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Picture Soundtracks Judged Copyrightable

By MILDRED HALL

WASHINGTON—Movie soundtracks will have assured protection under a recent Copyright Office ruling that will extend motion picture copyright registry to cover the integrated soundtrack and its copyrightable component parts.

Both picture and soundtrack will be copyrighted as a single entity, and new elements claimed in the soundtrack will be eligible for separate registry. The new regulations will strengthen music publisher suits

against infringements of soundtracks.

The new rules are for the purpose of registry and deposit only, and will become effective May 12, this year, barring serious objection. The Copyright Office invites comment or requests for changes or postponements of the rules, up to May 5. The amendments to the agency's regulations are not retroactive, and will not affect any registrations or

(Continued on page 10)

A&M Goes CD-4 Discrete

By CLAUDE HALL

LOS ANGELES—A&M Records, after experiments in all three of the major quad systems, announces a long-term commitment to the CD-4 discrete record system. The commitment by A&M, considered a prestige label, is being heralded by many music industry executives as a major break-through in the war between discrete and matrix.

A first CD-4 discrete LP on A&M was the recent Rick Wakeman

"Journey To The Center Of The Earth," released before Christmas. An earlier LP by Wakeman—"Six Wives Of Henry VIII"—was an SQ (CBS) matrix quad release. Quincy Jones, the Carpenters and Cat Stevens have been among the SQ releases of A&M's 30 quad albums to date. Joan Baez had "Come From The Shadows" in the Sansui QS matrix system.

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RATINGS DROOP TV Musical Series Face Hard Times

By STEPHEN TRAIMAN

NEW YORK—Television musical variety series are having a rough time—again.

There are a number of reasons for this, including the very framework of the musical variety show which seems to demand the rarely varied mixture of star monologues, corny, tired skits written to cover the show's mixture of name guests, and musical numbers which try to blend unblendable styles of host and guests. These factors are the biggest stumbling blocks to a successful music/variety series on TV.

Another reason is that the key teens who buy the records and tapes by the pop acts don't watch the music/variety shows in any great numbers.

Research indicates that kids 2-11 and women over 50 are the prime watchers of such TV shows by Cher, the Smothers Brothers, Tony Orlando and Dawn and Mac Davis.

And pop/rock music on national

(Continued on page 14)

Collegiates Decry Snub By Diskeries

By JIM FISHEL

CHICAGO—College radio stations assailed weak record company support of that medium by some labels and registered opposition to newly initiated subscription rate services by several companies during a meeting at the 35th annual Intercollegiate Broadcasting Service national convention here March 21-23.

During this meeting, titled "How To Deal With The Record Industry," representatives from more than 100 college radio stations voiced opinions on the conditions surrounding record company participation on campus.

This was one of 21 campus radio-oriented gatherings that garnered the support of collegiate broadcasters from the continental United States, Canada and Alaska. Because this year's confab was geared to practical common problems, there were more stations attending than ever before.

"Although our attendance figures were down from last year, we had collegiate broadcasters from more schools than ever before," IBS president Don Grant said. "When we were in New York last year, we had about 25 percent more participants,

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New Playlist: Disco Chain

By JIM MELANSON

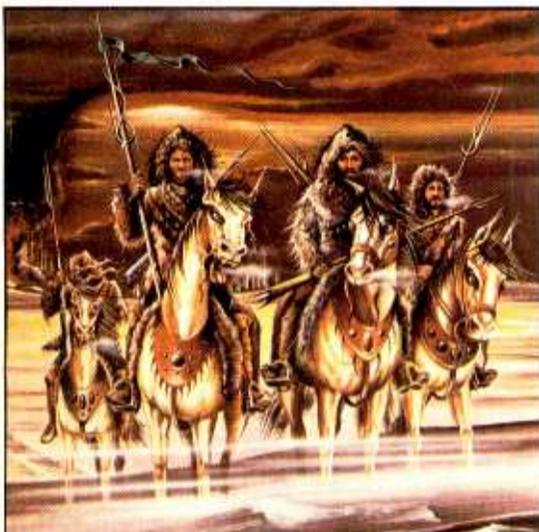
NEW YORK—Label promotional staffs have yet another playlist target—this one a weekly listing of top dance tunes for DJ's working the "Dimples" discotheque chain.

Now shaping up as the largest operation of its kind, the chain encompasses 12 clubs covering eight states.

Four more locations are slated to open in the next month-and-a-half, and projections call for the total to reach 20-25 by year's end.

The chain's potential is as high as 40, or equal to the number of eateries the parent firm, Emerson's,

(Continued on page 14)



Ginger Baker, Adrian Gurvitz and Paul Gurvitz have joined forces. The result is the Baker Gurvitz Army—the name of their group and the title of their first LP. FM air play on this Janus LP has recruited thousands of young Americans. Catch the Baker Gurvitz Army in person. They're currently marching around the country. "BAKER GURVITZ ARMY" on Janus Records, JXS-7015.

(Advertisement)

Anka, Wolfman, Monck Set For June 4-7 Talent Forum

By NAT FREEDLAND

LOS ANGELES—Paul Anka, Wolfman Jack and Chip Monck are among the big names who have already committed to participate in Billboard's First International Talent Forum June 4-7 at the Century Plaza Hotel here.

Anka, whose "You're Having My Baby" was a No. 1 single last year, will moderate the session. "Las Vegas: World's Biggest Talent Buyer," featuring a panel of the casino city's top hotel bookers plus key Vegas agents.

Legendary disk jockey Wolfman Jack will emcee the Billboard Talent Award Luncheon which climaxes the forum and will name winners in such categories as "Agent of The Year," "Nightclub Operator Of The

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Vegas Singer Sues AFM Over Blacklist

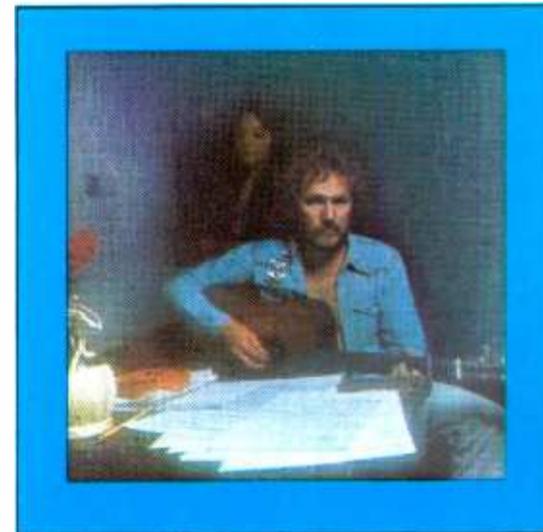
By HAROLD HYMAN

LAS VEGAS—Entertainer Al Gambino has filed a \$4.2 million damage suit against the Musicians Union here, claiming it has stopped him from performing in Strip hotels because his act uses tape overdubbing.

The suit could have major implications for musicians who use tapes and transcriptions to supplement the sound of their live performances.

A hearing has been scheduled later this month on Gambino's suit which asks the union, Local 369 of the American Federation of Musicians, to show cause why it should

(Continued on page 62)



BILLBOARD'S SALUTE TO GORDON LIGHTFOOT (special section inside) comes at an especially triumphant point in the Canadian performer's career. Last year's album *Sundown* and its title single were resounding critical and sales successes; his new album *Cold on the Shoulder* (Reprise/MS 2206) and its first hit single "Rainy Day People" are headed in the same direction.

(Advertisement)

(Advertisement)

WHO MADE THE ORIGINAL TOMMY



MCA RECORDS

MCA2-10005

Let it be known throughout the land that the musical highlight of the year is shipping this week:

Rick Wakeman

"The Myths and Legends of King Arthur and the Knights of the Round Table"

(SP 4515) Also available in quad.



Includes a special 12-page color book of lyrics and illustrations depicting the legendary characters and events.

On A&M Records

Sacred Rock's On the Upbeat

LOS ANGELES—Religious rock is facing an identity crisis because most people have great misconceptions about just what it is, reports Billy Ray Hearn, a&r director for Myrrh Records, which carries a complete line of Jesus music records.

"People assume 'religious music' always means bouncy pianos, low basses and high tenors, or operatic oratorios, usually of terrible quality," explains Hearn. "Those people," he adds, "have been swayed strongly in their opinions by others who seem to relish in consistently downing religion."

"As a result of Christianity's somewhat deficient public relations, the people judge the entire religious music field with their preconceived prejudice, for which there is much less ground than they imagine. Until music programmers get over their attitude that all Christian music is bad or not commercial, only a fortunate few will get to hear a musical art form which should be as much a part of our society as any other."

Jesus music is by no means finished, though.

In fact, it is maturing in spite of its struggle for survival. And although the going is difficult, several musicians readily identified with rock music have, usually because of personal religious convictions, decided to write, perform or produce religious rock. Their music style may remain unchanged, but the lyrics take on a new meaning and direction.

Noel Stookey, the "Paul and" of Peter, Paul and Mary, has recorded two albums since the trio ended a ten-year tenure as America's most successful folk/rock group. Noel stated that the three had sung about social injustice for so long, it was "time to start doing something about it."

Paul Stookey re-adopted his given name of Noel, and began writing and performing many songs which gave evidence of Noel's conversion to Christianity. That conversion came just before he went on his own musically. His "Wedding Song (There Is Love)," itself Christian in nature, reached the charts twice, once recorded by himself and again by Petula Clark. In a recent interview, Stookey summed

up his feelings by stating that "the only music that retains importance is that which praises God."

Another rock singer who would readily agree with Stookey's religious convictions is Barry McGuire, whose raspy voice warned of an "Eve Of Destruction" in the mid-sixties. McGuire has in many ways changed his tune, repeating the warnings of the past, but now from a different, somewhat mellow perspective. His songs are no longer as negative as his earlier Dunhill and Ode albums characterized; they now all relate to Christ. McGuire has released two albums on Myrrh Records; the most recent, "Lighten Up," features a contemporized version of "Eve Of Destruction."

Gary Paxton has written over 1,100 songs, his most memorable being "Alley Oop," "Cherry Pie" and the three-time hit "Monster Mash." His religious experience a few years ago caused him to begin working within the Nashville gospel music industry trying to create a successful blend of pop and gospel

(Continued on page 62)

House Subcommittee Hears Testimony On Fair Trade

By MILDRED HALL

WASHINGTON—The House Judiciary subcommittee on monopolies & commercial law began its hearings on bills to end legality of state fair trade laws last week. Two defenders of fair trade testified, but without seeming to turn the tide of committee's opinion.

At an earlier Senate subcommittee hearing (Billboard, March 1) on Sen. Brooke's bill to end the federal exemption in the antitrust laws which allow individual states to permit resale price maintenance, no proponents of fair trade came to rebut the heavy criticisms. The House committee proponent witnesses will have

their day in the Senate counterpart committee in April.

The proponent witnesses at last week's hearing followed Federal Trade Commission chairman Lewis Engman. The FTC chairman blasted fair trade as a price fixing device, contrary to U.S. antitrust policy, anticompetitive, inflationary and costly to consumers.

Neither of the proponent witnesses represented those large segments of manufacturers and small businessmen who lobbied so extensively a few years back for a "quality stabilization" law to

(Continued on page 35)

DUTCH WIN EUROVISION

STOCKHOLM—The group approach triumphed again at the Eurovision song contest this year when the Dutch group Teach-In followed the success of Sweden's Abba in 1974 by winning the contest with the song "Ding Dinger Dong," recorded on CNR and published by New Dayglow Music.

Second was another group, the

(Continued on page 45)

Licensing Of Music Poses a Problem To Pubs, Vidisk Makers

By IS HOROWITZ

NEW YORK—Stepped up activity on the videodisk front has given new urgency to the long-term problems it raises with respect to music licensing. Even with commercial introduction of videodisks here at least a year and a half away, the shaping battle for early dominance between such giants as MCA/Philips and RCA (Billboard, March 29) has music publishers now looking at the area with sharpened interest.

In Germany where a third videodisk system, Teldec's TED, was placed on sale two weeks ago, the knotty problems of mechanical or synchronization payments are temporarily being skirted. Collections are being made by GEMA, the German rights organization, but according to the method covering phonograph disks, with the monies placed in escrow pending adoption of a specific formula.

The hammering out of a suitable formula is currently the subject of negotiation between Teldec and GEMA.

Establishment in the U.S. of a formula method of payment is considered unlikely in view of the lack of statutory precedent. There is no reference in the mechanical license provision of the Copyright Act to

(Continued on page 19)

NEW MUSIC PERFORMANCE LAW

Stiff Penalties Firmed For Wyo. Violators

By JOHN SIPPEL

LOS ANGELES—Violators of the new Wyoming law, "protecting copyright users" (Billboard, March 29), will be guilty of a misdemeanor punishable by a fine of not more than \$1,000 for each violation or by imprisonment in the state penitentiary for one year or both.

The law, Senate Act No. 76, is not as stiff in dealing with a violator as Enrolled Act No. 203, which was mistakenly used last week as basis for a story describing the new statute. Billboard was informed and supplied by representatives of the legislature with the original proposal, which was later changed in the State Senate.

Like its predecessor, the new law makes normal activity of a licensing organization extremely difficult. The original proposal, in contrast, would have had the violator eventually forfeiting his copyright to the state of Wyoming for non-conformance.

Sen. Robert Johnson of Rock Springs, author of the bill, says he

modified the bill to satisfy protests from various sources. He did confirm that the bill becomes effective about June 15, 1975, three months after its signing by Gov. Ed Herschler.

The law essentially thwarts licensing procedure by requiring that a society or copyright owner file annually with the secretary of state duplicate performing rights contracts

(Continued on page 8)

PRESENT PRODUCT APRIL 7 First Tom Cat LPs Soon

LOS ANGELES—Tom Cat's first four releases will be presented to RCA executives April 7 in New York.

The Tom Catalano owned label, which RCA distributes, has completed albums by Nancy Nevins (which Catalano produced), Michael Kenny, Guy Finley and Roger Dollarhide.

Of the four, Ms. Nevins and Finley have previous recording experience. All four are songwriter/performers, points out Dan Crewe, the label's executive vice president, who will accompany Catalano to New York for the product presentation.

Ms. Nevins was formerly the lead singer with Sweet Water when it was on Warner Bros. Finley was formerly half of the team of Martin and Finley on Motown.

Kenny was submitted to Catalano by producer Eddie Germano (who produced his debut LP). Dollarhide, a Mississippian, who produced himself, is an engineer at Paramount Studios.

In addition to these four acts, Tom Cat is speaking with several others,

(Continued on page 8)

Business And The Economy Advertise, Promote, Urged By Sherwood

By ANNE DUSTON

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

CHICAGO—A recessionary period is a time to increase sales aids, advertising budget and aggressive promotions, believes Tom Pickett, marketing director of Sherwood Electronics Laboratories since November, and recent sales figures for the component manufacturing firm support his philosophy.

Faced with slow moving inventory at the end of the year, Pickett evaluated the situation and decided to "promote the hell out of it."

The Winter CES was a perfect vehicle to introduce to dealers a new

restructured pricing system that increased gross margins, lowered dealer costs, and produced more uniform prices across the entire product line.

The advertising budget has been increased to allow for more co-op advertising, local advertising, and sales aids such as banners, point of purchase materials, more literature, and counter displays.

"Sell-through" advertising programs were launched using the 7900A stereo receiver in gatefold ads, and followed through to a local level.

To put the Sherwood name before the public Pickett had a new logo de-

(Continued on page 36)

3rd Direction Emerging In Return Of Nostalgic Music

By BOB KIRSCH

LOS ANGELES—While nostalgia has been big business in music for several years, most "old time" efforts have centered in one of two directions: current artists reworking rock tunes from the '50s, or repackages of original recordings from the '30s through the '60s.

Now there is a third direction emerging, with contemporary artists reproducing material from far before the onslaught of rock music.

The three groups receiving the most publicity in this third direction are the Pasadena Roof Orchestra, the Manhattan Transfer and the Hotel Band.

There have been precedents, and successful ones, for this sort of thing. Bette Midler has mixed contemporary and nostalgic sounds on her two Atlantic LPs, with the second effort producing two hit singles—"Boogie Woogie Bugle Boy Of Company B"

and "In The Mood"—both songs coming from the '40s and both reproduced in a campy, yet faithful way. Ms. Midler's act has revolved around the same sort of combination, and she has been, of course, enormously successful.

In the jazz field, Supersax has released three critically and commercially successful LPs for Capitol reproducing faithfully the music and arrangements of Charlie Parker. The

albums include not only the Parker tunes, but some of his more complicated and sophisticated string arrangements.

In the past two weeks, three albums have been released which deal with pre-rock musical history in a serious vein.

The Pasadena Roof Orchestra's LP for Island is perhaps the most interesting story. The group consists of

(Continued on page 62)

BILLBOARD SURVEY DISCLOSES

Business Up For Most Retailers But 22% Checked Report a Drop

By BETTY & JOHN SIPPEL

LOS ANGELES—Sixty-two-and-one-half percent of the nation's independent (one-store only) record/tape retailers report 1974 business up an average of 13 percent. Reporting to a Billboard survey of an average 16 percent business drop were 22.5 percent of the dealers. The remaining 15 percent queried did not answer the 1974 business query.

The statistics stem from a continuing study of independent and chain (more than one store) retailers. A mailing to a random sampling of 200 Billboard dealer subscribers produced 40 independent and 20 chain dealer questionnaire replies.

Leading reasons given for business increases were price increase on product, inflation and improved retail operation. Other reasons given include: better personnel; improved location of a store; country music volume increase and lower sale prices.

Those reporting a business decline

attributed it chiefly to high unemployment in their area and increased competition from discount chains and racked accounts. Also cited for the dropoff were TV record/tape deals and inflation.

In other surveyed areas:

On Credit Cards

Fifty-two percent of the nation's independent (one-store) record/tape dealers honor one or more credit card systems, which account for an average of 5.8 percent of their business.

The average retailer has 4.6 years experience with credit cards. Master Charge leads Bank Americard by the narrow margin of 50 percent of the dealers to 47.5 percent.

Twenty percent of dealers using charge plates feel the cut the credit card firm takes is too high.

On Advertising

And fifty-two-and-one-half per-

cent of the nation's independent (one-store) retailers advertise regularly. Forty-five percent do not.

Of the 17 dealers who reported doing radio advertising, five reported doing all of their ads on radio. The average percent of radio advertising done by those using that medium was 76 percent.

Of the 16 dealers using newspapers, two expended their full ad budget there. The average portion of their expenditure for radio was 46 percent. Two dealers reported using TV, averaging 17.5 percent of their ad outlay.

Columbia was most helpful in providing co-op ad help, with seven dealers responding, while six named WEA. Capitol got three dealer nods, MCA two and Polydor, one.

Two-and-one-half percent did not answer the questions on advertising in the survey.



Michael Zagaris photo

SNACK GRAND FINALE—Bob Dylan (right) was a surprise superstar at Bill Graham's benefit for the San Francisco Schools March 23, climaxing the all-star show when he joined with Neil Young (left) and Rick Danko of the Band. A full story on the SNACK benefit concert is on page 20.

Executive Turntable

David O'Connell appointed president of Phonodisc, and Don England, who was serving as acting president and vice president of sales, is made senior vice president of sales. O'Connell recently was the company's vice president and treasurer. . . . Arnold Stone is the new vice president of a&r administration for MCA Records, Los Angeles. . . . Robert Appere named West Coast director of a&r relations at Rocket Records. . . . Buz Wilburn has reactivated his Music Marketing International firm in Los Angeles after returning from Atlanta where he had been vice president-general manager of GRC Records. The new company works in management/marketing with artists, producers, publishers and labels.

* * *

Phil Jones, a disk industry veteran of 22 years, 12 with Motown, set as president of Raintree Records in Los Angeles. He recently was a Polydor executive in New York. His new label will both record and purchase masters and will rely on independent distribution.

* * *

The newly created position of vice president of planning for Motown Industries will be filled by George Schiffer, a veteran of Motown since 1960. . . . Lawrence Goldberg set as ASCAP's distribution manager. . . . Wade Conklin named Buddah Records vice president in Nashville. . . . Sho Okiyama is the new president of TDK Electronics.

* * *

Howard Bloom exits as East Coast manager, public and artist relations, with ABC Records. And Jeff Smerin has left Billboard as account executive. . . . Jim Rohr promoted to sales vice president at EV Game. . . . Sandy Cohen is the new Western regional manager for TDK Electronics.

* * *

Bob Wilder, in Atlanta, assumes post of Southeast regional sales manager for United Artists Records and for the same label, Gary Bird, James Heathfield and Bob Hines are appointed field promotion managers. . . . Jack Ross has departed the London label as West Coast artist relations manager, a post he held nearly three years. Before that, he was with Chess/Janus. . . . Roger Helms takes over as district sales manager for North and South Carolina in Charlotte for W/E/A Records. The same group has installed Robert Wienstroer as Atlanta regional sales manager. . . . New talent coordinator for the NBC-TV "Midnight Special" series is Debi Genovese, who moves up from an assistant's chair.

* * *

Elaine Corlett has resigned her job as administrative manager of George Harrison's Dark Horse label in Los Angeles.

* * *

Ted Daryll appointed professional manager of Edwards B. Marks. Prior, he was an a&r producer for RCA Records and staff songwriter for Koppelman-Rubin Assoc. . . . Joseph Dash to director of new product development for CBS Records. He will be responsible for the commercial expansion of the 4-channel market. . . . Gordon Anderson appointed director of sales and artist development for Columbia Records. . . . Ron Bennett appointed regional promotion marketing manager for Midwest region at Columbia Records.

Federal Judge Dismisses L.A. Debit Account Suit

LOS ANGELES—Federal district court judge William M. Byrne Jr., has ruled that a hassle over the long-time industry practices of debiting royalty accounts for promo records and withholding cash reserves for future returns doesn't fall within the provisions of the Copyright Act.

As a result, he dismissed a class action brought by songwriters-side-men Eliot Ingber and Lawrence Wagner in which they charged ABC-Dunhill Records breached the Copyright Act by both practices (Billboard, Jan. 11).

Judge Byrne's decision came Monday (24) following the filing of a brief by defense counsel, arguing that the court lacked jurisdiction on the subject matter of the action. Counsel held that written agree-

ments, such as the contract involved, are not subject to the statutory rights of the act. Labels, it continued, do not enter into written licensing agreements with the intention of having their liability governed by the license provision of the act. The judge held that it was a contract action and not a copyright action.

The suit alleged violation of copyright by not paying royalties on the 16 no-charge records given free with every 100 singles purchased. The defendant labels recorded five songs written by the defendants between 1971 and 1974.

The Byrne decision, it is believed, has no effect on an almost identical class action filed almost simultaneously in superior court here by the plaintiffs against the record label.

NATRA ACTION Group Studies Ramifications Of Newark Grand Jury Probe

By RADCLIFFE JOE

NEW YORK—The National Assn. of Television and Radio Announcer (NATRA) is forming a committee of NATRA's executives, members, legal advisers and sympathizers to explore ways and means of grappling with the moral, legal and psychological ramifications embodied in the Newark Grand Jury's continuing investigation of alleged corruption in the music industry.

The committee is part of an overall fourpoint NATRA program, designated "Operation Survival," and designed to put an end to what Cecil Hale, NATRA's president, sees as a growing tendency towards the total castigation of blacks in all phases of the music industry.

According to Hale, the Newark grand jury, which has been in what he calls "a holding pattern" for some

time, is expected to hand down indictments in the near future. "We do not expect NATRA as an organization, or even our individual members to be implicated in these indictments, but a lot of unfavorable and unfair testimony has been given in the past against industry blacks, especially the disk jockeys. The aftermath of this could cause long-term damage, not only to specific individuals, but to our industry as a whole. This is what we will be working to combat," says Hale.

It was just over a year ago that the grand jury subpoenaed in excess of 400 pounds of NATRA's corporate records. At that time, Hale, although not subpoenaed, elected to appear before the grand jury along with NATRA's attorneys, John Bustamante and Roscoe Foreman, to answer any questions arising from perusal of the firm's records.

Other projects to which Operation Survival will address itself include the establishment of a strong Washington lobby to seek legislation for better copyright laws and fair hiring and wage practices by small white-owned radio stations, particularly in the Southern states.

In pursuit of this lobby NATRA has already established a dialog with an arm of the Equal Employment Opportunity Commission (EEOC) that exists within the FCC, with the primary purpose of investigating exploitation in the communications services; and with the National Assn. of Broadcasters (NAB), which according to Hale, already has a strong Washington lobby.

Hale feels the NATRA establishment of a Washington lobby is of major importance as the median income of most black DJs in the South remains at under \$5,000 a year. "All our efforts to eradicate this problem, including attempts to unionize, to appeal to the consciousness of the station owners, and to motivate the employees, have all failed. The Washington lobby is our last recourse."

Still, NATRA is not depending entirely on a voice in Washington to solve its problems. The organization, in conjunction with the Washington-based International University of Communications (IUC) has launched a major drive among its non-degreed members to encourage them to go back to school and work toward their Bachelors' and Masters' degrees.

Operation Survival also includes a newly established division called Woman of NATRA, established to address itself to the specific needs of NATRA's female members.

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Atlantic/Atco Sizzling; 17 Acts On Chart

LOS ANGELES—Atlantic/Atco Records is in the midst of the hottest sales period in its history, with 17 of its artists holding down 23 positions on the Billboard Top LPs and Tape Chart.

Leading the parade is Led Zeppelin, with the band's "Physical Graffiti" double set lodged in the No. 1 slot for the third consecutive week. In addition, all five of the British quartet's other albums are on the charts.

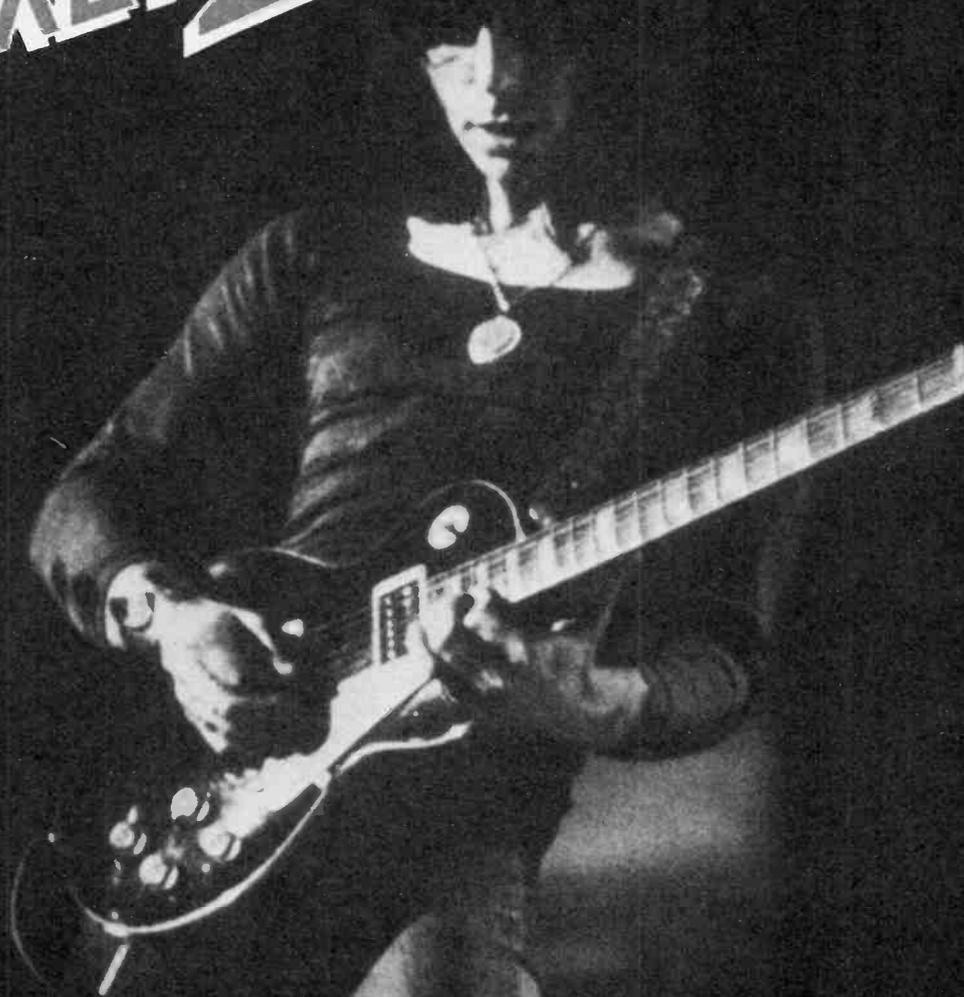
Zeppelin's five "catalog" LPs are on Atlantic, while the double set is on the group's Atlantic distributed Swan Song. Also charted are Swan Song artists Bad Company, Maggie Bell and the Pretty Things.

Also on the charts are the Average White Band, Lobo and Hot Chocolate (both on Big Tree Records), two LPs from Yes, Alice Cooper, Roxy Music, "The Prophet" narrated by Richard Harris, the Spinners, the Jimmy Castor Bunch, Major Harris, Passport, Stanley Clarke (on Nipper) and Roberta Flack. Thirteen of the 23 LPs are starred.

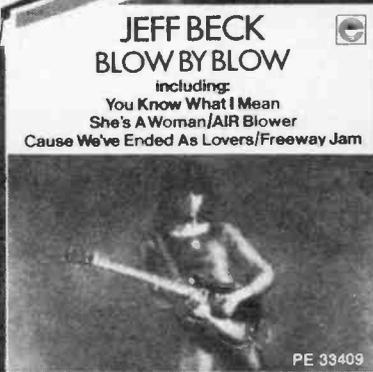
Crosby Suit Ends

LOS ANGELES—The suit brought by Cinema Songs (CS) here against Bing Crosby Productions (BCP) and a group of affiliated defendants over the split on royalties from the song "Ben," has been dismissed with prejudice in superior court here.

THE RETURN OF THE AXE MURDERER



JEFF BECK'S NEW ALBUM "BLOW BY BLOW" ON EPIC RECORDS



Watch for this spectacular tour—

Jeff Beck with Mahavishnu John McLaughlin and the Mahavishnu Orchestra.

- | | | |
|--|---|--|
| April 24: Century Theater/ Buffalo, New York | April 29: Playhouse/ Hofstra College/ Hempstead, New York | May 8: Chicago, Illinois |
| April 25: Auditorium/ Rochester, New York | April 30-May 1: Philharmonic Hall/ New York, New York | May 9: Masonic Temple/ Detroit, Michigan |
| April 26: Civic Center/ Springfield, Massachusetts | May 2: Music Hall/ Boston, Massachusetts | May 10: Auditorium Theater/ Milwaukee, Wisconsin |
| April 27: Capital Theater/ Passaic, New Jersey | May 4: The Coliseum/ New Haven, Connecticut | May 11: Ambassador Theater/ St. Louis, Missouri |
| | May 6: Stanley Theater/ Pittsburgh, Pennsylvania | |
| | May 7: Music Hall/ Cleveland, Ohio | |

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Vol. 87 No. 14

WORKS BY ALAN BROADBENT

Herman Herd, Houston Symphony Record Classical, Pop Together

By ELIOT TIEGEL

LOS ANGELES—Twenty-nine years after Igor Stravinsky wrote an original composition, "Ebony Concerto" for Woody Herman's band, the Herman Herd has recorded an album with the Houston Symphony.

The project, financed by Fantasy Records, entails two compositions by Alan Broadbent in which Herman's jazz band melds cohesively—he says—with the Houston Symphony.

The LP is titled "Children Of Lima" featuring Broadbent's arrangements of four pop tunes which were recorded at Fantasy's Berkeley, Calif., studio.

Herman classifies the classical project as "drastic" in terms of finances and logistics. Salaries for the musicians alone should range in the \$40,000 area, Herman says, adding: "this is a composer's project, and it's also Ralph Kaffel's baby. (Kaffel is Fantasy's president.)

"It was quite a heady project," Herman says "I was more than gassed they'd have the courage and faith to do it."

Herman credits Broadbent—his former pianist-arranger—with "a good melding of what can be done with a symphony orchestra and a jazz band. One is not playing long notes while the hot band is getting hot.

"You'll find it's jazz but it's where it can go," Herman acknowledges that other jazzmen have worked with symphonies, including Benny Goodman, the Modern Jazz Quartet, Dave Brubeck and Chuck Mangione, for example.

"We shouldn't have any fears about going into any areas," the recent jazz Grammy award winner says. "Young people's tastes are broadening by the second."

Of the Stravinsky piece, Herman says "we were most fortunate to have the world's greatest living composer write it for us." The composition appears in two Herman LPs, one a Columbia Masterworks compilation of Stravinsky pieces and the second on Everest.

Herman traces Broadbent's classical works, the title for the LP plus "Variations On A Scene" (done in four movements and running 19 minutes) back four years.

The music was originally performed with the Dallas Symphony which ran into financial problems. The Houston Symphony Society

Atlantic Takes 4 Soul Acts To U.K. & Europe

NEW YORK—Atlantic Records' "Supersoul In Concert" takes four top soul acts to England, France and Germany for a 12-concert tour starting Saturday (5). Artists being showcased are the Spinners, Ben E. King, the Jimmy Castor Bunch and Sister Sledge.

An EP record with one song from each act is being given free to those who attend the concerts. Also, the latest product by these artists is going to some 100 European discotheque programmers in a special mailing from Atlantic here.

Atlantic is presenting the concerts in conjunction with its affiliates in the three nations involved in the tour.

heard about the works and got in touch with Herman anent performing it in concert.

Herman and the Houston Symphony did perform the two pieces three evenings and on the morning of the third day of September, the classical compositions were recorded in an empty Jones Hall.

Is the album really jazz if there is a symphony involved? "There's more to jazz than just improvising," Her-

man answers. "The structure leading up to the improvisation is very important."

Jack Tracy, who has been out of the industry for a while due to illness, produced the LP as well as the Grammy winning "Thundering Herd."

The pop side includes a Broadbent original "Far In" plus "Never Let Me Go," "Where Is The Love" and "25 Or 6 To 4."

FAP Will Conceive Music While Still Shooting Film

LOS ANGELES—First Artists Productions (FAP) will emphasize the music for its films and go against the standard movie industry policy of hiring the composer after all the filming has been completed.

First Artists—owned by Barbra Streisand, Paul Newman, Sidney Poitier, Dustin Hoffman and Steve McQueen—has hired Curtis Mayfield to write the score and title song for "Let's Do It Again" which is currently being shot here with Poitier and Bill Cosby. Warner Bros. gets both the film and the soundtrack LP.

Phil Feldman, production company's president, indicates future projects will also involve the composer in early stages of production.

"Music too often is taken for granted in motion pictures," says Feldman.

"Even by veteran producers and other creative persons, the musical contribution to a soundtrack is frequently a second thought near the close of production."

Feldman also beefs that title songs are misused. "Too often," he says "the title song is regarded as an extra bit of icing that might bring in extra profits if it turns up on the charts.

But hits seldom if ever just happen. To have a fighting chance for national popularity a title song must be integrated into the film—it must grow out of the score. There's no way it can be added on later as an afterthought."

To this end, Feldman says he and Poitier began negotiating for Mayfield's services at the same time that the other vital elements of "Let's Do It Again" were put in together.

"We wanted Mayfield to be in on the production from the start," he says. "We wanted him to be on the set and location during the shooting of the most important segments of the film to get the proper feel."

Belly Dance Single

NEW YORK—Audio Fidelity Records released last week what it claims is the first belly dance single.

The record consists of two tracks from the album "Port Said," and are titled "Belly Dancers Of Port Said" and "Holly Dancers Of Alexandria." Both disks feature Mohammed El Bakkar. AF has a total of 11 albums of belly dance music in its catalog.

Indie-Pix Branches Into Country Music With Movie

By ROBERT SOBEL

NEW YORK—Indie-Pix Releasing Corp., producers of rock movies merged with live performances, has expanded into the country field.

Applying the same principle as used previously, the firm has produced a movie featuring 26 country stars with Nashville and the Grand Ole Opry as story background. Names include Johnny Cash, Loretta Lynn, Bobby Goldsboro, Earl Scruggs, Hank Snow and Jeannie C. Riley.

Two important elements have been added to the new program, "Cin-A-Country Show." These involve direct participation by local record stores and by country stations. On the record store end, Bert Tenzer, head of Indie-Pix, says that the firm is setting up deals with local record shops so that the records of the acts involved will be sold in the lobby of the movie. Also, he plans to have the store carry material relating to the showing of the film and sell tickets (\$3) to the movie.

Tenzer's plan for radio centers on contests involving free tickets, spots backed by local sponsors, and deejay cooperation.

Because the big names are already in the movie, and often unknown country bands for the live segment are used, big costs, risks and logistic

problems and the need for big arenas have been eliminated, claims Tenzer.

Usually, the program is carried on weekends but when Cine-Rock opened in Atlanta last year, the show ran for seven days, drawing an audience of 20,000, according to Tenzer. Tenzer also views the concept as a vehicle to break new acts. He says that Rufus was unknown until it was part of the live program during a run at a Chicago movie house. London Records, he says, partially financed ads and spots for one of its groups, Buckwheat, which was doing the live segment of the show related to the rock concept.

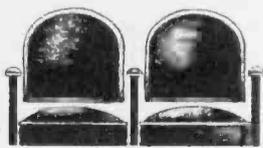
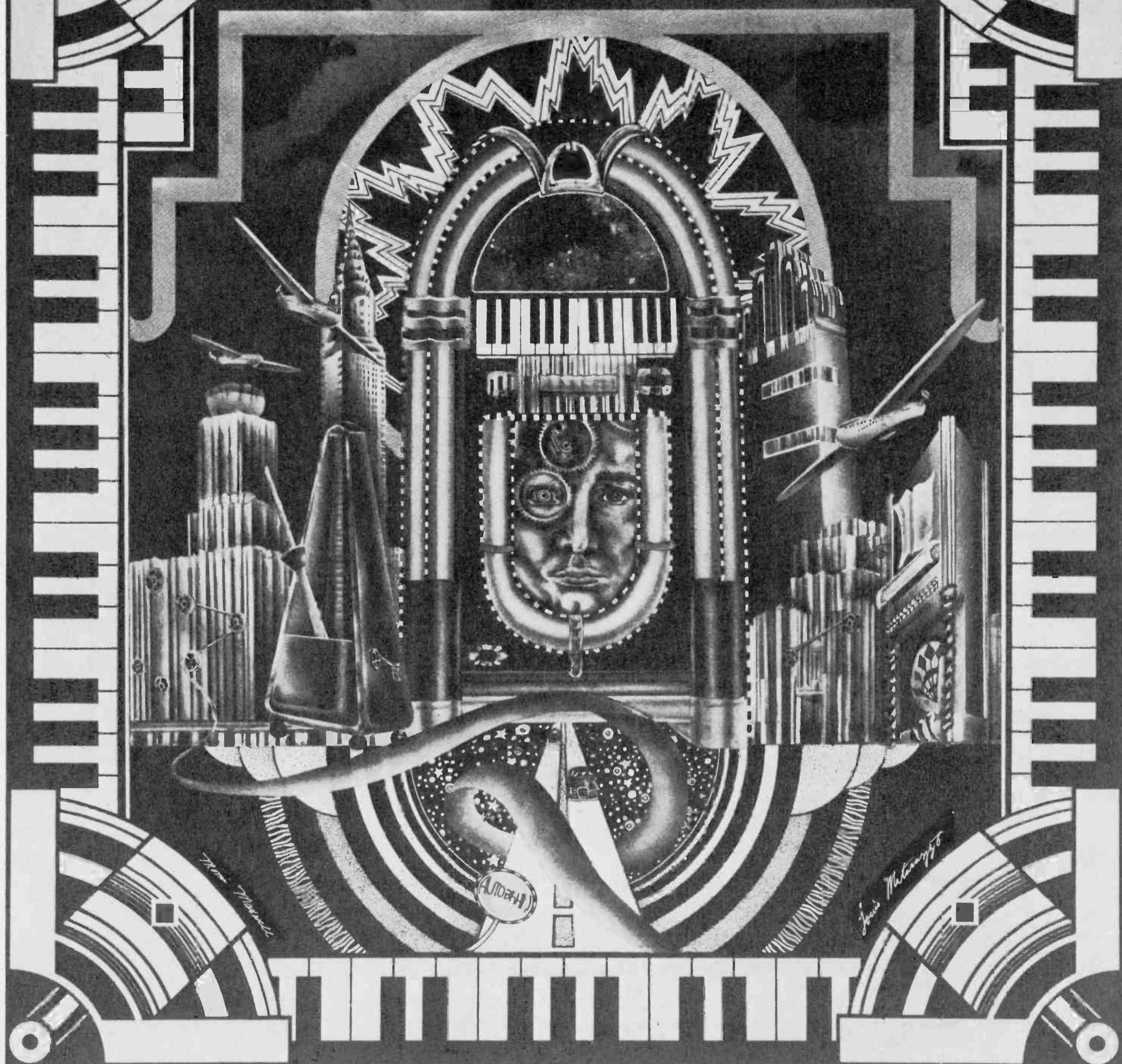
The firm does not deal direct with the movie houses regarding booking. It relies on a middleman who also acts as promoter and distributor of the package. The movie is usually 90 minutes in length, and allows for synchronized stop action for the merger with a live band. Each act performs a total of about 20 minutes during the film and some 20 minutes after the film, when it is played back silently.

First showings of "Cin-A-Country Show" are planned for this month. Bookings are being firmed for upstate New York, Maryland and Washington, Tenzer says.

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4/5	NEW YORK CITY, N.Y.	4/12	SOUTH BEND, IND.	4/17	CINCINNATI, OH.	4/21	ATLANTA, GA.	4/27	MINNEAPOLIS, MINN.
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4/8	ALLENTOWN, PA.							4/30	MILWAUKEE, WISC.

TAKING OFFERS NOW FOR MAY

This Week's Legal Action

Midget Distributors Firmed Abroad

LOS ANGELES—Midget Productions has firmed distribution pacts overseas with Teal in South Africa, Gamma in Mexico and EMI in Australia and New Zealand for its Midget singles.

First single by Brenton Wood is already out via Teal.

On the publishing side, the local firm has entered into catalog distribution with Essex Music in Australia and New Zealand; Laetrec in South Africa; Pacific Music in Japan and UFA-Musikverlage in Germany and Benelux.

Withers Suing To Quit Binders

LOS ANGELES—Bill Withers is seeking out of his contracts with Sussex Records and Interior Music, the label's publishing wing, together with an accounting of unpaid artist and writer royalties and the return of all his song copyrights and master recordings.

In a suit filed in superior court here, Withers alleges he is owed \$25,679.01 in artist royalties; \$18,813.28 in writer's royalties plus \$3,367.37 which represents his share of a participation agreement in Inte-

(Continued on page 19)

GRC Sued By Eagle Records

LOS ANGELES—Eagle Record Co., Burbank, is suing General Record Corp. (GRC), Atlanta, seeking \$35,000 which it claims was promised verbally by the defendant firm.

The superior court action claims that GRC verbally contracted Nov. 4, 1974, to sell its Eagle LP, "Pachuco," for \$15,000 plus a royalty of 20 percent of 90 percent of the wholesale price. In addition, it's alleged GRC pacted for a second album to be produced in the next year, for which eagle was to be paid \$20,000 plus the same royalty rate.

The plaintiff claims GRC never followed through on any part of the deal.

General News

Schwartz Bros. Reports \$65,627 Loss Over 1974

NEW YORK—Although Schwartz Bros. retail operations showed substantial gains last year, losses in distribution and rackjobbing cut into grosses for 1974, with the company reporting an overall net loss for the year on sales of \$20,659,793. Loss was \$65,627.

In 1973 the company reported a net of \$252,333 on sales totaling \$20,780,768.

Management says that its Harmony Hut retail chain has experienced a doubling of sales in the past three years, with an increase of 27 percent in 1974 alone. Newest addition to the chain will be opened later this year in Richmond, Va., and negotiations are underway for the purchase of three additional stores in the Washington area.

On the distribution and racking fronts, a sales decline of 16 percent was reported in 1974, without an equivalent decrease in operating ex-

(Continued on page 14)

Pickwick Considers

NEW YORK—Pickwick International is considering adopting the last-in, first-out (LIFO) method of inventory valuation for certain of its domestic inventories, effective with the fiscal year ending April 30. Under LIFO, the impact of inflation on earnings is reduced because inventories purchased are considered first sold and are charged against current sales.

Market Quotations

As of closing, Thursday, March 27, 1975

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
21%	11%	ABC	6.9	848	21%	20%	21%	+ 3/4
5%	2	Ampex	5.3	700	5%	4%	5%	+ 1/2
3%	1	Automatic Radio	21	38	2%	2%	2%	- 1/4
9%	4%	Avnet	3.4	399	7	6%	7	- 1/4
25%	9	Bell & Howell	5.9	418	16%	15	16	+ 1/4
45%	25	CBS	11	983	45%	41%	45%	+ 4/4
6%	1%	Columbia Pic.	23	1633	6%	5%	6%	+ 1/4
3%	1%	Craig Corp.	3.1	44	3	2%	3	Unch.
52%	17%	Disney, Walt	25	3427	45	41%	45	+ 1 1/4
3	1%	EMI	6.0	517	2%	2%	2%	+ 1/4
32%	18%	Gulf + Western	4.0	898	31	30	31	+ 1/4
8%	2%	Handleman	14	212	5%	5%	5%	Unch.
12%	5	Harman Ind.	3.3	93	10%	9%	10%	+ 1/4
7%	2%	Lafayette Radio	5.4	116	5%	4%	5%	- 1/4
17%	11%	Matsushita Elec.	8.9	78	16%	16	16%	- 1/4
46%	19%	MCA	6.1	1126	46%	42	46%	+ 3/4
35%	9%	MGM	6.3	458	34%	14%	14%	X-Div.
80%	43%	3M	19	2830	51%	50%	51%	- 1/4
8%	1%	Morse Elec. Prod.	-	193	2%	2%	2%	- 1/4
61%	32%	Motorola	18	1103	49%	47	49%	- 1/4
23	11%	No. Amer. Phillips	6.0	100	17%	16%	17%	- 1/4
19%	5%	Pickwick Intl.	6.9	107	15%	15	15	- 1/4
6%	2	Playboy	7.2	72	3%	3%	3%	- 1/4
21%	9%	R.C.A.	11	10182	16%	16%	16%	- 1/4
10%	4%	Sony	19	5767	9%	9%	9%	- 1/4
25	8%	Superscope	3.0	131	13%	12%	13%	+ 1/4
32%	10	Tandy	10	942	32%	28%	32%	+ 4/4
6%	2%	Telecor	4.5	55	4%	4%	4%	Unch.
4	1%	Telex	-	289	2%	2	2	- 1/4
2%	.08	Tenna	13	38	2.06	2.02	2.04	Unch.
10%	5%	Transamerican	14	1834	8%	8%	8%	- 1/4
9%	4%	20th Century	8.8	740	9%	8%	9%	+ 1/4
18%	6%	Warner Commun.	5.1	5158	13%	12%	12%	- 1/4
31%	9%	Zenith	27	710	17%	17%	17%	- 1/4

As of closing, Thursday, March 27, 1975

OVER THE COUNTER*	VOL.	Week's			OVER THE COUNTER*	VOL.	Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	11	1%	1%	1%	Schwartz Bros.	-	%	%	%
Gates Learjet	38	5%	5%	5%	Wallich's	-	-	-	-
GRT	-	1	1	1	Music City	-	-	-	-
Goody Sam	-	2%	2%	2%	Kustom Elec.	56	2%	2%	2%
Integrity Ent.	-	%	%	%					
Koss Corp.	55	5%	5%	5%	Orrox Corp.	27	%	%	%
M. Josephson	-	7%	7%	7%	Memorex	-	4%	4%	4%

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

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

First Tom Cat LP's Soon

• Continued from page 3

according to Crewe, but the emphasis is on keeping a small roster.

Label's debut product will be by Ms. Nevins. Date of the release will be worked out with RCA during the meeting next week. The second product will probably be a single by Kenny, followed by a single by Mr. Nevins, Crewe says.

Scheduling hasn't been completed for the Finley and Dollarhide product. "We may wait until early fall for Roger," Crewe says, "because we want to give maximum backup to each artist. If we throw

out product we're defeating our reason for being small."

Crewe says the label would sign an act which doesn't write its own material, but there would have to be some "special" quality in the work.

Tom Cat has complete artistic autonomy. Independent graphics expert Bill Harvey is working on the look for Ms. Nevins' and Kenny's LPs.

Marketing head Sal Forlenza coordinates promotion, advertising and acts as liaison with RCA.

The label has been operable since last October.

Stiff Wyoming Penalties

• Continued from page 3

or license agreements made available to any user in the state or any such pact in effect with a state user.

The society or copyright owner must issue to a record label which does business in Wyoming licenses to authorize broadcast or telecast usage, and issue, upon request, licenses of performing rights of the compositions in the catalog of the agency to radio, TV networks or music service, on terms which authorize the simultaneous and delayed performance by music service as the case may be.

They must also issue upon request to users license to the performing rights of compositions in their repertoire.

The cost of the copyright filing with the secretary of state is set at \$5. It requires that lists of copyrighted works be made readily available.

In the event of non-compliance with the new law, the prosecuting attorney of the county or the state attorney general may institute injunction proceedings. Persons who suffer by violation of the law may sue within six years of the violation for damages sustained and shall be en-

titled to attorney's fees. The court can hike the award of damages not to exceed three times actual damages sustained.

Johnson says a Washington state law, passed "years ago," is similar to the Wyoming law "and has been upheld in the courts."

Band Showcase Sound & Sight

LOS ANGELES—Electric Stereopticon, a six-man band of musicians and visual image experts, is touring California colleges demonstrating the marriage of music with visuals.

The band uses electric and acoustic instruments in tandem with 16mm film, transparencies and other light sources.

It has been playing a work commissioned by Morton Subotnick titled "Eclipse" at its workshops.

Subotnick is on the faculty of the California Institute of the Arts where he specializes in electronic music.

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For the full story write to Bert Tenzer, Pres.

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Eric Clapton's new bronze album.

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Anka, Wolfman, Monck At June Forum

• Continued from page 1

Year." "Concert Promoter Of The Year." "Manager Of The Year." etc.

Chip Monck, lighting and sound director of classic music events ranging from Woodstock to the Zaire Festival plus tours by the Rolling Stones and the Who, will speak on "Secrets Of Sound And Lighting Stagecraft." Monck will explain techniques applicable to nightclubs and concerts of all sizes, illustrating his talk with photo slides.

Most sessions of the Talent Forum will confront directly some of the most controversial issues facing the entire field of live music entertainment.

One major session, chaired by Bill Graham and with a panel of major concert promoters from throughout

the U.S. will deal with the topic "Who 'Owns' A Concert Territory?—Does The Act 'Owe' Promoters Return Bookings?"

Forum chairman Doug Weston of the Troubadour will moderate a panel of top nitery operators on the issue, "Can The Nightclub Survive?"

Warner Bros. artists relations vice president Bob Regehr will chair a panel on "Supporting The Act On The Road: Getting The Most Value From A Tour."

Other major topics being examined at the Billboard Talent Forum are "What Do The Colleges Want?" with a roundtable of powerful student buyers and key specialist agents and managers.

Other sessions sure to raise heavy controversy are "Rock On Tele-

vision: Starmaker Or Stepchild" with a panel including "Midnight Special" producer-director Stan Harris and "Mysterious Of The Entertainment Contract" chaired by famed lawyer-manager Al Schlesinger.

Top Canadian promoter Tom Wilson will lead a panel of his countrymen explaining to Americans "The Canadian Opportunity" for selling talent north of the border.

"Mining Riches From The Fairs" will be a topic discussed by ICM executive agent Mike North, Oklahoma-based agent-manager Jim Halsey and key fair talent buyers.

A special cross-country roundtable will deal with "Forgotten Markets: Special Problems Outside The Major Talent Centers."

A series of panels will examine contemporary issues in special music markets, particularly in regard to how increasing customer acceptance of crossover is making it possible for buyers of current record acts to look beyond the rock charts. These sessions are "Is It Still Black Music—or Just Music?," "What Country Music Can Do For You" chaired by impresario Bob Eubanks and "MOR: Did It Ever Go Away?"

Professional-interest panels in contemporary issues of booking and personal management are on the forum schedule. Elliot Abbott of BNB Management will chair a session on techniques of building a new artist, "So You Just Signed An Unknown . . . Now What, Manager?"

Frank Barsalona, head of Premier Talent, will head a panel of top agents on "Where Does The Agent Fit In Today's Changing Market?"

Sure to raise many thorny issues is the session on "Label Responsibilities In Artist Relations" headed by WB's Bob Regehr with representatives from the other major record labels.

Currently being set are two more major luncheon speakers. The entire line-up of panelists is now being finalized and will be announced in Billboard within two weeks.

Evenings at the Talent Forum will be devoted to showcases of new recording acts at the Century Plaza's lavish Westside Room.

Composer Gillespie A Victim Of Cancer

LAS VEGAS—James Haven Gillespie, composer of the perennial Christmas favorite "Santa Claus Is Coming To Town," died of abdominal cancer here March 15. He was 67.

One of popular music's most prolific composers in the 1920s, '30s, '40s and '50s, Gillespie penned more than 1,000 songs. Among his hits that became American standards were "That Lucky Old Sun," "Breezing Along With The Breeze," "You Go To My Head" and "Honey."

Chess/Janus, BTM Collab On New Label

NEW YORK—British Talent Managers, London-based management firm, has expanded its activities to include record manufacturing.

The new label, BTM Records, will be a 50-50 venture in the U.S. and Canada between BTM and Chess/Janus Records. Overseas distribution of BTM product will be handled by RCA Records.

An album from a re-united Curved Air group will mark the company's product debut shortly. The label is headed by Miles Copeland, while Ray Caviano is director of artist development and Mel Baister is director of tour development.



Chuck Pulin photo

WHO'S WHO—Many of the stars of "Tommy, The Movie" attended a press conference prior to the opening of the rock opera in New York. Among the pictured guests are The Who's Peter Townshend, John Entwistle and Keith Moon, Elton John and Tina Turner. Also pictured is a smiling Jerry Powers, of Jerry Powers Advertising, who represents the ARP synthesizer, a key instrument in the movie's soundtrack.

Soundtracks Protectable

• Continued from page 1

actions taken previous to the effective date of May 12.

Previous to the new policy (which has been affirmed by the Library of Congress), the Copyright Office took no position as to whether the film copyright covered the integrated soundtrack. There was no provision for registering the soundtrack, or for registering new track or component parts as "new matter" in a remade motion picture.

Another gain for the music industry is that when new matter is added, or when the revised version of a movie includes new matter in the way of music or other sound (such as English dubbing in a foreign film), the new material can obtain registry separately. The Copyright Office will accept reproduction of the new materials for deposit copies, without requiring an additional two copies of the whole movie.

The new rules require that anyone wanting a separate registry for a new individual composition on a soundtrack, must register it before the motion picture as a whole is registered. Also, the movie copyright must contain notice of the separate registry of the individual composition, for valid registry.

Unless this is done, the composition cannot apply for registry as either an unpublished or a published work, subsequent to release of the motion picture.

Copyright Office Counsel Dorothy Schrader points out that the Copyright Office does not expect

very frequent use of the separate notice, since the whole track will be protected. But the warning is necessary because in the past, music publishers have applied for separate registration of a composition on a movie track both before and after the motion picture was registered.

One of the new regulations carries a reminder that movie soundtrack, in whole or in part, cannot be copyrighted under the new Class N category for sound recordings made on or after Feb. 15, 1972. The sound recording category covers disks, cassettes, tapes and cartridges, and also certain sound materials incorporated in audio/visual packages—provided the latter do not fall under a "motion picture" category.

Once the new rules are in effect, the Copyright Office will follow its regular policy on renewals. Renewal for a separate composition or other part of a movie soundtrack will be made only if registry for the particular item was made for a first 28-year term of copyright.

Revamp Fisher Hall

NEW YORK—Avery Fisher Hall in Lincoln Center will get a complete new look which, hopefully, will remedy the long illness of its acoustics. The cost is expected to be between \$2 and \$3 million and work is expected to begin in May of 1976. The hall will be closed for five months while the renovation is taking place.

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Barry White—Just Another Way To Say I Love You
—20th Century 466
Temptations—A Song For You—Gordy 969
Frankie Valli—Close-Up—Private Stock 2000
Chick Corea—No Mystery—Polydor 6512
Steely Dan—Katy Lied—ABC 846
Gil Scott-Heron—The First Minute Of A New Day—Arista 4030
Lou Reed—Live—RCA 959
Undisputed Truth—Cosmic Truth—Gordy 970
Paul Anka—Feelings—UA 367
Sugar Billy—Super Duper Love—Fast Track 601
David Bowie—Young Americans—RCA 998
The Headhunters—Survival Of The Fittest—Arista 4038
Larry Coryell—The Restful Mind—Vanguard 79353
B.T. Express—Do It—Scepter 5117
Bob James—Two—CTI 6057
Commodores—Caught In The Act—Motown 820
John Baldry—Good To Be Alive—Casablanca 7012
Freddie Hubbard—Polar AC—CTI 6056
Kaygee's—Keep On Bumpin'—Gang 101
Tribe—Tribal Bumpin'—ABC 859
Greg Perry—One For The Road—Casablanca 7009
Johnny Bristol—Feeling The Magic—MGM 4983
Olivia Newton-John—Have You Never Been Mellow—MCA 2133
The Dramatics—The Dramatic Jackpot—ABC 867
The Meters—Best Of The Meters—Island 9250
The Charlie Daniels Band—Fire On The Mountain
—Kama Sutra 2603
Lynyrd Skynyrd—Nuthin' Fancy—MCA 2137
Justin Hayward & John Lodge—Bluejays—Threshold 14
Lonnie Liston Smith—Expansions—Flying Dutchman 934
Tom Scott—Tom Cat—Ode 77029
Donald Byrd—Stepping Into Tomorrow—Bluenote 368

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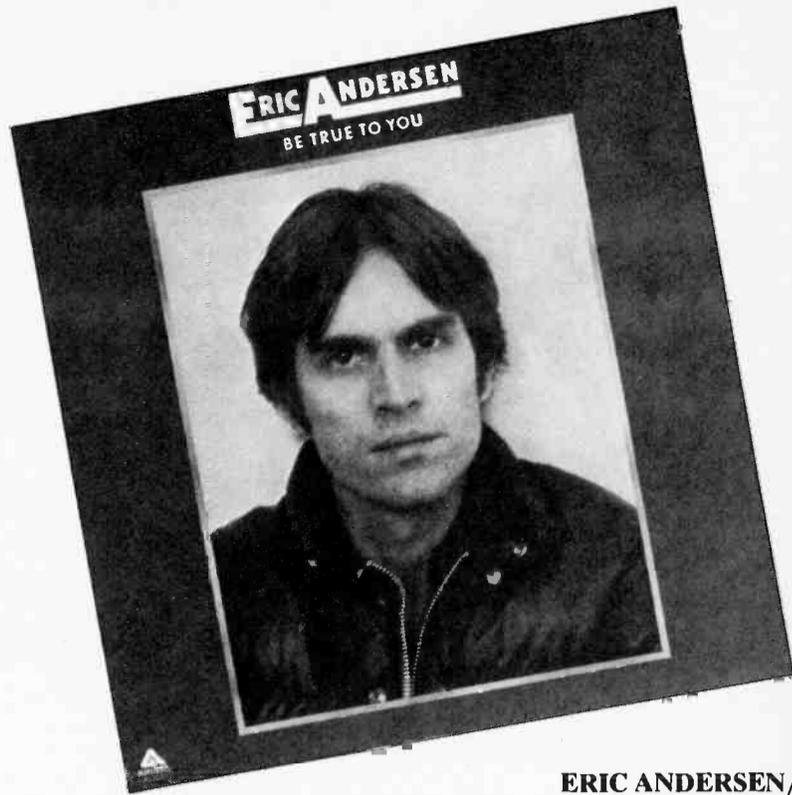
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Barbra Streisand's "Funny Lady" is a colossal triumph! Rex Reed just wrote "You have to be crazy not to love 'Funny Lady'!" The soundtrack includes Barbra singing classics like "Million Dollar Baby," "More Than You Know," "(It's Gonna Be A) Great Day" and belting great new songs such as "How Lucky Can You Get." It's the blockbuster album of the year!



**ERIC ANDERSEN/
Be True To You**

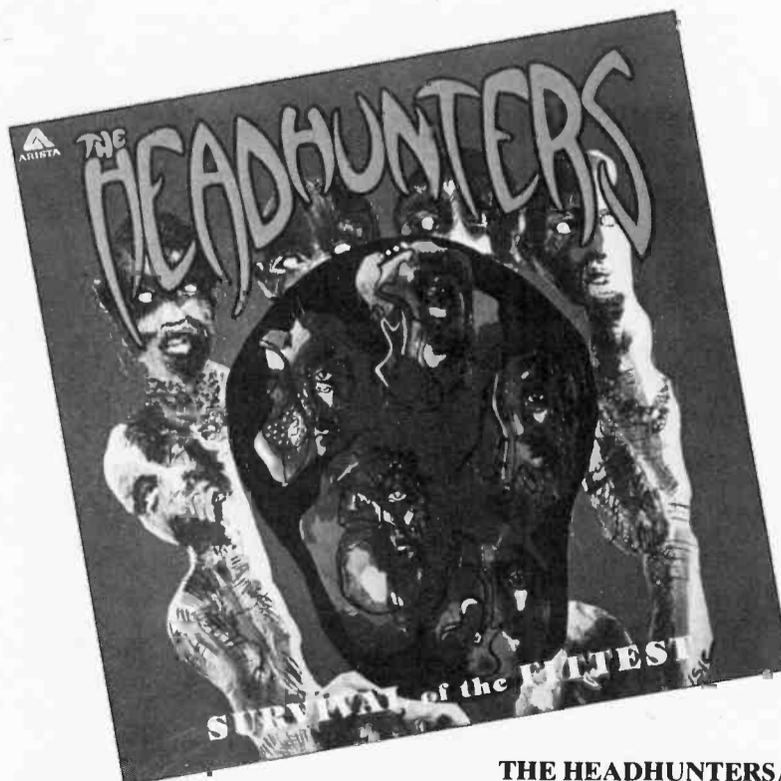
A spectacular return to records of this brilliant singer-songwriter. "Be True To You" is the album that reveals the absolute artistry of Eric Andersen! *Walrus* is already hailing it; "Andersen's writing is supreme. Every song rings true. 'Be True To You' is a beauty!"

8 MORE FROM THE NEW SOUR



**STARDUST/
Original Soundtrack**

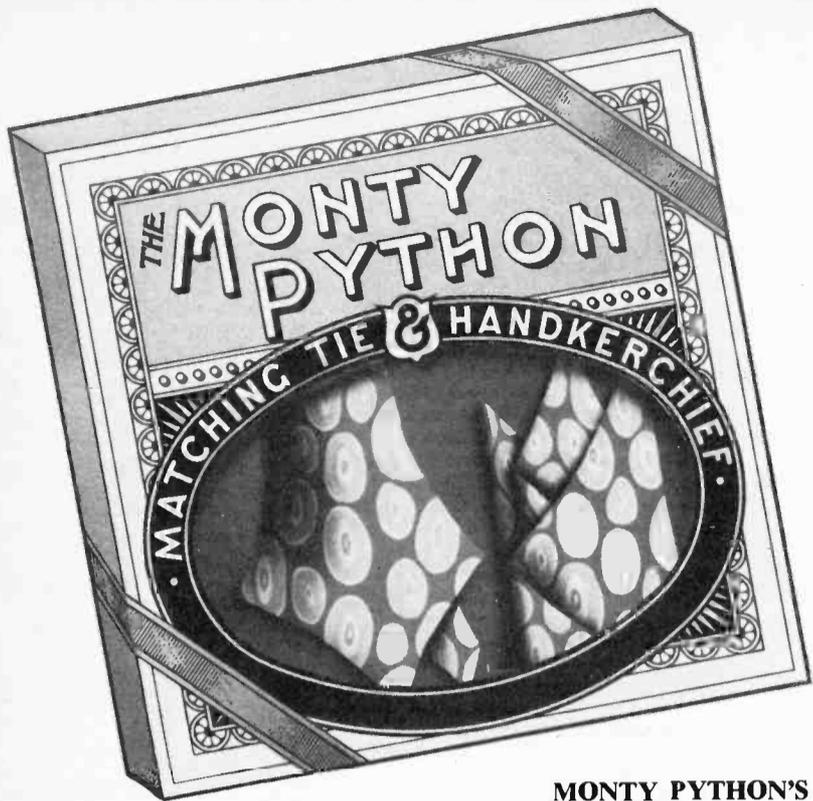
David Essex, Adam Faith and Keith Moon in a glittering film with a brilliant soundtrack featuring 40 great original hits by The Beach Boys, The Mamas and The Papas, The Lovin' Spoonful, The Jefferson Airplane, The Righteous Brothers, Neil Sedaka, Carole King, The Hollies and many others in a deluxe 2-record set. It's much more than a soundtrack ever was before!



**THE HEADHUNTERS/
Survival of The Fittest**

A great new group you already know! The Headhunters are Herbie Hancock's superb band and now they are out on their own! Their first album is a powerful combination of soul and jazz that will move your feet and stir your mind. Produced by David Rubinson and Herbie Hancock.





**MONTY PYTHON'S
FLYING CIRCUS/Matching Tie & Handkerchief**

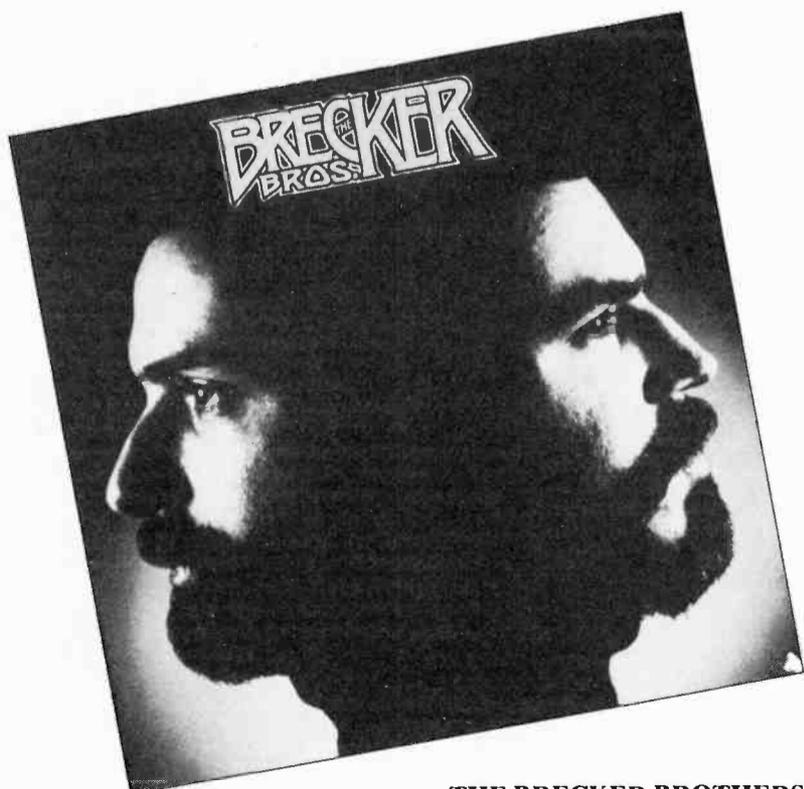
And now for something completely different! Britain's outrageous comedy troupe introduces a 3-sided disc, yes a 3-sided disc, that will expand their cult following to epidemic proportions. Monty Python is currently enjoying Public Television's highest ratings. This album, to be released next week, will take them to new heights.



**SUZI QUATRO/
Your Mama Won't Like Me**

Suzi explodes with her toughest album ever! It features her brand new single "Your Mama Won't Like Me" and arrives hot on the heels of her sensational national tour with Alice Cooper. Both the album and the tour will knock you out!

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Two of the music world's most respected contemporary musicians, Randy and Michael Brecker, who have performed on so many great albums, now have a sensational album of their own. Out of Dreams, Horace Silver and Billy Cobham, they are now ready to write their own success story. Watch for their brilliant debut album next week.



**EMMANUELLE/
Original Soundtrack**

The sensual soundtrack score captures all of the beauty and the excitement of the internationally acclaimed X film. Emmanuelle makes you feel good without feeling bad. Listen to the beautiful title theme and also listen to Peter Nero's stunning version of it on his latest single.

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TV Music-Variety Shows Too Similar?

• Continued from page 1

TV has not found the staying power beyond an occasional exceptional special. It is left to an early morning (or late-night) series such as "Midnight Special," recently renewed by NBC, to provide any staying power with the key teen record buyers.

But despite an infusion of more top name acts and ballyhooed interviews with such industry figures as Arista's president Clive Davis, recent ratings here have dropped from a 4.6 to a 4 Nielsen average.

The Nielsen share of audience numbers is not strong enough, it would seem, to insure more than the CBS "Cher" series of a shot at renewal for next season. Decisions on these shows are due within a month.

Even the late-night ABC "In Concert" series, which gets the 12-17 teen disk/tape buyers in more significant percentage numbers than any regularly scheduled (alternative Fridays) network show, has no guarantee of extension beyond the April 25 program with Alice Cooper (who also opened the series several years ago).

Even Cher's blockbuster special with Elton John and Bette Midler—rating in the top five TV shows that week—failed to carry over to the start

of her regular solo series just five days later. And it's the rare special like John Denver's recent outing that has strong dealer sales impact.

