHITTAKER—Last Farewell (RCA)

BREAKOUTS:

BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
STEELY DAN—Black Friday (ABC)
(D) FRANKIE VALLI—Swearin' To God (Private Stock)

- WABC—New York City**
- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
 - CARPENTERS—Only Yesterday (A&M) 23-12
 - ★ FREDDY FENDER—Before The Next Teardrop Falls (ABC/Dot) 3-8
- WPIX-FM—New York City**
- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
 - CARLY SIMON—Attitude Dancing (Elektra)
 - ★ ACE—How Long (Anchor) 20-10
 - D★ VAN McCOY—The Hustle (Avco) 6-1

- WBBF—Rochester, N.Y.**
- PILOT—Magic (EMI)
 - D★ EARTH, WIND & FIRE—Shining Star (Columbia) 20-11
 - ★ AMERICA—Sister Golden Hair (W.B.) 30-17
- WRKO—Boston**
- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - STEELY DAN—Black Friday (ABC)
 - ★ ALICE COOPER—Only Women (Atlantic) 28-15
 - ★ ROGER WHITTAKER—Last Farewell (RCA) HB-16

- WBZ-FM—Boston**
- JUSTIN HAYWARD & JOHN LODGE—I Dreamed Last Night (Threshold)
 - JOE SIMON—Get Down, Get Down (Spring)
 - ★ ALICE COOPER—Only Women (Atlantic) 26-9
 - ★ MICHAEL MURPHEY—Wildfire (Epic) 24-12
- WBVF-FM—Framingham, Mass.**
- JESSI COLTER—I'm Not Lisa (Capitol)
 - D★ HAROLD MELVIN—Bad Luck (Philadelphia International)
 - ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 12-3
 - ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 29-17

- WPRO—Providence**
- AL GREEN—Love (Hi)
 - JOHN DENVER—Thank God I'm A Country Boy (RCA)
 - ★ AMERICA—Sister Golden Hair (W.B.) 28-15
 - ★ ALICE COOPER—Only Women (Atlantic) 20-10

- WORC—Worcester, Mass.**
- STEELY DAN—Black Friday (ABC)
 - REPARATA—Shoes (Polydor)
 - ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 26-17
 - ★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 30-20

- WDRS—Hartford**
- MICHAEL MURPHEY—Wildfire (Epic)
 - CHICAGO—Old Days (Columbia)
 - ★ ACE—How Long (Anchor) 16-9
 - ★ PILOT—Magic (EMI) 24-17

- WPOP—Hartford**
- MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
 - LINDA RONSTADT—When Will I Be Loved (Capitol)
 - ★ BLACKBYRDS—Walking In Rhythm (Fantasy) 12-5
 - D★ EARTH, WIND & FIRE—Shining Star (Columbia) 24-17

- WTRY—Albany**
- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
 - FOUR TOPS—Seven Lonely Nights (ABC)
 - ★ EDDIE KENDRICKS—Shoeshine Boy (Tamla) EX-25
 - D★ HERBIE MANN—Hijack (Atlantic) EX-26

- WPTR—Albany**
- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
 - BAD COMPANY—Good Lovin' Gone Bad (Swan Song)
 - ★ ROGER WHITTAKER—Last Farewell (RCA) 29-21
 - ★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) HB-25

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EUROPEAN ROCK MUSIC POLLS

POP MAGAZINE POLL 1975

Top Group	Top Singer	Top Bassist	Top Drummer	Top Guitarist
1. SWEET	1. BRIAN CONNOLLY	1. Glenn Hughes	1. Carl Palmer	1. Ritchie Blackmore
2. Deep Purple	2. Robert Plant	2. STEVE PRIEST	2. Ian Paice	2. Eric Clapton
3. ELP	3. Ian Gillan	3. Greg Lake	3. MICK TUCKER	3. Rory Gallagher
4. Yes	4. Jon Anderson	4. Jack Bruce	4. Keith Moon	4. ANDY SCOTT
5. Pink Floyd	5. Peter Gabriel	5. Chris Squire	5. Nick Mason	5. Jimi Hendrix

MUSIEK EXPRESS POLL 1975

Top Recording Group	Top Vocalist	Top Live Group	Top Drummer	FIRST PLACE WINNERS (FOR THREE YEARS IN A ROW) BRAVO MAGAZINE POLL 1975
1. SWEET	1. David Bowie	1. ELP	1. Carl Palmer	
2. Yes	2. BRIAN CONNOLLY	2. SWEET	2. Pete York	
3. ELP	3. Jon Anderson	3. Yes	3. Ian Paice	
4. Deep Purple	4. Ian Gillan	4. Deep Purple	4. MICK TUCKER	
		5. Genesis	5. Ginger Baker	



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SWEET HAS SOLD 26 MILLION RECORDS AND RECEIVED 28 GOLD AND SILVER DISC AWARDS AROUND THE WORLD...AND THEIR NEW ALBUM IN AMERICA IS ON CAPITOL RECORDS AND TAPES.

SWEET

Vox Jox

By CLAUDE HALL

LOS ANGELES—Wolfman Jack needs to locate old airchecks of himself and Alan Freed. These are vital to a special project the Wolfman is involved in and, like many air personalities, he never saved anything of himself and airchecks of Freed aren't too easy to come by. Can any of you aircheck buffs help him out?

TIME 'N TEMP DJs PLEASE COVER THEIR EYES... UNLESS YOU'D BE INTERESTED IN RADIO'S MOST WIDELY READ AND RESPECTED JOKE SHEET... THE ELECTRIC WEENIE.

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Send to me here at the Billboard and I'll pass them along to the howling great one.

Registered so far for the eighth annual International Radio Programming Forum at the Fairmont Hotel in San Francisco Aug. 13-16 are Dick Hyatt, program director of WBPM in Kingston, N.Y., and Jerry Groner, program director of KRZY in Albuquerque. One major chain is considering sending not only all its program directors, but all of the managers. This is going to be the best convention in radio. I suggest you register early in order to get one of the low-rate rooms that the Fairmont has available. Send \$185 to: International Radio Programming Forum, 12th floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Tom Straw is going to KSD, St. Louis. He'd been program director of KSEA in San Diego before it switched to a gospel music format. Straw will be doing the evening show. Stu Wright is now the all-

night man at WQQT in Savannah, GA. He also is the disco-DJ at The Better Half, a discotheque located in the back of pizza parlor in the city. Needs discotheque records.

Chris Curtis is the new music director of WZUU in Milwaukee, replacing Roger St. John. Gene Rump, program director of KAKE in Wichita, broke his leg at the end of a hot air balloon flight that the station was doing as a promotion. Gary Hunter, previously at WCCC in Hartford, Conn., is looking for a new position. 203-549-3456.

Logos Unlimited, headed by Art Vuolo Jr., Suite 2-b, 2335 Twin Lakes Drive, Ypsilanti, Mich. 313-434-2712, continues to expand and now has radio stations such as WLS in Chicago, KFRC in San Francisco, KCQB in San Diego, and KTAC in Tacoma, Wash., backing his Rock Guide. The pamphlet is distributed through 7-11 stores in each market and it's a list of hundreds of AM and FM radio stations, along with frequencies and formats. The pamphlet is supported by national advertising, so it's a winner for the radio station involved, as well as the listener. Essentially, the listener keeps it in his or her car for use traveling. You have to see it to believe it, I certainly can't explain the Rock Guide in less than a thousand words. But I'm sure Art will send you a copy free if you write him. Vuolo deals in promotions, playlists, air checks, the Rock Guide—just about anything and everything connected with a radio station. He just might be able to help your station.

Bubbling Under The HOT 100

- 101—GEMINI, Miracles, Tamla 54259 (Motown)
- 102—ALL CRIED OUT, Lamont Dozier, ABC 12075
- 103—LEAVE IT ALONE, Dynamic Superiors, Motown 1342
- 104—A PIRATE LOOKS AT FORTY, Jimmy Buffett, ABC/Dunhill 15029
- 105—GOT TO GET YOU BACK IN MY LIFE, New York City, Chelsea 3010
- 106—HURT, The Manhattans, Columbia 3-10140
- 107—WONDERFUL BABY Don McLean, United Artists 614
- 108—BEAUTIFUL LOSER, Bob Seger, Capitol 4062
- 109—ISN'T IT A SHAME, Randy Edelman, 20th Century 2196
- 110—REMEMBER THE RAIN, 21st Century, RCA 10201

Bubbling Under The Top LPs

- 201—ENGELBERT HUMPERDINCK, Greatest Hits, Parrot 71067 (London)
- 202—PINK FLOYD, Obscured By Clouds, Harvest ST 11078 (Capitol)
- 203—THE DYNAMIC SUPERIORS, Motown M6-822 S1
- 204—GEORGE DUKE, The Aura Will Prevail, BASF/MPS MC 25613
- 205—STATUS QUO, On The Level, Capitol ST 11381
- 206—NATIONAL LAMPOON, Gold Turkey/Radio Hour/Greatest Hits, Epic PE 33410 (Columbia)
- 207—RUSTY WEIR, Don't It Make You Wanna Dance, 20th Century T 469
- 208—STEALERS WHEEL, Right Or Wrong, A&M SP 4517
- 209—TAMIKO JONES, Love Trip, Arista AL 4040
- 210—ALLEN TOUSSAINT, Southern Nights, Reprise MS 2186 (Warner Bros.)

Programming Comments

REX CORY, program director
KENE, Toppenish, Wash.

What we're trying to accomplish here is to simply turn the younger people onto country. KENE enacted a new format Feb. 15; it's called Town and Country. It eliminates the sleepy sound of your regular country station and picks up the music pace.

Here's how our music rotation works: We use four different types of music,

- Country Hit
- Country Album Cut
- Country Crossover Record
- Contemporary Hit

Basically, we're rocking and rolling with country. What makes the whole thing really worthwhile is the fact that we have gotten almost a 100 percent favorable showing with our audience. It's picking up a larger audience and, in general, broadening the demographics.

KNAC Keys Exotic Music

Continued from page 16

"I have developed other record places which take care of me. And other record shops than Music Plus feel the impact. They stock up on import albums. They turn us on to certain records, too. Jem Distributors in South Plainfield, N.J., distributes all over the U.S. They send me stuff."

Lou Fogelman, formerly with the Warehouse chain, and now head of Music Plus, admits "we are pleased with the program. We have an option for next year. I know we'll pick it up. Imports are a very big part of our business."

Steve Boudreau, buyer in the chain's import section, works closely with McCoy. They even help pick out some of the music to be played on "The Import Show." Fogelman says, "This give us better rapport and control of the show as far as our stores are concerned. And it's easy to work with a local station."

Fogelman admits, too, that his chain has received a "tremendous amount of sales out of the show. It has brought in lots of customers. The station fits in our market, and has enabled us to make inroads in the import market. And imports are significant in our market."

Music Plus started last November, immediately plunged into import albums on a major scale. The tie-in with the radio show a few months later seemed a natural. "The show," says Fogelman, "enables us to pick up records earlier, before domestic release. It also helps our domestic sales later. We turn other stations to new import releases, as well."

Ironically, although KNAC gets into all the Music Plus cities except Sherman Oaks (the valley section of Los Angeles), "the valley store is a strong import factor. Word of mouth helps us a lot," says Fogelman, whose stores charge from \$4.99 to \$5.99 for import albums. "A little higher than some U.S. records, but we are trying to hold the prices down."

McCoy explains his show as something that "started impulsively. I just stepped into it. Couldn't figure out why no one else was playing that music. Our station had the latitude."

"It's scary programming for most people. It takes a while to discover the intrinsic value of this music. I get the most literate letters off listeners of this program. 'The Import Show' lends itself to progressive rock. We present a new wave of jazz people on our show. It's a rock-oriented program, and we are definitely a hard rock station."

The difference between the type of music on "The Import Show" and most American music, McCoy feels, is that "American groups were influenced by the blues, jazz, rock—this was the basis of their music. European groups, on the whole, are dif-

ferent. Their environment is different. Many of these artists grew up listening to classical music. Not rock."

McCoy, who became program director early in 1970, also attends various concerts in Southern California "to listen to what the people are listening to." He works closely with concert promoters Wolf & Rissmiller Concerts, plus Pacific Presentations and emcees their Long Beach concerts.

A veteran of 12 radio years, he deplores the fact "There is no gut level radio today anymore."

As for KNAC: "We are doing well commercially. We have a lot of people listening to us out there."

Of his own "The Import Show," McCoy admits that a lot of people must be listening, "because record sales jump after every Thursday show."

Jazz Is Reel At Roy's Place

Continued from page 16

interviews because of the high degree of verbal errors.

"I want my guests to be at their best when heard on my shows, so I edit the interviews before airing them," he says.

KGRW, a 26,000-watt station is on the air 24 hours a day with 7 1/2 hours a week devoted to jazz.

Sarah Porterfield, whose radio name is Emily, plays jazz on Sunday 10 p.m.-12 a.m. with a show called "Jazz For The Two Of Us."

Ms. Porterfield plays basically the same records as Loggins, consulting with him on a weekly basis to be sure that they are not running identical programs.

Ms. Porterfield was brought to KCRW by Loggins to help in the formation of a children's workshop program.

Ms. Porterfield, a pre-school teacher at Lorene Miller elementary school, co-hosts with Loggins a Saturday 8 a.m.-10 a.m. children's show.

The Children's Workshop combines education and entertainment for pre-schoolers and kindergarten children.

During the program Ms. Porterfield plays one jazz record, with the remainder devoted to children's storybook records.

She also has interviews with people dealing with children's products.

"I will not play contemporary message jazz records nor will I play dope-oriented music," says Loggins.

"One of the requirements for a jazz course at Santa Monica City College is to listen to 'Roy's Place,' in order for the students to gain a better understanding of jazz," he adds.

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.



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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.



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Every Kind Of Music At N.Y. Fest

NEW YORK—Jazz, pop, reggae, oldies, soul, rock, Latin, comedy, folk, country and blues will all be featured at this year's tenth annual Schaefer Summer Music Festival scheduled to begin June 16 at Central Park here. Although the future of this music series was in doubt earlier this year, promoter Ron Delse-ner ironed out all the problems.

Scheduled to perform during the three-month run are Tony Bennett, Lionel Hampton, Bob Marley and the Wailers, Joe Cocker, Ray Barretto, Robert Klein, Earl Scruggs, Pointer Sisters, Dave Mason, BeeGees, Stanley Turrentine, Harry Chapin, Three Dog Night, Phoebe Snow, Pete Seeger, Arlo Guthrie, Chick Corea, Minnie Riperton, Benny Goodman, Sergio Mendes, Donald Byrd and Blackbyrds, Judy Collins, Commander Cody, B.B. King, Frankie Valli and the Four Seasons, America, Melanie, Todd Rundgren, Barry Manilow, Melissa Manchester, John Sebastian, Richie Havens, David Bromberg, Aero-

(Continued on page 48)

5 Acts At Army Post Rock Fest

By JANE SCOTT

FT. CAMPBELL, Ky.—Five major acts will launch a rock music festival here Thursday (22) evening. It may be the first of a kind for an Army post.

Joe Cocker, Rufus, the Earl Scruggs Revue, Pure Prairie League and Barbi Benton, will be presented at Fryar Stadium here by Cracium III Productions of Cleveland in conjunction with the 101st Airborne Division.

The show, "Music—You're My Mother," will be videotaped for future showings. "This is also a first, this is the new army. They want live rock'n'roll," says Jack Cracium, 28, president of the production firm.

"We are taking up where Bob Hope left off," Cracium, a former Liberty Records regional promo man, and advertising account man, presented a videotape of Brian Auger and his Oblivion Express, Ralph and the Joe Vitale Orchestra to the Ft. Campbell troops March 18.

The videotape was shot at the Columbus Agora, a college nightclub on Nov. 26 and has been edited for possible TV showing. Babb Corp. of Pittsburgh advanced \$125,000 buying the executive production rites, Cracium says.

Associated with Cracium III is Hank LoConti, owner of the Agoras in Cleveland, Columbus and Toledo; George J. Weinberg III, former news director, at WICV in Chicago and WGCL-FM in Cleveland; Hank Berger, former night club owner in Cleveland; Phil DeAngelo, a concert producer, plus Cracium's brothers Joe, vice president-general manager and Jim, secretary-treasurer. Jules and Mike Belkin of Belkin Productions in Cleveland helped book the show.

Cracium says he hopes to produce a show for the Army's 200th anniversary June 14 at Ft. Campbell. Ralph, a rock group, is rearranging the "1812 Overture" with howitzer sounds.

NOW THIRD IN NATION

'Full Service' Motto Of APA, a Big Small Agency

By DAVE DEXTER JR.

LOS ANGELES—In 14 years, the Agency for the Performing Arts has become the third largest talent booking operation in North America. Why?

Vice president Marty Klein has an answer.

"We are a full service operation," he says. "APA handles all aspects of an act's professional career. We give extremely personal service to each of our clients. You might say we are a big small agency."

APA last week signed Herb Alpert as a client and effected a deal which will give Gladys Knight and the Pips their own NBC-TV show this summer. Nine men in the APA offices on the Sunset Strip also firmed up scores of personal appearances for the 200 artists under APA contract including runs in Las Vegas, concert tours and theater in the round bookings.

Klein, born in Canada, reared in Colorado and a Californian since 1962, confirms that APA "has its own way of doing things."

"We are highly selective in choosing talent to represent," Klein confides. "We have no interest in acts that may enjoy a hit record but which, plainly, are strictly one-shot winners. We look for acts that can make the crossover from disks into television and perhaps move into motion pictures."

"Look at our clients—there are a number of highly promising young acts with unlimited futures—Chango, Maureen McGovern, Larry Coryell, Chuck Mangione and Larry

Gatlin are some of them. They are our kind of talent."

David C. Baumgarten bosses APA in New York. He has set up offices in Chicago, Miami and San Juan in addition to Los Angeles and New York with about 30 men employed.

Has the recession seriously affected APA?

"We know about it," says Klein. "but all have worked diligently to counteract its effects. Right now we are running 10-15 percent above last year's income although the booking of lounge acts has dropped and so has the number of concerts. Why, here in L.A. there used to be some sort of rock concert every night. Now they are spaced."

APA, says Klein, was heavily involved in rock in the late 1960s, booking Jefferson Airplane, Janis Joplin, the Doors, the Chambers Bros. and others.

"And then, somehow, we shifted our interests," Klein recalls. "Within the last year we've come back strong and right now I'd say about 20 percent of our clients are in the rock field."

"I believe the next substantial trend will be theaters in the round. There are more than a dozen throughout the nation prospering and more are on the way."

APA never buys advertising and maintains no publicity wing. "The buyers of talent know us," says Klein. "So do our clients. It's what we do that counts, not what we say we can do."

Bookers, Brokers Eye Bills

LOS ANGELES—Bills have been introduced in the California Legislature to license musician booking agencies and to limit ticket brokers' service fees to \$2-\$3.

The proposed booking licenses would only apply to agencies with instrumentalists as clients, not to singer, dancer or actor clients. It is to be applied to personal managers as well as true agencies, since often with new artists the manager is heavily involved in finding work for his act.

The ticket agency fee maximum bill is designed to fight scalping of rock superstar concert tickets, a practice which has become increasingly troublesome here as scalpers mysteriously obtain large blocks of high-demand tickets. A similar law was passed in New York some 15 years ago.

Signings

Paul McCartney has reached an exclusive agreement to record for Capitol Records in the United States, Canada and Japan and an agreement covering all other world territories with EMI. Under the new contracts, first product will be the LP "Venus & Mars" and the single "Listen To What The Man Said," to be released simultaneously this month.

Steve Stills to Columbia Records. He previously recorded for Atlantic. . . . Loudon Wainwright III to Arista from Columbia. . . . Michael Bolton to RCA Records. . . . Sleepy Creek, five-man country-rock group, to United Music for management and record production. Also signing with United Music is Bobby and Melody

(Continued on page 48)

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Talent In Action

ALICE COOPER SUZI QUATRO

Madison Square Garden, New York

When Alice Cooper's track record is summoned up, the one question that springs to mind is, what can he possibly do to surpass himself this time? The answer, for his "Welcome To My Nightmare" show May 5, was just about everything, including the kitchen sink. Cooper surrounded himself with \$400,000 worth of set and performers and wrapped up the hoopla with enough horrific packaging to give his audience exactly what they wanted. Well, almost.

The Cooper audience, and the Cooper show, has long exhibited similar intentions, those being substitute blood lust. Alice used to hang himself from a noose, or stick his head in a guillotine, and one was never sure what the outcome would be. But on this show the threats are from giant spiders, a furry abominable snowman, the violence having been transmuted into a mammoth fairy tale. Alice Cooper has become less of an evil symbol and more of a part, acting out as he does the boy-child Steven, whose bad dreams are the focus for the show.

I don't have to report that the show is super-professional. Cooper and his four dancers are expertly choreographed by David Winters, who is well known for his rock and theatrical work. Instead of the original Cooper band, top session players such as guitarists Steve Hunter and Dick Wagner magnify the songs to new levels of musical expertise, though they remain in the background at all time and are never introduced. The props, a weedy bed, giant spider web, monstrous toy box, are fun to look at, and are well-integrated into the show. Perhaps the most skillfully done added attraction is a film sequence that Cooper and dancers leapt in and out of. It was just like 3-D television, with Cooper the proud host.

Now, more than ever, the show is Alice exclusively. He narrates, sings, dances and acts, showing no fear as a threatened performer, only in the parts he played. And the audience, raised on a procession from Captain Kangaroo to Dick Clark to Vincent Price as the lovable ghoul, loved it—OKing Cooper's assumption of the role of participant-observer, as he has put aside im-

plied threatening excitement for explicit, guaranteed show-biz.

Suzi Quatro opened the evening in her rock 'n' rolling way. Decked out in leather jumpsuit, accompanied by her hard core band, she belted out a combination of British hits and rock standards. Though her group will never win any awards for musical expertise, the powerhouse effect of tunes like "Shakin' All Over," "Keep A Knockin'" and "All Shook Up" began the evening in a festive mood. **TOBY GOLDSTEIN**

SMOKEY ROBINSON THELMA HOUSTON

Roxy, Los Angeles

Smokey Robinson made a personal triumph out of dipping his toes into the live appearance waters April 24 after a lengthy layoff. And Motown's opener, Thelma Houston, gave what insiders unanimously described as her finest Los Angeles show yet.

The turnaway crowd got its money's worth as Smokey performed for a full 65 minutes, doing 11 songs. Naturally, the bulk of the material was from his fast-climbing "Quiet Storm" album, which presents Smokey's beautiful, clear, high tenor in a slightly less falsetto mode.

But he threw in enough of his Smokey & the Miracles classics to please the fans. And there were a lot of Motown staffers and artists in the audience who sang along on classics like "Tracks Of My Tears" without any prompting by Robinson. Relaxed and affably witty, Smokey proved he hadn't lost any vocal quality or on-stage presence by quitting the road to stay home with his family in recent years.

Bouncy, big-voiced Thelma Houston had the crowd totally enraptured during her 55-minute set as she powered through eight songs, including a Dinah Washington medley and non-duplicating Smokey Robinson medley. The set included a number of offbeat but effective song choices like a funky-soul version of Allen Toussaint's Dr. John hit, "Such A Night." All this relatively new Motown addition needs to be a major star is that first hit single.

NAT FREEDLAND
(Continued on page 26)

New On The Charts



Passport photo

NEKTAR "Astral Man"

Nektar is five expatriate Englishmen who have been based in Germany since 1965 and most of their music sounds like an interesting blend of avant-garde German rock plus vintage Beatles. From their first exposure to America last year they were a surprise concert and album smash.

Nektar's "Astral Man" Hot 100 debut is more commercially singles-oriented than their usual free-form jam LP cuts. With cosmic-surrealistic lyrics and a booming bass beat, "Astral Man" shows the group at its most accessible. Nektar's personnel arrived in Germany in different bands and didn't meet until a 1968 jam at the famed Hamburg Star Club. Nektar was formed in 1969, added their in-house light show in 1970 and first recorded on a local German label in 1972. ABC-distributed Passport is their U.S. label.



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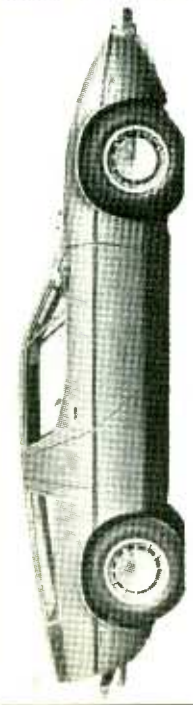
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BILLBOARD'S FIRST INTERNATIONAL TALENT FORUM -- JUNE 4-7

Century Plaza Hotel, Los Angeles

Billboard's first annual International Talent Forum, June 4-7, promises to be one of the most important events this year—not only because there is a need for a forum on live entertainment and it's never been done, but because of the involvement of so many of the industry's experts on each facet of entertaining: **New additions in bold face:**

Wednesday, June 4

10 am-5:30 pm
REGISTRATION

5 pm-7:30 pm
COCKTAIL RECEPTION

8 pm-12 midnight
TALENT SHOWCASE

Thursday, June 5

9:15-10 am
CONTINENTAL BREAKFAST

10 am-11 am
"WHERE DOES THE POWER LIE?"
A keynote speech by Bill Graham

11:15 am-12:15 pm
"CAN THE NIGHTCLUB SURVIVE?"
Doug Weston, Troubadour, Moderator
Fred Taylor, Paul's Mall
Robin Conant, Great Southeast Music Hall
David Allen, Boarding House
Chuck Morris, Ebbett's Field
Mario Maglieri, Roxy, Whisky

12:30 pm-2 pm
LUNCHEON
Warren Barigian, Revolutionary Voice Coach

2:30 pm-3:30 pm
Concurrent Sessions:

- (1) "ROCK ON TELEVISION: STEPCILD OR STARMAKER?"
Ron Weisner, Ron Weisner Management, Moderator
Don Cornelius, "Soul Train"
Paul Block, Talent Coordinator, "Tonight Show"
Burt Sugarman, "Midnight Special"
- (2) "MYSTERIES OF THE ENTERTAINMENT CONTRACT"
Al Schlesinger, Moderator
Fred Gaines; Wyman, Bautzer, Rothman & Kuchel
Robert Gordon, Gordon & McCabe
Michael Shapiro, Shapiro & Stern
Dann Moss, Attorney-At-Law
George Greiff, Greiff-Garris
Doug Weston, Troubadour
Harold Orenstein, Orenstein & Arrow
- (3) "THE CANADIAN OPPORTUNITY"
Tom Wilson, Concept 376, Moderator
Dave Garrick, Canadian National Exhibition (CNE)
Al Wood, American Federation of Musicians
Bruce Allen, Manager of Bachman-Turner Overdrive
Al Mair, Manager of Gordon Lightfoot
John Murphy, Product Manager of ABC Records at RCA, Canada

3:30 pm-4 pm
COFFEE BREAK

4 pm-5 pm

- Concurrent Sessions:**
- (4) "FORGOTTEN MARKETS? SPECIAL PROBLEMS OUTSIDE THE MAJOR TALENT CENTERS"
Mike Belkin, Cleveland, Moderator
Keith Case, Stone County
David Forest, The David Forest Co.
John Bauer, John Bauer Productions
Bruce Kapp, Windy City Productions
Michael "Eppy" Epstein, My Father's Place, L.I.
- (5) "MINING RICHES FROM THE FAIRS—AND FOR THE FAIRS"
Mike North, ICM, Moderator
Bette Kaye, Bette Kaye Productions
John Hitt, Jim Halsey Co.
Ken Fuik, Iowa State Fair
Don Svedman, Colorado State Fair

(6) "IS IT STILL BLACK MUSIC—OR JUST MUSIC?"
Don Cornelius, "Soul Train," Moderator
Barry White, Recording Artist
Dick Griffey, Dick Griffey Productions
John Levy, John Levy Enterprises
Jean Williams, Billboard
8 pm-12 midnight
TALENT SHOWCASE

Friday, June 6

9:15-10 am
CONTINENTAL BREAKFAST

10 am-11 am
"LAS VEGAS—THE WORLD'S BIGGEST TALENT BUYER"
Paul Anka, Moderator
Leonard Martin, Sahara Hotel
Jim Halsey, Jim Halsey Co.
Marty Klein, APA
Tony Zoppl, Riviera Hotel
Seymour Heller, Mgr. of Liberace & Debbie Reynolds

11:15 am-12:15 pm
"DOES ANYBODY 'OWN' A CONCERT TERRITORY? DOES THE ACT 'OWE' THE PROMOTER A RETURN BOOKING?"
Bill Graham, Fillmore Productions, Moderator
Sepp Donahauer, Pacific Presentations
Steve Wolf, Wolf & Rissmiller
Richard Nader, New York
John Scher, John Scher Co.
Jack Boyle, Washington, D.C.
Lou Robin, Artist Consultants
Larry Magid, Electric Factory
Alex Cooley, Electric Ballroom
Ron Delsener, New York
Joe Cohen, MSG Productions
Barry Fey, Fey-Line, Denver

12:30 pm-2 pm
LUNCHEON
Artist panel with John Kay, Moderator

2:30 pm-3:30 pm
Concurrent Sessions:

- (7) "WHAT CAN COUNTRY MUSIC DO FOR YOU?"
Bob Eubanks, Concert Express, Moderator
Frank Jones, Capitol Records
Tommy Thomas, Palomino Club
Bill Williams, Billboard Magazine
Jim Halsey, Jim Halsey Co.
Paul Randall, RCA Records
- (8) "SO YOU JUST SIGNED AN UNKNOWN... NOW WHAT, MR. MANAGER?"
Ed Leffler, Katz-Gallen-Leffler
Bruce Cohn, Manager of Doobie Bros.
Elliot Abbott, ENB Management, Moderator
Dee Anthony, Bandana Enterprises

(9) "MOR—DID IT EVER GO AWAY?"
Bill Moran, Billboard Magazine, Moderator
Sue Christensen, Fairmont Hotel, San Francisco
Jess Rand, Manager of The Lettermen
James Nederlander, Nederlander Theatrical Corp.
Richard Rosenberg, Regency Artists
Marty Klein, APA

3:30 pm-4 pm
COFFEE BREAK

4 pm-5 pm
Concurrent Sessions:
(10) "THE SECRETS OF SOUND AND LIGHTING"
A demonstration by Chip Monck

(11) "WHERE DOES THE AGENT FIT IN TODAY?"
Frank Barsalona, Premier Talent, Moderator
James Nederlander, Nederlander Theatrical Corp.
Tom Wilson, Concept 376
Kal Ross, West Coast Conf. of Personal Mgrs.
Dan Weiner, Monterey Peninsula Artists
Jeff Franklin, ATI
Tom Ross, ICM
Peter Golden, Wm. Morris
Dave Bondett, APA

(12) "LABEL RESPONSIBILITIES IN ARTIST RELATIONS"
Bob Regehr, Warner Bros. Records, Moderator
Roy Battocchio, RCA Records
Sam Hood, Columbia Records
Abe Hoch, Motown Records
Corb Donahue, ABC Records
Bob Garcia, A&M Records
Rupert Perry, Capitol Records
Mike Klenfner, Arista Records

8 pm-12 midnight
TALENT SHOWCASE

Saturday, June 7

10 am-11 am
"WHAT DO THE COLLEGES WANT?"
Steve Jensen, University of California at Davis
Andy Meyer, A&M Records
Chet Hanson, Athena Agency
Lane Harrison, Salem State University
Chuck Ramsey, ICM
Rob Heller, Rob Heller Enterprises
Barbara Hubbard, NEC representative

11:15 am-12:15 pm
"SUPPORTING THE ACT ON THE ROAD: GETTING THE MOST OUT OF A TOUR"
Bob Regehr, Warner Bros. Records, Moderator
Bruce Allen, Manager of Bachman-Turner Overdrive
Kiki La Porta, Motown Records
Barry Grieff, A&M Records
Neil Bogart, Casablanca Records
Jerry Heller, Heller-Fischel

12:15 pm
AWARDS LUNCHEON
Wolfman Jack, Emcee

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Impressive Bookers' Panel Devised For Talent Forum

• Continued from page 1

special group of questioners will be seated at the dais to raise issues on the topics from the viewpoints of other types of industry professionals.

Thus, asking questions after the agents' opening presentations will be Kal Ross, president of the West Coast division of the Personal Managers Conference, and James Nelderlander, one of the nation's biggest talent buyers and theater operators.

Questioners at the all-lawyer panel chaired by Al Schlesinger on "Mysteries Of The Entertainment Contract" will be veteran manager George Greiff, whose clients range from Barry White to the New Christy Minstrels, and Troubadour nightclub owner Doug Weston, chairman of the Talent Forum advisory committee.

Meanwhile, Capitol has made newly signed Dr. Hook its showcase entry, replacing Bob Seger who will

be on tour with BTO. Dr. Hook is returning to performing after a layoff of some 18 months while the group changed labels. Barring any last-minute cancellations, showcase entries must now be closed in order to keep the acts at five per evening.

A Canadian group charter of some 60 top music professionals has now been confirmed for the Talent Forum.

Tom Wilson, Canada's largest booking agent, is chairing a panel on "The Canadian Opportunity," which will examine methods of improving coordination of touring acts between Canada and the U.S. Panelists are Bachman-Turner Overdrive manager Bruce Allen, Gordon Lightfoot's manager Al Mair, Dave Garrick, booker of the Canadian National Exhibition, ABC Records product manager John Murphy, concert promoter Michael Cohl and Al Wood of the musicians' union.

'Human Kindness Day' Is Something Worse On Mall

By MILDRED HALL

WASHINGTON—Stevie Wonder was the superstar talent at a concert held on the Washington Mall here Saturday (10), but subsequent stories have all focused on the violence that raged through the last hours of the day-long festival, ironically named "Human Kindness Day."

For whatever reason, the crowd of over 125,000 at the concert became a proving ground for flying wedges of young blacks on the rampage. Police and hospitals reported more than 600 incidents of robbing, unprovoked beatings and general mayhem. A police helicopter reported that it was the comparatively few whites present who were the targets and the victims of the attacks.

"Human Kindness Day" is spon-

sored jointly by the National Parks Service and Compared To What, Inc. An organization describing itself as a non-profit, cultural promotion cooperative. The group has been staging "Human Kindness" with the park service for several years.

In 1972, a modest start was made with folk type games, local musical talents, and picnicking which attracted about 20,000. By 1974, the special day reached an attendance of 55,000 and a beginning of the violence.

Last May, Mina Simone was the headliner and the sporadic violence was blamed on a breakdown of the sound system in the late afternoon.

The breakdown sent discontented youths—some on highs from alcohol and drugs—on a rampage. Downtown store windows were smashed, and attacks made by roving bands.

By nightfall, police had to close ranks, clear the Mall and the downtown streets. There was talk of banning the festival planned for 1975, but it was given another chance.

This year, everything suddenly and dangerously multiplied. The crowd was so huge and the cordons of attackers so numerous that by late afternoon the police had only two choices: either tear-gas the crowd off the Mall, or let the concert wind itself down.

With only 350 police to control a crowd of more than 125,000, they decided to let the concert go on. A deputy police chief said, "We had an impossible task—whatever we did was going to be wrong."

Carol E. Kirkendall, a member of the sponsoring group said she did not see, from the stage, all the violence reported by the police. She said she thought that all of their lengthy preparations against disorder, underway since last January, were working.

But the Compared To What, Inc. and the National Parks Service and the park police are probably seeing the writing on the wall for any more rock concerts at the Monument grounds.

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

• Continued from page 24

HELEN REDDY PETER ALLEN

Avery Fisher Hall, N.Y.

In the much-vaunted tradition of "the show must go on," Helen Reddy sublimated what must have been a nerve-racking extortion bid (which threatened her with harm before the summer was over) to successfully stage her first New York concert in two years.

The Emmy-Award winning artist, who two years ago emerged as the champion of women-libbers everywhere with her chart-topping "I Am Woman" rallying call of "oppressed" females, is an efficient entertainer with an act that is well produced.

Ms. Reddy's is more than just another pretty voice professionally assisted by strings and chorts. She is acutely aware of the spotlight of attention focused on her, and the responsibility that goes with it. Her act reflects this. It is careful, trying to touch all bases, seeking to please all people.

Her concert included most of the tunes that helped propel her to popularity including "Delta Dawn," "Angie Baby," "You And Me Against The World," "I Don't Know How To Love Him" and "I Am Woman."

Peter Allen, A&M Records, is a cult artist. Long before Olivia Newton-John took "I Honestly Love You" and turned it into an award-winning tune, Allen had a following. He still does, and it is easy to understand why. He is an unusually creative person who works hard to achieve his goals. The result is a high caliber of professionalism.

For his part of the concert Allen chose tunes from a number of his albums. **RADCLIFFE JOE**

LABELLE

Harkness Theater, New York

As if performing at the Metropolitan Opera wasn't enough, Labelle became the first pop act to play this ornate theater that prior to this six-day stand was used only for dance. This plush house with its elaborate seats that resemble living room chairs and its murals depicting nude men floating on clouds seemed the perfect place for this outrageously funky group and the garish audience they attracted to their May 6 opening.

The first half opened with an overture by the group's five piece back-up band and then the girls came out introduced by dancer Judith Jamison. The group performed about 30 minutes sticking mostly to tunes from their gold album "Nightbirds" with the exception of "Can I Talk To You Before You Go To Hollywood," a song written by group member Nona Hendryx which is popular among local hardcore Labelle freaks.