Perhaps Bob Shanks, vice-president for late-night programming at ABC, put it in the best perspective in assessing the falloff in ratings. "Our failure to get the 8-10 top names people really care about has to be balanced against our responsibility to give new talent a showcase," he points out. One anomaly is the fact that ratings picked up recently—due to a focus on top country acts.

The old show business cliché "stay with what you do best" is one maxim all four prime time music outings fail to observe. And at an average outlay of \$800,000-\$1 million a week (\$200,000-\$250,000 per show), no one is getting a decent return on the TV investment dollar—except perhaps the talent and their agents.

When Cher belts out "Let Me Entertain You" in her inimitable style it's one thing; when she tries a continuing role like dumb-cluck Laverne a la Flip Wilson's hip Geraldine, or a duet with Raquel Welch "I'm A W-O-M-A-N," it's quite another.

Mac Davis with guitar in an expressive "Sarah On The Lines" is almost a classic; but Davis trying a soul duet with Lady Aretha is a near-disaster.

The Smothers Brothers showcasing a bright new comic like Don Novello, similar to the exposure they gave to Pat Paulsen in their first TV

outing years ago, is meaningful, as is a solid effort with Anne Murray on an expressive "Listen To The Falling Rain." But the brothers as foils for a corny skit with Peter Lawford as a king looking for new court jesters leads to the actor's perhaps apropos comment, "Guards, off with their show!"

Tony Orlando & Dawn doing a lively "Jambalaya" or and upbeat "I Love" is one thing; as a stage for Andy Griffith in a tuxedo doing several tasteless jokes, even for entertainment TV standards, it's quite another.

ABC hasn't given up on "In Concert," according to Shanks, and is working with Don Kirshner, whose syndicated "Rock Concert" is one of the few musical bright spots on TV. Kirshner, who helped put The Monkees together, created a new musical group, Full Moon, as the framework for two music/crime-buster pilots that appeared with fair success on the "Wide World Of Entertainment" Friday night slot. It will take a much better effort—perhaps a hit disk—than the "Song Of Success" and "Rock-A-Die-Baby," or even an earlier show of similar nature "Werewolf Of Woodstock," to carve a steady niche for Full Moon.

Record/tape dealers certainly welcome a solid network TV sales pitch for a top artist's newest release. But as far as the relative success of music/variety on TV is concerned, Cher herself made an apropos comment on her first regular show, "What you think you see is more than what I've got."

ASCAP Seeks 20% Raise For Airlines' Music Use

NEW YORK—ASCAP has asked for a 20 percent increase in performance rates for music played on airlines, in the latest round of negotiations between in-flight music suppliers and the Society.

The Society has also backed off from its stand that the rates be pegged to actual passenger exposure (Billboard, March 8 & 15), and is prepared to continue a payment formula conditioned on passenger capacity.

In a meeting here last Monday (24) ASCAP did, however, reiterate its intention eventually to collect performance monies directly from the airlines rather than through their suppliers. Any agreement reached will be retroactive to the first of the year.

MUSIC ALONE NOT ENOUGH

Rock Concerts: Lighting Becoming More Important

LOS ANGELES—There's more than practiced or raw talent that goes into the making of a modern rock concert, asserts Jim Moody of Sundance Lighting.

"Today's rock concert spectator expects more than music and emotional involvement," he says. "He also anticipates fine showmanship, and is generally unforgiving of the performer who can't deliver it."

Moody is one of a small cadre of engineer-technicians who bring professional showmanship to the rock concert business. A lighting designer by choice and training, he has helped to shape both the art and the practical application for rock concerts.

For a Frank Zappa concert, for

example, Moody designed a unique lighting concept.

Most of the 70 lights used are contained in a custom, 32-foot long aluminum truss structure, which sets up easily over the front of the stage with four arms extending both forward and backward six feet. All of the lights are tied into six dimmer boards which allow for 36 channels of control.

Based upon a few rehearsal sessions and hearing the music, Moody pre-designed not only where and how many fixtures would be set up for each performance, but also built in electronic cues for stepping through intricate lighting sequences for each specific number. There are actually two pre-sets ready and waiting at the push of a button at any given time, so the lighting director can call his show from the side of the stage in quick response to any changes made by the performer.

"It's a question of picking up the slight variations in the performance," Moody says, "and quickly changing the custom control board until you can return to the appropriate pre-set, which places the lights and colors where and when you want them. It's all a part of the showmanship, but sometimes there's more than aesthetics involved. For example, practical problems such as a performer who may need light on his piano keyboard before he can play."

Moody has lit concerts for Elvin Bishop, The Kinks, Foghat, Grateful Dead, Seals & Crofts and literally scores of other performers and groups, all the while experimenting and trying out new ideas. While the Hollywood Palladium was the place where most of his work took place, he also did some concerts at the Hollywood Bowl.

This was when he met Chip Monck and other early concert innovators. "The first tour came when The Faces fired their lighting crew prior to a Hollywood Bowl concert I was covering for Pacific Presentations. Just like the first concert I lit, I said, 'sure I can handle that' and

(Continued on page 19)

New Playlist: Disco Chain

• Continued from page 1

Ltd., now has in 11 states. Each disco is a converted Emerson Steakhouse.

According to Michael O'Harro, director of the company's disco division, each DJ is given a weekly listing of records, which he/she is expected to use as the nucleus for an evening's dance program. Two additional lists, one of 100 current dance numbers (not as popular as the Top 30) and the other of 100 oldie disco selections, are also supplied to each spinner.

The lists are sent out from the firm's Rockville, Md. headquarters, as are the actual disks. O'Harro says that the records are now being purchased through a local jobber.

Dimples' DJs are given latitude to program, but only within the parameters of the lists. O'Harro and his subordinates compile the playlists.

Emerson's move into the disco field, begun last December, was prompted by the growing popularity of dance clubs, was prompted by the growing popularity of dance clubs, says O'Harro. The clubs average a 200-person capacity and have no admission or cover charge. Drinks are \$1.50.

Looking to garner industry support, the chain has also instituted an "artist of the month" program. First on the list were brothers Al and Don Downing, and as a result they had their records played in each of the

Schwartz Bros.

• Continued from page 8

penses. Increases in uncollectible accounts receivable and interest expense were also said to contribute to losses in these divisions.

Schwartz fourth quarter sales last year were \$6,439,936, with a net loss of \$47,746, against sales of \$7,308,861 in the same quarter in 1973, when a net income of \$116,469 was realized.

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Billboard

Playlist Top Add Ons •

Singles Radio Action

Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (3/27/75)

TOP ADD ONS - NATIONAL

CARPENTERS—Only Yesterday (A&M)
EARTH, WIND & FIRE—Shining Star (Columbia)
QUEEN—Killer Queen (Mercury)

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.

PRIME MOVERS - NATIONAL

ELTON JOHN BAND—Philadelphia Freedom (MCA)
ACE—How Long (Anchor)
TONY ORLANDO & DAWN—He Don't Love You (Elektra)

BREAKOUTS - NATIONAL

CARPENTERS—Only Yesterday (A&M)
EARTH, WIND & FIRE—Shining Star (Columbia)
KRAFTWERK—Autobahn (Vertigo)

D• AL GREEN—Love (HI)
★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 10-4
★ MINNIE RIPERTON—Lovin' You (Epic) 6-2
KUPD—Phoenix

• JOHN DENVER—Thank God I'm A Country Boy (RCA)
• AMERICA—Sister Golden Hair (W.B.)
D★ RUFUS—Once You Get Started (ABC) 28-17
★ ACE—How Long (Anchor) 18-9
KQEO—Albuquerque

• QUEEN—Killer Queen (Mercury)
• JOHN DENVER—Thank God I'm A Country Boy (RCA)
★ ACE—How Long (Anchor) EX-16
★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 18-8
KPOI—Honolulu

• POLLY BROWN—Up In A Puff Of Smoke (GTO)
• JACKSON FIVE—I Am Love (Motown)
★ PHOEBE SNOW—Poetry Man (Shelter) 26-18
★ MINNIE RIPERTON—Lovin' You (Epic) 14-8

Pacific Southwest Region

TOP ADD ONS:

QUEEN—Killer Queen (Mercury)
JOHN DENVER—Thank God I'm A Country Boy (RCA)
ACE—How Long (Anchor)

PRIME MOVERS:

HOT CHOCOLATE—Emma (Big Tree)
ELTON JOHN BAND—Philadelphia Freedom (MCA)
SAMMY JOHNS—Chevy Van (GRC)

BREAKOUTS:

ACE—How Long (Anchor)
QUEEN—Killer Queen (Mercury)
JOHN DENVER—Thank God I'm A Country Boy (RCA)

KHJ—Los Angeles

• LEO SAYER—Long Tall Glasses (W.B.)
• ACE—How Long (Anchor)
★ SAMMY JOHNS—Chevy Van (GRC) 26-16
★ BEN E. KING—Supernatural Thing (Atlantic) 25-18

K100 (KIQQ-FM)—Los Angeles

• JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic)
• BARRY MANILOW—It's A Miracle (Arista)

★ FANNY—Butter Boy (Casablanca) 28-23

D★ RUFUS—Once You Get Started (ABC) 13-9

KKDJ-FM—Los Angeles

• PILOT—Magic (Capitol)
• LINDA RONSTADT—When Will I Be Loved (Capitol)

★ HOT CHOCOLATE—Emma (Big Tree) 30-19

★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 27-16

KFXM—San Bernardino

• BOB DYLAN—Tangled Up In Blue (Columbia)
• BLACKBYRDS—Walking In Rhythm (Fantasy)

★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 27-20

★ FANNY—Butter Boy (Casablanca) 24-19

KAFY—Bakersfield

• QUEEN—Killer Queen (Mercury)
D• AL GREEN—Love (HI)
★ HOT CHOCOLATE—Emma (Big Tree) 30-20

D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 21-12

KCBQ—San Diego

• BENNY BELL—Shaving Cream (Vanguard)
• QUEEN—Killer Queen (Mercury)
★ SAMMY JOHNS—Chevy Van (GRC) 24-19

★ ACE—How Long (Anchor) 20-16

KENO—Las Vegas

• GRAND FUNK—Bad Time (Capitol)
• LOBO—Don't Tell Me Goodnight (Big Tree)

★ B.J. THOMAS—Hey Won't You Play (ABC) 29-21

D★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 17-10

KRUX—Phoenix

• QUEEN—Killer Queen (Mercury)

★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 23-10
★ ACE—How Long (Anchor) 16-4

KJR—Seattle

• EARTH, WIND & FIRE—Shining Star (Columbia)
• BEN E. KING—Supernatural Thing (Atlantic)

★ SAMMY JOHNS—Chevy Van (GRC) 13-4

★ QUEEN—Killer Queen (Mercury) 17-8

KING—Seattle

• AVERAGE WHITE BAND—Cut The Cake (Atlantic)
• BARRY MANILOW—It's A Miracle (Arista)

★ HOT CHOCOLATE—Emma (Big Tree) EX-13

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 11-5

KJRB—Spokane

• HOT CHOCOLATE—Emma (Big Tree)
• CARPENTERS—Only Yesterday (A&M)
★ PURE PRAIRIE LEAGUE—Amie (RCA) 22-14

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 14-8

KTAC—Tacoma

• NEIL SEDAKA—The Immigrant (Rocket)
• BARRY MANILOW—It's A Miracle (Arista)

★ KRAFTWERK—Autobahn (Vertigo) 27-9

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 15-8

KGW—Portland

• TONY ORLANDO & DAWN—He Don't Love You (Elektra)
• EVIE SANDS—You Brought The Woman Out Of Me (Capitol)

★ B.T. EXPRESS—Express (Scepter) EX-21

★ ACE—How Long (Anchor) 27-18

KISN—Portland

• CARPENTERS—Only Yesterday (A&M)
• GORDON LIGHTFOOT—Rainy Day People (Reprise)

★ MINNIE RIPERTON—Lovin' You (Epic) 24-10

★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 30-22

KTLK—Denver

• GRAND FUNK—Bad Time (Capitol)
• LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century)

★ BENNY BELL—Shaving Cream (Vanguard) 26-11

★ B.J. THOMAS—Hey Won't You Play (ABC) 40-31

KIMN—Denver

• ROGER WHITTAKER—Last Farewell (RCA)
• FRANK SINATRA—Anytime (I'll Be There) (Reprise)

★ LEO SAYER—Long Tall Glasses (W.B.) 36-25

★ GORDON LIGHTFOOT—Rainy Day People (Reprise) 40-31

KKAM—Pueblo, Colo.

• RANDY EDELMAN—Everybody Wants To Find A Bluebird (20th Century)
• AMERICA—Sister Golden Hair (W.B.)

★ B.J. THOMAS—Hey Won't You Play (ABC) 22-10

★ MICHAEL MURPHY—Wildfire (Epic) 25-15

KYSN—Colorado Springs

• GRAND FUNK—Bad Time (Capitol)
• AMERICA—Sister Golden Hair (W.B.)

★ LEO SAYER—Long Tall Glasses (W.B.) 23-17

★ LABELLE—Lady Marmalade (Epic) 14-9

KGPX—Salt Lake City

• LOGGINS & MESSINA—Growin' (Columbia)
• BLACK OAK ARKANSAS—Tax Man (Atco)

★ SAMMY JOHNS—Chevy Van (GRC) 19-9

★ CARPENTERS—Only Yesterday (A&M) HB-24

KRSP—Salt Lake City

• GRAND FUNK—Bad Time (Capitol)
• AMERICA—Sister Golden Hair (W.B.)

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

★ NEIL SEDAKA—The Immigrant (Rocket) 22-14

Southwest Region

TOP ADD ONS:

CARPENTERS—Only Yesterday (A&M)
NEIL SEDAKA—The Immigrant (Rocket)
(D) BARRY WHITE—What Am I Gonna Do With You (20th Century)

PRIME MOVERS:

ELTON JOHN BAND—Philadelphia Freedom (MCA)
LEO SAYER—Long Tall Glasses (W.B.)
JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic)

BREAKOUTS:

ACE—How Long (Anchor)
LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century)
NEIL SEDAKA—The Immigrant (Rocket)

KILT—Houston

• NEIL SEDAKA—The Immigrant (Rocket)
• CHER—Rescue Me (Warner/Specter)

★ JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic) 29-16

★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 35-23

KRBE-FM—Houston

• NO NEW LIST

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•

KLIF—Dallas

• SAMMY JOHNS—Chevy Van (GRC)
• B.J. THOMAS—Hey Won't You Play (ABC)

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 14-3

★ MINNIE RIPERTON—Lovin' You (Epic) 11-5

KNUS-FM—Dallas

• NO NEW LIST

•

•

KFJZ—Ft. Worth

• CARPENTERS—Only Yesterday (A&M)
• LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century)

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 22-12

★ JOE COCKER—You Are So Beautiful (A&M) 7-3

KXOL—Ft. Worth

• NO NEW LIST

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KONO—San Antonio

• BOZ SCAGGS—You Make It So Hard (Columbia)
• GUESS WHO—I Can't Live With You (RCA)

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 8-2

★ CARPENTERS—Only Yesterday (A&M) HB-24

KELP—El Paso

• ACE—How Long (Anchor)
D• BARRY WHITE—What Am I Gonna Do With You (20th Century)

★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 20-10

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 15-5

XEROK—El Paso

• CARPENTERS—Only Yesterday (A&M)
• ACE—How Long (Anchor)

★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 15-8

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 6-2

KAKC—Tulsa

• PURE PRAIRIE LEAGUE—Amie (RCA)
• CARPENTERS—Only Yesterday (A&M)

★ ACE—How Long (Anchor) 30-24

★ BEN E. KING—Supernatural Thing (Atlantic) 28-22

KELF—Tulsa

• BARRY MANILOW—It's A Miracle (Arista)
• CARPENTERS—Only Yesterday (A&M)

★ ACE—How Long (Anchor) 30-25

★ JOHN LENNON—Stand By Me (Apple) 29-24

WKY—Oklahoma City

D• RUFUS—Once You Get Started (ABC)
D• BARRY WHITE—What Am I Gonna Do With You (20th Century)

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 12-4

★ CHICAGO—Harry Truman (Columbia) 18-13

KOMA—Oklahoma City

• CARPENTERS—Only Yesterday (A&M)
• KRAFTWERK—Autobahn (Vertigo)

★ LEO SAYER—Long Tall Glasses (W.B.) 26-13

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 12-7

WTIX—New Orleans

• LEO SAYER—Long Tall Glasses (W.B.)
• BLACKBYRDS—Walking In Rhythm (Fantasy)

★ SAMMY JOHNS—Chevy Van (GRC) 28-18

★ RINGO STARR—No-No Song (Apple) 18-9

KEEL—Shreveport

• LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century)
• SPINNERS—Living A Little, Laughing A Little (Atlantic)

D★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 21-12

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 10-3

Mid-West Region

TOP ADD ONS:

PURE PRAIRIE LEAGUE—Amie (RCA)
CARPENTERS—Only Yesterday (A&M)
SAMMY JOHNS—Chevy Van (GRC)

PRIME MOVERS:

TONY ORLANDO & DAWN—He Don't Love You (Elektra)
JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic)
ELTON JOHN BAND—Philadelphia Freedom (MCA)

BREAKOUTS:

KRAFTWERK—Autobahn (Vertigo)
JOHN DENVER—Thank God I'm A Country Boy (RCA)
PURE PRAIRIE LEAGUE—Amie (RCA)

WLS—Chicago

• SAMMY JOHNS—Chevy Van (GRC)
• OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)

★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 40-21

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 17-6

WCFL—Chicago

• JOHN LENNON—Stand By Me (Apple)
• PURE PRAIRIE LEAGUE—Amie (RCA)

★ B.T. EXPRESS—Express (Scepter) 18-13

★ JACKSON FIVE—I Am Love (Motown) 13-8

WOKY—Milwaukee

• SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
• CARPENTERS—Only Yesterday (A&M)

★ B.J. THOMAS—Hey Won't You Play (ABC) 22-15

★ JOE COCKER—You Are So Beautiful (A&M) 19-13

WZUU-FM—Milwaukee

• ALICE COOPER—Only Woman (Atlantic)
• PURE PRAIRIE LEAGUE—Amie (RCA)

★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 19-13

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 8-4

WIFE—Indianapolis

• ACE—How Long (Anchor)

• BARRY MANILOW—It's A Miracle (Arista)

★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 20-10

★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 25-15

WIRL—Peoria, Ill.

• CARPENTERS—Only Yesterday (A&M)
• JOHN LENNON—Stand By Me (Apple)

★ LEO SAYER—Long Tall Glasses (W.B.) 21-10

★ KRAFTWERK—Autobahn (Vertigo) 31-21

WDGY—Minneapolis

• PURE PRAIRIE LEAGUE—Amie (RCA)
• GLORIA GAYNOR—Reach Out I'll Be There (MGM)

★ ACE—How Long (Anchor) 25-16

★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 25-16

KDWB—Minneapolis

• NORTHERN LIGHTS—Minnesota (Gla-cier)
• DAVE BOWIE—Young Americans (RCA)

★ KRAFTWERK—Autobahn (Vertigo) 26-14

★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 25-18

KOIL—Omaha

• KRAFTWERK—Autobahn (Vertigo)
• CARPENTERS—Only Yesterday (A&M)

★ HOT CHOCOLATE—Emma (Big Tree) 27-15

★ LEO SAYER—Long Tall Glasses (W.B.) 21-11

KIOA—Des Moines

• BARRY MANILOW—It's A Miracle (Arista)
• JOHN DENVER—Thank God I'm A Country Boy (RCA)

★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 26-12

★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 21-10

KKLS—Rapid City, S.D.

• BRIAN PROTHEROE—Pinball (Chrysalis)
• DAVID BOWIE—Young Americans (RCA)

JESSI COLTER'S "I'M NOT LISA" (4009)

is crossing from Country to Pop...
and it's a smash!

#1 (second week in a row)

WAKY — Louisville

...and spreading...

WQXI — Atlanta
WMAK — Nashville
WMPB — Memphis
WAYS — Charlotte
WKLO — Louisville
WSM — Nashville
WNCI — Columbus
WING — Dayton
WVLK — Lexington
WTUE — Dayton
WALG — Albany
WRMA — Montgomery
WQPD — Lake and

...and on the MOR's...

WWDC — Washington, D.C.
WMAZ — Macon
WEEL — Boston
WEAS — Louisville
WKRC — Cincinnati
WJR — Detroit
WTMJ — Milwaukee
WEMP — Milwaukee
WGN — Chicago
WCCO — Minneapolis
KNBR — San Francisco
KGIL — Los Angeles
KMPC — Los Angeles
KFJ — Los Angeles



Capitol®

...from her album, I'm Jessi Colter (ST-11353)

A Hometown Production
Produced by Ken Mansfield and Waylon Jennings.
Written by Jessi Colter.

Billboard Singles Radio Action

Based on station playlists through Thursday (3/27/75)

Playlist Top Add Ons ●
 Playlist Prime Movers ★

Continued from page 16

KSLQ-FM—St. Louis

- RUFUS—Once You Get Started (ABC)
- SAMMY JOHNS—Chevy Van (GRC)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 19-11
- ★ BEN E. KING—Supernatural Thing (Atlantic) 14-7

WHB—Kansas City

- NONE
-
- ★ BEN E. KING—Supernatural Thing (Atlantic) HB-19
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 11-3

KEWI—Topeka

- GRAND FUNK—Bad Times (Capitol)
- CARPENTERS—Only Yesterday (A&M)
- ★ JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic) 49-19
- ★ TOM T. HALL—Sneaky Snakes (Mercury) 23-12

North Central Region

<p>TOP ADD ONS:</p> <p>CARPENTERS—Only Yesterday (A&M) ALICE COOPER—Only Woman (Atlantic) OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)</p>
<p>PRIME MOVERS:</p> <p>ELTON JOHN BAND—Philadelphia Freedom (MCA) BENNY BELL—Shaving Cream (Vanguard) BEN E. KING—Supernatural Thing (Atlantic)</p>
<p>BREAKOUTS:</p> <p>CARPENTERS—Only Yesterday (A&M) OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) BENNY BELL—Shaving Cream (Vanguard)</p>

CKLW—Detroit

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- CARPENTERS—Only Yesterday (A&M)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 29-20
- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 19-12

WGRD—Grand Rapids

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
-
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 20-10
- ★ HOT CHOCOLATE—Emma (Big Tree) 13-7

Z-96 (WZZM-FM)—Grand Rapids

- CARPENTERS—Only Yesterday (A&M) (A&M)
- GORDON LIGHTFOOT—Rainy Day People (Reprise)
- ★ SAMMY JOHNS—Chevy Van (GRC) 29-15
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 26-16

WTAC—Flint, Mich.

- PURE PRAIRIE LEAGUE—Amie (RCA)
- AMERICA—Sister Golden Hair (W.B.)
- ★ LEO SAYER—Long Tall Glasses (W.B.) 24-14
- ★ SAMMY JOHNS—Chevy Van (GRC) 13-5

WIXY—Cleveland

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- JOE VITALE—Shoot 'Em Up (Atlantic)
- ★ DAVID BOWIE—Young Americans (RCA) 22-11
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 23-12

WGCL—Cleveland

- CARPENTERS—Only Yesterday (A&M)
- LEO SAYER—Long Tall Glasses (W.B.)
- ★ JOHN LENNON—Stand By Me (Apple) 19-10
- ★ B.T. EXPRESS—Express (Scepter) 9-2

13-Q (WKQT)—Pittsburgh

- ELTON JOHN—Pinball Wizard (MCA)
- BENNY BELL—Shaving Cream (Vanguard)
- ★ QUEEN—Killer Queen (Mercury) 29-17
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 24-15

KQV—Pittsburgh

- HERBIE MANN—Hijack (Atlantic)
- BERGEN WHITE—Come Go With Me (Private Stock)
- ★ BEN E. KING—Supernatural Thing (Atlantic) 13-4
- ★ SUZI QUATRO—Your Mama Won't Like Me (Arista) 10-6

WKBW—Buffalo

- ALICE COOPER—Only Woman (Atlantic)
- CARPENTERS—Only Yesterday (A&M)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 22-7
- ★ SUPERTRAMP—Bloody Well Right (A&M) 25-19

WSAI—Cincinnati

- SAMMY JOHNS—Chevy Van (GRC)
- CARPENTERS—Only Yesterday (A&M)
- ★ JOHNNY WAKELIN—Black Superman/Muhammad Ali (Pye) 30-20
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 24-15

WCOL—Columbus

- DAVID BOWIE—Young Americans (RCA)
- ANDY FAIRWEATHER-LOW—Spider Jiving (A&M)
- ★ BENNY BELL—Shaving Cream (Vanguard) 40-9
- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 39-19

WAKY—Louisville

- LOLEATTA HOLLOWAY—Cry To Me (Aware)
- ALICE COOPER—Only Woman (Atlantic)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 28-10
- ★ JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic) 22-7

WTUE—Dayton, Ohio

- CARPENTERS—Only Yesterday (A&M)
- BLACKBYRDS—Walking In Rhythm (Fantasy)
- ★ BEN E. KING—Supernatural Thing (Atlantic) 27-16
- ★ AL GREEN—Love (HI) 25-15

WRCN—Bowling Green, Ky.

- ROGER WHITTAKER—Last Farewell (RCA)
- CARPENTERS—Only Yesterday (A&M)
- ★ BEN E. KING—Supernatural Thing (Atlantic) 27-17
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 30-18

WJET—Eric, Pa.

- ACE—How Long (Anchor)
- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 27-14
- ★ RUFUS—Once You Get Started (ABC) 20-12

Southeast Region

<p>TOP ADD ONS:</p> <p>CARPENTERS—Only Yesterday (A&M) FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) BEN E. KING—Supernatural Thing (Atlantic)</p>
<p>PRIME MOVERS:</p> <p>ACE—How Long (Anchor) OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) ELTON JOHN BAND—Philadelphia Freedom (MCA)</p>
<p>BREAKOUTS:</p> <p>EARTH, WIND & FIRE—Shining Star (Columbia) CARPENTERS—Only Yesterday (A&M) KRAFTWERK—Autobahn (Vertigo)</p>

WQXI—Atlanta

- CARPENTERS—Only Yesterday (A&M)
- JESSI COLTER—I'm Not Lisa (Capitol)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 14-3
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 23-15

WFOM—Atlanta

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- BLACKBYRDS—Walking In Rhythm (Fantasy)
- ★ SAMMY JOHNS—Chevy Van (GRC) 13-4
- ★ RINGO STARR—No-No Song (Apple) 5-1

Z-93 (WZCG-FM)—Atlanta

- ACE—How Long (Anchor)
- CARPENTERS—Only Yesterday (A&M)
- ★ BEN E. KING—Supernatural Thing (Atlantic) 18-10
- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 10-5

WBQQ—Augusta

- DAVID BOWIE—Young Americans (RCA)
- BRIAN PROTHEROE—Pinball (Chrysalis)
- ★ JIM GILSTRAP—Swing You Daddy (Roxbury) 14-4
- ★ ACE—How Long (Anchor) 27-18

WBGH—Birmingham, Ala.

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ROBERT WHITTAKER—Last Farewell (RCA)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 19-9
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye) 14-4

WHYY—Montgomery, Ala.

- MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
- ANDY FAIRWEATHER-LOW—Spider Jiving (A&M)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 19-9
- ★ LOBO—Don't Tell Me Goodnight (Big Tree) 22-19

WTOB—Winston/Salem, N.C.

- CARPENTERS—Only Yesterday (A&M)
-
- GORDON LIGHTFOOT—Rainy Day People (Reprise)
- ★ JOHN LENNON—Stand By Me (Apple) 28-15
- ★ ACE—How Long (Anchor) 26-14

WBGH—Savannah, Ga.

- EARTH, WIND & FIRE—Shining Star (Columbia)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 20-11
- ★ CHI-LITES—Toby (Brunswick) 18-15

WTMA—Charleston, S.C.

- CARPENTERS—Only Yesterday (A&M)
- ACE—How Long (Anchor)
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) HB-17
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) EX-18

WKIX—Raleigh, N.C.

- LOBO—Don't Tell Me Goodnight (Big Tree)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ KRAFTWERK—Autobahn (Vertigo) 27-17
- ★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 24-15

WORD—Spartanburg, S.C.

- AVERAGE WHITE BAND—Cut The Cake (Atlantic)
- OHIO PLAYERS—Smoke (Mercury)
- ★ BLACKBYRDS—Walking In Rhythm (Fantasy) 24-14
- ★ BEN E. KING—Supernatural Thing (Atlantic) 17-8

WAYS—Charlotte, N.C.

- JIM GILSTRAP—Swing Your Daddy (Roxbury)

- EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 14-8
- ★ EDDIE KENDRICKS—Shoeshine Boy (Tamla) 13-10

WNOX—Knoxville

- ACE—How Long (Anchor)
- SPINNERS—Laughing A Little, Living A Little (Atlantic)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 20-2
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 37-18

WGOW—Chattanooga, Tenn.

- CARPENTERS—Only Yesterday (A&M)
- EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ PURE PRAIRIE LEAGUE—Amie (RCA) 15-7
- ★ ROGER WHITTAKER—Last Farewell (RCA) 19-15

KAAY—Little Rock

- EARTH, WIND & FIRE—Shining Star (Columbia)
- BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ SAMMY JOHNS—Chevy Van (GRC) 13-8
- ★ ELVIS PRESLEY—My Boy (RCA) 14-9

WHBQ—Memphis

- SHIRLEY & COMPANY—Shame, Shame (Vibration)
- BEN E. KING—Supernatural Thing (Atlantic)
- ★ BARRY MANILOW—It's A Miracle (Arista) 20-4
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 29-19

WMPS—Memphis

- PURE PRAIRIE LEAGUE—Amie (RCA)
- TONY ORLANDO & DAWN—He Don't Love You (Elektra) 15-11
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 15-7
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 16-11

WMAK—Nashville

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- CARPENTERS—Only Yesterday (A&M)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 22-13
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 29-22

WLAC—Nashville

- BARRY MANILOW—It's A Miracle (Arista)
- ROGER WHITTAKER—Last Farewell (RCA)
- ★ ACE—How Long (Anchor) EX-9
- ★ RUFUS—Once You Get Started (ABC) 14-4

WLCY—Miami

- KRAFTWERK—Autobahn (Vertigo)
- ACE—How Long (Anchor)
- ★ CHICAGO—Harry Truman (Columbia) 39-29
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 23-14

WQAM—Miami

- BEN E. KING—Supernatural Thing (Atlantic)
- LEO SAYER—Long Tall Glasses (W.B.)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 28-17
- ★ JOE COCKER—You Are So Beautiful (A&M) 27-16

WFUN—Miami

- RUFUS—Once You Get Started (ABC)
- CARPENTERS—Only Yesterday (A&M)
- ★ KRAFTWERK—Autobahn (Vertigo) HB-14
- ★ ACE—How Long (Anchor) HB-17

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- B.J. THOMAS—Hey Won't You Play (ABC)
- SAMMY JOHNS—Chevy Van (GRC)
- ★ LEO SAYER—Long Tall Glasses (W.B.) 28-17
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 11-7

WQPD—Lakeland, Fla.

- LOGGINS & MESSINA—Growin' (Columbia)
- DWIGHT TWILLY BAND—I'm On Fire (Shelter)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 27-11
- ★ LOVE UNLIMITED ORCHESTRA—Satin Soul (20th Century) 26-13

Northeast Region

<p>TOP ADD ONS:</p> <p>CARPENTERS—Only Yesterday (A&M) QUEEN—Killer Queen (Mercury) KRAFTWERK—Autobahn (Vertigo)</p>
<p>PRIME MOVERS:</p> <p>EARTH, WIND & FIRE—Shining Star (Columbia) OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) LEO SAYER—Long Tall Glasses (W.B.)</p>
<p>BREAKOUTS:</p> <p>CARPENTERS—Only Yesterday (A&M) QUEEN—Killer Queen (Mercury) BEN E. KING—Supernatural Thing (Atlantic)</p>

WABC—New York City

- HAROLD MELVIN & THE BLUE NOTES—Bad Luck (Philadelphia Int'l)
- EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 44-24
- ★ PHOEBE SNOW—Poetry Man (Shelter) 22-15

WPXI-FM—New York City

- NO NEW LIST
-
-
- ★
- ★

WBBF—Rochester, N.Y.

- QUEEN—Killer Queen (Mercury)
-
-
- ★
- ★

WRKO—Boston

- PILOT—January (EMI)
- RUFUS—Once You Get Started (ABC)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 27-17
- ★ HOT CHOCOLATE—Emma (Big Tree) 19-10

WBZ-FM—Boston

- CARPENTERS—Only Yesterday (A&M)
- LOGGINS & MESSINA—Growin' (Columbia)
- ★ ACE—How Long (Anchor) 31-20
- ★ LEO SAYER—Long Tall Glasses (W.B.) 18-9

WVBF-FM—Framingham, Mass.

- NO NEW LIST
-
-
- ★
- ★

WPRO—Providence

- B.J. THOMAS—Hey Won't You Play (ABC)
- GEORGE SEGAL—What You Gonna Do (Flying Dutchman)
- ★ BOBBY VINTON—Beer Barrel Polka (ABC) 27-17
- ★ CHICAGO—Harry Truman (Columbia) 28-20

WQRC—Worcester, Mass.

- LOBO—Don't Tell Me Goodnight (Big Tree)
-
-
- ★
- ★

WDRG—Hartford

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- CARPENTERS—Only Yesterday (A&M)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 16-6
- ★ BENNY BELL—Shaving Cream (Vanguard) 27-18

WPOP—Hartford

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- NEIL SEDAKA—The Immigrant (Rocket)
- ★ BENNY BELL—Shaving Cream (Vanguard) HB-18
- ★ STYX—Lady (Wooden Nickel) 20-9

WTRY—Albany

- GRAND FUNK—Bad Time (Capitol)
- JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic)
- ★ AL GREEN—Love (HI) HB-20
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 19-11

WPTA—Albany

- ACE—How Long (Anchor)
- CARPENTERS—Only Yesterday (A&M)
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye) HB-17
- ★ SAMMY JOHNS—Chevy Van (GRC) 27-15

Mid-Atlantic Region

<p>TOP ADD ONS:</p> <p>CARPENTERS—Only Yesterday (A&M) PAUL ANKA—I Don't Like To Sleep Alone (U.A.) EARTH, WIND & FIRE—Shining Star (Columbia)</p>
<p>PRIME MOVERS:</p> <p>TONY ORLANDO & DAWN—He Don't Love You (Elektra) BENNY BELL—Shaving Cream (Vanguard) RINGO STARR—No-No Song (Apple)</p>
<p>BREAKOUTS:</p> <p>CARPENTERS—Only Yesterday (A&M) PAUL ANKA—I Don't Like To Sleep Alone (U.A.) EARTH, WIND & FIRE—Shining Star (Columbia)</p>

WFIL—Philadelphia

- QUEEN—Killer Queen (Mercury)
- CARPENTERS—Only Yesterday (A&M)
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 28-18
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 25-17

WIBG—Philadelphia

- BEN E. KING—Supernatural Thing (Atlantic)
- KRAFTWERK—Autobahn (Vertigo)
- ★ LEO SAYER—Long Tall Glasses (W.B.) 14-5
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) HB-24

WPGC—Washington

- B.J. THOMAS—Hey Won't You Play (ABC)
- B.T. EXPRESS—Express (Scepter)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 18-10
- ★ QUEEN—Killer Queen (Mercury) 25-20

WRC—Washington

- ACE—How Long (Anchor)
- BRIAN PROTHEROE—Pinball (Chrysalis)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 21-17
- ★ SAMMY JOHNS—Chevy Van (GRC) 17-14

WCAO—Baltimore

- CARPENTERS—Only Yesterday (A&M)
-
-
- ★
- ★

WLPL-FM—Baltimore

- NO NEW LIST
-
-
- ★
- ★

WGH—Newport News, Va.

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- DAVID BOWIE—Young Americans (RCA)
- ★ ELTON JOHN BAND—Philadelphia Freedom (MCA) 22-15
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 15-8

WYRE—Annapolis, Md.

Publishers Ponder Videodisk Music Fee

• Continued from page 3

device that furnishes both sound and sight, nor is one contemplated in the revised act working its way through Congress.

"It would be illegal for us or any other group to seek to impose a payment formula," says Albert Berman of the Harry Fox Agency. He thinks that publishers will approach the issue experimentally, leaving plenty of room for later revision in any rights they grant videodisk producers. They would be reluctant to tie themselves into a marginal deal during the developmental stages of a medium which later may "explode" into a mass conveyor of home entertainment.

However, Berman envisions that eventual licensing practices will be pegged in some way to a percentage of the disk's selling price, modified perhaps by the ratio of music to total program and the nature of the use.

Leonard Feist, executive vice president of the National Music Publishers' Assn., feels some light may be shed on the implications of videodisk licensing when representatives of publisher groups in many countries meet next month in Hamburg under CISAC auspices. This is one of a number of topics affecting the international publishing community he expects will receive special attention at the conclave.

The mists clouding licensing in the U.S. are not dispelled by leading videodisk contenders here.

"As yet we have not addressed ourselves specifically to the music licensing problem," says Jim Fiedler, MCA Disco-Vision vice president

for business affairs. "We have held only the most rudimentary discussions with publishers."

Fiedler expects that, except for certain educational material, most of the initial MCA product transferred to videodisk will consist of theatrical and TV film. Here much of the music is controlled by MCA's own publishing subsidiary, and agreement should be reached quickly, he feels.

Basic difficulty that will arise between producers and publishers, Fiedler anticipates, is due to the way each views the new medium. "We

look on it as a print of a film, and the home videodisk market as supplemental to the original broadcast or theater market," he says. "But publishers say it's round, 12 inches in diameter, and has a hole in the center. Therefore it must be a record."

At RCA, Tom McDermott, staff vice president for SelectaVision programming, says, "We have figured lots of approaches to music licensing, but so far have come up with no answers. However, I assume we're all reasonable people and therefore will arrive at reasonable solutions."

A&M Goes CD-4 Discrete

• Continued from page 1

All future A&M releases, including Wakeman's next LP "The Myths And Legends Of King Arthur And The Knights Of The Round Table" will be in the CD-4 discrete system developed and pioneered by JVC, Japan.

Other labels exclusively in CD-4 include RCA; the WEA Group of Warner Bros., Atlantic and Asylum/Elektra; and Shadybrook (the Joe Sutton/Brad Miller label featuring the Mystic Moods).

Gil Friesen, senior vice president, announced A&M's exclusive commitment to the CD-4 system. Masters will be cut at the JVC Cutting Center here and records will be pressed at Monarch. Price will be \$6.98.

Albums to be released shortly in CD-4 discrete include "Coney Island" by Herb Alpert and "Chase The Clouds" by Chuck Mangione. The quad albums will be released day-and-date with the stereo versions. The label plans releasing about six albums in the first year as a discrete advocate, all by best-selling artists.

A number of A&M executives have been closely watching the quad field and analyzing the SQ and QS matrix formats, with discrete coming out on top as providing the best 4-channel capabilities.

A spokesman at the label says that

Lighting Aids Rock Shows

• Continued from page 14

packed my bag. I soon discovered that lighting a tour has special problems. The talent wants you to light as much as possible the way that you did the night before, so they know what to expect," he says, "however, every theater is different, and you're always working with new light operators. You must learn to call cues concisely and speak clearly."

One alternative, Moody says, is to learn to design with lighting modules which don't require ceiling supports. Compactness, low weight and reliability are other factors since the equipment travels with the tour.

It's a rare evening when the lighting designer doesn't change something, usually in response to a subtle variation in the act itself, Moody points out. However, that's the difference between teaching and doing, Moody states. "When you're teaching, you tend to get locked into fixed

ways of doing things. But when you're on tour, you quickly learn to adjust and ride with what's happening. Keeping an open mind for change and adaptability are prime prerequisites for a tour designer."

Eagle Label Goes Global With 3 Acts

LOS ANGELES—With three international distributors set, Eagle Records here is pushing three acts on a global as well as domestic basis.

Johnnie Maya sings in Spanish as well as in English. Golden Gate is a pop combo that has toured the U.S. seven years. Scott Tevis, with his wife playing bass, is Eagle's sole country entry. Eagle's foreign distribution now includes EMI Electrola in Germany, Austria and Switzerland, RCA in Mexico and EMI Brigadiers in South Africa.

Withers Sues

• Continued from page 8

rior Music for which he was to receive 25 percent of net income and \$25,025.80 for producer agreements.

He asks the court to order an accounting of all writer and publisher royalties due and termination of all contracts with Sussex and Interior.

The plaintiff is represented by Robert Dudnik of Rosenfeld, Meyer & Sussman.

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MILES DAVIS AT THE FILLMORE—Double Tape—COLUMBIA 30038
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SNACK CONCERT

A Smash Success In S.F., But Do Schools Need Money?

By JACK McDONOUGH

SAN FRANCISCO—The Bill Graham-promoted SNACK, (Students Need Athletics, Culture and Kicks) benefit at San Francisco Kezar Stadium March 23 was an unqualified artistic, financial organizational and moral success.

The 9 a.m. to 6 p.m. affair, to raise money for the San Francisco school district, was highlighted by the appearance of home run king Willie Mays, actor Marlon Brando, and an unannounced appearance by Bob Dylan, all of whom were met with waves of deafening applause by the capacity crowd of 55,000.

Dylan appeared for the concert finale with Neil Young. It was the first time that the two, probably the most influential songwriters of the rock generation, had conspired on a stage. They were backed by Rick Danko (bass), Levon Helm (drums) and Garth Hudson (organ).

Young played electric guitar and harmonica, Dylan electric guitar and acoustic piano. They did Young's "Helpless" and "Are You Ready For The Country"; the Band's classic "The Weight." They came back with an encore of "Will The Circle Be Unbroken." The set was marred by a bad vocal mike on Dylan, the only flaw in a set that otherwise was technically superb.

Brando, after embracing Graham

warmly, gave an impassioned speech emphasizing that among the Bay Area bands who turned out to play free—and among the audience—there were all races represented. Brando gave \$5,000 to the coffers.

However it was unsettled where all the SNACK money (\$300,000 gross and \$200,000 net) will go. The day before the concert it was reported in the San Francisco Chronicle that the school board had mysteriously "found" \$2.1 million, expected to turn up another million by the end of the fiscal year, and probably didn't need the SNACK money after all. This greatly angered Graham, who claimed to have received little thanks from the school board anyway for his efforts. After calculating that the board's discovery has caused the loss of another \$30-40,000 in anticipated donations the day of the show, Graham indicated that the money may go elsewhere.

San Francisco Mayor Joseph Alioto, at a Monday morning press conference, castigated the school board, expressed understanding at Graham's annoyance and announced that a meeting between Alioto, Graham, Graham's attorney William Coblenz, and lawyers for the various artists will be held to determine whether the schools will in fact receive the money. Meanwhile, the State Attorney General's office said that the money must go to the stated charity (the schools) unless Graham petitions the courts for per-

mission to use the funds differently.

The day began at 9 a.m. with Eddie Palmieri's Latin orchestra, newly relocated to the Bay Area from New York. Then came Graham Central Station, followed by the Grateful Dead (accompanied by Merle Saunders), who came out of semi-retirement for the affair.

The East Bay's premiere soul band, Tower of Power, introduced new lead singer Hubert Tubbs to the throng. Santana, with leader Carlos resplendent in a white robe, played a sensuous and electrifying set. The ever-popular Doobie Bros. introduced new songs from their soon-to-be released LP, as well as their instantly recognizable favorites.

Jefferson Starship followed, closing their set with "Volunteers" from the revolutionary Airplane days. Joan Baez, miraculously holding the electricity-fed crowd with only her voice, dedicated "All My Trials" to Graham. Then Dylan and Young appeared for the grand finale.

Interspersed with the music were the appearances by Mays, Brando and local luminaries. Graham introduced all the acts, was conscious about giving recognition to various individual musicians, and kept the set changes rolling on schedule. As one Graham aide remarked later, "I don't care how heavy the talent was. Bill Graham was the real superstar today."

The concert, which drew many music business personalities from Los Angeles as well as San Francisco, was broadcast live on K101-FM.

Prime Concern Of Ohio Players: Work

By JIM MELANSON

NEW YORK—"We're a band that meets demands and whose prime concern right now is to work," says Clarence "Satch" Satchell, leader and manager of the Ohio Players.

It's a healthy attitude and a good thing, too, as ever since their No. 1

that the group will run to cut another album right away.

The tour will be completed this month, but Satchell, confident that the group will be able to duplicate its recent recording success, says that "the Players won't go into the studio



Mercury photo

OHIO PLAYERS—Number one across the board with the "Fire single and album.

chart-riding "Fire" LP and single the Players have turned into one of the hottest commodities on the concert market today.

Those same "demands" should see the group in-studio soon, but not before a tour of 48 one-nighters is finished. And even then it's not sure

while everybody's thinking great schemes."

It just doesn't fit the group's brand of spontaneity that produced "Fire," not to mention their "Skin Tight" LP. Satchell explains that the group has always gone into studio without preconceived notions or prepared material. And he doesn't want to change the formula just yet. So private are their sessions that only an engineer is allowed to join them.

"We just jam, and let things happen naturally," says Satchell. "Afterwards, when we feel that we've got something, we'll add the finishing touches, vocals, mixes, and effects. But, first it's gotta happen spontaneously." He says it took the group four hours to lay down their LP "Pain" and three days to do the same for "Skin Tight."

"Pain" actually was the first major move for the group, when in 1970 the original members pooled \$400 for a trip to Nashville to record the album. The \$400 also covered their studio costs.

While the band has had personnel changes, original members Satchell, Marshall "Rock" Jones, Ralph "Pee Wee" Meadowbrook and Leroy "Sugar" Bonner now joined by Billy Beck, Marvin Pierce and Jimmy Diamond, Satchell's philosophy for the group has remained the same.

Billed as a "progressive soul band," the Players will always try their best to avoid becoming "mechanical robots," says Satchell. He sees the "robot" tag as dangerous, especially with the pressures from promoters and the group's own desire to earn money always constant.

To avoid a lot of the business entanglements the Players, again with Satchell as the main catalyst, set up their own booking company, OPI, their own publishing firm, Ohio Tight Corp., and their own management firm, Hi Entertainment Corp.

"In fact," says Satchell, "the group's Hi Entertainment firm will soon be handling new acts for recording and booking deals."

While Satchell is looking to open up the entertainment business for new talent, he stresses that there is still a lot of territory for the group to conquer as performers. Their recent first trip to Europe gave him a taste for the international market and he hopes to arrange a major concert

(Continued on page 24)

APRIL 5, 1975, BILLBOARD

New On The Charts

MAJOR HARRIS

"Love Won't Let Me Wait"—★

A timelessly classic romantic soul ballad brings to the Hot 100 as a soloist the former lead singer of the Del-Fonics. Major Harris leaves no doubt he wants everything from his lady right now and until the Sun comes up, in "Love Won't Let Me Wait."

But it's done with enough indirection and taste to avoid giving offense. In fact, this is one of the most beautiful, heartfelt and honest records to come along in some time.

Harris, born in Richmond, Va., is the son of a professional guitarist and the grandson of vaudevillians. His mother started him off in the church choir she led. Harris is produced and managed by WMOI of Philadelphia and records for Atlantic.

Talent In Action

**BUFFY-SAINTE MARIE
JUNE MILLINGTON**

Town Hall, New York

Winter's last fling put a damper on the size but not the enthusiasm of Buffy-Sainte Marie's March 14 audience. Performing alone, on piano and guitar, and with back-up band Peace and Quiet, her concert personified her talents as a seasoned singer and songwriter.

Buffy's striking beauty would be distracting it if were not for the power of her songs and her flexible voice with its familiar tremolo. She sang her 60s war protest classic "Universal Soldier," love songs including and equal to "Don't Ask Why," with the rest of her repertoire devoted almost singularly to the plight of Indians on this continent.

No performer has been as strong an advocate of Indian life as Buffy and perhaps because of this, she has never had the commercial success her talents deserved. Her songs usually make you squirm with sadness and guilt because they are honest and painfully true.

Besides the songs she is so strongly identified with, Buffy also presented several songs from her new MCA album "Changing Women." Of those songs "Till I See You Again" stood out as a classic of the future.

Opening the show was comedian Richard Belzer, who was almost funny, and June Millington, former lead guitarist for the all-woman band Fanny. The band she leads now has five women and two men and after the novelty wears off they are still good and exciting enough to warrant the screams for more. A little more practice and variety in her music might make June Millington a musician to watch for in the future.

LAWRENCE FROST

**JAYE P. MORGAN
& COMPANY**

The Set, Beverly Hills

If you remember Jaye P. Morgan from 20 years ago and Billboard chart hits on RCA such as "Pepper Hot Baby," and "If You Don't Want My Love," you could wonder—well, several things.

Obviously she hasn't been a giant recording artist for a long stretch. But then again, she's on Johnny Carson's "Tonight" enough to identify strongly with a lot of adults, in fact, she stops her club act entirely and raps with the audience getting a lot of inside yocks. "He has maligned my body from one end of the country to the other," she said at the set reviewed on March 14.

However, this doesn't explain the noticeably young audience that is attracted to the act here at this top club. And there you have it—the act.

Jaye is that rare breed of veteran performer, who as pianist and sort of group catalyst Lauren Pickford puts it, "not threatened by younger artists, doesn't let her ego go crazy." And who, therefore, is a very powerful apostle for some damned exciting young talent.

Chief among this kind of jazz, gospel and soul act is black vocalist Randy Crawford, whose Hoagy Carmichael "Sky Lark" gets fervent reaction.

What's happened with this act is that a group of highly-talented basically jazz musicians got discovered by Jaye or vice versa. Jaye even subjugates herself in such numbers as "Laughter In The Rain," the big vocal, for Armando Compean, bassist, and another central focus of the group.

The group consists of rhythm guitarist Dennis Kilman, drummer Lee Spath, percussionist Reynaldo Jackson, Pickford on flute, sax, electric and grand piano, bassist-vocalist Compean and three girls.

EARL PAIGE

MICHEL LEGRAND

Carnegie Hall, New York

Michel Legrand is among the more innovative jazz personalities on the music circuit today, and it was this fearless approach to creative musicianship that lifted his March 7 show from its pedestrian beginnings to a scintillating climax.

For the occasion Legrand gathered his friends—among them Grady Tate on drums; Bob Daugherty, bass; Phil Wands, saxophone; Joe Beck, guitar; and Marvin Stamm, flugelhorn and trumpet—and working with them, the Virtuoso String Quartet. Though his own compositions he weaved a unique, and often exciting tapestry of strings, horns, guitars and drums, against a free form of jazz rhythms.

In reworking his arrangements for the occasion, Legrand insured each artist a solo spotlight. It was here that drums, guitar, saxo-

(Continued on page 22)



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- **Mining riches from the fairs**
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- **Who owns a concert territory? Does the act "owe" the promoter a return booking?**
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- **So you just signed an unknown... now what, Mr. Manager?**
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Led Zeppelin At Its Peak In L.A. Forum

By BOB KIRSCH

LOS ANGELES—Led Zeppelin, perhaps the greatest purely rock band in the 20-year history of that particular musical genre and certainly the best of the so-called "heavy metal" bands, made its return to the Forum in suburban Inglewood a triumphant one March 23 with three hours of the nearest thing to rock perfection this reviewer has ever seen.

Zeppelin has two major strong points. It has mastered the technique of combining musical excellence with mind-boggling volume. And it is able to operate either as a unit or each can move into a subordinate role for whoever happens to be soloing at the time.

Jimmy Page is possibly the most brilliant guitarist in rock today. Whether playing straight, chugging rock as in "Rock & Roll," gimmicky yet skillful material as in "Dazed And Confused" (during which he uses a violin bow to coax a myriad of sounds from the guitar) or running through melodic, tasteful solos as in "Over The Hills And Far Far Away," he has few peers in pop music. Page has also learned how to combine his basic skill with a theatrical flair that in no way interferes with his marvelous playing.

Lead singer Robert Plant is the epitome of the "heavy metal" voice, probably the only singer who has been able to apply that style to his vocal chords. With a remarkable

range and an extremely powerful voice, he acts as the perfect foil for Page's guitar work.

John Paul Jones is an excellent bassist and an adequate keyboard man who is content to hide in the background most of the time, but his contributions on several numbers, especially "No Quarter" and "Trampled Underfoot" were the outstanding segments of the songs.

John Bonham pounds away on the drums, not subtly but in exactly the proper manner for a band of Zeppelin's style. Bonham's 20-minute "Moby Dick" drum solo seems to drag, but he received several ovations during his spot so it is obviously a crowd pleaser.

While each member's solo efforts are more than noteworthy, it is when they act as a total, as in "Stairway To Heaven," that the act can best be appreciated. Page's opening mellow guitar fades into Plant's emotional, perfectly timed vocals until it is time for Page to move back into the spotlight with a frenetic solo. Jones (on mellotron) and Bonham offer solid support throughout.

Zeppelin has long been the target of critical barbs for his crashing volume and the seeming sameness of its material. Yet in an age when headline acts are often boring, sloppy and create no excitement at all, this British quartet stands out as a masterful example of what rock and roll was meant to be.

Talent

THIRD TIME A CHARM

Melissa Conquers Fear Of L.A.

By ELIOT TIEGEL

LOS ANGELES—Melissa Manchester is on her way to conquering her fear of working in Los Angeles. After being rapped by the rock critics twice, her recent third appearance at the Troubadour, plus a smashingly lyrical third LP, are making her feel more comfortable about this city with its music indus-

personal and they were personal raps, not critiques of my work."

So there was a hesitancy to record here; she had a commitment to play the Troubadour for a third time but she had a feeling that that room just wasn't working properly with her.

After a good Troubadour appearance two weeks ago she feels she's on her

third LP was rehearsed at home with her band and then recorded. She was awed by what was going on in the next studio: Ringo Starr and Richard Perry were her working neighbors. "Someone would run in and say, 'we need Clappers, who wants to clap?' and we'd all run in and clap. That's the way things hap-



Billboard photos by Bonnie Tiegel

Melissa Manchester: happy to be working in Los Angeles, also determined to overcome her fear of appearing there.

try biggies always around and superstars omnipresent wherever she turns.

New York, her home, she says, is not like Los Angeles, and frankly when her producer Vini Poncia suggested that she record her third LP here, she was uncomfortable.

Her first two for Bell were done in New York. The two appearances at the Troubadour with their bad press "spooked" her, she admits. "I was gut level scared." The audiences responded warmly, she recalls, but the criticism "annihilated" her. She claims the criticism was offbase; "they hurt me deeply; I take things

way to getting over the fear of playing the Troubadour.

And now that the new LP "Melissa" (on Arista) is a bona fide national hit, she is more positive about recording her fourth LP here this summer.

Her first two LPs (cut with Hank Medress and Dave Appell) were mostly created in the studio. Her

pen here" She defines superstars working on other superstars' LPs here as the West Coast version of hanging out someplace.

The stars hang out at other people's sessions, which is like people hanging out at someone else's house in another city. That's why there are so many instances of a

(Continued on page 25)

Talent In Action

• Continued from page 20

phone, trumpet and bass soared to new heights of excellence, with Legrand's piano tripping and frolicking to easy accompaniment.

The weakest link in an overall artistic chain was Legrand's new vocal find, Laury Shelley, an attractive Chicago lass with potentially exciting vocal ability, and a misguided tendency to ape Barbra Streisand.

Selections for the evening included such Legrand successes as "Brian's Song," "Summer Of '42," "Pieces Of Dreams," "Windmills Of Your Mind," with Tate doing his now famous vocal interpretation, "Musette," and selections from "The Umbrellas Of Cherbourg."

RADCLIFFE JOE

AHMAD JAMAL QUINTET COLLECTIVE BLACK ARTISTS ENSEMBLE

Town Hall, New York

Ahmad Jamal has been attracting audiences for a long time, not just because he plays a very

appealing brand of jazz but because of the quality of his performance and writing. Jamal now leads a quintet whose members serve quite well as a vehicle for his music. This concert Feb. 28, also marked the debut of the Collective Black Artists Ensemble under the musical directorship of trumpeter Jimmy Owens.

The concert opened with a piece by the 18-member Ensemble, written by its pianist Stanley Cowell. The Jamal quintet then took over and went through "Eclipse," "Dialogue" and "Swahilliland" which featured the congas of Azzedin Weston. Jamal's style remains smooth with strong punctuations that serve as springboards for the other musicians.

The second half of the program was a performance by the two groups together. They were most successful playing "Independent Of All Mankind," written by Jamal and arranged by Stanley Cowell. The other numbers were not quite as rehearsed and hence not as smooth.

Anyway, there is hardly a more pleasant way

(Continued on page 24)

Sinatra Eyes European Tour

LOS ANGELES—Frank Sinatra's plans now call for a European tour, his first continental appearances since 1962, to follow his spring tour of the U.S. and Canada.

Final negotiations are being set for concerts beginning in mid-May with Sinatra dates in London, France, Germany, Austria, Holland, Belgium and Switzerland.

New On The Charts



Chrysalis photo

BRIAN PROTHEROE

"Pinball"—79

For nearly a decade, Brian Protheroe has bounced like—well—a pinball between acting and rock in England. Often cast as a guitar-playing musician in regional repertory theater, he found himself writing his own music for the shows.

He first got onto Chrysalis via its publishing division and eventually got to cut "Pinball" with Cat Stevens producer Del Newman. "Pinball" was a top ten hit in England last year.

It has a quiet insistence to its sound, an off-handed compelling perkiness about the solitary urban despair the lyrics are describing in highly desolate terms.

Signings

Rusty Weir, well known in Texas as a regional attraction, to 20th Century via Chalice Productions. ... Law, self-contained foursome, to GRC Records. ... Eddie Rambeau to Stephen Metz Productions. ... Bill Granstaff, 23, writer-singer to David Elder's Amusex Management.

Capitol photo
EVIE SANDS
"You Brought The Woman Out Of Me"—78

The dude this song is about has got to be a truly mean character, but the one positive thing he did for Evie was to "bring the woman out" of her. If you really want to be picky, this fine singer was on the charts as a New York teenage rock prodigy 1965-'68.

But in terms of the current market, she has been totally in retirement as a performer for several years and is making a welcome comeback on Lambert/Potter's Capitol-distributed Haven label. "You Brought The Woman Out Of Me" has something of the bouncy anger of Carly Simon's "You're So Vain."

Evie Sands is a cult figure about to reach today's mainstream audience in a big way. Manager is Richard Germinaro of Big Cigar Productions in Hollywood and booking is by ICM.



Collegiates Rap Diskeries

• Continued from page 1

but we are more thankful that the percentage of schools represented is higher than ever before."

Although the record industry panel was one of the more heated discussions, other discussions included: structure in programming, carrier current engineering, finding a staff, progressive radio, music programming, small station management, how to run a newsroom without a budget, sales in a recession economy, a world of music, art of administration, debugging your station, news writing, music charts, broadcasting live music, and commercials and jingles.

All of these sessions featured full houses, but many students were critical of the fact that there were six meetings going on simultaneously.

"It is unfair for a station that could only afford to bring one member of the staff to town, because I had to choose between many important meetings at the same time," one student said. "Still, all in all, the micro-sessions turned out to be very beneficial for exchanging information with other member schools.

Grant offered his reasoning for this move. "Because of the large number of students, we decided that it would be beneficial to have a number of discussions going on at the same time," he stated. "Overall, this was our most impressive convention yet and student input was at a very high level."

The record industry panel was chaired by Billboard campus editor Jim Fishel and featured Michael Klenfer, director of national FM promotion for Artists Records; Arnie Handwerker, director of campus promotion for CBS Records, and Bill Paige, campus representative for A&M Records and a staff member of WLUC at Loyola Univ.

During the course of this 90-minute meeting, the panel participants fielded a number of questions from the audience and gave company stands on campus radio. Handwerker was complimented by many students for the service CBS gives to their stations and told the gathering that he will service almost anyone if

Emmylou Harris At Calif. State Fest

LONG BEACH, Calif.—California State Univ. here presents its third annual Banjo, Fiddle and Guitar Festival April 20 with Emmylou Harris topping an impressive array of guest talent.

Doc and Merle Watson also will appear on campus as will the True and Trembling String Band and Byron Berline and Friends. College performers also will perform. Tickets are a flat \$2.50. Watson's new Frosty Morn group will be making its West Coast debut at the festival.

Lewis, McPartland To Harvard Faculty

BOSTON—For 22 years leader of the Modern Jazz Quartet as pianist and composer, John Lewis will join pianist Marian McPartland at Harvard Univ. this summer as members of the faculty teaching special courses in jazz.

Lewis and other members of the MJQ reassembled two weeks ago in Kansas City for appearances with the Kansas City Philharmonic conducted by Maurice Peress but, Lewis says, he doesn't anticipate additional reunions of the group. He now teaches at City College of New York and will appear next summer at the Newport Jazz Festival, he confides.

they are willing to help him out in return.

"All I want from any station that I service is that they stay in touch with me and send me a regular playlist," he said. "I really don't care if they like or dislike an album, I just like to get some feedback from a station on what the strengths and weaknesses of any product is."

Klenfer said that Arista had only recently begun to actively pursue the college market, since the changeover from Bell Records, but assured the gathering that his company considered college radio to be a primary target for breaking new artists.

"When there is something that a college station needs all they have to do is call up and we'll do our best to satisfy their needs," he said. "Next year at this time, we will probably have a full-time campus radio representative."

Paige serves as the A&M regional college promotion man for Illinois and Indiana, as well as a disk jockey and he tried to show the audience both sides of the fence.

One of the major topics of discussion from the floor, concerned the insensitivity of some record companies toward college radio. At one point, students throughout the audience were spewing out names of companies giving poor or no service.

Among them were RCA, Island, Buddah, ABC, Capitol, Warner Bros., Motown, Sire and several other smaller labels.

"When we get on the phone and call many of these labels, they put us on hold for ten minutes and then come back on the phone and give us a lot of jive," one disgruntled colleague said.

Another sore point among the conventioners was the recent initiation of a subscription service for product. This policy is becoming more and more prominent, according to many broadcasters, and it can get to be very costly to even the most affluent college stations.

However it usually isn't the bigger college station with a budget that is falling victim to this policy. It's the smaller college station and they are in a state of paranoia, because of it.

"It has cost us several hundred dollars to subscribe to several company's promotion lists and we really can't afford this extra cost at the station," a collegiate broadcaster from Pennsylvania stated. "Besides, most of the records we receive in this program are dud albums and popular albums are purposely not sent to us for some strange reason."

Capitol and Warner Bros. were among the first culprits of this policy, according to several broadcasters, but many other labels are following suit and in trimming down their collegiate promotion lists, they are offering this as an alternative to many stations.

Costs for these programs run a full range, but the average is \$150 for 10 albums per month, according to the Pennsylvania broadcaster.

The consensus of opinion among collegians attending this meeting was that they will fight this "discrimination" every way they can.

Other points produced by this meeting concerned the scarcity of service to Canadian stations by U.S. companies, the sporadic service by certain companies, tying in an artist's on-campus appearance to other programs such as live interviews and in-store record sales, the need for more personal contact between station personnel and record company personnel and ways to make the record company's job easier.

Record-oriented suites during the

confab including those by A&M, Arista, Atlantic, CBS, Flying Fish, London, Polydor and Phonogram.

Some of the highlights of these suites included Arista which replayed the Clive Davis-hosted "Midnight Special," Columbia's "Spring Fever" party for the new Rick Deringer album, Atlantic's showcasing of new product by campus department head Gunter Hauer and a series of live music concerts in the Flying Fish suite by some of its artists like boogie woogie pianists Jimmy Walker and Erwin Helfer.

IBS decisions during the convention included the go-ahead for the search of a full-time organization director, the initiation of a regional setup with monthly discussion meetings, the expansion of the in-house Format Magazine and its relocation, the compilation of a more complete research list of college and high schools stations and the choosing of next year's convention site.

The bicentennial convention will be held in Philadelphia, March 5-7, and IBS president Grant says he hopes more of the 660 member stations will attend this confab.

Campus Briefs

An honorary degree in music has been awarded Jose Feliciano by Wesleyan College, Fort Worth, for his "contributions to music." ... Oberlin Conservatory's New Hungarian Quartet (Andor Toth, Richard Young, Denes Koromzay, Andor Toth Jr.) will teach and perform at the Taos, N.M. School of Music June 22 to Aug. 3. ... The Univ. of Southern California has received cash grants of \$10,000 each from the Los Angeles Times and the Ahmanson Foundation to be used in constructing the Arnold Schoenberg Institute on the USC campus.

An April 4 concert in Gusman Hall, Miami, by the Univ. of Miami's Chamber Singers will help provide funds for the group to tour, for three weeks, Romania including resort towns in the Transylvania Alps starting May 7. ... Univ. of Texas (Austin) cello virtuoso Paul Olefsky will be the star of the opening recital of the 1976-77 season at the Library of Congress in Washington. His accompanist will be Walter Hautzig, pianist and professor at the Peabody Conservatory in Baltimore. ... UCLA's Folk Series concludes April 8 at Royce Hall with Josh White Jr. The university's Jazz Series winds up April 20 with Cal Tjader, the same night that the school's Chamber Music series concludes in Schoenberg Hall with the youthful Cleveland Quartet.

The New York Renaissance Band performed at Temple Feb. 27 in one of its unique concert appearances. The group which specializes in early music performed on authentic instruments plays music from the Middle Ages, renaissance and early baroque periods with particular emphasis on instrumental music for renaissance winds and dance music.

Lake Land Community College at Mattoon, Ill., has a new 10-watt educational FM radio station on the air and station manager Ken Beno says service is needed desperately from record companies. All types of music are broadcast on the station and it plans to expand broadcast hours in the near future.

By BOB KIRSCH

LOS ANGELES—MediaSound in New York has been a busy spot. Tony Silvester (you may remember Tony as one of the original members of the Main Ingredient) and Bert DeCoteaux have been working on Ben Vereen's LP, as well as working on projects for Peter Nero, Martha Reeves and Jeree Palmer. Silvester and DeCoteaux have teamed for a number of successful projects over the past year, including works with Ben E. King.

Rupert Holmes has completed his LP, with MediaSound producer-engineer Jeff Lesser working the controls. Others who have been in the studio of late include Todd Rundgren, Betty Davis (produced by Sal Scaltro), the Climax Blues Band (produced by Rich Gotteher, once a member of the Strangeloves), Joey Heatherton and Mike Scott-Heron both produced by Ray Godfrey, and Joe Simon and Garland Greene (both produced by Ray Godfrey.) Kool & The Gang, by the way, are celebrating four years of recording at the studio.

MediaSound has also been hard at work in the mastering as well as recording end of things. The studio has recently worked on projects by Satyr, the Tramps, New Tapestry and the Latin Festival All Stars album.

In Los Angeles, things have been hopping at Sound City, Inc. Jerry Riopelle is finishing up his second ABC LP with Keith Olsen and Steven Escallier handling the engineering. The pair have also been working with Fleetwood Mac on its next LP effort. Stephanie Nicks and Lindsay Buckingham, who you may remember as Buckingham Nicks, are now members of Fleetwood Mac. The Stampeders were in from Canada to mix their new single, with Mark Smith helping out, while Lalo Shifrin cut a single with Gary Lemel producing and Bill Drescher engineering. Free Movement was also in the studio with Tommy Oliver. Telly Savalas recut some vocals on an LP he did a while back in Europe with John Cacavas producing and Drescher engineering, while Johnny Nash stopped by for some vocal overdubbing. Hodges, James & Smith came in with Mickey Stevenson producing. And congratulations to Jeff Zeitlin, a Recording Institute graduate, who joins Sound City as assistant to Neil Hopper.

Down in Miami at Criteria Recording Studios, Joe Vitale's "Shoot 'Em Up," from his "Roller

Coaster Weekend" LP, was remixed and edited for single release. Stephen Stills is due in the work on an LP and Brownsville Station, has been working on its next effort. Stephen Klein is handling the engineering. Brad Shapiro has been in overdubbing strings, horns and vocals for the next Millie Jackson album. Jeffrey Rolle came up from the Bahamas to cut some things backed by the Criteria Rhythm Section. In other projects, the Bee Gees finished an album, Bobby Ingram and well known session guitarist Hugh McCracken have been cutting with Artie Cornfeld producing and Souther, Hillman & Furay were back working with Tom Dowd.

In Nashville, Audio Media Recorders/Odyssey Productions, Inc. have finished up a new building which houses two fully equipped 16-track studios as well as the new Warner Bros. Records offices. Among those who have used the studio so far are Truth, a gospel group, and rock band Jade Stone. Odyssey Productions has just signed Tommy Dougherty as an artist and as a writer for its Jumping Jack Music. Also in the works for the studios is some jingle work.

At the Sound Pit in Atlanta, Red, White And Blue (Grass) have been working on an LP with producer Buddy Killen.

At Wally Heider's in San Francisco, John Fogerty has been laying down some tracks with David Coffin working the controls. Ronnie Montrose was in doing some tracks, while Sam Hager has been working with engineer Stephen Jarvis.

The Recording Institute of America has set its April schedule for its course in multitrack studio engineering. Dates and places include: April 3, Raleigh; April 10, Minneapolis/St. Paul; April 17, Los Angeles; April 24, Chicago; April 25, Milwaukee. Those who would like information can call 212-582-0400 or 800-223-5383 in the East or 213-469-6333 or 800-421-0800 in the West.

In other activity around the country, Roger McGuinn and his band will be cutting their next LP at the Record Plant in Los Angeles. John Boylan will handle production. Boylan just finished cutting Commander Cody & His Lost Planet Airmen. R. Dean Taylor is in Art Laboe's Original Sound Recording Studio adding the final touches to his upcoming LP. Taylor is producing himself.

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Talent In Action

• Continued from page 22

to spend an evening than with Jamal and in time the same can hopefully be said about the Ensemble. Their next concert features Archie Shepp and Art Blakey. **LAWRENCE FROST**

ERIC ANDERSEN ED BEGLEY, JR. Bottom Line, New York

Eric Andersen, strong folk music favorite in the sixties, is making a comeback. And, if his March 20 performance here is any indication, it might take some time.

Visibly nervous and a bit out of tune at times, Andersen settled in with a two-man backup (Howie Emerson, guitar, and Tony Brown, bass) to lay down, at best, an uninspired opening night set here.

While showing strong potential with several Nashville-sounding numbers, Andersen contin-

ually reverted to slower ballads, which came awfully too close to being downright boring. Two exceptions in this category, though, were his "Moonchild River Song" and "Time Run Like A Freight Train," both taken from his recently released Arista album, "Be True To You."

It should be said that audience reaction was strong, but one has to wonder if it was because of remembrance of things past or hopes for Andersen's future. The talent is there, but it might take some time to adapt it to the music market of the seventies.

Comedian Ed Begley, Jr. opened the evening's show. A Rainbow Collection artist, Begley's futuristic humor and satire hit the mark at times, but it did the same thing over a year-and-a-half ago. One would like to suggest it's time for a change. It was also surprising that the club would book Begley so soon, as the same routine was seen here just a few months ago. **JIM MELANSON**

NEW YORK JAZZ REPERTORY COMPANY PRESENTS THE MUSIC OF GEORGE RUSSELL Carnegie Hall, New York

The New York Jazz Repertory Company's March 8 concert presented the music of noted contemporary composer George Russell. Russell and co-conductor Carl Atkins led a large orchestra through two long Russell compositions, "Living Time," and "Electronic Sonata For Souls Loved By Nature."

Both pieces were composed as serial events. The number of each event, written on large cards, was held up by either Atkins or Russell and the musicians responded accordingly. The "Electronic Sonata" featured taped electronic sequences that served as segues between each of the events.

Having a jazz orchestra shifting its mood and tone while responding to a limited set of stimuli, which could conceivably be executed in infinite variations, seems exciting in concept but remains monotonous and mottled in performance.

What moments of interest there were in the evening were provided by musicians whose performances can be counted on in any context. These include guest reedmen Sam Rivers and Jimmy Giuffre, drummer Tony Williams and NYJRC regulars Jimmy Owens, Howard Johnson and Jack Jeffers. **LAWRENCE FROST**

CHAMBERS BROTHERS KOKOMO Bottom Line, New York

The Chambers Brothers made their first major New York club appearance in many years on March 13 and this group, that was one of the pioneer outfits in the early days of progressive rock, showed that very little has changed. Still around is the strong gospel-tinged vocal work that marked their early work but tragically also still around is the lack of solid musicianship and the tendency to drag songs past the point of effectiveness.

Sticking mostly to new material, the group staggered through a set that was long on loudness and short on creativity. The saving grace of the show was the unusually fine vocal work.

The Chambers Brothers have unfortunately not grown as much as the rest of the rock world, which is a shame because they were among its giants.

Opening the show was a new band from England, Kokomo. The unusual thing about them is the amount of attention paid to vocals. Featuring fine strong singers who blend in well together and create the kind of rich harmonies that are so unusual among white rock bands today, this strong vocal harmony gives much of the group's material an r&b feel. The only drawback of the group is that the instrumental backing is not nearly as strong as the vocal work, but this refreshing new band should get far on its harmonies and hopefully the music will improve. **ROBERT FORD**

TERESA BREWER Fairmont Hotel, San Francisco

The Fairmont's Venetian Room, which often hosts singers capable of belting out a song such as Lou Rawls and Peggy Lee, but is nonetheless a generally restrained setting, has rarely vibrated so thoroughly as it did for Teresa Brewer's show March 19. Her dialogue was cliched and annoyingly breathy, but when she sang her voice shook the cobwebs from every nook and cranny of the large room. It was almost too much for the house system to handle.

Ms. Brewer went through an amazingly wide-ranging repertoire that included old hits like "Music, Music, Music" and the overpowering "Let Me Go, Lover," standards like "It Had To Be You" and "I'd Like To Teach The World To Sing"; country number like "Your Cheatin' Heart," "Hey, Good Lookin'," and "Cotton Fields," into which she threw some snappy yo-

(Continued on page 25)

Ohio Players

• Continued from page 20

tour soon. He says that it also gave them an added appreciation for the U.S. and its music audiences.

The Players have come a long way, but not so far as they can't return to their old High School in Dayton for free concerts for the students. "Music is still the main thing," says Satchell, "and you can't choke off art for dollars."

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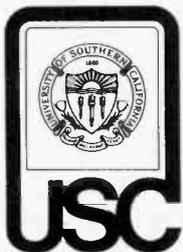
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Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	9	MY BOY Elvis Presley, RCA 10191 (Colgems, ASCAP)
2	2	9	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. Thomas, ABC 12054 (Press/Tree, BMI)
3	8	5	THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI)
4	1	9	EMOTION Helen Reddy, Capitol 4021 (Warner Bros., ASCAP)
5	6	8	WALKING IN RHYTHM Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
6	4	11	LOVIN' YOU Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
7	9	4	IT'S A MIRACLE Barry Manilow, Arista 0108 (Kamikazi, BMI)
8	12	4	HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI)
9	10	7	HOT SAUCE Jan Davis Guitar, Ranwood 1015 (Laurabob, BMI)
10	13	3	DON'T TELL ME GOODNIGHT Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP)
11	5	10	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John, MCA 40349 (ATV, BMI)
12	15	3	I DON'T LIKE TO SLEEP ALONE Paul Anka, United Artists 615 (Spanka, BMI)
13	7	7	I WANNA LEARN A LOVE SONG Harry Chapin, Elektra 45236 (Story Songs, ASCAP)
14	11	12	POETRY MAN Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
15	17	6	YOU ARE SO BEAUTIFUL Joe Cocker, A&M 1641 (Almo/Preston, ASCAP/Irving/WEP, BMI)
16	29	4	BEER BARREL POLKA Bobby Vinton, ABC 12056 (Shapiro/Bernstein, ASCAP)
17	14	8	NO LOVE IN THE ROOM 5th Dimension, Arista 0101 (Tiny Tiger/Balloon, ASCAP)
18	21	5	SORRY DOESN'T ALWAYS MAKE IT RIGHT Diana Ross, Motown 1335 (Jobete, ASCAP/Stone Diamond, BMI)
19	30	3	THE IMMIGRANT Neil Sedaka, Rocket 40370 (MCA) (Don Kirshner, BMI/Kirshner, ASCAP)
20	16	10	EASTWARD Letterman, Capitol 4005 (Yarone, ASCAP)
21	25	5	WHO'S SORRY NOW Marie Osmond, Kolob 14786 (MGM) (Mills, ASCAP)
22	27	4	YOU'RE A PART OF ME Susan Jacks, Mercury 73649 (Phonogram) (Chappell/Brown Shoes, ASCAP)
23	20	11	FRONT PAGE RAG Billy May, MCA 40352 (Duchess, BMI)
24	18	7	EVERYBODY WANTS TO FIND A BLUEBIRD Randy Edelman, 20th Century 2155 (Irving/Piano Picker, BMI)
25	35	2	THANK GOD I'M A COUNTRY BOY John Denver, RCA 10239 (Cherry Lane, ASCAP)
26	19	10	I'VE BEEN THIS WAY BEFORE Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP)
27	22	8	PART OF THE PLAN Dan Fogelberg, Epic 8-50055 (Columbia) (Hickory Grove, ASCAP)
28	36	4	BEFORE THE NEXT TEARDROP FALLS Freddie Fender, ABC/Dot 17540 (Fingerlake, BMI)
29	23	5	HARRY TRUMAN Chicago, Columbia 3-10092 (Laminations/Big Elk, ASCAP)
30	38	2	MISTY Ray Stevens, Barnaby 614 (Chess/Janus) (Vernon, ASCAP)
31	24	9	MY ELUSIVE DREAMS Charlie Rich, Epic 8-50064 (Columbia) (Tree, BMI)
32	34	4	LIVE YOUR LIFE BEFORE YOU DIE Pointer Sisters, ABC/Blue Thumb 262 (Polo Grounds, BMI)
33	NEW ENTRY		ONLY YESTERDAY Carpenters, A&M 1677 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
34	37	3	AMIE Pure Prairie League, RCA 10184 (McKenzie/Dunbar, BMI)
35	42	3	99 MILES FROM L.A. Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP)
36	26	17	BEST OF MY LOVE Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
37	NEW ENTRY		RAINY DAY PEOPLE Gordon Lightfoot, Reprise 1328 (Warner Bros.) (Moose, CAPAC)
38	28	13	NEVER LET HER GO David Gates, Elektra 45223 (Kipahulu, ASCAP)
39	45	2	I'M STONE IN LOVE WITH YOU Johnny Mathis, Columbia 3-10112
40	49	2	I'LL PLAY FOR YOU Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
41	46	2	(If You Add) ALL THE LOVE IN THE WORLD Mac Davis, Columbia 3-10111
42	39	6	SATIN SOUL Love Unlimited Orchestra, 20th Century 2162 (Sa-Vette/January, BMI)
43	NEW ENTRY		LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
44	40	6	RUNAWAY Charlie Kulis, Playboy 6023 (Vicki, BMI)
45	41	15	LONELY PEOPLE America, Warner Bros. 8048 (Warner Bros., ASCAP)
46	NEW ENTRY		EMMANUELLE Peter Nero, Arista 0112 (Screen Gems-Columbia, BMI)
47	43	7	BLACK WATER Doobie Brothers, Warner Bros. 8062 (Landowne/Warner Bros., ASCAP)
48	NEW ENTRY		INDIANA GIRL Pat Boone, Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP)
49	NEW ENTRY		WHEN THE PARTY'S OVER Janis Ian, Columbia 3-10119 (Mine/Limited & April, ASCAP)
50	NEW ENTRY		HANDS OF TIME Atlantic & Pacific, P.I.P. 6501 (Col-Jems, ASCAP)

Talent In Action

• Continued from page 24

deling; and some contemporary stuff, like a strong and exciting version of the old Gary U.S. Bonds hit, "New Orleans," which was the surprise of the evening.

She went through one costume change, from a gown to a brown, sequined bell-bottom pants suit for the livelier stuff at the end. While changing she turned the stage over to friend and trumpeter Yank Lawson, who, flanked out front by a trombone and clarinet, led Ernie Heckscher's house band through hot versions of "Fidgety Feet," "Muskrat Ramble" and "When the Saints Go Marching In." **JACK McDONOUGH**

CATERINA VALENTE

Talk Of The Town, London

Opening her third season at this venue, Caterina Valente presented a show that underlined her tremendous versatility but was basically free from mere gimmickry. This longtime star can do just about everything on stage, from tap-dancing through comedy to jazz-cum-ballad singing of intense power and drama. Though she shows most of her talents, she knows when to stop short of throwing too much action too fast.

An important part of her act is her work with brother Sergio, who is also her musical director. He is a skilled reed and woodwind musician, and a perfect foil for Valente in numbers like "The Boy From Epanema." Their comedy exchanges are unstrained and natural, but then the whole Valente presentation is a matter of superb communication.

Her choice of song varies little over the years—there is still space left for "Malaguena," alias "The Breeze And I," her one gold single, though she sold more than 25 million albums round the world. She includes a beautiful version of the traditional "Scarborough Fair."

There is a shortage of world-class female entertainers in the cabaret field. The truly international Caterina has to be included in the top handful.

PETER JONES

BARBARA COOK

St. Regis Hotel, New York

There's a certain determination and artistry that Barbara Cook has that makes her a totally interesting and charming performer. She attacks each song with a subtlety and grace that indicates what she is doing takes concentration and a high degree of proficiency.

She is a no-nonsense singer, able to thrust with a gentility of tone whether the song is a building ballad such as "A House Is Not A

Home" or a bluesy-arranged "Carolina In The Morning" or a Wally Harper (her music director-arranger and accompanist) original "It Takes Nothing Away From Me."

She also takes the brisk-tempoed tunes such as "Surrey With The Fringe On Top" and "A Foggy Day In London Town" and delivers them expressively and with certainty. Her range is wide and that little bit of vibrato adds much to the overall effect.

It's not easy for a performer to just sing without the cliches which usually introduce each song. It's only an artist with a fine talent that need not resort to such unnecessary and self-conscious crutches to give her act polish and continuity. Aided by some excellent arranging and backing by Harper and by Frank Savarese on bass, Ms. Cook's talents spoke for themselves March 22.

Ms. Cook recently appeared at Carnegie Hall, where her performance was recorded by Columbia Records. The record, "Barbara Cook At Carnegie Hall," is being shipped to dealers this week.

ROBERT SOBEL

BILLY TAYLOR TRIO WITH THE OAKLAND SYMPHONY

Paramount Theatre, Oakland

The Oakland Symphony, under the direction of Harold Farberman, presented one of its more adventuresome programs of the season March 11 when it featured the Taylor-composed "Suite for Jazz Piano And Orchestra."

Taylor, winner of "Downbeat's" first annual critic's poll, author of 12 books on jazz, composer of over 300 songs and former music director of David Frost's TV show, was commissioned by Maurice Abravanel to write the suite for the Utah Symphony, which premiered the work in Salt Lake City in January 1974. The work is dedicated to Art Tatum, and as Taylor's own notes state, "Except for certain short portions of each section, the piano part is improvised in the jazz tradition."

The piece was unremittingly pretty with a gentle but lively flow. Some of it, oddly enough for a jazz piece, sounded almost like sections of a Western movie score. The performance suffered from the speakers through which Taylor's piano was amplified, which mused and distorted the sound painfully.

Nonetheless, hearing the Taylor Trio rhythms in the elegant symphonic setting of the Paramount produced an indelible picture of how the life of music expands and how wide its gardens are.

JACK McDONOUGH

Melissa Conquers Fears

• Continued from page 22

major rock performer jamming with another high priced rocker on an LP.

Melissa and her band rented Librace's house in Sherman Oaks prior to recording the third LP last summer. "It comes very close to looking like a reformed synagogue," she says wryly. "Spongecake and wine upstairs . . . but no piano. We had to rent one."

During July and August, she wrote material with Adrienne Anderson and Carole Bayer Sager. Then the musicians rehearsed from 7 p.m. until the early morning hours for three weeks. Cassettes were cut of their sound at home so the engineers would have a working knowledge of what was to come. It took her more than one month to get the product completed.

When sessions were done, "everyone would come back to the house for milk and cookies and cassettes." Doing the LP was "fun" and so when it came time for the Troubadour engagement several weeks ago, "I really wanted it to be good. I was hungry for it to be good." Her act comes close to re-creating the LP with its soft and driving works.

She finds the Troubadour a strange room to work because from the audience perspective it's very intimate, "but from the stage it's like playing to the state of Texas. If it's half filled the people spread out. Sometimes I'm not sure people are digging it or are laid back. It's two stories high and the balcony goes way back.

"I saw a guy playing harmonica at one of my shows." Maybe he wanted to jam with her. "I don't want him to jam. It's taken us two years and a lot

of aspirins to get here. We've got it down note for note. . . . I don't need anybody jamming."

Her next LP will be a continuation of her personal feelings. Her first debut LP, "Home To Myself" (done three years ago) spoke about "being your own best friend and going home to find out if you like it there before you go home to anybody else. The second, "Bright Eyes," pinpointed that in a busy existence, there can be a need to be alone. "The idea of being able to be alone is important," she says. "It's important to me because one should like one's self and be able to face one's self."

"I write about hope," she notes in a moment of somber reflection (Melissa has a light, offbeat side which frequently emerges in her conversations). When I wrote "Home To Myself" the thought was that if you can't go home to yourself, don't bother to go home to anybody else. On the second LP I said I need to be alone . . . I need this space for myself. It's not that I don't love you.

"On the third album, I wrote 'We've Got Time' which says that with all the rush of everyday life, if you give things time to change and move, then maybe you'll come out a winner."

Melissa, who is married, was raised in a family where the children were given independence. "It's amazing to me," she says, "to meet so many people who can't be alone. They panic."

There is one important point to be made about her songs. They are not about being lonely. "There's a difference between alone and lonely. Alone is good when you need to be alone."

Classical Japan Concerts In High

By HIDEO EGUCHI

TOKYO—Classical artists on tour in the capital city are attracting bigger and bigger audiences.

Specialized in promoting classical artists and repertoire is Sogobunkasha, which has a music publishing wing, Kibaton, and issues a monthly journal, The Music Circle. The company, with head office in Tokyo, has 40 employes and branch offices in Sapporo, Sendai, Fujisawa, Nagoya and Osaka. It is planning to establish branch offices in Hiroshima and Fukuoka.

Last year it brought into Japan the Sofia Chamber Orchestra, Rudolph Kerer, the Warsaw Philharmonic Symphony, the Leningrad Philharmonic, Evgeny Mogilevsky, the Vienna String Quartet, Stanislav Neigans and Igor Zhukov.

Koji Kiba, president of Sogobunkasha, says: "About 70 percent of the artists we bring in are from the USSR and Eastern Europe. Judging from the number and the 'quality' of the classical artists we bring into Japan, we are No. 1."

According to the concert promoter, the reason why his firm is concentrating on classical artists and groups is that "unless you can appreciate classical music, you really cannot appreciate other kinds of music. I want people to listen to the world's greatest classical artists and appreciate the real goodness of music. And, as you know, the Japanese are great lovers of classical music."

Kiba says the classical concerts that Sogobunkasha holds in Tokyo are 100 percent successful, but admits to finding some difficulty outside of the music capital. It is particularly affected by inflation, however. The international concert agency, in handling symphony orchestras and other large musical groups, annually brings from 600 to 1,000 performers into Japan. With hotel accommodations, air fares and other transportation rates increasing by two-digit percentages during the past year, Sogobunkasha has had to raise concert admissions by 30 percent on the average.

Concerning Sogobunkasha, special note must be made of the DDR—Musiktag 1974 in Japan (Berlin Music Festival) held from Nov. 9 through Dec. 9. Some 300 performers were brought in from the Democratic German Republic (East Germany) and 100 concerts held in halls all over Japan. In all, the month-long music festival attracted 250,000 persons. The roster of soloists and groups included Anne-rose Schmidt, Annelies Burmeister,

Elisabeth Breul, Eberhard Buchner, Siegfried Vogel, Theo Adam, Peter Schreier, Johannes Walter, Hans Pischner, Manfred Scherzer, the Berlin Symphony Orchestra, the Berlin Octet, the Berlin Chamber Orchestra and the Berlin Rundfunkchor (radio chorus) of East Germany.

This year, Sogobunkasha has scheduled a Bach Festival in Japan from June 17 through July 17, and some 50 concert dates have already been fixed. Kiba says. In the mean-

time, the Vienna Philharmonic Woodwind Quintet, the Moscow RTV Symphony Orchestra, Hans de Vries, Maurice Gendron, H. Martin Linde & K. Rasognig, Dieter Zechlin, the Brahms String Quartet and the Bartok String Quartet are being brought into Japan for this year's first half.

"We will continue to concentrate on classical performers, but we are also very much interested in bringing pop artists into Japan in the future," he says.

Classical Notes

Montserrat Caballe's auto accident has forced cancellation of the remainder of her 1974-75 season with the Metropolitan Opera. . . . The American International Music Fund has joined the boycott of UNESCO-affiliated activities. . . . The National Symphony Orchestra has received a \$150,000 challenge gift from the Morris and Gwendolyn Cafritz Foundation.

Leonard Bernstein will return to the New York Philharmonic podium after a year's sabbatical. He'll conduct 15 concerts with the orchestra between March 27 and April 24. . . . WCLV radio station, Cleveland, stages Cleveland Orchestra marathon April 4-6 to aid orchestra's sustaining fund. On-air anchorman is Robert Conrad, vice president and PD of station. It's the sixth marathon by the station. . . . Cellist Mstislav Rostropovich is curtailing his U.S. tour because of personal reasons and will return to Switzerland after a Leonard Bernstein-N.Y. Philharmonic pairing with him at Avery Fisher Hall in New York, April 17, 18, 19. The two cancelled appearances, April 22 and 24, will be handled by violinist Boris Belkin. The violinist emigrated to Israel from the Soviet Union.

London Records released an album containing the two piano concertos of Ravel and the Faure Fantaisie Fantaisie to coincide with Alicia de Larrocha's Carnegie Hall recital two weeks ago. . . . Vox Records and its sister labels have increased the release schedule of QS four-channel records. Some of its new releases include works by Dvorak, Kurt Weill and Ravel. Conductors include Antal Dorati and Stanislaw Skrowaczewski. . . . Richard Tucker's widow received Citation for Distinguished Achievement by an American Singer given posthumously by the New York Singing Teachers Assn.

Arthur Fiedler, Benny Goodman and actor Tony Randall added to list of performers who'll join Andre Watts in concert aiding New York Public Library's Music Division at Lincoln Center. Concert is April 9 at Avery Fisher Hall, New York. . . . The Saint Louis Symphony Orchestra is seeking \$1.5 million in special funds to meet 1975 and 1976 anticipated deficits. **ROBERT SOBEL**

Philadelphia At Saratoga Wide Program

PHILADELPHIA—The Philadelphia Orchestra's summer season of 12 concerts during August at the Saratoga Festival, Saratoga Springs, N.Y., will run the gamut from traditional to pops. Eugene Ormandy, the orchestra's musical director, will conduct four concerts with guest conductors for the other eight. Thirteen soloists, eight of them vocal, are listed, plus two choral presentations.

The first week of concerts has soprano Beverly Sills as soloist on Aug. 6, Ormandy conducting; pianist Tedd Joselson, Andrew Davis conducting, Aug. 7; "The Merry Widow" in concert form with featured singers and chorus, Aug. 8, Franz Allers conducting; pianist Garrick Ohlmon, Stanislaw Skrowaczewsky conducting, Aug. 9.

Second week offers violinist Mayumi Fujikawa, Leonard Slatkin conducting, Aug. 13; violinist Eugene Fodor, Seiji Ozawa conducting, Aug. 14; pianist Rudolph Serkin, Ormandy conducting, Aug. 15; and Andre Kostelanetz conducting a pop concert Aug. 16. The final set of four starts with soprano Benita Valenti, Julius Rudel conducting, Aug. 20; Night at the Pops with Arthur Fiedler, Aug. 21; Ormandy conducting Prokofiev's "Alexander Nevsky" cantata, Aug. 22, with Betty Allen and chorus; and for the final concert on Aug. 23, Ormandy conducting "Peter and the Wolf" and "The Nutcracker Suite," with Vera Zorina the narrator.

Goldstein Work To Be Performed

NEW YORK—Composer William Goldstein's "A.M. America Overture," which incorporates the "A.M. America" theme he composed for ABC-TV's morning show, will be given two orchestral performances this spring.

The Calgary Philharmonic will perform the overture at the Alberta Festival in Canada on April 25, with a second performance by the Toronto Symphony on July 18, both conducted by Harman Haakman.

Belwin-Mills, together with ABC/Dunhill Music, publishes the symphonic version of the "A.M. America Overture."



AUTOGRAPH SESSION—Rose Records of Chicago holds an autograph party by Elisabeth Schwarzkopf. Some 500 fans crowded the store during the two-and-a-half hour session. Left to right are, the Angel artist, Chicago sales manager Sam Citro, Angel National sales manager Raoul Montano, midwest classical regional manager Marty Kahn, Rose Records owner Jim Rose, and Rose Record's manager, Rik Schoenberg.

'Went Like It Came' In Cable TV Shift

By JACK McDONOUGH

OAKLAND—"Went Like It Came," the alternative TV program that had been airing on two local cable channels made the jump to regular broadcasting with a recent 90-minute special on KTVU (channel 2) from 11:30 p.m. to 1 a.m.

The show featured performances by Bonnie Raitt and Alro Guthrie plus other features.

"Went Like It Came" is hosted by Jon Leland, who calls himself Dancing Bear, and Rona Elliot, who introduces herself as Rona Bagonia. Director is Vince Casalaina. Warner Bros. Records and Roots Shoes are the principal sponsors.

"To us," says Casalaina, "this is the most revolutionary thing that's yet happened in terms of alternative video. Never before has a group of people on alternative video made the jump from cable to broadcast. This move will open doors for other people to be able to test new ideas in a low-budget cable format. Then they can make the jump when they're ready, instead of the normal TV situation where you make a pilot and everything rides on that."

The show's agreement with

KTVU came about when they considered that Two had the best time slot for them. The show bought the time from KTVU-TV and is selling the commercial time themselves. "We know realistically," says Casalaina, "that cable TV couldn't offer advertisers the amount of penetration that would bring back a dollar of business for the dollar they spent. So we decided to gamble on one quality show that we could get out into the air and from the rating off that we'd be able to do a series. That's our hypothesis, anyway!"

St. Louis KKSS To a Soul Format

ST. LOUIS—KKSS, 100,000-watt stereo operation here owned by Joe Amatore, is switching to a soul music format. Allan Fisenberg is the new general manager and Donny Brooks, once a familiar name in soul radio in the market, is being brought in from New Orleans to become the program director of the station. KKSS was previously a Top 40 station under program director Scott St. James. James has also been quite active in discotheque ownership in the market.

Currently, KATZ is the leading soul music station in the market. The new format for KKSS should be hitting the air early in April.

Goodman Saturation

SAN FRANCISCO—During April, KMPX here will play, in order, every recording released or otherwise by Benny Goodman. This is about 600 different sides.

In Nashville, WLAC Goes To Night Rock

NASHVILLE—WLAC, a 50,000-watt station heard in more than a dozen and a half states at night, is shifting from soul to rock 9-midnight, according to Dick Kent, program director. The station is consulted by Kent Burkhard & Associates, Atlanta.

The switch will be made April 28. For several years, the station has been soul at night and was once the air home of the legendary John R, now retired. Holding down the 8-midnight slot is Spider Harrison.

"We experimented with Spider doing rock 8-9 p.m. and then playing soul music 9-midnight," says Kent. "The experiment worked; he proved that he was an all-around air personality who could build a sizable evening rock audience."

The stations target an 18-34 age audience throughout the day. After midnight, the station features a highly successful black gospel program midnight-5 a.m. hosted by Bill Allen. There are no current plans to alter this. However, the major thrust of the station will be rock with a playlist of 30 records.

San Antonio Stations Sold To Mich. Firm

SAN ANTONIO—KBER and KBER-FM, San Antonio, have been taken over by Pacific Western Broadcasting out of Grand Rapids, Mich. Call letters of the two stations have been changed to KQAM and KSAQ-FM. The stations feature the 'Q' Top 40 format. The formats had been country.

New program director-disk jockey on KSAQ-FM is Mark James. The lineup thus far includes Bob Allen from 6-10 a.m., Bo Jagger from 10 a.m. until 3 p.m. James from 3-7 p.m., Lee Michael from 7 p.m. until midnight and Bobby Messina from midnight until 6 a.m. A weekend man will be Steve Stone.

Song Fest Movie Available To TV

LOS ANGELES—The American Song Festival—an annual competition for both amateur and professional songwriters that has proven to be a highly effective promotion for radio stations—has produced a 23-minute film on the competition called "Backstage At The American Song Festival." The film is available for showing by TV stations. It is hosted by Paul Williams. Featured are the winning songs of the 1974 contest by such artists as Jose Feliciano, Sarah Vaughan, Richie Havens, Lettermen and the Limelites.

Boston's WMEX Moves Up

BOSTON—WMEX, once a legendary Top 40 station and a pioneer in the format back in the days of Arnie "Woo Woo" Ginsberg and others, is "pushing the demographics up," according to administrative assistant Ansel Chaney. Bill Lawrence, program director, could not be reached for comment. However, John Kossian, the music director, is informing people that the station will shift to an easy listening format.



WCCO photo

GETTING GOLD—Presenting a plaque to WCCO in Minneapolis for helping "The Way We Were" by Barbra Streisand become a million-seller is Timothy D. Kehr, local promotion manager for Columbia Records in Minneapolis. From left: Kehr, WCCO air personality Howard Viken, station music director Denny Long, and station manager Phil Lewis.

Chicago Market Next For Source Surveys

LOS ANGELES—The Source, an audience survey research firm that digs into specifics such as how many radio listeners buy how many records, cars, or even beer, will advance into the Chicago market this spring, according to Terry D'Angona, executive vice president and partner in the parent firm of Dimensions Unlimited with Deborah Bonderil, president.

Dimensions Unlimited is engaged in research for various businesses on a contract basis. The Source, however, is an audience ratings report taken twice a year in Los Angeles and San Diego that is gaining enormous support from both radio stations and advertising agencies.

The reason is that the Source encompasses a much larger sample size than most other such surveys. In Los Angeles, the sample size is 3,000. The sample size in Chicago is expected to be large. Another factor that is highly useful, according to one radio station general manager here, is that the Source breaks down audience ratings for geographic areas. "And today, with radio stations having to reach more and more into local client possibilities, it's extremely handy to be able to visit a drug store or supermarket in, for example, Orange County and tell the manager: Look, this is how many of our listeners buy aspirin or groceries."

The Source has plans to also survey the New York market in the near future.

Besides demographic information and the usual qualitative information other surveys give, the Source in the 1974 fall survey told subscribers information on auto ownership, beer consumption, weekly grocery expenditures, and fast-food restaurant patronage correlated to radio listenership.

A separate breakout correlated listenership to purchases of singles, albums and 8-track cartridges.

Ed Poole is director of sales for the company, which was formed in July 1972 by Ms. D'Angona and Ms. Gonderil. Gonderil had worked for The Los Angeles Times and McCann Erickson in research. Ms. D'Angona was research director of KFWB and prior to that worked in research at The Los Angeles Times.

Questions are revised prior to each survey; the next survey will in-

(Continued on page 28)

Bubbling Under The HOT 100

- 101—SHACKIN' UP, Barbara Mason, Buddah 451
- 102—A PIRATE LOOKS AT FORTY, Jimmy Buffett, ABC/Dunhill 15029
- 103—THE NEXT BEST THING, Carl Graves, A&M 1673
- 104—ALL RIGHT NOW, Lea Roberts, United Artists 626
- 105—SANDY, Hollies, Epic 8-50086 (Columbia)
- 106—SAVE ME, Silver Convention, Midland International 10212 (RCA)
- 107—LEAVE IT ALONE, Dynamic Superiors, Motown 1342
- 108—SMOKEY FACTORY BLUES, Steppenwolf, Mums 8-6036 (Epic/Columbia)
- 109—I JUST CAN'T SAY GOODBYE, Philly Devotions, Columbia 3-10076
- 110—GOT TO GET YOU BACK IN MY LIFE, New York City, Chelsea 3010

Bubbling Under The Top LPs

- 201—THE DYNAMIC SUPERIORS, Motown M6-822
- 202—TANYA TUCKER, Greatest Hits, Columbia KC 33355
- 203—LORETTA LYNN, Back To The Country, MCA 471
- 204—TOM T. HALL, Song Of Fox Hollow, Mercury SRM-1-500 (Phonogram)
- 205—STATUS QUO, On The Level, Capitol ST 11381
- 206—GOLDEN EARRING, Switch, MCA 2139
- 207—THE LAW, LANGUAGE & LENNY BRUCE, Warner-Spector 9101 (Warner Bros.)
- 208—HOYT AXTON, Southbound, A&M SP 4510
- 209—RAY CONNIF, Laughter In The Rain, Columbia KC 33332
- 210—MIKE OLDFIELD & ROYAL PHILHARMONIC ORCHESTRA (Bedford), The Orchestral Tubular Bells, Virgin VR 13-115 (Atlantic)

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Encore! Encore! New Firm Sells Humor To Radio Folk

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

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

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

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

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

Vox Jox

By CLAUDE HALL

LOS ANGELES—I have no intention of becoming another Robert W. Morgan, but I've been getting in some mike practice lately just to keep from getting too rusty. Sunday (23), I sat in with James Gabbert, president of KIOI-FM-AM at Kezar Stadium in San Francisco. We broadcast the Bill Graham spectacular to raise funds for public schools projects. The concert ran from 9 a.m. until around 6:30 p.m. and Gabbert and I were on the air live all the way, handling the concert much as would play-by-play announcers and color men for a football game.

Graham and Barry Imhoff conducted one of the best concert events ever done in history. The show operated with precision. Artists, wives, and their children were treated on the grounds backstage to a continuous barbeque; there was play-ground equipment for the kids; beer for their dads.

Terry Smith of KIOI operated out of the radio access van behind stage. Gabbert and I were in the stadium press box with remote mikes. Nancy Peters assisted us. Assisting Terry were KIOI program director Don Kelly and Stefan Ponek; they dug up interviews with artists and even fans and fed them back to Terry for broadcast. Tom Flye of the Record Plant mixed the music from the stage.

I was told that Zohn Artman of Graham's press operations and Chutzpah Advertising really worked hard putting together the radio-concert ties.

In any case, the entire radio broadcast came off as smooth as butter. The only flaw occurred when Marlon Brando said a couple of four-letter words on stage. These went out over the air. But Gabbert and his crew had turned flips trying to avoid such an incident.

What astonished me was that the radio station IMMEDIATELY received about six phone calls complaining of the Brando words. It was just as if a couple of vultures were listening on the air hoping something like that would happen. One of the callers even requested more precise information about the words because they weren't sure they heard what they heard and wanted to be accurate in their complaint to the Federal Communications Commission. That's akin to asking a cowboy to lend you his rope and tree so you can hang him. Then asking him not to wiggle as you adjust the rope around his neck.

All Gabbert could do was later apologize. Which he did.

Joining Gabbert and me in the press box from time to time were

Joel Selvin and John Wasserman of the Chronicle.

But the concert broadcast was great and highlighted by a reunion of the Grateful Dead and some of the Band and Bob Dylan joining with Neil Young on stage. It's a pity that concert couldn't have been a network radio project.

★ ★ ★

Sean O'Neil and Steve Clark, currently at KKSS in St. Louis, are looking for Top 40 work; station is changing format. . . . Craig Bowers, one of the first general managers in the nation of a progressive rock station—KMYR in Denver—is now operating a small label. It's Tiffany Productions Ltd., Los Angeles. . . . The lineup at CHSJ, a Top 40 station in St. John, New Brunswick, Canada, including program director Paul Morris, music director John Day, and air personalities Lee Beach, Don Lloyd and Scott Harris. The station is Q-formatted and has a new PAMS jingles package; the same one as WLS in Chicago.

★ ★ ★

Jim Rose is the new music director of KXOL in Fort Worth; he'd been at KFJZ in Fort Worth. . . . Ray Potter is no longer programming XEROX, that Mexican giant operation in El Paso. He's still on the air there, though. . . . Ron Fraiser is back on the air after five or six months dabbling in the nightclub business; he's doing the morning show on WRBC in Jackson, Miss. And Ron has a new record out on the Chevron label—"Same Old Feeling."

★ ★ ★

Russ Barnett has just returned from the east where he has been working on a TV project and is now anxious to return to radio full-time. He can be reached at 213-386-8347. As most of you know, Russ programmed KMPC in Los Angeles for several years.

★ ★ ★

Mack Hudson of KILT in Houston, and Joe Bauer of KULF, also Houston, are the new morning team at KFMB in San Diego. . . . Joe Alston has joined the air staff at KITE in San Antonio. For the past 17 years, until last fall, Alston was on KFNS-TV in San Antonio doing a kiddie show. Yep, he's Captain Gus. . . . Bob Moomey reports in from Moomey/Nestler Media, Arlington Heights, Ill. His phone is 312-398-1130, if you'd like to rap with him. Moomey says to listen to him "on the Pizza Hut TV and radio spots. Without them, I wouldn't be writing, I'd be working."



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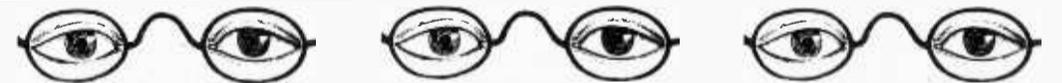
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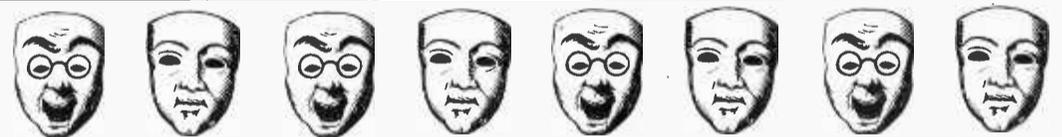
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Here's Your Chance To Howl On the Air

LONG BEACH, Calif.—KNAC, progressive FM station here programmed by Ron McCoy, will once again perform its annual April Fool's Day joke on the music industry. On April 1 and 2, music industry executives are invited to play disk jockey for an hour. They can say and play anything they want except records produced by their own company. This year, McCoy will award prizes to the Most Farout, the Most Humorous, and Most Together "personality."

Among those playing DJ last year were Tony Richland, independent record promotion executive, and Jan Basham, record promotion executive with A&M Records.

Sinatra Sings For 65 Hours On WWDB

PHILADELPHIA—William A. Banks' WWDB-FM, which dropped its jazz music format last Monday at 10 a.m. (March 17) in favor of becoming the first all-talk station on the local FM band, turned to talk in a blaze of music and song.

For 65 solid hours, starting at 5 p.m. on Friday (March 14), station aired a Sinatra Spectacular—playing practically everything out by Frank Sinatra on wax for a steady pace of 65 hours. Idea was to make sure listeners will not forget that the all-talk station will still air Sid Mark's weekly show of Sinatra recordings—the only musical stanza on the jazz log that carried its weight commercially.

KSAN's WOMEN

San Francisco Station Gains Listeners Via Their Efforts

By JACK McDONOUGH

SAN FRANCISCO—Bonnie Simmons, program director at KSAN, this city's premiere FM station, says the station is increasing its listenership, particularly in categories where they have not traditionally been strong. And she claims that KSAN continues to add depth and diversity to its special programming.

Bonnie is one of many women who hold important jobs at this Metromedia outlet where Tom Donahue is general manager. Among them are news director Danice Bordett; Vicky Cunningham, who does all advertising and P.R. for the station; salesperson Beverley Hertzler; record librarian Christy Marcus; Joyce Shank, who does the morning news with Terry McGovern; business manager Donna Campbell, and Miz Raechel, now the station's main female disk jockey; Bonnie herself does a talk show on weekends in addition to her duties as program director.

"Definitely women color everything that goes on here, partly just because of their presence but also because in the course of an air day at KSAN you will hear any one of five or six female voices doing ads, promotions, id's or their own show. When we first started, other radio people and ad people said it wouldn't work. They said women's voices are higher and more strident and get on people's nerves, that they can't command the same respect and attention men's voices do. I think that attitude stems from a survey done a few years ago that supposedly proved that a listener would stay with an ad for 37 seconds—I may have the numbers wrong—if it had a man's voice, and maybe 11 seconds if it had a female voice.

"But none of that has proved to be true here. We've never had a call of complaint about a woman's voice and we certainly have not had any complaints from sponsors."

Ironically, KSAN used to have trouble attracting women listeners. "We never used to have any women listening at all," says Bonnie, "but now we have about equal men and women. But there was no conscious effort here to suddenly give women a lot of responsibility at the station, nor did we ever get together to have a conscious discussion about what we should do to attract more women listeners. We just kept doing the best radio we could and eventually we got them."

Bonnie says that KSAN's ratings have improved in teens, "from nothing to a fairly good share of the market. We still have a very large share of the 18-34 bracket, which is where our strength has always been, and we are now starting to show up in the 35-49 age bracket. KSAN's original strength was at night, with males. Then we built it into the day. The mornings were the hardest and took the longest to develop, but in the last two books we've shown improvement in the morning also.

"KSAN," says Bonnie, "doesn't have any playlists of any kind, nothing written down. But here is a definite system of internal discipline, things the jocks pick up and figure out. It's a matter of learning the proper blend to keep themselves happy and to keep the audience happy. Because one thing we've learned is that if the jock isn't happy, or is bored, it shows. So they have to be aware simultaneously of playing what they like while remembering that they're playing records for a large audience of very diverse people.

"The jocks are given copies of the records and their homework is to go home and listen to them. Which, of course, is what I do. I'll put two copies of records I think we should be playing into the 'new' file, which is about five feet away from the jock in the booth. Some records are automatic. I'm not going to hold an Elton John or a Stones for three days. Even if they're terrible we have a responsibility to play them for our audience.

"Often if there are a few cuts on an album I liked better than the others, I'll initial them. But my placing an album in the 'new' file is not anything that directly says, 'Play this record.' But it's an indication to the jocks that maybe they should listen to the record if they haven't yet. Sometimes I'll put in a record I hate

because I know it's something some of the jocks would dig. But no one person's tastes decide. If even one jock mentions a record to me I'll put the record in the file. And there's no set amount of new product they're supposed to play. It often depends on the time of year and how much new stuff is out.

"We also keep a new singles file, although we don't really rely on them. We have no objection to them other than that they're awkward to deal with and also tend to get run over by the chair in the studio.

"A record that goes into the new file will stay there about four weeks on the average. By then we know if it's going to get any play. Some records I put in there get totally ignored. But the ones that get consistent play over those four weeks go into a 'red dot' file, which is right outside the studio door. These are the things that are KSAN hits. There are about 1,500 titles in there now. That file is helpful to part-time and new people. If it's in the 'red dot' file they can figure it's something they could play anytime and not go too wrong. It's also very handy for the jocks if they're on the phone and a record is running out on them.

"The other records all go into the main library, which has about 28,000 albums in it now. One wall of the library is for jazz, and we've got the usual sections for spoken word, foreign, comedy, classical. A musicologist would shudder at our arrangement of stuff, but as long as everyone here knows where things are it's okay. We have never really cleaned the library.

"Music here is mostly contact from person to person. Friends of the jocks turn them on to records, or people tell them about things on the phone. Because we don't need other stations to look at. We don't say, 'Well, this test market did well with this record.'

"We do have music meetings, however. We've tried voluntary meetings but they don't work, so now there's a semimandatory meeting every three weeks. I expect the jocks to be there or to have a good excuse why they're not. I play new stuff for them and I ask them to bring records of their own that either we don't have or that they're playing and that other people aren't picking up on—because the jocks don't have that much time to listen to the other jocks' shows. Which sometimes causes problems because sometimes someone will play a cut not realizing that five other people have played it that day. It happens sometimes right at a shift change and it drives listeners wild. But we're lazy and there's no way around that. Nobody wants to look at someone else's music sheet.

"But then that's one of the things KSAN is known for in this community. It's 'studied' sloppiness. We're never too tight, and we don't believe you need a loud, impressive delivery. I mean, I've got a horrible voice, and I'm on the air. And I think audiences appreciate it. I think they appreciate it when (Bob) McClay doesn't have the record cued up or he's talking to someone on the phone with the mike open. We make no attempt here at the 'soundproof cubicle.' People are always walking in and out of the studio, you can hear the news machines in the background, you can hear parts of one-sided conversations on the air. A lot of our interviews are just drop-in things. They happen and they go away. And I know all this drives radio people wild. I've noticed that when there's a convention here, they



KSAN photo
Bonnie Simmons: she calls KSAN "studied sloppiness."

can't believe it. It's like a nightmare to them that we would be doing all the sloppy things we do and get by. A lot of things we do as a matter of course would be enough to get a jock fired at a lot of other stations.

"What we do here is all fueled by good jock work. There are moments of incredible brilliance that go out over the air here but you can't run the kind of station we run and have it that brilliant all the time. The quality of KSAN does vary a lot."

On special features, Bonnie says "We were one of the first stations to do live shows. Our first ones were in 1969 or early 1970. Sometimes we'd have whole bands set up in the library to do them. We did outside remotes from the Boarding House, the Orphanage, Great American Music Hall and Keystone Korner. We've done Winterland at New Year's four years in a row. We did one of the Boz Scaggs with orchestra shows from the Paramount. And we've done our live shows from the Record Plant in Sausalito once a week, at 11 p.m. on Sundays, and the quality of those shows has been excellent. Now the Record Plant's so busy it's hard to get in there, but we will be doing more."

On special programming: "We try to create a lot of them." She mentions weekend specials, such as the FM Oldies weekend once a year; the one or two hour special profiles on individual artists; "the fairly simple stuff, like the rock operas we're doing this week, each day at a different time playing a rock opera all the way through"; plus the large music based on specials, like the 30-hour Texas Special, for which they collected 120 hours of interviews on "Texas music, Texas politics, Texas philosophy."

Probably the best-known KSAN special was the marathon 60-hour Fillmore Special of several years ago, when they ran 60 different one-hour tapes of various Fillmore shows which Bill Graham had taped. "Even though all those years he was there," laughed Bonnie, "all he had was this \$300 tape recorder.

It was amazing how bad some of those tapes were. But it was great fun. Bill stayed up all 60 hours on the air talking about the acts, and a lot of listeners stayed up all the way through it."

Chicago Market

• Continued from page 26

clude information on radio listenership correlated with department store credit cards as well as other product usage.

Dimension Unlimited also does license renewal and community ascertainment studies for radio stations.

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Jukebox Programming

A Northwest Council Goal At Idaho Meet

COEUR d'ALENE, Ia.—Plans to strengthen the Northwest music operators organizations and bring operators from five states in closer communication through the formation of a Northwest Council will be discussed at a special meeting being planned for May 16-18 at the North Shore Motor Hotel here. Operators from Alaska, Washington, Montana, Oregon, Idaho and Wyoming are invited to attend.

The idea of forming a five-state council was proposed at a Montana Operator's meeting last April by legal counsel Al Dougherty. Then-president Elmer Boyce invited Al Marsh, president of the Washington association to host such a conference, and in November a meeting was held in Spokane, Wash., to lay plans for the May meeting. On the committee are Elmer Boyce, past president of the Montana association; Al Marsh, Mel Barber, president of the Montana association; Phil Priano, who is handling all arrangements from his firm All American Amusement Co. in Couer d'Alene, and Al Dougherty.

By consolidating the various state organizations and bringing together

many operators who are widespread in the sparsely populated areas, the proposed Council hopes to entice a greater number of suppliers and national officers, as well as speakers, to an annual five-state convention.

Distances in the areas has always been a hinderance to effective communication of common problems, and made it difficult to unify operators into a strong, cohesive and viable association. By holding the meeting in Idaho, the committee hopes to lend moral support and encouragement to the formation of an Idaho association. Montana and Oregon both have strong associations. Washington has two associations at the moment. Alaska's association has been mainly inactive.

If the meeting receives sufficient support, plans for a five-state convention will be made. The convention will probably be planned for summer to avoid hazardous weather.

Among the speakers planned for the May meeting are Fred Collins, president of Music Operators of America, and Fred Granger, executive vice-president, MOA.

90 FLORIDA LOCATIONS

Ex-Hair Stylist Depends On Soul To Pull In Coins

By SARA LANE

MIAMI—James N. Flowers, a routeman for MarTab, has approximately 90 locations (90 percent of which are soul) extending from Miami to Deerfield, Fla. A former hair stylist, Flowers has done a "lot of listening to music" all his life. The hair styling business was slow and dull for an aggressive young man and three years ago he went with MarTab.

Although he listens to radio constantly, mostly the soul stations, WMRM and WEDR-FM, as well as WRBD and the Top 40ish WQAM, Flowers relies heavily on requests, seeking out tunes customers want to hear.

"If I get 10 or 12 requests for the same song from different locations, then I know it is, or will be, a good song to put on the box. One that will make money for the location. Most likely," he says, "I'll have heard it and have thought about it, but I never put on any of my personal preferences because I'm never there to hear them."

Buying between 150 and 200 records each, Flowers deals exclusively with Seeburg-South Atlanta Distributing Company and he changes his records weekly. On some boxes, he'll use two or three new songs and on others three or four plus the requests he has to fill. At South Atlantic he listens to the latest releases spending an hour or so before making his final selections.

"I generally ask Paul Yoss, manager of South Atlantic, what's come in during the week, songs I may have missed hearing on the radio or sleepers Paul thinks will be money-makers. There are a lot of songs which aren't hits on radio, but are hits on the jukebox."

Flowers' locations range from sophisticated black lounges, to beer and wine "joints" to kid locations. He also services some of the Big Daddy's (cocktail lounges) in the area.

"The black Big Daddy locations

are programmed entirely differently than those whose patrons are mostly white," he explains. "The black Big Daddy's would rely mostly on jazz or the top sounds of the day. I will program white artists as well as blacks for these locations—artists like Frank Sinatra, Tony Bennett, a Paul McCartney. Very little blues, in cocktail lounges, though."

Beer and wine bars favor the old blues and Flowers uses oldies as well in these spots. "I find the slightly older, less affluent customer in beer and wine 'joints' prefers to hear blues tunes by people like Lightnin' Hopkins and B.B. King. Actually, I think it's a feeling a routeman gets—a sense you develop from your locations. Once you know who your customers are, then generally you know how to program for them. You also look at the popularity meter; that tells you a lot about people's preferences and it's a sure sign as to what kind of music the customers in that location want to hear."

None of Flowers' locations are programmed completely soul. He claims it is 90 percent and the remaining 10 percent of records is made up of country, blues and Top 40.

"Sometimes I slip in a kid record for the adults because there's bound to be someone in the crowd who digs that type of music."

There are no pure jazz locations on Flowers' route, yet many locations ask for jazz (Miami is becoming much more interested in jazz of late, largely due to the format change of former progressive rock station WBUS, which is now programming a "fusion" of jazz, rock and blues).

"The jazz artists I've been using most are Jimmy McGriff, Herbie Mann and Jimmy Smith."

Occasionally if Flowers hears a song he thinks will be a big money-maker, he'll put it on a box long before it becomes a hit. Such was the

(Continued on page 33)

NEW YORK

Returning from Mexico, can only comment about the growth and efficiency of the recording industry there. Had occasion to attend "Discometro," a yearly event, like the Grammys here, a star-studded affair, attended by representatives of all labels. This TV affair was first class all the way.

Among the award recipients were **Vicente Fernandez** (CBS), **Manoella Torres**, **Jose Jose**, **Juan Gabriel**, **Trio Los Panchos**, **Sonora Santanera** and the internationally famous **Roberto Carlos**.

Yma Sumac, the exciting Peruvian singer, performed here (22-23) at Town Hall. Concert was a triumphant return for Ms. Sumac. **Jose Bovantes** presented concert and announced plans for a series of events, among them, **Luisa Fernada**, a popular Spanish zarzuela. . . . **Marco Rizo**, for many years musical director for the Desi Arnaz TV show "I Love Lucy," accompanied the Sumac concert.

Almendra Records, a new entry in the salsa bag, announces recording agreement with Ramik Productions. **Ralph Santi**, **Orquesta Cimarron**, **Tipica New York** and **La Fantastica** are the first artists signed to Ramik. . . . **Louie Ramirez** just recorded a heavy new sound, "Latin Rhapsody." Mucho activity in the recording studios: Good Vibrations reports **Pupi Legarreta** finishing an LP, **Johnny and Celia Cruz**, **Willie Colon**, **Pete Conde Rodriguez**. At Broadway Studios: **Al Santiago** recording Yamub and Tambo. . . . Latin Sound: **Raul Marrero**, **Yomo Toro** and **Cimarron**.

Tipies 73 (Inoa) has a new single, "Canuto." . . . **Las Locas** (All Art) with **Simon Diaz** and **Rugo Blanco** is selling well, reports **Pancho Cristal**.

The first outing of the **Fania All Stars** was well received in the **Don Kirshner Rock Concert**. **Gerry Masucci**, president of Fania Records, announces new deals for more appearances by the Fania All Stars.

Sebastian Rompete el Cuero is the newest hit by the popular **Penaranda**, a perennial favorite. . . . At the Felt Forum here, the **Pronto** artist **Camilo Sesto** in concert, an awaited event. . . . At the El Patio, **Blanca Rosa Gil**. . . . At the Chateau Madrid, **Los Chavales de Espana**.

Paquito Navarro, popular DJ, announced termination of his program (WHOM) in order to pursue other interests. . . . **Max Salezar**, **Carlos de Leon**, **Dr. Ken Rosa**, **Carlos de Jesus** among the new names endeavoring to make Latin music a mainstay. . . . An aside to Latin musicians, composers, producers, etc. An enrollment in NARAS is essential if you want a vote for Latin music, otherwise there will never be a Latin category in the Grammys. Contact **Larry Harlow** at Fania for application. . . .

Private Stock Promo For New Valli LP

NEW YORK—Private Stock Records has put into motion a national AM-FM advertising campaign to back **Frankie Valli's** "Closeup" LP, which also includes the chart-riding "My Eyes Adore You" single.

The campaign, which covers the top 15 markets, as well as several secondary markets, includes 40-50 spots per week at each station and will be tied in with numerous in-store appearances on the artist's part during the coming months. The spots are all 60 seconds in length.

According to **Irv Biegel**, executive vice president, the spots will be run through the first week of April. Following a brief assessment period, the campaign will then be continued through the month of May.

Latin Scene

Ken Cayre, director of Mericana Records and Salsoul, signed **Tierra**, a West Coast-based group. Also re-

ports new releases: **Chocolate** and his **Orchestra** and **Ray Rodriguez** "Duro." **RALPH LEW**

Billboard SPECIAL SURVEY for Week Ending 4/5/75

Billboard Special Survey Hot Latin LPs™

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	8	JUAN TORRES A Borinquen, Musart 1640
2	CAMILO SESTO Camilo Sesto, Pronto Pts-1011	9	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
3	ANGELICA MARIA Angelica Maria, Sonido Internacional SI 8009	10	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
4	CELIA & JOHNNY Quimbara, Vaya, XVS-31	11	LOS BABYS Como Sufro, Peerless 1769
5	CHAYITO VALDEZ Tu Sigues Siendo El Mismo, Musimex 5080	12	AMALIA MENDOZA Yo Lo Comprendo, GAS 4064
6	LOS HUMILDES Un Pobre No Mas, Fama 524	13	BANDA MACHO La Noche Que Murio Chicago Clt-7106
7	FELIPE ARRIAGA El Nuevo Idolo de La Cancion, Caytronics 1415	14	SONIA LOPEZ Voz Sentimiento Y Amor, Caytronics 1416
		15	LOS DIABLOS No Nuevo de Los Diablos, Averno 1001

IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	8	LOS ANGELES NEGROS A Ti, VA 135
2	LATIN BREED Minus One, CC 111	9	ANGELICA MARIA Do de Estas Videtas Mia, Sonido Internacional SI-8009
3	LOS UNICOS Los Unicos, UNL 1001	10	YOLANDA DEL RIO Ay, Mama Los Que Te Dije, DKLI-3271
4	ANGELICA MARIA Tonto, Sonido Internacional SI-8006	11	VICENTE FERNANDEZ Me Casa El Sabado, Caytronics 1405
5	TORTILLA FACTORY Tortilla Factory, FLP 4063	12	JULIO IGLESIAS A Flor De Peil, Alhambra 19
6	LOS CLASICOS Los Clasicos, CC110	13	LOS CAVILANES Cuando Paso Por Tu Casa, EZ 1099
7	RAMON AYALA La Nueva Zenaida, TexMex 7017	14	RAMON AYALA Ramon Ayala, TexMex 7020
		15	LOS CHACHORROS Simplemente, CRC 001



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Soul Sauce

KAGB Runs Promo a La Discotheque

By JEAN WILLIAMS

LOS ANGELES—Del and Cal Shields, general manager and program director respectively of KAGB-FM here, have come up with the idea for broadening the concept of the station through discotheques.

The station follows the disco format each evening with a two-hour segment designed specifically to play disco cuts.

KAGB's "Disco Power Hour" has opened its doors to the record companies as a promotional vehicle for their product.

The "Disco Power Hour" is held each week Thursday through Saturday at exclusive supperclubs in the Los Angeles area such as the Speakeasy and Fire Torches with major record companies moving in to co-host with KAGB.

"This is a new avenue for the record companies to showcase their new artists as well as their stars," says Cal.

A night is chosen by a record company to spotlight a particular artist. In addition to spinning records the recording artists from the hosting companies are presented.

Marty Mack, RCA's r&b promo director, recognizing the potential for additional artist exposure, involved his company in KAGB's "Disco Power Hour" during the early stages of its development.

As the result of this involvement, the Main Ingredient, Friends Of Distinction and others have been spotlighted.

Billy Paul of Philadelphia International, G.C. Cameron, Motown Records; Vernon Burch (music score for "Report To The Commissioner") and a score of others have been special guests, with giveaway albums by the record company an offshoot of the evening.

"I find that people from all levels of the record industry are patronizing our discos, and the project is so successful, there are times when we must turn customers away because of overcrowding," says Del.

"Other club owners are approaching us," adds Cal, "asking that we bring our 'Disco Power Hour' to their establishments," he continues, "with our air personalities Fay Fields, Alonzo Miller, Roy King, Roland Bynum and Langley Patterson, we have been able to accept a few.

"There is a total station effort with our discos but because we only use our own personnel, we have not been able to accept the majority of invitations."

When there are no record companies co-hosting the event, an artist is selected through suggestions from the radio audience and the disco patrons. In that way KAGB is able to increase its radio listenership and the disco attendance.

★ ★ ★

Ramsey Lewis, Columbia records, has been named the number one jazz pianist in the Ebony black music poll for 1975.

Lewis' current album "Sun Goddess" is gaining much attention.

Atlantic artists Blue Magic were also selected by the Ebony poll as the "most worthy of wider recognition."

★ ★ ★

Singer Bunny Sigler has turned producer and has completed a new

(Continued on page 31)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 4/5/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	★ SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen), Tamla 54257 (Motown) (Stone Diamond, BMI)	33	41	5	GET READY FOR THE GET DOWN—Willie Hutch (W. Hutch), Motown 1339 (Jobete, ASCAP)	68	77	5	HEAVEN RIGHT HERE ON EARTH—Natural Four (J. Reaves, I. Hulston), Curton 0101 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
2	7	6	★ L-O-V-E (Love)—Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/Al Green, BMI)	34	27	8	WITH EVERYTHING I FEEL IN ME—Aretha Franklin (C. Franklin), Atlantic 3249 (African/Pundit, BMI)	69	79	5	HIJACK—Herbie Mann Atlantic 3246 (Dunbar, BMI)
3	1	9	SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittarius, ASCAP)	35	28	13	SUPER DUPER LOVE Pt. 1—Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)	70	85	2	WHERE IS THE LOVE—Betty Wright (H.W. Casey, R. Finch, W. Clarke, B. Wright), Alston 3713 (Sherlyn, BMI)
4	5	8	LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (J. Weatherly), Buddah 453 (Keca, ASCAP)	36	29	12	STAR ON A TV SHOW—Stylistics (H. Peretti, L. Creator, G. Weiss), Avco 4649 (Avco, ASCAP)	71	62	7	MIGRATION—Creative Source (J. Thomas, M. Stokes) Sussex 632 (Interior, BMI)
5	6	10	WALKING IN RHYTHM—Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	37	57	3	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (R. Gerald, J. Simon), Spring 156 (Polydor) (Gaucho/Belinda, BMI)	72	93	2	LEAVE IT ALONE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1342 (Nick-O-Val, ASCAP)
6	9	9	ONCE YOU GET STARTED—Rufus (G. Christopher), ABC 12066 (Sufur, ASCAP)	38	48	6	ALL BECAUSE OF YOU—Leroy Hutson (L. Hutson) Curton 0100 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	73	87	2	SHACKIN' JP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI)
7	4	11	REMEMBER WHAT I TOLD YOU TO FORGET—Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	39	58	4	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (Y. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	74	98	2	REACH OUT, I'LL BE THERE—Gloria Gaynor (C. Davis), MGM 14790 (Stone Gate, BMI)
8	14	6	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BMI)	40	45	6	TAKE IT AWAY FROM HIM (Put It On Me)—Paul Kelly (P. Kelly), Warner Bros. 8067 (Tree, BMI)	75	80	3	I'VE ALWAYS HAD YOU—Bernie Tray (B. Terrell), De-Lite 1566 (PIP) (Delightful/Music In Motion, BMI)
9	11	8	MY LITTLE LADY—Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)	41	42	8	STOMP & BUCK DANCE—Crusaders (W. Henderson), ABC/Blue Thumb 261 (Four Knights, BMI)	76	86	4	SWEETER—Major Lance (G. Jackson, W. Henderson, C. Davis), Playboy 6020 (Dakar, BMI)
10	10	10	CRY TO ME—Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC) (Moosong, BMI)	42	46	9	WILL WE EVER COME TOGETHER—Black Ivory (R. John, M. Galely), Buddah 443 (Buddah/Jobete, ASCAP)	77	81	3	MAKIN' LOVE—Fred Wesley & The New JRs (J. Brown, F. Wesley), People 651 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
11	21	5	SHAKY GROUND—Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP)	43	59	6	TOUCH ME BABY (Reach Out For Your Love)—Tamiko Jones (J. Bristol), Arista 0110 (Busika, ASCAP)	78	NEW ENTRY		SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang), De-Lite 1567 (PIP) (Delightful/Gang, BMI)
12	3	11	LOVIN' YOU—Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (Dickiebird, BMI)	44	34	17	FIRE—Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	79	89	2	LOVE FREEZE—First Choice (A. Felder, N. Harris), Philly Groove 204 (Arista) (Silk/Golden Fleece/Mighty Three, BMI)
13	17	5	WHAT AM I GONNA DO—Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	45	56	4	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagittarius, BMI)	80	84	5	YOU'RE THE SONG (I've Always Wanted To Sing)—Timmie Thomas (T. Thomas, S. McKenney), Glades 1723 (TK) (Sherlyn, BMI)
14	8	8	DANCE THE KUNG FU—Carl Douglas (C. Douglas, Buddu), 20th Century 2168 (Caren/Woolfson, MCPS)	46	60	4	LOVE HAS FOUND ITS WAY TO ME—Blue Magic (B. Eli, A. Waldman), Atco 7014 (WMOT/Friday's Child, BMI)	81	97	2	LEAVE MY WORLD—Johnny Bristol (J. Bristol), MGM 14702 (Bushka, ASCAP)
15	12	11	SUPERNATURAL THING, Part 1—Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	47	54	4	LET THE GOOD TIMES ROLL EVERYDAY—Little Beaver (W. Hale, W. Clarke), Cat 1995 (TK) (Sherlyn, BMI)	82	73	7	SPECIAL LOVING—Barbara Acklin (Henderson, Joseph, Green) Capitol 4013 (Eight-Nine, BMI/Will-Rock, ASCAP)
16	20	6	ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Mystro, Lyric), Roulette 7163 (Big Seven/Steals Bros., BMI)	48	32	17	LADY MARMALADE—LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tony Boy/Kenny Nolan, ASCAP)	83	NEW ENTRY		FRIENDS—B.B. King (D. Crawford, C. Mann, W. Boulawre), ABC 12053 (American Broadcasting, DaAnn, ASCAP)
17	22	6	WE'RE ALMOST THERE—Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI)	49	47	15	I GET LIFTED—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	84	88	4	RED HOT MOMMA—Funkadelic (D. Worrel, C. Clinton, E. Hazel), 20th Century/Westbound 5000 (Gold Forever, BMI)
18	16	11	EXPRESS—B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O'/Jeff-Mar, BMI)	50	33	15	FEEL THE NEED—Graham Central Station (E. Tiland, E. Hollner), Warner Bros. 8061 (Bridgeport, BMI)	85	90	4	BEND ME—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8070 (Nick-O-Val, ASCAP)
19	24	7	SWING YOUR DADDY—Jim Gistrap (K. Nolan) Roxbury 2005 (Kenny Nolan/Heart's Delight, BMI)	51	49	16	TOBY/THAT'S HOW LONG—Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)	86	NEW ENTRY		BOOTY BUMPIN' (The Double Bump)—Oliver Sain (O. Sain), Abet 9458 (Nashboro) (Saico/Excellence, BMI)
20	13	9	SMOKIN' ROOM—Carl Carlton (D. Beffield), ABC 12059 (American Broadcasting, ASCAP)	52	68	8	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)	87	94	3	IT ONLY HURTS FOR A LITTLE WHILE—Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI)
21	18	13	SHAME, SHAME, SHAME—Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	53	74	2	CHECK IT OUT—Bobby Womack (B. Womack), United Artists 621 (Unart/Bobby Womack, BMI)	88	95	3	DYNAMITE—Bazuka (T. Camilo), A&M 1666 (Tonob, BMI)
22	31	7	CHANGES (Messin' With My Mind)—Vernon Burch (V. Burch) United Artists 587 (Unart, BMI)	54	37	20	PICK UP THE PIECES—Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	89	91	2	HOW'S YOUR WIFE—The Ebony Rhythm Funk Campaign (J. R. Jackson, H. Miles, A. Roberts, R. Thompson), Innovation 11 9159 (Quintrac/Indianplace, ASCAP)
23	15	8	LOVE CORPORATION—Hues Corporation (W. Holmes), RCA 10200 (Jimi Lane/Ensign, BMI)	55	71	6	HOMEWRECKER—Tyrone Davis (S. Dees, D. Camon, T. Davis), Dakar 4541 (Brunswick) (Moon Song, BMI)	90	NEW ENTRY		HONEY BABY (Be Mine)—Innervision (R.K. Bass, L. Robinson, L. Turner), Private Stock 45015 (Nickel Show/Power House, BMI)
24	19	7	REALITY—James Brown (J. Brown, S. Wesley, G. Wesley), Polydor 14268 (Dynatone/Belinda/Unichappell, BMI)	56	38	15	I'LL BE HOLDING ON—Al Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI)	91	92	4	I DO LOVE MY LADY—Haze (Thomas, Johnson, Johnson, Lpez, Powers, Green), ASI 202 (Tektra, BMI)
25	30	13	THE BERTHA BUTT BOOGIE—Jimmy Castor (I. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)	57	65	5	GET DOWN—Kay Gees (R. Bell, Kay Gees), Gang 1323 (PIP) (Delightful/Gang, BMI)	92	NEW ENTRY		BILLY'S BACK HOME—Billy Paul (D. Wansel), Philadelphia International 8-3663 (Columbia) (Mighty Three, BMI)
26	39	5	I DIDN'T KNOW—Three Degrees (B. Sigler, J. Lang), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI)	58	78	3	ROLLING DOWN A MOUNTAINSIDE—Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better-Half, ASCAP)	93	96	3	REMEMBER THE RAIN—21st Century (M. Smith), RCA 10201 (Kizzie, ASCAP)
27	36	8	BUMP ME BABY, Part 1—Dooley Silverspoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP)	59	61	9	THE BOTTLE (La Botella)—Bataan (G. Scott-Heron), SolSoul 8701 (Brouhaha, BMI)	94	NEW ENTRY		HOLD ON (Just A Little Bit Longer)—Little Anthony & The Imperials (Barry, Hurtt, Bell, Hill, Brown), Avco 4651 (Cookie Box/Mom Bell, Cotillion, BMI)
28	44	4	BABY THAT'S BACKATCHA—Smookey Robinson (W. Robinson), Tamla 54258 (Motown) (Bertam, ASCAP)	60	43	14	JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another)—Gloria Scott (B. White, V. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI)	95	NEW ENTRY		KEEP THE HOME FIRES BURNING—Latimore (B. Latimore, S. Alamo), Glades 1726 (TK) (Sherlyn, BMI)
29	23	9	SATIN SOUL—Love Unlimited Orchestra (B. White), 20th Century 2162 (Sa-Vette/January, BMI)	61	70	6	THERE'S ANOTHER IN MY LIFE—Philip Mitchell (P. Mitchell, B. Clements), Event 223 (Polydor) (Muscle Shoals, BMI)	96	99	2	HELPLESSLY—Moment Of Truth (R. Whiteclaw, N. Bergen), Roulette 7164 (Planetary/Brookside/Cebergi, ASCAP)
30	26	11	I AM LOVE, Part 1 & 2—Jackson 5 (M. Larson, J. Mane, D. Foncefone, R. Rancifer), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI)	62	75	4	LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMOT, BMI)	97	NEW ENTRY		BODY HEAT—Quincy Jones (Q. Jones, L. Ware, B. Fisher, S. Richardson), A&M 1663 (Quicksand, BMI/Almo/Preston, ASCAP)
31	25	13	YOU AND YOUR BABY BLUES—Solomon Burke (Chess 2159) (Chess/Janus)	63	83	3	ROCKIN CHAIR—Gwen McCrae (C. Reid, W. Clarke) Cat 1996 (TK) (Sherlyn, BMI)	98	NEW ENTRY		HELP ME UNDERSTAND YOU—Jimmy Lewis (J. Lewis), Hollanta 307 (GRC) (Act One, BMI)
32	35	7	I CAN'T SEE WHAT YOU SEE IN ME—The Joneses (G. Dorsey), Mercury 78668 (Phonogram) (Landy/Unichappell, BMI)	64	52	14	LOVE IS A FIVE LETTER WORD—Jimmy Witherspoon (G. Barge), Capitol 3998 (Chevis, BMI)	99	66	12	WANNA BE WHERE YOU ARE—Zulema (A. Ross, L. Ware), RCA 10116 (Stein & Van Stock, ASCAP)
				65	64	8	DEEPER AND DEEPER—Bobby Wilson (R. Wilson, V. Bullock), Buddah 449 (Kama Sutra/Malundi, BMI)	100	67	10	INSPIRATION INFORMATION—Shuggie Otis (S. Otis), Epic 8-50054 (Columbia) (OH The Wall, BMI)
				66	76	6	I BETCHA DIDN'T KNOW THAT—Frederick Knight (F. Knight, S. Dees) Truth 3216 (Stax) (Moosong, BMI)				
				67	53	8	MIGHTY CLOUD OF JOY—Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15025 (American Broadcasting/DaAnn, ASCAP)				

Sarah Vaughan In a Resurgence

She Credits Switch To 'General' Music From Jazz

By JEAN WILLIAMS

LOS ANGELES—A career resurgence of giant proportions is underway for the "divine" songstress Sarah Vaughan.