The second half of the show opened with Sarah Dash singing from a crouched position and Nona Hendryx and Patti Labelle being lowered from the ceiling to the cheers of the crowd. This portion of the show lasted close to an hour, but when you remove all the talking among the group and back and forth with the audience there really wasn't that much music. When they do sing it is hard to find many women who do it any better than these three outlandishly-attired soul sisters. Their powerful voices and unique approach to harmony make Labelle one of the most impressive vocal groups ever assembled. Unfortunately their back-up band though musically competent is not large enough or versatile enough to do the things that the girls can do with their phenomenal voices. **ROBERT FORD JR.**

JOSE FELICIANO KENNY RANKIN

Carnegie Hall, New York

Besides being a wonderfully talented musician, Jose Feliciano is a total entertainer, capable of captivating any kind of audience. During his April 20 show he touched base with many styles of music (Latin, rock, folk, classical, etc.) and carried it off with professional grace.

Feliciano's comical attitude was never more apparent than during this set, because he had the audience wildly laughing to his imitations and jokes that were interspersed with songs. Unlike many artists, performing is a source of total enjoyment to him and he doesn't let the audience down.

His three-man band is excellent and follows him in a precise manner. Although most performers would fall flat on their face by hitting so many types of music in the course of a set, Feliciano has such a rapport with the audience that it becomes an educational experience.

Whether he's singing "California Dreaming"

Talent In Action

or "Light My Fire," imitating disk jockeys or other performers, or playing a classical piece by Rodrigo, Feliciano is always top-notch. With tunes like "Chico And The Man" to keep him in the minds of his fans, it's hard to get out of his spell.

Kenny Rankin's stage act is coming together more and more and it should get him the mass appeal he's worked so hard to achieve. His blend of jazz and folk with a touch of scat singing thrown in for good measure is the perfect mixture to fill a bill. **JIM FISHEL**

TOMPALL GLASER JERRY CORBITT

Memorial Auditorium, Sacramento

At the time of their breakup some three years ago the Glaser Bros. were perhaps the most popular group in country music, and the return to

the stage of group leader Tompall Glaser May 11 proved a success on several fronts.

Vocally, Glaser has always been effective and expressive but has tended in the past to sound raspy at times. After his 30-month break, however, his voice seems to have developed a fullness and power not always present during his days with the group. Instrumentally, the artist has put together an unusual but highly workable mix of musicians, headed by country/rock guitarist Fred Newell and Mel Brown, best known as the lead guitar behind Bobby "Blue" Bland. The result is an intriguing mix of country, blues and rock.

Glaser also showed the good sense to blend a number of the hits he enjoyed with his brothers, like "Last Thing On My Mind," with material from his solo projects and several country stand-

(Continued on page 48)

Chip Taylor Chips Away At His Goals

By JIM FISHEL

NEW YORK—Chip Taylor has been known for many years as one of the most prolific songwriters in the pop and country fields. Still, he wants to establish himself as a bona-fide musical performer. Performing has always been a release for Taylor and he's hoping to make a success of it.

Ever since the mid-sixties, he's made quite a name for himself by writing songs like "Wild Thing," "Angel Of The Morning," "Storybook Children," "Son Of A Rotten Gambler," "I Can Make It With You," "I Can't Let Go" and a bevy of others. However, he is at his best when performing his own compositions intermixed with those of his favorite artists like Merle Haggard.

About five years ago, Taylor began to retrench his composing efforts in the area of country and since that time he has become one of the most popular songwriters of Nashville. Yet he views this with a combination of pride and laughter, since he grew up in Yonkers, N.Y. and is viewed by many Nashville people as the "New York City Cowboy."

Country king Chet Atkins says Chip is the only writer in New York who can write really good country music and because of this an assortment of fellow RCA artists have used his songs with success. These artists include heavyweights like Waylon Jennings, Bobby Bare and Floyd Cramer, as well as country kings Eddy Arnold and Johnny Cash.

At various other times in his career has attempted to strike out as a performer but each time a problem was encountered that stopped that idea cold. Together with his friends and fellow songwriters Al Gorgoni and Trade Martin, he formed a successful trio that recorded two critically-acclaimed albums for Buddah Records. However, each of them felt that the trio would limit their abilities to create in other areas so the group disbanded.

Taylor stayed on with the label and decided to strike out on his own as a solo performer and looks back on that album sadly. In fact, he parodied that period in his career with one of his more popular industry underground tunes, "101 In Cashbox." The song told about the humorous pain he endured with his release of "Angel Of The Morning."

The lyric reprise of his song sums up that feeling: "It's 101 in Cashbox, in Billboard it can't be found, and it's 118 on the Record World chart and going down."

His last two albums on Warner Bros. have become magical items for a loyal corps of followers and some



Warner Bros. photo

Chip Taylor: Nashville's biggest New York-based songwriter struggles to keep his band together.

of his classic moments have appeared on these sides. Still the mass public has not been exposed to him, and for this reason he finds it difficult to establish a club tour.

"I've got several people working on getting me out on the road, but as of yet, nothing has happened," Taylor states in his unassuming manner. "But I am still hopeful that I can get something going with a record, especially since the label's Nashville staff is so high on me, and maybe a tour will develop in the near future."

One of the only things that worries him about the lack of concert dates outside his home base of New York is the fact that he is trying to hold his band together.

"I've got some of the finest musicians in the city working with me but they almost all work day jobs to support themselves and I have to get something that is solid before they are willing to give them up," he states.

For the past three months, Taylor has been playing weekends at O'Lunney's, a well-known New York country music club, and the audiences have been steady, according to club owner Hugh O'Lunney. A cross-section of listeners, from cowboy types to long hairs, all came in to hear him perform.

Still, Taylor ended that engagement because he says he hates to overexpose himself in a certain area.

"I had a great time performing at O'Lunney's and everyone there treated me real good, but I felt it was not wise to continue appearing at the same location," he says. "If something doesn't develop in the way of a tour soon, I think that we'll probably start performing somewhere in Westchester County (just outside of New York) and see what happens."

JACK HAKIM

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By BOB KIRSCH

LOS ANGELES—Studio 21 has opened in New York and is currently offering complete studio services. Studio is located at 635 Madison Ave., and features recording, mixing and editing from 16-tracks down to mono, as well as high-speed tape duplication and shipping services for tapes and disks.

Two sound effects libraries are located on the premises and are available at no extra cost. First projects at Studio 21 included the **National Lampoon Radio Hour**. The studio includes spectator sitting and is a division of **21st Century Communications, Inc.** **George Agolia**, a 21st Century vice president, is director of operations for the studio.

In Hialeah, Fla. **T.K. Productions** continues to roll along. **Casey and Finch** are working on the final mix for the next **George McCrae LP**, as well as producing the next **Sunshine Band** album. The pair are also working on a **Jimmie "Bo" Horne** single and will soon record a new female group, featuring **Jeanette Holloway** (**Betty Wright's** sister), **Margaret Reynolds** and **Beverly Campion**. Reynolds and Campion currently provide backup for **Gwen McCrae**.

Up at **Wally Heider's** in San Francisco, **James Brown** has been in while his band, the **J.B.'s**, cut five songs for their next LP. Brown produced, with **Bob Both** and **Neil Schwartz** engineering. **Graham Central Station** are finishing up their next LP. Tracks are being laid down for upcoming **Soul Train TV** shows, with **Dick Griffy** (who will be speaking on **Black Music** at the upcoming **Billboard Talent Forum**) is producing and **Schwartz** is engineering. **John Fogerty** is still in the studio working on his solo effort, with **David Goffin** working the controls. John, of course, handles his own production.

At **Queen Village Recording Studios** in Philadelphia **Jill Baby Love** did some work with **Walt and Andy Kahn** producing. **Calhoon**, newly signed to **Warner/Spector**, is a six-man disco band that has been at work recently with **Walt Kahn** producing. The **Dovells** (remember "Bristol Stomp" and "You Can't Sit Down"?) stopped by to cut their live show. **Jerry Gross** handled production and **Larry Lynch** and **Walt Kahn** engineered. The recording allowed for no retakes, since the group wanted a true live show. Twenty-five friends of the group served as the audience. **Great Pride** and **Smoothdog** also did some recording and the studio found time

to sandwich in a commercial jingle for **McDonalds**.

In Cincinnati at **Ed Boshen's Queen City Albums, Inc.**, a new recording studio has opened. 35- by 45-foot studio features a custom-built **MCI** console with 20-input 16-output, **Ampex** and **MCI** recorders, 2-, 4- and 16-tracks and a **Dolby A** noise reduction system. **Bob Rogers**, who has just joined the staff, will be marketing director. Engineers include **Ken Martin**, **Reggie Wallace** and **Larry Ratliff**. **Charles Novell** will be producer/arranger. Some 300 attended a preliminary party for the new facilities recently, while the **Blue Ridge Group** cut a session the same night.

In notes from around the country, **Bob Shapiro**, producer of the latest **Millie Jackson LP**, is finishing up that project at **Sound Shop Studios** in Nashville. Also recorded there were a series of commercials for the **Martinizing Stores**, produced by **Craig Deitschmann**. Speaking of **Millie Jackson**, she's due in Miami's **Criteria Studios** soon to work with the **Gospel Truth**. **Millie** just did some overdubbing there. **Jesse Brady** cut a single at **Sage and Sand** in Los Angeles recently. **Wayne Berry** is cutting his next album at **His Master's Wheels** in San Francisco with studio owner **Elliot Mazer** producing. **Emperor** is in the Los Angeles **RCA Studios** with **John Lombardo** producing.

Andy Kim is winding up the mastering of his second **Capitol** album, "Andy Kim II," at the **Capitol Tower Studios**. **Larry Carlton**, **Max Bennett** and **Michael O'Martin** lent a helping hand on the sessions. **Andy** produced. At **Devlan Studios** in Los Angeles, **Michel Polnareff** has had some sweetening done on his LP with **Bill Schnee** producing and engineering. Also at the studio, **S.S. Fools**, (former **Three Dog Night** member) cut an LP with **David Paitch** producing and engineering.

More than 250 were on hand April 29 at **Columbia Records'** annual New York studios spring wine and cheese bash. The party was hosted by operations marketing vice president **Cal Roberts**. **Columbia Records** production vice president **Tom Van Gessel** and East Coast sales manager **Diane Roberts**. Guests included **Aerosmith's Jack Douglas**, **Nesuhi Ertegun**, **Archie Bleyer**, **Klaus Ogerman**, **Hank Medress**, **Dave Appel**, **Steve Dedell**, **Bob Mersey**, **Mort Lewis**, **Buddy Morrow**, **Gary Platnick**, **Bud Prager**, **Cy Coleman**, **Peter Udell**, **Phil Rose** and **Gary Geld**.



SPRING FACELIFT—Custom mastering engineer **Jack Ashkinazy**, right, welcomes **Jack Douglas**, producer of **Aerosmith's** new LP (already **Gold**), to remodeled **Columbia Recording Studios** 52nd St. Manhattan facility at recent indoor "garden party." Equipment in view includes **Ampex** playback/record units; **Pultec**, **Lang**, **CBS Labs**, **Echo Facilities**, **Dolby**, **Tektronix**, **Shure**, **Orban-Parasound De-esser**, **Scully** lathe with **helium-cooled Westrex 3DIIa** head, **variable pitch** and **depth facilities**, **KLH**, **JBL** and **Altec** speakers.

CBS Records Ties To Campuses

• Continued from page 1

dent of **CEA**, both companies are looking to create a minimum 60-school circuit. Ideally, **CBS** acts on tour will be working 20 days out of the month.

While tour coordination and bookings will be handled by **CEA**, **CBS'** part in the program will involve a concerted promotional effort being placed behind each date.

Jonathan Coffino, director of new talent development, **Columbia Records**, says that **CBS** is committed to provide albums, posters, bios, glossies and other advertising/promotional aids "well in advance" of each concert.

CBS' involvement will be coordinated through home office marketing, promotional and talent development staffs, with the label's college rep system also coming heavily into play. At present, approximately one-third of the company's 24 reps are in the region in question.

Notably, if a rep is not available on any given campus, **CBS'** branch personnel will take up the slack whenever feasible.

Coffino also says that acts on the tour will be encouraged to make themselves available for local radio interviews (campus and commercial) for school paper interviews and for possible seminars on campus.

According to **Coffino**, booking agents representing the acts involved will be approached to get behind the program. The pitch will be that the exposure given the acts on the tour could go a long way in enhancing their bookings for the future. Agents will be expected to take a cut from their normal percentage with the difference going to **CEA**, which will be signing the dates.

While the prices for acts will be scaled no higher than \$750, the low-end figures for talent will be in the



Jonathan Coffino, left, director of new talent development, **Columbia Records**, goes over plans for the **CBS/CEA** college circuit with **Ed Micone**, president of **College Entertainment Associates**.

\$350-\$400 range. Artists will be expected to perform two 45-minute sets for each appearance. If only one set is involved, continues **Coffino**, it'll be an extended one.

Coffino, who has been working out the details of the program with **CEA** for the past several months, sees it as a strong promotional tool for breaking new talent and, at the same time, a viable way to keep lesser known acts working. **CBS** has an exclusive arrangement with **CEA** for one year. Undisclosed options are also involved.

In the brochure, colleges are promised that all the acts will "have a current album on **Columbia** or **Epic Records**." **Coffino** says that acts involved in the program will be limited to a set number so as not to water down the exposure gained. In the beginning fewer than six acts will be offered, he says.

Both **Coffino** and **Micone** see the move as an experiment. If their predictions hold true, plans call for an expansion of the circuit sometime

after the first six months. The next region in mind would be the South, they say.

At present, the states covered are **Illinois**, **Ohio**, **Michigan**, **Indiana**, **Pennsylvania**, **New York**, **New Jersey**, **Vermont**, **Rhode Island**, **New Hampshire**, **Maine**, **Massachusetts**, **Delaware**, **Connecticut** and **Maryland**, along with the **District of Columbia**.

"In our initial discussions with schools," **Micone** continues, "some 60 campuses have already expressed a strong interest. If we get full commitments for a complete circuit, we hope to begin planning our routing by June 1."

As for payment, colleges will be expected to pay the artists by school check following each performance. Deposits will not be required, but a no-deposit rider will be attached to each contract. Under the terms of the rider, if a cancellation takes place from the school's side they'll have to pay 50 percent of the contract price.

Country Music Gets a Play At Middle Tennessee State Univ.

By BILL WILLIAMS

MURFREESBORO, Tenn.—Here in the heart of this city located in the heart of the state, is **Middle Tennessee State Univ.**, an institute of higher learning which has done more for country music in various ways than most other schools combined.

For one thing, it is not only turning out students versed in the music industry, but has been successful in placing many of them in positions within the industry. It is currently working on an internship program and in other areas as well, and is several giant steps ahead of most schools in everything from songwriting, publishing, production, distribution and the like, but goes into technology, offers a year-round, full recording industry major and is part of a **Dept. of Mass Communications**, now in its third year of operation.

The school is also a leader in booking concerts, as it proved with its homecoming concert. For this occasion it sponsored a country show, which is generally a rarity these days.

It's probably of little concern to other than historians that the small town of **Murfreesboro, Tenn.**, once was the capital of the state, was the home of **Mrs. Douglas MacArthur**, and was the home of the famed sports writer and poet, **Grantland Rice**.

It is incredibly important to the music industry, however, that what

is now happening in **Murfreesboro**, some 35 miles down the interstate from **Nashville**, is extremely important to the music business in general, and to the country field in particular.

For there, in the heart of the city which is located in the heart of the state, is **Middle Tennessee State University**, an institute of higher learning, which probably has done more for the country music scene in various ways than most other schools combined. For one thing, it not only is turning out students music industry, but has been successful in placing many of them in positions within the industry. It currently is working on an internship program and other areas as well, and is several giant steps ahead of most schools in everything from songwriting, publishing, production, distribution and the like, but goes into technology, offers a year-round, full recording industry major, and is part of an incredible **Department of Mass Communications**, now in its third year of operation.

The school also is a leader in booking in concerts, and in student-faculty relationships. It also never forgets its roots in that, at its last homecoming dance, it brought in a country show, a rarity anywhere.

All of this, of course, as far as the curriculum is concerned, had to be approved by the state board. Thus the school, **MTSU**, was the first to be

approved for a **Recording Industry Management** major. It is projected that some 400 students will be majoring in this degree offering by the end of its fourth year of operation.

The man behind it all is **Dr. Ed Kimbrell**, a 35-year-old native of **Chicago**, chairman of the department, who joined **MTSU** in 1971 after completing his **Ph.D** in international communications and controls of information at the **University of Missouri of Journalism**. He received a **B.S.** and master's degree from the **Medill School of Journalism** at **Northwestern**, as well as an **M.S.J.** He then spent five years in print journalism after getting his advanced degrees. Working with him are eight full-time faculty members, and four part-time.

The recording major was designed in cooperation with the **NARAS Institute**, and was never designed to develop performing artists. It must be said in fairness, however, that some of the graduates from this course have branched over into the field of writing and entertainment, and have done so successfully.

The major is geared toward a deep understanding of business management, a broad understanding of mass communications, including radio, television and advertising, and a thorough understanding of the recording industry.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	12	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
2	2	7	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G (United Artists)
3	8	5	TWO Bob James, CTI 6057 S1 (Motown)
4	3	22	SUN GODDESS Ramsey Lewis, Columbia KC 33194
5	10	3	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
6	6	24	FLYING START Blackbyrds, Fantasy F-9472
7	7	29	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2
8	19	7	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
9	9	7	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
10	16	5	CHASE AWAY THE CLOUDS Chuck Mangione, A&M SP 4518
11	12	5	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
12	13	7	TOM CAT Tom Scott & L.A. Express, Ode SP 77028 (A&M)
13	5	20	STANLEY CLARKE Nemperor NE 431 (Atlantic)
14	26	5	IN THE POCKET Stanley Turrentine, Fantasy F 9478
15	18	7	SILVER 'N BRASS Horace Silver, Blue Note BN-LA406-G (United Artists)
16	20	7	WHO IS THIS BITCH, ANYWAY? Marlena Shaw, Blue Note BN-LA397-G (United Artists)
17	25	5	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131
18	17	7	NO MYSTERY Return To Forever Featuring Chick Corea, Polydor PD 6512
19	11	31	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
20	4	27	BAD BENSON George Benson, CTI 6045 S1 (Motown)
21	14	16	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030
22	28	5	SURVIVAL OF THE FITTEST The Headhunters, Arista AL 4038
23	15	24	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)
24	22	5	CARNEGIE HALL CONCERT Vol. 1 Gerry Mulligan & Chet Baker, CTI 6054 S1 (Motown)
25	21	12	THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown)
26	24	51	BODY HEAT Quincy Jones, A&M SP 3617
27	27	7	LINGER LANE Bobby Hutcherson, Blue Note BN-LA369-G (United Artists)
28	38	3	THE AURA WILL PREVAIL George Duke, BASF/MPS MC 25613
29	29	22	GET UP WITH IT Miles Davis, Columbia KG 33236
30	32	5	CARNEGIE HALL CONCERT Vol. 2 Gerry Mulligan & Chet Baker, CTI 6055 S1 (Motown)
31	31	22	TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121
32	33	3	CANYON LADY Joe Henderson, Milestone 9057 (Fantasy)
33	NEW ENTRY		PIANO IMPROVISATIONS, Vol. 2 Chick Corea, ECM 1020 (Polydor)
34	34	33	THRUST Herbie Hancock, Columbia PC 32965
35	37	10	PLAYS BIRD WITH STRINGS Supersax, Capitol ST 11371
36	23	10	SPANISH BLUE Ron Carter, CTI 6051 S1 (Motown)
37	NEW ENTRY		CONSCIOUSNESS Pat Martino, Muse 5039
38	NEW ENTRY		PORTRAITS OF DUKE ELLINGTON Joe Pass, Pablo 2310 716 (RCA)
39	39	3	CARNIVAL Randy Weston, Arista/Freedom AL 1004
40	NEW ENTRY		ATLANTIS McCoy Tyner, Milestone 5500 (Fantasy)

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Jazz

Herbie Mann: 23 Years Pay Off 3 Voices Push His Jazz Flute Up On Playlists

By ELIOT TIEGEL

LOS ANGELES—Herbie Mann has a lot to laugh about these days. His smash single, "Hijack," has as much jazz on it as any of his previous works. But this single has Top 40 airplay and disk jockeys are playing the almost 6-minute version with its improvised jazz choruses.

These same rock DJs would not touch any of his other works, he says, because his name connotated jazz—and everyone in rock radio knows nobody listens to jazz.

So here is a jazz single, with this jazz performer playing the way he always has, rising up the Hot 100. It makes Mann laugh and also makes him angry after 23 years in the business.

The key to Mann's new-found commercial acceptance is the utilization of three female voices, which he says softened up the rock disk jockeys. "I didn't have the track record of being a Top 40 artist, so I needed the catalyst of the voices," Mann says.

The flutist calls the single an instrumental with vocal backing. (There is a 3-minute version which fades after a key solo, but broadcasters seem to favor the fuller version.)

Mann admits that the song as a pure instrumental would not have made it without the girls' voices. "We're appealing to a vocal-oriented public," he says. "The amount of instrumentals that get that high up the charts is very low. So if I can be the lead vocalist with my flute, and have the background vocalists support me with their words, we're bridging a gap for immediate acceptance."

Why hasn't he used vocalists in the past? "I never heard anybody I wanted," he answers. The three vocalists on the session are now called the Hijackers—for want of a better name and Mann plans recording them as an act. They are Cissy Houston, Eunice Peterson and Rannelle Braxton.

The girls will be on his next LP which he doesn't want to have released until February of next year. The reason for the delay? He feels there is ample material in the current work, "Discotheque," for additional singles releases.

Mann describes his version of "Hijack" as "darker and funkier" than the version by Barrabas

which got him on the track in the first place.

Mann says that the whole business of racing in to record "Hijack" and getting the single rushed out 50 hours later is a highwater mark in his career. Promoters are now calling him because of the AM airplay who wouldn't think of offering him a job as a pure jazz musician.

So what does he do with all these offers? If there is a promoter who has worked with him down through the years in a city where some top rock booker is now hot to get a piece of the action, Mann calls his loyal business associate first and lets him know that someone in his town is making him a pitch. If said loyal promoter wants to promote Mann he can have that engage-



Atlantic photo
Herbie Mann: he's making the flute a new pop instrument.

ment. It's Mann's way of thanking those people who have recognized him as an artist down through the years.

The business of success in the pop field is beginning to "mess up" Mann's head "because the potential of it is so completely unlimited. I've been in the music business all these years and now I've just got my foot in the star business. Two weeks ago I had to go to the country to get away from the agents, sales figures and charts business."

Mann is a bit piqued when he starts thinking out loud that he's playing the same way as he has for all these years, only the single received promotion from Atlantic and broke nationally. "What if the only reason my other product didn't make it as big was be-

cause it lacked the same kind of promotion?" he asks.

This new notoriety, this playing before new audiences hasn't propelled Mann to jack up his price mercurially. "I'm asking for a little bit more of a guarantee against a bigger percentage of the door," he says. He is only playing venues in the 5,000 to 6,000 seating range. He is getting 10 to 20 percent more than before. He's also carrying more people. The three gals, for one, plus the six other pieces. "I've waited this long," he says. "I'm gonna plan it. I've been around 23 years. I'm not going to do it and kill it in two years like a lot of contemporary groups do. I just want to keep on building."

"In the past two weeks all the people who didn't feel there was any room for my kind of music in their schedules have all checked in."

Mann had been preparing an LP of disco tunes before he heard the Barrabas tune. There are only four disco cuts in the discotheque themed LP, he says. Disco as a point for breaking new records will be finished by the end of the year, he believes. So his next LP will be an "extension" of "Discotheque."

This summer Mann will give the three girls greater exposure during concerts. He still adheres to his policy of primarily working weekends. "I've got to have time not to play and I want to play each time I go onstage."

He says he's turned down offers to tour with big rock bands. "I don't feel at this point after being in the business 23 years that I should be the opening act for another attraction whose music is not in the same genre as mine. My public, which has been loyal, shouldn't have to go into a 20,000 seater and spend \$20 to almost hear us." However:

He will play the Nassau Coliseum July 5 as part of George Wein's "Newport Soul Festival" as he calls the concert with Aretha Franklin and AWB.

He says he'd rather be a hero in a 5,000 seater, turn another 5,000 people away and know they all heard his music. There's an "emotional" aspect to Mann's jazz which requires a closeness between player and listener, he points out.

Such as having it heard on the radio.

Las Vegas Jazz Society Off, Swinging

By HAROLD HYMAN

LAS VEGAS—It was the liveliest jam session this city had seen in years. Beginning at midnight and continuing until mid-morning recently, the Strip's biggest name musicians—some in tuxedos direct from their jobs—trooped in an unbroken line into the suburban home of jazz bass player Monk Montgomery, unpacked their horns and wailed.

More than 300 showed up to listen, and some to play.

Monk's session had a purpose beyond a mere evening of music and food. It was a launching for the Las Vegas Jazz Society, an organization which hopes to promote jazz music here, provide a showcase for musi-

cians and present big-name musicians in concert throughout the year.

Spearheaded by Monk himself, who helped form the World Jazz Assn., the roster of the new Society is a Who's Who of well-known Strip musicians, conductors, music educators, students, members of the business and gaming community, and just plain fans.

Among those who showed up for the session and joined the Society that night were musicians B. B. King, Earl "Fatha" Hines, Sam Most and Lou Rawls.

Blues singer Joe Williams, who lives in Las Vegas, called from Houston to apologize for not being able to be here but asked that his

name be placed on the Society's membership list.

Some of those who drew applause during the session for outstanding solo performances were drummer Eagle I Shields, bassists Montgomery, Carson Smith and Bob Bodgley and flutist Most who played tenor sax that night.

Other saxophone players who drew the crowd's cheers were tenorman Jimmy Cook, baritone player Jay Cameron and Vy Redd on alto.

Adelaide Stevens and Danny Skae played piano, Carl Saunders was on flugelhorn and Marlena Shaw's singing rounded out one of the final sets.

(Continued on page 66)

Jukebox Programming

WANT FREE GAMES TOO

Revived Mich. Ops Seeking Tax Relief

LANSING, Mich.—The need for group action on legislative matters concerning the industry led to the formation in October of the Music Operators of Michigan, a new state association.

The group actually was formed four years ago as an affiliate of the Michigan Tobacco and Candy Dealers Assn. in Lansing with the idea of getting more machines into taverns with the help of old-timer Frank Fabiano, but was established as a separate arm with its own officers last October.

The original restriction of pinball games in taverns was successfully lifted through the efforts of the group, and the next legislative change being pushed, according to president Ed Schultz. E. L. Schultz Enterprises, Lansing, concerns a 40-year-old law against free games now on the legislative books as Senate Bill 526.

Members for the association were solicited through a mailing made up from distributors' mailing lists, and has grown to about 74. Named most often as what members would like the association to accomplish was free games and inventory tax relief on a questionnaire included in the mailings.

Speakers from the group also address local operator meetings throughout the state outlining the benefits of belonging to a state association, using the legislative success as a motivation. A Blue Cross plan, and an insurance package including workmen's compensation, automobile and theft insurance, now being prepared, also help entice new members, Schultz says.

"We find a little resistance from operators who are aware of state associations that failed in the past, but when we point out how we are working for them, they decide to join for the benefits of group action," Schultz says.

A state convention on April 5 at Weber's Inn, Ann Arbor, brought more than 100 operators participat-

State Meetings

CHICAGO—Upcoming meetings of state associations of the Music Operators of America, are:

May 24-25, Coin Operated Industries of Nebraska, Downtowner Motel, Omaha;

July 25-27, Montana Coin Machine Operators Assn., Outlaw Inn, Kalispell.



Master Photography photo
HONORARY CITIZEN—MOA president Fred Collins, Jr., is made honorary citizen of New Orleans by Councilman Joseph V. Dirosa (right) during the recent MOA board of directors meeting, at a welcoming party given by Bob Nims and his wife, in the famous Court of Two Sisters.

ing in roundtable discussions on how to hold and improve locations, rental and lease programs versus buying, contract agreements, and other topics to better the industry in the state. "The general feeling was optimistic, with operators looking for good things to come. The recession has eliminated most fly-by-night operations, but the substantial operator has not been greatly affected," Schultz contends.

Officers elected to the new group are: Ed Schultz, president; Fred Zemke, Ann Arbor, vice president; Earl Strohpaul, Grand Rapids, secretary/treasurer.

Directors are: Mike Benson, Wyandotte; Bud Dugger, Detroit; Bill Hewitt, Jr., Conway; L. R. "Bud" Leonard, Adrian; Ed Oliver, Bloomfield Hills; William Swanson, Manistique; John Thompson, Lansing; Thomas Vendettis, Detroit; and Eugene Wagner, Dearborn.

Executive secretary and legal counsel is Michael R. Spaniolo, Walter Maner is general manager.

'75 IMAM Exhibit Space Offered

CHICAGO—Exhibit space for the 1975 International Music and Amusement Machines Exposition is now being made available for the Oct. 17-19 dates in the Conrad Hilton Hotel. Last years exhibitors can reserve the same space as last year by May 30, if they so desire.

A single 10' by 10' booth with gold back drape and draped side rails will be rated at \$500 with each additional booth \$250. Larger booths are available at higher rates. Setup of booths can start at 9 a.m. on Thursday (16) and must be dismantled by 5 p.m. Monday (20).

Exhibit hours for the MOA Exposition are: 9 a.m. to 3 p.m. Friday (17); 10 a.m. to 6 p.m. Saturday (18); and 10 a.m. to 4 p.m. on Sunday (19).

Advertising in the official Exposition Program will be available at \$250 for a full page, \$150 for a half page, and \$100 for a quarter page. The program will include a directory of exhibitors and addresses, booth numbers, and a floor plan.

Special events being planned are a ladies luncheon and program and an industrial seminar on Friday; membership luncheon meeting and program on Saturday; and cocktail party, banquet and stage show, on Sunday.

New exhibitors are asked to contact the exhibit manager, MOA, 228 N. LaSalle St., Chicago, Ill. 60601, or call 312-726-2810.

Suggestion Time

WINTER HAVEN, Fla.—Suggestions for programs are being solicited for the 1975 Convention and Trade Show of the Florida Amusement Merchandising Assn. (FAMA) September 12-14, at the Sheraton Towers, Orlando.

Exhibit space requests, and suggestions for topics and speakers should be directed to Chuck Cunniff, convention chairman, at FAMA, P.O. Box 1519, Winter Haven, Fla. 33880 (813) 294-8802.

NEW YORK

It's a bright time in Manhattan for Latins. Inis Sandrini appears at Town Hall in concert May 24-25 and the arrival from Spain of Sonora Matancera, celebrating her 50th anniversary, are this week's highlights.

Joe Cain resigned from the Tico-Alegre labels.

Immediately after receiving four trophies at the recent Latin Awards festivities at the Beacon Theater, Eddie Palmieri flew to Puerto Rico to record a new LP.

Fajardo and his claranga here for a series of live presentations and to promote his latest disk on Coco label. . . . L.A.M.P. bossed by Paquito Navarro is forming a new label, to be called LAMP; Navarro also is booking Palmieri. Corporacion Latina is the first combo signed for Navarro's fledgling label. . . . "El Que Tenga Sabor" is a new single on Mericana Records by Mike Martinez and his Latin Dimension. Orchestra Power also cut for Mericana last month. . . .

Herminio Ramos has returned from Mexico where he recorded two LPs with the Mariachi Vargas de Tecalitlan, arrangements by Maldonado.

Another new label, Funche, issues an LP by Ritmo Tropical de Cuba. . . . Titti Sotto in N.Y. recording for Vico. . . . The Almendra label waxed Ralphy Santi. . . .

After extensive renovations, Teatro Puerto Rico presented "Fiesta Negra" last week featuring Machito's group, Roberto Torres, Andy and Aida. Federico Pagan will promote future presentations at the house, and also at the Jefferson Theater. . . . Fania's Jerry Massucci is in Europe combining a vacation with business. . . . A new organization devoted to booking and management has been formed by Johnny Albino, Johnny Zamot and Yomo Toro. . . . Eddy Bastian selling well with "Rumbero De Panama." . . . Raul Marrero recorded La Juma on Dial Records. . . . Marco Rizo to Europe on a concert tour; Celia Cruz opens soon at El Patio.

Sammy Leon and John Galindez opened new offices at 1650 Broadway. Their agency, they say, offers "the second best bands on the dance scene," young groups such as Yambu, Cimarron, Tambo, Nelson Feliciano, La Fantastica and others.

The event of the year at Madison Square Garden June 1 will be "Festival De La Cancion Mexicana." It

Chicago Greet New Latin Club

CHICAGO—Latin music with a jazz flavor is the aim of the newly opened El Mirador, a subsidiary of the La Margarita restaurant chain.

Manager Raul Esparza is operating a three-day weekend bill currently, and hopes to extend this to a full week, bringing in such talent as Jose Feliciano, George Shearing and Errol Garner.

Opening night artists May 9-11 were Cheo Feliciano, a Vaya recording artist, and Tipica '73, with three LPs on Inca.

Esparza says that a survey indicated the need for Latin jazz, although the immediate neighborhood is mostly Polish, German and Yugoslavian.

Between sets, the 1,000-seat club will accommodate disco music supplied by former Latin jazz deejay Vic Parra, as well as music by a 14-piece house band. Initially, the club is selling tickets for the shows, but will move to a \$5 per person cover.

Future shows booked are May 16-18, Charlie Palmieri and Bittin Aviles; May 22-24, Pete El Conde; May 30-June 1, Ray Barretto; June 6-8; Tipica Novel; June 13-15, Tony Pabon; and June 20-22, Tito Puente.

Latin Scene

will be a true spectacular featuring top-flight international artists including Angelica Maria, Miguel

Aceves Mejia, Armando Manzanero, Trio Los Ases and many more.
RALPH LEW

Billboard SPECIAL SURVEY for Week Ending 5/24/75

Billboard Special Survey Hot Latin LPs™

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	9	FELIPE ARRIAGA El Nuevo Idolo de La Cancion, Caytronics 1415
2	VIKKI CARR Hoy, Columbia 3334	10	FANIA ALL STARS Vol 1 & 2, Fania 476-7
3	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	11	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
4	BANDA MACHO La Noche Que Murio Chicago, Caliente CLT-7106	12	CHAYITO VALDEZ Tu Sigues Siendo El Mismo, Musicemx 5080
5	JUAN TORRES A Borinquen, Musart 1640	13	AMALIA MENDOZA Yo Lo Comprendo, GAS 4060
6	CELIA & JOHNNY Quimbara, Vaya, XVS-31	14	LOS BABYS Como Sufró, Peerless 1769
7	HECTOR LAVOE La Voz, Fania XSLP-00461	15	ANGELICA MARIA Angelica Maria, Sonido Internacional SI 8009
8	LOS FREDDYS Aquel Amor, Peerless 1021		

IN MIAMI

1	CONJUNTO HUGO BLANCO Las Ciatas De Simon, Palacio-6634	8	SOPHY Sophy, Velvet 1491
2	CAMILO SESTO Camilo Sesto—Pronto 1011	9	JULIO IGLESIAS A Mexico—Alhambra 21
3	NELSON NED The Magic of Nelson Ned, United Artists 324	10	TIPICA 73 Candela Inca 1043
4	VIKKI CARR Hoy, Columbia 3334	11	ROBERTO CARLOS Yo Te Recuerdo, Caytronics CYS 1433
5	PENARANDA En Cuba No Falta Nada, Fuentes 3266	12	VICTOR ITURBE Victor Iturbe Miami 6098
6	PALITO ORTEGA Yo Tengo Fe, International 458	13	DANNY DANIEL Danny Daniel, Miami 6099
7	FANIA ALL STARS Vol. 1 & 2, Fania 476-7	14	GERMAIN El Angel Negro, International 479
		15	CHRINO Chrino Gema 5026

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Soul Sauce

Black Show Viable In a White Area?

By JEAN WILLIAMS

LOS ANGELES—"We are developing a black program in a predominantly white region, and we are proving that a black program is viable in a white area," says Stan Reeves, director of the department of black affairs at WHCU-FM, Ithaca, N.Y.

"The department of black affairs consists of black communication arts students from Cornell Univ. They have taken over the night-time hours of WHCU, a classical music station, with a program called "Nightsounds" which airs nightly 10 p.m.-2 a.m.

"Nightsounds is progressive black programming with a new concept based on diversified black music," says Reeves.

"We play jazz, r&b and Latin music and black world news and commentary added," he continues. "Our black world news consists of news from black American and Africa."

African culture is swept into a children's program on Saturday 7:30 p.m.-8 p.m. with African folktales, music and legends from around the world including the Caribbean and the American Southern states. Mary Carey, a local librarian hosts the children's program.

Other students involved in the program are Jacob A. Johnson, Carol Pounder, Don Peak, Frank Dawson (co-director) and Celeste Desausser.

There are no scheduled hours for the "Nightsounds" disk jockeys. Each person selects two nights a week to host shows.

In recent months they have run several informational specials involving a series on American justice which focused on the struggles of native Americans, Attica defendants. Puerto Rican nationalists as well as the struggles of Black America.