Although still under contract to Mainstream Records, she is suing the company, with plans to develop her own publishing and production company.

Singers are categorized by the kinds of things they do at the outset of their careers. Ms. Vaughan started in a jazz idiom but has been able to make the transformation to general music.

"I will never abandon the tunes made popular by me in the 40s and 50s," she says, "but times have changed," she continues, "and because of the advanced audiences, I must lend an ear to the new writers, and believe me, they are good."

She has broadened her audiences to include concert halls, and more recently college campuses.

She is currently involved in a U.S. tour of college campuses, with a break due when she takes her scheduled trip to Europe.

There were a number of years when she did very little recording, and she explains it this way:

"One reason was that I was not receiving royalties, and I am going through the same thing right now. But I have always worked doing live performances.

"I am being rediscovered but I have been singing what they call general music for many years," she says.

The essence of her bridging the musical gap is the universal music



Sarah Vaughan

that she has chosen to sing, a kind of music that seems to reach across barriers to touch every segment of life. She has been playing to packed

houses in large Auditoriums recently—which is relatively new to her, and she says that she has developed a severe case of stage fright which was always there, but is more pronounced now.

She is scheduled for a concert with the Boston Pops Orchestra before her month-long tour of Japan.

"In recent months I have been working two colleges a week, which for me is equivalent to a week in a nightclub," she says.

While discussing music trends, she says confidently, "I feel that music is getting better, because many jazz guys are playing with symphonies. And several musicians who came along when I did have moved into other areas, and believe it or not, their music is being played.

"As for my direction, I will continue to sing what the industry calls jazz, but I will add on and grow as times change."

Gospeler Crouch Ignores Critics With New Sounds

LOS ANGELES—"We use strings, horns and many of the same instruments used by the r&b and pop artists," says gospel artist Andrae' Crouch of Andrae' Crouch and the Disciples.

"I have been put down by the 'severe' gospel lovers for my contemporary gospel style, but I will not submit to that type of music," says Crouch who records for the Light label.

"The same message can be received from our music," he continues, "that is received from the standard gospel sound. But we feel that our method will attract more people."

"I want to destroy the idea that if it's not stereotyped gospel, the music has no soul," add Crouch.

His group sings only contemporary gospel of which 90 percent is written by Crouch.

"I often feel that my character may be jeopardized for what I sing," he says. "There are times when the lyrics of my songs are misunderstood, and I am placed in an unfavorable light with the gospel audiences," he adds.

He employs lyrics that are used every day and will relate to every day situations.

His compositions such as "I've Got Confidence," "I'm Gonna Keep On Singin'," "I Don't Know Why," "It Won't Be Long," and others have been recorded by outstanding artists in both religious and secular fields, such as Elvis Presley, Pat Boone, The Imperials, The Blackwood Brothers and many others.

Their latest album "Take Me Back" has Billy Preston on keyboards.

Preston, who also comes from a heavy gospel background, has plans for several concerts with Crouch And The Disciples.

"Contemporary gospel music is a free art form that is not limited to the religious mold. It has a jazz, Latin, rock and soul flavor, but it's still gospel," explains Crouch.

"We were one of the forerunners of contemporary gospel, and it took time for people to become accustomed to our kind of sound," he says.

"The first people to believe in what we are doing is a white gospel label in Waco, Texas," he continues,



Shelton photo

Andre Crouch: A new contemporary gospel master.

"they were not familiar with the soul distribution outlets and we did not get airplay during the early stages of our careers."

Crouch has only recently become acquainted with black audiences. Since the beginning of his career in 1969, he has played to college students and worked concert halls.

He speaks of his absence from the black gospel community thusly:

"Our lack of exposure was due to a lack of knowledge on the part of the record company. They did not know how to go about introducing us to our community, but that has been rectified and we are now working all areas.

"We have gone into a church and were told that we could not play our type of music there. Because we believe in what we are doing, we would not stay," he adds.

"I can appreciate the standard gospel sound," Crouch continues, "because my roots are with that music. But I feel that I can take what I have learned there and moved into other dimensions with it."

Crouch is a sought-after guest for talk shows. He has a syndicated 1/2-hour radio show, "Soulful Years" where he features Light recording artists.

His audience is predominately young, and he says, "we do not limit ourselves to the basic standard piano, organ and drums. Young people just do not relate to that."

Pioneering Jazz Assn. Founders Meet Friday (4)

LOS ANGELES—A continental breakfast at 9 a.m. Friday (4) will open the initial meeting of the proposed World Jazz Assn. founding group at the Sheraton Universal Hotel in suburban Universal City.

Presiding at the sessions, to be held all day Friday and Saturday from 9 through 5 p.m., will be Hal Cook, Bob Summers, Paul Tanner and Monk Montgomery.

Sessions are slated for the hotel's Studio One room on the lower level off the assembly foyer. Many of those attending will be from out of the city, anxious to assist in the formation of an organization modeled loosely after the Country Music Assn. in Nashville.

Inquiries are being received by the group in care of Billboard, 9000 Sunset Blvd., Los Angeles 90069. All persons interested in jazz are welcome to attend.

KAGB Runs

Continued from page 30

album by Johnny Nash for Columbia Records.

And I hear that Lamont Dozier, writer, producer and arranger who recently turned singer, is producing a new single on Billy Davis of the Fifth Dimension.

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Author Weldon McDougal, director of publicity for Philadelphia International Records, has also moved into the production end of the business with a new single "Darling Come Home" by the Love Committee.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)	32	40	2	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G
2	3	14	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	33	39	19	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117
3	4	19	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	34	24	9	HARD CORE POETRY Tavares, Capitol ST 11316
4	2	18	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	35	45	2	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867
5	5	8	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	36	36	7	THE DYNAMIC SUPERIORS Motown M6 82251
6	7	9	A SONG FOR YOU Temptations, Motown C6 96951	37	38	4	THEN CAME YOU Dionne Warwick, Warner Bros. 35 2846
7	8	8	DON'T CHA LOVE IT Miracles, Tamla T6 33651 (Motown)	38	42	5	MY WAY Major Harris, Atlantic SD 18119
8	9	9	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030	39	NEW ENTRY	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131	
9	10	11	FOREVER, MICHAEL Michael Jackson, Motown M6 82551	40	44	3	THE CAROL DOUGLAS ALBUM Midland International BKL1 0931 (RCA)
10	11	9	NEW AND IMPROVED Spinners, Atlantic SD 18118	41	41	3	MARK OF THE BEAST Willie Hutch, Motown M6-815 S1
11	12	15	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	42	27	10	REALITY James Brown, Polydor PD 6039
12	16	6	FLYING START Blackbyrds, Fantasy F-9472	43	53	2	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)
13	15	18	THE BEST OF THE STYLISTICS Avco AV 69005-698	44	34	10	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834
14	19	5	AVERAGE WHITE BAND Atlantic SD 7308	45	58	10	WOMAN TO WOMAN Shirley Brown, Truth TRS-4206 (Stax)
15	14	15	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2	46	48	20	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
16	6	21	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	47	52	6	BUTT OF COURSE Jimmy Castor Bunch, Atlantic SD 18124
17	17	20	SUN GODDESS Ramsey Lewis, Columbia KC 33194	48	51	4	GREATEST HITS Whispers, Janus CXS 7013 (Chess/Janus)
18	10	14	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	49	47	6	GREATEST HITS Vol. 2 Dells, Cadet CA 60036 (Chess/Janus)
19	23	35	AL GREEN'S GREATEST HITS Hi SHL 32089 (London)	50	57	30	CAN'T GET ENOUGH Barry White, 20th Century T-444
20	35	2	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	51	55	3	CAUGHT IN THE ACT Commodores, Motown M6-820 S1
21	29	3	THE MAGIC OF THE BLUE Blue Magic, Alco SD 36-103	52	NEW ENTRY	WHO IS THIS BITCH ANYWAY? Marlena Shaw, Blue Note BN-LA397-G (United Artists)	
22	18	13	GOT MY HEAD ON STRAIGHT Billy Paul, Philadelphia International KZ 33157 (Columbia)	53	50	5	GREATEST HITS Funkadelics, Westbound WB 1004 (Chess/Janus)
23	28	6	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	54	NEW ENTRY	COSMIC TRUTH Undisputed Truth, Gordy G6-970 S1 (Motown)	
24	13	28	GREATEST HITS Kool & The Gang, De-Lite DEP 2015 (PIP)	55	33	7	THE THREE DEGREES Philadelphia International KZ 32406 (Columbia)
25	31	3	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	56	56	3	SO MUCH IN LOVE Three Degrees, Roulette R 3015
26	30	20	IN HEAT Love Unlimited, 20th Century T-443	57	37	6	GREATEST HITS Ohio Players, Westbound WB 1005 (Chess/Janus)
27	25	24	I NEVER CAN SAY GOODBYE Gloria Gaynor, MGM M3G 4982	58	NEW ENTRY	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669	
28	21	4	THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown)	59	60	2	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
29	32	3	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	60	NEW ENTRY	NATTY DREAD Bob Marley & The Wailers, Island ILPS 9281	
30	26	16	RIDDLE OF THE SPHINX Bloodstone, London PS 654				

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—75¢ a word. Minimum \$15.00. First line set all caps. Name, address and phone number to be included in word count.
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- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/764-7433).

Check heading under which ad is to appear (Tape & Cartridge category classified ad is not accepted.)

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| <input type="checkbox"/> Distribution Services | <input type="checkbox"/> Business Opportunities |
| <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Professional Services |
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| <input type="checkbox"/> Used Coin Machine Equipment | <input type="checkbox"/> Wanted to Buy |
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PAYMENT MUST ACCOMPANY ORDER

Or you may pay for your classified advertising on your credit card.

Credit Card No. _____ American Express
 Diners Club
 Card Expires _____ BankAmericard
 Signature _____ Master Charge
 NAME _____ Bank # (Required)

ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
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PREMIUM C-O CASSETTES

Available in colors
 Tabs in or out
 Plastic or metal rollers.
 With or without boxes
 C-0 17¢ without boxes
 C-30, 60, 90, 120 in stock

Write or call for additional information and quantity prices

COLTON CASSETTE CORPORATION
 340-A W. Valley Blvd.
 Colton, CA. 92324
 (714) 824-1454 ap5

LEAR JET 8-TRACK CARTRIDGES

CALL—DON BIRKENESS
 816-637-2114

WRITE—**AVSCO INC.**
 69 HIGHWAY & CORUM ROAD
 EXCELSIOR SPGS., MO. tfn

PREMIUM 8-TRACK BLANKS

Lear Jet style cartridge with rubber roller High grade duplicating tape, 65 standard length in 1 min. increments—from 25 min. to 90 min. 3 day delivery guaranteed. Over one million sold.

25 min. to 45 min. any quantity.....63¢
 46 min. to 65 min. any quantity.....68¢
 65 min. to 80 min. any quantity.....73¢
 81 min. to 90 min. any quantity.....78¢
 Head cleaners.....45¢ ea.
 \$25.00 minimum orders. C.O.D. only.

ELECTRONIC SYSTEMS
 P.O. Box 142, Fraser, Mich. 48026.
 Phone: (313) 463-2592 se13

MAJOR LABEL 8 TRACK CUT-OUTS
 92¢ each in prepacks of 50 tapes per carton. Call or write:
CARTRIDGE INDUSTRIES CORP.
 P.O. Box 186,
 Excelsior Springs,
 Missouri 64024
 (816) 637-6011 tfn

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material is our speciality. tfn

MUST SELL

1 Ampex 1" BLM and 10 slaves.....\$25,000
 1 Grandy 1" BLM and 4 slaves.....\$10,000
 1 Liberty 8 track winder.....\$500

Call or write:

CARTRIDGE INDUSTRIES
 P.O. Box 186
 Excelsior Springs, Mo. 64024
 (816) 637-6011 tfn

"We buy and sell equipment"

8 TRACK CARTRIDGES
 NORELCO STYLE BOXES
 C.O. CASSETTES
 CASSETTE HALVES

Excellent Quality
DYNA-DAY PLASTICS, INC.

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 • Cassette Budget Tapes
 • 8-Track Budget Tapes
 • Hi Quality Sound Alike Line (Need Repls., Dealers, Distributors.)
 Tape Display Cases Available
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For investment and/or near future occupancy by record company. Take over present profitable N/ N/ lease by solid music company tenant. 2,500 sq. feet, 2-story and basement, handsome San Francisco style on Sunset Strip in West Hollywood, California. \$100,000, \$25,000 down—Assumable 6% first. Owner will carry second.
 Phone: MR. KENT at (213) 655-8750 ap5

JEWELRY: EARRINGS OUR SPECIALTY. \$2.50 dozen; Necks—Italian—Horn and Finger—\$5.00 dozen. Complete line costume jewelry. C.O.D. only. Vartan's, 2 Gansett Ave., Cranston, R.I. 02920. ap5

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- Bulk 8 track and cassette tape
- Splicing materials.
- Sleeves
- C.B. equipment (mobiles, bases and antennas).

Call: Terry D. Vogler
 (816) 637-6011

CARTRIDGE INDUSTRIES CORP.

P.O. Box 186,
 Excelsior Springs,
 Missouri 64024 tfn

8-TRACK DUPLICATOR PLUS 10 SLAVES

including

30 SOUND-ALIKE MASTERS \$17.500

COMPLETE MASTERING EQUIP.
 Including full 8-track recorder
 Excellent Condition, \$11,000

USED SHRINK PAPER

Call us for all your used equipment needs.

903 18th Ave. So., Nashville, Tenn. 37212
 (615) 327-3365 ap12

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record exporters

25 years experience in the record trade

Now internationally organised

ANY RECORD SUPPLIED CURRENTLY AVAILABLE IN THE U.K. WRITE TO:-

EXPRESS RECORD SERVICE DEPT. BH

P.O. BOX 16, BRADFORD BD 1 3QL, YORKSHIRE, ENGLAND.
 Telex 517527

FOR SALE



ALL BRITISH AND EUROPEAN LABELS SUPPLIED WORLDWIDE
 LOWEST PRICES
 FASTEST SERVICE

REDUCE YOUR COSTS AND INCREASE YOUR PROFITS BY DEALING DIRECT. SPECIAL DISCOUNTS FOR LARGE ORDERS.
 CONTACT OUR INTERNATIONAL SALES DEPARTMENT FOR FULL DETAILS.

Telephone 01-579 9331 (8 lines)
 Telex 931 945 INTERDISC

HEATHROW RECORD EXPORTS

3 Sandringham Mews
 Ealing, London
 ENGLAND W5 3DG

20,000-15 TITLES
MAJOR LABEL CASSETTES

Country Western
 Norelco Box @ 75¢ ea.
 or Best Offer
GREEN MOUNTAIN TAPE CO.
 P.O. Box 216
 Winooski, Vermont 05404
 (802) 899-3740 ap5

SOUND-A-LIKE PANCAKES

available with 4 color labels.
 Select areas still available
 Call: (315) 769-2448

MICHELE AUDIO CORP.
 P.O. Box 566, Massena, N.Y. 13662 ap5

PRERECORDED

53 and 54 minute 8-TRACK TAPES for re-recording (3M tape, C1C super cart) 43¢ per cart plus shipping
HISTORICAL RECORDS, INC.
 1256 S. Memorial, Tulsa, Okla. 74112
 (918) 835-5349 ap19

SHRINK PACK RECORDS, TAPES, EQUIPMENT complete, \$295. L sealer, heat gun, film. M. Latter Mfg., 5050 Venice Blvd., Los Angeles, Calif. 90019. (213) 933-7646. ap5

EXCESS EQUIPMENT FOR SALE—24 EA. tape cassette loaders 120 ips, \$300. ea. 1 only marketing display, 26" X 10" X 8" high, crated for shipment, \$1,000. Write for list of supplies and equipment. GRT Corp., 1286 Lawrence Station Rd., Sunnyvale, CA 94086, attention Chuck Duncan. ap5

RECORD—OLDIES! 20,000 IN STOCK. SEND 50¢ for 4,000 listing catalog. Mail orders filled. Record Center, 1895 W. 25th St., Cleveland, Ohio 44113. We export. eow

COLLECTOR'S ITEMS. 6 ELVIS PRESLEY photos—8X11 etc. \$3.00. Shari, 2741 Dover Road, Columbus, Ohio 43209. ap5

8 TRACK AUTO TAPE PLAYER AM-FM pushbutton in dash, \$60.00; Torquoise Jewelry \$7.20 doz.; Rings, Necklaces, Bracelets, 25 stick pack incense, \$4.00 doz.; Comm 6X9 car speakers \$3.00; Jil 8-track car players \$18.50. 50,000 items, dealers welcome. Head phones 90¢; mens 21 jewel watches \$11.50; 33 1/3 records \$2.50 each, all types, limit 100 per purchase; 45 rpm records, asst. all kinds, \$5.00 per 50. Robert's, 1910 Lockbourne Rd., Columbus, Ohio 43207. ap5

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:

Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1970.

Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.

For prices on additional copies and for further information contact:

Bill Wardlow
 General Services
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 9000 Sunset Blvd.
 Los Angeles, Cal 90069
 213/273-7040 tfn

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Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

BOX 6019
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 New York, N.Y. 10036 tfn

MANHATTAN RECORDS—WE EXPORT latest 45s and LPs to all countries—very fast deliveries. 425 E. 58th St., New York, N.Y. 10022. tfn

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Harmony management

RECORDING IN U.K.? CONTACT US FIRST FOR LONDON'S TOP SESSION MUSICIANS. We also handle arrangements, M.D.s, orchestras for tours etc. We will be in N.Y. during April. For more information write or call 64 Middle Lane, London N8 8PD. 01-340 8682/9800 or 01-692 4701.

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PROFESSIONAL MUSICIANS REFERRAL (a subsidiary of Boyd Hunt Enterprises) is offering a FREE 30-day Trial Registration for musicians seeking groups, and groups seeking new members. CALL TODAY! (612) 825-6828 or (800) 328-8660—Toll Free "P.M.R. is a service designed by musicians for musicians." (void where prohibited by law) ap5

BIOGRAPHIES ON HUNDREDS OF PAST and current recording artists. For information write: Rock Bio's Unltd., Box 978, Beloit, Wis 53511. eow

EXPERIENCED PIANIST, ACCORDIONIST, accompanist desires location or abroad. Sings, talks, no bad habits. Bader, 11104 Bucknell Drive, Wheaton, Maryland 20902. (301) 949-7422. ap5

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DEFECTIVE OR SURPLUS 8-TRACK TAPES FOR CASH

Any kind.
TAPE SALVAGE CO.
 P.O. Box 262, Jericho,
 Vermont 05465
 (802) 899-3740 ap5

CASH DOLLARS, RECORDS AND TAPES bought and sold. (215) NE4-5663. Heller Record Buyer, 3149 Kensington Ave., Philadelphia, Pa. 19134. ap5

WE NEED USED 250, 50, 1 KW, 10 KW AM and FM transmitter. No Junk. Guarantee Radio Supply Corp., 1314 Iturbide St., Laredo, TX 78040. eow

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First Class FCC License theory and laboratory training in six weeks. Be prepared... let the masters in the nation's largest network of 1st class FCC licensing schools train you. Approved for veterans* and accredited member National Association of Trade and Technical Schools.** Write or phone the location most convenient to you. Elkins Institute in Dallas.*** 2727 Inwood Rd. 214-357-4001.

Elkins in Atlanta**. 51 Tenth St. at Spring, N.W. (404) 872-8844

Elkins in Denver**. 420 South Broadway (303) 744-1434

Elkins in East Hartford. 800 Silver Lane (203) 568-1110

Elkins in Houston***. 3518 Travis (713) 526-7637

Elkins in Memphis***. 1362 Union Ave. (901) 726-9762

Elkins in Minneapolis***. 4103 E. Lake St. (612) 721-1687

Elkins in Nashville***. 2106-A 8th Ave. S. (615) 297-5396

Elkins in New Orleans***. 2940 Canal (504) 822-7510

Elkins in Oklahoma City. 5620 N. Western (405) 848-5631

Elkins in San Antonio**. 503 S. Main (512) 223-1848

REI FIVE WEEK COURSE FOR FCC 1ST phone license. Six week course for Radio/TV announcer. Call or write today. REI, 61 N. Pineapple Ave., Sarasota, Fla. 33577, and 2402 Tidewater Trail, Fredericksburg, Va. 22401. tfn

HELP WANTED

NATIONWIDE CLASSICAL AND FOLK Record distributor looking for sales representatives. High commission. Choice territories open. Call (212) 897-1820 Collect. ap5

PROMOTIONAL SERVICES

"COUNTRY" ARTIST AND LABELS—WE offer excellent national promotion, distribution, pressing—Contact: Prewitt Rose, Epitaph Records, Box 8197, Reno, Nev. 89507. ap5

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

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ATTN! OVERSEAS IMPORTERS
and U.S.A. EXPORTERS

We transport Records, Tapes, etc. from U.S.A. Offering: Great savings, low freight rates—New American Suppliers for buyers—Assemble various orders—Welcome you when you arrive in N.Y.

Contact:
BERKLEY AIR SVCS, MARKETING
P.O. Box 665, JFK Airport
Jamaica, N.Y. 11430, U.S.A. tfn

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Original Artists

Promotional LP's and 8-tracks, any quantity. Best prices, 24 hour shipping service.

Call or Write Today for Catalogs.
RECORD WIDE DISTRIBUTORS
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(314) 343-7100 ap5

BUSINESS OPPORTUNITIES

NEED INVESTMENT CAPITAL

To Expand Major Iowa 16 Track Recording Sound Studio. Music Publishing, Record Pressings, Album Covers, Promotion Business, Distribution, Jingles/Commercials. Established Clients/Accounts, Good Cash Flows.

Will Sell All or Portions of 63% Controlling Interest to Individuals, Corporations having necessary capital to expand operation. Some Good Tax Favors. Would also consider stock trade or merger with larger companies. Contact: HAROLD LUICK, President, KAJAC RECORD CORPORATION, Box (B) 155 1st St., Carlisle, Iowa 50047. (515) 989-0794. ap5

CUSTOM RECORD AND TAPE PRODUCTION company Miami, needs investor for working capital. 50-75% of Stock—\$15,000-\$25,000. Box 678, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. ap5

SITUATION WANTED

COLLEGE PROFESSOR, 28, SEEKS RECORDING industry position with opportunity to learn ropes. 20 year knowledge of pop music—articulate—PhD—hardworking—credentials—resume furnished. Jerry Jaffe, 627 W. 113th St., New York, N.Y. 10025. (212) 865-6525, after 5. ap12

RECORD MAN EXPERIENCED IN DISTRIBUTION, sales, national promotion seeks affiliation, preferably with record company. Will relocate. Box 679, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. ap5

YOUNG MAN SEEKS PROMO, SALES, P.A. job with L.A. publishing company. Know music, have degree, car. Howard Segal, 1570 Sutter St., San Francisco 94109. (415) 776-5815. ap12

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All brands phonograph records and pre-recorded tapes. Also largest selection of attractive close-out offers. 27 years of specialized service to record and tape importers throughout the world.

Dealers and distributors only.
ALBERT SCHULTZ, INC.
116 West 14th St.
New York, N.Y. 10011
Cable: ALBYREP Telex: 236569
eow

—EXPORT—

We have the largest selection of all brands of LPs and tapes IN STOCK for fast service. 20 years of service to Importers all over the world. Dealers and importers only.

RECORD RACK SERVICE
1532 So. Barends Blvd., Los Angeles, CA. 90006
Telex 910-321-2840—Phone (213) 487-6440
eow

PROMOTIONAL MUSIC HAS THE BEST line of Sound-Alike tapes, low as 90¢, blanks 39¢. Write for catalogues. P.O. Box 11031, Highland Station, Denver, Colo. 80211. ap26

WE MAKE SMALL DEALERS BIG. Outstanding prices on albums, accessories, car tape players, radios, speakers. Lists free. Action Sound, 880 Bonifant Street, Silver Spring, Maryland 20910. tfr

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies and also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Records, Inc., 947 U.S. Highway #1, Rahway, N.J. 07065. tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listing. Scorpio Music Distributors, 2933 River Rd., Croydon, Pa. 19020. Dealers only. tfn

PROMOTIONAL MUSIC HAS THE BEST line of Sound-Alike tapes, low as 90¢, blanks 39¢. Write for catalogues. P.O. Box 11031, Highland Station, Denver, Colo. 80211. ap26

MAKE MORE PROFIT WITH OUR LOWER prices on LP's, 8-tracks, quad-8's, and cassettes. Top 1000 list updated weekly. Write Tobisco, 6144 Highway 290W, Austin, Texas. (Mexican list available also.) eow

DISTRIBUTORS WANTED

LARGE VARIETY OF JEWELRY: RINGS \$6.00 per doz. etc. 1000 other new items. House of Ripps, 252 D Lake Ave., Yonkers, N.Y. 10701. tfn

PATCHES 15¢, RINGS, JEWELRY AND A complete line of youth oriented products. House of Ripps, 252 D Lake Ave., Yonkers, N.Y. 10701. TFN

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JOBS! JOBS! JOBS! IF YOU HAVE THE TALENT—WE HAVE THE JOBS!! Subscribe to:



Box 61, Lincolndale, N.Y. 10540
Number "One" in Weekly, Nationwide Employment Listings for Radio, TV, DJ's, PD's, Announcers, News, Sales and Engineers
 \$12.00 3 months (12 issues)
 \$25.00 12 months (50 issues)
(Check Appropriate Box)

NAME _____
ADDRESS _____
Remit Cash With Order. Please! ap5

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COMEDY MATERIAL

(The Service of the Stars Since 1940)

"THE COMEDIAN"
Original Monthly Service—\$45 yr. pstg. \$6 (Sample Order) 3 issues, \$15
35 "FUNMASTER" Gag Files, \$45, pstg. \$7
"Anniversary Issue," \$30, pstg. \$3
"How to Master the Ceremonies," \$5, pstg. \$2
Every item different! No C.O.D.'s.
"WE TEACH STANDUP COMEDY" via mail
Payable to: **BILLY GLASON**
200 W. 54th St.,
N.Y.C. 10019 tfn

DEEJAYS: NEW SURE-FIRE COMEDY! 11,000 classified one-line gags, \$10. Catalog free! Edmund Orrin, 2786-A West Roberts, Fresno, Calif. 93705. tfn

JOCK SHORTS! TWICE-MONTHLY CONTEMPORARY COMEDY! Hottest service anywhere! Sample \$2. Details free! Broadcast Library, 5804-A Twineing, Dallas, Texas 75227. tfn

LAUGH SERVICE FOR DJ'S IN ITS FIFTH year. Send for sample issue to L.S.D., now available volume 4. 24 issues over 1600 gags for \$10.00. Box 612, Turnersville, N.J. 08012. ap19

"FREE" CATALOG... EVERYTHING FOR the deejay! Custom I.D.'s, Promos, Airchecks, Wild Tracks, Books, FCC Tests, Comedy, and more! Write: Command, Box 26348-B, San Francisco 94126 tfn

Aussies Firm
June 27 Meet

SYDNEY, Australia—Radio '76, the fourth annual convention of the radio and record industries, will be June 27-29 here at the Sebel Town House. The meeting is sponsored by radio station 2SM. Participating in the three-day programming event will be Jack Thayer, president of NBC Radio; David Moorhead, general manager of KMET in Los Angeles, and Claude Hall, Billboard's radio-TV editor. Thayer and Hall participated in previous meetings.

Guiding the four-day meeting is Kevin O'Donohue, general manager of 2SM. More than 150 executives attended last year.

Florida Location

• Continued from page 29

case with Ben E. Latimore's "Stormy Monday," and Millie Jackson's "Hurts So Bad." He found "If You Don't Think," the B side of Aretha Franklin's "Until You Come Back to Me" went much better than side A.

"The only way you can get top dollar in a location where the younger set goes is to have a box that gives three plays for a quarter. When a kid only has a dime—or two kids can only come up with a nickel each—to hear a song, you use this type box. And when you're counting your money, you'll notice that about 60 percent of it is in nickels and dimes, and they add up just like quarters," Flowers says.

Instruments Sought

NEW YORK—Musical instrument manufacturers are now being solicited to participate in International Musexpo '75, according to Roddy Shashoua, organizer of the industry conclave scheduled to be held in Las Vegas Sept. 21-24.

RADIO-TV mart

If you're a deejay searching for a radio station, or a radio station searching for a deejay, **Billboard** is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:
Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

POSITIONS WANTED

ENGLISH DJ

24.—3 years in Radio
(DJ, Music Programmer)
+ Discotheque experience.
Currently Public Communications student.
Seeking summer vacation work
in U.S.A.
Excellent references.
Have visa.
Box No. 648
Billboard Job Mart
1515 Broadway
New York, N.Y. 10036 ap5

Desires top 40, oldies, or contemporary MOR full timer in N.E. 31, mature, BS Degree, broadcasting school, 3rd endorsed, 1 year air experience. Working 38 hours a week on air: full time at very conversational MOR in Mass. Part time at R.I. rocker. Also handling full news operation, including telephone gathering, at full timer. Some sales, reporting, and copywriting experience. Full time job too laid back for me, and with 16 hours of work from 6 PM Friday to 6 PM Saturday, I'm not as effective as I'd like to be at my weekender. Can promise dedication, output, preparation, and personality while the music keeps moving. Strong, big-voiced delivery OK, but no screaming or time & temp. Need decent wages to relocate. Vin-401/353-4534 days. ap5

Want to move your outfit up in the standings? Obtain this seasoned pro who's looking to be traded to a big league club. My "pitch" can steal fans for you like Lou Brock steals bases. My basic stuff is the screwball but frequently I'll slip a fast one by 'em. I'm the cleanup hitter on my current team but the owner is stingier than Charlie Finley. Send now for free autographed air-check while they last and maybe we can play ball. The best part of the deal is that I work a hell of a lot cheaper than Catfish Hunter. Box 646, Billboard, 1515 Broadway, New York, N.Y. 10036. ap5

COUNTRY'S MY THING. MATURE, DEPENDABLE DJ TRAINED IN PRODUCTION, COPYWRITING AND SALES. 1st. CLASS FCC LICENSE. AVAILABLE NOW. CONTACT TED BRAUNE, 1451-7th AVE., APT. #3, SAN FRANCISCO, CA 94122. Tel. 415 441-0707 AFTER 5pm (PST) 415 664-1757. WILLING TO START AT \$450.00 Mo. PREFERABLY NORTH WEST. ap5

Announcer, 27 years old, 2 years college, 3rd class lic. 3 years experience behind a police radio. Have recorded interviews for magazines and radio. Prefer Rock or MOR. Hard working, will also do selling and public relations. You're sure to be impressed by my tape, I'll give you more than you would expect. Write Occupant, P.O. Box 8952, Phila. Pa. 19135. apr5

MAJOR MARKET PRODUCTION DIRECTOR LOOKING FOR SIMILAR POSITION OR ONE INVOLVING COMBINATION PRODUCTION / MUSIC / PROGRAMMING DUTIES WITH LARGE MARKET PROGRESSIVE, ROCKER OR CONTEMPORARY PERSONALITY FORMATS. BROAD BACKGROUND, FIRST PHONE, CHARACTER VOICES AND WORK THAT ENTERTAINS WHILE IT SELLS AND INFORMS. BOX 647, RADIO-TV JOB MART, BILLBOARD, 1515 BROADWAY, NEW YORK 10036.

Chief Engineer/Jock, with a head full of ideas and plenty of nothin', desires to return to where Buffalo roam, etc., for full-time Announcing and Production-Studio work. Progressive preferred, but all offers reviewed. Limited experience, unlimited desire-ability. I want to learn professional work from professionals. No dead-beats need apply. Write Ralph Ware/Box 1404/Dublin, GA 31021. Or call (912) 272-9341. ap5

Bright, capable, honest young man looking for my first DJ position in commercial radio. Have 3 years experience in contemp/MOR and progressive formats and have 3rd endorsed. If your station is anywhere in the northeast—I'll gladly rush you my tapes, resume and reference on request. Please write to Philip Sahadi, 13787th St., Brooklyn, N.Y. 11209 or call COLLECT (212) 238-2849. Thanks. ap12

Graduate of advertising school seeks advertising, promotion, marketing, or administrative position with record company. Will also consider work with radio station or booking agency. Prefer New York, Philadelphia area. Hardworking, creative, and dependable. Resume upon request. Paul Tuckhorn, 213 Redstone Ridge, Cherry Hill, N.Y. 08034. (609) 428-5661. ap12

PROFESSIONAL
SERVICES

Wanted small and medium market personalities ready and eager to grow! You may be the worst one to criticize your own talents. The veteran pros at CrTeekajok will evaluate your air-check and send you a detailed analysis of your strengths and needs plus down-to-earth suggestions for your individual growth as a radio personality. Send tape plus \$5.00 (compressed OK) to CrTeekajok, Box 494, Pinedale, Calif. 93650. Intro offer expires 4/30. ap5

POSITIONS OPEN

Two Great People. A writer who is organized, original and can sell in copy with production in mind. And a low end voice for air shift and production at newest sounding FM in Winston-Salem, N. C. Call Jack Shaw (919) 767-1806. ap5

GOLDEN OLDIES
TRADING POST

JOIN US WITH YOUR CLASSIFIED ADVERTISEMENTS. Records • Albums • Sheet music • Phonographs • Old record traders, collectors, swappers, investors, changers, switchers, buyers, sellers and all other traffickers—here is your TRADING POST, a marketplace, right in the middle of the action: BILLBOARD MAGAZINE. Here's where the charts have been measuring music popularity since the early 40's. BILLBOARD GOLDEN OLDIES TRADING POST is open for business.

Don't Miss It!! Classified Advertising Closes Every Monday. "WANTED TO BUY," "FOR SALE," "SWAPPING"—Use the headline that fits your need.

Regular Classified: 75¢ per word. Minimum \$15.00
Display Classified: \$35.00 per column inch.

PAYMENT MUST ACCOMPANY ORDER TO:
Billboard Golden Oldies Trading Post
1515 Broadway, New York City 10036

FOR SALE

45'S

R&R, R&B, ROCKABILLY, ETC.
Singles from the '50's to mid '60's.

All original label only.
No re-issues.
We sell fixed price, by periodic auction and also trade.
Send your want lists... send for FREE latest auction list.

RECORD SCAVENGERS
Box 387, Cockeysville, Md. 21030
(301) 628-1090 ap19

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Advertising Brings Results

Kasenetz, Katz New Label

NEW YORK—Jerry Kasenetz and Jeff Katz, production moguls of the late sixties, have formed their own label, Magna Glide, and it will be distributed in the U.S., Canada and England by London Records. This new operation will include a staff of in house writers, producers and artists.

Ten new artists have already signed with the label and all product will emanate from K&K Studio City

in Great Neck, N.Y., a 24-track facility.

During Kasenetz and Katz's reign, they logged 45 chart singles, which included nine No. 1 records by groups like the 1910 Fruitgum Co., The Ohio Express and the Music Explosion.

BILLBOARD IS BIG
INTERNATIONALLY

DAYTON'S CARLIN AUDIO: Dealers Beating Path To Door For Gene Whipp's Profit Ideas

By JOANNE OLIVER

DAYTON, Ohio—What brings dealers from all over the country to see Gene Whipp's Carlin Audio?

They want to know how a non-discounter, who never has close-outs, specials or sales, grows con-

sistently during a relatively short time to reach over \$2 million annual sales.

"We're a true audio specialist," Gene Whipp, owner of two Carlin Audio outlets, emphasizes. In addi-

tion, Whipp has the distinction of being the first test dealer in the country for Advent's VideoBeam large-screen TV projector and one of the first to install Dolby equipment in a radio station.

"We're like the orthopedic surgeon versus the general practitioner. We're not everything to everybody—we want only a small percentage of the business. We're tremendously concerned with VALUE," he stresses.

Whipp bought Carlin Audio over three years ago and hoped for \$100,000 the first year. "We started with me and one other person and now have 24 employees. I was amazed at how many customers are concerned with value. Gross sales were better than \$2 million last year," he claims.

Two classy outlets with the "Carlin Audio look"—green and orange carpeting and wood paneling—support Whipp's comment that "... peo-

ple spending \$2,000 don't want to do it in a warehouse."

Five thousand square feet are divided into special rooms, with such signs as "High End Room," "Four Channel Room," "Family Room" (Advent VideoBeam display room). Here, customers are educated by salespeople firmly entrenched in "the Carlin philosophy." "It takes about two years to train a salesperson—to really impress him with our philosophy. He needs to believe that satisfying the customer is really going to reap benefits. We have a tremendous amount of pride in our overall program, for which there is no competition. The only competition we have is ignorance," Whipp says.

According to Whipp, Carlin Audio salesmen are overpaid compared with the industry, earning commissions only and participating in maximum profit sharing. Ex-customers have become his salespeople.

(Continued on page 37)



Billboard photos by Joanne Oliver

Carlin Audio recommended systems are mounted attractively. Wall-posted Journal Herald survey put store at top of 9-area-outlet stereo "value" list.



Owner Gene Whipp enters "High End Room" for demonstration.

Car Sales Suffer, But Dalis Booms 41%

By RADCLIFFE JOE

NEW YORK—Although new car sales were down by an estimated 47 percent last year, Dalis Marketing—exclusive New York distributor of Panasonic automotive products—was up 41 percent in sales of its custom car products through its policy of innovative marketing techniques and extensive dealer incentives. So says Robert Kuttruf, vice president of the Long Island City-based company.

Dalis' impressive list of marketing and incentive programs have run the gamut of free dealer trips to Europe and the Caribbean, as well as the availability of a chauffeur-driven, custom-built, Rolls-Royce for a night on the town.

The firm's ability to remain profitable in an economy where other similar ventures are struggling to remain solvent, is further based on the foresight of its principals, and their ability to anticipate change and stay abreast of trends.

Kuttruf explains that last year when car sales began a nosedive, the company refused to panic. Instead, it began tailoring its services to the needs of its clients.

These specialized services have included customizing specific units to the specific needs of dealers, instead of the old practice of functioning as little more than a transshipment agency. The company is also making its own installation crews available to dealers of both custom-car products and after-market units that request these services.

Dalis' marketing and merchandising strategies, its incentive programs, and its special services have already netted the company 189 dealers in the Metropolitan and Upstate N.Y., and New Haven and Fairfield Counties, Conn., markets it services.

According to Kuttruf, the company has also made encouraging inroads into the mass consumer market by selling its products through department stores, discount chains, and other mass merchandise outlets.

Dalis' aggressive marketing techniques have not only put the firm far ahead of its competitors, it has also left Panasonic hard-pressed to keep up with the demand it has created

for new and innovative products. According to Kuttruf, Dalis could do more business if Panasonic expanded its lines to include more products both in custom car and in-dash units.

The Dalis' executive explains that until about one year ago, his company did about 85 to 90 percent of its business in under-dash systems. However, a growing consumer concern about thefts and the esthetics of sound systems in the car, has resulted in a turnaround of this trend.

"Today the emphasis is on in-dash and custom car units, and we anticipate that within a few years in-dash unit will account for at least half of all autosound products sold."

(Continued on page 37)

CHI WINTER SHOWS SET

CHICAGO—Dates for the 1976 winter electronics/merchandise shows have been firmed and optimism is high for increased attendance as the economy is expected to take an upward shift later this year.

The Winter Consumer Electronics Show moves back from this year's Sunday-Thursday to a midweek Jan. 7-9, Wednesday-Friday run at the Conrad Hilton. Three full 9 a.m.-6 p.m. days are planned, rather than the usual four days. The show will occupy the same space as last year, including the third floor, both ballrooms and three exhibit halls.

Larry Karel's Independent Housewares & Mass Merchandise Show (IHE) has signed with the Conrad Hilton for Jan. 11-13, "Super Bowl Sunday" through Tuesday and will again be housed only in the Continental Ballroom.

The IHE will overlap the National Housewares Manufacturers Assn. (NHMA) exposition scheduled for McCormick Place, Jan. 12-16, Monday-Thursday.

At the International Amphitheatre, the Transworld Housewares & Variety Exhibit will run Jan. 9-14, Friday-Wednesday, overlapping parts of all three other shows.

Exhibits Zoom For May AES

NEW YORK—The largest exhibit space reservations for any Audio Engineering Society show—with nearly one of every four companies a first-time exhibitor—is the best indicator of continuing industry prosperity as the 51st AES heads for its May 13-16 run at the Los Angeles Hilton. Initial preregistration returns indicate more than 4,000 will attend.

Among those making initial participation at an AES are Yamaha International, Lear Siegler/Bogen, Hervic Electronics and Tektronix, according to Jacqueline Harvey, AES managing editor and exhibit manager.

Included are a number of smaller West Coast firms and custom audio specialists such as Amber Electro Design, Audio Graphics, Coast Recording Equipment, EMU/Oberheim/360 Systems, Hollywood Sound Systems, International Audio, Mackenzie Labs, Magna-Tech Electronic, Mom's Wholesome Audio, North West Sound, Orange County Corp., Quintessence Group, Richmond Sound Design, Sabor, Spider/Peavey, Tycobrahe Sound and Warehouse Sound.

All four quad systems will be heard in showcases for the latest components, modules and prototypes by CBS Records (SQ), JVC America (CD-4), Nippon Columbia (UD-4) and Sansui (QS).

Also taking demonstration rooms are Yamaha, Altec, Automated Processes, Cetec, dbx, Dukane, Electro-Voice, JBL, Lear Siegler/

(Continued on page 37)

Booklet Available

NEW YORK—"Just For The Record," a 28-page updated edition on record care including treatment of new quad disks, is now available to hi fi dealers and record/tape departments from exclusive distributor Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040. Firm also handles all Watts record care products and kits.

TDK To Market New Cassettes, 8-Tracks

NEW YORK—TDK Electronics is making a major bid for the mass consumer market with a budget-priced line of blank loaded cassettes and its first 8-track product.

The promotionally priced line, a first for TDK which has always aimed its products at the high fidelity market, will be debuted in June. It will be sold through department stores and mass merchandise markets, as well as through automotive shops and music stores.

The new popular-priced products herald the introduction of a "two-line" philosophy through which TDK will seek to make inroads into the highly lucrative mass merchandise market, while maintaining its position of strength in the audiophile field.

According to Ken Khoda, TDK marketing manager, the development of a line of mass consumer items provides TDK with the where-

withal to offer full fidelity cassettes at lower prices in markets that have not previously stocked TDK products.

The promotionally priced line, designated "Full Fidelity Range," will be bowed with two cassette products and an 8-track line. The line will be shown at the Summer Consumer Electronics Show.

Meanwhile, re-emphasizing its position of strength on the audiophile market, TDK has also developed a new blank-loaded high fidelity cassette tape which, according to Khoda, achieves higher maximum output, lower noise levels and wider frequency range.

The tape, designated Super Avilyn (SA), comprises a patented formulation of cobalt, ferric oxide, and what Khoda calls "other proprietary elements." However, he stresses that SA is not a cobalt-doped tape. He

(Continued on page 36)

Update From Asia

BASF Shows 1/4-Inch LVR

By HIDEO EGUCHI

TOKYO—BASF has demonstrated a "feasibility model" of its LVR (longitudinal video recorder) system to nine Japanese manufacturers.

As exclusively revealed in Billboard (Sept. 14, 1974), the compact LVR player has a single fixed head of hot pressed ferrite and uses an 8 1/2-ounce cartridge of 1/4-inch magnetic tape. It was shown to Aiwa, Akai, Fuji Photo Film, Hitachi, JVC, Matsushita, NEC, Sony and Toshiba by BASF engineers from the manufacturer's West German headquarters.

If marketed as scheduled, in 1977, the retail price of the LVR player would range between 2,100 and 2,500 DM (\$733-\$900) and a blank loaded cartridge with two hours playing time would cost 60 DM (\$22), says C.O. Soltau, general manager, magnetic products division, BASF Dyes & Chemicals, Ltd. (BASF Japan).

(Projected pricing already is up considerably from the original announcement, at which time BASF officials said they hoped to have LVR on the consumer market in both PAL and NTSC modes by 1978 with the price "not exceeding that of a good color TV set.")

An "engineering model" is slated for showing to the Japanese manufacturers by the end of this year and commercialization of the LVR system is set for "sometime" in 1976, Soltau says. Development of a portable LVR camera of CCD (charge coupled device) type is under way, he adds.

However, a Japanese video expert says he doubts that all of the "bugs" in the 28-track LVR system—for example, "jitter"—could be eliminated in four or five years. He says the "feasibility model" (with 1 1/2-hour playing time) is identical to that previously shown in West Germany.

Fair Trade Proponents Take House Hearing Spotlight

• Continued from page 3

strengthen rather than end fair trade practices.

The first fair trade spokesman was attorney Thomas Rothwell, representing the Marketing Policy Institute, "a Washington-based organization of manufacturing and producers of branded consumer goods"—none of which were named. The second witness was a brisk, aggressive, successful small business manufacturer of car wax and auto-related chemicals, Texan Curtis Bruner. He said he could not have succeeded if it were not for California's fair trade law which gave him entry into a field monopolized by four big firms.

Bruner charmed the subcommittee with his success story of an ailing \$155,000-a-year business in 1965 now doing \$50 million a year. But he could not win the congressmen to his proposal for allowing limited fair trading for certain small businessmen trying to get into monopoly-dominated fields.

He agreed heartily with the outlawing of non-signer fair trade laws "for sloppy manufacturers," which compel all retailers to maintain a resale price on a product after only one has signed.

Bruner's novel idea was to let the FTC hear appeals from small businessmen, and grant fair trade exemptions from the antitrust laws on a case-by-case basis.

Subcommittee chairman Peter Rodino (D., N.J.) and other members estimated that it would take far more manpower and far more money than the FTC could afford—a stand that was ardently seconded by FTC chairman Engman.

A fellow Texan on the subcommittee, Rep. Barbara Jordan (D.), gently suggested that there were inconsistencies in his views. Bruner said he no longer needed fair trade law advantage, and made out equally well in non-fair trade states. In fact, he intended soon to drop all price resale maintenance, because he is now big enough to sell the big chains and discounters. So she wondered how he could continue to attribute his success to price resale maintenance?

Bruner admitted unhappily that a D.C. store here (Dart Drugs) was selling his product at discount—but his point was that the small businessman could not get a start without the fair trade advantage. He is worried about the starters. But if fair trade laws are repealed, he said, there will be only big businesses—"and I intend to be one of them."

Witness Rothwell gave a long history of fair trading as a highly respectable business practice in this country for over a century. But subcommittee chairman Rodino wanted to hear brass tacks arguments about fair trading in today's inflationary economy, how much it costs the consumer, and what af-

fect a sudden cancellation of the fair trade laws would have on small businessmen.

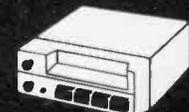
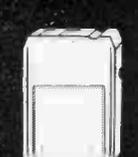
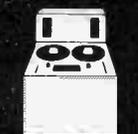
Attorney Rothwell said repeal of the laws would mean nation-

wide price wars, and ultimately total monopoly power in the hands of big corporations "to kill thousands of small businessmen across the country." He accused the FTC

of "lobbying" against fair trade laws.

Rothwell challenged opponents to verify their figures of up to \$3 billion a year cost to consumers by

fair trade laws. He said it was unfair to allow big chains to "maintain prices" on their own brand name products, while denying this right to small competitors.



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Honda As a Prize

COMPTON, Calif.—"Win A Free Honda Civic From Sanyo Electric" is the promotional tagline for the company's current dealer traffic builder. Any licensed driver can fill out an entry blank at participating retailers with no cost or obligation for a chance on "the value car of the year." Contest closes May 31.

Tape Duplicator

The broadcast studios and support capabilities of Advanced Systems Inc., Elk Grove Village, Ill., are being made available for lease to other video production units through the new division **Advanced Systems Teleproductions.**

According to Robert C. Hogan, general sales manager of the new division, facilities available include an expanded production plant with three new 2-inch broadcast videotape recorders with S.M.P.T.E. time code editing, complete color film island, production switcher with chroma key and special effects, lighting facilities, and in-house set construction, graphics, printing, and videotape duplication capabilities.

Personnel such as technical director, audio and video engineers, VTR operator, camera operators, and a teleprompter operator are also available.

★ ★ ★

The **Public Television Library** has added "The Course Of Our Times," a contemporary history program based on a course by Dr. Abram Sachar, chancellor of Brandeis Univ. in Boston. The series of 65 30-minute programs on 3/4-inch U videocassette tape can be bought or rented through the Library at 475 L'Enfant Plaza, Washington, D.C.

★ ★ ★

The correctors allow broadcasters to use low cost portable cameras and videotape rather than film for news stories, in a trend toward electronic journalism.

In May 1974, CVS won the engineering Emmy Award for the "application of digital techniques to time base correction."

A basic patent covering the general technique of correcting certain video signal errors by means of a time base corrector has been issued to **Consolidated Video Systems**, Santa Clara, Calif.

★ ★ ★

The 1976 Winter Olympics in Innsbruck, Austria, and the 1976 Summer Olympics in Montreal, Canada, will be videotaped by ABC with eight Ampex high band color videotape recorders, Model AVR-1, worth \$1.2 million.

Ampex has been involved in Olympic coverage since 1956, and was selected as the exclusive supplier of video recording equipment at the 1972 Munich games, with 41 machines reaching an estimated one billion television viewers.

The contract with ABC was announced by **Charles A. Steinberg**, Ampex vice-president and general manager of the audio-video systems division.

INDIAN RAVE FOR THE ITA

TUCSON—"We fully subscribe to what Kevin O'Sullivan (ASTD) told the joint ITA session that 'a few years ago it was enough to sell products and promises; the realities of today's market require the salesmanship of products and proof,'" commented P.H. Ganatra, whose Vimal Enterprises, Ltd., is India's only operative blank tape and cassette manufacturer.

Coming the farthest to the seminar, Ganatra announced the company's entry into the world market (Billboard, March 15) with production of 3-, 5- and 7-inch open reels at 50,000 units annually, projected at 250,000 this year. Another subsidiary, Yogesh Electronics Private, Ltd., assembles cassettes in C-30, 60, 90 and 120 units, and also markets spools, blanks, and other items.

"We have learned and benefitted from the seminar and feel that Larry Finley has done a great service to the entire industry through these ITA seminars, to help dispel the 'mood of doom and gloom' we read so much about before our trip," Ganatra summed up.

VIDCOM Off; Videoshow Set For May

NEW YORK—It was one up, one down for video-oriented expositions this week. The second VIDCOM set for Cannes, France, Sept. 25-30, has been postponed to 1976 with tentative dates of Sept. 24-29, according to a spokesman for the sponsoring group headed by Bernard Chevy.

On the positive side, the 1975 Videoshow, sponsored by C.S. Tepper Publishing Co., is set for May 20-21 at the Hotel Ambassador, Los Angeles. It will be held in conjunction with meetings of the Western Educational Society for Telecommunications (WEST), International Tape Assn. (ITA) and National Assn. of Educational Broadcasters (NAEB).

The Chevy spokesman said the combination video/cable systems expo was postponed because it was felt that "overall internationally, nothing particularly significant has happened since last year's VIDCOM." Additionally, the debut of two new Chevy expos in June—International Wholesaling Conference (2-6) in Cannes and CISCO, cinema/theater/convention hall equipment show (13-18) in Paris, made it impossible to also handle a September VIDCOM.

Among the major video equipment manufacturers set for the Los Angeles Videoshow, according to the sponsor, are Sony, JVC, TEAC, Magnavox, Philips, Ampex, DuPont, Kodak, and Panasonic. Conference topics include a videodisk progress report (MCA/Philips and RCA), getting the most out of a video system, new developments in video recording and advances in video creativity. Cost is \$15 per person; information from (203) 438-3774.

TDK Bowing Budget Line

• Continued from page 34

explains that in the manufacturing a cobalt ion is added to an extremely fine ferric oxide particle by absorption. "The resultant layer, on one-mil mylar tape, out-performs any chromium dioxide formulation and provides greater coercivity and higher density," says Khoda. Price will be \$3.59 for a C-60.

He further claims that the head-wear of the new SA formulation is the same as ferric oxide. He also points out that Avilyn achieves better response in the low and middle frequencies, and equals the response in the low and middle frequencies, and equals the response of CrO₂ in the high frequencies. Unlike chromium dioxide, SA is fully compatible with presently available cassette decks, and does not require special bias and equalization settings.

Khoda further assures that the SA cassette, like other cassettes in the TDK line, utilizes TDK's own specially manufactured housing guaranteed for the life of the tape against jamming, fold-over and other ills which plague many other cassettes.

Khoda claims that comparison tests run between Avilyn and ferrichrome showed the latter product to have the same abrasiveness as pure chrome product, in spite of the fact that its extremely thin coating contains a mere one micron of chrome oxide. He points out that the use of thin layers of chrome and ferric oxide formulations presents the

SHERWOOD PLAN

Advertise & Promote Now!

• Continued from page 3

signed and incorporated into an illuminated window sign with the motto, "Sherwood—The Word Is Getting Around."

A specially pressed stereo demonstration record with top Columbia artists will be available to dealers soon as a further sales aid.

A \$100,000 campaign planned for April and May will offer consumers three free SQ Columbia albums from a choice of nine, with the purchase of model 7244 4-channel FM/AM/FM receiver with full logic SQ, at \$499.95. The campaign will be

carried in five national magazines. The three records are worth up to \$24, and the choice will represent a range of musical styles selected from top albums on Billboard charts.

Pickett believes that the biggest concern of dealers today is dealer support, and his innovative promotions are aimed at pre-selling the consumer before he enters the store, with the manufacturer a working partner in making the sale.

Late this year and in January, Sherwood will be introducing four new products in the very high end market which has increased dramatically, Pickett adds.

Rep Rap

Effective use of your resources and marketing during unusual times will be topics of a "think tank" regional meeting sponsored by AEM/EIA April 1 at the Marriott O'Hare Inn. Keynoting the topics will be **Walter Clements**, executive vice president, Littelfuse, Inc., on resources; and **Bill Woodbury**, president, Sprague Products, on marketing. Manufacturers, representatives, industrial and general line distributors in the central EIA region and midwest chapters of ERA and NEDA are invited to attend. Contact **Dave Fisher**, executive director, (312) 648-1600.

★ ★ ★

Sam Coombs expects that any current line manufacturer could go direct, and it usually happens, he believes, when the company reaches the \$20-\$40 million annual sales area. He plans for that eventuality by picking new companies that he can pioneer on, who may represent 10 to 15 percent of his business three years from now. **Coombs Associates, Inc.**, headquartered in Des Plaines, Ill. at 1001 E. Touhy Ave. (312) 298-4830, sells primarily to the OEM market, including testing equipment to Panasonic and power amplifiers to Sherwood Electronics Laboratories.

★ ★ ★

National Semiconductor Corp. is expanding sales and service coverage in the tri-state N.Y.-N.J.-Conn. area by adding three new rep firms,

according to **Vic Melin**, Northeastern area sales manager.

LEI Components, Melville, L.I., staffed by **Gene Kaye**, formerly with PAL Components, and **Zeke Wiemert**, ex-Texas Instruments, will cover Suffolk, Nassau, Queens, Brooklyn, Manhattan and Richmond (Staten Island) counties.

NRG Limited, Westport, Conn., staffed by **Mary Gray**, another former PAL Components aide, and **Len Sulkes**, formerly with Raytheon, will cover Fairfield County, Conn., Westchester and Rockland Counties, N.Y.

Necco, Fort Lee, N.J., will cover northern N.J. with **Larry Poletti** and **Bill Ward**.

National reached an "amicable separation" with former New York region rep firm **PAL Components**. Several former PAL staffers, including **Paul Weinstein** and **Arnold Goodridge**, have joined **Components Plus, Inc.**, newly franchised distributor in Happaage, L.I.

Czechs Respond To Sony-Made Cassettes

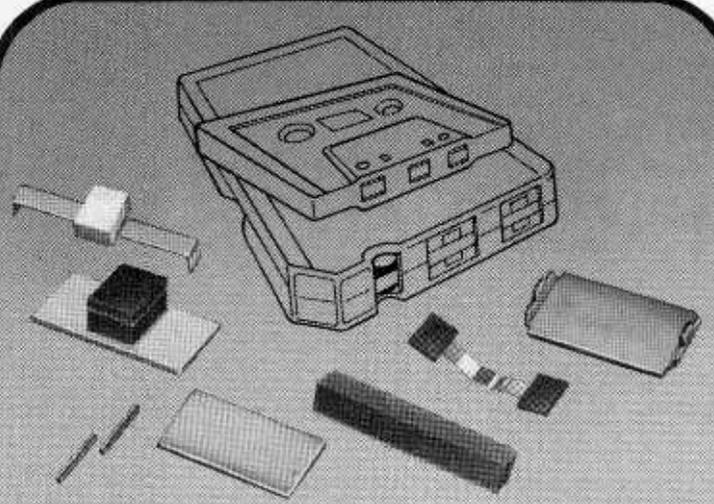
PRAGUE—At the beginning of 1975, Sony cassette recorder/players, models 134 and 160 were put on the Czech market—a few thousand units only because the price was high and almost three times the cost of locally produced and smaller equipment.

Public response has been lively and favorable. It was the first time that cassette players of high technical quality in the high price category had been introduced to the Czech market. Local production of cassette players is increasing, but is still far from meeting general demand, and concentrated mostly as lower priced models. This is the main reason why cassette production and sales are still developing rather slowly.

At present, there is no decision on what quantities of Sony players will be imported later this year, or whether there will be any importing of other foreign makes of cassette players. But import companies are aware of the demand in the market and are looking for favorable conditions and price terms to supply at least some more equipment from other countries.

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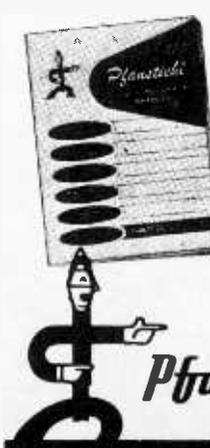


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Key Profit Ideas From Carlin Audio

• Continued from page 34

"I don't hire hi fi salesmen. Their philosophy wouldn't fit in here," he says.

Sales techniques center on "qualifying" the customer to determine his needs. "We strive for the most accurate stereo system with trouble-free performance and satisfaction for his price. You can do more for a customer with speakers than with electronics. The real selling today is in loudspeakers; customers have to be educated. We've narrowed down the selection to 12 brands of loudspeakers out of a total of 147 on the market," the Carlin Audio owner says.

Whipp's salespeople furnish customers with two sales tools. A 12-page tabloid called "The Carlin Critique" explains "the Carlin philosophy," which includes complete financing (90 days same as cash), five-year protection plan, free lab analysis, free stylus inspection, speaker comparator, total comparison facilities, free speaker exchange, and free clinics and seminars. Whipp also has available a booklet, "How To Make A Proper Speaker Comparison."

Advertising plays a significant role in Carlin Audio's business, with 5 percent of the budget allocated. Regarding radio the most effective medium. Whipp reads his own commercials, using a smooth and mellifluous delivery to produce a soft-sell appeal. He signs long-term contracts with five Dayton-area stations so that he is heard a total of 30-40 times a day.

Increased gross sales resulting in a larger advertising budget will permit TV advertising this year. "Ads in Sports Illustrated, Newsweek, Time and U.S. News & World Report regional editions will add to what we're doing on radio and TV," Whipp says.

Since he began his intensive advertising program, Whipp finds other dealers imitating his words. So he stresses Carlin's "credibility," hitting service, product and value. Another advertising thrust emphasizes stereo as Carlin Audio's only business. He feels advertising must be consistent and continuous. "It was 10 months before I could relate a sale directly to advertising. You must stay with it," he insists.

Service is another important facet of Whipp's business. "My first major move was to solidify the service department, locating it in the main store. We try to do service in less than a week, with all work confined

to products purchased at Carlin Audio," he says.

Commenting on manufacturers, Whipp notes Carlin Audio does not carry certain lines because of unavailability of backup parts and service. Manufacturers' insensitivity to such situations is a chief gripe. "Manufacturers have lousy warranty stations. I'm forced to have a top-notch service department and to be a warranty station. Manufacturers don't have qualified people working at warranty stations and customers don't want to wait six to eight weeks while an item is shipped there," he states.

Quad software has been a big disappointment to Whipp. "Over a year ago, we were selling more quad than the national average. In 1974, we sold half as much, because software people have not lived up to expectations. I'd rather sell a better value in an accurate mono or stereo than a compromising 4-channel. We sell more conversion 4-channel systems than initial quad. We'll continue to sell quad but will promote it less during 1975," he says.

Carlin Audio was the first test market for Advent's VideoBeam projector. "In late 1973, we went to the factory to spend two days with Advent engineers and product people. We drove the VideoBeam back to Dayton in a U-Haul truck. Never advertised it—just took orders. As of December, 1974, we sold over 55 units; in fact, just five in the last week."

Whipp expects to sell 200 Video-

Beams at \$2,795 suggested list, in 1975. "That adds \$600,000 in gross sales—enough to substantiate another outlet," he speculates.

Four employees comprise a special products application division which handles autosound custom work in cars, homes and businesses. Carlin Audio, which finds AM-FM cassette installations the best sound devices for cars, has installed stereo in everything from Greyhound buses to Corvettes. "We don't advertise car stereo—it's available as a service to our customers," Whipp says.

He is confident about Carlin Audio's future. He finds consumers more sophisticated and more discriminating during the present economic situation. "This cuts down our traffic but increases our 'close' rate. The percentage of people buying components is increasing. There will be a tremendous cleansing process in our industry. We can endure this period. We're very solvent," Whipp says.

Whipp predicts the comeback of American manufacturers because of increasing cost problems in other countries, both in Japan and in Europe. He looks for an economic upturn by the third quarter of 1975. "Carlin Audio will continue to grow as long as we can maintain our philosophy. We'll not decrease the net value of what we have worked to hard to get. I'm looking at other markets and at other stores, even though the economy is down. I would feel comfortable now with another store," he says.



Dalis Marketing photo

Dalis Marketing's Herb Blumenfeld (left) and Bob Kuttruf "sandwich" Cal Shera, vice president, Panasonic special products, at recent N.Y. dealer expo.

Dalis Strategy Clicks

• Continued from page 34

Although the buying trend has swung toward in-dash products, little change has been evidenced in the choice of configuration. According to Kuttruf, stereo 8-track equipment remains the popular choice, with consumers bypassing cassette and 4-channel products because of the fragility of the former and consumer confusion on the latter.

Says Kuttruf, "I foresee a car cassette market eventually developing, and 8-track and cassette systems co-existing, but it will not happen until more manufacturers get around to developing a hardier unit that can withstand the bounce and jolt of the automobile."

Kuttruf is not overly concerned by the growing number of new suppliers appearing in the autosound field. "It still is, and will continue to be a very lucrative market. However, it takes expertise to efficiently service this market, and this is not acquired overnight.

"Our involvement with autosound products goes back to 1967, when Dalis Marketing was formed as a division of H.L. Dalis. At that time we already had close to 25 years of marketing experience behind us. We brought this to bear in our business, and have been innovating and changing with the times ever since."

Car Stereo

In-Dash Catches Up With Under-Dash In Pa.-N.J.

By MAURIE ORODENKER

PHILADELPHIA—In-dash installations of car stereo equipment in the Pennsylvania/New Jersey area have caught up with under-dash equipment sales, and will exceed the latter before the end of this year. This is the feeling of a growing number of car stereo dealers in this flourishing market.

At least two of the area's largest dealers and installers of car stereo equipment, Jay's Auto Radio, Philadelphia, and Custom Stereo Centers, Inc., Pine Hill, N.J., assure that in-dash installation of car stereo equipment is "the thing, and we are pushing it."

Jay's Auto Radio, probably the largest local dealer for car stereo equipment, handles the sales and service, for cars only, of all major car stereo lines including those for automobile dealerships. Custom Stereo Center is also engaged in sales and service of car sound equipment, as well as home audio products and tapes.

Jay Goldman, head of Jay's Auto Radio, feels that the main reason for the bullish sales of in-dash units is

the high incidence of thefts of under-dash systems.

He adds, "Moreover, the new in-dash units enhance the car's dashboard without incurring the added expense of locks and other security devices used to keep burglars away from the under-dash units." As an added incentive to buyers, Goldman offers a six-month service guarantee on all in-dash equipment.

Mike Watts, manager of Custom Stereo Centers, also agrees that the theft problem is one of the main reasons for the increasing popularity of in-dash systems. He says that the sales of in-dash units are accounting for about 80 percent of all car stereo systems sold by his firm.

Custom Stereo Centers, which offers special price breaks on all in-dash units, also specializes in customizing the systems they sell, and according to Watts, this (customizing) is "real big business."

At this time 8-track equipment accounts for virtually all in-dash sales, with cassettes getting just about 10 percent of the business. Goldman explains that the continuous play of the 8-track systems is one of its main attractions.

In spite of the business boom, there has been "little or no demand" for 4-channel systems either in in-dash or under-dash configurations.

Meanwhile, Classic Stereo Centers recently opened for business with two stores in Cherry Hill and Medford, N.J. Both centers handle sales, service and installation of car stereo systems.

Lines carried include Craig, Sanyo, Lear Jet, Pioneer and Panasonic. They also carry home stereo equipment.

AES Exhibits Up

• Continued from page 34

Bogen, AKG/Philips, Sunn Musical Instruments and TASCAM.

The latest blank tape formulations will be shown by Agfa-Gevaert, Ampex, BASF, Capitol Magnetics and 3M. Among tape duplicator firms exhibiting are Electro Sound, Liberty/UA, Otari, Pentagon Industries, Revox and Super-

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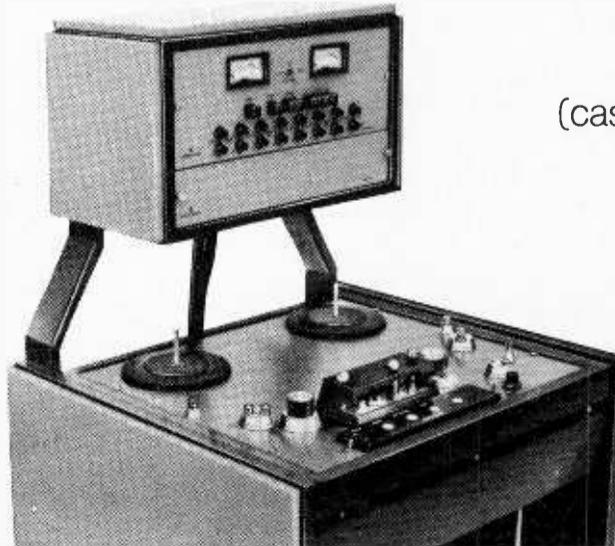
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Benson's Retreat-Seminar Termed a 'Huge Success'

LAKE BARKLEY, Ky.—The winter retreat and seminar program of the John T. Benson Publishing Co. has been termed a "huge success" by those involved. It was the second Artist Retreat and the first Dealer Retreat, both held here.

The Artist Seminar was attended by those currently on the roster of Benson's two recording labels, HeartWarming and Impact. The work portion of the retreat included preparation of radio station I.D. packages, recording of interviews for "There Is A Song," the company's syndicated radio show, and television taping to be used for a fall TV special that is currently in the works.

Baptists Attract 10,000 +

NASHVILLE—Praising 75, a massive religious four-day show here to unveil the new Southern Baptist Hymnal, was an overwhelming success, drawing more than 10,000 to the diversified concerts.

The format included gospel and country, with every kind of religious music programmed. Director of the activity was Dr. William Reynolds, church music secretary for the Southern Baptist Sunday School Board here.

The opening night featured George Beverly Shea, soloist with the Billy Graham team, and the Nashville Symphony Orchestra, conducted by Bill Walker. New York concert artists Robert Hale and Dean Wilder performed, backed by the symphony.

The following night featured orchestral improvisations of old Baptist tunes, featuring the Fisk Jubilee Singers. Then 750 singers from 15 Southern Baptist-affiliated colleges took part in a program, dedicated to the memory of the late Thor Johnson, conductor of the Nashville Symphony.

Country music did its part Wednesday night, hosted by Jerry Clower. Entertainers included Jeannie C. Riley, the Jake Hess Sound, the Speer Family, Myrtle Hall and Cynthia Clawson. Buryl Rod directed the closing night activities, which consisted mostly of singing ministers.

Triune Music of Nashville then announced the release of "Beginnings," a Praise Concert by Buryl Rod and Ragan Courtney. Written for two-part, mixed voices, or any combination of voices, the praise concert was recorded by The Cen-

The Dealer Retreat was conducted in two three-day meetings and included nearly 400 Christian retailers from all parts of the nation. The sessions included a heavy schedule of workshops in fields directly related to the involvement of the Christian bookstore in gospel music.

The workshops were primarily on a group participation format and covered the areas of in-store music merchandising, customer isolation, and the relationship between gospel radio and the Christian bookstore. All of the retreats were staffed by Benson personnel.

turymen, a 109-voice male chorale. "Beginnings" dramatically portrays the rise and fall of man and is scored for chorus, narrator, piano, organ and percussion.

The new chorale release will be introduced in a nationwide premier program recently launched by Triune Music, and will involve 3,500 voices singing the publication before April 30.

Shaped Notes

The gospel music industry has been given a boost by the formation of a combination public relations and photographic firm by **George and Betty Bloodworth**. They have formed Gee Bee Gospel Promotions, and are doing a phenomenal job for everyone involved... **Wally Goff** has returned to the **Singing Goffs** following an extended illness which grew out of an accident last year... A new group has been formed, even though the faces are familiar. Called **The Tennesseans**, the group consists of **Willie Wynn, Goldie Ashton, Virgil Wilson, Roger Hallmark and Randy McDaniel, Dave Maddox, Glen Bates and Ken Carter**.

The Amigos went over so well at their concert at the War Memorial Auditorium in Nashville, they were called back for a second performance before the show ended. The Amigos consist of the **Velasquez** brothers, **David and Chico**, their cousin, **Larry; Ricardo Quimba, and Dave Gentry**. Appearing on the show with them were **Wendy Bagwell and the Skinlitters, Jerry Goff and the Singing Goffs, the Jennings Trio, the Tennesseans and the Emer-**

Top Billing Adds A Gospel Division

NASHVILLE—One of this city's top booking agencies has added a gospel music division, and hired Robert Bray, former director of Skylite Talent, to run it.

Top Billing, Inc., formerly involved solely in country and a speaker's bureau, now makes its move into the gospel field. One of its first acts is the Chords, of Youngstown, O. The group records for Hymntone Records.

Bray, a onetime banker, also has been involved in television production and personal appearance promotions.

Noting there is a trend toward blending country and gospel in concerts and on package shows, vice president Dolores Smiley says this will "enhance our agency's lead position in the ever-changing entertainment marketplace."

In what must be considered a breakthrough for gospel music, in recent appearances the Chords performed at three locations throughout the state of Ohio for lottery drawings. "It proves that the Lord can take any situation and use it to His glory," a spokesman for the group says.

alds. The Amigos are booked by capable **Mrs. Lou Hildreth** of Nashville Gospel Talent... **Sammy Hall** has joined the Impact label, and his first album is in release.

The Downings cover 10 states in April, one of their busiest months. In a Nashville appearance, they will be accompanied by a full orchestra under the direction of **Robert MacKenzie**.... Bluegrass festivals this year will be, as usual, a major operational area for the popular **Lewis Family**, a bluegrass-gospel group from Augusta, Georgia. The Don Light agency already has confirmed bookings for 25 festivals. Their next Canaan album, their tenth for the label, will be out right away, and their television show continues in syndication over much of the nation... **The Hinson Family** of Madisonville, Ky., who record for Calvary Records, have signed with Don Light, with **Herman Harper** handling the arrangement. The group is heard regularly on the syndicated TV show, "Gospel Singing Jubilee."

The Gospel Road Agency of Birmingham has signed its first talent, **Sunrise**. It's a newly formed group composed of those previously part of other groups around the country, and is managed by **G. Steven Trasher**.... Promedia Productions of Newport Beach, Calif. is emerging as a leader in religious radio program syndication. The firm is programming contemporary Christian music, featuring such acts as **Barry McGuire, Pat Boone, Ralph Carmichael and Love Song**.

Myrrh Returns To Strictly Religioso

WACO, Tex.—Myrrh Records, a division of Word, now owned by ABC, is returning to strictly religious recording, according to Waylan Stubblefield.

"ABC has moved Ray Price and Gene Cotton over to their label," Stubblefield notes, "leaving all the contemporary religious product for Myrrh."

The traditional gospel acts will remain on Word.

(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 4/5/75

Billboard Gospel LP's

Best Selling

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	56	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
2	2	14	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322
3	5	70	SENSATIONAL NIGHTINGALES It's Gonna Rain, ABC/Peacock PLP 175
4	3	14	SUPREME ANGELS Shame On You, Nashboro 7141
5	7	22	SEANSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209
6	4	47	JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284
7	8	60	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
8	6	27	DIXIE HUMMINGBIRDS Who Are You, ABC/Peacock PLP 52905
9	10	74	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
10	13	27	MIGHTY CLOUDS OF JOY It's Time, ABC/Dunhill DSX 50177
11	11	47	SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 1, Specialty SPS 2116
12	12	14	SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 2, Specialty SPS 2128
13	16	6	JACKSON SOUTHERNAIRES Look Around, ABC/Songbird SBLP 249
14	9	70	ARETHA FRANKLIN Amazing Grace, Atlantic SD 2-906
15	18	9	REVEREND ISAAC DOUGLAS Do You Know Him, Creed 3059 (Nashboro)
16	14	35	SHIRLEY CAESAR WITH CAESAR SINGERS & THE VOICES OF THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter)
17	17	14	REVEREND MACEO WOODS WITH THE CHRISTIAN TABERNACLE CONCERT CHOIR Jesus People, Gospel Truth GTS 2704
18	25	6	THE SWANEY QUINTET How Much Do I Owe Him, Creed 3054 (Nashboro)
19	34	56	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352
20	22	18	SARAH JORDAN POWELL Touch Somebody's Life, Savoy MG 14347
21	23	43	BILLY PRESTON Gospel Is My Soul, ABC/Peacock PLP 179
22	24	9	SENSATIONAL NIGHTINGALES You & I & Everyone, ABC/Peacock PLP 177
23	15	35	ANDRAE CROUCH & DISCIPLES Keep On Singin' Light LS 5546 (Word/ABC)
24	27	9	N.Y.C. COMMUNITY CHOIR Great Is Thy Faithfulness, Savoy MG 14337
25	19	35	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
26	20	74	INEZ ANDREWS Lord Don't Move The Mountain, ABC/Songbird SBLP-225
27	32	6	HARRISON JOHNSON & LOS ANGELES COMMUNITY CHOIR God Still Stands, Creed 3058 (Nashboro)
28	29	6	SWAN SILVERTONES I'll Keep On Loving Him, Hob 2172 (Scepter)
29	NEW ENTRY		ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
30	30	9	JOHNSON ENSEMBLE Christ Is The Answer, Creed 3057 (Nashboro)
31	NEW ENTRY		REV. W. LEO DANIELS Answer To Watergate, Jewel LPS 0100
32	33	6	THE BRIGHT STARS All My Help, Nashboro 7142
33	NEW ENTRY		REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR A New Dawning, Gospel Truth GTS 2722
34	21	35	JAMES CLEVELAND Down Memory Lane, Savoy MG 14311
35	26	14	REVEREND MACEO WOODS In Concert, Gospel Truth GTS 2703



George Bloodworth photo

Gospel Record—Bill Gaither and his wife, Gloria, two thirds of the Gaither Trio, perform at the Opry House in Nashville before the largest religious audience ever in the structure.

Country

BLAKE COMMUNICATIONS PLAN

Group Seeks To End Bum Artists Checks

NASHVILLE—A 24-hour communications plan is being set in motion by the Nashville Talent Directors to guard against the continued practice of issuing bad checks to country music artists, according to chairman Dick Blake.

Blake, who heads the Hubert Long Agency here, says that since the Talent Directors still lack any enforcement ability to head off such activities, communication is the answer.

"Anytime an artist receives a bad check, he now will notify his talent agent. That agent, within 24 hours, will have notified every other booker in the organization, and they in turn, will refuse to deal with the buyer.

"It's the same people, over and over again," Blake contends. "The same bad buyers issue the bad checks. The problem in the past is that we have had only monthly meetings, and it takes a while for the word to get around. This way we can expedite it."

The need for better communication, he feels, is an outgrowth of the strong desire to keep the talent working, something that is becoming more of a problem each week. "Bookings are becoming harder to come by, but we still don't want the acts working for fly-by-night operators," he says.

Blake still has a strong interest in the buyer, however, and feels the agents have a responsibility to try to protect them. "It's up to us to see to it that there aren't too many acts in an area at one time. Oversaturation can only hurt everyone concerned."

It's Getting Tougher To Bag a Recording Contract

NASHVILLE—Size of a roster rather than other factors seems to be the determining cause for signing new talent to major labels here today.

Heads of production at most of the major labels indicated that the process of culling out those who don't sell product is instrumental in availabilities for new talent.

These same production heads still are leasing masters where there are regional breakouts (along with other considerations), but otherwise most are looking for established artists who no longer have contractual ties.

Among those who voiced their views were Ronnie Bledsoe, CBS; Owen Bradley, MCA; Jerry Bradley, RCA; Jim Fogelson, ABC-Dot;

Bill Williams In Meet Encore

MONTICELLO, N.Y.—For the second time in the past three years, Bill Williams, country music editor of Billboard, will present the keynote address at the annual Eastern States Country Music Convention banquet here April 12.

It will take place at Kutscher's Country Club.

The ESCMI convention dates are April 10-13. Advance registration, according to Mickey Barnett, president of the organization, indicates excellent response from radio stations, record companies and other industry-related organizations.

Blake concedes that the old system where one promoter controlled a territory has almost broken down completely, thus making it far more difficult to prevent oversaturation.

He also has a fear of returning to a "1950 situation" wherein there are fewer bookings and half-empty houses. "We know there is going to have to be a rollback in prices: by everyone concerned. A recent experiment to this effect in Charlotte worked well.

"We've got to return to the concept of a family show, if only because of the economy," Blake notes. "We naturally want everyone to prosper, but at times it takes a little sacrifice first to bring that about.

Blake says that while the number of promoters paying with bad checks, or skipping out without paying is not great, it still is a continuous problem which must be resolved.

"Too many agents are just too anxious to get their acts on the road," he concludes.

New York Juveniles Gain A Country Music Windfall

NEW HYDE PARK, N.Y.—A unique grant, the only one ever given for this theme, will enable Herricks High School here to "discover and study" country music.

The action is a result of a \$10,000 special purpose grant from the Bureau of School Libraries, New York State Educational Dept.

The collection will consist of re-

Dick Glasser, MGM; Frank Jones, Capitol; Jerry Kennedy, Mercury, and representatives of United Artists and Warner Bros.

Each agreed that acquiring masters still is an integral part of finding hit records. Recent examples have included Freddy Fender (ABC-Dot); Mickey Gilley (Playboy); Donny King (Warner Bros.); Moe Bandy, (GRC); Comball Express (Capitol); Joe Bob Barnhill (Capitol); Jerry Jordan (MCA); Sarah Johns (RCA), and many others.

The producers agreed that, except for those with exceptional writing abilities, it is difficult to find new talent "off the street" these days.

Each producer checks out a regional breakout, more often than not relying on his regional promotional man for advice in this regard.

Perhaps even more important, however, is the practice of holding the roster at a designated number. One label, RCA, is currently stopping more releases on new artists until an appraisal is made of what their first records are doing totally.

Artists added to labels in recent months have been, somewhat surprisingly, mostly female. However, the charts indicate they are selling exceedingly well and getting plenty of airplay, which would tend to justify this action.

Frequently new artists are added when a producer brings to the attention of the head of A&R a new talent he has discovered one way or another. Again, this is generally done by acquiring a master.

Bill Monroe, Son Opening Park In Beaver Dam, Ky.

BEAVER DAM, Ky.—Bluegrass founder Bill Monroe has teamed up with his son, James, to take over a new 53-acre park here which will feature country music.

The elder Monroe also owns a park and camping grounds at Bean Blossom, Ind., where annual festivals are held.

This site, known as Monroe's Bluegrass Musicland Park, will open May 9. Shows already scheduled feature such artists as James Monroe, Jim & Jesse, Jimmy Martin, the Country Gentlemen, the Sullivan Family, the Bluegrass Alliance and Birch Monroe.

The park is equipped with amphitheater, concession stands, camping facilities and parking area. The auditorium on the grounds will hold up to 2,000 people.

The park, because of its western Kentucky location, is easily accessible to people from Missouri, Illinois and Tennessee. It will have two shows a month during the summer featuring country, bluegrass and gospel music.

corded music, films, books, musical scores, periodicals and related materials. The project will allow for exploration of aural and visual communications in an archive of materials from colonial days up to contemporary times. The redesigned Library Media Center will make available such equipment as turntables, audio tape decks and headsets for individuals or groups.

The study will set out to show the mingling of the "simplicity and straight-forwardness of white Southern country-folk music, and the relaxed, improvisatory feel of a black rural blues tradition."

A statement from the school indicates that the need for a study of country music will include all of its divisions, with its history and culture.

The Library of Congress, as part of its program to celebrate the Bicentennial of American Independence, will issue an anthology of American country-folk music in recorded form.

WSB's Bart Awards Host

NASHVILLE—Despite a time lag due to various complications, the Billboard Country Awards were presented here for the third time on the Teddy Bart "Noon Show" on WSM.

With Bart acting as host, assisted by Elaine Gannick, the show's lone performer was Miss Sandi Burnette of CBS, winner of a Billboard Trendsetter Award for her trip carrying country music through the Soviet Union. The music was provided by Joe Layne's Orchestra.

The winners, all previously announced, included the heavies of the industry.

Noteworthy was the fact the Bobby Wooten, of KAYO, Seattle, traveled all the way across the country to accept his award as Country Radio Program Director of the Year, and Deano Day made the long trek from WDEE, Detroit.



Bob Schantz photo

Ace Accounting—With a backdrop showing the theme of the Sixth Annual Country Radio Seminar, ACE chairman George Morgan outlines the Code of Ethics of the artist group. With him are Barbara Mandrell and Jean Shepard.

Nashville Scene

By COLLEEN CLARK

Nick Hunter, head of Music City South Management, has taken over David Rogers. . . . Jan Howard has signed booking contract with Billy Deaton, Faron Young's agent. . . . Jim Mundy has signed with the Hubert Long Talent Agency. . . . Crystal Gayle and husband, Bill Gatzimos, have formed their own publishing company, Stonehill Music. They wrote and published her new single just out on UA.

Narvel Felts has signed booking agreement with Beaverwood Talent Agency, who booked him several years ago. . . . Michael Twitty, son of Conway Twitty, has signed with Capitol Records and will be produced by Audie Ashworth. He is moving to Nashville in the near future. . . . Roy Clark will appear for the 53rd Annual Convention of the National Assn. of Broadcasters (NAB) April 9 in Las Vegas. . . . Chip Taylor's stint at O'Lunney's in N.Y. has been extended indefinitely.

Mel Tillis vacationing with his family in Florida before starting heavy concert schedule through the Southeast that extends through April. . . . Mega Records has released an LP featuring three well knowns. The Grand Ole Opry and Nashville session men entitled, "Steel Guitars of the Opry." Featured are Weldon Myrick, Hal Rugg and Sonny Burnette. . . . Danny Davis and The Nashville Brass are scheduled to appear with the Symphony Orchestra of Norfolk, Va.

Melba Montgomery will tape the David Hamilton Show for the BBC network while in London for the Wembley Festival. . . . Gene Eichelberger is back as studio manager and chief engineer at Quadrafonic Studios. . . . Zeke Clements, tenor banjo player and ex-Nashvillian, is now living in Fort Lauderdale and playing on the Paddlewheel Queen.

Larry Triden and his group to headline the Beer Garden at the Jay-

Music Scramble Will Draw 144

NASHVILLE—The second annual Billboard Nashville Music Scramble will be held here at the Old Hickory Country Club April 28, with 144 from the industry taking part.

This year there will be more than \$2,500 worth of prizes, shared by more than 40 golfer winners.

All players are requested to send their entries in immediately. If anyone has not received an invitation or did not take part in last year's tournament, contact the Billboard office here. Tee-off time is 1 p.m.

cee State Fair in Las Vegas for the second year. . . . Congratulations to Connie Smith on the birth of her fourth child, Jeanie Lynn, born on St. Patrick's Eve. . . . Porter Wagoner has re-signed a long-term contract with RCA Records. . . . Bobby Borchers, ABC recording artist, has signed management contract with Wally Cochran.

U.K. RCA Grabs LP By J. Payne

ST. LOUIS—RCA in England has leased the master of an album titled "The Foster And Rice Songbook," recently recorded in London by Nashville's Jimmy Payne. The LP is being rush released in the U.K. to coincide with Payne's repeat appearance at the International Country Music Festival at Wembley.

RCA leased worldwide rights to the album, with the exception of the U.S. and Canada. A contractual commitment for those two countries is expected to be made in the near future.

Payne formerly recorded for Epic, Vanguard and most recently Cinnamon.

He made a surprise visit to Wembley during last year's show, follow-

(Continued on page 42)

2 Firms Join To Plug Country

LOS ANGELES—Total Country Concept has been formed here by the William Boyd Agency of Los Angeles and United Talent, Inc. of Nashville in an effort to "insure country artists maximum exposure in all media."

The agreement between the two agencies was announced by Boyd Agency, along with partners Tim Swift and Jerry Naylor, and Jimmy Jay of United Talent.

The Boyd Agency will have its prime responsibilities in booking TV and movie appearances for artists as well as handling West Coast tours. United will emphasize concerts, tours and fair dates.

Total Country Concept, which may be the first venture of its kind, will represent such major country names as Conway Twitty, Loretta Lynn, Cal Smith, Mickey Gilley, Nat Stuckey, Johnny Russell, Jerry Naylor, Michael Twitty and Sharon Wheeler.

Gospel Seminar At Estes Park

THOUSAND OAKS, Calif.—Christian Artists Corp., a firm based here, is in the process of organizing a music seminar and camp at Estes Park, Colo. Aug. 10-16.

The camp will feature such well-known Christian artists as Ralph Carmichael, Andrae Crouch, the Continental Singers, Kurt Kaiser, Ken Medena, Keith Miller, Doug Oldham and Richard and Patti Roberts.

One of those putting it together is William H. (Bill) Rayborn, who recently joined the staff of CAC as vice president. A native of Tulsa, he formerly was director of record promotion for Word in Waco, and then executive director for Andrae Crouch.

Other projects in which Rayborn

and Christian Artists Corp. are involved will be announced soon.

The Atlanta-based LeFevres, one of the oldest groups in existence, have undertaken a 17-day concert tour of the Midwest. It was set by Herman Harper, director of the gospel music division of Don Light Talent, Inc. The tour extends from Ashland, Ky., to Colorado Springs. ... The Florida Boys had a phenomenal tour of Israel. The group played to full houses, received excellent reviews, and taped a television show which will be aired throughout the country. Furthermore, they return twice again in 1975.

Norma Zimmer's new album of "In The Garden" is a winner. ... Danny Thomas has done his first gospel album titled "Jesus Is My Kind Of People," done for Word in Waco. ... Jana Wacker has made the transition from nightclubs and movies to gospel music, and says she's never been happier. ... Albums coming up include those by Andrae Crouch and the Disciples, Dino, Evie, Johnny Mann Singers, Flo Price, Anita Bryant, and Chuck Garrard. ... Crown Black Music has signed a new publisher affiliation with SESAC. It is owned by the Downings, a leading gospel group.

The Young Apostles from Steubenville, Ohio, celebrated their seventh anniversary with a capacity crowd at East Liverpool. There was a special memorial tribute to Janis Moran, a former member, who died five years ago. ... Rick Tober, who describes himself as a Jewish Chris-

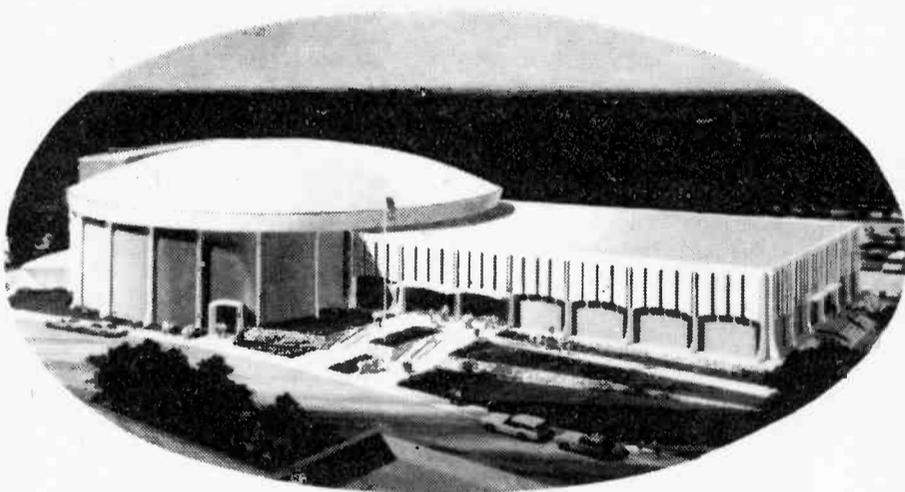
tian, is public relations director for Joy Broadcasting in Waco. He notes that their radio station there, KEFC, has just gone all gospel, and has a leaning toward air personalities, with gospel jingles as well. The station is FM stereo.

The Orrells have come back together again. The group broke up in May of 1973, without any publicity, and went 18 inactive months. Now the three, Larry Orrell, Gordon Jensen and Wayne Hilton, have rejoined forces, and have made numerous appearances this year. They'll play heavy concert dates, do another European tour, and celebrate an eighth anniversary singing in September in Detroit. They've also recorded a new album at Superior Sound for the Heartwarming label. ... The Journeyman again broke gospel music barriers and appeared at a benefit show for needy families in Moline, Ill. They were the only gospel group on a show filled with country acts. ... Marve Hoerner, president of Crus De Oro Assn., has announced the signing of Mrs. Margaret King to a personal management contract. She is a leading writer and musician as well as a singer. ... The Mighty Gospel True Lights of Brooklyn, N.Y., have signed with Elvitru Records. Also with the label are Christy Dale and Eddy Edwards. ... The Emeralds, with Ray Burdett, did a January tour for a division of Eli Lilly Co. ... The Jake Hess Sound will work the Dade County Youth Fair in Miami in March.

Remember Julie!

Bobby Albright

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DOTHAN, ALABAMA 36301

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 4/5/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
★ 2	4	5	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
3	3	9	LINDA ON MY MIND—Conway Twitty, MCA 469
4	2	6	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
5	5	15	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
6	7	9	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
7	8	8	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
8	6	9	PROMISED LAND—Elvis Presley, RCA APL1-0873
★ 9	11	5	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot DOSD 2015
10	10	4	OUT OF HAND—Gary Stewart, RCA APL1-0900
★ 11	14	4	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
★ 12	16	15	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
13	9	9	IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467
★ 14	18	7	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
★ 15	19	4	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
16	12	37	BACK HOME AGAIN—John Denver, RCA CPL1-0548
17	13	25	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
18	15	43	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
★ 19	26	3	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
★ 20	25	5	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
21	27	4	GREATEST HITS—Tanya Tucker, Columbia KC 33355
★ 22	30	12	BARBI DOLL—Barbi Benton, Playboy PB 404
★ 23	33	2	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
24	17	20	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
25	28	27	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
26	20	16	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
27	21	23	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
★ 28	34	3	CRYSTAL GAYLE, United Artists UA-LA365
29	22	22	DON WILLIAMS, VOL. III—ABC/Dot DOSD 2004
★ 30	38	2	WHO'S SORRY NOW—Marie Osmond, MGM M3G 4979
31	23	17	CITY LIGHTS—Mickey Gilley, Playboy PB 403
32	24	16	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
★ 33	NEW ENTRY		REUNION—B.J. Thomas, ABC ABDP 858
34	29	15	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
35	35	39	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
36	42	3	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
37	39	10	SONS OF THE MOTHERLAND—Statler Brothers, Mercury SRM-1-1019 (Phonogram)
38	41	2	MEL TILLIS AND THE STATESIDERS—MGM M3G 4987
★ 39	NEW ENTRY		TAMMY'S GREATEST HITS, Vol. 3—Tammy Wynette, Epic KE 33396 (Columbia)
40	31	9	GREATEST HITS Vol. 1—Billy "Crash" Craddock, ABC ABCD 850
41	47	2	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
42	44	3	POOR SWEET BABY AND TEN MORE BILL ANDERSON SONGS—Jean Shepard, United Artists UA-LA363
43	43	35	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
44	NEW ENTRY		HAPPY TRAILS TO YOU—Roy Rogers, 20th Century T-467
45	36	8	EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO—Bill Anderson, MCA 454
46	48	2	PIECES OF SKY—Emmy Lou Harris, Reprise 0698 (Warner Bros.)
47	37	4	GEORGE, TAMMY & TINA—Epic KE 33351 (Columbia)
48	NEW ENTRY		JOE STAMPLEY—Epic KE 33356 (Columbia)
49	NEW ENTRY		COUNTRY GIRL—Jody Miller, Epic KE 33349 (Columbia)
50	50	7	GOES TO THE MOVIES—Chet Atkins, RCA APL1-0845

BILLBOARD MEANS MUSIC BUSINESS ALL OVER THE GLOBE

Country

Country Music Killing Itself?

By DAN ABRAMSON

LOS ANGELES—Hugh Cherry, one of the top names in country radio, calls the current popularity of country music "a fad that may end up destroying country music."

Cherry, who once did a 36-hour radio "History of Country Music," regards country as an art form and claims that while he's glad to see country superstars making millions, he hopes that all that money doesn't succeed in diluting the quality of their performance, as happened with jazz, swing and ragtime.

"Anybody who's a hillbilly today is a hillbilly by choice," says Cherry. "Nobody's being forced to wear denims and cowboy boots . . . the country audience has access to the same culture and literacy as any Ph.D., but there's still a stigma attached to anyone or anything that gets labeled 'hick.' Country music is 'by' and 'about' the people who built this country and in its pure form managed to attract even the counter-culture of the 60s, yet most of what comes out of Nashville these days is watered down enough to qualify as MOR."

Cherry, who's been involved in country radio for 30 years, doesn't object to giving airtime to artists like Olivia Newton-John or Charlie Rich. What he objects to is labeling their music as country.

He was born on a Kentucky farm in 1922, a few months after one of the first country records—"Ragtime Annie-Arkansas Traveler"—had been recorded by Robison and Gillinan. The first record he remembers hearing was Henry Whittier's "The Wreck Of The Old Southern '97," but since his father was a railroader, "we all had to become Jimmie Rodgers fans." By 1930 the family had three radios (two in the house and one in the barn) all of which were regularly tuned in to programs like "National Barn Dance" and "The Grand Ole Opry."

After a short time in college and a longer time in the army, Cherry drifted into broadcasting in 1946 "hoping to make a lot of money." He quickly rose to a \$55 a week job in Louisville, doing the first country-jock shift in radio. At that time every other country announcer was using live music and one of the best, Pee-wee King, preceded Cherry on another station. The "rivalry" between the two became so friendly that King ended up teaching Cherry all he knows about the early days of country music.

Good ratings and a bad relationship with his program director led Cherry to WKDA, Nashville, in 1948. WKDA hired him to play records in the hope that the novelty would draw listeners away from WSM, the station of "The Grand Ole Opry." Cherry and then program director Jack Stapp of WSM worked out a deal whereby Opry stars would appear on Cherry's show in exchange for having their Opry appearance publicized. This resulted in evenings when folks like Rod Brassfield, Cowboy Copas, Uncle Dave Macon and Hank Williams would sit around the studio with Cherry, waiting for the nightly baseball game to end so they could go on live and discuss their careers. The show caught on and soon Cherry was introducing country records to the nation and sitting in on recording sessions such as Red Foley's "Chattanooga Shoeshine Boy." In the summer of '55 he emceed a



HISTORY—Five legends on the air in August 1950 backstage at the Grand Ole Opry. From left: Hugh Cherry, Roy Acuff, Hank Snow, Audrey Williams, and Hank Williams.

televised music show, "Midwest Hayride," which was good enough to stay on the network through May of the following year.

About this time a "demon from hell named rock and roll" became popular and, with the public listening to Chuck Berry and Elvis Presley rather than Williams and Foley, Cherry found himself out of a job. He anchored the evening news on a Nashville TV station for a few years and didn't really get back into country until he joined KFOX in Long Beach, Calif., in 1960

On KFOX he mixed old country favorites with new "folkies" (like Judy Collins) and developed the show-concept he still uses on the "Big Country," AFRTS network. When Bob Dylan's first album included a lot of Hank Williams and Ray Charles, Cherry had access to a major market and was able to ride the whirlwind that started with Johnny Cash's "Folsom Prison" album in 1968 (on which Cherry played the voice of the guard). His syndicated show is currently heard over 13 stations in this country; TWA headphones and in several foreign countries. He also produced a serialized biography of Cash and, in 1971 narrated and co-wrote (with Les Pouliot) "The History Of Country Music," which ARFTS later released in album form.

The "History" (which covers everyone from Cowboy McClintock to Kris Kristofferson) is already dated. Cherry credits singers like Waylon Jennings and Leon Russell with developing in the last few years a genuine form of "country rock" which stays true to the basic roots of country music.

"Country has always dealt with life's common denominators: home, family, work, failure, prison, death, God and love. It's only natural that songwriters in the 70s should extend that list to include sex. America has changed a lot in the last few years and it follows that American music should change as well."

An even bigger change in the country music industry has been the success of non-white performers such as Charley Pride and Johnny Rodriguez. Cherry calls this an indication of how far race relations in the South and Southwest have come in the last decade. "If you told anyone even 10 years ago that in 1974 a black and a Mexican-American would be successfully touring the country circuit he'd have thought you were crazy."

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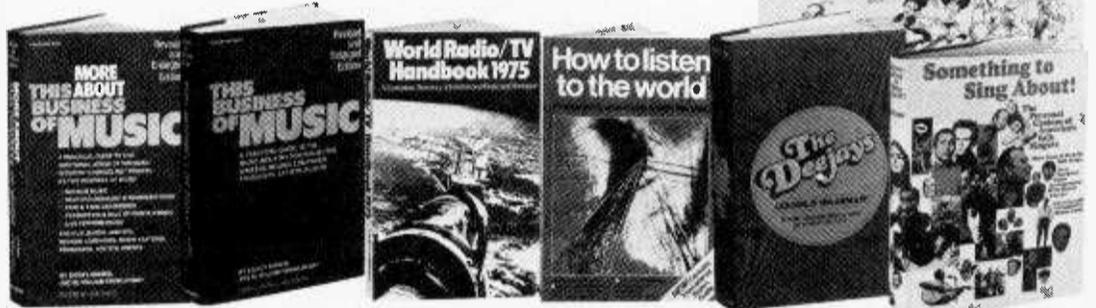
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Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	I JUST CAN'T GET HER OUT OF MY MIND—Johnny Rodriguez (L. Gatlin, Mercury 73659 (Phonogram) (First Generation, BMI))	35	47	4	TOO LATE TO WORRY, TOO BLUE TO CRY—Ronnie Milsap (A. Dexter, RCA 10228 (Hill & Range/Elvis Presley/Noma, BMI))	68	57	12	LIFE—Marty Robbins (M. Robbins), MCA 40342 (Mariposa, BMI)
2	1	11	THE BARGAIN STORE—Dolly Parton (D. Parton), RCA 10164 (Dweper, BMI)	36	12	16	I CAN'T HELP IT (If I'm Still In Love With You)—Linda Ronstadt (H. Williams, Capitol 3990 (Fred Rose, BMI))	69	58	16	I CARE/SNEAKY SNAKE—Tom T. Hall (T.T. Hall, Mercury 73641 (Phonogram) (Hallnote, BMI))
3	8	8	ALWAYS WANTING YOU—Merle Haggard (M. Haggard), Capitol 4027 (Shady Tree, BMI)	37	41	6	SMOKEY MOUNTAIN MEMORIES—Mel Street (Conley, Devereaux, GRT 017 (Chess/Janus) (Blue Moon, ASCAP))	70	79	7	IN THE MISTY MOONLIGHT—George Morgan (C. Walker), 4 Star 5-1001 (4-Star, BMI)
4	5	10	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (J. Farrar), MCA 40349 (ATV, BMI)	38	42	8	CHAINS—Buddy Alan (G. Goffin, C. King), Capitol 4019 (Screen Gems-Columbia, BMI)	71	80	6	WHILE THE FEELINGS GOOD—Mike Lunsford (R. Bowling, F. Hart), Gusto 124 (Brougham Hall, Hartline, BMI)
5	6	9	ROSES AND LOVE SONGS—Ray Price (J. Weatherly), Myrrh 150 (ABC) (Keca, ASCAP)	39	13	13	WRITE ME A LETTER—Bobby G. Rice (T. Martin, W. Meskell), GRT 014 (Chess/Janus) (Fox Fanfare/Cakewalk, BMI)	72	86	2	41st STREET LONELY HEARTS CLUB—Buck Owens (J. Shaw, D. Knutson), Capitol 4043 (Blue Book, BMI)
6	7	8	THE PILL—Loretta Lynn (L. Allen, D. McHan, T.D. Bayless), MCA 40358 (Coal Miners/Guaranty, BMI)	40	45	6	LOVING YOU BEATS ALL I'VE EVER SEEN—Johnny Paycheck (J. Paycheck), Epic 8-50073 (Columbia) (Copperhead, BMI)	73	89	2	BEYOND YOU—Crystal Gayle (B. Galtzime, C. Gail), United Artists 14963 (Stonehill, BMI)
7	9	8	IT DO FEEL GOOD—Donna Fargo (D. Fargo), ABC/Dot 17541 (Prima Donna, BMI)	41	33	10	COVER ME—Sammi Smith (W. Carson), Mega 1222 (PIP) (Road Bridge, BMI)	74	76	9	HOW COME IT TOOK SO LONG (To Say Goodbye)—Dave Dudley (R. Rogers, J. Dudley, J. Key), United Artists 585 (Newkeys, BMI)
8	14	7	STILL THINK 'BOUT YOU—Billy "Crash" Craddock (J. Christopher, B. Wood), ABC 12068 (Chriswood/Easy Nine, BMI)	42	52	6	ALL AMERICAN GIRL—Statler Brothers (D. Reid, H. Reid), Mercury 73665 (Phonogram) (American Cowboy, BMI)	75	91	3	MERRY-GO-ROUND—Hank Snow (R.L. Floyd), RCA 10225 (Four Tay, BMI)
9	11	10	I'LL STILL LOVE YOU—Jim Weatherly (J. Weatherly), Buddah 444 (Keca, ASCAP)	43	22	9	MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Boulayre), RCA 10191 (Colgems, ASCAP)	76	81	5	IF THAT'S WHAT IT TAKES—Ray Griff (R. Griff), ABC/Dot 17542 (Blue Echo, ASCAP)
10	3	10	MY ELUSIVE DREAMS—Charlie Rich (C. Putnam, B. Sherrill), Epic 8-50064 (Columbia) (Tree, BMI)	44	49	7	WONDER WHEN MY BABY'S COMIN' HOME—Barbara Mandrell (K. Goell, A. Kent), Columbia 3-10082 (Great Foreign Songs/Arthur Kent/Galleon, ASCAP)	77	84	5	IT'S ONLY A BARROOM—Nick Nixon (E. Stevens, E. Rabbitt), Mercury 73654 (Phonogram) (Deb Dave/Briarpatch, BMI)
11	15	10	BEST WAY I KNOW HOW—Mel Tillis & Statesiders (J. Chesnut), MGM 14782 (Passekey, BMI)	45	25	13	OH BOY—Diana Trask (T. Romeo), ABC/Dot 17536 (Wherefore, BMI)	78	85	5	I JUST CAME HOME TO COUNT THE MEMORIES—Bobby Wright (G. Ray), ABC 12062 (Contention, SESAC)
12	16	8	(You Make Me Want To Be) A MOTHER—Tammy Wynette (B. Sherrill, N. Wilson), Epic 8-50071 (Columbia) (Algee, BMI)	46	56	5	HURT—Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP)	79	67	7	LIFE'S LIKE POETRY—Lefty Frizzell (M. Haggard), ABC 12061 (Shade Tree, BMI)
13	19	10	BLANKET ON THE GROUND—Billie Jo Spears (Roger Bowling), United Artists 584 (United Artists, BMI)	47	60	4	BRASS BUCKLES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)	80	88	2	PUT YOUR HEAD ON MY SHOULDER—Sunday Sharpe (P. Anka), United Artists 602 (Spanka, BMI)
14	17	9	I STILL FEEL THE SAME ABOUT YOU—Bill Anderson (B. Anderson), MCA 40351 (Stallion, BMI)	48	64	3	DON'T ANYBODY MAKE LOVE AT HOME ANYMORE—Moe Bandy (D. Frazier), GRC 2055 (Acuff-Rose, BMI)	81	68	9	NASHVILLE—Hoyt Axton (H. Axton), A&M 1657 (Lady Jane, BMI)
15	18	10	DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery (G.S. Paxton, R. Hellard), Elektra 45229 (Brougham Hall Music, BMI)	49	26	13	LEAVE IT UP TO ME—Billy Larkin (E. Conley) Bryan 1010 (Blue Moon, ASCAP)	82	87	3	FORGIVE & FORGET—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45237 (Briar Patch/Deb Dave, BMI)
16	20	8	HE TOOK ME FOR A RIDE—La Costa (Taylor, Wilson, Tackitt), Capitol 4022 (Al Gallico/Algee, BMI)	50	38	12	JUST LIKE YOUR DADDY—Jeanne Pruett (J. Adrain), MCA 40340 (Pick-A-Bit, BMI)	83	74	19	DEVIL IN THE BOTTLE—T.G. Shepard (B. David), Melodyland 6002 (Motown) (Dunbar, SESAC)
17	21	6	ROLL ON BIG MAMA—Joe Stampley (D. Darsi), Epic 8-50075 (Columbia) (Al Gallico/Algee, BMI)	51	59	6	A MAN NEEDS LOVE—David Houston (N. Wilson, G. Richey, C. Taylor), Epic 8-50066 (Columbia) (Al Gallico/Algee, BMI)	84	61	12	I'LL SING FOR YOU—Don Gibson (B. Bond), Hickory 338 (MGM) (Acuff-Rose, BMI)
18	4	13	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Y. Keith, B. Peters), ABC/Dot 17540 (Shelby Singleton Music, BMI)	52	63	4	BACK IN HUNTSVILLE AGAIN—Bobby Bare (Shel Silverstein), RCA 10223 (Brougham Hall & Hartline, BMI)	85	95	2	YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Roy Clark (D. Fritts), ABC/Dot 17545 (Combine, BMI)
19	24	7	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (C. Moman, L. Butler), ABC 12054 (Press/Tree, BMI)	53	70	3	MISTY—Ray Stevens (E. Garner, J. Burke), Barnaby 614 (Chess/Janus) (Vernon, ASCAP)	86	NEW ENTRY	RECONSIDER ME—Marvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)	
20	23	6	I'D LIKE TO SLEEP 'TIL I GET OVER YOU—Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI)	54	44	12	SOULFUL WOMAN—Kenny O'Dell (K. O'Dell), Capricorn 0219 (Warner Bros.) (House Of Gold, BMI)	87	90	3	SHE WORSHIPED ME—Red Steagle (G. Sutton), Capitol 4042 (Rodeo Cowboy, BMI)
21	34	5	SHE'S ACTING SINGLE (I'm Drinkin' Doubles)—Gary Stewart (W. Carson), RCA 10222 (Rose Bridge, BMI)	55	62	7	SING A LOVE SONG, PORTER WAGONER—Mike Wells (L. Darrell), Playboy 6029 (Excellorec, BMI)	88	93	3	THE ONE I SING MY LOVE SONGS TO—Tommy Cash (W. Holyfield), Elektra 45241 (Jack, BMI)
22	28	7	I CAN STILL HEAR THE MUSIC IN THE RESTROOM—Jerry Lee Lewis (T.T. Hall), Mercury 73661 (Phonogram) (Hallnote, BMI)	56	66	5	COMIN' HOME TO YOU—Jerry Wallace (K. Bach, J. Lane), MGM 14788 (Four Tay, BMI)	89	NEW ENTRY	RAINY DAY PEOPLE—Gordon Lightfoot (G. Lightfoot), Reprise 1328 (Warner Bros.) (Moose, CAPAC)	
23	27	11	LONELY MEN, LONELY WOMEN—Connie Eaton (B. Dees), ABC/Dunhill 15022 (Hill & Range, BMI)	57	75	3	THESE DAYS (I Barely Get By)—George Jones (G. Jones, T. Wynette), Epic 8-50088 (Columbia) (Altam, BMI)	90	83	7	RIGHT OR LEFT ON OAK—Molly Bee (C. William, J. Nixon), Granite 515 (Altache, BMI)
24	30	7	THE TIP OF MY FINGERS—Jean Shepard (B. Anderson), United Artists 591 (Tree/Champion, BMI)	58	77	2	I AIN'T ALL BAD—Charley Pride (J. Duncan), RCA 10236 (Roz Tense, BMI)	91	92	4	THE BEST IN ME—Jody Miller (D. Hall), Epic 8-50079 (Columbia) (Algee, BMI)
25	10	11	A LITTLE BIT SOUTH OF SASKATOON—Sonny James (C. Smith, S. James), Columbia 3-10072 (Marson, BMI)	59	78	2	THANK GOD I'M A COUNTRY BOY—John Denver (Sommers), RCA 10239 (Cherry Lane, ASCAP)	92	94	2	BARROOM PAL, GOODTIME GALS—Jim Ed Brown (R. Porter, B. Jones), RCA 10233 (MaRee/Porter-Jones, ASCAP)
26	32	9	PROUD OF YOU BABY—Bob Luman (B. Sherrill, N. Wilson), Epic 8-50065 (Columbia) (Algee, BMI)	60	46	15	LOVING YOU WILL NEVER GROW OLD—Lois Johnson (D. Silver), 20th Century 2151 (Hank Williams Jr., BMI)	93	NEW ENTRY	THE MOST WANTED WOMAN IN TOWN—Roy Head (R. Porter, B. Jones, D. Wilson), Shannan 829 (NSD) (MaRee, ASCAP)	
27	31	11	IS THIS ALL THERE IS TO A HONKY TONKY?—Jerry Naylor (B. Duncan, D. Lee), Melodyland 6003 (Motown) (Brother Kari's/Mandina, BMI)	61	48	13	LINDA ON MY MIND—Conway Twitty (C. Twitty), MCA 40339 (Twitty Bird, BMI)	94	96	2	YAKITY YAK—Eric Weisberg with Deliverance (J. Lieber, M. Stoller), Epic 8-50072 (Columbia) (Hill & Range/Quintel/Freddy Biensstock, BMI)
28	29	8	UPROAR—Anne Murray (P. Grady), Capitol 4025 (Tessa/Jolly Cheeks, BMI)	62	82	2	FROM BARROOMS TO BEDROOMS—David Wills (D. Wills, S. Rosenberg), Epic 8-50070 (Columbia) (Double R, ASCAP)	95	98	3	MAKING BELIEVE—Debi Hawkins (J. Work, R. Reid, J. Hobson), Warner Bros. 8076 (Acuff-Rose, BMI)
29	35	5	HE TURNS IT INTO LOVE AGAIN—Lynn Anderson (M. Kellum, G. Sutton, L. Cheshier), Columbia 3-10101 (Rodeo Cowboy, BMI)	63	72	4	ONE STEP—Bobby Hardin (S. Pippin, L. Keith), United Artists 597 (Windchime, BMI)	96	NEW ENTRY	INDIANA GIRL—Pat Boone (M. Cooper), Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP)	
30	43	4	WINDOW UP ABOVE—Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI)	64	53	15	WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40345 (Emerald Isle/Battleground, BMI)	97	100	4	SWEET COUNTRY MUSIC—Ruby Falls (C. Fields, D. Riis), 50 States 31 (NSD) (Music Craftshop/Sandburn, ASCAP)
31	39	6	MATHILDA—Donny King (Khouri, Thierry), Warner Bros. 8074 (Longhorn, BMI)	65	71	5	CHARLEY IS MY NAME—Johnny Duncan (J. Duncan), Columbia 3-10085 (9tter Creek, BMI)	98	NEW ENTRY	MIND YOUR LOVE—Jerry Reed (J.R. Hubbard), RCA 10247 (Vector, BMI)	
32	40	8	I'M NOT LISA—Jessi Colter (J. Colter), Capitol 4009 (Baron, BMI)	66	73	3	WORD GAMES—Billy Walker (R. Graham), RCA 10205 (Show Biz, BMI)	99	NEW ENTRY	THERE I SAID IT—Margo Smith (M. Smith), 20th Century 2172 (Jidobi, BMI)	
33	37	6	WHO'S SORRY NOW—Marie Osmond (Synder, Kalman, Ruby), Kolob 14785 (MGM) (Mills, ASCAP)	67	65	8	BUT I DO—Del Reeves (R. Guldry, P. Gayton), United Artists 593 (Arc, BMI)	100	NEW ENTRY	BOILIN' CABBAGE—Bill Black Combo Hi (London)	
34	36	7	I GOT A LOT OF HURTIN' DONE TODAY—Connie Smith (W. Shafer), Columbia 3-10086 (Acuff-Rose, BMI)								

APRIL 5, 1975, BILLBOARD

Country

UCLA Offers Country Music In 8 Sessions

LOS ANGELES—UCLA Extension will launch a series of "Country Music Thursday Evenings" on campus beginning April 10.

Films, tapes and discussion will all be a part of the weekly programs, for which academic credit is given.

Among those participating are Rex Allen, Johnny Bond, Hugh Cherry, Stuart Hamblen, Barry "Dr. Demento" Hansen, Grelun Landon, Patsy Montana, Wesley Rose, Art Satherley, Larry Scott and Cliffie Stone, all prominent in the profession.

Each session will run about three hours. The non-credit fee is \$40; for three units credit the fee is \$65.

Inquiries may be sent to UCLA Extension, Box 24902, Los Angeles 90024.

2 Programs Syndicated

NEWPORT BEACH, Calif.—Promedia Productions, based here, has announced the availability of two syndicated radio programs expressly designed to fill an "existent gap" in programming.

One is "Hours of Praise," a 60-minute stereo program of contemporary Christian music, occasionally featuring interviews with the performers whose records are played on the program. The other is "Joyful Noise," hosted by John Baker, the longest running syndicated show of its type in the world. For nearly five years the program has been carried on major rock stations in metropolitan markets.

"Joyful Noise" is formatted as a rock show, featuring Christian rock music, while "Hour of Praise" is geared more to Easy Listening, hosted by John Styll.

Gospel Radio Seminar Firmed

NASHVILLE—Plans for the third annual Gospel Radio Seminar have been unveiled here, with comedian Jerry Clower and agency executive Bill Hudson heading the activities.

Hudson, president of Bill Hudson & Assoc. Inc., will speak on the topic of the "Future Of Gospel Broadcasting." As an advisor to the Gospel Music Assn., he recently aided KSON-FM in San Diego in its move to an all-country format.

Seminar committee members include Roger Sovine, Jim Black, Lou Hildreth and Aaron Brown.

Set for May 2-3, registration is \$30 for broadcasters and \$50 for members of the industry. The Airport Hilton will serve as seminar headquarters.

Payne LP To RCA

Continued from page 39

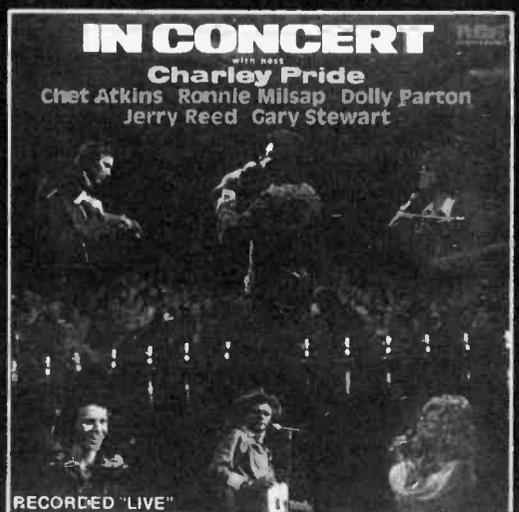
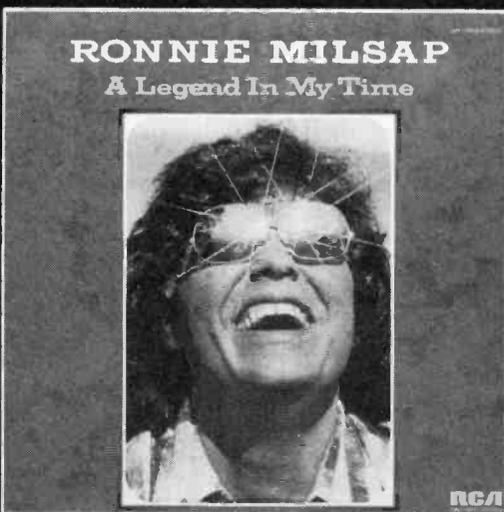
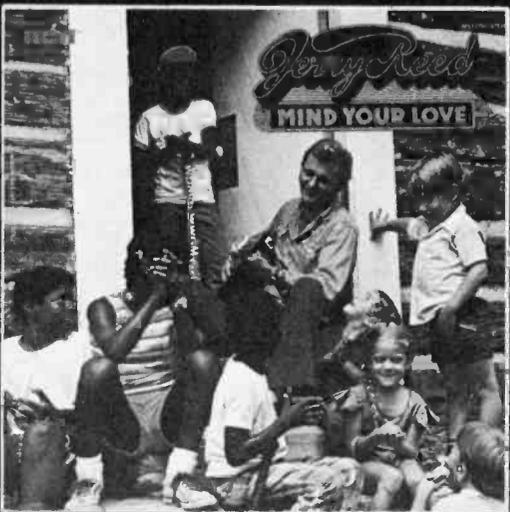
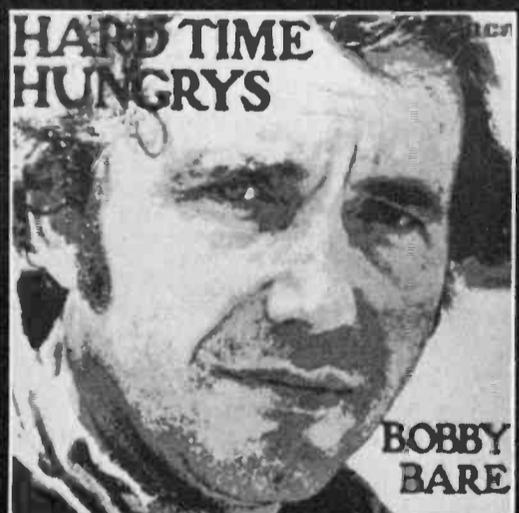
ing a tour of England, and was placed on the International show by promoter Mervyn Conn. This year he flies directly from a personal appearance tour of the U.S. to London for the festival. From there he goes to Dublin.

Ken Keene, owner of Sea Cruise Productions which handles all activities of Payne, says Payne is the first artist ever to record an album of songs written by Jerry Foster and Bill Rice, one of the leading song-writing teams in Nashville.

Listen America

This program includes incentives, displays, print & radio advertising.
Listen America to the sounds of new releases. Everybody's favorite music is included.

Contact your local RCA representative for the Listen America advertising material.



4 Firms Giving Promotional 'Body' To Soul Records In U.K. In April

LONDON—April is shaping up as a soul music month, with four companies—Phonogram, Atlantic, Decca and Polydor—all embarking upon major campaigns to promote their respective r&b product lines.

Phonogram leans heavily towards a discotheque/dealer relationship for its effort, while Atlantic's push ties with the April tour of Britain by four of its black acts.

The Phonogram campaign is entitled "Soul Peeper" and incorporates a 20-disk package of disco-oriented singles. These have been specially selected by the company from its five U.S. soul sources—All Platinum, Chess, Janus, Avco and Mercury—and will be shipped to dealers with a counter browser and other support material such as posters, window stickers and badges. Singles included in the pack are hits by the Moments, the Stylistics and Shirley, as well as items such as Act One's "Tom The Peeper," which has sold over 60,000 copies since its release last year without major chart success.

The idea is to focus consumer interest on "Soul Peeper" as a specific identity, and to encourage dealers whose stocking policy is generally centered on the Top 50 to handle records with sales spread over a period of months instead of compressed into a brief chart life. An "eye" logo appears on all the disks and retail support items, as well as on posters which have been mailed to selected discotheques throughout Britain.

Dealers are being supplied with a special order form for the browser box and contents, and the records for restocking the browser have their individual order numbers. The box divisions can be removed for changing selection as national or local demand changes, and replaced when necessary by freshly printed divisions conforming to new "Soul Peeper" product from Phonogram.

The campaign was put together by Phonogram's pop product manager, Lisa Denton, who says: "It was obvious from our sales figures that a growing number of dealers were

aware of the sales potential of non-chart singles turning over between 200-1,000 per week on a long-term basis. We want to bring this information to dealers whose policy is basically Top 50-oriented to increase both their and our turnover. At the same time it will improve the service to the record buying public who, at the moment, may hear a record in a disco and not be able to buy it locally."

The "Soul Peeper" product, which is stringently screened for suitability, is mainly handled by U.S. a&r manager Nigel Grainge and product manager Tony Powell.

First product in Atlantic's soul promotion is shipped this week, in readiness for the "Super Soul" tour of Britain by the Detroit Spinners, Ben E. King, Sister Sledge and the Jimmy Castor Bunch. The concert package appears at eight U.K. venues.

Atlantic has enlarged upon the concert tour's "Super Soul" theme and emblazoned it across window display kits for dealers, plus posters, stickers, T-shirts, badges and banners. A special 20-disk pack of albums by artists on the tour is available to retailers, and Atlantic is offering two free copies of the first Detroit Spinners LP with each pack purchased. If a dealer takes a 20-disc pack of Atlantic singles—five copies of each of the tour artists' latest 45s—he qualifies for one free Spinners album.

Atlantic's creative services manager, Dave Cliphsham, explained that the campaign was devised to capitalize in full upon the U.K. concert tour. "We were really looking for more distribution points for the product, so that when the audiences who went to the shows visit their dealers, the right records will be there." The campaign was intended to attract some 600 of these new distribution points originally, but Cliphsham added that the figure is now closer to 800.

Radio commercials will be transmitted on all local stations covering the areas visited by the "Super Soul" tour, beginning 10 days before each respective concert.

Atlantic has also pressed over 2,000 copies of a special mini-album—a 7 inch disk which plays at 33 rpm—featuring one track each from the Detroit Spinners, Ben E. King, the Jimmy Castor Bunch and Sister Sledge. Copies are being distributed free to the first 250 ticket holders at each venue.

Look For "Dime" As Making Coin

LONDON—Special window displays and stickers will promote the new Island single here by Ronnie Lane and his band Slim Chance in a new version of the standard, "Brother Can You Spare a Dime."

Lane's version of the song is the closing theme of a new cinema documentary focusing on U.S. characters of the 1930's and which was recently premiered on BBC 2. The film has opened at the Odeon Cinema, London.

To tie in with the release of the record, window displays have been prepared for 20 central London record stores, comprising banners, posters, stickers and sleeves of Lane's first Island album, "Slim Chance" and in addition stickers are being attached to all posters advertising the film in London subways.

Genesis Concert In Italy A 'Success' Despite Riots

By ROMAN KOZAK

ROME—An attempt by promoter David Zard to play smaller cities after violence disrupted Lou Reed concerts in Rome and Milan in February was successful March 24 even though hundreds of youths battled riot police outside Turin's Sports Palace.

The English rock group Genesis played to about 10,000 paying customers in the 8,000 capacity hall.

A concert by Weather Report in Turin for the next night was cancelled. However, not because of the violence, Zard says, but because Weather Report's support group Perigeo "blew them off the stage" during their current European tour, and Zard says they are afraid of what sort of critical reaction they would get in Perigeo's homeland.

About a dozen youths and police were injured in the melee outside the

Genesis concert. The violence erupted shortly before Genesis began their set after sold-out signs were hung at the gates, and many of the 4,000 youths outside refused to disperse. Many of the fans came from all over Italy for the concert, but arrived late because of a nationwide rail strike.

Zard said the concert was one of his most successful. He plans to bring Genesis back to Italy in late May for huge open-air events in Milan, Rome and Turin.

One reason for the violence at the two Lou Reed concerts last month and the troubles in Turin is extreme leftist calls for free music for young people. They say that the record companies make so much money from record sales that they can afford to sponsor free concerts.

From The Music Capitals Of The World

LONDON

Peter Allen, pianist-composer and former husband of Liza Minnelli, makes a nostalgic return to London this month to appear in concert with Helen Reddy. Allen, writer of the Olivia Newton-John hit "I Honestly Love You," last arrived as opening act for Judy Garland and became engaged to Liza during the visit.

Carpenters, Richard and Karen, tentatively scheduled for a U.K. and European tour in the fall. . . Actor David Hemmings can claim to have sold a million albums, because of his role as narrator on Rick Wakeman's "Journey To The Center Of The Earth," but the narrator on Wakeman's "Myths and Legends Of King Arthur" will be Shakespearean actor Terry Taplin. . . Barry Blue has set up a new publishing company, Blueytones, to handle his songs, as well as the U.K. and European rights of the Labelle catalog.

Sacha Distel, French "heart-throb" singer, has signed with Pye, following previous stints with Warner and EMI. . . Demis Roussos, who sold more than 200,000 albums in 1974 here, in throes of a 14-concert U.K. tour, with massive promotion backup.

First names booked by Jeffrey S. Kruger into the new showroom Queen Mary Suite of the Cunard International Hotel are Dionne Warwick (week of June 16), with Frank Gorshin; Jerry Lewis and Abbe Lane (July 7); and the Stylistics (July 21). . . Greenslade album "Time And Tide," released here two weeks after U.S. issue, is first featuring their new bassist Martin Briley. . . Launch single (CBS) of "Don't Hide Your Love Away" for ex-Free bassist Andy Fraser.

Entire Neil Sedaka U.K. tour sold out before commencement. . . New guitar book coming from 1950's hit-maker Bert Weedon whose "Play In A Day" manual, published by Chappell in 1955, sold more than a million. . . Yes touring U.K. this month and includes two open air concerts at the Queen's Park Rangers football ground. . . Big U.S. promotional bash for Bay City Rollers following release of their "Once Upon A Star" album.

Elton John refusing to appear on British television because of Musicians' Union ruling that artists have to re-record backing tracks for tv

shows. . . Three Degrees visiting for tour which opens April 25. . . Second solo album for Who's Roger Daltrey in mid-June, titled "Ride A Rock Horse" and released through a new disk company owned by Daltrey with Who manager Bill Curbishley.

More than 100,000 postal applications, plus huge queues at the box-office for the Led Zeppelin dates at London's Earls Court. . . Louise Barber, daughter of a former Chancellor of the Exchequer, Anthony Barber, now managing a pop group named Harlot.

RCA hosted a party in London for Cleo Laine to celebrate her successes in the U.S. . . And top disk jockey Pete Murray and his wife Trisha hosted another party, in Tramp, for Claude Francke, French middle-of-the-road singer with a playboy image and somewhat in the Sacha Distel style. . . Nasty problems at financial level for London's commercial broadcasting network LBC, but the Independent Broadcasting Authority is helping out for a few months.

Palladium triumph for Lena Zavaroni, sub-teen singer from the Phonogram stable of artists. . . further representations for a debut single for world light heavyweight boxing champion John Conteh, who is not a bad singer. . . Former Monkee star Mike Nesmith back in London for concert dates.

PETER JONES

BRUSSELS

Busy time recently for Polydor in Belgium, with several top artists visiting for concert or television appearances. Among them: The Rubettes, on a very successful ten-day tour, tying in with their "I Can Do It" hit single; and Chick Corea, with a brilliant concert on the campus of Brussels University, boosting already big sales of his "Return To Forever" album.

Also here for Polydor: Irish folk group Planxty, for concerts, television and radio promotion. . . Co-operating with the film distributors, Polydor has been very active promoting the double album of "That's Entertainment," which looks set to be one of the biggest-selling albums of 1975 as well as being a big-money movie. . . And big-selling Polydor singles include Mac and Katie Kis-

(Continued on page 46)

Eurovision To Dutch Group, 'Dinge Dong'

STOCKHOLM—The group approach triumphed again at the Eurovision song contest this year when the Dutch group Teach-In followed the success of Sweden's Abba in 1974 by winning the contest with the song "Ding Ding Dong," recorded on CNR and published by New Daylon Music.

Second was another group—the Shadows, representing the U.K. with "Let Me Be The One," recorded on EMI and published by Miracle Songs; third was "Era," sung by the Italian duo Wess & Dori Ghezzi, released on Durium and published by Intersong Milan/Durium Music; fourth was "Et Bonjour A Toi L'Artiste," representing France, sung by Nicole Rieu, published by Claude Pascal and released on Barclay's Riviera label.

The contest took place amid rumors that it might be the last—because of the heavy expenses involved in presenting it—but a European Broadcasting Union meeting, held on the day of the contest discussed the possibility of shar-

ing the costs of future events among all competing countries.

Says Harry Van Kampen, head of light entertainment of the Nos Television Co. of Holland: "We will definitely stage the 21st Eurovision Song Contest in Holland next year—probably in Amsterdam." Van Kampen produced the 1970 event in Holland.

Teach-In were widely tipped to win the event, which was characterized this year by many undistinguished songs. Their song, written by Dick Bakker, Eddy Owens and Will Luikinga, is already a major hit in Holland, where it has sold more than 80,000 copies. Says Hans Van Zeeland, managing director of CNR: "We expect the single to sell at least a million and the album 500,000 copies worldwide."

The single and album are being released all over Europe—by Polydor in the U.K., Barclay in Belgium, Vogue in France and Phonogram in Scandinavia. Phonogram Sweden is predicting a local sale of 50,000 singles.

Teach-In recorded a German version last week, which will be released through Teldec. In all the other European countries the record will be released through the Polygram group. Dayglow Inc. will handle the song in the U.S.

The teach-In group have signed with Spring Management, the organization handling Ekseption and Sandra & Andres and are set for a Scandinavian tour arranged by EMA/Telstar from Aug. 8 to 23.

The Eurovision event was impeccably organized by Sveriges Radio and as well as being transmitted live to all the competing countries, it was beamed to Austria, Bulgaria, Czechoslovakia, Denmark, Greece, Hungary, Poland, Rumania and the Soviet Union. It was recorded for later transmission in Hong Kong, Iceland, Japan, Jordan, Morocco and South Korea. Altogether, it is estimated that about 600 million viewers saw the event—and that single fact accounts for the immense importance of Eurovision as a launching pad for a world hit.

BBC Records' Push Via Spots

LONDON—A single released by BBC Records will be promoted via radio spot. The record is "Rock Around the Rock" by Buddy, a five-piece group from Gibraltar which arranged for the radio commercials. These will go out for two weeks from Monday (7) on Capitol, Radio City, Metro and Radio Clyde here. Each station will carry eight spots per week.

The record is being backed by what BBC Records describes as its heaviest marketing campaign ever. In addition to commercial radio support, there will be club and discotheque promotion and a dealer competition. This is based on dealers ordering certain minimum quantities of the record and will run from Friday (4) until May 3. First prize will be a week's holiday for two in Gibraltar.

Intl Music Show Set For Sept. 2 Meets Snafus; Mull New Plan

LONDON—An ambitious plan to stage a U.K. music-industry exhibition later this year has met with such a poor response that the backers are rethinking their tactics.

At present the event has not been called off, but the organizer, Contemporary Exhibitions, is making no comment on the future of its International Music Show due to be held

here in September. It is understood that all attempts to gain support from the record industry have failed. The last official comment obtained from the organizers was that a new formula was being sought to attract exhibitors.

Original publicity material for the exhibition claimed: "This will be the largest single show of its kind ever to

be held in the United Kingdom, and will cover the whole range of music interests." The proposed show was promoted to the industry as an international shop window for the music industry based on the premise that London is the center of the industry internationally and an annual event would give recognition to this fact.

However, it seems to have been proved that the industry was not 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 exhibition organizing, went into the venture jointly with British Lion Music. It is still scheduled to open at Earls Court on Sept. 2 for five days.

Managing director of British Lion Music, John Craig, admits: "We started off on the wrong foot. There has been a great temptation to knock it on the head but we shall probably continue to run it on a much smaller scale."

Legal Hassles Over, Wilde Rock In Move

LONDON—Wilde Rock Promotions, the company set up to promote new record releases by syndicating 8-track tapes to retail outlets throughout the country, is back in action again after recent legal problems.

Following the high court hearing, when the company was ordered to pay \$2,500 damages after complaints from 18 major record companies that copyrights had been infringed, Wilde Rock's solicitors have now obtained clearance from the MCPS and the British Phonographic Industry to go ahead and to get the next promotional tape out within two weeks.

Bruce Higham, a director of

Wilde Rock, says: "Both the MCPS and the Phonographic Performance have given us a license to operate the scheme, on the two provisos that it be restricted to the U.K. and the tapes be returned by the retailers at the completion of each promotion. Now it is a matter of hoping the record companies will overcome their suspicions and join in."

To convince the companies, of the value of the promotion, managing director David Borg is offering them a three-for-the-price-of-one incentive for a three-week period. Higham said that the record companies would be charged \$90 for each track promoted in one week, or \$250 for the full three weeks—with a guaranteed 30,000 plays.

"We won't make any money on this but we are hoping that it will encourage both the record companies and the retailers to use Wilde Rock on a regular basis," he comments. "So far, the reaction from the companies has been good and nobody has actually said that they don't want to go ahead with the idea. In addition we have already signed contracts with more than 500 shops in the London area, including Fenton's, John Stephen's, Sacha, Snob, and the Gypsy Boutique chain."

Higham admits that the company made a mistake which led to the high court action—"But it was a case of over-enthusiasm rather than trying to bend the rules." He says that once Wilde Rock has got permission from record companies to use material, it will report back to the MCPS for official confirmation.

"We are prepared to lose money initially but it is the only way in which the companies can evaluate the worth of the scheme and there is no reason why they should pay full rate until they are convinced," he says. "This is not a cheap scheme by any means, we anticipate an annual royalties bill of at least \$60,000."

Rock Program Heads For U.S.

NEON—London Wavelength, the BBC agents in the U.S. for syndication of programs, have negotiated rights for broadcasting the "Story Of Pop" on 65 stations in the U.S. Narrated by Alan Freeman, the 26-part series is re-titled "Story Of Rock."

The series is scheduled either in 24 one-hour shows; two hours a week for 12 weeks; or six four-hour shows over six weeks.

Other BBC Radio shows released in America include "Sounds Of The Seventies," "In Concert" (some in four-channel sound) and the Beatles series. These are handled through an arrangement with another independent American syndication company, King Biscuit Flower, and form part of a series which runs the whole year round, in which each company produces alternate programs for re-packaging.

To coincide with the programs, the "Story Of Pop" series of magazines, and the "Story Of Pop" book is also being release in the U.S. re-titled as the Story Of Rock.

Virgin Bows In-Store Play In U.K. As A Promo Device

LONDON—Virgin Records has introduced the in-store play concept in marketing, by arranging record store promotional time for a new album by French musician Cyrille Verdeaux.

The LP, "Clear Night Symphony," was released by Virgin at the beginning of March and features the keyboard-dominated instrumental music of Verdeaux. To promote the release Virgin has arranged plays at 180 major record stores, while publicizing them in extensive consumer press ads.

Richard Branson, Virgin managing director, commented: "We have arranged on a mutual basis for the album to be played in all the stores between 1 p.m.-2 p.m. from March 27 to April 5, under the slogan, "Don't buy this album until you

have heard it." In return we will promote the playbacks through the press media, which will considerably help the shops generally.

Stores promoting the Verdeaux album include the 17 branches of Virgin Records, 35 HMV stores and 27 Harlequin, as well as the Wax Records and Bruce's Records chains, and 37 other major individual shops. In addition dealers will also be offered Clear Night Symphony on a sale-or-return basis.

Virgin is also putting considerable promotion behind the new album by Tangerine Dream, Rubycon. More than \$25,000 is being spent on consumer press full-page adverts and there will be 200 window displays throughout the country.

It is intended to spread the campaign to local radio advertising.

International Turntable

Terry Oates has resigned as managing director of Compass Music in London, after four years with the company. In addition to representing the publishing interests of Larry Shayne Music Inc., which includes the bulk of Henry Mancini's catalog, Oates had expanded the Compass catalog to include many important U.K. copyrights.

Artists' with copyrights acquired in recent years include Roger Deltrey, Leo Sayer, Golden Earring, Adam Faith. Oates says: "My views on the way Compass should be run are fundamentally in disagreement with the policies being implemented by Larry Shayne. And certainly my decision to resign does not affect my regard and respect for Henry Mancini."

Sandee Lee, former personal secretary to producer Steve Rowland, joins Power Exchange Records and R and R Music in London as personal assistant to Paul Robinson, chairman of both companies.

Howard Harding has joined Bell Records in London as manager of press and publicity. He was formerly general manager at Bronze and before that label manager for Cube.

New Capricorn label manager is Bob Clifford, looking after acts like the Allman Brothers, Bonnie Bramlett, Wet Willie and Percy Sledge. Clifford, 24, will work from the Polydor offices where he was previously pop product co-ordinator.

Desmond Lewis has been made marketing and sales director of Music for Pleasure. He joined the company in 1974.

John Dyer is moving from RCA U.K. where he has been manager of creative services for three years, to Bell Records where he will be director of creative services. He will have specific responsibility for Bell's image to the trade including sleeve design and artwork, advertising and liaison with Bell's distributor, EMI. Dyer takes his new post Monday (7).

Ronnie Fowler is to join Jet Records as general manager on Monday (7). Fowler has been at EMI for four years and has held positions as Tamla label manager, head of pro-

(Continued on page 48)

Eurovision To Dutch Group With 'Ding Dinger Dong'

Continued from page 3

Shadows, representing the U.K. with "Let Me Be The One", recorded on EMI and published by Miracle Songs; third was "Era," sung by the Italian duo Wess Dori Ghezzi, released on Durium and published by Intersong Milan/Durium Music; fourth was "Et Bonjour A Toi L'Artiste," representing France, sung by Nicole Rieu, published by Claude Pascal and released on Barclay's Riviera label.

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Says Harry Van Kampen, head of light entertainment of the Nos Television Co. of Holland: "We will definitely stage the 21st Eurovision Song Contest in Holland next year—probably in Amsterdam." Van

Kampen produced the 1970 event in Holland.

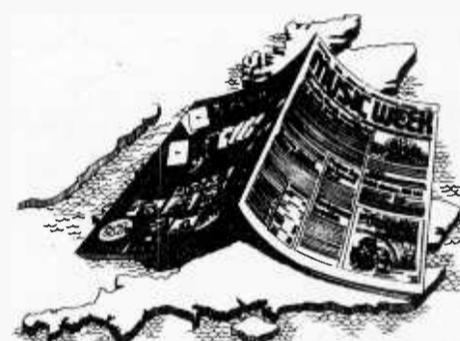
Teach-In were widely tipped to win the event, which was characterized this year by many undistinguished songs. Its song, written by Dick Bakker, Eddy Owens and Will Luikinga, is already a major hit in Holland, where it has sold more than 50,000 copies, says Hans Van Zeland, managing director of CNR. "We expect the single to sell at least a million and the album 500,000 copies worldwide."