Included in the special was a series on black students at Ithaca High School. They are working on a bicentennial series on the history of black people in Finger Lakes Region.

★ ★ ★

Motown Records' Commodores are building careers as recording artists as opposed to being considered performers who happen to make records, says Bobbi Cowan of Motown.

The Commodores have two albums on the label. "Machine Gunn" and "Caught In The Act," plus several singles including their hit single "Machine Gunn," which was written and produced by them with James Carmichael. Motown's producer/arranger as co-producer.

In addition to singing, each member is a trained musician. The group is comprised of Walter Orange, Thomas McCleary, Ronald LaPread, Lionel Ritchie, Milan Williams and William King.

★ ★ ★

RCA Records' Jose Feliciano, whose new album "Just Want To Rock And Roll" will be released in June, has been nominated with his wife Janna for an Emmy Award for his recording "Chico And The Man," from the television show... Bruce Fisher recently signed with United Artists Records. Fisher is co-writer of Billy Preston's hits. "Will It Go Round In Circles" and "Nothin

(Continued on page 32)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	11	BABY THAT'S BACKATCHA—Smokey Robinson (W. Robinson, Tamla 54258 (Motown) (Bertam, ASCAP))	33	39	7	REACH FOR THE MOON (Poor People)—Angelo Bond (A. Bond, ABC 12077 (ABC/ Dunhill/Bondage, BMI))	68	66	12	I DIDN'T KNOW—Three Degrees (B. Sigler, J. Lang), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI)
2	3	8	SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang), De-Lite 1567 (PIP) (Delightful/Gang, BMI)	34	43	5	I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & The Sex-D-Lettes Featuring Sir Monte Rock III (B. Crewe, D. Randell), Chelsea 3015 (Heart's Delight/Caseyem/ Desiderata, BMI)	69	NEW ENTRY		HURT—Manhattans (A. Jacobs, J. Crane), Columbia 3-10140 (Miller, ASCAP)
3	7	11	LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMOT, BMI)	35	37	6	HERE I AM AGAIN—Candi Staton (P. Mitchell), Warner Bros. 8078 (Muscle Shoals, BMI)	70	79	2	THE BEGINNING OF MY END—First Class (G. Draper, Ebony Sounds 187 (Buddah) (Hilary/Andjun, BMI))
4	1	10	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (R. Gerold, J. Simon), Spring 156 (Polydor) (Gaucho/Belinda, BMI)	36	44	5	LOOK AT YOU—George McCrae (H.W. Casey, R. Finch), TK 1011 (Sheryl, BMI)	71	89	2	LOVE BEING YOUR FOOL—Charles Whitehead (J. Williams Jr., C. Whitehead), Island 007 (Mr. Dogg/ATV, BMI)
5	11	10	ROCKIN CHAIR—Gwen McCrae (C. Reid, W. Clarke) Cat 1996 (TK) (Sheryl, BMI)	37	45	5	SLIPPERY WHEN WET—Commodores (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)	72	NEW ENTRY		SEVEN LONELY NIGHTS—Four Tops (J.R. Bailly, K. Williams, R. Clark), ABC 12096 (Pocketfull of Tunes/Giant, BMI)
6	10	7	I WANT TO BE FREE—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73675 (Phonogram) (Ohio Players/ Unichappell, BMI)	38	51	3	SADIE—Spinners (I.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3268 (Mighty Three, BMI)	73	86	2	GOD BLESS OUR LOVE—Charles Bremmer (A. Green, W. Mitchell, E. Eandle), Chelsea 3017 (Hi, BMI)
7	8	10	ROLLING DOWN A MOUNTAINSIDE—Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better-Half, ASCAP)	39	19	15	MY LITTLE LADY—Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)	74	81	6	BEWARE—Ann Peebles (E. Randle, P. Carter), Hi 2284 (London) (Jec, BMI)
8	9	7	THANK YOU BABY—Stylistics (H. Peretti, L. Creatore, G.D. Weiss), Avco 4652 (Avco Embassy, ASCAP)	40	50	5	SOONER OR LATER—Impressions (F. Townsend), Curtom 0103 (Warner Bros.) (Cherritown, BMI)	75	87	2	FREE MAN—South Shore Commission (B. Sigler, Wand 11287 (Scepter) (Mighty Three, BMI))
9	13	5	GIVE THE PEOPLE WHAT THEY WANT—O'Jays (K. Gamble, L. Huff), Philadelphia International 8-3565 (Columbia) (Mighty Three, BMI)	41	24	16	ONCE YOU GET STARTED—Rufus (G. Christopher), ABC 12066 (Mocrip, ASCAP)	76	88	2	WENDY IS GONE—Ronnie McNeir (R. McNair, M. Cummings), Prodigal 614 (Society Hill, ASCAP)
10	14	9	SHACKIN' UP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI)	42	27	13	I BETCHA DIDN'T KNOW THAT—Frederick Knight (F. Knight, S. Dees) Truth 3216 (Stax) (Moonsong, BMI)	77	NEW ENTRY		COME AN' GET YOURSELF SOME—Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)
11	15	7	CUT THE CAKE—AWB (White, Gorrie, McIntish), Atlantic 3261 (Average/Cotillion, BMI)	43	49	6	ALL CRIED OUT—Lamont Dozier (L. Avery), ABC 12076 (Dozier, BMI)	78	68	9	HOW'S YOUR WIFE—The Ebony Rhythm Funk Campaign (J. R. Jackson, H. Miles, A. Roberts, R. Thompson), Innovation II 9159 (Quintrac/Indianapolis, ASCAP)
12	6	9	CHECK IT OUT—Bobby Womack (B. Womack), United Artists 621 (Unart/Bobby Womack, BMI)	44	34	8	FRIENDS—B.B. King (D. Crawford, C. Mann, W. Bouliware), ABC 12053 (American Broadcasting, DaAnn, ASCAP)	79	85	4	GET OUT OF MY LIFE—Dee Dee Warwick (P. Vance, J. Keller), Private Stock 45011 (Music Of The Times, ASCAP)
13	4	11	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	45	63	3	WHAT CAN I DO FOR YOU—LaBelle (J. Ellison, E. Batts), Epic 8-50097 (Columbia) (Gospel Bird, BMI)	80	98	2	PAIN—Edwin Starr (E. Starr), Granite 522 (ATV/Zonal, BMI)
14	16	9	LEAVE IT ALONE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1342 (Nick-O-Vai, ASCAP)	46	61	4	EASE ON DOWN THE ROAD—Consumer Rapport (C. Smalls, Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI))	81	84	4	RAINY DAYS AND MONDAY—Intruders (P. Williams, R. Nichols), Tsp 8-4766 (Epic/Columbia) (Almo, ASCAP)
15	17	9	WHERE IS THE LOVE—Betty Wright (H.W. Casey, R. Finch, W. Clarke, B. Wright), Alston 3713 (Sheryl, BMI)	47	26	13	WE'RE ALMOST THERE—Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI)	82	77	6	WILLING TO LEARN—Tower Of Power (E. Castillo, S. Kupka), Warner Bros. 8083 (Kupitilo Music, ASCAP)
16	21	8	KEEP THE HOME FIRES BURNING—Latimore (B. Latimore, S. Alamo), Glades 1726 (TK) (Sheryl, BMI)	48	62	5	THE HUSTLE—Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	83	90	2	WHATEVER'S YOUR SIGN—Prophecy (B. Franklin), Mainstream 5565 (Wood Song, BMI)
17	5	12	WHAT AM I GONNA DO—Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	49	60	7	MISTER MAGIC—Grover Washington Jr. (R. Macdonald, W. Salter), Kudu 924 (Motown) (Antisia, ASCAP)	84	91	2	CRYSTAL WORLD—Crystal Glass (N. Skorsky), Polydor 15101 (Midson, ASCAP)
18	22	6	SEX MACHINE—James Brown (J. Brown), Polydor 14270 (Dynatone/Belinda/Unichappell, BMI)	50	55	5	GEMINI—Miracles (P. Perren, C. Yarian, P. St. Cyr), Tamla 54259 (Motown) (Jobete, ASCAP)	85	92	3	WHATEVER'S YOUR SIGN—Bobby Franklin (B. Franklin), Baby 1123 (Babylon) (Steve Caspi/Wood Songs, BMI)
19	12	13	TOUCH ME BABY (Reach Out For Your Love)—Tamiko Jones (J. Bristol), Arista 0110 (Bushka, ASCAP)	51	28	15	COME ON DOWN (Get Your Head Out Of The Clouds)—Greg Perry (L. Perry, K. Davis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP)	86	NEW ENTRY		FOREVER IN LOVE—Love Unlimited Orchestra (B. White), 20th Century 2197 (Sa-Vette/January Music, BMI)
20	30	6	LOOK AT ME (I'm In Love)—Moments (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)	52	32	11	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagittaire, BMI)	87	93	3	DO THE DOUBLE BUMP—Rufus Thomas (R. Thomas), Stax 0236 (Epic/Columbia) (Rufon, ASCAP)
21	25	6	SHARE A LITTLE LOVE IN YOUR HEART—Love Unlimited (B. White), 20th Century 2183 (Sa-Vette/January, BMI)	53	41	17	WALKING IN RHYTHM—Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	88	95	2	BUMPIN' AND STOMPIN'—Garland Green (Jones, Fuller, Williams, Green, Gerald), Spring 158 (Polydor) (Gaucho/Belinda, BMI)
22	36	4	ME AND MRS. JONES—Ron Banks & The Dramatics (K. Gamble, L. Huff), ABC 12090 (Assorted, BMI)	54	46	16	SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen), Tamla 54257 (Motown) (Stone Diamond, BMI)	89	96	3	UFO'S—Undisputed Truth (N. Whitfield), Gordy 7143 (Motown) (Stone Diamond, BMI)
23	18	12	SHAKEY GROUND—Templations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP)	55	56	7	MY BRAND ON YOU—Denise LaSalle (D. LaSalle), 20th Century/ Westbound 5004 (Ordena/Bridgeport, BMI)	90	NEW ENTRY		SUGAR PIE—Sugar Billy (W. Garner), Fast Rack 2503 (Mainstream) (Fratelli, BMI)
24	20	13	L-O-V-E (Love)—Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/Al Green, BMI)	56	48	16	SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittaire, ASCAP)	91	94	3	FUNKY MUSIC IS THE THING—Dynamic Corvettes (P. Wills, R. More), ABET 9459 (Nashboro), (Sharris/Excellerec, BMI)
25	38	4	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones), Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)	57	70	3	LOVE ME TILL TOMORROW COMES—Roy C. (R. Hammond), Mercury 73672 (Phonogram) (Johnson-Hammond/Unichappell, BMI)	92	NEW ENTRY		IF YOU TALK IN YOUR SLEEP—Little Milton (R. West, J. Christopher), Stax 0238 (Easy Nine/Elvis Music Inc., BMI)
26	23	9	LEAVE MY WORLD—Johnny Bristol (J. Bristol), MGM 14702 (Bushka, ASCAP)	58	71	5	PHILADELPHIA FREEDOM—Elton John Band (E. John, B. Taupin), MCA 40364 (Big Pig/Leeds, ASCAP)	93	NEW ENTRY		BABY GET IN ON—The & Tina Turner (I. Turner), United Artists 598 (Uniar/Huh, BMI)
27	31	12	HIJACK—Herbie Mann Atlantic 3246 (Dunbar, BMI)	59	74	6	NO CHARGE—Shirley Caesar (H. Howard), Scepter 12402 (Wilderness, BMI)	94	NEW ENTRY		CRY, CRY, CRY—Shirley & Company (S. Robinson), Vibration 535 (All Platinum) (Gambi, BMI)
28	29	7	GRAND-DADDY Pt. 1—New Birth (J. Baker, M. Wilson, T. Churchill), Buddah 464 (Birthday, BMI)	60	72	3	IT AIN'T NO FUN—Shirley Brown (F. Knight), Truth 3223 (Stax/ Columbia) (East/Memphis/Two Knight, BMI)	95	99	2	I TRULY LOVE YOU—Tony Troutman (T. Troutman), Gram-O-Phon 457118 (Mother Fletcher, BMI)
29	33	10	IT ONLY HURTS FOR A LITTLE WHILE—Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI)	61	54	6	ALL RIGHT NOW—Lea Roberts (P. Rodgers), United Artists 626 (Irving, BMI)	96	NEW ENTRY		MORNING, NOON & NIGHTTIME—Carl Carlton (C. Sciarrotta, D. Monda), ABC 12089 (Jugumba, ASCAP/One Marbaie, BMI)
30	47	4	WHY CAN'T WE BE FRIENDS?—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 629 (Far Out, ASCAP)	62	75	4	TAKE IT FROM ME—Dionne Warwick (I. Ragovoy), Warner Bros. 8088 (Society Hill, ASCAP)	97	NEW ENTRY		SNEAKIN' UP BEHIND YOU—Brecker Brothers (D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker), Arista 0122 (Carmine Street, BMI)
31	35	10	DYNAMITE—Bazuka (T. Camilo), A&M 1666 (Tonob, BMI)	63	67	5	THE GLORY OF LOVE—The Delis (W. Hill), Cadel 5057 (Chess/Janus) (Shapiro/Bernstein, ASCAP)	98	NEW ENTRY		CHOCOLATE CITY—Parliaments (G. Clinton, W. Collins, B. Worrell), Casablanca 831 (Mailbiz/Rick's Music, BMI)
32	40	6	TAKE ME TO THE RIVER—Syl Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/Al Green, BMI)	64	82	2	I'M THROUGH TRYING TO PROVE MY LOVE TO YOU—Millie Jackson (B. Womack), Spring 157 (Polydor) (Uniar/Traceback, BMI)	99	76	7	GOT TO GET YOU BACK IN MY LIFE—New York City (S. Marshall, P. Pugh), Chelsea 3010 (Mighty Three, BMI)
				65	80	4	IS IT TRUE—Barrett Strong (B. Strong), Catrol 4052 (Beechwood/Sunbar, BMI)	100	83	5	PULL YOURSELF TOGETHER—Buddy Miles (S. Anderson), Columbia 3-10089 (Son Mike, BMI/ Bushka, ASCAP)
				66	58	8	HONEY BABY (Be Mine)—Innervision (R.K. Bass, L. Robinson, L. Turner), Private Stock 45015 (Nickel Show/Power House, BMI)				
				67	NEW ENTRY		JUST A LITTLE BIT OF YOU—Michael Jackson (B. Holland, E. Holland) Motown 1349F (Gold Forever/Stone Diamond, BMI)				

DOROTHY NORWOOD

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BUDDAH WELCOMES BASEMENT CO.

New Birth Producing Its Own

By JEAN WILLIAMS

LOS ANGELES—After five years and 13 albums, the New Birth vocal group has left RCA Records in favor of Buddah where it now has full production rights, says Tony Churchill.

Churchill, a member of the group, says, "we can now produce, write and arrange our own material. We also design the covers for our albums."

"Basement Productions" is a new company formed by New Birth. Each member has a specific job, and must carry out specific duties.

"We will produce and manager other acts through Basement Productions," says Churchill.

All revenue received by the group including record royalties and personal appearances will go into Basement Productions, he admits.

Austin Lander, another member of the 11-man one-woman group says that the economy has forced the group to take pay cuts from personal engagements. "The promoters are not selling concerts as they have in the past. People don't seem to have the money for the tickets, so we have had to take cuts along with the promoters," he adds.

New Birth recently moved to the West Coast. "We have been advised that it is impractical for us to live here when most of the work is on the East Coast, and the cost for the entire group to travel to New York is \$9,000," says Churchill.

"We moved here because we want to center ourselves in the heart of the entertainment industry, not just record, but venture into television

and films, and we cannot do that in New York."

For their stage act, they have included a rear screen projector which shows the group in various acting parts, including a television pilot. In

John Jackson's One-Stop Action

• Continued from page 1

"I have seen reports on LP and singles sales, but the statistics are not always correct. People must see what is going on in a given area in order to make an evaluation. And those who compile the record statistics do not come into the black neighborhoods."

Jackson says in the 10 years he has owned John's One-Stop, he has built the business to a point where it grosses more than \$1 million annually, but not without problems.

"I have had problems getting the same price that white distributors receive," he says.

"The white distributors would give white distributors advertising dollars that we blacks could not get.

"Last year I threatened to expose the entire unfair situation. Only then did the distributors give me advertising benefits.

"In 1974, I was considering using my own money to run a weekly newsletter exposing the problems of blacks in the industry.

"I intended to inform the record industry of the trouble I had borrowing money from banks. I had collateral to insure my loan, but the banks

said that my business area was a highly isolated area.

"They added that there are not enough people in my area. Well, how can we build the community when the money goes out of it and none comes back in?"

"I am also disappointed in the manufacturers of black music. They own the artist and the records, and they must go through a white distributor because there are no black record distributors on the West Coast."

Jackson considers his operation small when comparing it to white distributors across country. He says the \$25,000 gross profit he earns from his 35 accounts weekly is relatively little for a one-stop.

His accounts are predominately black, coming from Southeast and Southwest Los Angeles, Long Beach and San Pedro, he says.

Jackson sells singles to his accounts at different prices depending on their size. Albums are sold at a standard price.

Singles range in price from 65 to 72 cents. All \$6.98 albums are \$3.60, and twofers are sold for \$4.25 and \$5.30.

To satisfy his accounts with current product Jackson relies on requests from retail outlets, most trade charts and his own ear.

"We are skeptical of overordering on a new artist," he says. Marie Jackson, his daughter does the buying for the operation. "On a new artist, we will not order over 300 initial pieces, but there are exceptions. When I listen to a record and feel that it will be a hit, I will order 1,500 copies," he explains.

"With an established artist such as Al Green, I will initially order 2,000 copies," he adds.

Jackson says his operation is conservative with only members of his family running the business and employing one outside person. He adds, "until blacks become involved in distributorships and manufacturing, we will not be recognized as a major part of the record industry."

Soul Sauce

• Continued from page 30

From Nothin' as well as "You Are So Beautiful" by Joe Cocker.

He is also featured as vocalist on Quincy Jones album "Body Heat" and the Blackbyrds "Walking In Rhythm."

United Artists' Ike and Tina Turner have jumped on the disco bandwagon with a new tune "Baby Get It On" which as a 5½ minute B side.

I hear Tina is contemplating a career as a single artist, injecting more ballads into her act. It is also reported that Tina will change her mode of dress to conservative attire.

Buddah Records' Gladys Knight and the Pips, one of the hottest recording groups in the world, with five gold singles and three gold albums in the past two years, will star in their own weekly television series this summer for NBC.

* * *

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

Billboard SPECIAL SURVEY for Week Ending 5/24/75

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	21	SUN GODDESS Ramsey Lewis, Columbia KC 33194	32	34	3	A LITTLE KNIGHT MUSIC Gladys Knight & The Pips, Soul 56 744 S1 (Motown)
2	1	10	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	33	18	23	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)
3	6	6	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T-466	34	20	9	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)
4	4	13	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	35	23	17	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834
5	3	9	AL GREEN'S GREATEST HITS Hi SHL 32089 (London)	36	46	3	THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137
6	7	27	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	37	28	5	TWO Bob James, CTI 6057 S1 (Motown)
7	9	9	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368 G	38	29	37	CAN'T GET ENOUGH Barry White, 20th Century T-444
8	12	25	FLYING START Blackbyrds, Fantasy F-9472	39	33	10	THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown)
9	10	25	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	40	43	15	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)
10	14	26	FIRE Ohio Players, Mercury SRM-1 1013 (Phonogram)	41	47	2	INSIDE OUT Bohannon, Dakar DK 76916 (Brunswick)
11	11	9	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	42	36	8	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
12	17	4	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	43	49	4	CHOCOLATE CITY Parliament, Casablanca NBLP 7014
13	5	8	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131	44	37	27	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
14	16	22	AVERAGE WHITE BAND Atlantic SD 7308	45	48	5	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
15	8	10	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	46	45	13	BUTT OF COURSE Jimmy Castor Bunch, Atlantic SD 18124
16	19	21	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	47	50	10	MARK OF THE BEAST Willie Hutch, Motown M6-815 S1
17	22	12	MY WAY Major Harris, Atlantic SD 18119	48	NEW ENTRY	THE BEST OF BILL WITHERS Sussex 8037	
18	24	4	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)	49	51	4	PEACH MELBA Melba Moore, Buddah BDS 5629
19	21	10	CAUGHT IN THE ACT Commodores, Motown M6-820 S1	50	56	3	THE TRAMPS Golden Fleece KC 33163 (Epic/ Columbia)
20	26	9	DISCOTHEQUE Herbie Mann, Atlantic SD 1670	51	57	7	SPANISH BLUE Ron Carter, CTI 6051 S1 (Motown)
21	13	16	A SONG FOR YOU Temptations, Motown C6 969S1	52	NEW ENTRY	EXPANSIONS Lonnie Liston Smith & the Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)	
22	30	3	I DON'T KNOW WHAT THE WORLD IS COMING TO Bobby Womack, United Artists UA-LA353 G	53	59	2	STRONGHOLD Barrett Strong, Capitol ST 11376
23	32	4	SUPERNATURAL Ben E. King, Atlantic SD 18132	54	55	17	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)
24	27	4	SOLID Mandrill, United Artists UA-LA408-G	55	38	6	FEELING THE MAGIC Johnny Bristol, MGM M3G 4983 (Columbia)
25	31	3	ROLLING DOWN A MOUNTAINSIDE Main Ingredient, RCA APL1-0644	56	42	26	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117
26	15	14	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)	57	60	2	THE BRECKER BROTHERS Arista AL 4037
27	25	16	HARD CORE POETRY Tavarez, Capitol ST 11316	58	NEW ENTRY	LOVE TRIP Tamiko Jones, Arista AL 4040	
28	35	3	IN THE POCKET Stanley Turrentine, Fantasy F 9478	59	44	6	SURVIVAL OF THE FITTEST The Headhunters, Arista AL 4038
29	41	2	DISCO TEX & THE SEX-O-LETTERES Chelsea CHL 505	60	NEW ENTRY	MARGIE Margie Joseph, Atlantic SD 18126	
30	40	22	NEW AND IMPROVED Spinners, Atlantic SD 18118				
31	39	4	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698				

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Classical Orchestras Get Financial Aid

OTTAWA—Canadian symphony orchestras received a much needed financial shot in the arm with the announcement of various grants presented to them from the Canada Council.

In May 1974, the Canada Council had suggested that a statement of the

purposes, achievements, finances and related data from Canadian orchestras be tabled before the council. By Jan. 17 of this year a detailed report had been drawn up and a request put to the council that orchestras be given: "a) firm assurance of adequate operating income from

governments at all levels and from private donors, in addition to the revenue they derive from ticket prices; b) firm assurance of such support to cover a stipulated period (preferably three years) since musicians' contracts must be signed, artists engaged and concert halls booked at least a year in advance."

The Canada Council recently awarded grants totalling \$74,750 in the field of music for this year. The following orchestras were amongst those receiving grants.

The Thunder Bay Symphony Orchestra received \$16,000 to retain the services of a musical director and a concert master; The Victoria Symphony Orchestra was given \$5,000 to employ Harry Cawood, a violinist as artist-in-residence; The Hamilton Philharmonic Orchestra was given \$4,000 for its performance of "Pierrot Lunaire" and "First Chamber Symphony" by Schonberg at the Schonberg/Ravel Festival held last October at McMaster University in Hamilton; The St. John's Symphony Orchestra received \$900 to aid in funding workshops, coaching and other professional services by the Brunswick Quartet; the Quebec Symphony Orchestra received \$4,050 for a work by Andre Prevost, a Canadian composer; and the Ottawa Civic Symphony were given \$2,850 to commission a work by Canadian composer Robert Fleming.

In addition, the Hamilton Philharmonic Orchestra received \$4,500 from the Touring Office of the Canada Council to tour five cities in northern Ontario.

In a recent announcement, the Vancouver Symphony Orchestra indicated that they will be touring across Canada in May of next year with possible stops in Edmonton, Saskatoon, Winnipeg, Hamilton, Toronto, Ottawa and Montreal making it one of the most extensive tours to be undertaken by a symphony orchestra in this country.

The conductor and music director of the VSO is Kazuyoshi Akiyama with pianist Grant Johannesen and cellist Zara Melsova appearing as soloists.

The orchestra recently acquired the services of Leslie Malowany, principal viola of the Montreal Symphony, who will join the VSO next season; and principal cellist Jack Mendelsohn.

AAA Rules For Phila. Musicians

PHILADELPHIA—Instead of performing in Madrid, Toledo, Vienna and Zurich as scheduled during the last week in May, the members of the Philadelphia Orchestra can stay home on vacation.

Arbitrator Herbert Unterberger has ruled that the musicians are entitled to the time off, under their terms in the contract with the Philadelphia Orchestra Assn. However, the arbitration award doesn't automatically mean a cancellation of the European concerts, set for Monday (26) to 31. Bernard N. Katz, attorney for Local 77, AFM, here, said the musicians might accept a "sufficiently attractive alternative" if one were offered by the orchestra association.

"The arbitration award," says Katz, "means that if the parties don't reach agreement on an alternative plan, then a week of the European tour will be knocked off." Spokesmen for the orchestra association de-

(Continued on page 48)

GAF Negotiating For Buy Of WQIV-FM, N.Y. Station

NEW YORK—The GAF Corp. is negotiating with the Starr Broadcasting Corp. for the purchase of the controversial WQIV-FM, with plans to revert the station to its original classical format if the sale goes through.

The station is reportedly up for sale with Starr asking \$2.2 million, a substantial cut below what was paid for the station in 1972.

GAF becomes the second organization to bid for the takeover of WQIV-FM, launched with much pomp last October as the first 24-hour 4-channel rocker in the city. Last week Concert Radio Inc., a Chicago-based corporation, filed a competing application with the FCC to operate WQIV in its old classical format.

Unlike GAF, Concert Radio does not seek to purchase WQIV, instead it hopes only to get the FCC to hold a comparative hearing to determine whether Concert Radio is better qualified to run WQIV than the Starr Broadcasting Corp., or vice versa.

A number of listener's groups in the New York/Connecticut area are also seeking to have the FCC deny renewal of Starr's license to operate WQIV unless the owners agree to revert the station to its original format. Among those in this category are the WNCN (the old call letters of WQIV) Listeners Guild and Classical Radio for Connecticut.

At this point, the GAF bid seems the most likely to succeed. Peter Starr, president of Starr Broadcasting, is reportedly in favor of the takeover by GAF. However, the negotiation is subject to the approval of the FCC and the shareholders of Starr Broadcasting.

GAF which manufactures photographic equipment, chemicals and building materials, is confident it could run WQIV as a successful commercial classical station. Last year the company attempted to buy the jazz-oriented WRVR-FM also in New York, but the deal fell through. GAF neither owns nor operates any other broadcasting facilities.

Delos Ups Catalog; Plans Euro Distrib, Inks Artists

NEW YORK—Delos Records has signed Carol Rosenberger to record the complete piano works of Karol Szymanowski. According to Delos director, Amelia Haygood, Delos thus becomes the first company to record Szymanowski's piano music in its entirety.

Volume II of the series, to be released this August, will contain the Mazurkas op. 50 and op. 62, and the Preludes op. 1.

During the 1975-76 concert season, Ms. Rosenberger will play programs featuring or exclusively devoted to Szymanowski. Volumes III and IV of the Szymanowski series are scheduled for release in 1976.

Delos plans a June release of the first recording by young organist George C. Baker. This recording, made in the Chartres Cathedral in France, will be the first available of the complete organ works of Darius Milhaud.

At 19, Baker became the youngest organist ever to win the National A.G.O. Competition. He recently (1974) won the highly coveted Grand Prix de Chartres.

The Milhaud disk will be the first of many projected performances Baker will record for Delos in the great cathedrals of Europe. The young Texan has already played two recitals within the span of one year at Notre Dame Cathedral. Baker is on concert tour in the U.S. and will return to Europe this month to record the organ works of Hindemith and Reger.

Distributors Set

CENTERVILLE, Ia.—"Early Morning," a new pop/country single by Johnny Goodman on Summer House Records will be distributed through J.L. Marsh, and ABC Records and Tapes of Des Moines.

LOS ANGELES—Delos Records, classical label formed here a little over a year ago, is doubling its catalog, beginning a series of LPs for film fans and plans European distribution.

The label, which currently offers about 10 LPs, expects to have 20 set by June. "Catalog is very important in classical," says the firm's Jeanne Hansen. "and since we have some tapes available and are also signing new artists, we decided now was the time to expand."

Ms. Hansen points to the fact that a label loyalty is often built up with classical consumers, and feels this is another need or a reasonably extensive catalog.

Delos is also launching a "Film Buffs Series," with the first release to be Erich Korngold's "Adventures Of Robin Hood," featuring original music from the 1938 movie. The musical portion of the record is conducted by the composer and is narrated by Basil Rathbone. The flip side will be a documentary of Errol Flynn's film career, featuring "sound clips" from "Captain Blood," "They Died With Their Boots On" and other Flynn films. The music, covering Flynn's career from the late '30s until his death in the '50s, will also feature interviews with the actor.

The set is produced by Tony Thomas, author of a number of books based on film. John Wright will continue to produce the classical series.

Other LPs set for the "Film Buffs Series" will include music of Max Steiner and Alfred Neuman, both produced by Thomas.

Delos is also planning complete distribution in Europe within the next month, including Britain, and is distributing the "Hindemith Anthology" in this country.

Billboard
Top 50

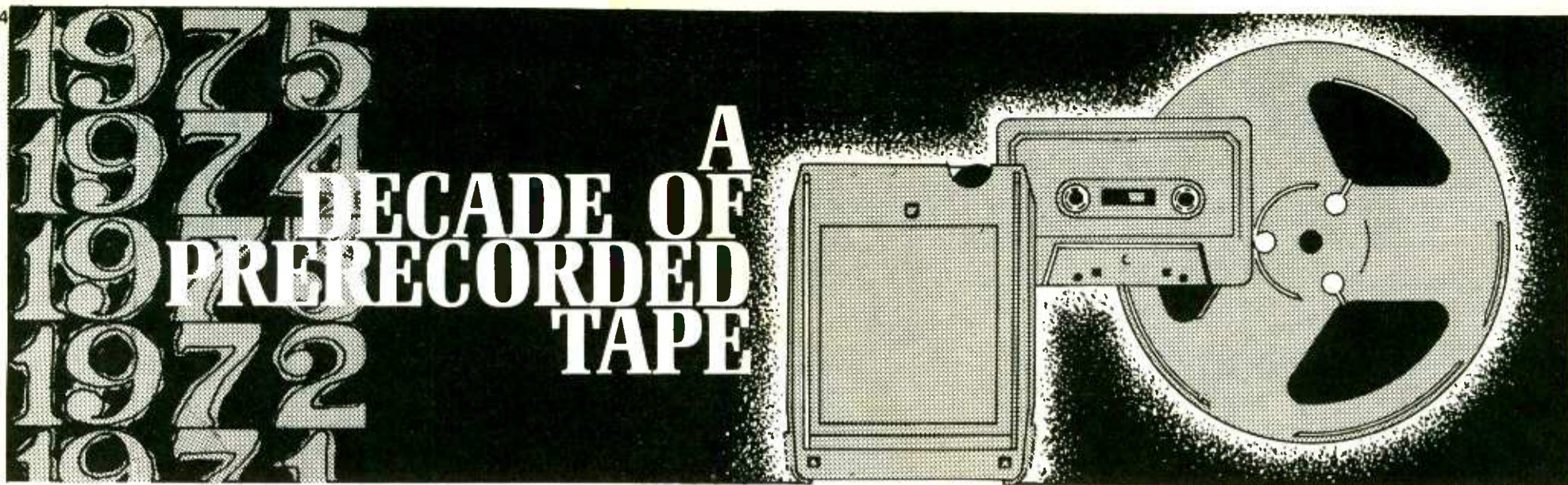
Billboard SPECIAL SURVEY for Week Ending 5/24/75

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	10	99 MILES FROM L.A. Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP)
2	3	6	WONDERFUL BABY Don McLean, United Artists 614 (Unart/Yahweh, BMI)
3	5	8	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
4	1	8	RAINY DAY PEOPLE Gordon Lightfoot, Reprise 1328 (Warner Bros.) (Moose, CAPAC)
5	7	9	THANK GOD I'M A COUNTRY BOY John Denver, RCA 10239 (Cherry Lane, ASCAP)
6	4	8	ONLY YESTERDAY Carpenters, A&M 1677 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
7	10	6	WILDFIRE Michael Murphy, Epic 50084 (CBS) (Mystery, BMI)
8	13	9	I'LL PLAY FOR YOU Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
9	8	9	MISTY Ray Stevens, Barnaby 614 (Chess/Janus) (Vernon, ASCAP)
10	11	7	ANYTIME Frank Sinatra, Reprise 1327 (Warner Bros.) (Spanka, BMI)
11	15	6	SISTER GOLDEN HAIR America, Warner Bros. 8086 (Warner Bros., ASCAP)
12	16	6	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
13	9	10	DON'T TELL ME GOODNIGHT Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP)
14	12	12	THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI)
15	21	5	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4050 (Acuff-Rose, BMI)
16	6	10	THE IMMIGRANT Neil Sedaka, Rocket 40370 (MCA) (Don Kirshner, BMI/Kirshner, ASCAP)
17	14	11	IT'S A MIRACLE Barry Manilow, Arista 0108 (Kamikazi, BMI)
18	22	7	GROWIN' Loggins & Messina, Columbia 3-10118 (Savona/Sugartree, BMI/Gnossos, ASCAP)
19	25	4	OLD DAYS Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
20	17	11	HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI)
21	29	5	I'M NOT LISA Jessi Colter, Capitol 4009 (Baron, BMI)
22	26	5	AND THEN THERE WAS GINA Bobby Goldsboro, United Artists 633 (Unart/Pen In Hand, BMI)
23	20	8	WHEN THE PARTY'S OVER Janis Ian, Columbia 3-10119 (Mine/Limited & April, ASCAP)
24	27	6	WORLD OF DREAMS Perry Como, RCA10257 (Roncom/ASCAP)
25	30	4	LIZZIE & THE RAINMAN Tanya Tucker, MCA 40402 (House Of Gold, BMI)
26	23	9	I'M STONE IN LOVE WITH YOU Johnny Mathis, Columbia 3-10112
27	24	7	HOW LONG Ace, Anchor 21000 (ABC) (American Broadcasting, ASCAP)
28	31	7	WHEN THE LOVE LIGHT SHINES The Boones, Motown 1334 (Stone Agate, BMI)
29	36	3	CONY ISLAND Herb Alpert & The T.J.B., A&M 1688 (Almo, ASCAP)
30	35	3	PLEASE TELL HIM THAT I SAID HELLO Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
31	39	2	DING-A-DONG Teach-In, Philips 40800 (Phonogram) (Dayglow, ASCAP)
32	43	4	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
33	32	10	I DON'T LIKE TO SLEEP ALONE Paul Anka, United Artists 615 (Spanka, BMI)
34	37	6	DION BLUE Tim Weisberg, A&M 1680 (Elusive Sounds, ASCAP)
35	34	5	PART TIME LOVE David Gates, Elektra
36	49	2	THE HUSTLE Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
37	NEW ENTRY		THE LAST PICASSO Neil Diamond, Columbia 10138 (Stonebrige, ASCAP)
38	NEW ENTRY		HARPO'S BLUES Phoebe Snow, Shelter 40460 (MCA) (Tarka, ASCAP)
39	41	4	SMILE ON ME Ronnie & Natalie O'Hara, Legacy 104 (Happy Girl, ASCAP)
40	40	4	ALL I WANNA DO Su Shifrin, Motown 1343 (Colgems, ASCAP)
41	44	2	HOW LUCKY CAN YOU GET Barbra Streisand, Arista 0123 (Screen Gems-Columbia, BMI)
42	45	2	SWEARIN' TO GOD Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
43	42	3	GRINGO IN MEXICO Maria Muldaur, Reprise 1331 (Warner Bros.) (Rig Kitty, ASCAP)
44	46	3	LOVE WON'T LET ME WAIT Major Harris, Atlantic 3248, (Mighty Three/Friday's Child/WMO, BMI)
45	NEW ENTRY		WHAT TIME OF DAY Billy Thundercloud, 20th Century 2181 (Sawgrass, BMI)
46	47	3	COME GO WITH ME Bergen White, Private Stock 45013 (Gil/Fee Bee, BMI)
47	50	2	SUSANNA'S SONG (In The California Morning) Jerry Cole & Trinity, Warner Bros. B101 (Midget) (Moppet, BMI)
48	NEW ENTRY		FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
49	NEW ENTRY		EL BIMBO Bimbo Jet, Scepter 12406 (Andy Wayne/Reizner, ASCAP)
50	NEW ENTRY		IF I COULD LOVE YOU Johnny Maya, (Music of the Tires/Piffy, ASCAP)



Prerecorded Tape A Stable Product

If piracy is prerecorded tape's most dramatic chapter in its 10-year history, then the current onslaught against unauthorized duplicating from all corners of the world is next in dramatic importance. At least, prerecorded tape is stabilizing into a viable, burgeoning format.

With a backdrop of spectacular FBI raids, dramatic bootlegger convictions and recent U.S. court rulings that tape is protected from unauthorized duplication even in works dating before the historic Feb. 15, 1972, U.S. antipiracy law, the format's success rises steadily.