Pye, Distel Deal

LONDON—French singer Sacha Distel has signed a worldwide recording deal with Pye, though it is for English-language performances only.

He has been recording in London with Tony Hatch as producer and the first single is a Harold Spiro song, "One Step Behind The Music."

This release ties in with his four-week tour of the U.K.



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From The Music Capitals Of The World

• Continued from page 44

soon's "Sugar Candy Kisses"; "Get Dancin'," by Disco Tex and The Sex-O-Lettes; "Having A Party," by the Osmonds; and "Please Tell Him That I Said Hello," by Dana.

Further Polydor news is of a new Golden Earring single "Ce Soic." The group have a concert in the Brussels Ancienne Belgique, and on the same program was a new Dutch group Galaxy-Lin, who have a debut album out now.

Big sales here for Gloria Gaynor's first album "Never Can Say Good-bye," and her single "Reach Out I'll Be There," and this Polydor artist could well prove one of the top discoveries of the year for Belgian pop fans. . . . Jimmy Frey awarded a Gold Disk for selling more than one million records in a period of ten years. This Phonogram artist has also enjoyed international success, particularly in Spain and France. . . . 1975 could also be the year of Bachman-Turner Overdrive, for their "You Ain't Seen Nothing Yet" release is still selling, and so is the new one, "Roll On Down The Highway."

Belgian group with an international sound should be Banzai, with "Hora Nata" their latest single. . . . Big success here in Antwerp for Brazilian Jorge Ben, and his single "Brother" should be a hit. . . . Strong possibility of European success for American vocalist Rita Jean Bodine with her single "That's The Kind Of Love I've Got For You." . . . "Shame Shame Shame" from Shirley and Company set to repeat here the chart success enjoyed in the U.K. and Holland.

Promising Belgian artist Ignace has changed his name to the more internationally-flavored Jeremy, and his new single is "A Sad Sad Song," his own composition. . . . Belgian folk singer Walter de Buck, from Ghent, starred on the BRT television show "Binne and Buiten," and Claude Nougaro and Magenta appeared together on "Bilateraal," also for BRT. . . . Leo Sayer set for Belgian appearances in July. . . . And The Troggs reappeared on the Belgian market with an updated version of the old Beach Boy hit "Good Vibrations."

JUUL ANTHONISSEN

COPENHAGEN

Top-selling Swedish group Svenne and Lotta on a hugely-successful through March tour of Denmark, and with more than 70,000 sales on their album "Oldies But Goodies" (Polar-Stig Andersson). . . . Deep Purple's concert in the vast Brøndby Hall looks like a sellout, but only a few tickets sold for U.K. singer Maggie Bell's Tivoli Gardens concert.

Dr. Hook and Medicine Show here in April for concerts arranged by D.K.B. and I.C.O. . . . Mr. Sejero now managing director of Music Rack, the biggest record company rack-jobbing distributor. . . . Newspaper Ekstra Bladets talent contest ends in Tivoli Gardens with guest artists Allan Mortensen, the Olsen Brothers, Daimi, Gustav Winckler, John Mogensen, Kai Lovring, Lille Palle and the Leif Petersen Big Band.

Gustav Winckler celebrated his 25th anniversary in the music business with an enormous reception for artists and industry people, and Danish Television are presenting two special Winckler shows. . . . Name trouble for Johnny Reimar's new Star Box production company, for a German camera manufacturer has the name registered in Denmark. Reimar hopes to find a new name.

. . . John Winkelman, managing director of Phonogram-Polydor still busy on "personal appearance" tour meeting retailers. KNUD ORSTED'

PARIS

Sophie, Monaco's representative in the 1975 Eurovision Song Contest with "Une Chanson Est Une Lettre," has recorded the song for Polydor in English and German. . . . The Nouvelles Galeries, until now a provincial department-store chain, is to open a Paris branch. Recently the chain offered 20 percent discount on all disks and marked up a big success.

Paul de Senneville, director general of Discodia says that the trend toward albums at the expense of singles meant the artist had better musical penetration and could say all he wanted to say, whereas the singles allowed too little time. . . . M. Gangneux, formerly with Polydor, has joined Discodia as commercial director.

To avoid his name appearing too often on posters advertising his new operetta "Fiesta," Francis Lopez attributes the music to his wife Ajna Lopez; says this is "normal" because his wife, an accomplished composer and musician, generally helps him on scores. . . . Heavy promotion by CBS for the Labelle pop group during recent European tour.

Philips releasing a Mireille Mathieu album "Mireille Mathieu Sings Ennio Mirricone," recordings made in Rome under the direction of Mirricone, who says her voice ideally suits his melodies. . . . The Government here has made a grant of \$600,000 to enable three French provincial orchestras to carry on instead of disbanding as planned.

New company Ste Video European is renting out television sets and videocassettes of big-name artists such as the Beatles, Stevie Wonder, the Rolling Stones, and the presentation, described as a "private TV network" is being used extensively by nightclubs. HENRY KAHN

MILAN

Publishing company Come Il Vento, managed by Michele Del Vecchio, has set up its record wing CIV and assigned distribution to RCA. . . . Another new record label, L'Ultims Spiaggia (The Last Beach), set up by veteran music personality Nanni Ricordi, who has been executive with several companies, including Dischi Ricordi and RCA. First record, distributed through RCA, is by composer-singer Enzo Jannacci.

Paolo Ruggieri, formerly with Cemed-Carosello, is now RCA merchandising manager, a newly created position. . . . Tino Bazzani new Philips label manager at Phonogram, following resignation of Pippo Abba. . . . Now confirmed that RCA has bought all the shares in the Numero Uno company, so confirming an earlier Billboard exclusive.

Wess and Dori Ghezzi (Durium), winners of the Canzonissima (Supersong) tournament, to represent Italy in this week's Eurovision Song Contest, performing "Era" ("It Was"), written by Shel Shapiro, a British writer living in Italy, and Italian partner Andrea La Vecchio.

CPT has signed a distribution deal with Messaggerie Musicali, the distribution wing of the Sugar group of companies, for when the existing agreement with EMI-Italiana has expired. . . . Domenico Modugno did not renew his contract with RCA and has signed a one-record deal with Carosello on an Italian version of the French hit "Le Telephone

Pleure" (The Telephone Cries), originally by Claude Francois.

Sussex has switched its licensing agreement from Ricordi to Rifi. . . . Fonit-Cetra is to distribute newly created label. Voom-Voom Music, which has acquired a license for the Scepter catalog. . . . Ariston has a new sales manager, Francesco Nannula, who replaces Romeo Frumento, now in charge of non-traditional outlets and new-area development.

GERMANO RUSCITTO

OPORTO

Young captain Duarte Mendes, Orfeu recording artist who represented Portugal with "Madrugada" on the Eurovision Song Contest, is involved in the Portuguese Army Movement here. . . . Everybody working for Radio Renascenca went on strike when the management dismissed deejays "without reason," and the government stepped in to seek conciliation.

Charisma group Genesis played two concerts in Cascais to packed audiences, a very big success for Peter Gabriel and the others.

FERNANDO TENENTE

TOKYO

All entries to the Yamaha Music Foundation's World Popular Song Festival in Tokyo '75 must be in be-

(Continued on page 47)

Bernstein European Office Set

LONDON—New York impresario Sid Bernstein is setting up a European office, to be headed by John Stanley, who manages top U.K. disk jockeys Alan Freeman, Johnnie Walker and David Hamilton.

And on Tuesday (1) Barbara Davies, head of a&r for Polydor U.S. for the past five years, joined the Bernstein organization as vice president, with responsibility for co-ordination of operations.

First product of the partnership is the Bernstein setup handling U.S. management and a major campaign to launch the Scottish group Bay City Rollers. Bernstein, who has a strong track record for getting U.K. acts off the ground in the U.S., was responsible for major "invasions" by the Kinks, Dave Clark, Herman's Hermits, the Rolling Stones and the Beatles.

Bernstein spent last week in London in meetings with Bay City Rollers' business manager Barry Perkins and Arista/Bell chief Clive Davis, shaping up the campaign which will include a record release within the next few weeks and the scheduling of U.S. television appearances, including "Wonderama."

Bernstein, who resigned as president of Management III last year, has renewed his interest in the U.K. and formed the European office with Stanley. He manages Billy Cobham, and says that plans for the artist include a U.K. television special with part of a filmed Rainbow Theatre show, which will also form part of a "live" double album.

First artist from the "stable" likely to be launched into Europe by the Bernstein-Stanley duo is Monument's Larry Gatlin, who has played to packed audiences in the Bottom Line, New York, and who has written songs for Johnny Cash, Dottie West, Kris Kristofferson and Johnny Rodrigues.

Small U.K. Wholesaler Takes On 'Goliaths'

LONDON—A new wholesale company, Broken Wing Records, has been set up with the aim of enabling the small retailer to benefit from the sort of purchasing power to allow competition with large multiples like Boots, W.H. Smith and Woolworth.

Director Lawrence Bloom, a financier and property dealer, says he is now negotiating with four major record companies and has every confidence that he will obtain sufficient discount from these companies to make the plan possible.

Bloom, operating the company with three cousins, Alistair Bloom, Ivan Cope and David King, says: "I don't like monopolies. I don't like large organizations that control buying power. The major retailers are forcing out the small individual and the buying public will ultimately find that their record-buying tastes are not being catered for. A wholesaler can provide good specialist product at proper prices."

Broken Wing Records was set up 16 weeks ago when Bloom and his partners finally launched the plan they'd worked on for 18 months. Bloom says: "We were attracted to the record business because it is probably the only industry left with a bit of excitement in it."

He claims that since starting, the firm has shifted 150,000 units and built a customer list of 350 retailers. Although at present the warehouse is mainly stocked with overstock material and deletions from the Warner Brothers, Reprise and Atlantic catalogs, Bloom is shortly to have more current catalog material available. Trade price for this material, which includes albums like "Tales From Topographic Oceans," Aretha Franklin's "Hey Now Hey" and "The Sinatra Collection" is \$2.40 per LP.

Deletion material is available at prices starting at \$1.20. Alistair Bloom says: "There is no restriction of what is available to me from record companies. As overseer of stock control, I find that what I can move I buy."

EMI Electrola Exhibit Shows Import Expertise

COLOGNE—At an exhibition organized by its special import service (ASD), EMI Electrola here provided a novel chance to retailers from the Federal Republic to learn about the whole range of available import repertoire. More than 250 retailers were invited to attend.

The meeting was held at EMI Electrola's new distribution center at Butzweiler Hof, in Cologne-Ossendorf, from where the total range of EMI Electrola product is shipped daily to places all over the world. And during the meeting, expert advice was available for the export managers of five major EMI European group companies were there: EMI (U.K.), Pathe Marconi (France), EMI Italiana Spa (Italy), EMI Bovema BV (Netherlands), and the Columbia Gramophone company of Greece.

For the exhibition, ASD carried a total stock of 300,000 records, with titles from all over the world. All previous attempts to present EMI Electrola's complete import repertoire to large numbers of interested people have failed because either the repertoire offered was not complete or because the staff available

Lawrence Bloom says that his biggest problem is convincing record companies of his intentions to trade fairly. "They seem to have had problems in the past with less scrupulous wholesalers, but I intend to be in this business for some years, so I cannot afford to indulge in sharp practice."

He says the long-term intention was to build the wholesale business up slowly. First stage had been to prove the product could be shifted, and this had happened faster than he expected.

Polydor Bows Euro Winner

LONDON—Polydor has rush-released the 1975 Eurovision Song Contest winner, "Ding Ding Dong" by Dutch group Teach-In. (See separate story.) The single was pressed two days after the contest.

Polydor had decided to release the disk in Britain—it originates from Holland's CNR company—regardless of the Eurovision result, and imported 100 copies of it from the continent on March 20 for promotional purposes. Now the company is attempting to bring Teach-In to the U.K. for personal appearances and TV work—possibly including the BBC TV pop show "Top Of The Pops."

The third and fourth Eurovision songs are also being released in the U.K. (Britain's Shadows came second in the contest) by Bradleys and Barclay, respectively. The Bradleys song is "Era" by Italy's Wess and Dori Ghezzi. The English lyric is by Shel Shapiro, under the title "It Was." The No. 4 song is "Et Bonjour A Toi L'Artiste" by France's Nicole Rieu. The English lyric is by Lynsey de Paul, under the title "Live For Love."

On the publishing side, ATV Music in the U.K. has scored a Eurovision coup—it has the rights to the first, third (with Intersong) and fourth songs.

did not have sufficient knowledge to give expert advice.

Certainly this particular exhibition proved that specialist advice given to retailers by international experts is absolutely necessary.

There was particularly keen interest in Greek, Arabian, Italian and French productions. For example, the sales realized by Greek folklore product, or the music of popular artists of Arabian origin, such as Mohamed Abdel Wahab, Farid el At-rache or the Egyptian singer Oum Kouloum, who died recently with the status of a national saint. All these surpassed all possible estimates.

French chansons, Italian classics and folk songs became other big-selling items of the week. Although the Dutch and British import repertoire is mostly known in this country, the respective repertoires found big interest as well. During the four days of the meeting, records sold to retailers represented something like \$500,000.

Because this experimental meeting was a success, further ASD exhibitions are planned.

Overdrive, Murray, Lightfoot Capture Top Juno Citations

By MARTIN MELHUISE

TORONTO — Bachman - Turner Overdrive, Anne Murray and Gordon Lightfoot figured prominently in this year's presentations of the Juno Awards at the Queen Elizabeth Theater in Toronto on March 24. The Junos are presented to Canadian artists by the music industry in Canada to signify outstanding achievement during the year.

Randy Bachman was presented with the award for Top Producer Of The Year; Bachman-Turner Overdrive as a band was named the Group Of The Year; and their album "Not Fragile" was The Best Selling Album Of The Year.

Gordon Lightfoot picked up awards for Best Male Vocalist and Folk Singer Of The Year and Anne

Murray won in the categories of Best Country Female Artist and Best Female Vocalist.

The winners of the 1974 Juno Awards included: "Not Fragile," Bachman-Turner Overdrive—Best Selling Album Of The Year; "Seasons In The Sun," Terry Jacks—Best Selling Single Of The Year; Anne Murray—Female Artist Of The Year; Gordon Lightfoot—Male Artist Of The Year; Bachman-Turner Overdrive—Group Of The Year; Anne Murray—Country Female Artist.

Also Stompin' Tom Connors—Country Male Artist; The Carlton Showband—Country Group; Gino Vannelli—Most Promising New Male Artist; Rush—Most Promising New Group; Paul Anka—Top Composer Of The Year; Randy Bachman—Top Producer Of The Year.

"Band On The Run," Paul McCartney and Wings—Best Selling International Album Of The Year In Canada (Non-Canadian Artist); "The Night Chicago Died," Paper Lace—Best Selling International Single Of The Year In Canada (Non-Canadian Artist); and "Nightvisions" Bruce Cockburn—Best Album Graphics.

The awards presentation was televised for the first time over the CBS television network in Canada the same night.

Toronto & Montreal Are Also Miles Apart Musically

TORONTO—Though Toronto and Montreal are only 350 miles apart from each other there are vast differences in the make-up and climate of the music industries in both locations. Two acts, each with a different story to tell, are Small Wonder from Toronto and All The Young Dudes from Montreal who are currently creating excitement within music industry circles both in Canada and the U.S. that is unparalleled in the last few years for Canadian acts outside of Bachman-Turner Overdrive from Vancouver.

All The Young Dudes, made up of former members of the Wackers, April Wine and Mashmakhan, is currently negotiating a major recording contract with CBS in the U.S. and during a recent week's engagement in Toronto at Larry's Hideaway they drew visits from some top executives in the music world including Mat Weiss, the band's legal counsel; Mark Spector, CBS a&r representative from New York; Fred Heller, manager of Ian Hunter and Blood, Sweat and Tears; Robert Raymond, one of Australia's top promoters and current manager of Dog Soldier; as well as representatives from record companies, management firms and booking agencies in Canada.

Bob Segarini a member of the band, had some distinct impressions of the difference in the Toronto and Montreal markets; "In Montreal the

major influence on night life is the discotheques which means that there are not many places for bands to perform live music. Our regular haunts are the Moustache and the Edgewater in Montreal but you can't make money playing them forever because there are always fifty other bands from this city and even from Toronto after the same jobs."

All The Young Dudes opened for Barry White and Love Unlimited at the Forum in Montreal recently but major opportunities like that are few and far between. "If nothing else," adds Segarini, "this lack of places to perform in the Montreal market is likely to make bands there begin to broaden their horizons earlier than a Toronto band who can play the Toronto circuit indefinitely without running out of pubs and clubs to perform in."

Henry Small, the leader of Small Wonder, a Toronto-based band who have generated enough excitement along the music grapevine to have a number of top American music industry executives including Clive Davis of Arista fly up to woo them into their camp, is no stranger to the Toronto club circuit. Scrubbae Gaine, the band he was formerly associated with, played the Toronto circuit for a number of years without breaking out even though they had a recording contract with RCA and top management in the person of Don Hunter of the Guess Who.

"There are a hell of a lot more places for a band to play in Toronto than Montreal or possibly most other cities in North America," states Small. "There seems to be a pub or a club at nearly every corner in downtown Toronto as well as the suburbs with live entertainment. What this means is that a good band can survive in the Toronto market pitfall. It gets very frustrating constantly playing the same city and it tends to take the edge off your show in the end."

Both bands seem to agree that the key to success in both markets is good management but as they point out, good managers are hard to find in Canada. Says Segarini, "Negotiating a good record contract is not always the thing that makes a band. As far as I've found, good management is a priority but there is an abysmal lack of competent music business people who can act in a management capacity in Canada. It certainly has always been one of the things that has held back many talented Canadian acts from gaining recognition internationally as they deserve."

"We think we have found a good manager in Martin Onrot," adds Small. "We've certainly found that his prior experience with concert promotion as well as his international contacts have made a difference to us."

Top 40 Weekly To 50 Stations

VANCOUVER—"Canadian Top 40" a weekly syndicated countdown of the best selling records in Canada is now supplied to 50 radio stations across Canada with a demographic age reach of from 12-39. The "Canadian Top 40" program, which is owned by Clive Corcoran and Michael Morgan of Kaleido-Sound Productions in Vancouver, was first broadcast on Aug. 3 of 1974 over 36 radio stations. Recently the show acquired program identification logos from the Johnny Mann Singers.

The show's format varies and in the fall of last year, a musical profile of the years 1972-1960 was featured over a 13-week period with each show highlighting the major news stories, dominant images and musical milestones of those years. A special edition of the show at Christmas and New Year counted down the Top 100 songs of 1974.

The show's chart is compiled with advance information from RPM, the Canadian music trade weekly and radio stations across the country.

Though the governments 30 percent Canadian content ruling is adhered to within the program's format, the Top 40 chart for the show is not made up of only Canadian records.

Van-Los In 2-Disk Pkg.

VANCOUVER—Van-Los Music has released a two-album set by the Vancouver Voice-of-Youth Orchestra and Choir comprised of 200 young Vancouver musicians and vocalists featuring Marek Horman, Jane Mortifee and Jack Bell, entitled "Maranatha" A Universal Rock Mass written by Marek Horman.

The original performance was recorded live by Stoney Productions Ltd. mobile facilities at Vancouver's Christ Church Cathedral.

A single, "Gloria, It's A Beautiful Day" sung by Marek Horman has been released.

Composer Horman has in the past appeared nationally on the CBC and CTV television networks in Canada and has produced for stage "Jesus Christ Superstar," "Tommy" and "Macbeth—A Rock Opera." A special on Horman as a composer was shown on CBC's "Arts '74" series and a Christmas special with Horman and Ann Mortifee in Vienna was broadcast last year.

CAPAC In Vancouver

VANCOUVER—The Composers, Authors and Publishers Association of Canada has opened an office in Vancouver to better serve Canadian composers and publishers in western Canada.

The official opening of the new office was held on March 6 with a cross-section of top music industry personnel from the western provinces present. John Mills, general manager of CAPAC, was on hand to welcome the guests.

Mills indicated that the opening of the Vancouver office was in keeping with the substantial growth of the music industry on the Canadian west coast in the past few years.

The new office is located at 1 Alexander St. in Vancouver's Gastown

From The Music Capitals Of The World

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fore July 31, says Akio Iijima, secretary general of the organizing committee. . . . An Italian Music Festival is scheduled for May 5-31 by the Min-On concert association. Six recording artists are due from Italy to present 30 songs covering a century of canzone at 20 concerts in Japan. . . . CBS/Sony is offering "The Best Collection of Movie Themes" at \$36.60 a set of six albums or at \$39.60 in six monthly installments. It is being offered in tape format, too, at \$55 on cassette or \$57 on cartridge, plus bonus tape and a case for the set. It includes 100 movie themes recorded by Simon & Garfunkel, Andy Williams, Percy Faith and the Brothers Four among others.

The Commodores (Motown) will play Japan for the first time, says Asia Enterprise, which is fixing at least six concert dates between Monday (7) and April 20. Fuji Telecasting will sponsor the six shows already set. James Brown (Polydor) is due here on his third Japan performance tour, April 15-22, Asia Enterprise adds. . . . The first three CD-4 classical albums from the Harmonia-Mundi (BASF) catalog are scheduled for release here April 25 by Teichiku. . . . Stevie Wonder will use the new Yamaha Electone GX-1 in cutting his next album for Tamla, the manufacturer says. . . . "Iron Butterfly/Scorching Beauty" being released here April 5 by Victor Musical Industries on the MCA label. . . . Dinos, a new domestic label, claims to be Japan's smallest record company. Its staff comprises five members. . . . The Music Publishers' Association of Japan now has 84 companies in its membership following the entry of April Music (Japan), Chuo and Miura. . . . Three concert dates have been fixed by All Produce (Asia Enterprise) for Sarah Vaughan (Mainstream) on her return performance tour of Japan, April 11/21 & 26.

The "Olivia Newton-John/Have You Never Been Mellow" album is slated for release here April 20 by Toshiba-EMI. . . . Goh Makino now heads the London group and Michio Yanai the UA group at King Record's headquarters. Both men are veterans in international A&R. . . . About 13,000 persons attended the first Japan performance of Bad Company (Island) at the Nippon Budokan on March 3, says Udo Artists. . . . Japan's juvenile song & dance group, the Finger 5 (Nippon Phonogram), is planning its first U.S. performance tour come September. . . . British vocalist/guitarist

Alvin Stardust is due to promote his second album. It is being released here Saturday (5) by Victor Musical Industries. . . . "The early bird catches the worm"—Polydor K.K. is preparing to launch its "new summer campaign" on April 25. The drive will push Japan-wide sales of 34 albums and prerecorded music tapes. In addition, the German-Japanese company is out to sell its "Securette" tape rack to 200 retail stores by September. . . . Teichiku is planning to release 20 LPs from the MPS jazz catalog at the rate of two a month, starting April 25.

Kyodo Tokyo's "Black Sounds" idea has been adopted by Apollon for its new series of prerecorded music tapes featuring black recording artists on the Atlantic and WB labels. . . . "The Carpenters Live In Japan" was released on cartridge and cassette Tuesday (1). The A&M tapes—and set of two LPs—are being promoted by King Record on commercial TV. HIDEO EGUCHI

Polydor Fete For 'Tommy'

TORONTO—Polydor Ltd. held a major music industry reception on the occasion of the opening of the movie "Tommy" at the 700-seat Varsity Theater in Toronto on March 21. The reception, which included a screening of the movie and a gathering afterwards to introduce those in attendance to the double album set "Tommy" soundtrack, was held in conjunction with RPM Weekly's Communication's weekend, it drew many of Canada's top industry personnel to the three-day meet which culminated in the presentation of the Juno Awards at the Queen Elizabeth Theatre on the night of March 24.

Speakers at this year's Communications forum included Louis Applebaum, executive director of the Ontario Arts Council; Peter Jones, president of the Broadcast Bureau of Measurement; Norman Weiser, president of Chappell Music (New York); Bruce Wilson, vice-president of Marketing for A&A Records; and Ted Randal, radio consultant.

Attic Expands On Its Roster

TORONTO—Attic Records, one of Canada's fastest growing independent labels headed by Al Mair and Tom Williams, has added Shirley Eikhard and Magic Music to their roster.

The Edmonton-based Magic Music is made up of Frank Phillet and Neil MacIver, BMI award winning songwriters who gained national recognition in 1973 when Cliff Edwards' version of their song "Carry On" placed on the Canadian charts. The duo's first single for Attic is "Someone Like You" which was produced by John Capek at Thunder Sound.

Shirley Eikhard had previously been with Capitol Records in Canada where she had an album and three or four singles the last of which was "Rescue Me" which has been released by Capitol. She has just finished four sides at the Thunder Sound studios in Toronto where she is being produced by Dennis Murphy. Her first single for Attic is "Play A Little Bit Longer"

Billboard Hits Of The World

AUSTRIA

(Courtesy Musikmarkt)
SINGLES

- This Week
- 1 DER UR-UR-ENKEL VON FRANKENSTEIN—Frank Zamder (Hansa/Ariola)—Helbling
 - 2 KUNG FU FIGHTING—Carl Douglas (Pye/Ariola)—Chappell
 - 3 YOU AIN'T SEEN NOTHIN' YET—Bachman-Turner Overdrive (Mercury)—Screen Gems/Gerig
 - 4 TRAENEN LUEGEN NICHT—Michael Holm (Ariola)—Accord
 - 5 I CAN HELP—Billy Swan (Monument/CBS)—Schneider
 - 6 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)—Slezak
 - 7 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Philips)—Helbling
 - 8 HEY, YVONNE (WARUM WEINT DIE MAMMI)—Gunter & Yvonne Gabriel (Hansa/Ariola)—Helbling
 - 9 ROCK YOUR BABY—George McCrae (RCA)—Peer
 - 10 KILLER QUEEN—Queen (EMI)—Francis Day & Hunter

LP's

- This Week
- 1 MUSIC POWER—Various Artists (K-Tel)
 - 2 POP GREATS—Various Artists (K-Tel)
 - 3 POP MARKET—Various Artists (Polydor)
 - 4 SANTANA GREATEST HITS—Santana (CBS)
 - 5 STROMBRINGER—Deep Purple (EMI)

BRAZIL

(Courtesy IBOPE—Rio de Janeiro)
SINGLES

- This Week
- 1 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (C I D)
 - 2 TEARS—Christian (Young)
 - 3 KUNG FU FIGHTING—Carl Douglas (Chantecler)
 - 4 DON'T LET ME CRY—Mark Davis (MGM)
 - 5 LUCY IN THE SKY WITH DIAMONDS—Elton John (Young)
 - 6 AS DORES DO MUNDO—Hyldon (Polydor)
 - 7 MANDY—Barry Manilow (Bell)
 - 8 ROCKIN' SOUL—The Hues Corporation (RCA)
 - 9 SUGAR BABY LOVE—Dave (Epic)
 - 10 ONLY YOU—Ringo Starr (Odeon)

LP's

- This Week
- 1 BENITO DI PAULA GRAVADO AO VIVO—Benito di Paula (Copacabana)
 - 2 ROBERT CARLOS—Roberto Carlos (CBS)
 - 3 CANTA, CANTA MINHA GENTE—Martinho da Vila (RCA)
 - 4 PRA SEU GOVERNO—Beth Carvalho (Tapecar)
 - 5 CLARA NUNES—Clara Nunes (Odeon)
 - 6 SAMBAS DE ENREDO DE 1975 DAS ESCOLAS DO 1 GRUPO—Various (Top Tape)
 - 7 SINAI FECHADO—Chico Buarque (Philips)
 - 8 ELZA SOARES—Elza Soares (Tapecar)
 - 9 SUA PAZ MUNDIAL (VOL. 3)—Various (Som Livre)
 - 10 A CENA MUDA—Maria Bethania (Philips)

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

- This Week Last Week
- 1 1 BYE BYE BABY—*Bay City Rollers (Bell)—Ardmore & Beechwood/KPM (P. Wainman)
 - 2 4 THERE'S A WHOLE LOT OF LOVING—*Guys & Dolls (Magnet)—Arnold/Martin/Morrow (Ammo James)
 - 3 9 GIRLS—Moments & Whatnauts (All Platinum)—Sunbury (A. Goodman/H. Ray)
 - 4 2 IF—Telly Savalas (MCA)—Screen Gems/Columbia (Snuff Garrett)
 - 5 5 WHAT AM I GONNA DO WITH YOU—Barry White (20th Century)—Schroeder (Barry White)
 - 6 8 FANCY PANTS—*Kenny (RAK)—Martin/Coulter (Bill Martin/Phil Coulter)
 - 7 3 ONLY YOU CAN—Foxy (GTO)—Gurusama Music (Kenny Young)
 - 8 23 THE FUNKY GIBBON/SICK MAN BLUES—*Goodies (Bradley's)—ATV (Miki Anthony)
 - 9 10 I CAN DO IT—*Rubettes (State)—Pam Scene/ATV (Wayne Bickerton)
 - 10 21 FOX ON THE RUN—*Sweet (RCA)—Sweet/Essex (Sweet)
 - 11 17 PLAY ME LIKE YOU PLAY YOUR GUITAR—Duane Eddy (GTO)—Macaulay/Larkworth/GTO/Carlin (Tony Macaulay)
 - 12 6 PICK UP THE PIECES—Average White Band (Atlantic)—Warner Brothers (Ariif Mardin)
 - 13 11 MANDY—Barry Manilow (Arista)—Screen Gems/Columbia/Graphle (Manilow/Dante/Davis)
 - 14 26 SWING YOUR DADDY—Jim Gilstrap (Chelsea)—(Kenny Nolan)
 - 15 20 PHILADELPHIA FREEDOM—*Elton John Band (DJM)—Big Pig (Gus Dudgeon)

- 14 SWEETMUSIC—*Showaddywaddy (Bell) Bailey/DJM (Mike Hurst)
- 15 DREAMER—*Supertramp (A&M)—Delicate/Rondor (Ken Scott)
- 16 PLEASE TELL HIM THAT I SAID HELLO—*Dana (GTO)—Hush/Chrysalis (Geoff Stephans)
- 22 REACH OUT I'LL BE THERE—Gloria Gaynor (MGM)—Jobete London (T. Bongiovi/M. Monardo/J. Ellis)
- 18 I'M STONE IN LOVE WITH YOU—Johnny Mathis (CBS)—Gamble Huff/Carlin (Thom Bell)
- 12 MY EYES ADORED YOU—Frankie Valli (Private Stock)—KPM/Jobete London (Bob Crece)
- 34 THE UGLY DUCKLING—*Mike Reid (Pye)—E.H. Morris (Terry Brown)
- 32 LET ME BE THE ONE—*Shadows (EMI)—Miracle (Shadows)
- 7 THE SECRETS THAT YOU KEEP—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 29 SKIING IN THE SNOW—*Wigans Ovation (Spark)—KPM (Barry Kingston)
- 38 LOVE ME LOVE MY DOG—*Peter Shelley (Magnet)—Tiger/Intune (Peter Shelley)
- 13 MAKE ME SMILE (COME UP AND SEE ME)—*Steve Harley & Cockney Rebel (EMI)—Trigram/Rak (Steve Harley/Alan Parsons)
- 37 LADY MARMALADE—Labelle (Epic)—KPM (Alan Toussaint)
- 24 HOW DOES IT FEEL—*Slade (Polydor)—Barn (Slade Ltd.) (Chas Chandler)
- 28 HAVING A PARTY—Osmonds (MGM)—Chappells (Mike Curb)
- 19 YOUNG AMERICANS—*David Bowie (RCA)—Mainman/Chrysalis (Tony Visconti)
- 35 L.O.V.E.—Al Green (London)—Burlington (Willie Mitchell)
- 47 GOOD LOVIN' GONE BAD—*Bad Company (Island)—Island (Bad Company)
- 31 SOUTH AFRICAN MAN—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
- 25 SHAME SHAME SHAME—Shirley & Co. (All Platinum)—B&C (Sylvia)
- 39 WHAT IN THE WORLD'S COME OVER YOU—*Tam White (RAK)—Southern (Mickie Most)
- 43 QUEEN OF 1964—Neil Sedaka (Polydor)—Kirshner/Warner Bros. (N. Sedaka/R. Apper)
- 45 SING A HAPPY SONG—George McCrae (Jayboy)—Southern (T.K. Prods.)
- 27 PLEASE MR. POSTMAN—Carpenters (A&M)—Dominion (Carpenters)
- 44 MY MAN AND ME—*Lynsey de Paul (Jet)—ATV (Lynsey de Paul)
- HONEY—Bobby Goldsboro (United Artists)—KPM (Bob Montgomery)
- 30 NO. 9 DREAM—*John Lennon (Apple)—Lennon/ATV (John Lennon)
- GET DOWN TONIGHT—K.C. & the Sunshine Band (Jayboy)—Southern (T.K. Prod.)
- 33 FOOTSEE—*Wigan's Chose Few (Pye Disco Demand)—Planetary Nome London Ltd.
- EXPRESS—B.T. Express (Pye)—Carlin (B.T. Express)
- IF—*Yin & Yang (EMI)—Screen Gems—Columbia
- HOLD ON TO LOVE—*Peter Skellern (Decca)—Pendulum/Warner Bros. (Meyer Shagaloff)
- WITH LOVE & UNDERSTANDING—Gilbert Beaud (Decca)—ATV (Rideau Rouge)
- SORRY DOESN'T ALWAYS MAKE IT RIGHT—Diana Ross (Tamla Motown)—Jobete London (Michael Massa)
- 41 GOOD LOVE CAN NEVER DIE—*Alvin Stardust (Magnet)—Bumper Songs (Peter Shelley)

LP's

- This Week Last Week
- 1 1 20 GREATEST HITS—Tom Jones (Decca)
 - 2 3 THE SHIRLEY BASSEY SINGLES ALBUM—Shirley Bassey (United Artists)
 - 2 2 PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
 - 4 4 THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel (EMI)
 - 7 7 THE SINGLES 1969-1973—Carpenters (A&M)
 - 11 6 AVERAGE WHITE BAND (Atlantic)
 - 5 5 ON THE LEVEL—Status Quo (Vertigo)
 - 9 9 ENGLEBERT HUMPERDINCK'S GREATEST HITS (Decca)
 - 13 9 CRIME OF THE CENTURY—Supertramp (A&M)
 - 6 6 THE ORIGINAL SOUNDTRACK—100.C. (Mercury)
 - 12 12 ELTON JOHN'S GREATEST HITS (DJM)
 - 8 8 SIMON & GARFUNKEL'S GREATEST HITS (CBS)
 - 10 10 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 14 14 BLOOD ON THE TRACKS—Bob Dylan (CBS)

- BLUE JAYS—Justin Hayward & John Lodge (Threshold)
- 16 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
- 35 TELLY—Telly Savalas (MCA)
- 22 THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
- 17 AND I LOVE YOU SO—Perry Como (Chet Atkins)
- 28 ROLLIN'—Big City Rollers (Bell)
- 20 COP YER WHACK FOR THIS—Billy Connolly (Polydor)
- 27 THE BEST OF BREAD—(Elektra)
- 19 WELCOME TO MY NIGHTMARE—Alice Cooper (Anchor)
- 15 ROCK 'N' ROLL—John Lennon (Apple)
- 18 I'M COMING HOME—Johnny Mathis (Thom Bell)
- 26 SHEER HEART ATTACK—Queen (EMI)
- YESTERDAYS—Yes (Atlantic)
- 21 CAN'T GET ENOUGH—Barry White (20th Century)
- 24 BAND ON THE RUN—Paul McCartney & Wings (Apple)
- 25 NEIL DIAMOND'S 12 GREATEST HITS—(MCA)
- 46 AN EVENING WITH JOHN DENVER—(RCA)
- 34 MUD ROCK—Mud (RAK)
- 23 SLADE IN FLAME—(Polydor)
- FOR THE EARTH BELOW—Robin Trower (Chrysalis)
- NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)
- SPECS APPEAL—Shadows (EMI)
- 36 RAINBOW—Peters & Lee (Philips)
- 38 — JIMI HENDRIX (Polydor)
- 31 NOT FRAGILE—Bachman-Turner Overdrive (Mercury)
- 40 STREETS—Ralph McTell (Warner Bros.)
- 30 FREE & EASY—Helen Reddy (Capitol)
- 45 OVERNIGHT SUCCESS—Neil Sedaka (Polydor)
- ROTTERS CLUB—Hatfield & North (Virgin)
- THE BEST OF JOHN DENVER (RCA)
- 49 SHOWADDYWADDY—(Bell)
- 39 SOLO CONCERT—Billy Connolly (Transatlantic)
- THE BEATLES 1962-1966 (Apple)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles (Parlophone)
- BAD COMPANY (Swan Song)
- 47 THE SHADOWS' GREATEST HITS—(Columbia)

ITALY

(Courtesy Germana Ruscitto)
SINGLES

- This Week
- 1 UN'ALTRA DONNA—I Cugini Di Capagna (Pull-Fonit/Cetra)
 - 2 UN CORPO E UN'ANIMA—Wess & Dory Ghezzi (Durium)
 - 3 KING FU FIGHTING—Carl Douglas (Durium)
 - 4 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Phonogram)
 - 5 SERENO E'...—Drupi (Ricordi)
 - 6 EMMANUELLE—Lovelets (RiFi)
 - 7 ROMANCE (BEETHOVEN '74)—James Last (Polydor-Phonogram)
 - 8 VERDE—G & M Orchestra (RCA)
 - 9 LU MARIETELLO—Tony Santagata (Carosello-Ricordi)
 - 10 EL BIMBO—Bimbo Jet (EMI)
 - 11 PER TE QUALCOSA ANCORA—Y Pooh (CBS-MM)
 - 12 ROMA—Antonello Venditti (RCA)
 - 13 CAN'T GET ENOUGH—Barry White (Phonogram)
 - 14 AL MONDO—Mia Martini (Ricordi)
 - 15 CI VUOLE UN FIORE—Sergio Endrigo (Ricordi)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

- This Week
- 1 GRIECHISCHER WEIN—*Udo Juergens (Ariola)—Montana
 - 2 I CAN HELP—Billy Swan (Monument/CBS)—Buddy
 - 3 ESSAMUNDE—*Denny Christian (Hansa/Ariola)—Siegel
 - 4 ES WAR EINMAL EIN JAEGER—*Katja Ebstein (EMI)—Huckepack/Siegel
 - 5 LONGFELLOW SERENADE—*Neil Diamond (CBS)—Accord
 - 6 YOU AIN'T SEEN NOTHIN' YET—Bachman-Turner Overdrive (Mercury)—Screen Gems/Gerig
 - 7 ICH TRINK' AIF DEIN WOHL, MARIE—*Frank Zander (Ariola)—Intro
 - 8 JUKE BOX JIVE—Rubettes (Polydor)—Buddy
 - 9 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Phonogram)—Sa-Vette/Intro
 - 10 WHEN—John Kincaid (Penny Farthing/Bellaphon)—Harrison/Intro
 - 11 STREETS OF LONDON—Ralph McTell (Reprise)—Essex/Gerig
 - 12 DOWN DOWN—Status Quo (Vertigo)—Arabella
 - 13 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)—Intersong
 - 14 SE SCHOEN KANN DOCH KEIN MANN SEIN—*Gitte (EMI)—Peer
 - 15 SHAME, SHAME, SHAME—Shirley & Company (Philips)—Schmolz/Slezak

Rack Singles Best Sellers

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As of 3/25/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- 1 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 40349
- 2 MY EYES ADORED YOU—Frankie Valli—Private Stock 45003
- 3 BLACK WATER—Doobie Brothers—Warner Bros. 8062
- 4 LOVIN' YOU—Minnie Riperton—Epic 8-50057
- 5 NO NO SONG/SNOKKEROO—Ringo Starr—Apple 1880
- 6 YOU ARE SO BEAUTIFUL—Joe Cocker—A&M 1641
- 7 DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge 402
- 8 CHEVY VAN—Sammy Johns—GRC 2046
- 9 PHILADELPHIA FREEDOM—Elton John—MCA 40364
- 10 POETRY MAN—Phoebe Snow—Shelter 40353
- 11 LADY—Styx—Wooden Nickel 10102
- 12 HARRY TRUMAN—Chicago—Columbia 3-10092
- 13 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC 12054
- 14 SAD SWEET DREAMER—Sweet Sensation—Pye 71002
- 15 JACKIE BLUE—Ozark Mountain Daredevils—A&M 1654
- 16 ONCE YOU GET STARTED—Rufus—ABC 12066
- 17 LADY MARMALADE—LaBelle—Epic 8-50048
- 18 HOW LONG—Ace—Anchor 21000
- 19 SNEAKY SNAKES—Tom T. Hall—Mercury 73641
- 20 PICK UP THE PIECES—Average White Band—Atlantic 45-3229
- 21 EMMA—Hot Chocolate—Big Tree 16031
- 22 I WANNA LEARN A LOVE SONG—Harry Chapin—Elektra 45236
- 23 BUTTER BOY—Fanny—Casablanca 814
- 24 BEST OF MY LOVE—Eagles—Asylum 45218
- 25 I DON'T LIKE TO SLEEP ALONE—Paul Anka—United Artists 615
- 26 MANDY—Barry Manilow—Bell 45613
- 27 LUCY IN THE SKY WITH DIAMONDS—Elton John—MCA 40344
- 28 TANGLED UP IN BLUE—Bob Dylan—Columbia 10105
- 29 PLEASE MR. POSTMAN—Carpenters—A&M 1646
- 30 IT'S A MIRACLE—Barry Manilow—Arista 0108
- 31 AMIE—Pure Prairie League—RCA 10184
- 32 SOME KIND OF WONDERFUL—Grand Funk—Capitol 4002
- 33 MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond—MGM 14765
- 34 HE DON'T LOVE YOU (Like I Love You)—Tony Orlando & Dawn—Elektra 45240
- 35 EXPRESS—B.T. Express—Ozark Mountain Daredevils—A&M 1654
- 36 ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive—Mercury 73656
- 37 CAT'S IN THE CRADLE—Harry Chapin—Elektra 45203
- 38 WOLF CREEK PASS—C.W. McCall—MGM 14764
- 39 BUNGLE IN THE JUNGLE—Jethro Tull—Chrysalis 2101
- 40 SHAME, SHAME, SHAME—Shirley & Company—Vibration 532

Rack LP Best Sellers

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As of 3/25/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- 1 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133
- 2 GREATEST HITS—Elton John—MCA 2128
- 3 AN EVENING WITH JOHN DENVER—RCA CPL2-0764
- 4 PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200
- 5 AVERAGE WHITE BAND—Atlantic SD 7308
- 6 WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Bros. BS 2750
- 7 GREATEST HITS—John Denver—RCA CPL1-0374
- 8 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411
- 9 FIRE—Ohio Players—Mercury SRM-1-1013
- 10 BLOOD ON THE TRACKS—Bob Dylan—Columbia PC 33235
- 11 BACK HOME AGAIN—John Denver—RCA CPL1-0548
- 12 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004
- 13 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835
- 14 LET ME BE THERE—Olivia Newton-John—MCA 389
- 15 GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178
- 16 BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247
- 17 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358
- 18 ROCK 'N' ROLL—John Lennon—Apple SK 3419
- 19 COLD ON THE SHOULDER—Gordon Lightfoot—Reprise MS 2206
- 20 II—Bachman-Turner Overdrive—Mercury SRM 1-696
- 21 AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001
- 22 BAD COMPANY—Bad Company—Swan Song SS 8410
- 23 ALL THE LOVE IN THE WORLD—Mac Davis—Columbia PC 32927
- 24 DO IT ('Til You're Satisfied)—B.T. Express—Scepter SPS 5117
- 25 IV—Led Zeppelin—Atlantic SD 7208
- 26 POEMS, PRAYERS & PROMISES—John Denver—RCA LSP 4499
- 27 DARK SIDE OF THE MOON—Pink Floyd—Harvest SMAS-11163
- 28 WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130
- 29 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280
- 30 STING (Soundtrack)—MCA 390
- 31 BEST OF—Stylists—Avco AV 69005-698
- 32 PERFECT ANGEL—Minnie Riperton—Epic KE 32561
- 33 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307
- 34 RUFUSIZED—Rufus Featuring Chaka Khan—ABC ABCD 837
- 35 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond—Kolob M3G 4968
- 36 NIGHTBIRDS—LaBelle—Epic KE 33075
- 37 PHOEBE SNOW—Shelter SR 2109
- 38 FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra KSBA 2603
- 39 NEW & IMPROVED—Spinners—Atlantic SD 18118
- 40 II—Styx—Wooden Nickel WNS 1012

International Turntable

Continued from page 45
motion for EMI and general manager of Elektra/Asylum. He replaces Des Brown at Jet. ... David Nokes has joined CBS U.K. as plant engineering manager within the Aylesbury manufacturing organization. A qualified engineer, Nokes has worked for the Ford Motor Com-

pany for the past ten years. ... Anthea Davis has been appointed artists relations officer with GTO Records in London. ... Bob Barnes, B&C Records production manager, has been appointed general manager of sales and distribution reporting to sales and distribution director Alan Firth.



LISTEN
TO THE TASTE
OF

AMBROSIA

T-434

PRODUCED BY FREDDY PIRO



A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

WHERE THEIR FRIENDS ARE!

Photo : Eddie Douglas

Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LPs.

1 KEITH MOON, TWO SIDES OF THE MOON, MCA: KBPI, WMMS, WPLR, WABX, WMMR, WKTK, WOUR, WQFM, KSHE, KZEW, WLIR, WORJ, KL0L, KZEL, KMYR, KSML, KWEST, KSN, WHCN, KZAP, WBRU, WRAS, WZMF, WBAB, WZZQ, KLBj, KFMV

STEELY DAN, KATHY LIED, ABC: KWEST, KZEL, KMYR, WABX, KSHE, WRAS, CJOM, WOUR, WNEW, WLIR, WZMF, WQV, WORJ, WQSR, WPLR, WZZQ, CHUM, WMMS, WMMR, WHCN, KSN, KTYD, KGB, KOME, WSDM, KMET, WBAB

2 SEALS AND CROFTS, I'LL PLAY FOR YOU, Warner Brothers: WHCN, WMMS, WLIR, WQFM, WRAS, KZEW, CJOM, WZMF, WQV, KTYD, KMYR, WABX, WKTK, KSHE, WORJ, WQSR, WZZQ, CHUM, WMMR, KLBj, KSML, KGB, KZAP, KOME, KMET

GOLDEN EARRING, SWITCH, MCA: WQFM, KZEW, WMMS, WORJ, KMYR, KOME, WLIR, WOUR, KSHE, WBRU, WRAS, WABX, KL0L, WZMF, WQV, WZZQ

3 MAGGIE BELL, SUICIDE SAL, Swan Song: WMMS, WLIR, KTYD, KSML, KWEST, KZAP, KOME, WQFM, WOUR, WJOT, WBRU, WMMR, WQSR, WABX, WHCN, CJOM, WZMF, WQV, WORJ, WBAB, KFMV, KZEL, KSN, CHUM, KMET

LOU REED, LOU REED LIVE, MCA: WMMS, KZAP, KOME, WLIR, WQFM, WQSR, WABX, WHCN, CHUM, KL0L, WZMF, WORJ, KFMV, KBPI, KSN, WEAR, WKTK, CJOM, WOUR, WNEW, WZZQ, KWEST, WRAS

LYNYRD SKYNYRD, NUTHIN' FANCY, MCA: WMMS, CJOM, WQV, KLBj, WABX, WBRU, WKTK, KZEW, WOUR, WNEW, WLIR, WZMF, WORJ, WQSR, WPLR, WZZQ, WMMR, WHCN, KSN, KSML, KGB, KZEL, KOME

10 CC, ORIGINAL SOUNDTRACK, Mercury: WRAS, WMMS, WLIR, KSHE, WABX, CJOM, CHUM, WORJ, WBAB, KWEST, KBPI, KZEL, WBRU, WAER, WQSR, WPLR, WMMR, WHCN, KSN, KZAP, KOME, WSDM, KMET

4 GOLDEN EARRING, SWITCH, MCA: WQFM, KZEW, WMMS, WORJ, KMYR, KOME, WLIR, WOUR, KSHE, WBRU, WRAS, WABX, KL0L, WZMF, WQV, WZZQ, KBPI, KSN, CHUM, KSML, KZAP, KMET

5 ERIC CLAPTON, THERES ONE IN EVERY CROWD, Atlantic: WQV, KBPI, WABX, KSHE, WKTK, WAER, WRAS, CJOM, KZEW, WOUR, WNEW, WLIR, WZMF, CHUM, WMMS, WMMR, WHCN, WHCN, KGB, KZEL, WSDM, WBAB

6 AMERICA, HEARTS, Warner Brothers: WMMS, WLIR, WQFM, WRAS, KZEW, CJOM, KTYD, KSHE, WKTK, WZMF, WBAB, WQV, WORJ, WQSR, WZZQ, WMMR, KLBj, KGB, KOME, WSDM

7 CHICAGO, 8, Columbia: WABX, KSHE, WKTK, WRAS, CJOM, KZEW, WNEW, WZMF, WLIP, WQV, WMMS, WMMR, WHCN, KLBj, KWEST, KGB, KZEL, KMET

NILSSON, DUIT ON MON DEI, RCA: KMET, KZAP, WLIR, WQFM, WQSR, WHCN, CHUM, WQV, WORJ, WBAB, KWEST, KZEL, KSN, WKTK, WAER, CJOM, WMMR, KLBj

8 ERIC ANDERSEN, BE TRUE TO YOU, Arista: WABX, WOUR, KSML, KWEST, KZAP, KOME, WLIR, WHCN, WQV, KBPI, WPLR, WAER, WNEW, WORJ, KCFR, KMET, WBAB

JOHN BALDRY, GOOD TO BR ALIVE, Casablanca: KZAP, KOME, WLIR, KSHE, WMMR, WKTK, WQSR, WABX, WHCN, WQV, KWEST, KZEL, WBRU, WOUR, WNEW, KMET, WBAB

9 JEFF BECK, BLOW BY BLOW, Epic: WABX, WKTK, WAER, WOUR, WNEW, WLIR, WZMF, WQV, WPLR, WMMS, KSN, KTYD, KSML, KWEST, KZEL, KMET

JUDY COLLINS, JUDITH, Elektra: WNEW, WLIR, WZMF, WQV, WORJ, WPLR, WZZQ, WMMS, WMMR, WHCN, KTYD, KZEL, KZAP, KOME, WSDM, WBAB

JOURNEY, Columbia: KWEST, WABX, KL0L, KTYD, KSML, WQV, KSN, WHCN, KZAP, WMMS, WLIR, WOUR, KSHE, KZEL, WAER, CJOM

DANNY O'KEEFE, SO LONG HARRY TRUMAN, Atlantic: WLIR, KL0L, KSML, WQFM, WMMR, WORJ, WBAB, KWEST, WKTK, WQSR, WPLR, WZZQ, CHUM, KZAP, KOME, KMET

11 LES VARIATIONS, CAFE DE PARIS, Buddha: WLIR, WNEW, WABX, WQFM, KSHE, WAER, KZEL, KSML, WHCN, WSDM, WOUR, WBRU, WMMR, WKTK, CJOM

BOB MARLEY AND THE WAILERS, NATTY DREAD, Island: WQV, WORJ, KTYD, KZEL, WOUR, WMMS, WAER, KSN, KSML, WABX, WBRU, WLIR, WHCN, KZAP, WMMR

WENDY WALDMAN, Warner Brothers: KBPI, KTYD, KWEST, KOME, WMMS, WQFM, WBRU, WABX, CJOM, KL0L, WQV, WAER, WNEW, KMET, WLIR

11 AMBROSIA, 20th Century: WLIR, KSHE, WKTK, WQSR, WABX, WHCN, WPLR, KZEL, WOUR, WORJ, KTYD, KCFR, KWEST, KOME

12 ALLEN TOUSSANT, SOUTHERN NIGHTS, Reprise: WLIR, KTYD, KZAP, KOME, WQSR, WABX, WHCN, WZZQ, KSN, WBRU, KSML, KMET, WBAB

LESLIE WEST, THE GREAT FATSBY, Phantom: WORJ, KBPI, WHCN, CHUM, WQV, WABX, KSHE, WKTK, WOUR, WQSR, WPLR, KWEST, KOME

13 LARRY CORYELL, THE RESTFUL MIND, Vanguard: WMMS, WPLR, WAER, WBRU, WRAS, KZEL, KCFR, KMYR, KWEST, WKTK, WQV

14 STATUS QUO, ON THE LEVEL, Capitol: WMMS, WLIR, WOUR, KSHE, WORJ, KBPI, WPLR, WABX, WQV, KMET

15 BAREFOOT JERRY, YOU CAN'T GET OFF WITH YOUR SHOES ON, Monument: KWEST, WOUR, WLIR, WQFM, WAER, KSN, KSML, WRAS, WQV

CHAMBERS BROTHERS, RIGHT MOVE, Avco: KZAP, KFMV, WBRU, WAER, WABX, WOUR, WKTK, KWEST, WLIR

BOB SEGER, BEAUTIFUL LOSER, Capitol: CJOM, WLIR, WMMS, WABX, WOUR, WQV, WORJ, KSN, KZAP

16 HOYT AXTON, SOUTHBOUND, A&M: KBPI, KL0L, WHCN, KWEST, KMYR, WORJ, KSML, KZAP

GRINDERSWITCH, MACON TRACKS, Capricorn: WLIR, KBPI, WOUR, KSHE, WQV, KFMV, KSML, WBAB

KOKOMO, Columbia: WOUR, WAER, KTYD, WQV, WMMS, CJOM, KFMV, KZAP

17 MICKEY NEWBERRY, LOVERS, Elektra: KTYD, WOUR, WQFM, WNEW, KOME, KZAP, WZZQ

18 ELLIOT LURIE, Epic: KWEST, KTYD, WAER, WSDM, WQV

OMEGA, Passport: WABX, KSHE, WBAB, WOUR, KZEL

EVIE SANDS, ESTATE OF MIND, Haven: CJOM, KZEL, WPLR, KTYD, WLIR

19 AVERAGE WHITE BAND, MCA: WMMS, KBPI, KMYR, WQFM

CHICK COREA, PIANO IMPROVISATIONS VOL 2, ECM: KZEL, KSML, WOUR, KCFR

EDDIE HARRIS, I NEED SOME MONEY, Atlantic: KTYD, KL0L, WQV, KSML

HEADHUNTERS, SURVIVAL OF THE FITTEST, Arista: WQV, KSML, KCFR, KWEST

OSANNA, LANDSCAPE OF LIFE, P.I.: KSHE, WOUR, KCFR, WRAS

20 STEVE ASHLEY, STROLL ON, Gull: KMYR, KCFR, WOUR

GATO BARBIERI & DOOLAR BRAND, CONFLUENCE, Arista: KSML, KMYR, WAER

PAT BURTON, WE'VE BEEN WAITING FOR THIS, Flying Fish: KSML, WOUR, KMYR

RON CARTER, SPANISH BLUE, CTI: WOUR, WAER, CHUM

CHILLIWAC, Sire: KWEST, WQFM, KFMV

COTTONWOOD SOUTH, Columbia: KBPI, WMMS, WSDM

BOBBY HUTCHERSON, LINGERLANE, Blue-note: KSML, WSDM, WAER

LUCIFER'S FRIENDS, WHERE THE GROUPIES KILLED THE BLUES, Passport: KSHE, WRAS, WMMS

MAGGIE & TERRE ROCHE, SEDUCTIVE REASONING, Columbia: WLIR, WSDM, WAER

RICHARD & LINDA THOMPSON, HOKIE POKIE, Island: WLIR, WHCN, WABX

21 BARRABAS, Atco: CJOM, WMMS

JOE DOURKAS, SHADOW BOXING, Southwind: WHCN, WLIR

DAVID ESSEX, STARDUST SOUNDTRACK, KWEST, WBAB

KEITH JARRETT/JAN GARBAREK, BELONGING, ECM: WOUR, KSML

DOUG KERSHAW, ALIVE AND PICKIN, Warner Brothers: KL0L, WQV

J. JOCKO, THAT'S THE SONG, Kama Sutra: WABX, CJOM

- Following lists participating stations. Numeral after each specifies selections programmed.
- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 1, 2, 4, 13, 16, 19, 20
 - ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 4, 5, 6, 7, 13, 15, 19, 20
 - AUSTIN, TEXAS: KLBj-FM, Greg Thomas; 1, 2, 3, 6, 7
 - BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 3, 5, 6, 7, 8, 9, 12, 16, 18, 21
 - BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 15
 - CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 1, 3, 5, 6, 9, 10, 18, 20
 - CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 3, 4, 5, 6, 7, 9, 10, 13, 14, 15, 16, 19, 20, 21
 - DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 2, 3, 4, 5, 6, 7
 - DENVER, COL.: KBPI-FM, Jean Valdez; 1, 3, 4, 5, 8, 10, 12, 14, 16, 19, 20
 - DENVER, COL.: KCFR-FM, Bob Stecker; 8, 11, 13, 19, 20, 21
 - DETROIT, MICH.: WABX-FM, Jim Sotet; 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 14, 15, 18, 20, 21
 - DETROIT, MICH.: CJOM-FM, Bill Robertson; 1, 2, 3, 5, 6, 7, 9, 10, 15, 16, 18, 21
 - EUGENE, ORE.: KFMV-FM, Mark Sherry; 1, 3, 15, 16, 20
 - EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 3, 5, 7, 8, 9, 10, 11, 13, 18, 19, 21
 - HARTFORD, CONN.: WHCN-FM, Paul Payton; 1, 2, 3, 5, 7, 8, 9, 10, 11, 12, 16, 20, 21
 - HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 18, 20, 21
 - HOUSTON, TEXAS: KL0L-FM, Jim Hilty; 1, 3, 4, 9, 10, 16, 19, 21
 - JACKSON, MISS.: WZZQ-FM, Keith Carter; 1, 2, 3, 4, 6, 9, 12, 17
 - KINGS BEACH/TRUCKEE, CA.: KSML-FM, Bill Ashford; 1, 2, 3, 4, 8, 9, 10, 12, 15, 16, 19, 20, 21
 - LOS ANGELES, CA.: KMET-FM, Joe Collins; 1, 2, 3, 4, 7, 8, 9, 10, 12, 14, 21
 - LOS ANGELES, CA.: KWEST-FM, David Perry; 1, 3, 7, 8, 9, 10, 11, 12, 13, 15, 16, 18, 19, 20, 21
 - MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 2, 3, 4, 5, 6, 7, 9
 - MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski; 1, 2, 3, 4, 6, 7, 9, 10, 15, 17, 19, 20
 - NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 1, 3, 8, 9, 11, 12, 13, 14, 18, 21
 - NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 3, 5, 7, 8, 9, 10, 17, 21
 - NEW YORK, N.Y.: WQV-FM, Karen Jo Streicher; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 18, 19, 21
 - ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16
 - PHILADELPHIA, PA.: WMMR-FM, Dennis Wilon; 1, 2, 3, 5, 6, 7, 8, 9, 10
 - PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 3, 4, 8, 10, 12, 13, 15
 - SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 7, 8, 9, 10, 12, 15, 16, 17
 - SAN DIEGO, CA.: KGB-FM, Art Schroeder; 1, 2, 3, 5, 6, 7
 - SAN FRANCISCO, CA.: KSN-FM, Bonnie Simmons; 1, 3, 4, 7, 9, 10, 12, 15
 - SAN JOSE, CA.: KOME-FM, Ed Romig; 1, 2, 3, 4, 6, 8, 9, 10, 11, 12, 17
 - SANTA BARBARA, CA.: KTYD-FM, Laurie Cobb; 1, 2, 3, 6, 9, 10, 11, 12, 16, 18, 19, 21
 - ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 19, 20
 - SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Hunington; 1, 3, 4, 5, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21
 - SYRACUSE, N.Y.: WAER-FM, George Gilbert; 3, 5, 7, 8, 9, 10, 13, 15, 16, 18, 20, 21
 - TAMPA, FLA.: WQSR-FM, Mark Beltaire; 1, 2, 3, 6, 7, 8, 9, 11, 12, 21
 - TORONTO, CANADA: CHUM-FM, Benjy Karch; 1, 2, 3, 4, 5, 7, 9, 12, 20

Disco Action

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By TOM MOULTON

NEW YORK—The hottest new record in New York City is "Ease On Down The Road" by the Consumer Report. There hasn't been a record that has created as much excitement so fast since Gloria Gaynor's "Never Can Say Goodbye." Bill Owens, DJ at The "Lost And Found" in Washington, D.C. came up to New York primarily to get the single and said the trip was well worth it. Atlantic has picked up distribution on the single (which will still be on Wing And A Prayer Label) and will be releasing the Original Caste LP of "WIZ" (where "Ease On Down The Road" song is from) in April. Other parts of the country will be able to get the single soon.

"Survival" the name of the forthcoming O'Jay's LP (Philadelphia International) will have two very strong disco cuts. "Rich Get Richer" (the best thing they have done since "Love Train") and "Give The People What They Want" both are uptempo and will put the O'Jay's back where they belong. Also, another cut has been added to the Three Degrees "International" LP (which will be available soon) "Take Good Care Of Yourself." It has the same feel and haunting sound of the big hit, "When Will I See You Again" and will probably be the follow up single to their current hit "I Didn't Know." With the vocal version of "TSOP" and "Long Lost" this LP is going to be a very popular disco LP.

London Records in Canada has just released

a LP by Manu Dibango (of "Soul Ma Rossa" fame) called "Super Kumba" and the title song is the best out on the LP. Atlantic Records is releasing another version by the same artist which has been re-recorded. The newer version is more pop-sounding where the original is much longer (6, 50) and has more of the Afro-Latin sound which is extremely popular in the New York clubs.

Lamont Dozier has written and produced the new "California Sunset" LP by The Originals on Motown. The group has been known primarily as a ballad act until now. There are three uptempo songs "Why'd You Lie," "Let Me Live In Your Life" and "Financial Affair" (which is the strongest disco cut). This LP is a good change for the group and should establish them in the disco field.

"Are You Ready For This" by The Brothers on RCA is a single pulled from the "Disco Soul By The Brothers" LP. The single is the strongest cut on the LP. The song is instrumental and has the same type of intro as the disco oldie "Rescue Me" by Fontella Bass. It then goes into a Barry White-type of sound. The song is starting to get some club reaction already and sounds like it could be a big one. Also coming out on RCA will be "Trickin'" by The LTG (formerly LTG Exchange). This song was cut in Philadelphia at Sigma Sound Studios and is a strong piece of Disco product.

Downstairs Records (New York)

- This Week
- EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer
 - WHERE IS THE LOVE—Betty Wright—Alston
 - SAVE ME—Silver Convention—Midland International
 - HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix)
 - BAD LUCK—Harold Melvin And The Bluenotes—Phila. Intl.
 - LOVE IS EVERYWHERE—City Limits—TSOP
 - CRYSTAL WORLD—Crystal Grass—Polydor
 - BABY THAT'S BACKATCHA—Smokey Robinson—Tamlia
 - RUN AND HIDE—Philadelphia Flyers—Casablanca
 - FREE AND EASY—Satyr—RCA
 - IT'S A MIRACLE—Barry Manilow—Arista
 - MORE SHAME—Seldon Powell And Company—Stang
 - I'LL NEVER BE THE SAME—Chapter Three—New Moon
 - PEACE AND LOVE—Brooklyn People—Cheri
 - ROLLING DOWN THE MOUNTAINSIDE—Main Ingredient—RCA

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week
- EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer
 - BAD LUCK—Harold Melvin And The Bluenotes—Phila. Intl.
 - HIJACK—Herbie Mann (45) Barrabas (LP)—Atlantic
 - E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (LP only)
 - GLASS HOUSE—The Temptations—Gordy (LP only)
 - AND YOU CALL THAT LOVE—Vernon Burch—UA (LP only)
 - LOVE IS EVERYWHERE—City Limits—TSOP
 - AFRICANO—Earth, Wind And Fire—Columbia (LP only)
 - HERE IS THE LOVE—Betty Wright—Alston
 - PROTECT OUR LOVE/PAIN RELIEVER—Sister Sledge—ATCO (LP only)
 - WHAT CAN I DO FOR YOU—Labelle—Epic (LP only)
 - HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix)
 - EACH MORNING I WAKE UP—Major Harris—Atlantic
 - ONCE YOU GET STARTED—Rufus—ABC
 - GET DOWN—The Kaygee's—Gang

Most Played in N.Y. Discos (Top 15)

- This Week
- BAD LUCK—Harold Melvin And The Bluenotes—Phila. Intl.
 - HERE IS THE LOVE—Betty Wright—Alston
 - HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix)
 - EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer
 - CRYSTAL WORLD—Crystal Grass—Polydor
 - HIJACK—Herbie Mann (45) Barrabas (LP) Atlantic
 - AND YOU CALL THAT LOVE/FRAME OF MIND—Vernon Burch—UA (LP only)
 - GLASS HOUSE—Temptations—Gordy (LP only)
 - HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT—Gloria Gaynor—MGM (LP)
 - LOVE IS EVERYWHERE—City Limits—TSOP
 - SAVE ME/SAVE ME, AGAIN—Silver Convention—Midland International
 - REAL GOOD PEOPLE—Gloria Gaynor—MGM (LP only)
 - PROTECT OUR LOVE/PAIN RELIEVER—Sister Sledge—ATCO (LP only)
 - TRAMMPS DISCO THEME—The Trammips—Phila. Intl. (LP not available yet)
 - SHAME, SHAME SHAME—Shirley And Company—Vibration

Colony Records (New York) Retail Sales

- This Week
- EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer
 - HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix)
 - WHERE IS THE LOVE—Betty Wright—Alston
 - BAD LUCK—Harold Melvin And The Bluenotes—Phila. Intl.
 - RUN AND HIDE—The Philadelphia Flyers—Casablanca
 - NEFERTITI—Wisdom—Adelia
 - SAVE ME—Silver Convention—Midland International
 - SWEARIN' TO GOD—Frankie Valli—Private Stock (LP only)
 - CRYSTAL WORLD—Crystal Grass—Polydor
 - HIGHWAY DRIVER—Randy Pie—Polydor
 - FREE AND EASY—Satyr—RCA
 - DANCE, DANCE, DANCE—Liquid Smoke—Roulette
 - LOVE IS EVERYWHERE—City Limits—TSOP
 - WHAT AM I GONNA DO WITH YOU—Barry White—20th Century
 - LOOK BUT DON'T TOUCH—Donny Beaumont—Mercury

A SPECIAL SECTION

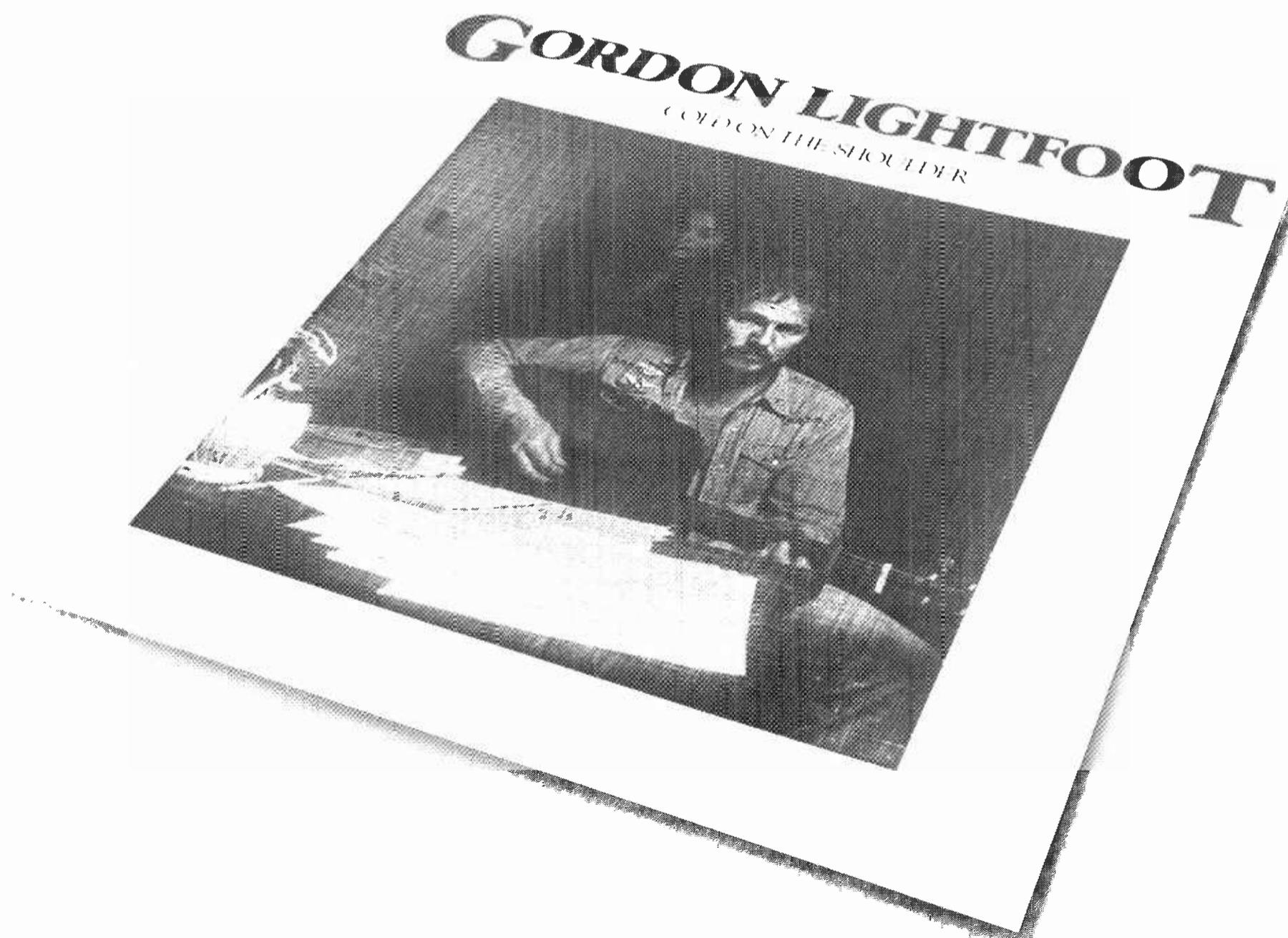
GORDON LIGHTFOOT



Warm on the ears.