Some sales indices:*

	1967	1968	1969	1970	1971	1972	1973
Disks 90%	83	74	71	72	72	72	70
Tapes 10%	17	26	29	28	28	28	30

*Billboard 1974 International Buyer's Guide

Actually, prerecorded tape's slice of total U.S. music recordings volume (that hit \$2,017,000 last year) will this year be easily higher, according to indications. CBS long ago determined its ratio was something closer to 30 to 40 for tape out of 100 total pieces sold and for country music the ratio is more like 60-100.

Quad tape and long flattening sales of open reel (though spurred by quad) fractionize the volume by configurations:

Again, some data:*

	1967	1968	1969	1970	1971	1972	1973
8-Tr. 49	66	72	79	78	79	79	84
Cas. 5	7	18	16	20	19	13	13
Reel 16	10	10	4	2	1	7	7
4-Tr. 30	17	5	1	—	—	—	—
Quad. —	—	—	—	—	1	2.3	—

*Billboard '74 Buyer's Guide Early Years

Prerecorded tape duplication is characterized by colorful entrepreneurs such as Earl "Mad Man" Muntz and giant tech-

(Continued on page 38)

ROYALTIES

Artists are getting a better shake on royalties from the sale of their product on cartridge and cassette.

The earlier standard of half royalties on tape, as compared to disk, is fast disappearing, although some standard record contracts will hold to the older formula. But almost any artist can get a three-quarter rate just for the asking. And if he has enough commercial clout he can get a still better deal.

It's no longer unusual for a superstar to demand and get the full rate his contract calls for on disk. In some cases, for those with somewhat less sales power, sharp negotiation will result in a deal giving the artist a three-quarter rate until his tape sales equal some 20 percent of total sales. At that point it's upped to a full 100 percent.

Deductions from artist royalties for packaging costs still strongly favor disks over tapes. The norm in most contracts is to deduct twice as much for tape, and the actual amount can run as high as 30 percent of wholesale for cartridge and cassette before the royalty rate is calculated. But here too the rate is negotiable and deductions are known to run the gamut from a low of about 25 percent of wholesale to as much as 20 percent of retail.

IS HOROWITZ

LABEL ACTION

RCA Records, which introduced the first Stereo 8 cartridges, and then the first Q-8 product as well, finds tape sales holding up fairly strong, with simultaneous release in 8-track—and to a lesser degree cassette—now SOP for any pop release with a shot at the charts. For example, all 18 April pop RCA and custom label releases also are available in 8-track, and all but one in cassette. In May, of 20 similar releases, 14 are in 8-track but only 8 in cassette.

As previously noted (Billboard, Feb. 15), the regular RCA Record/Tape Club runs 75 to 25 percent tape over LP, with 8-track getting the lion's share. And the just launched Quadraphonic Record & Tape Club is offering both CD-4 Quadradisk

and Q-8 product for virtually all titles, with initial memberships more balanced but leaning toward the tapes.

With the growth of the 8-track record feature in stereo components and compacts, the continuing popularity of cartridge car stereo models, and the slow but steady expansion of quad 8-track decks and autosound units, RCA sees a bright future for its cartridge product. A spokesman notes that with the automatic reverse cassette mechanism for car stereo growing in popularity, and expanding Dolbyizing of all music formats in cassette, this configuration will probably also see a slow share-of-market increase.

At CBS Records, Paul Smith, vice president, sales and distribution, views the worldwide tape market as "growing." Domestically, though, retail distribution, continues Smith, is a little soft, mainly because of country music tape sales slowing up a bit.

With the economy in flux just now, projecting an upsurge for tape sales would be only speculation, says Smith. But, at the same time, he states that he is confident that the market is going to hold up during the coming months, as well as make some gains.

"Stagnant" is the way Sal Uterano, sales manager, LPs and tapes, Atlantic Records, describes the tape market.

Uterano places 8-track sales at an average of 30 percent of what is being sold of the LP version. Cassettes are running at 10 percent of that 30 percent figure.

First stating that there is very little cassette business in the country right now, Uterano feels that 8-tracks are holding their own. Combining the two, sales results are a little off, he states.

Avco Records, which rides a continuing crest of popularity with its supergroup, The Stylistics, has never licensed its tape rights to a duplicator/marketer, as is the popular trend

(Continued on page 38)

Key Dealers Survey: Decade Of Tape Sales

Defects, Piracy, Security, 8-Track vs. Cassette, Quad Growth, Promotion, Distribution Highlighted In 20-Market Report From Retailers And One-Stops

CHICAGO

Joe Weiss couldn't estimate how many prerecorded tapes he has, as he surveys 100 feet of locked wall cabinets containing 90 to 95 percent of all new 8-track releases. Large tables with plastic see-through covers contain the largest selection of cassettes available, and represent 20 percent of his total tape business.

Universal Music Merchandisers, Inc., originally a wholesaler in the suburbs, moved to a busy, diverse area in town two years ago. "We decided to get out of the wholesale business where profits have been dropping over the last 10 years, and move into retail where the action is," Weiss says. The 10,000-sq.-ft. store still sells wholesale straight from the floor to approved customers.

Almost every quadraphonic release is carried, although sales there are "fair." "Quadraphonic moves for us only because other stores don't carry it," Weiss explains. Also included are budget labels and cutouts in 8-track only.

Weiss says the prerecorded tape market represents 25 percent of the total music retail business, and has stabilized there for the last three or four years. Despite a lot of optimism, cassette has never gotten any larger than 20 percent. Recently, cassette releases have tightened up and only the hits are released in cassette. "The flow of garbage is down," Weiss comments.

Weiss has seen a change over 10 years in the efficiency of supply. "Ten years ago your order would be 95 percent filled and you got it the next day. Now, it's 70-80 percent filled and takes two to four days for delivery.

"Companies are also getting away from carrying catalog items. They are trimming down because of the cost of handling." Weiss will not take special orders anymore because

most of the time, they don't come in. "You end up offending more than pleasing."

Another major change he notes is in the policy of returns. "There are now stricter return policies today. It used to be that you could exchange one for one. Now, Columbia, for example, will accept maybe 200 back from a 1,000 order."

Universal buys at least one of every release, and will stock up to 90 at a time of "monsters." The tapes are exposed for 60 to 90 days before return. "We'll buy whatever configuration is available. Sometimes a new album will be followed by an 8-track edition a few weeks later, then a couple more weeks comes a cassette, and then maybe a quadraphonic. We'll buy it all."

Theft problems have been minimal at Universal. No fixtures are higher than waist-high. One way mirrors line the walls, and a large sign warns that a security guard is on duty. Inside the 8-track cases, a conveyor belt carries the chosen cartridge to the cash register.

Weiss gives the fastest moving items the largest discount "to stay competitive." Hits listing at \$7.98 are discounted to \$5.98, while catalog items at the same list are priced at \$6.79. About 80 percent of sales are made from 20 percent of the merchandise. "It's my personal philosophy that a store should carry catalog items. Someone may buy the latest Chicago release, and want to fill out their library with other past albums, but where do they get them?" Catalog items at Universal represent two-thirds of inventory.

SAN FRANCISCO

Andy Stern, who handles the tape end of the business for Tower Records' immensely popular store at Columbus and Bay here, says that Tower is unique in having open displays of

tapes despite losses from theft. "We've gone through three or four different guard services. Now we have one that's very efficient. They catch people almost every day. But we think the added sales we realize from open displays are worth the risk of loss."

Stern cites the majors such as Columbia, WEA and Phonodisc as the most helpful manufacturers and distributors. "We have problems getting small labels on things like GRT and Ampex, from whom we get no help at all. So far as supply, there may be some problems in acquiring maybe 10 percent of the tapes. Otherwise it's easy."

Stern notes that the main marketing change that has come in sale items—when a record is on sale for \$1 less, the tape is now always included in the sale for the same \$1 off. Otherwise, however, says Stern, "there's no promotion, such as a label sale, which is very common for LP but very rare for tapes."

Stern says that while cassettes have grown they are not out-selling 8-tracks for him but are about even. Stern also says that his quadraphonic demand is growing: "We sell a lot of 8-track quadraphonic and recently the quadraphonic reel-to-reel business has rocketed, although selection is still severely limited."

MILWAUKEE

For Stu Glassman of Radio Doctors, tapes are a whole lot more than just an adjunct to his business. They're important and in a world of their own. "It's got its own configuration," he said. "Few persons are into buying tapes and records both; they're into one or the other and we cater to that fact."

Glassman's father, Lazaar, founded the firm in 1929, pri-

(Continued on page 36)

A&M ROAD & 8-TRACK REPORT:

NEW MODELS FOR 1975 TOPS IN PERFORMANCE!



PETER FRAMPTON
Frampton
8T-4512*



BURT BACHARACH
Greatest Hits
8T-3661
CS-3661



HENRY GROSS
Plug Me Into Something
8T-4502*



STRAWBS
Ghosts
8T-4506
CS-4506



NAZARETH
Hair Of The Dog
8T-4511
CS-4511



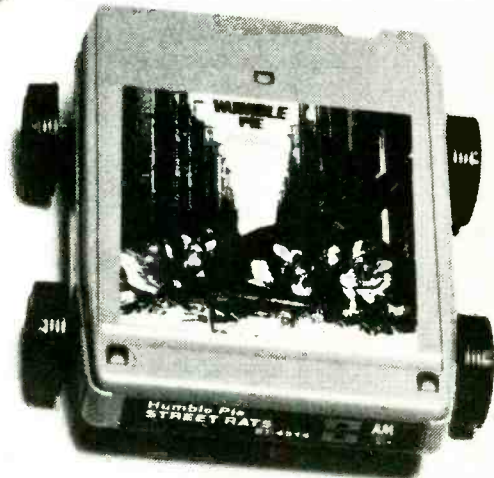
JOE COCKER
I Can Stand A Little Rain
8T-3633
CS-3633



CHUCK MANGIONE
Chase The Clouds Away
8T-4518
CS-4518



THE OZARK MOUNTAIN
DAREDEVILS
It'll Shine When It Shines
8T-3654
CS-3654



HUMBLE PIE
Street Rats
8T-4514
CS-4514



RICK WAKEMAN
The Myths and Legends of King Arthur
and the Knights of the Round Table
8T-4515
CS-4515

SUPERTRAMP
Crime Of The Century
8T-3647
CS-3647



ON A&M 8-TRACK AND CASSETTES.

*8-track only

• Continued from page 34

marily as a repair shop. But the company quickly went into selling records and when tapes first began appearing in quantity, Radio Doctors was right up front.

He now markets open reel, cassette, 8-track and all forms of quadrasonic, plus hardware such as Sony, Panasonic, Akai and Soundesign.

"Since those early days, we now bypass the subdistributorship and deal directly with the factory," Glassman says. Radio Doctors—located downtown and with an inner city **Radio Doctors Soul Shop** (which was started 27 years ago)—handles 350 labels.

"As far as distribution and service go, they are all good. If they do a bad job, they'll lose out on a lot of money. I couldn't say that one firm does a better job than any other," he says.

Glassman's biggest complaint is lack of quality control on the part of the manufacturers. "Even if they get a bad batch, they'll keep turning them out like that," he said. The firm issues its own 30-day warranty and replaces defective tapes. "It's not that prevalent but enough to make it aggravating."

Radio Doctors goes primarily with radio ads, but also does some newspaper advertising. There's a special feature every month, usually promoting a particular label.

Quadrasonic is a "stiff" in Glassman's estimation. "There's too many different kinds of LPs and they aren't interchangeable on regular machines. The selection of prerecorded tapes is minimal and there isn't much promotion," he says. "Stereo sound is so good that quadrasonic is not that much of an improvement," Glassman believes.

Tape customers are accompanied to a locked ceiling-to-floor display area by clerks. "We eliminated pilferage problems by not letting it get started," he says.

In addition to an in-depth inventory, Radio Doctors will also special order for a customer. Often, the company gets 50-75 orders a week, in addition to what the persons have purchased in the store. The company has often gone up to 350-400 special orders a month.

"Tape use will continue to swell. It's a smooth continuous rise, not a surge. Cassette sales here have been up 150 percent in the last couple of years and the millions of little portable players make them even more popular," he says.

"Piracy isn't as big a problem here as on the Coasts," Glassman notes. "All it is is junk anyway. We never had and never will accept a bootleg, pirated tape."

MINNEAPOLIS

Eight-track has taken over, says Ginny Krumbiegel, tape buyer at **Dayton's**, Minneapolis-based department store chain. That's the biggest change in marketing approach that the chain has undergone in recent years.

Far and away the most helpful of any other sources has been J.L. Marsh—"they handle everything for us, including arranging personal appearances." Recently the main store here was running a John Denver promotion, with big posters throughout the store and John Denver appearing in the store auditorium.

Big promotions with the appearance of the Metropolitan Opera here in May also were planned—again coordinated by J.L. Marsh, which supplies all the materials including the merchandise.

Dayton's carries quadrasonic tapes but doesn't sell many, apparently because there aren't enough players among their customers.

Piracy was somewhat of a problem a few years ago, but not anymore. Security is not crucial here, either. Locked tape cases are used, and on school holidays, when lots of kids are in the stores, a little extra vigilance is exercised.

Tape hardware is carried in the separate Dayton's Sound-track audio/hi fi departments, with a number of the major component lines featured. Although there is no formal tie-in between software and hardware, buyers are directed to the other department to fill their needs.

COLUMBUS, Ohio

Gold Circle Discount Department Stores, with 23 outlets in Columbus, Cleveland, Cincinnati, Akron, Canton and Dayton, have been selling prerecorded tape since the operation began business here seven years ago.

At that time, both software and hardware were located in the center back of the stores near the hardware and photography departments. Last year, however, Gold Circle relocated records, tape and audio products to a position off the main traffic aisles of the stores, a change which has been beneficial to business. Hardware is located next to software to stimulate sales.

Joe Mongolier, new electronics buyer, says the chain has experienced few problems from suppliers.

Gold Circle stores don't sell the new quadrasonic tapes, although they have carried one piece of quadrasonic hardware. No decision has been made yet regarding quadrasonic merchandise for the summer and fall seasons.

To stop theft, Mongolier says the Gold Circle operation will install conveyor belt tape systems. "Probably half the stores will have conveyor belts by the end of this year," he speculates.

MEMPHIS

Popular Tunes, the largest one-stop in the Mid-South and one of the area's biggest retail stores, has grown in its tape department as the industry has grown. From a \$2,000 inventory

in 1965, Poplar has expanded to where today it stocks \$180,000 worth of 8-tracks and cassettes.

But with all the growth, one thing hasn't changed—the store still stocks its tape products out in the open where the customer can pick them up and inspect each one.

"We do have a theft problem because of the way we display them," says Roberta Fracchia, involved in the tape department since 1969, when it really jumped in the number of tapes in stock. "But we feel the loss is more than offset by the advantages of letting the customer feel and look at the tape before buying it."

In other words, the store believes customers are more inclined to buy when they can check out the product freely beforehand. "It's a psychological thing," said Ms. Fracchia, "but we think it really works."

Poplar Tunes started carrying 8-tracks, 4-tracks and reel-to-reels in 1965 in a rack in front of the counter. About a year later, the 4-tracks were phased out because of lack of demand and then open reels because their expense hampered sales. Cassettes were added in 1967, but only about 25 to 30 different cassettes and 8-tracks were stocked.

At that time, tapes were stocked only as a convenience for retail customers and weren't pushed to Poplar Tunes' one-stop customers. Inventory then was still only about \$25,000, said Ms. Fracchia, but a tape section was added to the store, along the back wall where it remains today.

Early in its experiences with tapes, Poplar Tunes took steps to largely solve one of the tape industry's largest problems—defective product. Store clerks wrote the label and number of all tapes on the back of the sales slip and customers were told they had a 30-day warranty. Any returns had to be accompanied by the sales slip and could only be exchanged for another of the same tape. The procedure greatly cut down defective returns, says Ms. Fracchia.

Despite the growth in the popularity of tapes, especially 8-tracks, some record labels still don't seem to be advertising them very much, she notes. "When we tie into a company's advertising on an album, we always add 'available on 8-track too.'"

The newer quad releases aren't causing any great waves at Poplar Tunes, but they are picking up some in sales. One of the problems with quad tapes is that they usually are released weeks after the album and 8-track, says Ms. Fracchia.

The 8-tracks have become a large part of Poplar Tunes sales, accounting for 30 percent of the store's sales last year. This year they're running about 40 percent.

PHILADELPHIA

Having been involved in tape sales from the very beginning, Harry Rosen, who heads **David Rosen Music**, sees a tremendous sales potential that will get greater and greater as time goes on. In less than 10 years, Rosen—who has been involved in every phase of record merchandising as distributor, rackjobber, one-stop and retailer—has seen tapes come up from nothing to where it represents 30 percent of all sales.

As the tape recorder becomes an increasing sales factor in the home entertainment picture along with TV sets and recorders, and as tape decks move in the direction of becoming standard equipment in all automobiles, Rosen sees tape sales ever increasing.

"The public is really going for tapes, especially 8-tracks," says Rosen, pointing out that 8-tracks sell 10-to-one in comparison with cassettes. "And some day they will sell just as big as records, especially if the price differential is pared down."

Rosen points out that with LPs generally selling at \$4.59 and tapes at \$6.95, the price differential has a "holding back" effect on the consumer. But with tape sales increasing, the retail price of tapes should drop proportionately. "Let them put out the tapes at the same price as LP's," said Rosen, "and you'll see sales running practically even." While stereo tapes sell well, quad tapes are a "dud," according to Rosen. "People aren't buying quad tapes and people are not even asking for them. There's plenty of product available in quad to meet a demand. The big trouble is that there is no demand!" The future for quad, he holds, will depend on the hardware. "And the future is certainly not bright."

In fact, there's no trouble keeping a full stock of all tape on hand at all times for Rosen. With returns at 100 percent, the manufacturers ship the tapes along with the LPs. And if there's a hit in store, the manufacturers send a larger shipment of records and as many more tapes. There is no problem on out-of-stock requests because the manufacturers generally deliver the same day on current hit numbers. For dated items, it may take a day or two.

Pirate tapes are fast disappearing, said Rosen, now that the bootleggers have been hit with tremendous fines and even face jail. "And no reputable dealer will now handle them," says Rosen. "When they come in and offer me a tape at \$2.50 and \$3 when I know it is wholesaling at \$4.50, it's got 'bootleg' written all over it. And while we've never handled such merchandise, I find that some discounters that did are even running scared and not buying the stuff."

With tapes kept in a closed case, security is no problem with Rosen. "In fact, we find more people trying to shoplift an LP."

Rosen finds the promotional efforts of tape manufacturers leave much to be desired. "They advertise and promote an LP, but they don't do anything for the tape which has to make whatever sales impact it can on what is basically a 'free ride.'"

"The three-for-two deals, the two-for-one deals, the extra 10 percent and the free goods doesn't amount to a row of beans. If the manufacturers would take all these so-called promotional merchandising deals and use that difference to reduce the price of tapes for the consumer, I think you will find that it will give tape sales a real 'shot in the arm.' And with

the record business being what it is in today's economy, we can all stand a good 'shot.'"

While prerecorded tapes have gone a long way since first introduced and today represent over 20 percent of the business for his **WeeThree Record Shops** chain, they still have a long way to go before realizing their market potential, according to Larry Rosen.

From his base in Conshocken, Pa., Rosen operates a chain of six stores in major shopping malls. In addition to his base, there are WeeThree stores in Plymouth Meeting, Glenolden, Horsham and Lebanon in Eastern Pennsylvania, and at a big shopping center here.

MIAMI

The auto market for 8-tracks has really taken off, according to Gil Spielberg, owner of two **Tapesville** stores in Dade County, one in Hialeah and the other in Coral Gables.

"I'd say that maybe 45 to 50 percent of our business is in the auto line," he says. And quad is doing extremely well in cars. It's such a dramatic sound in a small area. To tell you the truth, once you've heard it, it's hard to go back to stereo."

Spielberg is selling more quad for both auto and home use than ever before and although the consumer seems happy with whatever product he gets in to the stores, Spielberg would like to see a greater selection for quad.

"That wrap around sound is hard to beat," he grins, "especially when it is well produced. I have found that Project Three puts out an absolutely spectacular sound. And I wish some of the other companies would follow that quality."

Spielberg doesn't feel it necessary to change his approach in marketing—"It's more of a matter of staying on top," he explains. "My prices are competitive."

RCA and MCA are, according to Spielberg, two of the better tape promotion-minded companies. "They don't seem prone to keeping their dollars locked up in a safe—they're more into spending some of that money for promotion. Most of the companies are helpful, though, in getting their product promoted."

Piracy seems to be on the wane, Spielberg claims. "It's still a problem, but for some reason, I haven't been confronted with it and I believe the only place it is really flourishing is at the flea markets—there's nothing but bootleg stuff there! There's no question that the FBI and government interference has helped the situation, but I think the record companies could do a better policing job."

Tapes are out in the open, which Spielberg feels necessary as a lure to customers, and theft is a major problem. "Our mark of operation is to let the customer come in, pick up, and select a tape. We feel it's a good piece of merchandising to let the consumer pick up the tape, but at the same time it does abet a would-be thief. My salespeople are on their toes every minute. Each tape shelf is filled up and an empty space is left when a tape is removed. We can keep track of the tapes that way."

Tapesville stocks both hardware and software and occasionally will advertise the hardware since Spielberg feels it helps to bring back customers. Most of his patrons come in via word-of-mouth advertising.

"And you'd be surprised the number of South and Central Americans who are coming in!" he exclaimed. "Seems the people in those countries buy more cassettes than anything else . . . and they spend a good deal of money, too."

PORTLAND, Ore.

Heavy concentration on radio promotion plus eye-catching store displays tailored to customer taste and convenience, are major factors accelerating the volume of prerecorded tape sales for **DJ's Sound City** at Washington Square, one of the area's newest and largest shopping centers.

"Our prerecorded tape sales have been running 20 to 25 percent of our total volume, but we're moving up to the 33½ percent national average fast," says manager Tim Ream.

Having noted national trends at NARM, Ream has altered his merchandising approach somewhat to place heavier emphasis on tapes, especially in radio advertising. The store concentrates on AM radio because, he maintains, it produces better results in his marketing area than does FM. TV is used sparingly three times a year—at graduation time, during the back-to-school season, and just prior to Christmas. Printed media is used only in special Washington Square shopping center promotions.

"Ours is one of the few, if not the only store in Portland that lets people listen to albums before they buy," Ream says. Resurrection of the old "listening booth" idea, he explains, has very definitely generated an increase in sales. The customer selects the album and then listens to it at the counter with headphones. "The only difference between the 'listening booth' concept and our method," Ream says, "is that we handle the tapes ourselves. The customer just listens."

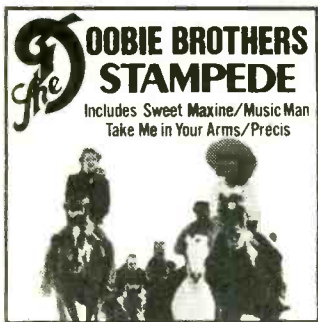
At JD's, tapes aren't locked up but displayed prominently on shelves back of the main sales counter where customers can easily read the titles. The clerk hands them the ones they wish to examine. On the top row is displayed DJ's "Top 25 Hits of the Week" compiled from the store's own sales records. Security has been no problem at the store.

The sharp variations in buying tastes conditioned by the demography of a given community are amazing, but very real, Ream says. The southwest Portland area where his store is located is predominantly white and largely middle class. Another DJ's at the Jantzen Beach Mall in north Portland services a working class area with a large concentration of blacks. "Their 25 top hits and ours," he notes, "rarely match. It's unusual," he adds, "for both stores to have as many as five of

(Continued on page 38)

"NOW, THESE 20- THESE ARE BLOCKBUSTERS."

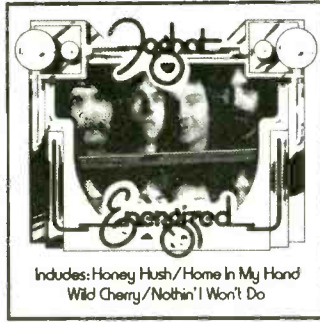
—Our Man in Tapes



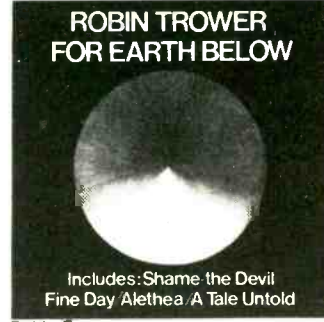
The Doobie Brothers
Stampede M8/M5 2835



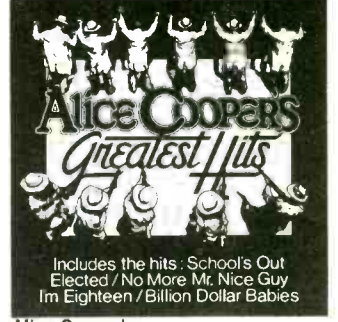
Black Sabbath
Paranoid M8/M5 1887



Foghat
Energized M8/M5 6950



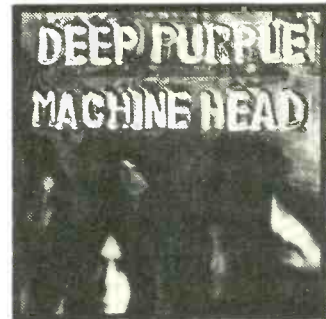
Robin Trower
For Earth Below M8C/M5C 1073



Alice Cooper's
Greatest Hits M8/M5 2803



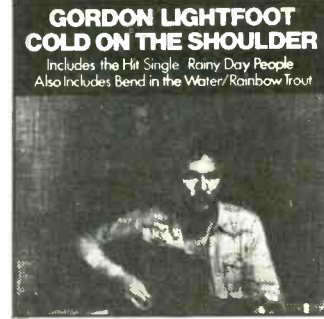
America
Hearts M8/M5 2852



Deep Purple
Machine Head M8/M5 2607



Jimi Hendrix
Crash Landing M8/M5 2204



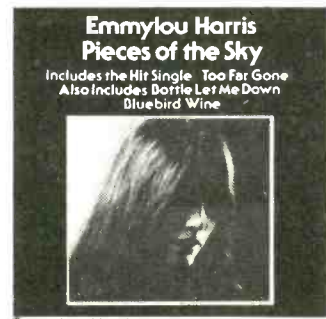
Gordon Lightfoot
Cold on the Shoulder M8/M5 2206



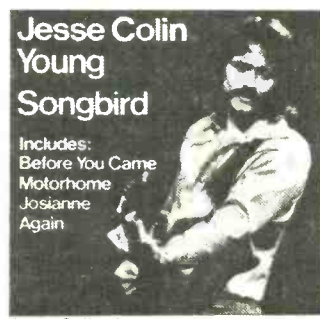
Leo Sayer
Just a Boy M8/M5 2836



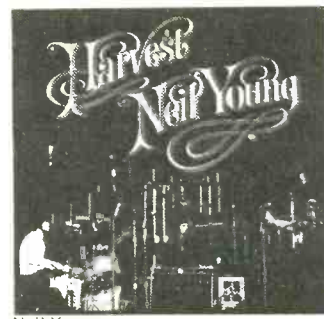
Seals & Crofts
I'll Play for You M8/M5 2848



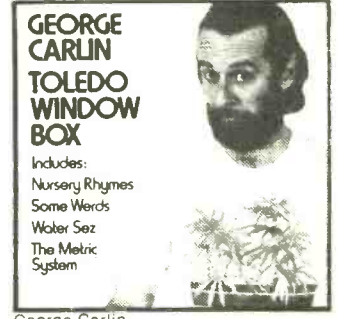
Emmylou Harris
Pieces of the Sky M8/M5 2213



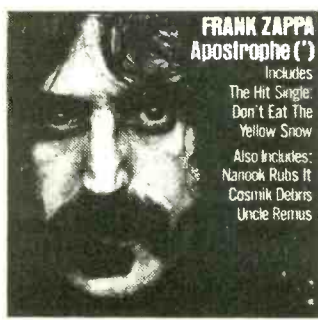
Jesse Colin Young
Songbird M8/M5 2845



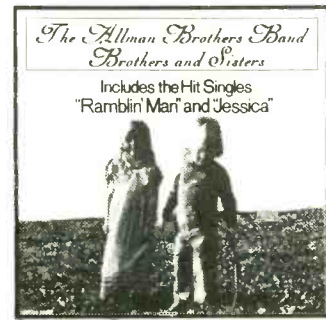
Neil Young
Harvest M8/M5 2032



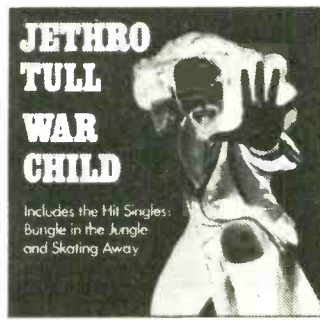
George Carlin
Toledo Window Box M8L/M5L 3003



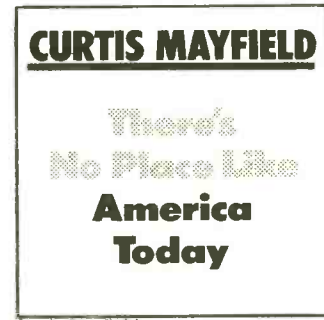
Frank Zappa
Apostrophe (') M8D/M5D 2175



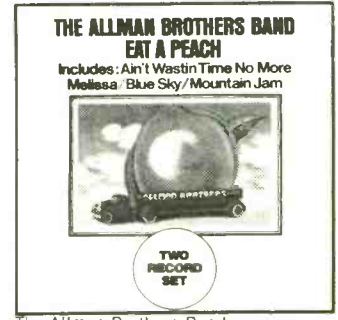
The Allman Brothers Band
Brothers and Sisters M8/M5 0111



Jethro Tull
War Child M8C/M85 1067



Curtis Mayfield
America Today M8U/M5U 5001



The Allman Brothers Band
Eat a Peach J8/J5 0102

Ever-unreeling sales excitement on Warner Bros. Tapes...and Records.



• Continued from page 36

the same hits on their respective lists." Yet Jantzen Beach is only 12 miles from Washington Square.

Quad tape sales are very sporadic, due to a lack of selection, Ream notes. "The situation is improving "but you still can't reach out and get what you want when you want it." As more popular artists are recorded and availability becomes a reality, quad sales can't go anywhere but up. "Customers want 'em; they just can't get 'em," he states.

DJ's buys most of its popular label tapes direct from the manufacturers, relying on ABC for much of the rest of its tape merchandise. Supply has improved over last year, Ream says, with no significant problems hurting the merchandising effort.

DJ's sell audio in addition to tapes and records, but keeps all departments separate. There are separate rooms for hardware—one for home stereo, the other for car stereo. Selected tapes, geared to the age or cultural status of the potential customer, provide what Ream calls "a cleaner sound and a more provocative sales inducement" to help sell the hardware.

DJ's Washington Square store is part of a chain of 10 known as DJ's Sound City, Inc. There are two others in Portland, four in Seattle, one each in Honolulu, Centralia-Chehalis, Wash., and Kennewick, Wash.

Prerecorded Tape

• Continued from page 34

nological companies such as Ampex. As the format took off 10 years ago, Peter Fabri's MusicTapes counted a duplication catalog of 16 labels with 300 titles. The still-raucous argument over disk-speed at NARM switched to a plea by Capitol's Alan Livingston to rally around one tape configuration.

Car Stereo

Remember when Sears and Wards sold 45 players for cars? Recall Columbia's Highway Hi Fi 16-²/₃ rpm disk player in 1956 Chryslers? Well, tape took over and Muntz rose from a 1962 beginning to a 4-track cartridge catalog of 2,300 titles from 22 labels by March '65. The growing tussle over music tape standardization was echoed in video tape with brands Westgrove, Fairchild-Winston, Revere-Wollensak, Philips, Loewe Opta—but music retailers were still to embrace tapes.

8-Track

Probably as dramatic (though quiet and subtle then) as any chapter in prerecorded tape's history is the way Motorola under Oscar Kusisto's direction teamed with Irwin Tarr at RCA and Bill Lear at Lear Jet to get 8-track tape rolling in Detroit. Meanwhile, Magnetic Tape Duplicator's Cliff Whenmouth and Autostereo's George Eash blasted 8-track and the 4-track/8-track combination player resulted.

Billboard's '66 Tape Fourm

By late August of '66 at the first ever tape conference (it was sponsored by Billboard in Chicago) the industry was seeing its first piracy suit (an action brought by the Harry Fox Agency against a make-a-tape retailer), Capitol, Columbia and Decca announcing tape product, Larry Finley's ITCC trying a tape vendor, Gulf + Western acquiring for 6 million Muntz Stereo-Pak and Frank Stanton bowing still another (ultimately unsuccessful) configuration, Playtape.

Late '60s

Acquisitions, new companies, Ampex's first music cassettes, 12 nations at Billboard's second tape forum and 20 publishers unite against piracy—this is the frenzy of 1967. Ampex's Don Hall predicted tape volume of \$160 million. Ampex's catalog hit 500 titles with one release alone of 137 tapes. The late '60s saw tape playing at TWA gates, ITCC and NMC racking Ford car dealers and Musical Isle's Vic Faraci predicting tape sales equal to disks if only tape could be brought out of locked cases.

Early '70s

Piracy cast a shadow of world-wide impact as the present decade unfolded with the International Federation of Phonograph Industry rallying a global approach. In America Atlantic threatened to pull its line if distributors were found with bogus product. Meanwhile, technological and merchandising advances abounded. At the same time, 4-track died.

Merchandisers discovered the long 4 by 12-in. spaghetti box for use in open LP browsers and Capitol tried 8 by 8-foot kiosks for tape stores within a store merchandising.

Also looming into the present and definitely beyond was Motorola and RCA's debut of the quad cartridge at Billboard's 1970 International Music Industry Conference at Mallorca.

It is the era of giant duplicating deals such as Ampex's with Atlantic involving a \$10 million figure. But sluggish pipelines lie ahead. Tape firms launch disk firms, but ITCC's and later Finley's NAL's plans to branch into disks fade and by mid '70 Finley is heading the new International Tape Assn. Two giants of independent duplicating, Ampex and GRT remain and GRT is diversifying into disks too.

Spectacular piracy suits burst on the scene such as the Utah Tape Head vs. four labels case. In England, 20 companies are linked to piracy, already headlines all the way to Hong Kong.

Nevertheless, British Decca reported a 100 percent tape sales rise in early '73. Japanese sales are off but Germany sees tape sales rising. The same period finds the U.S. Supreme Court upholding the California antipiracy law.

In the last few years, the industry has started to glimpse the devastating effect of piracy drainoff. Canadians put the loss at \$5.5 million, blaming an influx of U.S. product. But as piracy prosecution heats up, many firms diversify into sound-alikes and the Fox Agency is swamped with licensing requests.

KANSAS CITY, Mo.

A need for one-stops to assume greater roles in expediting buying and promoting fast-as-possible turnover of LPs and tapes is recognized by **Musical Isle**. Management takes the axiomatic position that both small and large dealers have limited buying budgets and require precise guidelines—particularly with the twin threats of inflation and an uncertain economy facing them—on how to put their inventories together.

"Our stocking aids, some of them comparatively new, are more important than ever to retailers," says the firm's Joe Salpietro. "These include a large basic catalog-type listing for rack accounts with \$25,000 and \$30,000 stocks and a listing of 500 LPs and 250 8-track tapes for smaller retailers. These represent efficient, dependable stocking guides for both types of dealers.

"In addition, both types of accounts receive weekly bulletins, our 'In-Former,' which is either mailed or delivered in person by salesmen serving accounts. Depending on availability of current new releases, these bulletins may feature five, 10 or 15 of the hottest selling LPs and 8-tracks over the country. They are charted in one-two-three-four order on the listing and we base the listing on sales movement over the entire Musical-Isle-served market."

The basic "500 Inventory Guide" for smaller retailers and the catalog-sized inventory manual designed for larger accounts is categorized by type of music and then indexed by artist and title. In serving record and tape outlets such as **Venture Stores** and **Burstein Applebee**, both large, prospering accounts, it is pointed out that inventories range in the \$25,-\$40,000 bracket, and if a store decides to stock a Beatle record or tape, it is a simple matter to quickly flip to the two or three pages of tabbed listings of Beatles titles.

MI sales reps, who take weekly inventories of rack accounts, replenish and rotate stock, quickly move down the columns in these basic inventory listings and check movements of records and tapes over a 3-month period as a guide to whether, for example, one or 10 of a title should go into the inventory.

An MI feature which has been widely accepted by one-stop customers is the "Album of the Week" display fixture designed to go on top of record/tape racks. Albums on this unit are special priced with the use of a stick furnished by the one-stop. A regular \$7.98 item was recently special-priced on this display at \$4.77 by one store. A sign across the bottom of the fixture reads: "Also Available in Tape." Using this display feature, one Kansas City dealer moved 300 pieces of a featured album in one week.

Sales of prerecorded cassettes are showing a gradual upturn in the market but even greater growth is held back only by the paucity of titles available. And, as always, if a title goes big on LP it picks up brisk 8-track and cassette sales, according to Salpietro.

Quad software? "Dying," he says. "There simply isn't the selection in quad releases coming out and sales have come to almost a dead halt in this section."

★ ★ ★

DETROIT

One of the largest retailers of prerecorded tapes in the area is **Harmony House** store No. 1 in Hazel Park. Having first opened its doors for business 27 years ago, the store has sold prerecorded tape product since its inception about 10 years ago.

"When tapes first came out," says Bill Thom, buyer for Harmony House, "we were selling a lot of musical items such as guitars, sheet music and record players, and we viewed the tape products as just another accessory item. Our first tapes were a few 4-tracks sold in a small cardboard display.

"Now we've phased out all accessories except needles and devoted a large part of the store to selling tapes." The store presently stocks about 7,000 tapes; about 4,500 are cartridges, the remainder are cassettes.

The store has experienced no interruption or irregularity in its source of supply which is its own warehouse, but did have trouble finding a satisfactory way of handling the return of faulty tapes.

"We finally settled on printing our own warranty slips," Thom says, "which we give the customer when he buys a new tape. The warranty lasts for 30 days and the customer needs only return the slip with the tape and we'll replace it. The double-length cartridge tapes are returned more often than the others, and cassettes are rarely returned."

Quad tapes are selling excellently at Harmony House, according to Rick Brock, store manager. "The quad tapes that are available are sold fast. Many customers ask for 4-channel tapes that are not available. We usually stock most hits as soon as we can."

Security is not a real problem for the store. The cartridge tapes are kept in racks behind a counter and the salesperson must hand the tapes to the customer. Cassette tapes are in a glass showcase and also must be retrieved and handed to the customer.

The store favors this system, claiming that even though customers can't handle tapes without first being personally waited on, it is less offensive than "walking up to fancy cabinets with all kinds of locks and security gimmicks."

Tape piracy used to affect us a lot," Brock notes, "but with the recent legal crackdown we don't really have a problem any more."

CREDIT BOX

Survey writers: Anne Duston, Jack McDonough, Martin Hintz, Irene Clepper, Joanne Oliver, Walter Dawson, Maurie Crodenker, Sara Lane, Ken Fitzgerald, Grier Lowry, R. Keith Bass.

Label Action

• Continued from page 34

among most small labels. Instead, Avco releases all its prerecorded tapes simultaneously with its disk products in-house under the Avco banner.

According to Joyce Weston, Avco production manager, the company enjoys a steady tape market with 8-track sales outpacing cassette products. She discloses that although disks remain the main money spinner for the label, the tape market is constant, despite the difference in prices of disks and tapes.

★ ★ ★

At **BASF** the picture is different. The company, which once had an impressive tape catalog, has de-emphasized this product and now releases prerecorded tapes only very selectively. However, a spokesman points out that this marketing policy on prerecorded tapes applies only to BASF Systems in this country.

In Europe, where there is a major tape market, BASF of Germany, parent company of BASF Systems, still maintains a comprehensive prerecorded tape catalog which it releases either simultaneously or immediately following the release of disk products.

★ ★ ★

Sal Licata, vice president of sales at **UA Records** since early January, has found 8-track increasing, especially for particular acts like a Paul Anka, whose work seems to be especially suited to a tape buyer. UA does issue its LPs and 8-track simultaneously for its key acts, like Anka, Donald Byrd, War, the Electric Light Orchestra and others. Cassette sales continues to diminish slowly.

★ ★ ★

"Tape product is doing very well, particularly 8-track," says Charles Comelli, manager, special projects, **Capitol**. "We are fortunate in having a number of musical categories that do very well in tape, especially a great deal of rock, pop and country, as well as a strong soul catalog."

Capitol releases an 8-track tape for virtually every established artist, as well as on major artists coming from other labels. Releasing an 8-track on a new artist, says Comelli, depends on the kind of push set for the artist, LP release forecast and other factors.

In the quadrasonic field, Capitol currently has 17 8-tracks available, primarily in the rock market but also including two classical tapes and some pop material. Another 4-channel release is set for early summer.

In the cassette area, Comelli says there appears to be a kind of industry-wide dip. A major artist, however, is likely to sell a fair number of cassettes. Capitol, like several other labels, has dropped reel-to-reel.

The label releases 8-track and LP simultaneously, even holding up an LP from time to time to make sure the tape is ready to go. Unless a major name is involved, cassette release follows 8-track.

Comelli says a hit tape will sell between 30 and 40 percent of LP sales, while many country artists and major pop and rock artists can go as high as 50 to 60 percent in catalog sales. Capitol tapes list for \$7.98.

Mike Lushka, national sales manager for **Motown**, says the firm is now "beginning to feel our oats in the tape business since we split from Ampex last year and the sell-off period has ended.

"Catalog sales are now very strong and the new releases are also doing well, particularly in 8-track," says Lushka. "Motown, of course, has a very strong black roster and good black material has traditionally been excellent catalog.

"On artists like the Temptations, Stevie Wonder and Marvin Gaye," says Lushka, "we can do as high as 50 to 60 percent of the LP sales in tape. A good ratio is considered 30 to 40 percent."

"With cassette," Lushka continues, "we can sell the product if the LP is a hit. Other than that, like many other firms, cassettes are a small part of the tape market. We don't do any reel-to-reel."

Motown has only two quadrasonic tapes available, but may issue some of the best of the Stevie Wonder catalog in 4-channel late this year, mount a full scale push and see what happens.

New artists are not placed on tape unless a push is planned or a hit single has broken them, though Motown has 85 to 95 percent of its LPs on tape. Motown tapes list for \$7.98.

★ ★ ★

A&M tape division director Bob Elliot says that the label's cassette product is holding up relatively well in a falling cassette market because of A&M's strong easy-listening catalog. "A young doctor is not going to bother copying his Herb Alpert disks onto cassette," Elliot explains. "He'll just go out and buy the pre-recorded cassette."

At the same time, A&M's 8-track quad sales have risen to about 7½ percent of total tape grosses. And A&M's latest figures show that they earn \$1 on tape for every \$2.88 earned from disks. "Staying power on a big album may be even longer for tape than for LP," says Elliot."

Credits: label reports coordinated by Steve Tremain (N.Y.) and Eliot Tiegel (L.A.) with staff writers Radcliffe Joe, Jim Fishel, Jim Melanson, Bob Sobel, Is Horowitz, Nat Freedland, Bob Kirsch, John Sippel, Claude Hall.

Elektra/Asylum merchandising vice president George Steele finds his tape sales holding up well except for the slight cassette decline prevalent throughout the industry. "More rock-oriented acts like Queen or the Eagles seem to do better on cassette than the softer sounds of a Joni Mitchell or Jackson Browne.

NEWCOM FLOURISHING *Recent Las Vegas Event Indicates Its Growth As Important Showcase*

By EARL PAIGE

LOS ANGELES—From its beginnings years ago as the National Electronics Week parts show, NEWCOM has demonstrated that it's growing into an important consumer products arena that fits into the release stream preceding Consumer Electronics Show (set for June 1-4, in Chicago).

Following are highlights of the recent Las Vegas shows.

Aidex Corp. chief O. Louis Seda says the company's offering of recycled 3M and Memorex in open reel packages for retailing will not extend to 8-track or cassette, though he says bulk degaussing (erasure) techniques the Washington, D.C., firm employs would allow it.

Essentially, Aidex's tape comes from government activities, NASA and so forth and amounts to half-price savings and even carries a 90-day warranty. Also, it's ecologically patriotic to recycle tape, Aidex's sales manager Dolores Bell points out.

Columbia Magnetics' chief aim at NEW-

COM in its first time at the show is to blitz distributors and dealers with the firm's backup support merchandising aids. This even goes as far as a neat store hours door sticker with 72 different time increments. The sales contest with a Costa del Sol, Spain prize trip was also plugged.

Boman Industries will bow a car TV well, almost, in that it will only feature audio so you can spin along the freeway and listen to "Midnight Special" or a football game. Marketing director Tony Gable sees it coming in at \$189.95 (model 1175TV). New also is a model 1164 tape (8-track) and AM/FM/MPX with signal seeking at \$179.95. Boman will be basically phasing out the Hammond and Gibbs brands concentrating therefore on Boman Astrosonix as a brand. Gable lines up with those car stereo people not wanting to combine tape and CB, he says, and will bring out separate CB units.

Metro Sound's offering at NEWCOM included 12-unit order special at \$15.95 on an 8-

track model MS-883 and one 10-unit order special on MS-308 at \$19.97 ("World's Smallest Car Cassette Player").

RCA introduced three speaker sets for cars and recreational vehicles with emphasis on heavy duty power. Models are 12R401D 4-8 ohm compatible at \$14.95 a pair; 12R4Q5 including all hardware and 24 feet of wire at \$22.95 a pair; 12R405 "Super Mag" (21.2 ounce magnet) at \$29.95 a pair.

Cerwin-Vega will set up a separate marketing wing under Jim Chambers to handle its new car stereo speaker line of five models. These models range from a 4½-inch 20 watts RMS at \$11.95 each to a \$46.95 each "Killer" 6 by 9 inch with 32 ounce magnet. The company finds that young people demand better car stereo sound and decided after a long study to plunge in.

Craig Corp. typifies the growing sophistication in car stereo with the 3520 Powerplay cassette with preset FM stereo at \$179.95 and also automatic cassette eject and power cut-off

at tape end. Model 3519 is identical at \$119.95 except without FM stereo.

Robins' banana shape tape head demagnetizer at \$7.50 caused a lot of comments with president Herman Post offering several reasons why Robins can beat Japanese manufacturers in such an item. "We mold the core inside the plastic. The bobbin is part of the mold." The switch house and strain relief are also integrated.

Vanco Chicago's steadily broadening line includes a special (until May 31) on HFC-14 electret condenser headphone at \$25, special \$6.25 for two-way speaker Vanco 11 and \$2.25 for cassette AC adapter AC-DC-6.

Le-Bo as usual showed a wide assortment of 12 new tape carrying cases from 12-capacity \$11.95 list models to 32-capacity TA-194 at \$19.95. Also new, five home storage cabinets.

Pfanstiehl is another company with not only

(Continued on page 41)

BASF Push For Unisette At AES Expo

LOS ANGELES—BASF's Unisette is not on a technological collision course with Philips' cassette but nevertheless will eventually move into the consumer electronics sphere, says Klaus Goetz, here from Germany to launch Unisette first in the professional fields.

Goetz, whose major task is to gain professional applications, verifies that talks between Philips and BASF have cleared up any possible patent strife (Billboard, May 10).

The major thrust of Unisette now is with radio broadcasters and recording studios (thus Goetz' and BASF's involvement here at the Audio Engineering Society AES). This is because the high speed rewind of up to 800 i.p.s. overcomes the disadvantages of the radio station endless loop cartridge, and concomitantly, the 8-track music cartridge, Goetz indicates.

Goetz says he was "amazed" that broadcasters are so dissatisfied with the cartridge when he was in Las Vegas at National Assn. of Broadcasters (his prototype arrived safely from Mannheim, Germany, to Las Vegas but was damaged in transit here).

Why is the Unisette able to overcome inherent disadvantages in the cartridge?

First of all, Goetz says, the Unisette's high speed and accurate rewind virtually results in an endless loop. Why? Because as a recorded piece ends on Unisette, a cue tone activates rewind. A length of 375 feet will spin backwards to start position in six seconds.

Other advantages Goetz cites:

- Different length programs do not with Unisette dictate different length of tape needed.
- Wow and flutter are not tied to lifetime and reaches values (actually only known now for open reel).
- No need for lubricated backing, cause of constant technological hangups now with cartridges.
- Normal ¼-in. wide tape can be used, including all types, even chromium dioxide.
- Unisette's casing does not influence guidance, therefore elimi-

(Continued on page 40)

AT N.Y. COLISEUM Audio Wares Aid Premium Cos.

By RADCLIFFE JOE

NEW YORK—Innovative home audio products, including a growing number of citizens band radio items, were among the most popular items with visitors to the 1975 Premium Show just ended at the Coliseum here.

Home entertainment products on display at the four-day show ran the gamut from high ticketed hi fi items by such leading brand name manufacturers as Sony, Magnavox and Panasonic, to blank and prerecorded tapes and disks by 3M, Pickwick International, Columbia and Craig.

Most of the manufacturers, many of whom have been regulars at the Premium Show for 10 years, felt that this had been one of the best shows in terms of high traffic and interest by visitors.

Unfortunately, hand in hand with the increased traffic and visitor interest was an upsurge in pilferage,

Pacific Stereo Expanding Again

CHICAGO—The Pacific Stereo chain of hi fi stores will extend its Midwest marketing area with the opening of three stores in the St. Louis suburbs in June and July. A fourth store is anticipated later, Jack McDonough, Midwest region marketing and advertising manager, says.

The chain currently has 50 stores, with 21 in Northern California, 26 in Southern California, and 11 in Chicago.

Discount Record departments will not be included in the stores, McDonough says. Discount Records and Pacific Stereo, both owned by CBS, have experimented with operating out of the same facility in three stores. One record department in California has subsequently been discontinued, and the other two in Chicago are still being judged, McDonough says.

The decision to expand in a recessionary economy was based on the fact that the hi fi industry is growing despite the economy's effect on other industries, and on the anticipation that when the economy improves, rent and interest rates will go higher, McDonough claims.

and several companies (3M lost one of its high end tape recorders) reported items missing from their booths.

However, these incidents were not enough to dampen the enthusiasm of exhibitors who felt that if half the inquiries received resulted in sales later in the year, their attendance at the show would be more than worthwhile.

There were also those exhibitors (like Sennheiser which was at the show for the first time) who felt that the exposure alone was more than worth the time, energies and money involved in being there.

The Premium Show is not, traditionally, a buying show. Visitors come to look, touch, explore, get ideas and take suggestions back to their companies. Decisions according to veteran Premium exhibitors, are usually made at a later date.

However, it is basically an incentive show, and one which, according to experts in the field, thrives on sluggish economies.

Rocky Rockholt, premium sales manager for the 3M Co., describes this year's show as "excellent." He claims it has been one of the best in the 10 years his company had participated.

Rockholt also feels that the premium market is still growing. He says, "Undoubtedly the state of the economy is helping, but incentives

DENY HI FI RUMORS

Admiral Action Week Solid

CHICAGO—The home entertainment division was among the leaders in the April 14-18 "Action Week" promotion of Rockwell International's Admiral Group that achieved a record level of distributor-to-dealer sales, according to a division spokesman.

Orders for more than 100,000 units were taken by Admiral's distributor organization for the week, surpassing the old monthly record for April. Items in the home entertainment area included console stereos, component systems and cassette recorders, with TV and other major appliances also invoked in the promotion, with special pricing on selected products.

for salespeople, retailers, and consumers are growing, and people, surprisingly, are looking more at high ticketed items than at low-end products."

An RCA spokesman endorses Rockholt's observations. He says many of the visitors to his booth evinced particular interest in high-ticketed products. He also discloses that the general indication was that the premium market was intensifying. "We have had excellent traffic, and much more than just passing interest by those who have stopped by," he says.

In addition to its consumer electronics products, RCA also showed its software products. Here again visitor interest was high. "Prerecorded products are constantly in demand as consumer incentive items, and find a ready market among premium buyers," according to the RCA spokesperson.

Magnavox's premium sales manager, Bernie Susens, was gleeful. He points out that this was one of the best shows for his company in the nine years it had participated in the Premium Show.

He says, "Curiously, interest has not been focused on any single product. It has been general ranging from our top dollar items down the line to popular priced products. We expect that when the final tally is made this

(Continued on page 41)

Another Admiral spokesman has denied trade rumors that the Rockwell division is developing a line of hi fi components for possible introduction next spring. "The rumor is strictly false. It is true that we are looking for ways to increase profitability, and that includes many areas. At the moment we have no definite plans and no timetable."

Admiral has just introduced several new console stereo models to distributors and retailers following the firm's annual convention in Las Vegas. The distributor meeting was Saturday (17), with two meetings for dealers scheduled this week.

GE Audio Outlook Is Optimistic

NEW YORK—The audio electronics products department of General Electric is "cautiously confident" about the future economy of the country, and its long-term effects on the sales of home audio products. So says Paul Van Orden, general manager of the department.

Speaking at a specially convened preview of the firm's 1975-76 line of audio and video products, Van Orden based his optimism on the fact that audio industry sales are once more climbing, with GE audio products showing sharp increases in sales in March and April. "We see sales gaining momentum in the third quarter, and continuing strongly into 1976," he observes.

Playing a major role in this new sales momentum are GE's portable tape products which, according to Van Orden, have shown an unprecedented 39 percent sales leap.

He also cites what he calls the "psychic value" dealers and consumers alike place on brand name products when the economy begins to fluctuate. He continues, "They do this because they feel brand name product manufacturers offer them certainty in terms of product, delivery, price, service, and program support."

Among the hottest items in the new catalog are a high end component system featuring a BSR record changer to replace GE's own changer which is being phased out. There is also a mini-cassette recorder/player with AM/FM radio, and a turnable scanning radio, which industry observers feel was primarily designed to give GE an

(Continued on page 41)

Delaware Lines Up

DOVER, Del.—Delaware is the latest state to seek an end to its Fair Trade Act. Bills introduced in both houses by Sen. Herman Holloway Sr. and Rep. Charles Legates would repeal fair trade, which termed "nothing but price fixing" and as such unfair to consumers.

AS BLANK TAPE PROMO

Col Magnetics Offers Rebate

NEW YORK—As part of a broad base of special blank tape promotions scheduled for unveiling at the Summer Consumer Electronics Show, Columbia Magnetics will launch what it calls the first factory rebate program in the industry.

According to Ted Cohen, director of consumer sales for Columbia Magnetics, the plan will offer a \$2-per-case cash refund to dealers and distributors who purchase caseloads of Columbia blank cassettes and cartridges.

The program will also offer consumers a 50-cent cash rebate for every three Columbia blank tapes purchased.

To qualify, consumers need only submit the "ConvertaQuad" logo from the slipcases of three Columbia 8-track cartridges, or the printed foil wrap from three cassettes.

Columbia's new three-pack promotions feature a rebate coupon on the package. According to Cohen, there is no limit to the amount of

cash a customer may redeem during the run of the program.

Dealers and distributors who qualify for their version of the program must cut out a special stamp that will appear on each case of Columbia tapes, and mail it to the firm's headquarters here for their refund.

The program will be valid on the entire Columbia product line, including both individually-packaged blank tapes and promotional packages. The promotion will be supported with radio, TV and print advertising, and with extensive point-of-purchase displays.

Glenn Hart, director of sales, marketing and administration for Columbia Magnetics, feels the offer will give Columbia's customers, from distributor through consumer, the opportunity to save "a substantial amount of cash" as they stock up on blank tapes.

Meanwhile, Columbia also plans

to hold prices on all its blank tape products at least until after the CES is over. Hart claims that this has been made possible through his company's ability to buy raw materials at low enough prices to counteract spiralling labor costs.

In a special rack offer for retailers, Columbia is also offering a 20 percent discount on every \$1 invested to re-stock racks with Columbia and Soundcraft blank tape products.

Cohen explains that retailers can now "tailor-make" an assortment of cassettes and cartridges for their own stores. The new rack promotion is a modification of an earlier program. He explains that retailers who participated in the original program and want to order a minimum of \$1,000 in Soundcraft replacement product will be eligible for a 10 percent discount.

Columbia's massive sweep of promotional programs also includes a re-introduction of its 1973 "buy two and get one free" incentive. This promotion will be applied to the Columbia line of C-90 cassettes, and will run concurrently with the consumer cash rebate program.

Columbia Magnetics has also beefed-up its co-op advertising program for its dealers, and will pay 100 percent of the retailer's approved advertising expenses on up to 5 percent of their annual sales volumes.

Cohen discloses that the co-op program's main objective is to strengthen local advertising of the blank tape products. Hart adds, "We are looking for quick retail movement."

The firm's previous co-op advertising plan offered 50 percent of approved advertising expenses on up to 5 percent of retailer's annual sales volume.

An expanded advertising mat program is also planned, featuring prepared ads for retail shops. These mats will be included along with generic ads and a group of special ads for Columbia promotions. They will come in varying sizes and will also provide enough free space for the insertion of individual company names and other relevant data.

Along with the rebates, freebies, point-of-purchase materials, beefed-up co-op advertising and other promotional paraphernalia, Columbia Magnetics is also offering a new "dump bin" to retailers.

Cohen calls this bin "virtually indestructible" and says it was developed to replace cardboard displays that did not last. He says the new bin is designed to withstand abuse.

Koreans & Chinese Will Show At CES

By STEPHEN TRAIMAN

NEW YORK—Not only is a British contingent of 13 companies taking part for the first time in a joint exhibit at the Summer Consumer Electronics Show in Chicago (Billboard, April 26), but Korea, the Republic of China (Taiwan) and Hong Kong also are mounting joint displays extended from their prior year commitments.

The additional space from the Far East electronics firms is indicative of the changing share of market, as all three groups have been slowly eroding the Japanese claim to the lucrative U.S. market.

With about 10,000-15,000 additional square feet of overall space available versus the 1974 summer CES, officials of the sponsoring Electronic Industries Assn./Consumer Electronics Group (EIA/CEG) report only about 25 of the smaller spaces available in the expanded lobby level that includes the VIDSEC video displays. At the same time preregistration is 16 percent ahead of last year.

Of the three Asian groups, the Hong Kong Trade Development Council has the most space, 1,540 square feet, shared by Business Electronics, Collins Industrial, Electro Sonic Products, Maxwell Electronics, Bands Electronics and Universal Electronics.

At the Korea Trade Center display, 14 companies are sharing more than 1,100 square feet. Included are Bogo Industries, Chunilsa Electron-

ics, Dae Woo Electronics, Dongnan Electric, Gold Star, Jungang Electronic, Korea Marvel, Minsung Electronics, Saehan Precision Industries, Sanjin Electronic, Samsung Electronics, Sigma Laboratories, Taihan Audio and Tongil Industries.

Eight companies are splitting 440 square feet at the China External Trade Development Office booth. Sharing space are Bright Bros., Cal-Comp Electronics, Great Wall Electronic, Hsing Yung Industry, Logitech, Qualitron Industries, Santron Electronics and Taili Enterprise.

Adding additional international interest are recent additions: Electromodul of Budapest, represented by Kelso Imports, and Caz-Tech Ltd., St. Laurent, Que.

Other familiar names just added to the exhibitor lists include Discwasher and Wilson Simplector in the accessory area, Motorola and Solar Audio in the audio field, and Mayer Studios. The Video Primer and Philips Audio Video Systems to VIDSEC.

The video area, however, lost key exhibitors Sharp Electronics (which shifted to the Regency Hyatt House) and Memorex, with Fairchild Semiconductor the most well-known of 15 other cancellations. Also dropping from the show was Rhodes National (Billboard, May 17), which was to introduce its new TV hi fi tuner.

Shure Observing 50 Years With Same Boss As In 1925

By ANNE DUSTON

EVANSTON, Ill.—Shure Radio Co., founded April 25, 1925 as a distributor of radio parts, celebrates its 50 anniversary this year as Shure Brothers, Inc., with the same man at the helm, S. N. Shure, president and chief operating officer.

The first Shure microphone, a two-button carbon type, was produced in 1932 and evolved into the single element, unidirectional dynamic microphone, the Unidyne, introduced in 1939. Today, Shure is a recognized leader in microphone engineering, with more than 100 different models.

To be introduced at the CES is the tiny (124 millimeter) Model SM62 unidirectional dynamic microphone with a built-in wind filter for remote interviews. Frequency response is 100 to 10,000 Hz. Net weight is four ounces.

Less than ten years ago, Shure began manufacturing other products, including microphone mixers, audio level controllers, reverb-mixer combinations, audio master control centers, feedback controllers, and in 1969, the first Shure Vocal Master Sound System to meet a performer's total in-concert requirements for amplification, projection, arrangement, balance and feedback control. It was utilized by a long list of rock, MOR and country superstars on tour.

A 1974 addition was the new SR professional sound reinforcement equipment line of speakers, audio console, power amplifiers, crossover network, and microphones, field tested in a Moscow tour by Tennessee Ernie Ford and Opryland performers.

A pioneer in the development of high quality phono cartridges, Shure supplied cartridges for many audio manufacturers including Admiral, Emerson, Magnavox, Motorola,

Philco and RCA Victor. After developing the M12 Dynetic Phono Reproducer with a tracking force of one gram and frequency response of 20-20,000 Hz, Shure came through with the M5D cartridge designed for use in record changers and manual tone arms. The advent of stereo brought the development of the M3D cartridge for both stereo and monophonic use. The newest addition to the cartridge line is the V-15 Type III, receiving honors from many trade sources.

The company moved into its present headquarters at 222 Hartrey Ave., Evanston, Ill., in 1956, and maintains a manufacturing facility in Phoenix, Ariz. An additional manufacturing facility and distribution center in suburban Arlington Heights began operations this year.

As a theme for its 50th Anniversary celebration, Shure has selected "The 51st Year Of Our Commitment To Excellence" to exemplify the company's continuing dedication in providing products and services of the highest quality and reliability.

BASF Unisette

• Continued from page 39

nating azimuth (arc of signal path) difficulties.

Radio people are becoming distressed with the cartridge because so much stereo is being broadcast, says Goetz, who must go around explaining Unisette and clearing up misconceptions.

Like, does Unisette have working parts? Well, yes, Goetz says. What people miss is that Unisette has no "guiding parts"—these are in a player outside the Unisette and greatly assist in its accuracy.

EARL PAIGE

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Rep Rap

At the 15th annual sales meeting held in conjunction with NEWCOM at Las Vegas, EV-Game Inc. presented "Rep of the Year" award to Pat Ester, E.P. Ester Co., Charlotte, N.C. "Merchandise of the Year" for the Freeport, N.Y.-based record/tape accessory firm is Hank Miller of Hank Miller Sales Co., Cleveland. Runner-up citations went to Kent Bertsch, Midwest Marketing, Raytown, Mo., and Rolla Moore, Mid-Central Sales, Indianapolis.

Glenburn Corp., Little Ferry, N.J., appointed two new reps for audio specialty distribution. Audio Plus, Inc., 3375 Park Ave., Wantagh, L.I., and principals Steve Weil and Bernard Horowitz, will handle audio account lines in parts of Conn., N.J. and L.I., but marketing manager Philip Sharaf emphasizes this will not affect B&S Sales, firm's mass merchandising rep in the metro N.Y. area. S.W. International Sales, 112 Meyerland Plaza, Houston, owned by Rube Farmer, will cover Tex., Ark., Okla. and La.

Audio Industries, new manufacturers rep

firm, has been formed as a subsidiary of Trans-Am Industries (C-O cassettes and components), president Michael Thaler announces. Located at Broad & Linden Aves., Ridgefield, N.J. 07657, new firm also will distribute its own Philips (Norelco) box, leader tape and replaceable tabs.

Other companies handled, in addition to Trans-Am, include Entec, 8-track cartridges; Magnetic Media Corp., bulk audio tape and cassettes; Disc Printing Corp., cassette and 8-track labels; Comet Container Corp., corrugated boxes.

Aiko Corp., Broadview, Ill. (Chicago), has appointed four new rep organizations to handle its line of portable, home and auto cassette products. Included are Repts Unlimited and Metro Marketing, Metro N.Y.; Adelman-Pinz Sales Corp., 570 Yonkers Ave., Yonkers, N.Y. 10704, auto products in metro N.Y., No. N.J.; Charles Scheffler & Co., 1133 Navajo Trail, Indianapolis 46260, Ind., Ky.

Premium Show & Economy

Continued from page 39

will in fact turn out to be one of our most profitable shows."

Panasonic's Burt Brager feels attendance to his booth may have been down a little. However, he assures that the interest of those stopping by was exceptionally high.

Craig's Eastern regional sales manager, Chuck Goodman, was enjoying a steady flow of visitors to his booth almost down to the last minute before the show closed. He was surprised and happy especially as the booth's location left something to be desired.

He notes that this year visitors to the show had come from as far away as Louisiana and Texas. "I was

really surprised by the number of visitors from southern markets that showed up," he says.

According to Goodman, visitors to Craig's booth showed particular interest in the firm's new super-mini cassette recorder model 2625. Goodman claims that this is the smallest cassette unit around using standard cassette tapes. It retails for \$179.

Major interest was also shown in the Craig three-product line of citizens band radios, the complete line of automotive stereo products, and the recently marketed line of blank tape products.

Weltron, in the middle of developing a new see-through, clear lucite unit, and a chrome-plated unit in its popular line of modular products, was showing prototypes of both systems at the show.

Weltron's vice president, Pratt Winston, boasts that his products uniqueness always attracts visitors to the booth. He admits however, that this year's response has been exceptional.

He continues, "The premium market is always a good barometer by which to judge the state of the nation's economy, and the brisk business this year confirms what we already know: the economy is lousy."

Confirmations of excellent traffic and heightened interest in premiums also came from representatives of such other companies at the show as Toshiba, Sharp, General Electric, Brother Electronics, Soundesign, Sankyo Seiki and Pickwick International.

GE Audio Optimistic

Continued from page 39

oblique entry into the increasingly lucrative citizens band market.

GE officials would only say they are taking a long, hard look at CB. However, such a move would be a natural adjunct to GE's recent involvement in the car stereo business.

Last March, following early industry speculation that it would get into car stereo, GE announced that it would distribute the Clarion line of automotive audio products (Billboard, March 22).

Two months later Van Orden remains happy, though cautious about the agreement. He says, "Initial dealer acceptance has been encouraging. However, it is still too early in the program to make a judgment as to its chances of long-range success."

The four new tape recorder products being offered in the 1975/76 GE catalog, and to be shown at the summer CES, include model 3-5220, a compact cassette recorder with AM/FM tuner. The unit weighs about three pounds and is no larger than an average-sized paperback.

The unit's key features include its ability to record direct from the tuner. It also features built-in mike, three-digit tape counter, pause control, automatic stop in play and record modes and a sleep switch which automatically turns off the radio or cassette player. The unit, which features a car/boat adaptor, is priced at \$89.95.

In GE's budget-priced Monogram series is model 3-5205, also a cassette recorder/player with AM/FM radio. Dubbed the price leader because of its low \$59.95 tag, the unit can also be used for direct off-air recording, and features the GE Unimatic tape function control.

Rounding out the cassette products is a new portable player/recorder that lists for \$39.95. This unit features condenser mike, automatic shutoff, automatic level control and microphone jack. An AC adapter is included.

The new line features one portable 8-track unit, model 3-5540, also with AM/FM tuner and record/play modes. Its four-inch speakers are detachable for full stereo separation. It comes complete with two mikes for live stereo recordings and lists for \$149.95.

GE's top-of-the-line audio component system features AM/FM/FM multiplex tuner, BSR automatic changer, Shure M-81 magnetic cartridge, a pair of GE's Powerport 10 speakers and a number of other features. It lists for \$349.95.

The second of the two new audio component systems is an 8-track player/recorder with AM/FM/FM multiplex tuner complete with speakers. The unit, model 9-7201, carries a \$189.95 price tag.

According to Van Orden, the complete line of new products will go into full production by August at the latest, and will be available to consumers by the end of the year.

RADCLIFFE JOE

Playboy In Japan

LOS ANGELES—Playboy Records is holding a series of meetings in Tokyo to discuss the licensing of the label with prospective distributors.

Tape Duplicator

Excellent sales reaction has led JVC Industries to extend its direct cash rebate program for buyers of color cameras and/or color camera/VTR systems to June 30. JVC will rebate \$150 for model GC-48000U camera and \$250 for the 1/2-inch EIAJ-1 open-reel system including the camera, color VTR (model PV/GC4800U), AC adaptor, RF converter, battery, car battery adapter and cases.

As part of its expanding videotape sales program that saw the recent introduction of Beridex tape for 1/4-inch U-Matic videocassettes, Fuji Photo Film USA has promoted two regional marketing specialists, videotape division general manager John Dale announced. Al Bedross, formerly with Ampex, is eastern regional manager based in New York, and Seth (Whitie) Henderson, who had been with RCA and Memorex, is western zone manager assigned to Fuji's Los Angeles office.

NEWCOM Consumer Spotlight

Continued from page 39

a broadening line but new distribution, says Bruce Wight. Under a new plan, Pfanstiehl, here at NEWCOM for the first time in 20 years, has distributors in addition to its long-established plan of factory direct salesmen. Typical new item is blister-packed headphone extension cord at \$5.98.

GC Electronics bowed six new car stereo speaker sets featuring the company's new concept of "Magnaflux" higher flux density. Also new, a floor stand with slide-aside doors that open to reveal more accessories on the back-inside wall of the merchandiser.

Johnson Industries is the new

Azusa (Calif.) Pacific College was to introduce its new accredited Associate of Arts degree program: "The Universal College Program by videocassette for those who would like to earn a degree but cannot attend scheduled classes" at an April 23 press conference.

Claimed as the only such program available in the U.S., it involves Azusa Pacific and other cooperating institutions including Notre Dame, Miami (Fla.), Canisius (N.Y.) and Lincoln (Pa.), as well as the National Assn. of Educational Broadcasters.

A series of more than 50 video training cassettes are available from Sony Corp. of America for users of its U-Matic videocassette system. The cassettes run from 15 to 60 minutes, and cover a wide range of subjects for the system. A brochure, with a description of the cassettes and prices, is available from Sony Corp., Technical Publications, 4747 Van Dam St., Long Island City, New York, N.Y. 11101.

name for Johnzer Products, formerly at Kent, Wash., and now operating out of a new 20,000 square foot Auburn, Wash., factory. Johnson showed for the first time at NEWCOM its middle hi fi range of Phase Concept speakers ranging \$119.50-\$379.50.

Solar Sound emphasizes many novelty type items including its 8-track TV-shape cabinet with psychedelic lights. Also featured are promotional compacts on stands with receiver, turntable and two speakers.

Belden Corp. is pushing the concept of bulk packed speaker wire not on reels, but looped and packed tightly in special dispenser cartons.

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40 LIVE ACTS PLANNED

Cornstalk Holiday In S.D. Projecting a \$9.9 Mil Budget

SIOUX FALLS, S.D.—The “singularly most spectacular live entertainment event of the bicentennial” is planned for here in August of 1976, with a budget of \$9.9 million and some 40 top performers in country music under contract.

Several outstanding gospel music groups also will be included.

Called the Cornstalk Country Music Holiday, the event is an Ace London production for the South Dakota-based ITNAVA Foundation. It is now into preproduction after six years in the planning stages.

Ticketron is handling advance ticket sales, and meetings are now being held for the food service program. Space is available for 385 concessionaires and exhibitors.

The festival will coordinate with

the South Dakota bicentennial commission, directed by Barney Stensith.

Tickets go on the market later this year at \$20 for the full five days. William Povondra, Ticketron's Los Angeles area city manager, said the potential of one million in attendance is there, which would surpass all previous single sale events of this genre.

Co-producers Bill Boyd, Marty Hornstein and Bill Burdsal will handle the areas of casting, motion picture and television cassette rights, and recording rights.

The massive budget, which includes the employment of 4,000, is being financed in a manner similar to that of the Spokane World's Fair, where front money from sale of con-

cessions and all rights plus advance ticket sales income will go into production money.

Site for the event is a two-square-mile tract near here, containing a natural amphitheater. Offices for the event will be located in Sioux Falls, Atlanta, Kansas City, Nashville and Leonia, N.J.

Local 47 Plans Free Jamboree

LOS ANGELES—AFM Local 47 has lined up an impressive artists' list for its free country jamboree to be held June 8 at Newhall's William S. Hart Park.

Performing at the Sunday afternoon event will be Tex Williams, Johnny Bond, Doye O'Dell, Jimmy Pruett, Hal Southern, Eddie Dean, Jana Lou, Judy Rose, Patsy Montana and Sharon Leighton along with the bands of Curtis Stone, Tokyo Ernie, Jack Tucker, Cathy Turner, Garland Frady, Don Lee, Hi Busse, Byron Berline and Harold Hensley. Master of ceremonies will be Cliffie Stone.

The program will run “at least five hours,” says Stone. “It's totally wholesome family entertainment and we're pleased that we can offer it free to an appreciative audience of thousands.”

PRIDE OF HUMPHREYS COUNTY

Hoopty-Doo Holiday Will Run 3 Days In Tennessee

WAVERLY, Tenn.—The “biggest country music spectacular in the history of Middle Tennessee” is set for June 5-7, in an event called the Humphreys County Hoopty-Doo Holiday.

The three-day carnival-like spectacular will feature Loretta Lynn, whose dude ranch in this county will hold its grand opening for the public, and who will do two concerts of her own.

There also will be country music on literally every street corner in this town of about 5,000. The music will extend out into the county, with activities going on in every town from New Johnsonville to McEwen, and

out to the Lynn ranch. There also will be activity at the fairgrounds.

John Rychen, a fishing pier operator and member of the Chamber of Commerce, has issued an invitation to any artist who wants to pick and sing on a street corner to show up and go at it. Professional entertainers also will take part in some of the festivities.

There will be square dancing in the streets, a talent show, a parade and other activities. Ed Dunn of Memphis, who is helping coordinate the event, says there will be no place in the entire county where one can't hear country music for the three full days.

Country Course At T.U.

AUSTIN—The Univ. of Texas will become the first four-year college in the nation to specialize in country music. It will be taught in, of all places, the anthropology department.

Marcia Herndon, a native of East Tennessee and a professor with a Ph.D. in ethnomusicology, will teach the course called “country music and culture.” She once performed as a country singer, but later rejected the art form for classical music.