Cold On the Shoulder.



The new Gordon Lightfoot album on Reprise records and tapes. 

GORDON LIGHTFOOT

GL-3

By MARTIN MELHUISE

Even though Canada produced many of the world's top rock, jazz and country artists in the 60's and early 70's, it was Canadian folk music that made the most impressive contribution to the contemporary music culture of the day. It is true that Canadian artists such as Neil Young, Joni Mitchell, Leonard Cohen, Ian and Sylvia Tyson and many more made a lasting impact on the folk form but it was Gordon Lightfoot who etched the idyllic and lasting picture of the Canadian experience into the annals of that particular music style.

Lightfoot, in the final analysis, has to be considered the definitive Canadian folksinger/songwriter. In the years when Bob Dylan, Joan Baez, Pete Seeger and others were documenting the realities of "The American Dream," Lightfoot was writing odes to the "verdant country" whose "wild majestic mountains," "green dark forests" and "wide prairies" were a source of constant awe and inspiration to him.

The quoted phrases are from Lightfoot's folk masterpiece "The Canadian Railroad Trilogy," a work that personifies the infatuation that he has for Canada. This country's very culture and history were moulded by the vastness and solitude described in "The Trilogy." He captured the essence of that reality in a song.

A retrospective glance at Lightfoot's career is a real eye-opener for those people who were ready to proclaim his peak and downfall with each major success that he achieved. But, looking back, milestones were reached and surpassed, leaving any doubting Thomases scratching their heads on the sidelines, searching for a rationale to explain his avoidance of the oblivion of fallen stardom.

His whole career to this point has been characterized by the development of a steady following of record buyers and concert-goers, a growth that continues to this day. The ready acceptance of his latest album on Reprise, "Cold On The Shoulder" is a testimony to that fact.

Lightfoot is one of the few artists to hold the distinction of occupying the penthouse positions of the *Billboard* Hot 100 Singles Chart and the Top LP Chart concurrently with his album "Sundown" and the single of the same name. The feat could be considered the zenith of an already brilliant career that in the past has provided the musical means for other artists to strengthen their existing repertoire with his songs and, in many cases, to help them scale the international charts themselves.

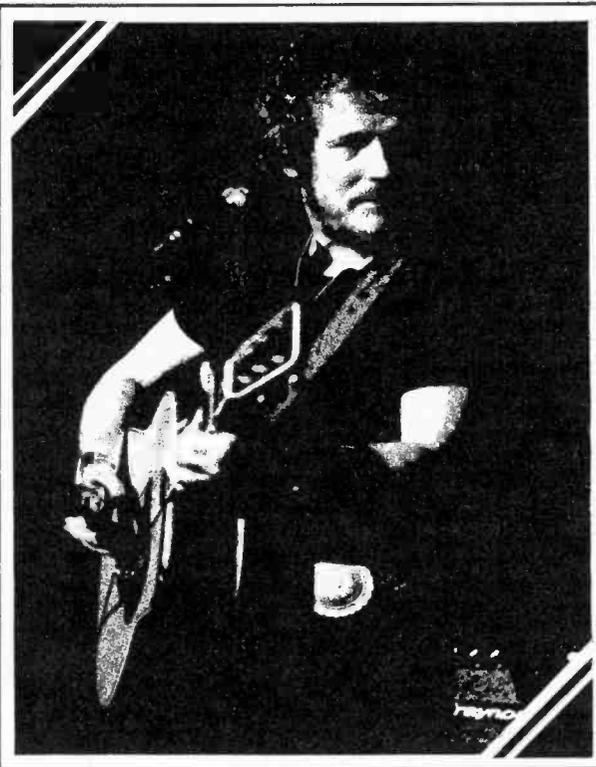
The accomplishment of topping the charts with a single and album at the same time indicates the degree of public acceptance that Lightfoot has gained over the years. The success of a single alone is an immediate indication of an artist's ability to titillate the collective eardrums of the populace with one particular song. The prosperous album, on the other hand, as a more complete and panoramic view of the act's style and purpose, suggests a greater approbation of the performer as a total entity.

Why did "Sundown" catch the public's fancy and scoot up the charts?

"It's a down the middle rock 'n' roll type song with interesting lyrics," offers Lightfoot. "Besides that it had a nice groove to it. Of course, I was really quite pleased at the way it shot right up there. Another tremendous surprise was the way that it crossed over into the country market."

Most of the writing for the album had been done away from the roar of the city in a more laid-back ru-

Lightfoot, Stratford, Connecticut—1973



ral setting. "I've been writing for deadlines for the last three years and 'Sundown' was one of a string of songs that I wrote when I lived on a farm out in King Township, just outside of Toronto, last summer," he reveals. "I was getting off a tune every day out there. It certainly turned out to be a royal flush."

The album "Sundown" went on to sell 2.1 million copies worldwide with Canada accounting for 130,000 of the total. (Of note there is the fact that Lightfoot, in Canada, will not accept the traditional Gold Leaf Award for sales of 25,000 copies in that country. Before he will accept certification of the album as gold, he maintains that it must have surpassed 100,000 copies. When that happens, the record company makes up a special award and presents it to him.)

Lightfoot announces suddenly: "Okay, we've got to keep it to the straight facts here!" and leans back in his desk chair in a second floor room of the house in downtown Toronto that shelters his business offices. The recorder scarcely has time to wind into service before he has begun to condense his formative years into a few concise sentences. Staring into space and talking in that cut-it-with-a-knife Canadian accent of his, he relates the things that highlighted his childhood years. He talks in the present tense.

"I start singing at about the age of eight years old," he relates. "I get encouragement at that time from my parents and take piano lessons by the time I'm about nine. At the same time I get into vocalization at about the age of 10 and by the age of 11, I'm singled out of a junior choir as a soloist in the church, which gives me a great deal of experience. I make my first record in grade four for a social function at which the record is broadcast to the school. It becomes fairly apparent that I have a potential talent and I continue to sing at small local functions in the town of Orillia, Ontario, where I grew up."

Though neither of Lightfoot's parents was particularly gifted musically—his mother did play the piano—they both encouraged him. "Even though my father wasn't musical, he didn't step on my toes. He appreciated music even though he didn't play an instrument or even sing very well."

The thought arose numerous times that possibly the music field might be Gordon's calling. He remembers his mother once suggesting that maybe he could even make a living at it someday. In retrospect it was quite an understatement.

The training continued and as time passed his facility for singing developed significantly. Lightfoot credits his choir master who taught him how to use his voice to the greatest advantage. He died just over a year ago.

"Ray Williams taught me how to sing," declares Lightfoot bluntly. "When I was about 11 years old, he taught me the art of vocalization while I sang in various competitions, including the Kiwanis Festival. I went through the most stringent of training for these competitions. I used to really get into it. We'd spend three or four months getting ready for these things and when I got there I would usually win."

Self expression seemed to be the fascination for Lightfoot in this field of music and soon the time came when he started to consider writing songs of his own.

"I don't know why I wrote my first song," says Lightfoot. "I don't think the thought really struck me until I was about 17. It just came to me that people were writing the songs that I was hearing constantly on the radio and I decided to try my hand at it."

The first song Gord wrote was a novelty, which he immediately took down to B.M.I. Canada (the Canadian subsidiary of Broadcast Music Inc.) in Toronto and presented to Harold Moon and Bailey Bird, executives at the company.

Harold Moon, the assistant general manager of B.M.I. Canada, even remembers the title of the song. "He came in with a tune that I think he called 'The Wise Old Owl.' He originally came in to see Bailey and I but then he met Betty Layton who was from his home town of Orillia and knew his family. That was that."

Recalls Lightfoot: "They were both very kind to me and gave me a lot of constructive criticism about it. They said that novelty songs were something I shouldn't be working with and suggested that I try writing something a little more up the mainstream. They gave me a lot of encouragement and I actually owe a lot to them. Harold Moon, by the way, in later years, was one of only two people in the business who ever let me out of contract unconditionally. People like that are hard to come by."

"That was sort of a funny situation," remembers Moon. "He was offered a fat chunk of money and a recording deal if he could get out of his contract with B.M.I. Canada and switch camps to ASCAP in the U.S. They needed the money at the time and he told me about the offer. I asked to see it. Well he didn't have it because he said that they had phoned him. I told him to get it in writing and if he could do that, end even though it was against every rule in the book, I would let him out of the contract if he really felt it would help his career. He got the letter and I let him out of it. It was as simple as that. I left the option open so that he could come back if the other deal didn't work out."

Lightfoot finished high school in Orillia, participating actively in sports at the school and excelling in track and field events. Music was his first love, though,

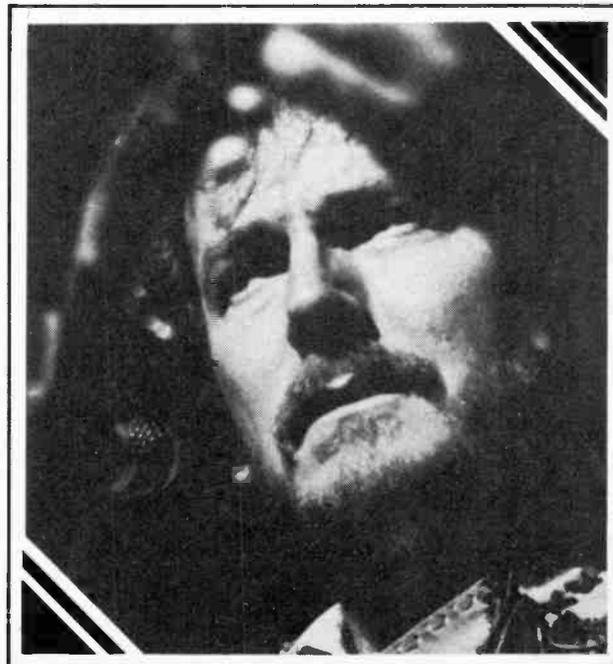
Sponsored By Friends Of Gordon Lightfoot

APRIL 5, 1975. BILLBOARD

l. to r. Rick Haynes, Terry Clements, Gordon Lightfoot and Cathy Smith in Annapolis, Maryland.



Lightfoot in concert, Massey Hall, Toronto—1974



and as time went on he became more resolute that he wanted to be part of the entertainment world as a performer.

Within the small town of Orillia, there were very few musical influences to be absorbed by prospective entertainers, outside of country music, which was highly popular, but, surprisingly, Lightfoot began to take an active interest in jazz in its many forms.

"There wasn't really any rock 'n' roll to speak of at that time so I was listening to a lot of real funky jazz. One of the first persons I ever heard was Dave Brubeck and then I got interested in Art Blakey and started to play the drums. Actually I had played in some jazz bands for a couple of years while I was in high school."

A friend that Lightfoot had played with in various bands in his teen years is now playing piano in Las Vegas as a club and session musician. "Buddy Hill is his name. He's been playing in bands in Las Vegas for years now, making a hell of a good living doing back-up for all the acts that come in. I actually see him occasionally. He's lived there for about 14 years now with his wife and two children. He's a happy, well-adjusted sort of a guy who is really into his music."

Lightfoot admits without hesitation that he was sort of a jack-of-all-trades with his abilities in those days. "I was never really an extremely gifted musician. I had a fair-to-middling understanding of the keyboard, and I played the guitar adequately. My talents weren't emerging at that point and it seemed that my principal ability was to stand out in front of an audience and perform as a vocalist. That seemed to be taking precedence over everything."

The time came when he decided that it was time to make a commitment to his profession. He knew he needed more training in the basics of music. One day, while reading a copy of *Downbeat*, he came upon an ad recruiting aspiring musicians to a theory course in contemporary jazz, orchestration and harmony at Westlake College in Los Angeles. At that moment, Lightfoot decided that he would at least make a start at broadening his musical knowledge and promptly enrolled in the course.

"I went out to Los Angeles and spent 14 months there," he remembers, showing no great display of enthusiasm at the recollection. "It was an interesting experience, but I didn't enjoy living in Los Angeles. It could certainly remind you that there were an awful lot of hurdles to overcome."

Returning to Toronto, Lightfoot did what he had to



Lightfoot - 1972

do to keep food on the plate and shelter over his head, which included driving a truck, working in an office and at the same time working in the evening to further his musical career. The studios at Westlake also came in handy for making a little money on the side. With his qualifications in orchestration, he found the odd job as a copyist, which involved the intricate task of copying musical scores.

Turning points in most careers come without much warning and such was the case with Gordon Lightfoot's. One day he heard a live album by the Weavers and something clicked. "Here is a nice appealing music that really turns me on; the people in the audience are obviously loving it and the band is having such a good time playing it."

During that time Lightfoot went through a period when he was writing songs at the piano in a sort of a romantic jazz style, but the Weavers music lingered in his head and the ballad writing would have to take a back seat.

Lightfoot continued to work in various areas of the performing arts around Toronto and with some encouragement and help from Art Snider, the owner of the Sound Canada Studios in Toronto (then known as Chateau), he found himself working in television as a choral performer. He earned the niche with his reading ability and knowledge of harmony, and served as composer for many of the vocal arrangements in the shows.

There seemed to be no end to Lightfoot's musical friends in Toronto in the early 60's. The list includes Terry Whelan, who eventually teamed with Gordon to form an act known as the Two Tones, who were around for about three years. An album entitled "The Two Tones—Live At The Village Corner" was produced by Art Snider and was released on his Canatal Records label. "It was just a fun thing to do," comments Lightfoot. "I couldn't listen to it today and feel too comfortable."

While the Two Tones were still active in Canada, Lightfoot wrote a song entitled "Remember Me I'm The One" (not to be confused with one under a similar

Bassist Rick Haynes



Lead guitarist Terry Clements



title by Red Foley) which he recorded at the Columbia Studios in Nashville with a number of that city's top session men. It turned out to be a left-field hit for him in Canada.

Says Lightfoot: "I wasn't even playing on the session; I was just singing. I had written a few songs and I decided quite arbitrarily that this should be the one that we record."

The record was released on Chateau Records in Canada and went to number one at the influential CHUM in Toronto. Alan Slaight, who was the manager of the station at the time, felt the record had a lot of merit and put it on the playlist. The public did the rest.

Though varied opportunities abounded within the confines of the duo he had formed with Terry Whelan, Lightfoot was still restless. Listening over and over to the Weavers, he began to realize that his introduction to their music offered him a concrete direction in which to develop. He was still writing prolifically. During this period, the duo made two records for Lou Levy of Leeds Music in New York. Both discs had less than auspicious lifespans. A rift developed between Lightfoot and Whelan over their partnership agreement. Though Lightfoot agonized over the decision to split up the act, believing that there was untapped potential there, he made the decision to go solo nevertheless.

"When I went out on my own, I spent one or two really rough years during which I couldn't get anything. I was still writing, doing the odd late night gig in a coffee house and listening to Ian and Sylvia Tyson a lot."

Toronto was a major center for folk music in those days, with coffee houses at nearly every corner. The big clubs were the Bohemian Embassy, the Purple Onion the Village Corner, the Penny Farthing and others, all of which were bringing in major acts in the folk field. Those were the days before the "Hootenanny" era and a time when a new excitement was sweeping through the music worlds of Europe and North America.

In 1963, Lightfoot, who was married at that point, lived in England for a year and was the principal artist of a television summer replacement series. In Canada, Lightfoot appeared on a show with Oscar Brand called "Let's Sing Out."

"In those days, I started to listen to Bob Dylan a lot," says Lightfoot. "He had a very instant following. Though I never hung out in New York, I met Bob in Toronto at a party at Ian and Sylvia Tyson's house early in his career. I've met him several times since in various places around the country. When I first heard Bob, I didn't want to copy what he was doing but I realized he was moving into musical areas where angels feared to tread, so to speak. He was getting into areas that no one had ever explored before. Lyrically and musically he had an extremely rural approach, which was partly in keeping with my influences. I was a small town boy

Lightfoot, Massey Hall, Toronto - 1974



Lightfoot, Massey Hall, Toronto - 1974

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wea

myself and I could identify with that, so I started to alter my style a little bit."

By 1963 Lightfoot essentially was working bars as a solo act playing guitar and singing, incorporating many of his own songs into a repertoire of from 150 to 200 numbers from the folk field. The bar scene was not the most pleasant place to earn a living. "Some of the experiences I had working in the bars were pretty nightmarish and in the early days I met some very strange characters. All the heavies used to hang around the bars in Downtown Toronto just looking for trouble. Nevertheless, I managed to survive that and I actually lived a pretty clean life. I saw a lot of my friends succumb to alcoholism and go right down the drain but I somehow managed to avoid that."

When it all started to get a bit too much to take, Lightfoot decided to stay off the bar circuit and took a year and a half respite. When he did return to clubs it was on a different level: playing lounges. "People still used to talk all the time that you were singing but you didn't have to worry about getting into a brawl the minute you stepped out into the alley to get into your car." He adds, "The first important room that I worked in Toronto was the Purple Onion, where I was actually brought in as lead act. Al Lastman was the manager at the time and I bothered him quite a bit by calling him up and telling him that I was ready and asking him when he was going to book me. One day, Lastman called me and said that he had Brock Peters (the guy who was in "To Kill a Mockingbird," and a good singer) coming in on New Year's Eve and he needed another act. I went down and had three or four really good tunes, including "Early Morning Rain," "For Lovin' Me," "The Way I Feel" and so on that I used. It was a great night and Lastman asked me to come back by myself and we did some pretty respectable business."

After working the Purple Onion for a while, Lightfoot was established as a solo act and he worked in rooms where finally people came to listen. Places like the Fifth Peg, Steele's Tavern, the New Gates of Cleve and the Riverboat.

A friend of Lightfoot's, Canadian painter and writer Robert Markle, captured the essence of a Lightfoot club appearance on the liner notes of his "The Way I Feel" LP.

"Toronto's Riverboat. The Riverboat is a sort of submarined, slim coffee house, all wood panelling, brassy, boaty things happening all over, hinges, poles, lanterns, even portholes!

"The owner, all smiles, his house is packed, somewhere back in the shadows looking for more seats, and happy he should be. This is the first of many packed houses he's about to have. Gordon Lightfoot starts a month engagement here. All month.

"They're introduced (the Riverboat proudly presents etc.) and out they come, bass player John Stockfish, everybody clapping, lead guitar Red Shea (big smile, bushy hair, he's a groove, enthusiastic) clap, clap, clap, then, and the applause is louder, Gordon Lightfoot up front, on the stand, into the red and blue lights, all showbusy, ready to work.

"Now it's nice and quiet, the audience in the dark, waiting, expecting, and he starts to sing. Everybody's listening now, the words purring out over the audience, beautiful, soft.

"And now the others start. John Stockfish booming in an electric bottom, great time, and it builds; Red Shea; his fingers fast over his guitar, prettifying things up, adding fluent, flowing sounds, now rolling over to us listening; and there he is, Lightfoot, out in front, big, virile, feeling his audience, sensing them.

"Beards, business men, lovers, turtlenecks, sweaters straining, mini-skirts, net stockings, leather boots, vinyl thighs, and electricity, high heels, bell bottoms, crossed legs, wide-eyed attention, now rapture all that audience, teeny boppers allowance spent, sweet girls, college students, fans, all there, devouring this man,

love eyes looking, love ears learning forward to listen."

As his reputation grew, Lightfoot moved further afield for his club appearances and included dates in Detroit at the Living End, Ottawa's L'Hibou and other major clubs in and around Ontario. All the while he was improving his guitar style, and listening to a lot of Bob Gibson material.

"Bob Gibson is one of the unsung heroes of that era," states Lightfoot matter-of-factly. "He was a great act but he somehow got led down the garden path and ran into some of those pitfalls that lurk around every corner in this industry. I'm not going to say what it was but for some reason, Gibson fell back out of sight. He was really good and I admired him. As a matter of fact when I saw him play at the Fifth Peg in Toronto, he had a local bass player who he used just for the gig and that's the guy I got to play bass for me on a regular basis. Paul Wideman was his name. Recently, he taught at the Old Town School of Folk Music in Chicago."

As he worked the lounges, Lightfoot was carrying a considerable backlog of material because he had never stopped writing. It was 1965 and another turn of good fortune was awaiting him.

One of the clubs that Lightfoot frequented a lot in those days was Steele's Tavern in downtown Toronto. Some nights they were lined up around the block, a state of affairs that made owner Steele Basil extremely happy. It was on one of those nights that Ian and Sylvia dropped by to catch one of his sets, which by now contained a good sprinkling of his original material. Ian and Sylvia were, as it turned out, getting ready to record another album. They were impressed with the material and asked if they could use a couple of Lightfoot's songs.

It was arranged and soon after, Ian and Sylvia began to use the songs in their stage act and received an overwhelming reaction to them everywhere they played.

Recalls Sylvia Tyson, who is currently recording for Capitol Records and being produced by Ian Tyson, who himself has a contract with A&M Records: "Gord had come back from England and he was starting to perform some of his own material. We had heard a couple of his songs—'Early Morning Rain' and 'That's What You Get For Lovin' Me' in particular—and we wanted to do them because although Ian and I both wrote, we always did other people's material as well as

our own so that we could avoid the pitfall of sounding too samey. Gord was somebody that we knew, he was Canadian and his material was good. We were also doing some Bob Dylan and Joni Mitchell songs in our act then as well."

Ian and Sylvia recorded "Early Morning Rain" and "That's What You Get For Lovin' Me" as album cuts and slowly Lightfoot's material began to become quite well known within the grapevine of the industry.

Lightfoot continues the story: "Along about this time, some interest came from Albert Grossman's office for me. I was introduced to John Court, Grossman's partner, by Ian Tyson and he told me that Peter, Paul and Mary were interested in recording 'For Lovin' Me,' which they felt had hit potential. This was actually going on before I had even signed to them."

John Court and Albert Grossman both started out together in Chicago with a club called the Gate of Horn. They came to New York in the early 60's and put together Peter, Paul and Mary. At that time they had Bob Dylan; Ian and Sylvia; Peter, Paul and Mary; and Odetta signed to their company.

Lightfoot finally signed a four-year contract and a three-year option with Grossman. Peter, Paul and Mary had a hit with "For Lovin' Me."

Lightfoot was also signed with Groscount Productions, the recording arm of the company which produced records and leased them out. In the beginning they made a short-term deal with Warner Bros. It did not work out at that time. Then he was moved over to United Artists on a three-year agreement with the stipulation that he produce six albums for them.

Explains Lightfoot: "The outcome of it was that I produced five albums under this contract and we did respectable business through those years and the quality of material established me as an album artist. I had a really substantial concert following at that time."

One of the first things that Grossman and Court did under the new contract was to assign Gordon as a songwriter to Music Publishers' Holding Corporation in New York. One of its companies, Witmark & Sons, published Lightfoot's whole United Artist catalog of songs before it was sold to W7 Music, a division of Warner Bros. W7 still controls the catalog of songs that Lightfoot recorded for United Artists.

After five years of his contract with the Grossman office, Lightfoot was looking for a few changes in his business administration.

"There were a lot of little business details that weren't being looked after," says Lightfoot. "Aesthetically, Albert and I were a good match. He was a great manager and probably still is, or could be, if he were in that field still. Nobody's quite sure whether he is into management now or a record company. By nature, I always like to know what is going on. I don't like to put everything into someone else's hands and just sort of hope that they are going to look after things right. The artist has got to be in touch to a certain extent with business details that can't be allowed to slide. I decided to take all of my business details away but I didn't break my contract with Albert. I wanted to get my business affairs centralized in Toronto, where I could keep an eye on them."

At this time Lightfoot hired Al Mair, a former record promotion man, as general manager of Early Morning Productions. Mair had been through most of the levels of the record business, from working with Capitol Records in their accounting department to sales and promotion in the same company. He then moved from Capitol over to London Records' Ontario distributor, where he stayed seven days before going to work for MCA's Ontario operation, which was known as Apex Records. In that company he moved up the corporate ladder from Ontario promotion representative to Ontario promotion manager to national promotion manager for Compo (MCA).

Says Mair: "I had worked with Gordon for a number of years on the promotional side and we had already presented him with three or four gold albums for Canada so obviously the potential was there. As a record



l. to r. Lee Armstrong presents Lightfoot with second and third gold records for sales in excess of 100,000 each. Lightfoot to this day refuses to accept the standard Canadian Gold Leaf Award for Sales of 25,000 copies of an album. Massey Hall, Toronto — 1970



Lightfoot, Detroit — 1968



Bob Dylan and Gordon Lightfoot at the Mariposa Folk Festival, Toronto — 1972

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The Watchman's Gone
 Sundown
 Carefree Highway
 The List
 Too Late for Prayin'
 Somewhere USA
 High and Dry
 Seven Island Suite
 Circle of Steel
 Is There Anyone Home
 10 Degrees and Getting Colder

Miguel
 Go My Way
 Summer Side of Life
 Cotton Jenny
 Talking in Your Sleep
 Nous Vivons Ensemble
 Same Old Loverman
 Redwood Hill
 Love and Maple Syrup
 Don Quixote
 Christian Island

Alberta Bound
 Looking at the Rain
 Ordinary Man
 Brave Mountaineers
 Ode to Big Blue
 Second Cup of Coffee
 Beautiful
 On Susan's Floor
 The Patriot's Dream
 Cabaret
 Approaching Lavender

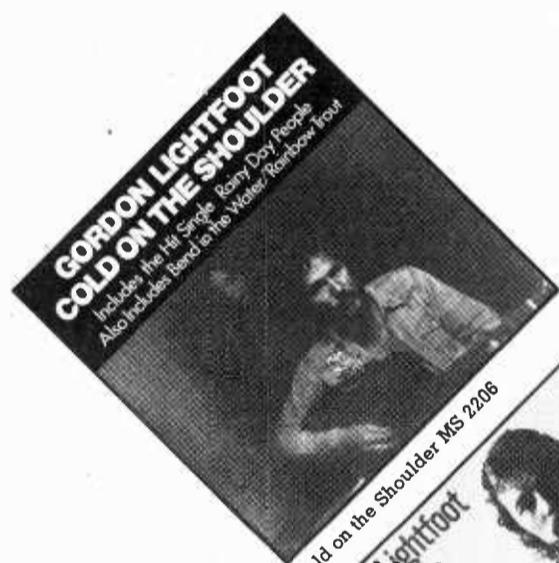
Sit Down Young Stranger
 If You Could Read My Mind
 Me and Bobby McGee
 Saturday Clothes
 Poor Little Allison
 Minstrel of the Dawn
 Baby It's Alright
 Your Love's Return
 Farewell to Annabel
 That Same Old Obsession
 Old Dan's Records

Bend in the Water
 Fine as Fine Can Be
 A Tree Too Weak to Stand
 The Soul Is the Rock
 Now and Then
 All the Lovely Ladies
 Cold on the Shoulder
 Cherokee Bend
 Bells of the Evening
 Slide on Over

Lazy Mornin'
 You Are What I Am
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GORDON LIGHTFOOT



Family picture — l. to r. Beverley (sister), Gordon Sr. (father),
Jessie (mother) and Gordon Jr.—1944

man looking at the overall picture I was a bit concerned. Many people outside Canada seemed to think that Gordon's being Canadian was the main reason that he sold so many records in Canada. Nothing could have been further from the truth. Nobody was selling records in Canada at that time unless they were happening internationally. To me it proved that the music and the potential was there, not just in Canada, but internationally. Lightfoot proved that you could sell acts in Canada if they were properly promoted and merchandised."

At the time of the establishment of Early Morning Productions, Lightfoot assembled his own legal staff. His contract with Music Publishers Holding Corporation had expired and he immediately placed eight songs from his last United Artists album with Albert Grossman's company, 5th Floor Music. Later, Lightfoot formed his own publishing company, Early Morning Music.

At the same time, Grossman had negotiated a very good deal with Mo Ostin of Warner Bros. for Lightfoot to be signed to the Reprise label.

"I felt that the relationship with Albert Grossman from an aesthetic point of view was a number one kind of relationship. He negotiated what I considered a good deal with Mo Ostin of Warner/Reprise even though I think that there had been interest there anyway. Lenny Waronker, my producer now, was interested in me as an artist for the label years ago while I was still at United Artists and when my contract with them was ready to expire."

The original concept of Early Morning Productions was to get more than one act involved. In the beginning the company helped a number of other acts, including Chris Kearney, Dee Higgins and Aarons and Ackley, but they created a problem for Lightfoot. He explains: "I was having problems in that I wanted to be involved in the personal management of these acts but at the same time I was finding it a conflict. It became evident that it was unrealistic for me as an artist to handle other artists and it soon became increasingly difficult to do so."

The end result was that Al Mair went together with Tom Williams, former national promotion director of WEA Music of Canada, to form Attic Records, which is totally removed from the Lightfoot operation. Mair still handles Gordon's business and runs the record company separately. Lightfoot has nothing to do with Attic Records.

Early Morning was formed principally as a holding company. While it was intended to manage other people, it more than anything else, coordinates all the business activities involved with Lightfoot's career. Early Morning has done concert promotion in Western Canada. It publishes all of Lightfoot's compositions since his contract with Warner Bros. Music has expired. It coordinates the printing of folios. It handles all sub-publishing deals around the world. It coordinates with International Creative Management, the American booking agency. It books Lightfoot directly throughout Canada. It coordinates with Robert Patterson, who does all of their European tours.

Says Mair: "Anything to do with Gordon's performing is coordinated out of here because he is so closely involved. He's not told to be here or there; he is involved in all decisions and all the planning that goes on. He knows exactly in what direction he is headed in all respects. One of the problems with Gordon's previous arrangement was that he was here and they were in New York. As Gordon didn't spend a lot of time in New York, like a lot of artists do, there really wasn't as much direct communication in a lot of small things as there could have been. Things like pictures. Everything's here and he can be here in 15 minutes from his home if need be, which makes everything so much more simple in comparison to trying to locate something in New York or having to reach someone in Los Angeles, where you have a three-hour time difference and you can't call before noon."

Though at this point Lightfoot is striving to do slightly less touring than in the past, he still keeps one of the most hectic personal appearance schedules of any artist in North America. Does this raise any major problems because he is still a resident in Canada, yet

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GORDON LIGHTFOOT

spends the bulk of his time touring and doing business in the U.S.?

"I would certainly like to continue living in Canada," he says with the sort of determination that indicates he hasn't really given any other alternative much thought. "I live at the moment between the upper and lower Great Lakes and there's a lot of beautiful country hereabouts."

More exotic excursions have been known to pry him loose from the comforts of the city, luring him into the backwoods of the Canadian wilds with only a knapsack and a canoe. He has explored the length of three major rivers in Quebec so far and this summer he intends to make a canoe journey down the Coppermine River in Northern Canada.

"I like Toronto a great deal though," Lightfoot adds. "It's a good base to work from. People might think that this could cause a lot of immigration problems, but the fact that all of my ties are with American firms enables me to work under an H-1 visa status that allows me to come and go across the border without having to take up residence there. I am actually generating a lot of capital for some large American firms."

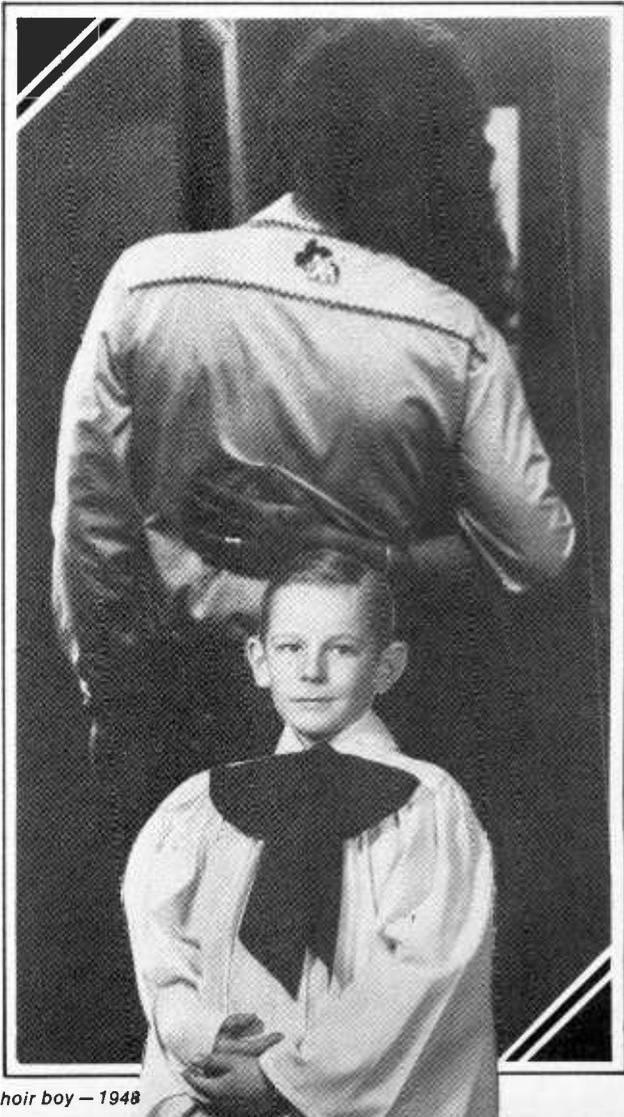
There were days when crossing the 49th parallel was not such a picnic.

"We used to run into the problem of being turned back at the border continually because we didn't have our papers or a work visa," says Lightfoot. "I once even had immigration people show up at a gig when I was playing for \$150 a week in some dive in Detroit. The immigration man actually came back to the dressing room to ask for my papers."

In the past, not only have there been unnecessary difficulties with custom people at the border but also somewhere along the line, in transit, several of his guitars have mysteriously disappeared. It alarmed him so much that Lightfoot took special precautions with the guitar that appeared on the cover of "Sundown" with him.

"That big red 12-string on the album cover is practically the best guitar I ever owned. It's 25 years old and I was very fortunate to find it. I carry that guitar with me at all times, and in fact, I actually buy a seat at half price for it when I travel by air. (That's not often necessary now, as Lightfoot and the entourage usually travel by chartered jet to concerts.) It's just your everyday Gibson but it's a beautiful instrument. You get attached to it because really it's an extension of yourself and when somebody comes along and rips you off, it puts you in a terrible state of mind. If you can believe this, three weeks after I got the guitar, I put a hole in it. I was sitting playing a tune on the arm of the chesterfield with my apartment full of people and suddenly I fell over backwards and it crashed into the corner of a desk. Even while I was falling, I didn't let go of it. I had it taken to a guitar maker who put in some new panels and a new top. He did a fantastic job."

You'd probably get very little argument from anyone if you were to hold up the album *Sundown* as the major highlight of Lightfoot's recording career. Yet



Lightfoot as a choir boy - 1948

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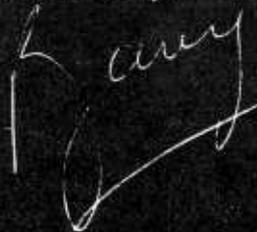
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GORDON LIGHTFOOT

"Cold on the Shoulder," the latest album from the Canadian troubadour had been out a mere three weeks before it had totaled a whopping 470,000 units worldwide. For a while Lightfoot planned to follow up "Sundown" with a live recording from Toronto's Massey Hall. When he played his five dates there last year, he had them all recorded at his own expense.

Explains Lightfoot: "Elliot Mazur, who produces people like Neil Young, Linda Ronstadt and others, decided to do the Massey Hall concerts with me just to see how they would come out. We brought all the equipment into Toronto and were all set up to do it. Three days before the concert was to take place I broke one fingernail off my right hand. I was able to fix that with his process with which you can make up a nail out of a solution."

The money had been laid out—\$21,500 to be exact—and everything was set and ready to go. Lightfoot had thought of scrapping the whole thing at that point but it was all laid out and Elliot Mazur was in town so he had little choice but to proceed.

"When it was finished," says Lightfoot, "we went out to San Francisco to do the mix on it and all I could hear after two days of putting together this live album was those broken fingernails. I could hear myself missing notes and the false nail rasping across the strings and I knew it just wasn't going to work. I had to scrap the whole damn thing."

Though Lightfoot usually tours with only two other musicians, Terry Clements on guitar and Rick Haynes on bass, when he came into Massey Hall, for a seven-concert SRO engagement that ran from March 17-21, he carried five musicians to celebrate his annual stand at Toronto's grand old concert hall on Shuter St.

The latest album, "Cold On The Shoulder," last week cropped up on the *Billboard* Top LP Chart at 28 with a star. No doubt if you take a quick peak at the same chart this week you will find Mr. Lightfoot nudging its upper reaches, barring any natural disasters or acts of God.

As far as a single goes, whether Lightfoot comes up with a chart topper this time around or not is quite beside the point. His career at the moment is elevated far above the plane of existence that thrives only on "hits" and requires their sustenance for survival. When "Sundown" hit the top of the charts, Lightfoot readily admitted that its phenomenal success was a welcome surprise. Yet at that time one could sense no pressure within him to come up with a comparable chart success the next time around.

Gordon Lightfoot has become a folk institution over the past five years, gaining the respect not only of the public, but also of his fellow artists, many of whom have adopted a multitude of his songs for their repertoires.

A few of the artists who have recorded songs by Lightfoot.

Neil Chotem, Brothers Four, George Hamilton IV, Idle Race, Ronnie Hawkins, The Johnstons, Henry Cuesta, Valdy, Irish Rovers, Keath Barrie, Lynn Anderson, Anne Murray, Bells, Val Doonican, Laurie Bower Singers, Patrick Norman, Bill Anderson, Bob Dylan, Elvis Presley, Peter, Paul and Mary, Chad & Jeremy, Ian & Sylvia, Judy Collins.

Jerry Reed, Kingston Trio, Bobby Bare, Roy Drusky, The Stone-mans, Josh White Jr., Mystic Moods Orchestra, Buddy Knox, Tommy Makem, Clancy Bros., We Five, Porter Wagoner, Oliver, Cuido Basso, Travellers, Julie Felix, Nashville Brass, Jerry Lee Lewis, Johnny Cash, Bob Gibson, The Carter Family, Flatt & Scruggs, Waylon Jennings, Eddie Albert, Johnny Mann, Hoyt Axton, The Fleetwoods, Spanky and Our Gang.

Richie Havens, Spyder Turner, Original Caste, McKendree Spring, Fresh Air, Frank Sinatra Jr., Lou Rawls, Andy Williams, Barbra Streisand, Ray Conniff, Glen Campbell, Herb Alpert, Franck Pourcel, Vikki Carr, Jeannie C. Riley, Johnny Mathis, Skeeter Davis, Jack Jones, Ben McPeck, Mark Lindsay, Siv Malmquist, Isabelle Pierre.

Boss Brass, Daliah Lavi, Olivia Newton-John, Martin Peltier, James Last, Sounds Orchestral, Tony Hatch, Leroy Van Dyke, Mercey Brothers, Harry Belafonte, Keir Dullea, Karen Jones, Dixie Lee Innes, Roger Whittaker, Ed Ames, Claudine Longet, John Arpin, Pat Hervey, Marty Robbins, Conway Twitty, Grady Martin, Sozo Seco Singers, Bill Black Combo, Glen Yarborough, Living Guitars, Connie Smith, The Jordanaires.

Turley Richards, The Sandpipers, Phil Upchurch, Nana Mouskouri, Kenny Rankin, Pierre Lalonde, Stompin' Tom Connors, Three's a Crowd, The Islanders, Scott Walker, Ray Griff, Joe Dassin, John D. Loudermilk, Jerry Warren, Bobby Sherman, Liza Minnelli, Gloria Loring, Roger Williams, Buddy Greco, Billy Lee Riley, Harlan Howard.

CREDITS

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GORDON LIGHTFOOT

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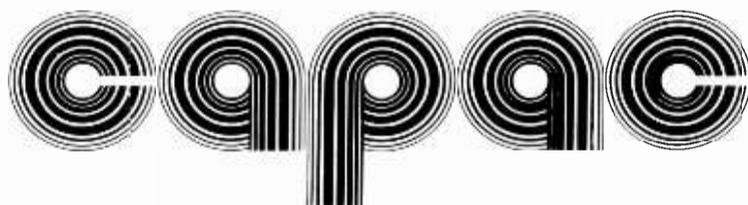
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We congratulate Gordon Lightfoot, wish him continued success and happiness and thank him for being a Reprise artist.



Reprise Records

An Open Invitation For Charter Membership

ATTENTION!
INDEPENDENT RECORD COMPANIES
PRODUCERS - PUBLISHERS - SONGWRITERS
ARTISTS

Founded in 1975, The National Independent Record Company Alliance (NIRCA) is the only organization representing you the INDEPENDENTS. It's no secret that an Independent hardly stands a chance to attain success in the record industry today. CHECK THE NATIONAL CHARTS, WHAT DO YOU SEE TIME AFTER TIME? THE MAJORS DOMINATING THE CHARTS, THE SALES AND THE AIRPLAY.

The Independents just do not have the unlimited finances available to wield the power that the majors do. Sure, you may have a potential hit and everyone may know that, but the odds are 100 to 1 that you'll be leasing to a major and lose insight as to building your own label name (THAT IS, IF YOU CAN GET A LEASE).

THE PLAIN SIMPLE FACTS ARE THESE:

THE INDEPENDENT RECORD COMPANIES have been "RIPPED OFF" for years by unscrupulous Distributors who were quite willing and eager to handle product for you, but, remember how it was (or perhaps is) when you tried for 6 months, 12 months or longer to collect money due you?

HOW ABOUT PROMOTION? Sure, we all know there's a multitude of Promo men across the country selling their wares to you and promising you the sun and the moon, BUT . . . let's face it, you're sick and tired of paying an arm and a leg for promises that never materialize.

Remember all your records that went out across the country to the radio stations, and how you had anticipated airplay? Perhaps you just shook your head in disbelief when you found you received little or no air play. WHY? The answers are quite basic, the program director was not and probably is not at this very moment familiar with your label or artist. And let's face facts, why should you get air play anyway? You're not a major label with money to spend on vast promo deals and free giveaways and even more likely from past experience they know that Independents open and close as swiftly as a dull book.

Are there any answers to the dilemmas that have plagued the Independents since the earliest days of records? YES! We believe so unequivocally! By joining NIRCA you no longer stand alone, you become a part of a vast alliance of Independent Record Companies, Producers, Publishers, Songwriters and Artists that, together, surpass the influence, power and wealth of the majors.

NIRCA OFFERS IT'S MEMBERS

- THE EXCLUSIVE USE OF THE NIRCA LOGO (Emblem) TO BE USED ON YOUR LABEL, SHEET MUSIC, ADVERTISING, LETTERHEADS, etc. TO IDENTIFY YOU AS A MEMBER OF THE WORLD'S STRONGEST INDEPENDENT MUSIC-RECORD ORIENTATED ALLIANCE
- RECORD PRESSING ASSISTANCE
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- DISTRIBUTION REGIONALLY, NATIONAL- LY AND INTENATIONALLY
- REDUCED RATES ON NATIONAL ADVERTISING IN CONJUNCTION WITH OTHER MEMBERS
- LEGAL ASSISTANCE BASED UPON OUR REVIEW OF THE GRIEVANCE
- AN HONEST REVIEW OF YOUR PRODUCT BEFORE RELEASE
- PRODUCTION ASSISTANCE
- REDUCED RATES ON REGIONAL, NATIONAL AND INTERNATIONAL PROMOTIONS IN CONJUNCTION WITH OTHER
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NIRCA plans to initiate "The Annual NIRCA Awards" (for members only). This will be the single most exciting and gala event of the year. The selections for nominees shall be by secret ballot by the membership and the final decision as to the winners shall be by secret ballot by the membership.

Awards shall be given in the following categories: Record of the Year, Male/Female/Group Artist(s) of the Year, Record Co. Executive of the Year, Producer of the Year, Publisher of the Year, Lyricist/Composer of the Year—In the following fields: Pop, Country, Rock, Blues, Gospel, Jazz, Classical, Childrens, Documentary, Comedy and Patriotic.

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- RECORD COMPANY
- PUBLISHER
- PRODUCER
- SONGWRITER
- ARTIST
- GROUP

Please Ck. No More Than Two

- POP
- COUNTRY
- ROCK
- BLUES
- GOSPEL
- JAZZ
- CLASSICAL
- CHILDREN'S
- DOCUMENTARY
- COMEDY
- PATRIOTIC

SIGNATURE

NAME (Co. Name if Co.)

REPRESENTATIVE (Title if Co.)

BUS. ADDRESS

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YEARS IN MUSIC/RECORD INDUSTRY

Please List Other Music/Record Affiliations If Any

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Billboard's Top Album Picks

APRIL 5, 1975

Number of LPs reviewed this week 57 Last week 40

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Pop

ERIC CLAPTON—There's One In Every Crowd, RSO SD 4806 (Atlantic). Rather a strange potpourri of material from Clapton, mixing reggae, traditional blues, traditional gospel numbers and some easygoing rockers. Closer to the last LP than anything else in his career, and while the set is well done, some of the spark that showed up in the previous album is missing. Fans who still cling to some hope of long, bluesy guitar solos can forget it here. Still, the set is a worthy effort, vocal accompaniment from Yvonne Elliman is as frequent and good as on her last Clapton project and the fine band (especially keyboardist Dick Sims) provides a good cushion for the soft Clapton vocals. Expect strong FM response initially.

Best cuts: "Little Rachel," "The Sky Is Crying," "Singin' The Blues," "Pretty Blue Eyes," "Don't Blame Me."

Dealers: Clapton is a superstar. Simply display the product.

LYNARD SKYNARD—Nuthin' Fancy, MCA 2137. Group that is considered the epitome of the Southern rock genre serves up a healthy dose of rock, blues and a mix of the two on their third LP. Highlights of the set are the driving, rough edged vocals of Ronnie Van Zant and the three tasteful guitars that duck in and out at just the appropriate moments throughout the set. A bit more variety here than on the group's previous LPs, with the broader vocal directions taken by Van Zant the most noticeable step forward. Retaining his own style, he also sounds at time (stylistically at least) a bit like Paul Rodgers. As well as the rock and blues, which all followers of the group know well, there's an interesting country cut and another that sounds like it was cut at a Delta blues festival. Strongest overall effort yet for seven man congregation.

Best cuts: "Saturday Night Special," "Railroad Song," "On The Hunt," "Am I Losin'," "Made In The Shade."

Dealers: Band is currently on tour and are one of few groups that appeal to fans of FM and AM radio alike.

JEFF BECK—Blow By Blow, Epic PE 33409 (CBS). When the best of the rock guitarists are mentioned, Jeff Beck is one of the three or four names that consistently pops up. From his days with the Yardbirds through five years of his own groups (featuring the likes of Rod Stewart, Ronnie Wood and Cozy Powell). Beck has been a constant factor on the rock scene. Now he's back with his first instrumental effort, a flowing blend of rock, slow blues, soul/disco cuts and jazz flavored material. Strong help from keyboardist Max Middleton, drummer Richard Bailey and bassist Phil Chenn, but it is Beck's guitar work (usually overdubbing two or more instruments) that is the highlight. Perhaps his best exposure as a guitarist since the Jeff Beck Group days, and certainly his most versatile effort.

Best cuts: "You Know What I Mean," "AIR Blower," "Cause We've Ended As Lovers," "Thelonius," "Freeway Jam."

Dealers: Beck is one of the "guitar idols." Display the LP prominently.

LESLIE WEST—The Great Fatsby, Phantom BPLI-0954 (RCA). Long recognized as one of the finer rock guitarists around and known to most rock fans from his days with Mountain and West, Bruce & Laing, the rotund artist offers a well done mix of material that shows off the screaming, rocking side that fans know so well but also displays him in several other lights. West, as those who remember his first LPs some years back know, is as skilled on handling the acoustic guitar and singing a ballad as he is on a rocker. The slower cuts, in fact, are more palpable than the fast ones. Something to keep old fans, and attract new ones and a fine choice of songs, ranging from originals to material from Andy Fraser, Jagger & Richard, Tim Hardin and Paul Kelly. Kudos to West for resisting the temptation to write it all himself and kudos for turning out a truly fine and versatile album. Excellent stylizing on the familiar cuts. Several duets with Dana Valery.

Best cuts: "House Of The Rising Sun," "High Rollers" (A new Jagger-Richard cut), "E.S.P.," "If I Still Had You," "If I Were A Carpenter," "Little Bit Of Love."

Dealers: Lots of big names on set and fun cover.

STARDUST—Original Soundtrack Recording, Arista AL 5000. Soundtrack to one of the more popular rock movies of the past few years is primarily a collection of oldies but also features several cuts handled in the picture by film star and top notch singer David Essex. Also included are a number of cuts with the Stray Cats, the Essex band in the movie. Stray Cats includes one of the finest guitarist/vocalists in rock, Dave Edmunds. "American Graffiti" was the last LP of this type to be released, and the results were a top chart LP. With the publicity this set is getting there is no reason why the same sort of thing could not happen. Old favorites include Barry McGuire, the Lovin' Spoonful, Fortunes, Animals, Hollies, Maxine Brown, Bobby Vee, Neil Sedaka and Little Eva.

Best cuts: Any of the oldies plus "Stardust," "When Will I Be Loved," "Some Other Guy," "Dea Sancta."

Dealers: Open this deluxe two record set for display.

HERBIE MANN—Discotheque, Atlantic SD 1670. Mann has popped up on the disco charts and this album is filled with danceable ditties—some originals and some disco hit covers. Mann has picked himself an outstanding array of back-up musicians including Pat Rebillot, Bob Mann, Ray Barretto and Barry Rodgers. Mann has clicked on a groove with this one and it will get airplay on jazz and pop stations, as well as in the discotheques.

Best cuts: "Hi-Jack," "Pick Up The Pieces," "Medi-

Spotlight

CHICAGO, Columbia PC 33100. This album aptly proves that Chicago will be around for many more years. They have stayed current in their compositions and, unlike many, they haven't keyed on one sound and made a career of it. True, they do have a trademarked sound, but that's in their use of horns. This album has some very fine moments and the group ably covers a number of musical areas. As usual the composer chair is shared by several group members and each is outstanding in its own way. Recorded at Caribou Ranch and produced by James William Guercio. There is already a hit single from this album and it would be surprising if another one or two don't also come.

Best cuts: "Anyway You Want," "Brand New Love Affair," "Harry Truman," "Long Time No See," "Ain't It Blue," "Old Days," "Hideaway."

Dealers: This group is a monster and the packaging suits them fine. The cover art will draw in eyes. Also, there is a poster included.



STEELY DAN—Katy Lied, ABC ABCD-846. One of the few groups that has managed to save rock from the complete doldrums over the past several years is back with a set that is as musically and technically rewarding as their first three. Group guiding lights Donald Fagen and Walter Becker continue to pen some of the most interesting songs in pop music, the arrangements, as always, are unique to the group and the overall sound is one of ease that few artists today can attain. Jazzy feeling to many of the cuts, punctuated by strong rock guitar solos and a totally distinctive feel to all of the cuts. There is a great skill in making highly complicated music sound easy, and this is exactly what Steely Dan does time after time. Certainly the premier American rock group to emerge in several years, and an album here that will not disappoint any of their fans.

Best cuts: "Black Friday," "Bad Sneakers," "Doctor Wu," "Your Gold Teeth II," "Any World (That I'm Welcome To)," "Throw Back The Little Ones."

Dealers: Band has a mammoth following.

terranean," "High Above The Andes," "Bird Of Beauty."

Dealers: Place in jazz and pop.

ERIC ANDERSEN—Be True To You, Arista AL 4033. Few artists are more deserving of a major record than Eric Andersen. Emerging in the early '60s as one of the finest of the folk/protest singer/songwriter schools, he has without fail, come up with one superb LP after another in the years since. Yet he has never broken the "commercial" barrier. Well, things should be different this time around. His songs here are as perfectly constructed and as beautifully sung (Andersen possesses one of the most soothing voices in pop) and, most important, the arrangements are "commercial" without hurting the final product. Strings and backup vocals are used tastefully enough so that there is no clash between the fine Andersen vocals and the arrangements. For old fans, there is nothing here to alienate. For those not fortunate to be acquainted with Eric, this is a fine time to get started. As usual with Andersen, the ballads are the best of the offerings and the most powerful.

Best cuts: "Moonchild Riversong," "Be True To You," "Time Run Like A Freight Train," "Liza, Light The Candle," "The Blues Keep Fallin' Like Rain," "Love Is Just A Game."

Dealers: A lot of people are familiar with Eric, so play the record in store. And there are some nice surprises here, such as cuts with blues and rock flavoring.

KISS—Dressed To Kill, Casablanca NBLP 7016. Theatrical hard rock group have refined their technique a bit and come up with a set that is commercial throughout. Basically a collection of potential singles, the quartet should finally find their mark with the LP. Having made the charts several times in the past with material not up to the quality shown here, this basically metallic rock set (which also shows a few quieter moments) should end up as the major breakthrough for the four. Expect strong FM response at first, and don't discount a Top 40 hit here.

Best cuts: "Room Service," "Rock Bottom," "C'mon And Love Me," "She," "Rock And Roll All Nite."

Dealers: Group photo on black cover has strong visual effect.



BARRY WHITE—Just Another Way To Say I Love You, 20th Century T-466. One of the more distinctive of today's pop stylists is back with another set of his patented vocals and arrangements. Not much of a change here from what White generally does, but he's come up with a successful formula and he is undoubtedly the best around at this type of thing. Amazingly, though his material is alike from LP to LP, White never really does seem to be repetitive. Here we find him talking his way through one five minute selection and mixing his talk/sing style on another 10½ minute effort, as well as including several hits in the package. As well as being a distinctive singer, White is certainly one of the finer arrangers in pop today, and this particular skill shows throughout the LP. A sure pleaser for all White fans, and an LP that should be the source of several more hits for him.

Best cuts: "I'll Do Anything You Want Me To," "Love Serenade (Parts 1 & 2)," "Let Me Live My Life Lovin' You Babe," "What Am I Gonna Do With You."

Dealers: Massive label push behind this one.



BOBBY G. RICE—Write Me A Letter, GRT 8003. Some country rock, some up-tempo, some ballads, and a lot of country ingredients in this fine album produced mostly by Dick Heard. It includes a few of his singles, and there is some fine fiddle work found in a few of the cuts.

Best cuts: "Love Me and Make It All Better," "Little Drops of Memories."

Dealers: Good packaging complements the interior.

JAMES BROLIN—Sings, Arco 1099. His television appeal will be a great asset, and his voice is pleasant enough to handle a variety of tunes. Cut in Oklahoma City under the production arm of Tom Sparkman, he has what is called a city side and a country side.

Best cuts: "Little Girls Need Lovin' Too," "You're Gonna Love Yourself In The Morning."

Dealers: Again, his TV personality should attract buyers, particularly female.



GERRY MULLIGAN/CHET BAKER—Carnegie Hall Concert Vol. 1, CTI CTI 6054 S1 (Motown). This first volume of the dynamic cool jazz duo is impressive and should excite many of the old fans with its sound that is very 1950-ish. Although many live concerts aren't successfully captured on record, this one is done quite admirably.

Best cuts: "Line For Lyons," "Song For An Unfinished Woman," "My Funny Valentine," "Song For Strayhorn."

Dealers: In-store play will capture many ears.

GERRY MULLIGAN/CHET BAKER—Carnegie Hall Concert Vol. 2, CTI CTI 6055 S1 (Motown). Mulligan and Baker sound

so fine together and this live concert set, the second volume of two, showcases them at their finest moments. The rhythm section is composed of Bob James, Ron Carter and Harvey Mason and they are as tight as can be. A combination of Mulligan originals and contemporary classics are performed with vigor and excitement.

Best cuts: "It's Sandy At The Beach," "Bernie's Tune," "K-4 Pacific," "There Will Never Be Another You."

Dealers: Cover display will impress many people.

First Time Around

THE MANHATTAN TRANSFER, Atlantic SD 18133. Not strictly a new group, but there's only one member left from the original grouping that had a record on Capitol four years back. Here, we are presented with a charming mix of songs covering the spectrum from the '30s to the '50s, from scat jazz singing to torch ballads to swing material to some material from the golden age of rock. All four members of this two man two woman group handle lead vocals at one time or another. Don't make the mistake of packing Manhattan Transfer off to the nostalgia bin after looking at the selections. The songs may be old, the cuts may be handled in the original style, but the group is contemporary. Lots of fun here at a time when all of us can use it. Some of the finest singing heard in a long while and one of the few records that lives up to its advance hype.

Best cuts: "Sweet Talking Guy," "Operator," "You Can Depend On Me," "Blue Champagne," "Gloria," "Occapella."

Dealers: Group is getting mammoth Atlantic push.

THE DICTATORS—Go Girl Crazy, Epic KE 33348 (CBS). Probably the first example of satirical heavy metal, the Dictators provide a welcome relief from some of today's pompous rock bands while still serving up a well done musical offering. Lead singer Adny Shernoff, you may remember, has done a great deal of writing about the music scene himself (as well as editing Teenage Wasteland Gazette) and has prepared himself well for the zaniness served up here. Some fun versions of oldies here, lots of mildly perverse originals and enough skill to pull the whole thing off successfully. FM airplay should be strong point here.

Best cuts: "The Next Best Thing," "I Got You Babe," "California Sun," "Two Tub Man," "(I Live For) Cars And Girls" (heavy metal surf music).

Dealers: Cover is eye catching to say the least.

Billboard's Recommended LPs

pop

AL KOOPER—Al's Big Deal/Unclaimed Freight, Columbia PG 33169. This is essentially an Al Kooper greatest hits anthology. It's a two-record set and includes his work with Bob Dylan, Blood, Sweat and Tears, Super Session, Shaggy Otis, The Atlanta Rhythm Section and some of his own solo work. The outcome is very effective and this album will sell to people not owning some of his earlier work. **Best cuts:** "I Can't Quit Her," "I Love You More Than You'll Ever Know," "Season Of The Witch," "I Stand Alone."

RICHARD & LINDA THOMPSON—Hokey Pokey, Island ILPS 9305. Richard Thompson was one of the founders of Fairport Convention and he remains loyal to British/Scottish folk music on his second album with wife Linda. Not a huge audience for this kind of thing here, but there is a strong following that welcomes the release of every LP of this genre. Fine vocalizing from both the Thompsons and instrumental assistance from the likes of Simon Nicol, Pat Donaldson and John Kirkpatrick, all well known to fans of British folk. **Best cuts:** "Never Again," "I'll Regret It All In The Morning," "Old Man Inside A Young Man," "Mole In A Hole."

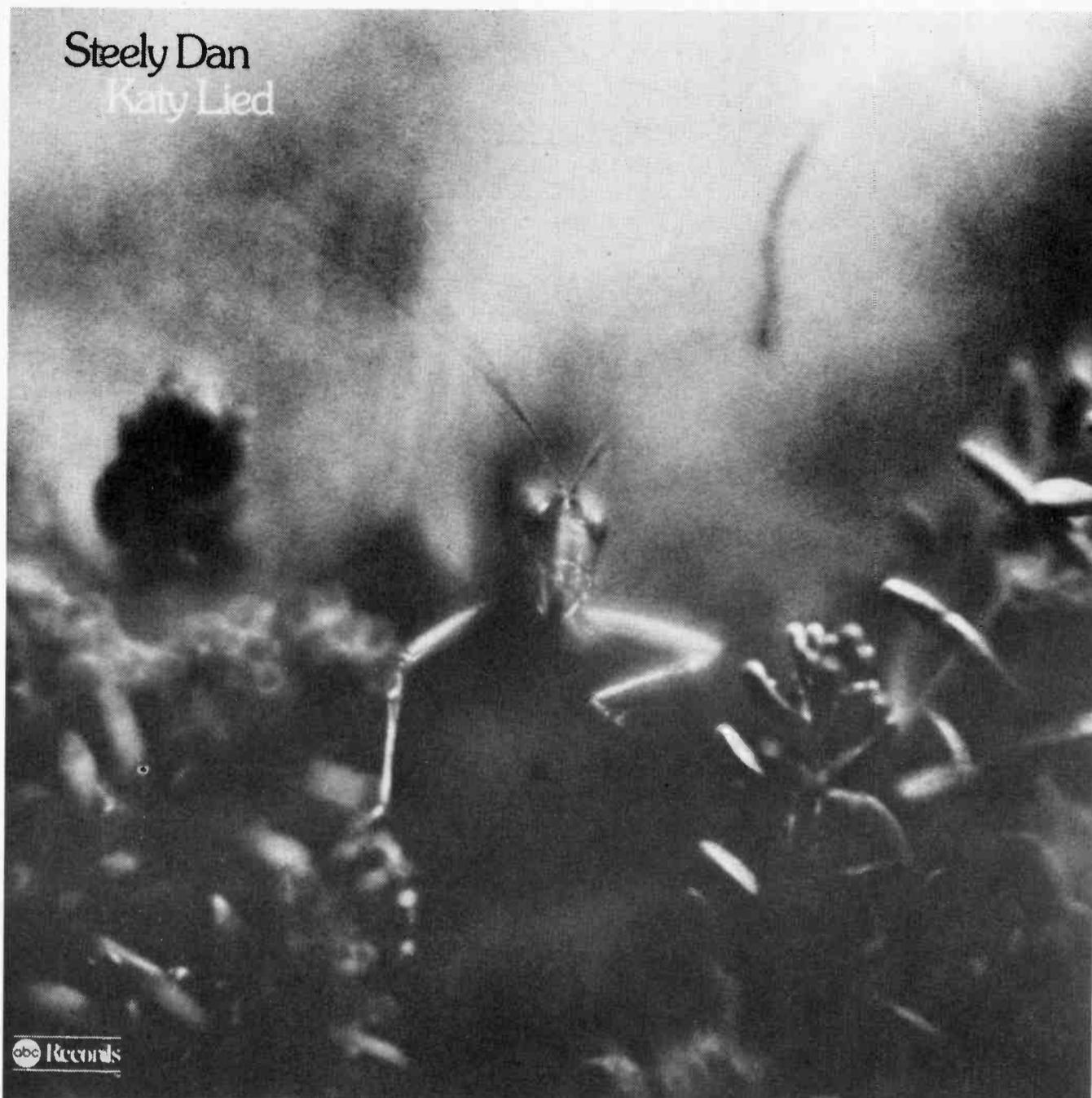
HOORAY FOR HOLLYWOOD—Original Soundtrack Recordings, United Artists UA-LA361R. The companion set (as it says on the cover) to a set released a year or so back, this selection of tunes from some of the most fondly remembered of the movie musicals is released at the perfect time, what with the current "resurgence" of musicals. Cover art is similar enough to the first package to establish a series identity. **Best cuts:** With dialogue and songs from the lies of "42nd Street," "Gold Diggers Of 1937" and "Dames," choose your own favorites.

JOHNNY MATHIS—When Will I See You Again, Columbia PC 33420. Another nice package of current songs by one of the vocal masters of this century. Many of the tunes were hits for other people and Mathis interprets them in his own way. Several of the songs should catch some airplay. **Best cuts:** "You're Right As Rain," "Let Me Be The One," "The Way We Were," "Laughter In The Rain."