Ms. Herndon will utilize tapes to teach students about country music and its culture. She also will use Texas musicians as guest lecturers.

Her philosophy is that country music is available to break down barriers, taking it out of the white, Anglo-Saxon Protestant category into areas of black artists, Chicanos and others.



REEVES ARRIVES—Singer Del Reeves is greeted by a bevy of beauties at the Billboard golf tournament.

Billboard photo



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COE CLICKS ON CAMPUS

NASHVILLE—A Columbia artist came to the aid of a Warner Bros. country sales director and the result was a success for everyone involved.

When Thomas Williams of Warner had to be out of town and away from his regular teaching assignment at Middle Tennessee State Univ., David Allan Coe came to the rescue.

Accompanied by Mary Ann McCready of CBS, they drove the 35 miles to teach the class in the history of commercial music. Coe was so popular that he stayed on hours beyond the allocated class time, at the urging of the students. Even the cleaning crew had to be asked to return at a later time.

Coe departed only after a promise was extracted to return next semester.

To Golf Or Not To Golf?

NASHVILLE—Some sharply contrasting differences of opinion have cast a cloud over the Pro-Celebrity Golf Tournament scheduled here next October, and may result in a new director for the event.

One of the basic problems is the cost involved. Director Frank Rogers is said to be insisting that all industry people who participate in the tournament this year pay \$1,000 for the privilege. This fee has risen consistently over the years, making the price prohibitive for the musicians and others for whom the event was first intended.

There is some pressure to replace Rogers, who took over as tournament director several years ago after having run the Fort Worth Invitational. He replaced Hal Neeley, one of the founders of the event, held in conjunction with the anniversary of the "Grand Ole Opry" each autumn.

In addition to the \$1,000 charged performers, a group of Nashville's elite known as the "Country Gentlemen" pay \$1,500 for the privilege of playing in the 36-hole event. In order to attract crowds, professional golfers then are paid to come in and participate, with a minimum guarantee for each.

The event has been the center of controversy for a number of years, and has been criticized widely by artists and musicians because of the loss of its "good will" identity.

On the other hand, it has made appreciable money in recent years, and those profits have been divided among various charities of the sponsoring organizations: the Country Music Assn.; the Nashville Tennessee and the Junior Chamber of Commerce.

J. William (Bill) Denny, president of Cedarwood publishing, is the CMA's representative on the golf board this year.

Blanchard At Work

ORLANDO—Epic artist Jack Blanchard, felled by an infection for more than a month, has recovered and, with his wife Misty Morgan, is working personal appearances again. Blanchard was stricken shortly after doing a show in Roanoke, Va., just over a month ago. He has been unable to work, to write, or to get any correspondence done during this time.

Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))					
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart							
1	2	15	★	3	9	35	25	13	★	68	87	2	★	87	2	WHAT TIME OF DAY—Billy Thundercloud & The Chiffons (R. McCown), 20th Century 2181 (Sawgrass, BMI)				
★	3	9	★	36	26	13	★	69	83	2	★	70	NEW ENTRY	★	83	2	EARLY SUNDAY MORNING—Chip Taylor (C. Taylor), Warner Bros. 8090 (Blackwood/Back Road, BMI)			
3	1	14	★	37	45	6	★	70	NEW ENTRY	★	71	77	3	★	77	3	TOUCH THE HAND—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)			
★	10	10	★	38	43	6	★	71	77	3	★	72	79	5	★	79	5	LION IN THE WINTER—Hoyt Axton (H. Axton), A&M 1683 (Lady Jane, BMI)		
5	6	11	★	39	53	4	★	72	79	5	★	73	88	3	★	88	3	I'M AVAILABLE (For You To Hold Me Tight)—Kathy Barnes (D. Burgess, D. Fair), MGM 14797 (Golden West Melodies, BMI)		
★	7	11	★	40	50	8	★	73	88	3	★	74	NEW ENTRY	★	88	3	UNCHAINED MELODY—Joe Stampley (H. Zaret, A. North), ABC/Dot 17551 (Frank, ASCAP)			
★	8	11	★	41	58	4	★	74	NEW ENTRY	★	75	95	2	★	95	2	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez (L. Hargrove), Mercury 73682 (Window, BMI)			
★	9	9	★	42	42	7	★	75	95	2	★	76	82	4	★	82	4	GOD'S GONNA GET'CHA (For That)—George Jones & Tammy Wynette (E.E. Collins), Epic 8-5099 (Columbia) (Hermitage/Altman, BMI)		
★	11	7	★	43	54	6	★	76	82	4	★	77	81	6	★	81	6	BIRDS & CHILDREN FLY AWAY—Kenny Price (R. Pennington, D. Hoffman), RCA 10260 (Dunbar, BMI)		
★	17	6	★	44	55	6	★	77	81	6	★	78	NEW ENTRY	★	86	5	TOO FAR GONE—Emmylou Harris (B. Sherrill), Reprise 1326 (Warner Bros.) (Al Gallico, BMI)			
★	15	9	★	45	35	9	★	78	NEW ENTRY	★	79	86	5	★	86	5	MOVIN' ON—Merle Haggard (M. Haggard), Capitol 4085 (Shade Tree/Kpieth, BMI)			
★	18	7	★	46	62	4	★	79	86	5	★	80	90	2	★	90	2	UNFAITHFUL FOOLS—Leroy Van Dyke (B. Fischer), ABC 12070 (Ricci Moreno, SESAC)		
★	16	10	★	47	57	5	★	80	90	2	★	81	98	2	★	98	2	YOU KNOW JUST WHAT I'D DO—Lois Johnson (J. Foster, B. Rice), 20th Century 2187 (Jack & Bill, ASCAP)		
★	19	5	★	48	66	3	★	81	98	2	★	82	NEW ENTRY	★	98	2	MR. RIGHT AND MRS. WRONG—Mel Tillis & Sherry Bryce (K. Westberry, H. Harbour), MGM 14803 (Sawgrass, BMI)			
★	15	5	★	49	64	3	★	82	NEW ENTRY	★	83	75	7	★	75	7	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich (B. Sherrill, C. Rich), Epic 50103 (Columbia) (Algee, BMI/Double R, ASCAP)			
★	20	10	★	50	41	9	★	83	75	7	★	84	91	5	★	91	5	PLEASE COME TO NASHVILLE—Ronnie Dove (B. David, N. Shrode), Melodyland 6004 (Motown) (Dunbar, BMI/Sunbar, SESAC)		
★	22	8	★	51	61	5	★	84	91	5	★	85	89	4	★	89	4	EVERYTHING'S BROKEN DOWN—Larry Hosford (L. Hosford), Shelter 40381 (MCA) (His & Hers/On Fire, BMI)		
★	23	7	★	52	27	11	★	85	89	4	★	86	94	5	★	94	5	I THINK I'LL SAY GOODBYE—Mary Kay James (J. Rushing, M. Chapman), Avco 610 (Don Williams, BMI)		
★	19	9	★	53	37	12	★	86	94	5	★	87	NEW ENTRY	★	94	5	I WANNA KISS YOU—Nancy Wayne (B. Richards), 20th Century 2184 (New York Times, BMI)			
★	24	10	★	54	46	14	★	87	NEW ENTRY	★	88	93	3	★	93	3	LOVE IN THE HOT AFTERNOON—Gene Watson (V. Matthews, K. Westberry), Capitol 4076 (Jack, BMI)			
★	21	4	★	55	48	12	★	88	93	3	★	89	96	3	★	96	3	LET'S LOVE WHILE WE CAN—Barbara Fairchild (R. Scaife), Columbia 3-10128 (Partner/Algee, BMI)		
★	28	8	★	56	47	10	★	89	96	3	★	90	84	5	★	84	5	MAY YOU REST IN PEACE—Meody Allen (K. Jean), Mercury 73674 (Phonogram) (Milene, ASCAP)		
★	23	13	★	57	33	17	★	90	84	5	★	91	92	3	★	92	3	I'D STILL BE IN LOVE WITH YOU—Brian Collins (D. Owens, W. Robb), ABC/Dot 17546 (Hill & Range, BMI)		
★	30	5	★	58	71	4	★	91	92	3	★	92	NEW ENTRY	★	92	3	WOULD YOU BE MY LADY—David Allen Coe (D.A. Coe), Columbia 3-10093 (Window, BMI)			
★	25	14	★	59	74	2	★	92	NEW ENTRY	★	93	97	3	★	97	3	I WANT TO HOLD YOU—Stella Parton (B. Dean, S. Parton), Country/Soul 039 (Myownah/Fishchumps, BMI) (Owltoof/Hollyfish, ASCAP)			
★	26	7	★	60	63	7	★	93	97	3	★	94	NEW ENTRY	★	97	3	ROLLIN' IN YOUR SWEET SUNSHINE—Dottie West (B. Morrison, J.M. Harris), RCA 10269 (Music City, ASCAP)			
★	27	29	★	61	80	2	★	94	NEW ENTRY	★	95	NEW ENTRY	★	98	NEW ENTRY	★	98	NEW ENTRY	SEARCHIN'—Melba Montgomery (P. Drake), Elektra 45247 (Hill & Range, BMI)	
★	29	9	★	62	73	3	★	95	NEW ENTRY	★	96	99	2	★	99	2	GATHER ME—Marilyn Sellers (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)			
★	38	5	★	63	70	6	★	96	99	2	★	97	NEW ENTRY	★	97	NEW ENTRY	★	97	NEW ENTRY	IN THE MOOD—Joe Bob Nashville Sound Company (J. Garland, A. Razaf), Capitol 4059 (Shapiro/Bernstein, ASCAP)
★	31	6	★	64	68	8	★	97	NEW ENTRY	★	98	NEW ENTRY	★	98	NEW ENTRY	★	98	NEW ENTRY	GHOST STORY—Susan Raye (J. Shaw), Capitol 4063 (Tree, BMI)	
★	32	6	★	65	78	3	★	98	NEW ENTRY	★	99	100	2	★	100	2	LOVE YOU BACK TO GEORGIA—Freddie Weller (L. Martine, Jr.), ABC/Dot 17554 (Ahab, BMI)			
★	33	12	★	66	67	7	★	99	100	2	★	100	NEW ENTRY	★	100	NEW ENTRY	★	100	NEW ENTRY	ONE BY ONE—Jimmy Elledge (K. Bach, J. Lane), 4-Star 5-1003 (Four Tay, BMI)
★	34	39	★	67	76	6	★	100	NEW ENTRY	★	100	NEW ENTRY	★	100	NEW ENTRY	★	100	NEW ENTRY	PUT ANOTHER LOG ON THE FIRE—Tompall (S. Silverstein), MGM 14800 (Evil Eye, BMI)	

MAY 24, 1975, BILLBOARD

Bob Wills

1906 - 1975

His loss will be felt by everyone
who was ever touched by his music.

His music will live forever.

United Artists Records.



Georgia Chelman photo

PIE FINALE—Billboard's John McCartney catches a pie in the face from ABC's B.J. McElwee at the conclusion of the golf tournament. In the background approving is singer Mary Boone.

Heavy Schedule Looming For Pickers Baseball Club

NASHVILLE—With Fan Fair coming up in a few weeks, the Nashville Pickers Celebrity baseball team is turning its thoughts temporarily to softball. It is into its fourth season of touring nationwide, playing and performing for charity.

Under the guidance of Gene Ferguson, national country promotion director for Columbia Records, the team is made up mostly of country music entertainers. The manager is John Fisher, director of operations here for Melodyland, once a pitcher in the New York Yankee organization. He succeeded former major leaguer Dick Sisler, now batting and first base coach of the San Diego Padres. Assistant coaches are also former professionals: George Arcey and Jim Thigpen.

Ferguson's concept was to use the team to promote country music and

introduce it to sports audiences. But radio stations, civic groups and even major league ball clubs have found the Pickers to be a successful promotion for raising funds and drawing larger audiences. The Pickers also sponsor a couple of Little League teams.

Among the country entertainers who have performed with the team have been Bill Anderson, Tommy Cash, Roy Clark, Mickey Gilley, Lloyd Green, Bob Luman, Charlie McCoy, Eddy Raven, Jerry Reed and even Tanya Tucker. They play ball and/or perform on the post-game concerts.

Games in major league parks to precede regular games are set for San Diego (May 25) and Chicago (July 24). Negotiations are underway for a fourth appearance at the Houston Astrodome.



Billboard photo

SHOTGUN START—Golfers assemble for the shotgun start of the Billboard Scramble. More than 140 took part.



Billboard photo

POST GOLF PARTY—It was dancing and partying for participants in the 2nd annual Billboard Golf tournament in Nashville.

Nashville Scene

By COLLEEN CLARK

David Rogers is reunited with Kathleen Jackson, his personal manager for many years. . . . Johnny Cash has been elected honorary chairman for the National Society for Autistic Children. . . . Johnny Rodriguez scheduled for appearances on "The Tonight Show," "Merv Griffin Show" and "Dinah's Place." . . . Florence Semon, West Coast publicist, has been retained by Sy Rosenberg to handle publicity for Charlie Rich and other acts Rosenberg represents. She replaces Peter Simone & Assoc. . . . Roger Miller dropped in on Dorsey Burnette at the Palomino Club in North Hollywood last weekend and performed.

. . . Diana Trask to make a guest star appearance on "The Merv Griffin Show" from Caesars Palace in Las Vegas. . . . Billy "Crash" Craddock played a town last week with a population of 600 but had 1,100 in attendance in a 1,000 seat capacity club. That's quite a feat. . . . Jim and Jon Hager join Sonny James at Bush Gardens in Florida May 24-26.

Tree International's Cliff Williamson was among those featured on a recent NBC-TV "Weekend" series, dealing with what happens to a songwriter's tape after it reaches a publisher's desk. . . . Curly Putnam is recovering from an emergency operation in a Nashville hospital. . . . A fuel system failure forced Jerry Lee Lewis's plane to land at a tiny, unattended airport in Savannah, Tenn. last week. More complications arose when the wheels locked on landing, causing one tire to blow out and damaging the other three. However, no injuries were sustained and three off-duty state troopers volunteered to drive the Lewis entourage the final 100 miles or so to Memphis.

Playboy artist Barbi Benton performed for the opening of the new Firebird Lake in Phoenix, Ariz. last week, and was crowned "Miss Firebird Lake." It's on an Indian reservation and is one mile long, encompassing 300 acres and has parking facilities for 8,000 cars. It has been dubbed the "Indianapolis of the Boating World." . . . Betty Jean Robinson has signed an exclusive booking contract with Century II Talent Agency. Betty Jean writes for 4 Star Music and is currently recording an album for 4 Star Records. . . . Carl Mann popularity renewed in Scandinavian countries since the release of an LP on Sonet Grammofon entitled "The Sun Story." The LP is part of a series compiled for Sonet by Martin Hawkins, an Englishman, who is also co-author with Colin Escott of a recently released book about Sun Records titled "Catalyst—The Sun Story." Mann was one of the label's biggest sellers in the '50s with "Mona Lisa."

Kris Kristofferson is signed to star in a new movie entitled "The Sailor Who Fell From Grace With The Sea." Production is to start in September in England. No co-star has been selected. In the meantime, Kris and wife, Rita Coolidge, are finishing their respective albums in between tour dates. In May, they join Buffy St. Marie in donating their talents to a benefit for the Indian Relief Fund at the Univ. of Minn.

Charlie McCoy, Billy Swan, Wayne Moss, Russ Hicks and Jim Colvard of "Barefoot Jerry" set to play the Olympia Theater in Paris, France, five days this month. The concert is a result of a recording ses-

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 5/24/75

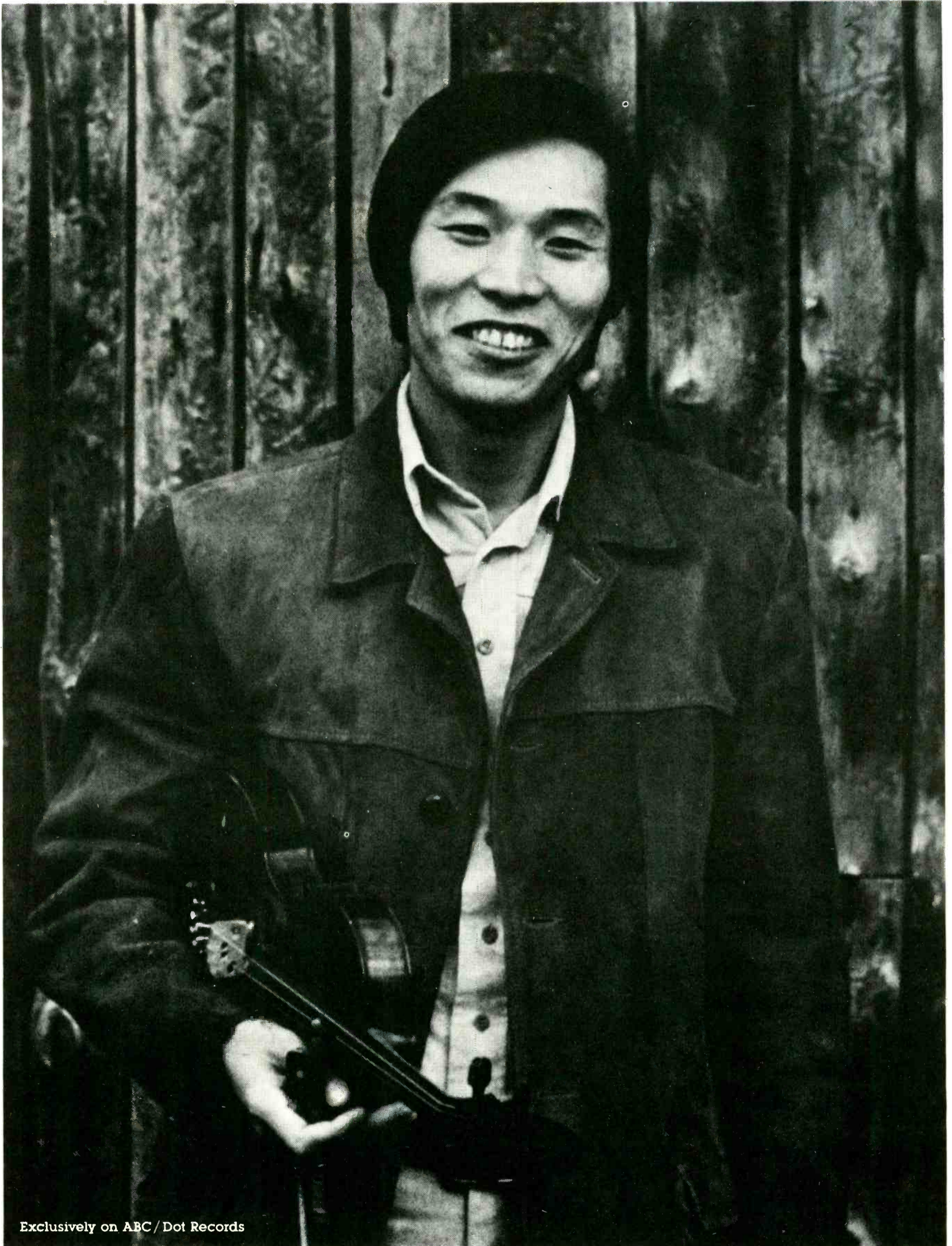
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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	5	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
2	2	8	REUNION—B.J. Thomas, ABC ABDP 858
3	3	12	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
4	5	10	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
5	6	9	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
★	9	22	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
7	7	12	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
8	4	16	LINDA ON MY MIND—Conway Twitty, MCA 469
9	8	13	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
10	12	13	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
11	14	22	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
★	20	3	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
★	17	4	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
14	16	16	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
15	11	11	OUT OF HAND—Gary Stewart, RCA APL1-0900
16	18	44	BACK HOME AGAIN—John Denver, RCA CPL1-0548
17	10	10	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
18	21	5	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
19	19	12	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot DOSD 2015
★	36	2	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
★	27	3	IN CONCERT—Charley Pride, Chet Atkins, Ronnie Milsap, Dolly Parton, Jerry Reed, Gary Stewart, RCA CPL2-1014
22	23	5	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
23	26	4	SINCERELY—Brenda Lee, MCA 477
★	30	2	GREATEST HITS—Charlie Rich, RCA APL1-0857
25	13	11	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
26	15	24	CITY LIGHTS—Mickey Gilley, Playboy PB 403
27	28	14	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
28	32	34	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
29	29	4	A LITTLE BIT SOUTH OF SASKATOON—Sonny James, Columbia KC 33428
★	NEW ENTRY		TANYA TUCKER—MCA 2141
31	22	11	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
32	34	3	LOIS JOHNSON, 20th Century T 0698
33	39	2	HARD TIME HUNGRIES—Bobby Bare, RCA APL1-0906
34	24	7	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis, Mercury SRM-1-1030 (Phonogram)
★	45	2	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
36	40	9	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
★	NEW ENTRY		STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
38	25	15	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
39	31	8	JOE STAMPLEY—Epic KE 33356 (Columbia)
40	33	19	BARBI DOLL—Barbi Benton, Playboy PB 404
41	47	30	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
42	NEW ENTRY		GOOD HEARTED WOMAN—Connie Cato, Capitol ST 11387
43	46	4	WRITER ME A LETTER—Bobby G. Rice, GRT 8003 (Chess/Janus)
44	NEW ENTRY		WITH ALL MY LOVE—La Costa, Capitol ST 11391
45	43	11	GREATEST HITS—Tanya Tucker, Columbia KC 33355
46	48	3	I'M HAVING YOUR BABY—Sunday Sharpe, United Artists UA-LA 362-G
47	35	6	SOUTHBOUND—Hoyt Axton, A&M SP 4510
48	NEW ENTRY		THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3347
49	42	16	PROMISED LAND—Elvis Presley, RCA APL1-0873
50	38	7	CHARLIE MY BOY—Charlie McCoy, Monument KZ 33384 (Epic/Columbia)

sion that took place in Nashville last fall when John Fernandez, producer of French singer Eddie Mitchell, decided to cut an authentic rock and roll album here in the U.S. They flew here, gathered some of Music City's top musicians, and the result was a smash album "Rockin' In Nashville." When Mitchell was

signed to play the Olympia, he scheduled the concert to coincide with the availability of the musicians who made his album such a success. The whole entourage, including The Jordanares and The Holladay Sisters, background voices, are being flown to France at Mitchell's expense for the concert.

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DOSD-2022



Joel Whitburn's Record Research Report

Bad Company, with their 2nd album release "Straight Shooter" shooting straight for the #1 spot on the "Top LP's" chart, may soon be joining a very elite group of rock artists. Only 3 artists in the history of rock have had their first two albums hit #1 on Billboard's "Top LP's" charts: Elvis Presley, The Beatles, and The Monkees. Although Bad Company's popularity didn't sweep our nation overnight, as the other three did in unequalled manner, their 1st album release titled "Bad Company" did climb to the #1 spot three months after its release and only 9 months after the formation of the group!

It wasn't until the Beatles crashed the music charts in 1964 that rock artists had much success with the Top Position on the album charts. In fact, up to that time, Elvis Presley and Ricky Nelson were the only 2 rock 'n' roll artists to hit the #1 spot!

The 5 currently charted Led Zeppelin albums have been charted as a total for exactly 8 years (416 weeks).

Besides 'Greatest Hits,' 'Soundtracks,' and 'Original Cast' albums, the titles of the two all-time Top Albums of Longevity are, coincidentally enough, "Heavenly" - "Hymns" ... "Heavenly" by Johnny Mathis and "Hymns" by Tennessee Ernie Ford.

Trivia Question #36:
Name the only two male Soul Vocalists to hit #1 on Billboard's "Top LP's" charts from 1955 to 1965.

(Answer: Ray Charles and Stevie Wonder)

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CALLAWAY, Md.—Forty-two hours of bluegrass and folk music will be presented here over the Memorial Day weekend, featuring top artists, in an effort to raise funds "for the preservation of this art form."

The event is utilizing the Ticketron outlets of Sears, Wards, Gimbels and Wannamaker stores, plus all East Coast Ticketron record store locations.

Guests include Doc & Merle Watson, John Hartford, Mother Maybelle & the Carter Family, the Nitty Gritty Dirt Band, the Osborne Brothers, Grandpa Jones, Doug Kershaw, Vasar Clements, and Mother Scott and Her Children.

The sponsoring organization is the Virginia Folk Arts Society, located at Fairfax, which describes itself as a society "for the preservation of the traditions of blues, bluegrass, country, gospel and folk music."

This is to be followed by similar festivals utilizing these and other artists. They are, in succession, at Morrow, Ohio; Indian Springs, Md.; Escoheag, R.I.; Warrenton, Berryville and Martinsville, Va.; Cincinnati; Renfro Valley, Ky.; Angier, N.C.; Vienna, Va.; Burlington, Vt.; Galax, Va.; Gettysburg, Pa.; Corinth, N. Y.; Martinsville, Va.; Upper Salford, Pa.; Reidsville, N.C.; Glasgow, Del.; Shartlesville, Pa.; Woodstock, Va.; Abbottstown, Pa.; Angier, N.C.; and Lawley and Gainesville, Fla.

Country Shows

• Continued from page 3

their groups or are on the verge of doing so.

At a recent meeting of auditorium managers in North Carolina, there was general agreement to hold the line on rentals of auditoriums and coliseums because of the money situation.

One booking agent estimates that his bookings are off as much as 40 percent through this gap from a year ago. More and more of the "above average" acts are working clubs here locally, at a greatly reduced price.

Many acts are not working at all. As a result, many of the agencies are considering such steps as cutting back talent rosters, or even merging to join forces in coupled strength. Several acts have cut prices, willingly or otherwise.

The record business, however, seems to be holding strong, with few returns in the country field. There has been no let-up in product.

AAA Rules

• Continued from page 33

clined to comment. Unterberger was given to jurisdiction in the case after a dispute developed over the time off the musicians demanded between their annual visit to the Ann Arbor (Mich.) Festival and their European tour this spring.

The musicians' union called for a one-week break in the schedule before starting the European tour on May (7), claiming the members were entitled to at least a week off between tours. The orchestra association said the Michigan festival is not a tour. After a law suit was filed by the association in U.S. District Court here, both sides agreed to arbitration. Unterberger ruled that a combined domestic-foreign tour should not be longer than four weeks and that the fifth week in Europe, therefore, would not be permitted.

• Continued from page 26

ards during his 10-song set. The introduction to each song drew applause, but best received was Glaser's solo material, particularly the good naturedly chauvinistic "Put Another Log On The Fire." A standing ovation 2,500 miles from home after several years off stage and few hit records is not common, but this was exactly the response following Glaser's show. Should he decide to stay on the road and get his band a bit more together (this was their first appearance), there is no reason why Glaser, with his interesting and well done songs and his quick on-stage wit, should not be able to take his show on the Troubadour-Bottom Line circuit as well as the country route.

Jerry Corbitt, the original lead guitarist with the Youngbloods, opened the evening with a fine set of mellow rock. Corbitt is a bit like Jesse Colin Young in vocal sound, though he is clearly not an imitator. The audience, who obviously came primarily to hear country music appeared more than satisfied with Corbitt and his rock quartet.

TOM SCOTT AND THE L.A. EXPRESS RORY BLOCK

The Bottom Line, New York

Although it's almost always been apparent, Tom Scott definitely stood out as a bona fide headliner May 1. Besides generating uncontrollable excitement with his special brand of jazz with tinges of rock, he also displayed an uncanny ability to go over with straightaway jazz to a mainly rock audience.

As far as bands go, it's no wonder that George Harrison and Joni Mitchell both chose Scott and his able-bodied band as touring mates.

Roben Ford on guitar, Max Bennet on bass, John Guerin on drums and Larry Nash on keyboards, together with Scott, on a variety of saxes, are capable of playing on a bill with any other kind of musical group and going over.

Scott plays with an abundance of excitement and feeling and he's always been ahead of the times. He helped turn people on to John Coltrane years ago using a soft-sell approach and today he's probably doing more for converting the masses to jazz than any other artist.

Whether he's playing jazz, blues or rock, Ford is a topnotch soloist. Nash is another musician about to step out of the wings. He has a very special touch for playing electric piano. The rhythm section of Bennet and Guerin is one of the best in the business, skilled at handling any situation, partly due to their extensive session work on the West Coast.

Instead of playing tunes exclusively from his new Ode release "Tom Cat," Scott mixed up selections from his earlier albums much to the delight of the standing room crowd.

Opening the show was Rory Block, a new artist on RCA. This was one of her first concert dates and taking that into account, she performed very well. However, she really needs a lot of work with her act. Her voice is strong and her material is fine, but her back-up group and the lack of noticeable stage presence hold her back.

JIM FISHEL

AMERICA CAPTAIN

Felt Forum, New York

It was as if the phrase "captive audience" was coined for America. From the moment they stepped onto the stage the crowd did nothing but cheer. The May 9 show opened with a clean, crisp rendition of "Tin Man" and the group displayed the feature for which they are best known, fine harmony. They continued the momentum with highlights such as "Don't Cross the River," "Company" and a mighty version of "Ventura Highway." They have a total sound, strong vocals and strong instrumentals.

This material is a departure from the easy listening one expects from America. Dan Peek mans an electric guitar and the group transforms into a rock group. The pleasant harmonies of Dewey Bunnell and Jerry Beckley remain, enhancing the driving electric force. The crowd kept cheering throughout the entire 70-minute set. America, then, returned for an exciting encore of "Sandman." After a standing ovation, they returned again to play a second encore, "Horse With No Name," the tune that brought the group to fame. After some 23 songs, the audience was still eager and continued to applaud for 10 minutes. This show proves that America is a safe bet for continued success.

Captain opened for America. In its half-hour set, it performed eight tunes. The group

Talent In Action

has some fine, mellow harmonies but its biggest drawback is its material. Its melodies are simple and its lyrics are inane. With the exception of a fine sounding tune, "You Need Me To Need You," most of the show went at that pace. Simply, Captain needs to clean up its act.

STEVEN FRIEDEL

AEROSMITH

Boston Gardens, Boston

Fresh from the news that its second LP, "Get Your Wings," was certified gold, the five-man group Aerosmith displayed a homogenous brand of rock to a sellout crowd April 18.

While the Columbia group has attained a modicum of success on the recording side, a healthy stretch of the road lies ahead before any additional success translates over into their stage act. Fortunately, though, they were on home turf here and audience reaction was balanced between what seemed like calm indifference to sporadic bursts of enthusiasm.

The group isn't all that bad, it's just that they are not exceptionally good. Lead singer Steven Tyler handles his role well, and the stage and musical interplay between band members Tom Hamilton, Joe Perry, Joey Kramer and Brad Whitford is up to par.

Unfortunately, nothing new is involved. You can't help getting the feeling that you've seen it all before—at least a dozen times.

As for material, the group leaves a lot to be desired. They come out on one level, both decibel and content wise, and remain there throughout most of their set. Color it boring. One stand-out selection for the evening, though, was their handling of "One Way Street." Additional selections used came from their latest album "Toys In The Attic," as well as from their first venture, "Aerosmith."

In all, an average night in rock 'n' roll land, no real ups and no real downs.

JIM MELANSON

THE KINKS

Beacon Theater, New York

The Kinks are a group that has always hung just under stardom. After its May 9 show it is easy to see why. Sure, they inspire an audience to frequent standing ovations, clapping, singing and even rushing the stage. So where do the Kinks lose it? The problem with the Kinks is in its basic ingredient, sound. It is simplistic and its execution is sloppy.

The first act of the show consisted of 12 past hits and included a number of tunes from "Preservation." The best of these were "Lola," "Celluloid Heroes" and the last and best, "You Really Got Me," and "All Day And All Of The Night." The Kinks were backed up by three female vocalists fashioned as streetgirls and a three-piece horn section. Ray Davies, the creative mastermind of the Kinks, was given a standing ovation on entrance and he did not disappoint his audience. His brother, Dave, on lead guitar stole the limelight a number of times with interesting r&b solos.

After a lengthy half-hour intermission, Davies and Co. returned to perform its new RCA release, "Soap Opera." Much of the dialogue in this highly theatrical production is vaudeville. It includes a great deal of self-comment and it is also probably the best part of the whole show. "Soap Opera" is the story of a mundane human being named Norman, who thinks he is Ray Davies and his relationship with his portly but understanding wife, Andrea. However, it is not a soap opera.

The 150-minute show was cheered by an audience that seemed hardly old enough to remember the Kinks as they were years back. Judged by this SRO house, the Kinks are undoubtedly stars.

STEVEN FRIEDEL

MINNIE RIPERTON MIGHTY CLOUDS OF JOY

Avery Fisher Hall, New York

Minnie Riperton is living proof that talent will win out. Without benefit of any gimmicks or an over-abundance of flash Ms. Riperton is singing her way to stardom. In less than a year she has improved about 300 percent, adding style and finesse to her powerful and versatile voice. This improvement more than makes up for the fact that her current band is not nearly as strong as the group she had earlier.

For her May 2 show she did songs from both her new LP "Adventures In Paradise" and her gold album "Perfect Angel" to the delight of the enthusiastic audience. Standout numbers included "Love And Its Glory," "Quincy Jones' "If I Ever Lose This Heaven" and her own "Reasons."

During the encore she gave out flowers to the audience. This caused a small mob scene and caught in the middle was one of her biggest fans, Stevie Wonder.

Opening the show were the Mighty Clouds of Joy, a group that is trying to make the difficult transition from gospel to soul. The fact that the group was performing unannounced to a most unresponsive audience and that their backup band was not very good, did not help matters at all.

ROBERT FORD JR.

JEFF BECK MAHAVISHNU ORCHESTRA

Avery Fisher Hall, New York

In this era when the guitar dominates most phases of popular music two men who still manage to stand out from the myriad of today's guitarists, Jeff Beck and John McLaughlin have gotten together for a tour that spotlights both their similarities and their differences.

The April 30 show was opened by McLaughlin and his Mahavishnu Orchestra, an intriguing aggregation not only to the ears but also to the eyes and the nose. On stage with flowers and incense strewn about, the large group (3-piece string section, 2 saxes, keyboards, drums and bass) played their heavily amplified blend of jazz and rock. Much of the group's music was lost in the poor sound system that was unable to handle so much sound. The band's main fault is that since most of the instruments are played through synthesizers it is difficult to tell one instrument from another. Because of this much of McLaughlin's fine guitar work was lost in the milieu of sound. The only instrumentalists who managed to shine thru all this were bassist Ralph Armstrong and drummer Michael Walden who were the only soloists not playing through synthesizers.

In contrast to McLaughlin's large heavily electrified unit Jeff Beck's group was small and relied more on professional musicianship than excess wattage. As a result Beck's band had no trouble with the sound system that could not handle McLaughlin's legions. In his portion of the show Beck's guitar work was much more dominant than McLaughlin's though he did not overshadow the other fine musicians with whom he shared the stage. But who can overshadow professionals like English pianist Max Middleton, bass virtuoso Wilbur Baskin, and Bernard Purdie, master of the drums. The music was tight and funky with all 4 musicians sharing the spotlight.

Both groups played slightly less than an hour to facilitate a show closing jam that featured guitarists, bass men and drummers from both groups. This was the first time in the evening that McLaughlin had a chance to show his considerable talents. During the jam the similarity in the styles of the two guitarists became obvious as did the contrasts between the solid r&b drumming of Purdie and the aggressive jazz rock stylings of Walden. If the spontaneity of the jam can be maintained throughout the tour audiences across the country are in for a rare treat.

ROBERT FORD JR.

Signings

• Continued from page 24

Peterson. He formerly played keyboards for **Ray Orbison, the McCoy's and Johnny Winter.**

Bruce Fisher to United Artists. ... **Lee Clayton**, writer of "Ladies Love Outlaws," to Company of Artists for management as performer. ... **Wendell Nightfall Troupe** to be managed by Heidi Music Machine in association with David Lipton.

Hugh Masekela to Casablanca Records. ... **Them Bones** to Gene Lesser Assoc. for management.

N.Y. Music Fest

• Continued from page 24

smith and a special jazz concert of CTI Records artists.

Concerts will be held about four days a week and, as in the past, tickets will be scaled at \$1.50 and \$2.50. This is possible, because the F&M Schaefer Brewing Co. underwrites the event. All concerts are being held outdoors in the 8,000-seat Woolman Skating Rink Pavilion. Because of the possibility of rain, Delsener has scheduled rain dates for each show.

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SEEK COPYRIGHT CHANGE

Tape Playbacks Outrank Record Players In Austrian Households

VIENNA—A Gallup Poll held here has produced the surprising result that more households in Austria have tape playback equipment than record players.

The findings have prompted the Austrian copyright organizations to demand from the government a change in the present copyright laws, because the recording of blank tapes means a financial loss for the composers and artists. They now ask 5 percent of the price of production or import price of each piece of tape playback equipment and 10 percent of each unit of video equipment.

This regulation would be similar to the German copyright law. The experience in Germany showed that 5 percent from the production or import price of equipment ultimately means a higher cost to the consumer of around one to 3 percent.

According to the poll results, 40 percent of people questioned said they had one or more tape recorders in their homes. And 24 percent have cassette-recorders, 12 percent radio-recorders and 11 percent reel-to-reel recorders.

That means for the 2.5 million households in Austria, there are

600,000 cassette recorders, 300,000 radio-recorders and 275,000 reel-to-reel recorders. Compared with this total of 1,175,000 units of tape playback equipment, there are only 875,000 record players in 35 percent of the households.

Statistics show that each purchaser of a reel-to-reel recorder has an average of 10 tapes, while each buyer of cassette or radio-recording equipment has an average of 13 cassettes. Ninety percent of all tape playback equipment owners record on their own, and 44 percent use only blank cassettes. But 46 percent use pre-recorded as well as blank cassettes. Only 5 percent buy only pre-recorded cassettes.

In 1974, approximately four million blank cassettes and only 1.2 million pre-recorded cassettes (Philips Musicassette System) and 28,000 8-track cartridges were sold. According to the poll, each blank cassette is destined to be recorded more than three times.

Further statistics show that 68 percent record pop or light music, and the rest classical or other music and literature. Again, 71.1 percent make recordings from the radio, 15.1 percent from a record player, 5.4 percent from another tape playback equipment, 5.2 percent with a microphone and 3.2 percent from a television set.

WEA, S. Africa In Major Drive

JOHANNESBURG — WEA, South Africa, has announced its first major campaign, "If You're Reaching Out For Soul, Grab Atlantic Records And Tapes."

The campaign continues through May and centers on new releases and back catalog from artists Roberta Flack, Aretha Franklin, The Spinners, Blue Magic, Herbie Mann, Jimmie Castor Bunch, Eddie Harris, Barrabas, Average White Band, Billy Cobham, Major Harris and Sister Sledge.

Launch was made through a reception at WEA's Parktown offices and was followed by an intensive sell on all fronts. Scheduled components of the campaign included free samples to media, dealers and discos; a dealer incentive scheme based on the buying of new releases and catalog of the artists featured; concentrated radio exposure; press advertising and editorial, specifically in the black media, of which there is a great current proliferation; T-shirts; full-color in-store merchandising; and video cassette exposure.

Fania Records Sign Agreement

NEW YORK—Fania Records, Latin salsa label based here, will have its catalog distributed in the Orient under terms of an agreement signed with RCA/Tokyo.

The pact, running for three years, calls for the distribution of Fania product in Japan, Korea, Hong Kong, Singapore and the Fiji Islands. Negotiations for the deal were handled by Fania president Jerry Masucci, Tokogen Yamamoto, Far East regional director, RCA, and J.M. Vias, director, international planning and administration, RCA.

the market as "cheap." Says Cretney: "There were a lot of good artists around who were only released to fill the racks. A lot of names were lost because they always backed bigger artists."

"Our idea was to get fairly well-known artists and approach the market with the idea of filling in the holes that other people left."

He adds that there is a tendency to ignore the 35-50 age group. His label has formed its own jazz band and has acquired product of wide range, including a group Five In A Bar, winner of a BBC radio barber-shop quartet competition.

Line is distributed by the main wholesale companies, and Cretney claims the label never makes a release without first consulting them. "We tell them the idea, they tell us what they would like to see and what would sell and we create the record for their market," he says.

The company now has a catalog of 18 albums, growing at the appropriate rate of six albums every two months. It is planned to have 45 records and cassettes by November.

Line proposes to move into the mid-price market by September and Cretney also has longterm plans to go into the full-price market.

One-Up Label Promotion Set

LONDON—EMI's mid-price One-Up label is being given major promotion, with the campaign centering on nine new releases and 90 back-catalog albums.

Among the new releases are nostalgic compilations from old-time vaudeville comedians Max Miller and George Formby; an album of British comedy featuring artists like Peter Sellers and Michael Bentine; and collections from singing comedian Ken Dodd, from Rolf Harris and from pianist Mrs. Mills.

The albums and all others in the catalog are being promoted by more than 400 window displays throughout the country. One-up is the third largest-selling mid-price label in the U.K. and was introduced by EMI in 1972 as a means of releasing back-catalog material which cannot be sold at full-price and yet cannot achieve the mass volume necessary at budget price.

Most successful albums so far has been Max Boyce's "Live At Trsorchy," which has sold more than 100,000 copies.

RIGHT ON LINE

U.K. Budget Label Into Tapes Ahead Of Schedule

LONDON—The budget label, Line, which was launched by Joe Cretney when he left Rediffusion here last November, will branch into tape this month. Product will appear on cassette two months ahead of schedule.

Cretney says it has been decided to launch the product ahead of plan because of public demand and because of the general financial success of the label which operates from premises in Balham, south London, and was started on capital of \$2,400.

The label started with six albums and the concept that other budget companies were in error as treating

Virgin Hit On 'Almond'

LONDON—Virgin Records has been ordered by the Law Courts not to import or offer for sale any copies of "Best Of Mark Almond" and "Mark Almond '73" without license from Getaway Music. Virgin also agreed to pay damages and costs.

Michael Kempster, on behalf of Getaway Music, also asked the judge to consider an alleged breach by Virgin of another injunction restraining them from selling either record.

Virgin's counsel, Nicholas Lyell, explained that Virgin director Richard Branson had made a strenuous effort to prevent the sale of these records and that the only explanation he could give was that the record might have been purchased by Virgin from another importer.

After the judge had stressed the seriousness of breaching an undertaking given to the High Court and had indicated the kind of fine the court might impose if such a breach was ever proved to have taken place, the application was disposed of by Virgin to pay the costs involved.

Warner Dickering

• Continued from page 3

in the Group, and will also require that certain conditions for the future distribution of records be modified so as to ensure maximum benefits for Stigwood.

In addition the offer would call for a termination of a shareholder's agreement between "certain principal shareholders" of the Robert Stigwood Group, presumably Polygram,



Norbert Unfried photo

FIRST STEP—As the first major step in a plan to move more strongly into jazz album production using American and European musicians, Phonogram Germany has signed guitarist Toto Blanke to an exclusive recording contract. Phonogram has also signed U.S. saxophonist Bobby Stern and the group Virgo. Celebrating the Blanke signing are, left to right, Ulli A. Ruetzel, Phonogram jazz a&r manager; Gibson Kemp, head of pop international; Toto Blanke; and Phonogram Hamburg chief, Oscar Drechsler.

From The Music Capitals Of The World

LONDON

Brighton, Sussex, premiere Thursday (22) for "Three For All," the Dick James Organisation's first venture into feature films. It is a comedy with music and follows the fortunes of a pop group called Billy Beethoven, and DJM release two singles and a soundtrack album from it.

R.S.O. Records, the Robert Stigwood company, to release "the world's largest single," a 10-inch record of R.S.O. catalog, with nine tracks from best-known contract artists, from Jack Bruce, through the Bee Gees, Freddie King, Eric Clapton. It is 78 r.p.m. shaped and sells at around \$2.30. ... Bee Gees album "Main Course" for release in June prior to the group's 60-day U.S. and Canada tour.

Elvis Presley fan club in the U.K. launching a nationwide campaign to persuade the "king" to come over for his first British concerts. ... Former David Bowie sidekick Mick Ronson inspired new singer-composer Bob Sargeant, from Newcastle, to make an album called "First Starring Role" (RCA), and he also persuaded name musicians like Mike Garson, Cozy Powell, Richie Dharma and Herbie Flowers to sit in on sessions.

Perry Como album "Memories Are Made Of Hits" sold more than \$200,000-worth in first month on release. ... Lamplight, a new band featuring Alan Price's cousin Dave Price signed to Polydor here with a debut single called "All Time Loser." ... Gold Disk award from Phonogram to Barry Day, account boss of McCann Erickson the advertising agency who planned the television campaign on the chart-topping "Best Of The Stylistics" album, believed to be the first time such an award has been made.

Two Scottish international footballers from long-standing rival clubs Celtic and Rangers (Kenny Dalglish and Sandy Jardine respectively) linked for a DJM single "Each Saturday," singing with a group called The New Firm. ... Big comeback bid for Geno Washington hit soul-singer of the 1960's, the one-time U.S. airforce man used to have Led Zeppelin's John Paul Jones in his band.

Alan Blakely split from the Tremeloes to go it alone, though he will continue to help the group with writing and production. ... United Artists out with "The Very Best Of Ed-

die Cochran", commemorating the 15th anniversary of the rock singer's death in a car crash here. ... Big business for Don McLean on his lengthy U.K. tour. ... And plenty interest in the Dr. Feelgood tour, which ends June 1.

U.K. signings to Larry Uttal's Private Stock label: the Hermits, who previously recorded with Peter Noone as Herman's Hermits, and Christopher Neil, star of the long-running musical "Jesus Christ Superstar." A U.K. court ruling this week decided that Peter Noone should have exclusive use of the name Herman and the backing group exclusive use of the name Hermits.

Transfer of UK Records from Decca to Polydor on a three-year worldwide licensing agreement, excluding the U.S. and Canada, has been confirmed, and plans for the label's future in the U.S. are still under negotiation. ... Fast becoming a cult figure here: Frankie Laine, who has been pulling in big audiences and getting first-rate reaction. ... Rod McKuen tour takes in the Royal Albert Hall and the Fairfield Halls, Croydon.

U.S. country artist Tammy Wynette and Welsh singer Tammy Jones fighting out an intriguing battle at the top of the singles charts. ... Sudden success for German band Kraftwerk and the single "Autobahn" after their reputation building tour of the U.S. ... Osibisa group signed a three-deal recording deal with Bronze Records, with the guarantee of huge promotion on their June released single, and the group also renewed publishing and agency agreements with the Bron Organisation. PETER JONES

BRUSSELS

A new album, "Tomorrow Belongs To Me," on the way from the U.K.-based Alex Harvey band. ... Genesis had a sell-out concert in Brussels. ... Signs that German-produced rock and roll is building popularity in Belgium. ... Chrysalis has just released its "Flash Fearless And The Zorf Women" album here.

Two Flemish records climbing are Rita Deneve's "Dance Dance Mama" and Jimmy Frey's "Ze Noemen My Een Playboy." ... Released in Germany is a Germany version "Bleib Doch Bei Mir," adapted from the Flemish song "Blijf Bij Mij." ... (Continued on page 53)

International

ABC, Anchor
Large Push
Set By EMI

MELBOURNE — Commencing May 1, a two-pronged national campaign featuring ABC Dunhill (marketed as Probe) and Anchor product was launched by EMI.

Centering on the new release and catalog albums of Joe Walsh, Steely Dan, Rufus and Jimmy Buffett, along with Anchor's Alice Cooper and Ace albums, the promotion also encompasses all the album and tape product currently available.

Designed in two stages, it first, under the title "Promotionus Maximus" (with its own specially commissioned coat-of-arms), is directed at record retailers and offers special dealer incentives, merchandising aids, mobiles and a selection of posters. EMI representatives were issued a sales aid kit and have been set with targets, bonuses being paid accordingly.

The consumer aspect includes television commercials, national radio and four-color consumer magazine advertising, also T-shirts, all under the unifying banner "the high rollers from Probe and Anchor." Specific television, radio and press involvement is also being arranged through specials and competitions.

Guys 'n' Dolls,
Guys & Dolls—
As Court Case

LONDON—The appearance of another group with the same name has added to the already confused question of who are the real Guys 'n' Dolls act who hit high in the singles chart with "There's A Whole Lot Of Loving."

Kay Garner, a session singer, has claimed that hers is the uncredited solo voice on the single, and is taking legal advice. Then, last week in the High Court, the group sought an injunction against a club presenting a group called Guys And Dolls.

The court was told that exception was taken not to the existence of the group but to an advertisement which wrongly attributed the hit to that group. Guys And Dolls were due to appear at Chester's Celebrity Club. Through counsel, the club owner Geoffrey Blyden undertook not to allow the group to appear at the club unless corrective advertisements were placed in local newspapers.

A spokesman for the recording group says the advertisements would point out that the Guys And Dolls booked for the club were not the Guys 'n' Dolls who made the hit records. The judge made no order against the group who maintained that advertising linking them with the record was not their responsibility.

The undertaking was given to the Magnet recording act and their management, Ammo Productions, who have started passing-off proceedings. Their counsel said the group, formed last year, had since registered their name but he said there was no reason to doubt that the other five-member group had been formed a year or two before the recording group.

He said the advertisements were also incorrect in stating that the group booked for the club were top cabaret recording stars, or recording stars at all. The judge pointed out that the club-booked group had also protested about the advertisement.

Spread To Belgium?
Dutch Group Set To
Fight Disk \$\$ Rise

BRUSSELS—In Holland, a Dutch action group calling itself "Singles Boycott 1975-0978" is planning to create violent reaction during the next three years against each price rise announced for records.

Their main reaction is against the price, but also against what they regard as growing bad quality of singles. Now the spokesman of an important Belgian company sees the movement spreading into Belgium.

His argument is that production costs for a single now are between

30,000 and 80,000 Belgian francs. This must rise substantially in future because studio expenses, staff wages and distribution costs will increase. Prices of imported singles are also getting higher and higher.

A single now sells in Belgium at about \$2.45. Now it seems the Ministry of Economic Affairs will agree to another price rise.

In Germany, the price of a single is 6 deutsch marks, in the Netherlands 5.75 guilders and in France 11 francs. This corresponds roughly to the same price level, compared with Belgium. But the taxes are lower in the Netherlands and Germany.

The Belgium artist earns from 1.5 to 5 francs on each single, from the 85-franc retail price. The dealer pays from 40-50 francs per single.

The "Single Boycott" action group reacts strongly to the discrepancy between the price of albums and singles. But it seems Belgian prices of LP's will not change in the immediate future. It is a fact that even in this period of growing inflation the population is still buying a lot of records, so that the various companies are doing "record" trade.

In 1974, the Belgian record industry turnover was about 1,200 million francs over a population of 10 million, or equivalent to a figure of 120 francs per person.

But with the cost of singles proportionately high, the industry is constantly searching for a solution to the problems. One company intends releasing singles with only one playing side, to sell at 50 francs. This protects the consumer from paying out for a necessarily "inferior" 'B' side. First artists to produce one-side singles are Kalinka, Johnny White, Andy Hahan, Paul Severs, Jacques Raymond and Ingriani.

Other companies, however, will not follow this example. But at least they are assuring the "boycott groups" that there will be no further increases in the immediate future.

prepared to support what amounts to another Midem, on the grounds that international buyers would not come to Europe twice in the same year. The economic situation has also contributed to the industry's lack of fervor.

Contemporary Exhibitions, proven experts in show organizing, went into the venture jointly with British Lion Music—itsself forced by the country's dismal economic climate out of music management earlier this year. Managing director of British Lion, John Craig, said this week, "We're still talking about the possibility of mounting some kind of music show in time, but for the moment the plans are in abeyance."

Fania, WEA
Into Deal

NEW YORK—Fania Records, salsa music-oriented label based here, has signed an agreement with WEA-Canada for the distribution of Mongo Santamaria's "Lady Marmalade" single. Under the terms of the pact, WEA also has an option to handle Santamaria's forthcoming album.

Rise In Radio
Ad \$ In U.K.
Still Continues

LONDON—Advertising revenue figures for the first quarter of 1975, just released by the Association of Independent Radio Contractors here, show a continued increase from the trend apparent in 1974. With 18 or 19 stations on the air by the end of this year, the total revenue is expected to be in the region of \$14,500,000.

For the 10 stations broadcasting at present, the March figure is \$1,309,440, an increase over the \$1,020,000 for February and \$924,000 in January, bringing the total for the first quarter to \$3,253,440.

Capital Radio, with the most expensive rate card, accounts for about one third, followed by Radio Clyde in Glasgow and Radio Piccadilly in Manchester.

The figures, collated from station advertising logs, are not split into different companies or types of product, but it is estimated that record companies account for approximately 10-15 percent.

This is likely to mean that during 1975 up to \$2,400,000 will be spent by the industry.

U.K. Trade Exhibit Plan
Shelved For Poor Response

LONDON—A plan to stage a U.K. music industry exhibition at London's Earls Court in September has met with such a poor response that the backers have shelved it indefinitely.

The organizers, Contemporary Exhibitions, is still optimistic about the potential of such an event, but has, nevertheless, cancelled the week-long Earls Court booking of Sept. 2-9. The exhibition was to have been called the International Music Show 1975. It is understood that all attempts to gain support from the record industry have failed.

The original publicity material for the event claimed that it would be the British music industry's biggest showcase, and it was promoted as an international shop window for record and film companies, music and book publishers, manufacturers of musical hardware, studios, production and management firms. It was to have embraced pop, classical, jazz and folk music, and to have been "a serious and professional attempt to enhance the British music industry's image as a leader in its field."

However, it seems to have been proved that the industry was not

From The Music Capitals
Of The World

• Continued from page 52

Particularly strong reaction in favor of the **Barry White** single and album "What Am I Gonna Do With You" here. . . . Big hit of recent weeks has been "Shame Shame Shame" by **Shirley & Company**, and they are visiting for live shows in Belgium and Holland.

"Knock On My Door," selling well through **Bonnie St. Claire** and **Unit Gloria**, was produced by **Peter Joelewijn**. . . . WEA promoting hard two albums by London-born Belgian guitarist **Philip Catherine**, who played with **Lou Bennett, Jean-Luc Ponty, Peter Herbolzheimer's Rhythm Combination And Brass** and, since the end of 1973, with the outstanding jazz-rock combo **Pork Pie**. Albums concerned are *Stream* (Warner Bros.) and *September Man* (Atlantic). . . . EMI giving press reception on behalf of new band **Blue Rock**.

DJM Records now distributed in Belgium by CBS, and the artist roster includes **Elton John, Amazing Blondel** and **Blackfoot Sue**. . . . U.K. writer-singer **Phillip Goodhand-Tait** touring Belgian cities and appearing on television, notably *Binnen en Buiten* and *Follies*. . . . Another British label, **Big Bear**, owned by **Jim Simpson**, and specializing in blues artists such as **Homesick James, Eddie "Guitar" Burns, Tommy Tucker** and **Lonesome Jimmie Lee Robinson**, is also distributed here by CBS.

Heavy promotion by CBS for the Embassy label here, including product by **Ray Conniff, Dave Brubeck, Miles Davis, Barbra Streisand, Paul Anka**, and **Blood, Sweat And Tears**. . . . In cooperation with the Ministry of Dutch Culture in Brussels, CBS has released a special album of "Flemish Organs of 1850" with organist and director of the Royal Conservatory in Brussels (Flemish section), **Kamiel D'Hooge** playing the restored church organs of Onkerzele, Denderbelle and Nederzwalm. D'Hooghe is currently on a two-week tour of Japan.

Bertice Reading sings the theme "I'm Lonely With You" of the Flemish film "The Burned Bridge," or "De Verbrande Brug," for release in September and subsidized by the Ministry of Dutch Culture in Brussels. . . . **Donovan** giving a series of successful concerts here. . . . The group **Sailor** here for a Brussels concert and an appearance on "Binnen en Buiten" for Flemish TV. . . . CBS has released volume five of "The Complete **Duke Ellington**" "Sam Suffy," the free jazz trio of RTB disk-jockey, pianist and orchestra leader **Marc Moulin**; "Ray Conniff Plays The Carpenters"; "Al's Big Deal" by **Al Kooper**; and have reissued "Satch Plays Fats."

Recent tour here by **Mud**, followed by the **Rubettes** and **Sweet Sensation**. **JUUL ANTHONISSEN**

PARIS

Composer **Georges Auric**, president of the National Syndicate of Authors and Composers, has drawn up a manifesto in favor of a council of music at ministerial level which would promote music on radio and television as well as concerts, operas, and musical plays. The manifesto was signed by 200 eminent musicians and composers. Other demands include an increase in the number of orchestras, the imposition of minimum time allocated to music on radio and television, the setting up of a national center for music and the dance and the introduction of musical education starting at the youngest possible age level.

M. Pickwick has announced that contracts signed during this year's MIDEM will result in a greatly enlarged catalog, including albums of top Italian talent. . . . **Serge Regiani** has postponed a Canadian tour to make a film with **Michel Morgan**, and is also featured in a television variety program "Grand Echiquier," with his son **Stephen**, both father and son recording for Polydor.

Georges Moustaki is back from Japan, where his latest LP sold 50,000. . . . A rising singer named **Renaud**, who records for Polydor, not only collects antiques but removes street names plaques to add to his collection. He is arousing considerable public interest as well as that of the municipal council tired of replacing the plaques.

Polydor announces a special version by Japanese singer **Kenji Sawada** for Japan of "Mon Amour, Je Viens Du Bout Du Monde," which has sold 300,000 in France, and his version will be in both French and Japanese. . . . Polydor preparing a collection of four disks called "The Golden Age Of Musical Comedy," including music from the MGM productions of "Kiss Me Kate," "Gigi," "Gentlemen Prefer Blondes," and "Rosemary". . . . United Artists announce that **Don McLean** is to star at the newly-opened Taverne in Paris, on May 30.

British bands **Man** and **Hawkwind** to tour France in June. . . . Latest **Paul Anka** album for United Artists is called "I Don't Like To Sleep Alone." . . . For his new disk "Rock A Memphis" **Johnny Halliday** took up residence in Nashville, Tennessee, for several weeks in order to get the right sort of atmosphere.

HENRY KAHN

MOSCOW

Governmental agreement on mutual copyright protection has recently been reached between the USSR and Bulgaria. . . . A 10-day display and sales exhibition by Hungaroton Records (Hungary) was held at Melodiya's shop in Moscow in April. **Ene Borsz**, Hungaroton director general attended the event. Among the products displayed were unique recordings of the Liszt Requiem, and numerous recordings of **Bella Bartok's** pop and folk material. . . . Soviet composer **Dmitri Kabalevsky** was in U.S. to conduct his Requiem in the Kennedy Center on April 26-27.

New opera by **Kirill Moltchanov**, "Quiet Dawns Are Here . . ." was premiered at the Bolshoi Theatre here. . . . **Svetlana Riazanova** represented Russia at the Intertalent Song Festival in Czechoslovakia. The festival appearance has been followed by a 40-day concert tour of Czechoslovakia with a Czech pop group. . . . U.K. organist **James Dalton** played concerts in the Philharmonics in Leningrad and Moscow. . . . Soviet pop singers **Liudmila Sentshina, All Ioshpe** and **Stakhan Rakhimov** on a long African tour, with itinerary taking in Zambia, Ruanda, Maroc, Burundi and Yemen.

National jazz festivals scheduled to be held in Donetsk and Kuibyshev this spring have been cancelled. . . . Album "Ray Conniff in Moscow," recorded with a Russian choir and band last December, is due for release this month. The initial issue will be 50,000 units. A flexidisc featuring four songs recorded by **Conniff**, released by Melodiya at the beginning of the year, has been withdrawn.

Canada

CARAS Is New Name

TORONTO—The Canadian Music Awards Assn. has changed its name to the Canadian Academy of Recording Arts and Sciences. CARAS will have a 15-member national advisory board representing a broader spectrum of the Canadian music industry than the CMAA.

Among CARAS' initial concerns will be the planning and stream-

lining of next year's Juno Awards in Canada.

The executive of CARAS will be the same as that of the CMAA. President is Mel Shaw who is also the president of the Canadian Independent Record Producer's Assn., manager of The Stampeders and head of the Music World Creation and Orion labels.

Other board members are Leonard Rambeau, manager of Anne Murray, Bruce Murray and John Allan Cameron, among others; Greg Hambleton, president of Axe Records; Martin Onrot, manager of Small Wonder and Dwayne Ford and Bearfoot; George Struth, president of Quality Records Limited; and Ross Reynolds, president of the Canadian Recording Industry Assn. and president of GRT of Canada Limited. Brian Robertson is the acting secretary-treasurer for CARAS.

Says Robertson: "We are going to involve a broad spectrum of people from the music industry in Canada—different people from various areas of Canada. There will be a representative in each Canadian province who will act as co-ordinators so that we have input from across the country."

Southwind, Quality Tie

NEW YORK—Southwind Records will be manufactured and distributed in Canada by Quality Records Ltd.

Southwind, recently formed by Alan Lorber and distributed in the U.S. by the Buddah Group, kicks off its Canadian tie with Joe Droukas' "Shadowboxing" LP and "Hold On To Me Girl" single, both having already been released here.

Simultaneous release in the U.S. and Canada of LPs by Southwind groups Stongbow and Free Beer are planned for the middle of this month.

Stampeders Hit Middle Of Tour With Thundermug

TORONTO—The Stampeders are in the middle of a 15-concert tour of the Maritimes along with special guests, Thundermug.

The Stampeders have just had their latest album "Steamin'" released in Canada and their latest single, "Hit The Road Jack" which includes comic dialog from Wolfman Jack, is their 15th consecutive single to be nationally charted in Canada. The Stampeders are on Mel Shaw's Music World Creations label distributed by Quality Records in Canada.

Thundermug, who record on Greg Hambleton's Ace Record label distributed in Canada by GRT of Canada Ltd., recently signed with Mercury Records for the U.S. and other parts of the world. The band's third album "TA DAA," already released in Canada, will be released in the U.S. by Mercury on July 1.

The tour is being promoted by Donald Tarlton of the Montreal-based Donald K. Donald Productions.

From The Music Capitals Of The World

TORONTO

New Potatoes, former back-up band for Edward Bear, has set out on their own career, retaining the same name. Edward Bear's newly-formed back-up band is named **Horizon**. . . . The **Downchild Blues Band** has just completed a tour of Western Canada and are currently playing a full schedule of dates in Ontario. . . . Attic Records have signed vocalist **Carla Whitney**, as lead vocalist for **Choker Campbell and the Super Sounds**, who are currently touring Eastern Canada. Ms. Whitney, who was originally from Kansas City and has resided in Canada for the last two years, recorded her first single entitled, "I've Been Hurt (So Many Times)" in Detroit which will be released shortly. **Fludd's** single on the Attic label "What An Animal" is turning into one of their strongest ever. It has moved into the top ten of the prestigious CHUM, Toronto chart and is moving up major station charts across Canada. Private Stock recently signed the band for the U.S. The band will tour Saskatchewan in June; return to Toronto to record; and then join **Ken Tobias** on a 22-city tour of the Canadian Maritimes. Fludd's previous single "Brother and Me" has been released in Europe by Polydor and former WEA Music of Canada promotion man **Bob Krol** (now based in London) has been retained to work the record over there. . . . The **Star Spangled Washboard Band** will appear at The Chimney in Toronto from Monday (19) until Saturday (24). . . . Le Hibou, a folk club that has been one of the major venues in Canada for folk music for the last 14 years, closed down on May 3. . . . **Eric Johnson**, a former sales representative for Quality and Polydor Records in Canada, has acquired the first option to purchase any Red Barn drive-in hamburger locations which close for the purpose of turning them into record outlets under the name Record Barn. Red Barn hamburger stands are much like McDonald's outlets in North America but the buildings themselves are built in the shape of large red barns. Johnson has one outlet under the Record Barn name in Toronto at the

present and expects further expansion in the same city sometime in September.

Quality Records is now distributing the Southwinds Record label in Canada. The first product to be released under the deal is an album by **Joe Droukas** entitled "Shadowboxing." . . . The **Canadian Brass** recently completed a tour of Western Canada. . . . **Anne Murray** is looking for a new producer for her next recording sessions. On June 17 the Broadcasters Executive Society will hold a testimonial luncheon for her at the Four Seasons Sheraton Hotel in Toronto. . . . **Myles and Lenny** are playing a number of club dates in the U.S. including the Cellar Door, Washington; Paul's Mall, Boston; and the Boarding House, San Francisco. Their new single on Columbia is "Hold On Lovers." . . . **Murray McLauchlan's** next LP for True North Records distributed in Canada by Columbia will be a live double set recorded at the Dalhousie Art Centre in Halifax.

MONTREAL—Polydor reports that the new **Bachman-Turner Overdrive** LP "Four Wheel Drive," based on pre-release orders, will ship gold. Orders for 70,000 units had already been recorded prior to shipment. The single "Hey You" has picked up charting on CKLW, Windsor and CHUM, Toronto, among others, already. . . . **Rush** will undertake a Canadian tour the last two weeks of June. . . . **Skippy Snair**, formerly with Concept 376's Montreal office, is planning to open his own agency in the near future. . . . **Gino Vannelli** will do a tour of Canada this summer. . . . **Chilliwack** are scheduled to record their next album at Le Studio in Morin Heights with Sire Record's **Richard Gottehrer**. . . . **Roman Royko's** first album for the BSC label has been released.

VANCOUVER—**Terry Jacks'** new single "Christina" will be distributed in Canada by Quality Records. Jacks has signed with Private Stock for U.S. distribution. . . . **BTO** received a gold album in Sweden and a silver disc in Britain for "Not Fragile." . . . Little Mountain Records, a new West Coast label, has made its debut with a single by **Mark Benja-**

min, "Now That I Know." The label's publishing companies are Little Mountain Music (BMI) and Little Mountain Song (CAPAC). . . . **Bruce Davidsen** of International Promotion Consultants has signed **Anne Murray** for a number of Aug. dates in British Columbia to coincide with her Aug. 19 appearance at the Pacific National Exhibition in Vancouver. . . . **Supertramp** had to cancel a sold out concert at the Commodore Ballroom in Vancouver when guitarist **Roger Hodgson** fractured his thumb on the way from Seattle to Vancouver.

MARTIN MELHUISE

Live Rock Rare In Italy

• Continued from page 3

He says it was impossible to find venues for a recent tour by the Italian group Banco Del Mutuo Soccorso in Milan, Turin, Bologna, Rome and Naples. And two days before a scheduled concert by the Italian group Orme, in Naples, political extremists threatened violence at the event, causing the theater owners to cancel the show.

The situation, Zard says, hurt the struggling Italian bands who can either play for free at political rallies or not at all. Zard says he will seek government subsidies of the same sort granted to classical music in order to be able to keep prices at a minimum.

The demand for "free music for the people" is heard every time anyone tries to play rock here, and it is repeated not just by the left-wing fringe but also by representatives of the more responsible left.

"Try to have a free concert by the Rolling Stones here" Zard says, "and 250,000 people will show up and level the sports palace because they all can't get in."

Zard says that tickets prices for concerts in Italy, at about \$3 or \$4 each, are much below the world average. He says a group like the Rolling Stones wants \$25,000 plus all transport and hotel expenses just to play for one night in Rome.

International Turntable

Derek Williams now takes up the position of general manager for the Embassy and Harmony label. He joins the company from Contour where he was recently made national sales manager and he has also worked for Music For Pleasure. **Ken Smith**, sales manager for Embassy and Harmony will remain in that post.

Another appointment in the continuing saga of the CBS reorganization is that of **James Fleming** as director of Masterworks marketing for Europe, a new position. He reports to **Peter de Rougemont**, vice-president of CBS International and will work closely with **Paul Myers**, director of Masterworks.

Neil Warnock, who has headed the Bron Agency in London for two years, has assumed responsibility with **Sydney, Gerry and Lilian Bron** for all activities within the Bron Organization. These include artists management, publishing, the recording studios at the company's north London offices and Executive Express (an air charter service), in addition to the Bronze label.

Warnock, 29, joined the Nems agency as a booker seven years ago and eventually became head of the contemporary department, working with **Elton John, Deep Purple, Jeff Beck and Donovan**. He brought 11 acts with him when he moved to Bron, including **Manfred Mann's Earth Band, Linda Lewis and Humble Pie**.

He says of his new responsibilities: "I welcome the development from the agency side of the business. There are many facilities available to artists at Bron and my job is to make people more aware of them."

Newcomer to the Bron Organization is **Susie Watson-Taylor**, who becomes Warnock's executive assistant, helping in all areas. She will also continue to handle personal management of **Mike Heron's Reputation**, in cooperation with Bron Artists Management.

Ivan Chandler has left the Bron Organization where he was manager of Bron Associated Publishers. Chandler joined the company last year from April Music.

Sesmus Potter, formerly deputy editor of the children's newspaper Super Sunday, has been appointed editor of Music Plus. He takes over from the fifth edition, due out in

June. **Mike Kenny** moves to the post of deputy editor, while **Richard Green**, former editor-in-chief, has been offered another assignment with the magazine.

Garry James, who has for two years been handling press and promotion for the **Les Humphries Singers**, has joined Bus Stop in London as press and promotions manager.

Argo classical music producer **Michael Bremner** left the company last week, having served as classical producer with Decca since 1959 and with Argo for the past 11 years. Bremner plans to remain in the record industry. In 1972, he produced Argo's outstanding complete recording of Cavalli's opera "La Calisto" with the Glyndebourne forces under **Raymond Leppard**, plus the many Argo recordings by the Academy of St. Martin-in-the-Fields.

A fresh round of appointments at Warner Brothers U.K. has been announced in the wake of **Derek Taylor's** rise to managing director last month.

Martin Jennings becomes deputy managing director. He was executive assistant to previous WB chief **Ron Kass**. Reporting to Jennings as head of artist relations and development will be **Peter Ker**.

Head of a&r is now **Tim Knight**, working out of the company's Berkeley Street, London, office, while **Chrissie Hayes** becomes international coordinator. **Madeleine Aitken**, former secretary to **Ron Kass**, now doubles as personal assistant to **Derek Taylor** and personnel officer. . . . **Moria Bellas** continues as director of press and public relations, **Dave Walters** as press officer and **Bill Fowler** as director of promotions.

Nigel Steffens has been appointed creative services manager at RCA, U.K., reporting to marketing manager **Jack Boyce**. He was previously deputy to **John Dyer**, who has moved to Bell, and has been with the company for six years.

And **Dave Aspden** has joined RCA's promotion department in Manchester where he is working on regional promotion.

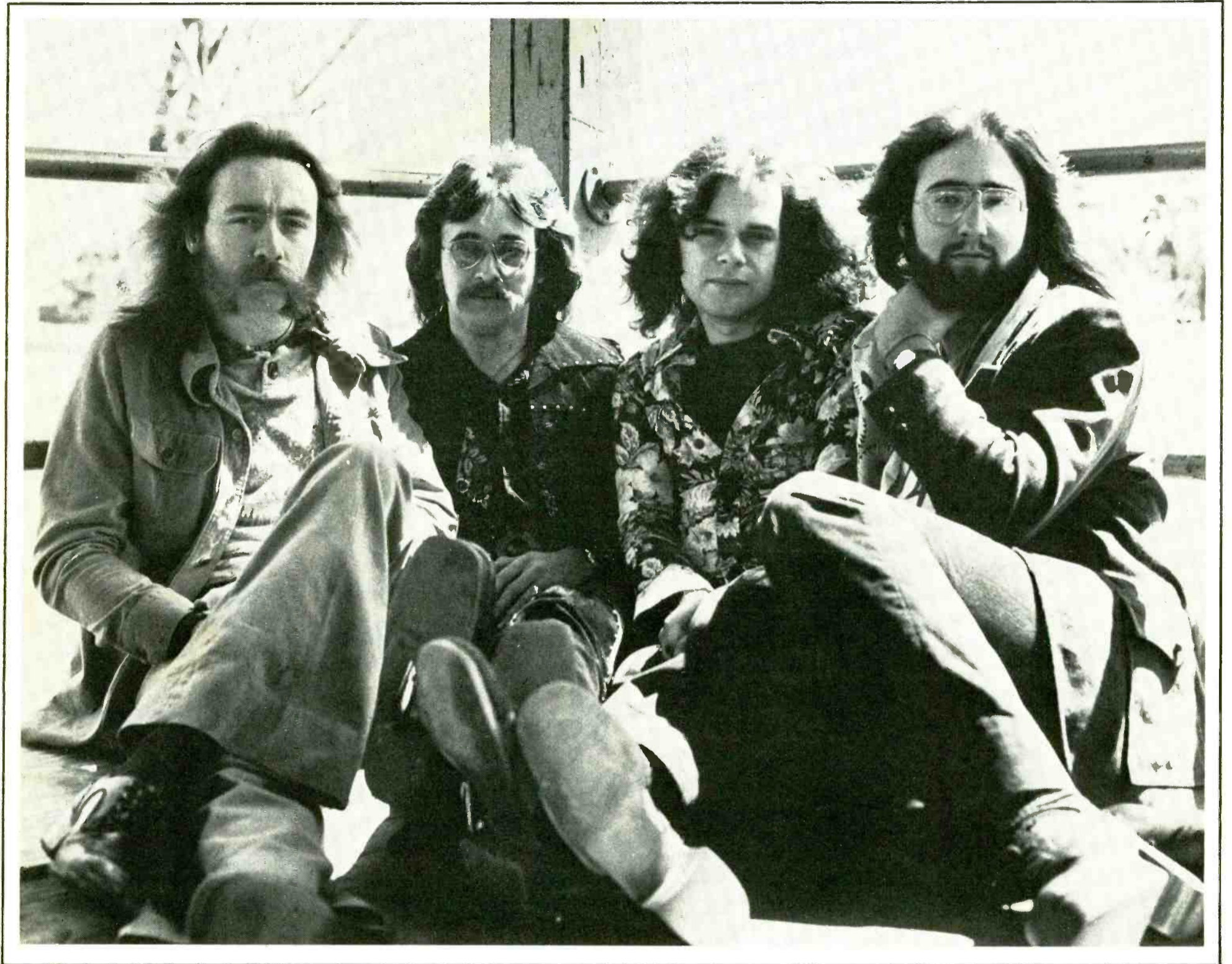
Ray Williams, managing director of Sugartown Publishing, has set up Gas Productions, an independent record production company.