(Continued on page 56)

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 Tigel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

**From the band that couldn't buy a thrill
but did count down to ecstasy and later found
all kinds of logic in their pretzels.**



ABCD-846

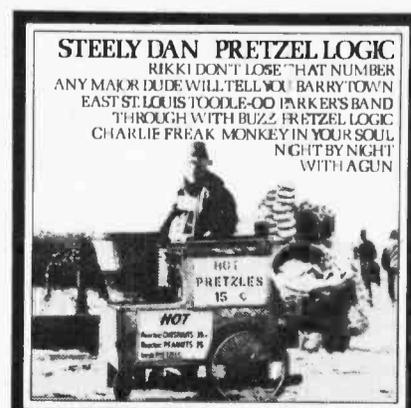
**The complete works of
Steely Dan**



ABCX-758



ABCX-779



ABCD-808

On **abc** Records & **ERT** MusicTapes

Billboard **HOT 100** *Chart Bound

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WHEN WILL I BE LOVED—Linda Ronstadt
Capitol 4050
SEE TOP SINGLE PICKS REVIEWS, page 56

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	12	LOVIN' YOU—Minnie Riperton (Scorbu Prod.), M. Riperton, R. Rudolph, Epic 8-50057 (Columbia)	★	42	8	SHOESHINE BOY—Eddie Kendricks (Frank Wilson, Leonard Caston), H. Booker, L. Allen, Tamla 54257 (Motown)	68	59	17	FIRE—Ohio Players (Ohio Players), J. Williams, C. Satchel, I. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73643 (Phonogram)
★	3	5	PHILADELPHIA FREEDOM—Elton John Band (Gus Dudgeon), E. John, B. Taupin, MCA 40364	★	48	5	HOW LONG—Ace (John Anthony), P. Carrack, Anchor 21000 (ABC)	★	80	2	BAD TIME—Grand Funk (Jimmy Ienner), M. Farmer, Capitol 4046
★	6	9	NO NO SONG/SNOOKEROO—Ringo Starr (Richard Perry), H. Axton, D. Jackson, Apple 1880 (Capitol)	★	52	4	STAND BY ME—John Lennon (John Lennon), J. Lieber, M. Stoller, B.E. King, Apple 1881 (Capitol)	★	83	2	MY LITTLE LADY—Bloodstone (Mike Vernon), C. McCormick, London 1061
★	4	11	EXPRESS—B. T. Express (Jeff Lane), B.T. Express, Roadshow 7001 (Scepter)	★	45	5	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (Thom Bell), T. Bell, L. Creed, Atlantic 3252	★	84	2	SISTER GOLDEN HAIR—America (George Martin), Beckley, Warner Bros. 8086
★	5	13	YOU ARE SO BEAUTIFUL—Joe Cocker (Jim Price), B. Preston, B. Fisher, J. Webb, A&M 1641	★	46	4	I DON'T LIKE TO SLEEP ALONE—Paul Anka (Rick Hall), P. Anka, United Artists 615	★	85	4	THE IMMIGRANT—Neil Sedaka (Neil Sedaka, Robert Appere), M. Sedaka, P. Cody, Rocket 40370 (MCA)
★	7	14	POETRY MAN—Phoebe Snow (Dino Aivali), P. Snow, Shelter 40353 (MCA)	★	60	3	THANK GOD I'M A COUNTRY BOY—John Denver (Milton Okun, Kris O'Connor), Sommers, RCA 10239	★	86	2	RAINY DAY PEOPLE—Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1328 (Warner Bros.)
★	7	14	LADY MARMALADE—LaBelle (Allen Toussaint, B. Crewe, K. Nolan), Epic 8-50048 (Columbia)	★	49	5	WHO'S SORRY NOW—Marie Osmond (Sonny James in conjunction with Mike Curb Prod.), Synder, Kalmar, Ruby, Kolob 14785 (MGM)	★	70	6	THE PILL—Loretta Lynn (Owen Bradley), L. Allen, D. McHan, T.D. Bayless, MCA 40358
★	11	10	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (Chips Moman), C. Moman, L. Butler, ABC 12054	★	41	18	BLACK WATER—Doobie Brothers (Ted Templeman), P. Simmons, Warner Bros. 8062	★	87	2	DON'T TELL ME GOODNIGHT—Lobo (Phil Gernhard), K. LaVoie, Big Tree 16033 (Atlantic)
★	9	10	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (John Farrar), J. Farrar, MCA 40349	★	42	23	LADY—Styx (John Ryan For Chicago Kid Prod.), D. De Young, Wooden Nickel 10102 (RCA)	★	87	2	HIJACK—Herbie Mann (Herbie Mann), F. Arbez, Atlantic 3246
★	10	8	MY EYES ADORED YOU—Frankie Valli (Bob Crewe), B. Crewe, K. Nolan, Private Stock 45003	★	43	29	THE SOUTH'S GONNA DO IT AGAIN—Charlie Daniels Band (Paul Hornsby for Don Rubin Prod.), C. Daniels Kama Sutra 598	★	88	3	CRY TO ME—Loleatta Holloway (Floyd Smith), S. Dees, D. Camon, Aware 047 (GRC)
★	11	13	ONCE YOU GET STARTED—Rufus (Bob Monaco), G. Christopher, ABC 12066	★	54	6	AMIE—Pure Prairie League (Robert Alan Ringe), C. Fuller, RCA 10184	★	89	2	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (Kenny Gamble, Leon Huff), V. Carstarphen, G. McFadden, J. Whitehead, Philadelphia International 8-3562 (Columbia)
★	16	10	CHEVY VAN—Sammy Johns (Jay Senter, Larry Knechtel), S. Johns, GRC 2046	★	55	5	SHAVING CREAM—Benny Bell (Benny Bell), B. Bell, Vanguard 35183	★	90	2	YOU BROUGHT THE WOMAN OUT OF ME—Erie Sanders (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7010 (Capitol)
★	17	7	HARRY TRUMAN—Chicago (James William Guercio), R. Lamm, Columbia 3-10092	★	64	4	AUTOBAHN—Kraftwerk (Ralf Hutter, Florian Schneider), Vertigo 203 (Phonogram)	★	91	5	(If You Add) ALL THE LOVE IN THE WORLD—Mac Davis (Rick Roll), T. Pege, Columbia 3-10111
★	27	5	WHAT AM I GONNA DO WITH YOU—Barry White (Barry White), B. White, 20th Century 2177	★	74	2	ONLY YESTERDAY—Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A&M 1677	★	92	6	I'LL PLAY FOR YOU—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8075
★	19	9	EMMA—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16031 (Atlantic)	★	48	7	LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 453	★	92	6	TOBY/THAT'S HOW LONG—Chi-Lites (Eugene Record), E. Record, B. Achnin, A. Powerll, T. Boyd, Brunswick 55515
★	20	9	SUPERNATURAL THING Part 1—Ben E. King (Tony Silvester, Bert Coteaux), P. Grant, G. Guthrie, Atlantic 3241	★	49	10	WOLF CREEK PASS—C.W. McCall (Don Sears, Chip Davis), W. Fries, L.F. Davis, MGM 14764	★	93	6	ONLY WOMAN—Alice Cooper (Bob Ezrin for My Only Prod.), A. Cooper, Warner Atlantic 3254
★	21	10	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Huey P. Meaux), V. Kethi, B. Peters, ABC/Dot 17540	★	50	35	EMOTION—Helen Reddy (Joe Wissert), V. Sanson, P. Dahlstrom, Capitol 4021	★	94	2	MAGIC—Pilot (Alan Parsons), Paton, Lyall, EMI 3992 (Capitol)
★	22	9	WALKING IN RHYTHM—Blackbyrds (Donald Byrd), B. Perry, Fantasy 736	★	61	4	YOUNG AMERICANS—David Bowie (Tony Visconti), D. Bowie, RCA 10152	★	95	2	ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Bobby Martin), Mystro, Lyric, Roulette 7163
★	24	6	L-O-V-E (Love)—Al Green (Willie Mitchell), A. Green, W. Mitchell, M. Hodges, Hi 2282 (London)	★	63	4	BEER BARREL POLKA/DICK AND JANE—Bobby Vinton (Bob Morgan), Brown, Timm, Vejvoda/D. Blackwell, ABC 12056	★	96	2	GROWIN'—Loggins & Messina (Jim Messina), K. Loggins, R. Wilkins, Columbia 3-10118
★	25	8	SHINING STAR—Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090	★	53	53	I'M HER FOOL—Billy Swan (Chip Young, Billy Swan), D. Linde, B. Swan, Monument 8-8641 (Columbia)	★	97	5	TOUCH ME BABY (Reaching Out For Your Love)—Tamiko Jones (Tamiko Jones), J. Bristol, Arista 0110
★	21	9	DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta (Frank Slay), J. Corbetta, J. Carter, Claridge 402	★	54	58	WE'RE ALMOST THERE—Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1341	★	98	2	I'M NOT LISA—Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4009
★	26	9	SATIN SOUL—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2162	★	65	4	SNEAKY SNAKES—Tom T. Hall (Jerry Kennedy), T.T. Hall, Mercury 73641 (Phonogram)	★	99	5	BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV)
★	28	7	LONG TALL GLASSES (I Can Dance)—Leo Sayer (Adam Faith, David Courtney), L. Sayer, Warner Bros. 8043	★	56	44	I WANNA LEARN A LOVE SONG—Harry Chapin (Paul Leka), H. Chapin, Asylum 45236	★	100	2	PINBALL—Brian Protheroe (Del Newman), B. Protheroe, Chrysalis 2104 (Warner Bros.)
★	24	12	SHAME, SHAME, SHAME—Shirley & Company (Sylvia), S. Robinson, Vibration 532 (All Platinum)	★	57	36	CAN'T GET IT OUT OF MY HEAD—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 573	★	91	5	LIVE YOUR LIFE BEFORE YOU DIE—Pointer Sisters (David Robinson & Friends), A. Pointer, B. Pointer, ABC/Blue Thumb 262
★	31	7	THE BERTHA BUTT BOOGIE Pt. 1—Jimmy Castor Bunch (Jimmy Castor, J. Pruitt), J. Castor, J. Pruitt, Atlantic 3232	★	69	3	SHAKY GROUND—Temptations (Jeffrey Bowen, Berry Gordy), J. Bowen, E. Hazel, A. Boyd, Gordy 7142 (Motown)	★	92	6	SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, Kool & The Gang), R. Bell, D. Boyce, Kool & The Gang, De-Lite 1567 (PIP)
★	32	9	JACKIE BLUE—Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654	★	59	19	BEST OF MY LOVE—Eagles (Glyn Johns), Henley, Frye, J.D. Souther, Asylum 45218	★	93	6	SHOWDOWN—Odia Coates (Rick Hall), J. Lynn, United Artists 601
★	33	4	HE DON'T LOVE YOU (Like I Love You)—Tony Orlando & Dawn (Hank Medress, Dave Appell), J. Butler, C. Carter, C. Mayfield, Elektra 45240	★	60	57	MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Bourtaure), B. Martin, RCA 10191	★	94	2	WILDFIRE—Michael Murphy (Bob Johnston), M. Murphy, L. Canster, Epic 8-50084 (Columbia)
★	34	6	IT'S A MIRACLE—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, M. Panzer Arista 0108	★	61	62	LINDA ON MY MIND—Conway Twitty (Not Listed), C. Twitty, MCA 40339	★	95	2	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (Raeford Gerald, Joe Simon), R. Gerald, J. Simon, Spring 156 (Polydor)
★	29	30	BUTTER BOY—Fanny (Wini Poncia), Millington, Casablanca 814	★	81	2	LOVE WON'T LET ME WAIT—Major Harris (Bobby Eli), B. Eli, V. Barrett, Atlantic 3248	★	96	2	WHERE IS THE LOVE—Betty Wright (W. Clarke, H.W. Casey, R. Finch), H.W. Casey, R. Finch, W. Clarke, Wright, Alton 3713 (TK)
★	30	14	SAD SWEET DREAMER—Sweet Sensation (Tony Hatch, Des Pardon), D. Pardon, Pye 71002 (ATV)	★	73	4	RUNAWAY—Charlie Kulis (Neil Portnow, John Miller), Shannon, Crook, Playboy 6023	★	97	2	LAST FAREWELL—Roger Whittaker (Dennis Preston), R. Whittaker, Warner, RCA 50030
★	39	5	TANGLED UP IN BLUE—Bob Dylan (Bob Dylan), B. Dylan, Columbia 3-10106	★	75	3	REACH OUT, I'LL BE THERE—Gloria Gaynor (Tony Bongiovi, Mecca Monardo, Jay Ellis), C. Davis, MGM 14790	★	98	2	MY FIRST DAY WITHOUT HER—Dennis Yost & The Classics IV (Sony Limbo, Mickey Buckins, Dennis Yost), J. Weatherly, MGM 14785
★	40	9	KILLER QUEEN—Queen (Roy Thomas Baker, Queen), Mercury, Elektra 45226	★	65	37	TO THE DOOR OF THE SUN (Alle Porte Del Sole)—Al Martino (Peter De Angelis), Pace, Panzeri, Diat, Conti, Newell, Capitol 3987	★	99	2	HANG ON SLOOPY—Rick Derringer (Rick Derringer), B. Russell, W. Farrell, Blue Sky 8-2765 (Columbia)
★	33	15	I AM LOVE Part 1 & 2—Jackson 5 (Jerry Marcellino, Mel Larson), M. Larson, J. Mane, D. Fencetone, R. Rancifer, Motown 1310	★	77	3	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (Maurice White), M. White, T. Lind, Columbia 3-10103	★	100	5	YOU'RE A PART OF ME—Susan Jacks (Harry Hinde), K. Carnes, Mercury 73649 (Phonogram)
★				★	79	5	SWING YOUR DADDY—Jim Gilstrap (Kenny Nolan), K. Nolan, Roxbury 2006	★			

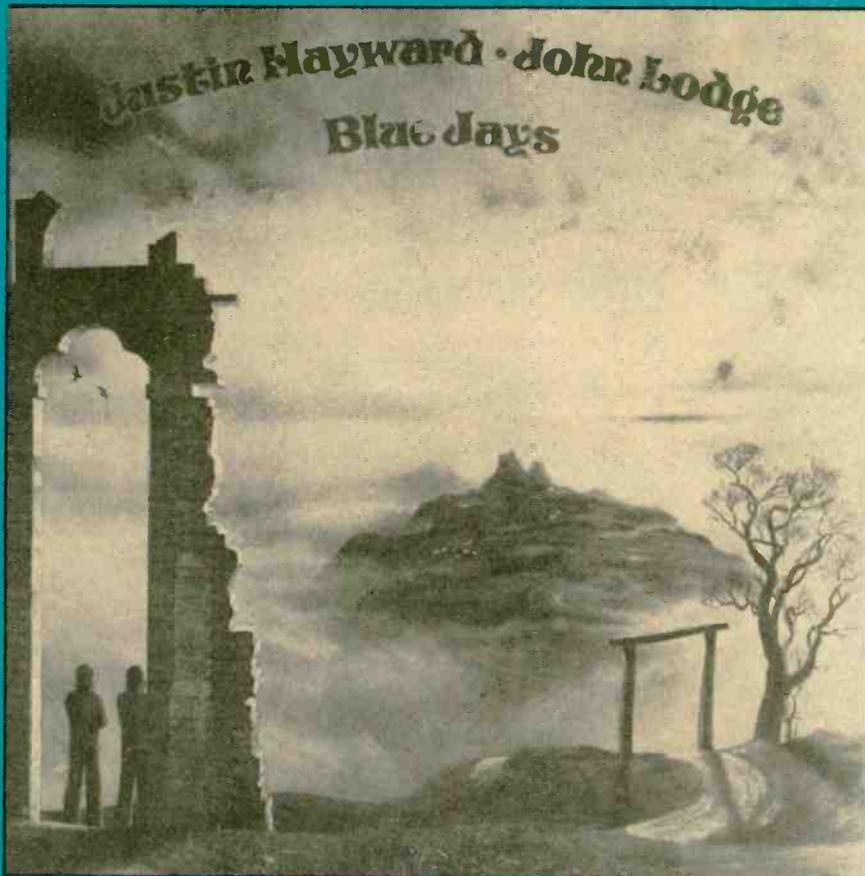
★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. ● Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet).

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HOT 100 A-Z—(Publisher-Licensee)

Amie (McKenzie/Dunbar, BMI)..... 44	Chevy Van (Act One, BMI)..... 12	(Hey Won't You Play) Another Somebody Done Somebody Wrong Song (Press/Tree, BMI)..... 8	Hijack (Dunbar, BMI)..... 21	How Long (American Broadcasting, ASCAP)..... 75	Emma (Buddah, ASCAP)..... 15	I Am Love (Jobete, ASCAP/Stone Diamond, BMI)..... 33	Linda On My Mind (Twitty Bird, BMI)..... 61	Live Your Life Before You Die (Polo Grounds, BMI)..... 91	One Beautiful Day (Big Seven/Dog, ASCAP)..... 73	Only Woman (Ezra/Early Frost, BMI)..... 23	Only Yesterday (Alco/Sweet Harmony/Hammer & Nails, ASCAP)..... 47	Philadelpha Freedom (Big Pig/Leeds, ASCAP)..... 2	Sneaky Snakes (Hallnote, BMI)..... 55	Walking In Rhythm (Blackbyrd, BMI)..... 92	We're Almost There (Gold Forever/Stone Diamond, BMI)..... 54	What Am I Gonna Do With You (Sa-Vette/January, BMI)..... 14	Where Is The Love (Sheryl, BMI)..... 96	Who's Sorry Now (Mills, ASCAP)..... 40	Wildfire (Mystery, BMI)..... 94	Wolf Creek Pass (American Granophone, SESAC)..... 49	Tangled Up In Blue (Ram's Horn, ASCAP)..... 31	You Are So Beautiful (Aim/Penraff, BMI)..... 39	You Brought The Woman Out Of Me (ABC/Dunhill/One Of A Kind, BMI)..... 79	Young Americans Mainman, (ASCAP)..... 51	You're Part Of Me (Chappell/Brown Shoes, ASCAP)..... 100
Autobahn (Intersong USA, ASCAP)..... 46	Cry To Me (Moonsong, BMI)..... 77	Lady (Wooden Nickel, ASCAP)..... 42	How Long (American Broadcasting, ASCAP)..... 75	Emma (Buddah, ASCAP)..... 15	I Am Love (Jobete, ASCAP/Stone Diamond, BMI)..... 33	Linda On My Mind (Twitty Bird, BMI)..... 61	Live Your Life Before You Die (Polo Grounds, BMI)..... 91	One Beautiful Day (Big Seven/Dog, ASCAP)..... 73	Only Woman (Ezra/Early Frost, BMI)..... 23	Only Yesterday (Alco/Sweet Harmony/Hammer & Nails, ASCAP)..... 47	Philadelpha Freedom (Big Pig/Leeds, ASCAP)..... 2	Sneaky Snakes (Hallnote, BMI)..... 55	Walking In Rhythm (Blackbyrd, BMI)..... 92	We're Almost There (Gold Forever/Stone Diamond, BMI)..... 54	What Am I Gonna Do With You (Sa-Vette/January, BMI)..... 14	Where Is The Love (Sheryl, BMI)..... 96	Who's Sorry Now (Mills, ASCAP)..... 40	Wildfire (Mystery, BMI)..... 94	Wolf Creek Pass (American Granophone, SESAC)..... 49	Tangled Up In Blue (Ram's Horn, ASCAP)..... 31	You Are So Beautiful (Aim/Penraff, BMI)..... 39	You Brought The Woman Out Of Me (ABC/Dunhill/One Of A Kind, BMI)..... 79	Young Americans Mainman, (ASCAP)..... 51	You're Part Of Me (Chappell/Brown Shoes, ASCAP)..... 100	
Bad Luck (Part 1) (Mighty Three, BMI)..... 78	Don't Call Us, We'll Call You (Claridge/Corbetta, ASCAP)..... 21	My First Day Without Her (Keca, ASCAP)..... 7	My Little Lady (Crystal Jukebox, BMI)..... 97	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42	Supernatural Thing Part 1 (Kama Sutra/Rada Dara, BMI)..... 42

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



THE LP.

Launched through a unique premiere at Carnegie Hall, "BlueJays" is now the most programmed LP in America.

From the Moody Blues comes Justin Hayward and John Lodge comes BlueJays... and soon, a platinum LP.

Producer Tony Clarke
Jerry Weintraub, Management III

THS-14



Marketed by London Records

Also available on Ampex Tapes



LINDA RONSTADT—When Will I Be Loved (2:52); producer: Peter Asher; writer: Phil Everly; publisher: Acuff-Rose, BMI. Capitol 4050. It Doesn't Matter Anymore (3:26); producer: same; writer: Paul Anka; publisher: Spanka, BMI. Linda follows her number one "You're No Good" (an old soul hit) with a rocking version of the Everly Brothers' hit from the late '50s. In many ways more appealing on first listen than the last disk, and a fine showcase for the singer's ability to switch styles with ease. Getting better with each release, Ms. Ronstadt is quickly establishing herself as pop's premier female vocalist. Flip side will be pushed as well, and expect crossover into country from both sides.

AMERICA—Sister Golden Hair (3:16); producer: George Martin; writer: Beckley; publisher: WB Music, ASCAP. Warner Bros. 8086. Another acoustic rocker from the trio that never seems to miss the top of the charts. Some interesting pace changes within the song and an uncanny similarity to Nilsson's "Without You" in spots. Expect usual immediate AM airplay.

DISCO TEX & THE SEX-O-LETES featuring Sir Monti Rock III—Wanna Dance With Choo (Doo Dat Dance) (3:43); producer: Bob Crewe; writers: Bob Crewe-Denny Randell; publishers: Heart's Delight/Caseyem/Desiderata, BMI. Chelsea 3015.

ROGER DALTRY AND CHORUS—Listening To You/See Me, Feel Me (4:22); producers: Pete Townshend and Ken Russell; writer: Pete Townshend; publisher: Track, BMI. Polydor 15098.

ORLEANS—Let There Be Music (3:30); producer: not listed; writers: L. Hoppen-J. Hall; publishers: Borch/Mojohanna, ASCAP/BMI. Asylum 45243.

HENRY CROSS—One More Tomorrow (3:04); producers: Terry Cashman and Tommy West; writer: Henry Cross; publisher: Sweet City Songs, ASCAP. A&M 1682.

THE RIGHTEOUS BROTHERS—Never Say I Love You (3:29); producers: Dennis Lambert & Brian Potter; writers: D. Lambert-B. Potter; publishers: ABC/Dunhill/One Of A Kind, BMI. Haven 7011 (Capitol).

AL STEWART—Carol (3:22); producer: Alan Parsons; writer: Al Stewart; publisher: Dick James, BMI. Janus 250.

TOMMY ROE—Gitter And Gleam (2:48); producer: Felton Jarvis; writer: Tommy Roe; publisher: Low-Twi, BMI. Monument 758 8644. (CBS).

T.G. SHEPPARD—Tryin' To Beat The Morning Home (2:41); producers: Jack Gilmer & Bill Browder; writers: R. Williams-T.G. Sheppard-E. Kahane; publishers: Don Crews/Stone Diamond, BMI. Melodyland 6006 (Motown).

CLIFF DE YOUNG—If I Could Put You In My Song (3:15); producer: Norman Kurban; writer: Randy Richards; publisher: April, ASCAP. MCA 40388.



LAMONT DOZIER—All Cried Out (2:59); producer: McKinley Jackson; writer: L. Dozier; publisher: Dozier, BMI. ABC 12076. Very interesting cut from veteran soul star who mixes a banjo with strings and a soulful arrangement. Certainly not a soul cut in the strictest sense, but disk will probably break in this area first. Strong point here is the excellent Dozier vocals.

DIONNE WARWICKE—Take It From Me (3:45); producer: Jerry Ragovoy; writer: J. Ragovoy; publisher: Society Hill, ASCAP. Warner Bros. 8088.

SISTER SLEDGE—Circle Of Love (Caught In The Middle) (3:30); producers: Tony (Champagne) Silvester & Bert (Super Charts) DeCoteaux; writers: P. Adams-F. Hauser; publishers: Montage/Pap/Rising Sun, BMI, ASCAP, ASCAP. Atco 45-7020 (Atlantic).

JESUS ALVAREZ—Queen Bee (3:45); producer: Jesus Alvarez; writer: J. Alvarez; publisher: Gambi, BMI. Vibration 534 (Platinum).

THE IMPRESSIONS—Sooner Or Later (3:28); producer: Ed Townsend; writer: Ed Townsend; publisher: Cherritown, BMI. Curtom 0103 (Warner Bros).

LATIMORE—Keep The Home Fires Burnin' (3:22); producer: Steve Alaimo; writers: B. Latimore-S. Alaimo; publisher: Sherlyn, BMI. Glades 1726 (I.K.).

PERSUADERS—I've Been Through This Before (3:29); producers: Phil Hurr & Tony Bell; writer: S. Dees; publisher: Moonsong, BMI. Atco 45-7012 (Atlantic).

ZULEMA—Standing In The Back Row Of Your Heart (2:59); producer: Beau Ray Fleming; writer: Zulema Cusseau; publishers: Dunbar/ZuGrace, BMI. RCA JH-10246.



SU SHIFRIN—All I Wanna Do (2:57); producer: Bruce Welch; writer: S. Shifrin; publisher: Colgems, ASCAP. Motown 1343F. Fun, uptempo song with little girl voice worked around an arrangement similar to Hurricane Smith's "Oh Babe, What Would I Do."

JOHN REID—It Hurts A Little Even Now (3:17); producer: Glen Spreen; writer: John Reid; publisher: House Of Gold, BMI. Arista 0114. Very pretty ballad with a country flavor to it in spots. Give a close listen to the words—they're kind of interesting.

R.C. & THE SPOTLITES—Dorothea (2:58); producers: Hank Medress & Dave Appell; writers: Dave Appell-David Lasley; publishers: Applecider/Little Max, ASCAP/BMI. Private Stock 45.017. Well arranged, well sung soul ballad with strong flavor of the '50s in spots.

BLUE—Cookie In A Jar (2:55); producer: John Worth; writer: H. Nicholson; publisher: RSD, ASCAP. RSD 508 (Atlantic). Good group effort in an MDR soul vein. Could hit in both soul and pop.



BRENDA LEE—He's My Rock (2:20); producer: Owen Bradley; writer: S.K. Dobbins; Famous (ASCAP); MCA 40385. She's been singing with style, clarity, talent since she was a sub-teen, and she just keeps getting better. Brenda has another great one, from her album, "Sincerely." Naturally the production is great, with the master's touch. Flip: No info available.

DICK FELLER—Any Old Wind That Blows (2:47); producer: Larry Lee and Larry Butler; writer: Dick Feller; House of Cash (BMI); UA 9723. When Feller first wrote it, Johnny Cash recorded it, and did a splendid job. Now Dick takes it on himself, a change of pace for him, and once more it has excellence. Flip: No info available.

SUE RICHARDS—Homemade Love (2:28); producer: Milton Blackford; writer: Richard Mainegro; Unart (BMI); ABC-Dot 17547. Very clever song, and this fine entertainer (as noted in the past) is perhaps the most improved in the business. She does a fine job in this potential hit. Flip: no info available.

DON GIBSON—(There She Goes) I Wish Her Well (2:03); producer: Wesley Rose; writer: Don Gibson; Acuff-Rose (BMI); Hickory 345. When Don Gibson wants a hit, he sits down and writes one, then sings it. Just to accentuate the fact, he puts a fine Mickey Newbury song on the back, one that's already proven. Flip: "Funny, Familiar, Forgotten Feelings"; writer: Newbury; producer and publisher: same.

FERLIN HUSKY—Burning (2:39); producer: Don Gant; writer: Jerry Foster/Bill Rice; Jack & Bill (ASCAP); ABC 12085. Singing as he did in those "golden" days, Ferlin puts his all into this one, a Foster and Rice winner, out of his last album. It's the Ferlin of old, brought out by a fine producer. Flip: "A Touch Of Yesterday"; producer: same; writers: Dallas Frazier and Doodle Owens; Acuff-Rose (BMI).

JACKY WARD—Stealin' (2:44); producer: Jerry Kennedy; writer: Jerry Foster, Bill Rice; Jack & Bill (ASCAP); Mercury 73667. Another Foster and Rice song, which is a good way to get started; another outstanding Jerry Kennedy production, and Jacky Ward sings the fire out of it, as usual. Flip: No info available.

recommended

DALLAS FRAZIER—Cash On Delivery Smith (2:06); producer: Ray Baker; writer: Dallas Frazier, Acuff-Rose; 20th Century 2171.

GUNILLA HUTTON—Cody (2:34); producer: Ricci Mareno; writer: Chris Arnold, David Martin, Geoff Morrow; Dick James (BMI); ABC-Dot 17548.

CHUCK PRICE—Cheatin' Again (2:40); producer: Eddie Kilroy; writer: Larry Kingston; Owepar (BMI); Playboy 6030.

KATHY BARNES—I'm Available (For You To Hold Me Tight) (2:26); producer: Dave Burgess & Bill Walker; writers: Dave Burgess & Don Earl; Golden West Melodies (BMI); MGM 14797.

WANDA JACKSON—Where Do I Put His Memory (3:39); producer: Billy Ray Hearn; writer: Jim Weatherly; Keca (ASCAP); Myrrh 152.

FIDDLIN' FRENCHIE BURKE & THE OUTLAWS—Colinda (1:58); producer: A.V. Mittelsted; writer: J. Williams; Jack & Bill (ASCAP); 20th Century 2182.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

recommended

DIONNE WARWICKE—Take It From Me (3:45); producer: Jerry Ragovoy; writer: J. Ragovoy; publisher: Society Hill, ASCAP. Warner Bros. 8088.

SISTER SLEDGE—Circle Of Love (Caught In The Middle) (3:30); producers: Tony (Champagne) Silvester & Bert (Super Charts) DeCoteaux; writers: P. Adams-F. Hauser; publishers: Montage/Pap/Rising Sun, BMI, ASCAP, ASCAP. Atco 45-7020 (Atlantic).

JESUS ALVAREZ—Queen Bee (3:45); producer: Jesus Alvarez; writer: J. Alvarez; publisher: Gambi, BMI. Vibration 534 (Platinum).

THE IMPRESSIONS—Sooner Or Later (3:28); producer: Ed Townsend; writer: Ed Townsend; publisher: Cherritown, BMI. Curtom 0103 (Warner Bros).

LATIMORE—Keep The Home Fires Burnin' (3:22); producer: Steve Alaimo; writers: B. Latimore-S. Alaimo; publisher: Sherlyn, BMI. Glades 1726 (I.K.).

PERSUADERS—I've Been Through This Before (3:29); producers: Phil Hurr & Tony Bell; writer: S. Dees; publisher: Moonsong, BMI. Atco 45-7012 (Atlantic).

ZULEMA—Standing In The Back Row Of Your Heart (2:59); producer: Beau Ray Fleming; writer: Zulema Cusseau; publishers: Dunbar/ZuGrace, BMI. RCA JH-10246.

Billboard's Recommended LPs

• Continued from page 12

THE BUCKINGHAMS—Made In Chicago, Columbia KG 33333. Double set from band that had a good number of hits in the '60s and was produced by one Jim Guercio. Group never made a huge name for themselves, but turned out consistently good material. And most of it is included in this double set at a \$6.98 list. **Best cuts:** "Don't You Care," "Susan," "Mercy, Mercy, Mercy."

BLUE SWEDE—Out Of The Blue, EMI ST-11346 (Capitol). There's not a single "ooga-chukka" on this set and without a catchy gimmick the rocking Swedes sound like just another energetic but somewhat crude bubblegum-type band. The first single off this LP, "Hush I'm Alive" dropped off the chart in the sixties and the rest of the package sounds about on that level of acceptance. **Best cuts:** "Rock 'N' Roll," "Dr. Rock 'N' Roll," "Go Your Way."

soul

VAN MCCOY & THE SOUL CITY SYMPHONY—Disco Baby, Avco AV 69006 698. Composer-arranger McCoy has a package of recent disco chart hits, as well as standards. Some are given new life and could catch some airplay. However it's his originals that really hit the spot. The instrumental backing by some of New York's finest certainly gives a punch to this one. **Best cuts:** "Disco Baby," "The Hustle," "Turn This Mother Out," "Spanish Boogie."

PARLIAMENT—Chocolate City, Casablanca BNL 7014. It keeps getting harder and harder to tell where "straight soul" Parliament leaves off and "outrageous satire" Funkadelic begins. This set ranges from neatly commercial singles material to the wildest social commentary and parodies of soul cliches. It's all delivered with elegant studio control and musical virtuosity, sometimes puzzling but always great fun. **Best cuts:** "Chocolate City," "Together," "Ride On."

ETTA JONES '75—20th Century/Westbound W-203. High-quality veteran of soul-jazz vocalizes in sophisticated style to contemporary production. The "Don't Go To Strangers" lady is a true artist and rates the careful packaging provided in these charts. **Best cuts:** "I Just Don't Want To Be Lonely," "I Think I'll Tell Him."

JAMES & BOBBY PURIFY—You And Me Together Forever, Casablanca NBLP 7011. Hard to classify but stirringly effective is this collection of roots soul vocals backed with the most shimmeringly precise session production in Nashville. The Purifys cook in their Casablanca debut as they serve up an unusual but exciting sound. **Best cuts:** "I Can't Stop," "A Man Can't Be A Man," "Silly Little Girl," "Still Thinking 'Bout You."

MELVIN SPARKS—20th Century/Westbound W-204 (0698). The Detroit session guitarist steps out as leader on a soulfully satisfying party dance album of nonstop strong upbeat music. Mostly instrumental with a couple of swinging vocals by Jimmy Scott. **Best cuts:** "I Got To Have You," "Mockingbird," "Get Down."

jazz

JIMMY SMITH—'75, Mojo, MJ 12828. The always great organist is captured live at a concert recorded last year in Israel. Mix of straight jazz cuts, some country and pop things and some down home blues. As well as the superb organ work from Smith, the excellent guitar work from Roy Crawford and the drumming of Donald Dean serve as added pluses. The straight instrumentals work best. **Best cuts:** "It's Alright With Me," "More To Life (Than Living)."

THE MEMORABLE CLAUDE THORNHILL—Columbia KG 32906. This double set captures the band 1941-'43 and after World War II from 1946-'47. Thornhill was a modernist ahead of his time with a band sound and meno style which was aggressive and musical alike. **Best cuts:** "Snowflake" (his famous theme), "Where Or When," "Robbin's Nest," "Yardbird Suite." Band played Tin Pan Alley and some lively jazz.

THE WORLD OF DUKE ELLINGTON—Volume Two, Columbia KG 33341. Songs covered are from 1947-'51 and showcase Duke's sophisticated solo work on several cuts plus some good and bad vocal work. Good, compliments of Al Hibbler. These are titles which have gained less recognition. **Best cuts:** "Let's Go Blues," "Good Woman Blues" (with Hibbler), "Monologue (Pretty And The Wolf)," "On The Sunny Side Of The Street."

original cast

SHENANDOAH—ORIGINAL CAST, RCA ARL 1 1019. This is a superlative recording of the Broadway musical. Sung by the excellent cast with sensitivity and taste, and produced with finesse and rhythm, the album is thoroughly exciting and enjoyable. Cuts should garner strong airplay on a wide variety of stations. Should bring cover versions by other artists too.

classical

COPLAND: EL SALON MEXICO—New Philharmonia/London Symphony (Copland), Columbia M 33269. Columbia continues its documentation of Copland in presumably definitive editions by the composer himself. And these works, among

his most accessible, should find a ready audience. This, even if Copland as conductor can't quite handle the catchy rhythms of the title piece as convincingly as a Bernstein, or a number of others. Included also are the "Danzon Cubano," and first recordings of "Three Latin American Sketches" and "Dance Panels."

CANCIONES ESPANOLAS—Teresa Berganza, mezzo; N. Yepes, guitar, Deutsche Grammophon, 2530 504. Nineteen songs in all, mostly from the 15th and 16th centuries, by such composers as Mudarra, Milan and Narvaez, and bracketed by two cappella pieces by Alphonso "The Wise" dating from the 13th century. It's not often that such repertoire is performed by an artist of Miss Berganza's eminence and vocal opulence, and purists will forgive use of the guitar as the accompanying instrument, especially when it's played so expertly. No notes, but complete texts in four languages.

Longines' \$2 Mil Promo

NEW ROCHELLE, N.Y.—A \$2 million television advertising campaign for two albums combining direct mail and major merchandising chains as distribution sources is being initiated this month in 47 markets by Longines Symphonette Broadcast Music Sales.

The two albums, one by the Four Seasons and the other, "72 Hits Of The Fifties," were successfully test marketed in Washington, D.C., and Minneapolis.

The marketing concept, called Key Outlet Marketing by Al Eicoff, a pioneer of the idea and president of A. Eicoff & Company in Chicago,

the agency handling the campaign, involves turning distribution of the product over to major chains in key markets under an exclusive arrangement.

A post office number is used in TV ads in other markets. The advantage, according to Longines director of marketing Marty Grossman, is to extend the life and number of sales of a product.

Longines Symphonette Broadcast Music Sales is a subsidiary of Westinghouse Electric Corp.

Longines Symphonette Broadcast Music Sales is planning to introduce two new packages in April or May in country and MOR.

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exclusively on Motown Records

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL									
1	1	4	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97				36	28	24	JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97				71	71	6	HAROLD MELVIN & THE BLUENOTES To Be True Philadelphia International KZ 33148 (Columbia)	6.98		7.98		7.98						
2	2	7	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98		7.98		7.98				37	51	4	ACE Five A Side Anchor ANGL 2001 (ABC)	6.98		7.95		7.95					72	72	7	JETHRO TULL Aqualung Chrysalis CH 1044 (Warner Bros.)	6.98	7.97	7.97	7.97	7.97					
3	6	5	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95				38	46	7	JOE COCKER I Can Stand A Little Rain A&M SP 3633	6.98		7.98		7.98					73	83	2	LED ZEPPELIN Atlantic SD 7208	6.98		7.97		7.97					
4	3	9	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98		7.98				39	47	4	CHICK COREA No Mystery Polydor PD 6512	6.98		7.98		7.98						74	104	2	LED ZEPPELIN II Atlantic SD 8236	6.98		7.97		7.97				
5	4	34	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98		6.98		6.98				40	49	5	GROVER WASHINGTON JR. Mister Magic Kudu JU-20 S1 (Motown)	6.98		7.98		7.98						75	59	12	STANLEY CLARKE Nemperor NE 431 (Atlantic)	6.98		7.97		7.97				
6	8	6	ROBIN TROWER For Earth Below Chrysalis CH 1073 (Warner Bros.)	6.98		7.97		7.97				41	52	9	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98						76	88	4	LINDA RONSTADT Don't Cry Now Asylum SD 5064	6.98		7.97		7.97				
7	7	16	LABELLE Night Birds Epic KE 33075	5.98		6.98		6.98				42	54	8	NEKTAR Down To Earth Passport PPSD 98005 (ABC)	6.98		7.95		7.95						77	77	27	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98				
8	10	5	JOHN LENNON Rock 'N' Roll Apple SK 3419 (Capitol)	5.98		6.98		6.98				43	53	7	STYLISTICS Best Of Avco AV 69005-698	6.98		7.95		7.95						78	108	4	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98				
9	13	9	KRAFTWERK Autobahn Vertigo VFL 2003 (Phonogram)	6.98		7.98		7.98				44	55	6	AL STEWART Modern Times Janus JXS 7012 (Chess/Janus)	6.94		7.94		7.94						79	65	10	GLORIA GAYNOR Never Can Say Goodbye MGM M3G 4982	6.98		7.98		7.98				
10	14	3	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95				45	40	15	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95						80	92	2	LED ZEPPELIN Houses Of The Holy Atlantic SD 7255	6.98		7.97		7.97				
11	9	31	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98		7.98		7.98				46	38	17	SPINNERS New & Improved Atlantic SD 18118	6.98		7.97		7.97						81	68	9	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	7.97				
12	15	4	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98		7.98		7.98				47	57	5	STRAWBS Ghosts A&M SP 4506	6.98		7.98		7.98						82	70	37	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97				
13	5	47	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	6.98	7.97	7.97	7.97				48	31	10	ELTON JOHN Empty Sky MCA 2130	6.98		7.98		7.98						83	94	3	MAHAVISHNU ORCHESTRA Visions Of The Emerald Beyond Columbia PC 33411	6.98		7.98		7.98				
14	18	6	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98		7.97		7.97				49	60	7	MICHAEL MURPHY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98						84	95	4	EMMY LOU HARRIS Pieces Of Sky Reprise MS 2213 (Warner Bros.)	6.98		7.97		7.97				
15	12	15	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98		6.98		6.98				50	97	2	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98		11.98		11.98						85	73	18	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98				
16	20	3	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98		7.97		7.97				51	26	20	AL GREEN Explores Your Mind Hi HSL 32087 (London)	6.98		7.98		7.98	7.95					86	66	11	ROXY MUSIC Country Life Alco SD 36-106	6.98		7.97		7.97				
17	11	18	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98				52	62	9	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95						87	87	5	KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP)	6.98		7.98		7.98				
18	16	14	RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837	6.98	7.95	7.95	7.95	7.95				53	64	9	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97						88	74	41	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95				
19	17	29	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97				54	75	2	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98		8.95		8.95						89	76	32	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram)	6.98		7.95	7.95	7.95	7.95			
20	25	9	TEMPTATIONS A Song For You Motown G6 96951	6.98		7.98		7.98				55	37	11	STYX II Wooden Nickel WNS 1012 (RCA)	6.98		7.95		7.95						90	78	16	GRAND FUNK All The Girls In The World Beware Grand Funk SO 11356 (Capitol)	6.98		7.98		7.98				
21	30	3	YES Yesterdays Atlantic SD 18103	6.98		7.97		7.97				56	56	6	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98						91	79	23	HELEN REDDY Free And Easy Capitol ST 11348	6.98		7.98	7.98	7.98				
22	22	20	B.T. EXPRESS Do It ('Til You're Satisfied) Scepter SPS 5117	6.98		6.98		6.98				57	98	3	JESSE COLIN YOUNG Songbird Warner Bros. BS 2845	6.98		7.97		7.97						92	63	18	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.97		7.97				
23	23	51	EAGLES On The Border Asylum 7E-1004	6.98	7.97	7.97	7.97	7.97				58	58	6	COMMANDER CODY AND HIS LOST PLANET ARMEN Warner Bros. BS 2847	6.98		7.97		7.97						93	81	22	LOGGINS & MESSINA Mother Lode Columbia PC 33175	6.98		7.98		7.98				
24	32	3	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98		7.98	7.98			59	36	18	DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia)	6.98		7.98		7.98						94	82	22	LOVE UNLIMITED ORCHESTRA White Gold 20th Century T-458	6.98		7.98	7.98	7.98				
25	33	9	JIMMY BUFFETT A1A ABC/Dunhill DSD 50183	6.98		7.95		7.95				60	148	2	JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London)	6.98		7.98		7.98						95	116	2	LED ZEPPELIN Atlantic SD 8216	6.98		7.97		7.97				
26	34	5	CAROLE KING Really Rosie Ode SP 77027 (A&M)	6.98		7.98		7.98				61	45	17	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	6.98		7.98		7.98						96	85	21	GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612	6.98		7.98		7.98				
27	39	3	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97				62	114	2	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97						97	89	18	BOBBI HUMPHREY Satin Doll Blue Note BN-LA344-G (United Artists)	6.98		7.98		7.98				
28	24	14	JOE WALSH So What ABC/Dunhill DSD 50171	6.98	7.95	7.95	7.95	7.98	7.95			63	69	9	SPARKS Propaganda Island ILPS 9312	6.98		7.98		7.98					98	99	15	GEORGE BENSON Bad Benson CTI 6045S1 (Motown)	6.98		7.98		7.98					
29	27	20	OHIO PLAYERS Fire Mercury SRM-1-1013 (Phonogram)	6.98		7.98	7.95	7.98				64	43	20	BARRY MANILOW II Bell 1314 (Arista)	6.98		7.98		7.98						99	185	2	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98				
30	35	10	GIL SCOTT-HERON & BRIAN JACKSON Midnight Band: The First Minute Of A New Day Arista A 4030	6.98		7.98		7.98				65	50	19	RINGO STARR Goodnight Vienna Apple SW-3417 (Capitol)	6.98		7.98		7.98						100	106	44	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98				
31	41	17	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97				66	44	11	TOWER OF POWER Urban Renewal Warner Bros. BS 2834	6.98		7.97		7.97						101	111	2	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98		7.98		7.98				
32	29	20	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98				67	67	3	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	6.98	6.98	7.97	7.97	7.97						102	NEW ENTRY	AVERAGE WHITE BAND Put It Where You Want It MCA 475	6.98		7.98		7.98					
33	19	25	ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA-LA339	6.98		6.98	7.98	6.98				68	61	70	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95						103	105	19	BOBBY VINTON Melodies Of Love ABC ABCD 851	6.98		7.98		7.98				
34	42	4	BLUE OYSTER CULT On Your Feet Or On Your Knees Columbia PG 33371	7.98		8.98		8.98				69	48	17	JONI MITCHELL Miles Of Aisles Asylum 7E-202	11.98		13.97		13.97						104	93	40	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98				

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Because we produce 52 new shows a year.

'Midnight Special' Show Renewed For Long Term

"The Midnight Special," NBC Television network's weekly late-night contemporary rock music series, has received a long-term renewal, it was announced by Lawrence R. White, v-p, programs, NBC-TV.

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Hollywood Reporter, Mar. 13, 1975.

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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	9-9 TAPE	CASSETTE
107	107	39	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
108	90	26	JACKSON BROWNE Late For The Sky Asylum 7E-1017	6.98	7.97	7.97	7.97	7.97
109	112	35	STEVIE WONDER Fulfillingness' First Finale Tania 16-33251 (Motown)	6.98	7.98	7.98	7.98	7.98
110	NEW ENTRY		SEALS & CROFTS I'll Play For You Warner Bros. BS 2852	6.98	7.97	7.97	7.97	7.97
111	151	2	OLD & IN THE WAY Round RX 103	6.98	7.98	7.98	7.98	7.98
112	123	2	FRANKIE VALLI Closeup Private Stock PS 2000	6.98	7.95	7.95	7.95	7.95
113	NEW ENTRY		LOU REED-LIVE RCA APL 1-0959	6.98	7.95	7.95	7.95	7.95
114	128	6	PRETTY THINGS Silk Torpedo Swan Song SS 8411 (Atlantic)	6.98	7.97	7.97	7.97	7.97
115	138	3	RON BANKS & DRAMATICS The Dramatic Jackpot ABC ABCD 867	6.98	7.95	7.95	7.95	7.95
116	126	15	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98	7.98	7.98	7.98	7.98
117	127	4	RUSH Fly By Night Mercury SRM-1-1023 (Phonogram)	6.98	7.95	7.95	7.95	7.95
118	149	3	KANSAS Song For America Kirshner PZ 33385 (Columbia)	6.98	7.98	7.98	7.98	7.98
119	NEW ENTRY		AMERICA Hearts Warner Bros. BS 2852	6.98	7.97	7.97	7.97	7.97
120	131	5	WET WILLIE Dixie Rock Capricorn CP 0149 (Warner Bros.)	6.98	7.97	7.97	7.97	7.97
121	157	3	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98	7.98
122	101	15	GEORGE HARRISON Dark Horse Apple SMAS 3418 (Capitol)	6.98	7.98	7.98	7.98	7.98
123	134	5	STANLEY TURRENTINE The Sugar Man CTI 6052 S1 (Motown)	6.98	7.98	7.98	7.98	7.98
124	124	2	LED ZEPPELIN III Atlantic SD 7201	6.98	7.97	7.97	7.97	7.97
125	125	6	JIMMY CASTOR BUNCH Butt Of Course Atlantic SD 18124	6.98	7.97	7.97	7.97	7.97
126	NEW ENTRY		PAUL ANKA Feelings United Artists UA-0A367-G	6.98	7.98	7.98	7.98	7.98
127	102	8	DAVID GATES Never Let Her Go Elektra 7E 1028	6.98	6.98	7.97	7.97	7.97
128	132	6	FOCUS Dutch Masters Sire SASD 7505 (ABC)	6.98	7.95	7.95	7.95	7.95
129	140	3	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	6.98	7.98	7.98	7.98	7.98
130	141	2	ORLEANS Let There Be Music Asylum 7E-1029	6.98	7.97	7.97	7.97	7.97
131	84	24	NEIL DIAMOND Serenade Columbia PC 32919	6.98	7.98	7.98	7.98	7.98
132	86	10	ELVIS PRESLEY Promised Land RCA CPL 1-0873	6.98	7.95	7.95	7.95	7.95
133	110	22	MARIA MULDAUR Waitress In The Donut Shop Reprise MS 2194	6.98	7.97	7.97	7.97	7.97
134	166	2	HOLLIES Another Night Epic PE 33387 (Columbia)	6.98	7.98	7.98	7.98	7.98
135	146	5	RICHARD TORRANCE & EUREKA Belle Of The Ball Shelter SR 2134 (MCA)	6.98	7.98	7.98	7.98	7.98
136	113	28	CAROLE KING Wrap Around Joy Ode SP 77024 (A&M)	6.98	7.98	7.98	7.98	7.98
137	117	27	JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD 835	6.98	6.98	7.95	7.95	7.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	9-9 TAPE	CASSETTE
138	NEW ENTRY		MORE AMERICAN GRAFFITI MCA MCA2-8007	9.98	10.98	10.98	10.98	10.98
139	139	6	AEROSMITH Columbia KC 32005	5.98	6.98	6.98	6.98	6.98
140	145	4	JOHN MAYALL New Year, New Band, New Company ABC/Blue Thumb B1SD 6019	6.98	7.95	7.95	7.95	7.95
141	91	7	BABE RUTH Harvest ST 11367 (Capitol)	6.98	7.98	7.98	7.98	7.98
142	143	31	BARRY WHITE Can't Get Enough 20th Century T-444	6.98	7.98	7.98	7.98	7.98
143	122	18	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98	7.98	7.98	7.98	7.98
144	154	3	DIALOGUE & MUSIC FROM ORIGINAL SOUNDTRACK "YOUNG FRANKENSTEIN" ABC ABCD 870	6.98	7.95	7.95	7.95	7.95
145	109	17	CARL DOUGLAS Kung Fu Fighting & Other Love Songs 20th Century T-464	6.98	7.98	7.98	7.98	7.98
146	118	15	THE PROPHET KAHILL GIBRAN-A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS Atlantic SD 18120	6.98	7.97	7.97	7.97	7.97
147	119	31	HARRY CHAPIN Verities & Balderdash Elektra 7E-1012	6.98	7.97	7.97	7.97	7.97
148	159	4	PASSPORT Cross Colateral Atco SD 36-107	6.98	7.97	7.97	7.97	7.97
149	162	6	FLEETWOOD MAC Vintage Years Sire SASH 3706-2 (ABC)	7.98	8.95	8.95	8.95	8.95
150	160	3	JIMMY CLIFF The Harder They Come Island ILPS 9202	6.98	7.98	7.98	7.98	7.98
151	161	2	B.J. THOMAS Reunion ABC ABOP 858	6.98	7.95	7.95	7.95	7.95
152	152	5	MARIE OSMOND Who's Sorry Now MGM M3G 4979	6.98	7.98	7.98	7.98	7.98
153	96	16	THREE DOG NIGHT Joy To The World/ Their Greatest Hits ABC/Dunhill DSD 50178	6.98	7.95	7.95	7.95	7.95
154	129	9	MIRACLES Don't Cha Love It Tania 16 33651 (Motown)	6.98	7.98	7.98	7.98	7.98
155	130	9	MICK RONSON Play Don't Worry Mainman APL1-0631 (RCA)	6.98	7.95	7.95	7.95	7.95
156	167	2	MAJOR HARRIS My Way Atlantic SD 18119	6.98	7.97	7.97	7.97	7.97
157	135	54	CHICAGO Chicago VII Columbia C2 32810	11.98	11.98	11.98	13.98	11.98
158	158	4	LOUDON WAINWRIGHT III Unrequited Columbia PC 33369	6.98	7.98	7.98	7.98	7.98
159	103	7	OHIO PLAYERS Greatest Hits Westbound WB 1005 (Chess/Janus)	6.94	7.95	7.95	7.95	7.95
160	170	3	COMMODORES Caught In The Act Motown M6-820 S1	6.98	7.98	7.98	7.98	7.98
161	171	3	NILS LOFGREN A&M SP 4509	6.98	7.98	7.98	7.98	7.98
162	120	8	MICHAEL JACKSON Forever, Michael Motown M6 82551	6.98	7.98	7.98	7.98	7.98
163	121	16	ERIC BURDON BANO Sun Secrets Capitol ST 11359	6.98	7.98	7.98	7.98	7.98
164	NEW ENTRY		NILSSON Duit On Mon Dei RCA APL1-0817	6.98	7.95	7.95	7.95	7.95
165	133	3	DAVE MASON At His Best ABC/Blue Thumb ABTD 880	6.98	7.95	7.95	7.95	7.95
166	156	15	YES Relayer Atlantic SD 18122	6.98	7.97	7.97	7.97	7.97
167	NEW ENTRY		KEITH MOON Two Sides Of The Moon Track 2136 (MCA)	6.98	7.98	7.98	7.98	7.98
168	168	2	CARMINA BURANA Michael Tilson Thomas/Cleveland Orchestra & Chorus Columbia MX 33172	5.98	5.98	6.98	6.98	6.98
169	150	23	DAVE MASON Columbia PC 33096	6.98	7.98	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	9-9 TAPE	CASSETTE
170	153	21	BARBRA STREISAND Butter Fly Columbia PC 33005	6.98	7.98	7.98	7.98	7.98
171	182	2	ARGENT Circus Epic PE 33422 (Columbia)	6.98	7.98	7.98	7.98	7.98
172	155	20	THIS IS THE MOODY BLUES Threshold 2THS 12/13 (London)	11.96	13.95	13.95	13.95	13.95
173	163	7	BOB DYLAN Greatest Hits, Vol. 1 Columbia ACS 9463	5.98	6.98	6.98	6.98	6.98
174	165	7	JOE WALSH The Smoker You Drink The Player You Get ABC/Dunhill DSX 50140	6.98	7.95	7.95	7.95	7.95
175	174	11	SHIRLEY BROWN Woman To Woman Truth TRS 4206 (Stax)	6.98	7.98	7.98	7.98	7.98
176	177	47	AEROSMITH Get Your Wings Columbia KC 32847	5.98	6.98	6.98	6.98	6.98
177	188	2	SAMMY JOHNS ERC 5003	6.98	7.98	7.98	7.98	7.98
178	179	26	LOVE UNLIMITED In Heat 20th Century T-443	6.98	7.98	7.98	7.98	7.98
179	184	25	CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)	6.98	7.98	7.98	7.98	7.98
180	180	2	THE CAROL DOUGLAS ALBUM Midland International BKL1 0931 (RCA)	6.98	7.95	7.95	7.95	7.95
181	181	3	SHUGGIE OTIS Inspiration Information Epic KE 33059 (Columbia)	5.98	6.98	6.98	6.98	6.98
182	193	5	DIONNE WARWICKE Then Came You Warner Bros. BS 2846	6.98	7.97	7.97	7.97	7.97
183	NEW ENTRY		MICKY NEWBURY Lovers Elektra 7E-1030	6.98	7.97	7.97	7.97	7.97
184	186	43	RICHARD PRYOR That Nigger's Crazy Parade PBS 2404 (Stax)	6.94	7.95	7.95	7.95	7.95
185	NEW ENTRY		MAGGIE BELL Suicide Sal Swan Song SS 8412 (Atlantic)	6.98	7.97	7.97	7.97	7.97
186	189	26	JOHN LENNON Walls And Bridges Apple SW 3416 (Capitol)	6.98	7.98	7.98	7.98	7.98
187	190	209	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98	7.98	7.98	7.98	7.98
188	NEW ENTRY		LOBO A Cowboy Afraid Of Horses Big Tree BT 89509 (Atlantic)	6.98	7.97	7.97	7.97	7.97
189	NEW ENTRY		TOMMY/LONDON SYMPHONY ORCHESTRA & CHAMBRE CHOIR WITH GUEST SOLOISTS Ode SP 99001 (A&M)	9.98	11.98	11.98	11.98	11.98
190	NEW ENTRY		PAVLOV'S DOG Pampered Menial ABC ABCD 866	6.98	7.95	7.95	7.95	7.95
191	NEW ENTRY		THE REAL LENNY BRUCE Fantasy F 79003	8.98	8.98	8.98	8.98	8.98
192	NEW ENTRY		EAGLES Desperado Asylum SD 5068	6.98	7.97	7.97	7.97	7.97
193	191	106	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97
194	192	77	ELTON JOHN Goodbye Yellow Brick Road MCA 40148	11.98	12.98	12.98	12.98	12.98
195	195	28	GINO VANNELLI Powerful People A&M SP 3630	6.98	6.98	6.98	6.98	6.98
196	199	68	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98	6.98	7.98	6.98	6.98
197	196	64	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	6.98	7.95	7.95	7.95	7.95
198	200	38	BEACH BOYS Endless Summer Capitol SYBB 11307	6.98	7.98	7.98	7.98	7.98
199	198	99	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
200	197	61	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98	7.97	7.97	7.97	7.97

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	37
Aerosmith	139, 176
America	107, 119
Paul Anka	126
Argent	171
Average White Band	19, 102
Babe Ruth	141
Bachman-Turner	89, 197
Bad Company	82
Ron Banks & Dramatics	115
Beach Boys	196
Maggie Bell	185
George Benson	98
Blackbyrds	85
Blue Oyster Cult	34
David Bowie	10
Bread	193
Shirley Brown	175
Jacky Brown	108
Lenny Bruce	191
B.T. Express	22
Jimmy Buffett	25
Eric Burdon	163
Donald Byrd	101

Carmina Burana	168
Jimmy Castor Bunch	125
Harry Chapin	147
Cheech & Chong	179
Chicago	157
Stanley Clarke	75
Jimmy Cliff	150
Joe Cocker	38
Commander Cody	58
Commodores	160
Alice Cooper	27
Chick Corea	39
Jim Croce	137
Charlie Daniels Band	45
Mac Davis	35
John Denver	3, 68, 88
Neil Diamond	131
Doobie Brothers	13, 67, 81
Carl Douglas	145
Carol Douglas	180
Bob Dylan	4, 173
Eagles	23, 192
Earth, Wind & Fire	12
Electric Light Orch.	33
Roberta Flack	62
Fleetwood Mac	149
Focus	128
Dan Fogelberg	59
Peter Fram	

This week
Carol King's
"Tapestry"
begins its
5th year on the
Billboard charts.

Wow.



Screen Gems-Columbia Music/Calgems Music

The music publishing division of Columbia Pictures Industries, Inc.

www.americanradiohistory.com

Vegas Artist Sues AFM

• Continued from page 1

not be enjoined from interfering with Strip hotel entertainment directors who seek to hire him for solo performances.

At the same time, the court will hear a motion by union attorneys to dismiss Gambino's suit entirely.

Gambino, 28, resides in Las Vegas but is not a member of Local 369.

When he performs, it is as a singer and pianist. However, he adds dimension to his act by playing tapes that provide complete background for his vocals.

The tapes are dubbings of Gambino's voice in several harmony parts. They also include other instruments which he recorded when he played them in the overdubbing process.

"What I'm doing is recording my own performance and it is perfectly legitimate," he contends.

Gambino's troubles started in June 1974, when he was hired by the Sahara Hotel as a solo act in the casino lounge.

His suit alleges the union informed Leonard Martin in a letter that Gambino—by not hiring other musicians and singers to fill the parts that are on the tapes—is in violation of provisions of a collective bargaining agreement between the union and the Nevada Resort Assn., a grouping of all major hotels on the Strip.

The letter pointed out the collective bargaining agreement prohibits the use of records, transcriptions, tapes, wires, music and any type of electronic device that takes the place of live musicians. It further stated that unless Gambino was fired, the union would start grievance procedures against the Sahara, Gambino's suit alleges.

The suit adds that as a result, Martin wrote a letter to Gambino on July 15, 1974, terminating his contract.

The suit alleges the union action was "intentional, malicious and wrongful in that the union and its officers knew Gambino was not a member of that organization, was not a signatory to the collective bargaining agreement and was not an employe as defined by the agreement, but was rather an independent contractor hired by the Sahara to put on musical performances."

The suit also claims the union sent similar letters to all Strip hotels in the Resort Assn. warning them not to hire Gambino or any individual whose performances include tapes, recordings or any electronic sound-producing device.

And, according to the complaint, Gambino was told by representatives of several hotels they are "ready and willing" to contract with him but can't "because of threats, intimidations and representations" made by the union "of reprisals in the form of strikes, walkouts or other costly interference with their music productions."

Nevada is a right-to-work state, meaning a person by law does not have to be a member of a union in order to work in a union shop.

Chappell Folio Out

NEW YORK—Chappell Music has released "At Long Last Love," its most extensive film folio ever issued. The folio is 120 pages and contains the 16 Cole Porter songs featured in the 20th Century-Fox film. The book was designed by Chappell editor Lee Snider and contains 81 photos of scenes from the film. Chappell has published the music of Cole Porter since 1936.

The AFM action, the suit alleges, has resulted in Gambino being unemployed as a single act.

It claims Gambino, when appearing as a single, earns more than \$800 per week. The suit calculates he has a future performing life of 35 years and that at the present rate of more than \$800 per week he will lose \$1.4 million.

Thus the suit seeks \$1.4 million in general damages and double that amount in punitive damages for a total of \$4.2 million.

In its initial response, the union filed a court brief and in its points and authorities on the motion to dismiss, the union response lists such arguments as the court has no jurisdiction to interfere in the internal affairs of the union and that Gambino is a member of the union; (Gambino claims, however, he is only a member of the Musicians Local 9 in Boston and is not a member of Las Vegas Local 369) and Gambino should be stopped from seeking the injunction because he is in violation of union regulations that prohibit records, tapes and transcriptions from being used in any live performance.

'New' Nostalgia

• Continued from page 3

13 musicians who play only material performed at London's Savoy Hotel from 1928-1934 (13 in that band as well), using only the original charts and using only the instruments used at the time. The musicians range in age from 25 to 34.

Island's Charlie Nuccio says the group is on Transatlantic in Britain, which he describes as an "avant-garde type label, somewhat like us. In England," he says, "the LP sold some 30,000 copies, which is a goodly amount for that country. A single sold around 70,000. The orchestra plays in a London club three days a week and has played the Rainbow. And what they got was 6,000 kids doing the Charleston and Foxtrot."

Nuccio credits the mix of nostalgia and authenticity with the LPs British success and acceptance, and says the fact that it is obviously not a joke will hopefully help it appeal to fans of this type of music as well as the 18 to 26 age group.

Island hopes to bring the orchestra over on a cruise ship in the spring, having them play themselves over. They will then work their way across the country, winding up in Pasadena. He says there has been FM interest in the LP and TV interest in the group.

From Atlantic and Aaron Russo (Bette Midler's manager) comes Manhattan Transfer, a foursome from New York, handling material ranging from "Tuxedo Junction" to "Blue Champagne" to '50s rockers like "Sweet Talking Guy" and "Gloria."

As with Midler, the material is camp to an extent but is also taken seriously to a degree. The musical quality is excellent, all four members are far better than average singers and the LP and the act have been receiving a major push from Atlantic.

The Hotel Orchestra, signed to Pye, is a mix of young Canadians and Americans who play material from the '30s and '40s, as well as some original tunes handled in that vein. Pye says they signed the act based on healthy LP sales in Canada. It is now gaining airplay and disco play in New York, Pye says, though it is not certain yet whether the band will be doing any personal appearances.

Jay Lasker, who just got back from Europe, is reported heading up a new label with major foreign interests. Among the countries he visited were England and Germany. Lasker has been carefully mapping his plans after departing the presidency of ABC/Dunhill Records last January.

A member of disbanded Vanilla Fudge disclaims that the group has any connection with the manager currently pitching them to major labels. ... Rod Stewart & the Faces to tour U.S. again in August-September with dates including Nassau Coliseum and Hollywood Bowl. Current tour grossed \$5 million.

RCA may have a lot of extra cash to spend on record operations shortly. The parent company is testing a \$100 microprocessor unit claimed to boost auto gas mileage up to 40 percent.

Johnny Mathis starring in one-hour CBS-TV special, "The Mathis Session," to be shown in this month. ... Kris Kristofferson's sixth film role is "Sailor Who Fell From Grace With The Sea," shooting in England this summer. ... Curtis Mayfield scoring strings and horns for cuts on new Doobie Bros. album, "Stampede."

Jackson (Miss.) Coliseum holding Senior Citizen Bicentennial Fest with all-star entertainment May 19. ... Michael Murphey, Kenny Rankin, and Mimi Farina played benefit at Ebbets Field in Denver for local auto accident victim. ... Blackbyrds played benefit for Howard U. student loan fund in D.C.

GRC artist Loleatta Holloway is now represented by Jason Management of Atlanta, not the firm named in Billboard last week. ... Al De Lory, long-time Glen Campbell producer, just completed Jim Nabors' new "Very Special Love Song" LP.

Larry Harlow, one of forces behind the salsa sound, featured Sunday (30) on New York's WQIV premiere Latin hour. ... Russ Regan was honored by New York's Le Jardin disco for his work in promoting discotheques. ... The Mahavishnu Orchestra and Jeff Beck are touring together.

Nilsson's "The Point" has reopened in Boston with a stage version by the Boston Repertory Theater. ... Famous Music Publishing and Phil Gernhard have entered into a new worldwide agreement. ... Joining in on the new David Cassidy sessions are Richie Furay, Carl Wilson and two members of America. ... Frank L. Battisti, chairman of the music education department at the New England Conservatory of Music, has been appointed to the standard awards panel of ASCAP. ... Gryphon Productions plans concerts in New York and key cities. ... Chet Baker appears at the New York Jazz Museum's free Sunday concerts Sunday (30).

Religious Rock Shows Concerted Jobeat

• Continued from page 3

music. Among his recent efforts is composition and production of the Imperial's latest release on Impact Records, "No Shortage (On God's Love)."

Phil Keaggy, lauded by Jimi Hendrix as one of the finest guitarists in the world, performed with Decca recording group Glass Harp on several albums. In the earlier days of the group's existence, Keaggy experienced a spiritual change of direction, which led him more and more to writing songs with Christian lyrics and meanings. Keaggy, now on his own musically, recently released a Jesus music album entitled "What A Day" on New Song Records.

Another artist whose music has changed dramatically following his own spiritual change is Chuck Girard. Girard sang with the Hondells during their one-hit spree with "Little Honda"; earlier he had sung with the Castells ("Sacred" and "So This Is Love"). Girard explains that after years of identity crises and "spiritual searches," he finally joined with several friends to form the group "Love Song."

Later, after all of the members went through spiritual changes, the group proceeded to record two albums, both of which broke sales records for religious albums. Love Song's style was closely akin to that of Bread and the Beach Boys, and the first album was one of the very few pop albums to find its way to religious best-seller lists. Lack of airplay exposure prevented its nation-

Inside Track

Delegates from Russia, the People's Republic of China, Hungary, Romania, Poland, Czechoslovakia and East Germany, and the Democratic Republic of the Sudan will attend INTERNATIONAL MUSEXPO '75, according to president Roddy S. Shashoua. ... Melanie's new single "Sweet Misery" is being promoted as country and she plans to tour this summer backed by a country band.

Ronnie Lane, co-founder of Humble Pie, has A&M solo LP this month. ... Led Zeppelin vocalist Robert Plant to be interviewed on "Midnight Special" airing May 23. ... Henry Mancini and Dionne Warwick touring as double bill.

Audio-Fidelity Records and the Tootsie Roll company are promoting upcoming "Telly Savalas" album by enclosing 5,000 lollipops with radio-press mailing of the LP. ... Blood, Sweat & Tears touring Europe for first time since David Clayton-Thomas rejoined them this year.

Labelle after-show party at Chicago Opera House was evacuated due to fears of a boiler explosion, which luckily didn't go off. ... Paul & Linda McCartney had an all-star turnout for party in Queen Mary Grand Ballroom celebrating Grammy and completion of new LP in New Orleans. ... Chris Bond placed three recordings of his songs published by 20th Century Music in one week.

John Denver adding five more concert dates this month due to sellouts in every city. ... Mums Records toppers Landers & Roberts producing new mystery-comedy film "Help, I'm Being Held Prisoner."

Rick Wakeman's new symphony-rock opus, "King Arthur," to be performed as ice show—maybe. ... Ricky Williams, 22, is a blind New York studio keyboard musician specializing in clavinet, a protege of Stevie Wonder. ... Leonard Nimoy of "Star Trek" fame to read four Ray Bradbury science fiction stories for a Caedmon LP.

Manhattans to play benefit next Friday (11) at New York Hilton for Hal Jackson scholarship fund. ... Glen Miller's birthday celebrated with dance band show aboard Queen Mary. ... Blue Magic to Jamaica.

Helen Reddy re-signed to MGM Grand Hotel as her Vegas base for next three years. ... Aretha Franklin got honorary degree from Bethune Cookman College in Daytona. ... Lamont Dozier to make film scoring debut in TV movie "Nevada Smith" starring Lorne Greene.

Mercury's Bachman-Turner Overdrive embark on their first American tour of 1975 Thursday (3). The tour will cover eight states and 11 cities and will end in Oklahoma City April 13. The group's next LP will be released shortly.

wide acceptance in the pop market. Chuck Girard is putting together a solo LP to be released this summer on Good News Records.

Larry Norman was the pioneer of Jesus rock music. After recording the Capitol hit "I Love You" with People in 1968, he became disgruntled over the lack of good rock'n'roll Christian music for those "young people who'd love to have it." Norman then proceeded to release, in the span of about five years, five albums of Christ-oriented rock material on Capitol, MGM, Impact, One Way, and most recently, Verve Records. His plans call for yet another album by summer.

A group with a considerable rock following, although it has never had a hit single, is Mason Proffit. Terry Talbot and his brother John led the group through several albums and several years of country rock music. In the early seventies, however, the Talbot Brothers began writing more and more Christian subtleties into their music, and the result was the much underrated "Talbot Brothers" LP on Warner Bros. Mason Proffit has been recently re-formed with some new personnel and Terry Talbot in the lead. The lyrical content of Mason Proffit's music often continues to carry the Christian message of Talbot's writing.

Austin Roberts, whose Chelsea single "Something's Wrong With Me" gave him a gold record in 1972, has spent the past two years writing extensively, and one of the results of his efforts is a concept album entitled, "Eight Days." Roberts de-

scribes the musical as "one man's journey through life as all men live it, and how that man conquers the emptiness of life through recognition of his need for God."

Currently, the most notable of what could be considered religious rock albums is Mike Omartian's Dunhill LP, "White Horse." Omartian is one of the most in-demand keyboard musicians/producers/arrangers on the West Coast. "White Horse" carries a Christian theme, but with a non-offensive and subtle approach. Omartian's LP, because of its excellent workmanship and subtlety of lyrics, has been successful in garnering considerable FM airplay in spite of its religious undertones.

Buck Berring is yet another arranger/producer/engineer whose Christian persuasion has him working hard at producing quality Jesus music. Herring, who engineered Helen Reddy's "I Am Woman," was formerly program director of KRDY in San Francisco.

His marriage to Annie Herring led to his conversion and a new career producing records. Now Annie and her younger brother and sister make up the group known as 2nd Chapter of Acts on Myrrh.

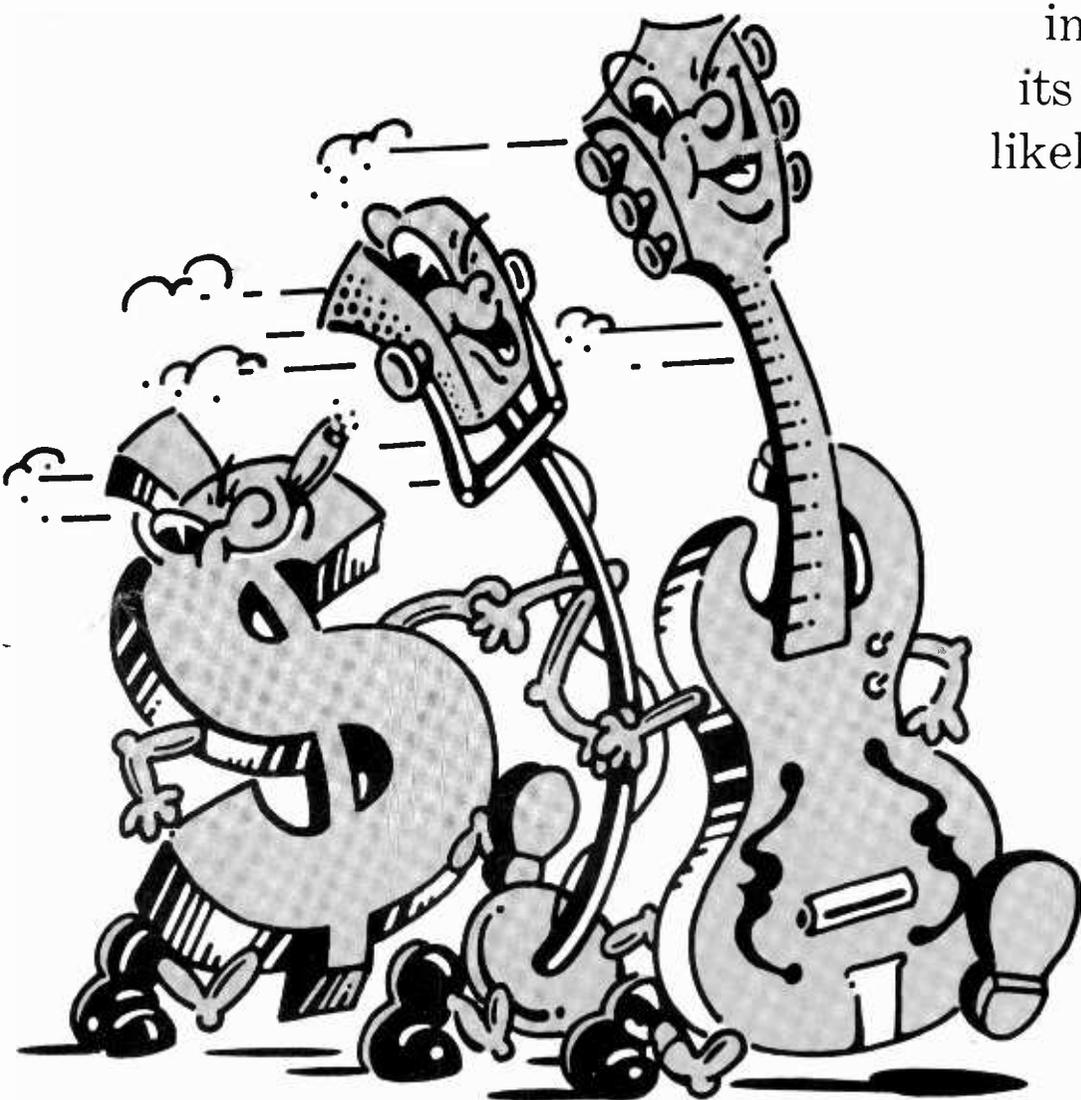
Herring produced the 2nd Chapter's album and both of Barry McGuire's recent LP's. The single "Easter Song" by 2nd Chapter of Acts has both last year and this year received considerable airplay on mor and rock stations during the Easter season.

—PAUL BAKER

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