CBS photo

Milan Meetings: Among those attending a reception at the CBS Music Publishing conference in Milan, Italy, recently are, from left to right, **Charles Koppelman**, vice president and general manager, CBS Publishing Group; **Giuseppe Giannini**, manager, CBS Sugar (Italy); producer **Thom Bell** and his wife; attorney **Eric Kronfeld**; **Earl Shelton**, president, Philadelphia International Records; **Phil Terry**, member of the group the Intruders; and **Norman Block**, director, business affairs and administration, CBS Records International, Paris. The four-day confab was divided between in-house strategy meetings and informal discussions between CBS International staffers and several key U.S. attorneys and writers (Billboard, April 26).

DISCO QUEEN IS HIGH DISCO QUEEN IS AWARE



WITH STRONG AIRPLAY ON

CFUN—VANCOUVER
CKXL—CALGARY
CFCN—CALGARY
CHED—EDMONTON
CHCL—MEDLEY

CKCK—REGINA
CKOM—SASKATOON
CFQC—SASKATOON
CFRW—WINNIPEG
CHUM—TORONTO

CFTR—TORONTO
CKLW—WINDSOR
CKPT—PETERBOROUGH
CHEX—PETERBOROUGH
CKWS—KINGSTON

CKPR—THUNDERBAY
CHLO—ST. THOMAS
CHSC—ST. CATHARINES
CKSO—SUDBURY
CKGM—MONTREAL

CJMS—MONTREAL
CFOM—QUEBEC CITY
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Billboard's
MAY 24, 1975

Top Album Picks

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Number of LPs reviewed this week 40 Last week 40



TRIUMVIRAT—Spartacus, Capitol ST-11392. The story of Spartacus as told by this German, keyboard-dominated trio is effective as a mix of rock and strong classical arrangements. Vocals dart in and out, but the long instrumental solos, especially those featuring the ELP-like synthesizer solos of Jurgen Fritz are the best examples of musicianship on the LP. With overdubbing of the various keyboards and guitars, the sound is symphonic at times, yet does not really fall into the classical category. As with the band's first album, expect initial impact to be FM play. The story is one to be imagined, and is not told in the literal sense.

Best cuts: "The School Of Instant Pain," "The Hazy Shades Of Dawn," "The March To The Eternal City," "Spartacus."

Dealers: If you have an electronic rock section, this belongs in it.

CURTIS MAYFIELD—There's No Place Like America Today, Curtom CU 5001 (Warner Bros.). Kind of like a "greatest sounds" album, offering a sampling of the best of everything Mayfield has to offer, from the Superfly sound to ghetto protest to love songs to gospel to a sound very close to the early Impressions. The secret here is that Curtis does not dwell on any one sound long enough to bore the listener. For the fan of the wah wah guitar there's lots of that, for those who like vocal harmonies there's some of that and for those who enjoy his subtle protest there's some of that. Excellent guitar work from Curtis and from veteran jazz and rock man Phil Upchurch. Mayfield voice is the same unique falsetto while the instrumental backup is more varied than previous product, mixing the basic guitar, keyboard, bass, drum sound with some excellent, jazzy sax solos.

Best cuts: "Billy Jack," "So In Love," "Jesus," "Blue Monday People," "Hard Times."

Dealers: Loosely, this is a concept album on today's times, but promote simply as a new Mayfield.

THE EARL SCRUGGS REVUE—Anniversary Special Volume One, Columbia PC 33416. Long awaited "super" album from Scruggs celebrating his 25th year on Columbia and featuring the likes of Joan Baez, Johnny Cash, Leonard Cohen, Charlie Daniels, Alvin Lee, Roger McGuinn, Loggins & Messina, Michael Murphy, Tracy Nelson, the Pointer Sisters and Don Nix. The bluegrass/country mix Scruggs is so famous for is here, as are the individual talents of each guest artist. The most impressive note, however, is that nobody dominates. The overriding mood of the album is one goodtime country/rock. Like nothing Scruggs has ever tackled, this set gives Scruggs his best shot yet at a mass audience appeal, especially through FM airplay.

Best cuts: "Banjo Man" (Scruggs at his classi-best), "Gospel Ship," "Rollin' In My Dreams" (McGuinn singing lead), "Hey Porter" (Cash leading), "Passing Through" (gospel tune featuring Baez but including everybody).

Dealers: Columbia launching a massive campaign on this one.

PURE PRAIRIE LEAGUE—Two Lane Highway, RCA APL1-0933. Country rock band has been one of the comebacks of the year, with a three-year-old LP and single both climbing high on the charts. Basic country rock sound is still here, though they have a new lead singer (Larry Goshorn) and producer (John Boylen). Harmonies are among the best of the band's of this genre, the group has found little known material by writers such as Gene Clark and has cornered one of pop's hotter new acts in Emmy Lou Harris to handle harmony on one song. Perhaps a bit more country in content rather than style than earlier albums, so covers can be expected. Chet Atkins also handles some guitar work.

Best cuts: "Two Lane Highway," "Kentucky Moonshine," "Kansas City Southern," "Harvest," "Sister's Keeper," "Pickin' To Beat The Devil."

Dealers: Let consumer know this is first product in several years.

DR. HOOK—Bankrupt, Capitol ST-11397. Everyone's favorite zanies come up with lots more of what they have always done so well—satirical songs with a strong ring of truth to them (including a takeoff on today's disco scene) handled in a rock and/or country format. A few new directions here, as the band tackles a faithful rendition of a Sam Cooke classic oldie and a fine straight country song penned by author Dave Hickey. Probably Hook's best balanced set to date, with songs equally divided between craziness, good straight rock and material with a country feel. The raspy lead vocals of Ray Sawyer are here for fans of the group, with Dennis Locorriere adding a somewhat mellower touch on his spots. Material written by Shel Silverstein is typically well done.

Best cuts: "Levitate" (current single and the disco takeoff), "I Got Stoned And I Missed It," "The Millionaire," "Everybody's Making It Big But Me," "Cooky And Lila" (the country tune).

Dealers: First LP for the label is set for big push.

SWEET—Desolation Boulevard, Capitol ST-11395. For the past several years the Sweet have been one of Britain's most consistent hit makers, yet they have been a group plagued with a "teenybopper" image. This set signals a change of direction for the band, with all members taking an active part in writing material for the first time and the songs taking a fuller approach instrumentally and a more mature approach vocally. Production quality is more American (most British top 10 acts rely on a tinny sound) than on previous product, and the result is 10 solid, no pretension rock cuts. AM hits

Spotlight



BACHMAN-TURNER OVERDRIVE—Four Wheel Drive, Mercury SRM-1-1027. Another extravaganza of basic, wall of sound rock from Canadian quartet. Quite similar to previous three LPs, yet there is still nobody else on the scene who can compete with them on common-ground. Double lead guitars of Randy Bachman and Fred Turner are effective, particularly in the manner in which they are channelled (one from each speaker). Turner has the more melodic voice, though Bachman's talk/sing style is more familiar (it's the one on most of the hits). Repetitive guitar work helps build the wall atmosphere and the no frills, gruff vocals from both singers at work well against this sound. Idea of BTO is to make fun music, and in this aspect, they have more than succeeded. One of few bands currently pulling major AM and FM play.

Best cuts: "She's A Devil," "Hey You," "Flat Broke Down," "Quick Change Artist," "Lowland Fling."

Dealers: One of few major North American super-groups.

possible, and the first real chance this group has ever had for FM play. New approach to vocals, too, with harmonies playing a more prominent part. Some strong lead guitar work punctuating the usual basic rock base.

Best cuts: "Ballroom Blitz," "The 6-Teens," "Sweet F.A.," "Fox On The Run," "Into The Night."

Dealers: Group set for first major tour here soon.

THE BEAU BRUMMELS—Warner Bros. BS 2842. You may remember the Beau Brummels as the group that ran up a string of easy going rock hits in the mid '60s and moved into country rock with excellent, critically acclaimed product before it became fashionable. Now, the original four are back together for the first time in years and the result is a blend of the two elements that characterized the early stages of their career. Emphasis here will probably fall on the country flavored material, with Sal Valentino's smooth, flexible voice still one of the best in pop and one able to adapt to a country feel without appearing contrived. Ron Elliott, who wrote most of these songs, as he did most of the band's early hits, remains creative when dealing with subjects that have been gone over many times. Most impressive here among elements lacking in the early projects are the quietly powerful harmonies and the subtly strong production of Lenny Warner and Ted Tempeleman. LP is a logical extension of the band's earlier "Triangle" and "Bradley's Barn."

Best cuts: "You Tell Me Why" (an early hit recut), "Down To The Bottom," "The Lonely Side," "Gate Of Hearts," "Today B y Day."

Dealers: Stress group's history.

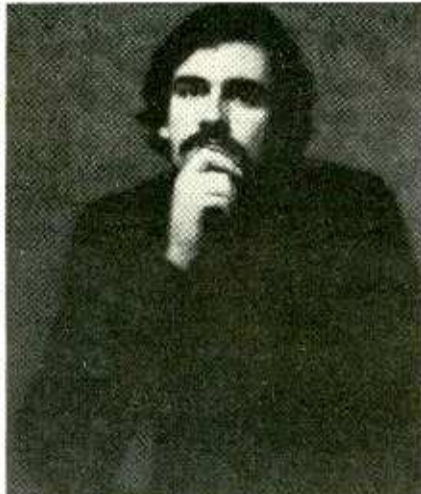
DONNY & MARIE OSMOND—Make The World Go Away, Kool M3G-4996 (MGM). Ten strong duets from the teenage pair, all in the ballad or mid-tempo category, mixing in rock oldies with new material. A variety of arrangements, including standard, MOR type songs, a latin rhythm and even a few soul influenced cuts, probably through the influence of Alan Osmond who produced several of the tunes and Gene Page who arranged several of the tunes and Gene Page who arranged several others. Mike Curb and Don Costa also handle production. More mature vocals from both the artists, and no country (Marie's usual forte) or "teen aimed" songs (Donny's usual specialty). Solos within cuts, but each song includes the pair harmonizing at one time or another. On the whole, a more adult oriented package than previous product, with some soulful backup singing the main change (along with production) from other product.

Best cuts: "Make The World Go Away" (a country tune handled pop), "Together," "I Will," "One Of These Days," "Mama Didn't Lie."

Dealers: Place with group and in solo bins.



THE CHOICE FOUR—RCA APL1-0913. Latest LP from veteran group was arranged, conducted and produced by Van McCoy and over-all it's a fine effort. At times, the group sounds like Blue Magic and the songs run the gamut from



JAMES TAYLOR—Gorilla, Warner Bros. BS 2866. Usual pleasant, listenable material from Taylor, with stronger songs than his last effort, lyrically and melodically. A few excellent love songs from the artist, some good blues, more mid tempo cuts than normally expected and even a latin rhythm tossed in. Several of the songs receive an added boost from the distinctive Graham Nash/David Crosby harmonies. Usual good backing instrumentally from the Section and the usual basic but intricately arranged Taylor acoustic sound. One major difference between this set and the last LP is the varying tempo of the material. Rather than immersing himself in a ballad format that tends to become dreary after a few songs. Taylor has written songs of several moods and styles. Sequencing of material is also good, from straight acoustic to blues to soft electric and clarinets. Most important, the songs are stronger.

Best cuts: "Mexico," "How Sweet It Is (To Be Loved By You)," "Gorilla," "You Make It Easy," "Angry Blues," "Love Songs."

Dealers: Taylor hits the road soon.

slow ballads to hard-driving disco numbers. Each of the group's four members takes a turn at singing lead and this proves to be very appealing as it allows the group to move in many directions.

Best cuts: "Hook It Up," "Angel Don't Fly Away," "Is It Love," "Until We Said Goodbye," "Happy Go Lucky," "Keep In Touch."

Dealers: Watch local soul stations for possible airplay.



GEORGE HAMILTON IV—Trendsetter, RCA 1-0002. There is again a strong Canadian influence in this fine album of varied tunes in an album named in behalf of his big Billboard Award of the past year. As the liner notes indicate, George has been setting trends in country music for 19 years, and as the content of the LP indicates, he has grown in versatility over that period of time.

Best cuts: "The Good Side of Tomorrow," "My Canadian Maid," and "The Wrong Side of Her Door."

Dealers: The chronology on the liner should help make the album successful on both sides of the border.

ROGER MILLER—Supersongs, Columbia 33472. Although the album is well-named (by his son), it might be subtitled "The serious side of Roger Miller." With the exception of one of his patented "silly" songs, this LP contains some deep thought, some provocative philosophy, and demonstrates clearly that there is a great deal more to the man than his past hits might have indicated. He sings well, too, to compliment his writing.

Best cuts: "Lady America," "Won'tcha Come Be My Friend," "Lovin' You Is Always On My Mind," and "All I Love Is You."

Dealers: Colorful packaging and excellent material inside.

DOTTIE WEST—Carolina Cousins, RCA 1-1041. It's not surprising that on the cover picture Dottie is holding a Coke. That and the song "Country Sunshine" have become synonymous with one another, and with her producer, talented Billy Davis. Here she turns out another collection of hits, with emphasis on the country.

Best cuts: "This Stranger, My Little Girl," "Route 65 to Nashville," and a clever "A Rock 'n Roll Drummer in a Country Girl's Band."

Dealers: It's an uplifting album, and deserves to be heard.

BUCK OWENS—41st Street Lonely Hearts Club, Capitol 11390. Again it's almost all from the Blue Book catalog, but it has that unmistakable Buck Owens sound, and that's been commercial so long it's incredible. Not really incredible. Buck has his loyal followers, and continues to pick up new ones through the years.

Best cuts: "I Finally Gave Her Enough Rope To Hang Herself," "Run Him to the Round-House, Nellie," and "Let the Fun Begin."

Dealers: The fact that it's Buck Owens in itself is enough to make it sell

STONE EDWARDS—Mississippi You're On My Mind, Capitol 11401. This fine singer with the rich voice has an outstanding selection of tunes, which should give him that something special he needs to have a real big one. It's a variety of selections, including some tunes done previously by others, but again he acquires himself well. The best of these by far is a tune called "Jeweldene Turner (The World Needs to Hear You Sing)," which could be one of the best he's ever done. Another outstanding cut: "Summer Melodies."

Dealer: This one has to be heard to be appreciated fully.

PORTER WAGONER—Sing Some Love Songs, RCA 1056. This is something of a take-off on a title from someone else's record about Porter singing love songs, but the album is distinctly Wagoner. Most of the love songs are sad songs, but they are the sort at which he excels, with warmth, tenderness, feeling, and sensitivity. Most of them he wrote. The others were done by Dolly Parton. That's still a winning combination.

Best cuts: "She's Everywhere," "Something to Reach For," "Love With Feeling," and "She Left Me Love."

Dealers: Unusual cover spotlights the song titles. Good for display.



WEATHER REPORT—Tale Spinnin', Columbia PC 33417. The key to this LP is the controlled, organized feel of the ensemble sound as the two basic harmonic voices, Joe Zawinul on keyboards and Wayne Shorter on saxophones, augment and complement their own solo lines. The virtuoso playing of these two leaders, aided strongly by percussion and bass, creates an invigorating style which is easy to assimilate. The tight manner in which the band works amongst itself is one of the hallmarks which isolate this contemporary jazz band. The repertoire which is orchestrated by Zawinul, has no relation to the song titles in that the melodies and clever utilization of electronic instruments, could fall on any motif.

Best cuts: "Freezing Fire," "Lusitanos," "Between The Things."

Dealers: This is a more mellow band than has been heard in the past, but it is very much alive and alert to today's sounds.

WOODY HERMAN—Children Of Lima, Fantasy F-9477. This is a disappointing fusion of two forces who really should stick to their own playgrounds. Alan Broadbent's two mixture compositions are more pretentious than preserve the idea of jazz and symphony working together. The two bands don't gell together although there is ample room for each to float in and out of the charts. Side two is Herman and jazz in the studio and the difference is marked—and welcome after the tedious first two cuts on side one. But even here there is a constraint which marks the playing. Woody plays relaxed clarinet and on occasion the brass rises to respected heights.

Best cuts: "Never Let Me Go," "Where Is The Love," "25 or 6 To 4."

Dealers: This LP should sell because of the respect given Herman anew because of his second straight winning Grammy.



MARTIN MULL—Days of Wine And Neuroses, Capricorn CP0155 (Warner Bros.). Mull continues to defend his status as the most musically sophisticated of today's rock satirical artists. This is perhaps his most bizarre and funniest album yet. Styles spoofed here include the disco beat of the "Below Average White Band" and reformed-dopester Jesus Freak gospel of the "Moron Tabernacle Choir."

Best cuts: "Call Me Up," "My Own Review," "Thousands of Girls," "Do The Dog."

Dealers: It wouldn't be a bad idea to try a floor display of recent musical satire LPs by artists like Mull, Kinky Friedman and 10 c.c.



Nancy Nevins—Tom Cat, BYL 1-1063, (RCA). Ms. Nevins was at one time the lead voice of Sweetwater, but has returned with a completely new style verging on a Broadway show/supper club motif. Produced by Tom Catalano (who has worked with Helen Reddy and Neil Diamond in the past), the LP is a good example of a fine voice used to good advantage, with material basically easy listening but in no way dated. Ms. Nevins is equally effective on the ballads, where she shows a good, soft vocal feeling and on the uptempo cuts, where she belts out the words with as much power as any of today's top female artists. Large orchestration works well with this kind of material. A few good nostalgia sounding cuts included.

Best cuts: "Lately," "Don't It Feel Good," "Let Me," "Ten Cents A Dance."

(Continued on page 58)

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 Fisher.

**This week Billboard,
Cash Box and Record World
agree on two things:**

**The Number One single:
Earth, Wind & Fire,
“Shining Star.”**

**The Number One album:
Earth, Wind & Fire,
“That’s the Way of the World.”**

Special thanks to the Columbia label,
and special markets, sales and promotion staffs.

DO IT IN THE NAME OF LOVE—Ben E. King (Atlantic 45-3274) RAG DOLL—Sammy Johns (GRC 2062) GOT TO GET YOU INTO MY LIFE—Blood, Sweat & Tears (Columbia 3-10151) SEE TOP SINGLE PICKS REVIEWS, page 58

Main chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and chart positions. Includes entries like 'SHINING STAR', 'BEFORE THE NEXT TEARDROP FALLS', 'JACKIE BLUE', etc.

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher - Licensee)

Index table listing song titles and their corresponding chart positions, organized alphabetically by publisher/label.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

"Mr. Magic" is Mr. Cross-Over ...and it's no trick! GROVER WASHINGTON JR. has taken charge of the Charts!!!



The Album:
MR. MAGIC
KU-20

Billboard	RECORDWORLD	CashBox
Album Chart:	Album Chart:	Album Chart:
POP 24 ★	POP 30	POP 29
R&B 1	R&B 2	—
JAZZ 1	JAZZ 1	—

The smash title-track single, "Mr. Magic" is also blazing a path toward the top of the charts. Watch it explode!

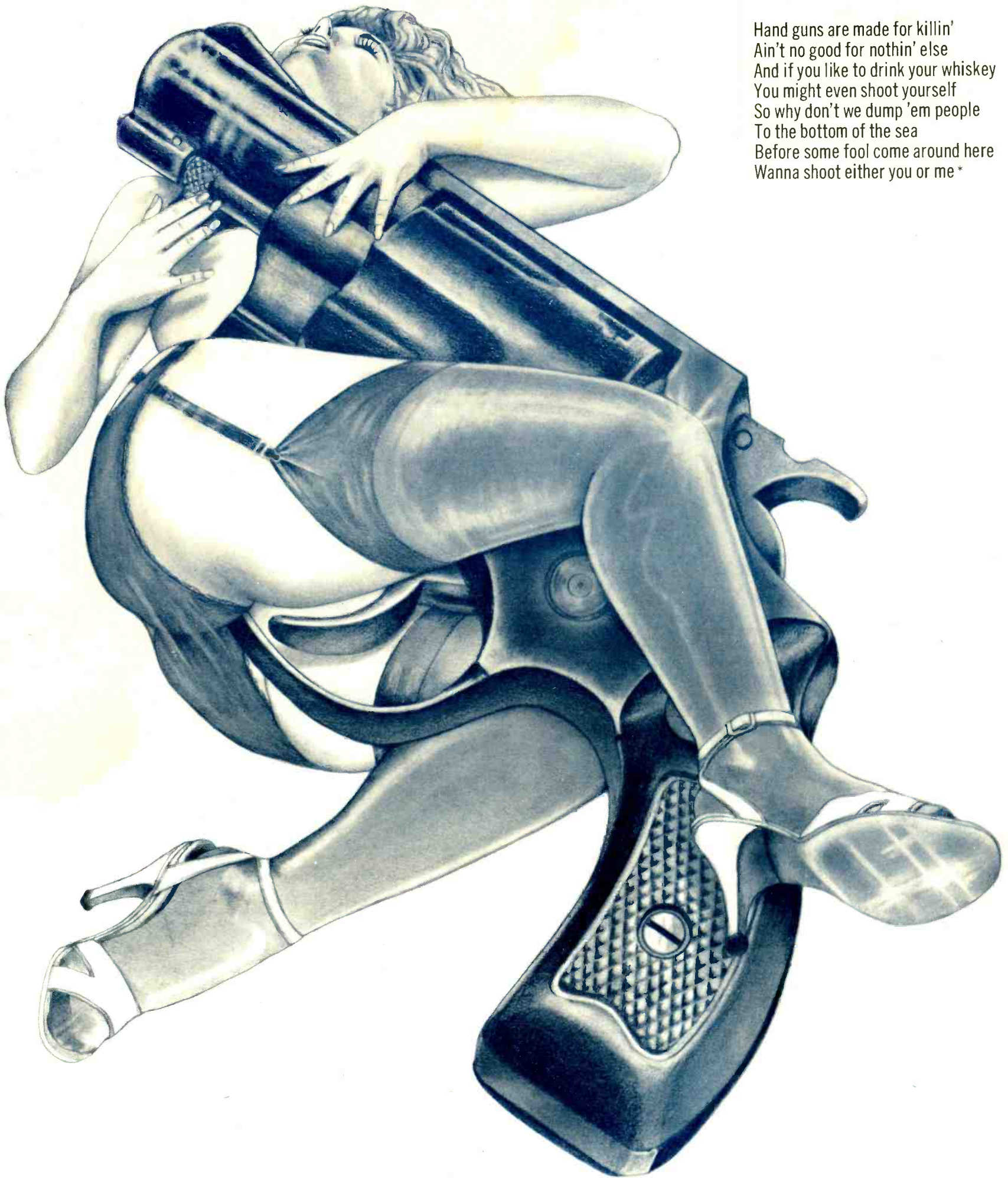
The Single:
MR. MAGIC
KU-924



"Mr. Magic" by Grover Washington Jr.

on **KUDU** Records & Tapes
Distributed by Motown Record Corporation
©1975 Motown Record Corporation

SATURDAY NIGHT SPECIAL



Hand guns are made for killin'
Ain't no good for nothin' else
And if you like to drink your whiskey
You might even shoot yourself
So why don't we dump 'em people
To the bottom of the sea
Before some fool come around here
Wanna shoot either you or me*

A NEW SINGLE BY

LYNYRD SKYNYRD

PRODUCED BY AL KOOPER • FROM THE LP "NUTHIN' FANCY"

Returns Lowered By MCA

• Continued from page 1

proven quite effective. One of the major accounts—J.L. Marsh—had returns in 1974 of only 12 percent, as compared with 23 percent a year previous. Handleman returns were reduced from 23 percent to 17 percent.

There were some accounts that only held even during the past year, but they were ordinarily low in any case on returns. For example, Integrity had 12.9 percent returns in 1974 and they were 12 percent in 1973. But usually returns for all of the top 30 accounts at MCA Records are declining.

And, also important, the label has been able to increase the efficiency of its distribution points. In 1972, turnover in each of the distribution depots or shipping points was only about two-and-a-half times a year. "We were able to increase this to about three-and-a-half times in 1973 and in 1974 had an average of six turnovers of stock at the branch level," Passamano says.

Disco Action

• Continued from page 59

They are also getting remarks such as, "I only have a couple of copies and I want to give it to the right DJ or the club where it will do the most good."

The DJs want to solve this problem before it gets to the point where they will not communicate with one another "because you get records that I don't." They have had one meeting already, and another is planned at 99 Prince St. June 20 at 3 p.m. for DJs only. What they expect to come out of this is: (1) Companies will be able to send a specific amount of records to one address where the legitimate DJ will be able to get their records when everyone else does. (2) Each package of records will have a self-addressed card with a place for comments about the product, such as: yes, I like it; I am or am not playing it; (a number of companies will not service a DJ unless he reports on a record in writing). (3) DJs will all get the product at the same time and not feel slighted. (4) A cutting down on the amount of records given out to people at the clubs who are not spinners.

Las Vegas Jazz

• Continued from page 28

In all, the Society picked up \$570 in new membership dues that night but Monk says the money is nothing. "What matters is people. We are especially interested in young people being tuned in to jazz. It would be great if some of the kids studying music in school could hear more jazz and start to play it themselves," he adds.

Next: most if not all conductors of Strip hotel house bands will hold a meeting in Monk's home to further advance the promotion of jazz in Las Vegas.

Jazz Retailer

• Continued from page 3

which are album stations. I previously advertised on KDAY and KGFJ which deals primarily with singles.

"I now sell fewer records totally, but my album business has picked up, therefore my overall business has not dropped as much as some of the retail shops that I am in contact with.

"Last December, I had to cut back on my personnel. I have since rehired most of them because business is just beginning to pick up a little.

"In the past, I have had trouble with theft from employees, so I devised a method whereby I have raised their salaries because I realize that they need more money to live on, and I don't want them to steal from me."

"This was programmed to happen."

The beautiful part of the entire program is that branches are now able to maintain 50 percent less inventory, he says.

"And we're able to fill 95-97 percent on the average of an order by the time it leaves the depot—in other words, in and out the same day."

The East Coast represents 25 percent of the label's business, Passamano says. The West Coast is about 30 percent of the firm's business. The rest is in between. The pressing plant at Gloversville, N.Y., ships the entire East Coast, though a branch at Atlanta covers the Deep South area of five or six states. Another shipping point is at the pressing plant in Pickneyville, Ill. Branches are also in Dallas, Los Angeles and Cleveland.

Separate computer readouts are maintained on various giant LP projects, such as any Elton John or Olivia Newton-John album release, the "Tommy" campaign on now, and the twofer program of catalog material.

The inventory controls that resulted in lower returns have netted a 6 percent overall cash savings for the label, Passamano believes.

To wit, from these areas:

- Faster turnover of product in the depots and branches;
- Proper inventory levels at the pressing plants and depots;
- Savings in personnel, shipping, and what might have been lost sales.

A breakdown on returns from major accounts:

Note: Accounts are listed in alphabetical order

1973 RETURNS	1974 RETURNS
ABC Records	24 15
Alpha	13 8.6
Alta	16 8.4
Discount	12 12
District	23 5.5
Galvano	28 19.1
Handleman	23 17
Integrity (Wherehouse)	12 12.9
Knox	17 14.1
Korvette	18 12.3
Leeds-Fox	15 6.3
Lieberman	21 10
Marsh	23 12
Monroe	23 9.3
M.T.S. (Tower)	9 5.2
Musical Isle	26 15
National	12 7.1
Rack Merch	10 11
Record Rack	20 13.1
Sears	18 15
Siebert's	25 13
S.M.G. (Goody's)	18 8.8
Sound Unltd.	4 8.1
Stark	14 11.3
United Records	28 17.4
U.S. Records	18 11.6
Western Merch.	12 8.1

COL RETURNS DIP TO 8½%

LOS ANGELES—Columbia Records' return on hit product averages out at 8.5 percent, a study of a report made earlier this year by that label indicates. Hit product is believed to average 66 percent or better of the average label's net sales. The Columbia report covers hit product from 1971 through 1974. The report covered 178 different albums in all categories of repertoire except classics.

Tommy Tucker Back

PENSACOLA, Fla.—Tommy Tucker has a new band together and opened Saturday (17) in the Grand Ballroom of the San Carlos Hotel for a year's engagement. Tucker's show will be broadcast over WCOA there each Saturday 10:05-11 p.m. He'd like to pipe the big band show into other radio stations via telephone each Saturday night. Call him at 904-438-3121 for details.

Inside Track

Just what is the fate of Verve Records now that Jimmy Bowen is leaving? Bowen and Fred Salem, who remains in the Los Angeles MGM/Polydor office, were the two forces pushing to get Verve into an active new recording program. Whether Bowen's announced plans to sign upwards of six new acts will go through is up in the air. Salem, who will be filling Bowen's administrative responsibilities when Jimmy leaves within two weeks, has written a lengthy memo to Polygram officials in Germany, pointing out the business climate is right in the U.S. for more jazz activity.

Bowen, a&r vice president for MGM/Polydor and Stan Mores, artist relations vice president, are both leaving. Bowen speaks of turning his relationship with Polydor into a production deal whereby he'll cut four acts: Sammi Jo, Delaney Bramlett and two others. Mores doesn't have any plans yet.

★ ★ ★

ATI is reportedly about to close or sharply reduce its Los Angeles office, retrenching all booking activities back to New York headquarters.

5th Dimension signing with ABC is imminent.

A&M is about to announce a wide new jazz line, reportedly a new label named Horizon.

★ ★ ★

Waylon Jennings performed for several thousand inmates at Folsom Prison May 11. Following the Sunday afternoon outdoor concert, Waylon and his band went on to Sacramento for a show that evening. Tompall Glaser and Shel Silverstein took the ride to Folsom with Waylon but did not perform. Dr. Hook released a country single, "Cooky And Lila." The song is a non-gimmick, straight country tune penned by Dave Hickey, one of the top magazine writers on the country scene.

The ban on free rock concerts in Chicago parks is in effect this year. The ban was enacted after a July 1970 riot in Grant Park when the scheduled appearances of Sly & the Family Stone failed to materialize. Three members of the Styx road crew were jailed overnight in St. Louis for heaving furniture out of a 17th floor hotel room.

Jerry Sharell, Elektra/Asylum vice president, and wife Joanne have their third child, a baby boy named Jeffrey. The Sharells kept up their first-name "J" motif. Jerome and Janine are the names of the other two kids.

David Bowie is suing in London to get out of his contract with Mainman management. Chicago settled out of court with Atlantic and Nempor Records, getting the label to change the Chicago-type logo.

Jo Jo Gunne broke up after five years. James Gang re-formed with new guitarist Richard Shack and singer-writer Bubba Keith joining vets James Fox and Dale Peters. The Atco group is on a seven-week tour.

Bachman-Turner Overdrive is flying to its June Los Angeles concert two Tulsa girls who were injured by crowds at the BTO show there this month.

Joan Baez brought along Marlon Brando as her date when she was interviewed at KLOS in Los Angeles. Russia's first non-bootleg Beatles record was just released there by Melodiya.

Without Records Music Sales Zoom

• Continued from page 3

\$254 million. Woodwinds gained 14 percent to a total of \$102.6 million. Brasses showed an increase of 5 percent and hit \$71.1 million in 1974 sales. Drums thumped in a total of \$58 million, while strings reached \$19.5 million in sales, a gain of 16 percent.

Jack J. Wainger, AMC board chairman, says that dollar volume figures are partly attributable to inflationary factors, but he gives the "real" increase at "about 10 percent."

He views the amateur market as expanding substantially, and notes that their numbers have increased some 17 percent since the conference began conducting participation surveys in 1970.

\$5.98 A&M Tag

• Continued from page 3

Sales results on this test LP in the coming months will determine whether A&M makes any further variable pricing experiments. Price of the 8-track tape is set at \$6.98, not \$7.98.

Eric Clapton will be touring U.S. for Robert Stigwood and Jerry Weintraub this summer. Yes also due stateside in June.

The new Rolling Stones single "I Don't Know Why" produced by Andrew Oldham on ABKCO Records, recorded two years ago, is already receiving heavy airplay on WABC and WLS. The record is being promoted by Pete Bennett who will embark on the road shortly. This single and the ensuing album will be distributed by London Records. The Beatles are being saluted by ABC-TV's Wide World of Entertainment on Wednesday (21) hosted by David Frost and featuring performance films and appearances by Andy Williams, Bobby Vinton, Derek Taylor and others. Boston's popular Zotos Brothers are recording their new album. Famous Music Publishing has released a new folio for "The Godfather Part II." Jerry Love, president of Louise/Jack Enterprises, has signed a production deal with Roulette Records.

Dan Hicks' first Warner Bros. album will be the soundtrack to "Hey Good Lookin'," a new animated and live-action feature film. RCA Records a&r producer Mike Lipskin is one of the featured pianists at the New York Jazz Repertory Company's "An Evening of Harlem Stride Piano" Saturday (24). Lily Tomlin has been elected to writer membership of ASCAP. Eddie Condon's, the new New York jazz club, has begun a jazz lunch policy on Friday's featuring Balaban and Cats with additional musicians brought in each week. A new show "Mr. Music" starring Norm N. Nite of CBS radio will open at New York's Beacon Theater on June 15. He will talk about and play records showing the evolution of rock. RCA is mailing two versions of John Stewart's "Survivors," one long and one short, to news directors of every television station in the U.S. telling them it would make an excellent bicentennial theme. Blue Magic, Herbie Mann and Earl Scruggs are scheduled to play concerts at Jungle Habitat in New Jersey.

Consumer Rapport of "Ease On Down The Road" fame has been formed and it consists of Bunny McCoullough, Krystal Davis, Kitty Williams and Frank Floyd. The original record was put together with studio musicians and based on the song's success, the above-mentioned group was formed to play "Midnight Special" on May 30 and for future club dates.

Dave Schultz of hockey's Philadelphia Flyers has cut a single and he has already made a guest singing appearance on the Mike Douglas show. Reign was the winning band in the ARP talent contest at the Backstage Theatre in Philadelphia. Singer Billy Joel is a reported guest at the upcoming Rock and Roll Expo '75 in Washington on July 4-6. Lou Rawls makes a rare New York appearance at Buddy's Place Monday (26). Michal Urbaniak's Fusion has two new members, Joe Caro on guitar and Harold Williams on keyboards. CTI Records is planning CTI week in New York on June 2 with a tie-in by Korvettes. The label is scheduling a summer tour by a group of its musicians including Chet Baker, George Benson, Ron Carter, Hubert Laws, Hank Crawford, Joe Farrell, Bob James, Idris Muhammad and Grover Washington Jr.

Calif. Royalty Tax To Committee

• Continued from page 3

record master, but Sen. H.L. Richardson and Sen. Ruben S. Ayala both pointed out that the manuscript and record master were "works of art."

Both felt that the analogy of the die was more mechanical and the resultant product was manufactured. Sen. Dunlap asked if a film negative was taxable. The tax representative said he didn't know.

Tom Kinney, American Federation of Musicians' legislative representative in Sacramento, noted that motion picture producers have moved to other states and foreign countries, attempting to economize when state conditions increased production costs. Kinney cited a nucleus of about 2,400 Southern California musicians, who do most of the recording gigs, noting that their important high incomes would sag if producers and artists decided to record outside the state to avoid the 6 percent tax.

Robbins said he had a letter from MGM Records, indicating they left California because of the possible tax increase. It was pointed up that MGM instituted suit against the state board over the tax dispute in

superior court last December (Billboard, May 10).

The tax representative said the board wrote its first letter to an unidentified accounting office handling a record label as early as Dec. 5, 1966. He also said that Capitol Records' audit was retroactive three or four years.

Ed West, chief financial officer of Warner Bros. Records, read a small part of a statement from Stan Gortikov, RIAA president, but was halted by Sen. Richardson, who moved a vote be taken and the matter be passed on to the finance committee.

Sinatra Wins U.K. Libel Suit

LONDON—Frank Sinatra won an apology and what is described as a "substantial" cash settlement in his suit against the British Broadcasting Corporation here.

A 1972 BBC telecast had suggested that Sinatra ducked a Congressional crime hearing as a favor to the Mafia. Sinatra sued for libel and the London High Court decision won him a BBC acknowledgment that the telecast statements were untrue.

HAVE YOU
HEARD THE
NEWS TODAY
(OH BOY)

THE
THREE
DEGREES
ARE PLAYING
ALBERT HALL

Hear their
new international
number one seller
"Take Good
Care of Yourself"



The Three Degrees European Tour

Dates	Appearances
April 8	Pencilling—BBC Broadcast Maida Vale 5.
April 9	Top of the Pops—BBC TV.
April 10	Hamburg
April 11	Berlin
April 12	Dusseldorf
April 13	Frankfurt—2 shows
April 14	Stuttgart
April 16	Saarbrücken
April 17	Pencilling—Baden Baden Television (Half Hour special)
April 19	Munich—2 shows
April 21	Mannheim—2 shows
April 22	Essen
April 23	Studio B Television, Hamburg.

Dates	Appearances
April 24	Television Hamburg—"Disco 75"
April 25	Odeon Hammersmith
April 26	California Ballroom, Dunstable.
April 27	The Southport Theatre, Southport.
May 4-10	Broadway Club, Failsworth, Manchester.
May 11-24	Club Fiesta, Sheffield.
May 14	BBC TV "They Sold A Million"
May 21-25	Club Fiesta, Stockton
June 1-7	Wakefield Theatre Club, Wakefield.
June 8	BBC TV B ackpool.
June 11	Albert Hall
June 12-13	Pencilling—BBC Television Special.
June 15-21	Shakespeare Theatre Club, Liverpool.
June 22-28	Talk of the South, Southend.

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Cowboy